

DD2015
Festival savremene umetnosti
Festival of Contemporary Art

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DUNAVSKI DIJALOZI / DANUBE DIALOGUES 2015

FESTIVAL SAVREMENE UMETNOSTI /
FESTIVAL OF CONTEMPORARY ART

NOVI SAD / APATIN / KOŠICE

AUG - SEPT 2015

Festival savremene umetnosti *Dunavski dijalozi* 2015 je, treći put zaredom, transformisao centar Novog Sada u jedinstvenu umetničku pozornicu. Zahvaljujući zanimljivoj temi „Umetnost u doba (ne)emocionalnosti”, koju je postavio umetnički direktor festivala Sava Stepanov, na centralnoj izložbi i simpozijumu, kao i reprezentativnim izborima umetnika koji su sačinili selektori zemalja učesnica, novosadska publika je imala priliku da se upozna sa aktuelnim pojavama i kretanjima na umetničkoj sceni podunavskog makroregiona. Program je obuhvatio centralnu izložbu, simpozijum, šesnaest autorskih izložbi, na četrnaest lokacija u Novom Sadu i tri lokacije u Apatinu. Učestvovalo je 78 umetnika, kustosa i teoretičara umetnosti, iz 13 zemalja podunavskog makroregiona.

Program ovogodišnjih *Dunavskih dijaloga* započeo je na geografskoj sredini Dunava, u Apatinu. To je učinjeno iz nekoliko razloga. Šarmantna „varoš” na tromedi Srbije, Hrvatske i Mađarske predstavlja simboličku tačku jednakoj udaljenju i od izvora i od ušća reke Dunav. Značajan podatak je i da ovde skoro tri decenije uspešno deluju Galerija „Meander” i istoimeni vajarski susreti, koji su nazvani po geografskim karakteristikama Dunava kod Apatina. Programi i aktivnosti koje se odvijaju u ovim institucijama predstavljaju nezaobilazne činjenice srpske umetničke scene. Zainteresovanost i ljubaznost rukovodstva opštine doprinela je odluci da dunavske umetničke dijaloge započnemo baš u Apatinu. Prvi segment programa činila je izložba grafika iz mape *Meander* Julija Knifera, svetski priznatog hrvatskog umetnika, koja je izdata 1987. godine kao rezultat ekskluzivne saradnje velikog umetnika i apatinske galerije. Program je nastavljen otvaranjem izložbe – ambijentalne instalacije *Vertikale*, nemačke umetnice Aleksandre Lung, po izboru kustoskinje Radmire Savčić. Treći segment programa bilo je otkrivanje skulpture *Mesto susreta* Zvonimira Santrača, postavljene na apatinskom keju kao trajni beleg dunavskih umetničkih susreta, simbol susticanja kultura naroda duž čitavog sliva reke.

Konceptom festivala predviđeno je da svaka zemlja izborom selektora iz matične zemlje prezentuje aktuelnu umetničku scenu. Tako je kurator iz Bugarske Božidar Bojadžiev predstavio projekat *Substories* u kome su učestvovali umetnici: Valentina Ivančeva, Valentin Balabanov Bili, Vasil Abadžiev, Božidar Bojadžiev, Georgi Pasev, Emil Želiazkov, Ivan Abadžiev, Lazar Lutakov, Petja Dimitrova, San Dokan i Janko Atanasov. Austriju je, odlukom galeristkinje i kustoskinje Andree Jutner, predstavljao Karl Hajnc Štrole; Mađarsku je, zahvaljujući selekciji Marte Siladi Katalin, predstavljao Čaba Pal; autorskim odabirom istoričarke umetnosti i kritičarke Svetlane Mladenov, Srbiju su predstavljali: Dušan Otašević, Slobodan Kojić, Marija Dragojlović, Ratomir Kulić, Miroslava Kojić, Čedomir Vasić i Balint Sombati. Slovački umetnik i profesor na akademiji umetnosti u Pragu Miro Švolík izložio je seriju fotografija iz ciklusa *Muškarci i žene*, a na predlog Olje Triaške Stefanović. Kustos Muzeja suvremene umjetnosti Istre Mladen Lučić odabrao je Davora Sanvicentija kao reprezentativnog predstavnika hrvatske savremene scene, a kurator rumunske izložbe Andrej Jeca predstavio je radove Vlada Olaria i Dana Maćuke. Ove godine smo pored Nemačke, Austrije, Slovačke, Mađarske, Hrvatske, Srbije, Rumunije, Bugarske, Ukrajine i Slovenije, prikazali umetničke scene još tri bivše jugoslovenske republike i to Bosnu i Hercegovinu izložbom Mladena Miljanovića, Crnu Goru izložbom Nenada Šoškića, dok je kustos galerije „Equrna” (Ljubljana) Erne Brejc priredio izložbu *SHE(EP)*, mlade slovenačke umetnice Tine Dobrajc. Predstavljanje Srbije ove godine je dopunjeno izložbom *Vojvodina +, (E)MOTION ili šta nas pokreće*, za koju je kustoskinja Slavica Popov odabrala radove Mirjane Blagojev, Tadije Janičića, Ksenije Kovačević, Nikole Macure i Monike Sigeti.

The Danube Dialogues 2015, the third year for this festival, transformed the centre of Novi Sad into a unique stage for contemporary art. Its eye-catching theme: *Art in the Age of (Non-) Emotionality* presented by festival art director, Sava Stepanov, and an adroit choice of artists by selectors from the various countries, gave the public an insight into what is happening in contemporary art in the macro region of the Danube basin. Besides the key exhibition and symposium, this year's festival featured sixteen other exhibitions at 14 locations in Novi Sad and three in Apatin, in which 78 artists, curators and critics from 13 countries took part.

For several reasons the festival opened in Apatin, the river's geographical centre. Apatin, a charming little town where Serbia, Croatia and Hungary converge, is a symbolic location equidistant from the source and the mouth of the Danube. The Meander Gallery and sculptors' gatherings, named after the sweeping curve in the river, have been running successfully for almost thirty years. Combined, they make it an unmissable venue for Serbian art lovers. The enthusiasm and generosity of the local authorities contributed to the decision that the festival should kick off here with an exhibition of graphics from the Meander Map by Julija Knifer, a Croatian artist of international repute, published in 1987 in exclusive collaboration with the Apatin gallery. Next came the opening of *Verticals*, a series of ambient installations by Alexandra Lung (Germany) and selected by curator Radmila Savčić, followed by the unveiling on the quay at Apatin of *Meeting Place*, a sculpture by Zvonimir Santrač, which will remain as a lasting memento of the Danube Dialogues and the merging of the many and varied cultures that line the course of the river.

The idea of the festival is to present a choice of contemporary works made by a selector from each country. Curator Bozhidar Boyadzhiev of Bulgaria opted for the SUBSTORIES project by artists Valentina Ivancheva, Valentin Balabanov-Billy, Vasil Abadjiev, Bozhidar Boyadzhiev, Georgi Pasev, Emil Zheliazkov, Ivan Abajiev, Lazar Lyutakov, Petja Dimitrova, San Dokan and Ianko Atanasov. Austria's selection by gallery owner and curator Andrea Jütner gave us Karl-Heinz Ströhle. Hungarian selector Marta Szilagy presented Csaba Pál; for Serbia, art historian and critic Svetlana Mladenov selected Dušan Otašević, Slobodan Kojić, Marija Dragojlović, Ratomir Kulić, Miroslava Kojić, Čedomir Vasić and Balint Szombathy. Slovak artist and professor at the Prague Academy of Art, Miro Švolík, exhibited a series of photographs from the cycle *Men and Women* proposed by Olja Triaška Stefanović. Curator of the Modern Art Museum in Istria, Mladen Lučić, chose Davor Sanvicenti to represent Croatia, while curator of the Romanian exhibition, Andrei Jecza, showed works by Vlad Olariu and Dan Măciucă. In addition to Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Ukraine and Slovenia, the festival was joined this year by three of the former Yugoslav republics: Bosnia and Herzegovina represented by Mladen Miljanović, Montenegro by Nenad Šoškić, and Slovenia by the young artist Tina Dobrajc with her exhibition *SHE(EP)*, arranged by curator of the Equrna Gallery, Ljubljana, Arne Brejc. Serbia's contribution was supplemented this year by the exhibition *Vojvodina +, (E)MOTION, or What Gets us Going*, for which curator Slavica Popov selected works by Mirjana Blagojev, Tadija Janičić, Ksenija Kovačević, Nikola Macura and Monika Sigeti.

The theme chosen by art director Sava Stepanov, *Art in the Age of (Non-) Emotionality*, provided the leitmotif for this year's festival. It addresses the atmosphere of a world linked by electronic networks, where the individual is increasingly dependent on his technical surroundings, drawn into a wide variety of global situations while ever less turned towards himself and

Tema koju je postavio umetnički direktor festivala Sava Stepanov, „Umetnost u doba (ne)emocionalnosti“ – obeležila je ovogodišnje izdanje festivala. Bavila se atmosferom elektronski umreženog sveta, u kojem je čovek-pojedinac sve više uslovjen tehnološkim okruženjem i integriran u najrazličitije globalne situacije, a sve manje posvećen sebi samom, sopstvenoj emocionalnosti. U vremenu kada slika/slikarstvo više nije dominantni vizuelni jezik, kada je zavladata vizuelnost zasnovana na tehnološkim slikama, a umetnička vizuelna jedinica podjednako proizvod čoveka i tehnologije, pojma emocionalnosti se menja i problematizuje. Novi prostori umetničkog stvaranja donose nove situacije i poruke. Prostor Galerije likovne umetnosti poklon zbirke Rajka Mamuzića u Novom Sadu omogućio je da trojica kustosa centralne izložbe – Hartvig Knak (Austrija), Vladimir Beskid (SK) i Sava Stepanov (SRB) – pruže publici mogućnost sagledavanja teme iz različitih autorskih pozicija. Žolt Tibor (HU), Jan Vikar (CZ), Ralf Edelman (D), Štefani Guse (D), Brigitte Lang (A), Ulrike Kenigšofer (A), Aneta Mona Čiza (RO/D), Lucia Tkáčová (SK/D), Lena Fon Lapšina (RUS/A), Olja Triaška Stefanović (SR/SK), Pavla Ščerankova (SK/CZ), Vladeva Diksebova (UA/SK), Marike Hajnc Hoek (D), Eva Petrič (SLO/A), Ksenija Simonova (UA), Stevan Kojić, Nataša Teofilović, Nada Denić, Isidora Todorović i Vengel Vaštag (SRB), svojim ostvarenjima su pokazali da je zadata tema aktuelna i provokativna, podjednako primenjiva u umetničkim zbivanjima svih zemalja dunavskog makroregiona.

Zanimljiv je i zapažen bio međunarodni simpozijum *Umetnost u doba (ne)emocionalnosti* (Arne Brejc (SLO), Vladimir Beskid (SK), Hartvig Knak (A), Mladen Lučić (CRO), Anastazija Miranović (MNE), te Vladimir Kopićl, Slobodan Tišma, Sanja Kojić Mladenov, Dragan Prole, Čedomir Vasić, Sava Stepanov (SRB)), organizovan u saradnji sa Zavodom za kulturu Vojvodine. Teorijski je osnažio i unapredio koncept festivala, te ukazao na važnost umetničkih teorijskih razmatranja u aktuelnom socijalnom i društveno-istorijskom trenutku.

Cooperation extended program, ustanovljen 2014. godine izložbama *235 km, 100 godina: srpski i austrijski umetnici danas*, priređenim u Zrenjaninu, Badenu i Medlingu, te izložbom *Umetnost u Vojvodini od 1914. do 2014.* u Kunstlerhausu u Beču, razvio se i ove godine kao nastavak umetničkih susreta ostvarenih u prethodnom izdanju festivala. Slovačko-srpski umetnički dijalozi su 2014. godine inicirali nove izložbe. Naime, u Kunsthaleu u Košicama (Slovačka) postavljena je izložba *Prigušena egzistencija – savremena umetnička scena Srbije*, novosadskih kustoskinja Svetlane Mladenov i Sanje Kojić Mladenov, na kojoj su učestvovali umetnici: Igor Antić, Breda Beban, Goran Despotovski, diSTRUKTURA, Dragan Ilić, Jelena Jureša, Stevan Kojić, MP_art, Museum of Childhood, Andrea Palašti, Vesna Perunovich, Nataša Teofilović, Zoran Todorović, Miloš Tomić i Selman Trtovac. Uzvratno je u Muzeju savremene umetnosti Vojvodine u Novom Sadu otvorena izložba *Okrenuto*, koju su priredili Zuzana Pacakova i Vladimir Beskid, na kojoj su izlagali sledeći umetnici: Erik Binder, Andrej Dubravski, Viktor Frešo, Matej Gavula, Jana Kapelova, Marek Kvetan, Denisa Lehocka, Ilona Nemet, Roman Ondak, Milan Titel, Jan Triaška i Olja Triaška Stefanović.

Svečano otvaranje Festivala *Dunavski dijalozi 2015* pamtićemo i po nadahnutoj besedi istaknutog novosadskog multimedijalnog umetnika i književnika Slobodana Tišme, a zatvaranje manifestacije po performansu *Supermatistička tranzicija* Dragana Vojvodića. Njihovi nastupi su dali osobene umetničke pečate čitavom događaju.

Nakon trećeg izdanja Festivala *Dunavski dijalozi* još više smo uvereni da naš organizatorski angažman ima smisla, da se zahvaljujući programima visokog umetničkog kvaliteta i dobrim utiscima učesnika i gostiju iz regiona, otvaraju nove perspektive za visokokvalitetnu umetničku saradnju i razmenu. To Novi Sad pozicionira kao važnu tačku na kulturnoj mapi regiona i doprinosi nastojanjima da naš grad bude Evropska prestonica kulture 2021.

Vesna Latinović



> Slobodan Tišma govori na otvaranju Dunavskih dijaloga, Novi Sad, 27. avgust 2015.

> Slobodan Tišma speaks at Danube dialogues opening, Petrovaradin, 27th August 2015



his own emotions. At a time when painting is no longer the dominant visual language, when visuality is based on hi-tech images and an artwork becomes equally the product of man and technology, the concept of emotionality alters, raising questions. New areas of creativity bring with them new situations and messages. Space loaned by the Rajko Mamuzić Memorial Gallery, Novi Sad, enabled the three curators of the key exhibition, Hartwig Knack (Austria), Vladimir Beskid (Slovakia) and Sava Stepanov (Serbia) to submit a range of different points of view for public consideration. Works by Tibor Zsolt (Hungary), Jan Vicar (Czech Republic), Ralf Edelmann (Germany), Stephanie Guse (Germany), Brigitte Lang (Austria), Ulrike Königshofer (Austria), Anetta Mona Chișa (Romania/Germany), Lucia Tkáčová (Slovakia/Germany), Lena von Lapschina (Russia/Austria), Olja Triaška Stefanović (Serbia/Slovakia), Pavla Sceranková (Slovakia/Czech Republic), Vladeva Dixebová (Ukraine/Slovakia), Marikke Heinz-Hoek (Germany), Eva Petrič (Slovenia/Austria), Kseniya Simonova (Ukraine), Stevan Kojić, Nataša Teofilović, Nada Denič, Isidora Todorović and Vendel Vaštag (Serbia), showed the theme to be current, challenging, and applicable to developments in the art of all the Danube countries in the macro-region.

The international symposium *Art in the Age of (Non-)Emotionality* struck a decidedly sympathetic chord. The curators were: Arne Brejc (Slovenia), Vladimir Beskid (Slovakia), Hartwig Knack (Austria), Mladen Lučić (Croatia), Anastazija Miranović (Montenegro), Vladimir Kopić, Slobodan Tišma, Sanja Kojić Mladenov, Dragan Prole, Čedomir Vasić and Sava Stepanov (Serbia). Organized in cooperation with the Vojvodina Cultural Institute, it provided a solid underpinning for the festival, promoting its ideas and pointing to the importance of theoretical discussion among artists at this historical juncture.

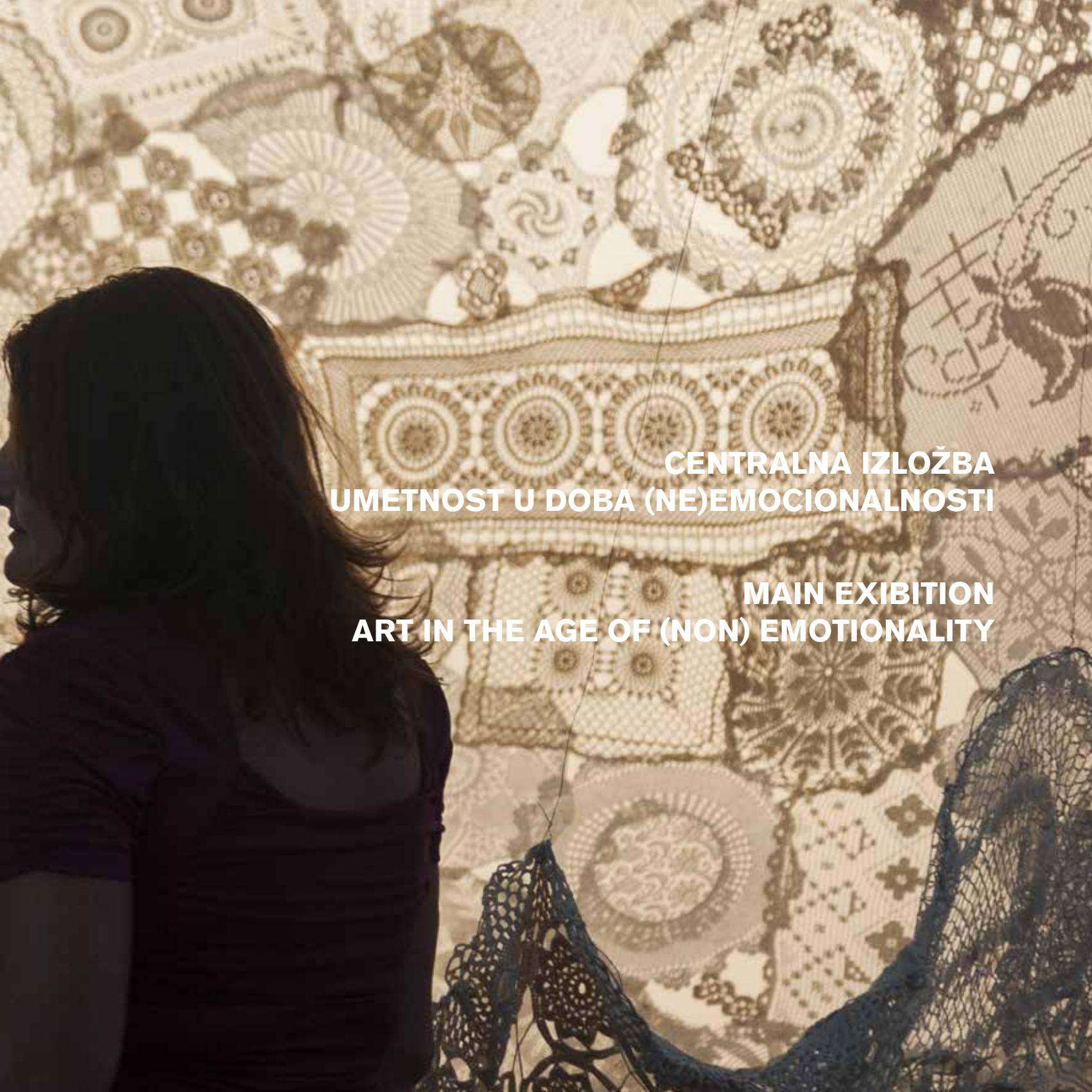
The *Cooperation Extended* programme was initiated in 2014 with the exhibitions *235 Kilometres, 100 Years* by Serbian and Austrian artists shown in Zrenjanin, Baden and Mödling, and *Art in Vojvodina 1914-2014* at the Künstlerhaus, Vienna. This year it developed as a continuation of the artistic encounters of the previous festival. In 2014, the Slovak-Serbian art dialogues started off a series of new exhibitions. The Kunsthalle in Košice (Slovakia) mounted *Subdued Existence – Contemporary Art Scene in Serbia* by Novi Sad curators Svetlana Mladenov and Sanja Kojić Mladenov, featuring artists Igor Antić, Breda Beban, Goran Despotovski, diSTRUKTURA, Dragan Ilić, Jelena Jureša, Stevan Kojić, MP_art, Museum of Childhood, Andrea Palašti, Vessna Perunovich, Nataša Teofilović, Zoran Todorović, Miloš Tomić and Selman Trtovac. The Vojvodina Museum of Contemporary Art in its turn showed *Reversed*, arranged by Zuzana Pacakova and Vladimir Beskid with artists Erik Binder, Andrej Dubravsky, Viktor Frešo, Matej Gavula, Jana Kapelova, Marek Kvetan, Denisa Lehocka, Ilona Nemeth, Roman Ondak, Milan Titel, Jan Triaška and Olja Triaška Stefanović.

The opening of the 2015 *Danube Dialogues Festival* will be remembered for the inspired address given by distinguished Novi Sad multimedia artist and writer, Slobodan Tišma, and its closing for *Supermatic Transition*, a performance by Dragan Vojvodić. Their public appearances lent a unique quality that coloured the entire event.

Now, after the third *Danube Dialogues Festival*, we are more convinced than ever that its conception is to the point. Thanks to the high quality of the art and the impressions carried away by both participants and guests, new prospects are envisioned for further artistic cooperation and exchange. It pinpoints Novi Sad as an important point on the cultural map of the region and contributes towards making our city the European cultural capital of 2021.

Vesna Latinović



A photograph of a woman with long dark hair, seen from the side and back, looking towards a wall covered in a large-scale projection of intricate lace patterns. The patterns are in shades of brown and beige, featuring complex circular motifs and floral designs. The lighting is dramatic, with the woman's silhouette and the lace patterns standing out against a darker background.

**CENTRALNA IZLOŽBA
UMETNOST U DOBA (NE)EMOCIONALNOSTI**

**MAIN EXIBITION
ART IN THE AGE OF (NON) EMOTIONALITY**

UMETNOST U DOBA (NE)EMOCIONALNOSTI

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA, NOVI SAD

MARIKE HAJNC HOEK, EVA PETRIČ, KSENIA SIMONOVA,
STEVAN KOJIĆ, NATAŠA TEOFILOVIĆ, NADA DENIĆ,
ISIDORA TODOROVIĆ, VENDEL VAŠTAG

O EMOCIONALNOSTI I TEHNOLOŠKOJ UMETNOSTI

Sava Stepanov (Srbija)

Savremena umetnost je tokom prekretnice vekova, krajem proteklog stoleća i nakon 2000-te, promenila svoje obliće. U tom razdoblju odvijao se permanentni tranzicijski proces ka elektronskoj i tehnološkoj umetnosti. Zahvaljujući uznapredovaloj digitalizaciji i njenim brojnim manifestacijama, značajno je promenjen odnos prema slici. Slikarstvo više nije vodeći vizuelni jezik u umetnosti, jer su senzibilitetu savremenog čoveka prihvatljivije i bliže neke druge i drugačije slike. Nove medijske slike ekranskog, televizijskog i internetskog porekla, učinile su da se vidljivost i prepoznatljivost sveta odigrava na drugi način. No, i pored svog tog dobrodošlog novomedijskog informativno-komunikacijskog fenomena vizuelnosti, treba imati na umu da su nam tehnizirane i tehnologizirane slike, drsko i odlučno nametnute intenzivnim dejstvom globalno rasprostranjenih elektronskih društvenih mreža. Ugledni američki istraživač medija Lav Manević čak konstataju da takve slike danas sve češće selekcionira i promoviše moći kompjuterski algoritam, i istovremeno nas upozorava – da smo na pragu zastrašujuće automatizacije... No, bilo kako bilo, tehnološki svet se preporučio umetnicima kao široko polje novih mogućnosti delovanja. Posledica promena koje su donele nove tehnologije u umetnosti rezultirale su novim konceptima, temama i problemima – favorizuju se komunikacijski odnosi, intelektualizam i scientizam, socijalna promišljanja se transformišu u kritiku stvarnosti, a sve češće umetničko delo pati od nedostatka umetnikove emocionalnosti, empatije, senzibilnosti, osećajnosti... Uz to, treba imati na umu da nas je sva ta količina tehnoloških slika i drugih manifestacija bliskih umetnosti možda i previše zabrinula, jer su neki umetnici zaneseni novim mogućnostima nekritički prihvatali nove medijske „igračke“, još uvek ne prihvatajući nove tehnološke alatke samo kao sredstvo, promovišući ih kao samu suštinu. Tako se pojavila ona ispraznost koja nas udaljava od etičkih, estetskih i emocionalnih osobenosti tih novih medija...

U svakom slučaju, odnosi su promenjeni – unutar tehnološke ikonosfere savremeni umetnik je izgubio oreol izuzetnosti koji su imali njegovi prethodnici u nekim ranijim vremenima i u drugim društvenim sistemima, ali je on još uvek stvaralač od integriteta i autoriteta. Zapravo, danas je umetnik – građanin; on više nije tek posmatrač, komentator ili kritičar aktuelnih zbivanja već je autentični konstituent i akter svakodnevlja, unutar tehnološki i društveno kontekstualizovane umetnosti.

Grafičarka **Nada Denić** tehnikom suve igle „upisuje“ shematisovane QR code podatke na grafičku ploču i potom ih štampa kao crno-belu grafiku. Otisnuti grafički motiv se može shvatiti kao jedan od amblematskih prikaza infiltracije novih tehnolo-

Vendel Vaštag >





ART IN THE AGE OF (NON) EMOTIONALITY

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION, NOVI SAD

MARIKKE HEINZ HOEK, EVA PETRIČ, KSENIYA SIMONOVA, STEVAN KOJIĆ,
NATAŠA TEOFLOVIĆ, NADA DENIĆ, ISIDORA TODOROVIĆ, VENDEL VAŠTAG

ON EMOTION AND NEW MEDIA ART

Sava Stepanov (Serbia)

At the turn of the century and after 2000, the features of contemporary art altered. During that period we moved into a state of permanent transition towards electronic and new media art. Thanks to advances in digitalisation and its numerous manifestations, attitudes towards the visual image have changed out of all recognition. Painting is no longer the foremost visual language in art since other, different images are closer and more acceptable to the sensibilities of modern man. The new media images originating from screen, television and the internet render our vision and recognition of the world in novel ways. However, besides this welcome informative and communicative phenomenon of visuality, we must be alert to the fact that hi-tech images are blatantly and obstinately imposed on us through the massive spread of electronic social networks worldwide. Distinguished US media theoretician Lev Manovich notes that these images are increasingly selected and promoted by powerful computer algorithms and warns that we are on the threshold of a terrifying automation... Be that as it may, the technological world recommends itself to artists as a broad area alive with possibilities. The changes wrought by the new technology have resulted in new concepts, subjects and problems in art; preference is given to communication, intellectualism and scientism; social considerations are transformed into a critique of reality, while the artwork increasingly suffers from an absence of emotion on the part of the artist, of empathy, sensitivity and feeling. However, perhaps we are too concerned by the enormous quantity of technological images and other near-art manifestations, because some artists, carried away by the range of opportunities, have taken indiscriminately to the new media toys and promote them as the essence, without seeing the technological tools for what they are - a means; hence the superficiality which distances us from the ethical, aesthetic and emotional qualities of these new media.

In any case, relations have changed; inside the technological iconosphere, the modern artist has lost the halo of exceptionality accorded to his precursors in earlier times and other social systems, but he is still an originator of integrity and authority. Indeed, today the artist is – a citizen; he is no longer merely an observer, commentator or critic of current events but is genuinely part and parcel of everyday existence, within a technological and socially contextualised art.

Graphic artist **Nada Denić** uses drypoint technique to “write” schematised QR Code data onto a graphic plate and then prints them as a black-and-white graphic. The graphic motif may be seen as symptomatic of the infiltration of new technologies into everyday life. When the code is printed onto a graphic sheet, it is possible to decode it using a smartphone

gija u svakodnevne životne manifestacije. Kod odštampan na grafičkom listu je moguće dekodirati mobilnim smartfon uređajem sa potrebnim aplikacijama. Umesto očekivanih podataka o robi, dekoder ovih QR code grafičkih motiva, razotkriva ispovedne pojmove posvećene ljubavi, umetnosti, umetničinoj personalnosti.

Ukrajinska umetnica **Ksenija Simonova** koristi instituciju *YouTube* kao mas-medijsko sredstvo za plasman vlastitih umetničkih ostvarenja i poruka. Video snimci procesualnih *sand animation* ostvarenja (crteži peskom) se „kačenjem“ na globalni *network* medijski sistem kontekstualizuju, te ostvarenja Simonove, u širokom dijapazonu od najintimnijih lirske osećanja do snažno angažovanih reakcija na aktuelne svetske teme, dosežu univerzalnu gledanost i delotvornost: za godinu dana njeni radovi su pregledani više od 25 miliona puta!

Vendel Vaštag je svoju svetlosnu instalaciju indikativno naslovio – *Screening*. Značenje te reči u srpskom prevodu je dvojako: ekranizacija i pregled (pregledanje, istraživanje). A upravo se o tome radi – umetnik ekranizuje postupak istraživanja sopstvenih tragova i dodira. A svaki taj otisak smatra „neporecivim dokazom o identitetu na mestu gde je došlo do fizičkog ili imaginarnog delovanja uz splet racionalnih i iracionalnih okolnosti. To je prostor skrivenih osećanja, snova, želja, maštanja, savesti.“ Dakle, Vaštag svojim *light boxovima*, poput svojevrsnog forenzičara, razotkriva, osvetljava i objavljuje istoriju činjenica i osećanja; preporučujući proveru značenja slika, koje u doba „ikonosfere“ mogu biti najrazličitijeg porekla i značenja.

Marike Hajnc Hoek polučasovnim videom *Skrivena osećanja* (2014, *loop options*, trajanje 32'54") sagledava i prikazuje statični „portret mlade žene bez emocija i kretnje“. Ovo diskretno ispitivanje prikrivene osećajnosti deluje veoma ubedljivo, jer Marike Hajnc Hoek pripada onoj grupi znatnih autora koji su, poput Vorhola ostvarili krajnje jednostavne, jednolične i potresne dokumente o čovekovom ponašanju (*Spavanje, Poljubac*), ili su poput Viole uspostavljali savršeni sklad sadržaja sa tehnologijom i medijem u kojem je umetnički rad ostvaren. Konačno, ovaj video rad se bavi emocijama. Pri tome umetnica sama nije subjekt, ona ne nastoji da ispolji vlastitu osećajnost, nego je prevashodno zainteresovana za prikazivanje fenomena emotivnosti u uslovima današnje tehnološke umetnosti.

with the correct app. Instead of the expected data on commodities, the decoder of these QR Code graphic motifs reveals confessional ideas of love, art and the artist's personality.

Ukrainian artist **Kseniya Simonova** uses YouTube as a means of disseminating her own artistic creations and messages through the mass media. By "hooking up" videos showing work in progress on *Sand Animation* (sand drawings) to the global network, her creations become contextualised and Simonova's work, ranging from the most intimate lyrical feeling to strong, committed reaction to current world affairs, achieves a universal audience and universal effect: in one year, her works were seen 25 million times!

Vendel Vaštag pointedly names his light installation – Screening. The word has a double meaning: the showing of a film to an audience, and a test or examination. And in fact this is what the work is about: an artist screening the study of his own traces and touch. He considers each impression to be "*undeniable proof of identity at the place where physical or imaginary impact took place in a tangle of rational and irrational circumstances. It is a place of secret feelings, dreams, desires, daydreams, conscience.*" Like a forensic expert, Vaštag's light boxes reveal, illuminate and publicly proclaim the history of facts and feelings, advising us to keep a check on the meaning of images, which in the age of the iconosphere may stem from the most varied origins and mean a host of different things.

Marike Heinz-Hoek in a half-hour video *Hidden Feelings*, 2014 (loop options, duration 32:54 min.) appraises a static "portrait of a young woman without emotions and movement". This discreet examination of concealed sensibility is most convincing, as Heinz-Hoek belongs to a group of known artists who, like Warhol, produce extremely simple, monotone but moving documents on human behaviour (*Sleep*, *Kiss*) or, like Viola, establish perfect harmony between the subject matter, the technology and the media in which the artwork was produced. Ultimately, this video work addresses the emotions. Here the artist herself is not the subject; she does not try to express her own sensitivity, but is overwhelmingly interested in showing the phenomenon of emotion in the prevailing conditions of new media art.

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Nataša Teofilović svojom 3D animacijom predočava pojam emocionalnosti. U *statement*-u o svom digitalnom videu, umetnica konstatiše: „Ovaj nenanarativni rad pokušava da vizuelizuje metaforu za ljudsku dušu u snovima, kao što pada i ustaje, sećajući/zaboravljući, trčanje/gubljenje „duše“ i vraća nama samima filing (sa dušom)“. Kako se radi o frontalnoj prijekciji (oko 4m visine) posmatrač je suočen i „uvučen“ u dinamičnu i transformišuću stvarnost slike – te su mu ilustracije emocionalnog stanja kompjuterski animirane virtuelne figure u pokretu veoma bliske. 3D prikazom Nataša Teofilović je uspela da svoju ideju reifikuje, da je učini stvarnom i mogućom, te da vlastitu senzibilnost i emocionalnost iskaže direktno i veoma ubedljivo...

Instalacija **Eve Petrić** je nabijena metaforičkim značenjima: razapeta mreža načinjena od spojenih ručno vezenih čipki i video projekcije. Radi se o svojevrsnom konstruktu koji je koherentno definisan od materijalnih (čipka) i nematerijalnih (projekcija, svetlost, senka) elemenata. Osim toga, u zatamnjenu prostoru galerije, stiče se utisak da celokupna instalacija lebdi, te ju je moguće percipirati i poput sublimirane evokacije kosmosa. U ovoj monumentalnoj instalaciji umetnica starom čipkom parafrazira globalni *network*, dok se u projektovanoj video slici, kroz otvor na mreži, kao na koordinatnom sistemu, prikazuje umetničin poetski sublimat o vlastitoj personalnoj egzistenciji u savremenom svetu. Dakle, radi se o jednoj poetizovanoj umetničkoj izjavi, o delu ispunjenom estetskim i emocionalnim nabojem ali i alatima i postupcima tehnološke civilizacije.

Kombinacijom ručnog veza i digitalne tehnologije je definisan i rad **Isidore Todorović**. Na platnu sa industrijski štampanim dekorativnim motivima (cveće, drveće, jeleni i dr.) koje ima ulogu potke za ručni vez (poput goblenских shema), umetnica „dopunjava“ zatečene prizore šivenim linijama i apliciranim digitalnim senzorima, stvarajući nove likovne-estetske celine izrazito ovovremenskog karaktera. Međutim, te neobične slike poseduju zasebnu funkcionalnost. Zahvaljujući apliciranim digitalnim senzorima one mogu da upozoravaju na pristigli mail u inboxu, da proizvode i emituju muziku ili da ostvare još neke radnje a zahvaljujući povezanošću sa digitalnim softverima one postaju integralni deo ličnih i intimnih prostora (otuda naslov *Meke sobe*)...

Stevan Kojić svojim delovanjem objedinjuje savremenu tehnologiju i biologiju. Digitalizovanjem bioloških impulsa ovaj umetnik vizuelizuje i artificizira neke prirodne, organske procese. Stavljujući šlem sa senzorskim sistemom na glavu, posetilac izložbe ima priliku da na uvećanom ekranu sagleda vizuelizovani prikaz vlastite moždane aktivnosti i stepena sopstvene uzbudenosti, izražen manje ili više dinamičnim kretanjem virtualnih oznaka. Dakle, u ovom slučaju umetnik ne izražava, nego vizuelizuje personalne emocije i emocionalnost... I ovaj Kojićev rad pripada ciklusu „*Samoodrživi sistemi apsurd*“ u kojem istražuje kompleksni odnos pojedinac-društvo-tehnologija-priroda. A činjenica da su ta istraživanja upotrebljiva u okviru jednog zasebnog i zanimljivo naslovljenog sistema, da taj apsurdno samodrživi sistem o(p)staje zatvoren i nefunkcionalan izvan sebe samog - ovaj opus čvrsto drži u domenu umetnosti, u okružju umetničkih istraživanja izrazito ovovremenskog karaktera.

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Preplet nekolicine umetničkih opcija prezentovanih u ovoj izložbenoj postavci, ukazuje na odista važnu osobenost naše umetničke sadašnjosti. Aktuelna scena se menja a sve je naglašenija prisutnost tehnološke umetnosti. Teoretičarka Sejdi Plent (Sadie Plant) ukazuje da su mediji u prošlosti bili podeljeni prema čulima a da danas njihova konvergencija i prelazak u hipermedije omogućava čulima da se spoje i međusobno povežu. Istovremeno, problematika čulnosti, emocionalnosti, pa čak i empatije – jeste u fokusu ovde predstavljenih umetničkih izraza iskazanih elektronskom, digitalnom ili nekom drugom vrstom tehnologizirane umetnosti. Dva su osnovna pravca umetničkih interesovanja. Prvi je vidljiv u porivu da se novim tehnološkim mogućnostima iskažu vlastita emocionalčnost, ekspresija i istina o svetu. Drugi pristup je fenomenološkog karaktera jer se brojni umetnici bave istraživanjem odnosa tehnologije i emocionalnosti. Svojim analitičkim pristupom ovi umetnici ukazuju na činjenicu da se današnja umetnost nalazi u specifičnoj situaciji, na sredokraći između *tehnae* i *poesisa*. To nas vodi ka zapitanosti: da li je umetnik delotvorniji ukoliko je racionalno uklopljen u odnos umetnost-društvo, ili je njegovo delovanje efikasnije u direktnijoj i intimnijoj relaciji umetnik-individua... U svakom slučaju, u vremenu sveopšte globalne vizuelnosti koja dopire čak do zastrašujućeg koncepta kontrolisanog društva, čvrst preplet umetnosti i stvarnosti, sa svim prednostima i nedostacima, odista je delotvoran i dragocen. U tim zbivanjima postalo je jasno da je današnja umetnost izgubila nekadašnji ekskluzivitet izuzetne ljudske delatnosti i „uzvišenog“ modela nametanog društvu; ali je isto tako primetno da se aktuelna tehnološka umetnost sudbinski infiltrirala, postala neraskidivi konstituent i tiha potpora stvarnosti, približila se nadomak bojsovskog načela: umetnost = život.

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Nataša Teofilović's 3D animation addresses the idea of emotionality. Referring to her digital video the artist notes: "*This non-narrative work tries to visualize a metaphor for the human soul in dreams, as it falls and gets up again, remembering/forgetting, running/losing the 'soul', and returns feeling to us (with the soul).*" Because this is a frontal projection about 4 metres high, the onlooker confronts and is drawn into the dynamic and transforming reality of the picture, standing physically close to the illustrations of the emotional state of an animated virtual figure in movement. Through 3D imaging, Nataša Teofilović succeeds in reifying her idea, making it real and possible, so that her own sensibility and emotionality is personally and most convincingly expressed.

Eve Petrić's installation is packed with metaphorical meaning: a hanging net made of joined pieces of hand-embroidered lace with a video projection. The construct is coherently defined by its material (lace) and non-material elements (the projection, light, shadow). In the darkened gallery, the impression is that the entire installation is floating, almost like a sublimated evocation of the cosmos. In this large work, the artist uses old lace to paraphrase the global network, while the video - projected through an opening in the net, as on a coordinate system - is a poetic sublimation of her own existence in today's world. This is an artistic statement full of poetry, a work charged with beauty and emotion, crafted with the tools and procedures of a technological civilisation.

Isidora Todorović's work is also defined by a combination of hand-embroidery and digital technology. On a manufacturer's canvas pre-stamped with decorative patterns of flowers, trees, deer etc., designed to be used for embroidery or tapestry, the artist fills in the scenes with lines of sewing and digital sensor apps, producing a new, aesthetic, fine-art creation, very contemporary in spirit. However, these unusual pictures are also functional. Thanks to the digital sensors, they can signal that mail has arrived in your inbox, produce and play music or perform other tasks. Because of their link to digital software, they become part and parcel of the personal, intimate spaces after which the work is named: *Soft Rooms*.

Stevan Kojić merges modern technology and biology. By digitalizing biological impulses, this artist visualizes and "artifies" some of the natural, organic processes. By donning a helmet with sensors, a visitor to the exhibition has the opportunity to watch his or her own brain activity and level of excitement on an enlarged screen through the varying dynamic movement of virtual signals. In this case, then, the artist visualizes rather than expresses personal emotions and emotionality. The work is part of Kojić's cycle *Self-Sustaining Systems of the Absurd*, in which he explores the complex relationships of individual-society-technology-nature. The fact that these are usable within a separate and intriguingly entitled system and that this absurdly self-sustaining system survives, remaining closed and non-functional outside itself, places the opus firmly in the domain of art and artistic investigation of an exceptionally contemporary character.

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The interplay of options shown at this exhibition point to the great significance of particularity in present-day art. The scene changes as the presence of technical art increases. Cultural theorist Sadie Plant points out that in the past, the media were divided according to the senses, while today their convergence and transition to hypermedia allows the senses to coalesce. At the same time, sensuality, emotionality, even empathy are at the focus of the art shown here by means of electronic, digital or other forms of hi-tech art. Interests run in two basic directions. The first is manifest in the urge to articulate one's own emotions, expressivity and ideas of truth about the world via the new technological opportunities. The second is phenomenological, since many artists are interested in exploring the relationship between technology and emotionality. Approaching the matter analytically, they point to the fact that present-day art finds itself in a specific situation, at the mid-point between *techne* and *poiesis*. This leads us to wonder: is the artist more effective if rationally embedded in the art-society relationship, or is he or she better off in the more personal and intimate rapport of artist-to-individual? In any case, in an era of generalized global visuality with its terrifying implications of a controlled society, a steady interplay of art and reality, with all its advantages and drawbacks, seems infinitely welcome and precious. Events have made it clear that today's art has lost its onetime exclusivity as a human-only activity, a lofty model imposed on society; however, it is just as obvious that contemporary technological art has insinuated itself in life-changing ways, becoming the inseparable, silent prop and stay of reality, within reach of the Beuysian principle that art = life.





Nada Denić

< Isidora Todorović





Kseniya Simonova

< Marikke Heinz Hoek



Nataša Teofilović

Stevan Kojić >



UMETNOST U DOBA (NE)EMOCIONALNOSTI

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA, NOVI SAD

ANETA MONA ČIZA & LUCIJA TKAČOVA,
LENA FON LAPŠINA, OLJA TRIAŠKA STEFANOVIĆ,
PAVLA ŠČERANKOVA, VLADEVA DIKSEBOVA

VIZUELNA (DE)ESTETIKA U NAŠIM VESTIMA IZ SVETA UMETNOSTI

Vladimir Beskid (Slovačka)

Što je više odrednica, vizuelne percepcije, obojenih bilborda i reklama na televiziji to više patimo od „vizuelnog slepila”. Čini se da smo zajedno sa proklamovanom akceleracijom, potrošnjom i međusobnim povezivanjem takođe svedoci i dugoročnog procesa anestetizacije (deestetizacije), odumiranja. Deestetizacija (anestezija/deestetika) se javlja umesto estetike. Pri tome ne dovodi samo medicinska anestezija do gubitka osećaja, smanjene osjetljivosti u prstima, ali i osjetljivosti uma. To lišavanje osjetljivosti pažljivo se dozira u televizijskim vestima kroz vesti o brojnim smrtnim slučajevima i terorističkim napadima, idiotske rijaliti programe, konzumerizam – kroz povećanje potrošnje proizvoda i informacija, kroz količinu elektronskog smoga. Stoga je potiskivanje emocionalnosti i otupljivanje osjetljivosti deo naše „mašinerije elektronskog organizma”. Možda bi bilo potrebno uvesti ne samo HD – visoku gustinu („high density”), već i HS – visoku osjetljivost („high sensibility”) u naš svet umetnosti – mi i dalje tragamo za mogućim načinima odražavanja trenutnog depersonalizovanog stanja, uloge umetnika koju on može imati u tome, ili samog sveta umetnosti.

U takvoj situaciji napravio sam selekciju autora i radova za projekat Dunavski dijalozi, pod nazivom *Umetnost u doba (ne)emocionalnosti* po sledećem ključu:

- Predstavio sam šest žena umetnika zbog toga što pretpostavljam da danas umetničkim poslom još uvek vladaju muškarci i da predstavljanje sadašnjeg sveta s tačke gledišta žena može doneti drugačiji kvalitet, drugačiju idejnu prečicu i emocionalnost.
- Sve odabrane umetnice su emigrantkinje ili imigrantkinje u našem unutrašnjem „dunavskom regionu“. Sve one trenutno žive i stvaraju u zemlji ili kulturološkom miljeu koji se razlikuje od onoga u kome su rođene. I zato smo ovde zabeležili odlazak iz Ukrajine u Slovačku (Diksebova), iz Slovačke u Republiku Češku (Ščerankova), ili Nemačku (Tkačova), iz Rusije u Austriju (Lapšina), iz Rumunije u Nemačku (Mona Čiza) ili iz Srbije, Pokrajine Vojvodine, u Slovačku (Triaška Štefanović). Bilo je zanimljivo zabeležiti kako one shvataju i poimaju trenutnu situaciju, kao i stepen (ne)emocionalnosti prema manjinskim grupama. S druge tačke gledišta, te žene umetnice nisu samo emigrantkinje u geografskom smislu, već i u mentalnom –

Lena Von Lapschina >



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ART IN THE AGE OF (NON) EMOTIONALITY

> FINE ART GALLERY OF THE RAJKO MAMUŽIĆ GIFT COLLECTION, NOVI SAD

ANETTA MONA CHIŠA & LUCIA TKÁČOVÁ,
LENA VON LAP SCHINA, OLJA TRIAŠKA STEFANOVIĆ,
PAVLA SCERANKOVÁ, VLADEVA DIXEBOVÁ

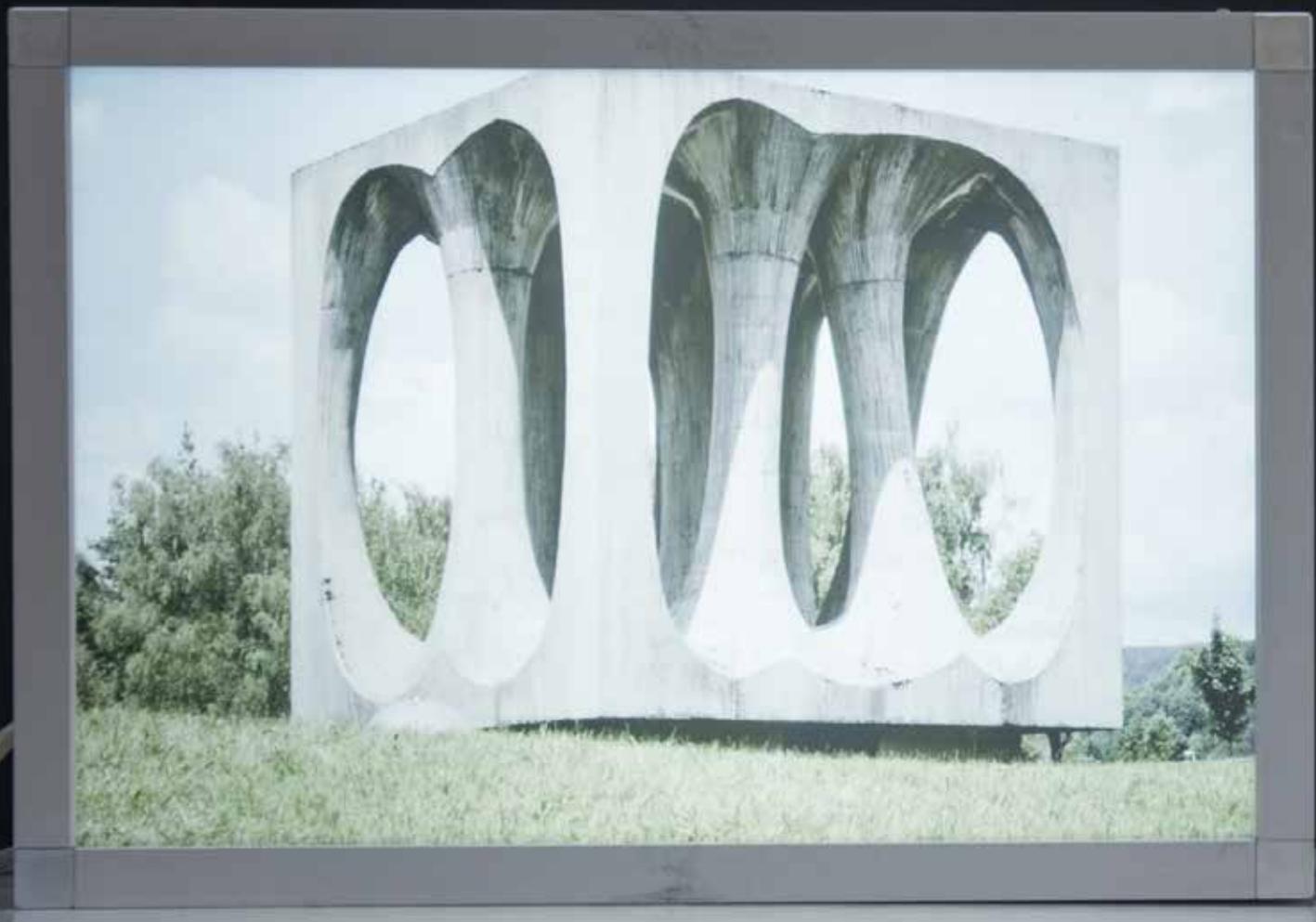
VISUAL (AN)AESTHETICS IN OUR ART NEWS

Vladimír Beskid (Slovakia)

The more entries, visual perception, coloured billboards and commercials on TV, the more we suffer from "visual blindness". It seems that with a proclaimed acceleration, consumption and interlinking we are also witnesses of the long-term process of anaesthetizing, deadening. Anaesthetics (anaesthesia) appears instead of aesthetics. It is not only the medical anaesthesia, a loss of sensation, reduction in sensation in fingers, but also in mind. Making insensible is gradually dosed up in TV news with a number of the dead and terrorized, in idiotic reality shows, in consumerism – in an increase in product consumption and information, in an amount of electronic smog. Thus, pushing emotionality and deadening sensibility back is part of our "electronic body machinery". It might be needed to introduce not only HD – high density, but also HS – high sensibility in our art world – we still look for possible ways how to reflect the present depersonalized situation, what role artists can play here, or art world by itself.

In this situation I have made a selection of authors and works for the Danube project titled *Art in the Age of (Non) Emotionality* according to the following clue:

- I present six women artists as/for I assume the current art business is still ruled mostly by men and when reflecting the present world the women's view can bring a different quality, a different idea shortcut and emotionality.
- All the chosen women artists (women artists) are emigrants or immigrants in our inner "Danube" territory. Nowadays, all of them live and perform in a country or a cultural background different from the one they were born in. Thus, we have recorded here the move from the Ukraine to Slovakia (Dixebová), from Slovakia to the Czech Republic (Sceranková) or to Germany (Tkáčová), from Russia to Austria (Lapschina), from Romania to Germany (Mona Chisa) or from Serbia – the Province of Vojvodina to Slovakia (Triaška Stefanovič). It was interesting to record how they understand and grasp the current situation as well as a degree of (non)sensibility to minority groups. From another point of view, these women artists are not only emigrants in a geographical sense, but also in a mental one – they are becoming „refugees“, resistant to general anaesthesia, refugees from the massive main-stream. They represent an important kind of "art virus", a free radical giving



Olja Triaška Stefanović



one postaju „izbeglice”, otporne na opštu deestetizaciju/anesteziju, izbeglice iz opšte vladajućeg trenda. One predstavljaju važnu vrstu „umetničkog virusa”, slobodnog radikala koji daje jasnu reakciju na celokupan vizuelni sistem i društvo. One unose novi, autentični dokaz, sopstvene stavove, slobodu i moćan emocionalni naboј u sadašnji akademski diskurs.

– Selekciju radova ograničio sam na dva glavna medija: fotografiju i video. S jedne strane, pošto upravo oni, mas mediji, naviše odražavaju postojanje odumiranja osetljivosti prema svetu, i pošto je, s druge strane, ova zbirkha radova imala kompletniji, kompaktniji karakter, bila je i lakše čitljiva za publiku.

Naravno, svaka od umetnica ima sopstvena gledišta kao i zamišljeni spisak tema i kulturoloških situacija. Video skulpture Pavle Ščerankove (rođena 1980. godine; SK/CZ) predstavljaju kratke i smešne skice u kojima ona radi sa zajedničkim predmetima/objektima i odnosima – borba protiv stolice i njeno prikradjanje/približavanje iza zida, ili absurdni rast nameštaja ispod ljudskog tela (zasnovan na obrnutoj filmskoj slici). To je razigrano i intimno istraživanje svakodnevice, običnosti i njegova imaginativna metafora (*Ulazak, izlazak*, 2007, 1'02"). Video autorki Anete Mone Čize (1975; RO/DE) i Lucije Tkačove (1977, SK/DE) prikazuje snimke pejzaža u kome par pušta svog „zmaja”, veliku naduvanu pesnicu koja se uzdiže i leti (*Ponovni pokušaj, ponovni promašaj, bolji promašaj*, 2011, video projekcija, 7'57"). Na prvi pogled to je nevina igra s balonom u obliku pesnice, ali ona nosi jasnu feminističku poruku u kojoj je pesnica simbol protesta, pobune, ali i snage i nasilnosti muškarca. U svojoj seriji fotografija, fotografkinja Olja Triaška Štefanović (1978, RS/SK) bavi se istorijskim pamćenjem mesta i perioda u arhitekturi. U prvom ciklusu širokog opsega, pod nazivom *Štafeta mladosti*, ona prikazuje Titovo vreme i ostatke bivše, sada već nepostojeće Jugoslavije (*Štafeta mladosti*, 2014, video i foto instalacija), zemlje u kojoj je odrastala. U drugom ciklusu ona prikazuje sada već napušteni i uništeni kulturni prostor u kome je radila za vreme prethodnog režima (*Bivši prostor*, 2004–12). Isto tako, Vladeva Diksebova (1962, UA/SK) prikazuje savremenu absurdno malu arhitekturu „malih kuća” – čudnih komercijalnih štandova koji su nastali unutar blokova stanova u stambenim naseljima bivšeg režima (*Dome, slatki dome*, 2013–15) ili male serije fotografija ljudi koji žive u okolnim gradskim naseljima (*Gradski kodeksi*, 2012–14). I konačno, u svojoj dvostrukoj projekciji Lena Fon Lapšina (1965, RU/AT) bavi se pitanjem tenzije između stvarnog vremena, energije igračaka i podataka skinutih sa mobilnog telefona (*Dužina trajanja*, 2007–15). Ova dvokanalna video instalacija takođe prikazuje istraživanje mogućnosti i ograničenja samog medija i percepcije publike.

Pored gore navedenog, neophodno je stvoriti naše sopstvene autonomne zone, sa zajedničkim vrednostima i modelima jezika na kome komuniciramo – naš sopstveni vizuelni INTELNET – intelektualnu mrežu. Stoga je neophodno kreirati zajedničke kanale i aktivnosti, skupove na kojima prednost dajemo ličnim kontaktima i „prelivaju” informacija (kao što je to slučaj na *Festivalu Dunavski dijalozи*), koji nam pomažu da preživimo i balansiramo u ovoj sadašnjoj situaciji.

a clear feedback to the whole visual system and society. They are bringing a new authentic evidence, their own attitudes, freedom, and a powerful charge of emotionality in the present academic discourse.

- I have limited the selection of works in two main media: the photography and video. On the one hand, as just they, the mass media, most reflect the recent deadening of sensibility towards the world, and on the other hand, so that this collection of works had a more complete, more compact character and so that it was more readable for the audience.

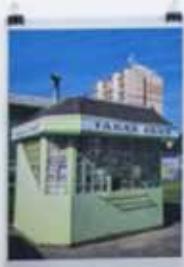
Naturally, each of the women artists brings her own view as well as an image list of topics and cultural situations. Video sculptures by Pavla Sceranková (born 1980; SK/CZ) represent short and funny sketches in which she works with common objects and relations – a fight against a chair and its moving in behind the wall or an absurd growing of furniture under the human body (based on the reverse film image). It is a playful and intimate probe into dailiness, ordinariness, and its imaginative metaphor (*Moving In, Moving Out*, 2007, 1'02"). The video by the authors Aneta Mona Chisa (1975; RO/DE) & Lucia Tkáčová (1977; SK/DE) brings shots of landscape where the couple is flying their own "kite", a big inflated fist flying up and being airborne (*Try Again, Fail Again, Fail Better*, 2011, video projection, 7'57"). At first glance this is an innocent game with a balloon fist, but it brings clear feminist messages, where the fist is a symbol of protest, rebellion, but also man's power and violence. In her photo series, the photographer Olja Triaška Štefanovič (1978; RS/SK) deals with historical memory of place and the period architecture. In the first wide-ranging cycle titled *Relay of Youth*, she presents Tito's times and the remnants of former, now already not-existing, Yugoslavia (*Relay of Youth*, 2014, video and photo installation), the country she was growing up. In the other cycle she presents already deserted and destroyed cultural space that used to work during the previous regime (*Former Space*, 2004 – 12). Similarly, Vladeva Dixebová (1962; UA/SK) shows contemporary absurd small architecture of "little houses" – strange commercial stands which were formed within blocks of flats in the former regime housing areas (Homes, sweet homes; 2013 – 15) or small photo stories of the people living in the city surroundings (*City Codes*, 2012-14). Finally, in her double projection Lena Von Lapschina (1965; RU/AT) deals with the question of tension between real time, energy of toys and data downloaded from the mobile phone (*Runtime*, 2007 – 15). This two-channel video installation also presents exploring possibilities and limits of medium itself and perception of audience.

Along with the above-mentioned, it is necessary to create our own autonomous zones, with shared values and models of the language in which we communicate – our own visual INTELNET – intellectual network. Thus, it is necessary to create common channels and actions, gatherings, where we prefer a personal contact and "over spilling" information (like at the *Danube Dialogues Festival*) helping survive and balance with the current situation.



Anetta Mona Chișă & Lucia Tkáčová

Vladeva Dixebová >



UMETNOST U DOBA (NE)EMOCIONALNOSTI

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA, NOVI SAD

ŽOLT TIBOR, JAN VIČAR, RALF EDELMAN, ŠTEFANI GUSE,
BRIGITA LANG, ULRIKE KENIGSHOFER

EMOCIONALIZACIJA KROZ UMETNOST

Kreativni stavovi iz Austrije, Nemačke, Mađarske i Republike Češke

Hartvig Knak (Austrija)

Biti emotivan označava emociju u smislu afekta. Afekat je poseban kvalitet osećaja, psihički fenomen koga izaziva svesna ili nesvesna percepcija događaja ili situacije. Percepcija prati subjektivno emotivno iskustvo i reaktivno socijalno ponašanje. Emociju ili afekat treba razlikovati od osećaja. Emotivnost i pridev „emotivan“ zajednički su izrazi koji se koriste za individualne karakteristike emotivnog života, kontrolu afekta i obradu emocija. Primeri toga su: strah, smisao za humor, ironija, saosećajnost, ljubomora, gađenje, bes, radost ili ljubav.

Umetnost izaziva emocije. Umetnici stvaraju stvari koje drugi emotivno doživljavaju. Naravno, i kreativni proces sam po sebi takođe je podsticajan i umetnik oseća brojne emocije. Teško da bilo ko sumnja u tvrdnju da je umetnost povezana s osećajima. Dobro su poznate snažne emotivne reakcije na slike ili fotografije, ali i agresivni postupci ikonoklastije.

Izrazi emocija, racionalnost i logika čine se dijametalno suprotnim, ali to je tako samo na prvi pogled. Kada se bolje zaledamo, ta dva izraza mnogo su više međusobno povezana nego što to ljudi uglavnom misle. Čak se i naučna istraživanja bave izučavanjem inteligencije i emocija i uticaja emocija na racionalno i logičko razmišljanje.

Umetnici koji žele da se uključe u javne rasprave moraju da zauzmu kritički stav. Bez empatije, osećajnosti, ljutnje, mirnoće i čvrste rešenosti, ili intelektualnog pristupa umetnost koja se glasno oglašava ne može da postoji. Umetnost mora da učestvuje i mora biti uključena u društvene i političke procese. Odabrani radovi umetnika iz Republike Češke (Jan Vičar), Mađarske (Žolt (Zsolt) Tibor), Austrije (Brigita (Brigitte) Lang i Ulrike Kenigshofer (Königshofer)) i Nemačke (Štefani (Stephanie) Guse i Ralf Edelman (Edelmann)) koriste emocije da bi se uključili u procese odlučivanja u društvu koji utiču na njih same ili čiji uticaj oni trpe. Njihovi umetnički radovi pokazuju da emocije imaju uticaja na ljudski život i to ne samo na osećanja pojedinaca, već takođe uvek karakterišu ili odražavaju društvene i političke sisteme.

U pokušaju da probamo da shvatimo šta to navodi sedamnaestogodišnjeg mladića da ubije 16 tinejdžera koji sede u svojoj učionici, Ralf Edelman je počeo da izrađuje oružje. Da bi samom sebi razjasnio šta je 2009. godine navelo jednog tinejdžera u Nemačkoj da puca na učenike, Edelman je počeo da pravi replike pištolja, pušaka i topa od starih drvenih dasaka, delova nameštaja, zidnih tapeta, starih ramova i drugog materijala koji je nalazio. S buntovnim i šaljivim sloganima,

Ralf Edelmann >





ART IN THE AGE OF (NON) EMOTIONALITY

> FINE ART GALLERY OF THE RAJKO MAMUŽIĆ GIFT COLLECTION, NOVI SAD

ZSOLT TIBOR, JAN VIKAR, RALF EDELMANN,
STEPHANIE GUSE, BRIGITTE LANG, ULRIKE KÖNIGSHOFER

EMOTIONALISED THROUGH ART

Creative positions from Austria, Germany, Hungary and the Czech Republic

Hartwig Knack (Austria)

Being emotional indicates emotion in the sense of an affect. The affect is a special quality of feeling, a psychic phenomenon that is triggered by the conscious or unconscious perception of an event or situation. Perception goes along with subjective emotional experience and reactive social behavior. The emotion or the affect is to distinguish from feeling. Emotionality and the adjective "emotional" are collective terms for individual characteristics of emotional life, affect control and dealing with emotions. Examples of these are fear, humor, irony, compassion, jealousy, disgust, rage, joy or love.

Art triggers emotions. Artists create things that others take emotional. And of course the creative process in itself is also moving and so the artist himself feels multifaceted emotions. Hardly anyone doubts the fact that art has to do with feelings.

Overwhelming emotional reactions to paintings or photos, but also aggressive acts of iconoclasm are well known. The terms emotion, rationality and logic seem diametrically opposed only at first glance. Taking a closer look, these two terms are much more interconnected than people generally believe. Even in scientific research, the intelligence of emotions and the influence of emotions on rationalist and logical thinking are studied.

Artists who wish to intervene in public debate have to take critical positions. Without empathy, sensitivity, anger, calmness and deliberation or intellectual access art that loudly speaks out cannot come into being. Art has to participate and has to be involved in social and political processes. The selected works of artists from the Czech Republic (Jan Vičar), Hungary (Zsolt Tibor), Austria (Brigitte Lang and Ulrike Königshofer) and Germany (Stephanie Guse and Ralf Edelmann) use emotions to get involved in social decision-making processes which affect them or other people. Their art works show that emotions play an influential role in human life, not only individual feelings, but in addition always also characterize or stamp social and political systems.

In an attempt to try to understand what drove a 17-year-old boy to kill 16 teenagers while sitting in their classrooms, Ralf Edelmann started building weapons. In order to clarify for himself what drove the teenager in 2009 in Germany to shoot pupils, Edelmann started recreating pistols, rifles and a cannon from old wooden boards, furniture parts, wallpaper, old frames and other found materials. With rebellious and humorous slogans such as *Damned dog shit everywhere, Against*

kao što su: *Prokleti pas svuda seje izmet*, *Protiv loše umetnosti*, *Gubite se*, *Sklonite ograde*, *Protiv prokletog televizijskog programa* ili *Uklonimo sve nuklearne elektrane*, Edelman pokušava da natera ljudе da reaguju na okolnosti u kojima se događaju ubistva.

Jan Vičar i Žolt Tibor su dva umetnika koja takođe unose obilje ličnih emocija u svoj rad. Pre dvanaestak godina Jan Vičar otišao je s prijateljicom sa Floride, Pet Vord Vilijams, u Maroko na odmor. To putovanje trebalo je da posluži kao ispit za njegov novi *Lend Rover* u vožnji kroz pustinju, dok bi se orijentisali pomoću zvezda i trudili se da upoznaju zemlju i ljudе. No, ubrzo se ispostavilo da Pet nije nimalo zanimala pustinja, da je nimalo nisu zanimali ni Maroko ni kultura te zemlje.

Sve se završilo u haosu, pošto je Jan želeo da vidi pustinju, ali je Pet u svakom selu kroz koje su prolazili najpre tražila mogućnost da se priključi na internet. Ako to nije bilo moguće raspoloženje joj se odmah pogoršavalo. Činilo se da se ona plašila da će bez interneta izgubiti vezu sa svetom. Sve više ju je obuzimala panika i na kraju je postala paranoična. Iznenada bi ugledala čoveka koji sedi na drvetu i imala je osećaj da je taj čovek stalno progoni. Priča je vizualizovana na ogromnom reljefu u drvetu pod nazivom *Videla sam čoveka na Đavoljem vrhu*.

Žolt Tibor ima potrebu da stalno bude srećan, jer inače ne može da sliká. U mnogim njegovim radovima on se pomalo nostalgično seća svog detinjstva. S određenom distancicom on rekapitulira događaje koji su mu ostali u sećanju. Mala plava slika koju je nazvao *Dečakova bitka*, na primer, govori o strahu, borbi s hijerarhijama, samoodbrani i samozaštiti.

Sam Žolt Tibor opisuje svoj rad kao kritičku umetnost koja se bavi ljudskim ponašanjem i interakcijom. U svojim apstraktним motivima, koji se stalno dopunjavaju realističnim detaljima, on stalno pokušava da održi ravnotežu između emocije i odsustva emocije. On uglavnom koristi poteze četkicom ili crteže kako bi osećaje pretvorio u iskaz. U isto vreme on sve više koristi boje kako bi izazvao emotivne asocijacije.

Brigita Lang je autorka brojnih land art umetničkih radova. Oduvek je bila aktivna u oblasti zaštite životne sredine i oduvek je pokazivala empatiju prema ugroženim slojevima društva. Pre mnogo godina Brigita Lang pronašla je na putu kofer s odecом za bebu. Tada je nastala i ideja da to vizualizuje kao sinonim individualnosti, čovečnosti i ljudskog digniteta. Uzdignuta pesnica na jednoj od skulptura označava buntovništvo. Umetnica poziva na osećaj odgovornosti prema deci i budućnosti našeg sveta, prirode koja nas okružuje i društvenu svest: *Budućnost uvek pripada deci*, kaže Brigita Lang.

Ne budemo li dovoljno oprezni, jednoga dana svet će ostati bez ljudskih bića. Izraz „čišćenje“ može se pročitati na radu pod nazivom *Asocijacija*. To figurativno znači da bi jednoga dana planeta Zemlja mogla odlučiti da se oslobodi čovečanstva kao svog tereta. Svi umetnički radovi Brigit Lang predmeti su koji traže da se dodiruju. Ljudi se pozivaju da ih pažljivo dodirnu i pročitaju reči i kratke rečenice ispisane na njima.

Tema Štefani Guse je potrošački svet i kapitalizam povezan s njim. Ona često radi s otpadnim materijalima, kao što je plastična ambalaža, i stvara novi svet dizajna. Umetnica kritikuje sveprisutni konzumerizam, kome su čak i deca prilično masovno izložena.

bad art, Piss off, Put fences away, Against the fucking TV program or Away with all the nuclear plants Edelmann tries to make people reflect on the circumstances of the killing.

Jan Vičar and Zsolt Tibor are two artists who also bring a lot of personal emotions into their work. About 12 years ago Jan Vičar went with a friend from Florida, Pat Ward Williams, to Morocco on vacation. This journey was to test his new Land Rover, driving through the desert, looking at the stars at night, getting to know the country and its people. But it turned out pretty soon that Pat had absolutely no interest in the desert, no interest in Morocco and the culture of the country at all.

It all ended up in chaos, because Jan wanted to see the desert, but in every village they came through Pat's first need was to get Internet connection. If that was not possible the mood plummeted directly. It seemed as if without having access to the Internet she was afraid of losing her connection to the world. Her panic increased until she finally went paranoid. She suddenly saw a man sitting in a tree, always watching her, she was stalked by this man. The story is visualized in the huge woodcut called *I have seen a man on Devil's Peak*.

Zsolt Tibor needs to be always happy, otherwise he cannot paint. In many of his works, he looks back a little nostalgically to his childhood. With a certain distance he recapitulates events that have remained in his memory. The small blue painting with the title *Boy's battle* for example refers to fear, dealing with hierarchies, self defence and self protection.

Zsolt Tibor himself describes his work as critical art, which deals with human behavior and interaction. In his abstract motifs that are constantly complemented with realistic details, he always tries to maintain a balance between emotion and lack of emotion. Mostly he dispenses with gestic brushstrokes or drawings to withdraw feelings. At the same time he increasingly uses colors to evoke emotional associations.

In the past Brigitte Lang has created a lot of land art works. She has always been active in environmental protection and always shows empathy towards disadvantaged people in our society. Years ago Brigitte Lang founds a suitcase with baby clothes on the road. The idea to visualize this as a synonym for personhood, for humanity and human dignity was born. The raised fists in one of the sculptures stands for rebellion. The artist calls for a sense of responsibility for children and the future of our world, of our nature and social consciousness: "*The future always belongs to the children.*" says Brigitte Lang.

If we are not careful enough, one day the world will rid itself of the human beings. The word "cleaning" can be read on the piece with the title *Association*. This means figuratively, that one day the earth may get rid of the burden of humanity. All of Brigitte Lang's artworks are hands-on objects. People are invited to touch them carefully and read the words and short sentences.

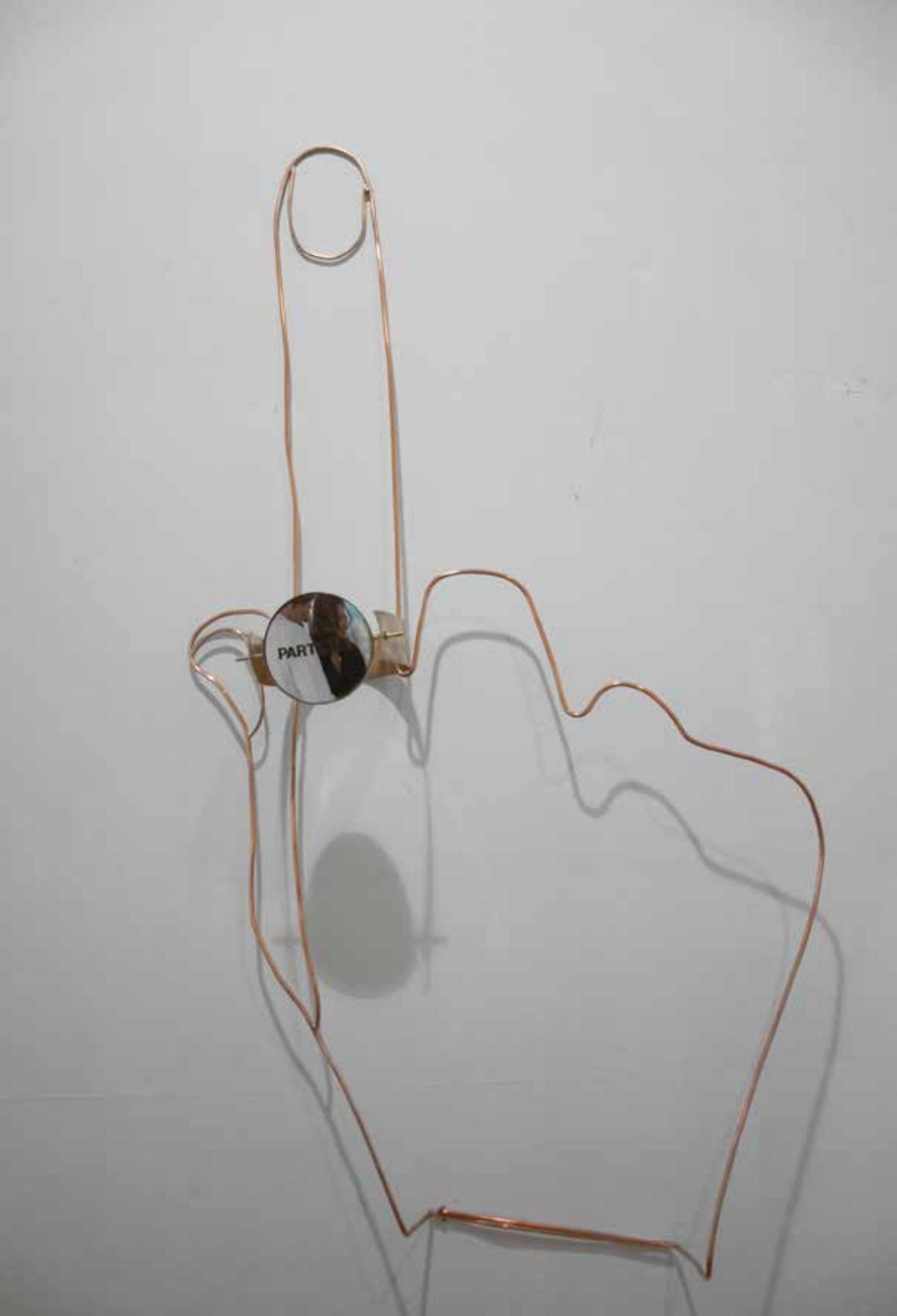
Stephanie Guse's theme is the consumer's world and related capitalism. She often works with waste materials such as plastic packaging and creates a new world of design. The artist criticizes the omnipresent consumerism which children are exposed to quite massively.

In the video work *US/A* handbags are shown which are made out of trash. Stephanie Guse selected the name *Goutier* for these fashion accessoires, because it sounds similar to the name of the fashion designer Jean Paul Gautier. Only the



Stephanie Guse

Brigitte Lang >





Jan Vikar

Zsolt Tibor >



U video radu pod nazivom *US/A* prikazane su ručne tašne izrađene od smeća. Štefani Guse odabrala je naziv *Gutje (Gou-tier)* za ove modne detalje pošto zvuči slično imenu čuvenog modnog kreatora Žana Pola Gotjea (Jean Paul Gautier). Samo je ime kreatora drugačije napisano. U stvari, kompanija koja se zove *Gutje* proizvođač je jeftine čokolade za supermarkete koji nude niske cene.

Ulrike Kenigshofer fokusira se na niz tema vezanih za emocije, ne samo na umetnički već i na naučni način. Umetnica se bukvalno bavi strukturom ćelije i strukturom atoma. Ulrike Kenigshofer bavi se hormonima kao što su seratonin i melatonin koji su odgovorni za naš osećaj sreće ili depresivnosti.

Opšte je poznato da se veštačka svetlost koristi kao terapija protiv zimske depresije. Okruženost veštačkom svetlošću podiže nam raspoloženje i jača odbrambeni sistem organizma. *Kutje sreće* Ulrike Kenigshofer nastale su po ugledu na stvarno postojeće sobe za terapiju svetlošću koje su projektovane do najsitnjeg detalja u belom i čija je blještavost inspirisana prirodnom svetlošću.

U fotografском radu pod nazivom *Proizvodnja melatonina, ili: Da li smo zaista gospodari u sopstvenoj kući* i instalacija *Medijum sna* umetnica se bavi umorom, letargijom i depresijom. Kenigshoferova pokušava da istraži tajne ljudskog tela i način na koji neurotransmiter melatonin hemijski izaziva osećaje i emocije.

designer's name is spelled differently. In fact, the company named *Goutier* is a chocolate manufacturer who manufactures cheap chocolates for discount supermarkets.

Ulrike Königshofer focuses the range of topics regarding emotions not only in an artistic but also in a scientific manner. Literally the artist goes directly into cell structures and in structure of atoms. Ulrike Königshofer deals with hormones like Melatonin and Serotonin that make us happy or depressed.

Meanwhile it is common for artificial light to be used as therapy against winter depression. Being surrounded by artificial light our mood rises and the body's defense system strengthens. Ulrike Königshofer's *Happiness Boxes* are formed after real existing light therapy rooms that are designed to the last detail in white and were inspired in its brightness by natural light.

In the photographic work *The production of Melatonin*, or: *ain't no no master in one's own house* and the installation *Media of sleep*, the artist deals with tiredness, lethargy and depression. Königshofer is trying to search for the secrets of the human body and how the neurotransmitter melatonin chemically arouses feelings and emotions.





DUNAVSKI DIJALOZI // DANUBE DIALOGUES

DUNAVSKI DIJALOZI // AUSTRIJA

> GALERIJA KULTURNOG CENTRA NOVOG SADA, NOVI SAD

KARL-HAJNC ŠTROLE

EMOCIONALNA TENZIJA

Kurator: Andrea Junger

Objekti od opružnog čelika, čije forme kreirane pritiskom i protivpritiskom deluju kao privremeni prostorni obrisi, nejasno i prolazno dominiraju ne samo skulptorskim, već i slikarskim opusom Karl-Hajnca Štrolea. Utisnute u okvire, krivudave čelične trake, naime, dodatno fungiraju kao varijabilni modeli monotypova na platnu velikog formata.

Kao posmatrači se, kako god, nenadano osećamo smeštenim u onaj trenutak pun dinamičkog naboja neposredno pre nego što se potpuno prepregnut, često do svojih granica nategnut materijal ponovo vrati u svoju idealnu početnu poziciju. Da li se pri tome radi o crtama štampane grafike ili o obrisima trodimenzionalnog rada, suštinski je za aspektat našeg opažanja irelevantno: precizno shvatanje pokreta zadržanog na tren, koji će se, tako barem prepostavljamo, neumitno vratiti u svoje prvobitno stanje opuštenosti.

Umetnik stoga ovoj karakterističnoj osobini – imantnoj prolaznosti – njegovih skulptura posvećuje niz video zapisa koji prikazuju mnogobrojne načine na koje raznim uticajima, npr. vetrom ili interakcijom ljudi, privremeno mogu promeniti oblik i izraz skulptura.

Protagonisti tih filmskih scena se osim toga kao metafore prolaznog/privremenog šire u javni prostor: ne samo time što se kao površine za projektovanje umesto bioskopskih platna koriste fasade kulturnih institucija (npr. Kunsthaus Bregenc), već zato što metalni objekti u njima kompjuterski animirano i monumentalno uvećano u inertnom, oscilirajućem ritmu zamagljuju realne građevine (kao flak toranj u bečkom Augartenu, odnosno razne solitere u Beču, Tokiju itd.) – za sada samo virtuelno.

U kontekstu *Dunavskih dijaloga* polimorfno i sadržinski kompleksno delo Karl-Hajnca Štrolea nudi raznovrsna polazišta kroz sve umetničke medije. Jedan aspektat u aktuelnoj situaciji zaslužuje posebnu pažnju. Štrole, kao profesor na Univerzitetu za primenjene umetnosti, svoje studente uči efikasnom korišćenju jednostavnih, jeftinih materijala – jer značaj jednog dela ne raste proporcionalno sa korišćenjem skupih materijala.





DANUBE DIALOGUES // AUSTRIA

> GALLERY OF NOVI SAD CULTURAL CENTER, NOVI SAD

KARL-HEINZ STRÖHLE

EMOTIONAL TENSION

Curated by Andrea Jünger

Objects created from spring steel are as much a dominant feature of Karl-Heinz Ströhle's sculptural as they are of his painting oeuvre. Their elastic shapes, forged by pressure and counter-pressure, are ambiguous and fleeting, appearing merely as temporary spatial outlines. Squeezed into frames, the curvy steel bands also function as variable models for large-format monotypes on canvas.

We, the viewers, are thrust unexpectedly into that dynamic moment just before the material, full of energetic tension at the point of release, snaps back to assume its perfect original position. Whether or not we refer to the lineament of a graphic reproduction or to the outline of some three-dimensional work, this perspective remains irrelevant for the essential aspect of our perception: the precise understanding of a movement which has been halted for an instant but which – at least we assume – will unfailingly return to its original state of relaxation.

Consequently, the artist dedicates a series of videos to this characteristic feature, to the immanent transitory nature of his sculptures, which demonstrate in numerous ways how influences like wind power or people can temporarily change the shape and expression of his sculptures.

Moreover, as metaphors of the fleeting/the temporary, the protagonists of the film sequences expand into the public space: not only by using the facades of cultural institutions (e.g. Kunsthaus Bregenz) as projection areas instead of cinema screens, but also because the computer-animated metallic objects are hugely enlarged and ghost around real buildings (e.g. the anti-aircraft gun tower in Vienna's Augarten and various high-rise buildings in Vienna or Tokyo, etc.) in swirling, oscillating rhythms – so far just in a virtual reality.

In the context of the *Danube-Dialogue*, Karl-Heinz Ströhle's polymorphic and complex work offers a multitude of assimilating points across all artistic media. One aspect is particularly worth emphasizing in the current situation: in his professorship at the University for Applied Arts, Ströhle teaches his students how to use cheap and simple materials efficiently, because the value of a piece of work does not increase proportionally to the cost of the materials used.

MLADEN MILJANOVIĆ

ZAKLETVA NEZAVISNOJ UMJETNOSTI

Razvoj civilizacije u vremenu je neminovan, konsekventno tome i razvoj kulture društva. Kulturni razvoj je na direktni ili indirektni način pod uticajem civilizacijskog, jer se nedvosmisleno prepliću u mnogim tačkama. Kultura proširuje svijest društva, ali i preispituje njene pozicije, mehanizme i odnose. Pozicija u kojoj se trenutno nalazi društvo u kome živimo može se opisati kao kasni stadij tranzicije, ili posttranzicijski period iz postratnog i postsocijalističkog perioda u novo kapitalističko i neoliberalno društvo. Međutim, šta se u tom procesu strukturiranja tranzicije dešava sa umjetnošću, odnosno sa umjetnicima? Da li i domen njihovog angažmana prelazi sa nacionalnog odnosno državnog na liberalniji, privatni nivo? Jedan od radova koji se bavio presjekom ovakve situacije i konkretnim primjerom jednog takvog strukturiranja je instalacija *Who wants to be God here (Ko želi biti Bog ovdje)* realizovana za izložbu *Spa Port 2008*. Vijekovima smo učeni da bez vjere nismo ništa drugo nego sebične životinje koje se otimaju za plijen, sa veoma sličnim moralom koji vlada u čoporima vukova, pa nas samo religija i Bog, navodno, može uzdići na viši spiritualni nivo!^[1]

Ogromna prostranства (vojnih kasarni, zemljoradničkih zadruga...) iz bivšeg socijalističkog sistema se sada strukturiraju (parcelišu) kao u vrijeme Divljeg zapada, taj proces nazivamo privatizacija. Iako se glavni dio strukturiranja i tranzicije odvio izvan svih civilizacijskih konvencija. Tako na istim temeljima gdje se gradio komunizam sada se privatizuje da bi se gradio kapitalizam.^[2]

Ali u prvom, kao i u drugom slučaju, vlasništvo je na isti način potčinjeno državnom rezonu i tako se manifestuje kao artefakt. Tako da pored potrage za kapitalističkim Bogom velika zanimacija društva i sistema je i traganje za nacionalnim kulturnim identitetom, iako je očigledno da se ti kulturni identiteti opet sklapaju iz prisvojenih ostataka pretkomunističkog perioda. Tako uspostavljena definicija se ovdje problematizuje kroz rad koji se smješta u bivšu kasarnu i u čijem prostoru za vrijeme (komunističke) vojne funkcije nije bilo dozvoljeno proklamovati, reprezentovati ili iznositi bilo kakva druga vjerovanja (religijska, ideološka...) osim onih koja su služila sistemu. Sada se većina takvih prostora već podijelila ili privatizovala, a međunalacionalni odnos prema takvoj imovini sve više sliči nasilnom komadanju i prisvajanju mrtvog tijela komunističke države. I tako zatvoreni u naš konglomerat još uvijek smo u potrazi za samim sobom, kao i za „Bogom“ koji će nam vratiti vjeru.

(Preuzeto iz Mladen Miljanović, *U službi umjetnosti*, Besjeda, Banja Luka, 2010)

[1] Slavoj Žižek, *A šta je s ateizmom*, Gordogan, 2005, Str.41.

[2] Boris Grojs, *Sustavkoordinata - Ruska umjetnost danas*, Muzej suvremene umjetnosti.



ZAKLETVA NEZAVISNOJ UMJETNOSTI

video

03 min 37 sek
2008.

TEKST ZAKLETVE:

Ja, nezavisni umjetnik, svečano se obavezujem da će biti zavisnik umjetničkog ustavnog poretka, braniti ga od cijelokupnog umjetničkog sistema, da će čuvati i graditi nejednakost umjetničkog djelovanja. Uvjet će svjesno i disciplinovano moliti i prosliti za izložbe i projekte ali poštjući milostinju krvavo stečenu linijom nepotizma, pošteno zarađenu lobiranjem gradonačelnika, lukavo izvučenu od umjetničkih fondacija, znojem zalivenu preporuku za grant, jevtino otkupljeni rad za kolekciju ambasadora. Iz tih razloga, biću spreman pokloniti posljednje umjetničko djelo da dobijem izložbu u velikom svjetskom centru. Tako mi ministar pomogao!

Identifikacija:

Reč identifikacija najčešće se koristi kako bi se dokazao identitet žive ili mrtve osobe u istražnim postupcima i postupcima identifikacije nekog potencijalnog kriminalca koji je izvršio teško krivično delo, a na osnovu tragova koje je ostavio na mestu zločina.

Postavlja se pitanje koja vrsta identifikacije je moguća prilikom delovanja u društvenom i javnom kontekstu i na koji način predmet na koji se deluje odražava i identificiše subjekat koji ga je stvorio?

Da li je moguće identifikovati umetnika kao subjekat i objekat umjetničkog čina, nezavisno od toga koliko je ta radnja ekstrovertna?

Naime, kada se umetnost u datim okolnostima pretvori u (svakodnevno) životno iskustvo tako da sva teoretska pitanja umjetničke transcendentnosti ili estetike ružnog ili lepog postanu irelevantna, onda kontekstualne smernice zaloganja kulture za "autonomnost" umjetničkog subjekta u procesu realizacije projekta postaju relevantne, bez obzira na to da li se dotično "delo" predočava u vidu instalacije ili "izložbe". Identifikacija je delo koje se, formalno, odnosi na okvire analitičkog konceptualizma, težeći, s druge strane, da ga odredi kao auru lokacije (delo se izlaže u mračnom, uskom i tesnom prostoru).



OATH TO INDEPENDENT ART

video
03 min 37 sec
2008

OATH TEXT:

I, an independent artist, gravely compel to depend on artistic constitutional order, to defend it from entire artistic system, that I will protect and build diversity of artistic influence. I will always be conscious and disciplined in imploring and begging for exhibitions and projects, but at the same time respecting charity: made in blood line of nepotism, honorably gained by lobbying mayor, cunningly taken from art foundations, grant recommendation suffused by sweat and piece of art cheaply bought for ambassador collection. From those reasons, I will be ready to give away last piece of my art to get exhibition in great world center. So help me minister.

Identification:

the word identification is most often used as the way of proving the identity of living or dead persons, in the investigative procedures and in the procedure of identification of a possible criminal who committed a felony according to traces that he left at the crime scene.

What kind of identification is established by acting in social and public context, in what way the object of action reflects and identifies the subject that creates it.

Is it possible to identify the artist as subject and object as a work in artistic act no matter how extravert the action is?

Actually, when art in such terms converts into (everyday) experience of life that all theoretical issues of artistic transcendences or esthetic issues of pretty and ugly become irrelevant, then, contextual guidelines of cultural intercession of artistic subject's "autonomy" in process of realizing the project become relevant, whether it is installation of the "work" or the "exhibition". Identification is the work that in one formalistic way refers to the settings of analytical conceptualism but on the other side trying to appoint it as a location aura. (The work is exhibited in dark, narrow and close spaces).

DANUBE DIALOGUES // BOSNIA AND HERZEGOVINA

> GALLERY PODRUM, NOVI SAD

MLADEN MILJANOVIĆ

OATH TO INDEPENDENT ART

The development of civilization over time is an inevitability; consequently, so too is the development of a society's culture. Cultural development is directly or indirectly influenced by that of civilization, as they indubitably interlock at many points. Culture broadens the mind of society while examining its attitudes, mechanisms and interrelationships. The present position of the society in which we live may be described as a late transition stage, or post-transition, emerging out of the postwar and post-socialist periods into a new capitalist and neoliberal society. What happens, however, to art and artists in the process? Does the domain of their commitment pass from the national or state level to a more liberal, private one?

One work addressing the situation and providing a tangible example of this junction is the installation *Who wants to be God here?* shown at the exhibition SpaPort 2008. For centuries, we were taught that without faith we are nothing but self-seeking animals with the morals of a wolf-pack squabbling over our prey; only religion and God, we were told, could raise us to a higher spiritual level.^[1]

The huge expanses given over to military barracks, farming cooperatives and the like under socialism are now being carpet-bagged as in the time of the Wild West. This process we call privatization, although most of the restructuring and transition takes place beyond the bounds of all civilized conventions. Thus, we now privatise in order to build capitalism on the same foundations that served to build communism.^[2]

In both cases, however, ownership was subjugated to reasons of state and so manifests itself as an artifact. In addition to the search for a capitalist God, the great occupation of society at large is the search for a national cultural identity, even though it is obvious that cultural identities are being strung together from the leftovers of the pre-communist period. This view of affairs is raised through a work displayed in a former military barracks, a building which under communism would not have allowed the public statement, representation or mention of any belief, whether religious or ideological, that did not serve the system. By now, most of these premises have been divided or privatised, and inter-ethnic attitudes towards this type of property increasingly resemble the brutal seizing and tearing apart of the corpse of the communist state. And so, enclosed in our conglomerate, we continue our search for ourselves, and for the "god" who will restore our faith.

(From: Mladen Miljanović, *U službi umjetnosti [In the Service of Art]*, Address, Banja Luka, 2010) Zagreb, 2004, p. 20.)

[1] Slavoj Žižek, *A šta je s ateizmom, [And What About Atheism]* Gordogan, 2005, p.41. 38 Boris Grojs.

[2] Boris Grojs, *Sustavkoordinata - Ruska umjetnost danas [Systemofcoordinates – Russian Art Today]*, Museum of Modern Art.

DUNAVSKI DIJALOZI // BUGARSKA

> ART KLUB TRIBINA MLADIH, NOVI SAD

BOŽIDAR BOJADŽIEV, VALENTINA IVANČEVA,
VALENTIN BALABANOV BILI, VASIL ABADŽIEV, GEORGI PASEV, EMIL
ŽELJASKOV, IVAN ABADŽIEV, LAZAR LJUTAKOV,
PETJA DIMITROVA, SAN DOKAN, JANKO ATANASOV

PROJEKAT SUBSTORIES

Kustos: Božidar Bojadžiev

O Ateljeu „Kafeto“

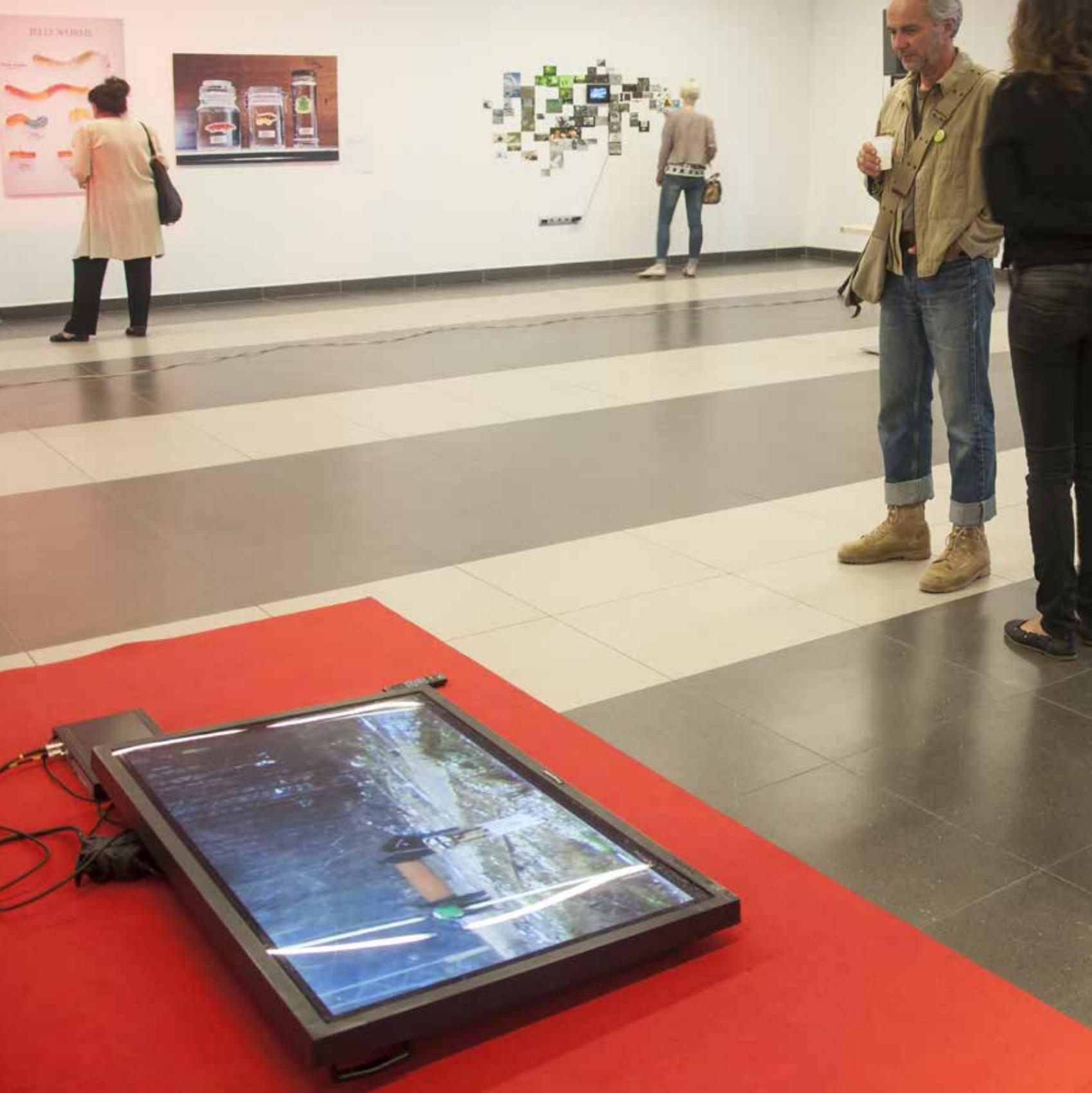
Kafe „Radionica“ ili Atelje „Kafeto“ bivši je kafe koji se nalazi u samom centru Sofije (Bulevar Dondukov 56) i smešten je u nekadašnjem kompleksu kraljevskih konjušnica i garaže. Već 45 godina Nacionalna akademija umetnosti koristi deo ovog istorijskog kompleksa. Atelje „Kafeto“ postao je prostor za izradu projekata za brojne umetnike, kao i studente master i doktorskih studija. Dugoročni projekat *Substories* jedna je od glavnih aktivnosti kojima se bave Božidar Bojadžiev, Vasil Abadžive, Georgi Pasev, Emil Želiakov, San Dokan i svi oni umetnici koje su pozvali da učestvuju u njegovoj realizaciji i koji koriste Atelje „Kafeto“ kao mesto za okupljanje i rad kao Borjana Venzislavova, Valentina Ivančeva, Valentin Balabanov Bily, Ivan Abadžiev, Konstantin Ačkov, Lazar Ljutakov, Miroslav Ničić, Orlin Nedelčev, Petja Dimitrova, Simeon Stoilov, Stela Borisova, Janko Atanasov.

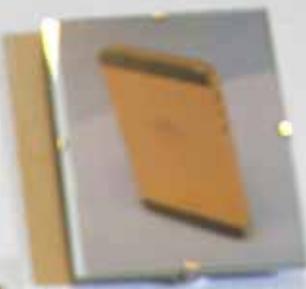
„U postmodernističkom kontekstu projekat Substories sadrži subjektivnije 'male priče' u koje se rasula 'velika priča' koja je bila tako tipična za prethodni period. Ukratko, reč je o iskazivanju i realizaciji individualnih umetničkih programa koji su, u atomizovanom svetu propadajućih socijalnih veza, postali glavna pokretačka snaga i zamajac individualne umetničke energije“ (prof. dr Čavdar Popov (Chavdar Popov).

O projektu *Substories*

„Današnja publika zatrpana je obiljem vizuelnih informacija. Po pravilu, ona živi u svetu u kome vrednosti i njihovi simularumi stalno i tiho zamenjuju mesta – u neprekidnoj, bezgraničnoj igri simbola i značenja. Projekat Substories nastao je iz ideje o pomeranju slojeva, o prodiranju umetničke intervencije ispod i izvan okvira postavljenih pravila ili konvencija umetničkog života. Reč je o potrazi za novim mogućnostima u konceptualizaciji savremenih vizuelnih i plastičnih umetnosti. Autori koriste raznovrsne forme, tehnike, medije i imaginativna sredstva – od tradicionalnog platna do video instalacija. Pa ipak, konsolidujuća suština izložbi u okviru projekta su supčestice usmerene na umetničke, ili 'gotovo umetničke' postupke, koji imaju za cilj da razotkriju skrivene planove, subverzivno, pogrešno, supkulturu itd. To je ono što čini neuobičajenu

Lazar Lyutakov >





DANUBE DIALOGUES // BUGARSKA

> TRIBINA MLADIH ART CLUB, NOVI SAD

BOZHIDAR BOYADZHIEV, VALENTINA IVANCHEVA,
VALENTIN BALABANOV-BILY, VASIL ABADJIEV, GEORGI PASEV,
EMIL ZHELIAZKOV, IVAN ABAJIEV, LAZAR LYUTAKOV,
PETJA DIMITROVA, SAN DOKAN, IANKO ATANASOV

THE SUBSTORIES PROJECT

Curated by Bozhidar Boyadzhiev

About atelier *Kafeto*

Coffee-House Workshop or atelier *Kafeto* is a small former coffee-house based in the very center of Sofia (56 Boulevard Dondukov) once the king's horse-stable and garage. For 45 years the National Academy of Arts has had used a part of this historical property. Atelier *Kafeto* became a projecting room for artists, masters and doctors. The long term *Substories* project is one of the main occupations of Bozhidar Boyadzhiev, Vasil Abadjiev, Georgi Pashev, Emil Zheliazkov, San Dokan and numerous invited by them participating artists, using Atelier *Kafeto* as a meeting point and working place: Borjana Venzislavova, Valentina Ivancheva, Valentin Balabanov Bily, Ivan Abadjiev, Konstantin Achkov, Lazar Lyutakov, Miroslav Ničić, Orlin Nedelchev, Petja Dimitrova, Simeon Stoilov, Stela Borisova, Janko Atanasov.

"In a post-modern context the Substories project contains rather more subjective "small stories" into which the single "big story" so typical of the previous age has disintegrated. In brief this is about the statement and realization of individual artistic programmes which, in an atomised world of degrading social connections have become the main driving force and engine of the individual artistic energy" (Prof. Chavdar Popov, PhD)

About the *Substories* project

"Audiences nowadays are overloaded with an abundance of visual information. As a rule they live in a world in which values and their simulacres constantly, effortlessly change places – a perpetual, open-ended game of symbols and meanings. The Substories Project is brought together by the idea of shifting layers, of penetration of the artistic gesture beneath and beyond the statutory, or otherwise the conventions of artistic living. It is about the quest for new opportunities in conceptualization of contemporary visual and plastic arts. The authors apply a variety of forms, techniques, media and imagery – from the traditional canvas to video installations. And yet the consolidating substance of the project exhibitions is indeed the sub particle, directed to artistic or "near artistic" public gestures, aimed at revealing obscure plans, the subversive, the falseness, the subculture etc. Which is what makes the unusual combination of social reflexes and

kombinaciju socijalnih refleksa i egzistencijalnih pitanja tako impresivnom – individualne polazne tačke samo su početak uobličenijih i sumiranjih, socijalno značajnih, sadržajno bogatih poruka. U projektu Substories učestvuju profesionalni, ali i oni autori koji nisu profesionalci. To je i sadržano u programu projekta – u pomalo obrnutoj optici podsećamo na tvrdnje Jozefa Bojsa (Joseph Boys) o kreativnom potencijalu svih i svakoga. Neočekivano se postiže savremena difuzija između sveta umetničkog i neumetničkog. Ta činjenica kao da potvrđuje gore navedena gledišta, ali, u stvari, do nivoa do kojih dosežu uverenja autora, kako u smislu plastičnosti tako i u smislu vrednosti. Čini se da konceptualni okvir izlazi iz zadatih okvira.” (prof. dr Čavdar Popov).

Prezentaciju Projekta Substories u Novom Sadu u okviru Festivala savremene umetnosti Dunavski dijalozi 2015, čine izabrana umetnička dela iz prethodno realizovanih segmenata. Autori ovih dela su: Bozhidar Boyadzhiev, Valentina Ivanceva, Valentin Balabanov Bily, Vasil Abadjiev, Georgi Pasev, Emil Zheliazkov, Ivan Abajiev, Lazar Lyutakov, Petja Dimitrova, San Dokan, Ianko Atanasov.



Valentin Balabanov-Bily

*existential issues so impressive – the individual starting point is only the beginning of more summarized, socially substantial, content-rich messages, Both professional and non-professional authors take part in the project. This too is contained in the project's programme – in slightly reversed optics one could remember the claims by Joseph Beuys on the creative potential of each and every. Unexpectedly today's diffusion between the world of **art** and **non-art** is reached. This fact seems to confirm the mentioned views but to an extent, practically in fact, levels out individual authors' statements both in terms of plasticity and values. The conceptual framework seems to be outside the brackets."* (Prof. Chavdar Popov, PhD).

The presentation of the *Substories* project at the *Tribina Mladih Club* in Novi Sad, Serbia as part of the *Danube Dialogues Festival 2015* consists of an artwork selection from the previous issues as stated above. In this case the artists-participants are: Bozhidar Boyadzhiev, Valentina Ivancheva, Valentin Balabanov-Bily, Vasil Abadjiev, Georgi Pasev, Emil Zheliazkov, Ivan Abajiev, Lazar Lyutakov, Petja Dimitrova, San Dokan, Ianko Atanasov.



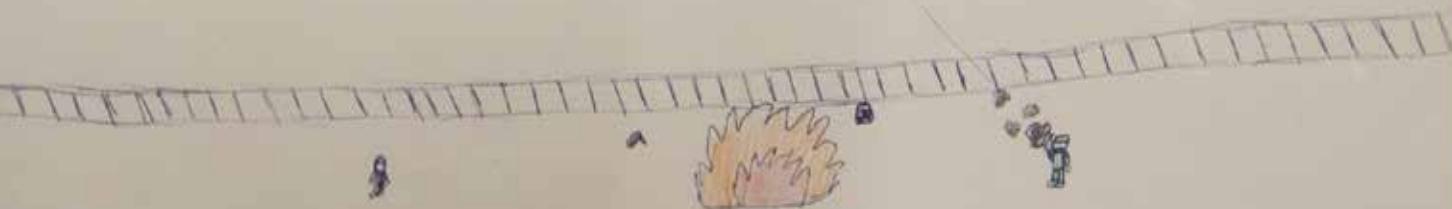
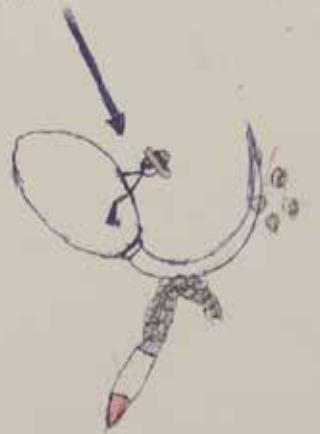
Bozhidar Boyadzhiev



Georgi Pasev

[Valentina Ivancheva >](#)

Sperm Rader

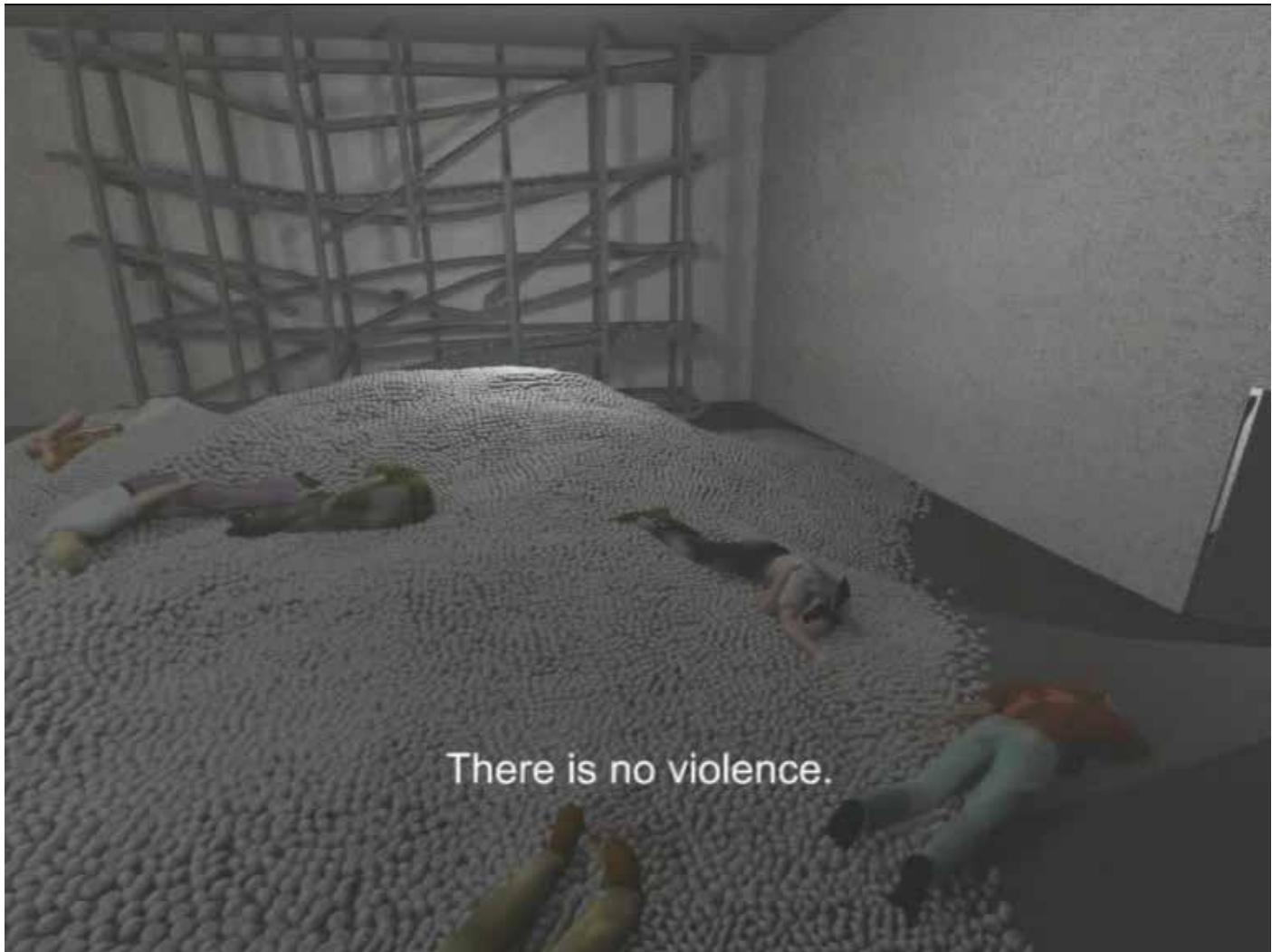




Petja Dimitrova

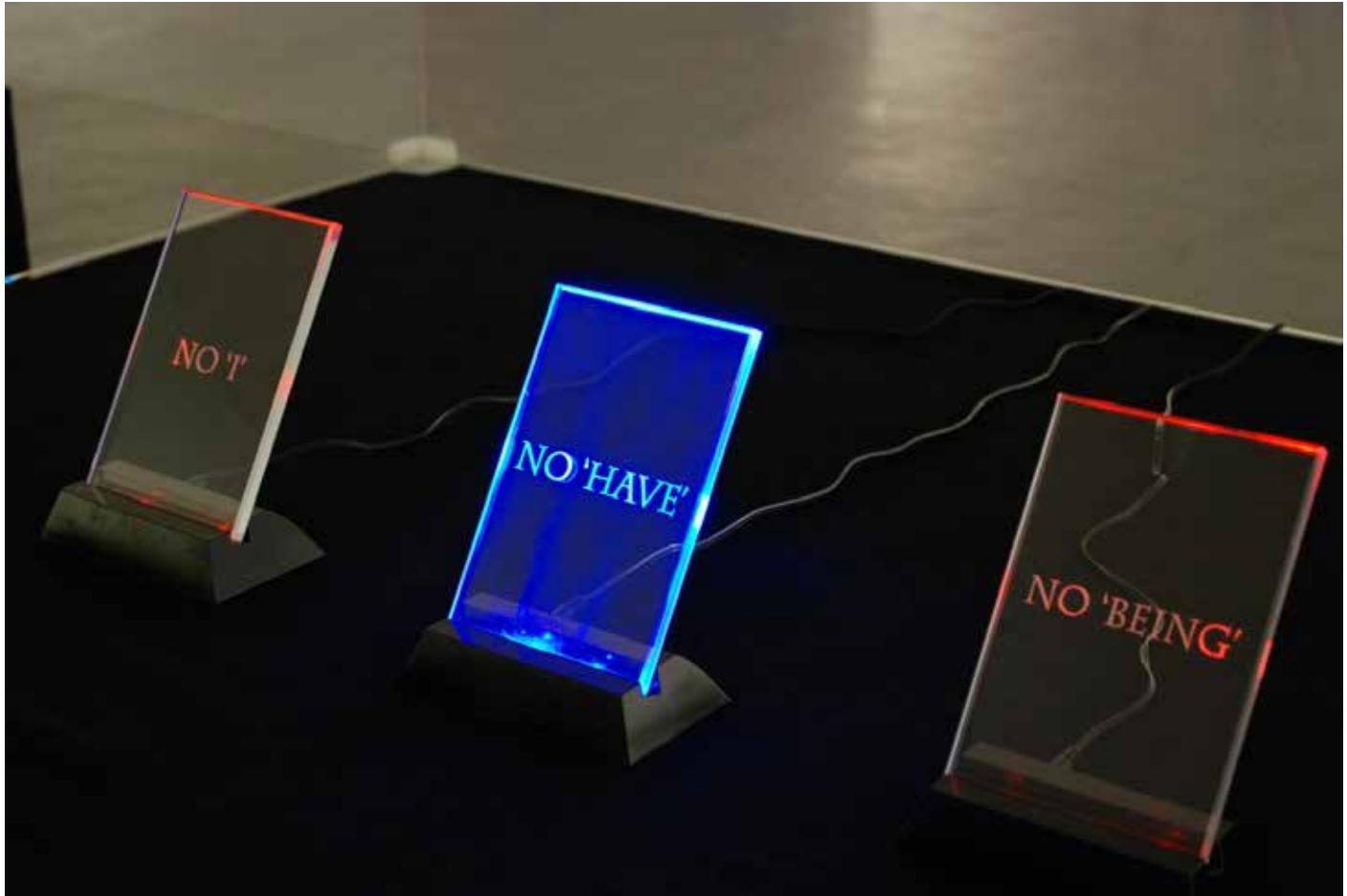


Ivan Abajiev



There is no violence.

Ianko Atanasov



Vasil Abadjiev

Emil Zheliazkov >



DUNAVSKI DIJALOZI // CRNA GORA

> GALERIJA ARHIVA VOJVODINE, NOVI SAD

NENAD ŠOŠKIĆ

SEDMIOSMIDVIJEHILJADEPETNAESTE

Tekst: Miloš Knežević

„Molim te, hoćeš li mi reći kojim putem da krenem pa da izađem odavde?“

„To umnogome zavisi od toga kuda želiš da podeš?“

„Nije ni mnogo važno kuda.“

„Onda je svejedno kojim ćeš putem krenuti.“ [1]

Ciljevi opredjeljuju naše život. Ciljevi i ovdje proizvode zapitanost: kuda neko društvo ide? Da li ***Ijubav, emocija, sreća, umjetnost, dobro i lijepo*** podstiču osjećaj budnosti ***riječi*** koje upotrebljavamo, da li čitaju nadu u budućnost, da li nas suočavaju sa vjerom u bolje sjutra, da li nam ukazuju da treba pucati plemenitim riječima da se iskopamo iz svakodnevne skleroze svijeta koji gori.

„U početku bješe Riječ...“[2]

Pred nama je angažovana umjetnost vajara koji je, izlazeći iz konteksta klasične skulpture i praveći iskorak u odnosu na dosadašnji stvaralački opus, otpočeo da se bavi značajem javno iskazane riječi, sada već po drugi put, a nakon prošlogodišnje veoma uspješne izložbe u galeriji *MANA* u Njujorku. Tada *New York Times*, sada dnevne novine *Pobjeda* – sve u kontekstu transkulturnalnosti.

Istraživački i za umjetnost vrlo egzaktno izbrojanih 39.253 riječi dnevnih novina *Pobjeda*, od 7. 8. 2015. godine. I ***Ijubav, sreća, emocija, umjetnost, dobro, lijepo i riječi*** čine jedva dva promila... Znači li to da nam je plemenitost u svakodnevnim životima jedva prisutna dva hiljadita dijela? Kuda mi to idemo?

Rad predstavlja dijagnostiku faktičkog stanja jednog društva, a to je izostanak gotovo svih onih potreba duha individue koji u krajnjem definiše suštinske civilizacijske vrijednosti. Iako se autor bavi jednim dnevnim novinama i jednim društvenom na zemljinoj kugli, to su ipak univerzalna povezivanja kroz opomenu ljudskom duhu, pojedinačnom i opštem iskustvu. Misao rada je misao upozorenja na parčetu ovog vremena, ovog kosmičkog trenutka i cjelokupnog civilizacijskog prostora.

I u nagovještaju negdje izrečeno: „Ubi me prejaka riječ“ [3], kao izraz individualnog otpora agresivnom svijetu. Kada će ovako duboko ugrožen svijet naći utjehu i smirenje, ili ćemo biti Alisa kojoj nije važno kuda ide? Samo da negdje stigne...

Podgorica, 30. 8. 2015.

[1] *Alisa u zemlji čuda* (eng. *Alice's Adventures in Wonderland*, često skraćeno kao *Alice in Wonderland*), roman iz 1865. koji je napisao engleski pisac Čarls Latvidž Dodžson (*Charles Lutwidge Dodgson*), pod pseudonimom Luis Kerol (*Lewis Carroll*).

[2] *Biblija*

[3] Branko Miljković

art

10/39253

arte.

kunst

szó

21/39253

palabra

mot.

riječ

A woman with dark hair, wearing a purple dress and a blue and white striped shawl, stands on the left side of the frame, looking towards the right. She has her hands clasped in front of her. The background is a large wall covered in numerous books that have been stacked and arranged to form a textured, undulating surface. The spines of the books are visible, showing various titles and colors. In the center, there is a white rectangular label with the word "SZÓ" printed on it. To the left of this, another label reads "Palabra". On the far right, a portion of a label is visible with the letters "lijepo".

lijepo

SZÓ

Palabra

DANUBE DIALOGUES // MONTENEGRO

> GALLERY OF THE ARCHIVES OF VOJVODINA, NOVI SAD

NENAD ŠOŠKIĆ

SEVENEIGHTWOTHOUSANDANDFIFTEEN

Curated by Miloš Knežević

"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to," said the Cat.

"I don't much care where – " said Alice.

"Then it doesn't matter which way you go," said the Cat.^[1]

Objectives ordain our lives. Even here objectives give rise to wonder: which way is a society headed? Do **love, emotion, happiness, art, good and beauty** encourage a feeling of alertness to the **words** we use, do they read hope in the future, do they confront us with faith in a better tomorrow, do they point out to us that we should fire off noble, generous words to extricate ourselves from the day by day sclerosis of a world that is burning?

"In the beginning was the Word..."^[2]

Before us is the committed art of a sculptor who by exiting the context of classical sculpture and taking a step forward from his opus to date, began to address the meaning of the publicly spoken word, here for the second time following last year's very successful exhibition at the *MANA* Gallery in New York. Then the *New York Times*, now *Pobjeda* daily. All in the context of transculturation.

Minute research, very exact for art, counted 39,253 words in the daily *Pobjeda* for 7 August 2015, of which *love, emotion, happiness, art, good and beauty and words* hardly made up two per mille... Does that mean that nobility and generosity are present in everyday life in a scant two-thousandth part? Where are we headed for, exactly?

The work represents a diagnosis of the factual situation in a society, and that is the virtual absence of all the requirements of the individual mind, requirements that define the essence of civilisational values. Although the author addresses only one daily newspaper and one society on the globe, these are nonetheless universal ties, interlocked in their admonition to the human spirit, to individual and general experience.

The idea of the work is the idea of a warning issued on this patch of time, this cosmic moment and the entire civilized universe.

And somewhere there is a hint of "*I was killed by a word too strong*"^[3] as an expression of individual resistance to an aggressive world. When will this deeply endangered world find comfort and tranquility, or will we be Alice, who doesn't much care where she wants to go, so long as she gets somewhere?

Podgorica, 30 August 2015

[1] *Alice's Adventures in Wonderland*, Lewis Carroll.

[2] The Bible

[3] Branko Miljković

DUNAVSKI DIJALOZI // HRVATSKA

> GALERIJA BEL ART, NOVI SAD

DAVOR SANVICENTI

CON UNA CIERTA CALMA

Kurator: Mladen Lučić

Za izložbu na ovogodišnjim novosadskim *Dunavskim dijalozima*, čija je tema *Doba (ne)emocionalnosti*, izabrao sam rade dove istarskog umjetnika Davora Sanvincentija jer smatram da relevantno ilustriraju izabrani temat. Radeći serije polaroid fotografija u zemljama kojima putuje, odnosno na gotovo svim lokacijama u svijetu gdje se zatekne, Sanvincenti snima prirodu u trenutku njezina buđenja, neposredno prije no što će je obasjati prva zraka sunca i pokrenuti njen život. Na prvi pogled ti neoštri crno-bijeli polaroidi, okupani difuznim polusvijetlom izgledaju hladno i otuđeno, ali duže ih promatrajući, te slušajući tiki *cresendo* zvučnog zapisa s cvrkutom ptica, postajemo svjesni da iz njih postupno izviru emocije odaslane neoskrvnutom harmonijom božanskog sustava. Da li autor svoj prikriveni emotivni stav želi probuditi tamo gdje nema čovjeka, jer je to danas možda jedino moguće, ili čekajući zoru prolazi meditativno emotivna stanja koja želi identificirati s prirodom i svojim umjetničkim postupcima? Rekao bih, i jedno i drugo.

Davor Sanvincenti jedan je od najzanimljivijih mlađih hrvatskih umjetnika, koji svojim radom već dugo vremena pobuđuje pažnju likovne javnosti. Serija fotografija *Before the first Light (Prije prvog svjetla)* započeta je 2011. godine, a inspirirana je stihom francuskog pjesnika Stéphana Mallarméa (Pariz, 18. ožujka 1842. – Valvins, 9. rujna 1898): „Le vierge, le vivace et le bel aujourd’hui...“ („Nevin, živ i u svojoj ljepoti danas...“). Možda slučajno, a možda ipak po nekim duhovnim vibracijama i sličnom mentalnom sklopu, Sanvincenti je za proslov svog rada izabrao stihove Stéphanea Mallarméa. Naime, premda naoko nema nekih bližih sličnosti između te dvojice umjetnika, ipak izvjesna duhovna povezanost postoji. Stéphane Mallarmé je pod utjecajem Baudelaira bio sljedbenikom kulta ljepote, a potom sve više teži čistom poetskom izričaju kao esenciji jasne ideje, što će ga uskoro približiti onom što danas zovemo konkretnom poezijom. Važna je i Mallarméova bliskost sa slikarima, a vjerojatno, kako bi im bio što bliže, odnosno kako bi što jače upio uzbudljivi duh *Fin de siècle*, živio je u malom mjestu Valvins pored Fontainebleua i Barbizona. Radi se o mjestima po kojima su nazvane dvije najznačajnije francuske slikarske škole, ona renesansna u Fontainebleu i ona u nedalekom Barbizonu koja je promovirala slikare realizma, ali i začela impresionistički pokret. Stéphane Mallarmé, iako po svom izričaju prvenstveno simbolist, bio je otvoren prema svim ondašnjim umjetničkim eksperimentima, te ga je teško svrstati u strogo definirane stilske ladice, ali njegova težnja ka inovativnosti i izražajnom pluralizmu konstanta je njegovog cjelokupnog opusa. Takve težnje nalazimo i kod multimedijalnog umjetnika Davora Sanvincentija koji svoje umjetničko djelovanje veže uz područje fenomenologije audio-vizualnog, odnosno antropologiju vizualne kulture. To ne čudi ako nam je poznat podatak da je Sanvincenti studirao psihologiju, kasnije upisao multimediju, a još se školovao kao dizajner, te oblikovatelj zvuka. Sva ta područja i te kako su prisutna u njegovom umjetničkom





DANUBE DIALOGUES // CROATIA

> BEL ART GALLERY, NOVI SAD

DAVOR SANVICENTI

CON UNA CIERTA CALMA

Curated by Mladen Lučić

In selecting works for this year's Novi Sad *Danube Dialogues* on *The Age of (non-) Emotionality*, I chose Davor Sanvincenti from Istria, Croatia, whose work eloquently illustrates this theme. In a series of polaroids taken in countries through which he travelled, indeed, from all points of the world where he happened to be, Sanvincenti photographs nature at the moment of awakening, just before the first rays of the sun set life in motion. At first glance, these fuzzy black-and-white polaroids bathed in a diffuse half-light seem cold and alien; but the longer we look at them while listening to the gentle crescendo of birdsong, the more aware we are of the emotions gradually welling up from a divine and unpolluted harmony. Does the artist want his dormant emotion to awaken in a place uninhabited by man, because that is all that is left to him nowadays? Or, as he waits for daybreak, is he passing through a meditative emotional state which he would like to identify with nature and his pursuit of art? I would say: both.

Davor Sanvincenti is one of the more interesting young Croatian artists whose work has long been attracting public attention. The series of photographs *Before the first Light*, begun in 2011, was inspired by lines from the poet Stéphane Mallarmé (Paris, 18 March 1842, - Valvins, 9 September 1898): *Le vierge, le vivace et le bel aujourd'hui ... (The virgin, bright and beautiful today...)*. Perhaps by accident, perhaps thanks to mental vibrations and a similar mindset, Sanvincenti chose Mallarmé's verse as the prologue to his work. Although to the naked eye there does not appear to be much similarity between the two artists, there is nevertheless a certain marriage of minds. Influenced by Baudelaire, Mallarmé was a disciple of the cult of beauty and thereafter strove for a pure, poetic form of expression, a distillation of clear ideas, something which was soon to bring him close to what today we call concrete poetry. His friendship with painters also has a bearing; he lived in the small town of Valvins, near Fontainebleau and Barbizon, probably in order to be closer to them and the better to inhale the exhilarating air of *fin de siècle*. Both places have given their names to two major French schools of painting, renaissance at Fontainebleau and realism at Barbizon, which also saw the first stirrings of the impressionist movement. Mallarmé, although primarily a symbolist, was open to all the artistic experiments of his time, so it is hard to file him away in any definitive stylistic drawer. However, love of innovation and pluralism of expression are a constant throughout his work. We rediscover these tendencies in Sanvincenti, a multimedia artist who links his work to audio-visual phenomenology, the anthropology of visual culture - no surprise if we know that he first studied psychology and later multimedia, going on to train as a designer and shaper of sound. All this is certainly present in his art which represents a true synthesis of contemporary media research. I do not mean just multimedia technology, but its influence on ethics and society, since

izričaju, koji doista predstavlja sintezu suvremenih medijskih istraživanja. Ovdje ne mislim samo na tehnologiju multimedije već i na njen socijalni i etički utjecaj, jer evidentno je da je današnji čovjek ovisan o novom razmišljanju i drugačijem poimanju svijeta što ga putem brojnih medija donose suvremene medijske kulture. Stoga ne čudi da Sanvincenti u svojim rado-vima inzistira na interakciji s gledateljem o čemu sam kaže: „Ispitujem estetske i kvalitativne mogućnosti različitih medija u funkciji direktnе komunikacije sa posjetiteljem/promatračem, postavljajući istog u poziciju propitivanja, otkrivanja i širenja vlastitih kognitivnih i emotivnih mapa. Ustanjujući sebe u perceptivne scenarije, posjetitelj postaje neizbjeglan dio samoga rada, reflektirajuća misaono-tjelesna struktura, aktivna prisutnost u vremenu i prostoru...“.

Premda to možda nije toliko očito, odnosno na prvi se pogled ne prepoznaće, interakcija s gledateljem postoji i u ovim izloženim radovima. Ovdje pod pojmom interakcije u stvari smatram reakciju koja je svojstvena samo onim djelima koja se imaju pravo zvati umjetnošću, a to su isključivo ona koja utječu na gledateljevo emocionalno stanje, odnosno da u njemu probude i pobude osjećaje i potaknu ga na razmišljanje. Upravo takvi su snimci iz dvije srodrne Santvincentijeve serije *Before the first light* (*Prije prvog svjetla*) i *Con una cierta calma* (*S određenim mirem*), pomno osmišljenih ciklusa crno-bijelih i kolor polaroida koji osim što se sjajno nadopunjaju i izvanredno međusobno komuniciraju, između ostalog predstavljaju istinski *work in progress*, koji će prema svemu sudeći, postati autorov cjeloživotni projekt. Audio-vizualne instalacije značajan su segment Santvincentijeva rada, jer zvuk i slika u ovog su autora uglavnom nedjeljivi. Cvrkut ptica u zoru, kada se sunce rađa dočarava atmosferu buđenja. U biti, poput pauze u glazbenom stavku, Santvincenti tim diskretnim audio zapisom naglašava suprotno – profinjenu tišinu koju emaniraju njegovi nježni i gotovo prozračni polaroid snimci.

Mallarmé je poimao i stvarao umjetnost kao sintezu ljepote, stiha, riječi, zvuka, stilova i simbola, što je i bio njegov životni koncept, te je u biti identificirao svoj život sa svojom umjetnošću. Za Santvincentija to se još ne može sa sigurnošću ustvrditi, ali evidentno je da je sinteza koju ostvaruje u svojim radovima više od same umjetnosti. Ona predstavlja i otkriva profiljenu duhovnost koju možemo doživjeti i putem novih medija koji, kao što nam ukazuje autor, ne moraju nužno producirati konzumerizam i isključivo pokretati čovjekovu materijalnu prirodu. Nije bitno sredstvo kojim se služimo, već način na koji to činimo, kao i konačni cilj kome težimo. A bit Santvincentijevog umjetničkog govora nije samo u istraživanju mogućnosti što ih novi mediji svakodnevno otvaraju, već kako putem njih kreirati i utjecati na duševnu higijenu suvremenog društva. Stoga se u njegovim radovima osjeća odgovornost prema samom artefaktu kojem pristupa s dubokom dozom kontemplativnosti, ali je primjetna i briga za gledatelja kako će taj rad percipirati. Stoga njegovi radovi, premda u načelnoj suprotnosti s novomedijском etikom, bude u gledatelja emocije jer su, iako detaljno promišljeni, rađeni s puno osjećaja i duhovnosti, koji suptilno otkrivaju iskreni dodir umjetnika.

Moja draga, nažalost prerano preminula prijateljica, Marina Viculin otkrila je u Davora Sanvincentija tu diskretnu i kamufliranu dozu emotivnosti, te je jednako osjećajno zapisala: „*Čarolija je u nježnosti trenutka, u blagosti svjetla čiji je izvor u trenutku okidanja još bio ispod horizonta. Nema sjena, nema kontrasta sve je utopljeno u zajedničkoj sreći difuznog svjetla. Nema diferencijacije, nema dobra i zla, svijet se tek rađa...*“.

Ili, kako bi rekao Stéphan Mallarmé: „Le vierge, le vivace et le bel aujourd’hui...“ („Nevin, živ i u svojoj ljepoti danas...“).

modern man is evidently dependent on other ways of thinking and seeing the world brought to him by the contemporary media culture. It is no wonder, therefore, that Sanvincenti's works insist on interaction with the onlooker; as he himself says: "*I examine the aesthetic and qualitative possibilities of the various media in contributing to direct communication with the visitor or spectator, placing him in a position where he can question, discover and expand his own cognitive and emotional maps. Delving into himself in perceptive scenarios, the visitor becomes an inevitable part of the work itself, a reflective mind-body structure, an active presence in time and place...*"

Although perhaps this is not so apparent, at least not at first glance, there *is* interaction with the onlooker in the works exhibited here. When I say interaction, I mean a reaction intrinsic only to those works which have the right to be called art, and these are exclusively those that affect the viewer's emotional state, awaken his feelings and urge him to think. These are the shots from two kindred Santvincenti series: *Before the First Light* and *Con una cierta calma (With a Certain Calm)*, a painstakingly planned cycle of black-and-white and colour polaroids which, apart from brilliantly intercommunicating and complementing one another, are a work in progress which seems set to become a lifelong project. Audiovisual installations form a significant segment of Sanvincenti's work, as for this artist, sound and image are virtually indivisible. Birds chirruping at dawn as the sun rises evoke the atmosphere of wakening. In fact, like pauses in music, Sanvincenti's discreet audio account emphasises the opposite: a finely delineated silence emanates from his tender, almost translucent polaroids.

Mallarmé conceived of and created art as a synthesis of beauty, verse, words, sound, styles and symbols, which was how he saw life, essentially identifying his own with his art. This cannot yet be claimed with certainty for Sanvincenti, but it is obvious that the synthesis he creates in his works is more than the works themselves. It represents and reveals a refined spirituality which we can experience even through the new media which, as he himself says, do not necessarily produce consumerism or pander only to man's material nature. The means is not important, the way in which we use it is, and the end towards which we strive. The essence of Sanvincenti's artistic language is not simply to explore the possibilities thrown up every day by the new media, but how to use them for creative purposes and to influence the spiritual hygiene of society. This is why one feels a sense of responsibility in his works towards the artefact, which he approaches with deep contemplativeness and a notable concern for how the viewer will perceive it. It is why his works, though basically opposed to the new media ethic, arouse the viewer's emotions; despite their meticulously planning, they are rendered with much feeling and a spirituality that subtly reveals the genuine touch of the artist.

A dear friend, Marina Viculin, who sadly departed this life before her time, discovered in Davor Sanvincenti that discreet, well-camouflaged dose of emotion of which she wrote with equal feeling: "*The magic is in the tenderness of the moment, the softness of the light whose source was still below the horizon at the instant of pressing the button. No shade, no contrast, all is drowned in a shared happiness of diffuse light. There is no differentiation, no good or evil, the world is just being born...*"

Or, as Mallarmé would say: *Le vierge, le vivace et le bel aujourd'hui.*

DUNAVSKI DIJALOZI // MAĐARSKA

> GALERIJA MOST, NOVI SAD

ČABA PAL

deo i celina

Kustoskinja: Marta Katalin Silađi

Tekst: Čaba Kozak

Imao sam već priliku da otvorim dve ranije izložbe Čabe Pala, kao i da pišem o njima, zato me više ne iznenađuje njegova svest i savest. On svaku svoju izložbu koncepcijски osmišljava, istražujući datu tematiku. Pri tome obraća pažnju na brojne detalje – kao što je to slučaj i sa delima nastalim ove godine – materijal uvek prilagođava dimenzijama i uslovima datog prostora. Tako je na izložbi u Galeriji „Erlin“ na glavni zid postavio jedan triptih, koji korespondira sa šest segmenata, dok je manji diptih postavio u prostor nalik niši. Upotrebljeni materijal i tehnika su u svakom slučaju isti: umetnik stvara apstraktne kolaže koristeći akril i kombinovanu tehniku na lesoru. Ispričao mi je da ga je, pripremajući izložbu, analizirajući i vizualizujući filozofsku pretpostavku odnosa *dela i celine*, motivisala radoznalost i razigranost prilikom stvaranja ovih dela. Na osnovu odnosa *dela i celine*, možemo se prisetiti i autobiografske knjige sličnoga naziva naučnika Wernera Heisenberga, u kojoj podseća na svoje životno delo i na velikane fizike (Planck, Bohr, Einstein i dr.). Mada, možemo pomenuti i zakonitost *dela i celine* koja se ispituje tokom socijalizacije, psihofizičkog razvoja dece. Svi znamo da se celo sastoji iz delova, a da bez delova nema celog (*celine*). Zajedno dišu, žive u simbiozi. Na primer, ljudsko telo ne funkcioniše bez srca, a srce, opet, ne funkcioniše bez tela, ili je prinuđeno samo na prelazne funkcije. Ako sićušne delove prirode, poput mrava, ribe, belouške, izdvojimo iz njihove prirodne sredine, onda se narušava celovitost njihove okoline a ekosistem više nije sposoban da funkcioniše na isti način. Ljudski rod je jednoznačno predodređen za propast, ako u lažnoj svesti o superiornosti – ne suočavajući se sa činjenicom da smo samo sitni delovi velike *celine* – mislimo da po sopstvenoj volji možemo oblikovati život naše planete. Primere bismo mogli nabrajati u nedogled.

Umetnik svoja dela komponuje tako što stvara sliku, koja je sama po sebi celovita, ali tek u kombinaciji sa drugim slikama predstavlja deo *celine*. Pomerajući delove i detalje, ovamo-onamo, umetnik pokušava da im nađe mesto u sopstvenom sistemu širenja ka celini. Nekad postavlja plošne površine jednu do druge, nekad pak prostornu dubinu postiže aplicirajući slojeve, a ponekad pojedine delove konkretizuje i izdiže u treću dimenziju. Pri bavljenju „slikom u slici“ ili „delom i celinom“, Pal pazi na spontane titraje duše, na slobodan prikaz formi i boja projektovanih iz skrivenih dimenzija podsvesti. Istovremeno, pri sklapanju velikog jedinstva, on svesno konstruiše celinu.

U isto vreme, spontanost instinkta i dosledna strukturalnost daju njegovim delima dinamiku, napetost. Pojedine delove slike gradi radeći sa amorfnim flekama, mrljama, pravim i krivim linijama, posipa pigment, granulat, boju nanosi tačkastim postupkom, kaplje i sliva u prostor slike, postavljajući nedešifrovane fragmente, dok se u apstraktnim poljima pojavljuje





DANUBE DIALOGUES // HUNGARY

> GALLERY MOST, NOVI SAD

CSABA PÁL

PART AND WHOLE

Curated by Marta Katalin Szilagy

Text by Kozák Csaba

I have had the privilege of opening and writing about two previous exhibitions by Csaba Pál, so his mindset and conscientiousness no longer take me by surprise. A great deal of careful research goes into the planning of each theme, the material always adapted to the type and dimensions of the available space. Such is the case with the works produced this year.

On the main wall at the Erlin Gallery, Pál hung a six-segment triptych while a smaller diptych was placed in a niche-like recess. The material and technique are the same in each case: the artist creates abstract collages from acrylic and mixed technique on fibreboard. He told me that while he was preparing the exhibition, analyzing and visualizing the philosophical relationship of *part and whole*, his motivation was curiosity and playfulness. The idea of *part and whole* recalls an autobiographical book of the same name by the German theoretical physicist, Werner Heisenberg, where he speaks of his life's work and of the great men of physics such as Planck, Bohr and Einstein. However, we might also mention the patterns of *part and whole* as tested during the socialization, mental and physical development of children. We all know that the whole consists of parts and that without them, there is no whole. They live and breathe in symbiosis. The human body, for example, cannot function without the heart, but neither can the heart without the body, or only transiently. If minor parts of nature such as ants, sunfish or grass-snakes are removed from their natural surroundings, the integrity of their environment is disturbed and the ecosystem is no longer able to function in the same way. The human race is singularly doomed to ruin if, in an erroneous belief in our own superiority, the failure to realize that we are but minute parts of the greater whole, we think that we can shape the life of our planet by sheer force of will. Examples are myriad.

Pál composes his works by creating a picture which is complete in itself; only in combination with other pictures does it represent a part of the whole. By shifting parts and details hither and thither, he tries to find a place for them in his peculiar system of expanding towards a whole. Sometimes he places flat surfaces side by side, or achieves spatial depth by applying layers; at others, he concretizes individual parts, raising them to a third dimension. In addressing "the picture within a picture" or "part and whole", Pál nurtures the spontaneous vibrations of the heart, the free depiction of forms and colours projected from the secret dimensions of the subconscious. Simultaneously, when putting a great unity together, he intentionally constructs a whole.

At the same time, spontaneity of instinct combined with a consistent structurality makes his works dynamic, tense. Parts of the picture are developed from amorphous spots, splotches, straight and crooked lines; he sprinkles on pigment and

nekoliko skoro pravilnih kvadrata, pravougaonika. Tu i tamo se pojavi po koja okrnjena forma nalik torzu, ali konkretnih predstava, figurativnih detalja nema. Negde se motivi završavaju na granicama delova, negde se protežu preko dva elementa povezujući ih, ukazujući na srašćivanje delova u celinu. Sastavljen od pulsirajućih fragmenata različitih veličina i akcenata, umetnik precizno navodi naš pogled na ostvareno delo, na sistem formi koji je neverovatno bogat. Svet boja mu je raskošan: tu ima svetloplave, okera, crvene, ljubičaste i bordo u društvu smeđih i belih, crvenih i crnih. Boje i oblike raspoređuje i kombinuje tako da delovi čine celinu, ali i tako da se harmonično uklapaju.

Pomenuti diptih postavljen u udubljenje u zidu – prilagođavajući se dimenzijama niše – daleko je manji od drugog Palovog diptihalnog ostvarenja. Ovde dominiraju samo tri boje koje su upotrebjavali ruski konstruktivisti: crvena, crna i bela. Utisak je sličan, ali su učestaliji geometrijski lomljeni detalji koji podsećaju na ritmovano stepenište. Ritmovanjem/pokrivanjem/prekrivanjem/slaganjem slojeva, slika iskoračuje iz vlastite površine a njena ekspresivnost raste.

Na trećem, šestodelnom ostvarenju sastavljenom od vertikalnih traka, umetnik smenjuje detalje poznate od ranije, ali se na njegovoj drugoj i petoj tabli primećuje po jedan simetrično postavljen prozor. Ovi otvori, prozori su sad zaista izbačeni u prostor, naglašavajući i ovim da njegov mikro i makro svet ne postoji samo u ravni, već i u trećoj dimenziji. Zanimljivo je suprotstavljanje oblika geometrijski izdeljenih na trake, postavljenih prema osi, i haotične palete boja i formi. Na monitorima iza otvora prozora, prikazano u *loopu*, smenjuju se potezi i gestovi na pozadini, stvarajući utisak bogatog kolorizma. Funkcija im je trojaka: u fragmentima izdignutim iz segmenata suprotnog zida reflektuju se motivi radova sa glavnog zida, pa ovu spregu možemo smatrati i vizuelnim citatom. Na drugoj strani, detalji koji se pojavljuju na monitoru daju svaki put mogućnost novog tumačenja ovog dela, U trećem slučaju, ova izuzetna interpretacija čini skoro beskonačnom ideju dela i celine.

Dosadašnje životno delo Čabe Pala dokazuje da imamo posla sa jednim doslednim stvaraocem i umetnikom, sa umetnikom koji je ceo svoj dvadesetogodišnji opus izgradio pazeći na *delove*, na detalje.

granulates, lays on colour in dots and drips, pours it into the picture in undecipherable fragments; then again, squares and rectangles, almost regular in form, appear in the abstract fields. Now and then, something resembling a truncated torso emerges, but there are no definitive images, no figurative details. Sometimes the motifs end at the edge of the work, sometimes they sprawl across two elements, linking them and showing how the parts grow into a whole. With his pulsating fragments of different size and emphasis, the artist guides our eye precisely to the finished work, to forms of enormous richness. His colours are sumptuous: light blue, ochre, red, violet and burgundy sit cheek-by-jowl with browns and whites, reds and blacks. He distributes and combines colours and shapes so that the parts make up the whole, dovetailing them into harmony.

The diptych hanging in the wall recess and adapted to its dimensions is far smaller than Pál's other diptych-like creation. Here, only the three colours of the Russian constructivists dominate: red, black and white. The effect is similar, but there are more broken geometric details, reminding the onlooker of rhythmic staircases. Rhythmic, covered, concealed, assembled layers of the picture step out of their own surface in a growing crescendo of expressivity.

In a third, six-part work made of vertical strips, the artist alternates details familiar from his previous works, but on the second and fifth panels is a symmetrically posed window. These openings actually project outward into space, pointing out that this micro- and macro-world is not just a plane, but three dimensional. Interestingly, he opposes the geometric forms fragmented on the strips, placed along the axis and combined with a hectic range of colour and form. On monitors behind the window openings, movements and gestures alternate in a background loop, creating an opulent colour effect. Their function is threefold: fragments lifted from segments of the opposite wall reflect motifs from the works on the main wall, so that we might see this feedback as visual quotation. Furthermore, each time the details appear on the monitor, they permit a fresh understanding of the work. In the third work, this extraordinary interpretation renders the idea of part and whole well-nigh timeless.

Csaba Pál's works to date show him to be an artist of consistent creativity, one whose *whole* opus, spanning twenty years, has been built on its *parts*, on the details.

DUNAVSKI DIJALOZI // NEMAČKA

> MALI LIKOVNI SALON KULTURNOG CENTRA NOVOG SADA, NOVI SAD

ALEKSANDRA LUNG

HORIZONTALE

Kustoskinja: Radmila Savčić

Ambijentalna postavka *Horizontale* predstavlja problem odnosa vizuelne umetnosti i prostora, koji u kontinuitetu zaokuplja interesovanje Aleksandre Lung. Ova izložba je jedno viđenje tog odnosa, do koga je došla logično, otkrivajući ga postepeno kroz mnoštvo komparativnih i kreativnih kombinacija. Započela ga je najpre deobom površine slike na imaginarnе prostore, jasno i precizno razgraničene i ispunjene zvučnim koloritom. To su kompozicije geometrijskih sklopova. Kao da je vodena trenutnim raspoloženjem, slike sa jednostavnim uređenim ritmom smenjuju one sa dinamičnim, šiljatim i oštrim površinama. Na sličan način reaguje koloritom. Ritam od nekoliko tonskih nivoa iznenada preseca oštrim zahvatom kontrastnog zapisa. Ciklus tih slika naslovila je *Prostori*. Često su te slike bile delovi kompozicija, diptiha ili triptiha. Mogle su se kombinovati i nizati na različite načine, horizontalno ili vertikalno. Još tada je nagovestila sledeći korak, odnosno iskorak iz imaginarnog u realan prostor. Ideja je da fizički razgradi sliku na identične jedinice, koloritne zapise, fraktale, a potom da je sklopi u kompozicije promenljivih formi i dimenzija. Seriju ovih dela naziva *Molekuli* po elementima tih kompozicija, molekulima, veličine 10x10 cm, koji su pričvršćeni manuelno čičak-trakama za statičnu ploču, tako da slika ima reljefnu strukturu. Svaka od ovih kompozicija može se beskrajno nastavljati u svim smerovima, ali i menjati premeštanjem molekula. Tako uvodi novu dimenziju slike – interakciju. Umetnica duhovito provocira i samu sebe i publiku da učestvuju u kreiranju i improvizaciji, smanjujući distancu večitog trojstva, umetnik – umetničko delo – publika.

Ovaj proces, kao i već usvojen koloritni izraz, vodiće je dalje i dublje u istraživanje prostora do slika-objekata, do ambijentalne postavke *Vertikale*, skulptura koje fizički zauzimaju prostor, deleći ga, vertikalno u nekoliko različitih i zasebnih celina. Ako je u prethodnoj seriji dela razgrađivala fizički celovitost površina, u ovim ambijentalnim i promenljivim postavkama, prilagođenim različitim prostorima, ona fizički preformuliše sam prostor.

Na neki način ove celine, omeđene različitim živim i skladnim koloritnim kombinacijama, oblikovane su u lirske i intimno značenje. A kako je na svakoj vertikali (niski molekuli) i zvonce koje se oglasi čak i slučajnim pomeranjem vertikale, na publiku umetnica prenosi svoju humanu i pozitivnu poruku, ideju kao metaforu da umetnost pobuđuje kreativnost i da su velika prostranstva sačinjena od pojedinačnih ljudskih sudbina. Kao i prethodne celine (*Prostori*, *Molekuli*) i ova nagoveštava nova istraživanja i interesovanja, a to su svetlosni akordi. Oni se pojavljuju na ivicama, promenljivim linijama, opisujući formu dela, ali i čineći ambijent tajanstvenim. To se događa pomoću fluorescentne boje i UV lampe. Posebno je značajno što se dogodila iznenadujuća situacija kada određena ambijentalna celina u tim okolnostima gubi realnu prostornu formu i postaje novo imaginacija, ali potpuno drugačije, virtualno nesagledivih granica, a u dnevnoj varijanti ona dobija prvobitno ruho. Aleksadra Lung koristi savremene tehnologije kao tehnička vizuelna iskustva, čiju banalnost estetizuje na način da ona budu dostupna, interakcijom, populistička i socijalna.

U umetničkom liku Aleksandre Lung učestvuju dve kulturne sfere, Srbije i Nemačke. U Srbiji se obrazovala i započela umetničku karijeru koju je nastavila u Nemačkoj, gde živi dvadeset godina. Taj njen interkulturalni aspekt primetila je dr Beatris Šenvald na otvaranju samostalne izložbe u spomen-kući Mariluiz Flajser u Ingolštu. Svakako da je to jedan od objektivnih faktora, ali ne i najvažniji, jer Lungova samostalno deluje i istražuje problematiku savremene vizuelne (likovne) umetnosti.





DANUBE DIALOGUES // GERMANY

> LITTLE ART PARLOR OF KCNS, NOVI SAD

ALEKSANDRA LUNG

HORIZONTALS

Curated by Radmila Savčić

Aleksandra Lung's ambient installation *Horizontals* highlights the relationship between art and space, a constant source of interest for this artist. The present exhibition is one view of this relationship, logically arrived at through a gradual voyage of discovery via multiple comparative and creative combinations. She begins by dividing the surfaces of her pictures into imaginary spaces, clearly defined and delimited, filled with resonant colour and composed of geometric clusters. As if guided by the mood of the moment, images with a simple established rhythm give way to others with sharp, dynamic or jagged surfaces. She treats colour in the same way, suddenly interrupting the rhythm of a few intervals of shade by violent contrast. She calls this cycle *Spaces*. The pictures are frequently taken from other compositions, diptychs or triptychs, which lend themselves to being combined or strung together in various ways, horizontally or vertically. Even this stage hints at the next step, one that would take them out of the imaginary into real space. The idea was physically to deconstruct the picture into identical components, colours and fractiles, then bring it together in compositions of altered form and dimension. The series is called *Molecules*, from the elements of the compositions – 10 x 10 cm molecules – attached manually with Velcro to a static panel, so that the picture is in relief. Each of the compositions can be continued endlessly in all directions, or changed by moving the molecules. This lends the picture a new dimension – interaction. The artist wittily prompts both herself and the public to create and improvise, thus reducing the distance among the eternal trio of artist-artwork-audience.

This process and her chosen method of expressive colour led the artist into more profound explorations of space, to picture-objects and the ambient installation *Verticals*, sculptures that occupy a physical space, dividing it vertically into several distinct segments. Deconstructing the totality of the surfaces in the preceding series, in these fluid, ambient exhibitions adapted to the variety of space available, she physically reformulates the space itself.

In a way these pieces, divided from one another by various vivid and harmonious permutations of colour, are shaped with lyricism and intimate meaning. As each vertical (string of molecules) is hung with bells that tinkle at incidental movement, the artist transmits a message that is humane and positive, the idea as metaphor: that art provokes creativity and that the great expanses are made up of individual human destinies. As with *Spaces* and *Molecules*, these also presuppose fresh explorations and interests – light chords. At night, lit by black light, they appear around the edges: changing lines that describe the form of the work while rendering the atmosphere mysterious, achieved with the aid of fluorescent colour and a UV lamp. Sometimes one is taken by surprise when one or other of the pieces loses its real spatial form and becomes once again imagination, but in a totally different way, the borders virtually expanding to immensity, while in daylight, they revert to their original aspect. Lung uses modern-day technology as a technical visual experience whose banality she beautifies in a way that makes it both populist and public, its accessibility ensured by interaction.

Culturally, Lung draws on the dual backgrounds of Serbia and Germany. Educated in Serbia where her career began, she continued in Germany where she has lived for the past twenty years. Dr. Beatrix Schönwald remarked on this intercultural aspect at the opening of a solo exhibition at the Marieluise Fleisser Archive in Ingolstadt. It is certainly a factor, but not the most important, as in her work and exploration of contemporary visual art, Lung relies on herself.

DUNAVSKI DIJALOZI // RUMUNIJA

> GALERIJA ULUV-A, NOVI SAD

DAN MAĆUKA, VLAD OLARIU

TIHI HAOS

Kurator: Andrey Jeca

Sam pojam dijaloga zasnovan je na razmeni ideja, razmeni mišljenja i misli u cilju rešavanja nesuglasica ili konfliktnih situacija. Haos nas, s druge strane, vodi na mesto ili u stanje velikog nereda i konfuzije. U savremenom dobu haos produkuje krizu, ili obrnuto, kriza može biti posledica haosa. Svaka kriza, bilo politička, ekonomска ili privatna, može se smatrati prekretnicom u stanju nestabilnosti. Glas umetnika uvek je taj koji se najviše ističe u gomili.

Kada govorimo o radu Dana Maćuka i Vlada Olariua, obojice rezidenata *Paintbrush Factorya* u Kluž-Napoki u Rumuniji, haos i kriza imaju drugačije značenje. Na vizuelnom, čisto estetskom nivou, oba umetnika zainteresovana su za to nestabilno ili konfliktno stanje koje se opisuje kao haos. Struktura njihovih radova – bilo da je reč o složenim i ponekad kinetičkim skulpturama, poput instalacija Vlada Olariua, ili grubim, teksturiranim površinama Dana Maćuka – ukazuje na nered ili nestabilno stanje. Na konceptualnom nivou, međutim, haos se koristi kao sredstvo društvene i političke kritike, ili, u slučaju Dana Maćuka, kao izraz unutrašnje borbe. Oba umetnika su veoma osjetljiva na evoluciju vremena u kome živimo, obojica su zainteresovana za ironičnu ideju Utopije i njenog sukoba sa savremenim društvom.

S druge strane, Dan Maćuka je usredsređen na urbano i društveno okruženje. Njegovi radovi prikazuju nam ili zaboravljena industrijska postrojenja, kao direktnu posledicu kapitalizacije, ili stanje čoveka u današnjem društvu; Maćuka objašnjava: „U mom radu uvek je reč o čoveku koji se oseća malim i krhkim u poređenju sa društvenim materijalizmom.“ Maćuka se može smatrati apropijacijonim umetnikom, on ne dekontekstualizuje već postojeće umetničke objekte kako bi izmenio njihova značenja i percepcije, već samo odabira elemente našeg svakodnevnog života: bilborde, pejzaže, objekte i ljudе, tako ih ponovo povezujući u sopstvenu viziju sveta. Ovaj utopijski scenario koji on stvara odraz je tihog haotičnog sveta u kome živi i koji utiče kako na njegov privatni život, tako i na njegov rad. Dan Maćuka pritiska taster „MUTE“ („isključiti ton“) i utišava svoju unutrašnju borbu koja je uticala na njegove prve radove. Govoreći konceptualno, njegovi najnoviji radovi usredsređeni su samo na odnos između ljudskog bića i kapitalizovanog sveta, kao odraza naše evolucije.

S druge strane, Vlad Olariu je zainteresovan za nemonumentalni, antiutopijski pogled na svet. Budući da je prvo i pre svega vajar, Olariu se bavi idejom monumentalnosti. On se poigrava idejom kako na ironično materijalnom nivou – koristeći stiroporsku penu, šperploču ili poliuretan koji podseća na cement kao svoje omiljene materijale – tako i na estetskom i konceptualnom nivou. Britanska kustoskinja Džejn Nil objašnjava: „Najnovija serija 'javnih toaleta' Vlada Olariua postavljena je s namerom kao nemonumentalna i tako podriva jednu od najstalnijih funkcija skulpture: veličanje trajnosti. Olariuovi

Dan Maciuca >





DANUBE DIALOGUES // ROMANIA

> GALLERY OF THE VOJVODINA ARTISTS ASSOCIATION, NOVI SAD

DAN MACIUCA, VLAD OLARIU

SILENT CHAOS

Curated by Andrei Jecza

The very idea of a dialogue is based on an exchange of ideas, an exchange of opinions and exchange of thoughts in order to resolve a disagreement or conflicting situation. Chaos, on the other hand, places us in a place, or a condition, of great disorder and confusion. In recent times chaos is generated by crisis, or vice versa, crisis can be an effect of chaos. Every crisis, whether political, economic or private, can be seen as a turning point of an unstable situation. It is always the voice of artists that stands out of the crowd.

When it comes to the work of Dan Maciuca and Vlad Olariu, both residents at the Paintbrush Factory in Cluj-Napoca, Romania, chaos and crisis have a different meaning. On a visual, pure aesthetic level, both artists are interested in this purely unstable or conflicting state described by chaos. The structure of their works, whether Vlad Olariu's complicated and sometimes kinetic sculpture installations or Dan Maciuca's rugged, textured surface, suggests disorder or an unstable situation. On a conceptual level, however, chaos is used as a tool of social and political criticism, or, in the case of Dan Maciuca, as an expression of his inner struggle. Both artists are very sensitive to the evolution of our times, both being interested in the ironic idea of Utopia, and its conflict with today's society.

On the one hand, Dan Maciuca focuses on urban and social environments. His works present us either with a forgotten industrial landscape, as a direct effect of capitalization, or the condition in our present society; Maciuca explains: "*In my work it is all about the human who feels himself small and fragile as compared to social materialism.*" Maciuca could be seen as an appropriation artist, he doesn't decontextualize an already existing art object in order to change its meaning and perception, he only selects the elements of our daily life: billboards, landscapes, objects, and people, and reconnects them in his own vision of the world. The utopic scenario he creates is a reflection upon the silent chaotic world, he finds himself in, which affects both his private life and his work. Dan Maciuca presses *MUTE*, and silences out the inner struggle which influenced his first works. Conceptually speaking, his recent work focuses only on the relationship between the human being and capitalized world, as a reflection of our evolution.

On the other hand, Vlad Olariu is interested in a non-monumental, anti-utopian view of the world. Being primarily and foremost a sculptor, Olariu is interested in the idea of monumentality. He plays with this idea both on the ironic material level, using Styrofoam, plywood, or polyurethane resembling cement as his preferred materials, and on the aesthetic and conceptual levels. British curator Jane Neal explains: "*Vlad Olariu's recent 'latrines' series are positioned as deliberately non-*

radovi su dramatično suprotstavljeni tradiciji stacionarnosti, bez obzira da li je ona u funkciji veličanja ili u slavu sećanja.“ Olariu koristi ovaj antimonumentalni model i ironiju kao vizuelno ometajuće i uznemirujuće sredstvo za generisanje haosa. U sopstvenoj viziji, ovi radovi dele neku vrstu nesigurne stvarnosti i budućnosti, koja može uznemiriti posmatrača ili ga navesti da razmisli o sopstvenom stanju unutar društva. Ovaj kontradikcija između Utopije i monumentalnosti u radu Vlada Olariua opisuje, još jednom, haotično stanje našeg društva. Olariuv rad podseća nas na to da je čistota modernizma postojala ne samo kao formalna konstrukcija, već i kao ideologija slobode.

Ideja ove izložbe bila je da kod posmatrača stvori osećaj uznemirenosti tako da on/ona mogu da razmisle i revidiraju sopstveni položaj u društvu. Borba može biti ili na unutrašnjem, ili na spoljašnjem nivou. U oba slučaja, ovaj tiki haos produkuje dijalog, možda čak i evoluciju.

monumental, thus subverting one of sculpture's persistent functions: as a celebration of permanence. Olariu's works are diametrically opposed to the tradition of statuary, be it celebratory or memorial." Olariu uses this anti-monumental model and irony as a visually disruptive and unsettling means to generate chaos. In his own vision, these works share a sort of uncertain reality and future, which can distress the viewer or make him reflect on his own condition within society. This contradiction, between Utopia and Monumentality, in Vlad Olariu's work describes, once again, the chaotic state of our society. The work of Olariu reminds us that the purity of modernism was not just a formal construct, but an ideology of freedom.

The idea of this exhibition was to generate a state of distress in the viewer, so he/she can reflect and revise his/her position in society. The struggle can be either on the inner or external level. In both cases, this silent chaos generates a dialogue and perhaps even evolution.

DUNAVSKI DIJALOZI // SLOVAČKA

> GALERIJA FOTO, KINO I VIDEO SAVEZA VOJVODINE, NOVI SAD

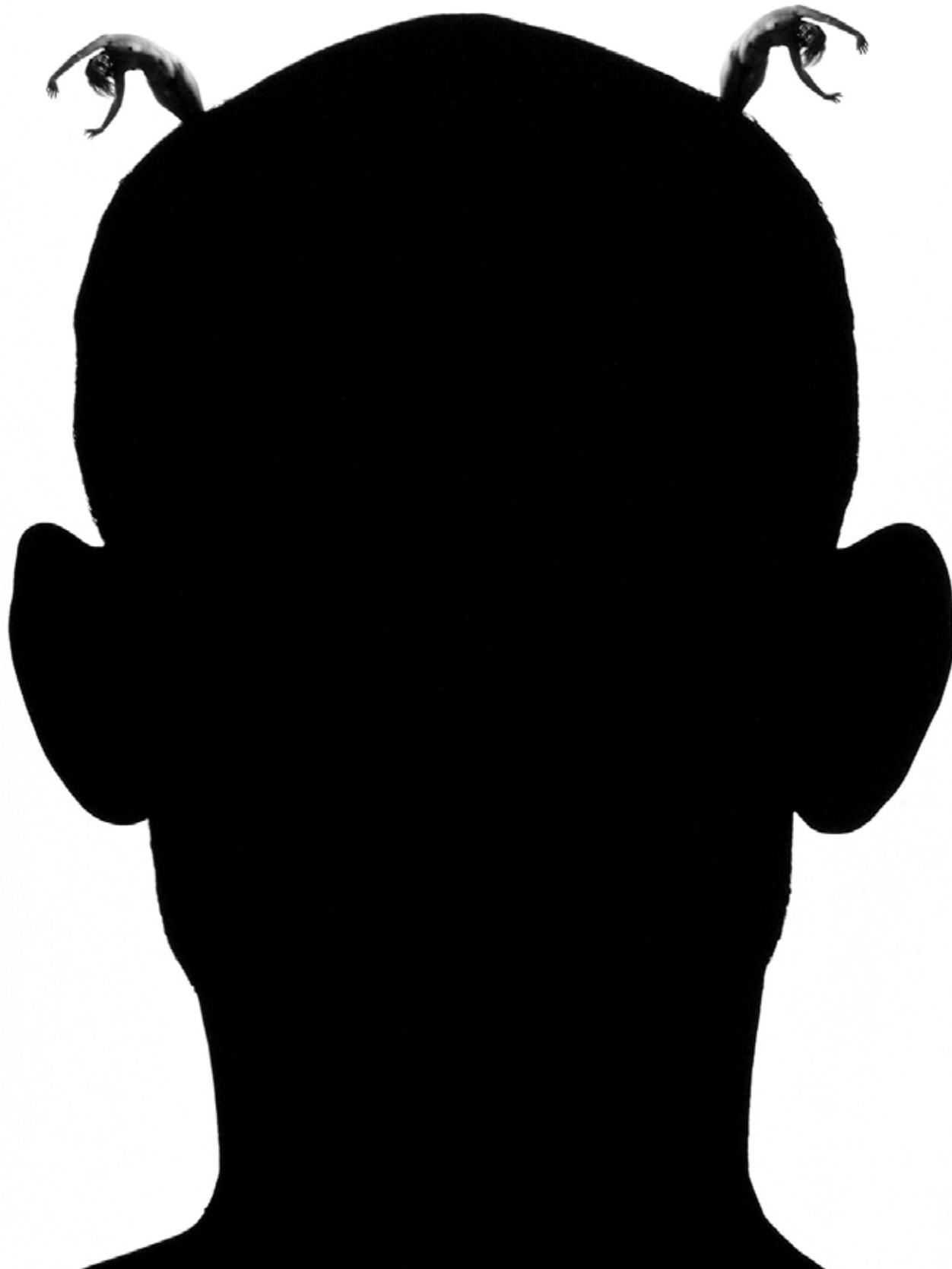
MIRO ŠVOLIK

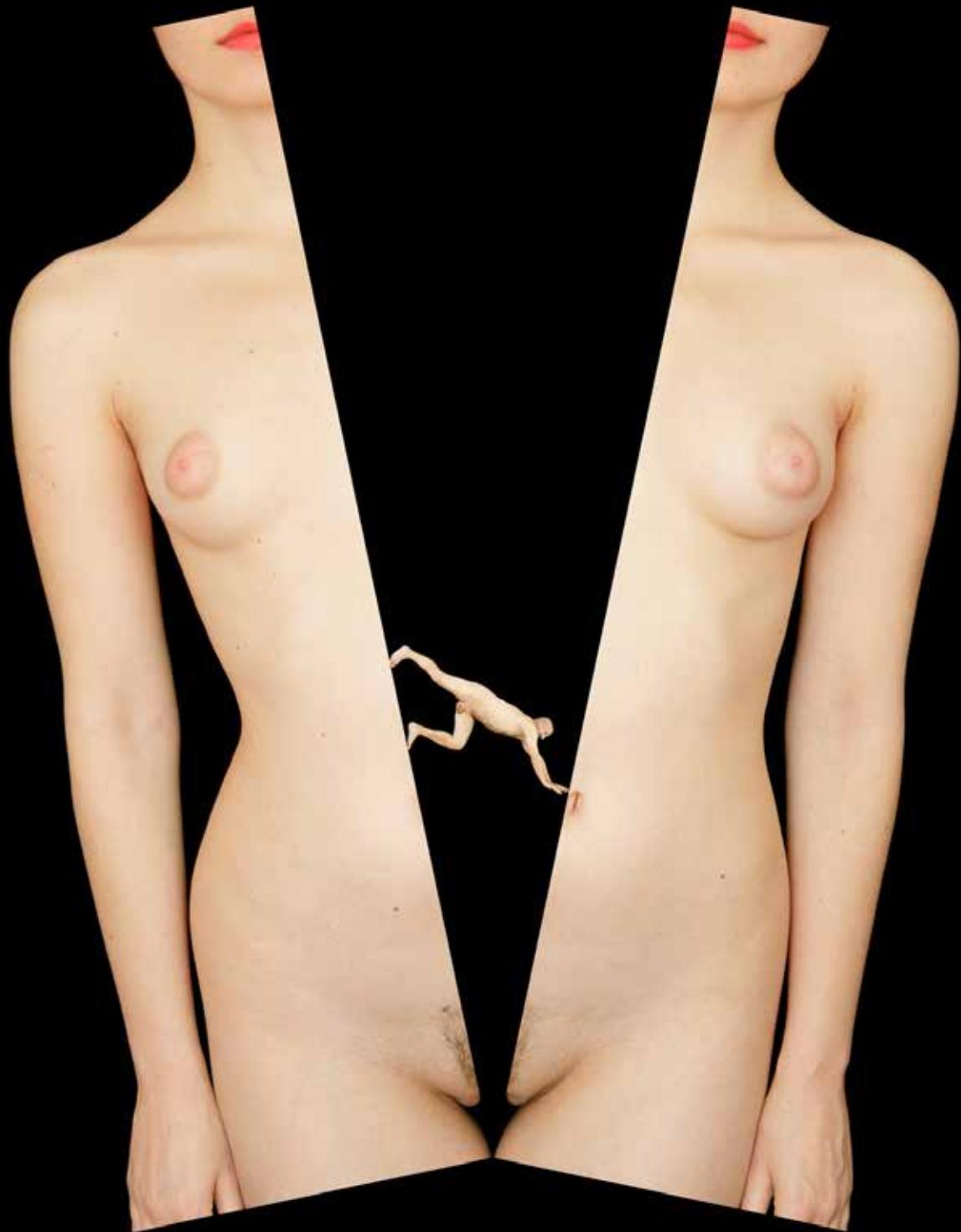
PRIČE O MUŠKARCIMA I ŽENAMA

Tekst: Pavel Čanji

(iz teksta pročitanog na otvaranju izložbe)

„Miro Švolik, zajedno sa kolegama Tonom Stanom, Rudom Prekopom, Vasilom Stankom i Petrom Župnikom spada u grupu koju je tadašnja umetnička kritika nazvala Novi slovački talas. Ta grupa je počela postepeno menjati određene čehoslovačke umetničke stereotipe. Njihov doprinos je značajan u modernizaciji i promeni shvatanja starih koncepcija. Između ostalog uticali su na promenu jednog pomalo ideoološkog mišljenja da fotografija kao dokument mora prevashodno da poseduje određen humanizirajući ton, takođe da treba sačuvati autentičnost fotografskog prikaza, naravno i da obavezno poseduje i određen socijalistički štimung. Kao ilustracija malih pomaka i promena, poslužiće mi tekst Bohunke Koklesove o tzv. insceniranoj fotografiji predstavnika Novog slovačkog talasa, gde piše da njihovi radovi nastaju, ili se finiširaju u fotografskim ateljeima. Mnogi radovi su posebni zbog insceniranja pojedinih likova, same sredine i dopunom odgovarajućih rekvizita, kao i unošenjem zdravog češkog, dozvoljavam sebi reći, hrabalovskog humora. Autori ne beže da crpe inspiraciju iz oblasti reklama, plakata, filma i pozorišta. Naprotiv, ovi autori, prilikom realizacije pojedinih scena često koriste i dramatično osvetljenje, čime fotografije stiču pozorišni ili filmski štimung. Ova i slične konstatacije danas zvuče pomalo arhaično i deluju previše školski. Danas su na sceni neki novi klinci, koji, moram da priznam, veoma vešto koriste dostignuća novih tehnologija i ne trude se previše da upoznaju draži nekih starih, analognih aparata i postupaka koji su sa današnjeg gledišta čista alhemija. Današnji klinci su neopterećeni i svakodnevno prihvataju i koriste nove, za mene naučnofantastične tehnologije. Oni su u stvari često, iako nezainteresovani za poznavanje nastanka i suštine vrednosti klasične fotografije, svojim radom i upotrebotom novih tehnologija sve bliži izvornom značenju reči fotografija tj. svetlopis. Sve su brži i neposredniji u igri sa svetлом, koja im otvara i pruža neverovatne mogućnosti. Njihova percepcija i recepcija, upotrebotom novih alata, donosi dosad neviđene vizuelne senzacije i trenutnu planetarnu komunikaciju. Verovatno tako treba da bude.“





DANUBE DIALOGUES // SLOVAKIA

> FOTO-KINO AND VOJVODINA VIDEO UNION GALLERY, NOVI SAD

MIRO ŠVOLIK

STORIES ABOUT WOMEN AND MEN

Text by Pavel Čanji

(excerpt from the text read at the opening of the exhibition)

“ Together with Tono Stano, Rudo Prekop, Vasil Stanko and Peter Župnik, Miro Švolík is one of what art critics christened the Slovak New Wave. This group brought about a gradual metamorphosis among certain Czechoslovak stereotypes. Their contribution to modernisation and an altered perception of tired concepts has been considerable. One notable departure was their influence in changing the quasi-ideological notion that the overriding idea behind photography as a document must be a humanising one, and that to retain its authenticity as a photographic representation it must naturally and perforce have socialist overtones. Bohunka Koklesová, a representative of the Slovak New Wave writing on photographic installations, serves to illustrate the small moves and adjustments that have taken place when she says that their works emerge or receive their finishing touches in the photographic studio. Many of them are special because of the stage-managing of some of the characters, the surroundings, the introduction of the appropriate props and the inclusion of a healthy, Czech and, if I may so call it, Hrabal-type humour. The artists do not hesitate to take their inspiration from advertisements, posters, films and the theatre. On the contrary, in setting the scene they frequently make use of stage lighting, thus lending a theatrical or film-like quality to the finished work. Nowadays, this kind of observation may sound rather archaic or academic. Today, there are new kids on the block who, I must say, are adept in the use of new technologies and do not overstrain themselves getting to know the charms of outdated analogue equipment and procedures which, to today’s way of thinking, seem like pure alchemy. Today’s kids are unfettered, easily taking to each new technology, which to me looks like science fiction. In fact, although uninterested in the origins and essential values of classic photography, in their work and use of these technologies they are often closer to the fundamental meaning of the word photography – drawing with light. Ever faster and more direct in their play with light, untold vistas of opportunity open up before them. Their perception and reception, their use of new tools, bring hitherto unseen visual sensations and instant planetary communication. Probably, this is how it should be.”

DUNAVSKI DIJALOZI // SLOVENIJA

> GALERIJA ZLATNO OKO, NOVI SAD

TINA DOBRAJC

ŽENSKI SUBJEKTIVITETI I ANIMIZAM

Kurator: Arne Brejc

Tekst: Slađana Mitrović

Tina Dobrajc (1984) trenutno je jedna od najaktivnijih i najvidljivijih predstavnica mlađe generacije na slovenačkoj umetničkoj sceni. Po završetku master studija na Akademiji za vizuelne umetnosti i dizajn u Ljubljani (2011. godine) ubrzo je postala poznata zahvaljujući grupnim i samostalnim izložbama, s izrazitim naglaskom na sadržaju vezanom za ženski identitet i telo, što je takođe osnovni akcenat i njenih najnovijih radova prikazanih u galeriji „Equrna“ na njenoj samostalnoj izložbi pod nazivom *Majka sveta* (od 3. februara do 27. marta 2015. godine). Početkom 2015. godine dobila je prestižno nacionalno priznanje, Jakopićevu nagradu za izuzetna dostignuća u oblasti vizuelnih umetnosti.

Vizuelni jezik Tine Dobrajc teži potrazi za izražavanjem u različitim medijima, od tradicionalnih formi slikarstva i crtanja na platnu do montaže, videa i instalacije. Umetnica namerno razbija autonomnost iluzionističkih elemenata slikarstva uplitanjem različitih materijala – najčešće dodavanjem spoljnih elemenata kao što su veštačko cveće zapepljeno na platno, ili slapovi uplenjenih vrpci od vune. Fotografski realizam najočiglednija je razlika u njenom slikarstvu, ali to nije puka imitacija spoljašnjeg sveta već sadrži određenu formu sinematskog uokvirivanja. Ne možemo prevideti činjenicu da su slike Tine Dobrajc pod jakim uticajem imaginacije klasičnih majstora kao što su Ingmar Bergman, Akira Kurosava, Dejvid Linč, Andrej Tarkovski, Kristof Kislovski, Lars fon Trir i drugi. Neprekidno prisustvo figurativnog monohromnog slikarstva, pogotovo izrazitim svetlosnim kontrastima vodi gledaoca prema konstruisanju celovite priče, ali samo u prvom trenutku pošto je jasna i linearna narativna priroda često razbijena spoljnim, stranim predmetima/objektima – mlazom crvene boje, iznenadnim postavljanjem roze tonova plastičnog cveća, ili snažnih šara na tkanini. Majstorski naslikana realistična figura iznenada je smeštena pored zaravnjene mrlje od boje, dok je iluzija predela preplavljena neočekivanim odrazom boje. Pulsiranje tonskog izraza i moćna materija boje pretvara kod gledaoca realističnu sliku u priviđenje, plod mašte ili nadrealni događaj koji doživljavamo, ili kao sopstveno halucinativno sećanje, prisustvo podsvesnog ili svet snova. Umetničino ujedinjavanje različitih svetova – masovne kulture i slovenačkog folklornog nasleđa, filmske industrije i nacionalne mitologije – stvara dramatičnu napetost s moćnim sugestivnim izrazom. Zato je neophodno istaći određene ikonografske elemente koji se stalno pojavljuju u njenom slikarskom jeziku. Elementi koji se stalno ponavljaju sreću se u formi raznih cvetnih oblika. Nacrtani ili zapepljeni na polje slike oni se često pojavljuju u raznim situacijama i kompozicijskim rešenjima: cvetovi su prikazani kao naslikani buket koji ženska figura drži u krilu, kao plastični implantat na platnu ili, u mnogo poetičnoj verziji, kao grupa obli-





DANUBE DIALOGUES // SLOVENIA

> GOLDEN EYE GALLERY, NOVI SAD

TINA DOBRAJC

FEMALE SUBJECTIVITIES AND ANIMISM

Curated by Anre Breic

Text: Slađana Mitrović

Tina Dobrajc (1984) is currently one of the most active and visible representatives of the younger generation of the Slovenian art scene. After completing a Masters' study at the Academy for Visual Arts and Design in Ljubljana (2011), she was quickly established through group and individual exhibitions, with an explicit emphasis on content regarding female identity and body, which is also the fundamental emphasis in her most recent work, presented at the Equrna gallery an individual exhibition entitled *The Mother of the World* (February 3rd - March 27th, 2015). In the beginning of 2015, she received a prestigious national award, the Jakopič prize, for exceptional achievement in the visual arts.

The visual language of Tina Dobrajc tends towards a search for expression in various media, from traditional forms of painting and drawing on fabric to assemblage, video and installation. The autonomy of illusionist elements of painting is intentionally broken up by the artist with the entwinement of various materials - most commonly by adding external elements, such as artificial flowers glued onto the canvas, or cascades of wool strings. Photographic realism most obviously distinguishes her painting, however it is not a mere imitation of the external world, but contains a form of cinemaeque framing. We can not overlook the fact that the paintings of Tina Dobrajc are strongly influenced by the imagery of classical masters such as Ingmar Bergman, Akira Kurosawa, David Lynch, Andrei Tarkovsky, Krzysztof Kieślowski, Lars von Trier and others. A continued presence of figural monochrome painting, especially of light contrasts, guides the viewer towards constructing a full story, but only in the first moment, as the clear and linear narrative nature is often broken up with external, alien objects - a squirt of red paint, sudden placement of pink tones of plastic flowers or powerful fabric patterns. A masterfully painted realistic figure is suddenly located next to a faceted colour stain, while the illusion of a landscape is flooded by an unexpected colour reflection. The pulsing of tonal expression and forceful colour matter moves the realistic image in the viewer into a mirage, a figment of imagination or a surreal event, which we experience either as our own hallucinatory memory, a presence of the subconscious or a dream world. The artist's unification of different worlds - mass culture and Slovenian folklore heritage, film industry and national mythology - creates a dramatic tension with a powerfully suggestive expression. Thereby, it is necessary to emphasize certain iconographic elements, which continuously appear in her painting language. The repeating elements are encountered in the form of various floral shapes. Drawn or glued onto the image field, they commonly appear in various situations and compositional solutions: the flowers are shown as a painted bunch, held in the lap of a female figure, as a plastic implant on the canvas or in a

ka na šeširu; cvetovi ispunjavaju eksploziju raznobojnog tornada i siluetu životinjske figure. Pupoljak ili cvet se po tradiciji povezuje sa ženstvenošću, osobinama svojstvenim ženi; mnoge autorke feministkinje smeštaju ga u simbolički jezik ženskog organa i ženske snage, onoga što se kroz tumačenja u modernoj umetnosti zapaža u radovima Džordžije O'Kif, dok je Džudi Čikago otišla još dalje u evoluiranju tog motiva, u ikonografskom i političkom smislu u njenoj čuvenoj instalaciji pod nazivom *Svečana večera* (1979). Kod Tine Dobrajc cveće može imati različite potencijale. Ono može da se pojavljuje kao mirna, pravilno raspoređena mreža polja slike, ili da bude materijalizovano u eksploziji crvene boje. Cveće je uvek marginalni, „previše ženstveni i dekorativni“ detalj koji, međutim, ima moć i snagu da pokrene intenzivni hromatski napad na dostojanstvo crno-bele slike. Ono se pojavljuje kao agresivno, jasno vidljivo u odnosu na ostale segmente; često se mešavina cvetova pretvara u neočekivani i previše bučni rezultat na polju slike. Ono pretvara mirnu likovnu formu u stanje nekontrolisanog, opipljivog i nestabilnog prelivanja. Ružičasto-crvene nijanse isprskanog cveća izazivaju misli o krvi, obilju života i funkciji ženskog tela. Upravo tu možemo identifikovati drugi ikonografski element, menstrualnu krv koja se javlja upravo u slikarstvu Tine Dobrajc, jasno naglašena crvenom bojom i kao dodati vanlikovni element koji ima efekat pop-arta. Tečnost koja kapa iz ženskih prepona predstavljena je kao slap crvenih vrpcu na njenom slici rađenoj u ugljenu. Kroz dugu istoriju menstrualna krv nametala je važna društvena pitanja, nastajale su mitologije, kao i zabrane i tabui. U savremenom društву autorke feministkinje preplitale su je sa pitanjem ženskog subjektiviteta i tela, uglavnom zbog kontroverznog guranja žena u biološke realnosti. Simon de Buvije u *Drugom polu* zaključuje: „Žena? Sasvim jednostavno, oni koji vole jednostavna rešenja rekli bi: žena je materica, ovarijum; žena je ženski element, ženka: ta reč dovoljna je za definiciju.“ Stoga moramo naglasiti paralele sa umetnicama koje su tokom šezdesetih godina prošlog veka izvele niz performansa kako bi kreativnu akciju iskoristile da razveju uvreženo limitiranje žene na njenom telu, koje je vekovima umotavano ili u norme idealizovane lepotе zatvorenog tela ili je, s druge strane, bojeno negativnim, prljavim i haotičnim sufiksima. Japanska autorka Šigeko Kubota izvela je 4. jula 1965. godine čuveni performans u Njujorku koji je nosio naziv *Vaginalno slikanje*. Ona je slikarski kist natopljen crvenom bojom pričvrstila na kratku suknu i zatim je u klečećem položaju izvodila pokrete preko velikih površina belog papira ostavljači crvene tragove na podu. U očima gledaoca događaj je izazivao nelagodnost pošto se u početku činilo kao da se kist nalazi u njenoj vagini dok je crvena boja predstavljala oticanje menstrualne krvi. Slično tome, Tina Dobrajc razvija kontekste crvenih mrlja u odnosu na društvene šeme i još uvek postojeće tabu teme koje se tiču ženskog tela. Ona postavlja crvenu mrlju nasuprot ustaljenim idealima poželjne predstave o ženi koju je medijska kultura koristila kako bi nas manipulativno ubedila u to šta je žena i šta definiše njen telo. Stoga se umetnica poziva i na mitologiju, moć same prirode, drevne arhetipe i simbole. Još jedna važna paralela slikarske misli Tine Dobrajc su popularne matrice reklamne industrije koja se masovno bavi ženskom obnaženošću. Obnaženo žensko telo na njenim slikama nema mnogo zajedničkog s obnaženošću pop ikona, pošto isuviše vidljiv i bujno obrastao polni organ izaziva nelagodnost pri pogledu na žensko telo, daje vrednost stidu, dok protagonistkinje pokrivaju svoja lica cvećem. U triptihu pod nazivom *Ubila sam Endija Vorholu* (2015) umetnica se identificiše s motom Valeri Solanas; i ovde opet feministički metak pogarda i duboko povređuje Vorholovu ikonu što, po rečima umetnice, nema ničeg zajedničkog s prenaglašenim feminizmom već, kako ga ona

more poetic version, as a group of shapes on the hat; flowers fill the explosion of colourful tornado and the silhouette of an animal figure. Traditionally, the blossom or a flower is connected with femininity, womanhood; many feminist authors placed it into the symbolic language of the female organ and female strength, something that was distinguished through interpretation in modern art by the works of Georgia O'Keeffe, while Judy Chicago further evolved this motif, in iconographic and political terms, through her famous installation *The Dinner Party* (1979). With Tina Dobrajc, flowers can have different potentials. They can appear as a calm, regularly distributed network of the image field, or are materialised in an explosion of red. The flower is always the marginal one, "too feminine and decorative" detail, which does however have the strength to establish an intensive chromatic attack on the black and white painting design. It appears aggressively, sharply visible in relation to other segments; often, the mixture of flowers transforms into an unexpected and all too noisy result on the image field. It turns a peaceful painting form into a state of uncontrolled, tangible and instable overspill. Pink - red hues of squirted flowers evoke thoughts of blood, an overflowing life and the functions of the female body. This is where we can identify the second iconographic element, menstrual blood, which appears directly in the painting of Tina Dobrajc, clearly emphasized with the red colour and added, non - painting elements, which have a pop art - esque effect. The dripping liquid of the female crotch is given expression in a mass of cascading red strings on a coal painting. Throughout a long history, menstrual blood asked important social questions, mythologies were formed, as well as prohibitions and taboos. In the modern society, feminist authors entwined it with question of female subjectivity and the body, mainly due to the controversial pushing of women into the biologic realities. Simone de Beauvoir in *The Second Sex* concludes: "*Woman? Quite simply, those fond of simple solutions would say: a woman is the womb, the ovary; a woman is the feminine element, the female: this word suffices for her definition.*" Thereby, one must point out the parallels with artists, who, in the sixties, carried out a series of performances, to use the creative action in order to shatter the established limiting of the woman to her body, which was, for centuries, wrapped into either idealised beauty norms of the closed body or, on the other hand, stained with negative, dirty and chaotic suffixes. The Japanese Author, Shigeko Kubota, carried out the famous performance in New York, on the 4th of July 1965, which bore the title *Vaginal Painting*. She attached a paintbrush, dipped into red paint, onto a short skirt, then, in a crouching position, performed motions over large surfaces of white paper, leaving red marks on the floor. In the eyes of the viewers, the event caused uneasy, as, at first, it seemed as if her paintbrush was placed in her vagina, while the red colour signified the flow of menstrual blood. Similarly, Tina Dobrajc develops contexts of the red stain in relation to social patterns and still existing taboo themes, relating to the female body. She places the red stain opposite to the established ideals of the desired female image, used by the media culture to manipulatively convince us about what a woman is and what defines her body. Thereby, the artist also relates to mythology, the might of nature itself, ancient archetypes and symbols. Another important parallel of the painting thought of Tina Dobrajc are the popular patterns of the advertising industry, which massively address female nudity. The exposed female body of her paintings does not have much in common with the nudity of pop icons, as the overly visible and lushly overgrown sexual organ evokes the unease of the female body, gives value to shame, while the protagonists cover their faces with flowers. In the triptych *I shot Andy Warhol* (2015), the artist identifies herself with the motto of Valerie Solanas; again, the feminist bullet hits and deeply injures the Warhol icon, which, in the words of the artist, has nothing to do with screaming feminism but,

naziva, feminismom koji se zasniva na tihim, zanemarenim pričama o ženama iz stvarnog života. Njene obnažene ili pomodno obučene protagonistkinje nose *avbu*, tradicionalnu žensku kapu karakterističnu za geografsko područje Slovenije iz koje potiče i sama umetnica. *Avba* je više od dela ženske narodne nošnje, ona obeležava važnu ritualnu tranziciju žene i roda pošto su, pre svega, smelete da je nose samo udate žene. Atribut tog tipa otvara put za razmišljanje o zanemarenom ženskom nasleđu i sveobuhvatnoj istoriji ženskih identiteta: boginje, preljubnice, majke, device, ljubavnice, grešnice i svestice, od Eve do Pandore, Dilajle, Aspazije, Sapfe, Pentesileje, Artemide, Judite, Lukrecije, Device Marije, Magdalene, do savremene, svakodnevne žene. Figura žene Tine Dobrajc postavlja pitanja pošto se nalazi u neprikladnom okruženju, sama u zamagljenom ili mračnom predelu, naga, s *avbom* na glavi i pokrivenim licem, intenzivno osvetljenim polnim organom ili tragom krvi. Nemoguće je prevideti kako karakteristične životinske figure prate žensko telo; ponekad kao realistično naslikano stado ovaca ili koza, ili silueta jelena, ili pak na slici devojke koja drži kokošku ili nosi ritualnu masku za lice. Životinja je povezana s arhaičnom prirodom i animizmom. Žena i životinja, njihovo shvatanje i postavljanje u zajedničku kategoriju oduvek je bilo poznato, s jedne strane tu su muškarci, a s druge strane žene i životinje, kao i pitanja koja se odnose na njihovu dvojnost, razmenu, suprotnosti i simetričnost. Da li je ženski subjektivitet sličan životinskom? Ugrožene i gotovo izumrle vrste za koje se često čini da ih uopšte i nema, pošto su postale potpuno pitome i usaglašene s očekivanjima društva. Dobrajceva namerno koristi društveno negativne konotacije koje se odnose na žene, pobeduje ih slikanjem kako bi ih transformisala u nove predstave o ženskom animizmu. U tom smislu, priča o ženskom identitetu je možda i dalje emancipativna i u ovim vremenima kreativna ako tiho, suptilno, iz pozadine etabliranih figura domaćeg i dobro poznatog imaginarijuma stvara iskorak ka neočekivanim frojдовskim *unheimlich* situacijama koje obećavaju nove načine razmišljanja.

as she names it, a feminism which draws from quiet, neglected stories of the everyday woman. Her undressed or fashionably wrapped up protagonists wear the *avba*, the folklore female head cover, characteristic for the Slovenian geographic area, where the artist herself comes from. The *avba* is more than a part of the female national costume, it marks an important ritual transition to the woman and the gender, as, primarily, only married women were allowed to wear it. An attribute of this type opens the pathways for thoughts of the neglected female heritage and the comprehensive history of female identities: goddesses, adulteresses, mothers, virgins, lovers, sinners and saints, from Eve to Pandora, Delilah, Aspasia, Sappho, Pentesilea, Artemis, Judith, Lucretia, Virgin Mary, Magdalene, to the modern, everyday woman. The female figure of Tina Dobrajc poses questions since it finds itself in an inappropriate environment, alone in a foggy or dusky landscape, naked, with the *avba* on her head and a covered face, intensively lit sexual organ or a bloody discharge. It is impossible to overlook how the characteristic animal figures accompany the female body; sometimes as a realistically painted flock of sheep and goats, in the outline of a stag's form, then again in the image of a girl with a chicken or the wearing of a ritual head mask. The animal is connected with the archaic nature and animism. Woman and animal, their understanding and placement in a common category has always been known, on one side, there are men, and on the other, women and animals, as well as the questions regarding their duality, exchange, opposites and symmetry. Is the female subjectivity similar to an animal? Endangered, an almost extinct species, for which it often seems, that it's not even there, since it remained entirely tame and compliant with social expectations. Dobrajc intentionally uses the socially negative connotations regarding women, she conquers them by painting, to transform them into new images of the female animism. In this sense, the talk of female identity may still be emancipational and, in these times, creative, if it silently, subtly, from behind the established figures of domestic and well known imaginarium, creates a slide towards the unexpected, Freudian *unheimlich* situations, which promise new forms of thinking.

DUNAVSKI DIJALOZI // SRBIJA

> MUZEJ VOJVODINE, NOVI SAD

DUŠAN OTAŠEVIĆ, SLOBODAN KOJIĆ, MARIJA DRAGOJLOVIĆ,
RATOMIR KULIĆ, MIROSLAVA KOJIĆ, ČEDOMIR VASIĆ, BALINT SOMBATI

NEZAOBILAZNE STRATEGIJE

Kustoskinja: Svetlana Mladenov

Koncepcija izložbe ne podrazumeva odgovor na određenu temu ili problem, niti ima potrebu da ukaže na neki od aktuelnih tokova umetničke scene, na istraživanja u pojedinim medijima i slično, već se ona bazira na izdvajajući određenih različitih pojava i ličnosti koje su obeležile noviju istoriju umetnosti Vojvodine i Srbije. Radi se o autorima koji čine vitalistički deo savremene umetničke prakse Srbije i koji na neki način kao odabrani reprezentanti označavaju i ukazuju na različite pojave i strategije, različita umetnička istraživanja i koncepte od 70-tih godina prošlog veka do danas, a bez kojih se ne bi mogla razumeti ni tumačiti ukupna umetnička situacija ovog perioda.

Izložba obuhvata najnovije radove onih umetnika koji u osnovi svog istraživanja polaze od koncepta razvijajući ga prema ličnom senzibilitetu i sopstvenim idejama, realizovanim u različitim medijima i materijalima: crtež, analogna i digitalna fotografija, instalacija, skulptura, multimedijalna instalacija.

Porodične fotografije sa letovanja Marije Dragojlović deo su ciklusa *Fragmenti vremena*, kako je i bila naslovljena njena velika samostalna izložba nedavno održana u Muzeju savremene umetnosti Vojvodine u Novom Sadu. Ovom serijom radova umetnica nastoji da ukaže na vrednost svakodnevice, ličnih i porodičnih odnosa koje je neophodno očuvati od zaborava, kao bitan segment društvene vrednosti zajednice. Svojim umetničkim istraživanjem okrenuta je načinu života običnog čoveka u vremenskom rasponu od dvadesetih godina prošlog veka do današnjih dana. Korišćenjem sopstvene arhive porodičnih fotografija i uspomena, pogledom unazad, autorka nas vodi kroz prošla vremena obojena specifičnom atmosferom, posebno naglašenom dijalogom intimnog i javnog, memoriskog i sadašnjeg, sećanja i zaborava... Marija Dragojlović ovim fragmentima vremena pokušava da provocira našu sklonost ka „kratkom pamćenju“ i zaboravu, kao i potisnutu utopističku težnju ka bezbrižnom životu. Kroz svojevrsnu intimnu vizuru nastoji da nam otkrije svet naše zajedničke društvene prošlosti u kojoj se kriju mnogi odgovori za razumevanje sadašnjeg trenutka. Promišljenim umetničkim konceptom prošlost čini vidljivom, daje značaj iskustvu i analizira doživljeno, što postaju sve ređe vrednosti savremenog društva.

Umetnička karijera **Dušana Otaševića** započinje u drugoj polovini šezdesetih godina prošlog veka, da bi se već u sedamdesetim pozicionirao kroz novu figuraciju, posebno kroz onaj smer inspirisan pop-artom. Od tada pa do danas njegov opus se može sagledati preko slika, skulptura, objekata i instalacija. Posebno se ističu njegovi osobeni objekti. Često se oslanja na stvari i predmete iz realnog života, proizvedene u društvu potrošnje i na dosetljiv i intrigantan način stvara novu predmetnu i figurativnu ikonografiju. Njegovi umetnički predmeti, bez obzira na originalnost i unikatnost, svesno su

Miroslava Kojić >





DANUBE DIALOGUES // SERBIA

> MUSEUM OF VOJVODINA, NOVI SAD

DUŠAN OTAŠEVIĆ, SLOBODAN KOJIĆ, MARIJA DRAGOJLOVIĆ,
RATOMIR KULIĆ, MIROSLAVA KOJIĆ, ČEDOMIR VASIĆ, BÁLINT SZOMBATHY

UNAVOIDABLE STRATEGIES

Curated by Svetlana Mladenov

The underlying idea of the exhibition does not presume a response to a certain theme or problem, a need to keep up with current trends, examine certain media or the like, but rather gives some indication of the various events and personalities who have left their mark on recent art history in Vojvodina and Serbia. These are the people who breathe vitality into contemporary practice here and, rather like elected representatives, point out the phenomena and strategies, artistic research and concepts from the 1970s to today, without which the art situation during this period could not be understood or interpreted.

The exhibition covers the most recent works of artists who begin with a concept and develop it in keeping with their own sensitivities and ideas, executed in a variety of media and materials: drawings, analogue and digital photography, installations, sculpture and multimedia installations.

Marije Dragojlović's *Snapshots of a Family Summer Holiday* are part of a cycle called *Fragments of Time* - her recent large solo exhibition at the Vojvodina Museum of Contemporary Art, Novi Sad. Here the artist attempts to highlight the everyday personal and family relationships that must be saved from oblivion and provide such a vital part of the values of the community. Glancing backward, she explores the way of life of ordinary people, ranging chronologically from the 1920s to today. Through her own family albums and souvenirs, she leads us through the particular atmosphere of times past, a specially accented dialogue of the public and the intimate, memory and the present, remembrance and forgetting. In these time fragments, Dragojlović teases our tendency for short memory and forgetfulness, the utopian inclination towards a carefree life. Through her particular intimate vision, she endeavours to reveal to us a shared past that conceal many ways of understanding the present. A seriously artistic concept renders the past visible while analyzing experience and giving it meaning, values that are increasingly rare in contemporary society.

Dušan Otašević's artistic career began in the second half of the 1960s, establishing him in the 1970s as representative of a new departure inspired by pop art. From then on, his work has developed through painting, sculpture, objects and installations, among which his personal objects excel. He frequently relies on real-life items and articles, the products of a consumer society from which he creates a new iconography that is both witty and intriguing. Although unique and origi-

osmišljeni tako da u sebi nose mogućnost ponavljanja i umnožavanja. Tu osobinu omogućava prethodno dobro osmišljen koncept koga se umetnik pridržava pri izradi svojih objekata. Kroz svoj višedecenijski rad Otašević je pokazao i sklonost ka izmišljenim pričama i složenim zapletima, te težio ka narativnosti u kojoj su se otvorile mogućnosti za drugačije tumačenje složenog sadržaja: više značno, dvosmisleno, metaforično, simbolično, alegorijsko...

Sombati Balint pripada korpusu konceptualne umetnosti sa kraja šezdesetih i iz sedamdesetih godina prošlog veka. Svoju umetničku karijeru započeo je u grupi *Bosch+Bosch*, kao jedan od njenih prvih članova (1969–1976), da bi nastavio samostalna istraživanja ne odustajući od prvobitnih ideja koje je zastupao radeći u grupi i vodeći dijalog sa svojim kolegama-istomišljenicima. Jedan je od retkih vojvođanskih konceptualnih umetnika koji je posle smirivanja talasa nove prakse ostao sve do danas veoma aktivan na umetničkoj sceni. Život i umetnost kod njega su povezani znakom jednakosti, jer za njega je bavljenje umetnošću tesno vezano za sopstvenu egzistenciju. Pitanja kojima daje prednost su ona koja se postavljaju na relaciji umetnost – umetnik – društvo. Svojim delovanjem u kontekstu kulturne i društvene realnosti približio se ideji umetnika-nomada, rušeći za umetnost mnoge granice i prepreke. Lični umetnički koncept razvija kroz prošireno polje umetnosti u kome prednost daje mentalnim i analitičkim postupcima, često pribegavajući i teorijskom razmišljanju o pojedinim aktuelnim pojavama i sopstvenim istraživanjima.

Umetnička praksa **Čedomira Vasića** pripada proširenom polju umetnosti u kome multimedijalnost i interdisciplinarnost imaju istaknuto mesto. Tako u njegovom umetničkom opusu vode stalni dijalog slikarstvo, video i kompjuterska umetnost, instalacije, fotografija.

Tokom osamdesetih godina proteklog veka, delujući u atmosferi transavangarde i nove ekspresije, kroz citatnu i neo-ekspresionističku vizuru postaje jedan od glavnih predstavnika postmodernističkog slikarstva u Srbiji. U kriznim i ratno obojenim devedesetim godinama i na prelazu vekova je kroz ambijente i multimedijalne instalacije, najčešće izvedene na licu mesta, razmatrao važna pitanja kritičkog i etičkog odnosa umetnosti i samog umetnika pojedinca ka društvenim okolnostima, kao i pitanja identiteta i sudbine nacije i naroda, kroz memorijske sekvence istorijskih činjenica suočene sa surovom realnošću aktuelnog trenutka. Ne mireći se sa poremećenim sistemom vrednost, koji još uvek vlada savremenim društvom u Srbiji, Vasić kroz sopstveni umetnički koncept i angažovani pristup, filozofsku misao i iskrenu osećajnost ukazuje na njegovu razarajuću i destabilizujuću društvenu moć.

Delovanje **Ratomira Kulića** kao umetnika i teoretičara, okvirno od sredine sedamdesetih do polovine devedesetih godina prošlog veka, odvijalo se kroz dijalog sa Vladimirom Mattionijem u okviru *Verbumprograma* (naziv zajedničkih nastupa ovog umetničkog para). Kasnije se Kulićeva karijera odvija samostalno, ali i dalje kroz ideje koje je zastupao ovaj umetnički par. Njegova istraživanja su usmerena na jezik umetnosti, kroz mentalne procese i teorijske prepostavke i krajnju realizaciju kroz slikarstvo, grafiku, skulpturu, instalaciju. Kroz geometrijsku formu se najbolje mogu izraziti i nagovestiti jezički procesi, kao i teorijske premise. Tokom devedesetih godina prošlog veka njegova aktivnost je prepoznata kroz vojvođanski korpus diskretnog modernizma, mada kroz čitavo njegovo delovanje u okviru umetničke prakse, ideje modernizma su uvek bile prisutne.

nal, they lend themselves to repetition and multiplicity, thanks to careful planning and adherence to the original concept when constructing his objects. Throughout many decades of work, Otašević displays a preference for imaginary stories with complicated plots, a partiality for narration that is open to different interpretations and packed with layers of meaning, ambiguity, metaphor, symbols and allegories.

Szombathy Bálint belongs to the conceptual art school of the late 1960s and 1970s. His career began with the *Bosch+Bosch* group, of which he was one of the first members (1969-1976). Later, he struck out on his own but without abandoning the ideas of the group or an on-going dialogue with colleagues and like-thinkers. He is one of the rare Vojvodina conceptual artists to remain active on the artistic scene after enthusiasm for the new practice waned. For him, life and art are the same thing, since living is indivisible from his art. His preferred field of interest is the relationship between art, the artist and society. In his own pursuits, he comes close to the idea of the wandering artist, breaking down barriers and crossing borders in the name of art. His personal concept is to expand the artistic field, giving preference to mental and analytical procedures and frequently taking a theoretic approach to current events and his own investigations.

Čedomir Vasić inhabits an expanding area of art where multimedia and interdisciplinary pursuits take pride of place, a constant dialogue between painting, video and computer art, installations and photography.

In the transavantgarde and new *expressio* atmosphere of the 1980s, his quotational and neo-expressionist vision made him one of the leading representatives of postmodern painting in Serbia. Throughout the crisis years of the wars of the 1990s and at the turn of the century, his ambient and multimedia installations, usually created on the spot, addressed major questions of the critical and ethical attitude of art and the individual artist to developments in society, identity and the fate of nations, through recollective sequences of historical fact confronted by the harsh reality of the moment. Unreconciled to the distorted value system that still rules present-day society in Serbia, Vasić's ideas and commitment, philosophic thinking and honest feeling pilloried its power to destroy and destabilise.

As artist and critic, from the mid-1970s to the mid-1990s, **Ratomir Kulić** worked in tandem with Vladimir Mattioni as part of the *Verbumpogram*, the name given to joint public appearances by both artists. Kulić later went solo, but continued the ideas both represented. His study is of the language of art through mental processes and theoretic hypotheses to its final fulfilment in painting, graphics, sculpture and installations. It is through geometric forms that language processes and theoretic premises can best be expressed and predicted. In the 1990s, his works are recognisably part of a discreet Vojvodina modernism, although in fact modernistic ideas and practice have always been present in them.

In the post-modern atmosphere of the 1980s, sculpture rose to prominence and began to occupy an increasingly significant place in the Vojvodina cultural landscape. Much of this was due to the contribution of Miroslava Kojić and

Slobodan Kojić, whose artistic ideas, activism and personal engagement helped to get people thinking much more about sculpture and ensured it an important and requisite place in the history of art and culture of the region. Slobodan

U postmodernističkoj atmosferi osamdesetih godina prošlog veka odvijao se proces afirmacije skulptorske umetnosti i njenog sve značajnijeg pozicioniranja unutar vojvođanskog kulturnog prostora. Tome su umnogome doprineli **Miroslava Kojić** i **Slobodan Kojić**, koji su svojim ličnim delovanjem, kroz sopstvene plastičke koncepte i umetnički aktivizam, doprineli da se o skulpturi razmišlja mnogo intenzivnije i za nju obezbedi značajno i nezaobilazno mesto u istoriji umetnosti i kulture ovog regiona. Slobodan Kojić inicira i osniva (zvanično 1982.) Internacionalni simpozijum skulpture *Terra* u Kikindi, malom vojvođanskom gradu u koji su se ovi umetnici vratili posle završenih umetničkih studija u Beogradu. Kikinda od tada postaje i do danas ostaje centar vajarskih okupljanja i istraživanja, koji danas poseduje respektabilnu i jedinstvenom kolekciju skulptura Srbije, regiona i sveta.

Snažno ekspresivne skulpture **Slobodana Kojića** u čiju je masu dejstvovao i fizički, sopstvenim telom, širile su se površinski raskidajući sa do tada uobičajenim klasičnim vajarskim formatima. Tokom devedesetih godina u drugačoj društvenoj i umetničkoj atmosferi u njegovoj umetničkoj praksi započinje proces artikulacije emocija, usvajanje svedenije, čvršće i konstruktivnije forme, često sa geometrijskim naznakama, te slaganje, gradnja i konstruisanje postaju ako ne važniji, a ono ravnopravni procesi sa vajanjem. Njegovi monumentalni objekti sada streme u visinu ali i u „daljinu”, zastupajući ideju segmentiranja kojoj je umetnik i ranije bio naklonjen. Njegovi najnoviji radovi počivaju na uspostavljenoj harmoniji emocionalnog i racionalnog i neraskidivoj ljubavi ka terakoti, kao inspirativnom i kreativnom skulptorskem materijalu.

U skulptorskim istraživanjima **Miroslave Kojić** tokom osamdesetih godina prošlog veka prepoznaju se sadržaji vezani za animalne (puževe, rogovi...) i arhitekturne (zamkovi, kapije, kule...) oblike, kao i emotivni i ekspresivni odnos prema formi i materijalu ali uz uvek blago prisustvo potrebe ka svedenijim i jednostavnijim oblicima. Terakota postaje primarni materijal njene skulpture u kome razvija svoj osobeni plastički koncept. Od devedesetih godina pa do danas, ovaj koncept se može prepoznati po velikim podnim instalacijama sastavljenim i građenim iz više manjih delova čvrstih geometrijskih i zakriviljenih oblika, ponekad razuđenih, a najčešće svedenih, sasvim ravnih površina. Ova umetnica često pribegava i radu *in situ*, koji omogućava njenim instalacijama da vode direktni dijalog sa arhitekturom odabranog prostora, bilo da je on galerijski ili alternativni.

Kojić was the initiator and founder (officially in 1982) of the *Terra* International Symposium of Sculpture in Kikinda, a small Vojvodina town where these artists returned following their studies in Belgrade. Since then, Kikinda has become and remained a centre for sculptors to meet and study, the possessor of a respectable and unique collection of sculpture from Serbia, the region and abroad.

Slobodan Kojić's powerfully expressive sculptures, in which his own body plays a physical part, expanded their surfaces, shattering hitherto standard formats. Throughout the 1990s, in a changing social and artistic milieu, his art began to articulate emotion, triumphing over more reduced, rigid and constructive forms, often geometrically intoned, so that stacking, building and constructing as processes became if not more important, at least on a par with sculpting. His monumental objects now soar to the heights and into the distances, championing the idea of segmentation for which the artist had earlier shown fondness. His most recent works rest on an established harmony of emotional, rational and enduring love for terracotta as an inspiring and creative material.

During the 1990s, **Miroslava Kojić's** explorations in sculpture evidence associations with the animal kingdom (snails, horns), and to architecture (castles, gates, towers), an emotional and expressive approach to form and material but with a gentle, ever-present urge towards reduced and simpler shapes. Terracotta has become her material of choice, through which and in which she develops her own artistic concept. From the 1990s to the present, this may be seen in her large floor installations, composed and built of many small parts, rigidly geometric and curved in shape, sometimes indented but with the surfaces usually reduced and quite flat. This artist often indulges in work *in situ*, thus enabling dialogue between her installations and the architecture of the selected space, whether a gallery or some alternative spot.





Bálint Szombathy
izloženi radovi su iz kolekcije
Savremene galerije Subotica /
exhibited works are from the collection
of Contemporary Gallery Subotica

< Marija Dragojlović



Čedomir Vasić

Slobodan Kojić >



ЈАСАН ИЗРАЗНЕ КОГУ МИ
ХЕ ЂА НЕМОЖЕ БИТИ
НА ЂЕГО ВУВАРИЈАБИД
АЗНОВРСНОСТ ВЕЋНАЮ
ТУЂЕ ГОВОРОГО БЛИКАУ
КОСТОБУХВАТНОМ ЗНАЈ
ЈЕМОЖЕ ДА ВАЖИКА ОД
ТЕНЂЕ ГОВЕ ФУНКЦИОЧ
ИДЕЛАНУ МЕТНИЧЕ
ОВИСА НСОЛСВЕНИЈЕ
ЈЕУВЕГРОЈЕГИЈА
ЧЕНДАКОЈЕВАЖИГОСВО
ЧУСПРАМКОНТКСАЊ
РАЗУМЕВАЊАРВУЛЬ

НИЧКО
СМЕСИ
НОСТАН
СНЕНДУЈ
ЕЊУАЈ
АЛНОБЛ
МОВОЗАЈ
МОГВАЈЕ
ГОВОСИ

Ratomir Kulić



The image consists of two side-by-side photographs of hands against a golden-yellow background. The left photograph shows a close-up of a person's hand with fingers slightly curled, appearing to be wearing a dark ring on the middle finger. The right photograph shows a similar hand, but it is heavily stained with brown mud or paint, particularly on the fingers and palm. Both hands are shown from a three-quarter perspective, looking down at the fingers.

VOJVODINA+

VOJVODINA+

> GALERIJA BEL ART, NOVI SAD

MIRJANA BLAGOJEV, TADIJA JANIČIĆ,
KSENIJA KOVAČEVIĆ, NIKOLA MACURA, MONIKA SIGETI

(E)MOTION ILI ŠTA NAS POKREĆE?

Kustokinja: Slavica Popov

Tema ovogodišnjih Dunavskih dijaloga *Umetnost u doba (ne)emocionalnosti* dozvoljava da se kroz umetnost sagleda kako je društvo u kome živimo, da li u njemu ima mesta za emocije i empatiju, koliko takva situacija (ne)pogoduje umetničkoj produkciji, šta nju pokreće i šta ona pokreće. Ubrzani razvoj i neminovne promene su realnost savremenog društva, a emocije nam pomažu u prilagođavanju novonastalim situacijama, one su i reakcije na neki događaj ili promenu i one nas takođe pokreću na akciju. Isto kao i emocije tako i umetnost, koja je često stvarana na osnovu emocija ili u cilju postizanja određenih emocija, u neravnotežu savremenog društva uvodi balans i to nagoveštavajući drugačije odnose i modele delovanja ili konstatiše probleme/stanja i pokreće posmatrača na razmišljanje, komunikaciju ili delovanje.

Umetnička scena na teritoriji Vojvodine je izuzetno raznovrsna, bogata i energična. Za njeno predstavljanje u okviru Dunavskih dijaloga odabrani su umetnici, pripadnici jedne generacije, koji imaju različite izлагаčke stragije i koncepte, a koji igrom slučaja trenutno rade na geografskoj teritoriji Vojvodine, tu žive ili su tu rođeni. Bitno je da je njihova umetnost lišena geografskog određenja, da izrasta iz fiksiranih lokacija i postaje globalna. Stoga se ne može reći da vojvođanska umetnost ima neku specifičnost u odnosu na srpsku ili svetsku umetnost. Čak i kada je tema vojvođanski pejzaž, koji je često znao da posluži za osnovu oko koje se gradila autonomija vojvođanske umetnosti, kao što je to slučaj u radu **Nikole Macure**. Ono što Macura izdvaja iz vojvođanskog pejzaža jesu blato i tragovi u njemu kao univerzalni elementi. Blato kao materijal za oblikovanje prima razne vrste promena, na prvom mestu fizičke, ali posmatrano kroz društveno-istorijsku, pa i ekološku prizmu, ove promene se mogu posmatrati kao udari koji na zemlji ostavljaju svojevrsne ožiljke, kakav je i sam postupak Macurinog rada. **Mirjana Blagojev** u svom radu posmatra promene na društveno istorijskom nivou koje su se dešavale zemlji u kojoj živi, kao i promenom poimanja simbola u njoj. Granata postaje štafeta, sve dok na kraju ne postane igračka, forma se samo blago deformiše, dok sakriveni sadržaj ostaje isti. Unutar granate/štafete krije se zvezda kao simbol vere, koja je opet podložna promenama i gubi svoju snagu u zavisnosti ko je i kako posmatra. Ciklus fotografija **Ksenije Kovačević** predstavlja seriju gestova koji se koriste u neverbalnoj komunikaciji. U fokusu su šake koje šalju poruke, jer su neverbalni znakovi ti koji stvaraju značenje poruke koju prenosimo i često na taj način prenosimo i ono što ne nameravamo otkriti. Interpretacija znakova zavisi od posmatrača, kao i od socijalnog konteksta u kojem se događa sama razmena znakova. GIF animacije **Monike Sigeti**, sa scenama iz svakodnevnog života, diskutuju o kulturnoj politici i položaju savremenih umetnika u vreme globalnih migracija i putovanja u okviru umetničkih projekata, rezidencijalnih programa i studijskih putovanja, kao

Ksenija Kovačević >





VOJVODINA+

> BEL ART GALLERY, NOVI SAD

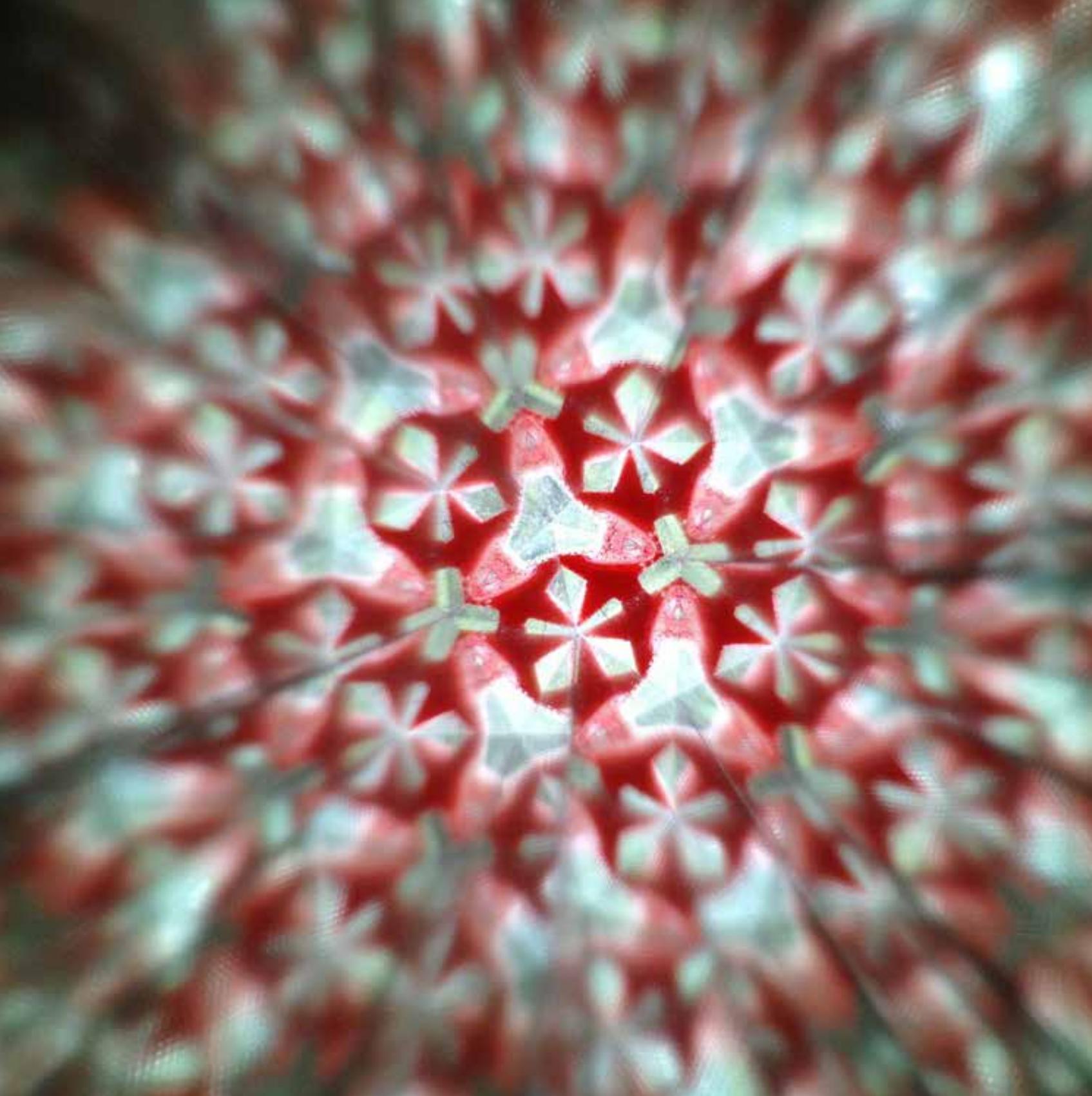
MIRJANA BLAGOJEV, TADIJA JANIČIĆ,
KSENIJA KOVAČEVIĆ, NIKOLA MACURA, MONIKA SIGETI

(E)MOTION, OR WHAT GETS US MOVING?

Curated by Slavica Popov

The topic of this year's Danube Dialogues, *Art and the Age of Emotion /Non-emotionality* is an opportunity to take a good look, through art, at the society in which we live. Has it room for emotion and empathy? How far does the situation favour the production of art, or the reverse? What sets it in motion and what sets us in motion? An accelerated rate of development and inevitable change are part and parcel of contemporary society. Emotions help us adapt to new situations as they arise; they may be reactions to an event or change, but they also propel us into action. Similarly, art, which often arises from emotion or is intended to arouse it, introduces balance into the disbalance of contemporary society, hinting at different attitudes and models of action and noting problems and situations, while prodding the spectator into reflection, communication or action.

The art scene in Vojvodina is exceptionally diverse and energetic. The artists chosen to represent it at the *Danube Dialogues* belong to the same generation, but differ greatly in their expositional strategies and concepts. These are people who either happen to find themselves in Vojvodina, or who were born and have always lived there. It is important to remember that their art is devoid of any geographical connotation or fixed locale – it is global. Art in Vojvodina cannot be said to possess any specific features in comparison with Serbian art in general, or indeed with that of other countries, even when the chosen subject is the Vojvodina landscape, a frequent theme when the art of the region was carving out its independence, as we see from the work of **Nikola Macura**. The universal elements Macura draws on from the landscape are: mud and the tracks left in it. As a material that forms shapes, mud passes through various types of alteration, primarily physical; if we look at it through the prism of social history or even ecology, however, these could be seen as blows that leave their scars on the earth, and this is Macura's own approach. The work of **Mirjana Blagojev** addresses social and historical change in the country in which she lives, including a shift in how its symbols are seen. A cannon shell becomes the baton of a relay race and ultimately a toy; the form is only slightly distorted, its secret essence remains the same. Inside the shell-cum-baton hides a star, the symbol of a belief exposed to change and losing strength, depending on who the bystander is and how he or she observes it. **Ksenija Kovačević's** photography cycle shows a series of gestures used in non-verbal communication, centering on the hands that send the messages, since non-verbal signals are what give meaning to the messages we transmit, often revealing things we had no intention of disclosing. Interpretation of these signals depends on the observer and the social context in which the exchange takes place. Monika Siget's .gif animation of scenes from daily





Tadija Janičić

< Mirjana Blagojev

i pitanja intimnosti i roda. U svojim malim GIF studijama o životu i umetnosti, Monika se igra popularnim destinacijama, podjednako kao i sa intimnim situacijama. Slike **Tadije Janičića** su studije naravi, ali i intimne zabeleške koje preispituju svet koji ga okružuje. Na njegovim radovima se konstatuju određena stanja i raspoloženja aktera koji su zatečeni često u banalnim i paradoksalnim situacijama, koje oni opet ravnodušno prihvataju, što je u suprotnosti sa očekivanom reakcijom na takve situacije. Akteri su pomireni i sa fizičkim povredama i ožiljcima koji su često absurdni, što nas dovodi do zaključka da se one tiču svesti njegovi junaka. Iako sve ovo odiše ironijom, Tadija nema tendenciju da kritikuje već da konstatiuje.

Ovi odabrani umetnici, kao izuzetno senzibilna bića upijaju i identifikuju promene, a posmatrača teraju da proba da zamisli i eventualno primeni bolje načine življenja. Njihov zajednički interes da prikažu stanje stvari i da nas pokrenu prevazilazi razlike koje su očigledne po pitanju tema, stila i medija izražavanja.

Monika Sigeti



life discuss cultural politics and the position of contemporary artists in an age of global migration, travel as part of artistic projects, residential programmes, study tours, and also questions of intimacy and kinship. In her small .gif studies of life and art, Monika plays as much with popular destinations as she does with intimate situations. **Tadija Janičić's** paintings are studies of temperament, and at the same time intimate jottings that examine the world around him. His works draw conclusions as to certain states of affairs and the mood of his protagonists, often caught in banal or paradoxical situations which they accept with an indifference that contrasts with the expected reaction. They are reconciled to frequently absurd physical injury and scarring, which seems to be an allusion to their mind sets. Although all this reeks of irony, Tadija does not attempt to criticise, simply to note.

The heightened sensitivities of these selected artists absorb and identify change, while forcing the spectator to try to imagine - or perhaps opt for - better ways of living. Their shared interest in showing how matters stand and mobilising us into action overcomes obvious differences in choice of theme, style and means of expression.





NA SREDINI DUNAVA

Promotivni program Festivala savremene umetnosti *Dunavski dijalozi* činile su izložbe pikturalnih instalacija Aleksandre Lung, umetnice iz Nemačke koja je poreklom iz Apatina i mape grafika Julija Knifera (1924-2004), jednog od najznačajnijih hrvatskih i jugoslovenskih umetnika druge polovine XX veka. Mapu je izdala Galerija *Meander* pre skoro pune tri decenije (1987), kada je Knifer izlagao u Apatinu. Čuveni Kniferovi „Meandri“ su poput oreola postavljeni nad istoimenom apatin-skom galerijom, koja je opet tim naslovom ukazala na prelepo meandriranje Dunava kod Apatina. Konačno, zahvaljujući saradnji Galerije *Bel Art*, organizatora dunavskih dijaloga i Galerije *Meander*, na obali Dunava je, u neposrednoj blizini stuba koji obeležava sredinu dunavskog toka, postavljena skulptura Zvonimira Santrača *Iz crnog u crno*, jednog od vodećih aktera savremene umetnosti u Srbiji. Verujemo da će i Santračev rad, poput Kniferovog, još dugo svedočiti o težnji umetnosti da humanizuje, da „oljudi“ prostor i vreme.

Ovim promotivnim programom, koji je svesrdno pomogla Opština Apatin, ostvaren je legitimitet konceptualnoj zamisli Festivala savremene umetnosti *Dunavski dijalozi*, posvećenog tokovima umetnosti jednog izuzetno interesantnog i važnog evropskog regiona.

IN THE MIDDLE OF THE DANUBE RIVER

This year, the Festival promotion featured pictorial installations by German artist Alexandra Lung who hails from Apatin, and the graphics of Julije Knifer, one of the most significant late 20th century Croatian and Yugoslav artists. These were first presented by the Meander Gallery almost thirty years ago (1987), when Knifer exhibited them in Apatin. His famous “Meanders” hang like an aureole over the gallery, whose name is taken from the splendid curve described here by the Danube. Finally, thanks to the Bel Art Gallery, the Danube Dialogues organizers and the Meander Gallery itself, a sculpture *From Black to Black* by a leading name in contemporary art in Serbia, Zvonimir Santrač, has been placed on the river bank close to the column that marks the mid-course of the Danube. We believe that Santrač's work, like Knifer's, will long bear witness to a humanizing art, a civilizing influence on mankind in space and time.

The entire event, with the heartfelt assistance of Apatin Municipality, epitomizes the underlying concept of the Danube Dialogues Festival, devoted to the artistic developments of such an exceptionally interesting and important region of Europe.

NA SREDINI DUNAVA

> OBALA DUNAVA, APATIN

ZVONIMIR SANTRAČ

IZ CRNOG U CRNO

„Kako se takmičiti sa moćnom imaginacijom Dunava, koji oblikuje svoje obale, a na njima svoje narode – njihov mentalni sklop – uslovjavajući im način življenja, mišljenja, stvaranja. Reklo bi se nemoguća misija. Kako u čeličnoj ploči utkati tajanstveno uzbudljivo rođenje u mračnoj crnoj šumi, kao i raskošnu i veličanstvenu smrt rastakanja u Crnom moru. Iz crnog u crno. Kako u skulpturalnu jednostavnu formu sabiti biografiju praoca podunavskih naroda, biografiju koja se vekovima nadograđuje u svojoj cikličnosti rađanja i umiranja. Dunav, praotac poroda uz obale svoje, koji tako liče jedan na drugog kako mogu ličiti bliži i dalji rođaci govori o prolaznosti života, a u isto vreme u svojoj protočnosti veliča i slavi sam život.“ (Zvonimir Santrač)

NA SREDINI DUNAVA

> GALERIJA MEANDER, APATIN

JULIJE KNIFER

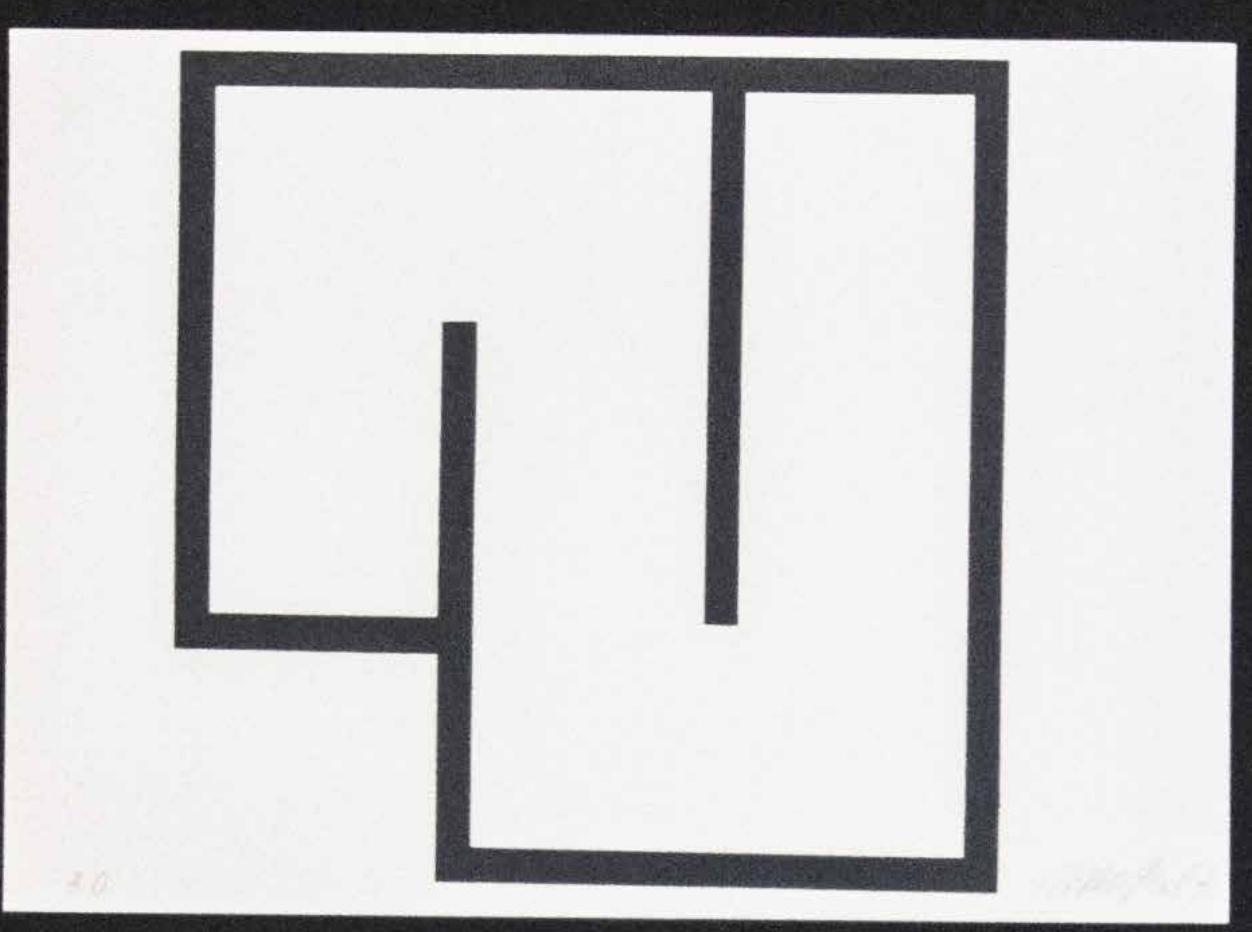
MEANDRI 1987

„Plastička celina slika Julija Knifera je plod jedne dosledne redukcije pikturnalnih elemenata. Kako je autor i sam naglašavao, polazeći od slike dospeo je do anti-slike. U toj tvorevini sve je svedeno na sintetički antagonizam crnog i beleg, na odmereni odnos vertikala i horizontala, na strogo kontrolisanu kompozicionu ritmiku. Kniferova slika je nastala kao posledica umetnikove racionalističko-meditativne aktivnosti. Svesno i bez ekspresivnih ispada, ovde je sve svedeno do jezgrovite jednostavnosti likovnog znaka. Dejstvo takve anti-slike je, međutim, univerzalnog karaktera. Zbog toga je Knifer, tokom svog celokupnog slikarskog delovanja, prepoznavan kao predstavnik aktuelnih likovnih zbivanja. Podsetimo se – bio je u prvim redovima grupe „Gorgona“ tokom šezdesetih. U istoj deceniji je bio i u avangardnim „novotendencijskim“ zbivanjima. Potom su ga prisvojili i zagovornici „nove umetničke prakse“ koji su u njegovoј pikturnalnoј akciji pronašli i potvrde konceptualnih postavki a tokom ovih naših osamdesetih je, prirodno i skoro podrazumevajući, reafirmisan kao reprezent ponovo „novih“ geometrijskih tendencija u postmoderni“.

(Sava Stepanov, Julije Knifer umetnik za sva vremena, izvod iz teksta predgovora u mapi grafika Julije Knifer, Galerija Meander, Apatin, 1987)

Zvonimir Santrač >





Julije Knifer

IN THE MIDDLE OF THE DANUBE

> OBALA DUNAVA, APATIN

ZVONIMIR SANTRAČ

FROM BLACK TO BLACK

„How to compete with the mighty imagination of the Danube that sculpts its banks and the nations on them with their mentalities, influencing whole ways of life, of thinking, of creating? It seems like an impossible mission. How to incorporate into a steel plate the mystery and exhilaration of birth in the gloom of the Black Forest or the magnificence and majesty of death in dissolution into the Black Sea - from black to black? How to compress the life story of the oldest ancestors of the Danube peoples into a simple sculptural form, a life story that augmented, century after century, in the cycle of birth and death? The Danube, oldest ancestor of the offspring who line its banks and who resemble one another as near and distant relatives might resemble one another, speaks of the transience of life, but at the same time flows free, exalting and exulting in life itself.” (Zvonimir Santrač)

IN THE MIDDLE OF THE DANUBE

> MEANDER GALLERY , APATIN

JULIJE KNIFER

MEANDERS 1987

In the middle of the Danube “The paintings of Julije Knifer materialise as the result of a consistent reduction of their pictorial elements. As he himself pointed out, proceeding from the painting he arrived at the anti-painting, where everything is reduced to a synthetic antagonism of black and white, a judiciously balanced ratio of vertical to horizontal and a severely controlled compositional rhythm. Knifer’s paintings are the fruit of his rational, meditative approach. Consciously and without any flights of expression, he condenses everything into the concise simplicity of an artistic sign. The effect of this anti-painting, however, is universal, which led to Knifer being known throughout his career as representative of the latest developments in the art world. Let us recall that in the sixties, he was a leading member of the Gorgona group while also taking active part in the avant-garde New Tendencies. Later, he was taken up by supporters of the “new artistic practices” who found confirmation for their conceptual ideas in his pictorial work. The 1980s reaffirmed him, naturally and almost by implication, as representative of the (again) “new” geometric forms of the postmodern.”

(Sava Stepanov, *Julije Knifer, An Artist for All Seasons*, excerpt from an introduction to the Julija Knifer Graphic Portfolio at the Meander Gallery, Apatin, 1987.)



A photograph of a person's arm and hand reaching out from the left side of the frame, holding a long, thin object that is on fire, emitting a bright white glow. In the background, there is a multi-story building with several large, dark-framed windows. The scene is bathed in a strong red light, creating a dramatic and somewhat apocalyptic atmosphere.

SUPREMATISTIČKA TRANZICIJA SUPREMATIST TRANSITION

NOVI SAD+

> GALERIJA RAJKA MAMUZIĆA (DVORIŠTE), NOVI SAD

DRAGAN VOJVODIĆ

SUPREMATISTIČKA TRANZICIJA / PERFORMANS

Tekst: Ljiljana Maletin

Poetika novosadskog multimedijalnog umetnika Dragana Vojvodića, najadekvatnije se može opisati terminologijom koja upućuje na „stvaralački, umetnički nomadizam”, budući da je „nevezivanje isključivo za jedan medij, kao i istraživanje i otvorenost ka različitim načinima umetničkog delovanja“, *differencia specifica* njegovog rada.

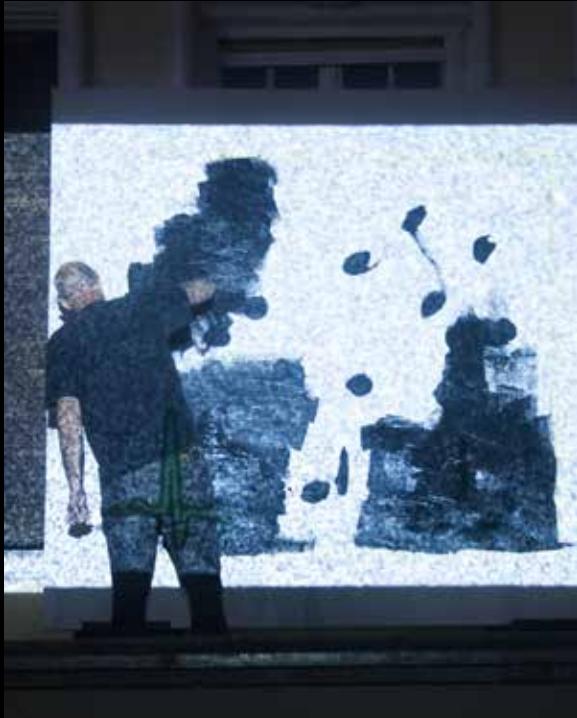
Tako i u performansu pod nazivom *Suprematistička tranzicija*, koji je izveden na *Dunavskim dijalozima* 2015. godine i koji je inspirisan stogodišnjicom Maljevičevog *Crnog kvadrata na beloj osnovi* i dvadesetogodišnjicom završetka ratova na prostorima bivše Jugoslavije, Vojvodić pokazuje eklektičan spoj segmenata koji se iščitavaju u audio-vizuelnim i narativno-metaproficičnim interpretativnim modelima, a čine ga: video-rad, akt slikanja Maljevičevog *Crnog kvadrata* i paljenje navijačkih baklji u samoj završnici performansa.

U video-radu, u kojem se uz kolektivnu tematizuje i deo autorove „lične mitologije“ (Vojvodić Akademiju umetnosti započinje u Sarajevu, a završava nakon raspada zajedničke države u Novom Sadu), evociraju se sugestivni narativi i emotivne audio-vizuelne slike: sekvene iz pesama *Ivo Lola Korni* grupe, *Komandant Sava* u izvođenju Nene Ivošević, *Druže Tito mi ti se kunemo* u interpretaciji Zdravka Čolića, himna bivše SFRJ, televizijski prilozi s Titovim nadahnutim govorima o bratstvu i jedinstvu, scena u kojoj 4. maja 1980. godine, zvanični televizijski spiker izgovara: „*Umro je drug Tito*“, nakon kojih slede prizori bombardovanja Dubrovnika i Sarajeva i izbeglički egzodus kao epilog raspada SFRJ. Navedene sekvene u pravilnim vremenskim intervalima prekriva zvuk bolničkog monitora koji emituje otkucaje i prestanak rada srca, kao i projekcija Maljevičevog *Crnog kvadrata* koji, u skladu sa sopstvenom „hibridnom umetničkom praksom“, pred prisutnom publikom Vojvodić slika na pozornici.

Crni kvadrat (kao znak energije) se u video-radu transformiše u *Crveni kvadrat* (kao simbol revolucije) a potom u *Beli kvadrat* (kao kosmička beskonačnost); sliku zamenjuje misao i ideja o njoj, a slikarska tranzicija sa društvenom korespondira na principu antiteze.

Suprematistička tranzicija izvedena na Trećem međunarodnom festivalu savremene umetnosti podunavskog makroregiona evoluiraće početkom 2016. godine u „Suprematističku transmisiju“ – akciju s performativnom strukturom koju će Vojvodić realizovati u rezidencijalnom projektu u Kulturnom centru *USF Verftet* u Bergenu (Norveška), kao i u Sarajevu (BiH), u kontekstu izložbe *Unutarnje migracije* u Galeriji *Duplex100m²*.

Ponovo se baveći fenomenom tela i kretanja, odnosom umetnosti i društva te citatnošću u odnosu na *Crni kvadrat*, koji u kontekstu panorama Bergena i Sarajeva prisvaja nova značenja – grad postaje deo slike zamenjujući belu pozadinu, a u isto vreme slika u otvorenom prostoru emituje ideju umetnosti u realni prostor i urbani milje.





APENDIX: NOVI SAD+

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION (GARDEN), NOVI SAD

DRAGAN VOJVODIĆ

SUPREMATIST TRANSITION / PERFORMANCE

Text by Ljiljana Maletin

Novi Sad multimedia artist Dragan Vojvodić could best be described as an artistic nomad, since he will not be tied down to any particular medium, has a constant urge to explore and is open to wide-ranging and diverse forms of expression. This refusal to be pinned down might be said to be the key characteristic of his work.

So it was with *Suprematist Transition*, performed at the Danube Dialogues Festival, inspired by the centennial of Malevich's *Black Square on a White Background*, and marking twenty years since the end of the wars in the former Yugoslavia. Vojvodić shows an eclectic conjunction of segments read in audio-visual and narrative-metaphoric interpretative models consisting of: a video work, the act of painting Malevich's *Black Square* and the lighting of torches by way of a finale.

The video work combines not only themes from collective mythology but also the author's own. (Vojvodić began his art studies in Sarajevo but ended up in Novi Sad as the once shared country fragmented). The audio-visual images evoked were narrative and emotional: excerpts from the songs *Ivo Lola* by the Korni Group, *Kommandant Sava* sung by Nena Ivošević, *Comrade Tito We Swear to You* interpreted by Zdravko Čolić, the national anthem of the former Socialist Federal Republic of Yugoslavia, television clips of Tito, fiery speeches about brotherhood and unity, the TV news from 4 May 1980 as the reader solemnly announces: "Comrade Tito is dead", followed by scenes of the bombardment of Dubrovnik and Sarajevo and the exodus of refugees - the epilogue to the collapse of Yugoslavia. The sequences were covered at regular intervals by the beep of a hospital monitor relaying a heartbeat and then its cessation, and a projection of Malevich's *Black Square* being painted by Vojvodić on stage in front of an audience, in keeping with his "hybrid artistic practice".

Black Square (a sign of energy) is transformed in the video work into a *Red Square* (symbol of revolution) and then into a *White Square* (cosmic infinity), thoughts and ideas about the picture take the place of the picture, the transition of the artwork corresponding in antithesis to that of society. *Suprematist Transition* as performed at the third Danube Dialogues Festival will evolve in early 2016 into *Suprematist Transmission*, structured around a performance by Vojvodić, a residential project at the USF Verftet Cultural Centre in Bergen, Norway, and in Sarajevo (Bosnia and Herzegovina), part of the *Internal Migration* exhibition at the Duplex 100m2 Gallery.

Here again we have body and movement, the relationship between art and society, and quotation, as with *Black Square*. In the different contexts and panoramas of Bergen and Sarajevo, these take on fresh meaning – the city becomes part of the picture, replacing the white background. At the same time, the image displayed in the open air conveys the idea of art in a real space and urban surroundings.



COOPERATION EXTENDED

COOPERATION EXTENDED

> KUNSTHALLE, KOŠICE (SLOVAČKA)

IGOR ANTIĆ, BREDA BEBAN, GORAN DESPOTOVSKI, diSTRUKTURA,
DRAGAN ILIĆ, JELENA JUREŠA, STEVAN KOJIĆ, MP_art, MUSEUM OF
CHILDHOOD, ANDREA PALAŠTI, VESNA PERUNOVIĆ, NATAŠA TEOFILIOVIĆ,
ZORAN TODOROVIĆ, MILOŠ TOMIĆ I SELMAN TRTOVAC

Kustoskinje: Sanja Kojić Mladenov i Svetlana Mladenov

> MUZEJ SAVREMENE UMETNOSTI VOJVODINE, NOVI SAD

ERIK BINDER, ANDREJ DUBRAVSKI, VIKTOR FREŠO, MATEJ GAVULA,
JANA KAPELOVA, MAREK KVETAN, DENISA LEHOCKA, ILONA NEMET,
ROMAN ONDAK, MILAN TITEL, JAN TRIAŠKA, OLJA TRIAŠKA STEFANOVIĆ

Kustosi: Zuzana Pacakova, Vladimir Beskid

Osnovna dejstva Festivala savremene umetnosti *Dunavski dijalozi* definisana je samim naslovom. Dunav je svojom geografskom povezao deset zemalja u jedinstven region jer su Podunavljem obuhvaćene zemlje najrazvijenije centralne Evrope, kao i države Balkana i bivšeg istočnog bloka u kojima se još uvek odvijaju krizni tranzicijski procesi. Takva regija je, dakako, bogata različitim umetničkim pojавama i stavovima. Svakim narednim izdanjem *Dunavskih dijaloga*, zapravo se nastavlja komunikacija između umetnosti i umetnika iz Nemačke, Austrije, Slovačke, Mađarske, Hrvatske, Srbije, Rumunije, Bugarske, Moldavije i Ukrajine, te iz nekoliko zemalja proširene podunavske regije Češke, Slovenije, Bosne i Hercegovine i Crne Gore.

Naša manifestacija, iz izložbe u izložbu, pokazuje da su ovi susreti potrebni. Jer, zahvaljujući umreženoj informacijskoj tehnologiji, granice su odavno prekoračene. Globalni pogled na svet je sazdan od mnoštva pojedinačnih priloga, koji kada su, baš kao na našim novosadskim izložbama, sučeljeni zaista mogu da usmere pažnju na suštinsko prepoznavanje aktuelnog sveta i spoznavanje vremena u kome živimo.

Nakon tri izdanja *Dunavskih dijaloga*, pokazalo se da su se ovdašnja sretanja pretvarala u nastavak međusobne saradnje. Tako su u toku 2005. godine bile razmenjene izložbe između Novog Sada i Košica. Novosadski Muzej savremene umetnosti je u Kunsthale-u postavio izložbu *Prigušena egzistencija* koju su koncipirale Sanja Kojić Mladenov i Svetlana Mladenov, dok je u Muzeju savremene umetnosti u Novom Sadu postavljena izložba *Okrenuto/Reversed*, čiji su autori Zuzana Pacakova i Vladimir Beskid.

Goran Despotovski >





COOPERATION EXTENDED

> KUNSTHALLE, KOŠICE (SLOVAKIA)

IGOR ANTIĆ, BREDA BEBAN, GORAN DESPOTOVSKI, diSTRUKTURA,
DRAGAN ILIĆ, JELENA JUREŠA, STEVAN KOJIĆ, MP_art, MUSEUM
OF CHILDHOOD, ANDREA PALAŠTI, VESSNA PERUNOVICH, NATAŠA
TEOFILOVIĆ, ZORAN TODOROVIĆ, MILOŠ TOMIĆ I SELMAN TRTOVAC
Curated by Sanja Kojić Mladenov, Svetlana Mladenov

> MUSEUM OF CONTEMPORARY ART OF VOJVODINA, NOVI SAD

ERIK BINDER, ANDREJ DÚBRAVSKÝ, VIKTOR FREŠO, MATEJ GAVULA,
JANA KAPELOVÁ, MAREK KVETAN, DENISA LEHOCKÁ, ILONA NÉMETH,
ROMAN ONDÁK, MILAN TITTEL, JÁN TRIAŠKA,
OLJA TRIAŠKA STEFANOVIČ
Curated by Zuzana Pacáková, Vladimír Beskid

The underlying idea of the *Danube Dialogues* Festival of Contemporary Art is defined in its name. The geography of the Danube links ten countries of a unique region, home to the most developed Central European countries, the Balkan states and the former eastern bloc, many of them still in crisis of transition. A region such as this can only abound in artistic events and opinions. As one year's *Dialogues* follows another, an on-going exchange is maintained between the art and artists of Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova and Ukraine, and including countries of the macro-region such as Bosnia and Herzegovina, the Czech Republic, Montenegro and Slovenia.

One exhibition after another shows how necessary these encounters are. Thanks to the Internet, the borders between us have long been breached. The multitude of individual contributions come together to make up a global view of the world. When offset against one another as in the Novi Sad exhibitions, they really can help us gain an essential knowledge of today's world and the times in which we live.

Three years of *Danube Dialogues* demonstrate that the gatherings here have become a continuum of international collaboration. In 2015, there was an exchange of exhibitions between Novi Sad (Serbia) and Košice (Slovakia) with a showing organised by the Novi Sad Museum of Contemporary Art, *Subdued Existence* by Sanja Kojić Mladenov and Svetlana Mladenov at the Kunsthalle in Košice, while in Novi Sad the same Museum featured *Reversed*, an exhibition by Slovak artists Zuzana Pacáková and Vladimír Beskid.

Obe izložbe su, u određenom smislu, predstavljale po jedan mogući pregled u najaktuelnija umetnička zbivanja u Slovačkoj i Srbiji. Autori ovih izložbi su se bavili aktuelnim događanjima. U svom tekstu Sanja Kojić Mladenov piše: „Mnogi autori uključeni u taj koncept tematski razmatraju probleme granica, migracija i egzila. Neki su se svojim školovanjem i/ili životom opredelili za odlazak iz Srbije, za život emigranata u zemljama Zapadne Evrope, Severne i Južne Amerike, podstaknuti društveno-političkom i kulturnom krizom (naročito prisutnom tokom devedesetih godina 20. veka). Biti izvan granica ili ih ne prihvati je, pored svih povlastica višestrukih hibridizacija takozvanog nomadskog subjekta, veoma teška, nimalo romantična pozicija sa kojom se danas susreće veliki broj savremenih umetnika i umetnica iz Srbije. Oni egzistiraju na internacionalnim umetničkim scenama, definišući sebe kroz različite društvene kontekste, geografske odrednice i identitete, razbijajući tako tradicionalne forme egzemplara nacionalne umetnosti.“

Slovački kuratori su insistirali na prikazu funkcionalizacije umetnosti bezizlazno obuhvaćene sveprisutnim medijskim sistemom, te dr Beskid u svom tekstu, između ostalog, piše: „Prevashodno se radi o autentičnom reflektovanju današnjice i formiranju vlastitih „inverznih“ situacija i implantovanih „art virusa“, koji napadaju već ustaljene predstave i stereotipe u društvu. Predstavlja se preferencija koncepta koji je analitičan i koji ne prikazuje, ideja o formiranju vlastitog umetničkog jezika, duplog kodiranja čak i slenga - sa preferiranjem medija objekta, instalacije i videa. Takođe se radi o „privatnom“ reflektovanju savremene transformacije kapitala i kapitalizma i na kraju krajeva i o prirodnom respektovanju individualnih programa umetnika/ca na slovačkoj sceni. Smisao izložbe je kreirati živu, čak i vizuelno nekontrolisanu sredinu protiv anestezije političke narkoze, masovnim medijima i main streamu.“

Obe postfestivalske izložbe su doprinele razvijanju ideje (dunavskih) dijaloga, jer su ostvarile afirmaciju mnogostrukih drugih i drugaćijih identiteta i pojava. A to i jeste osnovna intencija koju želimo da ustanovimo u Novom Sadu, negde na sredini Dunava.

Marek Kvetan >





< Andrej Dúbravský

In a certain sense, each exhibition represented a plausible view of the latest artistic developments in Slovakia and Serbia. As Sanja Mladenov Kojić writes:

"Many of the authors included in this concept take as their theme the problem of borders, migration and exile. Some, through their education and/or life, decided to leave Serbia and live an immigrant life in Western European countries or in North and South America, driven by the socio-political and cultural crisis (especially prevalent in the 1990s). Being beyond borders or not accepting them, despite all the benefits of multiple hybridization of the so-called *nomadic subject*, is a very tough, entirely unromantic position faced today by a large number of contemporary artists from Serbia. They exist on international art scenes, defining themselves through different social contexts, geographical settings and identities, thus breaking the traditional mould of exemplars of national art."

The Slovak curator wanted above all to give insisted on giving an account of how art, hopelessly caught up in an all-encompassing media system, manages to function. As Dr. Beskid wrote: "*Above all, this is about authentically reflecting the present day, forming one's own 'inverse' situations and implanting an 'art bug' that will attack tired portrayals and stereotypes. The preference is for a concept that is analytical and non-descriptive, the idea of forming one's own artistic language, even the double coding of slang, with preference being given to media, installations and video. It is also about an intimate reflection of the contemporary transformation of capital and capitalism and, ultimately, natural respect for artistic programs by individual artists in Slovakia. The idea of the exhibition is to create a live, even visually uncontrolled environment against the anaesthesia of political narcosis, mass media and the main stream.*"

Both these post-festival exhibitions have contributed to developing the idea of the (Danube) dialogues, as they have helped to win recognition for other multiple and different identities and experiences. This is the basic intention we would like to bring to life in Novi Sad, somewhere in the middle of the Danube.



**MEĐUNARODNI MINI SIMPOZIJUM:
UMETNOST U DOBA (NE)EMOCIONALNOSTI**

➤ MUZEJ SAVREMENE UMETNOSTI VOJVODINE, NOVI SAD







**INTERNATIONAL MINI-SYMPORIUM:
ART IN THE AGE OF (NON)EMOTIONALITY**

> MUSEUM OF THE CONTEMPORARY ART OF VOJVODINA, NOVI SAD

DANUBE DIALOGUES ARTISTS

Abadjiev, Ivan /BG (1988) BA (2011), New Bulgarian University, Sofia/BG. Works as a film director. He has exhibited in Bulgaria and Germany. Author of several short films with which he participated in festivals in Netherlands, Bosnia and Herzegovina, Serbia, Bulgaria and United States of America. Films: *Memories in Silence* (2014); *Life in the Basement* (2013); *The Gifts of the Magi* (2013); *Migrating thoughts* (2011). Awards: *Solidarieta FEVOSS*, San Gio Verona Video Festival (2014); Special award for progressive film of reality at the ProFiRe Short Film Festival (Leith/Scotland, 2013). Lives and works in Sofia.

Abadjiev, Vasil /BG (1966) MA (2001), National Academy of Art, Sofia/BG. Works in different fields of contemporary art and scenography. He has exhibited in many galleries in Bulgaria. Awards: ASKEER Academy (Sofia, 2010, 2011); IKAR, Union of Actors in Bulgaria (2005, 2014). Residence: Cité International des Arts (Paris/F, 2005). Lives and works in Sofia.

Atanasov, Ianko /BG (1979) BA (2002), National Academy of Art, Sofia/BG, MA (2006); University of Applied Arts, Vienna/A. Exhibited in Bulgaria, France, Austria and Germany. Lives and works in Sofia.

Balabanov, Valentin – Billy /BG (1958) Owner of the *Masterpiece Junk Shop* and antiquarian. Exhibition: *SUB from Sub-stories*, Raiko Aleksiev Gallery (Sofia/BG, 2011). Lives and works in Rila and Kocherinovo/BG.

Blagojev, Mirjana /SRB (1974) BA (2000) and MA (2007) in sculpture, Academy of Arts, Novi Sad/SRB. MA (2005), Ecole Supérieure des Arts Décoratifs, Strasbourg/F, Department of Property-Glass. She teaches Sculpture at the Academy of Arts in Novi Sad as an independent professional associate. Exhibited in several solo and group exhibitions at home and abroad.

Boyadzhiev, Bozhidar /BG (1956) MA (1982), National Academy of Art, Sofia/BG. Exhibited in Bulgaria, Germany, Austria, China, Czech Republic, France, Belgium, Egypt, Brazil... Award: Ministry of Culture of Bulgaria (1998). Residence: Cité International des Arts, Paris/F (1995). Lives and works in Sofia.

Chişa, Anetta Mona /RO/D (1975) BA (2000), Academy of Fine Arts, Bratislava/SK. She was curator of the gallery *Sinagoga Thorns* in Slovakia (2001-2002). Since 2002 teaches new media at the Academy of Fine Arts in Prague/CZ. Since 2000 collaborates with Lucia Tkačova and exhibits together in Berlin Museums Quartier in Vienna/A, at the Centre of Contemporary Art in Toruń/PL, at the 54th Venice Biennale/IT, the Slovak National Gallery in Seattle/USA, New York/USA, Rome/IT, Bremen/D, Hamburg/D, London/GB, Brussels/BE, Zürich/CH... Awards: *Oskar Cepan* (SK, 2006); finalist for *Henkel Art.Award* (Vienna, 2009). Residence (selected): *ISCP* (New York City, 2006); *Quartier21*, MuseumsQuartier (Vienna, 2006); *Ujazdowski castle* (Warsaw/PL, 2007); *F+F*, Pro Helvetia program (Zürich, 2008); *Meat Factory*, Visegrad Fund (Prague, 2010); *Salzamt* (Linz/A, 2014);

ZKM (Karlsruhe/D, 2011); *Teatrul Spalatorie* (Chisinau/MD, 2015). Lives and works in Berlin/D and Prague.

Denić, Nada /SRB (1954) BA (1979) and MA (1981), Academy of Fine Arts, Belgrade/SRB. She works with sculpture, graphics and painting. She has exhibited in a number of solo and group exhibitions. Her works have been placed in public spaces, parks and factories and in important collections in the country and abroad. She lives and works in Pančevo/SRB.

Dimitrova, Petja /BG (1972) MA (2003), Akademie der bildenden Kuenste, Vienna/A. Multimedia artist and activist, works in different fields of contemporary art, policy and culture. The author of several exhibitions about African migrants in Vienna. Awards: Frau des Jahres, Initiative of Grüne Leopoldstadt, 2011. Lives and works in Vienna.

Dixebová, Vladeva /UA/SK (1962) BA (1985), Ivan Franco National University, Lviv/UA. Exhibitions and projects (selected): *Women in Art*, East Slovakian Gallery (Košice/SK, 1990); *Public District* (Ústí nad Labem/CZ, 1999); *Global attack*, FRAC (Dijon/F, 2005); Performance, Cabaret Voltaire (Zürich/CH, 2005); *Focus*, Art House (Lviv, 2010); *Scooter*, GJK (Trnava/SK, 2011); Triennial of Contemporary Image (Košice, 2013); *Photospot* (Bratislava/SK, 2015). Residencies: Pro Helvetia (Zürich, 1998); Lodž, (Gdańsk/PL, 2008); FRAC (Dijon, 2005). Lives and works in Zvolen and Bratislava.

Dobrajc, Tina /SLO (1984) BA (2007) and MA (2011), Academy of Fine Arts and Design, Ljubljana/SLO. She exhibits solo

since 2008 in galleries in Slovenia and Italy. Awards: ESSL Art Award (Ljubljana, 2011), *Ex-tempore* (Ptuj/SLO, 2012), *Premio Combat Prize*, Historical Museum (Livorno/IT, 2014), *Jakopić* (2015). Scholarships: for young artists *Ivan Grohar* (2014).

Dragojlović, Marija /SRB (1950) BA and MA (1977), Faculty of Fine Arts, class of Professor Radenko Mišević. She worked at the Faculty of Fine Arts in Belgrade/SRB (1985-2010). She has exhibited in several solo exhibitions and numerous group exhibitions at home and abroad. Awards: Likovna jesen (Sombor/SRB, 1982); Memorial of Nadežda Petrović (Čačak/SRB, 1984); October Salon; *Ivan Tabaković* (Belgrade, 2007); Politika Award / with Raša Todosijević (Belgrade, 2010).

Edelmann, Ralf /D (1968) PhD (2011) in pedagogy in the field of cultural studies from the Universität für angewandte Künste, Vienna/A, and studied art in Germany, Finland, Texas (1989-1997). Awards: Neuen Kunstvereins Aschaffenburg (2008); The Bavarian Ministry of Culture (2003); Studio of the Bavarian Ministry of Culture (2002-2005); Weldebräu (Mannheim/D, 1997); *Operation marine painter* (1996). Scholarships: *Erasmus* (Helsinki/FI, 1995); DAAD, San Antonio Art Institute (Texas/USA, 1992).

Guse, Stephanie /D (1971) Studied art and design at the higher art schools in Braunschweig and at Frankfurt am Main, at the National College in Dublin, as well as with artists Johannes Brus, Georg Herold and Heimo Zobernig (1992-2000). Since 2012, a doctoral student, University of Applied Arts in Vienna/A. Awards: *Rothkrebs-*

chen (Linz/A, 2010); *Operation marine painter* (Karlsruhe/D, 1996). Scholarships: *Erasmus* (Dublin/IE, 1999-2000). Residence: *Künstlerhäuser Worpswede* (Germany, 2004). Since 2001, she is a member of the Board Neuer Kunstverein Aschaffenburg, Germany. Lives and works in Vienna.

Heinz-Hoek, Marikke /D (1944) Graduated from the National School of Art, Bremen/D. Multimedia artist, deals with painting, installations, video and film. She has taught at the department of cultural studies (video art) at the University of Bremen, at the High School in Bremen and at Berlin University. She has exhibited in a number of solo and group exhibitions in Germany and abroad. He lives and works in Bremen.

Ivancheva, Valentina /BG (1971) MA (1997) and PhD (2011), National Art Academy, Sofia/BG. She has exhibited in numerous biennials in Bulgaria, Japan, Egypt, Spain. Exhibitions: *Projectraum Donau*, gallery Triade (Timișoara/RO, 2015); *Gallery V8* (Karlsruhe/D, 2015); *SUB from Substories*, gallery Ralko Aleksiev (Sofia, 2009, 2011); international exhibition of graphics in Bulgaria, Japan, Egypt... He lives and works in Sofia.

Janičić, Tadija /SRB (1980) BA (2004), Academy of Arts, Novi Sad/SRB. He has exhibited since 2003 in numerous solo and group exhibitions at home and abroad (Serbia, Montenegro, Hungary, Austria, Japan, France...) and has received several awards for his work. He deals with painting and terracotta sculpture. His works are in several museum collections in Serbia and Montenegro. He lives and works in Novi Sad.

Knifer, Julije /HR (1924-2004) Graduated from the Academy of Fine Arts, Zagreb/HR. He was a founder and prominent member of the neodadaist group *Gorgona* which operated in Zagreb (1959-1966). He moved to France (1991), where he lived and worked until his death (2004). He exhibited in numerous exhibitions, the most significant being the Biennales in São Paulo/BR (1973, 1979, 1981) and in Venice/IT (1976, 2001). One of the most significant Yugoslav and Croatian artists of the 20th century. His works are found in important collections and museums, MoMA in New York/USA, the Berlin National Gallery/D, Lenbachhaus in Munich/D, Mamko Museum, Cultural Centre Pompidou in Paris/F, in Grenoble/F, Geneva/CH, Los Angeles/USA and others. His opus consists of numerous paintings and drawings, several murals and land art composition in about 600 m² of abandoned quarry in Tübingen/D.

Kojić, Miroslava /SRB (1949) Graduated from the Faculty of Fine Arts, Belgrade/SRB. Together with Slobodan Kojić she participated in the founding of the International sculptural symposium *Terra* in Kikinda/SRB (1982). She taught at the Faculty of Philosophy in Nikšić/MNE, and now is a professor in Kikinda. She has held numerous solo and group exhibitions at home and abroad, and some of her works were created in public areas. For her sculptural work she has received several awards. Lives and works in Kikinda.

Kojić, Slobodan /SRB (1944) BA and MA, Faculty of Fine Arts, Belgrade/SRB. Founder and director of the International Sculpture Symposium *Terra* in Kikinda/SRB (1982). He is professor at the Acad-

emy of Fine Arts in Cetinje/MNE. Exhibited in numerous solo and group exhibitions at home and abroad, and many of his sculptures are sited in public places. Awards: International Sculpture Symposium *Nanta Pietra* (Nanto/IT, 1989); 5. PIJS (Pančevo/SRB, 1990); 34th October Salon (Belgrade); *Sava Šumanović* (Novi Sad/SRB, 2014). He lives and works in Kikinda.

Kojić, Stevan /SRB (1973) BA and MA, Faculty of Fine Arts, Belgrade/SRB. He works with new media, digital art. Associate professor at the Department of New Media at the Academy of Arts, Novi Sad/SRB. Exhibited in Austria, Germany, France, Romania, Croatia, Slovenia, South Korea, Japan, Canada. Lives and works in Novi Sad.

Königshofer, Ulrike /A (1981) Studied at the University of Applied Arts in Vienna/A (2000-2005). Scholarships: *Anni und Heinrich Sussmann* (2007); *Sofie Fohn* (2005); University of Applied Arts, Vienna (2005), BMUKK, Paris/F (2012). Awards: Purchase Prize of Styria (2010). Lives and works in Vienna.

Kovačević, Ksenija /SRB (1974) BA (1998) and MA (2003), Academy of Arts, Novi Sad/SRB. Is a member of groups *Aufwiedersehen* and *S.K.U.P.* She has exhibited in over twenty solo exhibitions and numerous group exhibitions at home and abroad. Awards: *Video Medeja/Bogdanka Poznanović* (Novi Sad, 1998); *Dr Ferenc Bodrogvari* (Subotica/SRB, 2009); *Landscape Biennial '98* (Novi Sad, 1998); *Wimmer micro & book* (Milano/IT, 2013). She lives and works in Subotica.

Kulić, Ratomir /SRB (1948) Graduated in Art History from the Faculty of Philosophy,

Belgrade/SRB. Together with Vladimir Mattoni acted in the group, *Verbumprogram* (since 1974). He has exhibited in numerous exhibitions at home and abroad. He was involved in curatorial projects (1991-2004).

Lang, Brigitte /A (1953) Graduated from technical school for Metalworking HTL Graz Ortwein Platz (1969-73). Since 1977 is a freelance artist. Scholarships: BMUK (1981); Austrian State Scholarship; The City of Vienna/A (1985). Awards: *Theodor Körner* (1988); Province of Lower Austria (1996) and *Urban Award 2000* in the category for film (2000). Residence: Budapest/H (1995).

Lapschina, Lena von /RU/A (1965) BA (1991) and PhD (1996) from Stroganov University of Fine and Applied Arts in Moscow/RU. The founder of the magazine *State of the Art* and curator of the M21. Works in film and film installation. Her works are in museums St. Polten/A and Kurgan/RU. She has participated in many exhibitions and film and video festivals in Austria, Slovakia, France, Croatia, Russia, Czech Republic, Iceland, Belgium and Serbia. Films: *Aufgenommene Landschaft* (2007); *Trance_Siberia* (2006); *1000 mm/or The Bedroom Window* (2005). Awards: Austrian State Grant for Video and Media Art (2011). Residence: KKJC, Klaipėda/LT (2015), Teehaus, Tehran/IR (2014), Arlberg Hospiz, Sankt Christoph/A (2012) *Djerassi Residence Artists Program*, Woodside/USA (2011), *Nordens Hus*, Reykjavík/IS (2006)... Lives and works in Vienna/A.

Lung, Aleksandra /D (1970) Studied art at the School of Art *Bogdan Šuput*, Novi Sad/SRB. In addition to painting and

sculpture deals with installations, photography, interior design. She has participated in exhibitions in Germany and Serbia. Lives and works in Ingolstadt/D.

Lyutakov, Lazar /BG (1977) MA (2005), Academy of Fine Arts, Vienna/A. He has exhibited in Austria, Germany, Bulgaria, Russia, China, the USA, Vietnam ... He lives and works in Vienna.

Măciucă, Dan /RO (1979) Professor of painting at the University of Art and Design, Cluj-Napoca/RO. Since 2006, he has exhibited solo at several galleries and museums in Romania and at group exhibitions in Italy, Germany, Denmark, France and Romania. He lives and works in Cluj/RO.

Macura, Nikola /SRB (1978) BA and MA, Academy of Arts, Novi Sad/SRB. He has participated in collective and solo exhibitions, festivals, workshops and conferences in the country and abroad. Actively participated in the work of *Art Clinic* (2002-2012). He lives and works in Novi Sad.

Miljanović, Mladen /BIH (1981) Graduated from the Academy of Arts, Banja Luka/BIH. Exhibited at many major exhibitions around the world, and at solo exhibitions in the United Kingdom, Hungary, Bosnia and Herzegovina, Serbia, Montenegro, United States of America, Italy, Croatia, Germany, France, Slovenia, as well as the MUMOK in Vienna/A (2010) and the Pavilion BIH at the 55th Venice Biennale/IT (2013). Awards: HenkelArt (Vienna, 2009), Zvono (BIH 2007), AU/Museum of Contemporary Art of RS (Banja Luka, 2006). He has also won numerous scholarships during training and residency programs around the world (USA, Austria, France...). He teaches at

the AU Inter-media, Banja Luka. Lives and works in Banja Luka.

Olariu, Vlad /RO (1983) BA (2006) and MA (2008), University of Art and Design, Cluj/RO. Scholarships: *Erasmus* (Birmingham/GB, 2006). Exhibited solo in Belgium, Romania, Germany and Great Britain. He is the founder of *Laika, run art space*, and is one of the artists involved in the creation of *The Brush Factory Project* (Cluj, 2008). Lives and works in Cluj.

Otašević, Dušan /SRB (1940) Graduated from the Academy of Fine Arts, Belgrade/SRB, in the class of prof. Ljubica Cuca Sokić (1961). From 1965 he exhibited in numerous solo and group exhibitions at home and abroad. He is the author of ten theater scenography designs in Belgrade. He is a professor at the Academy of Fine Arts in Belgrade and a corresponding member of SANU. Awards: *Vladislav Ribnikar* (Belgrade, 1985); *Ivan Tabaković* (Belgrade, 1992); October Salon (Belgrade, 1993); Memorial of Nadežda Petrović (Čačak/SRB, 1994); *Mića Popović* (Budva/MNE, 1999); Autumn Exhibition of ULUS (Belgrade, 2001); *Sava Šumanović* (Novi Sad/SRB, 2002).

Pál, Csaba /H (1967) BA (1991) and MA (1993) painting, Academy of Fine Arts in Budapest/H, as well as graphics and typography at the Academy of Applied Arts. Since 1994, he has produced a number of solo exhibitions in Hungary. A member of the *Young Artists Studio*, Graphic and lithographer artist Association of Hungary... Awards: 18th Aquarelle Biennial (Eger/H, 2002); 21. Biennial (Miskolc/H, 2002); The Romanian Academy (2005); Award of the

City of Vienna/A (2007); 14th annual award of the exhibition of collages and postcards (Ohio/USA 2011); Chamber of Commerce and Industry (Prague/CZ, 2011); VOIX VUELLE (Ottawa/CA, 2013); 2nd Biennial of drawings and prints (Győr/H, 2013); M.E.T. (2014); Munkaczy Prize (2015).

Pasev, Georgi /BG (1984) MA (2009), National Art Academy in Sofia/BG. Exhibitions: *Projectraum Donau*, gallery Triade (Timișoara/RO, 2015); Gallery V8 (Karlsruhe/D, 2015); *Toys*, Academia Gallery (Sofia, 2012); *SUB from Substories*, Gallery Raiko Aleksiev (Sofia, 2009, 2011); *Coevals of Apollonia* (Sozopol/BG, 2009). Award: International Foundation Sv. Cyril and St. Method, *Shipka 6* Gallery (Sofia 2005, 2003). He lives and works in Sofia.

Petrić, Eva /SLO/A (1983) Graduated from several schools: IB artistic program at UNIS (New York/USA, 2002); Studies of art and psychology and individual study photography at Webster University (Vienna/A, 2005); New Media at the Transart Institute New York - Berlin / Donau-Universität Krems/A (2010). Her works are in the collections of Modern Art of Carinthia (Klagenfurt/A); Queens Museum of Art (New York), International Print Center New York, Massachusetts Museum of Contemporary Art, Anselm Adams, USA; Museum of Contemporary Art (Leipzig/D), City Art Museum (Ljubljana/SLO), Centro Cultural Borges (Buenos Aires/AR), the National library (Belgrade/SRB), DrugArt Museum (Songzhuang/CN), National Museum of Art of China (Beijing/CN), Compound Blanc Philippines, Ciy Museum (Idrija/SLO), Pilon Regional Museum of Art (Ajdovščina/SLO). Awards: UNIS (New York, 2002); Čižek

(SLO, 2006) The annual juried photographic show, May Gallery (St. Louis/USA, 2008); *Pfann Ohman* (Vienna, 2011); K3 International Short Film Festival (Ljubljana, 2012); *Hubert Sielecki*, Kuesntlerhaus (Vienna, 2013). Lives and works in Vienna and in Ljubljana.

San Dokan /BG (1984) MA (2006), St. Cyril and St. Methodius University, Veliko Tarnovo/BG. Works in different fields of contemporary art. Exhibitions: *Lost Day*, Sariev Gallery (Plovdiv/BG, 2007); *Untitled*, Gallery Bulart (Varna/BG, 2009); *Blue*, The Fridge Gallery (Sofia/BG, 2010); *Toys*, Academia Gallery (Sofia, 2012); *So What*, Gallery m2 (Warsaw/PL, 2012). He lives and works in Sofia.

Santrač, Zvonimir /SRB (1952) Graduated from the Academy of Fine Arts, Zagreb/HR, and specialized in the Master's workshop of Krsto Hegedušić (1979). He was in New York/USA as a guest student specializing at Columbia University (1986-1987). Exhibited at the Gallery Nova in Zagreb, the Museum of Contemporary Art in Belgrade/SRB, the Museum of Banat in Rešita/RO, Robert Hamerštil Museum in Gudurica/SRB. He has participated in numerous exhibitions. Awards: October salon (Belgrade); October Salon (Pančevo/SRB); Youth Salon (Zagreb), Memorial of Nadežda Petrović (Čačak/SRB); *Sava Šumanović* (Novi Sad/SRB). He lives and works in Vršac/SRB.

Sanvincenti, Davor /HR (1979) Studied psychology at the University of Rijeka/HR; Interaction at the Department of Visual Media at the European Institute of Design (Milano/IT); Multimedia at the Academy of

Fine Arts (Brera/IT); and sound design with media programming of art actions in the Information Center Argon (Milano). He has been exhibiting since 2001. He has been awarded several times for his work. Art activity includes three media: audiovisual installations (psychological and interactive type), spatial interventions (in the urban and social terms) and live media (audiovisual performances and concerts).

Sceranková, Pavla /SK/CZ (1980) MA (2006) and PhD (2011), Academy of Fine Arts, Prague/CZ. She exhibited the Czech Republic, Poland, Italy... Scholarships: Erasmus, Gray School of Art (Aberdeen/GB 2004); DAAD, UDK (Berlin/D, 2006); Residence: *Kunstlerwege*, AKA (Stuttgart/D, 2002); Biennial of Young Slovak artist (Trnava/SK 2007); Cooperative Méduse (Québec/CA, 2009); Visegrad (Budapest/H, 2010). Awards: Josef Hlávka (Prague, 2002); Václav Chad (Zlín/CZ, 2009); AFA (Prague, 2006). Lives and works in Prague.

Sigeti, Monika /SRB (1979) BA (2003) in painting and MA (2011) new media, Academy of Arts, Novi Sad/SRB. As a multimedia artist, she has participated in several projects and has exhibited in several solo and group exhibitions at home and abroad. Lives and works in Novi Sad.

Simonova, Kseniya /UA (1985) Studied psychology at the Vernadsky National University, followed by studies in graphic design at the Ukrainian Academy of Graphics (2008). She was engaged in a translation from English to Ukrainian the works of Shakespeare, Burns and Byron. In a TV show *Ukrainian Talent* (2007), she won

with her performance painting with sand. She is present on You Tube, which brings universal popularity. Lives and works in Kiev/UA.

Šoškić, Nenad /MNE (1970) BA (1994), Faculty of Fine Arts, Cetinje/MNE; MA (1996), Faculty of Fine Arts, Belgrade/SRB. He is a professor of sculpture at the Faculty of Fine Arts Cetinje, where since 2008 he has been the Dean. He is also the Director of Centre of Contemporary Art of Montenegro. Participated in numerous international sculpture symposiums and exhibitions in Japan, Italy, Austria...

Ströhle, Karl-Heinz /A (1957) Graduated from the University of Applied Arts in Vienna/A, where he teaches at the Department of Art and Communication Practices. Since the mid-eighties he exhibited at international exhibitions in museums: Deichtorhallen (Hamburg/D); Kunsthaus (Bregenz/A); Kunstforum Bank Austria (Vienna); Haus Konstruktiv (Zürich/CH); Espace de l'ArtConcret (Mouans-Sartoux/F); Pietrart (St. Petersburg/RU). Since 1994, he has realized several projects in public spaces: Golmerbahn, Schruns; City Hospital, Dornbirn; Kunsthaus Bregenz; Building insurance company Swiss Life in Munich/D; order of the municipality St. Johann, Pongau and Lascygasse, Vienna. He lives and works in Vienna.

Švolík, Miro /SK (1960) Graduated from the Academy of Performing Arts, Prague/CZ (1987). He is the head of the Studio of Creative Photography at the Academy of Fine Arts and Design in Bratislava/SK since 2009. Awards: International Center of Photography (New York/USA, 1990).

His work is shown in over sixty solo exhibitions and two hundred group exhibitions. He has exhibited his photos in many European countries and in the United States. His works are part of collections of the International Center for Photography in New York, the Art Institute of Chicago/USA, the Museum of Fine Arts in Houston/USA and the Museum of Modern Art in New York. He lives and works in Prague.

Sombati, Balint /SRB (1950) Completed his studies at the Aleksandar Chusov Academy (Akademgorod/RU). He is the founder, with Slavko Matkovic, of the group *Bosch + Bosch* in Subotica/SRB (1969). Editor-in-chief of the art magazine *Magyar Műhely* and head of the eponymous gallery in Budapest/H since 2004. Areas: conceptual art, installation, performance, Eternal Network, post-conceptual types of work, multimedia, visual poetry, criticism, writing about art. Awards: Publishing House *Forum* (Novi Sad/SRB, 1993); *Lajos Kasak* (Paris/F, 1998); *Sava Šumanović* (Novi Sad, 2007), *Munkacsy Prize* (Budapest, 2008) and *Vladislav Ribnikar* (Belgrade/SRB, 2015). Lives and works in Budapest.

Teofilović, Nataša /SRB (1968) Graduate Architect, Master and Doctor of digital art. Her was the first Ph.D. in digital art in Serbia from Belgrade University of Arts - Interdisciplinary Studies. She deals with a variety of media, from experimental video to 3D animation and digital environments. Participated in a number of exhibitions at home and abroad. Lives between Pančevo and Belgrade/SRB.

Tibor, Zsolt /H (1973) Studied painting at the MKE/Hungarian University of Fine Arts,

Budapest/H (1995-2002), and simultaneously attended studies at the Faculty of Fine Arts of the Universidad de Castilla-La Mancha/ES (1998-2001) and Faculty of Fine Arts of the Universidad de Sevilla/ES (1998-1999). Scholarships: Soros (E, 1997); Erasmus (E, 2001); Gyula Derkovits (Budapest/H, 2007-2010) Awards: Klára Herczeg (Budapest, 2006); Strabag Artaward International. Residence: AIR (Krems/A, 2007); Ana Lino (Banska Stiavnica/SK, 2008); Workshop AIZ (Aizpute/LT); Strabag Art Studio (Vienna/A, 2009); FUTURA AIR (Prague/CZ, 2010); Krinzingen projects (Vienna, 2010); SYNTAX (Lisbon/PT); Crossing Paths, HIAP (Helsinki/FI, 2011). He lives and works in Budapest.

Tkáčová, Lucia /SK/D (1977) Graduated from the Academy of Fine Arts and Design in Bratislava/SK (2004). Co-founder and director of the gallery *Hit* (2003-2005) and the *Singel* (2005) in Bratislava. She teaches at the Academy of Fine Arts and Design in Bratislava since 2005. Since 2000 collaborates with Anetta Mona Chișă and exhibits together in Berlin Museums Quartier in Vienna/A, at the Centre of Contemporary Art in Toruń/PL, at the 54th Venice Biennale/IT, the Slovak National Gallery in Seattle/USA, New York/USA, Rome/IT, Bremen/D, Hamburg/D, London/GB, Brussels/BE, Zürich/CH... Awards: Oskar Cepan (SK, 2006); finalist for Henkel Art.Award (Vienna, 2009). Residence (selected): ISCP (New York City, 2006); Quartier21, MuseumsQuartier (Vienna, 2006); Ujazdowski castle (Warsaw/PL, 2007); F+F, Pro Helvetia program (Zürich, 2008); Meat Factory, Visegrad Fund

(Prague, 2010); Salzamt (Linz/A, 2014); ZKM (Karlsruhe/D, 2011); Teatru Spalatorie (Chisinau/MD, 2015). Lives and works in Berlin/D and Prague.

Todorović, Isidora /SRB (1984) BA and MA at the Department of New Media, Academy of Arts, Novi Sad/SRB. Employed as an associate in the Department of New Media at the Academy of Arts in Novi Sad. She has participated in numerous exhibitions at home and abroad. Awards: Bogdana Poznanović (Novi Sad, 2013). Lives and works in Novi Sad.

Trijaška Stefanović, Olja /SRB/SK (1978) Graduated from the Academy of Fine Arts and Design at the Department of Photography and New Media in Bratislava/SK (2007). Teaches at the Department of Photography and New Media at the same academy. She has exhibited in group exhibitions and curated exhibition in Slovakia, the Czech Republic, Serbia, Spain and Germany. Lives and works in Bratislava.

Vasić, Čedomir /SRB (1948) Graduated from the Academy of Fine Arts, Belgrade/SRB. Scholar of the Fulbright program in the University of California at Santa Barbara and Los Angeles/USA (1975-76), where he studied video and computer arts. He has been exhibiting since 1969, in many exhibitions at home and abroad. Publishes expert and theoretical work in the field of visual arts since 1973. Professor at the Faculty of Fine Arts in Belgrade (1975-2013). With Vladan Radovanović founded interdisciplinary art studies at the University of Arts in Belgrade (2001). He was rector of the Belgrade University of Arts (2004-2009). Awards: Memorial of Nadežda Petrović

(Čačak/SRB, 1998); Vladislav Ribnikar (Belgrade, 2013); Sava Šumanović (Novi Sad/SRB, 2015).

Vaštag, Vendel /SRB (1986) BA and MA, Faculty of Fine Arts, Belgrade/SRB. Exhibited at many solo and group exhibitions. Awards: Rista i Beta Vukanović, painters; Faculty of Fine Arts (Belgrade, 2012). He lives and works in Kovin/SRB.

Vicar, Jan /CZ (1967) Graduated landscape painting and graphics at the Academy of Fine Arts in Prague/CZ (1993). He ran a studio for graphics at Masaryk University in Brno/CZ (1995-2000) and held numerous courses and lectures about the graphics in the Czech Republic, Austria, the UK, Algeria (1994-2008). Since 1993, user of many scholarships and residency programs across Europe and Africa. Awards: Experimental print of the year (Prague, 1998, 1999); Museum of Contemporary Art (Miskolc/SK, 2001); Graphic Biennial (Győr/H, 2001); Award of the Biennial linocut (Bitigheim-Bissingen/D, 2001); The Most Beautiful Book of the Year (Prague, 2003).

Vojvodić, Dragan /SRB (1965) Basic studies started at the Art Academy in Sarajevo/BIH, finished at the Academy of Arts in Novi Sad/SRB (1995). He deals with painting, performance, in situ installations, video, photography. He has exhibited solo and in group exhibitions at home and abroad: France, Iceland, Austria, Germany, Japan, Hungary, Bosnia and Croatia. Participated in international residential projects in Norway, Finland, Sweden, Iceland, Portugal, Spain, France. He lives and works in Novi Sad.

Zheliazkov, Emil /BG (1976) BA (2001), National Art Academy, Sofia/BG. Since 2001, engaged in graphic design and interior design. One of the founders of *Apartment 101* (2008). Exhibitions: *Projectraum Donau*, gallery Triade (Timișoara/RO, 2015); Gallery V8 (Karlsruhe/D, 2015); *Toys*, Academia Gallery (Sofia, 2012); *SUB from Substories*, Gallery Raiko Aleksiev (Sofia, 2009, 2011). He lives and works in Plovdiv/BG.

DANUBE DIALOGUES CURATORS

Beskid, Vladimir /SK (1962) Curator. Graduated from the Faculty of Philosophy, Bratislava/SK (1985). He is a member of AICA organization since 1999. He was director of the gallery *Jan Koniarek* in Trnava/SK (2006-2011), artistic director of the Košice - European Capital of Culture 2013, Košice/SK (2011-2013); program director at the Center for Arts and Culture *K13*, Košice (2014-2015). Important curatorial projects: *Soft Codes - conceptual tendencies in Slovak Art*, Museum of Contemporary Art, Wrocław/PL (2015); *Strange Things*, 6th Biennial of Moscow, Moscow/RU (2015); Triennial of Contemporary Art, Kunsthalle, and Kulturpark, Košice (2013); *Scooter III*, GJK Trnava, Košice (2011); *The transformation of identity*, House of Art, Brno/CZ (2009) and MUSA, Vienna/A (2010); Triennial of Contemporary Art, the National Gallery, Prague/CZ (2008); *The Most Curatorial Biennial of the Universe*, Apexart, New York/USA (2007); *Fremdkörper/Alien Body*, GJK, Trnava (2005) and the Künstlerhaus Bethanien, Berlin/D (2006). He has published numerous articles on contemporary art. Lives and works in Trnava and Bratislava.

Brejc, Arne /SLO (1972) Studied film and TV directing at AGRFT (the Academy of Theatre, Radio, Film and Television), University of Ljubljana/SLO (1994-2000). He worked as a freelance writer and director of the national television - TV Slovenia (2000-2010). He has won international and Slovenian awards for his documentaries. Began curating the gallery *Equrna* (2010), which was founded by his mother Taja Vidmar Brejc 30 years earlier. It has organized 30 exhibitions of artists from Slovenia and other countries and 13 thematic exhibitions. Together with the French gallerist Eva Hober, organized international exhibition *Beautiful Painting is Behind Us* (2012), when Maribor was selected European Capital of Culture.

Jecza, Andrei /RO (1987) Filmmaker and gallerist. Graduated video art and photography at the Western University of Timișoara/RO. His first official screening of the film at the Festival in Ghent 1 Minute (2007). Apart from experimental short films, he is a practicing curator, currently holding exhibitions in Romania and abroad. Curator of the gallery *Jęcz* in Timișoara.

Jünger, Andrea /A Art historian and gallerist. She studied art history at the University of Vienna/A (1990), a scholar of the Federal Ministry for Science and Research at the Academy of Fine Arts (1990-1992), where she led the PR department. Collaborates as a scientific advisor and organizer of several exhibition projects on early and contemporary art since 1979. She is the founder of the Gallery *Jünger* in Baden (1994), which organizes exhibitions of authors from the Austrian contemporary art.

The gallery moved to Bad Vöslau (2013), a new one has opened in Vienna (2014).

Knack, Hartwig /A (1964) Art historian, curator and writer. He studied art, history of art, European Ethnology and Cultural Science at Marburg an der Lahn/D and Vienna/A and Museology at the Institute of Cultural Sciences in Vienna. He lives in Austria since 1993. He worked in *Edgar Ende Foundation* in Munich/D and Frankfurt am Main/D (1994-2000) as artistic director of the factory *Krems* and editor of the international residency program for artists at the Department for Culture and Science of the Province of Lower Austria (2002-2009), the curator of Kunsthalle Krems (2002-2009), and since 2010 he works as a freelance art historian, curator and writer. He has published numerous publications on art from the 19th to the 21st century.

Lučić, Mladen /HR (1955) Art historian and curator. He graduated in art history at the University of Philosophy in Zagreb/HR (1983). He worked as an associate in the Gallery of the Student Centre, a curator in the Museum of Contemporary Art, was the founder of the AV Centre (1992). Author of several documentary films about contemporary Croatian and international art, as well as the Istrian traditional music and cultural heritage. He was advisor to the Croatian section of the exhibition *Blut & Honig - Zukunft ist am Balkan*, Vienna/A (2003), head of the Public Institution Pula film festival (2004-2007). He is author of fifty problem, study and monographic exhibitions. Since 2008 he has worked as a curator and museum adviser at the Museum of Contemporary Art of Istria in Pula/HR.

He has written articles in numerous monographs and catalogs.

Miranović, Anastasija /MNE (1967) Art historian. BA (1993), Art History at the Faculty of Philosophy. MA (2010), Faculty of Tourism and Hotel Management in Kotor/MNE, where she worked as an assistant professor of history of art and culture (2006-2009). She worked as a curator at the National Museum of Montenegro, today, as a senior curator, the director of the Center for Culture Kotor, director of the gallery V. A. Leković, Cultural centre in Bar/MNE. She has published a number of articles in the field of fine arts. She was a selector of the many important exhibitions in Montenegro and abroad. Montenegrin curator of the exhibition at the Venice Biennale/IT in 2015.

Mladenov, Svetlana /SRB Art historian, art critic and curator. She is the author of many art events, exhibitions, festivals, actions, meetings, workshops. She was director of the Gallery of Contemporary Art and the Centre for Culture in Pančevo/SRB (1997-2004) and the curator of the Museum of Contemporary Art of Vojvodina in Novi Sad/SRB (2007-2015). She is member of AICA, ULUPUDS, Serbian Association of Art Historians. Founder and Director of the Association for Visual Arts and Culture VISART. As a curator-associate working on the project Serbian Pavilion at the 54th Venice Biennale/IT. Presented the Serbian fine arts exhibitions, lectures, presentations in La Valletta/MT, Paris/F, Miskolc/H, Košice/SK, London/GB, Bucharest/RO, Glasgow/GB, Oxford/GB, Edinburgh/GB, Kiev/UA, Bordeaux/F, Ljubljana/SLO, Graz/A, Tokyo/JP, Budapest/H, Rijeka/HR,

Banja Luka/BIH, Taichung/TW. Her texts on contemporary art are published in the books, catalogs, magazines, daily newspapers. Lives and works in Novi Sad.

Popov, Slavica / SRB (1976) She has graduated from the Department of Art History, Faculty of Philosophy in Belgrade. Since 2008 she has worked as a curator at the Contemporary Gallery Zrenjanin, where she participate in the conception, organization and realization of exhibitions of contemporary art and promotion of Contemporary Gallery Zrenjanin. She is the author of numerous articles published in the exhibition catalogues and professional journals. Her work has been presented at many professional conferences. She is a member of the Museum Society of Serbia and NK ICOM since 2012.

Savčić, Radmila /SRB (1952) Art historian and curator. She graduated in Art History from the Faculty of Philosophy in Belgrade/SRB. Curator of Meander Gallery in Apatin/SRB since 1978. She was director of the Cultural Center in Apatin (1988-1998) and director of the Museum of Contemporary Art in Novi Sad/SRB (2004-2005). She is the author of numerous curated exhibitions of contemporary art at home and abroad. She has published articles in exhibition catalogs, magazines *Moment*, *Projekat*, *Zlatno oko*, *Ister*, *Dometi*, and in daily newspapers. The author of the monograph *Apatin – town of sculpture*. Organizes the International sculptor symposium *Meander* since 1994. Since 2008, manages the electronic database of sculptures in the open air in Serbia. Lives and works in Apatin.

Stepanov, Sava /SRB (1951) Art critic.

Studied at the Faculty of Philosophy in Belgrade/SRB. Worked in the Gallery of Matica Srpska (1973-1979), Photo Gallery (1979-1993), the Centre for Visual Culture *Zlatno Oko* (1993-2010) and the Institute for Culture of Vojvodina (2010-2014). Editor of the Fine Arts program of the Youth Salon (1977-1981). He was an author of numerous exhibitions, participated in symposiums and expert meetings. Editor of Fine Arts and illustrative material in the Encyclopedia of Vojvodina VANU. He has written several books and monographs on contemporary art and artists. Awards (selection): PIJS (Pančevo/SRB, 1985); Community culture of Vojvodina (Novi Sad/SRB, 1988); Golden Badge of KPZ Serbia (Belgrade, 1994); Iskra kulture (Novi Sad, 1994); DIUS for the most successful author's exhibition (Belgrade, 1991 and 1996); Lazar Trifunović for art criticism (Belgrade, 2012). He lives and works in Novi Sad.

Szilagy, Marta Katalin /H Architect, interior designer and gallerist. Graduated in architecture from the Faculty of Technology (Cluj/RO, 1975) and interior design at the University of Applied Arts (Budapest/H, 1984). In Budapest founded *Erlin Design*, a company for architecture and design (1992), then a non-profit gallery *Erlin* (2004), which introduces the works of contemporary Hungarian art in modern architectural spaces. The organizer of the International *Plein-Art Contemporary Art Festival*, which aims to introduce a wider audience to contemporary art. She lives and works in Budapest.

DANUBE DIALOGUES

DUNAVSKI DIJALOZI/DANUBE DIALOGUES 2016

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Prevodioci / Translators
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Dubravka Bugarski

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