



Festival savremene umetnosti podunavskih zemalja
Festival of Contemporary Art of the Danube Countries

Novi Sad / Petrovaradin / Ečka

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DUNAVSKI DIJALOZI / DANUBE DIALOGUES 2013



OVOSADSKI festival savremene umetnosti *Dunavski dijalozi*, u svom naslovu sadrži Dunav kao geografski pojam, ali, još značajnije, i kao metaforu i podsticaj za susret i dijalog kultura i umetnosti zemalja Nemačke, Austrije, Slovačke, Mađarske, Hrvatske, Srbije, Rumunije, Bugarske, Moldavije i Ukrajine. Namera Galerije Bel Art, inicijatora i priredivača *Dunavskih dijaloga 2013* jeste da ustanovi Novi Sad kao grad susretanja, prezentovanja i filozofiranja aktuelnih umetničkih ideja i sadržaja, kao priliku za međusobno upoznavanje, saradnju, komparaciju, razmenu i uvažavanja različitosti umetnika i umetnosti kulturološki bogatog i raznovrsnog evropskog regiona. Upravo podunavski region može biti reprezentativan uzor za sagledavanje aktuelnih zbivanja i tendencija, jer nam geografski princip pruža mogućnost upoznavanja umetnosti najrazvijenijeg dela Evrope, ali i područja gde je još uvek važno problematizovanje teme tranzicije. Ideja dijaloga na Dunavu ima svoje snažne korene, jer su tokom istorije međusobne saradnje i uticaji bili mnogostruki u umetnostima Podunavlja i srednje Evrope. Školovanja umetnika iz podunavskih zemalja u velikim centrima poput Beča, Minhena i Budimpešte značajna su činjenica naših istorija umetnosti. Razmenjivale su se izložbe, a mnogi umetnici ovovremenskog senzibiliteta menjali su svoja staništa, umetničke navike i izraze.

Projekat *Dunavskih dijaloga* je zamišljen kao mozaička manifestacija multimedijalnog tipa koja se istovremeno realizuje u/na različitim galerijskim i alternativnim prostorima. Slike, skulpture, performansi, projekcije video radova, izložbe umetničkih zastava, instalacije, tribine i radionice, prisustvo brojnih umetnika, kritičara i publike čine jedinstven i dinamičan umetnički ambijent.

Umetnički direktor poziva selektore za grupne izložbe, svaka zemlja se predstavlja pojedinačnom izložbom, a zanimljivost

ANUBE *Dialogues 2013* The title of the Novi Sad Festival of Contemporary Art, *Danube Dialogues*, includes the Danube as a geographic feature, but more importantly as a metaphor for encouraging encounter and dialogue in the arts and cultures of the countries along its banks: Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova and Ukraine. As originator and organiser of the 2013 festival, it was the intention of the Bel Art Gallery to establish Novi Sad city as a meeting place where contemporary artistic works and ideas could be presented and discussed, to provide an opportunity for making friends, for cooperation, comparison and exchange, all with the deepest respect for the diversity of artists and art in this culturally rich and varied European region. The Danube countries, in fact, may form a model for a review of current events and trends, since a benevolent geography allows us to make the acquaintance of the art of some of Europe's most developed countries, and also of those still in transition. The idea of dialogue along the Danube has long roots, reaching back into a history of collaboration and shared influences in the arts of the countries along its shores, and in Central Europe. The education of its artists in great centres such as Vienna, Munich and Budapest is an important factor of our art history. In the give-and-take of exhibitions, many artists of contemporary sensibility have changed their views, habits or forms of expression.

The *Danube Dialogues* project was conceived as a multimedia mosaic, taking place simultaneously in various galleries and alternative premises. Paintings, sculptures, performances, video works, exhibitions of artistic flags, installations, forums and workshops, the presence of numerous artists and the public all came together to create a unique and dynamic atmosphere.

Dunavskih dijaloga su dijaloške izložbe domaćih umetnika sa umetnicima iz jedne od podunavskih zemalja, koja na taj način dobija status partnera manifestacije.

Želja nam je da u budućim festivalskim izdanjima ovaj koncept proširimo na druge gradove duž Dunava i da kontinuirano okupljamo umetnike, istoričare i teoretičare umetnosti, galeriste, kolezionare, ljubitelje i publiku, te da u razmeni ideja i energija promišljamo, istražujemo i definišemo specifičnosti, sličnosti i različitosti aktuelne umetnosti regiona.

Tokom avgusta i septembra 2013. Novi Sad je bio značajno stecište savremene umetnosti. Zahvaljujući selekciji umetnika po izboru nacionalnih selektora i art direktora, festival se odlikovao veoma uspelim izložbama: Slovačku je samostalnom izložbom predstavljao Viktor Hulík (Viktor HULÍK) iz Bratislave, Rumuniju Liliana Popa (Liliana Popa) iz Temišvara (selektorka Ileana Pintilie), Hrvatsku Vladimir Frelih iz Osijeka, Nemačku Georg Garc (Georg Gartz) iz Kelna, Srbiju umetnički par diSTRUKTURA iz Beograda, Austriju autorska izložba kustoskinje Pie Žardi (Pia Jardí) *Pozdrav iz Beča* na kojoj su učestvovali Džordžija Krajmer, Zilke Majer, Leopold Kesler i Kristof Švarc (Georgia Creimer, Silke Meier, Leopold Kessler and Christoph Swarz), Mađarsku umetnici Juhaz Jožef, Eroš Apolka, Oros Ištvan i Baboš Zsili Bertalani (Juhász József, Apolka Erös, István Orosz and Zsili Babos Bertalani) u selekciji Marte Silađi (Márta Szilágyi).

Novosadska publiku je bila u prilici da vidi i izložbu umetničkih zastava u glavnoj pešačkoj ulici, u starom jezgru grada, na kojoj su učestvovale renomirane budimpeštanske umetnice Andrea Rutka i Vilo Štajner, potom grupa mlađih umetnika iz Osijeka – Robert Fišer, Dražen Budimir, Mario Matoković, Dora Tomić, Josip Kaniža, Kristina Marić, Ana Petrović, te srpski umetnici Dušan Todorović, Marta Kiš Buterer, Goran Despotovski, Zvonimir Santrač, Svetlana Milić, Jastru Jelača, Tamara Vajs, Dragan Jevdić, Rastislav Škulec, Sibila Petenji, Korina Gu-

The artistic director invites selectors for group showings, each country being represented by its own exhibition, with the particularly interesting feature of "dialogue exhibitions" shared between a local artist and another from one of the Danube countries, who thus achieves partner status in the event.

In future versions of this concept, we would like to extend this idea to other cities of the Danube while continuing to bring together artists, art scholars and historians, gallery owners, collectors, lovers of art and the public; in this exchange of energy and ideas, we hope to reflect on, explore and define the specific attributes, similarities and differences of current art in the region.

Throughout August and September 2013, Novi Sad was an outstanding meeting place for contemporary art. Thanks to the choices made by the national selectors and art directors, the Festival distinguished itself by some very successful exhibitions: Slovakia was represented in an independent showing by Viktor Hulík from Bratislava; Romania by Liliana Popa from Timișoara (selector Ileana Pintilie); Croatia by Vladimir Frelih from Osijek; Germany by Georg Gartz from Cologne; Serbia by the artist couple diSTRUKTURA from Belgrade; Austria by an exhibition arranged by curator Pia Jardí called *Greetings from Vienna* that included Georgia Creimer, Silke Meier, Leopold Kessler and Christoph Swarz; Hungary by artists Juhász József, Apolka Erös, István Orosz and Zsili Babos, selected by Márta Szilágyi.

In addition, the public was able to visit an exhibition of artistic flags by the well-known Budapest artists Andrea Ruttka and Steiner Villő, located in the main pedestrian area of the old town centre; a group of young artists from Osijek, Croatia: Robert Fišer, Dražen Budimir, Mario Matković, Dora Tomić, Josip Kaniža, Kristina Marić, Ana Petrović; then Serbian artists Dušan Todorović, Marta Kiš Buterer, Goran Despotovski, Zvonimir Santrač, Svetlana Milić, Jastru Jelača, Tamara Vajs, Dragan

bik, Danijel Babić, Bosa Zirojević, Milan Jakšić, Nada Denić, Monika Sigeti. Izložbu nemačkog crteža (Štefani fon Hoyos, Štefan Jutner, Ingrid Redlih-Pfund, Hansjirgen Fogel, Štefan Vemajer, Roza Čau / Stephanie von Hoyos, Stefan Jüttner, Ingrid Redlich-Pfund, Hansjürgen Vogel, Stefan Wehmeier Rosa Zschau) priredila je Maja Erdelanin, slikarka i urednica Galerije KCNS, a promišljene projekcije video radova istaknutih umetnika regije (Ulu Braun, Antal Luks, Fabian Grode, Joerg Piringer, Zoltan Lanji, Peter Lihter, Mihai Greku, Aleksander Isaenko/ Ulu Braun, Antal Lux, Fabian Grodde, Joerg Piringer, Zoltán Lányi, Peter Lichter, Mihai Grecu and Alexander Isaenko) načinio je umetnik i kritičar Andrej Tišma.

Na završnoj večeri otvaranja *Dunavskih dijaloga 2013* izvedeni su performansi Jožefa Juhaza (Juhász József) iz Budimpešte i Nenada Bogdanovića iz Odžaka, a prikazana je i video instalacija *Dunav* Stevana Kojića, umetnika iz Novog Sada.

Poseban događaj na festivalu činila je umetnička kolonija profesora umetničkih akademija u Novom Sadu i Beču Nite Tandon i Bosiljke Zirojević sa studentima Marijom Kozmom, Oliverom Alunovićem, Marijom Cvetković, Marinom Milanović i Sonjom Radaković. Kolonija je realizovana od 27. do 31. avgusta u pitoresknom ambijentu parka dvorca u Ečki kraj Zrenjanina, na mestu gde se preko 50 godina tradicionalno organizuju umetničke kolonije. Učesnici su se upoznavali, družili, razmenjivali ideje i u konstruktivnoj atmosferi zajednički stvarali.

Austrijsko-srpski art dijalazi su realizovani u saradnji sa Austrijskim kulturnim forumom iz Beograda, sa kojim Galerija Bel Art neguje dugogodišnju uspešnu saradnju. Selektorskim izborom likovnog kritičara Save Stepanova, art direktora festivala, srpski i austrijski umetnici su dovedeni u svojevrsni dijaloški odnos i komunikaciju. Na prikazanim izložbama bile su vidljive sličnosti (i razlike) u opusima Roberta Hamerštala (Robert Hammerstiel) i Petra Ćurčića; Frica Ruprehtera (Fritz Rupprechter) and Mira Brtka; Josef Linschinger and Ljubomir Vučinić, Eva Petrič and Nataša Teofilović.

Jevdić, Rastislav Škulec, Sibila Petenji, Korina Zubik, Danijel Babić, Bosa Zirojević, Milan Jakšić, Nada Denić and Monika Sigeti; an exhibition of German drawing featuring Stephanie von Hoyos, Stefan Jüttner, Ingrid Redlich-Pfund, Stefan Wehmeier and Hansjürgen Vogel arranged by painter Maja Erdelanin, editor at the Gallery of the Novi Sad Cultural Centre; and well-conceived projections of video works by distinguished artists from the region: Ulu Braun, Antal Lux, Fabian Grodde, Joerg Piringer, Zoltán Lányi, Peter Lichter, Mihai Grecu and Alexander Isaenko, arranged by artist and critic Andrej Tišma.

At the dinner following the opening of the 2013 Festival, there were performances by Juhász József from Budapest and Nenad Bogdanović from Odžaci, while a video installation, *Danube*, was shown by Stevan Kojić, an artist from Novi Sad.

A special event of the *Danube Dialogues 2013* was the artists' colony of professors from the Academies of Art in Novi Sad and Vienna, Nita Tandon and Bosiljka Zirojević, with students Marija Kozma, Oliver Alunović, Marija Cvetković, Marina Milanović and Sonja Radaković. This continued from 27-31st August in the picturesque park of the manor house at Ečka, near Zrenjanin, a spot where an artists' colony has been coming for over 50 years now. Working in a constructive atmosphere, people got to know one another, socialised and exchanged ideas.

The Austrian-Serbian Art Dialogues took place in collaboration with the Austrian Cultural Forum, Belgrade, with which Bel Art Gallery cherishes years of successful association. Selected by art critic and Festival Art Director Sava Stepanov, Serbian and Austrian artists were brought together in dialogue and communication. It was easy to see both similarities and differences in the works of Robert Hammerstiel and Petar Ćurčić; Fritz Rupprechter and Mira Brtka; Josef Linschinger and Ljubomir Vučinić, Eva Petrič and Nataša Teofilović.

The Festival had unambiguously shown that the universal way in which art communicates is capable of overcoming linguistic,

Ruprechter) i Mire Brtke, Josefa Linšingera (Josef Linschinger) i Ljubomira Vučinića, te Eve Petrič i Nataše Teofilović.

Festival je nedvosmisleno pokazao da je umetnost sposobna da svojim univerzalnim načinom komuniciranja prevlada lingvističke, političke, socijalne, kulturološke i druge „prepreke“ i da značajno doprinese međusobnom upoznavanju, razumevanju, toleranciji. Istovremeno smo posetiocima manifestacije ukazali na krucijalno značenje sinteze estetskih i etičkih načela – toliko potrebnih u ovom sumornom i kriznom vremenu. Upravo zbog toga čini nam se da pokretanjem ove izložbene manifestacije činimo pravu stvar za umetnike i za publiku, za naš grad i njegova nastojanja da se promoviše u evropsku prestonicu kulture.

Zadovoljstvo mi je što su otvaranja i programi protekli u prijatnoj atmosferi i uz brojnu publiku i interesovanje medija. Rezultati prvog izadanja Dunavskih dijaloga predstavljaju dobar razlog i podsticaj da Galerija Bel Art započne pripreme za sledeće festivalsko izdanje. Ostvarenje ove manifestacije jeste izazovan zadatak i za Grad Novi Sad i za Sekretariat za kulturu APV, ali i za ovogodišnje sponzore da i narednih godina istraju u podršci kako bi se ostvarila namera da Novi Sad na Dunavu postane stecište savremene umetnosti. Zahvalujem se partnerima *Dunavskih dijaloga 2013* – Austrijskom kulturnom forumu iz Beograda i Erlin galeriji iz Budimpešte, Turističkoj organizaciji Novog Sada, Wiener Städtische osiguranju i Erste banci, medijskim sponzorima, Savi Stepanovu, art direktoru festivala, koji je imao izuzetno zahtevan zadatak, kao i galerijama, muzejima i kulturnim institucijama koje su pokazale partnersko razumevanje. Zahvalnost upućujem i svima onima koji su na bilo koji način pomogli u realizaciji ove manifestacije, a posebno umetnicima koji su najviše doprineli visokom umetničkom kvalitetu festivala.

// Vesna Latinović
osnivač i direktor *Dunavskih dijaloga*

political, social, cultural and any other barriers, while making a significant contribution to acquaintanceship, understanding and tolerance. At the same time, we were able to point out to visitors the crucial importance of a synthesis of aesthetic and ethical principles, so badly needed in these grim and crisis-ridden times. For this reason, we feel that by launching this exhibition, we are doing something right for artists and the public at large, while helping our city in its efforts to be promoted to a European cultural capital.

I am happy that the opening and the various programmes went off in a congenial atmosphere, well attended by the public and in the presence of notable media attention. The results of the first festival are reason enough for Bel Art Gallery to begin preparing the next session of the *Danube Dialogues*. The event is a challenge to the City of Novi Sad, the Vojvodina Cultural Secretariat and this year's sponsors to continue their support if the desire to see Novi Sad become a meeting place on the Danube for contemporary art is to come to fruition. I thank our partners in the *Danube Dialogues 2013*: the Austrian Cultural Forum, Belgrade and the Erlin Gallery, Budapest, the Novi Sad Tourist Organisation, Wiener Städtische Insurance and Erste Bank, our media sponsors, the Festival's Art Director Sava Stepanov, whose task was extraordinarily demanding, and the galleries, museums and cultural institutions who made such understanding partners. I thank all those who helped in any way to bring about the Festival, particularly the artists whose contributions did most to ensure that the event achieved the high artistic standard it did.

// Vesna Latinović
founder and director of *Danube dialogues*





AUSTRIJSKO // SRPSKI UMETNIČKI DIJALOZI
AUSTRIAN // SERBIAN ART DIALOGUES



LINSCHINGER // VUČINIĆ
PETRIĆ // TEOFILOVIĆ
HAMMERSTIEL // ĆURČIĆ
RUPRECHTER // BRTKA

Sava Stepanov //

Geografija velike reke je veličanstveno oblikovala jedan zanimljiv evropski region: od visokorazvijene centralne Europe do njene manje razvijene crnomorske periferije poredano je deset država. Danas te države sa dunavskih obala (Nemačka, Austrija, Slovačka, Mađarska, Hrvatska, Srbija, Rumunija, Bugarska, Moldavija i Ukrajina), sve više i sve vidljivije, nastoje da se integriraju u jedinstven evropski kompleks. Aktuelna nastojanja umetnosti je već anticipirala: još davnih osamdesetih godina prošlog veka italijanski pisac Klaudio Magris je u svojoj knjizi jednostavnog naslova *Dunav* (1986) jedinstvenim video i shvatil podunavski kulturni prostor u kojem su delovali brojni značajni umetnici, književnici, filozofi, naučnici poput Ničea, Hajdegera, Witgenštajna, Kafke, Krleže, Konrada, Pope, grofa Drakule, Ovidija i drugih. O tom specifičnom (po)dunavskom kulturnom jedinstvu upravo je u Novom Sadu govorio i ugledni mađarski spisatelj Đerđ Konrad, inače i sam jedan od Magrisovih „junaka“: „O čemu bismo drugom i mogli da razmišljamo u novosadskoj Dunavskoj ulici, šetajući u prijateljskom društvu. Toliko je raznovrsnih zajednica u Evropi: narodi, narodnosti, predeli, regioni, gradovi, rečne doline kao što je, na primer, Dunavski basen! Preporučujem pažnji akademskih lovaca na identitetu da pronađu i da ispevaju dušu Podunavlja, poklonivši se s ove udaljenosti i Klaudiju Magrisu. Možda smo zaista ovako zajedno, od Crne šume do Crnog mora, poprilično šareno i mnogo-brojno društvo unutar Evrope. A to je jedan zaseban roman.“^[1]

Vođeni tom konradovskom mišlju novosadski organizatori su na Dunavu, ispod velelepne Petrovardinske tvrđave, uspostavili Festival savremene umetnosti *Dunavski dijalozi*. Manifestacija je pokrenuta u vremenu posle već stišanih i okončanih burnih, neki put čak i revolucionarnih promena, u većem broju

[1] Đerđ Konrad je 12. oktobra 2003. godine proglašen za počasnog doktora Univerziteta u Novom Sadu. Citirani tekst predstavlja završne rečenice iz njegovog govora izrečenog tom prilikom.

Sava Stepanov //

There is a unique region of Europe that has been carved out by the magnificent geography of a great river: ten countries, stretching from the highly developed cities of Central Europe to its less developed periphery on the Black Sea. The Danube countries (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova and Ukraine) are now in the throes of integrating into the unified European matrix, as becomes more visible with every passing day. Developments in the arts anticipated this as far back as the 1980s, when Italian author Claudio Magris in a book entitled simply *The Danube* (1986), set down his unique vision and understanding of culture in the Danube region, where so many outstanding artists, writers, philosophers and scientists have flourished: Nietzsche, Heidegger, Wittgenstein, Kafka, Miroslav Krleža, György Konrád, Vasko Popa, Count Dracula and Ovid, to mention but a few. The distinguished Hungarian writer Konrád, himself one of Magris's "heroes", spoke in Novi Sad of this specifically Danubian culture: "What else should we think about while strolling along Danube Street in Novi Sad in the company of good friends? There is such an abundance of various communities in Europe: nations, peoples, regions, cities, river valleys like the Danube basin! I would like to bring it to the attention of academicians hunting for identities that they should make an attempt at trying to find and put into verse the soul of the Danube country, while at the same time paying tribute from afar to Claudio Magris. Taking us all together, from the Black Forest to the Black Sea, we are perhaps a numerous and motley crew within Europe. But that is another story."^[1]

Following on that thought of Konrád's, Novi Sad launched the Festival of Contemporary Art known as *The Danube Dialogues*

[1] On 12 October 2003, Novi Sad University conferred an honorary doctorate on György Konrád. The above are the closing sentences of his speech of acceptance.

podunavskih zemalja. Danas, početkom 21. veka, čitav ovaj region geopolitički izgleda znatno drugačije – nakon pada Čaušeskog, rušenja Berlinskog zida, raspada SSSR-a, ponovnog ujedinjenja Nemačke, razlaza Češke i Slovačke, krvavog i tragičnog raspada Jugoslavije, izlaska Ukrajine i Moldavije iz Sovjetskog Saveza. A sve to vreme kontinuirano je ostvarivan veliki projekat ujedinjenja Evrope.

Organizatori *Dunavskih dijaloga*, promišljajući nedavna zbijanja, nametnuli su selektorima i umetnicima logično pitanje: Kako su se nedavni istorijski događaji odrazili u aktuelnoj umetnosti? Da li su i kako, svi ti lokalni, regionalni i nacionalni povodi iznudrili nova značenja i univerzalne „poruke“?

Pokazalo se da aktuelna umetnost nameće nove standarde u atmosferi „ikonosfere“. Formirana kompjutersko-elektronskom umreženošću savremenog sveta ona sasvim agresivno nameće globalističko poimanje kulture. Ne bi se smelo zabraniti da je evropska umetnost, još tokom postmodernističkih osamdesetih, insistirala na značaju nacionalnih identiteta, te da su u tadašnjim diskursima funkcionalista označenja umetničkih pravaca poput: italijanska transavangarda, nemački novi ekspresionizam, *neue slovenische kunst* i dr. Danas se obnavlja (l)egalizacija i (re)afirmacija prava na univerzalne poruke i koncepte. I u tim promenama postoji jedan specifičan proces. Jer, sve donedavno, na velikim internacionalnim izložbama male zemlje i kulture kao da su dobijale pravo na modernost tek posle reinventarisanja i recikliranja sopstvene istorije, tek nakon svojevrsnog pokazivanja i dokazivanja vlastitih korena. Tokom devedesetih, afirmacijom Klocove teze o obnovljenoj, novoj ili drugoj moderni u umetnosti – pogotovo u onoj koju hoćemo da vidimo kao autentičnu – prevashodno se insistira na uspostavljanju ontoloških značenja i vrednosti. A upravo je takva umetnost delotvorna, primenljiva, čak partikularna. Uostalom, još je Filiberto Mena zapisao „da umetnost

under the magnificent fortress of Petrovaradin. The event took place in the calmer aftermath of stormy and sometimes revolutionary change in most of the Danube countries. Today, at the outset of the 21st century, the geopolitical picture of this entire region looks very different. It has seen the fall of Ceaușescu and the Berlin wall, the collapse of the Soviet Union, the reunification of Germany, the separation of Slovakia and the Czech Republic, the bloody and tragic break-up of Yugoslavia, the departure of Ukraine and Moldova from the USSR. Throughout all this time, the major project of European unification continued to forge ahead.

Mindful of all this, the organisers of the *Danube Dialogues* put a logical question to selectors and artists: how were recent historical events reflected in present art? Had all these local, regional and national inducements given birth to any new meaning or universal messages?

What transpired was that in the modern-day “iconosphere” of electronic networking with its aggressive imposition of global ideas of culture, art requires new standards. It should not be forgotten that European art in the postmodernism of the 1980s was already insisting on the importance of national identity. The discourse at the time centred on artistic directions such as Italian Transavantgarde, German New Expressionism and *Neue Slovenische Kunst* among others. Today, the legitimisation, equalisation and affirmation of the right to universal messages and concepts have been renewed. These changes comprise a particular process. Until recently, minor countries and cultures at major international exhibitions seemed to have gained the right to modernity only after re-taking an inventory of their history and recycling it, only when they had shown and proved their own roots. Throughout the 1990s, in accepting Klotz’s opinion on the new, revived or otherwise modern in art – particularly that which we want to see as authentic – there was

ima pravo na zasebnost ne da bi se izdvojila, nego da bi svojim modelom bila primer drugim znanjima i drugim praksama.”

Važno je konstatovati da se umetnost u najvećem broju podunavskih zemalja u aktuelnom trenutku odvija u demokratskim društvima. Danas je stanje demokratije u podunavskim zemljama bolje nego bilo kad pre, bez obzira na prepreke nametnute ekonomskom krizom, te bolnim tranzicijskim procesima u zemljama bivšeg socijalizma. Početkom ovog veka Jost Smirs je, baveći se promocijom kulture raznolikosti u doba globalizacije, u svojoj knjizi karakterističnog i i te kako primenjivog naziva *Umetnost pod pritiskom* (2003) istakao da umetnost suštinski učestvuje u demokratskim debatama, te da je njen uloga izuzetno značajna kao uverljiv i validan odgovor na najrazličitija životna pitanja. Pri tome, aktuelna umetnost nudi mnoštvo „poruka”, ona je izražajno raznovrsna, a njeno dejstvo i uticaj su intenzivniji nego u ranijim razdobljima, jer se distribuiraju putem globalno umreženih komunikacionih kanala. Zato je današnja umetnost, po Smirsu, „polje na kojem se emotivne inkompatibilnosti, društveni konflikti i pitanja statusa sukobljavaju na mnogo koncentrisaniji način nego što je to u svakodnevnoj komunikaciji“.^[2]

Dakle, umetnost u aktuelnom trenutku menja i prilagođava svoje biće zahvaljujući sve snažnijim i umnoženijim impulsimu sveta, te je zatičemo u svojevrsnom „rasplinutom stanju“ (Iv Mišo), ili je shvatamo kao manifestaciju „relacione estetike“ (Nikolas Burio). No, možda je najubedljivije mišljenje Frančeska Bonamija koji je zaključio da je umetnost, i nadalje, samo interpretacija sveta. U jednom intervjuu on konstataju: „Prefeiriram umetnost koja koristi metafore, čak i ako se odnose na etiku i politiku, ali pod uslovom da su metafore formulisane dovoljno jasno da ih posmatrač može lako protumačiti i tako uči u polje značenja umetnosti. Jer, umetnici koji me zanimaju

[2] Jost Smirs, *Umetnost pod pritiskom. Promocija kulturne raznolikosti u doba globalizacije*, Svetovi, Novi Sad, 2004.

an insistence on establishing ontological meaning and values. It is precisely this sort of art that is effective, applicable, even individual. After all, it was Filiberto Menna who wrote that: “Art has the right to its own individuality – not in order to separate but to represent an example, to be a model to other knowledge and practice.”

It is important to note that art in most of the Danube countries at the present time develops within democratic societies. The state of democracy in these countries today is better than before, regardless of the obstacles placed in its path by economic crisis and the painful process of transition in the former socialist countries. Earlier this century, Joost Smiers, in a book promoting cultural diversity in the age of globalisation, characteristically and appropriately called *Arts Under Pressure* (2003), points out that art participates in a real way in the democratic debate and that its role is of exceptional importance as a persuasive and valid answer to the most diverse questions of life. Here, present-day art offers a multitude of “messages”; with its varied modes of expression, its action and effect are more intense than in earlier times because it is distributed via the channels of communication of a global network. This is why art today, according to Smiers, is “a field in which emotional incompatibilities, social conflicts and questions of status collide in a more concentrated way than happens in everyday communications”.^[2]

Art at the moment, therefore, changes and adapts thanks to increasingly powerful and more multiple international impulses, so we find it in a “gaseous state” (Yves Michaud), or we see it as a manifestation of “relational aesthetics” (Nicolas Bourriau). Perhaps the most persuasive opinion is that of Francesco

[2] Joost Smiers, *Arts Under Pressure. Promoting Cultural Diversity in an Age of Globalisation* (Umetnost pod pritiskom. Promocija kulturne raznolikosti u doba globalizacije, Svetovi, Novi Sad, 2004).

iskazuju izrazitu meru osobenosti, ali umeju da komuniciraju sa svetom."

U okruženju svih tih meritornih koncepcijskih stavova i mišljenja na Prvom festivalu savremene umetnosti *Dunavski dijalozи 2013* u Novom Sadu postavljene su izložbe radova umetnika iz Nemačke (Georg Garc), Austrije (Džordžija Krajmer, Zilke Majer, Leopold Kesler i Kristof Švarc – u izboru kustoskinje Pie Žardi), Slovačke (Viktor Huljik), Mađarske (Apolka Eroš, Baboš Zili, Jožef Juhaz i Oros Ištvan – u izboru galeristkinje Marte Siladi), Hrvatske (Vladimir Frelih), Srbije (diSTRUKTURA, Stevan Kojić, Nenad Bogdanović) i Rumunije (Liliana Popa). Dakako, tim izložbama dominiraju tzv. individualne mitologije. Današnji umetnici se bave izazovima sociološkog, psihološkog, medijskog, kulturno-loškog okruženja i/ili introspeksijskim sagledavanjem vlastitog bića. Tako umetnost s početka druge decenije 21. veka na najbolji način pokazuje da je sposobna da spozna, reflektuje, protumači, čak i da sama emituje impulse svakodnevlja. Direktniji, angažovaniji odnos prema manifestacijama spoljnog sveta najčešće se ispoljava kroz konceptualizaciju „reciklirane“ stvarnosti, kroz stvaralačke tehnološke poduhvate kojima se obnavlja i realizuje ideja o poistovećenju umetnosti i života; a u nekim ostvarenjima je moguće zapaziti da stvarnost nije samo tema, nego je voljom umetnika u svojoj autentičnoj pojavnosti integrисани strukturalni element umetničkog dela. Takva umetnost je uvek obeležena jasnim kritičkim stavovima o svetu našeg doba, bilo da se radi o direktnom angažovanom odnosu, bilo da se radi o plastički „prikrivenim“ napomenama ili preporučenim principima za prevladavanje svih tegobnosti svakodnevlja (racionalizam, geometrija, konstrukcija). Istovremeno, aktuelna umetnost je menjajući vlastito biće postala svojevrsni agens niza autentičnih životnih informacija, podstičući i zahtevajući dijalog i direktnu komunikaciju koja nas može odvesti ka novim saznanjima i zaključcima, ka nekoj novoj moralnosti i etici. Jer, „etika se nužno javlja kao moralna potreba“ (Edgar Moren).

Bonami who concluded that art continues to be only what the world interprets it to be. As he said in one interview: "I prefer art that uses metaphors, even if they refer to ethics and politics, but on condition that they are sufficiently clearly formulated for the viewer to interpret them easily and so enter into the field of the meaning of art. Because the artists that interest me, while expressing a certain measure of individuality, know how to communicate with the world."

Against the background of these knowledgeable opinions as to concept, the first *Danube Dialogues* festival of contemporary art in Novi Sad showcased works by artists from Germany (Georg Gartz), Austria (Georgia Creimer, Silke Maier, Leopold Kessler and Christoph Swarz, selected by curator Pia Jardi), Slovakia (Viktor Hulik), Hungary (Apolka Erös, Zsili Babos, Juhász József and István Orosz, selected by gallery owner Márta Szilágyi), Croatia (Vladimir Frelih), Serbia (diSTRUKTURA, Stevan Kojić, Nenad Bogdanović) and Romania (Liliana Popa). An individual mythology certainly reigns throughout these exhibitions. Today's artists respond to the challenges of the social, psychological, media and cultural environment and/or engage in personal introspection. Thus art at the beginning of the second decade of the 20th century best shows that it is capable of recognising, reflecting, interpreting and itself emitting impulses from the everyday. A more direct and engaged attitude towards manifestations of the outer world are usually expressed through conceptualising recycled reality, through creative technical ventures that renew and put into effect ideas of identifying art with life; from some of these achievements it may be seen that reality is not only the theme, but part and parcel of the structure of the work, present in all its authenticity by the will of the artist. Such art always states a clear, critical view of the world of our time, whether by direct engagement or artfully concealed comment, or by proposing principles for overcoming the arduousness of the quotidian (rationalism, ge-

Posebnost ove manifestacije predstavlja serija izložbi kojima se u svojevrsni „dijaloški“ odnos postavljaju radovi po jednog umetnika iz Austrije i Srbije. Tako koncipiranim postavkama je podržana ideja dijaloga na kojoj je zasnovan čitav novosadski festival, ali je, istovremeno, reafirmisano i Magrisovo načelo duhovno-prostorne objedinjenosti svih intelektualnih, filozofskih i praktičnih potencijala angažovanih u zajedničkim akcijama (političkim, ekonomskim, kulturnoškim...) u zemljama dunavskog priobalja.

U likovno-vizuelnom smislu ovakve komparativne postavke daju specifične rezultate jer su u ovu jedinstvenu poziciju umetnici „dovedeni“ voljom selektora, bez prethodnih poznavanja opusa svog izložbenog partnera. Kuratorska namera je da se objedine slični (ili različiti) umetnički koncepti i senzibiliteti, da se ostvari sinergijsko dejstvo, da se (još jednom) pokaze univerzalnost umetničkih poruka. Osim toga, osnivač festivala je nastojao da ovakvim izložbenim konceptima srpskim umetnicima omogući komparativno sagledavanje vlastitih stavova. Jer, još uvek nisu potpuno iščilile traumatične posledice delovanja „umetnosti u zatvorenom društvu“ iz devedesetih godina proteklog veka. Produceno dejstvo tih posledica je primetno i danas zahvaljujući dugotrajnoj (tranzicijskoj) krizi srpskog društva koje još uvek ne doseže sistemske standarde evropske demokratije.

Izbor Austrije za partnera u *Dunavskom dijalušu 2013* je, po mnogo čemu, sasvim logičan i opravдан. Latentna saradnja aktera ove dve umetnosti proteže se još od poznih godina 18. veka kada su na Bečkoj akademiji studirali i svoja stvaralaštva započinjali brojni istaknuti umetnici iz srpske istorije umetnosti. Od tada datiraju i brojne personalne umetničke saradnje. Slikar Uroš Predić je kao asistent u klasi za antičko slikarstvo, zahvaljujući saradnji sa svojim profesorom Kristijanom Gripenkerlom, tokom 1883. godine oslikao friz iz grčko-rimske mitologije unutar dvorane Donjeg doma u tada tek sagrađenoj

ometry, construction). At the same time, in changing its own being, present-day art has become as it were the prime agent of much authentic information, encouraging and demanding dialogue and direct communication which can take us towards new discoveries and conclusions, to a new moral and a new ethic, since “the ethic necessarily appears as a moral requirement” (Edgar Morin).

A distinctive feature of the exhibition is the pairing of works by an artist from Serbia and another from Austria “in dialogue”, thus supporting the underlying idea of the festival while paying tribute to Magris’s principle of the spiritual and spatial fusion of all intellectual, philosophical and practical potential engaged in action in the Danube countries: political, economic, cultural and other.

In terms of the visual arts, this kind of comparative exhibition produces interesting results, as the artists are brought in by the selectors without prior knowledge of the work of the person who will be their exhibition partner. The curators’ idea was to bring together similar (or different) artistic concepts and sensibilities, to achieve synergy, and to show once more the universality of the artistic message. In addition, the organisers wanted Serbian artists to be able to compare their own viewpoints against others. The traumatic effects of the 1990s, when people here had to pursue their art in what was virtually a closed society, have not yet faded. The consequences are still visible today in the protracted transitional crisis of Serbian society, which has not yet attained the standards of European democracy.

The choice of Austria as partner in this year’s *Danube Dialogues* is for many reasons logical and justified. Latent cooperation in the art of both countries goes back to the late 18th century when many distinguished figures of Serbian art history studied and began their careers at the Vienna Academy,

zgradi Bečkog parlamenta. Interesantan je i odnos nekolicine srpskih umetnika prema velikom austrijskom slikaru Oskaru Kokoški: mladi Milan Konjović je početkom dvadesetih godina prošlog veka u Beču oduševljen Kokoškinim ekspresionizmom, te ga pismom moli da bude primljen u njegovu klasu na Akademiji u Drezdenu; tokom ratne 1942. godine srpski slikar Predrag Peđa Milosavljević sarađuje sa Kokoškom u vreme njihovih zajedničkih londonskih dana; a tokom 1948. godine, kada SFRJ ne učestvuje na Venecijanskom bijenalu, izložba Oska- ra Kokoške je bila postavljena u Jugoslovenskom paviljonu u Đardinu. Interesantna je i saradnja svetski afirmisanih umetnica performansa – Vali Export i Marine Abramović. Tokom 2006. godine, u njujorškom Muzeju Gugenhajm, u okviru svoje velike akcije retrospektivnog (re)interpretiranja najznačajnijih svetskih performansa, Abramovićevo je „citirala“ performans Vali Export – *Genitalna panika* (iz 1969). Između ovih anegdotski nabrojanih nekih od značajnih dodira austrijske i srpske umetnosti odvijali su se brojni drugi saradnički kontakti, izložbe, programi, refleksije i prepleti.

Čini se da je niz novosadskih festivalskih zajedničkih izložbi sasvim diskretno, tiho i bez prenaglešenih gestova pokazao svojevrsnu podudarnost i bliskost umetnika odabranih iz aktuelnih tokova austrijske i srpske umetnosti. Radi se o umetnicima koji svoju umetnost zasnivaju na modernističkim principima, koji se brinu o autentičnostima odabranog medija, kod kojih se impulsi stvarnosti recikliraju i filozofiraju plastičkom konstitucijom ostvarenog dela.

Figuracijski slikarski koncepti Roberta Hamerštala i Petra Ćurčića posvećeni su strategiji mikro narativa. Ovi autori nam objavljaju priče iz ličnih istorija. Kod Hamerštala se radi o svedenoj, siluetnoj figuri smeštenoj u miljee vlastitih sećanja, dok Ćurčić suverenim crtačkim postupkom definiše ekspresivne slike uverljivih psiholoških studija ljudi i događaja iz svoje okoline. Njihov je stav u suštini postmodernistički – poštovanje istorije

a number forging personal links with Austrian artists. Thanks to his professor, Christian Grieppenkerl, the painter Uroš Predić, who worked as an assistant teacher in the antique painting class, went on to paint the frieze of Greco-Roman mythology in the Lower Chamber of the newly-built House of Parliament in Vienna. The relationship of a few Serbian artists with the great Austrian painter, Oskar Kokoschka, is also interesting: in the early twenties of the last century, the young Milan Konjović, enthralled by Kokoschka's expressionism, wrote to him to ask if he would admit him to his class at the Academy in Dresden; during World War II, Serbian painter Predrag (Peđa) Milosavljević worked with Kokoschka in London; in 1948, a year when Yugoslavia did not attend the Venice Biennale, Oskar Kokoschka's exhibition was shown at the unused Yugoslav pavilion in the Giardini. Two great performance artists, Austria's Valie Export and Serbia's Marina Abramović have also worked together. Abramović's grand retrospective of performance art at the New York Guggenheim Museum in 2006 quotes from Valie Export's *Genital Panic* (1969). In addition to these anecdotal exchanges, Austrian and Serbian art meet, intertwine and reflect each other at many points of contact, exhibitions, joint programmes and other ventures.

The series of Novi Sad festivals featuring joint exhibitions seems to show discreetly, quietly and without any excessive gestures, the degree to which the works of the selected Austrian and Serbian artists coincide, and their proximity to one another. Their work is founded on modernist principles; they are concerned with the authenticities of their chosen media; their realist impulses are recycled and philosophised through the plasticity of the finished work.

Figurative painters such as Robert Hammerstiel and Petar Ćurčić adopt the strategy of the micro-narrative, stories from their personal life. With Hammerstiel, these are reduced, sil-

umetnosti, često čak i određena citatnost naslikanih prizora, subjektivistički stav nas upućuju na to. No, u aktuelnom trenutku ova su slikarstva validna i delotvorna svojim univerzalnim značenjima „izvučenim“ iz realnih situacija. Interesantnost ovog izložbenog paralelizma je efektna i u jednom detalju: Hamerštilove siluete evociraju utisak vizantiskog shematisma u ikonografiji srpske umetnosti, dok u nekim pasažima Ćurčićeve slike postoji svojevrsni „priziv“ šileovske pikturalne strukture.

Geometrije Jozefa Lišingera i Ljubomira Vučinića su zasnovane na jedinstvenosti neoplasticističke napomene o redu, skladu i harmoniji, ali i na zasebnim personalnim postupcima: Lišingerova umetnost je izrazito racionalistička, zasnovana je na epistološkoj logici, a u aktuelnim radovima ovaj umetnik poštuje matematičke propozicije enigmatske igre sudoku kako bi došao do idealnih formalnih i bojenih odnosa. Ovaj umetnik insistira na jednostavnosti, čistoti i preciznosti geometrijske likovne misli, te tako dolazi do plastičke konstitucije izuzetnih estetskih dometa. Ljubomir Vučinić je umetnik drugačijeg kova: njegov geometrizam ima „angažovano“ dejstvo jer je konfrontiran manifestacijama i atmosferi društva u krizi. Umetnik ideje racionalizma, konstrukcije, likovne jednostavnosti i čistote nudi kao „recept“ za prevladavanje kriznih tegoba. Multipliciranjem jednog geometrijskog motiva, obostranim štampanjem na grafičkom listu, te instaliranjem u prostoru Vučinić svoju plastičku ideju konkretizuje, čini je stvarnom i delotvornom.

Fritz Ruprehter i Mira Brtka su umetnici večito posvećeni ontološkim problemima slike/slikarstva. Njihova aktivnost je usmerena ka istraživanju pikturalne površine koju Grindberg smatra ekskluzivnom karakteristikom slikarstva koju ono ne deli ni sa jednim drugim sistemom slika. Ruprehter nastoji da preciznu organizaciju slike oplemeni vidljivim tragovima vlastite senzibilnosti i to postiže diskretnim vibracijama mo-

houetted figures in a setting of their own memories, while Ćurčić's consummate draughtsmanship produces expressive paintings that are persuasive psychological studies of people and events from his surroundings. Their attitude is essentially postmodern: a respect for art history (with frequent quotation) and a subjectivist point of view all point to this. At the present moment, this type of painting is valid and effectual in the universal meanings it extracts from real situations. The interest of this exhibition-in-parallel is effective in another detail: Hamerštiel's silhouettes evoke the influence of Byzantine schema on the iconography of Serbian art, while some of Ćurčić's passages recall a Schielean structure.

The geometries of Josef Linschinger and Ljubomir Vučinić are rooted in the neoplastic injunctions of order, accord and harmony, but also in individual personal processes. Linschinger's art is strikingly rational and based on epistemological logic. His current work respects the mathematical propositions of the enigmatic game of Sudoku in order to arrive at ideal proportions of form and colour. Insisting on simplicity, purity and precision of geometric artistic thought, he thus achieves a plastic creation of exceptional aesthetic range. Ljubomir Vučinić is an artist of a different mettle: his geometrism is of the engaged sort because it addresses the ideas of rationalism, construction, artistic simplicity and purity as a recipe for overcoming crisis. By multiplying one geometric motif, printing it on both sides of a graphic sheet and installing it in a room, Vučinić makes his idea concrete, real, and effective.

Fritz Ruprehter and Mira Brtka are in constant pursuit of the ontological. They explore the pictorial surface which Grindberg considers the exclusive province of painting, something it does not share with any other system. Ruprehter endeavours to enrich the precise organisation of the picture with visible traces of his own sensibility, which he manages to do with discreet vi-

nohromijske površine, jednostavnim „lenjirskim“ linijama, blagom obojenošću. Taj tih i „svečani“ estetizam emituje ubedljivo dejstvo nekakve elementarne likovnosti. „Bele slike“ Mire Brtke su naseljene diskretnim crtežom multipliciranih paralelnih linija koje izranjavaju iz bele monohromije. Minimalizam, jednostavnost, suvereno organizovan plasticitet multipliciranih pravilnih paralelnih linija – karakterišu njen rad kao „konkrete kunst“. Ipak, i iz Ruprehterovih i iz Brtkinih slika proističe snaga jednog pročišćenog stava koji, na nivou principa, ima i te kakvu partikularnost i te kako potrebnu u aktuelnom trenutku sveta i vremena u kome živimo.

Eva Petrič i Nataša Teofilović suvereno vladaju medijsko-tehnološkim slikama, izražavajući dva potpuno personalizovana shvatanja sveta. Ono što je ovim umetnicama zajedničko jeste sposobnost da minorizuju značaj vlastite izuzetne tehnološke spretnosti i opremljenosti – medij jeste tek dobro upotrebljeno sredstvo za jasno definisanje vlastitih estetskih i etičkih načela. U okruženju globalne „ikonosfere“ Eva Petrič printa crno-bele slike na prozirnim pločama od pleksiglasa. Ova umetница snimajući sebe, sopstveno telo, te čineći poetski intonirane video zapise mesta u kojima je boravila, prezentuje jednu profilozofiranu refleksiju vlastitog (i našeg) sveta. Zahvaljujući prozirnosti njenih fotografskih slika, odštampanih na pleksiglasu i postavljenih u prostoru, prizori iz okolne stvarnosti su vidljivi u umetničinom delu. Umetnost Eve Petrič stoga ne stvara iluziju stvarnosti nego postaje njen integralni deo. Nataša Teofilović se bavi virtuelnom stvarnošću, zapravo virtuelnom predstavom čoveka. Ne insistirajući na fotorealističkoj sličnosti i karakteru klona, umetnica svojim junacima čuva njihovo „komputersko“ poreklo. Međutim, svi ti virtuelni ljudi žele da komuniciraju sa gledaocima. Teofilovićeva je uspela da svoju umetnost estetizira, da je označi vlastitom osećajnošću, da svim tim virtuelnim ljudima udahne dušu i učini nam ih dragim, bliskim. I sasvim sposobnim da nas vrate – sebi samima.

brations of the monochrome surface, simple ruled lines, gentle coloration. This quiet, formal aestheticism radiates the persuasiveness of a kind of elementary visual art. Mira Brtka's "White Pictures" are inhabited by discreetly drawn parallel lines, multiplied and appearing out of the monochrome white. Minimalism, simplicity, and the consummately organised plasticity of these straight lines exemplify her work as *Konkrete Kunst*. There is nonetheless a force which emerges from Ruprechter and Brtka's purified, pared-down pictures that exemplifies an individuality badly needed in our world and times.

Eva Petrič and Nataša Teofilović are masters of the technical media while expressing two completely different personalised views of the world. What they have in common is the ability to minimise the importance of their own exceptional technical agility and skill, making good use of the media to clearly define their aesthetic and ethical principles. Against the background of the global iconosphere, Eva Petrič prints black and white pictures on transparent plexiglass panels. By photographing herself so that her own body becomes a poetically suffused chronicle of places where she has been, she presents a philosophised reflection of her own world and ours. Thanks to the transparency of her photographs, scenes from surrounding reality are apparent in the work. Petrič's art, therefore, does not create an illusion of reality but becomes part of it. Nataša Teofilović deals in virtual reality, or rather the virtual representation of man. Without insisting on photographically real similarity or cloned characters, the artist retains the computer origin of her heroes. However, all these virtual people want to communicate with the viewer. Teofilović manages to make her art aesthetic, to stamp it with her own sensitivities, to breathe a soul into the virtual people, endearing them to us and bringing them closer, while at the same time being quite capable of returning us to ourselves.

A photograph showing several people from behind, looking towards a wall where a colorful abstract painting is displayed. The painting consists of a grid of small squares in various colors like red, yellow, and green. The people are dressed in formal attire, suggesting a gallery or museum setting.

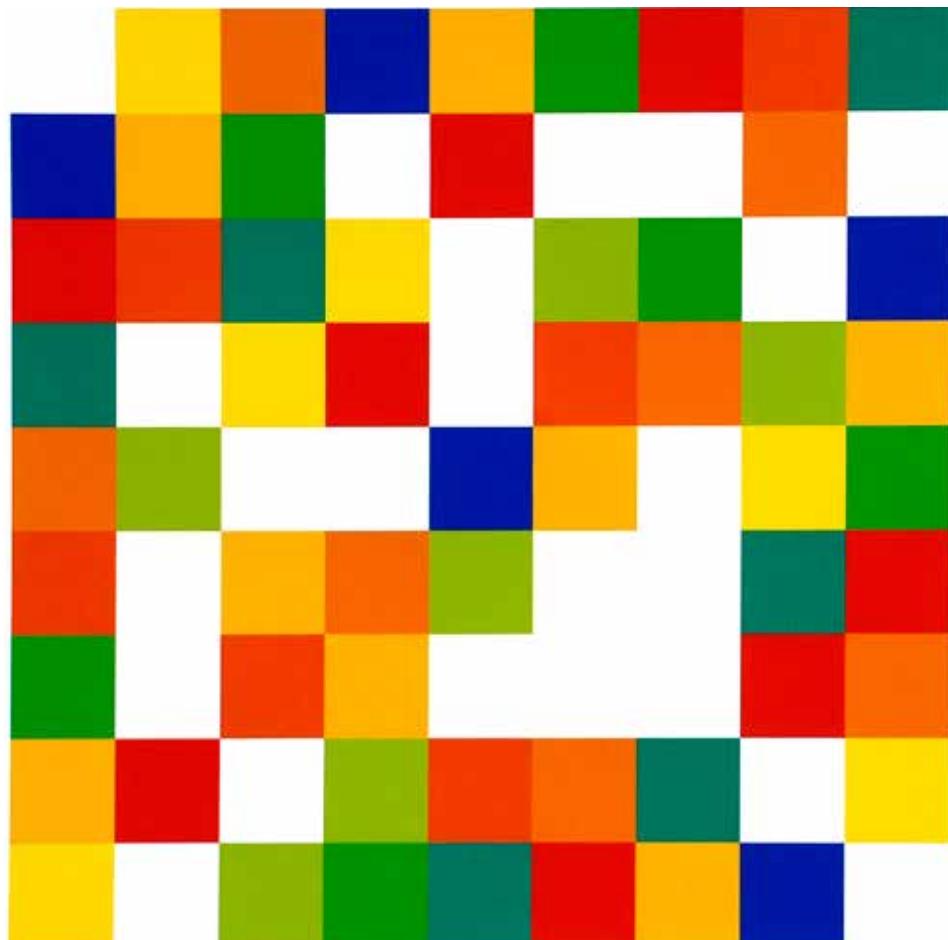
JOSEF LINSCHINGER // LJUBOMIR VUČINIĆ

Muzej grada Novog Sada, Zbirka strane umetnosti



JOZEF LINŠINGER (1945, Gmunden, Austrija) Diplomirao na Univerzitetu za umetnost i dizajn u Lincu. Predavač i profesor na istom univerzitetu (1975-2003). Bavi se grafikom, a od 1987. i vizuelno-koceptualnom poezijom. Radio na projektu *Konstruktive Strömungen* kao organizator i kustos *Gmunderskog simpozijuma za konkretističku umetnost* (1990-2009). Od 1981. izlaže u evropskim zemljama, te u Ekvadoru, Izraelu, Japanu, Kanadi, Koreji i SAD. Njegovi umetnički radovi se nalaze u brojnim muzejskim i privatnim kolekcijama. Živi i radi u Traunkiršenu.

JOSEF LINSCHINGER (1945, Gmunden, Austria) lives and works in Traunkirchen. Graduating from the University of Art and Design in Linz, he was a lecturer, then professor at the same University (1975-2003). A graphic artist, from 1987 he began to work on visual-conceptual poetry. He was engaged on the *Konstruktive Strömungen* project as organizer and curator of the *Gmundner Symposium for Concrete Art* (1990 – 2009). Since 1981, he has exhibited in many European countries, in Ecuador, Israel, Japan, Canada, Korea and the USA.



Josef Linschinger, *Sudoku*, digital print, 2011.

LJUBOMIR VUČINIĆ (1956, Čurug, Srbija). Diplomirao (1982) i magistrirao grafiku (2009) na Akademiji umetnosti u Novom Sadu. Bio urednik likovnog programa u Kulturnom centru Novog Sada, likovni urednik časopisa *POLJA*, urednik likovnog programa Internacionalnog Festivala Alternativnog i novog teatra INFANT (1997 - 2005). Od 2005. docent na likovnom departmanu Akademije umetnosti u Novom Sadu, katedra za crtež. Živi i radi u Novom Sadu.

LJUBOMIR VUČINIĆ (1956, Čurug, Serbia) lives and works in Novi Sad where he mastered in graphics from the Academy of Arts in 2002. In the course of his career, he was programme editor at the Novi Sad Cultural Centre, art editor of *POLJE* magazine, art programme editor of the International Alternative festival and New Theatre INFANT (1997-2005). Since 2005, he has been working at the Academy of Art in Novi Sad, Department of Drawing.



Ljubomir Vučinić, *Modularna grafika*, sitoštampa / printscreen, 2012.

EVA PETRIČ // NATAŠA TEOFILOVIĆ

Galerija KCNS, Novi Sad



ЕЩЕ ПАРНОВОГ С



EVA PETRIČ (1983, Kranj, Slovenija). Srednju školu, umetnički smer, završila u Njujorku (2002). Diplomirala psihologiju na Webster Univerzitetu u Beču (2005). Završila osnovne studije vizuelne umetnosti, takođe na Webster Univerzitetu u Beču (2006). Na Transart Institutu Njujork-Berlin-Dunav u Kremsu završava master studije u oblasti novih medija (2010). Član Kunstlerhausa u Beču, PEN kluba u Austriji, Slovenskog udruženja likovnih umetnosti. Trenutno živi u Beču.

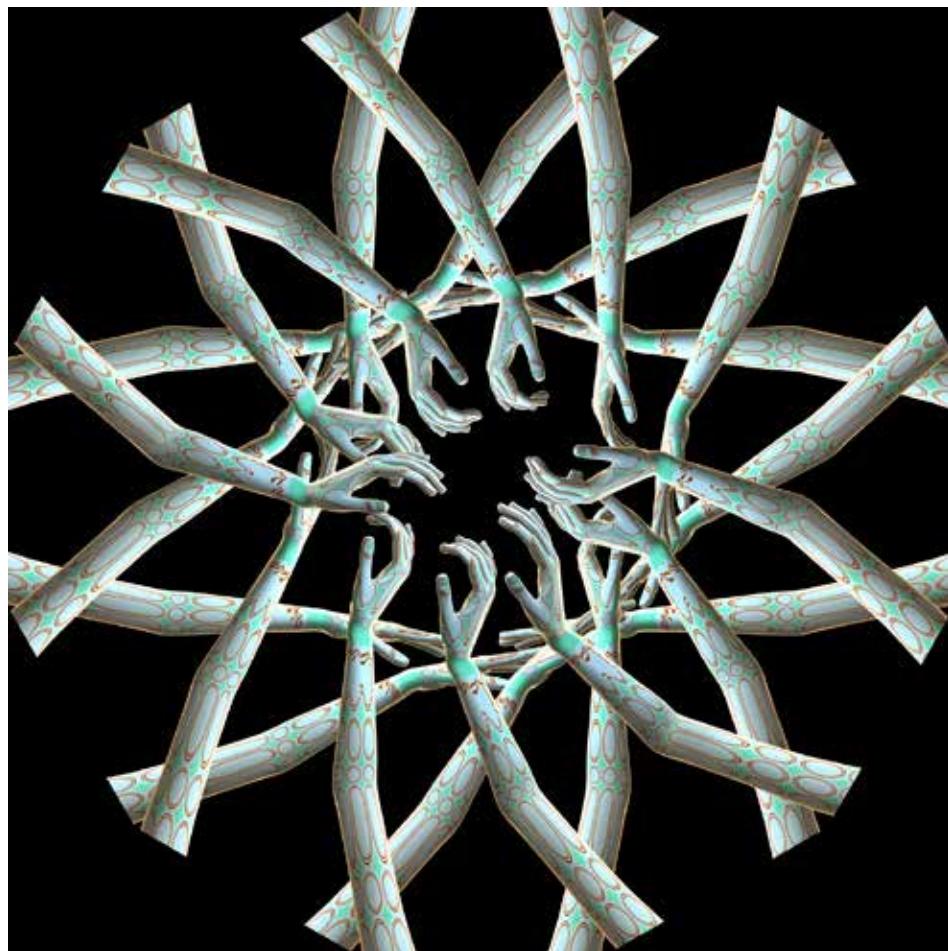
EVA PETRIČ (Kranj, 1983, Slovenia) currently lives in Vienna. She joined a high level IB art program in New York (2002). Graduating in psychology from Webster University, Vienna (2005), she obtained a BA in visual art from the same University (2006). In 2010 she acquired an MFA in new media at the Transart Institute of the New York-Berlin-Danube University, Krems. She is a member of the Kunstlerhaus Vienna, PEN Club Austria and the Slovene Fine Artists Association.



Eva Petrič, *gr@y matter – the language of shadows*, photo on plexiglass / foto na pleksiglasu, 2010.

NATAŠA TEOFILOVIĆ (1968, Niš, Srbija). Diplomirala na beogradskom Arhitektonskom fakultetu (1997). Doktorirala i magistrirala digitalnu umetnost na Interdisciplinarnim umetničkim studijama Univerziteta umetnosti u Beogradu. Radila kao asistent na Fakultetu tehničkih nauka u Novom Sadu, katedra za arhitekturu (1997-2000). Multimedijalna umetnica (arhitektura, fotografija, video radovi). Izlagala na mnogobrojnim samostalnim i grupnim izložbama u zemlji i inostranstvu. Živi i radi u Pančevu.

NATAŠA TEOFILOVIĆ (1968, Niš, Serbia) lives and works in Pančevo. Graduating architecture from Belgrade University in 1997, she obtained MA and PhD in Digital Art from the Interdisciplinary Studies programme of the Belgrade University of Arts. She was an assistant at the Faculty of Technical Sciences at the University of Novi Sad, Department of Architecture from 1997 to 2000. A multimedia artist working in architecture, photography and video, she has exhibited in numerous solo and group exhibitions in Serbia and abroad.



Nataša Teofilović, *a symmetry*, 2d-3D animacija / animacija (07:57), 2013.

ROBERT HAMMERSTIEL // PETAR ĆURČIĆ

Muzej Vojvodine, Novi Sad





ROBERT HAMERŠTIL (1933, Vršac, Srbija). Austrijski slikar i grafičar. Dobitnik mnogobrojnih nagrada i priznanja u Italiji, Bugarskoj, Beču, Poljskoj, Nemačkoj, itd. Učesnik je brojnih internacionalnih simpozijuma, samostalnih i grupnih izložbi u Austriji, SAD, Nemačkoj, Francuskoj, Srbiji, Švajcarskoj, itd. Njegovi radovi se nalaze u poznatim muzejima i kolekcijama u Madridu, San Francisku, Beču, Londonu, Rimu, Nemačkoj, Bugarskoj, Salzburgu i Tokiju. Počasni član Vojvođanske Akademije nauke i umetnosti. Živi i radi u Beču.

ROBERT HAMMERSTIEL (1933, Vršac, Serbia), Austrian painter and graphic artist, lives and works in Vienna and Ternitz. Recognized in Italy, Bulgaria, Austria, Poland and Germany through numerous awards, he has participated in many international symposiums, solo and group exhibitions in Austria, Germany, France, Serbia, Switzerland etc. His works are a part of many museums, corporate and private collections in Austria, USA, Spain, Italy, Germany, Bulgaria, Japan. He is also Honorary member of the Vojvodina Academy of Sciences and Art.



Robert Hammerstiel, *Erinnerungen von Vrsac*, ulje na platnu / oil on canvas, 2010.

PETAR ĆURČIĆ (1938, Novi Sad, Srbija). Diplomirao na Filozofskom fakultetu u Novom Sadu (1963). Crtež, slikarstvo i grafiku uči samostalno. Izlagao na brojnim izložbama u zemlji i inostranstvu. Član ULUS-a i ULUV-a. Dobitnik više nagrada i priznanja. Živi i radi u Novom Sadu.

PETAR ĆURČIĆ (1938, Novi Sad, Serbia) Lives and works in Novi Sad. Graduated from the Department of Philosophy Department of Novi Sad University in 1963 he is self taught in drawing, painting and graphics. Up to the present, he has held many exhibitions both at home and abroad. Member of the ULUV and ULUS art associations, he has won several awards and prizes.



Petar Ćurčić, *Kermes*, ulje na platnu / oil on canvas, 2010.

FRITZ RUPRECHTER // MIRA BRTKA

Galerija Fondacije Brtka-Kresoja, Petrovaradin





FRIC RUPREHTER (1950, Matraj, Austrija). Slikarstvo studirao na Fakultetu primjenjenih umetnosti u Beču, a kasnije na Akademiji Minerva u Groningenu, Holandija. Bio na stručnom usavršavanju u Irskoj, u gradu Korksu. Učestvovao je na brojnim grupnim i samostalnim izložbama u Austriji, Nemačkoj, Češkoj, Poljskoj, Italiji, Holandiji, Japanu i Srbiji. Živi i radi u Marija Lanzendorfu kod Beča.

FRITZ RUPRECHTER (1950, Matrei, Austria), lives and works in Maria Lanzendorf near Vienna. He studied painting at the Applied Arts Department of Vienna University and at the Academy Minerva in Groningen, Netherlands, and spent six months at the Academy of Art in Cork, Ireland. Participated in many group and solo exhibitions in Austria, Germany, Czech Republic, Poland, Italy, the Netherlands, Japan and Serbia.



Fritz Ruprechter, *Falten*, komb. tehnika / mixed media, 2009.

MIRA BRTKA (1930, Novi Banovci, Srbija). Diplomirala filmski režiju na Akademiji za pozorište, film i televiziju u Beogradu (1954). Diplomirala slikarstvo na Akademiji lepih umetnosti u Rimu (1964). Živila i radila u Rimu (1960-70). Članica internacionalne umetničke grupe *Illumination* i internacionalne asocijacija umetnika *Biro za preventivnu imaginaciju, osnovane u Rimu* 1970. U Srbiju se vratila 1971. Osnovala Galeriju i *Fondaciju Brtka-Kresoja* u Perovaradinu (2011). Ima atelje u Bratislavi. Živi i radi u Staroj Pazovi i Novom Sadu.

MIRA BRTKA (1930, Novi Banovci, Serbia), graduated in film editing from the Academy of Theatre, Film and Television in Belgrade (1954). From 1960 to 1970, she lived and worked in Rome where she graduated in painting from the Accademia di Belle Arti (1964). Brtka was a member of the international art group *Illumination* and the international art association *Office for Preventive Imagination*, founded in Rome in 1970. In 1971 she moved to Serbia where she established *Brtka-Kresoja Foundation* and a gallery (2011). She owns a studio in Bratislava, but lives and works in Stara Pazova and Novi Sad.



Mira Brtka, *Bela slika*, komb. tehnika / mixed media, 2012.





UMETNOST PODUNAVSKIH ZEMALJA

AUSTRIJA, HRVATSKA, MAĐARSKA, NEMAČKA, SLOVAČKA, SRBIJA

THE ART OF DANUBE COUNTRIES

AUSTRIA, CROATIA, HUNGARY, GERMANY, SLOVAKIA, SERBIA

AUSTRIJA / AUSTRIA: GREETINGS FROM VIENNA!

GEORGIA CREIMER, SILKE MAIER GAMAUF, LEOPOLD KESSLER, CHRISTOPH SCHWARZ

Galerija Zlatno oko, Novi Sad



Pia Jardí //

Veduta osamnaestog veka – slika, koju su privilegovani putnici na velikom putovanju po evropskom kontinentu kupovali kao suvenir grada koji su obišli, predstavljala je pejzaž na karakterističan način. Reč je bila o panoramskim prikazima grada koji su sa jednog jedinog, nemogućeg mesta prikazivali arhitekturu koja u najvećoj meri simbolizuje taj grad. Moglo bi da se tvrdi da postoji kontinuirana linija ovog „konstruisanog pejzaža“ koji se dalje razvijao tokom devetnaestog i dvadesetog veka. Paralelno sa porastom masovnog turizma razglednice su postajale sve popularnije: fotografije standardnog formata i dobrog kvaliteta štampe prikazivale su „konstruisani pejzaž“ sa karakterističnom arhitekturom. Ovaj „konstruisani pejzaž“ se danas, zahvaljujući tur-operatorima, pretvorio u kliše koji mnogi ljudi nose u sebi o raznim glavnim gradovima Evrope.

Svaki vid prikazivanja neke teritorije znači sačinjavanje njene kartografije, a iz toga proističe da se neki podaci evidentiraju, a drugi izostave. Svako predstavljanje određenog prostora znači da se na izvestan način izvede simbolička konstrukcija o njemu. Ovakva simbolička konstrukcija stvara određeni smisao. Ono što se čini kao pejzaž nije toliko fizička sredina koja čoveka okružuje, već duhovna konstrukcija koja sadrži celovitu tradiciju kulturnih, estetskih i onih vrednosti koje se vezuju za percepciju, a koje su opredelile istoriju koja okružuje taj određeni pojam. Kada je reč o simboličkoj vrednosti gradskog pejzaža, glavnu okosnicu čini arhitektura.

Greetings from Vienna (Deconstructing Landscape) – Pozdravi iz Beča (razgrađeni pejzaž) rad je četvoro umetnika koji žive u Beču i koji sa stanovišta sadašnje stvarnosti projektuju sliku ovakvog gradskog pejzaža. Promene običaja i fotografiskih pri-povedačkih tehnika povlače za sobom bitne promene u načinu predstavljanja pejzaža, pri čemu u prvom redu valja istaći primenu digitalnih tehnologija. U korelaciji sa razglednicom –

Pia Jardí //

The *Vedute* of the 18th century – paintings which the privileged travelers that undertook the *Grand Tour* across the European continent acquired as a souvenir of the city they visited – made use of a characteristic way of representing the landscape. They were panoramas of the city, which represented the most symbolic architecture from a single, impossible point of view. One can say that there exists a continuation of this form of “constructed landscape” of the city, which developed throughout the 19th century and 20th century. The growth of massive tourism brought about the popularization of the post card: photographs of good quality print and a standardized format that reproduced a “constructed landscape” featuring the most representative architecture. Owing to the tours operators this is nowadays the **cliché** image one has of many European capital cities.

Each and every way of representing a territory means making a cartography, which adds up to registering some data at the expense of other data. Every representation of a given space implies in some sense undertaking a symbolic construction which creates a certain meaning. What is called landscape is not as much the physical environment surrounding us a mental construct drawing on the entire tradition of cultural, aesthetic and perceptive values which history has forged around this concept. Concerning the symbolic value of urban landscape one has to say that architecture forms a fundamental axis.

Greetings from Vienna! (Deconstructing Landscape) presents the work of four artists living in Vienna who show a vision of this urban landscape from the point of view of contemporary reality. The transformation of habits and the photographic narrative, especially the use of digital technology, have implied significant changes in the way of representing the landscape.

statičkoj slici ili klišeu Beča – grad se danas na ovoj izložbi predstavlja na osnovu heterogenosti svojih arhitektonskih scena. To se postiže uz pomoć dinamičkih slika koje se reflektuju u ogledalu, fragmentisu, stavljuaju jedne naspram druge, sekut i rekodifikuju...

Džordžija Krajmer (Georgia Creimer – Sao Paolo, 1964) na ovoj izložbi predstavlja digitalizovane analogne slike ili slike koje su neposredno snimljene ajfonom i štampane na papiru. Reč je o delu „tragovi“ (*Vestiges*) koje reflektuje poseban način prikazivanja arhitekture koja identificiše grad: pukotina u zidu u prvom planu, koja upućuje na protok vremena, silueta fragmenta skulpture sa tek palim snegom, čija belina na nekoliko sati postaje delom njegovog profila, različite površine tla sa tek nastalim mrljama masti ili tragovima psećeg urina... reč je o slikama koje beleže anonimne i na prvi pogled beznačajne trage grada. Detalji ovih *tragova*, uvećani do ogromnih proporcija, poprimaju novi smisao: nastaju apstraktni, sugestivni oblici, koji dopuštaju apsolutnu slobodu tumačenja i tako bečki pejzaž pretvaraju u pripovetku u prvom licu.

Brzina promena lokacija i momentalna lokalizacija, koju danas omogućuju uređaji za navigaciju GPS, kao da imaju uticaj na način na koji se grad kreće. **Leopold Kesler** (Leopold Kessler – Minhen, 1976) na ovoj izložbi predstavlja video snimak, koji pokazuje umetnika pri mukotrpnom nastojanju da postavi kabel. Kabel je duži od jednog kilometra i povezuje dva mesta njegovog uobičajenog kretanja kroz grad, a to su njegov dom i univerzitet. Dakle, moguće je da se korak po korak i u ljudskoj brzini prati posao postavljanja kabla, čiji obeleženi protok predstavlja neku vrstu „proračunate putanje ka cilju“ između dve tačke na jednoj ravni. Kod ovog poduhvata Leopolda Kesslera – sa suvim humorom svojstvenim njegovom radu – zabeleženi su mnogi elementi gradskog mobilijara kao esencijalni delovi topografije grada. To je pogled na Beč koji se retko vidi.

Maintaining the connection to the post card – the static cliché image of Vienna – this exhibition now represents the city by the way of heterogeneity of architectonic scenarios and uses dynamic images which are reflected, fragmented, juxtaposed, cut, recodified...

Georgia Creimer (Sao Paolo, 1964) is represented at this exhibition by digitalised analogue pictures directly recorded on to an Iphone and printed on paper. These are her *Vestiges*, a particular way of illustrating the architecture that defines a city: cracks in a wall which show the passing of time, the silhouette of fragments of sculpture under a fresh fall of snow, whose whiteness becomes part of its profile in a matter of hours, various ground surfaces with recent stains of grease or traces of dog urine - images of anonymous and seemingly insignificant traces of the urban setting. The details of these *Vestiges*, enlarged to enormous proportions, take on a new meaning, becoming abstract, evocative forms that permit an absolute freedom of interpretation and turn the Vienna streetscape into a short story told in the first person.

The swift, almost instantaneous changes of location now possible thanks to the GPS navigator would appear to have influenced the way in which the city moves. **Leopold Kessler** (Munich, 1976) here exhibits a video that shows the artist engaged in a painstaking endeavour to lay a cable over a kilometre in length and connecting two points of his habitual itinerary through the city: from home to university and back. At human speed and step by step, the viewer can follow the process of laying the cable, whose route represents a sort of "calculated trajectory towards a target", between two points on a plane. With the dry humour characteristic of his work, Kessler documents many elements of urban furniture as essential parts of the city topography. This is a view of Vienna few people rarely, if ever, experience.



Christoph Schwarz, *Wien gehört dir*, digital print, 2013.



Georgia Creimer, *Vestiges*, fotoinstalacija / foto instalacija, 2013.



Silke Maier Gamauf, *Sky Remains*, fotocollage / foto kolaž, 2013.



Leopld Kessler, *Diplom*, video, 2013.

Zilke Majer-Gamauf (Silke Maier-Gamauf – Nencing, 1969) daje predlog jedinstvenog viđenja Beča, pri kome se menjaju elementi koji čine njegov uobičajeni prikaz. Naučne teorije o ljudskoj percepciji prave razliku između objektivnosti onoga što registruje mrežnjača i subjektivnosti iskustva vida. Oko raščlanjuje percepciju uvek na takav način da se jedan deo („figura“) izdvaja od ostatka polja („pozadine“). Ovaj načelni princip, koji omogućuje racionalnu prostornu organizaciju okruženja, kao da se razgrađuje u delima koje na ovoj izložbi prikazuje Zilke Majer-Gamauf. U formatu razglednice i sa aluzijom na najpoznatiju arhitekturu – u vidu njenog izostavljanja – njen prikaz Beča se precizno sastoji od „pozadina“: srebrnastih oblaka – kumulusa, večernjih zalazaka sunca sa maglom ili različitih intenziteta plavetnila neba iznad ovog grada.

I na kraju, reč je o slici grada „Imago Urbis“ kao primeru aktuelnosti: sa trasom linija svoje podzemne železnice i svim mogućnostima presedanja na najsimboličniji i najapstraktniji način prikazuje se Beč. Konceputalno delo „ponovo osmislići Beč“ **Kristofa Švarca** (Christoph Schwarz – Beč 1981) pods蒂će na razmišljanje o uticaju urbane politike na konstrukciju slike grada i o načinu na koji ona uređuje ono što činimo u njemu. Projekat Kristofa Švarca otpočet je u Beču 2008. godine sa akcijom *Hajpl/Šiker/Štajnbauer*. Na sadašnjoj izložbi ovaj umetnik prikazuje različite planove bečke mreže podzemne železnice, koji su izrađeni prema „željama“ raznih anketiranih građana, kao i mogućnosti buduće/fiktivne promene njenog sadašnjeg oblika. Reč je o kritičkom delu koje uzima Beč kao primer da bi se preispitala efikasnost nekih političkih kampanja u demokratskim zemljama koje nas navode na pomicao da se približavaju stvarnim interesima građana.

Silke Maier-Gamauf (Nenzing, 1969) proposes a unique sighting of Vienna in which the elements which go to make up its usual appearance undergo change. Theories of human perception differentiate between the objectivity of what is registered by the retina and the subjectivity of the experience of seeing. The eye always breaks down perception in such a way that one part (the figure) is separated from the rest of the field (the background). This guiding principle, which enables a rational spatial organisation of the surroundings, seems to come apart in the works exhibited here by Maier-Gemauf. Alluding to the city's best-known architecture by omitting it, her image in postcard form of Vienna consists only of background: silvery cumulus clouds, the evening sunset with mist, or various intensities of blue in the skies over the city.

Finally, we turn to a representation of the city exemplifying the present, “Imago Urbis” - a map of its underground railway with all the possibilities of passenger interchange, which portrays Vienna in a way which is at once highly symbolic and highly abstract. **Christoph Schwarz** (Vienna 1981) prompts us to reflect on the influence of urban policy on the composition of a picture of the city and how it affects what we do in it. Schwarz's project began in Vienna in 2008 with the “Heupel/Schicker/Steinbauer” action. Here at this exhibition, the artist shows various plans for the Viennese metro, drawn up in accordance with the wishes of its citizens expressed in an opinion poll, together with the possibility of future/fictitious changes to its present appearance. This is a work of critique that takes Vienna as an example, the better to examine the efficacy of certain political campaigns in democratic countries which would like to lead us to think that they are in the real interest of their citizens.

DŽORDŽIJA KRAJMER (1964, São Paolo, Brazil) Studirala na FAAP akademiji u Sao Paulu. Prvu samostalnu izložbu priredila u galeriji Monica Filgueiras. Preselila se u Beč 1985. Učestvuje na izložbama u Austriji i inostranstvu. Dobitnik više nagrada na različitim umetničkim konkursima. Živi i radi u Beču.

LEOPOLD KESLER (1976, Minhen, Nemačka) Studirao na minhenskoj Akademiji lepih umetnosti - departman za skulpturu (1996–98), a potom nastavio studije na bečkoj Akademiji lepih umetnosti (1998–2004). Od 2000. izvodi svoje radove na javnim mestima. Njegovi video radovi i skulpture posvećeni su tematici socijalnog ponašanja. Živi i radi u Beču.

ZILKE MAJER-GAMAUF (1969, Nencing, Austrija) Studirala slikarstvo i fotografiju na Akademiji lepih umetnosti u Beču. Studirala na Sent Martin koledžu za umetnost i dizajn u Londonu (1997). Dobitnica dve važne stipendije 2003 i 2004. Živila u Indiji i SAD (Čikago i Njujork). Dobila stipendiju u Palianu, u Italiji (2013). Živi i radi u Beču.

KRISTOF ŠVARC (1981, Beč, Austrija) Diplomirao na Univerzitetu primenjenih umetnosti u Beču (2006). Dodatno obrazovanje stekao na Akademiji umetnosti, arhitekture i dizajna u Pragu, te u konceptualnom umetničkom studiju Jirži Davida. Multimedijalni umetnik. Bavi se performansom, instalacijama, kratkometražnim filmom. Učestvovao na Sarajevskom filmskom festivalu, ORF III Artist-in-Residence program, i u rezidencijalnom program Black Sea Calling. Živi i radi u Beču.

GEORGIA CREIMER (1964, São Paulo, Brazil) Lives and works in Vienna. She studied art at the FAAP Academy in São Paulo, giving her first solo-show at the Galeria Monica Filgueiras. In 1985 she moved to Vienna. Since then, she has taken part in numerous art-shows in Austria and abroad. She has also won several art competitions.

LEOPOLD KESSLER (1976, Munich, Germany) Lives and works in Vienna. Having studied sculpture at the Academy of Fine Arts in Munich (1996–1998), he continued his studies at the Vienna Academy (1998–2004). Since 2000 he works mainly in public spaces. His interventions, videos and sculptures deal with the conditions of social behaviour.

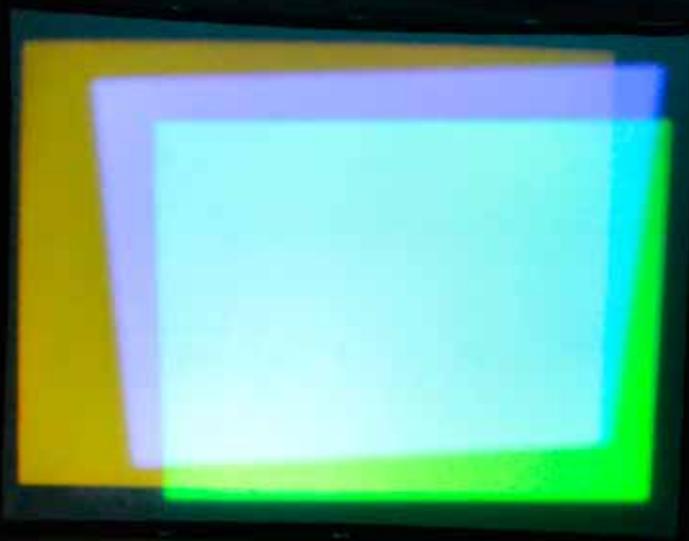
SILKE MAIER-GAMAUF (1969, Nenzing, Austria), Lives and works in Vienna. She studied painting and photography at the Academy of Fine Art in Vienna and also attended the Central Saint Martin's College of Art and Design in London (1997). Won two important scholarships in 2003 and 2004 and has resided in India and the USA (Chicago and New York). In 2013 she received a scholarship to work in the town of Paliano, Italy.

CHRISTOPH SCHWARZ (1981, Vienna, Austria) Lives and works in Vienna. Graduating from the University of Applied Arts in Vienna (2006), he continued his education at the Academy of Arts, Architecture and Design in Prague and at the Jiří David conceptual art studio. A multimedia artist, he works in performance, installations and short film. Participated in the Sarajevo Film festival, ORF III Artist-in-Residence programme and the residency programme Black Sea Calling.



HRVATSKA / CROATIA: VLADIMIR FRELIH

Galerija Podrum, Novi Sad



Dragan Prole //

Jedna od društvenih funkcija savremene umetnosti odavno je prepoznata u uvođenju novih opažajnih kodova. Umetnik je time postao svojevrsni trener novih opažajnih mogućnosti. Poput svih trenera i umetnici su postali obavezni da u svojim ličnim vežbama odu dalje od onih koje treniraju. Njihovi radovi su utoliko programski integrисали zadatku prekoračivanja do- stignutih opažajnih praksi i šematisovanih asociranja izvesnih formi i sadržaja. Umetničko delo nam je na tom tragu posre- dovalo doživljaj sažimanja pluralnog. Budući da organizovati nove opažajne kodove najpre podrazumeva nesvakidašnju kompoziciju elemenata, koju obična svest posmatra kao heterogene i međusobno nepovezane, presudan umetnički posao poprimio je strukturu svojevrsne škole približavanja. Ono što na umetnički način biva organizovano postalo je pristupačnije, blisko i odomaćeno. Za razliku od pluralnih i međusobno tu- đih sadržaja koji se tek moraju sakupiti, umetnička refleksija dovodi nas pred naličje našeg sveta u kojem se umetnička praksa preplela s medijski posredovanim formama.

Radovi Vladimira Freliha se ne zaustavljaju na opažajnim mo- gućnostima kompjuterskih tehnologija. Premda nas glomazni monitori, nastlagani jedni na druge, rečito podsećaju koliko smo prostora u svojim intimnim odajama morali da ustupimo mašinama, njihova poruka nema egzistencijalan nabolj. Ma- sivnost uređaja koji su do juče zauzimali značajnu zapreminu na našim radnim stolovima postaje vidljiva tek kada se oni grupišu na jednu gomilu, formirajući tako skulpturu, čiji sa- stavni delovi prikazuju različite boje. Frelihova nesvakidašnja skulptura nam sugerise i izvesne osobenosti uređaja, koje smo tradicionalno pripisivali isključivo čoveku. Svaka od njih sija svojom bojom, ukazujući tako na individualne crte pojedinih aparata. Iako smo ove robusne monitore zamenili za ravne, tanane i elegantne ekrane, Frelihov rad nam isporučuje

Dragan Prole //

It has long been recognized that one of the social functions of contemporary art is to introduce new codes of perception. This has made of the artist a kind of trainer in perceptual skills. Like all trainers, it has become the artists' duty to take their personal exercises a step further than those of the trainees. Their works are thus programmed to integrate the task of going beyond existing perceptual practices - the formulaic association of certain forms and subjects. In pursuit of this, the artwork has mediated the experience of compressing plurality for us. As novel codes of observation necessarily imply an out-of-the-ordinary composition of elements which to most minds would seem heterogeneous and disassociated, the vital job of the artist has come to resemble a kind of school of rapprochement. Things that would normally be organised in an artistic way have become more approachable, closer to hand, more at home. In contrast to plural, mutually alien subjects which have yet to be brought together, an artistic reflex shows us the obverse of our world, in which the practice of art has become bound up with media-moderated forms.

The work of Vladimir Frelih does not stop at the perceptual abilities of computer technology. Although cumbersome monitors piled one on top of the other are eloquent reminders of how much of our intimate space we are obliged to hand over to machines, their message is not an existential one. The sheer size of the equipment which until yesterday used to take up a sizeable portion of our desks becomes visible only when they are heaped up to form a sculpture, with all the colours of its various parts. Frelih's uncommon figure suggests that devices have certain peculiarities of their own, traditionally ascribed exclusively to man. Each piece glows in its own colour, pointing out the individual facets of the various appliances. Although we have since exchanged these massive monitors for slimmer,

pogled unatrag, osvrt na prećutanu bliskost sa uređajima koje smo navodno s lakoćom odbacili i zauvek ostavili iza sebe, a čija individualna klica počiva na našem ophođenju s njima. Za razliku od Bruna Latura, koji je insistirao da se društvena rezonancija tehnike pre svega sastoji u kreiranju distance, Frelihovi radovi nas upućuju u sasvim drugaćijem pravcu. Zbog toga nam se čini da u svom podtekstu oni sadrže tezu o savremenoj bliskosti ljudskog, tehnološkog i medijski posredovanog.

Takav utisak naročito potkrepljuju radovi koji ispituju kompjutersku genezu boja. Svojevrsni *overlapping*, u kojem se komplementarne boje slažu jedna preko druge, u pozadini su praćene iskršavanjem beline, čija pojava najavljuje amortizovanje i gušenje dinamičnog kolorita. Iza ove, na prvi pogled neobavezne igre, krije se svojevrsna ontologija slike. Frelihova pikturalna logika polazi od teze da svaka boja duguje svoju određenost svojevrsnom ništavilu beline. Pošto tamo gde ima previše svetla ništa nije moguće videti, prekomerna doza svetla nas stavlja u poziciju koja je identična mraku. Samosvest o granicama naše kompjuterske kulture diskretno je nagovušena upravo ovim uzajamnim delovanjem određenog i neodređenog, likovnog bića i nebića. Ukoliko je umetnik čovek koji zna šta podrazumevaju njegovi postupci i kakav je medijalni karakter znanja u njegovo doba, Frelihov neobični spektar nas upozorava da je opasnost iščezavanja na pragu upravo onda kada mislimo da smo ovladali svim finesama i zagospodarili izražajnim mogućnostima medijskog i tehničkog sveta u kojem živimo. Upravo onda na scenu stupa poništavajuća belina koja celokupnu određenost sveta usisava u sebe, ostavljajući utisak da osim nje zapravo nema i ne može ni biti ničega drugog. Time dolazimo i do neprijatne saputnice savremenosti, koja je oličena u svesti o iščezavanju. A za njeno instaliranje u režimu vidljivog i te kako su pozvana iskustva koja nude radovi Vladimira Freliha.

flatter, more elegant screens, Frelih urges us to look back, to cast a glance on this tacit proximity to equipment we appear to have rejected with ease, forever to remain behind, but whose individual embryo rests on our interactions with it. In contrast to Bruno Latour, who insisted that the social resonance of technology consisted above all in creating distances, Frelih's works set us off in quite another direction. This is why it seems to us that they in his subtext they posit the contemporary closeness of mediation by humans, technology and the media.

This impression is borne out in particular by works which explore the computer-generated colours. Complementary shades *overlap* as white pops up in the background, muting and softening the vibrancies of the colours. What seems to be a light-hearted game actually conceals the ontology of a painting. Frelih's pictorial logic takes as its starting point that each colour draws its definition from the blankness of white. Too much light prevents us from seeing anything and an overdose of it leaves us in a position no different from darkness. Awareness of the limits of our computer culture is discreetly hinted at by the interaction of defined and undefined, artistic being and non-being. If the artist is someone who knows what his or her actions imply and what the medial character of knowledge means in his or her time, Frelih's unusual spectrum warns us that the danger of vanishing is at hand precisely when we think that we have mastered all the finesse and expressive capabilities of the media and technical world in which we live. At this point the annihilating whiteness makes its appearance, sucking into itself all worldly certainties and leaving the impression that there is and can be nothing else apart from it. So we find ourselves in the company of that unpleasing fellow-traveller of contemporaneity personified in the awareness of our own disappearance. And here to install it in the realm of the visible are the experiences offered by the works of Vladimir Frelih.

VLADIMIR FRELIH (Osijek, Hrvatska). Završio Akademiju umetnosti u Düsseldorf (2000). Dobitnik više nagrada. Zastupljen je u brojnim javnim i privatnim zbirkama i muzejima savremene umetnosti (Kunstmuseum Bonn, Stadt Düsseldorf, MSU Zagreb). Docent Umjetničke akademije u Osijeku - Odsek za likovnu umjetnost, predaje Video i film i Fotografiju. Od 2010 predaje Metode umjetničkog istraživanja i Vizuelnu kulturu na Akademiji umetnosti u Novom Sadu. Živi u Osijeku.

VLADIMIR FRELIH (Osijek, Croatia) Lives in Osijek. Graduating from the Kunstakademie in Düsseldorf (2000), he has since won many awards. His works are on display in several private and public contemporary art collections and museums (Kunstmuseum Bonn, Stadt Düsseldorf, Museum of Contemporary Art in Zagreb). He is a senior lecturer at the Fine Arts Department of the Art Academy in Osijek where he teaches video, film and photography. Since 2010 he has been teaching methods of artistic exploration and visual culture at the Academy of Arts, Novi Sad.



MAĐARSKA / HUNGARY:

EROS APOLKA, BABOS BERTALAN,
OROSZ ISTVÁN, STEINER VILLŐ, JUHÁSZ JÓZSEF

Galerija ogranka SANU, Novi Sad



Tibor Vener // APOLKA

Apolkini radovi iznedreni tokom prvih deset godina njegovog umetničkog stvaralaštva kontinuirano nadograđuju trend omeđen stvaralačkim naporima vajara koji su radili u izolaciji ili nezavisno jedan od drugog, trend koji predstavlja fragmentiranu tradiciju mađarske umetnosti objekata koja nije imala dug istorijat, a može se prvenstveno povezati sa tokom nefigurativne umetnosti. Kontejnerske skulpture, kompozicije koje balansiraju na granici između neobičnih objekata i stvorenja, tela i maske, vezuju se za već zaokružene životne opuse Lajosa Barte, Jožefa Jakoviča, Feranca Martina, Barne Mederija, Šandora Čutoroša, Šandora Sandaja i Tibora Čikija (Lajos Barta, József Jakovits, Ferenc Martyn, Barna Megery, Sándor Csutoros, Sándor Szandai and Tibor Csiky), kao i opuse Đerda Jovanovića, Adama Farkaša i Marije Lugosi (György Jovanovics, Ádám Farkas and Mária Lugossy), koji se i dalje razvijaju. Njihov rad je međusobno jasno izdiferenciran i odražava divergentne pravce apstrakcije, s povremenim izletima u sfere ljudske figure i tela. Bez obzira na to da li se manifestuju kroz sferu naznaka, signala, sugestija ili pak podsećaju i upućuju na konkretno, te skulptre uvek prikazuju raspon značenja i delovanja potpuno uronjene u duh vremena, opšteliudska pitanja, sumnje i pokušaje da se daju odgovori indukovani sadašnjosti. U Apolkinim skulpturama, misterija i absurd postojanja manifestuje se kroz ljuštu ljudskog dostojanstva, osenčenog nesavršenošću, ali i nepobedivošću.

Roberta Lord // IŠTVAN OROSZ

Oros koristi arhitekturu kao metaforu mentalnog okvira. Zbunjenost u arhitekturi jednaka je zbunjenosti u percepciji i, otuda, i u razumevanju. Klasične forme predstavljaju neku vrstu azbuke, ali se reči i rečenice sastavljene od te azbuke izvito-peruju i negiraju same sebe na način od kojeg se vrti u glavi, poput Mebijusove trake. One simbolično predstavljaju savremene epizode izmeštenosti, poput onih u komadima Semju-

Tibor Wehner // APOLKA

Apolka's works created in the first ten years of his sculptural endeavours continue to build the movement determined by the efforts of sculptors working in isolation or independently from one another and representing the fragmented tradition of Hungarian object-forming art with little history, which may primarily be linked to the branch of non-figurative object-formation. Container sculptures, compositions balancing on the border of peculiar objects and beings, body crusts and masks relate to the life-work of Lajos Barta, József Jakovits, Ferenc Martyn, Barna Megyeri, Sándor Csutoros, Sándor Szandai and Tibor Csiky, which are already closed, and those of György Jovánovics, Ádám Farkas and Mária Lugossy, still expanding today. In their works they are distinguished characteristically from one another and representi diverging paths of abstraction but occasionally refer to the human figure and the human body as well. Whether they manifest in the spheres of references, signals or suggestions or remind or refer specifically, they always render their scopes of meanings and worlds of impacts fully-fledged while immersed in the spirit of the age, the human questions, doubts and attempts to respond induced by the present. The mystery and absurdity of existence is manifest in the shell of human dignity shaded by peccability and deemed invincible through Apolka's sculptures."

Roberta Lord // OROSZ ISTVÁN

Orosz uses architecture as a metaphor for mental framework. Bafflement in architecture = bafflement in perception and thus in understanding. Classical forms stand in as a kind of alphabet but the words and sentences composed from this alphabet twist around and negate themselves in the vertigo-including manner of a Möbius strip. They are symbolic representations of contemporary episodes of displacement, like those in plays by Samuel Beckett. Orosz fragments the border between reality and hallucination, wakefulness and dreaming. Lovely icons of the Golden Age are depicted in ruins, their parts misaligned. It

ela Beketa. Oros lomi granice između stvarnosti i halucinacije, sna i jave. Divne ikone Zlatnog doba prikazane su kao urušene, razmeštenih delova. Kao da je umetnik, poput cveta, presovao fizički svet iz trodimenzionalnog u dvodimenzionalno stanje, pri čemu su se delovi odvojili i ponovo spojili na čudan način. Mogućnost „greške“ – u slici i percepцији posmatrača – uvek je prisutna. Pogledate ponovo i još je tu. Oko vidi, mozak registruje, nervi zatrepera. Svaki put.

Hemrik Laslo // BABOŠ BERTALAN ŽILI

Kada pričamo o odmerenosti, razmišljamo o uzdržanosti, konstantno imajući u vidu milje, strogo samopreispitivanje, možda dopunjeno dozom prefinjenosti, pažljivosti, obazrivosti, ali u svemu ovome mora ipak postojati tračak nesigurnosti. U svakom slučaju, moramo biti oprezni, ove ideje ne govore o predaji ili odustajanju, jer čak i uzdržana osoba služi volji izraženoj u vlastitom radu. Kao Žili. On konstantno osluškuje svoje okruženje i očigledno je u doslihu sa svojim refleksima. Dodatno, prepovstavljam da dašak nesigurnosti obuzima i njega s vremena na vreme, iako je njegov rad, generalno govoreći, nalik ratu i rukovodi se svojim pravilima, sa manje poštovanja za kulturnu prefinjenost umetničkih normi i veština. Njegova umetnost, stoga, postaje moćna, plahovita i drska ili manje uzdržana, sa namerom da izazove divljenje i edukuje posmatrača.

Faludi Judit // VILÓ ŠTAJNER

Serije zastava, kao i njeni predašnji radovi iz serije maski, ekspresivni ali minimalistički kostimi i scenografije, kreacije su umetnice nastale pod snažnim uticajem japanskog slikarstva. Važno je istaći da iako često radi sa jarkim, svetlim nijansama boja, njena vizuelna ekspresija nije polihromna nego podrazumeva vrlo čvrste, rasute mrlje oštih ivica. U ovim slučajevima umetnica takođe predstavlja slike iz prirode. Istovremeno, korišteći mogućnost ponuđenu scenografijom slike, stvara osećaj da nas neko konstantno posmatra iz njenih radova.

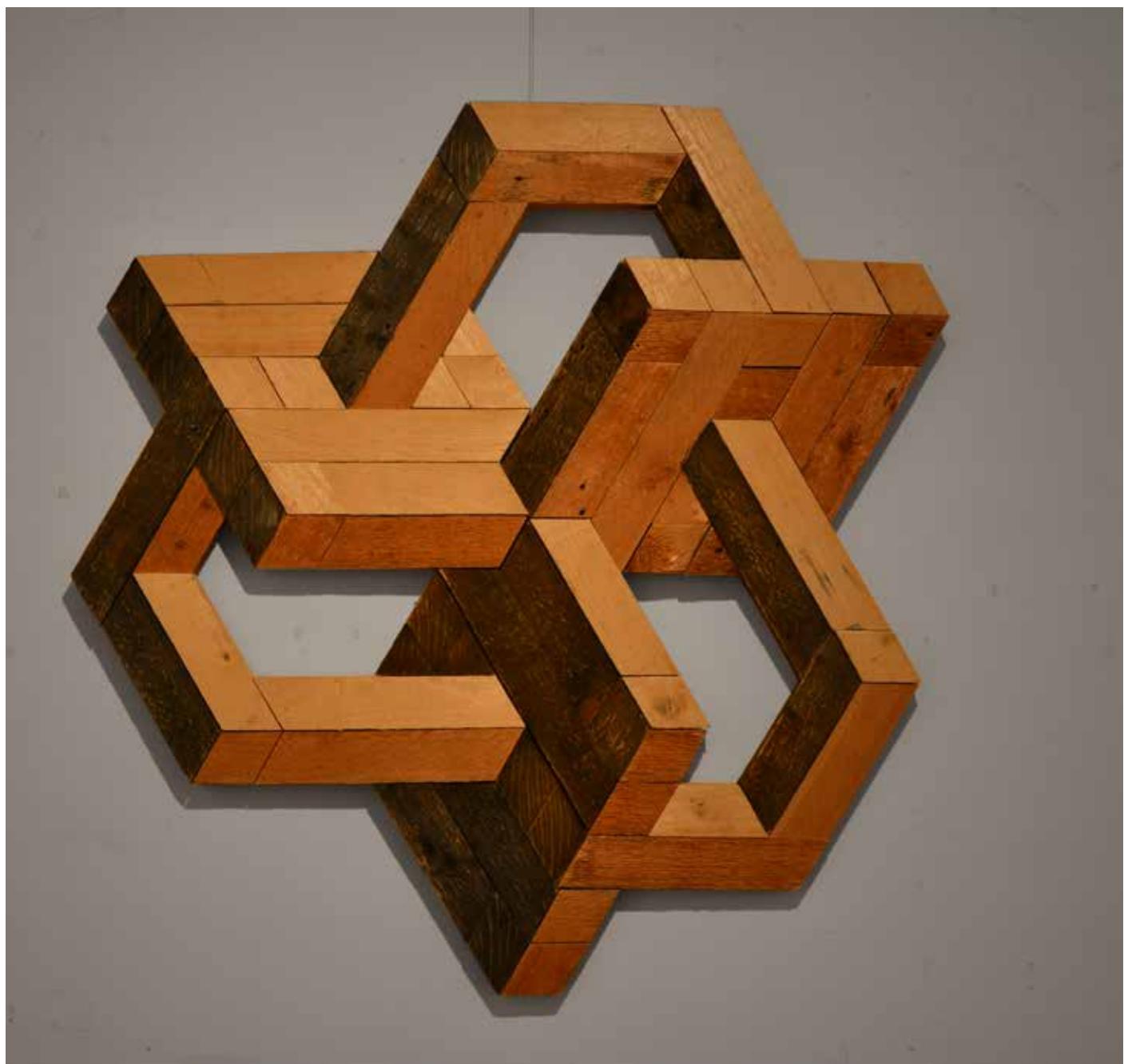
is as if the artist has pressed, like a flower, the physical world from three to two dimensions, and in the process parts have unattached and then reattached strangely. The jolt of the „mistake“ – in the image and in the viewer's perception – is always there. Look again and there is again. The eye perceives, the brain registers, the nerves lurch. Every time.

Hemrik László // BABOS BERTALAN ZSILI

When we speak of restraint, we tend to think of reserve, keeping a constant check on the milieu, rigorous self-examination, perhaps complemented by a little refinement, cautiousness, prudence, but in all this there must be a touch of uncertainty. In any case, we must be wary, these ideas do not speak of surrender or giving up, since even a restrained person serves the will which is expressed in action. Like Zsili. He is constantly checking out his surroundings and is obviously on good terms with his own self-examination. What's more, I suppose that a breeze of insecurity touches even him from time to time, although his work is more warlike and marches to his own rules, with less respect for the polite restraint of artistic norms and practice in the broad sense. His art, therefore, becomes powerful, irascible and cheeky or less restrained, to the general admiration and education of the public.

Faludy Judit // STEINER VILÓ

To the expressive but minimalist costumes and scenery that are the stage creations of the artist, this series of flags may be added, obviously heavily influenced by Japanese art like her earlier works on a series of masks. I find it important that although she often works with strong, vivid colours, her visual expression is not polychromy but something very concrete, scattered blobs with sharp edges. Here too, the artist endeavours to present paintings from nature. At the same time, making use of the opportunity offered by the scene in the picture, she makes us feel as if someone were constantly watching us from her works.



Orosz István, *Box I*, instalacija, drvo / instalation, wood, 2012.



Babos Bertalan, No title, ulje na platnu / oil on canvas



Steiner Villő, *Medalion II*, komb. tehnika / mixed media, 2010.



Erős Apolka, *Melancolie*, bronza / bronze, 2012.

BABOŠ ZILI BERTALAN (1980, Budimpešta, Mađarska). Studirao na Mađarskom Univerzitetu likovnih umetnosti, departman za slikarstvo (2001–2006). Imao je više samostalnih izložbi u Mađarskoj, a izlagao je i u Španiji. Živi i radi u Budimpešti.

VILO ŠTAJNER (1970, Budimpešta, Mađarska). Studirala na Mađarskom univerzitetu primenjenih umetnosti, departman za tekstil, printove i dizajn (1997–2004). Dobitnica je mnogobrojnih priznanja i stipendija: Athens Fine Arts (2003) i Erasmus (2004). Izlagala na velikom broju izložbi u Mađarskoj. Živi i radi u Budimpešti.

IŠTVAN OROS (1951, Kečkemet, Mađarska). Diplomirao na Mađarskom univerzitetu umetnosti i dizajna u Budimpešti (1975). Grafičar. Bavi se i režiranjem crtanih filmova. Redovan učesnik internacionalnih izložbi umetnosti, simpozijuma i filmskih festivala. Režiser je Kecskemétfilm Studia i profesor na Zapadno-mađarskom univerzitetu u Šopronu. Izlagao u Mađarskoj, Americi, Turskoj, Češkoj, Holandiji, Grčkoj, Srbiji. Dobitnik je brojnih nagrada i priznanja. Živi u Budimpešti.

EROS APOLKA (1978, Budimpešta, Mađarska). Diplomirala na Mađarskoj akademiji likovnih umetnosti, na odseku za istoriju umetnosti i vizuelnu pedagogiju. Paralelno studirala i na katedri za skulpturu na istom univerzitetu (1997–2002). Radi kao vodeći nastavnik i menadžer na Apolka školi za umetnost. Izlagala na mnogim izložbama u Mađarskoj, Holandiji, Tajlandu i drugim zemljama. Živi i radi u Budimpešti.

BABOS ZSILI BERTALAN (1980, Budapest, Hungary) lives and works in Budapest. He studied at the Hungarian University of Fine Arts, Department of Painting (2001–2006). Appeared in many exhibitions in Hungary and also in Spain.

VILLÖ STEINER (1970, Budapest, Hungary) lives and works in Budapest. She studied at the Hungarian University of Applied Arts, Department for Textile, Print and Design (1999–2004) and subsequently won several awards and scholarships: Athens Fine Arts (2003); Erasmus Scholarship (2004). She has participated in many exhibitions in Hungary.

ISTVÁN OROSZ (1951, Kecskemét, Hungary) lives and works in Budapest after graduating from the Hungarian University of Arts and Design in 1975. A graphic artist and animated film maker, Orosz is a regular participant in international art exhibitions, symposiums and film festivals. Film director at the Kecskemétfilm Studio and a professor at the West Hungarian University in Sopron. He has held numerous solo exhibitions in Hungary, the USA, Turkey, the Czech Republic, Netherlands, Greece, Serbia. He is a holder of many prizes and awards.

EROS APOLKA (1978, Budapest, Hungary) lives and works in Budapest, where she graduated from the Hungarian Academy of Fine Arts, Department for Art History and Visual Pedagogy, while at the same time studying at the Department of Sculptural Arts (1999–2002). Today she is manager and leading teacher of the Apolka Art School. She has had numerous solo and group exhibitions in Hungary, the Netherlands, Thailand and other countries.

NEMAČKA / GERMANY: GEORG GARTZ

Galerija Most, Novi Sad



Dr. Martin Turck //

„To što vidite je ono što vidite“ (“What you see is what you see”), glasi sažeta analiza apstraktne umetnosti američkog slikara Franka Stele. Ako dela kelnskog umetnika Georga Garca posmatramo na osnovu ovog asocijativnog pristupa, njegove apstraktne slike doživljavamo kao čulno spoznatljive analogije onome što načelno prevazilazi naše razumevanje. Mi možemo da opišemo ono što vidimo, ali viđeno ne možemo pojmovno da obuhvatimo.

Proces nastanka slika, postupak kojim se onom imaginarnom daje materijalni oblik, teče intuitivno. Georg Garc stvara serije slika na kojima radi simultano. On na belo grundirano platno nanosi osnovne jednostavne relacije boja i oblika i tako formuliše svoju prvu sliku. Paralelne površine boja čine niz varijacija na jednu temu. Intuitivno shvaćena osnovna ideja određuje kompoziciju prostih i kompleksnih relacija između ritma i proporcije. Nakon formalizovanog postavljanja kompozicije u narednom sledi sintetizovani proces traganja za ekspresijom. Brzo sušeća akrilna boja omogućava vehementni pristup platnima. Nastajanje slike teče snažno i intenzivno kroz dugi proces traganja koji je oslobođen svake intencije. Garc se, štaviše, svesno odupire svakom planskom razmišljanju koje je usmereno ka konkretnoj predstavi slike. Momenti slučajnosti i iznenadenja čine pokretačku snagu stvaralačkog procesa stvarajući sopstvenu logiku koju slikar prepoznaće i prati. Ovakav stav prema sopstvenom stvaralaštву proistiće iz duboke sumnje u sopstvenu moć rasuđivanja u pogledu motiva koji se prikazuje. Permanentna smena materijalnog obogaćivanja i fizičkog komprimovanja struktura i boja postepeno dovodi do nивelacije kolorita, pri čemu različite i suptilne mešavine boja stvaraju atmosferu slike koju čine analogije i harmonije, suprotnosti i kontrasti. Pomeranje, dodavanje i preslikavanje variraju naslikane strukture i strukturiraju varijacije konstantnog.

Dr. Martin Turck //

“What you see is what you see” is American painter Frank Stella’s snappy analysis of abstract art. If we consider the works of the Cologne artist Georg Gartz from this associative point of view, we experience his abstract paintings as sensorily perceptible analogies of something which in principle surpasses our understanding. We can describe what we see, but we cannot conceptually take it in.

The emergence of a picture, the process by which the imaginary takes on material form, flows intuitively. To the background of a white canvas, he brings basic, simple relations of colour and shape and so formulates his first picture. Parallel surfaces of colours are made up of a series of variations on a single theme. The intuitively grasped basic idea determines the composition of simple and complex relations between rhythm and proportion. After the formalised setting of the composition comes the synthesised process of searching for expression. Fast-drying acrylic paint enables a vehement approach to the canvases. The pictures emerge strongly and intensively through the long searching process, free of any intent. Furthermore, Gartz consciously resists any planned thinking aimed at concrete representation. Elements of accident and surprise are the moving force of the creative process, bringing their own logic to bear, which the painter recognises and follows. This attitude towards his own creativity comes from a deep doubt of his own judgment with regard to the motif depicted. Constant alternation of material enrichment and physical compression, structures and colours gradually leads to a levelling out of colour with diverse and subtle mixing of paint, creating an atmosphere composed of analogy and harmony, opposites and contrasts. Shifting, adding and repainting vary the painted structure and construct variations of the constant. Breaking

Razlaganje, komprimovanje, koncentracija – deluju kao sled konstruktivnih i destruktivnih razvoja.

Polazište naslikanih kompozicija činile su strukture i oblici savremenih arhitektura: geometrijski građevinski elementi, kaskadne kocke, višespratnice i namenske građevine (npr. silosi za kukuruz u Barandi). Uz određeni broj slika Georg Gartz kao centralni objekat izložbe prikazuje i jedno plastično delo. Instalacija „Entertainment Center“ dominira prostorom galerije Most u Novom Sadu i istovremeno uređuje relacije prostora obeleženog simetrijom njegovih zidnih i podnih dekoracija i prikazanih slika. Delo predstavlja jednostavnu konstrukciju koja redukovana na malobrojne strukture određuje suštinske determinante materijalnog i njegovog volumena. Njegovo postojanje ostaje zagonetno: uprkos jednostavnosti i krhkosti ne čini se ni purističkim ni neemocijalnim, već deluje jakim utiskom estetske izvesnosti.

Tako saznajemo da plastična dela Georga Garca nastaju analogno sa slikama. Možda su izrasla sa površine platna i razvila se u treću dimenziju. Iz ove konsekventnosti, potvrđene u mnogobrojnim eksperimentima proteklih godina, nastali su kolaži i plastične slike intenzivnih boja i materijala, monumentalne i pejzažne skulpture (land-art) kao i prostorne instalacije.

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down, compressing, and concentration have the effect of a sequence of constructive and destructive development.

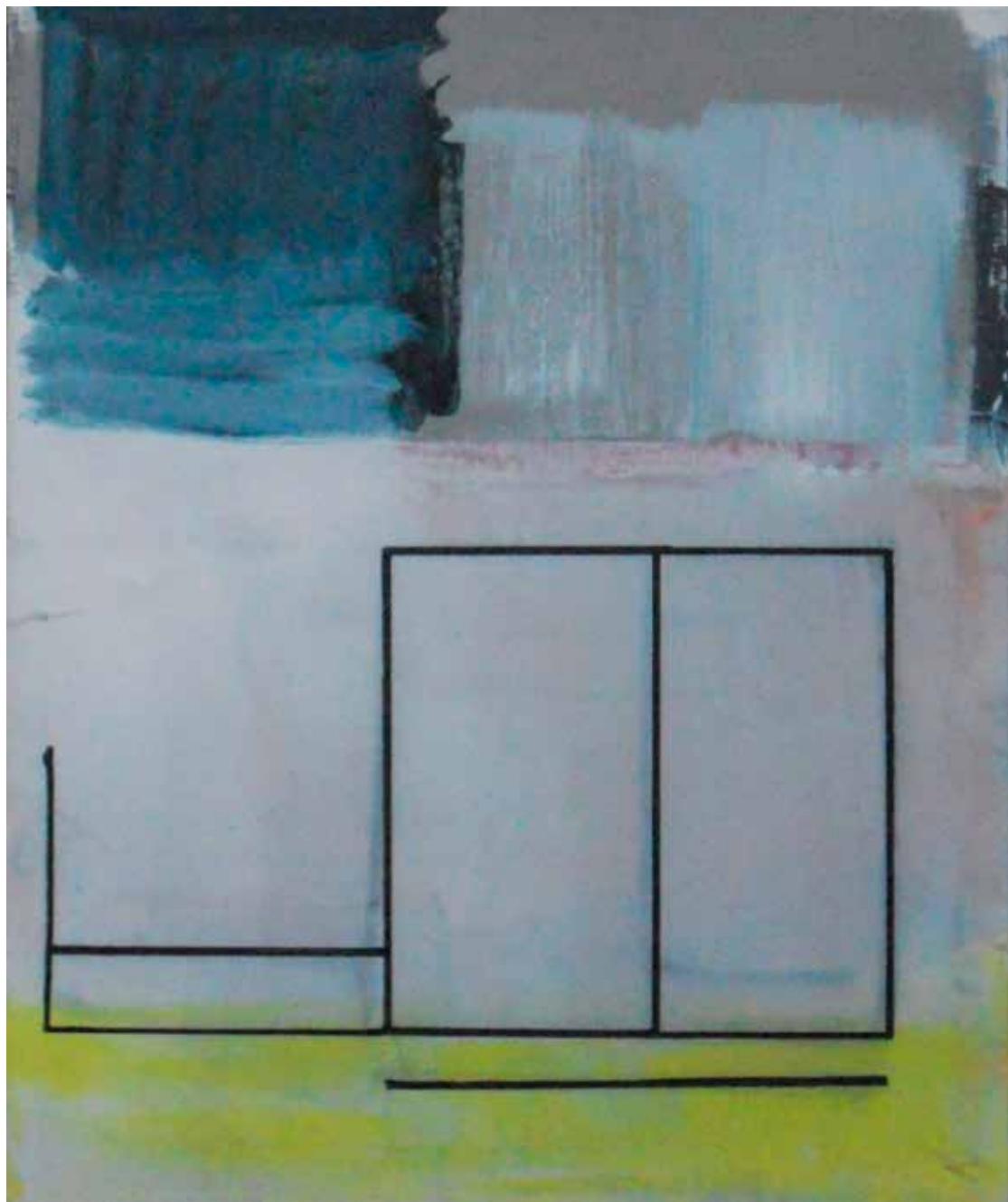
The starting point of the compositions was made up of structure and forms of contemporary architecture: geometric building elements, cascading cubes, multi-storey buildings and special constructions, as for instance the corn silos in Baranda. Along with a certain number of paintings, Gartz presents a plastic work as the central object of the exhibition. The installation "Entertainment Center" dominates the Most Gallery in Novi Sad, while setting the spatial relations marked by the symmetry of its wall and floor decorations and the showcased pictures. The work is a simple construction, which when reduced to a small number of structures sets the essential determinants of the material and its volume. Its existence remains enigmatic: despite the simplicity and fragility, it seems neither purist nor unemotional, but makes a strong effect of aesthetic certainty.

So we discover that the plastic works of Georg Gartz emerge analogously to the paintings. Perhaps they grew out of the surface of the canvas and developed into a third dimension. From this consistency, confirmed in the numerous experiments of recent years, came collages and paintings in intense colour and materials, monumental and landscape sculpture (land art) as well as installations.



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Georg Gartz, *Entertainment Center /Ausstellungsansicht*, installation / instalacija, 2013.



Georg Gartz, *Kanzlerbungallow*, acrylic on canvas / akril na platnu, 2010.

Milan Jakšić //

Georg Garc, predstavnik Nemačke na izložbi *Dunavski dijalozi*, umetnik srednje generacije koji dolazi iz Kelna, dakle, iz grada u kome se nalazi jedan od naboljih muzeja savremene umetnosti u svetu, muzej Ludvig. Već sama ova, naizgled nevažna činjenica nije zanemarljiva ako znamo da se u ovom muzeju nalazi, pored ostalih, i najveća zbarka savremene američke umetnosti u Evropi. Garc, pored dobrog poznavanja umetničke produkcije u Evropi, poznaje i radove najznačajnijih predstavnika savremene umetnosti Amerike.

Ova činjenica značajno objašnjava umetničku i stvaralačku ličnost autora. Njegov slikarski opus je većinom iskazan u apstraktnim prostornim instalacijama i slikama, najčešće velikog formata, koje su izvedene kroz dobro isplaniran i superiorno sproveden način stvaranja i građenja umetničkog dela. Garc kao umetnik je potpuno i beskompromisno posvećen svojoj ideji. Arhitektura i prostor su polazna ideja građenja njegovih slika, ali i instalacija. To se najbolje može videti u njegovim ranijim radovima koji su većinom imali fotografije (koje je sam snimao) predela ili arhitektonskih veduta kao polaznu osnovu za građenje slike, ili za stvaranje instalacije. Na fotografijama je prvo sam intervenisao, crtao i slikao po njima, da bi ih kasnije koristio kao predložak ili polaznu osnovu za izvođenje slika većih dimenzija. Tako su nastale njegove slike većeg formata, koje kroz velike bojene površine simplificiraju polaznu fotografiju do neprepoznatljivosti.

Istim postupkom umetnik prilazi i gradnji instalacija, to su najčešće građevine napravljene od recikliranog materijala, obojene ili obučene u tkaninu ili papir, polazeći od predloška koji je doveden do neprepoznatljivosti. Takva instalacija nekada predstavlja, kao što je to kod *Kuće vrtlara* (2003) ili *Kuće za cveće* (2003) naizgled praktičan predmet, ali zbog mesta na kome je postavljena (*Kuća vrtlara* je postavljena u hotelu u Lindlaru, napravljena od recikliranog materijala, šperploče,

Milan Jakšić //

Georg Gartz, Germany's entry for the Danube Dialogues exhibition, is an artist of the middle generation who comes from Cologne, the city which houses one of the world's best collections of contemporary art: the Museum Ludwig. This may seem to be of no great importance until we remember that among its treasures is the largest collection of contemporary American art in Europe. In addition to his knowledge of European artistic production, Gartz is also well acquainted with the works of the most distinguished representatives of American art.

This throws significant light on the artist's own creativity. The main body of his paintings comprises spatial installations and pictures, usually large-format, meticulously planned and superbly executed. Gartz the artist is totally and uncompromisingly committed to his own ideas. Architecture and space are the springboards for the construction both of his pictures and installations. This is best seen in his earlier works, where he relies heavily on (his own) photography of scenery or architectural vedute as the basis for pictures and installations. At first, he made his own interventions, drawing or painting on the photographs and later using them as a pattern or take-off point for the execution of works of larger dimensions. Thus he arrived at his large-format pictures, whose huge coloured surfaces simplify the underlying photograph to the point of unrecognisability.

His approach to his installations is the same. These are usually made of recycled material, painted in colour or clad in fabric or paper, starting with a model or pattern which is then altered so as to be unrecognisable. They sometimes embody seemingly practical objects, such as *The House of the Gardener* (2003) or *Greenhouse* (2003), but the choice of location (*The House of the Gardener* was erected in a hotel in Lindlar and constructed out of recycled material: plywood, old doors and chipboard)

starih vrata, iverica) pokazuje stav umetnika prema prostoru kroz njegovu dekonstrukciju. *Kuća za cveće* je postavljena na otvorenom prostoru. To je instalacija napravljena od plavih letvica 2,4 m x 1,2 m x 2,4 m, na kojoj su poredane saksije sa cvećem. Činjenica da se ova instalacija saksije sa cvećem nalazi u prirodi, okružena zelenilom, stvara neki novi vid estetike koju umetnik želi da istakne.

Drugu grupu njegovih instalacija čine građeni objekti u eksterijerima ili enterijerima. Takvi objekti, najčešće napravljeni kao kutije-stubovi građeni od letvica, visoki i obučeni u bojene tkanine ili bojeni papir, istovremeno su i prostorne slike sa multiplikovanim značenjima. Takva jedna instalacija je postavljena i u crkvu, pa je već samim svojim mestom predstavljala poruku umetnika.

Na izložbi u galeriji Most, Garc nam nudi dijalog između apstraktog objekta i apstraktne slike. Oba vida postavke se nalaze u neprekidnom prožimanju. Ovde je reč o želji umetnika da definiše i pojasni prostor galerije na njegov subjektivni način. Istovremeno, on prostoru galerije Most daje šansu za drugačiji život, opisan kroz boju koja je dominantna kako na slikama tako i na instalaciji postavljenoj u središnji deo galerije. Georg Garc je umetnik duboko zaronjen u stvarnost slike i ideje slike.

Pored slikanja veoma je aktivan u saradnji i dijalogu sa drugim umetnicima. Pokrenuo je nekoliko veoma vrednih projekata u Evropi, kao što su: *Eight days a week*, grafički projekat *Deep black*, *Chatting with colours* i dr.

GEORG GARTZ (1955, Keln, Nemačka). Završio Univerzitet primenjenih nauka u Kelnu. Izlaže na samostalnim i grupnim izložbama u Nemačkoj i inostranstvu. Bavi se istraživanjem slike, skulpture i instalacije. Zastupljen u mnogim privatnim i javnim kolekcijama. Živi i radi u Kelnu.

shows the artist's attitude towards space through his deconstruction of it. *Greenhouse* is situated out-of-doors. The installation is made of blue planks measuring 2.4 x 1.2 x 2.4 metres on which pots of flowers have been laid out. The fact that this installation with its flowerpots is out in the open, surrounded by greenery, creates a new vision of the aesthetic which the artist wants to emphasize.

Another group of installations is located sometimes in an exterior setting, sometimes in an interior. Usually in the form of tall box-pillars built of planks clad in coloured cloth or paper, they are at the same time spatial paintings of multiple meaning. One such installation was sited in a church, the choice of location itself becoming a message from the artist.

At the Most Gallery exhibition, Gartz proposes a dialogue between an abstract object and an abstract painting, the one continuously permeating the other. The artist's wish to define and clarify in a subjective way the space provided by the gallery offers it the chance of living another, different life expressed through colour, dominant both in the pictures and in the installation at the gallery's centre.

Georg Gartz is an artist who delves deeply into both the reality and the idea of the picture. In addition to painting, he is engaged in active dialogue and work with other artists. He has launched some very valuable projects in Europe such as *Eight Days a Week*, the graphic project *Deep Black* and *Chatting with Colours*.

GEORG GARTZ (1955, Cologne, Germany) lives and works in Cologne, where he studied fine art at the Fachhochschule. He has held many group and solo exhibitions both in Germany and abroad. Engaged in researching painting, sculpture and installations, his works from part of many private and public collections.



Georg Gartz, *untitled*, acrylic on canvas / akril na platnu, 2010.

RUMUNIJA / ROMANIA: LILIANA MERCIOIU POPA

Galerija Bel Art, Novi Sad



Ileana Pintilie //

Liliana Merćoju Popa (Liliana Mercioiu Popa) se na početku svoje stvaralačke avanture javnosti predstavila radovima konceptualne umetnosti, koristila skrivena značenja reči, istraživala vezu između tih značenja i izvesne vizuelne preciznosti koja ju je oduvek privlačila. Predmeti, slike ili fotografije iz ovog perioda međusobno su blisko povezane i odaju duh koji je spremjan da ispituje manje istražene umetničke oblasti.

Umetnički radovi iz serije pod nazivom *O fluidnosti* rezultat su različitih vizuelnih eksperimentisanja (fotografskog istraživanja, opservacije iz prirode) i preobražavaju se u sažetiju ili suptilniju materiju, čineći se ponekad stvarnim predmetima. U želji da razume i kapitalizuje vizuelni jezik slike umetnica nastavlja sa vizuelnim istraživanjem nudeći prefinjen diskurs podržan alternacijom gусте materije, neprozirnih površina, koje nežno lebde, i svetlih transparentnih površina, te stvara srećan spoj dva sveta koji proističe iz iskrenih osećanja i složenih procesa opservacije.

Nezavisno koju tematiku izabere slika ove autorke ostaje u oblasti čistog vizuelnog istraživanja, gde umetnica pravi izbor, otvara mogući put privremenog bega od divljine sveta, kao poziv za egzistencijalno i vizuelno istraživanje.

Dakle, više od decenije, njen vizuelno istraživanje se fokusira na oblast taktilnog slikarstva, oscilirajući između apstraktne čistoće – transformišući percepciju sveta koji je okružuje – i analize neposredne stvarnosti, podložne strukturalnoj dekompoziciji. Ova dva tipa vizije su komplementarna i nude prikaz u domenu čulnosti u kome traga za duhovnim vrednostima.

Ileana Pintilie //

Liliana Mercioiu Popa's debut made her familiar with the public as a practitioner of a conceptual art which used the hidden meanings of words, wondering about the relationship between those meanings and a certain visual acuity, which had always attracted her. The objects, paintings, or photographs of this period are inter-connected, revealing a spirit which was ready to explore artistic areas which had been less researched by others.

The artworks in the series entitled *On Fluidity*, resulting from various visual experiments (photographic research, observations from nature), turn into a more condensed or a more tenuous matter, being as substantial as objects sometimes. Keen to understand and capitalize on the visual language of painting, the artist continues the visual research, offering a refined discourse, supported by the alternation of densely material, opaque surfaces, floating gently, and of light, transparent surfaces, a fortunate encounter between two worlds, created in earnest, stemming from complex processes of observation.

No matter the subject matter chosen, Liliana Mercioiu Popa's painting remains an area of purely visual research, where the artist makes a selection, opening a possible way, a temporary escape from the „wilderness“ of the world, an invitation to make an existential as well as visual investigation.

Thus, for more than a decade, her visual research focuses on an area of tactile painting, significantly oscillating between abstract purity – transforming the perception of the surrounding world – and an analysis of immediate reality, subject to a structural de-composition. The two types of visions are complementary and offer an overview of the realm of the senses, where spiritual landmarks are also sought for.

Svetlana Mladenov //

Lilianu Popu, po vokaciji slikarku, zbog njenih istraživanja u proširenom polju umetnosti primerenije je nazvati savremenom umetnicom. Uvek otvorena za eksperiment i slobodu transponovanja svojih ideja kroz različite likovne discipline i tehnike, čak i slikarstvo kao klasičnu disciplinu ne percipira kao nešto ograničavajuće, već samu površinu slike takođe koristi za eksperiment i nova istraživanja.

Njeno slikarstvo vodi dijalog sa različitim trendovskim postupcima, te je postavljeno na granici figurativnog i nefigurativnog, ali uvek zasnovano na konceptu. Na veoma senzibilan i ličan način izgradila je svoj odnos sa prirodom i pojavnim svetom. Umetnica je u stalnom dijaligu sa mikro i makro univerzumom, tragajući za skrivenim strukturama stvari, te za nju ni nije presudna ili nužna isključivo apstraktna ili figurativna slika. To sve zavisi od toga koji diskurs bira i koristi kako bi najbolje izrazila svoju prvobitnu ideju.

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Liliana Popa traga za osetljivom granicom između stvarnog i vizuelne percepције stvarnosti tražeći ono vrlo diskretno i prikriveno što se ne može lako uočiti, već se može percipirati samo uz pomoć mašte i imaginacije. Slike su rađene u slojevima i to najčešće nižuci netransparentne površine jednu na drugu, u gustoj materiji, pokrivajući površinu boje slojem voska.

Njen plastični gestualni jezik je ujedinjući elemenat različitih stilskih naznaka koji je vodi u „čisto slikarstvo“. Organske i mineralne strukture koje se pojavljuju na njenim slikama ukrštaju se kroz jezgro, reflektujući posebnu energiju koja rezultira flekama boje nanetim snažnim potezom u prividnom, artikulisanim haosu.

Popa je okrenuta eksperimentu, ne ograničava se samo na zadati format slike, niti isključivo na tu disciplinu, već se kreće slobodno u polju umetnosti, svoja istraživanja usmerava i na traženje skrivenog značenja reči i neke njene izložbe su tome

Svetlana Mladenov //

Because of her explorations in the extended field of art, painter by vocation Liliana Popa would perhaps be more appropriately styled a contemporary artist. Always open to experiment and the freedom to transpose her ideas through diverse disciplines and techniques, she does not perceive even the classic discipline of painting as anything restrictive, but rather uses the surface of the picture for experiment and new investigations.

Her painting carries on a dialogue with various trends and is set on the border between figurative and non-figurative, but always founded on a concept. With great sensitivity and in a highly personal way, she has built up her own relationship with nature and the world of phenomena. The artist is in constant dialogue with the micro and macro universe, seeking out the hidden structure of things, so that to her, exclusively abstract or figurative painting is neither crucial nor necessary. It all depends on the discourse she chooses to use in order best to express her original idea.

Liliana Popa searches for the sensitive border between the real and the visual perception of reality, seeking out the very discreet and hidden that cannot easily be spotted, but only perceived with the help of imagination. Her pictures are made in layers, usually by placing non-transparent surfaces one on top of the other, in thick matter, covering the colour surface with a layer of wax.

Her plastic language of gesture is the unifying element of the diversely signalled styles, leading her to “pure painting”. The organic and mineral structures that appear in her paintings criss-cross through a core reflecting a special energy, resulting in stains of colour laid on with a strong movement in what at first sight seems to be articulated chaos.

Popa is geared towards experiment, not limiting herself to the given format of the picture, nor even exclusively to that discipline, but moving freely through the field of art, she also directs her exploration to seeking out the hidden meaning of words.



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Liliana Mercioiu Popa, *A World of Processes*, acrylic on canvas / akril na platnu, 2013.



posvećene, posebno glagolima i tumačenju njihovog značenja. Ona izlazi u prostor gde svojim slikama-objektima gradi specifičnu instalaciju ili ambijent.

Razvijajući se kao umetnik i radeći u zemlji burne nedavne istorije, koja još uvek prolazi kroz tranzicione procese, njen razmišljanja su često okrenuta pojmu slobode. Ona se pita da li je sloboda lični osećaj ili stvarnost i kako i koliko nedavna prošlost utiče na sadašnji osećaj individualne i kolektivne slobode. Zagledana je u materijalne tragove nedavne prošlosti društva, zaboravljene i zapuštene na periferijama gradova, kao što su ruševine arhitektonskih zdanja, kosturi nekadašnjih industrijskih i vodoprivrednih objekata koji u svojim zaostalim strukturama kriju deo istorije i zarobljenog sećanja. Beleži ih fotoaparatom čineći dokumente za nezaborav.

Jednu seriju svojih radova posvetila je podrumskim prozorima i otvorima pored kojih svakodnevno prolazimo ne primećujući ih. Tu ima podrumskih prozora različitih vrsta, onih sa periferije grada ili centra. Fotografišući ih i postavljajući ih u paralelne nizove gradi od njih novu sliku, tj. novu teritoriju sa koje oni zrače drugačijim dejstvom i imaju drugačiju moć.

Ovim kratkim osvrtu na Popin umetnički rad nastojalo se sagledati i ukazati koliko je njen umetnički jezik bogat, raznovrstan i sadržajan, a njena interesovanja istančana, profilisana i slojevita.

LILIANA MERCIOIU POPA (1957, Târgu-Jiu, Rumunija). Diplomirala na Fakultetu za umetnost i dizajn u Temišvaru (1998). Od 1999. bavi se pedagoškim radom - predaje na istom fakultetu, na Odseku za slikarstvo. Osnivač je *IN-FORMAT* grupe (2001). Izlagala je na brojnim izložbama u Rumuniji i inostranstvu. Živi i radi u Temišvaru.

Some of her exhibitions are given over to his, particularly to verbs and the interpretation of their meaning. She emerges in a space where she uses her picture-objects to build a specific installation or create an atmosphere.

Developing as an artist and working in a country with a stormy recent history, still in process of transition, her thinking frequently turns towards the idea of freedom, asking whether freedom is a personal feeling or reality, and how and to what extent the recent past affects present feelings of individual and collective freedom. Her attention is on the material traces of the recent past of society, traces forgotten and abandoned at the city's edge, such as the ruins of architectural edifices, the skeletons of former industrial and water-management structures whose remains conceal a part of history and captive memory. She records them with a still camera, documenting them against oblivion.

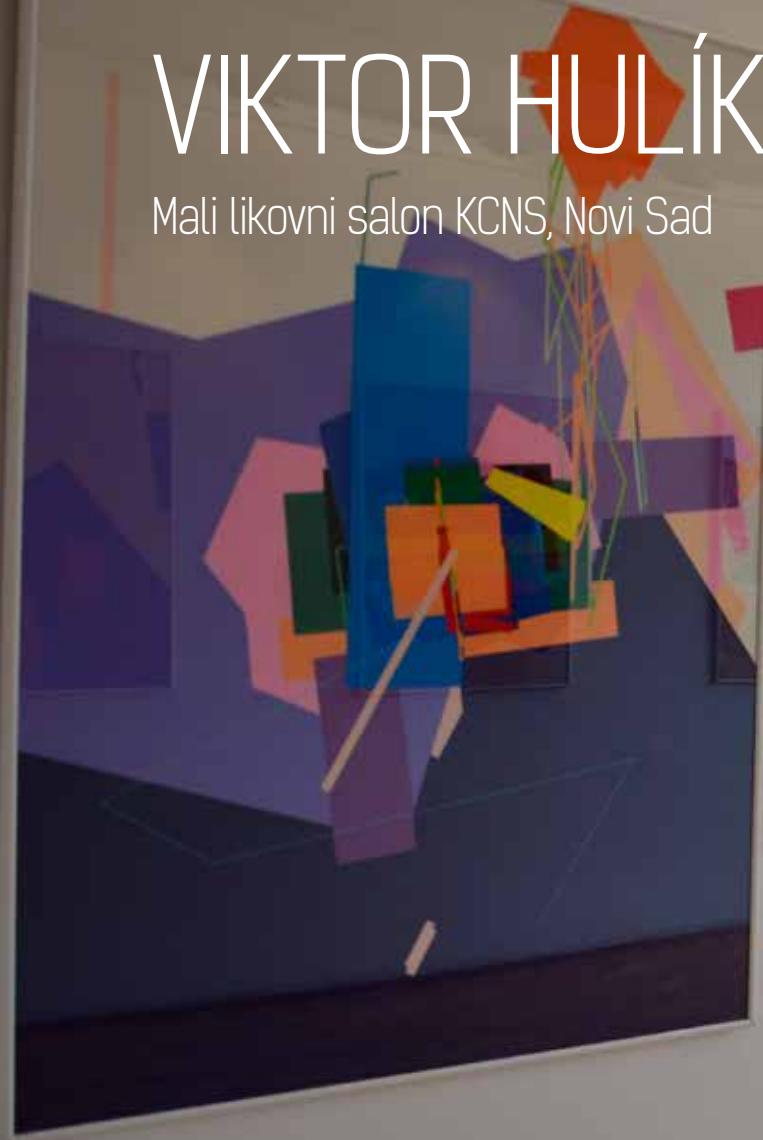
One series of her works deals with basement windows and openings such as we pass every day without noticing them. Here we see cellar windows of various kinds, from the outlying suburbs and in the city centre. Photographing them and placing them in parallel rows, she makes a new picture out of them, new territory from which they radiate a different effect and exercise a different power.

This brief glance at Popa's artistic work is an attempt to point to the richness of her artistic language, its versatility and fullness and the subtlety, acuity and complexity of her interests.

LILIANA MERCIOIU POPA (1975, Târgu-Jiu, Romania) lives and works in Timișoara. Graduated from the Arts and Design Department of Timișoara University in 1998, she has been teaching at the Department of painting since 1999. She is a founder member of the *IN-FORMAT* group, formed in 2001 and has taken part in numerous solo and group exhibitions in Romania and abroad.

SLOVAČKA / SLOVAKIA: VIKTOR HULÍK

Mali likovni salon KCNS, Novi Sad



Eva Trojanova //

Od samog početka printovi su bili deo umetničkog rada Viktora Hulika; umetnik je koristio netradicionalna sredstva, eksperimentišući metodološki i formalno. U početku je u svom konceptu primenjivao fotografiju, koristeći sito i offset štampu, novu tehniku sedamdesetih godina prošlog veka. Tako je grafička umetnost prodirala u rad i kompletirala ga koristeći sopstvena sredstva. Kao novo sredstvo kompjuter je ponudio dodatne mogućnosti za izradu grafika Viktora Hulika. Promenjiv geometrijski princip, koji je umetnik razvio u kreiranju objekata, koje je nazvao „pomicala”, naveo ga je da taj princip prenese i na rad sa kompjuterom. Tako je umetnikovo iskustvo stečeno bavljenjem geometrijom dobilo svoju grafičku formu. Počeo je da multiplicira, delove „metra na sklapanje“ (colštok) da bi dobio seriju.

U poređenju sa njegovim objektima bilo je neizbežno promeniti sintaksu. Raspored prostornih kompozicija je povezivao i u slojevima gradio faze forme i *pokreta*, u kojim se pokretač povećavao ili smanjivao. Umnožavanje se fiksiralo u jednoj slici ili u seriji slika. Tako je uspostavljen novi vizuelni sistem sa jasnom strukturon na početku, koja postepeno postaje haotična. Fiktivan ili mehanički *pokret*, koji je oduvek bio deo Hulikovih radova, dobio je novi izgled u poslednjim serijama grafika. Individualne faze su slojevite, kreiraju gnezda i gomile linearnih struktura koje, čini se, nemaju zajednički niz i geometriju. Jasna geometrijska struktura sa početka takođe nedostaje.

Najnovije serije kombinuju delovanje i *pokret* u akciji. Početak i kraj nisu neophodni ni zanimljivi – to je vrsta prekinute serijalizacije – jer se serijom ne pravi (neizostavno) logični kontinuitet. Višeslojni *pokret* formira piktorijalni gest sa nekom novom dinamikom. Ponekad pokret ima manje-više jedan pravac, drugi put se proširuje u svim pravcima, fragmenti isprepletenih linija pomeraju se iz centra sopstvenom putanjom nove avanture.

Eva Trojanová //

From the very beginning, prints have become a part of the work of Viktor Hulík; the artist has exploited untraditional media, experimenting methodologically and formally. Initially he applied photography to the art concept, using silkscreen and offset, a new technique in the seventies. Thus graphic art penetrated into and completed his artistic creation, resolving similar problems and making use of its own means. The computer as a new medium offered further opportunities for the graphic work of Viktor Hulík. The variable geometric principle, which the artist developed in his creation of objects, entitled *Movers*, challenged him to transpose it into the computer. Thus the artist's experience gained in his work on the geometrical detail acquired a graphic form. He began to *multiply* a single part of the „folding meter“ to create a series.

In comparison with his objects, it was inevitable to change the syntax. The arrangement of spatial compositions linked and layered those phases of form and *movement* in which the mover enlarged or diminished. Their multiplication fixed into a single image, or series. Thus a new visual system was created, initially starting with a clearly given structure, which gradually became chaotic. The fictitious or mechanical *movement*, which has always been part of *Hulík's* works, has acquired a new aspect in the latest graphic series. Its individual phases are layered, creating nests and clusters of linear structures, which seem to have nothing in common with order and geometry. The initial beginning of clear geometric structures is also missing.

The contemporary series combine acting and *movement* in progress. The beginning and the end are neither necessary nor interesting – it is a sort of disrupted serialisation – because the series does not (necessarily) create a linking logical continuity. The multi-layered *movement* forms the pictorial gesture with a new dynamism. Sometimes the movement has more

Novi element u umetnikovom radu je nejednaka debljina linija. Široke linije naglašavaju kompoziciju i uvode posmatračevu fantaziju u sliku. Uvođenje boje ima važnu ulogu kao elemenat koji naglašava formu i prostornu funkciju. Da, kao da je avantura linije zanemarila pravila logike. Konačno, radi se o istoj stvari sa drugim imenom.

or less one direction, another time expands in all direction and details, the fragments of entangled lines move away from the centre and set out on their own path of adventure. Another new element in his work is the uneven thickness of lines. The broad lines highlight the composition and introduce the viewer's vision into the picture. The introduction of colour plays an important role as a shaping element with a distinguishing form and space creating function. Yes, it is as if the adventure of line ignored the rules of logical systems. However, it is the reverse of the same coin.

Vladimir Valentik //

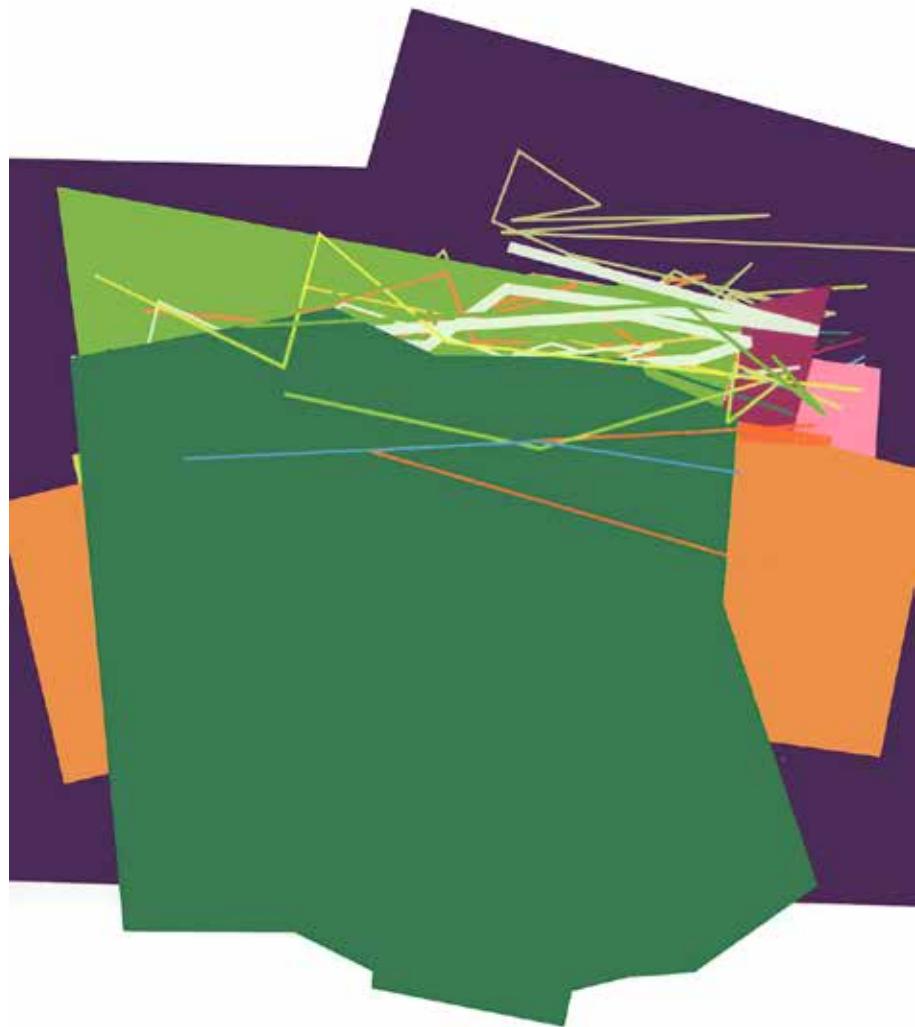
Viktor Hulík (Bratislava, 1949), centralna ličnost sавремене slovačke geometrijske apstrakcije, ове године slavi stvaralački jubilej – pre četrdeset godina je prvi put izlagao svoje radove (sa D. Turanskim) u V-klubu u Bratislavi. Godinu dana kasnije, 1974, završio je studije slikarstva na Visokoj školi likovnih umetnosti u Bratislavi, u klasi profesora L. Čemickog i P. Maćejke. Od značajnijih dogadaja iz njegove bogate umetničke biografije treba istaći članstvo u međunarodnoj likovnoj grupi INT-ART. Kao član ove grupe Viktor Hulík je učestvovao 1989. godine na simpozijumu u Subotici.

Njegova umetnička karijera počinje da dobija međunarodnu dimenziju posle boravka u Njujorku 1990. godine. Osim saradnje sa grupom INT-ART Hulík je stvaralački prisutan u celoj zapadnoj Evropi (Nemačka, Francuska, Danska, Velika Britanija, Švajcarska itd.) i SAD. Izlaže često u Nemačkoj, ali i u Americi, gde osim izložbi drži predavanja na univerzitetima. Viktor Hulík je u Bratislavi 1996. godine osnovao čak i svoju umetničku agenciju *ART lines* i *Galeriju Z*.

Vladimir Valentik //

A central figure in Slovakian geometric abstraction, this year Viktor Hulík (b. 1949, Bratislava) celebrates forty years of creative work from the time of his first exhibition together with D. Turanski at the *V-Klub* in Bratislava. The following year, 1974, he graduated from the Fine Arts Academy in Bratislava, class of Professors L. Čemicki and P. Maćejka. One of the highlights of a varied and interesting career was membership in the international INT-ART group, leading to his presence at the 1989 symposium in Subotica, Serbia.

His artistic career took on international dimensions following a visit to New York in 1990. Apart from his association with INT-ART, Hulík's works were shown throughout Western Europe: Germany, France, Denmark, Britain, Switzerland as well as in the US. He often exhibited in Germany and in America, where he also lectured at various universities. In 1996, Hulík set up his own agency *ARTlines*, and founded *Gallerija Z* in Bratislava.



Viktor Hulik, *Grafika 9E - Klon*, digital print, 2012.



Umetnička interesovanja Viktora Hulika su krenula sa civilizacijsko tehnicističkim temama izraženim u geometrijskoj stilizaciji predstavljenih oblika. Tu se pojavio dualizam prirodnog i civilizacijskog, prisutan još uvek, mada pomalo skriveno, u Hulikovom stvaralaštvu. Hulika odavno interesuje i odnos poretka i haosa, koji može kontinuirano da dobija nove vizuelne oblike. Polovinom osamdesetih godina prošlog veka Hulik je odlučio da iskoraci sa slike u prostor radeći na mobilnim objektima. Pored mnogih umetničkih objekata tada su nastala i njegova poznata „pomicala“ (*posuvačel*).

Osim likovnog izražavanja u prostoru pomoću mobilnih objekata i rešavanja problema prostornih likovnih koncepcija, Viktor Hulik je paralelno radio i na ciklusima grafika. Treba istaći da Hulik spada među pionire kompjuterske grafike u Slovačkoj. Prve izložbe kompjuterskih grafika je priredio u Bratislavi 2001. godine u *Galeriji Z*. Ovi radovi Viktora Hulika su predstavljeni na izložbi *Dunavski dijalozi 2013* u Novom Sadu.

Pri izradi grafika Hulik koristi iskustva stečena pri radu na „pomicalima“ (pokretnim objektima). Njegove grafike u stvari dokumentuju pojedine faze pokreta strukture. Ovako prikazanim sistemom geometrijskih struktura Hulik je došao do zaključka da je haos samo drugi oblik poretka, nova postavka identičnih elemenata.

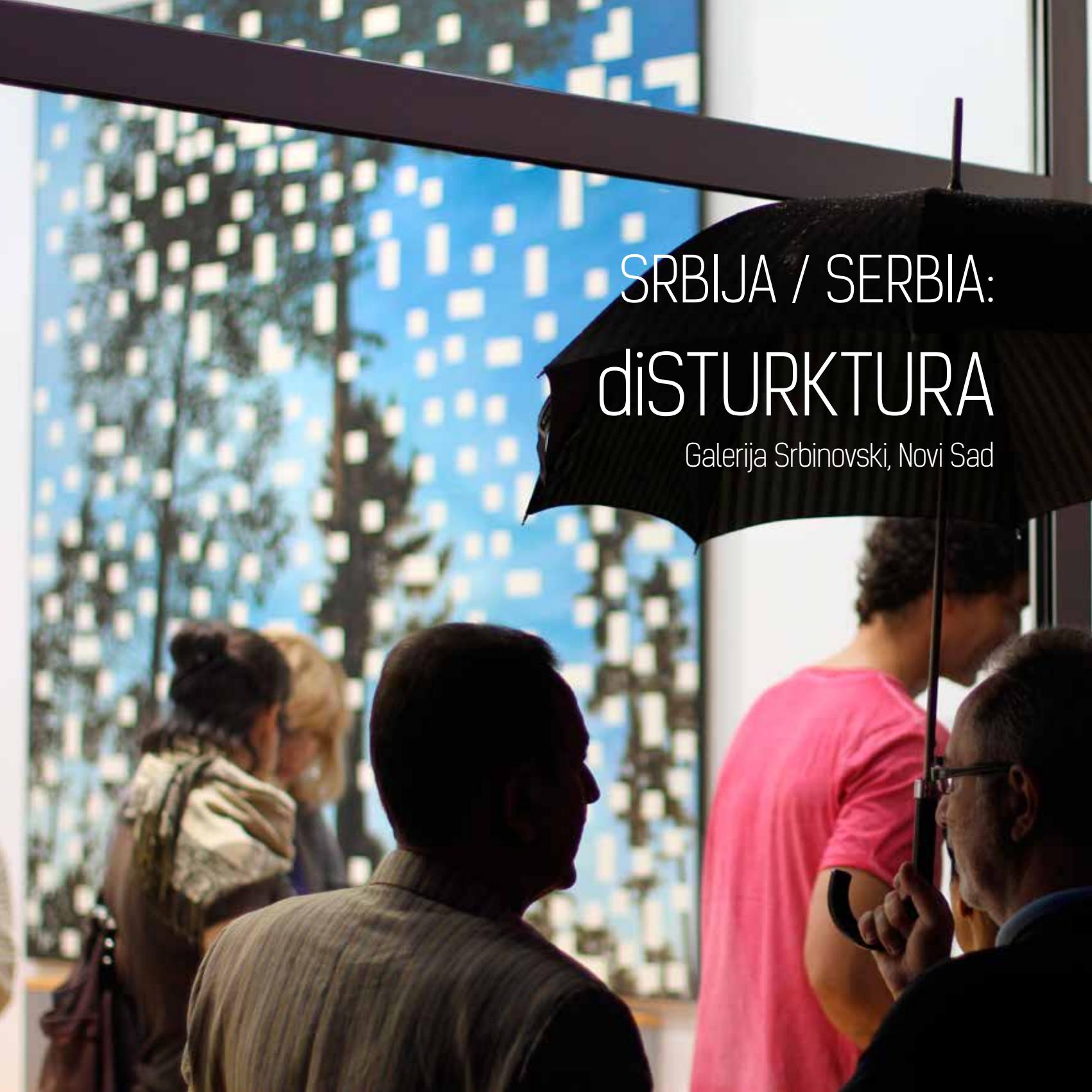
VIKTOR HULIK (1949, Bratislava, Slovačka). Završio Akademiju likovnih umetnosti u Bratislavi (1968–1974). Osniva *ARTlines* agenciju i Galeriju *Z* u Bratislavi (1996). Član je više umetničkih grupa. Izlagao u Slovačkoj i inostranstvu, samostalno i na grupnim izložbama. Dobitnik je mnogih nacionalnih i internacionalnih nagrada i priznanja u Slovačkoj. Živi i radi u Bratislavi.

Hulik's initial interests were in civilisation and technology, which he expressed in stylised geometrical forms. Here the duality of the natural and the civilised came to the fore and is still present, if somewhat disguised, in his work. He has an abiding interest in the ratio of order to chaos, which is capable of continually changing into new visual forms. In the mid 1980s, he decided to take a step into kinetics, and worked on mobile objects. Among many others, his well-known "mover" (*posuvačel*) dates from then.

Apart from these and grappling with problems of how to conceive space, Hulik worked in parallel on cycles of graphics. It should be pointed out that he is one of the pioneers of computer graphics in Slovakia. His first exhibition of this type of art was in 2001 in Bratislava at the *Gallery Z*. The works were shown at the *Danube Dialogues 2013* exhibition in Novi Sad.

In creating his graphics, Hulik draws on experience gained when working on mobiles. His graphics, in fact, document individual stages in the movement of the structure. Through this system of illustrating geometrical structures, Hulik came to the conclusion that chaos is only another form of order, a new postulate of identical elements.

VIKTOR HULÍK (1949, Bratislava, Slovakia) lives and works in Bratislava where he studied at the Academy of Fine Arts from 1968 to 1974. In 1996 he founded the *ARTlines* agency and *Gallery Z* in Bratislava. He is a member of many artists' groups and has held many group and individual exhibitions in Slovakia and abroad, winning a number of prizes and awards in Slovakia and internationally.

A photograph showing several people from behind, looking towards a large window or mural. The mural features a repeating pattern of blue and white squares. One person on the right is holding a black umbrella. The scene is outdoors, suggesting a public event or exhibition.

SRBIJA / SERBIA: diSTURKTURA

Galerija Srbinovski, Novi Sad

Sanja Kojić Mladenov //

U okviru Festivala savremene umetnosti *Dunavski dijalozi* (Novi Sad, 2013), kao reprezent Srbije predstavljena je izložba višemedijskih radova umetničkog para diSTRUKTURA/Milica Miličević i Milan Bosnić Country meets City, koja se bavi dijalogom prirodnog i urbanog pejzaža u kontekstu savremenog načina života.

Podsećajući na Toroovog Valdena (Henry David Thoreau, pisac knjige *Walden* ili *Life in the Woods*, iz 1854) autori preispituju odnos dve osnovne životne filozofije, jedne upućene na proces industrijalizacije društva, urbanizaciju, ekonomsku i tehnološku razvijenost i druge, okrenute ka jednostavnom životu u prirodnom okruženju. Njihov koncept izložbe je usmeren ka ispitivanju ovih različitih stavova, kao tradicionalno istorijski suprotnih polova u shvatanju života. U video radu *Country meets City* autori prikazuju segment precizno uređenog prirodnog pejzaža – parka (Jardin Botanique), pozicioniranog unutar gradskog okruženja Brisela i okruženog zgradama, kao mesta susreta dva lika, Flanera i Vanderera koji razgovaraju o prednostima ruralnog ili urbanog života. Kroz njihovu komunikaciju provejavaju reminiscencije na stavove Gi Debora (Guy Debord), Toroa, Anre Nesa (Anre Naes), Bodlera (Baudelaire) i sl. kojima umetnički par diSTRUKTURA ističe značaj društvenih pokreta kao što su: pokret za očuvanje životne sredine, duboka ekologija, situacionizam, simbolizam ili pak važnost akta građanske neposlušnosti.

Istovremeno, njihovu postavku u galerijskom prostoru upotpunjaju dve monumentalne slike, jedna sa temom ruralnog pejzaža (*Finnish Landscape*), a druga sa urbanom predstavom Pariza (*WestEuropean Landscape*), obe izvedene na specifičan način kroz proces obrade digitalnih fotografija zabeleženih predela, njihove dekonstrukcije i pikselizacije u duhu digitalnog *glitch-a* i zatim, gotovo minuciozne realizacije u tehnici ulja na platnu. Pristup autora jednoj od osnovnih tema u istoriji

Sanja Kojić Mladenov //

This year's *Danube Dialogues* festival of contemporary art (Novi Sad, Serbia, 2013) featured Serbia's entry Country Meets City by Milica Miličević and Milan Bosnić of diSTRUKTURA, a multimedia exhibition on the dialogue between natural and urban landscape in the context of modern living.

Reminiscent of Thoreau's *Walden*, or *Life in the Woods* (1854), the couple re-examine the relationship between two philosophies, the one geared towards the industrialisation of society, urbanisation, economic and technological development, the other towards the simple life, surrounded by nature. The exhibition investigates these two viewpoints, traditionally and historically opposing poles in how one lives and interprets life. The video item *Country Meets City* features a segment showing a neatly laid-out natural landscape, a park set in the middle of a city, surrounded by buildings (the Jardin Botanique in Brussels), site of the encounter of two characters, Flaneur and Wanderer, who discuss the advantages of rural versus urban life and vice versa. The views of Guy Debord, Thoreau, Arne Naess and Baudelaire pervade their exchanges as diSTRUKTURA points to the influence of groups such as the environmental movement, deep ecology, situationism, symbolism and the importance of civil disobedience.

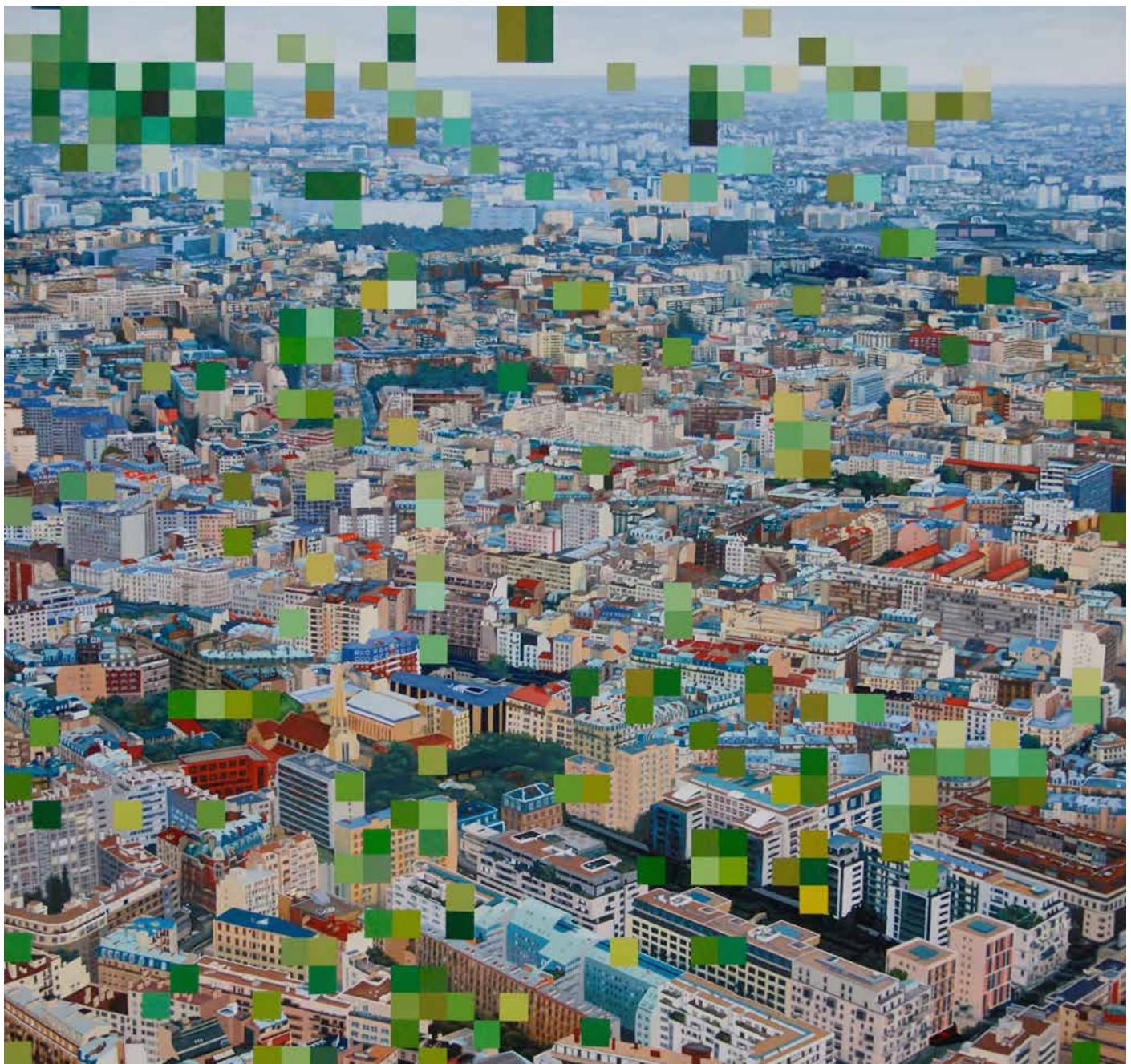
Their gallery exhibition is completed by two monumental pictures, one rural (*Finnish Landscape*), the other an urban impression of Paris (*WestEuropean Landscape*), digital photography deconstructed and pixelated, in the spirit of a digital glitch, quite meticulously rendered in oil on canvas. The couple's approach to such a fundamental theme of art history as landscape is infused with various angles of observation, which give it manifold new layers of meaning and message. The traditional technique of oil on canvas or the new-media

umetnosti, kao što je pejzaž, prožet je korišćenjem različitih uglova posmatranja čime ova istorijska tema dobija mnogostruka nova značenja i poruke. Tradicionalna tehnika ulja na platnu ili nova medijska pokretna slika, ruralni ili urbani predeo, različit način obrade, isticanje preciznosti ili uvođenje proračunate *greške*, drugaciji filozofski stav i gledište vidljivi u karakterima likova, zatvoren ili otvoren sistem, razlike su kojima autori pokazuju značaj dijaloga i dualiteta u njihovom primarnom umetničkom konceptu. Cilj je isticanja postojanje različitosti, ali bez direktnog davanja prednosti pojedinačnom u duhu stavova Arne Nesa koji je cenio vrednost biodiverziteta i shvatanja da svako živo biće ima pravo da živi i *cveta*, što je uslovljeno postojanjem *drugih* u složenoj mreži međusobnih odnosa i relacija.

Različiti koncepti socijalnih i kulturnih teorija koje se bave definisanjem fenomena savremenog načina života predstavljaju ključnu problematiku izložbe para diSTRUKTURA predstavljene u Novom Sadu. Oni razmišljaju o značaju prirodne sredine i različitim pristupima životu sa željom za promenom i ponovnim uspostavljanjem pokidanih veza između čoveka i prirode. Ne teže izgradivanju novih teorija i filozofskih okvira, koriste već postojeće i poznate ideje, tradicionalne umetničke forme i motive, ali kroz savremeno društveno – kulturni kontekst čime se njihova umetnička istraživanja jasno pozicioniraju u sadašnjem trenutku. Pristup temi i inovativna kombinacija umetničkih postupaka čine rad para diSTRUKTURA aktuelnim i bliskim savremenim evropskim praksama.

moving picture, rural or urban scenery, versatile work methods, stressing precision or introducing deliberate mistakes, a different philosophical idea, a point of view made visible through the characters of the personages, an open or closed system... these are the contrasts through which diSTRUKTURA points to the importance of dialogue and duality as their primary concept. The aim is to celebrate the existence of difference without directly favouring the individual, in the spirit of Arne Naess, who valued biodiversity and the realisation that each living being had the right to live and *flourish*, which depends on the existence of *others* in the complex web of interrelationships that is the natural world.

The diverse social and cultural theories that define the phenomena of our modern way of living are the keynote of the Novi Sad diSTRUKTURA exhibition. The couple reflects on the importance of the natural environment, of a variegated approach to life in a desire for change and the restoration of the ruptured ties between man and nature. They do not strive for new theories or philosophical concepts. Instead, they revert to familiar existing ideas, traditional artistic forms and motifs in a contemporary social and cultural context, clearly sitting their explorations in the present moment. Their approach to the subject combined with a composite and innovative artistry give diSTRUKTURA's work an immediacy that keeps it close to current European practices.



diSTRUKTURA, *WestEuropean Landscape*, ulje na platnu / oil on canvas, 2006-7.



diSTRUKTURA, *Finnish Landscape*, ulje na platnu / oil on canvas, 2010.



diSTRUKTURA. Članovi grupe Milica Miličević (1979) i Milan Bosnić (1969) diplomirali su i magistrirali na Fakultetu likovnih umetnosti u Beogradu, na Odseku za slikarstvo. Kao umetnički par deluju od 2005. Ideje izražavaju u različitim medijima, najčešće u fotografiji, slici, crtežu i videu. Samostalno izlagali u Srbiji, Austriji, Holandiji, Nemačkoj, Sloveniji i Finskoj. Radovi im se nalaze u privatnim, javnim i korporativnim kolekcijama u Austriji, Sloveniji i Srbiji. Učestvovali u brojnim rezidencijalnim programima, simpozijumima i radionicama u Holandiji, Austriji, Italiji, Srbiji, Sloveniji, Egiptu i Finskoj. Žive i rade u Beogradu.

diSTRUKTURA. Milica Miličević (1979) and Milan Bosnić (1969) live and work in Belgrade. Mastering in painting from Belgrade University's Department of Fine Arts, they have been working as a couple since 2005. Their ideas are expressed in diverse media, mainly photography, painting, drawing and video. To date, they have mounted exhibitions in Serbia, Austria, Netherlands, Germany, Slovenia and Finland. Their works are to be seen in private, public and corporate collections in Austria, Slovenia and Serbia. In addition, they have taken part in artist-in-residence programmes and workshops in the Netherlands, Austria, Slovenia, Italy, Serbia, Slovenia, Egypt and Finland.



PRATEĆI PROGRAMI FESTIVALA SPECIAL ART EVENTS



PERFORMANSI // PERFORMANCES
VIDEOINSTALACIJA // VIDEOINSTALLATION
VIDEO RADOVI UMETNIKA
IZ PODUNAVSKIH ZEMALJA
NEMAČKI CRTEŽ
IZLOŽBA UMETNIČKIH ZASTAVA
WORKSHOP: DIALOGUE

Sava Stepanov //

Jožef Juhaz / Juhász József (Mađarska). Juhaz je na *Dunavskim dijalozima* izveo performans čiji je naslov *Poverenje*. Tokom performansa Juhaz prilazi posmatračima performansa, naslanja vrh velikog eksera na njihove slepoočnice i pri toj eksplicitnoj pretnji sprovodi svojevrsnu "anketu" o poverenju. Njegovo pitanje je jednostavno: Da li mi veruješ? Umetnik zapravo postavlja pitanje koje je krucijalnog, suštinskog i egzistencijalnog karaktera. Jer, živimo u vremenima u kojima začas bivamo obuhvaćeni neočekivanim nevoljama, koje kao da dolaze same po sebi, kao da proističu iz jednostavnog, svakodnevnog načina življenja. Čovek je svojom delatnošću poremetio prirodne balanse te smo sve češće ugroženi elementarnim nepogodama; pod stalnom smo pretnjom naših svakodnevnih radnji (saobraćaj), politički pritisci sve češće prerastaju u surove terorističke akcije. Juhaz je umetnik koji u tom i takvom svetu još uvek drži do etike i etičnosti. On nas svojom akcijom, pod simboličnom pretnjom upozorava i "prisiljava" da verujemo jedno drugom. Njegov performans izведен u Petrovaradinu je odista bio veoma uzbudljiv i sugestivan. Posebno je efektan završetak – umetnik staje ispred ekrana na kojem se projektuje "pokretni" animiran tekst: "Ako vidiš nešto – onda to reci", da bi se kao zaključak na povezu, koji je umetnik (poput pravde) imao preko očiju, projektovala ključna reč: **TRUST (POVERENJE)**.

Stevan Kojić (Srbija). Slike reke, talasa, kiše i mostovske konstrukcije, Stevan Kojić je ostvario digitalnom animacijom. Radi se o slikama simulirane, irealne, konačno – virtuelne stvarnosti. No, ma koliko to absurdno zvučalo, Kojićeva umetnost je većito zasnovana na realnosti, posvećena je svetu tu oko nas. I ovaj rad je začas „uveden“ u našu svakodnevnu zbilju jer je sve te virtuelne motive umetnik jednostavnim postupkom učinio stvarnim i postojećim. On je svoj video rad projektovao na platno postavljeno u prirodi. Uz to, platno nije fiksirano, pričvršćeno je tek po gornjoj ivici, te se slobodno pokretalo i vijorilo na vetru. Ovo projektovanu sliku čini stvarnom, prirodnom, postojećom, tu pored nas. Usaglašenost digitalno ishodovane slike i prirodnog okružja – čini ovaj rad ubedljivim. Šta više,

Sava Stepanov //

József Juhász (Hungary). In the course of *Trust*, his contribution to the *Danube Dialogues*, Juhász approaches members of the watching public and places the point of a large nail on their temple before "canvassing" them on the subject of trust. The overtly threatening gesture was accompanied by a simple query: Do you trust me? – a life-and-death question of crucial importance for the times we live in when, in a moment, we may be swept away by unexpected misfortunes that seem to arrive by themselves, as if arising out of the simple course of our everyday way of life. Man's pursuits have so disturbed the natural balance that we are ever more frequently at risk from natural disasters, under constant threat from our daily comings and goings (traffic), political pressures increasingly turn into pitiless terrorist atrocities. In such a world, Juhász is an artist who still clings to ethics and an ethical way of living. His symbolic threat warns and "compels" us to trust one another. His performance, which took place in the historic fortress of Petrovaradin, was genuinely exciting and persuasive, with a particularly effective finale: wearing a blindfold like the figure of Justice, the artist stands in front of a screen across which runs an animated text: "If you see something, then say so." Finally, across the blindfold is projected the single word: **TRUST**.

Stevan Kojić (Serbia). Using digital animation, Kojić has created pictures of a river: waves, rain, bridgelike constructions. Ultimately virtual reality, these are simulations, unreal. However absurd it may sound, though, Kojić's art is always rooted in the actual, dedicated to the world around us. This particular piece quickly becomes part of the everyday, since by simple procedure the artist breathes life into the virtual motifs by projecting his video onto a canvas screen placed out of doors in a natural setting, the canvas not fixed but merely attached by its upper edge so that it flaps and unfurls in the breeze. This makes the projected picture real, natural, palpably here, right beside us. The synchrony of the digitally derived picture with its natural surroundings make it all the more convincing. In fact, it is easy

JOŽEF JUHAZ (1963, Slovačka). Bavi se performansom i poezijom. Reališao stotine performansa i objavio četiri knjige o eksperimentalnom pesništvu. Od 1987. vodi internacionalni multimedijalni umetnički Studio erté u Novi Zamki (u Slovačkoj) koji podržava performans i multimedijalnu umetnost. Suosnivač Kassák Centra, 2000. Od 2009. godine je organizovao nekoliko radionica za umetnički performans u Slovačkoj. Dobitnik Kašakove nagrade, 1993. Živi i radi u Budimpešti.

JÓZSEF R. JUHÁSZ (1963, Slovakia) lives and works in Budapest. Performance artist and poet, he has given hundreds of performances and published four books on experimental poetry. Since 1987 he is the leader of the international multimedia Studio erté at Nové Zámky (Slovakia), whose objective is to support performance and multimedia art. Until the present, he has organized 22 international multimedia performance art festivals. Co-founder of the Kassák Centre in 2000, from 2009 he has held several performance art workshops in Slovakia.



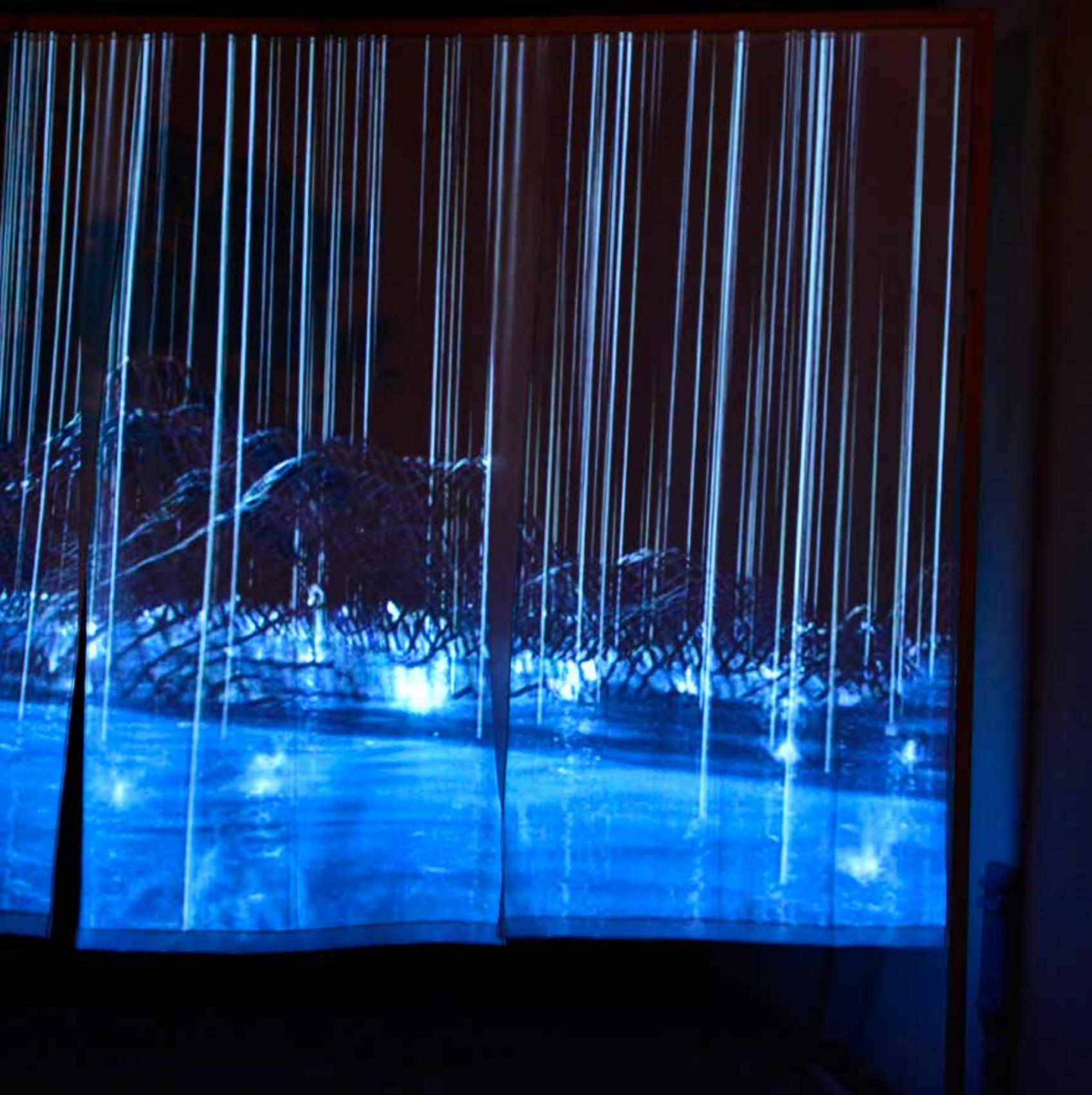
Juhász József, *Trust*, performans / performance, 2013.

STEVAN KOJIĆ (1973, Kikinda, Srbija). Diplomirao i magistrirao na Fakultetu likovnih umetnosti u Beogradu. Docent na katedri za Nove likovne medije Akademije umetnosti u Novom Sadu. Izlagao u Japanu, Južnoj Koreji, Kanadi, Nemačkoj, Austriji, Francuskoj, Rumuniji, Sloveniji, Hrvatskoj, Srbiji, itd. Multimedijalni umetnik. Živi i radi u Novom Sadu.

STEVAN KOJIĆ (1973, Kikinda, Serbia) lives and works in Novi Sad. Having taken a master's degree from the Faculty of Fine Arts in Belgrade, he is now a senior lecturer at the New Media Department of Art Academy in Novi Sad. A multi-media artist, he has exhibited in Japan, South Korea, Canada, Germany, Austria, France, Romania, Slovenia, Croatia, Serbia and other places.

Stevan Kojić, Rain - Mountain, video instalacija / video installation





NENAD BOGDANOVIĆ (1955, Odžaci, Srbija). Multimedijalni umetnik. Osnovao *MAS Galeriju* u Odžacima i *Multimedijalni umetnički studio* (1998). Organizator i kustos Internacionalnog Multimedijalnog umetničkog festivala – IMAF. Od 1980. godine Nenad Bogdanović je učestvovao u brojnim internacionalnim umetničkim projektima i festivalima. Dva umetnička performansa realizovao na 50. Internacionalnom Bijenalnu u Veneciji (2003). Živi i radi u Odžacima.

NENAD BOGDANOVIĆ (1955, Odžaci, Serbia) lives and works in Odžaci. He is a multimedia artist, founder of the *Multimedia Art Studio* and *MAS Gallery* in Odžaci (1998), organizer and curator of the International Multimedia Art Festival - IMAF. Since 1980 Nenad Bogdanović has participated in many international art projects and festivals and gave two art performances at the 50th International Biennale in Venice (2003).



Nenad Bogdanović, *Bridges*, performans / performance, 2013.

takav rad se može doživeti kao svojevrsni objekat koji kao da nije izašao iz umetnikove radionice nego je logični deo našeg okružja. Projektovanu sliku percipiramo s jednako uverljivim doživljajem kao što doživljavamo drvo koje se nalazi s leve strane te začudne „pokretne“ i zavijorene slike, kao što sa-gledavamo celokupni pejzaž u sumraku iza tog neobičnog ekrana. Kao i u nekim svojim ranijim i drugaćije koncipiranim radovima, i ovom instalacijom Stevan Kojić ostvaruje sugestivni dodir s prirodom; svoju je umetnost sjedinio s okruženjem i tako je učinio neraskidivim delom univerzalne dijalektičke zaokruženosti.

Nenad Bogdanović (Srbija). Duboko potresen rušenjem mostova tokom besmislenog NATO bombardovanja 1999. godine, Nenad Bogdanović je prezentovao niz snimaka „lepog plavog Dunava“ od Švarcvalda do Crnog mora, na kojima je vidljiva veličanstvena lepota ove velike reke; baš kao što mostovi na njoj manifestuju lepotu ljudske kreativnosti i demijurgije. No, mostovi su srušeni i treba ih obnoviti. Stoga Bogdanović širokim četkama, preko velikog slikarskog platna na kojem se istovremeno odvija projekcija filma s dunavskim motivima, povlači snažne gestove. Širokim sugestivnim, snažnim bojenim linijama umetnik afirmiše ideju ponovnog premošćavanja i obnavljanja prekinutih veza. Svaka linija predstavlja – novi most, novu vezu. Prilikom tog performativnog slikanja Bogdanović je odlučan, dinamičan i, u neku ruku, beskompromisan. Njegova slikarska akcija liči na donkihotovsku borbu sa nevidljivim neprijateljem; možda istim onim nevidljivim neprijateljima koji su, sa visina izvan svakog dometa, bombardovali mostove. No, ovaj performans ima i svoj epilog. To je slika koja postaje jasno vidljiva tek onog momenta kada se projekcija završi. Tada pred gledaoca izranja snažna ekspresivna slika sasvim autonomnog dejstva. Ono što je predstavljalo tek deo procesa – postalo je zasebno delo. Tako je svojim performansom Nenad Bogdanović potvrđio ključni modernistički stav Filiberta Menne, po kojem „umetnost ima pravo na zasebnost, ne da bi se izdvojila, nego da bi svojim modelom bila primer drugim znajima i drugim praksama!“

to see such a work as emerging not from the artist's workshop, but as a logical part of the environment. Our perception of the projected picture is the same persuasive experience we gain from the tree to the left of the startling, rippling canvas, or from the twilit landscape that forms the background to this odd screen. As in some of his earlier, differently conceived works, Stevan Kojić's installation evokes contact with nature, interfusing his art with the surroundings and so making it an inseparable part of a well-rounded universal dialectic.

Nenad Bogdanović (Serbia). Deeply disturbed by the destruction of bridges during the senseless NATO bombing of 1999, Nenad Bogdanović presents a series of shots of the „blue Danube“ from the Schwarzwald to the Black Sea, redolent of the majestic beauty of the great river, whose bridges manifest human creativity and demiurgy. The bridges, however, are shattered and must be rebuilt. Bogdanović sweeps with vigorous brush strokes across a large canvas on which a film evoking the scenery of the Danube is simultaneously projected. With his broad, persuasive, vividly coloured lines, the artist celebrates the idea of re-bridging and renewing broken lines of communication. Each line represents a new bridge, a new connection. Bogdanović is decisive, dynamic, almost uncompromising throughout this performance painting. His painterly campaign resembles a quixotic battle with an invisible enemy, perhaps the same one who bombed the bridges, unseen and out of range in the heights above. There is an epilogue to this: the picture only becomes clearly visible at the moment the projection ends and a powerfully expressive image swims up before the viewer, with quite autonomous effect. What was just a part of the process has become a part in its own right. Nenad Bogdanović's performance confirms the crucially modernist view of Filibert Menna, who said that „Art has the right to its own individuality – not to become dissociated, but to offer its own example to serve as a model for other arts and practices.“

VIDEO RADOVI UMETNIKA IZ PODUNAVSKIH ZEMALJA

VIDEO WORKS BY ARTISTS FROM THE DANUBE COUNTRIES

SELEKTOR / CURATOR: ANDREJ TIŠMA

Muzej savremene umetnosti Vojvodine, Novi Sad



Ulu Braun, Fabian Grodde (Nemačka/Germany)
 Joerg Piringer (Austrija/Austria)
 Antal Lux (Mađarska, Nemačka/Hungary, Germany)
 Zoltan Lanyi, Peter Lichter (Mađarska/Hungary)
 Mihai Grecu (Rumunija, Francuska/Romania, France)
 Alexander Isaenko (Ukrajina/Ukraine)

Andrej Tišma //

Živimo u digitalnoj eri interneta i sve više umetnika se izražava kroz digitalne medije. Takođe su nesumnjivi uticaji interneta u mešanju kultura širom planete, tako da bi se moglo reći da današnje umetnike podunavskih zemalja više povezuje internet nego reka Dunav. Upravo zbog postojanja tih brojnih uticaja putem medija komunikacije teško bi se mogla naći neka zajednička karakteristika umetnika Podunavlja, sem da i oni pripadaju globalnoj struji kreativnosti koja nema granica i u kojoj opstaju različiti pristupi i stilovi. Stoga je i izbor video radova umetnika podunavskih zemalja upriličen za manifestaciju *Danavski dijaloz* rukovođen više željom da se njime obuhvati što više različitih kvalitetnih autorskih pristupa, nego da se pronađe neki zajednički imenilac u stavaralaštvu ovih autora.

Za ovaj program odabrao sam osam video umetnika koji žive ili su poreklom iz podunavskih zemalja. To su Ulu Braun i Fabian Grode (Nemačka), Antal Luks (Mađarska/Nemačka), Joerg Piringer (Austrija), Zoltan Lanji i Peter Lihter (Mađarska), Mihai Greku (Rumunija/Francuska) i Aleksander Isaenko (Ukrajina). U prezentaciji radova oni su grupisani prema stilovima koje koriste u svome video stvaralaštvu.

Andrej Tišma //

We live in the digital era of the Internet, with an increasing number of artists choosing to express themselves via the digital media. In addition, there is the undoubted influence of the Internet on mixing cultures on a planetary scale, so that it might be said that today's artists are connected more by the Internet than the Danube river. Due to the existence of these numerous influences via media communications, it is hard to find a common characteristic that would unite the artists living in the Danube region, except that they belong to a global flow of creativity without borders, where the most varied approaches and styles flourish. The selection of video works by artists from these countries for the *Danube Dialogues*, therefore, is guided more by a wish to net as many varied and excellent works as possible than to discover some common denominator. For this programme, I have chosen eight video artists, each of whom lives or hails from a Danube country. They are: Ulu Braun and Fabian Grodde (Germany), Antal Lux (Hungary/Germany), Joerg Piringer (Austria), Zoltán Lanyi and Peter Lichter (Hungary), Mihai Grecu (Romania/France) and Alexander Isaenko (Ukraine). The presentation of their work has been grouped according to the style each uses in his video.

Radovi Aleksandera Isaenka i Petera Lichtera bave se onostranim, metafizičkim i snoviđenjem. Isaenkoovi video radovi *Duoton* i *Negativna selekcija* na sugestivan i uzbudljiv način prikazuju teskobu telesne egzistencije i simbolično oslobođanje putem astralne projekcije. Peter Licher u radu *Polusan*, kombinujući fragmente nađenih filmskih snimaka, odvodi nas u svet mašte sa elementima erotike, a delujući toplotom na deformaciju filmske trake dobija utisak resplinjavanja slika, privida i zaborava.

Video Antala Luksa *Strah od letenja* bavi se realnim životom, iskustvom leta balonom i avionom, a u sadržaju ubacuje i dokumentarne snimke leta vojnih aviona iz Drugog svetskog rata, bombardovanja i posledica uništavanja, što dodatno potencira i uvećava osećanje straha.

Joerg Pringer u svom video *ABCD...za iphone* prikazuje zabavan softver kojim je na mobilnom telefonu moguće praviti igru zvukova ukucanih i animiranih slova.

Fabian Grode, Mihai Greku i Zoltan Lanji bave se, svaki na svoj način, digitalnom 3D animacijom, postižući neverovatne efekte. Prvi nas uvodi u svet buba čije ponašanje čitamo kao alegorijsku analizu ljudskog društva, drugi nas vodi u nadrealni svet nemogućih prizora, a treći uz tehno zvuke muzike daje izuzetno dinamične geometrijske konstrukcije u pokretu.

Na kraju, Ulu Braun, duhoviti manipulator sadržaja sa televizije i filma, kombinujući svet reklame, turizma, zabave i militarizma u svom video radu *Riblja čorba* prikazuje apsurde savremene civilizacije, potrošačkog mentaliteta i ispraznog spektakla.

Svi ovi autori i njihovi radovi grade mozaičku sliku onoga što je u svetskoj video umetnosti danas aktuelno doprinoseći umetničkom sagledavanju sveta.

The works of Alexander Isaenko and Peter Licher deal in visions and other-worldly metaphysics. Isaenko's videos *Duoton* and *Negative Selection* are a persuasive and exciting illustration of the anguish of physical existence, with symbolic liberation through astral projection. Combining fragments of film track trouv , Peter Licher in *Light Sleep* takes us into a world of imagination with elements of the erotic; heat is used to distort the film, leaving a blurry impression of fading images, illusion, oblivion.

Antal Lux's video *Fear of Flying* has to do with real life, the experience of flying in a balloon and a plane. Documentary shots of World War II military planes in flight, bombing and the ensuing devastation are added to the mix, augmenting the feeling of fear.

In *ABCD...for Iphone*, Joerg Pringer shows amusing software that enables one to make a sound game of animated letters typed in from the keyboard of a mobile phone.

The interests of Fabian Grodde, Mihai Grecu and Zolt n Lanyi lie in digital 3D animation, each in his own way producing extraordinary effects. The first takes us into a world of bugs, whose behaviour we read as an allegorical analysis of human society; the next takes us into a surreal world of unlikely spectacle; the third is an exceptionally dynamic geometric construction in movement, accompanied by the sounds of techno music.

Finally Ulu Braun, a witty manipulator of television and film, by combining the worlds of advertising, tourism, entertainment and the military in his video *Fish Soup*, shows the absurdity of contemporary civilisation, the consumer mentality and vacuous spectacle.

The works of all these artists are a mosaic of current video art, and each in his own way makes a contribution to an artistic perception of today's world.



GRUPA HAUS 10 // CRTEŽI

HAUS 10 GROUP // DRAWINGS

SELEKTORKA / SELECTED BY: MAJA ERDELJANIN
Crkva Sv. Juraja, Petrovaradin

Stephanie von Hoyos
Stephan Juttner
Ingrid Redlich-Pfund
Hansjürgen Vogel
Stefan Wehmeier
Rosa Zschau

Maja Erdeljanin //

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Šest članova umetničkog društva Haus 10 u Firstenfeldbruku (Fürstenfeldbruck) u Bavarskoj predstavljaju se po treći put novosadskoj javnosti. Saradivali su sa Kulturnim centrom Novog Sada i Centrom za grafiku Novi Sad, a sada su se sa zadovoljstvom odazvali pozivu organizatora *Dunavskih dijaloga* i uključili se u program manifestacije. Ono što ih je dovelo u vezu sa Novim Sadom pre svega je radoznao, kreativan duh spremjan da istražuje, uči i usvaja novo. S obzirom na to da ih međusobno povezuje samo pripadnost jednom umetničkom udruženju i međusobno prijateljstvo, njihovi radovi ovom prilikom mogu se posmatrati kao presek, slučajni uzorak onoga što bi moglo da prikaže deo predstave nemačkih umetnika o crtežu danas. Generacijski gledano, mlađi autori su se okrenuli aktuelnom trenutku, kritici društva, slici sveta koja više nalikuje vizijama sa brojnih ekrana kojima smo okruženi, dok starije generacije fokus usmeravaju ka prirodi, gestu i ličnom osećanju i doživljaju sveta. I jedni i drugi svoju radoznalost

Maja Erdeljanin //

Six members of the Haus 10 art society from Fürstenfeldbruck, Bavaria, are showcasing their work for the third time to the public in Novi Sad. Having collaborated with the Novi Sad Cultural Centre and the Centre for Graphics, they are happy to respond to the invitation of the organizers and join in the Danube Dialogues programme. What attracted them in the first place to Novi Sad is a spirit of curiosity, creativeness and willingness to explore, learn and conquer new heights. As the only link between them is their membership of the same art society and their friendship, their works this time may be considered a cross-section, a random sample of what might illustrate German artistic thinking on drawing today. As a generation, young people have turned to the present moment, to criticism of society, to a picture of the world that looks more like images from the numerous screens that surround us, while the focus of the older generation is trained on nature and the gestural, on personally feeling and experiencing the world. Both express their

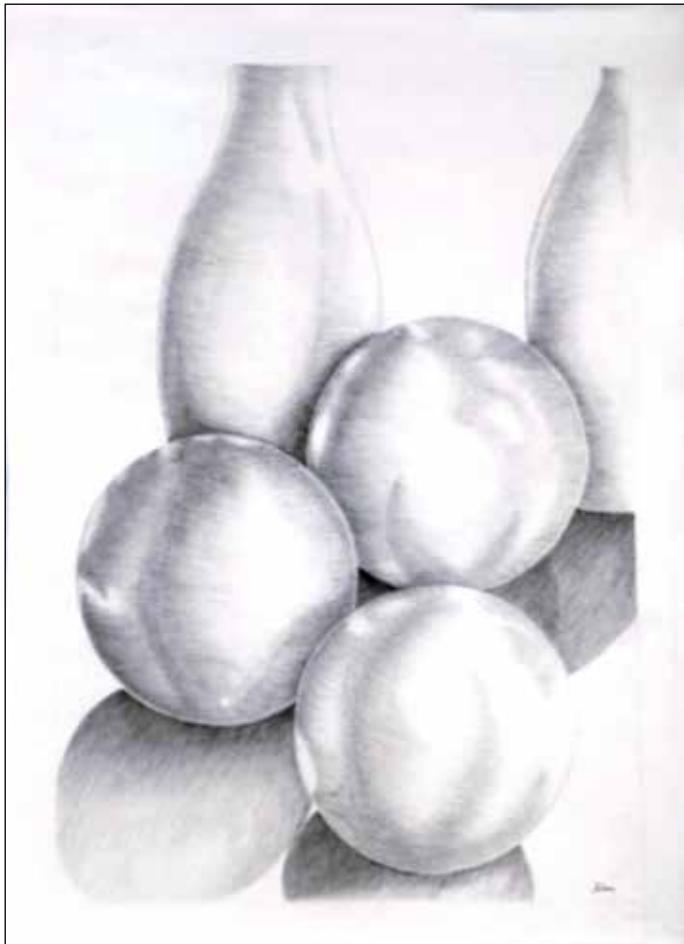
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1. Hansjürgen Vogel
2. Stephan Juttner





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Rosa Zschau



Ingrid Redlich-Pfund

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Stephanie von Hoyos



Stefan Wehmeier

iskazuju kroz eksperiment sa materijalom i odnos prema formi, a samom linijom bez obzira na umetnički koncept usmeravaju posmatrača ka iščitavanju jasnog autorskog stava.

Linija dominira i slikom i crtežom nemačke umetnice Štefani von Hojos. Kružne, apstrahovane forme asociraju na čamce, gnezda ili čak papuče. Prizivaju slike spokoja, mesta u kojima čovek pronalazi mir i utočište, a zatim u njima obnavlja svoju snagu. Gust nanos uljanog krejona i crna linija koja kruži po svetloj površini papira reflektuju moćan naboј autorkine energije.

Slikar mlađe generacije Štefan Juttner eksperimentiše u crtačkom materijalu odabirajući za podlogu veliku belu PVC površinu, dok je sam crtež klasičan i realistički. Međutim, ono što nam uravnotežen dokumentaristički crtež prikazuje, neočekivano je kao i materijal koji koristi kao podlogu. Deca koja svoju zabavu pronalaze na ulicama današnjih velikih gradova lako bi se i sama mogla naći u potencijalno opasnoj igri provlačenja kroz plastične cirade objekata u izgradnji, na kojima su u Juttnerovim radovima i nacrtana.

Grafičarka Ingrid Redlich-Pfund je u svom stvaralaštву spokojno okrenuta prirodi, bilo da dugom linijom prati svoj kardiogram ili opisuje biljni svet. Ujednačenim pritiskom pera putuje po površini papira, ispisuje listove bilja iz svoje bašte, listove izmišljenih biljaka. Linearni crtež, bez namere za tačnim opisom modela, detaljem ili senčenjem, prekriva čitavu belinu poput šablona tapeta. Flora koja izlazi iz okvira papira stvara utisak da je pred nama slika mnogo veća od one koju smo u stanju da sagledamo odjednom, pa time, iako malog formata, crtež dobija na monumentalnosti i uvlači u sebe pažnju posmatrača.

Hansjirgen Fogel, po vokaciji vajar, rado se služi i drugim medijima izražavanja, pre svega crtežom i slikom. Često učestvuje u performansima buto plesača, pre svega kao nemi posmatrač i beležnik čitavog događaja. Na velikim formatima sigurnom i hitrom linijom, gotovo u formi krokija, beleži pokret, iskriviljenja,

curiosity through experimenting with materials and their relationship to form, using the line - whatever the artistic concept - to guide viewers to a clear read-out of the artist's position.

The line dominates both picture and drawing in the work of German artist Stephanie von Hoyos. Abstract circular forms remind one of boats, nests or even slippers, recalling images of tranquillity, places of refuge and peace where strength is restored. The thick layer of oil crayon and the black line circling on the bright surface of the paper provide a powerful charge of authorial energy.

A painter of the younger generation, Stephan Juttner experiments in materials, choosing a large white PVC surface as background while the drawing itself is classic and realist. However, this balanced, documentary-like work shows something as unanticipated as the material he uses for groundwork. Children who find their entertainment in the streets of today's huge urban conglomerates could easily find themselves playing the potentially dangerous game of slipping through the plastic sheeting of building sites, as Juttner has drawn them.

Graphic artist Ingrid Redlich-Pfund's work is serenely turned towards nature, whether following her own cardiogram in a long line or describing the plant world. The even pressure of her pen travels across the surface of the paper, delineating the leaves of herbs from her garden, of imaginary plants. Linear drawing, with no pretensions of exact representation of model, detail or shading, covers the white background like a wallpaper pattern. Flora overflowing the margins of the paper gives the impression of a picture too large for us to take in at once, making something monumental of what is in fact small format and catching the eye of the viewer.

A sculptor by vocation, Hansjürgen Vogel happily uses other means of expression, particularly drawing and painting. He often takes part in Butoh dance performances, mainly as a silent observer and chronicler of the event. Working in large format, his swift, assured, almost sketch-like line captures

gest, karakter plesača, ali i same melodije. I na ovoj izložbi predstavlja se sa nekoliko muških aktova kojima kroz naslov daje biblijski podtekst, ali ih istovremeno kroz svima jednako poznatu dimenziju patnje, nesporazuma, ljudskih slabosti i sukoba interesa, uvodi i u današnji trenutak.

Štefan Vemajer je slikar čiji rad je posvećen krajnje nepretenčioznoj temi – pejzažu. Na kontemplativan i beskompromisno ličan način on se pejzaža priseća putem niza asocijacija na vrhove planina, kamenje, granje, maglu, vodopade. To su zapravo putopisne impresije koje se iz rada u rad menjaju, kreativno i promišljeno. Pažljivo povučenom ili snažno i nervozno iscrtanim linijama on dočarava pre sam doživljaj predela i materije, nego njihov izgled.

Autorka starije generacije Roza Čau u potrazi za redom pronalazi utočište u geometriji, studiji, u klasičnom crtežu olovkom. Svoje veliko grafičarsko iskustvo iskazuje kroz različite klasične grafičke medije, najčešće kroz litografiju, ali ovaj put se izrazila najklasičnijim od svih – grafitnom olovkom. Dajući siguran, jednostavan crtež nekoliko boca sa stola u svom ateljeu, fokusirala je svu pažnju na svetlo i dala pre slikarska nego grafičarska rešenja igre osvetljenih i tamnih površina.

Tanušna plava linija koja na mapi Evrope gotovo nežno i nesigurno krivuda sa leve na desnu stranu ne govori mnogo o onome što zapravo predstavlja. Dužinom ipak dominira u odnosu na druge linije na toj dvodimenzionalnoj ravni. Povezuje brojne, crvenom linijom zaokružene površine, seče ih i povezuje. Tek kontekst razmara i stvarnosti otkriva u crtežu na zeleno-smeđoj površini moćni Dunav koji od nekoliko kapi preko osam država narasta u moćnu silu. Tako nekako su i ovi *Dunavski dijalazi* od jedne do druge galerije povezali brojne kapi likovnih scena podunavskih zemalja sa šest kapi nemačke scene u jedinstven likovni događaj.

movement, contortion, gesture, the character of the dancers, even the melody. At this exhibition he also shows several male nudes whose titles indicate a biblical subtext, brought into the present moment through a common dimension of suffering, misunderstanding, human weakness and conflict of interests.

Stefan Wehmeier is a painter whose work depicts that least pretentious of subjects – landscape. In his contemplative and uncompromisingly personal style, he calls up scenery by various associations with mountain tops, stones, branches, mist, waterfalls. These are actually the impressions of a travelogue, changing creatively and deliberately from one picture to the next. With his carefully executed or strong, edgily drawn lines, he rather summons up the experience of the countryside and its materials than its appearance.

One of the older generation, Rosa Zschau's search for order finds a haven in geometry, studies and classical pencil drawings. Her extensive graphic experience comes to the fore through several of the traditional graphic media, mainly lithography. This time, however, she has chosen the ur-classic of them all: a lead pencil. In this simple, assured drawing of a few bottles on a table in her studio, she focuses all attention on the light, providing a painterly rather than a graphic artist's solution to the play of light and dark surfaces.

The thin blue line which seems gently and uncertainly to wind its way from left to right across the map of Europe does not reveal much of what it actually represents. Its length nevertheless dominates the other lines on that two-dimensional plane. It connects numerous red-encircled areas, cutting across and linking them. Only a context of scale and reality discovers in the greenish-brown surface the mighty Danube, which grows on its way through eight countries from a few drops into a potent force. Rather like these Danube Dialogues that from one gallery to another, join up the many drops of the fine art scene in the Danube countries with six drops from the German scene into a unique fine arts event.

IZLOŽBA UMETNIČKIH ZASTAVA

EXIBITION OF ART FLAGS

Pešačka zona / Pedestrian Zone, Novi Sad

Andrea Ruttka, Steiner Villő (Mađarska/Hungary)

Robert Fišer, Dražen Budimir, Mario Matoković, Dora Tomić, Josip Kaniža, Kristina Marić, Ana Petrović (Hrvatska/Croatia)

Mira Brtka, Dušan Todorović, Marta Kiš Buterer, Perić Dušan, Perić Petar, Goran Despotovski, Zvonimir Santrač, Svetlana Milić, Jastru Jelača, Tamara Vajs, Jevdić Dragan, Rastislav Škulec, Sibila Petenji, Korina Gubik, Danijel Babić, Milan Jakšić, Nada Denić, Monika Sigeti (Srbija/Serbia)

Sava Stepanov //

U Novom Sadu se već tradicionalno, od 2005. godine, priređuju izložbe umetničkih zastava. U samom jezgru grada, u pešačkoj zoni, postavljaju se autorske zastave koje predstavljaju svojevrsni umetnički spektakl – primeren duhu savremene umetnosti. Na dosadašnjim izložbama menjale su se teme, koncepcije, autori. U svakom slučaju, tokom leta novosadski centar biva oplemenjen nesvakidašnjim ambijentom kakav može da pruži autentični „street art“.

Zastave su simboličke tvorevine. One su svojevrsni znak raspoznavanja, najčešće su insignije organizovanog društva. Zbog toga se steg ili barjak simbolično podiže iznad glave i tako upućuje poziv na prepoznavanje identiteta. Dakle, zastava simbolizuje suštinski karakter onoga koga opredēena zastava predstavlja.

Sledstveno tome, ovi barjadi predstavljaju - umetnike i njihovu umetnost. Postavljene u novosadskoj Zmaj Jovinoj ulici, a u okviru Festivala savremene umetnosti Dunavski dijalozi, umetničke zastave manifestuju svojevrsnu sintezu koncepcijskih, ikonografskih, estetskih, metaforičkih, filozofskih i etičkih načela i umetničkih „poruka“.

Na izložbi učestvuju umetnici iz tri podunavske zemlje – Mađarske, Hrvatske i Srbije. Interesantno je da se u Mađarskoj

Sava Stepanov //

Since 2005 it has become a tradition in Novi Sad to hold an exhibition of artistic flags in the pedestrian zone in the heart of town. These individual works provide a spectacle in keeping with the spirit of contemporary art, while ringing the changes of theme, concept and artist. The city centre in summer enjoys a change of atmosphere of its own, brought about by this sample of authentic street art.

Flags are symbolic creations, recognisable signs, usually the insignia of an organised society. This is why banners and standards are raised above the head, sending out an invitation to recognise the bearer's identity, because they symbolise the essential character of whatever or whoever they represent.

These particular ones represent the artists and their art. Set up in Zmaj Jovina, Novi Sad's favourite walking street as part of the "Danube Dialogues" festival of contemporary art, the flags are a manifest synthesis of conceptual, iconographic, aesthetic, metaphoric, philosophical and ethical principles with an artistic message.

The artists come from three of the Danube countries: Hungary, Croatia and Serbia. Interestingly, the theme of artistic flags in Hungary is an on-going process with a separate professional association of its own. Street exhibitions of flags are

stvaralaštvo umetničkih zastava odvija kontinuirano, te da su umetnici okupljeni u zasebnu stgrukovnu asocijaciju. U nekoliko mađarskih gradova redovno se priređuju ulične izložbe zastava (Budimpešta, Miškolc) a na tradicionalnom Letnjem umetničkom festivalu u Ulici Radai u Pešti, koji priređuje ugledna Galerija Erlin, svake godine se postavlja i izložba zastava. Na ovogodišnjoj novosadskoj izložbi dve umetnice iz Mađarske - Andrea Ruttka i Steiner Villő - serijama svojih zastava, iskažu jasne umetničke stavove, ali autentični karakter zastave kao zasebnog kulturološkog fenomena.

Interesantna je selekcija autorskih zastava mladih hrvatskih umetnika iz Osijeka: Dražen Budimir, Robert Fišer, Josip Kaniža, Mario Matoković, Kristina Marić, Ana Petrović i Dora Tomić. Radi se, uglavnom, o studentima tamošnje umetničke Akademije okupljenim oko profesora Freliha, ovogodišnjeg predstavnika Hrvatske na izložbi Dunavski dijalozí u Novom Sadu. Ovi umetnici su zastave shvatili prvenstveno kao transparentne pikturnalne tvorevine. Neki od njih su svoje zastave označili jasnim ovovremenskim, uglavnom socijalnim, sadržinskim napomenama, dok se kod ostalih radi o manifestovanju mogućih umetničkih ikonografija u domenu ličnih narativa i plastičko-vizuelnih iskaza.

Konačno, među srpskim umetnicima najveći broj izlagača je iskusnih aktera tradicionalnog novosadskog Festivala umetničkih zastava. Zbog toga su veoma bliski mediju zastave ali i verzirani da, ne povređujući zasebnosti tog medija iskažu svoje sadržinske, plastičke i filozofske poetske stavove – ostajući u domenima vlastitih stvaralačko-problemskih kontinuiteta (Danijel Babić, Mira Brtka, Nada Denić, Goran Despotovski, Korina Gubik, Milan Jakšić, Jastru Jelača, Marta Kiš Buterer, Svetlana Milić, Petar Perić, Dušan Perić, Sibila Petenji, Zvonimir Santrač, Monika Sigeti Rastislav Škulec, Dušan Todorović, Tamara Vajs, Bosa Zirojević).

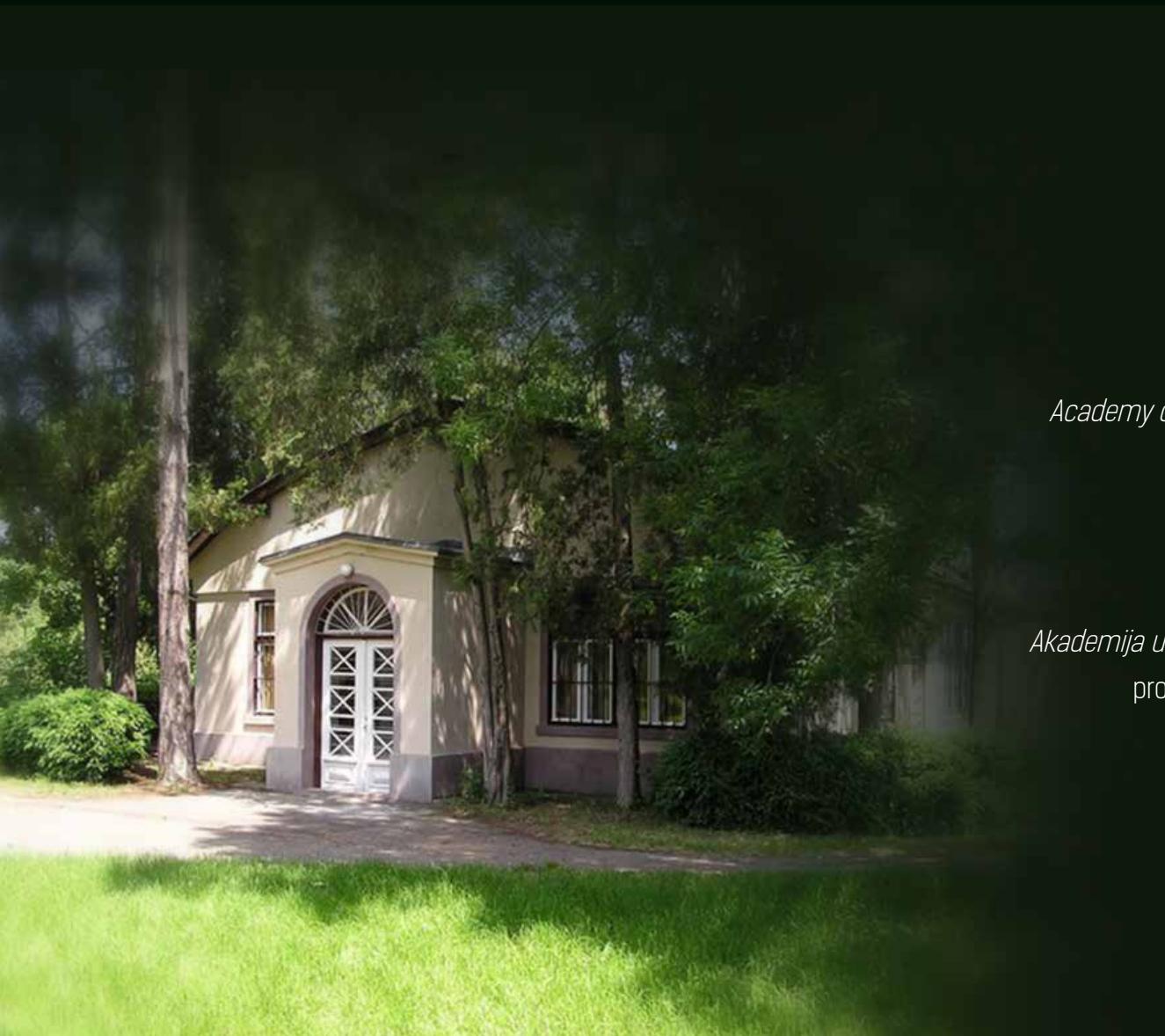
quite common in several Hungarian towns such as Budapest and Miskolc; the traditional summer art festival in Budapest's Raday Utca, organised by the well-known Erlin Gallery, also holds one annually. At the Novi Sad exhibition this year, two artists from Hungary, Andrea Ruttka and Steiner Villő, showed series of flags evidencing clear artistic views while retaining the authentic character of the flag as a separate cultural phenomenon.

The selection of flags by young Croatian artists from Osijek: Dražen Budimir, Robert Fišer, Josip Kaniža, Mario Matoković, Kristina Marić, Ana Petrović i Dora Tomić, was an interesting one. Most of them are students at the Academy of Art under Professor Frelih, who represented Croatia at this year's "Danube Dialogues" exhibition in Novi Sad. The artists understood the flags primarily as transparent pictorial creations. Some of them assigned their flags clear, modern-day – chiefly socio-logical – connotations while the rest stuck to depicting an artistic iconography of personal narrative and visual expression.

Finally, most of the exhibitors among the Serbian artists are old hands at the artistic flag tradition. Because of its familiarity, they are sufficiently experienced to use the flags to express their philosophical and poetic ideas, without violating the special character of this medium and remaining in the domain of their own questioning, creative continuum (Danijel Babić, Mira Brtka, Nada Denić, Goran Despotovski, Korina Gubik, Milan Jakšić, Jastru Jelača, Marta Kiš Buterer, Svetlana Milić, Petar Perić, Dušan Perić, Sibila Petenji, Zvonimir Santrač, Monika Sigeti Rastislav Škulec, Dušan Todorović, Tamara Vajs, Bosa Zirojević).

WORKSHOP: DIALOGUE

Umetnička kolonija, Ečka
TRANSARTS, UNIVERSITY OF APPLIED ARTS VIENNA
AKADEMIJA UMETNOSTI NOVI SAD



Academy of Fine Arts Vienna
prof. Nita Tandon
Maria Cozma
Oliver Alunovic

Akademija umetnosti Novi Sad
prof. Bosiljka Zirojević
Marija Cvetković
Marina Milanović
Sonja Radaković

NITA TANDON (1959, Ajmer, Indija) Studirala englesku književnost na Univerzitetu u Delhiju (1978). Na Univerzitetu u Beču studirala istoriju umetnosti (1979-80), a potom studira slikanje na Akademiji primenjenih umetnosti u Beču (1980-86). Od 1997. godine predaje na Univerzitetu primenjenih umetnosti u Beču (od 1997). Trenutno je na čelu katedre TransArts, član upravnog odbora. Do sada je izlagala na mnogobrojnim izložbama u Austriji i inostranstvu. Živi iradi u Beču.

NITA TANDON (1959, Ajmer, India) lives and works in Vienna. She acquired a BA degree in English Literature from Delhi University in 1978, going on to study art history at Vienna University (1979 - 1980) and painting at the Academy of Applied Arts, Vienna (1980-1986). She has been teaching at the University of Applied Arts, Vienna, since 1997. She currently runs the Department of TransArts as member of its Directorial Team. So far she has exhibited on numerous occasions in Austria and internationally.



Nita Tandon, *Indija – A work in Progress*, komb. tehnika / mixed media, 2013.



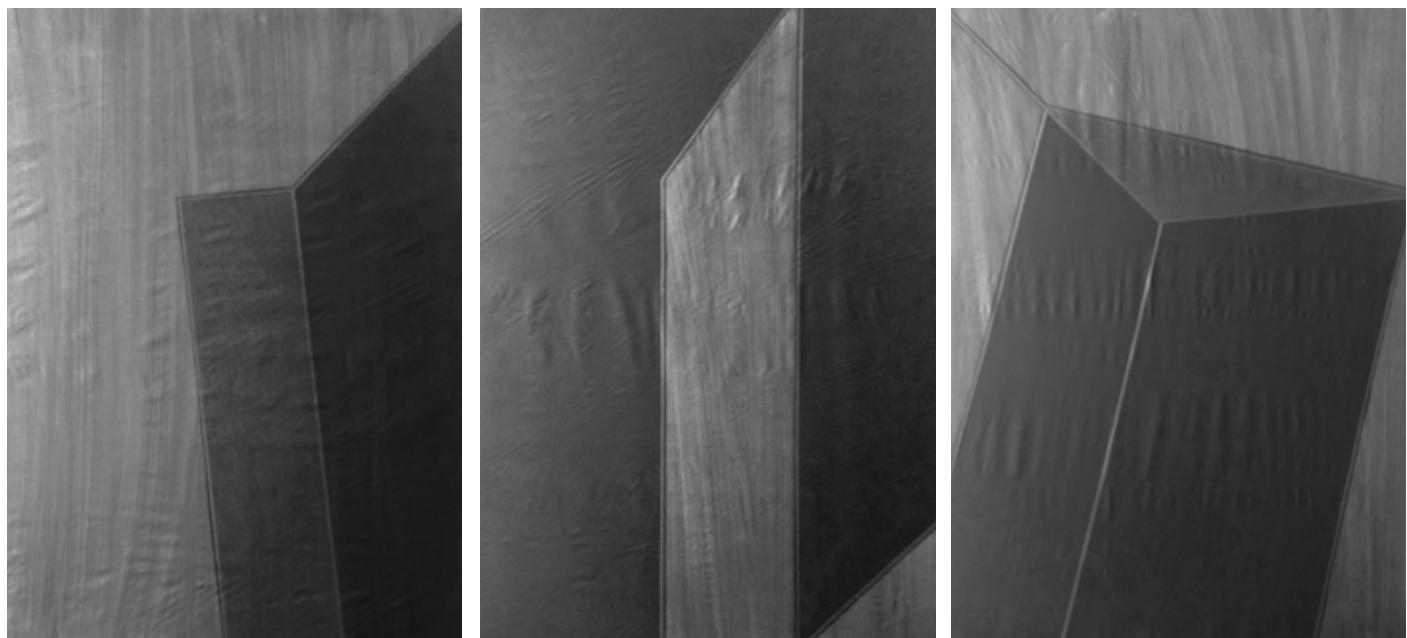
Maria Cozma, *She spoke a language the very sounds of which were strange, a language in which nouns became verbs and verbs nouns...*, ulje na platnu / oil on canvas, 2013.



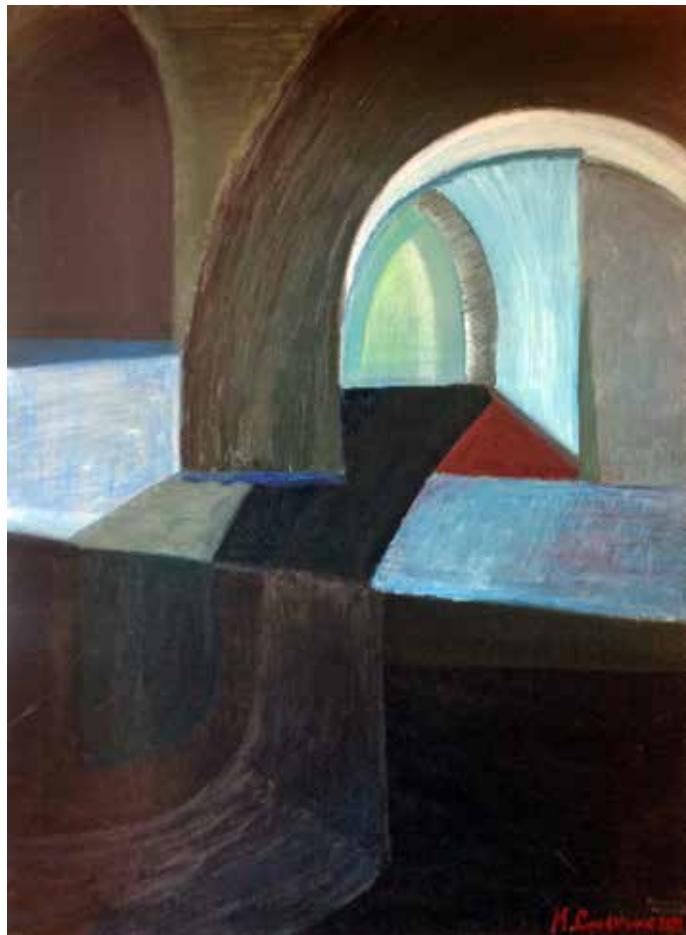
Oliver Alunovic, *Burning of the Sarajevan Library*, komb.teh / mixed media, 2013.

BOSILJKA ZIROJEVIĆ LEČIĆ (1971, Novi Sad, Srbija) Diplomirala na Akademiji umetnosti u Novom Sadu (1994). Postdiplomske studije, odsek slikarstva, završila na istoj akademiji (2000). Član ULUV i ULUS. Član umetničke grupe Multiflex. Profesor na Akademiji umetnosti u Novom Sadu, šef katedre za slikarstvo. Profesionalna orientacija: slikarstvo, vajarstvo, multimedijalni projekti. Izlagala na preko 90 grupnih izložbi u zemlji i inostranstvu. Dobitnica je nekoliko nagrada u Srbiji. Živi i radi u Novom Sadu.

Bosiljka Zirojević Lečić (1971, Novi Sad, Serbia) lives and works in Novi Sad. After graduating from the Academy of Arts in Novi Sad (1994) she did her post-graduate studies at the Department of Painting, finishing in 2000. A member of the ULUV and ULUS art associations and the Multiflex group, she is currently professor and head of the Painting Department at the Academy of Arts, Novi Sad. Her professional interests are painting, sculpture, multimedia projects and she has won several prizes and awards for her works in Serbia. So far, she has appeared in over 90 group exhibitions nationally and internationally.



Bosiljka Zirojević, *Achromatska kompozicija*, triptih / triptych, komb. tehnika / mixed media, 2013.



Marija Cvetković, Bez naziva, ulje na platnu / oil on canvas, 2013.



Sonja Radaković, Priprema, performans / performance, 2013.







DUNAVSKI DIJALOZI / DANUBE DIALOGUES 2013

Festival savremene umetnosti podunavskih zemalja

Festival of Contemporary Art of Danube Countries

Novi Sad / Petrovaradin / Ečka

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