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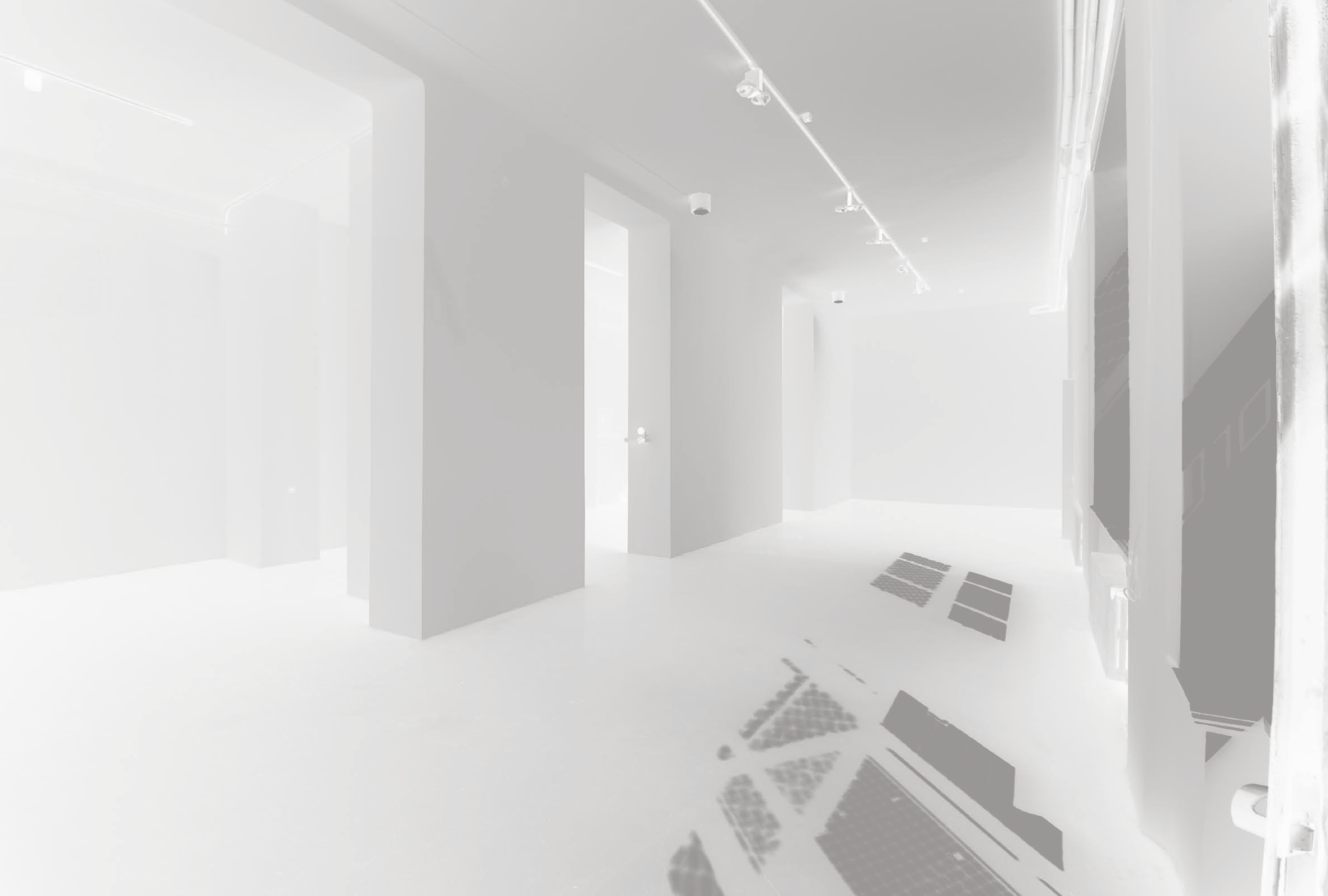
From Zero to U10

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Uvod Introduction

Sanda Kalebić
U10

U trećem dvogodišnjem katalogu Umetničkog prostora U10 su pojedinačno predstavljani programi koji su se 2016. i 2017. godine održali u Prostoru, kao i projekti koje je Umetnički kolektiv U10 organizovao van njega. Od svog nastanka u maju 2012. godine, U10 je za glavni cilj imao promociju i afirmaciju mladih umetnika, što je ostao fokus i tokom ove dve godine. Međutim, ove dve izlagačke sezone se međusobno razlikuju po načinu na koji je program formiran.

Program izlagačke 2016. godine, kao i programi prve četiri godine, formiran je prevashodno na osnovu poziva, koji je bio otvoren tokom cele godine, ili preporuka. Od nastanka Prostora su u njemu izlagali umetnici koji čine Kolektiv U10, kao i mladi, neafirmisani umetnici čiji su rad članovi U10 cenili i smatrali da je vredan predstavljanja. Kako se prostor razvijao, a pogotovo kako se razvijala međunarodna saradnja, tako se širila i mreža izlagača, umetnika i kustosa. Tokom 2016. godine realizovano je 18 samostalnih i grupnih izložbi i nekoliko kratkih događaja u Prostoru, kao i 4 izložbe van njega. Program je bio raznolik, kako medijski tako i tematski, i obuhvatio je, između ostalog, nekoliko izložbi završnih radova doktorskih studija i više međunarodnih saradnji. Internacionalna grupna gostovanja su bili odgovori na već započete saradnje, te je izložba umetnika koji čine bazelski kolektiv Dr Kukuks Labrador nastavak saradnje koja je ostvarena 2015. godine učesćem U10 na umetničkom sajmu Liste u Bazelu. Kolektiv Aperto je izlagao u okviru projekta „... o poroznosti“, kustosa Milana Tutunovića, koji je povezao institucije i nezavisne prostore iz Beograda i Monpeljea. Mlade umetnice Andrea Dramićanin i Maja Đorđević su tokom izložbe „This is what is not“ transformisale U10 u prostor nakon žurke, kada su sve konfete i šljokice ispucane, a ostaje samo praznina i osećaj usamljenosti. Reditelj Igor Simić je na izložbi „Tokovi misli“, između ostalog, prikazao nekoliko nagrađivanih video radova, kao što su „Mislilac u supermarketu“ i „Melanholični dron“ koji na ironičan način govore o problemima u savremenom društvu.

Pred izlagačku 2017. godinu, Kolektiv je odlučio da promeni način odabira programa i da organizuje vremenski ograničeni otvoreni javni konkurs. Ovo je urađeno iz više razloga. Jedni se tiču same unutrašnje organizacije Prostora. U10 je sa početnih desetak izložbi i radionica godišnje, u 2015. godini realizovao čak 18 izložbi i nekoliko kratkih događaja u Prostoru, kao i 6 izložbi van njega

(uglavnom u inostranstvu), i podjednak broj izložbi u 2016. godini. Brza dinamika smenjivanja izložbi je uslovlila komplikovaniju organizaciju, te je formiranje programa koji je poznat godinu dana unapred samom timu U10 dalo prostora za lakšu, ali i bolju organizaciju svake pojedinačne izložbe i događaja. Ovo naravno ne znači da je Prostor postao nefleksibilan, jer je uvek ostavljena mogućnost za izmene i dodavanje kratkotrajnijih događaja, predavanja, tribina, performansa, koji su dodatno obogatili program. Drugi razlog otvaranja međunarodnog javnog konkursa, koji je daleko značajniji, je dodatno proširivanje mreže umetnika i kustosa, i bolje povezivanje sa širim krugom izlagača. Otvoreni konkurs je privukao nove ljude, umetnike i kustose, kako iz zemlje, tako i iz regiona i inostranstva, od kojih su mnogi imali svoje prve izložbe ili su prvi put izlagali u Srbiji.

Na konkurs za izlagačku 2017. godinu je stiglo 165 prijava, od kojih je izabrano 14 izložbi i 4 kratkotrajna programa. Prilikom izlagača je imala mlada kustoskinja Teodora Jeremić, koja je okupila nekoliko umetnica oko projekta „IScream“. Fotografkinje Sofija Crnjanski i Martina Petrović su izlagale ambijentalnu instalaciju, čiji je deo bio izložen u Muzeju grada Beograda u okviru projekta „Aktopolis“. Regionalna saradnja je pospešena projektima bosansko-hercegovačke umetnice Mile Panić, bugarskog kolektiva „Reaktiv“ i slovenačkog dua Lenke Đorojević i Mateja Stupice, koji su izložili ambicioznu analognu instalaciju „Neuromat“. Od međunarodnih izložbi se ističe „Glupi telefoni“, na kojoj su čileanski kustosi Ignasio Šmulević i Ana Rosa Ibanjuez okupili južnoameričke umetnike koji su govorili o (ne)postojećim vezama sa zemljama bivše Jugoslavije. Pored toga, održano je i nekoliko performansa, kao i samostalne izložbe domaćih izlagača, među kojima i izložba „Party“ Marije Šević, kojom su i članovi Kolektiva U10 nastavili da izlažu u Prostoru.

Iako je program formiran na različite načine, i u izlagačkoj 2016. i 2017. godini, Umetnički prostor U10 je nastavio da se bavi predstavljanjem mlade umetničke scene i povezivanjem sa sličnim inicijativama i pojedincima iz regiona i inostranstva. Tokom ove dve godine, preko 120 umetnika i kustosa je učestvovalo u programima koje je posetilo preko 7000 ljudi. U10 je time nastavio da bude mesto predstavljanja, okupljanja i dijaloga, koji mladu umetničku scenu čini vidljivijom i aktivnijom.

The third biennial U10 Art Space catalogue presents the exhibition programme for 2016 and 2017, as well as the projects that the U10 Art Collective organized outside of the Space. Since its establishment in May 2012, U10's main goal has been to promote and support young artists, which is still the focus today and is relevant to the work that has been exhibited over the last two years (2016 - 2017). However, these two exhibiting seasons differ in the way how the programmes were created.

The 2016 programme, as in the previous years, was primarily based on a call for applications, open throughout the whole year, or through recommendations. Since its establishment, U10 Art Space has exhibited work by artists from the U10 Collective, as well as young and emerging artists selected by U10 members. The programme was diverse in terms of both themes and media, and included, among other things, several PhD dissertation exhibitions and international collaborations. The hosting of international groups was the result of pre-existing collaborations and cooperation, such as the exhibition of the Basel-based art collective Dr. Kuckucks Labrador, which followed a cooperation that began in 2015, when the U10 Collective participated in the Liste Art Fair in Basel. The Aperto collective was exhibited as part of the wider "... on porosity" project (curated by Milan Tutunović), which connected institutions and independent art spaces in Belgrade and Montpellier. Young artists Andrea Dramićanin and Maja Đorđević transformed U10 Art Space into a post-party space during their "This is what is not" exhibition, documenting the moment where all confetti and silly string has been popped, and the only things that remain are a void and the feeling of loneliness. Director Igor Simić presented several award-winning video works as part of his "Stream of Thought" exhibition, including: "The Thinker at the Supermarket" and "Melancholic Drone", which deal with issues in contemporary society in an ironic way.

Before the 2017 exhibiting period, U10 decided to change the method of putting the programme together by establishing a time limit on the open call. This new system was adopted for various reasons, some of which concerned the internal organization of the Space. U10 started out with around 10 exhibitions and workshops annually, but 2015 saw an increase to 18 exhibitions and several events in the space, as well as 6 exhibitions outside of U10 Art Space (mostly abroad). The rapid turnover

of exhibitions meant a more complex organization so the establishment of an annual programme in advance created room for easier and better organization of each exhibition and event. This certainly does not mean that the space has become inflexible as the schedule can always be adjusted by adding short-run events, lectures, panel discussions and performances of value to the programme. Another reason for the introduction of the international open call, which is far more significant, is the opportunity to extend the network of artists and curators and create better connections with a wider circle of exhibitors. The open call attracted a wider audience of artists and curators from Serbia, the region and internationally. For many, it was their first exhibition or first time exhibiting in Serbia. The open call for the 2017 annual programme received 165 applications, from which 14 exhibitions and 4 short-run events were selected. Young curator Teodora Jeremić gathered several artists for her “IScream” project. Photographers Sofija Crnjanski and Martina Petrović exhibited an ambient installation, which was partly exhibited at the Belgrade City Museum in the scope of the “Actopolis” project. Regional cooperation was further accelerated through exhibiting the works by Bosnian artist Mila Panić, the Bulgarian collective Reaktiv, and the Slovenian duo Lenka Đorojević and Matej Stupica, who exhibited their ambitious analogue installation “Neuromat”. International exhibitions included “Chinese Whispers”, in which Chilean curators Ignacio Szmulewicz and Ana Rosa Ibañez gathered a group of South American artists to create works on their (non)existing connections to the countries of former Yugoslavia. In addition to the discussed exhibitions, there were a number of performances and solo exhibitions of local artists, such as Marija Šević’s “Party”, through which U10 members continued to use the Space to exhibit works done by the collective.

Although the programme was put together differently in 2016 and 2017, U10 Art Space continued its focus on presenting the young art scene, and connecting with similar initiatives and individuals from the region and internationally. During these two years, more than 120 artists and curators took part in programmes that attracted more than 7000 visitors. U10 has continued to be a space for exhibiting, connecting and dialogue to support the young art scene in becoming more visible and active.





Od 0 do U10
From Zero to U10

Dušan Savić

slobodni kustos freelance curator

Ako je nezadovoljstvo trenutnim stanjem u kulturi glavni okidač za nastanak samo-organizovanih umetničkih prostora bio slučaj i te 2012. godine, ne mogu da se otrgnem utisku da bi trebalo da imamo bar tuce novih svakodnevno u ovoj vreloj 2018. godini. Veliko olakšanje je da se u trećem monografskom izdanju Umetničkog prostora U10 nećemo toliko baviti doprinosom lamentu nad lamentima o trenutnom stanju domaće kulture, već ćemo proslavljati činjenicu da se grupa od 7 umetnika, sa pridruženom istoričarkom umetnosti, već 6 godina uspešno bori sa sušom kulturnog života Beograda i uz još nekoliko inicijativa predstavlja najbogatiji kanal umetničke meliracione mreže.

Pročitavši neke stare intervjuje članova Kolektiva U10, naišao sam na nedoslednost u kasnijoj praksi koju sam uspeo da razumem tek nakon što sam se odlučio da i sam sprovedem jedan kraći intervju sa njima koji mi je dao više odgovora nego što sam ja postavio pitanja. Iako je ideja bila da sam projekat bude nestalnog i nepredvidivog karaktera u smislu njegove materijalizacije u prostoru, traje već 6 godina u kontinuitetu na jednom mestu. Odgovori koje sam dobio su se uglavnom zasnivali na činjenici da je ta trajnost omogućena kroz finansijsku podršku taman dovoljnu da im obezbedi prostor i produkciju publikacije na svake dve godine, ali meni se ipak čini da opstanak ima mnogo više veze sa odgovornošću članova U10 prema celokupnoj umetničkoj sceni i kulturnom životu naše zemlje, ili kako je Iva odgovorila: „Odgovornost prema započetom”. Gde započeto nije nužno sagledivo, a cilj se pronalazi usput. Za sada mi se kao nepromenljivi cilj čini davanje zajednici. Kao i svaki početak, pogotovo ako su smernice nejasne, najveći prijatelj vam je *haos*, a najčešći alat *improvizacija*. Logično je onda, kada se osvrnemo na program U10 od pre 6 godina, da vidimo izložbe umetnika iz „kruga porodice” koje su istovremeno postavljale ideološke temelje jedne od najbitnijih galerija u zemlji ali i uigravale jedan od najprepoznatljivijih timova u našoj umetničkoj stvarnosti. Sazrevanje članova, za koje se više ne usuđujem da kažem da su mladi umetnici, je proisteklo kako iz samog rada u U10, tako i od posledica istog. Njima samima je ovo bio portal ka prvim koracima u umetničkom osamostaljenju, ali kako se ispostavilo kasnije, i odskočna daska u više različitih smerova. Ono što im se možda činilo u početku kao trostruki salto u nepoznato, danas nama sa strane deluje kao smisleni i sinhronizovani skok. Umrežavanje sa inicijativama sličnog karaktera (*artist-run spaces*, *off-spaces*) po regionu i Evropi, dalo je samo vetar u leđa i afirmaciju ideje Kolektiva U10, a umnogome potpomoglo i na izgradnji umetničkih karijera samih članova.

Ogromno iskustvo, koje oni nisu zaboravili da ulože nazad u svoj inicijalni projekat, pretočeno je u lajtmotiv postojanja Umetničkog prostora U10: rad sa umetnicima kojima fali izlagačko iskustvo i hrabrost u preduzimanju tog prvog koraka koji se ponekad čini nemogućim. Situacija koja izgleda kao poraz institucija više liči na pobeđu vaninstitucionalnih inicijativa (U10, Ostavinska galerija, Kvaka 22, Baraka) koji u ovoj našoj kultur poplavi praznine na javi jesu jedini katalizator spoznaje realnosti i oaze savremenog stvaralaštva u kojima se mogu čuti i jezici koji nisu nemušti. Zaista sam dosta puta primetio neka nova imena baš u Umetničkom prostoru U10 i video velika pomirenja umetničkih izraza. Sloboda se upravo i rađa na ovakvim mestima i pruža nam priliku za eksperimentisanje, grešku, zabavu, upoznavanje, razmenu. Možda je dovoljno reći samo da nam pruža priliku.

Verovatno najveća novina, nastala kao logistička potreba u cilju utvrđivanja godišnjeg programa i sticanja što boljeg uvida u savremeno stvaralaštvo, ali i kao moralna potreba i težnja ka većoj inkluzivnosti, jeste konkurs koji se raspisuje jednom godišnje. Koliko god da ta promena delovala kao put ka nekom strožem odabiru programa i saradnika, ona zapravo predstavlja pokušaj poziva mlađim umetnicima i kustosima da se osnaže i upuste u izlagačke procese. Prethodnih godinu i po dana su samim tim i rezultovale većim brojem grupnih izložbi i međunarodnih gostovanja što je donelo novo komešanje na samoj sceni i dosta tih *prvih prilika*. Vredi spomenuti jednu od tih uspešno iskorišćenih prvih prilika i dugoročnu i plodonosnu saradnju između U10 i istoričarke umetnosti Kristine Grebenar, materijalizovane kroz nekoliko programskih novina kreiranih iz pozicije kustosa. U10 je tokom 6 godina postojanja, od eksperimenta sa vrlo neizvesnim ishodom, postao nezaobilazna stanica u istraživanju savremenih umetničkih ideja u Srbiji, svojevrsni *info pult* na kome se nesebično dele vredne smernice koje vode i van Kosovke devojke 3. Inicijativa koja je izgrađena na prijateljstvu, volji, požrtvovanju i predanom radu stvara utisak pobeđe nad strogoćom zatvorenog belog prostora i definitivno otvara vrata i poziva na nesebično deljenje svega raspoloživog. Moj savet svima bi bio da tu priliku i iskoriste.

Meni bi na kraju ostalo da se zahvalim Lidiji Delić, Ivi Kuzmanović, Mariji Šević, Nini Ivanović, Isidori Krstić, Sandi Kalebić, Nemanji Nikoliću i Savi Kneževiću što su na moje pitanje da li su ikada razmišljali o napuštanju projekta U10 svi odlučno rekli NE.

If dissatisfaction with the state of the cultural scene is the main trigger for the establishment of self-organized spaces, as was the case in 2012, then I can't shake the feeling that there should be at least a dozen new ones emerging every day in the current climate of 2018. It is a great relief that we will not be adding to lamentations on the current state of local culture in the third edition of U10's biennial publication, but will instead celebrate the fact that this group of seven artists, together with an art historian, has already successfully battled the drought in Belgrade's cultural scene for six years and, along with a few other initiatives, is one of the most valuable platforms for strengthening artistic networks.

Reading through some old interviews with the members of U10, I encountered some inconsistency. Although the idea was that the project itself should be ongoing and unpredictable in terms of how it presents itself spatially, it has been taking place consistently in one space for the last six years. I was only able to understand this further after conducting an interview with them myself, which answered more questions than I even asked. The answer I received was that the continuity was due to financial support, which meant that the collective could maintain an art space and produce biennial publications. However, it seems to me that its survival has much more to do with a sense of responsibility felt by U10 members towards the broader cultural scene in Serbia or, as Iva stated: "the responsibility to work towards the goal we had set in the beginning." How this start "begins" is not always prescribed and goals are found along the way. However, it seems that the primary aim of U10 has always been to give to the community.

As with all beginnings, especially when the guidelines are unclear, your best friend is *chaos*, and your most valuable tool, *improvisation*. So logically, when we look at the U10 program over the last six years, we see exhibitions by artists from "the family circle", who at the same time established the ideological foundations of one of the most important art spaces in the country, as well as forming one of the most well-known collectives in our cultural scene. The maturation of the members, who I dare not say are no longer young artists, grew out of the work of U10 itself, as well as associated developments. For U10 members themselves, it was a portal enabling them to make the first steps towards artistic independence, but it later became a springboard for several other developments. What may have seemed to them at first like a great jump into the unknown, from our point of view today seems like a worked out and coordinated leap. Connecting with initiatives from around Europe with similar characteristics/aims (artist-run spaces, off-spaces) provided

further fuel and validation to the founding principles of U10, and contributed greatly to the building of the individual members' artistic careers.

The vast experience that they have invested and developed throughout the project has been translated into the leitmotif of U10 Art Space: working with artists who lack exhibiting experience and having the courage to take the first step, which can sometimes seem impossible. What seems to represent the defeat of institutions is actually more the victory of independent initiatives (U10, Ostavinska Gallery, Kvaka 22, Baraka), which in our culture fill the gaps left in the almost non-existent public sphere, and are the only catalysts to recognize and support contemporary creativity and bring silenced voices to the fore. I've been introduced to many new names at U10 Art Space and have seen a lot of harmonizing of artistic practices. Freedom is born in these types of spaces, which give us the opportunity to experiment, make mistakes, have fun, get to know one another and share our resources and experiences. Or maybe it's enough to say that it simply offers us a chance.

The greatest novelty of U10 Art Space is probably the annual open call, which was created as a practical necessity in order to determine the annual program and gain better insights into contemporary practices; but also as a moral necessity to strive towards greater openness and inclusiveness. As much as it may seem like a strict method of selecting the exhibition program and participants, it actually represents an attempt to call upon young artists and curators to empower themselves and engage with the exhibiting process. In the last year and a half, this has resulted in a large number of group exhibitions and visiting exhibitions from international artists. This has not only brought new perspectives into the mix, but has also enabled many *first experiences*. Special mention when speaking of these new opportunities should go to the long-term and fruitful collaboration between U10 and art historian Kristina Grebenar, which developed across several innovative additions to the program created from a curatorial perspective.

In its six-year existence, U10 has developed from an experiment with a very uncertain future to an invaluable space for the exploration of contemporary art theory and practice in Serbia, a sort of *information desk* that selflessly provides guidance and support that extends beyond the borders of its space at Kosovske Devojke 3. It is an initiative built on friendship, will, sacrifice and dedication to defeating the image of a strict, controlled white space to open its doors to share available resources. My advice to everyone would be to make the most of this opportunity.

In closing, I would like to thank Lidija Delić, Iva Kuzmanović, Marija Sević, Nina Ivanović, Isidora Krstić, Sanda Kalebić, Nemanja Nikolić and Sava Knežević, who, when asked whether they had ever thought of leaving the U10 project, all replied: NO.





U10

PROJEKTI: 2016 – 2017.

PROJECTS: 2016 – 2017

2016: 23. IV – 24. V

Galerija Funnel Contemporary, Bukurešt, Rumunija
Funnel Contemporary Art Gallery, Bucharest, Romania

PARAMETRI PERCEPCIJE (PARA)MATTERS OF PERCEPTION

Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić,
Iva Kuzmanović, Nemanja Nikolić, Marija Šević

Tekst Text Velimir Popović

Prevod Translation Iva Kuzmanović

Fotografija Photography U10

Izložba „Parametri percepcije“ tretira umetničke prakse sedmoro umetnika učesnika izložbe kao individualne sisteme tragova koji grade jednu putanju: jedinstvenu konceptualnu tendenciju. Svaki element u svojoj individualnosti reprezentuje toponim presudan za mapiranje identiteta kolektivnog prospekta. Mnogostrukost (manifold) konstruisana od strane sedam različitih umetničkih prospekata (organizovanih kao: četvorostrukost + trostrukost) obeležava transformaciju ne-intencionalnih tragova ili minimalno intencionalizovanih tragova u indekse putem stabilizovanja formacija indeksikalnih entiteta, sve to kroz proces konstantne aktuelizacije naznačenih entiteta.

Konstantan proces stabilizacije o kome je reč je transformisan u indeksikalni entitet samo ako je baziran na uokvirivanju ili ramifikaciji koja je fokusirana na konceptualizaciji svesti kao fenomena. Ovde, svest odnosno svesnost je posmatrana kao stanje materije, ili perceptronium kao što je označeno u nekim skorašnjim istraživanjima fenomena svesti. Svest (svesnost) kao stanje materije otuda postaje materijalno okruženje koje proizvodi trag baziran na percepciji izgrađenoj od mreže nasumičnih asocijacija u beskonačno simultanom polju. Trag postaje indikator društvene arhitektonike mozga koja neprestano simulira ideju.

Sa druge strane, svest kao stanje materije ili materijalno stanje, koje sadrži uzastopne varijacije ‘unutar’ i ‘iz’ društvene arhitektonike mozga, je razmatrana kao artikulacija spekulativnog i intencionalnog traga koji kroz naznačeni proces transformiše sopstvo (*it-self*) u indeksikalni entitet. Tragovi unutar društvene arhitektonike mozga uvek

The exhibition (Para)Matters of Perception takes artistic practices of the seven artists, the exhibition participants, as individual systems of traces that create a single path: a unique conceptual tendency. Each element in its individuality represents the toponym crucial for mapping the identity of the collective prospect. The manifold constructed by seven different artistic prospects (organized as: fourfold + threefold) marks the transformation of non-intentional traces or minimally intentional traces into indexes by stabilizing the formations of indexical entities through the process of their constant actualization.

Constant process of stabilization is transformed into indexical entities only if it is based on a framework or ramification that is focused on conceptualization of consciousness. Here, consciousness is viewed as a state of matter, or perceptronium as it is marked on some recent investigation about phenomenon of consciousness. Consciousness as a state of matter then becomes a material surrounding which produces a trace based on a perception created out of a network of random associations in the endlessly simultaneous field. A trace becomes an indicator of social architectonics of the brain which perpetually simulates an idea.

On the other hand, consciousness as a state of matter, which contains successive variations ‘within’ and ‘of’ the social architectonic of the brain, is considered as articulation of speculative and intentional trace which transforms it-self through marked process into indexical entity. Traces within the social architectonics of the brain is always transformed into index. Within net(work-ing) index is transformed into indexical entity.

su transformisani u index. Unutar umrežavanja indeks je transformisan u indeksikalni entitet.

Na ovom mestu, samokoncepcija (*self-conception*) je uslovljena transformacijama prethodno konstruisane i obično perifrastične individualnosti prihvaćene kao koncept u konceptualnu ramifikaciju entiteta, ili indeksikalni entitet. Pojedinačne samokoncepcije (koncepcija sopstva) su ovde združene u dve veće grupe artikulisane kroz komunikacijski proces između instanci kao njihovih trenutnih avatara. Naznačene grupe su: četvorostruka (*4-fold*) i trostruka (*3-fold*). Ove grupe, razmatrane kao prospekti, izgrađene su pod hipotezom o input-ima i output-ima, hipotezom koja definiše spregu između samokoncepcije (*self-conception*) i samoartikulacije (*self-articulation*). Hipoteza je ukorenjena u proces instaliranja ruptura unutar konceptualnog okvira.

Na kraju, ideološku sferu bi trebalo opisati kao istoriju ideja, opisati je kao kontinuirani proces uvek artikulisani kao spoj različitih tendencija, u ovom slučaju umetničkih praksi. Otuda transformacijski procesi koji određuju povezanosti između samokoncepcije i samoartikulacije su ovde opisani unutar manifolda konceptualizovanog kao prospekt. Ovaj tekst lagano razotkriva naš način eksperimentisanja u polju vizuelnih umetnosti prema jednom cilju: da se pokuša postići kompleksniji metod za čitanje širokog spektra kulturoloških praksi kroz različite slojeve osećajnog odnosa prema podacima (*sense data*). Pristup spekulativnom znanju obično je baziran na ekstenziji intenzivnih i ukorenjenih značenja unutar osećajnog odnosa prema podacima u ljudskom mozgu.

At this place, self-conception is conditioned by the transformations of the pre-constructed and usually periphrastic individuality accepted as a concept into conceptual ramification of entity, or indexical entity. Self-conceptions is here jointed into two larger groups articulated through communication process between these instances: 4-fold and 3-fold. These groups, considered as prospects, have been constructed under the hypothesis about inputs and outputs which defines feedback between self-conception and self-articulation. Hypothesis rooted in the installing of ruptures within a conceptual framework.

At the end, ideological sphere have to be described as history of ideas, described as continual process, always articulated as joint of tendencies or singular artistic practices. Transformational processes which define relationships between self-conception end self-articulation are here described within the manifold conceptualized as prospect. In that manner, we experimenting in the field of visual arts according to one aim: to try to reach a more complex method for reading a vast cultural practices through different layers or sense data. Approach of speculative knowledge is usually to extend intense and engrained meanings within a sense data of human brain.



2016: 18 – 29. V

Actopolis stan, Beograd, Srbija

Actopolis apartment, Belgrade, Serbia

ACTOPOLIS

Irena Ristić, Mariela Cvetić, Nikola Radić Lucati,
Umetnički kolektiv U10: Lidija Delić, Nina Ivanović,
Sava Knežević, Isidora Krstić, Iva Kuzmanović, Nemanja
Nikolić, Marija Šević

Kustoskinja Curator Mirjana Boba Stojadinović

Fotografija Photography Marija Piroški © Goethe-Institut

Beogradsko izdanje projekta Actopolis „Formalno Neformalna. Beogradska samoorganizovana kulturna produkcija” okuplja 14 umetnika, umetničkih grupa i aktera u kulturi različitih usmerenja koji će na poziv kustoskinje Mirjane Bobe Stojadinović dati svoj odgovor na pitanja kako, zašto i za koga se produkuje urbana kultura u kriznim vremenima koja u Srbiji traju više od 25 godina. Šta obeležava ekonomiju kulturne nezavisnosti na početku 21. veka?

www.blog.goethe.de/actopolis/pages/art-collective_en

The Belgrade edition of Actopolis “Formally Informal. Belgrade Self-Organized Cultural Production” gathered together 14 artists, art groups and cultural practitioners from various backgrounds. They were invited by curator Boba Mirjana Stojadinović to give their response to the question of how, why and for whom urban culture is designated in times of crisis, which in Serbia have lasted for over 25 years. What marks the economy of cultural independence at the onset of the 21st century?

www.blog.goethe.de/actopolis/pages/art-collective_en





2016: 16. VI – 15. VII

GalerijaGallery i Galerija Vodnikove Domačije Šiška, Ljubljana, Slovenija
Galerija Gallery & Gallery Vodnikove Domačije Šiška, Ljubljana, Slovenia

PARAMETRI PERCEPCIJE (PARA)MATTERS OF PERCEPTION

Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić,
Iva Kuzmanović, Nemanja Nikolić, Marija Šević

Tekst Text Petja Grafenauer

Prevod Translation Iva Kuzmanović

Fotografija Photography Nina Ivanović

U10 je umetnički kolektiv iz Beograda. Čini ga grupa vizuelnih umetnika koji su 2010. godine diplomirali na Fakultetu likovnih umetnosti u Beogradu, i zahvaljujući nezavidnoj situaciji u kojoj se nalazi beogradska umetnička scena, odlučili su da se samoorganizuju. Uspeli su da se probiju u međunarodnom svetu umetnosti i da uz pomoć jednog kolekcionara otvore svoj umetnički prostor, koji je usmeren na savremenu vizuelnu umetnost i mlade umetnike.

U10 tim ne vezuje jedinstveni način izraza. Njih spaja zajednički generacijski bekgraund, zajedničke izložbe i saradnje, kao i sličan način razmišljanja i osećaj za važnost samoorganizovanja, koja je karakteristična za umetnički i kulturno osiromašene sredine, znajući da grupa može da postigne mnogo više nego individua. Svaki od članova tima stvara sopstvenu poetiku i njihovi radovi su različiti.

Svaki od radova koji su deo izložbe „Parametri percepcije“ naglašava jedan od aspekata koji su ključni za njihov pogled na svet. Svaki izložen rad, čak i slike, koristi likovna sredstva da priča priče, što znači da se mogu klasifikovati u konceptualnu, tj. tzv. neokonceptualnu umetnost.

Radovi koji su izloženi u galeriji Vodnikova domačija Šiška prate programsku orijentaciju koja podrazumeva povezivanje svetova i slika, književnosti i likovnih umetnosti kroz serije, formu i linearni narativ, a u isto vreme, ti radovi izražavaju osnovne aspekte stvarnosti, onako kako je vide srpski umetnici. Tema izložene knjige „Panic book“, koja je rad Nemanje Nikolića, je stalna tenzija koju individua oseća u kontaktu s modernim životom. Lidija Delić izlaže neimenovanu seriju predstava na papiru, koju ponavlja s minimalnim razlikama, kao da su u pitanju stranice neke knjige. Instalacija Isidore Krstić govori o egzotici koja može biti

U10 is an artist collective from Belgrade. It is comprised of a group of visual artists who graduated from the Faculty of Fine Arts in Belgrade in 2010. As a result of the less-than-inspiring situation of the Belgrade art scene, they decided to self-organize. They managed to establish themselves in the international art world and – with the help of a collector – opened their own gallery space with the aim of exhibiting contemporary visual art and providing a space that is open to young artists.

The U10 group is not bound by a single mode of expression. They share a common generational background, joint exhibitions and cooperation, as well as a similar way of thinking and a sense of urgency characteristic of artistically deprived environments, because a group can achieve and do much more than an individual. Each of the group members creates his or her own meanings and their works are diverse.

Each artwork chosen for the (Para)meters of Perception exhibition highlights one of the aspects essential to their world-view. They all, including the paintings, use imagery to tell stories, which means they are classed as conceptual or neo-conceptual art.

The Vodnikova Domačija Gallery Šiška exhibits artworks that fit its values and ideals of linking words and images, literature and fine arts, through series, forms, and linear narratives. At the same time, these works express fundamental aspects of the reality facing Serbian artists. The theme of the exhibited book by Nemanja Nikolić, Panic Book, is the constant tension an individual feels when confronted with modern life. Lidija Delić exhibits an untitled series of images on paper that repeat with only minimal differences, as though they were pages in a book. Isidora

veštački stvorena u bilo kom trenutku, ona govori o priči koju na kraju svakog dana uvek pišu oni koji drže vlast u svojim rukama. Rad Nine Ivanović se bazira na bazi ličnih fotografija, koje koristi da razvije narativ o ulogama koje svaki dan svako od nas igra da bi udovoljio drugim ljudima.

Slike Marije Šević u GalerijaGallery govore o tankoj liniji koja razdvaja zadovoljstvo od destrukcije, dok Iva Kuzmanović takođe koristi slikarstvo da nam prikaže subjektivnu naraciju koja se fokusira na prvom erotskom iskustvu i načinima na koji modernost kreira Ego. Rat je i dalje veoma stvaran i prisutan u slikama Save Kneževića, na kojima nalazi mesto ne samo kroz prikazano nego i kroz korišćene materijale. Knežević slika koristeći samo ulje i asfalt.

Panika, zadovoljstvo, destrukcija, uticaj medijske stvarnosti na osobu, kolektivni rad i razlike između individua, igranje uloga za nadređene, traženje egzotike, to su teme srpske strane priče o stvarnosti, ispričane i proživljene od strane Umetničkog kolektiva U10.

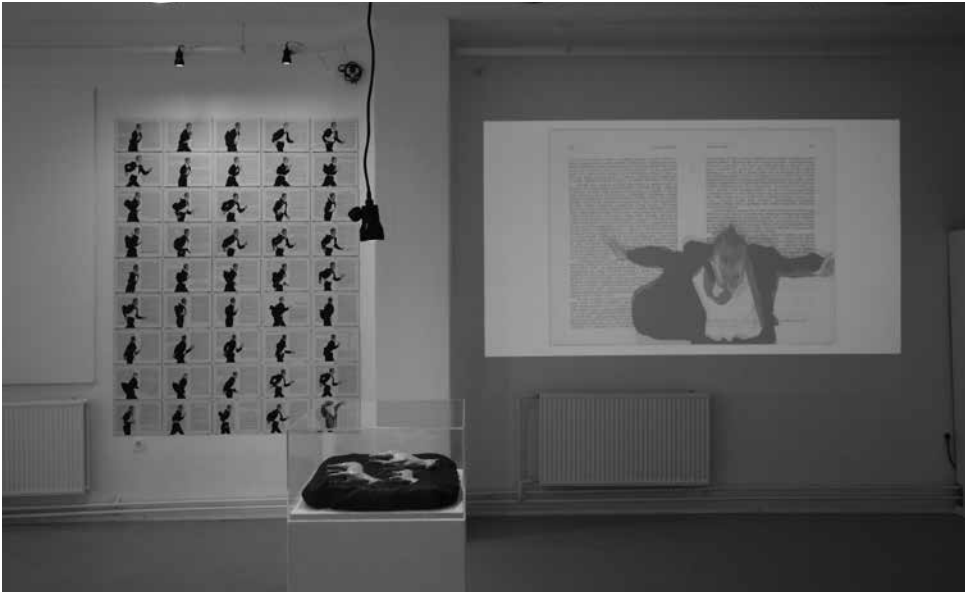
Pozvali smo kolektiv U10 u Ljubljanu s ciljem da predstavimo najsvežiju umetnost koja se stvara u Beogradu, ali i zato što nas spaja zajednička vera u modernu umetnost i potraga za novim načinima njenog stvaranja, prezentovanja i distribucije, koji bi bolje odgovarali našoj paničnoj modernosti i garantovali joj prostore pune sadržaja i vreme posvećeno umetnosti. Vreme, zaustavljeno u svom protoku i posvećeno umetnosti, pažnja na sadržaju i oblicima, koje stvara mesta za razmišljanje, pripovedanje, i pre svega kontakt između ljudi i umetnosti, to su osnovni razlozi za izložbu slovenačkih autora u beogradskom Umetničkom prostoru U10 do 19. juna i ljubljansku izložbu kolektiva U10 u GalerijaGallery i galeriji Vodnikova domačija Šiška.

Krstić's installation relates to exoticism, which can be artificially created at any given moment; it's about a story that, in the end, is always written by those in power. Nina Ivanović bases her work on a reservoir of personal photographs, using it to develop a narrative about the roles each of us plays every day for the benefit of other people.

The paintings of Marija Šević examine the thin line separating pleasure from destruction, while Iva Kuzmanović also uses painting to present us with a subjective narrative focusing on first erotic experiences and the ways in which modernity creates the Ego. War is still very much real and finds its place in the paintings of Sava Knežević, where it seeps in not only through images, but also materials. He creates these works using only oil and asphalt.

Panic, pleasure, destruction, the influence of the media, collective work and differences among individuals, playing a part for a dominant other, searching for the exotic, all represent themes in the Serbian story of reality, narrated and lived by the U10 artist collective.

We invited the U10 collective to Ljubljana in order to present the most current art from Belgrade, but also because we are joined by a common jouissance, a belief in modern art and the search for new methods of production, presentation, and distribution of visual arts, which would better suit our panicked modernity. Time, stopped in its tracks and dedicated to art, attention to content and form, creating spaces for thinking, storytelling, and above all, the contact between people and art, all form the underlying reason for the exhibition of Slovene authors at Belgrade's U10 Art Space and the U10 collective's Ljubljana exhibition at Galerija Gallery and the Vodnikova Domačija Gallery Šiška.



2016: 12 – 28. VIII

Uqbar (Berlin), Copyright (Berlin)

Kronenboden (Berlin) kao deo Project Space festivala, Berlin, Nemačka

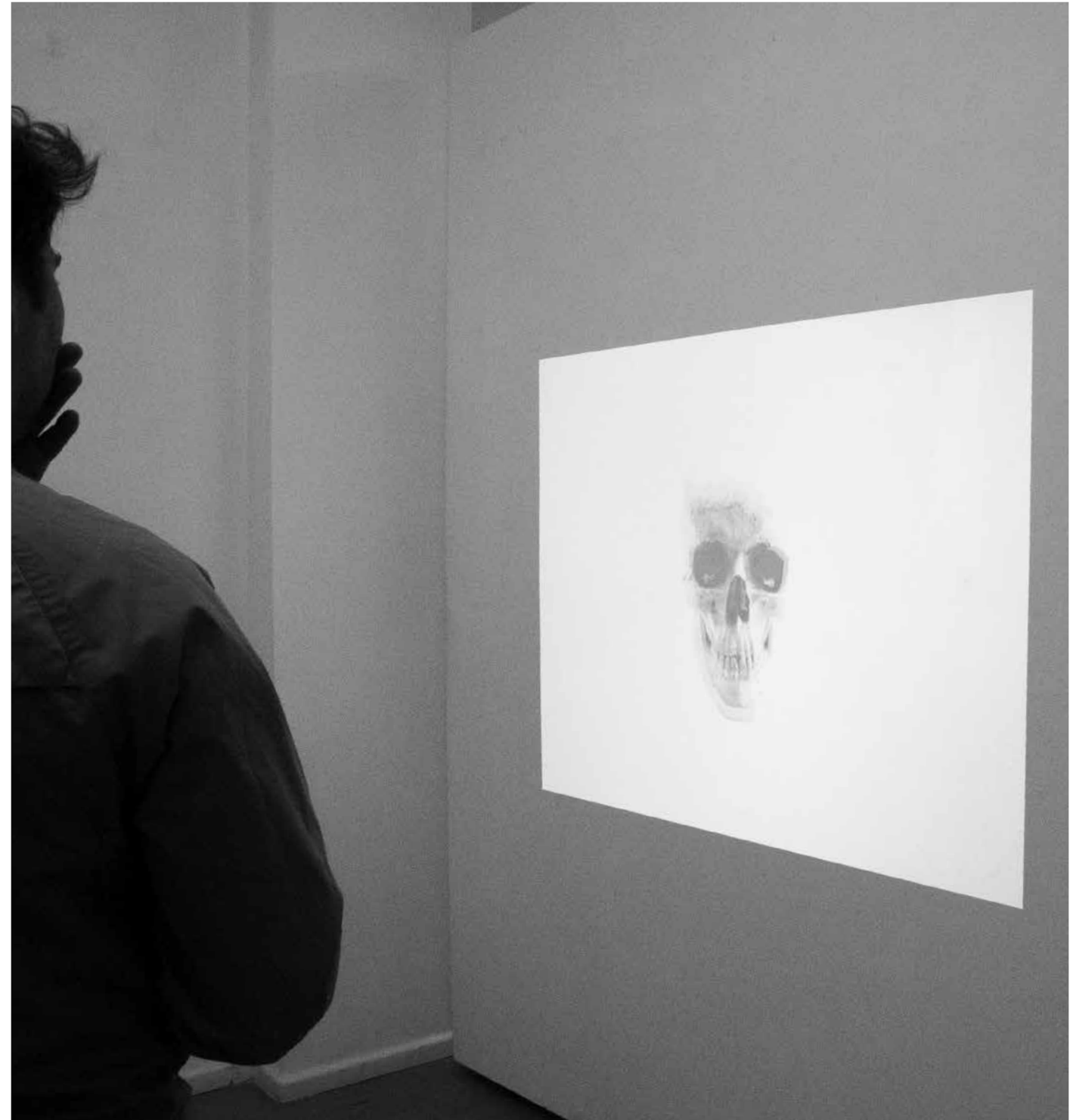
Uqbar (Berlin), Copyright (Berlin)

Kronenboden (Berlin) as part of Project Space Festival, Berlin, Germany

**PARAMETRI PERCEPCIJE
(PARA)MATTERS OF PERCEPTION**

Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić,
Iva Kuzmanović, Nemanja Nikolić, Marija Šević

Fotografija Photography Aleksandra Jovanić, U10





2017: 25. IV – 25. V

Muzej grada Beograda, Beograd, Srbija
Belgrade City Museum, Belgrade, Serbia

A LIGHT ROOM @ ACTOPOLIS

U10 predstavlja: Sofiju Crnjanski i Martinu Petrović

U10 presents: Sofija Crnjanski and Martina Petrović

Tekst Text Sara Radojković

Prevod Translation Isidora Krstić, Sanda Kalebić

Fotografija Photography Mirjana Boba Stojadinović

„A light room“ je zajednički projekat Martine Petrović i Sofije Crnjanski koji se razvijao šest meseci i zasnovan je na dijalogu koji su dve umetnice gradile dok su bile na različitim lokacijama – Beogradu i Lisabonu. Tretirajući fotografiju kao tanku krišku prostora i vremena koja nam omogućuje da podešavamo stvarnost, poričemo neprekidnost ili stvaramo nove veze, umetnice su uspostavile neki vid fotografskog dijaloga. Kada bi jedna od njih poslala seriju fotografija, druga je, inspirisana njome a u drugom okruženju, pravila svoj odgovor koji bi opet postao polazišna tačka za odgovor koji će uslediti.

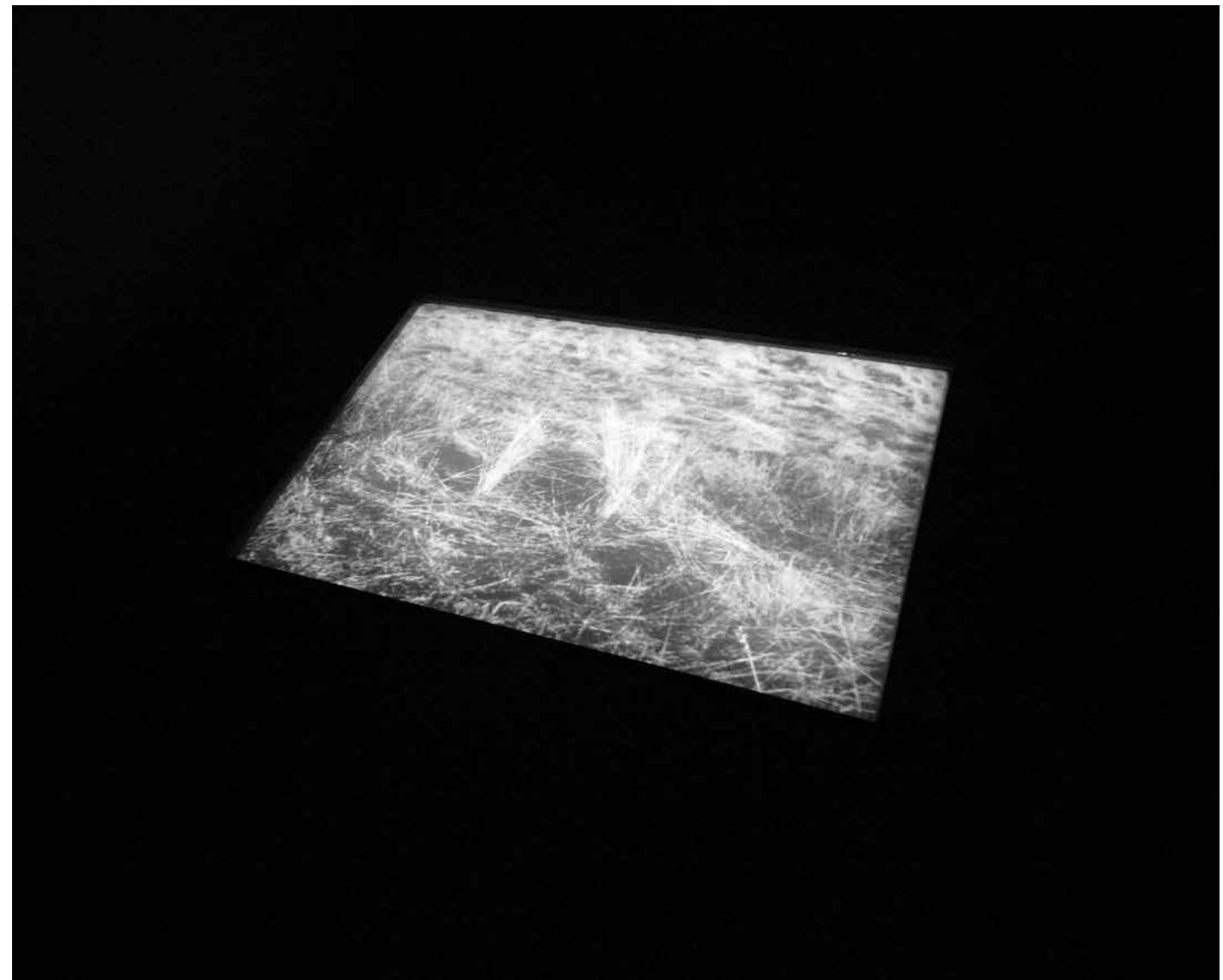
Na taj način one su se bavile ispitivanjem granica fotografije i njenom mogućnošću da reprodukuje stvarnost, koju ona uvek prikazuje kao užu, ali dramatičniju od našeg prirodnog pogleda. U tom smislu postavlja se pitanje koliko je onda činjenica da su fotografije nastale na dva različita toponima ključna, odnosno da li se između fotografija-odgovora stvara estetsko i emotivno jedinstvo i veza koja prevazilazi geografiju stvarnosti i od nje pravi jedan novi fotogeografski prostor koji se prostire koordinatama „lightrooma“. U ovom procesu izdvojile su se četiri tematske celine, od koje su tri prikazane u Umetničkom prostoru U10, a četvrta u Muzeju grada Beograda u okviru izložbe „Aktopolis“.

www.blog.goethe.de/actopolis

“A Light Room” is a joint venture by Martina Petrović and Sofija Crnjanski, developed over the course of six months. It was conceived as a dialogue that the two artists were having while residing in two different locations – Belgrade and Lisbon. By treating a photograph as a thin slice of space and time that allows us to ‘tweak’ reality, deny continuity or build new connections, the artists established a photographic dialogue. When one of them would send a series of photographs, the other would be inspired by it and respond, thus triggering a starting point for the next response.

In this way, the artists questioned the limits of photography and its ability to reproduce reality, which is always narrower but more dramatic than our ‘organic’ vision. The following questions are evoked: how important is the fact that the photographs were taken in two separate places; and is there an aesthetic as well as emotional unity created between the ‘photo-responses’, which surpasses geographical reality and forms a new ‘photo-geographical’ space that spreads over the “lightroom”? Four separate thematic sections resulted from this process; three of which are shown at U10 Art Space and the fourth at the Belgrade City Museum, as part of the “Actopolis” exhibition.

www.blog.goethe.de/actopolis





2017: 1 – 17. XII

Galerija Aperto, Monpelje, Francuska
Aperto gallery, Montpellier, France

...O POROZNOSTI III ...ON POROSITY III

Lidija Delić, Nina Ivanović, Sava Knežević, Isidora Krstić,
Iva Kuzmanović, Nemanja Nikolić, Marija Šević

Kustos Curator Milan Tutunović

Izvod iz teksta Excerpt from the text Milan Tutunović
Prevod Translation Iva Kuzmanović
Fotografija Photography U10

„... o poroznosti“ su projekti međunarodne razmene između različitih aktera u oblasti savremene umetnosti iz Monpeljea u Francuskoj i Beograda u Srbiji. Ovi događaji imaju za cilj povezivanje različitih sfera savremenih umetničkih struktura, bilo neprofitnih ili institucionalnih. Projekat se odvija kroz izložbe i predavanja u Beogradu i Monpeljeu.

Prvi serijal izložbi („... o poroznosti I“ i „... o poroznosti II“) održan je u Beogradu u novembru 2016. godine u Umetničkom prostoru U10 i galeriji Podroom Kulturnog centra Beograda. Tokom prve faze, dvadeset četiri umetnika, profesora i studenata umetnosti iz Monpeljea i pokrajne Oksitani pozvani su da predstavljaju svoje radove u beogradskim galerijama.

Druga serija izložbi održana je u Monpeljeu u decembru 2017. godine u galeriji Aperto. Članovi Umetničkog kolektiva U10 predstavili su niz novih produkcija pri izložbi „... o poroznosti III“. Umetnički prostor U10 je nastao 2012. godine i vodi ga sedam umetnika koji kolektivno upravljaju galerijom. U10 je posebno uključen u podršku i promociju mladih umetnika kroz program izložbi, susreta i predavanja. „... o poroznost III“ je nastavak dijaloga između kolektiva U10 i Aperto, i kustosa Milana Tutunovića. Zasnovana je na pojmovima pejzaža i zajedničkog života. Za razliku od kolektiva Aperto, članovi U10 ne stvaraju kolektivne radove. Fokusirani su na individualnu umetničku praksu i zajedničko upravljanje umetničkim prostorom. Projekat kolektiva Aperto „Pejzaž“, predstavljen na izložbi „... o poroznosti I“ u Umetničkom prostoru U10 u Beogradu, predstavlja primer refleksije na kohabitaciju i zajedničko

The project “... on porosity” revolves around an international exchange between actors in the field of contemporary art from Montpellier, France and Belgrade, Serbia. These events aim to bring together different spheres of the contemporary art field, whether non-profit or institutional. The project is shaped through a series of exhibitions and lectures in Belgrade and Montpellier.

A first series of exhibitions (... on porosity I and II) took place in Belgrade in November 2016 at U10 Art Space and Podroom gallery. During this first phase, twenty-four artists, teachers and art students from Montpellier and the Occitanie region were invited to exhibit their works in the Belgrade galleries.

A second series of exhibitions was held in Montpellier in December 2017 at the Aperto gallery. Members of the U10 Art collective presented a series of recent productions for “... porosity III.” U10 Art Space was created in 2012 and is composed of seven artists who run the gallery collectively. U10 is particularly focused on supporting and promoting young artists through a program of exhibitions, meetings and conferences. “... Porosity III” is the continuation of a dialogue between the U10 and Aperto collectives and the curator Milan Tutunović. It is based on the notions of landscape(s) and living together. Unlike the Aperto collective, U10 members do not create collective works. They are focused on their individual artistic practices and the joint management of an artist-run space. The “Landscape” project of the Aperto collective, presented at the “... on porosity I” exhibition at U10 gallery in Belgrade, is a case study of the reflection of

stvaralaštvo. To je polazna tačka dijaloga koja rezonuje u individualnim praksama umetnika iz kolektiva U10. Preispitati pejzaž? Ali kako? Ta pitanja otvaraju različita polja i mogućnosti, mentalnih perspektiva, želja za avanturama, istraživanja i kritičke refleksije. Pejzaž je istovremeno realan, opipljivi prostor, a ponekad i je čista mentalna projekcija ili fantazija. Kroz različite medije: crtež, sliku, video i instalaciju, umetnici kolektiva U10 pružaju pogled na porozni svet koji je naš.

Inicijator ovih događaja je umetnički direktor udruženja Cluster-101 i kustos Milan Tutunović. Za ovaj projekat predlaže razmišljanje o konceptu poroznosti kao pokretačkoj ideji, kao metafori za dijalog i umetničke razmene između Beograda i Monpeljea. Poroznost se pojavljuje kao fenomen povezan sa pasažima i fluktuacijama. Prethodno spomenuta refleksija razvijena je iz dela Valtera Benjamina, Žila Deleza i Feliksa Gatarija. Ovaj pojam se može učitati u različitim domenima i poljima misli. On je sazdan po principu reciprociteta između različitih galerijskih struktura, čime se omogućava razvijanje unakrsnih predloga s jedinstvenim i raznovrsnim pristupima. Umetnička razmena između udruženja, institucija ili umetničkih škola, postavlja pitanja savremenih likovnih praksi u ove dve zemlje. Ovo nije pitanje poređenja između dve zemlje, već poziv za dijalog i razmenu.

„Razmišljanja vezana za pojam poroznosti nadovezuju se na misli Deleza, Gatarija i Benjamina. Ovde nije u pitanju pokušaj sjedinjavanja ova dva razmišljanja, već naprotiv, reč je o utvrđivanju uzajamnih razlika. Pojam poroznosti oni različito shvataju. Za Deleza poroznost je stvar površine; ravna kao koža, u dve dimenzije. Kod Benjamina poroznost liči na napuljsku vulkansku stenu, trodimenzionalna je, čvrsta, ali puna prolaza i sunderaste strukture. Delez smatra da su pore uzročnici frakcije suprotnosti, dok sa druge strane Benjamin vidi u njima komplementarnost oprečnih činilaca.“

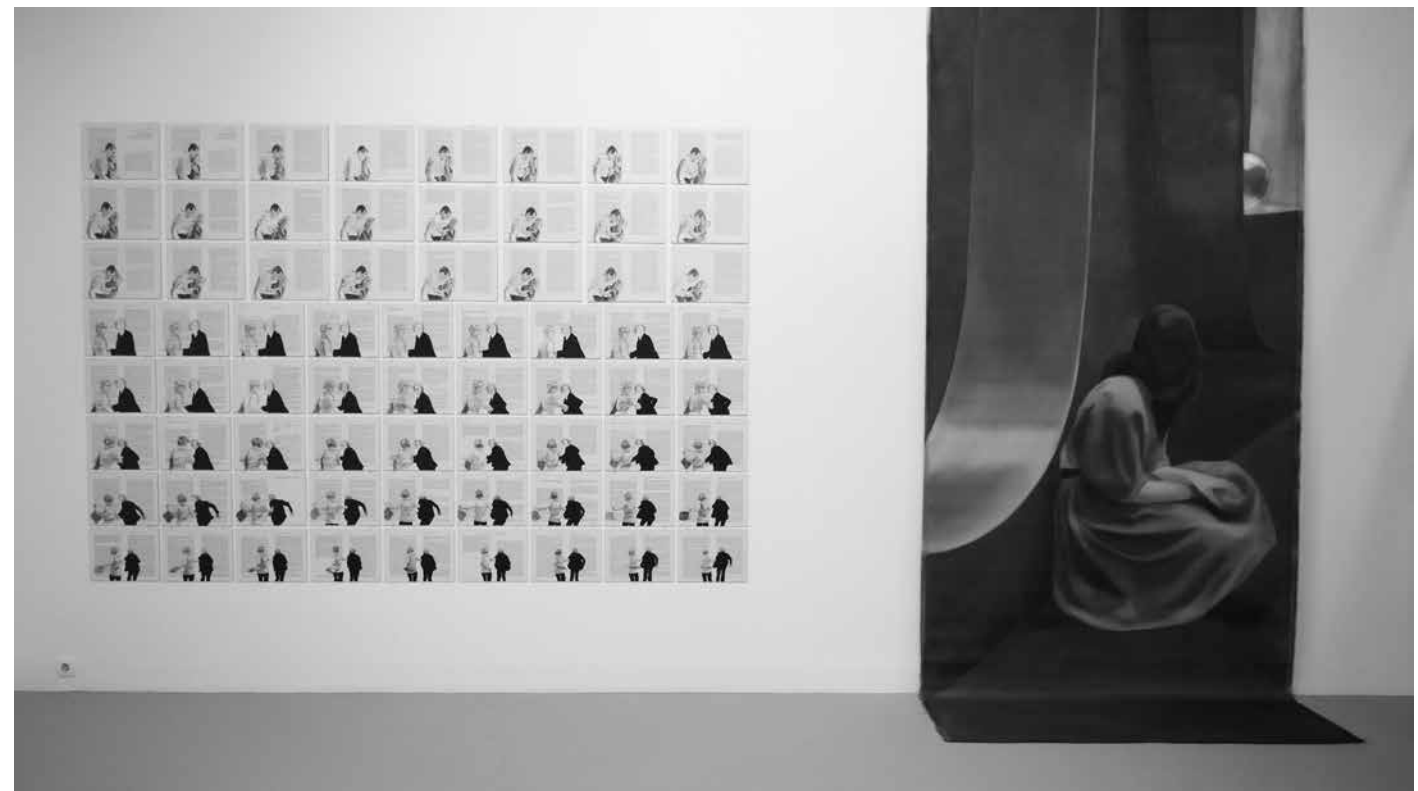
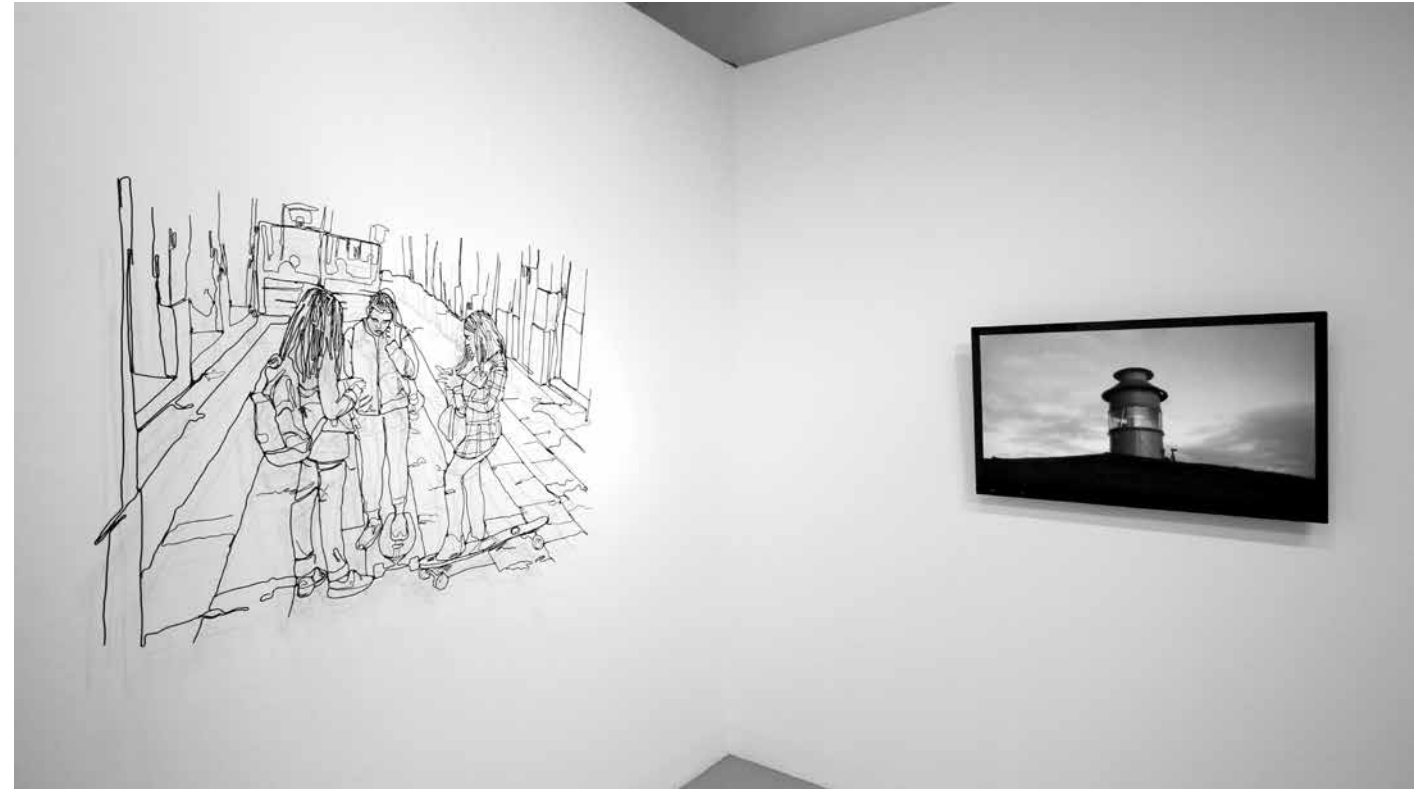
Projekat „... o poroznosti“ nastavljen je u Galeriji Pre Carre-a ESBAMA-MoCo, pri kojoj je svoje radove izlagalo deset umetnika, profesora i studenata umetnosti iz Beograda i Novog Sada kao deo izložbe „... o poroznosti IV“.

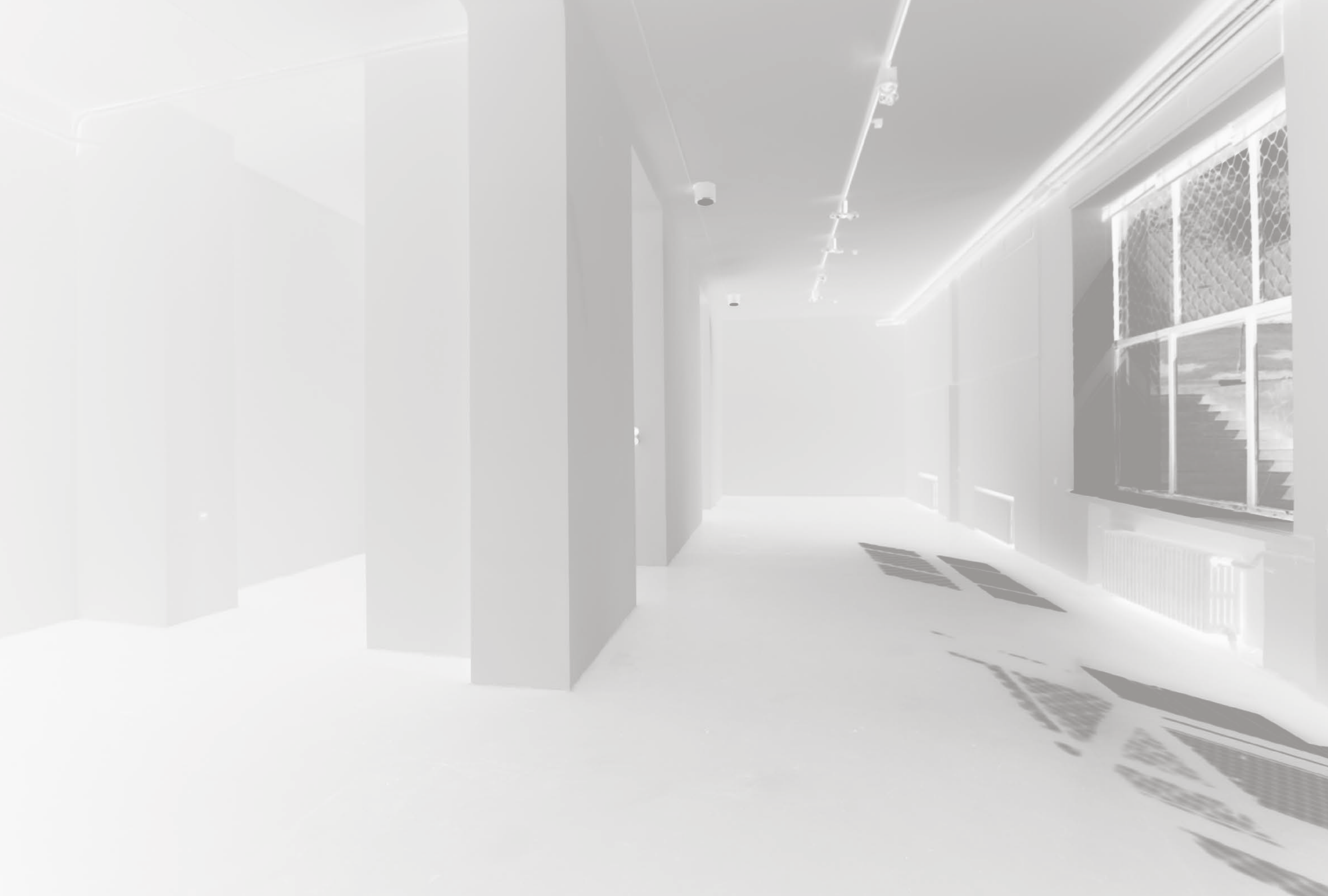
living/creating together. It is the starting point of a dialogue that resonates with the individual practices of U10 artists. Reflect on a Landscape? But how? This interrogation invites multiple possibilities: mental perspectives, the desire for adventure, explorations and critical reflections. The landscape is both a factual and tangible space, and sometimes it is a purely mental environment, or a fantasy of some sort. Through various media: drawing, painting, video and installation, the artists of U10 offer a look at our porous world.

The artistic director of the Cluster-101 association and curator, Milan Tutunović was the initiator of these events. For this project, he proposes a reflection on the concept of porosity as the driving force. As a metaphor for dialogue and artistic exchanges between Belgrade and Montpellier, it resonates as a phenomenon linked to passages and fluctuations. Such reflection is developed from the works of Walter Benjamin, Gilles Deleuze and Félix Guattari. This multifaceted notion can be activated in a variety of domains and perspectives. The project is built through reciprocity amidst the structures, galleries and other venues, thus allowing for the development of cross-proposals with singular and diversified approaches. The meeting points between associations, institutions or art schools question contemporary art practices in these two countries. This is not a question of comparison of the two countries, but an invitation for dialogue and exchange.

“The reflection carried out in this text is a sort of arboreal extension of the thoughts of Deleuze/Guattari and Benjamin about the notion of porosity. It is not a question of harmonizing these two approaches, but rather of establishing mutual oppositions. Indeed, these thinkers view the notion of porosity in different ways. For Deleuze/Guattari, porosity is a matter of surface - flat as the skin, two-dimensional. For Benjamin, it is like Neapolitan volcanic rock - three-dimensional, solid, but pierced and spongy. For Deleuze/Guattari, the pore is at the origin of the fraction of opposites, whereas Benjamin sees the complementary nature of opposites.”

The project “... on porosity” continues at ESBAMA-MoCo's Pré Carré Gallery, where ten artists, teachers and art students from Belgrade and Novi Sad are invited to present their works as part of the exhibition “... on porosity IV.”







U10

www.u10.rs

U10: 3/6

II

2016

U10: 3/6 II 2016

3 —
AGIT-PROP-FLEŠ-MOB
AGIT-PROP-FLASH-MOB

11 —
Untitled

19 —
Atlas za urbanog putnika
Atlas for the Urban Traveller

27 —
This Is What Is Not

35 —
One second per second

43 —
Parametri percepcije
(Para)Matters of Perception

51 —
Tokovi misli
Stream of Thought

59 —
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Crna materija, LSTW-69, Made in China, itd.
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AGIT - PROP - FLASH - MOB

serija uličnih performansa / video-zvučna instalacija

AGIT-PROP-FLEŠ-MOB (AGIT-PROP-FLASH-MOB) je umetnički projekat Ive Kontić realizovan u okviru umetnicinih doktorskih studija iz Višemedijske umetnosti na Univerzitetu umetnosti u Beogradu, pod mentorstvom prof. dr Zorana Todorovića.

AGIT-PROP-FLEŠ-MOB predstavlja seriju javnih urbanih performansa in situ izvedenih u stilu fleš-moba u različitim geografskim i društvenim kontekstima, koji su potom prebačeni iz svakodnevnog životnog prostora u izložbeni prostor galerije u vidu video-zvučne instalacije. Organizovani na centralnim gradskim mestima okupljanja – trgovima, performansi interpretiraju radno fizičko iskustvo pojedinaca kroz koreografije sastavljene u obliku instrukcija od svedočenja iz lokalnih zajednica na temu najčešće ponavljano fizičkog pokreta u toku rada. Svaka ulična intervencija je drugačija i sadržajno je prilagođena kontekstu u kome se dešava, a uključuje grupu učesnika „regrutovanih“ na licu mesta, koji kolektivno izvode koreografiju prateći instrukcije pokreta putem svojih mobilnih telefona/mp3-plejera.

Video-zvučna instalacija predstavljena u Umetničkom prostoru U10 obuhvata performanse realizovane u Minhenu, Beogradu i Madridu u periodu od maja do jula 2015. godine, koji ujedno čine začetak jedne potencionalno beskonačne serije urbanih intervencija. Doktorska izložba video-dokumentuje date performanse i daje uvid u njihove koreografske instrukcije putem audio-zapisa, ujedno stvarajući novu perceptivnu perspektivu za interpretaciju umetničkog gesta.

AGIT-PROP-FLEŠ-MOB ispituje ulogu angažovane umetničke prakse u trenutnom društveno-ekonomskom scenariju, kao i potencijal umetnosti da bude aktivni učesnik i pokretač društvenih promena. Polazišna tačka projekta je današnji problematični položaj pojedinaca unutar tržišta rada, koji su često prepušteni sopstvenim sredstvima i sve teže se prilagođavaju i uklapaju u „sistem“, te način na koji nastoje da se izbore za svoja egzistencijalna i radna prava. Polazeći od aspekta stvarnosti koji se, u toku poslednjih pola decenije, pretvorio u akutni problem globalnih proporcija, AGIT-PROP-FLEŠ-MOB nalazi inspiraciju u sve popularnijem fenomenu javnog grupnog plesanja kao kreativnog sredstva za izražavanje kolektivnog nezadovoljstva i ukazivanje na probleme u vezi sa opstankom pojedinaca u današnjem društvu i njegovim ekonomskim okvirima. Rad rekontekstualizuje popularni savremeni fenomen fleš-moba i prakse istorijskih avangardi u vidu angažovanih umetničkih performansa i akcija agitpropa, koristeći njihove ključne društveno-antropološke i poetske vrednosti za definisanje rada, ali pridodajući im takođe novu funkciju i značenje u odnosu na aktuelne tematske parametre.

AGIT-PROP-FLEŠ-MOB u realizaciji su potpomogli: Ministarstvo kulture i informisanja Republike Srbije, Kulturni referat grada Minhena i Maximilians-Forum u Minhenu, gde je deo projekta bio izložen u okviru rezidencijalnog programa „Collaboration_7“ (Minhen, 1-31. maj 2015). Rad je takođe učestvovao u međunarodnom umetničkom projektu „6PM Your Local Time Europe“ Link Art Centra, koji je finansirao program Kreativna Evropa Evropske unije (22. jul 2015). Bio je predstavljen na međunarodnom simpozijumu „Pozorište u kontekstu... i ne samo pozorište“ u okviru 16. Bitef Polifonije (Zavod za proučavanje kulturnog razvitka, Beograd, 23-25. septembar 2015), i izložen na umetnicinoj samostalnoj izložbi u Domu omladine Beograda (29. oktobar - 8. novembar 2015).





AGIT - PROP - FLASH - MOB
a series of street performances / video-sound installation

AGIT-PROP-FLASH-MOB is an art project by Iva Kontić, which she did for her PhD studies at the University of the Arts in Belgrade under the mentorship of Prof. Dr. Zoran Todorović.

AGIT-PROP-FLASH-MOB is a series of in situ public urban flash-mob performances that take place in different geographic and social contexts and then are transferred from everyday life space to the exhibition space of a gallery as video/sound installations. They were organized in the central spaces of urban gatherings – squares. The performances interpret individual physical experiences of labor through choreographies made up of instructions derived from the testimonies of local communities on the most frequently repeated physical movements during work. Each street intervention is different, adapting its content to the context in which it takes place. It involves a group of participants that have been “recruited” on the spot and collectively perform the choreography following the movement instructions on their mobile telephones/mp3 players. The audio-visual installations presented at U10 Art Space show the performances that took place in Munich, Belgrade and Madrid between May and July 2015 and mark the beginning of a potentially endless series of urban interventions. The PhD exhibition videographically documents these performances and offers insight into the choreography instructions via audio recording, creating a new perspective from which to interpret the artistic gesture.

AGIT-PROP-FLASH-MOB analyzes the role of engaged art practices in current socio-economic settings, as well as the potential of art to be an active participant and moving force behind social change. The starting point of the project is the problematic position currently facing individuals in the labor market, which frequently leaves them to fend for themselves, making it more and more difficult for them to adapt and fit into the system in a way that could be consistent with their approach to fighting for their existential and labor rights. Having as a starting point an aspect of reality that has become an acute problem of global proportions in the last five years, AGIT-PROP-FLASH-MOB finds inspiration in the more and more popular phenomenon of public group dance as a means to express collective dissatisfaction and point to the problems connected to the survival of the individual in today’s society and its economic model. The work recontextualizes the popular contemporary phenomenon of the flash-mob and the practice of historical avant garde through the engaged art performances and actions of agitprop, using their key anthropological and poetic values to define the work, whilst at the same time adding new functions and meanings to them in relation to the current thematic parameters.

AGIT-PROP-FLASH-MOB was supported by: The Ministry of Culture of the Republic of Serbia, Kulturreferat der Landeshauptstadt München and MaximiliansForum, where a part of the project was exhibited within the residential program “Collaboration_7” (Munich, 01–31 May 2015). The work participated in the international art project “6PM Your Local Time Europe” organized by Link Art Centre and financed by the Creative Europe Programme of the European Union (22 Jul 2015). It was also presented at the international symposium „Theatre within the Context... and Not Just Theatre” as part of the 16th Bitef Polyphony (Institute for Cultural Development Research, Belgrade, 23–25 Sep 2015), and it was also exhibited at the artist’s solo show at Dom Omladine Beograda (Belgrade, 29 Oct – 08 Nov 2015).



Ažuriranje ekspresije

Ekspresija se obično shvata kao vrsta samo-izražavanja kroz određenu izvedbu.

U radovima Milana Antića, tačnije u njegovim novijim serijama, ona je artikulirana unutar procesa *nemarnog* i u velikoj meri automatskog načina nanošenja materijala na podlogu; procesa unutar kojeg se re-artikulišu pojedinačni citati iz popularne kulture i istorije umetnosti. Naime, posmatrajući celokupan Milanov opus, ovde pronalazimo pokušaje da se precizno artikulisan proces građenja površina ubrza i na taj način posmatra kroz njegov ekspresivniji domen. Na ovom mestu otvara nam se sledeće pitanje: gde se nalazi i iz čega je sadržana svrhovitost unutar koje je moguće mapirati ciljeve naznačenog eksperimenta?

Procena naznačenih aspekata serija radova o kojima je reč sadržana je u određenjima koncepta ekspresije, iz kojih proizlaze mogućnosti *update*-a ranijih serija u buduću. Ovde se koristi iskustvo ekspresivnog poimanja slikarskog procesa kao ažuriranje, odnosno *update* koji deluje između dve serije radova. Koncept ekspresije se može odrediti na dva osnovna načina: (1) kroz afektivno određenje pojma ekspresije (koji prelazi u izvedbu), čime se zalazi u tematizovanje re-aktivacija memorije putem sećanja, naravno, posmatrajući pritom ulogu afekta u svemu tome, i (2) smeštajući pojam pogleda kao određujući u figure voajerizma, narcisoidnosti, fetišizma, sado-mazohizma, penetracije... Pojam pogleda je ovde redukovano. U neoekspresionističkom slikarstvu i transavangardi pogled se vraća telu koje želi. „Pogled se rekonstruiše u slikarstvu i skulpturi kao doslovni i fiktionalni aspekt dela i receptivne situacije.“ Redukcijom pojma pogleda dolazimo do njegovih konceptualnih određenja. Sa druge strane, pomenuti koncept je u potpunosti integrisan u telo koje ekstatički izražava unutrašnja stanja. Upravo ta stanja tela su afekcije kojima se određuje moć delanja toga tela.

Autokritičko samoispitivanje i kruženje recikliranih formi, sada se shvata kao *update* postojećih odnosa unutar formi slikovnog i plastičnog izražavanja, koji je interiorizovan u telo koje ga izvodi. Ono se na kraju manifestuje kao i kroz *slow motion* zadatog procesa. Navigacija unutar naznačenih procesa umnožava varijacije telesnih artikulacija slikarskog procesa, koristeći se vremenskim ekstenzijama unutar pomenutih varijacija.

U slikarskim miljeima koji su definisani kao loše slikarstvo (*bad painting*) između ostalog se razrađuju modusi slikarskog predstavljanja shvaćeni veoma široko i ne-tautološki. Na taj način Milan pokušava da maksimalno proširi opsege realizacije i postavi višestruke šumove unutar određenih dinamika artikulacije slike kao konačnog proizvoda.

Logičko-konceptualni obrasci prilikom instaliranja u materiju izazivaju afektivna gibanja kojima se tematizuje ekspresija. Otuda se postupak koji Milan prati u procesu rada na slikama može odrediti sintagmom ažuriranje ekspresije.





Updating the Expression

Expression is usually understood as a kind of self-articulation by means of a particular performance.

In the works of Milan Antić, more precisely in his latest series, it is articulated via the process of the “reckless” and mostly automatic way of laying material on a surface; a process in which specific quotes from popular culture and art history are re-articulated. Specifically, by observing the artist’s complete works, we encounter attempts to speed up the precisely articulated process of construction of the surface and perceive it in this way through its expressive domain. From this, the following question can be posed: where is and what comprises the intention, through which it is possible to map out the goals of the specified experiment?

The appraisal of the given aspects of the above mentioned series of works is contained in the definitions of the concept of expression, resulting in the possibility to update the former series to future ones. Here we are speaking of the experience of expressive perception of the painting process as an update, more precisely an update operating between two series of works. The concept of expression can be defined in two basic ways: 1) through affective definition of the term ‘expression’ (which is becoming a performance), thus entering the thematization of re-activation of memory by means of images, naturally observing the role of affect in all of that; and 2) by positioning the term ‘gaze’ as determining the figures of voyeurism, narcissism, fetishism, sado-masochism, penetration The notion of the gaze has been reduced in this instance. In Neo-Expressionist painting and trans avant-garde, the gaze returns to the body it desires. “The gaze is reconstructed in painting and sculpture as a literal and fictional aspect of the work and receptive situation..” By reducing the idea of gaze we encounter its conceptual definitions. On the other hand, the before-mentioned concept has been fully integrated into the body, which ecstatically expresses its internal states. Those states of the body are affects determining the power of action of that body.

Critical self-enquiry and circulation of recycled forms is now perceived as an update of the existing relations within the forms of pictorial and plastic expression, which have been interiorized into the body performing it. Finally, it is also manifested “through” slow motion of the given process. Navigation within specified processes multiplies the variations of physical articulations of the process of painting, using time extensions within the mentioned variations.

In the painting milieu defined as bad painting, modes of painting representations, understood in a very wide sense and non-tautologically, are analyzed. In this way, Milan is trying to expand the scope of realization as much as possible and set multiple disturbances within the determined dynamics of articulation of painting as a final product.

The logical and conceptual patterns in the course of installing on the material cause affective movements that thematize expression. This is why the procedure that Milan is following in the process of work on the paintings can be determined by a syntagm updating of the expression.

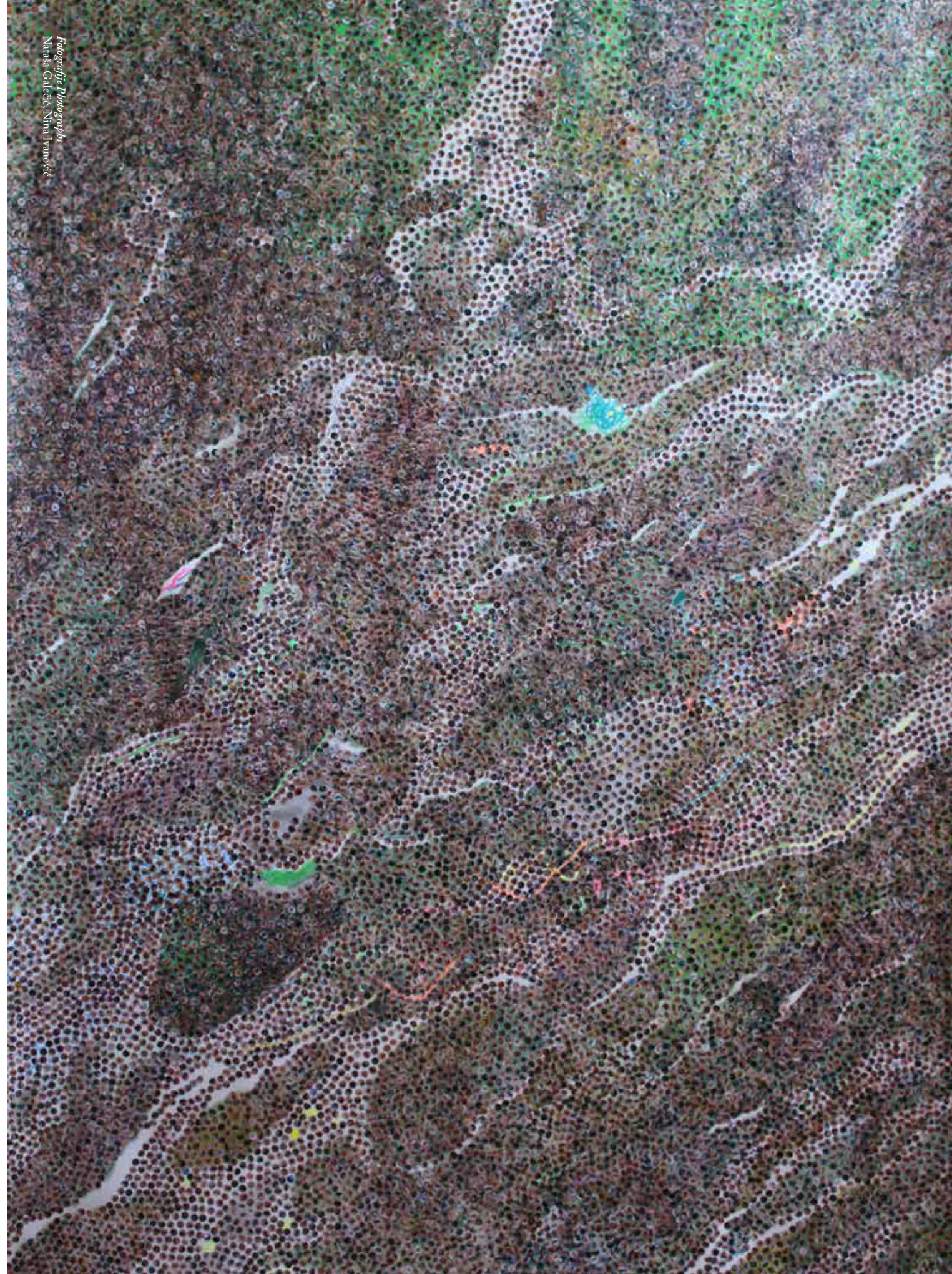


ATLAS ZA URBANOG PUTNIKA
ATLAS FOR THE URBAN
TRAVELLER

—
Nataša Galečić

Atlas za urbanog putnika

Kao što tvrdi kvantna teorija u primeru „eksperimenta sa dve pukotine“, elektroni, kada se ne posmatraju, simultano funkcionišu i kao talasi i kao čestice. Međutim, kada počnu da se posmatraju, elektroni ispoljavaju isključivo svojstva čestica. Ono što ovaj eksperiment sugerise jeste da sam čin detektovanja doslovno menja osnovno dejstvo subatomske čestice. Šta ako on diktira i zakon po kome funkcionišu mikroorganizmi? Za izložbu „Atlas za urbanog putnika“, Nataša Galečić tvrdi da je njeno iskustvo stečeno putovanjima kroz Afriku, Aziju, Evropu i SAD dovelo do stvaranja radova koji su istovremeno centralizovani oko ideje fragmentarnosti i interkonekcije malih jedinjenja koja utiču na ponašanje i formiranje veće celine. Ona preispituje mogućnost sinergije zbira svih ujedinjenih sila nastalih kao rezultat mnogobrojnih individualnih interakcija različitih bića - bez obzira na to da li je u pitanju posredno, promišljeno ili slučajno delovanje. Galečić o ovom pojmu promišlja kroz gradaciju makrokosmičkih odnosa - jedinka-jedinci, jedinka-zajednica, zajednica-pejzaž, veštački pejzaž-priroda i na kraju umetnik-publika. Natašin rad iziskuje čak veoma konkretnije pitanje, koje je centralno u ontološkom smislu. Da li ljudska bića i ljudski gestovi funkcionišu na isti način kao i elektroni? Da li prisustvo jednog putnika legitimno menja osnovnu funkciju drugih i obrnuto? Na ovaj način Natašin rad veliča kompleksnost odnosa i uživa u činjenici da mi zapravo ne znamo odgovor na ova pitanja. Njen rad, u svom svom prostornom poigravanju, misaonoj distanci i detaljnim nijansiranjima, aktivira prostor na takav način da njegovi elementi, kada se posmatraju, konvergiraju sa posmatračem i počinju da se ponašaju kao elektroni postajući čestica realnosti koja je osobena i povezana sa određenim posmatračevim svetom. Natašini gestovi razmatraju prirodu putnika koji je ujedno i čestica i talas - jedinstven stav u kome ste ujedno i deo sistema i neko ko se naizgled samo kroz njega kreće, imajući u vidu da kada se posmatra, efekat na zajednicu je u nekoj manjoj meri jasnije izražen, dok ukoliko posmatranja nema, dolazi do prkošenja zakona fizike. Učinak nije ni ovde ni tamo, nije ni merljiv ni nemerljiv, niti činjenički niti isključivo teoretski. Pulsirate u isto vreme i kao pridodati element i kao talas koji prožima strukturu, i možda je na kraju baš ova dualna priroda svih bića zapravo ono što sve drži zajedno.







Dawn Kramlich, MFA

Atlas for the Urban Traveller

As asserted by quantum theory's "double-slit experiment", electrons simultaneously function as both waves and particles when unobserved. However, when observed, these electrons function as only particles. What this suggests is that the mere act of being observed literally changes the baseline actions of subatomic particles. What if this dictates the laws of macro-organisms as well? For Atlas for the Urban Traveller, Nataša Galečić states that her experiences while traveling through Africa, Asia, Europe, and the United States have led to her creating work centred on the simultaneous fragmentation and interconnectedness of small units, which affect and make up the larger whole. She questions the possibility of synergy, resultant of the accumulated forces of many singular beings' interactions – regardless of whether mediated, contemplated, or accidental. Galečić clearly contemplates this notion in a series of increasingly macrocosmic relationships – self to self, self to community, community to landscape, man-made landscape to nature, and eventually artist to audience. Galečić's work asserts an even more specific question, central to the core of ontology: do humans and human gestures function in the same way as electrons? Can the presence of one traveller legitimately change the base function of others and vice versa? Galečić's work celebrates the complexity of relations in this way and basks in the fact that we don't actually know the answer to these questions. Her work, in all of its spatial play, contemplative distance and detailed nuance, activates space in such a way that its elements, when observed, converge with the viewer, functioning like electrons, becoming a particle reality that is particular to and interconnected with the specific viewer's world. Galečić's gestures examine the traveller's nature of being both a particle and a wave – a unique stance in which you are simultaneously a part of the system and simply passing through it, knowing that, when observed, your effect on the community is more concretely measured in some small way, but when unobserved, you defy the laws of physics. Your effect is neither here nor there, neither measurable nor immeasurable, neither factual nor merely theoretical. You pulsate as both an inserted element and a wave permeating the structure, and perhaps this nature of all beings is exactly what holds everything together.

This Is What Is Not

Konzumerizam je doprineo mnoštvu inovacija na polju socijalnih konvencija. Međutim, osnovna polazišta svih savremenih fenomena koji predstavljaju ljudsku težnju da emocije dobiju društveno prihvatljiv i, pre svega, prepoznatljiv javni oblik jesu prastare, arhetipske predstave čiju prisutnost možemo da pratimo sve do prvobitnih zajednica. U suštinski sekularnom, neopaganskom društvu čije nastajanje je u direktnoj vezi sa odumiranjem ideologija, žurke, proslave, orgije, obeležavanja rođendana, festivali u prvi plan stavljaju upravo relaksaciju i neposrednost u odnosima i između polova. Ambijentalno uređenje galerije koje za cilj ima podražavanje ikonografije žurke, obiluje falusnim alegorijama koji na suptilan i dopadljiv način pažljivom posmatraču predočavaju mogućnost čitanja radove na psihoanalitičkoj razini – ove alegorije su dvoznačne i, imajući u vidu Lakana, mogli bi da se zapitamo da li su „falusi“ simptom perverzije ili fobije. U tom smislu, ova postavka je latentno interaktivna, a rezultat njene interakcije prvenstveno zavisi od recepcije pojedinačnog posmatrača. Čini se da upravo taj segment postavke predstavlja njenu istinsku vrednost.







Luka Tripković

This Is What Is Not

Consumerism has contributed to a multitude of innovations in the area of social conventions. However, the basic starting point of all contemporary phenomena that manifest human tendency towards making emotions socially acceptable and, above all, making their appearance distinctive, are ancient archetypal images whose presence can be traced back to primitive culture communities. Essentially, the secular Neo-Pagan society that begins with the decline of all ideologies with its parties, celebrations, orgies, birthday celebrations and festivals, highlights moments of leisure and the immediacy for inter-sexual relations. The ambient setting of the exhibition in the gallery aims to mimic the iconography of a party: the abundance of phallic allegories in a subtle and appealing way enables the careful observer to understand the objects on a psychoanalytic level. Taking into account Lacan, these ambiguous allegories might make us wonder whether the “phalluses” represent a symptom of perversion or phobia. In this way, the exhibited constellation of objects becomes latently interactive, while the result of the interaction depends primarily on the reception of the individual observer. It seems that its true value is found in this particular aspect of the setting.



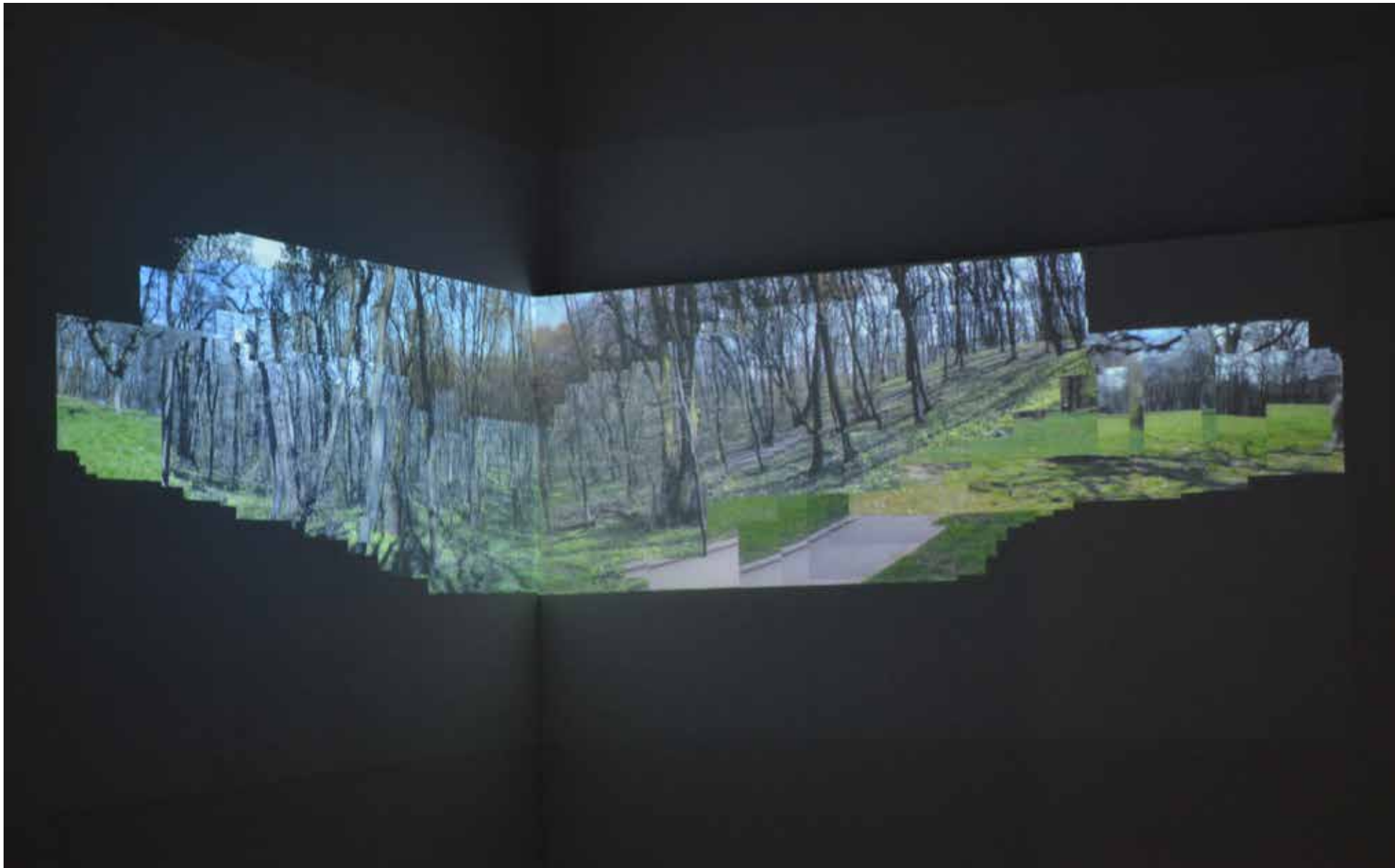
Baloni od sapunice

Na prvi pogled, može nam se učiniti da serijom slika na aluminijumskim pločama Lidija Delić ulazi u polje apstrakcije. Ali izbor boja i podloge, struktura slike i sama postavka nas navode da tragove značenja tražimo na drugom mestu. Autorka nas poziva da zaronimo unutar slike, zavodi nas naznakama skrivenih nebeskih pejzaža, ali nas onda konfrontira sa gotovo hemijski veštačkom ljubičastom, purpurnom koja se lagano preliva u pastelno, da bi u pojedinim segmentima površine izbijala hladna aluminijumska srebrna poput ogledala koje nam se podsmeva. Autorka duhovito rad naziva „Baloni od sapunice“ i sugerise nam direktni izvor inspiracije. Postavljene na stolove tako da površina može da reflektuje svetlosne promene prostora, slike nas uvlače u igru posmatranja, prelamanja svetlosti, preliivanja boja i potrage za formom koja nam izmiče.

Nemanja Ladić, pak, u radu „Sightseeing“, kreće iz potpuno drugačije analitičke pozicije. Istražujući polje percepcije on strukturalno dekonstruiše prizore, razara ih na segmente, frejmove, pa ih zatim izgrađuje akumulacijom delova slike, ili je možda tečnije reći akumulacijom velikog broja slika koje grade tri, nikad u potpunosti saglediva, pejzaža. Vidno polje posmatrača okupirano je nastajanjem i nestajanjem, pretapanjem, preslikavanjem, poništavanjem i nagomilavanjem frejmova i nizova frejmova koji formiraju prepoznatljive, ali nestabilne prizore. Sastavni deo ovog, tehnički do perfekcije izvedenog istraživanja jeste i dinamika protoka slike, vreme akumulacije i trajanje prizora. Ladić imenuje izložbu „One second per second“ (jedan sekund u sekundi) i autoritativno uvodi pojam vremena u interpretaciju izložbe u celini. Šta implicira protok vremena jedan sekund u sekundi? Sam autor tvrdi: preklapanje objektivnog i subjektivnog vremena. Upravo taj odnos subjektivnog i objektivnog, realnog i nadrealnog, Ladić dalje razrađuje u radu „Park“. Mirna, dokumentarno zabeležena situacija parka sa ponekim šetačem, prožeta je kontinuiranim prelazom balona od sapunice po sredini kadra. Ujednačenim ritmom sa kraćim pauzama, jedan za drugim, baloni se kreću horizontalnom putanjom s desna na levo. U savršenoj harmoniji sa ambijentom baloni generišu suptilne transformacije slike po kojoj se kreću. Ova, naizgled izuzetno jednostavna intervencija, proizvodi efekat metafizičkog pejzaža koji nas hipnotiše.

Šta je dakle ključ za čitanje/gledanje ili ako baš insistirate za razumevanje radova prikazanih na izložbi? Bilo da se udubimo u igru asocijacija zagledani u bojene površine „Balona od sapunice“ Lidije Delić ili se prepustimo hipnotičkom dejstvu rada „Park“ Nemanje Ladića ili se pak zainatimo da pogledom obuhvatimo predeo koji se konstantno transformiše u radu „Sightseeing“, izloženi smo nekad suptilnim, a nekad intenzivnijim vizuelnim stimulansima koji destabilišu pojam realnog. Percepcija posmatrača klata se na granici subjektivnog i objektivnog, jedne sekunde u sekundi i tri sekunde u sekundi. I upravo ta vrata koja nam otvaraju autori izložbe, sugestija nadrealnog kao teme, nudi bezbroj različitih interpretacija i utisaka ali ukazuje i na jednu zanimljivu pojavu na sceni čiji budući razvoj treba budno pratiti.





Milica Pekić

Translation Isidora Krstić

Soap Bubbles

The first impression given by Lidija Delić's series of paintings on aluminium can be seen as entering the field of abstraction. However, the choice of colour and surface, together with the structure of the painting and setting, lead us to pursue their meaning elsewhere. The artist invites us to dive into the painting, seduces us with pieces of hidden celestial landscapes, while confronting us with an almost chemically artificial purple colour that gently transforms into a pastel tone. In certain parts of the painting, the cold aluminium silver resurfaces as a sort of mirror that ridicules us. The artist titles the work *Soap Bubbles* with a hint of humour, as if to suggest the direct source of inspiration. Positioned on tables, so that the surface is able to reflect light changes in the room, the paintings pull us into an observation game of light reflection, colour and the search for a form that escapes us.

Nemanja Ladić's *Sightseeing*, on the other hand, starts from a completely different analytical position. By investigating the field of perception, he structurally deconstructs images, 'destroys' them to segments and frames, and subsequently rebuilds them by accumulating parts of the image; or to put it more precisely, the accumulation of a large number of images that comprise three, never completely perceptible landscapes.

The visual field of the observer is occupied by creation and disintegration, melting, duplicating, annihilating and piling frames and sequences that form recognizable but unstable images. An integral part of this perfectly technically executed piece is also found in the dynamic of the flow of the image, accumulation time and duration of the sequence. Ladić titles the exhibition *One second per second* and authoritatively introduces the notion of time to the interpretation of the exhibition as a whole. What does *One second per second* imply exactly? The artist explains it as the overlapping of objective and subjective time. It is the juxtaposition of the subjective and objective, real and surreal that Ladić further elaborates in the work *Park*.

The tranquil, documentary character of a scene in a park, including an occasional passer-by, is overlaid with a continual flow of soap bubbles in the middle of the scene. With a steady rhythm and shorter breaks, the bubbles move one by one along a horizontal axis, right to left. In perfect harmony with the surroundings, the bubbles generate subtle transformations of the image they move along. This seemingly simple intervention produces the effect of a certain kind of metaphysical landscape that hypnotizes us.

What is key in reading, seeing or, if you insist, understanding the works presented in the exhibition? Whether immersing ourselves in the association game of the painted surfaces of Lidija Delić's *Soap Bubbles*, or surrendering to the hypnotizing effect of Nemanja Ladić's *Park*, or even vengefully gazing at the constantly transforming landscape in the work *Sightseeing*, we are exposed to alternating subtle and intense visual stimuli that destabilize the definition of 'real'. The perception of the observer rocks on the boundary between the subjective and objective, a second within a second and three within one. It is exactly this door that is opened by the authors of this exhibition. The suggestion of the surreal as a topic offers a multitude of interpretations and impressions, whilst all the time pointing to an interesting phenomenon on the scene, whose future development should be closely monitored.



**PARAMETRI PERCEPCIJE
(PARA)MATTERS OF
PERCEPTION**

—
Lidija Delić, Nina Ivanović,
Sava Knežević, Isidora Krstić,
Iva Kuzmanović, Nemanja Nikolić,
Marija Šević

Parametri percepcije

Izložba „Parametri percepcije“ tretira umetničke prakse sedmoro umetnika učesnika izložbe kao individualne sisteme tragova koji grade jednu putanju: jedinstvenu konceptualnu tendenciju. Svaki element u svojoj individualnosti reprezentuje toponim presudan za mapiranje identiteta kolektivnog prospekta. Mnogostrukost (*manifold*) konstruisana od strane sedam različitih umetničkih prospekata (organizovanih kao: četvorostrukost + trostrukost) obeležava transformaciju ne-intencionalnih tragova ili minimalno intencionalizovanih tragova u indekse putem stabilizovanja formacija indeksikalnih entiteta, sve to kroz proces konstantne aktuelizacije naznačenih entiteta.

Konstantan proces stabilizacije o kome je reč je transformisan u indeksikalni entitet samo ako je baziran na uokvirivanju ili ramifikaciji koja je fokusirana na konceptualizaciji svesti kao fenomena. Ovde, svest odnosno svesnost je posmatrana kao stanje materije, ili perceptronium kao što je označeno u nekim skorašnjim istraživanjima fenomena svesti. Svest (svesnost) kao stanje materije otuda postaje materijalno okruženje koje proizvodi trag baziran na percepciji izgrađenoj od mreže nasumičnih asocijacija u beskonačno simultanom polju. Trag postaje indikator društvene arhitektonike mozga koja neprestano simulira ideju.

Sa druge strane, svest kao stanje materije ili materijalno stanje, koje sadrži uzastopne varijacije *unutar* i *iz* društvene arhitektonike mozga, je razmatrana kao artikulacija spekulativnog i intencionalnog traga koji kroz naznačeni proces transformiše sopstvo (*it-self*) u indeksikalni entitet. Tragovi unutar društvene arhitektonike mozga uvek su transformisani u indeks. Unutar umrežavanja indeks je transformisan u indeksikalni entitet.

Na ovom mestu, samokoncepcija (*self-conception*) je uslovljena transformacijama prethodno konstruisane i obično perifrastične individualnosti prihvaćene kao koncept u konceptualnu ramifikaciju entiteta, ili indeksikalni entitet. Pojedinačne samokoncepcije (koncepcija sopstva) su ovde združene u dve veće grupe artikulisane kroz komunikacijski proces između instanci kao njihovih trenutnih avatara. Naznačene grupe su: četvorostruka (*4-fold*) i trostruka (*3-fold*). Ove grupe, razmatrane kao prospekti, izgrađene su pod hipotezom o input-ima i output-ima, hipotezom koja definiše spregu između samokoncepcije (*self-conception*) i samoartikulacije (*self-articulation*). Hipoteza je ukorenjena u proces instaliranja ruptura unutar konceptualnog okvira.

Na kraju, ideološku sferu bi trebalo opisati kao istoriju ideja, opisati je kao kontinuirani proces uvek artikulisan kao spoj različitih tendencija, u ovom slučaju umetničkih praksi. Otuda transformacijski procesi koji određuju povezanosti između samokoncepcije i samoartikulacije su ovde opisani unutar manifolda konceptualizovanog kao prospekt. Ovaj tekst lagano razotkriva naš način eksperimentisanja u polju vizuelnih umetnosti prema jednom cilju: da se pokuša postići kompleksniji metod za čitanje širokog spektra kulturoloških praksi kroz različite slojeve osećajnog odnosa prema podacima (*sense data*). Pristup spekulativnom znanju obično je baziran na ekstenziji intenzivnih i ukorenjenih značenja unutar osećajnog odnosa prema podacima u ljudskom mozgu.





(Para)Matters of Perception

The exhibition *(Para)Matters of Perception* takes the artistic practices of seven artists, the exhibition participants, as individual systems of traces that create a single path: a unique conceptual tendency. Each element in its individuality represents the toponym crucial for mapping the identity of the collective prospect. The manifold constructed by seven different artistic prospects (organized as: fourfold + threefold) marks the transformation of non-intentional traces or minimally intentional traces into indexes by stabilizing the formations of indexical entities through the process of their constant actualization.

The constant process of stabilization is transformed into indexical entities only if it is based on a framework or ramification that is focused on the conceptualization of consciousness. Here, consciousness is viewed as a state of matter, or perceptronium, as it is termed in some recent investigations on the phenomenon of consciousness. Consciousness as a state of matter then becomes a material surrounding that produces a trace based on a perception created from a network of random associations in an endlessly simultaneous field. A trace becomes an indicator of social architectonics of the brain that perpetually simulates an idea.

On the other hand, consciousness as a state of matter, which contains successive variations 'within' and 'of' the social architectonic of the brain, is considered an articulation of a speculative and intentional trace, which transforms itself through marked process into indexical entity. Traces within the social architectonics of the brain are always transformed into index. Through net(working), index is transformed into indexical entity.

At this point, self-conception is conditioned by the transformations of the pre-constructed and usually periphrastic individuality accepted as a concept into the conceptual ramification of entity, or indexical entity. Self-conception is here joined with two larger groups articulated through the communication process of these instances: 4-fold and 3-fold. These groups, considered as prospects, have been constructed under the hypothesis of inputs and outputs, which defines feedback between self-conception and self-articulation. The hypothesis is rooted in the installation of ruptures within a conceptual framework.

In the end, the ideological sphere has to be described as the history of ideas, described as a continual process, always articulated as a connection of tendencies or singular artistic practices. The transformational processes that define the relationships between self-conception and self-articulation are here described within the manifold conceptualized as prospect. In this way, we are experimenting in the field of visual arts with one goal in mind: to try to establish a more complex method for reading a wide range of cultural practices through different layers of sense data. The approach of speculative knowledge is usually to extend intense and ingrained meanings within the sense data of the human brain.



Tokovi misli

Video radovi iz nagrađivane „Monolog trilogije“ se bave narativima koji nam oblikuju svakodnevicu, od intimne psihologije do globalne politike. „Mislilac u supermarketu“ se bavi pakovanjem kao načinom potrošnje, zarade i koncipiranja prostora. Vrata pakla postaju police u supermarketu ispred kojih sedi neki savremeni Rodenov „Mislilac“. „Cost-Benefit-Ljubav“ prikazuje dvoje ljubavnika čije misli i računice idu u suprotnim smerovima, prikaz fluidne ljubavi Zigmunta Baumana. „Melanholični dron“ naslućuje mogućnost da mašina oseća istančanije od čoveka, boreći se sa osećajem nostalgije za nečim što nikada nije osetila tj. sanja o alternativama. Tu će biti prikazani i novi radovi, pre svega prototip proizvoda „Spine 2.0“, novi pametni implant za beskičmenjake, idealan za političare koji već naručuju prve kopije. Sve radove je Simić izveo u saradnji sa timom: direktor fotografije Nemanja Jovanov, dizajner zvuka Šan Beri uz angažovanje glumaca i brojnih saradnika i uz podršku tima Demagog studija.

Polazna tačka rada je preispitivanje načina mišljenja i narativa koji su površno prihvaćeni i utiču na nas na ličnom i na društvenom nivou. Danas, kada je lično izražavanje rasprostranjeno na društvenim mrežama i u pop kulturi, nije dovoljno da se umetnik izrazi. Odabrani radovi od 2013. do 2016. se suočavaju sa pozicijom čoveka u doba post-humanizma i društveno-finansijske krize. Ako mi ne budemo uticali na oblikovanje ovog novog doba, drugi će nam ga nametnuti.





Stream of Thought

Videos from the award-winning “Monologue trilogy” explore narratives that shape our everyday life, from intimate psychology to global politics. “The Thinker in the Supermarket” deals with packaging as a way of consumption, profiting, and space construction. A contemporary version of Rodin’s *The Thinker* confronts *The Gates of Hell* – a supermarket shelf. “Cost-Benefit-Love” shows two lovers whose thoughts and plans diverge, a depiction of liquid love by Zygmunt Bauman. “Melancholic drone” hints at the possibility that a machine might experience more nuanced feelings than humans. The drone fights an overwhelming sense of nostalgia for something he has never experienced, he dreams of alternatives. New works will also be on display, such as the prototype for Spine 2.0, a smart implant for spineless people, ideal for politicians, who are already pre-ordering this product. Simić completed all these works in cooperation with a team: director of photography Nemanja Jovanov, sound designer Shane Berry, and numerous actors, collaborators, and the support of the Demagog studio team.

The starting point of the works is the examination of thinking patterns and narratives, which are superficially accepted on a personal and social level. Today, when personal expression is widely spread on social networks and in pop culture, it is not enough for an artist to express herself or himself. These selected works from 2013 to 2016 grapple with our position in the time of post-humanism, amidst a socio-financial crisis. If we do not influence the shaping of the age to come, others will enforce it upon us.



DOLAR, HEGELOVA
FENOMENOLOGIJA DUHA,
CRNA MASA / CRNA MATERIJA,
LSTW-69, MADE IN CHINA, ITD.
DOLLAR, HEGEL'S
PHENOMENOLOGY OF SPIRIT,
BLACK MASS / BLACK MATTER,
LSTW-69, MADE IN CHINA
AND MORE...

Dolar, Hegelova Fenomenologija duha, Crna masa / Crna materija, LSTW-69, Made in China, itd.

Na izložbi „Dolar, Hegelova Fenomenologija duha, Crna masa / Crna materija, LSTW-69, Made in China, itd.“ će biti prikazani radovi umetnika Jožea Baršija, Alena Ožbolta i Veli & Amos, kao i radovi drugih umetnika: Viktora Bernika, Konija Bloma, Vasje Cenčič, Lade Cerar, Ksenije Čerče, Vuka Čosića, Boštjana Drinoveca, Vadima Fiškina, Ištvana Išt Huzjana, Janeza Janša, Žige Kariža, Boruta Krajnca, Laibacha, Arjana Pregla, Saše Sedlačeka, Nine Slejko Blom, Small But Dangers, son:DA, Benedikta Terwiela, Mateja Andraža Vogrinčič i Saše Vrabiča.

Ovi umetnici su izlagali zajedno na prošlogodišnjem Umetničkom sajmu u Budimpešti, na kom su njihova dela bila izložena po tamošnjim standardima. Ovog puta, radovi (kojima će biti priključeno i nekoliko novih) će u Umetničkom prostoru U10 zauzeti značajno više prostora. Uprkos tome što će radovi zauzimati više prostora i biti izloženi na način koji je uobičajen za galerije, zadržaće određene elemente koji su tipični za izlaganje na umetničkim sajmovima. Iako su ovi sajmovi jasno okrenuti tržišnoj logici, i dalje predstavljaju zanimljivo dostignuće pri čitanju i sagledavanju radova u okvirima standardnog načina izlaganja.

Na određeni način, predstavljanje ovih umetnika u Budimpešti je takođe bilo i mala izložba slovenačke savremene umetnosti, kako većina od 25 000 posetilaca koji dođu na sajam ne dođu da bi kupili umetnička dela, nego da bi ih videli. Izložba „Dolar, Hegelova Fenomenologija duha, Crna masa / Crna materija, LSTW-69, Made in China, itd.“ u Beogradu tako predstavlja premeštanje „izložbe“ organizovane na umetničkom sajmu u mađarskoj prestonici.

Menadžer projekta Viktor Bernik

Producent Jara Vogrič

Spoljni saradnici Vasja Cenčič, Žiga Kariž i Petja Grafenauer

Projekat podržao Grad Ljubljana

Posebna zahvalnost Tiskarni Povše, Heliosu, Muzeju moderne umetnosti.







**Dollar, Hegel's Phenomenology of Spirit,
Black Mass / Black Matter, LSTW-69,
Made in China and more...**

The exhibition "Dollar, Hegel's Phenomenology of Spirit, Black Mass / Black Matter, LSTW-69, Made in China and more..." showcases works by artists Jože Barši, Alen Ožbolt and Veli & Amos, as well as pieces by Viktor Bernik, Conny Blom, Vasja Cenčič, Lada Cerar, Ksenija Čerče, Vuk Ćosić, Boštjan Drinovec, Vadim Fiškin, Ištvan Išt Huzjan, Janez Janša, Janez Janša, Janez Janša, Žiga Kariž, Borut Krajnc, Laibach, Arjan Pregl, Sašo Sedlaček, Nina Slejko Blom, Small But Dangers, son:DA, Benedikt Terwiel, Matej Andraž Vogrinčič and Sašo Vrabič.

The participating artists were featured together at last year's Budapest Art Fair, where their works were displayed according to the exhibition specifications. This time the works (expanded with only a handful of new pieces) will take up a significantly larger space at U10 Art Space in Belgrade. The spacious and more typical gallery installation will nevertheless retain some of the elements specific to art fairs. Even though these fairs have a distinctly market-oriented logic, they still represent an interesting tour-de-force when it comes to reading or perceiving an artwork within the framework of a standard exhibition format.

In a way, the presentation of the artists in Budapest was also a small exhibition of sorts for Slovene contemporary art; the majority of the 25,000 visitors that came to the fair did so not only to purchase art, but also to see it. The "Dollar, Hegel's Phenomenology of Spirit, Black Mass / Black Matter, LSTW-69, Made in China and more..." exhibition in Belgrade is therefore a transposition of the 'exhibition' organized at the art fair in the Hungarian capital.

Project Manager Viktor Bernik

Producer Jara Vogrič

External Partners Vasja Cenčič, Žiga Kariž and Petja Grafenauer

Project kindly supported by the City of Ljubljana

Special thanks Tiskarna Povše, Helios, and the Museum of Modern Art.



**SLATKA KONCEPTUALNA
UMETNICA TRAŽI PODRŠKU
SWEET CONCEPTUAL ARTIST
LOOKING FOR SUPPORT**

—
Velika samostalna izložba
Slatke konceptualne umetnice
Big solo exhibition of
Sweet Conceptual Artist

Konceptualni identitet - naivna igra, potraga za utopijom ili usud?

Izvod iz teksta

...
Izvođenje ovog virtuelnog identiteta leži upravo u građenju mnogoznačne strategije bazirane na subverzivnim gestama prezentacije, medijacije i kontemplacije umetničkog dela. Konstantno brišući značenje pojmova autorstva i originalnosti imanentnih institucionalnom sistemu umetnosti, Slatka konceptualna umetnica (SU) je istovremeno konceptualna umetnica i angažovani participtaivni projekat, ali i advertajzing kampanja i brend.

Satkana od gomile suprotnosti, nedoslednosti, nelogičnosti a pre svega autoironije, ona uveliko operiše i humorom kao važnim elementom jednog umetničkog rada. Samo njeno ime upućuje na koliziju termina slatka i konceptualna, odnosno njihovo društveno poimanje. Reč slatka sugeriše umilna, draga, svima prihvatljiva, dok je konceptualna teško razumljiva, ozbiljna, kruta, pretenciozna.

Prema tome, reč je o umetničkom hibridu koji se odvija u etapama i čija ispostava u realnom prostoru sugeriše konstantno otvaranje pitanja društvene funkcije i značenja umetničkog dela; na koji način se plasira umetnička ideja, kakav to posao umetnicima/ama treba i kakva je to vrsta podrške koju zahtevaju, samo su neka od pitanja koje SU pokreće. Mistifikacija njenog lika upravo sugeriše mogućnost konstantne transformacije procesa rada, posebno definisanog odnosa između ideja i objekata kao konačnog proizvoda. Ne samo da svako može biti Slatka konceptualna umetnica, već i svačija ideja može biti njena i obrnuto. U toj neprekidnoj igri ruši se bilo kakva hijerarhija odnosa, a mogućnost dijaloga kao okidača društvenih procesa postaje eksplicitna, što bi trebalo da bude zadatak umetničkog dela kao aktivnog elementa jednog društva.





Vladimir Bjeličić, art historian
Translation Svetlana Maksimović

**Conceptual identity -
a naïve game, a quest for utopia or
the artist's fate?**

Excerpt from text

...
The creation of this virtual identity lies in making a multi-faceted strategy based on subversive gestures of presentation, mediation, and the contemplation of a work of art. Constantly erasing the meaning of authorship and originality that are immanent to the institutional system of art, the "Sweet Conceptual Artist" is at the same time a conceptual artist as well as an engaged participative project, and finally an advertising campaign and brand.

Made of an accumulation of opposites, inconsequence, illogicality, but most of all auto-irony, she operates with humour as an important part of the work. Her name suggests a collision of terms sweet and conceptual, as understood in society. The term sweet suggests – dear, acceptable to all, while conceptual means hard to understand, serious, strict, and pretentious.

Therefore, at stake is an art hybrid that develops through stages and its installation in real space suggests the constant questioning of social function and the meaning of art; the mode of presenting an artistic idea, what kind of job artists need and what kind of support they request are only some of the questions that the "Sweet Conceptual Artist" proposes. The mystification of her character suggests the possibility of the permanent transformation of the working process, a specially designed relation between ideas and objects as final products. Not only anyone can be the "Sweet Conceptual Artist", but their ideas can be hers and vice versa. In that endless game, the hierarchy of relations is broken and the possibility of communication, as a trigger of social processes, becomes explicit as it should be. That is exactly the task of an artwork that wants to be an active element of society.

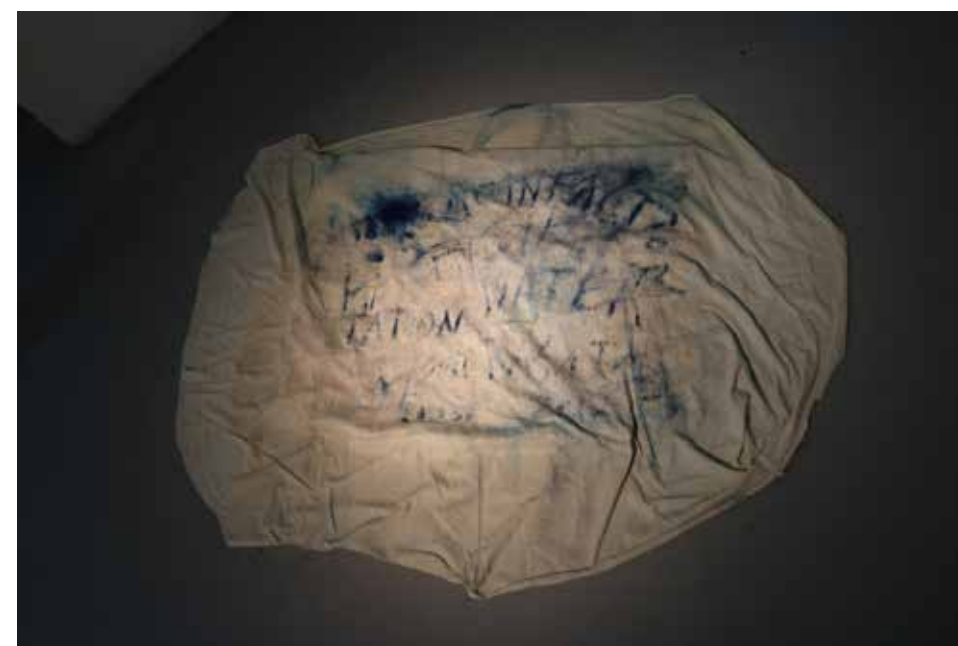


Dr. Kukuks Labrador

Dr. Kukuks Labrador je mladi kustoski kolektiv umetnika iz Bazela (Švajcarska) koji stimuliše saradnju i okupljanje umetničkih i neumetničkih individua i scena u polju umetnosti. Kolektiv teži ka tome da napravi sponu kako između lokalnih umetnika sa ljudima različitih profesionalnih zanimanja, tako i sa umetnicima iz drugih lokalnih i međunarodnih prostora.

Od 2012. godine Dr. Kukuks Labrador aktivno organizuje izložbe, festivale, performanse, hepeninge i intervencije u njihovom centru Kaskadenkondenzator u Bazelu, kao i u drugim prostorima koji podržavaju srodne projekte. Sa umetničkog stanovišta, kolektiv funkcioniše u okviru zajednice koja se sastoji od ljudi različitih kultura, zanimanja i životnih okolnosti. Kolektiv promovise sinergiju tako što spaja ljude, umetnost i umetnike.

Izložbu podržala Ambasada Švajcarske u Beogradu.







Dr. Kuckucks Labrador

Dr. Kuckucks Labrador is a young collective of artist-curators from Basel (Switzerland), stimulating collaborations and gatherings of „arty“ and „non-arty“ people and scenes in the field of arts. We want to link local artists with people from other areas of expertise and with artists from other national or international regions. We have been organizing exhibitions, festivals, performances, happenings or interventions since 2012, either at our „base camp“ (Kaskadenkondensator Basel) or at venues suited to individual projects. From an artistic point of view we operate within a society that consists of a variety of cultures, interests and life backgrounds. We promote synergy by bringing together people, art and artists.

Exhibition kindly supported by Swiss Embassy, Republic of Serbia.

REALMOST MESAGLEDIVOG
THE REALITY OF
THE IMPERCEPTIBLE

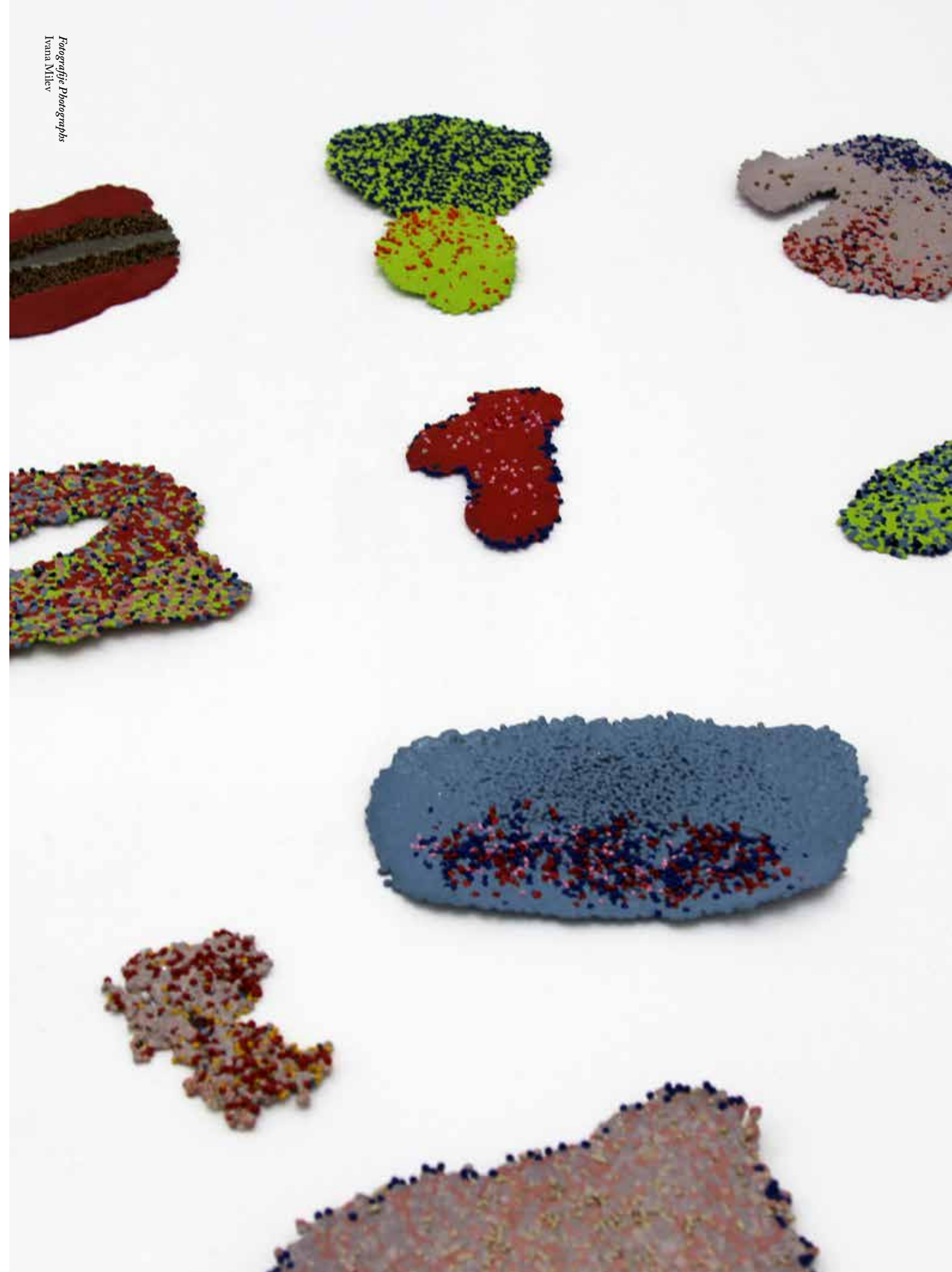
—
Petar Sibinović

Realnost nesagledivog

Izložba Petra Sibinovića pod nazivom „Realnost nesagledivog - skulpture i crteži“ za svoju osnovnu temu ima pronalaženje plastičkog potencijala u skulptorskom materijalu kao i definisanje određenih tema ili narativa koji se mogu za ta stanja vezati. Zapravo može se reći da umetnik svoje interesovanje češće usmerava na promenljivo stanje materijala i na pozicije mogućeg preoblikovanja i preuzimanje kontrole nad oblikom pa su zato u rukama ovog umetnika češće materijali koje bi mogli nazvati skulptorski neuobičajnim jer nedozvoljavaju laku manipulaciju, ali se u određenim uslovima mogu specifično preoblikovati. Tako istraživanje oblikovnog potencijala kreće od istraživanja plastičnosti materijala, ali se uvek dovodi u vezu sa mogućim značenjem. Prelaženje ovog dvostrukog puta vodi do srećnog spoja koji eksperimentisanje sa materijalima proizvodi u veštinu oblikovanja, a stvorene oblike u jezik. Osim direktnog eksperimentisanja sa materijalima, Sibinović svoju pažnju usmerava i na proučavanje prirode i procesa oblikovanja van uticaja čoveka poput: entropije, degeneracije, hibridizacije, kristalizacije, taloženja, kondenzacije i tako dalje. Ovi procesi često kao plastički rezultat imaju vrlo žive i vitalne oblike koje umetnik želi da zadrži i da ih iskoristi u svom radu. Priroda ovih procesa i fizičke osobine materijala uslovljavaju specifičnost metoda rada koje treba osmisliti, osvestiti i njima ovladati. Tako je cilj ukupnog rada pored jasnog konstituisanja autentične plastičke misli jeste i mapiranje puta umetničkog delovanja.

(...)

U obrnutom smeru Petar Sibinović istražuje elementarne procese u prirodi kao i izgled različitih materijala pod mikroskopom. Ove apstraktne predstave koje u isto vreme jesu i apsolutna realnost i van jasnog konteksta prezentacije nemaju nikakvu predstavljачku snagu osim ako predstavljaju same sebe, postaju samom ovom činjenicom prazno mesto za projekciju svih onih sadržaja koje iskustvom nismo vizuelizovali. Tako ova čudna istovremena kombinacije realnog i apstraktnog postaje za svakog posmatrača ponaosob laboratorija reflektujućih psiholoških sadržaja. U svetu u kome sve što postoji mora imati oblik, a samim tim i značenje, apstraktnost prikaza omogućava upisivanje i čitanje uvek i iznova, a jedini preduslov ostaje sama vitalnost forme koja svedoči sočnost života i sveta i magnetično nas privlači sopstvenim oblikom. Tokom izrade ovakvih umetničkih radova neophodno je sakupljanje velikog broja informacija iz različitih, kako naučnih, tako i umetničkih polja. Sinteza prikupljenih informacija dešava se u toku izrade umetničkog dela koje na taj način postaje organsko i živo tkivo koje povezuje sve korišćene izvore. Skulpture i crteži nastaju simulirajući ponovno stvaranje života, po ugledu na opšte karakteristike mikrosveta i njegov princip funkcionisanja i oživljavaju nove likovne tvorevine koje se nalaze na granici između apstraktnog i predstavljачkog. U ovom slučaju, mikroreference možemo shvatiti i kao nematerijalno stanje koje prethodi formiranju nove, žive materije, ali u isto vreme one su prikaz odvijanja ovog procesa.







dr um. Radoš Antonijević

The Reality of the Imperceptible

The exhibition of Petar Sibinovic named Reality of the Incomprehensible – sculptures and drawings and the initial theme of discovering the potential of plastic in sculptural materials as well as defining certain themes that could be related to that state. In fact, it could be said that the artist directs his interest to the changeable state of the material and the positions of possible reshaping and taking over control of the object which is why we can find materials that are difficult to manipulate or alter in the hands of this artist. The materials are sculpturally unusual but can be easily manipulated under specific conditions. This is how the research of shaping material begins with studying plastic materials, but is always connected with the possible meaning. Passage of this two paths leads to a happy compound that produces material experimentation into the forming skills, and the shaped forms into language.

Aside from direct experimentation with materials, Sibinovic diverts his attention to research of nature and the process of shaping without input of man such as: Entropy, degeneration, hybridization, crystallization, layering, condensation and so on. These processes, as plastic results, often have very lively and vital shapes which the artist wants to maintain and use in his work. The nature of these processes and physical characteristics of the materials condition the specific work methods work which need be invented, awake and control. Thus, the goal of overall work in addition to the clear constitution of authentic plastic thought is mapping the way of artistic activity.

(...)

In a reverse direction, Petar Sibinovic researches elementary processes in nature as well as the outlook of different materials under a microscope. These abstract showings which are at the same time an absolute trust and out of the reach of clear context of presentation, have no presenting power other than presenting themselves. This fact alone makes them a place for projection all the content which we have not envisioned with experience. That is how this strange combination of real and abstract becomes a laboratory of reflecting psychological content for every individual audience member. In a world in which everything that exist must have a shape, and with that meaning, abstractness of showings permits recording and reading the outcome, the world and it magnetically attracts us with its personal shape, with the only condition being its form vitality which witnesses the virility of life.

During production of these art works it is necessary to gather a large amount of information from several fields, science and artistic alike. The synthesis of gathered information happens during the production of artistic work which makes them organic and living tissue which connects all used resources. Sculptures and drawings come about by simulation of recreating of life, regarding general characteristics of the micro world and their principal functioning and enliven artistic creations which are located on the verge of abstract and the representative. In this case, references of micro can be interpreted as unmaterialistic state which precedes forming of new living matter, but at the same time they are a representation of this process.

Counterpoint Figuration

„Counterpoint figuration“ – performans i slikarstvo – šta je novo ovde? Ništa drugo nego talenat i sloboda prezentovanja umetničkih radova bez institucionalnog pritiska. Ono što povezuje umetnike koji su se okupili oko ovog prostora je to što slikaju i bave se figurativnom umetnošću. Predstave stvarnosti kroz savremene pristupe, tehnike, boje i ljudskih tela se vraćaju, dajući nam ideju ponovnog „čitanja“ fragmenata ovakve stvarnosti. Stvarnosti koja uključuje Internet, tele-prisutnost i naše fiktivne predstave i domete.

Naslov projekta želi da ilustruje da ne može sve da bude ljubav ili novac, potrebna nam je i figuracija.

Što se performansa i instalacije tiče, to su drugi mediji u odnosu na slikarstvo, ali pristup takođe nije samo apstraktan već uključuje figuraciju; s druge strane performans uključuje gest, izražavanje ideja kroz telo, i pokušaj da se iznova i iznova shvati šta je telo.

Kako se performans ne može prodati, radi se o pokušaju instalacije onoga što ostaje posle nekog čina performansa. Ono što se s druge strane može prodati, ili monetizovati su mediji kojima fiksiramo trenutak u vremenu, kao npr. fotografije, video, skulptura, kostim ili crtež.

Možda ubuduće neće biti bitno razgovarati o temama ove izložbe, ili drugih izložbi. Možda je ova izložba daleko od konceptualne umetnosti, i prosto bliža nečemu opipljivom, perceptibilnom – prevod današnjeg vremena i osećanja.

Umetnici performansa Sergio Valenzuela (Čile) i Sebastijano Sing (Nemačka), izlagači: Federiko Moća (Čile/Austrija), Patrik Čerč (Velika Britanija), Armando de la Garsa (Meksiko), Matijas Jakob San Martin (Čile), Felipe Rivas San Martin (Čile), Matijas Solar (Čile) i Mihal Ruc (Poljska).







Sergio Valenzuela

Counterpoint Figuration

Counterpoint figuration – performance and paintings? What’s new here? Nothing more than talent and the freedom to show art production without institutional pressure. What the artists had in common is that they paint and do figurative artwork. Representations of reality through contemporary approaches, techniques, colours and human bodies are back, giving us the idea of reading fragments of this reality once again. A reality that involves the Internet, telepresence and our fictional scopes.

The title attempts to show that not just anything can be love or money, we also need figuration.

As far as performance and installations are concerned, these are other media in relation to painting but the approach is not only abstraction but figuration; but additionally performance includes gestures, doing ideas through the body, as brushes of concepts, actions attempting to figure out what the body is about again and again. As we cannot sell performance, it is more about installing the residual body of the action, like photography, videos, sculptures, costumes or drawings.

Perhaps this exhibition is a bit far from conceptual art and is simply closer to something tangible, perceptible as a translation of today’s time and feelings.

Performance artists Sergio Valenzuela (CL) and Sebastiano Sing (DE), exhibitors: Federico Moccia (CL/AT), Patrick Church (UK), Armando de la Garza (MX), Matias Jacob San Martín (CL), Felipe Rivas San Martín (CL), Matias Solar (CL) and Michał Rutz (Poland).



PRINTNOIZ / MANGARO -
NOVO DOBA - SVE NAJBOLJE
PRINTNOIZ / MANGARO -
NEW AGE - ALL THE BEST

—
Le Dernier Cri

Printnoiz / Mangaro – Novo Doba – Sve Najbolje

Zaboravite na lako objašnjive pojmove, neprotivurečne definicije, jednoznačne umetničke prakse. Tradicija grafzina se odlučno opire baš ovakvim pokušajima. Najbolje u vezi sa ovim polimorfnim fenomenom, pored toga što se opire lakim klasifikacijama, je što dolazi iz ateljea, iz dnevnih soba, sa kuhinjskih stolova, onih koji su poverovali da za stvaranje i štampanje nisu potrebni formalno obrazovanje ni velika štamparska i distributivna mreža; onih koji su odlučili da nedostatak virtuoznosti i tehničke usavršenosti pretvore u prednost, pravilo i avanturu.

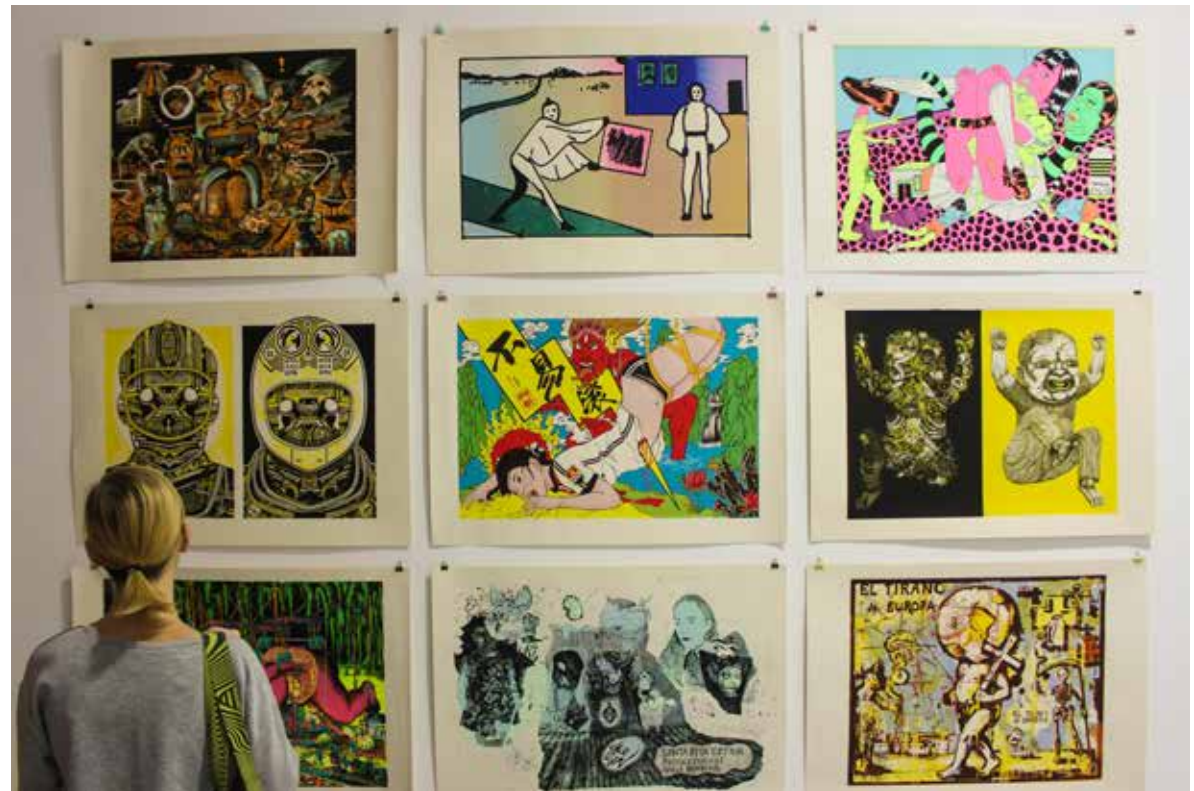
Grafzin podrazumeva izdanja grafičkog sadržaja izvedenih iz fanzina (termin koji označava novine, izdanja fanova i ljubitelja određene teme, namenjene određenoj zajednici ili određene tematike). Grafzini privileguju vizuelno na uštrb linearno narativnog. Uglavnom ostvareni pomoću skromnih sredstava, zanatski i kolektivno, od specijalnog papira i mešanih tehnika štampe: fotokopije, serigrafije, rizografije ili ofseta. Njihov sadržaj retko prikazuje imena autora, godinu izdanja ili broj stranica, njihov tiraž je vrlo prebrojiv, kao i cena.

Izložba „Printnoiz“, nastala u Marseju, do nas stigla preko Pariza čudnim putevima, predstavlja radove većine umetnika aktivnih u domenu grafzina od sedamdesetih godina do danas, od grafike do serigrafije. Izložba predstavlja panoramu aktivnosti iz sveta nezavisnog i andergraund grafičkog izdavaštva, koje su omogućili umetnici i kolekcionari.

U okviru festivala Novo Doba, ugostili smo umetnike pomenute scene: Pakito Bolino, Žan-Adrijen Arzilier i Kraoman, koji će nas bliže upoznati sa kolektivom Dernier Cri i njihovom saradnjom sa japanskim umetnicima. Dernier Cri je međunarodni kolektiv nastao iz andergraund pokreta, koji se bavi izdavaštvom serigrafija, specijalizovanih za crteže, grafičku umetnost i strip. Osnovani su ga Pakito Bolino i Karolin Siri 1992. godine.

Postavka izložbe uključuje i film „Undergronde“ reditelja Francisa Vadilloa iz 2010. godine.





Printnoiz / Mangaro - New Age - All the Best

Forget about simple explanations, definitions without contradiction, or singularly defined artistic practices. The tradition of graphzines resolutely opposes such attempts. The best thing about this polymorphic phenomenon is that it above all resists easy classification. It comes from the studio, the living room, the kitchen table, from those who believe that creating and printing do not require formal education, or large printing and distribution networks; those who decided that a lack of virtuosity or technical perfection can be turned into an advantage and create new adventures.

Graphzine describes the printing of graphic content taken from fanzines (a term that includes magazines and fan publications covering a variety of themes, intended for a particular community or dedicated to specific topics). Graphzines prioritize the visual over linear narratives. They are mostly created by modest means and are collectively crafted, using special paper and mixed printing techniques: photocopying, screen printing, risograph or off-set. Their contents rarely display the names of authors, the year of publication or page numbers, and their circulation is extremely small, much like their price.

The exhibition *Printnoiz* was developed in Marseille and comes to us on an unconventional path via Paris. It presents works from most of the artists working in the field of graphzines from the seventies to present day, from graphics to screen printing. The exhibition presents a panorama of activity from the world of non-aligned and underground graphic publishing, provided by both artists and collectors.

Artists from the scene were welcomed as part of the Novo Doba Festival, including: Pakito Bolino, Jean-Adrien Arzillier and Craoman, who will introduce us more closely with the work of the Dernier Cri collective and their collaboration with Japanese artists. Dernier Cri is an international collective that emerged from underground movements and is dedicated to screenprint publishing, specializing in drawing, graphic art and comics. The collective was founded in 1992 by Pakito Bolino and Caroline Sury.

The exhibition also includes Francis Vadillo's 2010 film *UnderGronde*.



Maja Beganović

-

Zoran L. Pantelić

—

Sputavanje – oslobađanje

Sputavanje sadrži oslobađanje. Oslobađamo se sputanosti. Mrak je samo tamo gdje nismo pustili (dopustili svjetlo). Ovo je performans oslobađanja i osvetljavanja. Sputavanje je proces koji je trajao.

Sve što sadrži dvojnost nije pravi odraz stvari, jer postoji samo jedno. A ono što mu je prethodilo je bila neminovnost stvari do stupnja probuđenosti i svesnosti.

Janus gubi bitku, jer prošlost i budućnost nadvladani su sadašnjim trenutkom. Sve je sada i ovdje i to je oslobađajuće.

-

Rasklopljeni sistemi potrošenih svetova i njihove ponovo sastavljene senke i obrisi.

Premeravanje kontura dvostruko kodirane slobode, perfo-intalacija.

Promena suštine u beskrajnim nizovima kopiranja / novi raspored i nova suština u kolažu razbijenih iluzija.

Preklapanje i kompresija, beskrajnim ponavljanjem, uništenih slojeva genetskog pamćenja vrste i čitanje slučajno dobijene šifre i ključa ćelije sumnjivog znanja u kome živimo.

Multiplikacija greške u pokušaju rešenja univerzalne formule prisutnosti u jednoj od nepovezanih dimenzija prisustva.

Oklop sigurnosti u istom trenutku oslobađa i ograničava novostečenu slobodu, providnost zidova zatvora daje samo iluziju slobode.

Fragmenti uspešnih rešenja stvaraju neponovljivu sliku u kolažu očekivanog, trenutnog kaleidoskopskog ideala.

Prašifra se prenosi genetskim pamćenjem na rituale koji opisuju procese postanka, stvarajući prasiliku totema otisnutog na matrici sećanja.

Ovako shvaćena matrica predstavlja sigurnosnu mrežu egzistencije, koja omogućava intuitivnu orijentaciju u nepoznatom i negostoljubivom svetu ove dimenzije postojanja.

Namera autora je podsećanje na moguća rešenja, a ne nametanje jednog modela sveta i njegovih zakona, jer oslobađanje počinje svešću o zatvoru rutine i iscertavanjem njegovih granica.

Fotografije Photographs
Maja Beganović, Čeda Nikolić, Jugoslav Nikolić, Zoran L. Pantelić







Maja Beganović

-

Zoran L Pantelić

—

Tethering – liberating

Tethering contains release. We are being released of the tethering.

The darkness is just there where we did not let in (allow) the light. This is a performance of liberating and enlightening. Tethering was the process that lasted.

Everything that contains duality is not a real condition, because only one exists. And what preceded was a necessity of things to the awakened state and consciousness.

Janus is losing his fight, because past and future are overcome with the present moment. Everything is here and now and that is liberating.

-

Disassembled systems of used worlds and their shadows and outlines compound over again.

Measuring the contours of double coded freedom, perfo-installation.

Changes of the essence in endless lines of copying /new disposition, and new essence in the collage of broken illusions.

Overlapping and compression, endless repeating, damaged layers of genetic memory of the species and reading of the accidentally obtained code and key of the cell with the suspicious knowledge with which we live.

Multiplication of the mistake in the attempt to solve the universal formula of presence in one of unbounded dimensions of presence.

An armour of security is simultaneously liberating and limiting newly obtained freedoms, the transparency of the walls gives only the illusion of freedom.

Fragments of successful solutions are making unrepeatable pictures in a collage of the expected, current kaleidoscopic ideal.

The great code is being transmitted by genetic memory to rituals that are describing the process of becoming, making a great picture totem printed on the matrices of remembrance.

The matrices, understood in this way, represent the security network of existence that enables individual orientation in the unknown and hostile world of this dimension of existence.

The intention of the author is to remind people of possible solutions, and not to impose one model of the world and his/her laws, because liberation starts with awareness of the prison of routine and outlining limits.

HANDMADE ARTIST'S BOOK
Radionica i izložba
Workshop and exhibition

—
Vođe radionice Workshop leaders

Iva Kalšan

Filip Stefanović

Autorica radionice Iva Kalšan
Vođe radionice Iva Kalšan, Filip Stefanović

Handmade artist's book

U Umetničkom prostoru U10 od 7. do 10. novembra 2016. godine održana je grafička radionica „Handmade artist's book”, koju su vodili umetnici Iva Kalšan i Filip Stefanović. Cilj radionice je bio da populariše manje poznate i manje korišćene grafičke tehnike poput tradicionalnog japanskog drvoreza i *paper marblinga*. Osim toga, učesnici su imali prilike i da naprave ručno rađeni papir, na kome su kasnije mogli da štampaju svoje grafike. Kombinacijom ove tri tehnike učesnici su kreirali svoje umetnikove knjige u skladu sa mogućnostima koje pružaju ove discipline.

Tema radionice „Mikrokosmos” dopustila je učesnicima dovoljno slobode da se izraze na najrazličitije načine, prikazujući kako stvari koje ih svakodnevno okružuju, tako i one iz unutrašnjeg sveta. Učesnici dolaze iz različitih polja, neki su likovni umetnici, neki grafički dizajneri ili arhitekte, neki s prethodnim iskustvom u izradi grafika, a neki bez, ali svi s podjednakim entuzijazmom. Pojedinačne radove izrađene u različitim grafičkim i crtačkim tehnikama na kraju su oblikovali u jedinstvene umetnikove knjige, kojima su sami zadali teme. Umetnikove knjige su pojedinačna umetnička dela koja su u mediju knjige i predstavljaju originalan rad svakog od učesnika, odnosno autora, i nemaju tiraž.

Učesnici radionice Ana Baranjin, Jana Bjelica, Dalibor Veljković, Saša Kvirgić, Lea Levi, Tanja Mirković, Katarina Mihailović, Katarina Obradović, Kristina Pavlak, Ana Pavlović, Irena Petković, Tamara Seničić i Stefan Starčević.





Workshop author Iva Kalšan

Workshop leaders Iva Kalšan, Filip Stefanović

Handmade artist's book

The printmaking workshop “Handmade artist’s book” took place in U10 Art Space from November 7th to November 10th, led by artists Iva Kalšan and Filip Stefanović. The goal of the workshop was to promote less common and less used printing techniques, such as traditional Japanese woodcuts and paper marbling. Furthermore, participants had the opportunity to make handmade paper, which they could later use as a surface for printing. By combining these three techniques, participants created their own artist’s books.

‘Microcosmos’ – the main theme of the workshop - gave participants enough freedom to express themselves in a variety of ways, enabling them to represent things from both everyday life and inner worlds. The participants came from different backgrounds: some visual artists, some graphic designers or architects, some with previous experience in printmaking, some without, but all with equal amounts of enthusiasm. The individual artworks made using various printing and drawing techniques were later formed as unique artist’s books, with topics set by the participants themselves. Artist’s books are individual artworks in the form of a book, they are originals done by each participant and do not have a print-run.

Workshop participants Ana Baranjin, Jana Bjelica, Dalibor Veljković, Saša Kvrđić, Lea Levi, Tanja Mirković, Katarina Mihailović, Katarina Obradović, Kristina Pavlak, Ana Pavlović, Irena Petković, Tamara Seničić and Stefan Starčević.



...o poroznosti I

Odlomak iz teksta

Projekat „...o poroznosti“ rezultat je saradnje između predstavnika savremenog likovnog stvaralaštva iz Beograda i Monpeljea. Cilj je povezivanje različitih sfera savremene umetnosti koje nastaju u okvirima nezavisnih i institucionalnih struktura. Planirane aktivnosti predviđaju izložbe, susrete i razgovore u Beogradu i Monpeljeu.

Saradnja je započeta u Beogradu, gde su se tokom novembra 2016. godine održale dve izložbe („...o poroznosti I“ i „...o poroznosti II“) i niz susreta u Umetničkom prostoru U10 i galeriji Podroom Kulturnog centra Beograda. U ovoj, prvoj fazi, francuski umetnici su predstavili svoje radove u Beogradu. Druga faza projekta podrazumeva predstavljanje umetnika koji žive i rade u Srbiji tokom decembra 2017. godine u Monpeljeu, u galerijama Aperto i ESBAMA.

Milan Tutunović, umetnički direktor Udruženja Cluster-101 i kustos, inicijator i autor projekta, ideju poroznosti posmatra kao dinamičan pojam, koji je metafora za dijalog i umetničku razmenu između Beograda i Monpeljea, a vezuje se za prolaze i protoke. O poroznosti pišu Valter Benjamin, Žil Delez i Feliks Gatari, ali ovaj pojam poseduje brojne attribute tako da može da se tumači u različitim oblastima i sagledava iz različitih perspektiva. Projekat „...o poroznosti“ počiva na reciprocitetu između struktura, koje omogućavaju dalji razvoj saradnje, predlažući i otvarajući različite pristupe. Naime, ideja je da se kroz ukrštanje rada nezavisnih udruženja, javnih institucija i umetničkih fakulteta preispitaju prakse i shvatanja u savremenom likovnom stvaralaštvu u Srbiji i Francuskoj. Ali ovde nije reč o poređenju, već o dijalogu, razmeni ideji i praksi.

„Razmišljanja vezana za pojam poroznosti nadovezuju se na misli Deleza/Gatarija i Benjamina. Ovde nije u pitanju pokušaj sjedinjavanja ova dva razmišljanja, već naprotiv, reč je o utvrđivanju uzajamnih razlika. Pojam poroznosti oni različito shvataju. Za Deleza poroznost je stvar površine; ravna kao koža, u dve dimenzije. Kod Benjamina poroznost liči na napuljsku vilkansku stenu, trodimenzionalna je, čvrsta, ali puna prolaza i sunderaste strukture. Delez smatra da su pore uzročnici frakcije suprotnosti, dok sa druge strane Benjamin vidi u njima komplementarnost oprečnih činilaca.“

Inicijator i autor projekta Udruženje Cluster -101 iz Monpeljea

Partneri Galerija Aperto – Monpelje, Galerija Podroom – Kulturni centar Beograda, Umetnički prostor U10 – Beograd, Fakultet likovnih umetnosti Beograd, Visoka škola likovnih umetnosti iz Monpeljea – ESBAMA

Projekat podržali Grad Beograd, Ministarstvo kulture i informisanja Republike Srbije, Region Oksitani, Grad Monpelje i Regionalna Direkcija za kulturu (DRAC-Occitanie).





Milan Tutunović

...on porosity I

Excerpt from text



The project “... on porosity” revolves around an international exchange between actors in the field of contemporary art from Montpellier in France and Belgrade in Serbia. These events aim to bring together different spheres of the contemporary art field, whether non-profit or institutional. This project takes form through exhibitions and lectures in Belgrade and Montpellier.

A first series of exhibitions (... on porosity I and II) took place in Belgrade in November 2016 at U10 Art Space and Podroom gallery at Belgrade Cultural Centre. During this first phase, twenty-four artists, teachers and art students from Montpellier and the Occitanie region were invited to exhibit their works in the Belgrade galleries. During the second phase, the works of artists living and working in Serbia will be presented at Aperto and ESBAMA galleries in Montpellier in December 2017.

The artistic director of the Cluster-101 association and curator, Milan Tutunović, is the initiator of these events. For this project, he proposes a reflection on the concept of porosity as the driving force. As a metaphor for dialogue and artistic exchanges between Belgrade and Montpellier, it resonates as a phenomenon linked to passages and fluctuations. The afore-mentioned reflection is developed from the works of Walter Benjamin, Gilles Deleuze and Félix Guattari. This multifaceted notion can be activated in a variety of domains and perspectives. The project is built through reciprocity amidst the structures, galleries and other venues, thus allowing the development of cross-proposals with singular and diversified approaches. The intersections between associations, institutions or art schools question contemporary artistic practices in these two countries. This is not a question of comparison between the two countries, but an invitation to dialogue and exchange.

“The reflection carried out in this text is a sort of arboreal extension of the thoughts of Deleuze/Guattari and Benjamin about the notion of porosity. It is not a question of according these two approaches, but rather of establishing mutual oppositions. Indeed, these thinkers conceive the notion of porosity in different dimensions. For Deleuze/Guattari, porosity is a matter of surface, flat as the skin, two-dimensional. For Benjamin, it is like the Neapolitan volcanic rock, three-dimensional, solid, but pierced with holes and spongy. For Deleuze/Guattari, the pore is at the origin of the fraction of the opposites, whereas Benjamin sees the complementarity there of the opposites.”

Partners Aperto gallery – Montpellier, Podroom gallery – Belgrade Cultural Centre, U10 Art Space – Belgrade, Faculty of Fine Arts Belgrade, École Supérieure des Beaux Arts Montpellier – ESBAMA

Project kindly supported by City of Belgrade, Ministry of Culture and Information of the Republic of Serbia, Region of Occitania, City of Montpellier and Regional Directorate of Cultural Affairs (DRAC-Occitanie).

Negativ

Izložba „Negativ”, autora Ivana Jeremića, u sklopu doktorskog umetničkog projekta, pod nazivom „Čovek u eri transhumanizma i novih medija”, nudi publici teorijski utemeljen, kritičko-subverzivan pristup razmatranja negativnog prostora i posledica aktuelnog tehničko-tehnološkog razvoja. „Negativan prostor naspram čoveka”, u široj postavci analize, podrazumeva sva odstupanja od načela humanizma i uključuje aktuelne tendencije, utopijske i radikalne vizije transhumanizma.

Ivan Jeremić, u susretu sa savremenim ljudskim stanjem, sopstvenim delom ciljano intenzivira sagledavanje raskola, nastalog između čovekove težnje ka progresu, tj. tehnički omogućenoj „sveprisutnosti” i čovekovog otuđenja. On problematizuje imanentnost transhumanističkih postavki za pozitivan razvoj čoveka i njegovih potencijala, kroz introspektivno razotkrivanje tragova ovih procesa. Njegovi stavovi su zasnovani na ličnom buntu, zapitanosti i odbrani humanizma, u vidu otpora prema represiji, koju on uočava u savremenim životnim okolnostima.

Umetnik, snagu sopstvene kritike vidi u sučeljavanju publike sa umetničkim radovima, koja je na poziciji svedoka njegovih unutrašnjih previranja. Autorova težnja je da podigne budnost i pogled posmatrača na uvek značajna pitanja vezana za ljudske slobode, različitost, prirodu ljudskih izbora i dometa. Radovi Ivana Jeremića razmatraju psihološke, asocijativne prenose uticaja, dodiruju potencijale prevodivosti i interpretativne granice od ili ka prostoru digitalnog, kao i promene svesti i savesti čoveka pri recipiranju dejstva hipermedijuma.

Umetnički izbor, koji je on načinio je pred nama; čvrst i nepokolebljiv u materijalu realizacije radova, a time i dovoljno subverzivan u savremenom društvenom i umetničkom kontekstu. Svoj put ka umetničkom jeziku, on ostvaruje reverzibilnim kretanjem, u dodiru sa kamenom, koji oblikuje poput žive energije vodenog toka. On se uliva i izdvaja iz kamena, svodeći sva beskrajna opažanja i strujanja u hijeroglif. Postavka ovih radova, koncipirana je od pojedinačnih celina, koje mogu da ostvare različite sklopove prilikom grupisanja, u zavisnosti od njihovog pozicioniranja u samom prostoru.

Ivan Jeremić, stvara radove izuzetne sugestivnosti, koji nas, donekle, podsećaju na ono, što bismo mogli nazvati savremenim krajputašima ili stećcima. Oni govore o čoveku, koji je van sopstvenog „mesta stanovanja”, koje je i određenje njegove životne snage. To su današnji „spomenici čoveku, koji je na raskrsnici, opomena” ili znak pokraj puta o potencijalnom približavanju trenutka čovekovog (pre)stanka postojanja u zdravoj simbiozi sa sopstvenom prirodom i načelima. Radovi Ivana Jeremića su stilizovani prikazi uticaja, kroz ljudsko i umetničko delovanje u jednoj epohi, pre i u toku, onoga što se potencira kao prelazak iz biološkog u kibernetički organizam i pre no što se potpuno, samim tim i nekritički utone u opsene kiberprostora.





Negative

Ivan Jeremić's exhibition 'Negative' forms part of his 'Man in the Era of Transhumanism and New Media' project, within the scope of his PhD artistic studies. It offers a theoretically grounded, critical and subversive approach to negotiating 'negative space' and the consequences of current technical and technological developments. 'Negative space in relation to man', in a wider interpretation of the analysis, implies all departures from the postulates of humanism and includes current tendencies, utopian and radical visions of Transhumanism.

Facing the current human condition through his works, Ivan Jeremić deliberately emphasizes insight into the void produced between man's aspiration towards progress (a technically enabled omnipresence) and his alienation. He poses the problem of the immanence of transhumanistic premises for a positive development of man and his potentials by introspectively revealing traces of these processes. The artist's views are based on personal rebellion, inquiry and the defense of humanism, taking the form of resistance against repression, which he identifies in the conditions of contemporary life.

The artist sees the strength of his critique in the confrontation between the public and works of art that play the role of witness to the artist's inner turmoil. The author strives to raise awareness and the 'gaze' of the viewer to the ever-important issues of human freedoms, diversity, the nature of man's choices and achievements. The works of Ivan Jeremić investigate psychological, associative 'transferals' of influences, 'touch upon' potentials of translatability and interpretative limits of or towards digital space, as well as the alterations of consciousness and the conscience of man under the influence of 'hypermedia'.

The artist's choice is in front of us. It is as firm and indisputable as the material used to create these works, and thus also sufficiently subversive in contemporary artistic and social contexts. He realizes his path towards artistic expression by using reverse motion in contact with stone that he shapes as if through the living energy of a watercourse. He flows into and extracts from stone, reducing all endless observations and flows to a hieroglyph. The presentation of these works is conceived from individual entities, able to create various assemblies through grouping, depending on how they are positioned in the space itself.

Ivan Jeremić creates highly suggestive works, somewhat reminiscent of something we could call modern 'krajputaši or stećci', the ancient roadside grave monuments found throughout Serbia, Bosnia and Herzegovina, and Montenegro. They speak of man who has found himself outside his own habitat, which is also the determinant of his vital force. They are today's 'monuments to man, standing at a crossroads, a warning' or roadside sign, a reminder of a potential time when healthy symbiosis between man and his own nature and principals may cease to exist. The works of Ivan Jeremić are stylized representations of influences through human and artistic activity in an age before and during something that is emphasized as a transition from a biological to cybernetic organism; and a full and therefore uncritical immersion into illusions of cyberspace.



Ispod površine?!

Šta se krije ispod; gde se skriva naša istrajnost i upornost, koliko smo slobodne da je koristimo; jesu li osećaji marginalizacije i drugosti u svakoj od nas specifični na sebi svojstven način? Da li su ova pitanja vidljiva ili se nalaze ispod površine?

Ovo su bila ključna pitanja kojima sam se bavila u svojim poslednjim umetničkim istraživanjima. Rezultati istog koncentrisani su u dve tematske celine: prva koja problematiku istražuje kroz prvo lice i moje lično iskustvo, i druga koja se bavi tematikom patrijarhata u zabačenim, ruralnim područjima Balkana.

Moje lično istraživanje prethodno pomenutih pitanja rezultiralo je vizuelnim rešenjem pod nazivom „Ispod tepiha“, nastalom 2016. godine u Beču. Ono je prvenstveno participativnog karaktera sa naglašenom empatijskom crtom ka mojim koleginicama, za koje pronalazim da dele slične ili iste probleme kao ja. Saradnju ostvarujem sa koleginicama Isidorom Krstić, Ivanom Smiljanić, Nedom Nikolić i Mirjanom Đotunović, koje u tom trenutku deluju u Austriji. Time samo vizuelno rešenje ne predstavlja samo moj likovni rad i obraćanje publici, već ono želi da govori u ime zajednice i time povećava amplitudu problematika u kojoj se nalazimo. Ovaj vid udruženja, sestrinstva, na sebi poseban način ohrabruje nas same i otvara nova upitna polja u društvenim miljeima.

U drugom delu istraživanja se vraćam sećanjima iz devedesetih godina i pronalazim veoma bitan film u svom odrastanju – „Virdžina“ Srđana Karanovića. Uz feminističko čitanje pomenutog filma u doktorskoj disertaciji Suzane Milevske, ulazim u istraživanje fenomena rodne zamene koja je patrijarhalno podstaknuta i izgrađena. Koristim scene iz filma u kojima postoje samo kadrovi ogoljenih planinskih predela i posmatram ih kao klasičan prikaz pejzaža, kao jedan od najzastupljenijih motiva u zapadnoj (pretežno muškoj) istoriji umetnosti. Izvedeni motiv pejzaža prevodim sa klasičnog čitanja time što ga izvodim u mediju ženskih ručnih radova, i time postavljam ženu kao subjekta u prikazanoj sceni.

Sveobuhvatno istraživanje je izvedeno u medijima ženskih tradicionalnih ručnih radova (šivenje, vez i tkanje) koji svojim materijalnošću naglašavaju oblast mog istraživanja i rodnu karakteristiku postavljenih pitanja.

Projekat podržao Centar za devojke, Niš.

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Beneath the surface?!

What lies beneath? Where do our perseverance and persistence exactly lie, and how free are we to use them? Are feelings of marginalization and otherness specific to each and every one of us? Are these questions tangible or are they to be found beneath the surface?

These were the key questions I dealt with in my latest artistic investigations. The results can be concentrated in two thematic wholes: the first deals with these questions through my own personal experience and the first person; whereas the second deals with the topic of patriarchy in secluded rural areas within the Balkan Peninsula.

The personal inquiries into these questions resulted in a visual solution titled “Swept Under the Carpet!” produced in 2016 in Vienna, which is first and foremost a participatory work with an emphasized empathic component towards my colleagues Isidora Krstić, Ivana Smiljanić, Neda Nikolić and Mirjana Đotunović, who, at the time of production, all lived and worked in Austria. The visual solution doesn’t represent solely my own artistic expression and address to the audience, but speaks in the name of a community and thus heightens the amplitude of the problems that we have found ourselves faced with. It is a type of alliance, sisterhood, which in its own way encourages us and opens up new fields of inquiry across different social groups.

In the second part of my research, I move back to the memories of the nineties where I encounter film the film “Virdžina” by Srđan Karanović, which was very important to me growing up. Through a feministic ‘reading’ of the film seen in the PhD dissertation of Suzana Milevska, I begin investigating the phenomenon of gender substitution, which is stimulated by and developed within a patriarchy. Here I work with the film scenes where only bare mountain scenery can be seen and I look at them as “classical” landscape representations, one of the most frequent themes in Western (mainly male) Art History. I then transfer the selected landscape motif from a classical interpretation to executing it in the medium of female handicrafts, in this way positioning the woman as a subject in the given scene.

The entire research is executed in the media of traditional female handicrafts (sewing, embroidery and weaving) which with their very materiality emphasize the field of my investigation and the gender-based character of the posed questions.

Kindly supported by The Center for Girls, Niš.



A

Antić Milan (1984,Beograd) je diplomirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu, a trenutno je na doktorskim studijama istog fakulteta. Njegov doktorski umetnički projekat bavi se kontekstom i pozicijom slike kao medija u savremenoj umetničkoj praksi. Učesnik je više umetničkih radionica i rezidencijalnih boravaka internacionalnog karaktera. U zemlji i inostranstvu, grupno izlaže od 2006, a samostalno od 2010. godine. Autor je niza likovnih intervencija u javnom prostoru. Radovi mu se nalaze u brojnim kolekcijama, među kojima je i javna kolekcija kompanije Đenerali-osiguranje. Njegov rad je više puta nagrađivan. Radi na FLU u Beogradu na slikarskom odelku u zvanju asistenta od 2011, a u zvanju docenta od 2014. godine.

Antić Milan (Belgrade, 1984) graduated from The Department of Painting at the Faculty of Fine Arts, Belgrade in 2010 and is currently doing his doctoral studies in the same department. His doctoral project deals with the context and position of painting as a medium in contemporary art practice. Milan’s artworks have been presented in numerous group and solo exhibitions in the country and abroad since 2006. He has been a participant of many art workshops and international residencies. He is the creator of an array of art interventions in public spaces and his works can be found in numerous collections, including the public collection of the Generali-insurance company (Belgrade). He has received several awards for his work in the area of visual arts. He was working as a Teaching Assistant in the Faculty of Fine Arts from 2011-2014, and since 2014 has worked as an Assistant Professor in the Department of Painting.

B

Baranjin Ana je grafička dizajnerka iz Beograda, koja je šest godina živela u Sjedinjenim Američkim Državama. Pored dizajna, Ana se bavi ilustracijom, vajanjem, i različitim likovnim umetnostima. Ana nalazi inspiraciju u prirodi dok u slobodno vreme sija, roni, planinari i vozi bicikl.

Baranjin Ana is a graphic designer from Belgrade (Serbia) and has lived in the United States for six years. As well as design, Ana does illustration, sculpting and various other forms of fine art. Ana draws inspiration from nature, while she skis, dives, hikes and bikes in her free time.

Baranjin Ana

Barši Jože je diplomirao arhitekturu na Fakultetu za arhitekturu, građevinarstvo i geodeziju i skulpturu na Akademiji lepih umetnosti i dizajna, gde je završio i specijalizaciju. Njegov rad obuhvata razna polja interesovanja, od site specific radova do radio prenosa kao oblika izlagačkog prostora, kao i javna predavanja i auditorne i konceptualne radove. Učestvovao je na brojnim slovenačkim i internacionalnim rezidencijama, seminarima i konferencijama. Predstavljao je Sloveniju na Venecijanskom bijenalu 1997. godine.

Barši Jože graduated from the Faculty of Architecture, Civil Engineering, and Geodesy (Architecture) and the Academy of Fine Arts and Design (Sculpture) in Ljubljana. His work encompasses various fields of interest, ranging from site-specific works to radio transmissions as a form of exhibition space, as well as public lectures and auditory and conceptual works of art. He has also taken part in numerous international and Slovenian residencies, seminars, and conferences. He represented Slovenia at the 1997 Venice Biennale.

Barši Jože

Beganović Maja rođena je 1980. godine. Diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Čedomira Vasića. Bavi se performansima, instalacijama, video radovima i slikarstvom. Aktivno izlaže od 2008. godine. Izlagala je na preko 10 samostalnih i na velikom broju grupnih izložbi u zemlji i inostranstvu (Nemačka, Italija, Francuska, Singapur, Hrvatska, Bosna i Hercegovina) i bila učesnica brojnih međunarodnih umetničkih radionica.

www.majabeganovic.wordpress.com

Beganović Maja was born in 1980. She graduated from the Faculty of Fine Arts in Belgrade, under the instruction of Prof. Čedomir Vasić. She works in the fields of performance, installation, video art and painting. She has been actively working and exhibiting since 2008. Her work has been exhibited in more than 10 solo exhibitions, as well as in group exhibitions in Serbia and abroad (Germany, Italy, France, Singapore, Croatia, Bosnia and Herzegovina). She has also participated in a number of art workshops.

www.majabeganovic.wordpress.com

Beganović Maja

Bjelica Jana je rođena u Beogradu 1994. godine. Posle završene srednje umetničke škole Tehnoart - smer konzervacija i restauracija umetničkih dobara, pohađala je predgodinu na Akademiji Gerit Ritveld u Amsterdamu. Trenutno je na četvrtoj godini studija na Fakultetu za medije i komunikacije, smer digitalne umetnosti, sa opredeljenjem za vizualne komunikacije. Takođe radi kao freelance dizajnerka i video umetnica.

Bjelica Jana

Bjelica Jana was born in Belgrade in 1994. After graduating from the Tehnoart art high school, with a major in the conservation and restoration of cultural artifacts, she attended a pre-course year at the Gerrit Rietveld Academie in Amsterdam. She is currently finishing the fourth year of her studies in the Digital Arts Department at the Faculty of Media and Communications. She also works as a freelance designer and video artist.

Bjelica Jana

Čerč Patrik je rođen u Oksfordu, a preselio se u London sa 18 godina. U svom radu pokušava da reši probleme, stvori rešenja i napravi nešto što je ekstenzija njega samog, otkrivajući sopstvena poniženja, neuspehe i uspehe, u delima koja su u isto vreme mračna, iskrena i seksualno provokativna.

www.patrickchurchartist.com

Čerč Patrik

Church Patrick was born in Oxford and moved to London when he was 18. He works to try to solve problems, create solutions, and to produce something that is an extension of himself, revealing his humiliations, failures and successes in pieces that are simultaneously dark, honest and sexually provocative.

www.patrickchurchartist.com

Church Patrick

Church Patrick

Church Patrick

Delić Lidija (1986, Nikšić) živi i radi u Beogradu. Od 2012. godine aktivno radi kao članica i organizatorka Umetničkog prostora U10. Dobitnica je nagrade za crtež aukcijске kuće Gioielli di Carta iz Rima (2010). Njen rad se nalazi u kolekciji ING banke u Amsterdamu. Izlagala na više grupnih i samostalnih izložbi u zemlji i inostranstvu, uključujući samostalnu Sunset Journeys, Circuloquadro u Milanu (2017) i grupne (sa Umetničkim kolektivom U10) PARALLEL VIENNA 2015, Alte Post u Beču (2015) i LISTE Art Fair u Bazelu (2015). Finalistkinja je nagrade Dimitrije Bašičević Mangelos za 2017. godinu.

www.lidijadelic.com

Delić Lidija

Delić Lidija (1986, Nikšić, Montenegro) lives and works in Belgrade. She is a co-founding member of the U10 Art Space in Belgrade, working on managing exhibitions and events. She was awarded a prize for drawing by the Gioielli di Carta auction house in Rome. Her drawings are in a collection at the ING Bank Collection, Amsterdam. Her work has been presented in solo and group shows, such as ‘Sunset Journeys’ Circuloquadro, Milan, Italy (2017); and with the U10 Art Collective at ‘PARALLEL VIENNA 2015’, Alte Post in Vienna (2015) and ‘LISTE Art Fair’ in Basel (2015). Lidija was a finalist in the 2017. D.B. Mangelos Award.

www.lidijadelic.com

Delić Lidija

Dramićanin Andrea je rođena u Beogradu 1990. godine. Diplomirala je na Fakultetu likovnih umetnosti u Beogradu na odelku za vajarstvo u klasi Mrđana Bajića. Kao stipendistkinja Vlade Francuske boravila je na Visokoj školi lepih umetnosti (ENSBA) u Parizu, 2014/15. godine. Dobitnica je nagrade Beta i Rista Vukanović i nagrade Fonda Vladimir Veličković. Izlagala je više puta samostalno i grupno u zemlji i svetu. Prikazala je svoje radove u Umetničkom prostoru U10, Zadužbini Ilije Kolarca, galerijama FLU, Haos, Kunstpunkte u Dizeldorfu, Java u Sarajevu. Živi i radi u Beogradu.

www.cargocollective.com/andreadramicanin

Dramićanin Andrea

Dramićanin Andrea (Belgrade, 1990) graduated from the Faculty of Fine Arts in Belgrade (MFA) in 2014, majoring in sculpture. As a scholar of the French government, she studied at l’École Nationale Supérieure des Beaux-Arts in Paris, 2014/2015. She has won the ‘Beta i Rista Vukanović’ prize and was awarded second prize from the Vladimir Veličković Foundation. She has exhibited at galleries and art spaces in Serbia, Germany and Bosnia and Herzegovina, including: U10 Art Space, and galleries FLU, Haos, Ilija Kolarac, Kunstpunkt and Java. She lives and works in Belgrade.

www.cargocollective.com/andreadramicanin

Dramićanin Andrea

Đ

Dorđević Maja je rođena 1990. godine. Završila je osnovne i master studije slikarstva na Fakultetu likovnih umetnosti u Beogradu u klasi Čedomira Vasića i Milete Prodanovića. Dobitnica je nagrade za slikarstvo „Rista i Beta Vukanović“. Izlagala je više puta samostalno i grupno u zemlji i svetu. Prikazala je svoje radove u galerijama KM8, Zvono, Umetničkom prostoru U10, zatim na LISTEArt Fair u Bazelu, galeriji The Hole u Njujorku. Učestvovala na rezidencijalnom programu DIO HORIA - Contemporary art platform na Mikonosu 2015. godine. Živi i radi u Beogradu.

www.cargocollective.com/majadjordjevic

Dorđević Maja (1990) earned her BA and MFA degrees at the Faculty of Fine Arts in Belgrade. She has won the ’Rista and Beta Vukanović’ prize for painting. Maja has participated in solo and group shows in Serbia and abroad. She has presented her work at U10 Art Space, galleries KM8, Zvono, at LISTEArt Fair in Basel, and The Hole gallery in New York. She participated in an artist-in-residence program at the DIO HORIA Contemporary Art platform in Mykonos. She lives and works in Belgrade.

www.cargocollective.com/majadjordjevic

Dorđević Maja

Dorđević Maja

Dorđević Maja

Galečić Nataša je diplomirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu 2010, a masterirala na Mur koledžu za umetnost i dizajn u Filadelfiji 2013. godine. Učestvovala je na rezidencijalnom programu na Buren koledžu za umetnost u Balivonu, u Irskoj 2012. godine. Izlagala je u Srbiji, Austriji, Bugarskoj, Grčkoj, Irskoj, Holandiji, Švajcarskoj i SAD. Natašini crteži i instalacije se nalaze u privatnim i javnim kolekcijama. Njeni radovi su objavljivani u nekoliko umetničkih kataloga i časopisa.

www.cargocollective.com/NatasaStojanovic

Galečić Nataša earned her BA in Painting in 2010 from the Faculty of Fine Arts in Belgrade, and received her MFA from the Moore College of Art and Design in Philadelphia, U.S.A in 2013. In 2012 she completed an artist in residence program at the Burren College of Art and Design in Ballyvaughan, Ireland. She has shown her work in Serbia, as well as internationally in Austria, Bulgaria, Greece, Ireland, the Netherlands, Switzerland, and the U.S.A. Nataša’s drawings and installations are part of public and private collections. Her work has been published in several art catalogues and magazines.

www.cargocollective.com/NatasaStojanovic

Galečić Nataša

Griter Sara (1989, Bazel) i **Nueš Nataša** (1989, Ciriħ) od 2012. godine rade zajedno kao Sara&Natascha. Ono što ih je spojilo je zajedničko interesovanje za kolektivno razmišljanje i delovanje, kao i kritički odnos prema kreativnoj industriji. Težnja ka konfrontaciji i čvrst stav stvaraju polje napetosti u kojem umetnik kao individua gubi značaj. Njihovi radovi, uglavnom izvedeni kroz igru sa širokim spektrom medija i materijala, često

U10



www.u10.rs

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Ciganski vrtovi

Moje slike nastaju upotrebom sekundarne sirovine apstrakcije.

— Pavle Jovović

Izloženi radovi predstavljaju kombinacije različitih vidova slikarskog izražavanja. Slika je objekt koji nastaje kao posledica ličnog izražaja. Ona je uzrok sabiranja raštrkanih izražajnih potencijala umetnika. To sumiranje je vođeno težnjom da se izađe iz kaveza prethodno naučenog i demonstrira trajna neuhvatljivost ličnog. On je praćen uzrastanjem, okretanjem unutra. Sa druge strane, lično se u svakom metodičkom mehanizmu postavljenom na platno pokazuje kao višak koji iznova formira sliku. Metodički mehanizam tako nastaje kao odgovor na neuhvatljivost ličnog.

Proces nastanka ovih slika sličan je ulasku u ciganske vrtove*. Naime, kada se od dva simetrična stuba geometrijskih oblika obojenih u plavo i crveno predstavljanih na papiru koje nazivamo ciganskim vrtom, svesnom manipulacijom nad opažajem sintetiše treća, objektivno nepostojeća, ali geometrijska forma koja potiče iz teritorije psihe, mi ulazimo u ciganski vrt. Ponavljanjem tog iskustva intenzivira se doživljaj nove geometrijske strukture koja spaja dve ponuđene slike. Slika (painting) predstavlja korak u svet naših unutrašnjih slika. Pavle Jovović tako pronalazi novu inspiraciju na teritoriji psihe, na koju stupa posmatranjem svog prethodno naslikanog dela. Otuda analogija sa optičkom igrom stupanja u ciganske vrtove.

Analogije se mogu pronaći i na drugim nivoima. Geometrijski oblici koji formiraju „ciganski vrt“ čine strukturni skelet složenijih motiva prikazanih na slikama mladog autora. On balansira između pročišćenosti praznine i straha od susreta sa aspektom praznine koji možemo označiti kao ništa. Suočen sa belinom platna, umetnik kompulzivno stvara metod sa ciljem kontrolisanja ishoda početne beskonačnosti potencijala upisanih na nju. Slika ovde spaja neodvojivi višak i metodički mehanizam.

Sumirajmo: Izražajnost slikanja je gradivni element slike formiran kompulzivnim predumišljajem. On je nastao kao reakcija na belinu (beskonačnost potencijala ličnih sadržaja) i trajnu neuhvatljivost onoga što nazivamo ličnim. Do realizacije slike dolazi tek kada se naznačena belina susretne sa bojom koja se ponaša kao njeno punilo.

Specifičnost Pavlove slike shvaćene kao objekt je u unifikaciji različitih potencijala izražaja koju ona donosi.

Nizovi izražaja grade sliku i upućuju na sledeću formulu:

slika = objekt = izražaj.

Proces sažimanja (unifikacije) konstantno traje.

* Jedan od eksperimenata psihologije opažaja. Navedeno u „Zakoni sudbine“, autor: Rudiger Dalke

Fotografija: Photographs
Zivojin Sekulic







Velimir Popović
Translation Isidora Krstić

Gardens of Manouche

My paintings are made using the by-products of abstraction.
— Pavle Jovović

The exhibited works present combinations of different types of painting expressions. The painting is an object created by means of self-expression. It is the result of summing up the various dispersed expressive potentials of the artist. This process of summing up is driven by an attempt to emerge from the 'cage' of the previously learned and demonstrate a constantly 'elusive self'. It is explored through growing outwards and turning inwards. The self, on the other hand, through every methodical mechanism applied to the canvas, proves to be an excess that recreates the painting. The methodical mechanism in this way comes into being as an answer to the 'elusive self'.

The production process of these paintings can be seen as entering the so-called "gardens of manouche"*. Specifically, if we take two symmetrical geometrical objects in blue and red that are then consciously visually manipulated, they give the illusion of a third, objectively inexistent geometrical form derived from the area of the psyche, we enter the so-called "gardens of manouche". By repeating this 'experience', our impression of a new geometrical structure that connects these two given forms is intensified. This is where the analogy with the optical game of entering the "gardens of manouche" comes in.

These analogies can also be found on different levels. The geometrical shapes that form the "gardens of manouche" comprise a structural infrastructure of complex motifs shown in the paintings of the young author. He balances the refined 'void' and the fear of confronting a quality of the void, which we can denote as 'nothing'. Confronted with the whiteness of the canvas, the artist compulsively instigates a method that aims to control the outcome of a once infinite and intrinsic number of potentials. The painting here brings together an inseparable surplus and methodical mechanism.

To sum up, the expressive potential of painting represents a building block formed by a compulsive premeditation. It is a reaction to the blank white surface (the infinite potential of personal content) and the constantly elusive 'self' (the personal). The painting is subsequently realised only when the denoted white surface comes into contact with the paint, which has the role of its 'filler'.

The specificity of Pavle's painting is in seeing it as an object that unifies the varied potentials of expression it innately carries.

Sequences of expression construct the paintings and lead to the following formula:

Painting = object = expression.

The process of synthesis (unification) is constant.

* An experiment in perception psychology.
As seen in: "Laws of Faith", by Rüdiger Dahlke

2017: 2. II

TRIPTIH PERFORMANS
TRIPTYCH PERFORMANCE

—
Nathalie Stirnimann

Stefan Stojanović

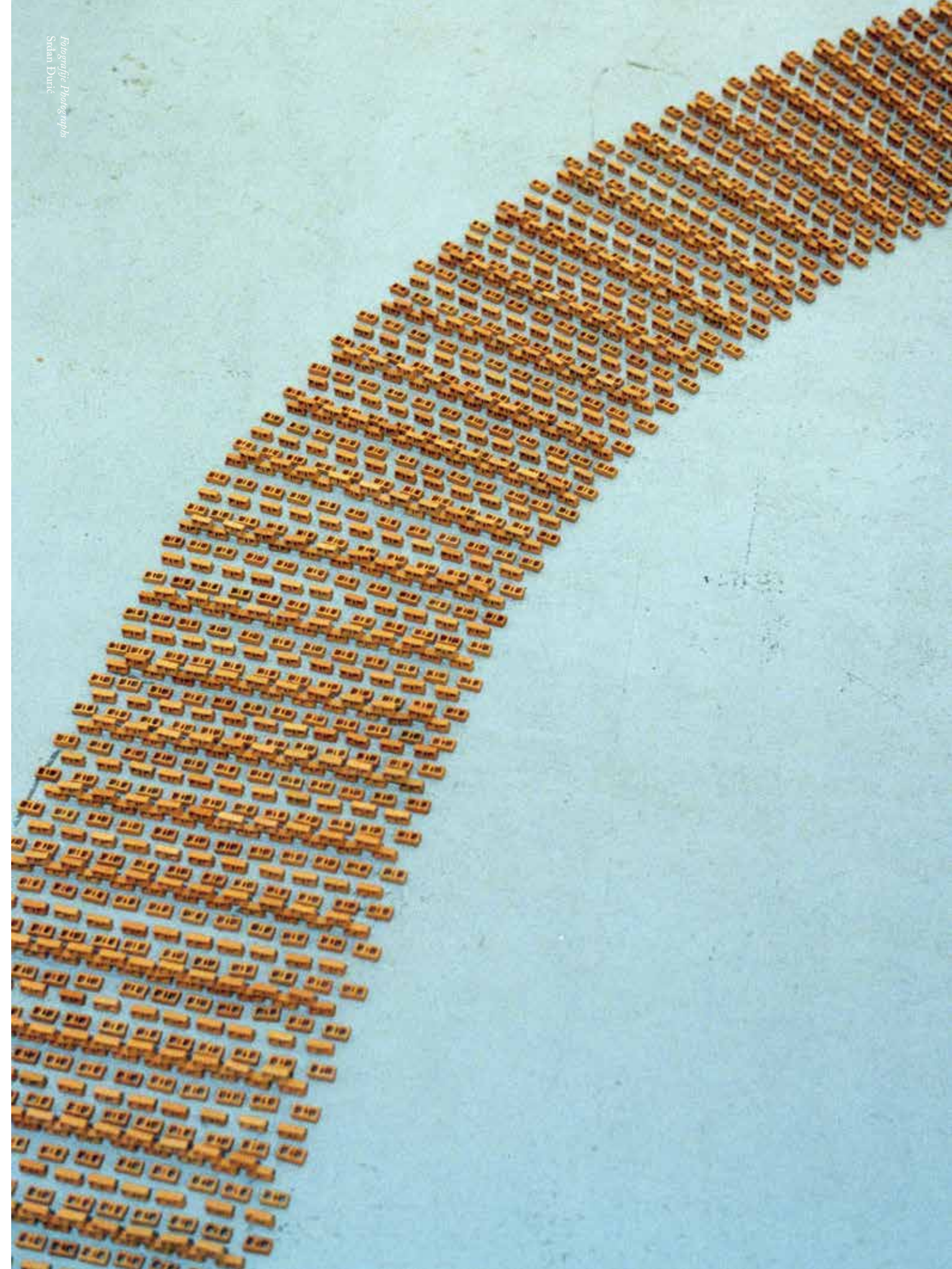
Triptih performans

„Triptih performans“ je projekat umetničkog dua koji čine Natali Štirman i Stefan Stojanović. Projekat je nastao tokom šest nedelja boravka na umetničkoj rezidenciji u nezavisnom umetničkom prostoru *Sin Espacio* u Kaliju (Kolumbija) gde je prvi deo projekta i predstavljen u januaru 2017. godine, u amfiteatru Muzeja savremene umetnosti *La Tertulia*. Drugi deo „Triptiha“ je izveden u Umetničkom prostoru U10 u Beogradu (2. februara 2017), a treći u galeriji *Tart-Art* u Cirihu (9. februara 2017). U junu 2017. u Bijelu u Švajcarskoj, objavljena je publikacija o projektu pod nazivom *Fästing Plokare*.

U okviru svoje umetničke prakse, duo odražava situacije iz svakodnevnog života i socijalna pitanja. Oni rade u medijima koji se fokusiraju na performativne i instalacione intervencije specifične za lokaciju. Nepostojanost i prolaznost kao odlike performativne umetnosti su teme koje ih interesuju, te se zbog toga svaki živi čin izvodi samo jednom.

Njihovi radovi su prikazani, između ostalog na: *Acción!*, u Muzeju Reina Sofija u Madridu; *Interdependency Performance*, na 14. izložbi Dokumenta u Kaselu i u prostoru *Circuits&Currents* u Atini; na Bijenalu savremene umetnosti *Manifesta 11*, u Cirihu; u prostoru *Fri Art Kunsthalle* u Frajburgu; u Muzeju savremene umetnosti u Novom Sadu i Biblioteci Peter Bogdani u Prištini.

Projekat podržali Ambasada Švajcarske u Beogradu, Burgauer Foundation, Fondacija Stenli Tomas Džonson, SüdKulturFonds.



Fotografija: Photograph
Stefan Durić



Triptych Performance

“Triptych Performance” is a performance and installation project presented in three parts in Cali (COL), Belgrade (SRB) and Zurich (CH) by Nathalie Stirnimann and Stefan Stojanović. The artist duo developed “Triptych Performance” during a six-week artistic residency at *Sin Espacio - Independent Art Space* in Cali. The first part of the project was presented at the Amphitheatre of the Museum of Contemporary Art La Tertulia in Cali (January 7th 2017), the second part at U10 in Belgrade (February 2nd 2017) and the third at Tart Art in Zurich (February 9th 2017). In June 2017, a publication reflecting the project was published by *Edition Fästing Plokare* in Biel (CH).

Nathalie Stirnimann (1990, CH) and Stefan Stojanović (1993, SRB) have been active as an artist duo since 2015. They met and developed their first collaborative performance as part of the 10-week international performance project *Baushtellë: Balkan Temple* (Zurich-Belgrade-Prishtina). During the last two years, the work of Stirnimann-Stojanović has been the result of remote working (Switzerland-Serbia). In September 2017, they came together again as a duo on the MFA program at the Zurich University of the Arts.

The duo reflects daily situations and social issues through their artistic practice. They work cross-media, focusing on site-specific performative and installation interventions. Ephemerality and the live moment, in relation to performance art, are topics crucial to their work; therefore, every live act is performed only once.

Their work has been shown at *Acción!MAD*, Museo Reina Sofía, Madrid; *Performance Interdependency*, Documenta 14, *Interim*, Kassel and *Circuits&Currents*, Athens; *Manifesta11*, Biennial of Contemporary Art, Caberet Voltaire, Zurich; *Fri Art* Kunsthalle, Fribourg; Museum of Contemporary Art, Novi Sad; *Baushtellë: Balkan Temple*, Kalemegdan, Belgrade and the Peter Bogdani Library, Priština.

Project kindly supported by the Swiss Embassy, Republic of Serbia; the Burgauer Foundation, the Stanley Thomas Johnson Foundation and SüdKulturFonds.



Teodora Jeremić

IScream

Scream /'skri'm/ (vrisak) Primarni zvuk, i simbol komunikacije pre jezika i artikulisanog govora, najčešće je instinktivna ili refleksna radnja, definisana jakim emocionalnim aspektom kao što su strah, bol, iznenađenje, uživanje, bes. Uprkos tome što se njime ispoljavaju i prijatne emocije, vrisak se, kao oblik oslobađanja unutrašnjih tenzija, češće dovodi u vezu sa stanjem ličnog neizdrža nastalog usled nemogućnosti prihvatanja („varenja“) neke situacije.

U savremenom potrošačkom društvu, hrana je postala mikrokosmos nabijen kompleksnim stavovima i vrednostima, u kojima se odnos između jela, emocija i (be)smisla nameće kao neizbežan i međusobno uslovljen. Određene emocije i emotivna stanja (bes, anksioznost, panika, radost...) suzbijaju ili blokiraju osećaj gladi, druge (stres, strah, depresija...) se ponašaju kao okidači pri čemu nezadovoljene potrebe bivaju supstituisane unošenjem namirnica koje pojedinca čini instant „ispunjenim“, dok su poremećaji ishrane u svojoj suštini frustrirajuće neodvojivi od pitanja društveno nametnutog, idealnog psiho-fizičkog tela i sa njim povezanog životnog stila.

Kroz prizmu hrane prvenstveno se ogleda zapleten odnos potreba, emocija i (be)smisla, njihova društvena uslovljenost i (ne)podobnost manifestacije. Individualnu podvojenost na unutrašnjost, koja se ne može adekvatno izraziti, i spoljašnost, sukobljenu sa nametnutim očekivanjima koja nije moguće usvojiti kao lična, uvezuje isti osećaj mučnine i nelagode, koja je u svojoj suštini bliska terminu *abject* Julije Kristeve, gde činom odbacivanja nečega iz/od sebe, pojedinac ujedno određuje i utvrđuje šta zaista jeste. Tako upleten, heterogen tok definiše teritoriju unutar bića koju možemo nazvati svojom jer se na (zadato nam) Drugo reaguje kroz gađenje ili odbojnost.

Demistifikovanjem individualnog emotivnog sopstva, to jest formalnim i konceptualnim artikulisanjem onoga što se može ili ne može svariti kako na ličnom, tako i na društvenom planu, izložba „IScream“ aktuelizuje problem „pojedenih“ želja, potreba i strahova, i suočava sa pitanjima: šta nas izjeda, šta hrani, a čega smo gladni, neminovno namećući i pitanja da li je osećaj „sitosti“ uopšte dostižan, ili se eskapizam uporno traži u metaforičnim poslasticama – lepo upakovanim, primamljivim proizvodima bez imalo nutritivne vrednosti, koji pružaju trenutno zadovoljstvo?

Ispitujući prirodu dihotomija unutrašnjost-spoljašnjost, sopstvo-drugost, pojedinac-društvo, „IScream“ predstavlja rezultat ispoljavanja emocija pri čemu se intrasubjektivno pretvara u intersubjektivno, ilustrujući pritom činjenicu kako se unutrašnja bol, koja bi se inače manifestovala krikom, zatrpava i guši uz pomoć umetnosti čime se, paradoksalno, progovara.

Izložbu podržali Coca-Cola i Moritz Eis.

Fotografije
Marija Pecić







Teodora Jeremić
Translation Isidora Krstić

IScream

Scream /'skri'm/ A primal sound, symbol of communication before language and articulate speech. It is usually an instinctive or reflex action, defined by a strong emotional aspect such as fear, pain, surprise, joy, anger. Although pleasant emotions could be expressed by screaming too, as a form of releasing internal tensions, it is more often associated with a personal state of inability to accept (“digest”) some situation.

In the modern consumer society, food has become a microcosm of complex attitudes and values, where the link between food, emotions and meaning(lessness) proves to be inevitable and mutually conditioned. Certain emotions and emotional states (anger, anxiety, panic, joy ...) prevent or block the feeling of hunger. Others (stress, fear, depression ...) act as triggers where unmet needs are substituted with food, which makes the individual feel “fulfilled”; whilst any eating disorder is at its core frustratingly inseparable from the question of the socially imposed, ideal psycho-physical body and the lifestyle associated with it. The delicate connection between needs, emotions, and meaning(lessness) is primarily reflected through the prism of food, as well as their social causality and inability of manifestation. The individual is split to the core, which cannot be adequately expressed, and the outside, confronted with imposed expectations, actually shares the same feeling of nausea and discomfort. This is essentially close to Julia Kristeva’s term ‘abject’ - where an individual abjects themselves via the same motion through which it establishes itself. Thus heterogeneous flux defines the territory of being that we call our own because the Other is pointed out through loathing or repulsion.

By demystifying the individual emotional self, and formal and conceptual articulation of what can or cannot be digested from the personal as well as social point of view, the exhibition IScream actualizes the question of ‘eaten’ wishes, needs and fears, and raises questions such as: What is eating us? What are we hungry for? It simultaneously expresses doubt about whether the feeling of “fullness” is attainable at all, or if we are perpetually seeking escapism in metaphorical treats – nicely packaged, appealing products with no nutritional value.

Examining dichotomies (inside-outside, Self-Other, individual-society...) IScream represents the result of the materialization of emotions, where intra-subjective is converted to intersubjective, and illustrates the fact that the inner pain that would otherwise be manifested in a scream is being suffocated by art through which it, paradoxically, speaks.

Exhibition kindly supported by Coca-Cola and Moritz Eis.

Ka predivnom životu – intimna elaboracija jedne društvene iluzije

Svojim intenzivnim umjetničkim stvaralaštvom tokom posljednjih nekoliko godina Mila Panić je zauzela veoma aktivnu poziciju u generisanju novih umjetničkih praksi na savremenoj sceni Republike Srpske. Konceptijski i kontekstualno njeno djelo neodvojivo je od promišljanja kompleksne društvene i političke stvarnosti BiH, njenih transformacija koje su se odvijale tokom posljednjih više od dvije decenije, kao i problematizacije društvene aktuelnosti u vremenu globalizma, tranzicije i ekonomske krize.

U tom svjetlu treba posmatrati i rad „We have a wonderful life“, koji je Mila započela još za vrijeme studija 2014. godine, a narednih godina razvila u složen multimedijalni projekat sačinjen od šestokanalne video instalacije, fotografija i objekata. U nesvakidašnjem spoju sirovog, ogoljenog realizma i pomalo bizarnog humora i ironije, ova cjelina bavi se fenomenom postratnih migracija stanovništva iz BiH, tj. trajnim posljedicama neposrednog iskustva života u ratom razorenoj, izdijeljenoj državi, zahvaćenoj procesom demokratske i neoliberalne tranzicije.

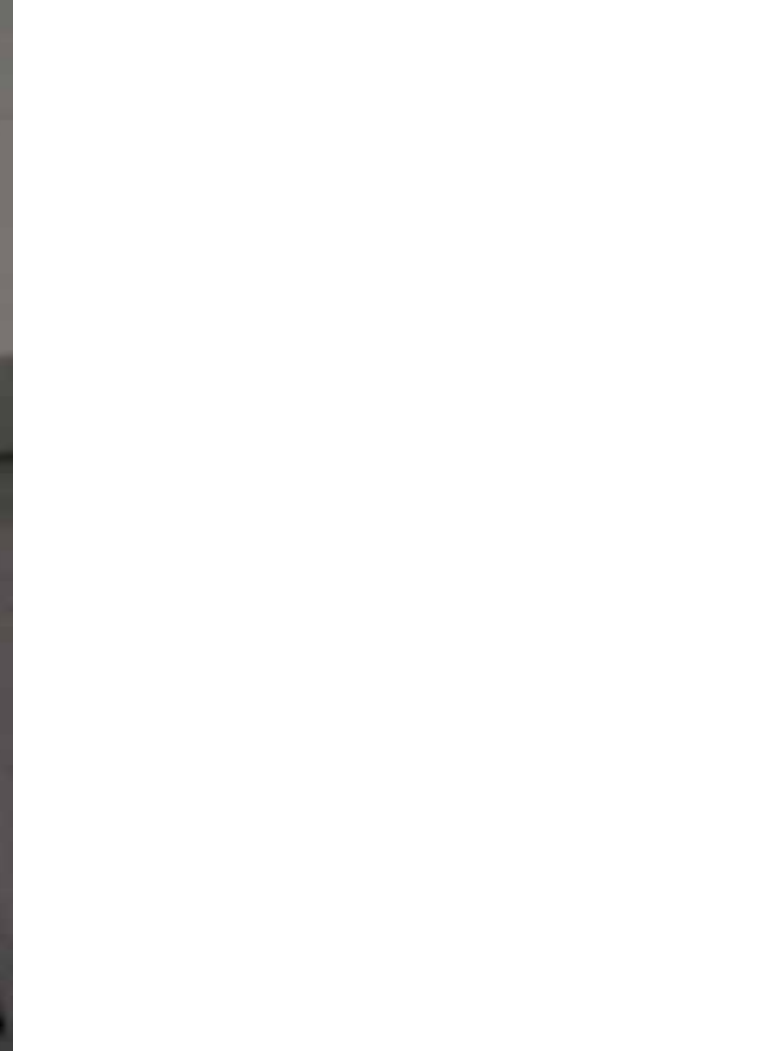
Rad „We have a wonderful life“ primjer je umjetničke prakse koja se odvija kao proces eksterioracije lične memorije, tj. privatnih, intimnih sjećanja pojedinca, kroz transponovanje različitih autobiografskih mikronarativa u polje umjetnosti. Takav princip otkrivanja lične istorije podrazumijeva djelovanje na polju vrlo delikatnih relacija između privatne i javne sfere, jer se lično neizbježno nalazi unutar javnog i dio je širih pitanja kulture i istorije, a memorija nema samo ulogu rekonstruisanja prošlosti ili mirenja sa prošlošću, već aktivno učestvuje i u građenju i predstavljanju sadašnjosti. Ovakav pristup karakteriše upotreba objekata, fotografija, video i audio materijala direktno ili indirektno povezanih sa datom memorijskom bazom*, a u slučaju Mile Panić to su fotografije i video snimci koje preuzima iz porodičnih albuma i koristi u njihovom izvornom stanju.

Fotografije i VHS kasete upotrijebljene u radu „We have a wonderful life“ Milinoj porodici slala je rodbina nakon preseljenja u Australiju početkom prošle decenije, a njihovo slučajno pronalaženje u porodičnoj arhivi godinama kasnije oživjelo je fragmentarna sjećanja umjetnice na rano djetinjstvo u uslovima postratnog bosanskohercegovačkog društva u tranziciji, prožeto nemaštinom i oskudicom. Ovaj, tada uobičajen način komunikacije sa familijom iz inostranstva, tj. između onih koji su otišli i onih koji su ostali, rezultirao je mnoštvom iscrpnih, prenaplašenih i do apsurdna dovedenih foto i video dokumenata „doka-za“ o njihovom novom, boljem i savršenom životu ostvarenom daleko od Bosne i svih njenih problema – idealu mnogih koji su krajem devedesetih godina pokušavali da napuste državu. To je prvenstveno polazilo za rukom porodicama iz etnički mješovitih brakova, a njihov nezavidan status u entiteski podijeljenoj državi sa preovlađujućom nacionalističkom paradigmatom, upravo je bio karta za odlazak u neku drugu „obećanu“ zemlju.

Domen privatne memorije u ovom radu polazište je za priču o pojavi masovnog odlaska stanovništva sa konfliktnih područja poput Bosne i Hercegovine u potrazi za nekom drugom (iluzornom) realnošću, materijalnim željama i snovima o društvenom statusu, pri čemu migracija u fizičkom smislu neizbježno i gotovo po pravilu podrazumijeva i migraciju kulture, specifičnog mentaliteta i običaja.

* Joan Gibbons, *Contemporary Art and Memory. Images of Recollection and Remembrance*, I. B. Tauris, London – New York, 2007, 9, 15-16, 29.







Žana Vukičević, art historian

Translation Isidora Krstić

Towards a wonderful life – an intimate elaboration of a social illusion

In the course of the past few years of her artistic practice, Mila Panić has had an active role in generating new artistic practices within the contemporary art scene in Republika Srpska (Bosnia and Herzegovina). From a conceptual and contextual point of view, her work is inseparable from contemplating the complex social and political reality in Bosnia and Herzegovina, followed by the transformations that have taken place over more than two decades, as well as problematizing societal upheavals in times of globalization, transition and economic crisis.

The work *We Have a Wonderful Life* should be seen in this light. It is a project that Mila had already started working on during her 2014 studies, which then expanded into a complex multimedia work consisting of a six-channel video installation, photography and objects. In an unusual connection between a raw, stripped realism and slightly bizarre humor and irony, this project deals with the phenomenon of post-war migrations from Bosnia and Herzegovina, and the effects of experiencing life in a war-torn, divided country undergoing the process of democratic and neo-liberal transition.

The work *We Have a Wonderful Life* utilizes a method that gradually develops by means of externalizing personal memories – private, intimate memories of individuals, through rendering different autobiographical micro-narratives into the artistic discourse. Revealing a personal history in such a way implies working with extremely delicate relationships between the private and public sphere, as the private is intrinsically located within the public and is thus part of a larger discourse concerning culture and history. Here, memory not only has the role of reconstructing the past or reconciling it, but also actively participates in constructing and depicting the present. This particular method is characterized by employing objects, photography, and video and audio material, directly or indirectly, in connection to the mentioned memory database. In the case of Mila Panić's work, the photographs and videos are taken from family albums and she uses them in their original form.

The photos and VHS cassettes used in the work *We Have a Wonderful Life* were sent to Mila's family by relatives that moved to Australia at the beginning of the last decade.

Years later, discovering them by chance in the family archives brought back the artist's fragmented memories of her early childhood and the conditions of the post-war society in transition in Bosnia and Herzegovina, plagued by impoverishment and deprivation. This, at that time usual, mode of communication with family living abroad or those who left and those who stayed, resulted in a multitude of exacting, overly emphasized and even absurd photo and video documents or 'testimonies' of their new, better and perfect life far away from Bosnia and all its problems – an ideal towards which most aimed when leaving the country at the end of the nineties. This was primarily the case with families who stemmed from ethnically mixed marriages, where their unfavoured status in a divided country dominated by a nationalist paradigm, in fact represented a 'ticket' to another 'promised' land.

The domain of private memory in this work is a starting point for a narrative depicting the occurrence of mass migrations from conflict ridden territories such as Bosnia and Herzegovina, and the search for another (illusory) reality, prompted by materialistic desires and dreams of social status; whereas migration in the physical sense unmistakably and almost habitually represents the migration of a culture, a particular mentality and its customs.

* Joan Gibbons, *Contemporary Art and Memory. Images of Recollection and Remembrance*, I. B. Tauris, London – New York, 2007, 9, 15-16, 29

Heart notes / Srednje note

Mirisi u obliku parfema ne predstavljaju samo izraz ličnog ukusa i slike koju imamo o sebi, već nešto više – opipljivu granicu ka spoljašnjem svetu. Prskanje parfema se može videti kao senzualni vid „produžavanja“ sopstvenog tela. To je krhka ekstenzija koja osvaja prostor. Performans prati pitanje borderlajn iskustava i kao polaznu tačku uzima iskustva s kojima se suočavamo svaki dan: na granicama sopstvenog tela. Koliko su ove granice stabilne ili nestabilne? Kako se one uspostavljaju i šta se dešava kada jedna osoba pređe granice druge?

Performans se sastoji iz dva parfemom namirisana izvođača koji komponuju jednu zajedničku „srednju notu“ parfema* tako što se naizmenično približavaju i udaljavaju jedan od drugog. Srednje note predstavljaju centralne, ali pozadinske note jednog mirisa koji se nalaze između glavne (visoke) i bazične note parfema. Lagane note će se susresti sa teškim notama, a lepršave note će poklopiti dominantniji, uporniji tonovi.

Parovi svih uzrasta i polova će osvajati olfaktorne prostore i mesta iz dnevnog života – na ovaj način se povlače proizvoljne granice između tela i prostora, time stvarajući zajedničke „srednje note“ na mestima gde se ljudi nezaobilazno susreću: u liftovima, tramvajima, prodavnicama, tržnim centrima ili u pozorištu.

Učesnici performansa Ana Karina Broš, Aleksandru Kosarka, Miloš Janjić, Neda Lukić i Marko Milić

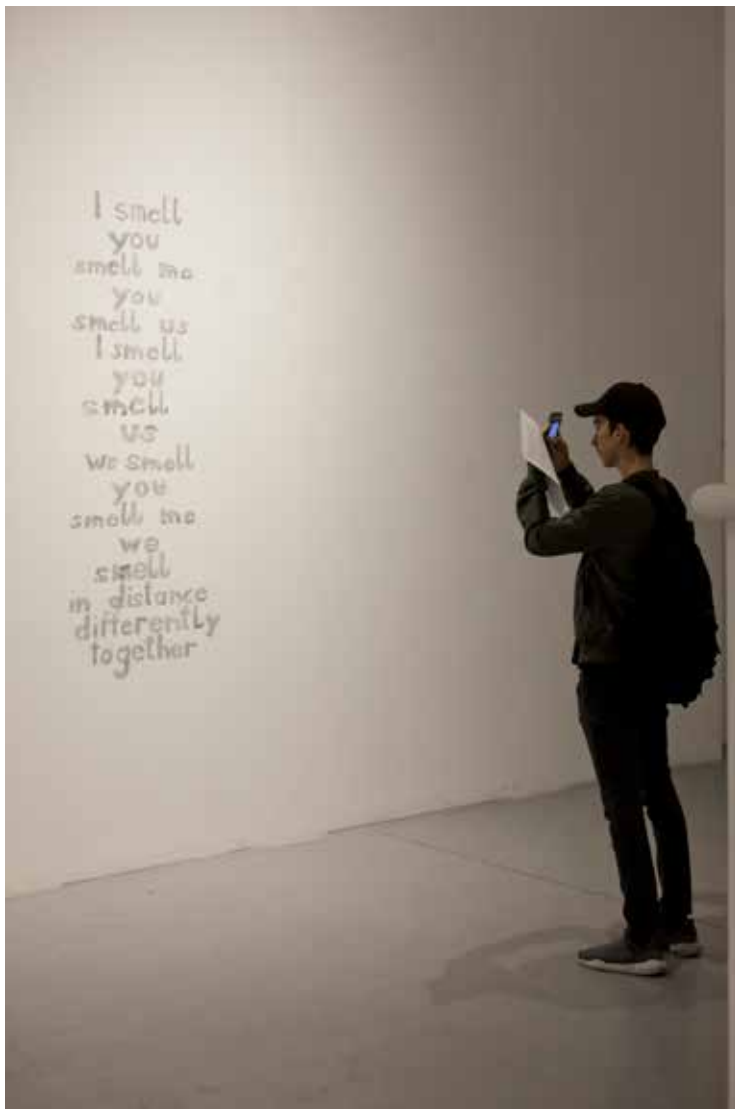
Heart notes solo (Srednje note solo)

U svom solo-performansu Heart notes solo, Sebastiano Sing će se postaviti u prostor galerije, sedeti na stolici i neprestano prskati i isprazniti celu bocu Kelvin Klajn „one“ parfema (uniseks parfem) po svom telu. Izraz ulepšavanja će se u ovom slučaju pretvoriti u mučenje kroz samo trajanje performansa i koreografiju.

* Mirisne note se u parfemskoj industriji uobičajeno dele na visoke, srednje i niske note. Srednje note (eng. heart notes) su note koje se najduže zadržavaju na koži i kasno oslobađaju. (prim. prev.)







Heart Notes

Fragrances in the form of perfumes are not only an expression of individual taste and self-image, but also something more – a perceivable border to the environment around us. Spraying as a sensual act of body extension. An unstable extension that claims its space. The performance pursues the question of borderline experiences and starts from where we face those on a daily basis: the border of our own body. How stable or unstable are these borders? How to set and maintain those lines and what happens if one crosses the borders of others?

Two odoriferous (fragrance wearing) performers compose one common heart note by simultaneously approaching and veering away from each other. Heart notes are the central notes of fragrance, based between the head and base note of a perfume. Light notes will encounter heavy notes, fleeting ones will be smashed by persistent ones. Couples in all possible combinations of gender and age will claim and embrace olfactory spaces and places belonging to daily life, drawing arbitrary borders between bodies and space by composing their common heart notes at places where people inevitably meet: in elevators, tramways, supermarkets, shopping malls or at the theatre.

Performance artists Anna Karina Brosch, Alexandru Cosarca, Miloš Janjić, Neda Lukić and Marko Milić

Heart notes solo

In his solo-performance of Heart notes, Sebastiano Sing will place himself in the gallery, sitting on a stool, and constantly spray an entire bottle of Calvin Klein One (a unisex perfume) on his body. It is an act of beauty that turns into self-torture through the choreography and duration of the performance.

Svetla strana raslojavanja

„Svet nije pravedan; suoči se sa tim!“ Ljudi (i siromašni i obespravljani) često imaju ovakvo stanovište kada gledaju na rastuće probleme nejednake raspodele bogatstva i prihoda. Sveprisutno raslojavanje društva izgleda kao krajnja posledica globalizacije. Ovaj pravi novi svetski poredak, nadnacionalni i univerzalni, nameće određeni skup vrednosti i pravila pojedincima, društvima i čitavim državama, bez razlike. Parlamentarna demokratija (ili bolje partokratija) uz ekonomiju slobodnog tržišta jeste propisani, dominantni model koji malo država sme da odbije. Ukoliko se to desi, one završavaju u stalnom strahu od invazije ili unutrašnje destabilizacije koja vodi do građanskog rata. Raslojavanje je posledica rasprostranjenog prelaza u korporativni način razmišljanja, u novu religiju nevidljive ruke tržišta koja rešava sve probleme unutar društva, i kao takva, izgleda neizbežno.

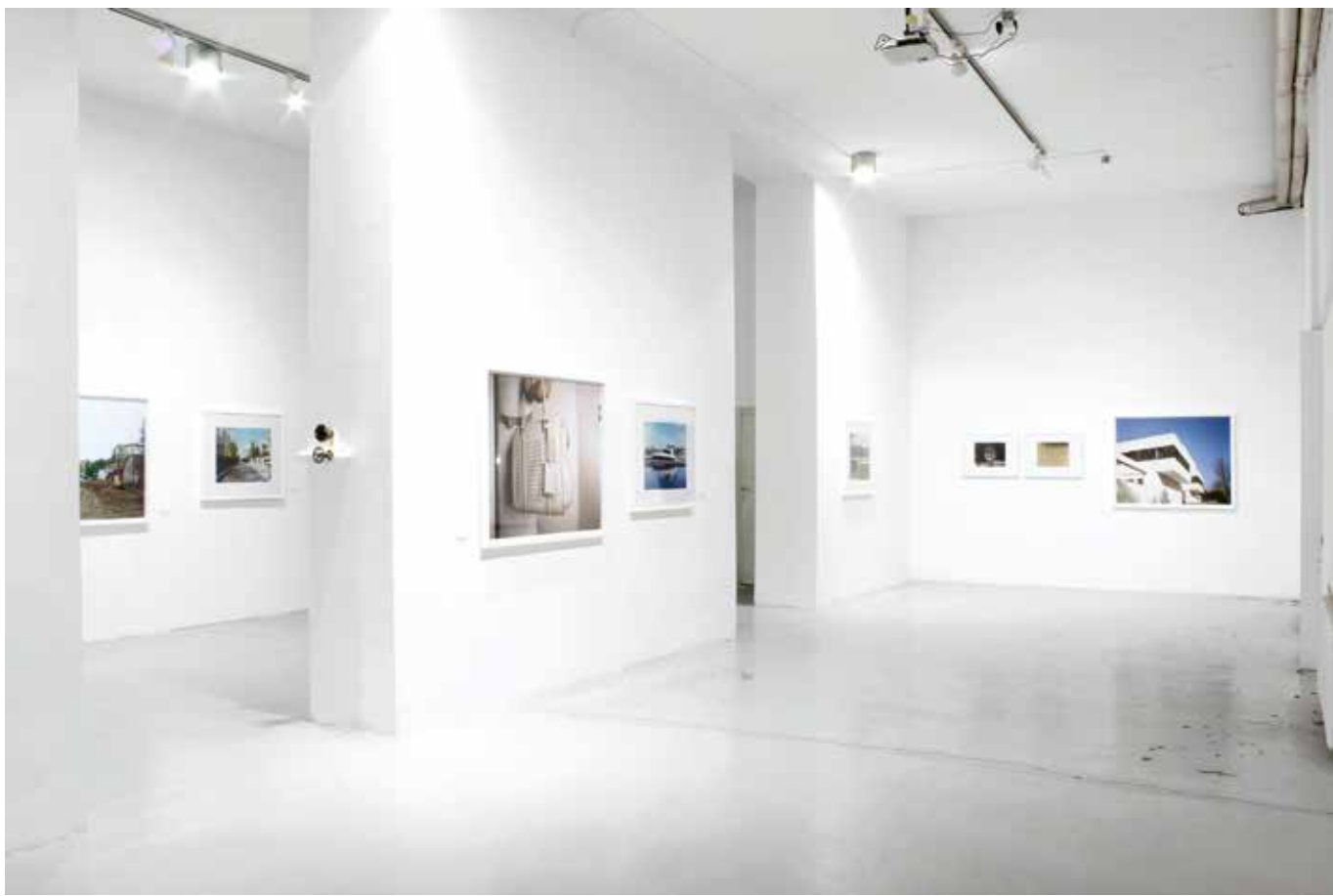
[...] Tokom sedamdesetih i osamdesetih godina, običan građanin Jugoslavije verovao je da je sloboda poslovanja bila daleko važnija od prava na zdravstvenu zaštitu, obrazovanje i dom. Ljudi su se borili za neregulisano tržište. Roba sa Zapada često je povezivana sa slobodom izbora (u veoma materijalnom smislu): sloboda vlasništva, sloboda upotrebe, sloboda sve veće želje za posedovanjem, i na kraju, sloboda pokazivanja. A onda, sasvim nemilosrdno i nasilno, novi svetski poredak nagruo je uzastopnim talasima u bivšu Jugoslaviju. Danas, dve decenije kasnije, ona je uspela da promeni svoj kulturni pejzaž.

U svojim fotografijama, Mihailo Vasiljević dokumentuje simbole društveno-političkih promena širom Srbije koji odražavaju duboko nezadovoljstvo većine stanovnika koja je naučila da nema svako šansu da postane deo elite. Pored toga, većina je podjednako brzo naučila da kapitalizam ne dovodi uvek do zdrave konkurencije posle koje najbolji pobeđi, kao i da je priča o čoveku koji je počeo od nule i izgradio imperiju - samo bajka. U svojim serijama fotografija, kao što su „Trans.“ (2009-2016), „Topografija Beograda“ (2011-2016), i „Novi novac“ (2011-2016), Vasiljević istražuje različite aspekte društvenog i ekonomskog propadanja koji se kriju iza pojma *tranzicija*.

Slično kao i raniji projekti, njegov najnoviji dugoročni rad pod nazivom „Novi novac“ prepoznatljiv je i ambivalentan jer odvraća pogled od gorke stvarnosti novog društva. Umesto toga, Vasiljević u njemu prati i dokumentuje sjaj novih bogataša Srbije - njihove kuće, automobile, naselja i sigurnosne sisteme. [...] Istovremeno, ovo je svet koji se vidi i živi svaki dan kroz gledanje televizije, čitanje štampe i surfovanje internetom. Masovni mediji i popularna kultura postali su vesnici raskošnog stila života, kulture slavnih i glamura više klase. Ljudi su bombardovani propagandom koja u njima budi želju za posedovanjem i pripadanjem kasti koja sebi može da priušti udoban život bez stresa i svakodnevnih briga, čak i slobodu od posla kao načina izdržavanja života. [...]

Ali, stvari koje Vasiljević predstavlja, imaju još jednu, malo tamniju stranu. Fotografije prikazuju atribute novog bogatstva kao što su dizajnirane kuće, luksuzna garderoba, jahte, džipovi i golf tereni ali se, istovremeno, fokusiraju i na označitelje paranoje koja nastaje kao posledica straha od spoljašnjeg sveta: sveta prepunog siromaštva, kriminala i svih vrsta gadnih stvari. [...] Raslojavanje je zaista lepo, ali samo ako stojite na njegovoj svetloj strani.





The Bright Side of Stratification

“The world is unjust; face it!” People (including the poor and the underprivileged) tend to look at the rising problems of the unequal distribution of wealth and income with just this kind of resignation. The worldwide stratification of societies seems to be the ultimate consequence of globalization. This *true* new order, supranational and universal, imposes a certain set of values and rules upon individuals, societies and entire states, indiscriminately. Parliamentary democracy (or rather partyocracy) combined with free market economy is not only the prescribed, dominant model, but also one that few states dare reject. When they do, they end up living in constant fear of invasion or internal destabilization leading to civil war. Stratification is a side effect of the widespread turn to the corporate mind-set, to the new religion of the invisible hand of the market that solves all problems within societies and as such, it seems to be inevitable.

[...] Back in the 1970s and 1980s, an ordinary citizen of Yugoslavia believed that the freedom to do business was far more important than the right to health-care, education and a home. People strove for an unregulated market. Commodities from the West were commonly associated with freedom of choice (in a very material sense): freedom to own, to consume, to have and to have more, and ultimately, freedom to show it all off. And then, quite ruthlessly and violently, the new world order came in successive waves to the former Yugoslavia. Now, two decades later, it has succeeded in changing the cultural landscape immensely.

In his photographs, Mihailo Vasiljević documents symbols of socio-political shifts across Serbia in order to reflect the profound discontent of the majority who have learnt that not everyone has the chance to become part of the elite. Moreover, they quickly learnt that capitalism does not necessarily lead to healthy competition where the best always wins out, and that the vision of a self-made man who started from scratch and built empires is a fairy tale. In his series of photographs such as *Trans.* (2011-2014), *Belgrade Topographics* (2013-2015), and *New Money* (2011-2015), Vasiljević explores different facets of the social and economic decay, otherwise known as *transition*.

His most recent long-term project, *New Money*, is similarly distinctive and ambiguous as it averts its gaze from the bitter reality of the new society. Instead, he follows and documents the splendour of the Serbian nouveau riche: their houses, cars, neighbourhoods and security systems. [...] Yet this is the world that one sees and lives every single day by watching television, reading the press and surfing the Internet. Mass media and popular culture have become harbingers of the lavish lifestyle, celebrity culture and glamour of the upper class. People are bombarded with propaganda rousing in them a desire to own, to be part of the caste that can afford a comfortable life free from stress, day-to-day concerns – even freedom from work as a means of subsistence. [...]

But the things Vasiljević depicts have another, slightly darker side. The photographs display attributes of new wealth such as designer houses, luxury accessories, yachts, SUV cars, and golf courses and yet, at the same time, they focus in on the signifiers of paranoia arising from a fear of the world outside: A world rife with poverty, crime and all manner of vile things. [...] Stratification is indeed beautiful, but only if you stand on the bright side of it.



„A light room” je zajednički projekat Martine Petrović i Sofije Crnjanski koji se razvijao šest meseci, a koji je zasnovan na dijalogu koji su dve umetnice gradile dok su bile na različitim lokacijama – Beogradu i Lisabonu. Naime, tretirajući fotografiju kao tanku krišku prostora i vremena koja nam omogućuje da podešavamo stvarnost, poričemo neprekidnost ili stvaramo nove veze, umetnice su uspostavile neki vid fotografskog dijaloga. Kada bi jedna od njih poslala seriju fotografija, druga je inspirisana njome, a u drugom okruženju, pravila svoj odgovor koji bi opet postao polazišna tačka za odgovor koji će uslediti.

Na taj način one su se bavile ispitivanjem granica fotografije i njenom mogućnošću da reprodukuje stvarnost, koju ona uvek prikazuje kao užu, ali dramatičniju od našeg prirodnog pogleda. U tom smislu postavlja se pitanje koliko je onda činjenica da su fotografije nastale na dva različita toponima ključna, odnosno da li se između fotografija-odgovora stvara estetsko i emotivno jedinstvo i veza koja prevazilazi geografiju stvarnosti i od nje pravi jedan novi foto-geografski prostor koji se prostire koordinatama lightrooma. U ovom procesu izdvojile su se četiri tematske celine na koje se novonastali univerzum može razdeliti kao na četiri strane sveta.

U pitanju su:

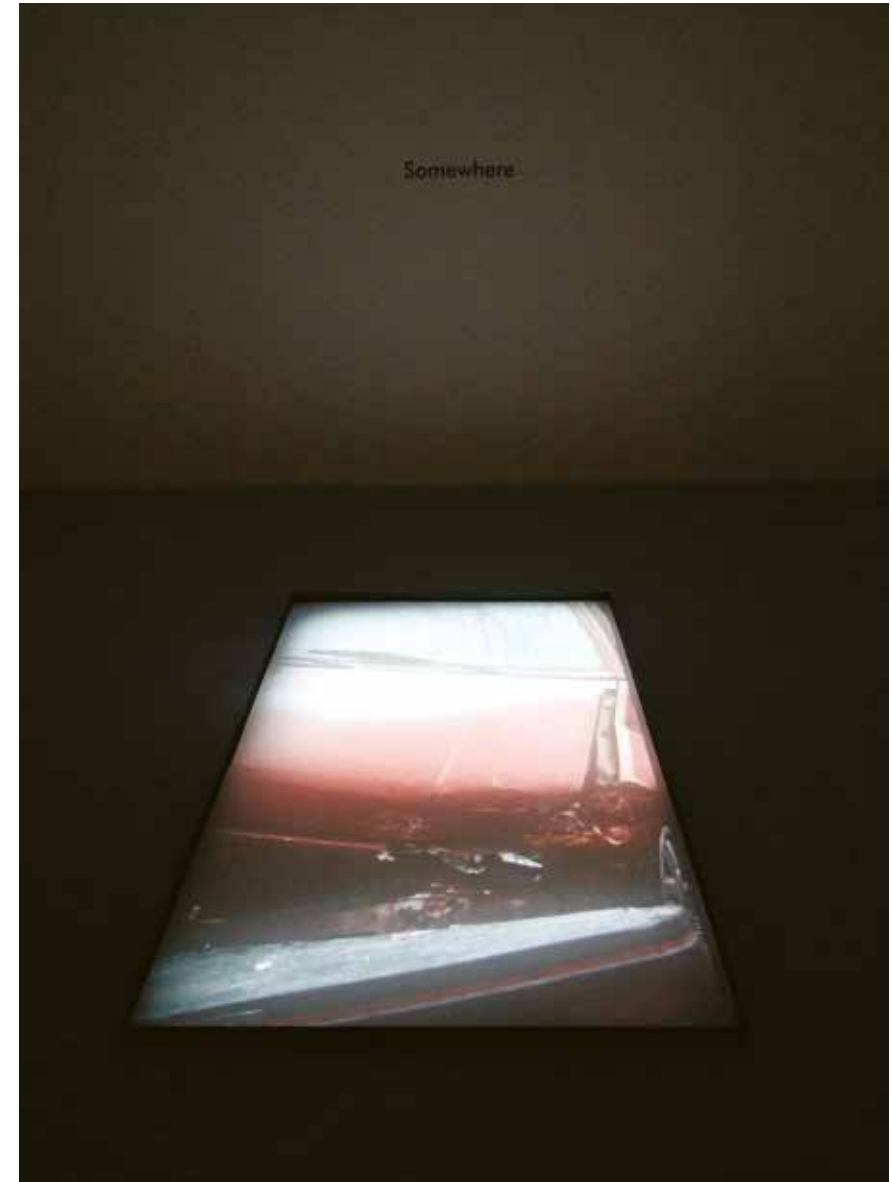
Light burden / Lagani teret – celina koja govori o „fotografskoj sili” a najbolje je opisana odlomkom iz knjige „Camera Lucida“ Rolana Barta: „Fotografija je i nasilna, ne samo kada prikazuje nasilje, već zato što koristi svaku priliku da ispuni pogled silom, zato što u njoj ništa ne može biti opovrgnuto i nijedna činjenica niti detalj ne mogu biti pobijeni.”

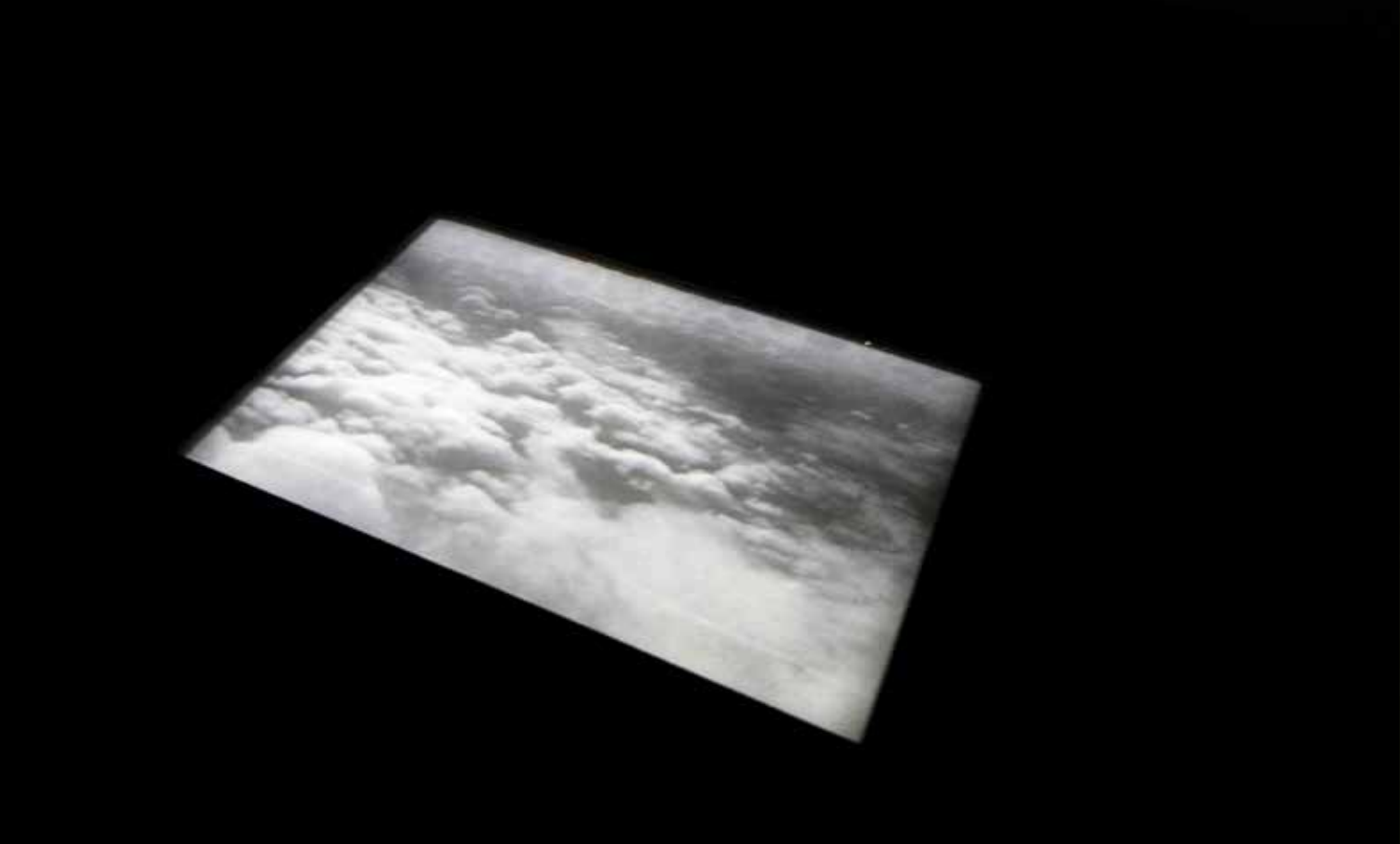
Bad manners / Loši maniri – celina koja je sastavljena od svega što normativi još uvek nisu uspeli da nazovu a samim tim i ukalupe, već su ga svrstali pod zajednički naziv „lošeg manira”.

Somewhere / Negde – kao specifični prostor u kome se fotografija susreće sa prazninama naših mentalnih slika, predstava prošlosti i sadašnjosti.

Endless wondering / Beskrajna lutanja – koja podrazumeva da je lutanje sastavni deo opisivanja svakog prostora, i onog u nama i onog van nas. Ova celina biće izmeštena u prostor zgrade Muzeja grada Beograda i tamo prikazana na izložbi „Actopolis”.

Zabvaljujemo se Kostu Antonijeviću, Đorđu Đokiću i Gabrijelu Vieri.







Sara Radojković
Translation Isidora Krstić

PHOTOgeoGRAPHY

“A Light Room” is a joint venture by Martina Petrović and Sofija Crnjanski, developed over the course of six months. It was conceived as a dialogue that the two artists were having while residing in two different locations – Belgrade and Lisbon. By treating a photograph as a thin slice of space and time that allows us to ‘tweak’ reality, deny continuity or build new connections, the artists constituted a particular photographic dialogue. When one of them would send over a series of photographs, the other would be inspired by it and respond, thus triggering a starting point for the next response.

In this way, the artists questioned the limits of photography and its ability to reproduce reality, which is always narrower but more dramatic than our ‘natural’ view. The following questions come to mind: How important is the fact that the photographs were taken in two separate places; and is there an aesthetic as well as emotional unity created between the ‘photo-responses’ that surpasses geographical reality and forms? A new ‘photo-geographical’ space that spreads over the “lightroom”. As a result of this process, four separate thematic sections, into which their newly-created universe could be divided, are set – much like the four parts of the world:

Light burden. A ‘light burden’ tells us about ‘photographic force’ and is best described by an excerpt from the book *Camera Lucida: Reflections on Photography* by Roland Barthes: “The Photograph is violent: not because it shows violent things, but because on each occasion it fills the sight by force and because in it nothing can be refused or transformed [...]”.

Bad manners. This part includes everything that in a normative sense has not been named and thus cannot be categorized, which is why it is called ‘bad manners’.

Somewhere. A particular space where a photograph encounters the voids of our mental images, notions of past and present.

Endless wandering. This implies that wandering is an inseparable part of outlining every space – the one in us and the one around us. This section will be shown in the City Museum of Belgrade, as part of the exhibition “Actopolis”.

Special thanks to Kosta Antonijević, Đorđe Đokić and Gabriel Viera.

Cher(e)s ami(e)s,

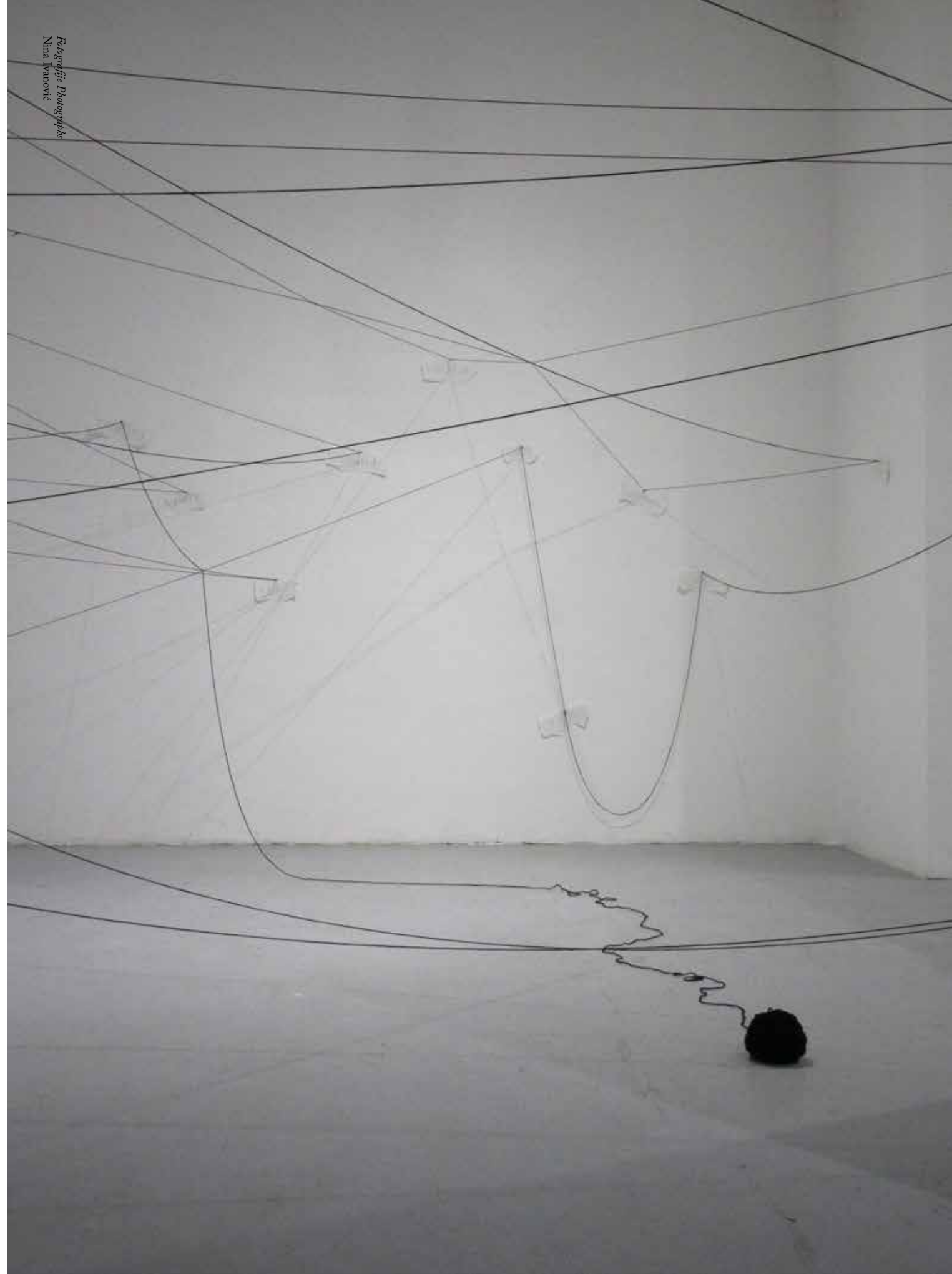
Želela bih da vam pišem o jednoj izložbi o kojoj već duže razmišljam. Uporedila bih je sa procesom pisanja na način na koji je pisanje promišljala Margarit Duras, organski ga vezujući za stanje samoće, samoće autora i samoće napisanog, u osećanju straha pred neograničenim prostorom praznine i snažne želje da se sa njom suoči. O izložbi kao procesu pisanja u prostoru, ispisivanju prostora gestom, pokretom, materijalom, ritmom.

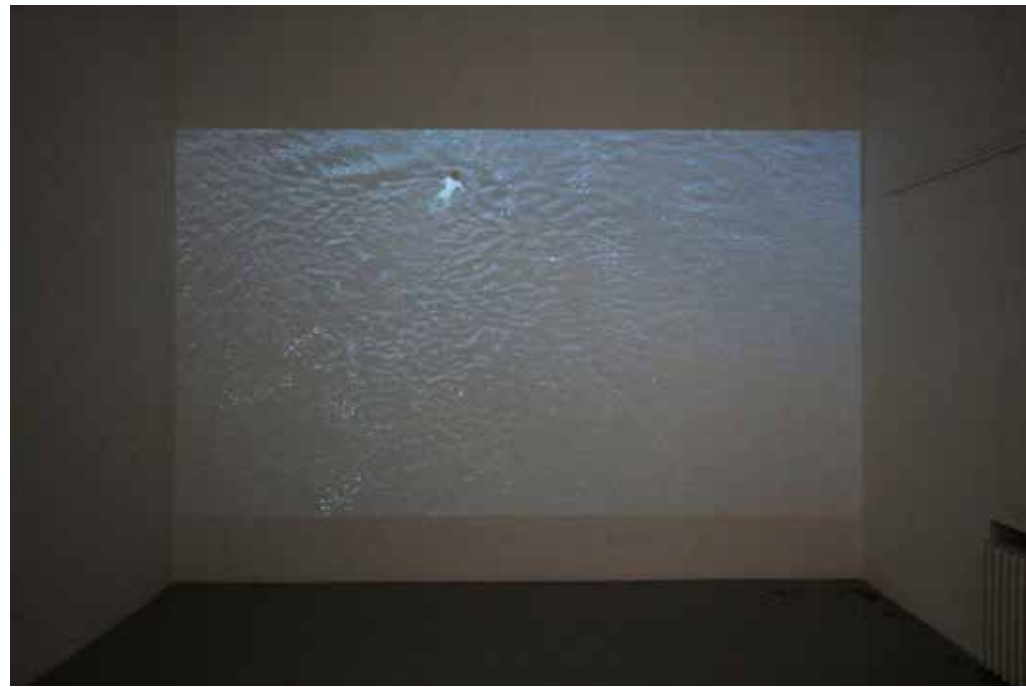
Taj prostor, naizgled neutralan i bez značenja, beskrajno slobodan i u isto vreme nepredvidiv i neizvestan, preobrazio bi se u prostor dijaloga i deljenja, susreta individualnog, ličnog, intimnog sa drugim, sa društvenim i spoljašnjim.

Izložba bi se razvijala u nekoliko poglavlja: *la mer, le déplacement, la rencontre...* Kao polazište uzela bi upravo iskustvo neprekidnog kretanja. Kretanja unutar i izvan samog formata izložbe koje bi bilo ritmički oblikovano rasporedom radova, njihovim međusobnim odnosim i interakcijama. U telesnom iskustvu fluidnosti doživljaja vode, mora, Polin Lavože istražuje nepregledne i neograničene teritorije mogućeg naspram usamljenosti i krhkosti pojedinca koji u njima luta. Iako na prvi pogled i u svojoj strukturi klasične i figurativne, kompozicije Liz Stuffle izmeštaju se iz sopstvenog ograničavajućeg okvira, ličnog i oniričnog sveta i prelivaju u vanslikarski prostor poroznih granica fikcije i realnosti. Rajčel Marks će telom, gestom, zvukom mapirati sam izložbeni prostor, utiskujući u njega sopstveno intimno iskustvo traganja i putovanja. Izrazita sloboda sa kojom Marija Avramović bira svoje materijale i međusobno ih prepliće, stvara hibridne teksture monumentalnih i efemernih mapa, putokaza. Koautorski rad Selie Gondol i Pola Lana koncipiran za ovu izložbu bio bi vizuelni izraz neočekivanog ali nadasve željenog „susreta“ koji bi se mogao dogoditi.

O čemu bi ta izložba govorila? I da li izložba priča, pripoveda, ili bi se mogla sagledati kao jedno autentično kolektivno iskustvo koje se poput živog organizma razvija i evoluira kroz relacije i interakcije umetnika, kustosa i publike u određenom prostoru i vremenu. Da li je ona delo pojedinca ili kolektiva, kako su se tome nadali Lotreamon, nadrealisti, Branko Miljković tvrdeći da će „poeziju pisati svi“. Ta izložba bi tragala za jednim drugačijim gestom pisanja, otvorenim i angažovanim, kao izraz potrebe za neprestanim preispitivanjem politika prijateljstva.

Izložbu je podržao Sekretarijat za kulturu grada Beograda.





Svetlana Montua
Translation Isidora Krstić

Cher(e)s ami(e)s,

I would like to write you about an exhibition I have been thinking of for a long time now. I would compare it to the process of writing in the same manner that Marguerite Duras contemplated it, and that is organically connecting it to the state of solitude – the solitude of the author, the solitude of the written and the feeling of fear in front of a vast void and the strong desire to confront it; hence the exhibition as a process of writing in space, writing into the space with gesture, movement, material and rhythm.

This space, at first glance neutral and bearing no meaning, infinitely free and unpredictable, would transform into a space of dialogue and sharing, an encounter of the individual, personal and intimate with the other, the social and outward.

The exhibition would develop across several chapters: *la mer, le déplacement, la rencontre...* Where the experience of continual movement would be taken as a starting point. The movement would go inside and outside the very format of the exhibition and would be rhythmically formatted by the locality of the works, their mutual relationship and interactions. In the physical experience of the fluidity of water and the sea, Pauline Lavogez investigates the vast, borderless territories of the possible as opposed to the solitude and fragility of the individual floating in them. Although at first glance, and in their structure classical and figurative, the compositions of Lise Stoufflet veer from their own limiting frame, personal and oniric world, into a space outside of the painting, characterized by the permeable borders between fiction and reality. Rachel Marks maps the exhibition space with the body, gesture and sound, thus imprinting her own intimate experience of exploration and travelling into it. The apparent freedom with which Marija Avramović selects her materials and interlaces them creates hybrid textures of monumental and ephemeral maps and signals. The joint work of Celia Gondol and Paul Lahana, conceived specifically for this exhibition, could be seen as a visual expression of the unexpected, but above all, a desired encounter that may take place.

What would this exhibition speak about? And does an exhibition 'speak', tell a story? Or could it perhaps be seen as a collective experience that, like an organism, develops and evolves through the relations and interactions of the artists, the curator and the audience in a particular space and time? Is the exhibition a product of the individual or the collective, as Lautréamont, the Surrealists and Branko Miljković hoped for, concurring that poetry will be written by everyone? This exhibition would search for a different type of writing gesture, open and engaged, as an expression of the need to continuously question the politics of friendship.

Exhibition supported by Secretariat for Culture, The City of Belgrade.



U potrazi za domom

Predmet doktorskog umetničkog projekta „U potrazi za domom“ je veliki izbeglički talas koji je zahvatio granice Evrope, prerastajući od najpre slabo vidljivog prelivanja iz jednog sveta u drugi u jednu novu „seobu naroda“ koja dobija sve dramatičnije oblike. Ovu temu ne elaboriram apstraktno, niti egzaktno analiziram njene političke i ekonomske uzroke, nego joj u suočavanju sa emigracijom žitelja afričkih i bliskoistočnih zemalja, prisiljenih da beže pred strahotama rata pristupam kao konkretnoj životnoj činjenici.

Kroz upotrebu različitih medijskih linija (fotografije, videa i artefakta), izložba „U potrazi za domom“ ima za cilj da omogući direktan pogled na pojedince koje sam zatekla na graničnim prelazima te da oni budu prikazani individualno, a ne onako kako ih mediji prikazuju – kao masu, grupu, u svojoj zoni azilantskog procesa ili samo kao broj u statističkim izveštajima. Ovim projektom portretisani su izvučeni iz jednoznačno imenovane grupe „migranti“, „izbeglice“ i stiču status subjekta. U radu zauzimam jasan antireporterski stav, bez namere da sadržaj rada prouzrokuje kratkotrajne emocije koje nestaju onog trenutka kada se pređe na novu stranu novina ili otvori novi prozor u internet pretraživaču. Ovaj stav ogleda se upravo u kritičkom i dekonstruktivističkom odnosu prema medijskim/reporterskim prikazima sudbina izbeglica. Akteri na ovim fotografijama svesno pristupaju činu fotografisanja, postavljeni su frontalno u odnosu na fotoaparat i uzvraćaju pogled posmatraču.

U ovom radu bavim se pitanjem izbeglištva, izmeštanja, pitanjem drugosti osoba koje su u potrazi sa svojim pravno-političkim identitetom, ali neposredno i pitanjem reprezentacije, zauzimanja poze, odnosno poziranja za fotografiju.

Izložbu su podržali UNHCR i Departman za grafičko inženjerstvo i dizajn Fakulteta tehničkih nauka u Novom Sadu.

Fotografije
Jelena Vladušić





Seeking Home

The topic of the PhD art project “Seeking Home” by Jelena Vladušić is the great refugee wave that swept over European borders, developing from the initially barely visible flows from one world to another, into an increasingly dramatic ‘migration of people’.

The theme is not elaborated on in an abstract way, and its political and economic causes are not factually analyzed. Instead, by encountering the migration of residents from African and Middle-Eastern countries who are forced to escape the horrors of war, the topic is presented as a specific fact of life. The work questions the unstable position of refugees in the present socio-political context.

The core of this spatial multimedia installation consists of a series of photographs, taken on the border between two countries, specifically, on the outer border of the EU. The work takes the portrayed people out of a uniquely named group (“migrants” or “refugees”) and gives them the status of a subject.

The work’s ‘anti-reporter’ approach is reflected in the artist’s highly critical and deconstructive relation to media and the reported accounts of the refugees’ destinies. The people in these photos are aware that they are being photographed, they are facing the camera, looking directly at the observer. The work depicts issues of exile, displacement, strangeness, as well as the problem of representation and posing for a photo by those in pursuit of their legal political identity.

Exhibition kindly supported by UNHCR and the Faculty of Technical Sciences, Novi Sad.



Autorica projekta Isidora Fićović

Koordinatorica Gordana Žikić

Povratak u sadašnjost

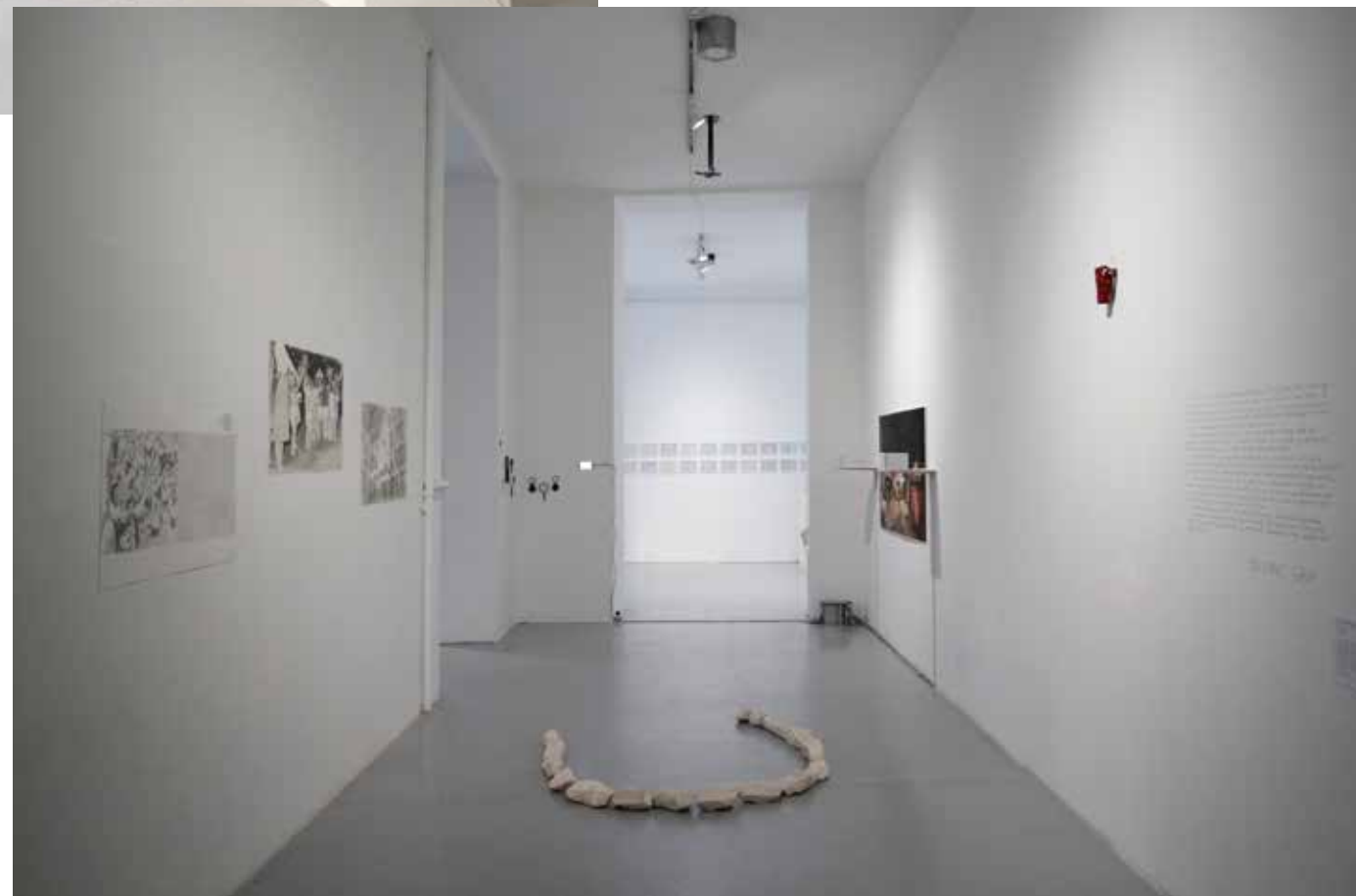
Tematski projekat „Povratak u sadašnjost“ inspirisan knjigom „Nova zemlja“ Ekarta Tola, ukazuje na neophodnost osećaja prisutnosti, osvešćenost sadašnjeg trenutka za ljudsku svest. Kroz interdisciplinarno polje umetnosti, nauke i tehnologije, sagledava odnos kulturalnosti i sve bržeg razvoja novih tehnologija u međunarodnom dijalogu. Segmenti projekta, izložba, panel/diskusija, prezentacija, obuhvataju multimedijalne radove, od tradicionalnih kao što je crtež do interaktivnih, koji spajaju umetnost, nauku i tehnologiju ili nove medije. Učesnici projekta su umetnici iz Japana, Kine, Turske, Španije i Srbije.

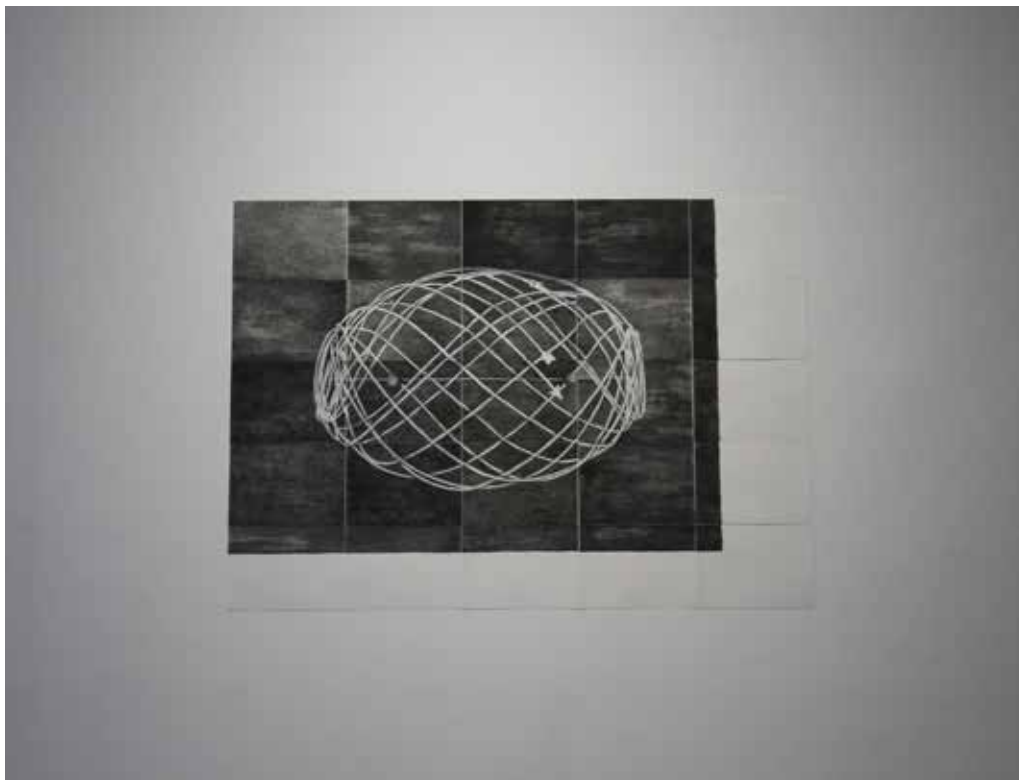
Učesnici Sezar Eskudero Andaluz, Džandaš Šišman, Nejtan Guo, Snežana Arnautović Stjepanović i Ivica Stjepanović, Mariko Hori, Isidora Fićović, Daiči Misava, Gordana Žikić, Nataša Kokić, Marija Bjekić, Predrag Damjanović, Lidija Antonović i Boško Begović.

Sponzori i partneri Austrijski kulturni forum, ULUS, Samsung, Orange studio, Byzart, Designed.rs.

Fotografije Photographs
Nina Ivanović







Project author Isidora Fićović

Coordinator Gordana Žikić

Translation Isidora Krstić

Back to Now

The project “Back to Now” was inspired by the book “A New Earth” by Eckhart Tolle. It points out the necessity of the feeling of presence and awareness of the present moment to human consciousness. The project investigates the relationship between culture and ever growing technological developments in an international discourse through the interdisciplinary fields of art, science and technology. The segments of the project - the exhibition, panel/discussion and presentation - encompass multimedia artwork, from traditional media such as drawing to interactive works that connect art, science and technology or new media. The participants of the project are artists from Japan, China, Turkey, Spain and Serbia.

Participants César Escudero Andaluz, Candaş Şişman, Nathan Guo, Snežana Arnautović Stjepanović and Ivica Stjepanović, Mariko Hori, Isidora Fićović, Daichi Misawa, Gordana Žikić, Nataša Kokić, Marija Bjekić, Predrag Damjanović, Lidija Antonović and Boško Begović.

Sponsors and partners Austrian Cultural Forum, ULUS (Association of Fine Artists of Serbia), Samsung, Orange studio, Byzart, Designed.rs.



Umetničko hodočašće 2017.

Performans

163 dana – 2500 km pešice – 9 zemalja

Stanica: Beograd

Na svom putu do Atine, performans umetnica Marinka Limat je 8. jula 2017. godine napravila pauzu u Umetničkom prostoru U10 u Beogradu.

Tokom projekta „Kunstpilgerreise 3“ Marinka Limat je putovala od Kasela do Atine: njen performans je uspostavio fizičku vezu između dva mesta na kojima su se održavala „Dokumenta 14“. Fokus joj je bio pitanje uloge umetnosti između dva centra izvan institucija i u životima ljudi.

„Kunstpilgerreise 3“ je najduži i najambiciozniji projekat koji je Marinka Limat sprovela u svojoj dosadašnjoj umetničkoj karijeri. Tokom 163 dana je prešla 3000 km u 9 različitih država. Krenula je iz Kasela, gde se održava umetnička izložba „Dokumenta“, a cilj joj je bila Atina, kolevka zapadne kulture. Tokom celog trajanja „Dokumenta14“, Marinka Limat je bila na putu između ova dva grada, povezujući ih svojim koracima. Put ju je vodio preko Istočne Evrope i Balkana, od jednog do drugog mesta od umetničkog značaja.

Susreti su srž Marinkinih projekata. Oni predstavljaju osnovu iz koje nastaje umetničko delo. Oni su prolazni, direktni, spontani i neponovljivi. Prisustvo u trenutku susreta sa različitim ljudima je ono što sačinjava performativne radove Marinke Limat. Ona se izlaže čudnovatom i nepoznatom, i bira otvoreno i neposredno okruženje da to učini: hodočašće.

Projekat podržala Ambasada Švajcarske u Beogradu.







Art Pilgrim journey 2017

Performance

163 days – 2500 km on foot – 11 countries

Station: Belgrade

Ever since it was announced that Documenta14 was to take place in the twin locations of Kassel and Athens, a battle for the attention of art tourists has ensued. Both cities seek to benefit from the event itself and from the thousands of expected visitors. But what actually goes on between both locations? Which cultural players and institutions are to be found between these centres – in the gap, so to speak? What role does art play outside of institutions, in people's lives?

Marinka Limat: "Kunstpilgerreise 3 will see me walking from Kassel to Athens during Documenta. I will be going as a performance artist, travelling only on foot. I will be tracing a line between Kassel, a hotbed of contemporary art, and Athens, the cradle of western culture: for a total of 163 days and around 2500 kilometers, using my feet as the most elementary means of transport.

The art institutions on the way will be my stopping places:

Those that run them – thinkers

The unexpected and spontaneous – my oxygen

Encounters – my energy

As I walk along my path, I will be connecting two artistic hubs. Discovering what lies in between, giving it my attention, having the courage to face the unfamiliar, yet the freedom to feel my limits.

Taking the risk of getting lost – and of losing myself

Accepting the unknown

Trusting in human potential

It is in just this spirit that I am taking on the role of a modern messenger for art."

Project kindly supported by Swiss Embassy, Republic of Serbia.

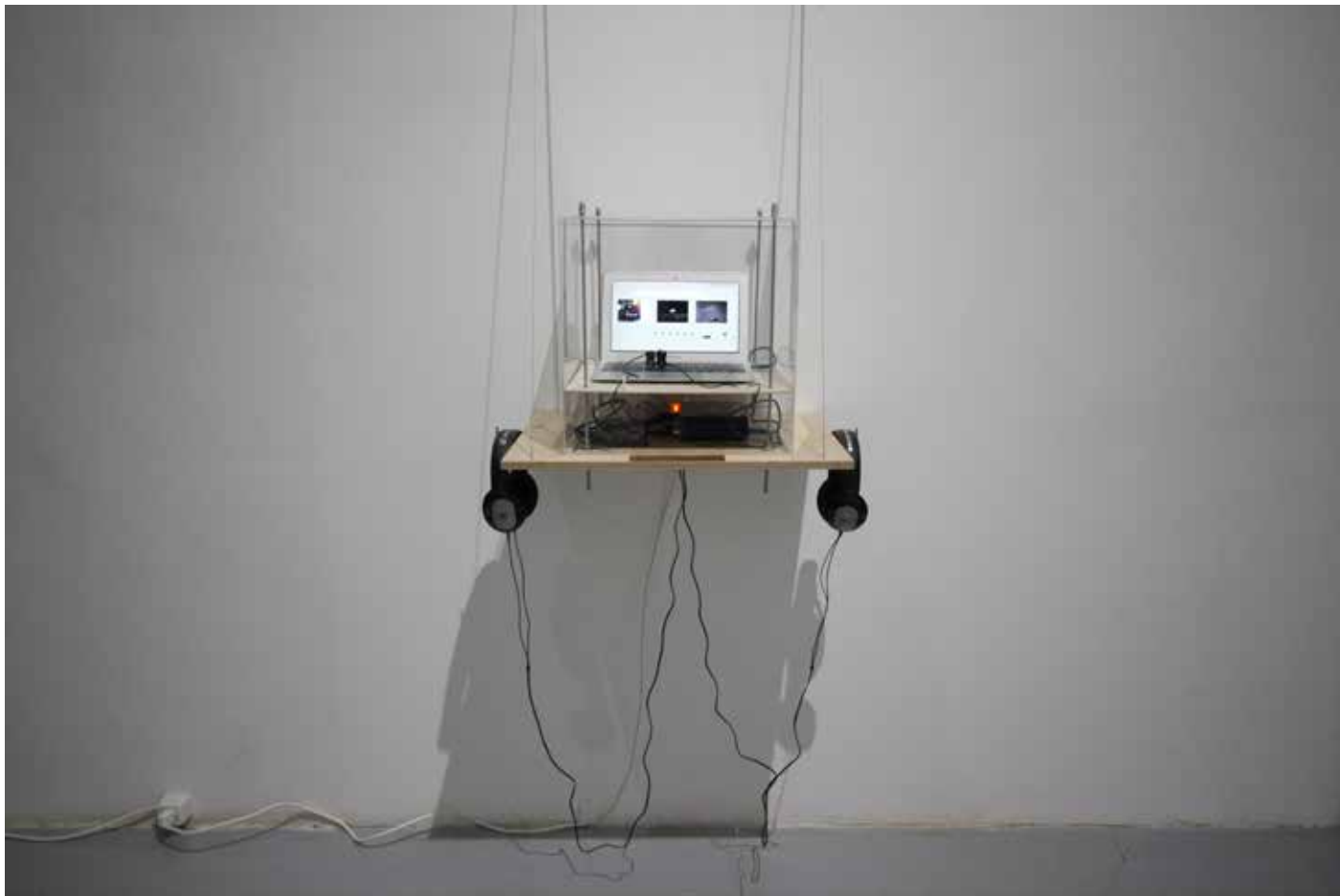
Slatka mala stvorenja

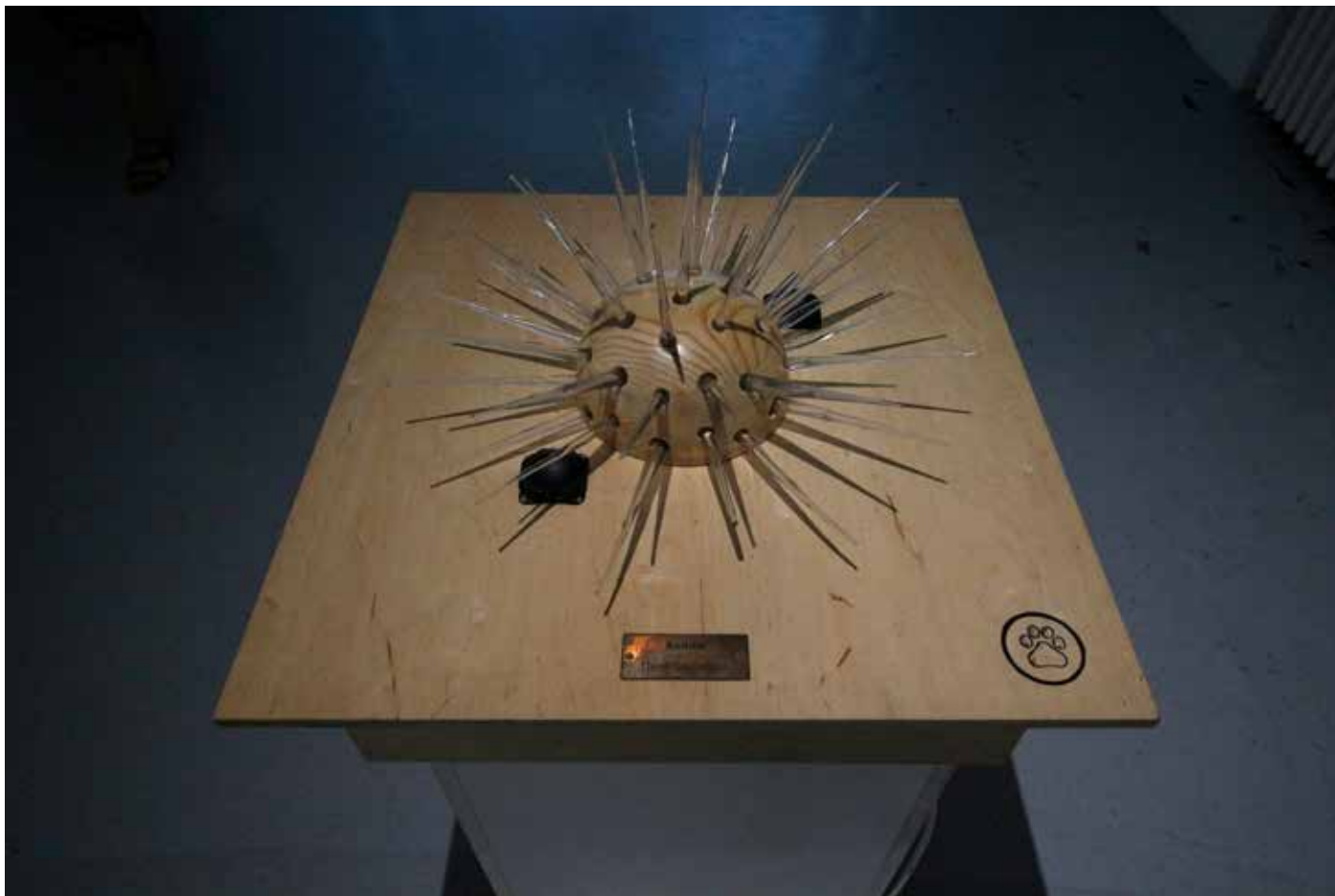
„Slatka mala stvorenja“ je izložba novih interaktivnih skulptura koje su kreirali članovi Reaktiva, studija za interaktivni dizajn. U svetu punom pametnih telefona, pametnih televizora i pametnih frižidera koji nas upozoravaju kada nam ponestane mleka, izložba „Slatka mala stvorenja“ nam predstavlja seriju pametnih umetničkih objekata. Filozofi kao što su Grejem Harman, Ijan Bogost i drugi, tvrde da nema razloga da svet gledamo samo iz perspektive čoveka. Svaki objekat oko nas razume svet iz sopstvene perspektive i iz svoje tačke gledišta, i taj isti svet izgleda fundamentalno različito za svaki od tih objekata.

Na izložbi su prikazani radovi u kojima su se umetnici trudili da izbegnu uobičajeni antropomorfnu pogled, da stanu na stranu malih stvorenja sa kojima delimo ovaj svet i da gledaju stvari iz njihove perspektive. „Slatka mala stvorenja“ je projekat umetnika članova Reaktiva, studija koji kreira komercijalne interaktivne projekte za muzeje, pozorišta i reklame. Radovi koje su stvorili za ovu izložbu nas suočavaju sa svetom posmatranim iz tuđe tačke gledišta, onako kako ga vide mali objekti koji nas okružuju.

Umetnici Albena Baeva, Rene Bekman, Nikoleta Bončeva, Petja Bojukova, Stefan Dončev i Ivan Šopov.







Friendly Little Creatures

Friendly Little Creatures is an exhibition of new interactive sculptures created by the artists of the Reaktiv studio for interactive design. In a world full of smartphones, smart television sets, and smart refrigerators that tell us when we're running out of milk, the exhibition *Friendly Little Creatures* shows a series of smart art objects. Philosophers like Graham Harman, Ian Bogost and others have argued that there is no reason to view the world only from a human perspective. Each object understands the world from its own perspective and point of view. And that same world looks fundamentally different to each object.

The exhibition shows works in which artists have tried to get away from our usual anthropocentric view, to take the side of the small creatures that we share this world with and to look at things from their perspective. *Friendly Little Creatures* is a project by artists from the team of Reaktiv, a boutique studio that creates commercial interactive projects for museums, theatre and advertisements. The works they have created for this exhibition confront us with our world from an alien point of view, namely that of the smart objects around us.

Artists Albena Baeva, Rene Beekman, Nicoleta Boncheva, Petya Boyukova, Stefan Donchev and Ivan Shopov.

**GLUVI TELEFONI /
SLIKA, SEĆANJE
CHINESE WHISPERS /
AN IMAGE, A MEMORY**

—
Carla Garlaschi, Benjamin Altermatt,
Elisa Balmaceda, Eduardo Cruces,
Martín La Roche, Miguel Soto,
Rudolph Castro

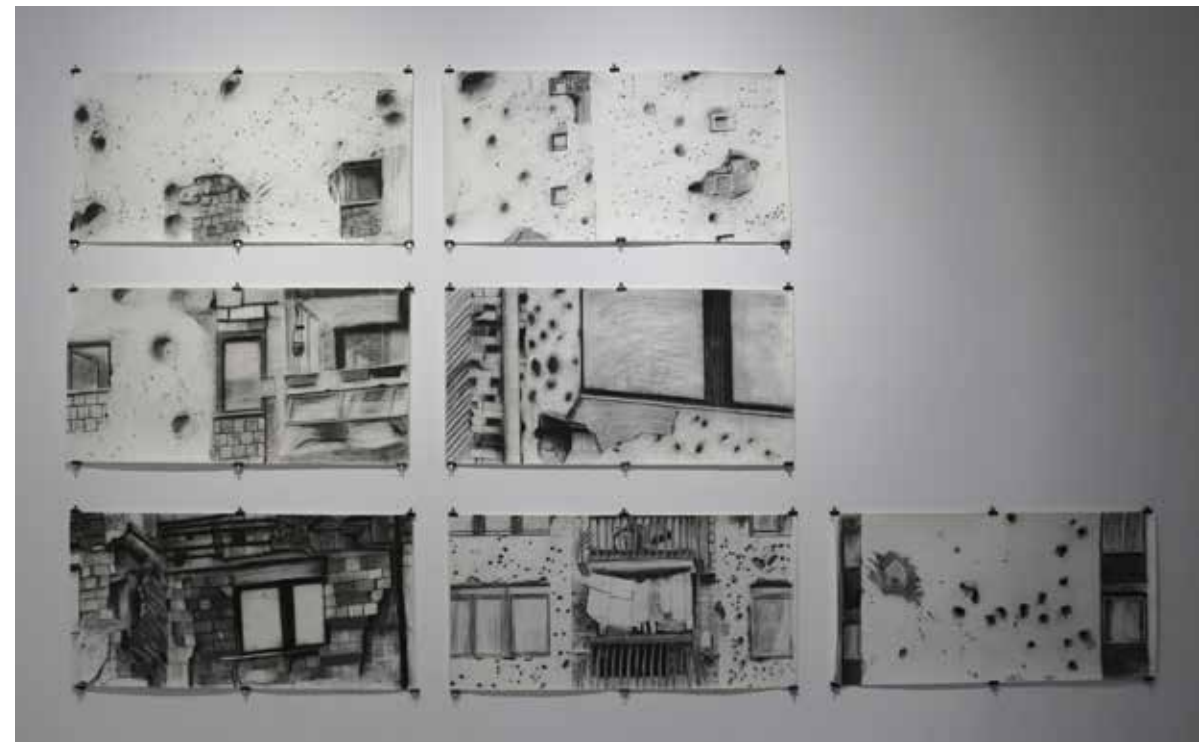
—
Kustosi Curators
Ignacio Szmulewicz
Ana Rosa Ibañez

Gluvi telefoni / Slika, sećanje

Priča ispričana na drugi način, kroz tuđe reči, podstiče našu imaginaciju. Kakav efekat na telo i identitet može imati pripovedanje o dalekom i donekle nedostupnom svetu? Živimo u društvu u kom se čini da su informacije istovremeno globalne i dostupne, a ipak različitosti u jezicima i običajima stvaraju nevidljive i debele zidove. Ono što smatramo istinom su zapravo niz deformisanih interpretacija, prenosa i razmena koje struje od čoveka do čoveka, i predstavljaju rastući konzumerizam slika u savremenom svetu.

Sedam južnoameričkih umetnika: Karla Garlački, Benhamin Altermat, Elisa Balmaseda, Eduardo Kruses, Martin La Roće, Migel Soto iz Čilea i Rudolf Kastro iz Perua, pozvani su da odgovore na priče kustosa o zemljama bivše Jugoslavije i na osnovu toga stvore fiktivne narative između dveju kultura. Radovi svih umetnika se bave procesima deracinacije i izmeštenosti, i oslikavaju surovost sa kojom se susreću živeći na kontinentu teške ali gromoglasne prirode, napuštene od strane svetske politike i razdeljenog između lokalnih vođa. Svojim radom, umetnici nameravaju da stvore fiktivni narativ koji spaja države Južne Amerike sa zemljama bivše Jugoslavije.





**Chinese Whispers /
An Image, a memory**

A tale witnessed through someone else's words serves as fuel for the imagination. What effect does it have on a body, on an identity, to listen to stories of a distant and somewhat inaccessible world? We live immersed in a society where information seems to be global; but differences in language and customs create invisible, yet thick walls. What we think of as truth is really a set of deformed interpretations, transferences and exchanges that flow from individual to individual, also giving an account of the voracious consumerism of images in the contemporary world.

Seven South-American artists - Carla Garlaschi, Benjamin Altermatt, Elisa Balmaceda, Eduardo Cruces, Martín La Roche, Miguel Soto (Chile) and Rudolph Castro (Perú) – were invited to react to the curator's tales of the lands of former Yugoslavia, imagining similarities and fictions in both cultures. All artists work in relation to the processes of deracination and dislocation regarding their places of origin, evidencing the roughness that exists when living on a continent of a difficult but thundering nature, deserted by the world's politics and split between local leaders. Through their work, the exhibition aims to create a fictional narrative that connects the countries of South America to the lands of the former Yugoslavia.



Neuromat: analogna intermedijska instalacija

„Neuromat“ predstavlja seriju od dvanaest jednakih situacija koje prikazuju prosečno, generičko radno okruženje kognitivnog prekarijata, čiji je rad ugrađen u apsurdno statično okruženje komunikacijskog kapitalizma. Nesvesne gestove koje diktira informaciona tehnologija pokreću ideološke operacije u vremen-sko-prostornom mediju u kojem je vreme sve više ograničeno a prostor sve više raspršen.

Autori izložbe su u bliskoj saradnji sa inženjerima Branetom Ždralom, Simonom Bergočem, Borisom Košakom, vajarkom Nežom Jurman i zvučnim umetnikom Stašom Vrenkom, fantaziju o obilju znanja i informacija ogulili do njenog bivstva, do apsurdna koji je zbog nemogućnosti zadovoljenja svojih želja usmeren u destrukciju. Mehanizam instalacije je postavljen tako da se tokom izložbe delimično samouništava i pokazuje fragmentovane i razorne rezultate prekomerne proizvodnje. Svih dvanaest situacija je povezano u centralnu mrežu koja aktivira udaranje čekića po klonovima. Glavni operativni centar, u koji je ugrađeno svih dvanaest radnih jedinica, sličan je internet okruženju. Posetioci su slični operaterima koji ne mogu da kontrolišu svoje radnje jer je svaki pritisak na tipku razarajući. Jedino sredstvo za pobunu i transformaciju inertne prekomerne proizvodnje i delovanja je radikalni izlazak iz sistema i potpuno nedelovanje.

Ideja i realizacija Lenka Đorojević & Matej Stupica

Dizajn veza i elektro-inženjering Brane Ždralo

Multiplikacija, kalup Neža Jurman

Multiplikacija i motorizacija Boris Košak

Tehnička podrška Martin Lovšin Schintr

Multiplikacija i lemljenje Staš Vrenko, Simon Bergoč, Tina Dolinšek, Blaž Božič

Produkcija Zavod Projekt Atol (Uroš Veber) i Društvo Ljudmila, Laboratorij za znanost in umetnost (Tina Dolinšek)

Odnosi s javnošću Polona Torkar

Koprodukcija Moderna galerija plus Muzej sodobne umetnosti / MG+MSUM, MoTA – Muzej tranzitornih umetnosti

Projekat su pomogli Ministarstvo kulture Republike Slovenije, Gradska opština Ljubljana, Ministarstvo kulture Crne Gore.







Ida Hiršfelder

Neur-o-matic: analogue media-art installation

Neur-o-matic is a series of twelve identical situations depicting the average generic working environment of the cognitive precariat, whose labour is embedded within the absurd static environment of communication capitalism. Sub-conscious gestures dictated by information technology trigger ideological operations inside the time-space medium, whose time is increasingly shorter and space increasingly dispersed.

The artists have stripped the phantasm of the information and knowledge cornucopia to its naked essence - its absurdity, whose insatiable desire is directed towards destruction. They have done this in close collaboration with engineers Brane Ždralo, Simon Bergoč and Boris Košak, sculptress Neža Jurman and sound artist Staš Vrenko. The installation's mechanism is set up in such a way that the installation will partially auto-destruct during the exhibiting period, and portray the fragmented and destructive effects of excessive production. All twelve situations are connected to a network, which triggers the banging of hammers on clones. The main operating centre is similar to a web environment, embedding each of the twelve workstations. The visitor is like an operator who is unable to control his or her actions, since every push of a key is destructive. The only means of resistance and transformation of inert excessive production and action is a radical departure from the system and complete inaction.

Concept and realization Lenka Đorojević & Matej Stupica

Circuit design, electronics Brane Ždralo

Multiples, molds Neža Jurman

Multiples, motorisation Boris Košak

Technical support Martin Lovšin Schintr

Multiplication, soldering Staš Vrenko, Simon Bergoč, Tina Dolinšek, Blaž Božič

Production Zavod Projekt Atol (Uroš Veber) i Društvo Ljudmila, laboratorij za znanost in umetnost (Tina Dolinšek)

Public relations Polona Torkar

Co-production Museum of Modern Art plus Museum of Contemporary Art Metelkova, MoTA – Museum of Transitory Art

The project was supported by Ministry of Culture Slovenija, Ljubljana Municipality, Ministry of Culture Montenegro.

Po obrascu

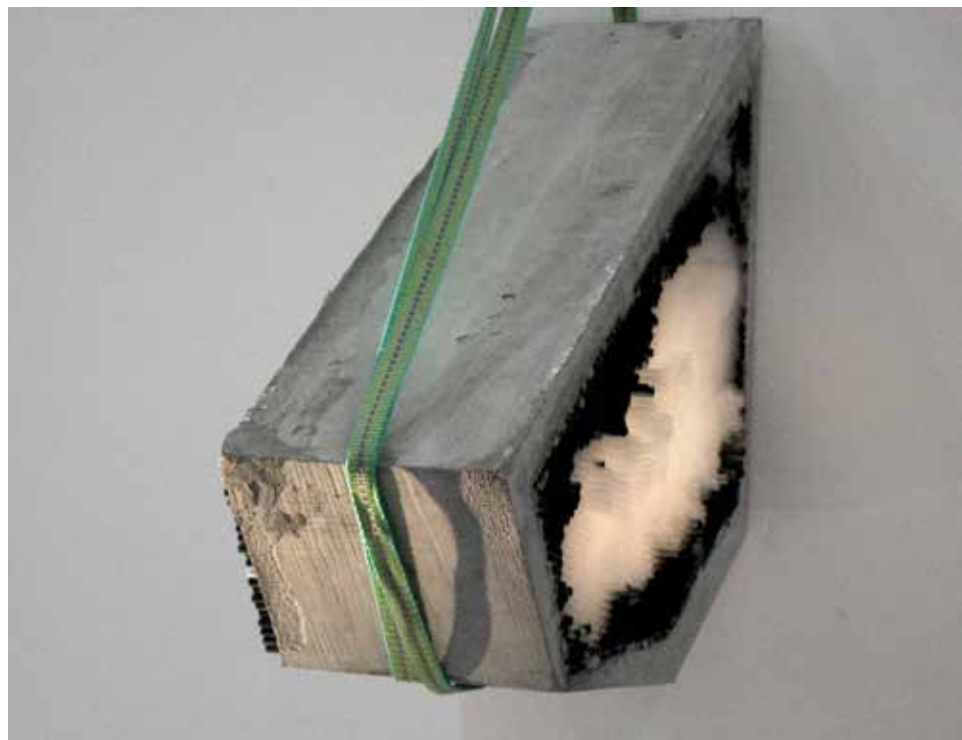
Naziv izložbe i teksta intencionalno preuzima značenje uzrečice po obrascu, kojom se na ironičan način kritikuje sve što nastaje slepim poštovanjem utvrđenih pravila i šablona.

Izložba „Po obrascu“ obuhvata radove Ane Vujović i Danijele Pivašević-Tener, koje su prepoznale međusobne paralele i dodirne tačke u pristupu fenomenima koje ih zaokupljaju. Obe umetnice istražuju odnos tradicije i savremenog života, što uključuje kompleksno preispitivanje ustanovljenih kanona i sistema vrednosti, kao i ubrzanih promena kojima smo kao društvo izloženi.

Svaka promena paradigme izaziva opoziciju inovacijama i rehabilitaciju klišea koji su se vremenom ustoličili kao „prave vrednosti“. Danas se, neretko, „proverene vrednosti“ gnezde u tradiciji, dok se tradicija vezuje pre svega za identitetsku pripadnost naciji. Ovu dimenziju tradicionalnog Ana Vujović i Danijela Pivašević-Tener uključuju direktno u svoje radove kroz motive i materijale koje upotrebljavaju. S jedne strane, susrećemo se sa motivima pirotskih ćilima na crtežima, objektima i instalacijama Ane Vujović, dok printove, objekte i ambijentalne instalacije Danijele Pivašević-Tener karakteriše upotreba elemenata i formi sa porcelanskih predmeta. Pirotsko ćilimarstvo je prepoznatljivo kao autentična srpska primenjena umetnost, a prva evropska autohtona proizvodnja porcelana potiče iz nemačke oblasti Saksonije. Tehnike izvedbe radova predstavljenih na izložbi se delom oslanjaju na upotrebu tkačkog razboja i grnčarske procese livenja, ali istovremeno na promišljen način pervertiraju tradicionalne postupke koji vode ka utilitarnom proizvodu. U tom smislu polje svakodnevice neminovno je uključeno u koncept izložbe jer primenjena umetnost i zanatstvo, na koje umetnice referiraju, a posledično, i industrijska proizvodnja upotrebnih predmeta, u velikoj meri oblikuju mikro narative naših života.

U poznom kapitalizmu, subjektu se sadašnjost uspostavlja kao presek dva konteksta: prošlosti (re-konstrukcija) i budućnosti (anticipacija), pa tako i sam subjekt postaje čvorište unutar neprekidno promenljive i nestabilne mreže koja povezuje entitete iz prošlosti i potencijale iz budućnosti. Na taj način se sadašnjost ukazuje kao presek dva asimetrična konstrukta neprekidnog prerađivanja prošlosti i minimalnog anticipiranja budućnosti ispunjene neizvesnošću i strahom. U radu Danijele Pivašević-Tener, koji se sastoji od velikog broja printova fotografija tanjira sa pečatima fabrika koje su proizvodile porcelan a koje više ne postoje, umetnica ostavlja tragove obrnute šolje nakon ispijanja kafe kao u postupku domicilnog rituala proricanja budućnosti.





Maida Gruden
Translation Isidora Krstić

By the Book

The title of the exhibition and text intentionally borrows the definition of the phrase “by the book”, and in an ironic way criticizes things created by blindly following predefined rules and templates.

The exhibition *By the Book* presents works by Ana Vujović and Danijela Pivašević-Tenner, who mutually recognized connecting points in their artistic approaches towards phenomena that occupy their artistic practice. Both artists examine the relationship between tradition and contemporary life, which invites close investigation of constituted canons and value systems, as well as the ever-faster changes that we as a society are exposed to.

Every change in paradigm evokes an opposition to innovation and the ‘rehabilitation’ of a cliché, which in time positions itself as a “true value”. Today, we often see “approved values” nested in tradition, while tradition is then primarily seen as identity permeating nationality. It is this dimension of the traditional that Ana Vujović and Danijela Pivašević-Tenner directly attach to their work, through the topics and media they employ. On the one hand, we encounter depictions of Pirot rugs in the drawings, objects and installations of Ana Vujović; while the prints, objects and spatial installations of Danijela Pivašević-Tenner are characterized by the use of elements and forms taken from porcelain products. Pirot tapestry is widely recognized as an autochthon Serbian craft, whereas the first European production of porcelain originates from Saxony. The works featured in the exhibition rely heavily on these two traditional manufacturing techniques – the use of the loom for weaving, and the casting of ceramic objects – whereas the selected procedures contort the particular methods that produce these objects. Along these lines, daily life is implicitly included in the concept of the exhibition as applied arts and crafts, which the artists refer to, and consequently, the industrial manufacturing of commodities profoundly frames the micro-narratives of our lives.

In late Capitalism, from the individual’s point of view, the present may appear as an intersection of two contexts – the past (reconstruction) and the future (anticipation). Here, the subject-individual shifts into a hub inside of a constantly evolving but unstable net that connects entities from the past and potentials from the future. In this way, the present appears as the cut of two rather asymmetrical constructs of constantly processing the past and minimally anticipating a future filled with anxiety and uncertainty. In the work by Danijela Pivašević-Tenner, which features photos of upside-down plates that show the stamps of the no longer existing factories that once manufactured porcelain, the artist leaves traces of an upside-down cup after drinking coffee, much like the domestic ritual of fortune telling.



Umrežene hakerke

Izvod iz teksta

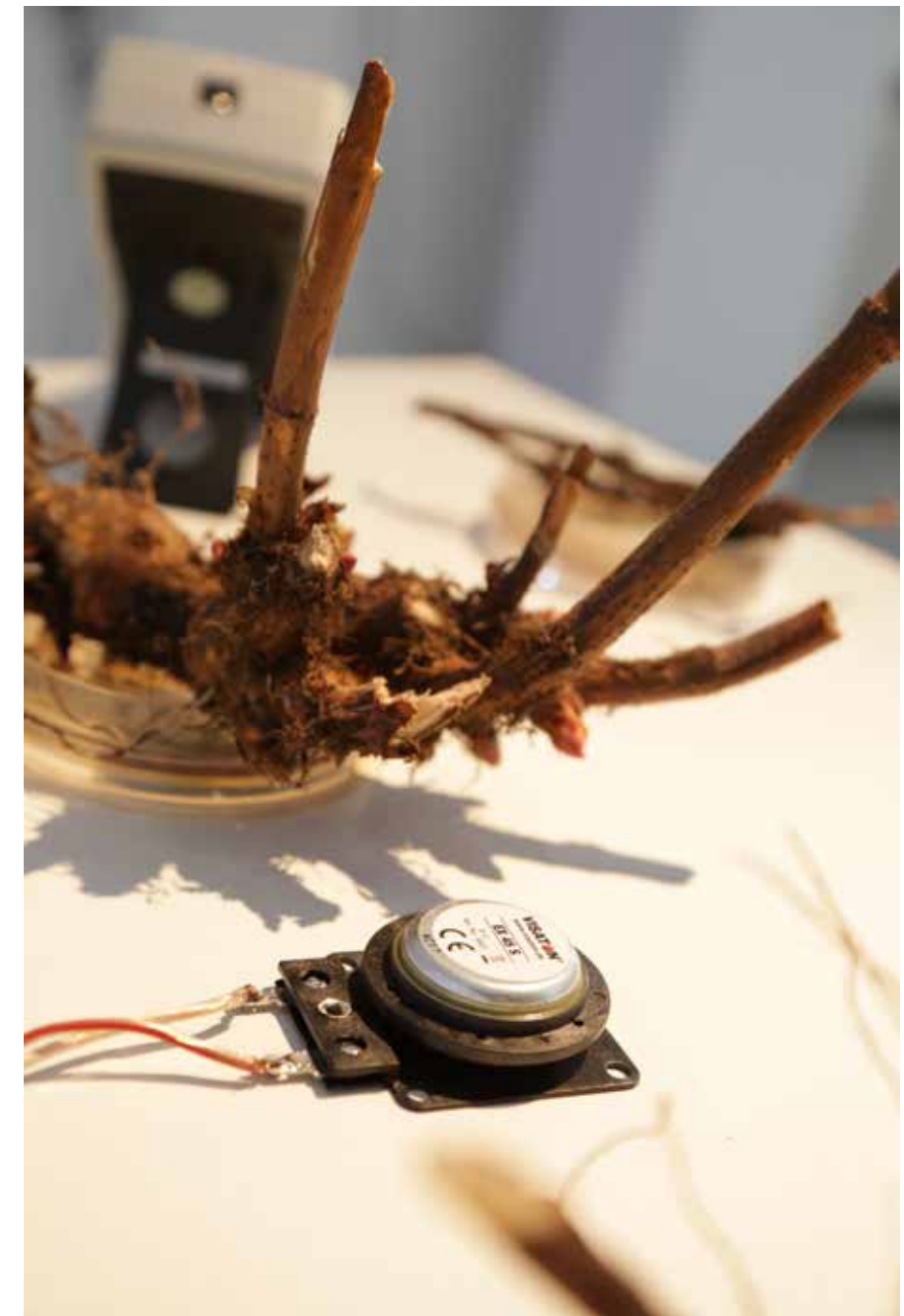
Umetnice Maria Hera, Šejma Fere i Lena Violeta Lajtner, iako naizgled različitih senzibiliteta, uspostavljaju dijalog fokusirajući se na različite modele konstituisanja slike na relaciji analogno / digitalno. Upotrebom različitih metoda kolažiranja, dekonstrukcije i promene značenja, svaka od umetnica uspostavlja vlastiti mikro narativ na tragu ideje o hakovanju.

Bilo da je reč o seriji radova na papiru, interaktivnim instalacijama ili performansu, druga referentna tačka pored kolaža kao baze istraživanja jeste i simbioza tehnologije i prirode. Uvođenjem botaničkog rečnika odnosno direktnim integriranjem biljnih vrsta ili oponašanjem formi korena biljaka (rizoma) umetnice se dodatno konceptualno povezuju te izvode autentičan narativ satkan od novih znakova, simbola ili možda alegorija savremenosti u svetlu preplitanja umetnosti i tehnologije.

Projekat pomogli Austrijski kulturni forum u Beogradu i Kabinet kancelara Austrije.



Fotografija: Photographs
Lena Violeta Lajtner



Reticulated female hackers

Excerpt from text

The artists Maria Hera, Šejma Fere and Lena Violetta Leitner, albeit with seemingly different sensibilities, establish a dialogue by focusing on different models of conceiving images on an analogue/digital basis. By using various methods of collage, deconstruction and changing meanings, each artist establishes her own micro-narrative on the trail of the idea of hacking.

Whether it's a series of works on paper, interactive installations or performance, another reference point in addition to collage as a research base is the symbiosis of technology and nature. By introducing a botanical vocabulary, or directly integrating plant species or by mimicking the shape of the plant's root (rhizome), the artists are further conceptually connected, and they perform an authentic narrative of new characters, symbols or perhaps the allegory of contemporaneity in light of the intersection of art and technology.

Project kindly supported by Österreichisches Kulturforum Belgrad, Bundeskanzleramt Österreich.



Zanima me moje vreme. Jer je ono sve što imam.

— Wolfgang Tillmans

Mrzim žurke, one izvlače najgore iz mene.

— Doroti Parker

Slikarsko platno je neodvojivi deo opažajnog polja Marije Šević i mera njenog sveta. Zainteresovana za načine na koje stupamo u odnose sa okruženjem, kako se kao pojedinci odnosimo jedni prema drugima, a posredno i prema društvu u celini, umetnica za najnoviji ciklus slika bira mikrokosmos noćnih izlazaka kao okvir unutrašnjih preispitivanja. To okruženje je ovde predstavljeno kroz portrete osoba iz njenog bliskog kruga, prijatelja, ljubavnika, mladih ljudi uronjenih u ličnim trenucima dokolice, zabave i beskrajnog noćnog života čije je vezivno tkanje sačinjeno od bliskosti, ekstaze i mladalačke fantazije. U ovom paralelnom svetu, produžetku naše svakodnevnice, vladaju drugačija pravila i kodeksi u odnosu na onaj dnevni, koristi se specifičan jezik ustrojen sistemom različitim od onog u kojem živimo na poslu, kod kuće ili na ulici.

U samom radnom procesu ove slike velikog formata nastaju po fotografskim predlošcima, sa željom da otvore dvosmeran odnos sa posetiocima – koliko govore o autorki, toliko „očekuju“ da funkcionišu iz smera investicije posetioca i njegovog iskustva. Svaka slika prikazuje neki intiman trenutak, jedan fragment izvučen iz određenog događaja. Fragmentarne prizore i tragove različitih atmosfera ujedinjuje u lični intimni inventar autorkin unutrašnji doživljaj senzualnosti površina. Ovde je zanimljivo da je, optički, slika onoga što naše oko zapravo vidi znatno zamućenija nego kako inače izgleda na fotografijama, odnosno da naš mozak takve sirove „slike“ naknadno prevodi u mnogo razumljiviju stvar. Za umetnicu slikarstvo jeste način da se razume svet putem interakcije sa ovim površinama. To su tačke proboja u kojima dvodimenzionalni svet slike postaje značajan izvan i preko plošnosti platna aktivirajući prava sećanja, prizivajući boju, miris, zvuk i fizičko prisustvo, gustinu i ukus života. Na ovaj način autorka generiše različite psihološke situacije koje svako od nas može intimno da doživi.

Baveći se kontinuiranim premeštanjem, repositioniranjem i selektivnim pojačavanjem i akcentovanjem umetnica izbegava pripisivanje bilo kakvih zaključaka u njenom radu i na taj način podređuje svoju slikarsku viziju perpetualnim rekontekstualizacijama. Ove slike tako izgledaju istovremeno i kao proizvoljne kompozicije, ali i pažljivo komponovane i konstruisane strukture. Insistiranje na intimnosti između umetnika i subjekta je autorkin pokušaj da se oslobodi kodeksa i konvencije dokumentarne fotografije, shodno tome i njihovog potencijalno problematičnog povezivanja sa istorijom nadzora i prinude u javnim prostorima.





Miloš Zec

Translation Isidora Krstić

Party

I'm interested in my time. Because it's all I have.

— Wolfgang Tillmans

I hate parties, they bring out the worst in me.

— Dorothy Parker



The canvas represents an inseparable part of Marija Šević's field of perception and is the measure of her world. Interested in how we engage with our surroundings; how we, as individuals, relate to others and indirectly to society as a whole, she chooses the microcosm of nightlife as a framework for her inner examinations in her most recent body of work. Here her surroundings are represented through portraits of people from her inner circle of friends, lovers, young people immersed in feelings of ennui, excitement and the never ending nightlife whose "glue" is made up of intimacy, ecstasy and youth(ful) fantasies. This parallel world, the continuation of our everyday life, is governed by different rules from those of the day – here a specific language is adopted, constituted in a different way than that by which we live at work, at home or on the street.

Regarding the artistic method, these large format paintings are based on photographs, with the intention of opening a two-way relationship with the visitors – they speak as much about the author as they have the "expectation" to function through the visitor's own investment and experience. Each painting introduces an intimate moment, a fragment taken from a particular event. Fragmented scenes and traces of varied atmospheres are united in an intimate inventory of the author's inner experience of the sensuality of surfaces. Here it is interesting that what our eyes actually see is, to a certain extent, much more blurred than in the photographs because our brain translates such raw "images" into much more intelligible information. For the artist, painting is a way to understand the world by means of interaction with these surfaces. They are entry points in which a two-dimensional image gains significance outside of and through the flatness of the canvas – activating memories, evoking colour, smell, sound and physical presence, the density and taste of life. Along these lines, the author generates various psychological situations that each and every one of us can intimately experience.

By continually moving, repositioning and selectively amplifying and accentuating, the artist avoids attributing any conclusions to her work, and as a result, subordinates her artistic ideas to perpetual re-contextualisation. The paintings then appear to be both random compositions and carefully composed and constructed structures. The insistence on intimacy between the artist and the subject is the author's attempt to break away from the codex and convention of documentary photography, and thus its potentially problematic association with the history of surveillance and coercion in public spaces.

2017: 30. XI — 16. XII

ZAPISI IZ
AUTOBIOGRAFSKE BAŠTE
RECORDS FROM THE
AUTOBIOGRAPHICAL GARDEN

—
Ivan Šuković

Zapisi iz autobiografske bašte

...Fotografiju kao savršen medij za beleženje života prati konzervacija kao njena osnovna ideja. Kodakove reklame su nam nekada obećavale da će sprečiti curenje vremena i da će naša sećanja, poput samog života, zauvek ostati osvetljena jarkim i privlačnim bojama. Zato fotografski aparat tako lako ide uz porodični život. Sa druge strane, narativni konteksti ličnih i porodičnih fotografija formiraju se kroz sećanje, pre svega istorijom pojedinaca koji se na fotografijama nalaze, ali i putem njihove kolektivne istorije. Sećanje i memorija ne podležu pravilima linearno shvaćenog vremena, ono je uvek u međuigrri pamćenja i zaboravljanja, ličnih i naučenih (konstruisanih) istorija. Unutar prostora sećanja gubi se fiksni identitet, pa tako mogućnosti interpretacije, isčitavanja i povezivanja u okvirima nečije istorije postaju bezbrojne. U Zapisima umetnik upravo traga za tim skrivenim nivoima značenja ličnog sećanja, skidajući pojedinačne slojeve sekundarnih kvaliteta njegovog srodstva sa vremenom i mestom u kojem je odrastao, a koje je umnogome posredovano tuđim pričama i slikama koje imaju moć da zasene njegovu ličnu memoriju. Autorov odnos prema heterotopijskom prostoru detinjstva oblikovan je posredovanim sećanjem koje Merijen Herš (Marianne Hirsch) naziva post-memorijom. Post-memorija je onaj deo pamćenja osobe koji nije iskustveno vezan za prostor i vreme. To je sekundarno pamćenje kao rezultat procesa obrađivanja fragmenata tuđeg sećanja kao dela vlastitog a koje se preuzima posredstvom priče ili uz pomoć ličnih predmeta ili fotografija. Fotografije tako igraju ulogu u mobilizaciji sećanja koje je uvek nesigurno i ranjivo jer sećanje ne govori isključivo o prošlosti, već i o sadašnjosti, kao i o osobama koje se sećamo, ali i o osobi koja se seća. Stoga je i sama forma kojom umetnik predstavlja sećanje ambivalentna i nestabilna.

Ukoliko je u ranijim iteracijama (Ostaci života – neupadljivi prikazi, atelje Dado, 2013.) prostor autorovih istraživanja bio omeđen književnim predloškom i dramaturškim mehanizmima aktivacije fotografskog teksta, ovom prilikom Ivan Šuković se okreće instrumentu prvih naučnih klasifikacija živog sveta – Lineovom (Carolus Linnaeus) hijerarhijskom redu ustanovljenom još tokom XVIII veka, a koji je i danas u upotrebi. Aktivnosti slikovnih komunikacijskih događaja (porodičnih portreta) uodnošavaju se sa mogućnostima slučaja ujednačavanja bioloških struktura – *mimikrijskim* poravnanjem sa drugim vrstama. Upotrebom botaničke taksonomije umetnik nas podseća na stav filozofa Stivena Šavira (Steven Shavira) da je fundamentalno stanje ljudskog organizma na ovoj planeti sveprisutna i neizbežna umreženost...





Miloš Zec

Translation Isidora Krstić

Records from the autobiographical garden

...Photography, being the perfect medium for capturing life, is accompanied by conservation, as its underlying idea. The Kodak commercials used to promise us that they would prevent the leakage of time and that our memories, just like life itself, would forever remain illuminated by bright and appealing colors. This is why a camera and family life go so well together. On the other hand, the narrative contexts of personal and family photographs are formed through memory, primarily through the history of the individuals who are in the photos, but also through their collective history.

Memory and storage are not subject to the rules of the linear perspective of time, but are rather always an interplay of memory and forgetting, of personal and learned (constructed) histories. Within the space of memories, the fixed identity is lost, and thus the possibilities of interpretation, together with rereading and connecting with one's own history become endless. Through records, the artist is actually searching for these hidden levels of meaning that personal memories carry, while removing the individual layers of the secondary quality of his relationship to the time and place in which he grew up, and which is largely mediated by other people's stories and images that have the power to overshadow his own memory. The author's view of a heterotopic childhood space is formed by indirect memory, which Marianne Hirsch refers to as post-memory. Post-memory is the part of a person's memory that is not experientially tied to space and time. It is secondary memory, generated as a result of processing fragments of other people's memories as part of one's own, which is taken over by stories and with the help of personal objects and photographs. Photographs thus have a role in the mobilization of memory, which is always uncertain and vulnerable, because memory does not only speak of the past, but of the present as well, and the people we remember, but also of the person who remembers. This is why the form, by means of which the artist depicts reminiscence, is ambivalent and unstable.

If in earlier iterations (*Remains of life – inconspicuous views*, Atelier Dado, 2013) the author's research space was bordered by literary templates and the dramaturgical mechanisms of activation of the photographic text, on this occasion Ivan Šuković is shifting to the instrument of the first scientific classification of the living world – the Carolus Linnaeus hierarchy, established way back in the eighteenth century, and which still remains in use. Activities of pictorial communication events (family portraits) are placed in relation to the possibilities of harmonization cases of biological structures – mimetic alignment with other species.

By using the botanical taxonomy, the artist reminds us of the standpoint of the philosopher Steven Shaviro, who believes that the fundamental condition of the human organism on this planet is the ubiquitous and inevitable connection...



GlueHeads #9

„GlueHeads“ je lutajući projekat savremenog kolaža i osnovni koncept i proces je: jedan dan, jedna izložba, jedan fanzin.

Svaku „GlueHeads“ izložbu kustosira drugi umetnik radeći sa drugačijim tehnikama kolaža. Da bi svaka izložba tj. svaki fanzin bio drugačiji i da bi koncept uvek bio svež, svaka „GlueHeads“ sesija je uvek u drugoj galeriji i uvek sa novom grupom umetnika. U istom danu se objavljuje kompilacija fanzina koja sadrži samo kolaže napravljene tog dana. Cilj „GlueHeads“-a nije samo da dokumentuje ove efemerne radove, već da, uzimajući u obzir medij fanzina, i sam bude shvaćen kao važan i obiman umetnički rad.

Kustoskinja projekta je Anelor Robin. Ona je samostalna kustoskinja i umetnica iz Francuske koja živi i radi u Berlinu. Smatra da su izložbe koje je priredila veliki kolaži različitih umetničkih elemenata. Bez obzira na poreklo, starost ili medij sakupljenih radova, smatra da je njena obaveza da uvek pronade najbolji mogući način prožimanja umetnika i umetničkih radova. Po njenom mišljenju, kolaž je osnova svih umetnosti i stvaranja.

Photography
Lidija Delić, Anelor Robin

Design Design
Mayases





GlueHeads #9

GlueHeads is a wandering contemporary collage project and the core concept and process is: One Day, One Exhibition, One Zine.

Every GlueHeads exhibition is curated from different artists working with different collage techniques. In order to make every exhibition/zine unique and to keep the concept fresh, every GlueHeads session is always held in a different gallery with a whole new set of artists. On the same day, a compilation zine is published consisting exclusively of collages made on that day. The ambition of the GlueHeads zine is not only to document these ephemeral works, but in consideration of the zine medium, to also be considered as a substantial and comprehensive work in itself.

The project is curated by Anelor Robin. She is a freelance curator/artist from France, based in Berlin. She considers the exhibitions she has presented to be a massive collage of different artistic elements. Regardless of the assembled work's origin, age, or medium, she considers it her obligation to always find the best possible way to weave together artists and artworks. Collage, according to her reasoning, is the basis of all art and creation.

