



Contemporary Art Festival
DANUBE DIALOGUES
// Novi Sad 2016



**DUNAVSKI DIJALOZI /
DANUBE DIALOGUES 2016**

FESTIVAL SAVREMENE UMETNOSTI /
FESTIVAL OF CONTEMPORARY ART

NOVI SAD, SRBIJA / SERBIA
AVGUST / AUGUST 2016

Tokom avgusta i septembra 2016. godine, u Novom Sadu je održan Četvrti festival savremene umetnosti *Dunavski dijalozi*. Tom prilikom prikazano je petnaest samostalnih i grupnih postavki radova umetnika iz četrnaest zemalja dunavskog makroregiona (Nemačka, Austrija, Slovačka, Češka, Mađarska, Hrvatska, Slovenija, Srbija, Bosna i Hercegovina, Crna Gora, Makedonija, Rumunija, Bugarska i Ukrajina). Po izboru umetničkog direktora Save Stepanova, tema ovogodišnjih *Dunavskih dijaloga* bila je *Umetnost u okruženju globalne nesigurnosti*. Ova tema se nametnula u svojim brojnim manifestacijama, zbog kojih je čovek našeg vremena na stalnom oprezu, pod neprestanim stresom, pripreman na najrazličitije, uglavnom nevoljne situacije. Početkom XXI veka svetska politika predstavlja kontinuirani izvor nesigurnosti. Geopolitičke strategije i ekonomski interesi su uveli svet u stanje permanentne nestabilnosti, ratnih i ekonomskih kriza, velikih migracija i terorizma. U svemu tome veliku ulogu imaju novi tehnološki mediji. Zahvaljujući njihovoj efikasnosti, krizne situacije se generišu nepojmljivo brzim širenjem informacija, koje remete egzistencijalnu sabranost na globalnom nivou. Jer, kako je to konstatovala Suzan Zontag, „Ratovi su sada prizori i zvuci iz našeg dnevnog boravka“.

Učesnici ovogodišnjih *Dunavskih dijaloga*: Kristijan Kap, Majkl Endliher, Franc Štefan Kol (Austrija), Milena Jovičević (Crna Gora), Danijel Premec i Nela Hasanbegović (Bosna i Hercegovina); Uroš Vainberger (Slovenija), Ivana Ivković, Žolt Kovač, Grupa ŠKART, *diSTRUKTURA* (Srbija), Ana Petrović (Hrvatska), Venelin Šurelev (Bugarska), David Kiprian Janču, Denis Simion (Rumunija), Ulrike Kesl (Nemačka), Lukas Kelner (Češka Republika), Đerđ Olajoš (Mađarska), Tatjana Fjodorovna (Moldavija), Radovan Čerevka (Slovačka), Velimir Žernovski (Makedonija) bavili su se ovakvim stanjem sveta. Osnovni utisak sa ove izložbe predstavlja suverena umetnička svest o vlastitoj obuhvaćenosti globalnim problemima. U sveopštoj medijalizaciji sveta i umetnosti – jasno je izraženo shvatanje činjenice da se lokalni događaji (a najčešće smo informisani o kriznim i lošim vestima) zahvaljujući elektronskim *network* kanalima, globalizuju i konvertuju u personalne traume, u individualni osećaj ugroženosti. Zbog toga istinski ovovremenski umetnik dejstvuje svesno i racionalno, nastojeći da usred našeg neemocionalnog, opasnog i nesigurnog sveta, sačuva dignitet i *humanitatis principia artis*. Organizatori festivala savremene umetnosti *Dunavski dijalozi 2016* zahvaljuju se učesnicima, brojnoj publici i medijima koji su doprineli prijateljskoj atmosferi festivala, a partnerima i prijateljima projekta na podršci bez koje se Festival ne bi mogao realizovati. Pored brojnih organizacionih problema, uzrokovanih ponajviše nestabilnim finansiranjem i nedostatkom strateškog planiranja u kulturi, sa jednakom posvećenošću i ličnim entuzijazmom nastavljamo pripreme za sledeće izdanje, uvereni da je upravo u datim okolnostima uloga umetnosti da ukazuje na alarmantne probleme savremenog sveta i moguća rešenja.

Vesna Latinović,
osnivač i direktorka festivala *Dunavski dijalozi*



DIALOGUES



During August and September 2016 the fourth Festival of Contemporary Art *Danube Dialogues* was organized in Novi Sad. Fifteen individual and group exhibitions from fourteen countries of the Danube macro-region (Germany, Austria, Slovakia, Czech Republic, Hungary, Croatia, Slovenia, Serbia, Bosnia and Herzegovina, Montenegro, Macedonia, Romania, Bulgaria and Ukraine) were featured within the Festival. The art director Sava Stepanov set the theme of this year's *Danube Dialogues „Art and Global Insecurity“*. This topic was imposed in its various manifestations through which a man of our time is in constant alert, under constant stress, faced with different, mostly involuntary situations. In the beginning of 21st century, continuous source of instability arose from world's politics. Geopolitical strategies and economic interests have introduced the world to a state of permanent instability, war and economic crisis, large migrations and terrorism. In all this, a big role is played by technologically advanced new media. Thanks to their efficiency, moments of crisis are generated with an unimaginable spread of information, which globally disturb the existential balance. As stated by Susan Sontag, "Wars are now the sights and sounds from our living rooms."

Participants of this year's *Danube Dialogues* - Christian Cap, Michael Endlicher, Franz Stephan Kohl (Austria), Milena Jovićević (Montenegro), Danijel Premec and Nela Hasanbegović (Bosnia and Herzegovina); Uroš Weinberger (Slovenia), Ivana Ivković, Žolt Kovač, ŠKART group, diSTRUKTURA (Serbia), Ana Petrović (Croatia), Venelin Shurelev (Bulgaria), David Ciprian Jancu and Denis Simion (Romania), Ulrike Kessl (Germany), Lukas Kellner (Czech Republic), György Olajos (Hungary), Tatiana Fiodorovna (Moldova), Radovan Čerevka (Slovakia) have dealt with this state of the world. The main impression from this exhibition represents a sovereign artistic consciousness about global problems. In the omnipresent mediatization of the world and art – there is a very clear awareness of the fact that the local events (most often we are informed about crisis and bad news), thanks to electronic network channels, are globalized and converted to personal traumas and an individual sense of vulnerability. Therefore, a true modern-day artist acts consciously and rationally, and tries to preseve dignity and *humanitatis principia artis* in the midst of our unemotional, dangerous and uncertain world.

As organizers of the Festival of Contemporary Art *Danube Dialogues 2016* we are expressing our gratitude to the participants, audience and media who have contributed to the friendly atmosphere of the festival, as well as the project partners and friends for their support. Despite numerous organizational problems, deriving mainly from unstable funding and lack of strategic planning in culture, with equal dedication and personal enthusiasm we continue to prepare for the next festival, convinced that it is precisely in these circumstances, that art has a role to indicate alarming problems of the contemporary world offering possible solutions.

Vesna Latinović,
founding director of *Danube Dialogues Festival*





**UMETNIK U OKRUŽENJU
GLOBALNE NESIGURNOSTI
- UMETNOST, KRITIKA, POLITIKA**

**ART AND GLOBAL INSECURITY
– ART, CRITICISM, POLITICS**

UMETNIK U OKRUŽENJU GLOBALNE NESIGURNOSTI – UMETNOST, KRITIKA, POLITIKA

Sava Stepanov

Našim današnjim svetom zavladala je atmosfera permanentne nesigurnosti. Posle svih ekonomskih, političkih, ratnih, hladnoratovskih, energetskih, epidemioloških i klimatskih kriznih iskustava iz nedavno okončanog XX veka, još nije iznađen stabilizacioni faktor kojim bi se atmosfera straha od novih nevolja prevazišla i obustavila... Zbog toga pojам globalne nesigurnosti obuhvata brojne fenomene savremenih zbivanja. Tradicionalni generator napetosti sveta jeste politika i neusklađeni geopolitički interesi. Nakon njujorškog 11. septembra 2001. godine, tim interesima izazvan, prekogranični terorizam kulminira i u aktuelnom trenutku, sredinom druge decenije XXI veka, postaje nezaobilazni deo svakodnevnih „vesti dana“ i jedan od najznačajnijih izvora osećanja nesigurnosti. Sve su češće vesti o sajber terorizmu i krađi podataka, o neusaglašenosti tehničkog, tehnološkog i industrijskog progrusa sa prirodom i njenim zakonitostima, što donosi i brojne prirodne katastrofe... Uz sve to, moćnom dominacijom krupni kapital egzistencijalno uznemirava čoveka današnjice. Donedavno, država je svojim građanima pružala radnu, pravnu, socijalnu i svaku drugu sigurnost, ali sada navodni multinacionalni, a zapravo čisto privatni subjekti, radi sigurnosti vlastitog profita derogiraju njenu dosadašnju ulogu. „Veliki kapital zahteva potpunu autonomiju od društvene odgovornosti, pa se za njega osiguravaju slobodne zone koje isključuju svaki doprinos lokalnoj zajednici, a ako i uđe na regularni kompetitivni teren, želi da se o njegovim radnicima u obrazovnom, socijalnom, zdravstvenom i mirovinskom smislu brine država koju zapravo želi trajno marginalizovati, budući da usporava tempo njegova obrtaja.“^[1] U cilju efikasnijeg delovanja velikih korporacija, danas se forsira sistem „nestalnog“ radnog mesta – permanentnim radom iscrpljeni radnici brzo bivaju zamenjeni novom i svežijom snagom. Ta „fleksibilna“ i privremena zaposlenja donose egzistencijalnu nesigurnost – jer se zasnovanim radnim odnosom zaposlenom ne osigurava kontinuirana materijalna opskrbljenošć, a to mu onemogućava dolaženje do kredita, stana, braka i drugih vitalno značajnih životnih činilaca. Jednostavno, globalnom kapitalu više nije potreban stvaran i celovit čovek sa poreklom i integritetom, sa vlastitim ekonomskim potrebama, s pravom da projektuje vlastitu budućnost, nego samo njegov rad. Zapravo, u savremenom kapitalizmu se od pojedinca odvajaju njegove radne i životne funkcije. A upravo taj rascep ličnosti danas je moguće videti kao ključni problem savremenog čoveka, problem kojem je potrebno posvetiti se da bi se očuvalе dosegnute civilizacijske norme.

Zbog toga su organizatori Festivala savremene umetnosti „Dunavski dijalozi“ predložili zajedničku izložbenu i simpozijumsku temu na ovogodišnjoj manifestaciji – *Umetnost u okruženju globalne nesigurnosti*, očekujući stavove koji će u duhovnom smislu doprineti da se umetničkom intuicijom i racionalnom porukom prevaziđu opterećujuća stanja epohalne krize i osećanja nesigurnosti.

[1] Danko Plevnik, „Sigurnost i licemerje“, *Slobodna Dalmacija*, Split, 11. 7. 2008.

a rich man's questionary

a)

this one's for ^{the} rich:
do you ever work
and how does it work
for you without work?

b)

this one's for the rich:
do you ever sleep
while your wealth you keep
who's counting sheep?

c)

let me ask the rich
that snoozing yawning lot:
won't you give a dime
to those who have not?

d)

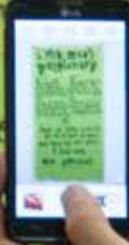
one more
rich:
have you
or you
instalments?

e)

have no further question
yet let me speak my mind
don't know any rich people

I know only

we people!





ART AND GLOBAL INSECURITY – ART, CRITICISM, POLITICS

Sava Stepanov

Our world today is overwhelmed by an atmosphere of permanent insecurity. After all the economic, political, war, Cold War, energy, epidemiological, and climate crises experiences in the 20th century, no stabilizing factor has yet been discovered that would help overcome and suppress that atmosphere of fear of new problem. That is why the concept of global insecurity encompasses numerous phenomena of contemporary events. A traditional generator of the world tension is politics and conflicting geopolitical interests. After the New York's September 11th, 2001, the cross-border terrorism caused by such interests culminate and in the current mid-point of the second decade of the 21st century, it became an unavoidable part of every day's "news of the day" and one of the most important sources of the feeling of insecurity. The news about cyber terrorism and theft of data, about the non-compliance of technical, technological and industrial progress with nature and its rules bringing numerous natural disasters are getting more and more frequent. In addition, the powerful domination of big business disturbs existentially the man of today. Until recently, the state provided labour, legal, social and all other forms of security to its citizens, but now the alleged multinational, and in fact purely private entities, derivate from its previous role in order to secure their own profit. "*Big business requires complete autonomy from social responsibility, and it is therefore provided with free zones that exclude any contribution to the local community, and even if it enters a regular competitive field, it wants the state to take care of its workers in educational, social, health care and pension terms although, in fact, they want to permanently marginalize it, as it slows down the pace of its turnover.*" [1] Aiming at more efficient operation of large corporations today, the system of "unstable" workplace is being imposed - workers exhausted by permanent work are rapidly replaced with new and fresher workforce. These "flexible" and temporary jobs bring existential insecurity – because the employment does not ensure continuous material supplies to the employee; that, in turn, makes it impossible for him/her to obtain loans, apartments, weddings and other factors vital for his/her life. Simply speaking, global capital no longer needs a real and comprehensive man with origin and integrity, with his/her own economic needs, with the right to project his/her own future, but only his/her work. In fact, the work and life related functions are being separated from an individual in contemporary capitalism. Moreover, this personality split can now be seen as the key problem of a modern man, the problem that needs to be addressed in order to preserve the achieved civilization norms. For that reason, the organizers of the Contemporary Art Festival - *Danube Dialogues*, proposed a joint exhibition and symposium theme at this year's event - *Art and Global Insecurity*, expecting to views that will contribute in a spiritual sense to overcoming the burdensome state of epochal crisis and the feelings of insecurity through artistic intuition and rational message.

[1] Danko Plevnik, "Sigurnost i licemerje", *Slobodna Dalmacija*, Split, 11.07.2008.

Tehnološka umetnost i umreženi svet tehnoloških slika

Savremena teorija umetnosti je već utvrdila: slikarstvo, u ovim početnim godinama XXI veka, više nije vodeći vizuelni jezik u umetnosti. U takvu poziciju umetnička slika je dospela zahvaljujući tokovima jedne, sada već dugotrajne tranzicije koja se odvija unutar bića umetnosti – od klasičnih ka novim tehnološkim medijima. Taj proces je intenziviran početkom i sredinom devedesetih, a diktiran je razvojem interneta i drugih digitalnih sistema i mreža... lako je promena revolucionarna, ona nikačko nije neočekivana. Taj proces je logičan, prihvatljiv i primeren je stanju savremenog sveta.

Podsetiću: i ranije su se dešavali „upadi“ novih medija u slikarstvo i u tokove aktuelne umetnosti. Kada je avgusta 1839. godine Luj Dager u Parizu obnarodovao otkriće fotografije i kada je obrazložen sistem „mašinske slike“, kojom se ostvaruju savršeno precizni prizori realnosti, francuski slikar Pol Delaroš je izrekao svoju mnogo puta citiranu rečenicu: „Od danas je slikarstvo mrtvo!“ Popularnost te izjave je proizšla iz njene potonje besmislenosti. To alarmantno predviđanje se, dakako, nije ostvarilo jer je fotografija ubrzo prihvaćena kao novi način viđenja i sagledavanja sveta, kao „novi pogled“ koji je uticao na slikarstvo i koji je korigovao njegovu slikevno-likovnu strukturu. U vizuelnom smislu fotografija je pomogla slikarstvu da temeljnije spozna problematiku svetlosti, što je izmenilo odnos prema boji i koloritu, baš kao što je nametnula temu modernog sveta – na čemu su naročito insistirali impresionisti, možda i prvi veliki revolucionari u istoriji slikarstva...

Bilo je kolebanja i povodom potonje pojave filma, a pogotovo televizije i videa. No, uvek su te inovacije „pojačavale“ umetnost – kao dodata nova sredstva za adekvatnije sagledavanje i interpretiranje sveta i vremena u kojem su umetnici živeli i delovali. Početkom sedamdesetih godina dvadesetog veka ti nekadašnji „novi mediji“ (fotografija, film, televizija, video) konačno su, kako se to tada govorilo „ušli u galerije i muzeje“, te se od tada smatraju validnim samostalnim medijima u tokovima savremene umetnosti. Umetnost se, dakle, razudivala ali i tehnicizirala, polako je gubila vlastiti oreol izuzetnosti, jer se maksimalno približila životu i svakodnevnim životnim situacijama. Sopstveni dignitet ona je zadržavala prvenstveno svojom modernističkom prirodom, kojom je, kako je to govorio Filibert Mena, jedan od najznačajnijih teoretičara modernizma, „sačuvala sposobnost da se izdvoji, ne da bi ostvarila ekskluzivnu zasebnost, nego da bi bila primer drugim znanjima i drugim praksama...“ Takva umetnost je brinula o vlastitom biću, ona se prema sebi odnosila analitički, racionalistički i progresistički, a njeno dejstvo je bilo zasnovano na čvrstom uverenju da je umetnost danas jedina, mada utopistička snaga, koja u današnjem svetu održava nadu predočavajući istinske humanističke vrednosti.

Novi mediji koji su premrežili čitavu zemaljsku kuglu, prvenstveno su elektronsko-digitalnog porekla. Umetnik koji pretenduje da se bavi tim i takvim medijskim sredstvima, mora imati u vidu da je taj medij deo jednog globalnog sistema formiranog na interesu i za potrebe velikih korporacija, krupnog i privatnog kapitala koji danas vlada svetom. Moćnim sredstvima globalne mreže veliki korporacijski sistemi manipulišu – prvenstveno upravljujući informacijama, ali i permanentnim nastojanjima da se realni i virtuelni svet izjednače. Tada se gube obrisi realnosti, stvari postaju manje jasne, stvaraju se podvojenosti od kojih je najubožitija podvojenost čovekove svesti, njegovih sposobnosti da bude suveren pojedinac u realnom svetu... Posledice su pogubne, a jedna od vidljivijih je ona koju je nedavno objavio „Forbs“, da svega nešto manje od 400 ljudi

Technological Art and Networked World of Technological Images

Contemporary art theory has already established: painting in these early years of the 21st century is no longer the leading visual language in art. The art painting has found itself in such a position thanks to the flows of one, currently a long-lasting transition that has been taking place within the mere being of art - from classic to new technological media. This process was intensified in the early and mid 1990s and it was dictated by the development of the Internet and other digital systems and networks. Although the change is revolutionary, it is by no means unexpected. This process is logical, acceptable and appropriate to the state-of-the-art in the modern world.

Let us remind ourselves: the "intrusions" of new media in painting and into the current art trends used to happen before as well. When Louis Daguerre declared the discovery of photography in Paris, in August 1839, and when the "machine painting" system that delivered perfectly precise scenes of reality was elaborated, the French painter Paul Delaroche pronounced the sentence that has been quoted many times since then: "From today, painting is dead!" The popularity of this statement came out - from its latter pointlessness. Naturally, this alarming prediction was not fulfilled because the photography was soon accepted as a new way of seeing and perceiving the world, as a "new look" that influenced painting and corrected its pictorial and visual structure. In visual terms, photography has helped the painting to understand more thoroughly the problem of light, which has changed the attitude towards colour and colouring, just as it imposed the theme of the modern world - emphasized in particular by impressionists, perhaps the first great revolutionaries in the history of painting.

There were also doubts and hesitations when the film emerged later on, and after that the television and video. However, these innovations have always "enhanced" art - as new tools that were added for more adequate perception and interpretation of the world and the time in which the artists lived and worked. At the beginning of the 1970s, those former "new media" (photography, film, television, video) finally, as it was then said, "entered the galleries and museums" and have since been considered valid independent media in contemporary art trends. The art has been, therefore, dissolved and technicized, losing slowly its own halo of excellence, as it got close to life and everyday life situations to the maximum possible extent. It has been retaining its own dignity primarily deploying its modernist nature, thanks to which, as Filiberto Menna, one of the most important theoreticians of modernism, said, "*it preserved the right to its own individuality - not to become dissociated, but to give example and be model to other forms of knowledge and practice*". Such art was concerned for its own being, it was analytical, rationalist and progressive towards itself, and its effect was based on a firm belief that art is the only one today, although the utopian power, which in today's world holds the hope alert by foreshadowing true humanistic values.

New media, which have networked the entire globe, are primarily of electronic-digital origin. An artist who aspires to deal with that and such media means must bear in mind that this medium is a part of a global system created on the interest and for the needs of the large corporations, big and private business that rules the world today. Using the powerful tools of the

poseduje veća bogatstva i količinu novca od ostalog dela sveta! Osim činjenice o neverovatnom pregrupisanju kapitala, to najubedljivije ukazuje na činjenicu da su se izgubili raniji pouzdani kriterijumi, te da su se pokrenuli najneočekivaniji procesi sa neizvesnom budućnošću.

Šta je zadatak današnje tehnološke umetnosti? Ako umetnost još uvek smatramo, makar i poslednjim, izvorištem estetskih, duhovnih, intelektualnih, moralnih i etičkih vrednosti, onda je umetnik koji se bavi digitalnom umetničkom praksom skoro obavezan na spoznaju prirode, karaktera i mogućnosti medija kojim se bavi, kako bi bio sposoban da iznudri novo medijsko podupiranje vlastite misli... Jer, staro je iskustvo da korišćenje nove tehnologije uvek počinjemo sa uverenjem da će nam ona omogućiti kontrolu, a završavamo time da smo kontrolisani. Na to nas je tako sugestivno upozoravao, još tokom šezdesetih, danas reaktuelizovani Maršal Makluan koji je tvrdio: „*medij je poruka*”, te „...da su mediji produžeci naših čula koji menjajući se, radikalno transformišu našu okolinu i utiču na sve što radimo. Jednom rečju – menjaju nas.” Upravo zbog toga, današnji umetnik je obavezan na temeljno promišljanje i kontrolisanje medija kojim se izražava, čak je obavezan da se unutar moćnog elektronskog *workneta* ponaša podrivački, subverzivno, čak i destruktivno – kako bi prevladao ili, bar na trenutak, prevario globalni manipulacijski sistem, da bi svom posmatraču omogućio doživljaj „čiste” ljudske poruke. Jer, samo tako koncipirana umetnička misao jeste sposobna da prevaziđe aktuelno „okruženje nesigurnosti”; samo visoko svestan, razuman i intelektualno superioran umetnik je u stanju da shvati obrise novog svetskog medijskog poretku, te da globalno umreženom svetu nametne humanističke vrednosti, stavove i ideje. Putevi do takvih rezultata nisu jednostavnii, oni dakako mogu i moraju biti različiti, ali ciljevi se ne smeju izneveriti. Jer, u protivnom, može nam se desiti da čak ne budemo svesni promena koje nam se dešavaju, a koje će temeljno promeniti naše biće, naš svet, ukupni smisao i suštinu življenja.

global network large corporation systems manipulate - primarily by managing information, but also by constantly investing efforts to make the real and virtual world equal. The contours of reality are thus lost, things become less clear, dualities are created, the most lethal of which is the duality of a man's consciousness, his ability to be a sovereign individual in the real world ... The consequences are devastating, and one of the more visible ones has been recently released by Forbes which announced that a little less than 400 people are in possession of more wealth and amount of money than the rest of the world! In addition to the fact of an incredible capital re-grouping, that is the most convincing evidence of the fact that earlier reliable criteria have been lost, and that the most unexpected processes with uncertain future have been launched.

What is the task of today's technological art? If we still consider the art, maybe the last but nevertheless the source of aesthetic, spiritual, intellectual, moral and ethical values, the artist who deals with digital art practice is in that case almost obliged to comprehend nature, character and possibilities of the media concerned in order to be able to come up with a new media support for his/her own thoughts. Because the old experience is that the use of new technology always begins with the belief that it will enable us to be in control, and we end up by being controlled. The suggestive warnings from the 1960s were expressed in the claims by Marshall McLuhan that „*the medium is the message*“ and that „*media are the extension of our senses that radically transform our environment by changing themselves and affect everything we do. In a word – they are changing us*“". For this reason, today's artist is obliged to thoroughly think and control the media he/she uses to express himself/herself, and he/she is even obliged to behave in an undermining, subversive, or even destructive way within a powerful electronic *work net* – in order to overcome or, at least for a moment, “deceive” the global manipulation system to enable his/her observer to experience the “pure” human message. Hence, only an artistic thought conceived in such a way is capable of overcoming the current “environment of insecurity”; only a highly conscious, reasonable and intellectually superior artist is able to understand the outlines of a new world media order and impose humanistic values, attitudes and ideas to the globally networked world. The paths to such results are not simple, naturally, they can and have to be different, but the goals must not be betrayed. As, otherwise, we may end up by not even being aware of the changes that are happening to us that will fundamentally change our being, our world, the overall meaning and essence of life.

DUNAVSKI DIJALOZI // AUSTRIJA

> GALERIJA KULTURNOG CENTRA

MIHAEL ENDLIHER , FRANC ŠTEFAN KOL, KRISTIJAN KAP

PREKID JE NOVI KONTINUITET

Tekst: Kristof Urvalek

Prekid je novi kontinuitet razvili su austrijski umetnici Michael Endlicher i Franz Stefan Kohl za Dunavske dijaloge 2016, imajući u vidu temu „Umetnost u doba globalne nesigurnosti“. Zajedničkim radom uspeli su da ostvare širok pristup temi u konkretnom i najrelevantnijem smislu.

Veliki rad se sastoji iz 10 tela izrađenih od drveta s prigušenim obojenim površinama i deset slova, grubo ispisanih bojama u spreju. Svako slovo potiče od izraza s početnom pozitivnom konotacijom: sloboda, posvećenost, zadovoljstvo, kreativnost, humanost, progres, individualnost, porodica, ljubav, tolerancija. Ali, jedino što ostaje je deset izgubljenih slova. Za one koji znaju, ta slova se mogu sastaviti tako da grade reč DISRUPTION (PREKID), novi ekonomski princip koji odjekuje svetom sa ciljem da uništi „stare“ privredne sektore i njihova preduzeća kako bi stvorio novi robotizovani ekonomski sistem. Za sve ostale, on predstavlja blisku neoliberalnu budućnost u kojoj iščezavaju radna mesta, raste nesigurnost, društvene beneficije se svode na najmanju moguću meru, a lična sloboda iščeza.

Endliherov rad kreće se u trouglu odnosa između slike, teksta i jezika, kao i njihovih reprezentativnih meta-nivoa. Prema Adornovim rečima, to je pocepana umetnost. Umetnost koja poeziju i slikarstvo više ne gleda kao dve striktno odvojene oblasti, umetnost koja se korak po korak približava estetskim pitanjima umetničkih znakovnih sistema kako bi napravila korak napred pokrećući teme društvenog okvira umetničkih uslova i njihovog pomirenja kroz umetničku delatnost. Svojim kompleksnim video prezentacijama, instalacijama i performansima, Endliher zauzima poetski stav o tome.

Slike Michaela Endlihera nisu samo „komadi koji govore“, slike koje govore kao slike, odnosno slike koje kao da imaju oblačice u koje se upisuje govor. Naprotiv, tekst je bukvalno stavljen na njih. Isklesan, utisnut, kao u tzv. metal dramama. Ili su izrezbarene, izgrebane, izgorele na platnu, kao u nastojanju da naprave rupe u praznom prostoru. Upirljane su tekstrom, porukama koje se šalju bez kraja, uz pretpostavke i samopripisivanje koje dovodi u pitanje, na primer, lični i telesni integritet umetnika.



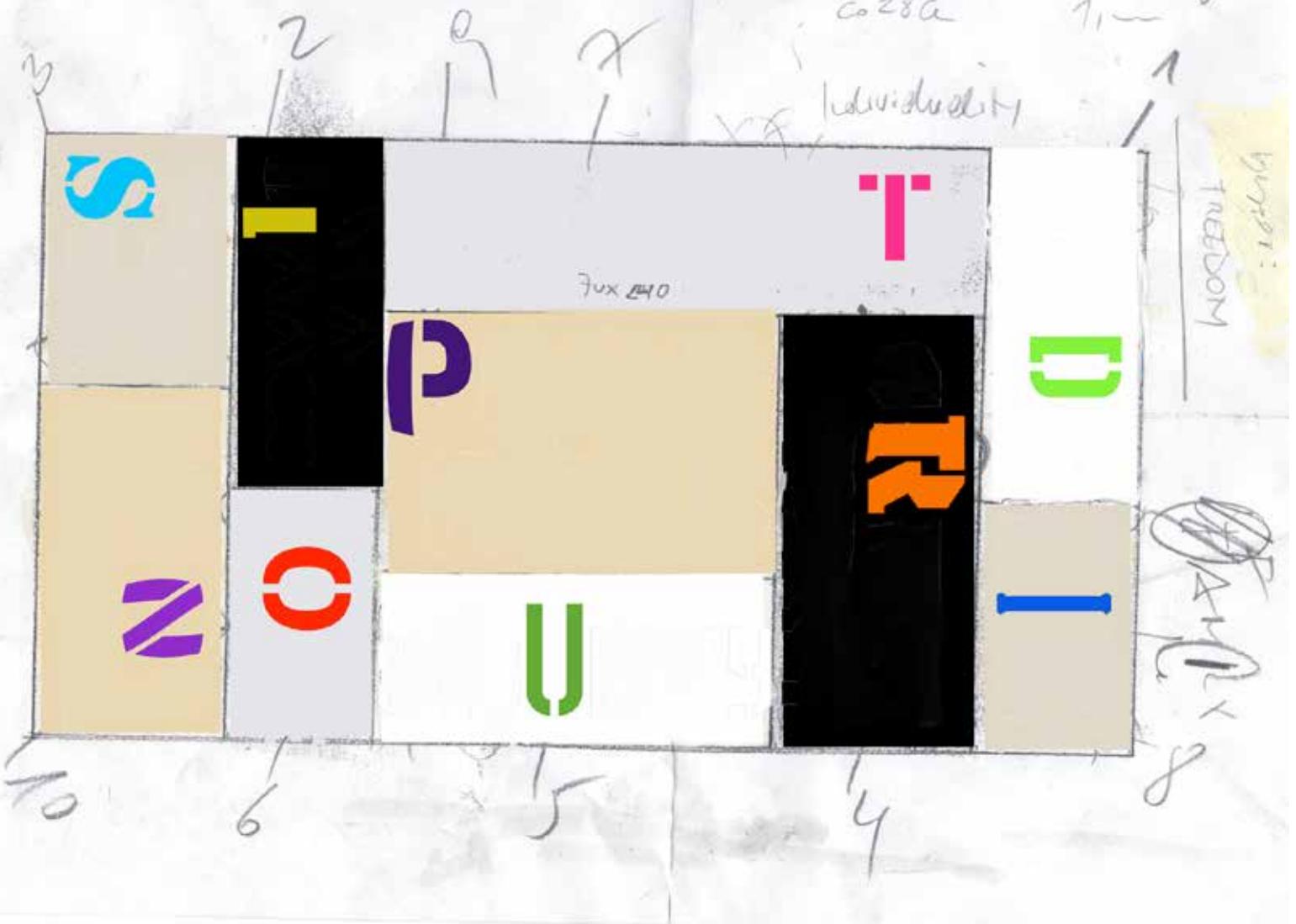
Michael Endlicher, Franz Stefan Kohl

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DANUBE DIALOGUES // AUSTRIA

> KC NOVI SAD GALLERY

MICHAEL ENDLICHER, FRANZ STEFAN KOHL, CHRISTIAN CAP

DISRUPTION IS THE NEW CONTINUITY

Text by Christoph Urwalek

Disruption is the New Continuity was developed by the Austrian artists Michael Endlicher and Franz Stefan Kohl for the *Danube Dialogues 2016* and that year's topic "Art & Global Insecurity". Their joint efforts resulted in an extensive approach to the topic discussed, which was also concrete and highly relevant.

The large piece consists of ten crafted wooden pieces with muted coloured surfaces and ten roughly sprayed letters. Each letter originates from a term with an originally positive connotation: freedom, commitment, pleasure, creativity, humanity, progress, individuality, family, love, tolerance. However, the only things left are ten lost letters. For those in the know, they can be put together to build the word DISRUPTION, the new economic principle resounding throughout the world with the aim to destroy all the «old» sectors of economy and their companies to generate a new robotized economic system. For all the others, it stands for imminent neoliberal future with vanishing workplaces, increasing insecurity, minimalized social benefits and dissolving personal freedom.

Endlicher's work moves within a triangular relationship between the image, text and language and their representative meta levels. A frayed out art - in the words of Adorno. An art which no longer regards poetry and painting as two strictly separated fields, an art that approaches the aesthetic questions of artistic sign systems step by step in order to take a step forward by broaching the issue of the social framework of art conditions and their reconciliation through art. In his complex videos, installations and performances Endlicher takes a poetic view of the issue.

Michael Endlicher's pictures are not mere "talking pieces", images talking as images as if they had speech bubbles. On the contrary, the text is literally imposed on them. Embossed, pressed in, as in the so-called 'metal dramas'. Or carved, scratched, burnt into the canvas so as to create holes in empty spaces. They are polluted with text, never ending messages, with presumptions and self-attributions challenging, for example, the artist's own personal and corporal integrity.

O ISTORIJI I MOĆI

100+10 godina vizuelne istorije

U fokusu ovog multimedijalnog dela koje je stvorio Kristijan Kap jeste sledeće pitanje: Koji događaji, dugoročno gledano, pokreću istoriju?

Svesno svodeći na 5 ili 6 incidenata godišnje događaje čiji su pokretači ljudi ili situacije u raznim oblastima i sa raznih kontinenata, Kristijan kap daje prikaz istorije poslednjih 100 godina u vidu svetlosnih kutija. Izbor prikazanih incidenata uslovile su posledice koje su oni imali na događaje u godinama koje su usledile.

Svaka kutija predstavlja jedan kontinent ili kulturni krug. Kada kutija baca svetlost sa strane, to ukazuje na neki spoljni efekat.

Svetlost na površini kutije ukazuje na to da je događaj imao unutrašnje posledice, iako kutije koje predstavljaju Evropu takođe sadrže svetlosne tačke koje osvetljavaju individualne gradove i regione.

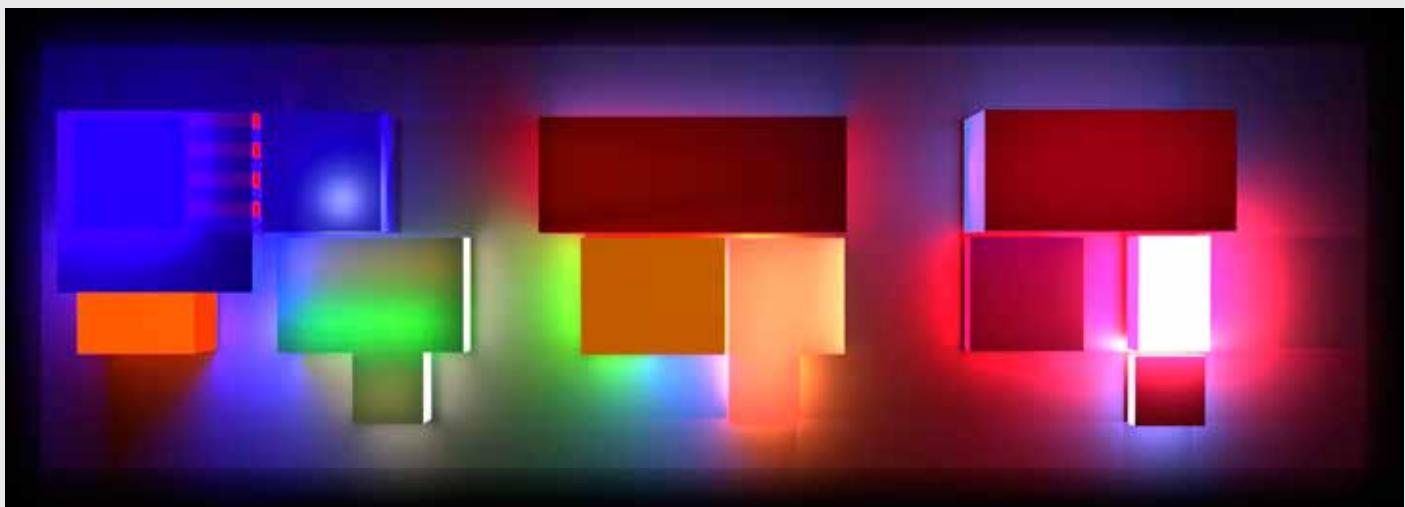
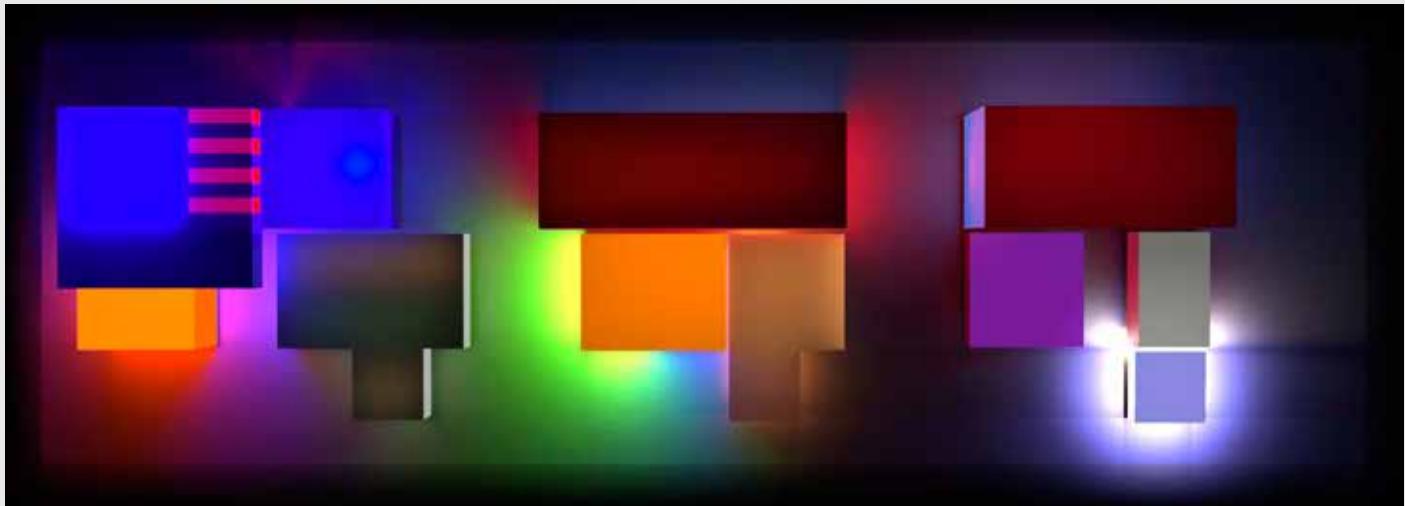
Individualni istorijski događaji svesno su izabrani, povezani u niz i prikazani bez davanja suda. Sam izbor događaja, naravno, predstavlja neku vrstu davanja suda o njima, jer on odražava kolektivnu interpretaciju onoga što se desilo. Tamo gde oko interpretacije značenja istorijskog događaja još uvek postoje sukobi, dati niz bi trebalo da posluži premošćavanju tog jaza.

Ova instalacija je takođe usredsređena na moć. Moć je medijum, fluid koji obično nosi sa sobom moralnu kategorizaciju. Moć poprima moralnu dimenziju kada je vezana za one koji je imaju i za njihove postupke. Vrlo često, oni koji je imaju dehumanizuju se u interesnim grupama, džinovskim korporacijama i masovnim pokretima, zbog čega su oslobođeni odgovornosti za upotrebu moći. Pa ipak, ta dva pojma "moć" i "odgovornost" predstavljaju intelektualni i moralni izazov poslednjih 100 godina.

Usled toga, ovaj projekat istražuje dimenzije moći, istorije i odgovornosti na jedan neobičan način, tako što koristi vizuelni jezik u vidu virtualnih svetlosnih kutija, stvarajući drugu tačku gledišta.

Projekat se sastoji iz:

- slika u Dibondt tehnici,
- video instalacije,
- knjige sa detaljnim objašnjenjima za svaku godinu.



Christian Cap



ON HISTORY AND POWER

100+10 Years of Visual History

The focal point of this multi-media work created by Christian Cap is the following question: which events over the long-term drive history?

Consciously reducing it to 5 or 6 incidents per year in different fields and across continents, driven by people or triggered by situations, Christian Cap presents the history of the last 100 years in the form of light boxes. The choice of these incidents has been influenced by their effects on the events in the years that followed.

Each box stands for a continent or a culture circle. When a box light shines out to the side, it signals an outward effect.

Light on the box surface signals that event has had an inward effect, although the boxes for Europe show light points that also highlight individual cities and regions.

Individual historical events have been consciously selected, connected in sequence and presented without judgement. The selection of events is, of course, not judgement free because the choice made reflects the collective interpretations of what has happened. Where the interpretation of a historical event is still being discussed, the sequence should serve to bridge the gap.

This installation also focuses on power. Power is a medium, a fluid that usually entails moral categorisation. Power acquires a moral dimension when connected to those who hold it and to their actions. All too often, those who have power become dehumanized in various interest groups, giant corporations and mass movements and, thus, freed from the responsibility of power use. Even so, the two terms 'power' and 'responsibility' have been the intellectual and moral challenges of the past 100 years.

As a result, the project explores the dimensions of power, history and responsibility in an unusual way, i.e. by using visual language in the form of virtual light boxes, creating another point of view.

The project consists of the following:

- Dibondt technique pictures,
- video installation,
- book with a detailed explanation for each year.

DUNAVSKI DIJALOZI // BOSNA I HERCEGOVINA

> GALERIJA SULUV-a

NELA HASANBEGOVIĆ I DANIJEL PREMEC

TRAUME I SEĆANJA

Tekst: Klaudija Zini

Petominutni video Nele Hasanbegović *Priča o ribi* (2013) sadrži vrlo jednostavne, ali osnovne elemente koji pripadaju istoriji čovečanstva. Devojčica sa pletenicama crta neke ribe na belom papiru. Ona ih seče i nežno ih služi na tri različita tanjira koja su prethodno napunjena pečenim krompirom. Dok je služila hranu, ona peva popularnu dečju pesmu, "Neka uvek bude sunce", napisanu 1962. godine od strane sovjetskog ruskog muzičara Arkadija Ostrovskog, čija su inspiracija četiri stiha refrena ("neka uvek bude sunca, neka uvek bude neba, neka uvek bude majke, neka uvek bude mene") koje je komponovao četvorogodišnji Kostija Baranjikov 1928. godine. *Priča o ribi* je autobiografski rad koji se odnosi na teško detinjstvo umetnice provedeno tokom opsade Sarajeva (1992-1996). Kao desetogodišnja devojčica 1994. godine ona je sanjala da jede ribu zajedno sa svojom majkom i bakom. Imajući u vidu oskudnu snabdevenost grada hranom, bilo je nemoguće dobiti pravu ribu za večeru, te je ona jednog dana napravila ribu od papira i poslužila je njenoj porodici. Gotovo dvadeset godina kasnije, kao odrasla osoba i umetnik, ona rekonstruiše tu intimnu uspomenu iz detinjstva u vidu video performansa, koji je ostavio publiku u suzama tokom otvaranja samostalne izložbe u Likovnoj galeriji BiH 2013. godine. Ivana Maček, antropolog iz Zagreba, koja je provela mesece u opkoljenom Sarajevu, u vreme kada je problem obezbeđivanja osnovnih potrepština - hrane i vode - bio svakodnevница u meri da većina građana iz razvijenih zemalja ne mogu da pojme, nudeći detaljan opis proživljenih iskustava običnih ljudi u to vreme; prevazilazeći sama granatiranja, snajpere i nestasice, dokumentovala je i usvojene strategije borbe tih ljudi i njihovu kreativnost kao odgovor na beznadežne okolnosti. Ona je takođe naglasila kako su ljudi pokušavali da pronađu neki privid normalnosti u njihovom svakodnevnom životu, njihov trud da izgledaju normalno koji im je omogućavao osećanje manje poraženosti nego što su im tadašnje okolnosti nalagale. U svom radu, Hasanbegović istražuje svoje vlastite uspomene i osećanja o detinjstvu, kada se suočavala sa traumatskom realnošću rata kroz umetnost i igru. Istovremeno, ona konstruiše detaljnu priču koja se bavi prošlošću kako bi izlečila svoje rane. Mizanscen je praćena pesmom koja se odnosi na osnovne ljudske želje, kao što su radost sunčanom danu sa plavetnilom neba provedenog sa majkom.

Najnovija konceptualna instalacija Daniela Premeca *Nestali* (2016), koja je ovde predstavljena po prvi put, inspirisana je skorašnjim izbegličkim krizama u Evropi i u cilju je podizanja svesti, a istovremeno se bavi i komemoracijom žrtava rata širom sveta. Instalacija predstavlja veliki broj majica koje pripadaju muškaracima, ženama i deci, prikupljenih od strane umetnika i raspoređenih u prostoru u dve različite kolone, gradeći put koji vodi ka radu Nele Hasanbegović. Svaka oznaka na majici sadrži reči „ime“ i „prezime“ ali su pločice prazne, one ne nose ni ime ni prezime, kao anonimne gomile stvari predstavnjenih na ekranu u Muzeju Holokausta u Aušvicu. Ove košulje govore priče o ratovima, proterivanjima i migracijama



Nela Hasanbegović



Daniel Premec

DANUBE DIALOGUES // BOSINA AND HERZEGOVINA

> GALLERY OF THE VOJVODINA ARTISTS ASSOCIATION, NOVI SAD

NELA HASANBEGOVIĆ AND DANIEL PREMEC

TRAUMAS AND MEMORIES

Text by Claudia Zini

Nela Hasanbegović's five-minutes video *Story About Fish* (2013) contains very simple, yet fundamental elements that belong to the history of humanity. A little girl with braided hair is drawing some fishes on a white paper. She cut them out and served them on three different plates which she had previously stuffed with roast potatoes. While serving food, she sings a popular children's song 'May There Always Be Sunshine', written in 1962 by Soviet musician Arkady Ostrovsky, whose inspiration came from the four lines of the refrain ('may there always be sunshine, may there always be sky, may there always be mom, may there always be I') composed in 1928 by a four-year boy Kostya Barannikov. *Story About Fish* is an autobiographical work referring to the artist's difficult childhood spent during the siege of Sarajevo (1992-1996). As a ten year-old girl in 1994 she would dream about eating fish together with her mother and grandmother. Given shortages throughout the city, it was impossible to get real fish for dinner, so one day she made a fish out of paper and served it to her family. Almost twenty years later, as an adult and an artist, she would reconstruct this intimate childhood memory in a form of a video-performance, which left the audience in tears at the opening of the artist's solo exhibition at the Art Gallery of B&H in 2013. Ivana Macek, an anthropologist from Zagreb who spent months in besieged Sarajevo at the time when the problem of securing basic necessities – food and water – pervaded everyday life to a degree that most citizens from developed countries would find impossible to imagine, offered a richly detailed account of the experiences of ordinary people at that time; moving beyond the shelling, snipers and shortages, she documented the coping strategies people adopted and the creativity with which they responded to desperate circumstances. She also stressed how people were trying to find some semblance of normality in their everyday life, as if making an effort to appear normal was enabling them to feel less defeated by their circumstances. In her work, Hasanbegović explores her own memories and feelings about childhood, when she was coping with the traumatic reality of war through art and play. At the same time, she constructs a detailed narrative dealing with the past in order to heal her wounds. The *mise-en-scene* is accompanied by a song referring to basic human wishes, such as the joy of a sunny day with blue sky spent with her mother.

Daniel Premec's latest conceptual installation *Gone* (2016), displayed here for the first time, was inspired by the recent refugee crisis in Europe. It aims at raising awareness, while commemorating at the same time the victims of conflicts all over the world. The installation features a great number of shirts belonging to men, women and children, collected by the artist and arranged in two different lines so as to build a corridor leading to Hasanbegović's work. Each shirt's label contains the words 'name' and 'surname' but they are empty, they bear no name nor surname, similar to the anonymous piles of objects on display at the Auschwitz Holocaust Museum. These shirts tell us the stories of wars and expulsions experienced by people and objects alike since the beginning of time. During the Bosnian war, there were many of displacements and relocations; between 1992 and 1996 the misery of being on the run was shared by many displaced people and refugees, who had left behind their homes and abandoned all of their belongings after the ethnic cleansing, other human rights violations

koje su podvrgnute podjednako od strane ljudi i predmeta još od početka čovečanstva. Tokom rata u Bosni, ljudi su dosta propatili zbog raseljavanja i premeštanja; između 1992. i 1996. godine, mnoga raseljena lica i izbeglice su delili nesreću bekstva, ostavljajući svoje domove i napuštajući svu svoju imovinu nakon etničkog čišćenja, drugih kršenja ljudskih prava i zločine protiv čovečnosti vršenih nad civilima. Više od dvadeset godina kasnije, oko milion izbeglica ponovo plavi Evropu, izazivajući kruz u zemljama koje se bore sa prilivom, dok sukob u Siriji i dalje ostaje daleko najveći pokretač migracije. U tom okviru, Premecova instalacija postaje spomenik u znak sećanja na sve ljude koji su izgubili živote u potrazi za zaštitom i boljim životom.

U poslednjih trideset godina, uloga kulturnih sećanja je dodatno procenjena kroz teoriju traume koja je postala dominantan okvir unutar kojeg se može ispitati prenošenje katastrofalnih iskustva; izučavanje traume je pokazalo da se ona ne leči uklanjanjem traumatskih sećanja, nego komuniciranjem istih u bilo kom obliku. Za *Dunavske dijaloge* dva umetnika iz Bosne i Hercegovine skladno prikazuju dva različita narativa koji su duboko usađeni u istoriji njihove zemlje i u sećanju njihovih porodica, ali i istovremeno, mogu da razgovaraju sa svim ljudskim bićima koji žive u današnjem vremenu punom nesigurnosti.

and crimes against humanity perpetrated against civilians. More than twenty years later, some million refugees are again flooding into Europe, propelling a crisis as countries struggle to cope with their influx, while the conflict in Syria continues to be by far the biggest moving force of migration. Within this framework, Premec's installation becomes a monument in remembrance of all the people who lost their lives in search for shelter and a better life.

In the last thirty years, the role of cultural memory has been re-evaluated through trauma theory which has become a dominant framework within which one can investigate the transmission of catastrophic experiences; trauma studies have reported that traumas can be healed not by eliminating traumatic memories, but by communicating them in any form. For *Danube Dialogues*, the two artists from Bosnia and Herzegovina displayed two different narratives both deeply embedded in the history of their own country and their family memories, speaking, at the same time, to all human beings living in this time of insecurity.

DUNAVSKI DIJALOZI // BUGARSKA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUŽIĆA

VENELIN ŠURELOV

SUBHUMAN THEATRE

Tekst: Živka Valjavišarska

Bizarni i fantazmatski objekatski performansi Venelina Šurelova izazov su za svakog ko pokuša da svrsta njegov rad u okvire jednog medijuma, forme ili discipline. Uvek vezani za neko specifično mesto i često postavljeni na raznim javnim mestima, njegovi „fantomati”, „crtajuće maštine” i kompleksni eklektički komadi – koji uključuju video, nove tehnologije i staru mehaniku, nađene predmete, slike, zvukove, telo umetnika i maštu –smešteni su na granici između ljudskog i tehnološkog, stvarnog i imaginarnog. Uvek zavisni od intervencije gledaoca, obeleženi su interaktivnom komunikativnošću i nepredvidivošću, koja predstavlja izazov za dihotomije između subjekta i objekta, sebe i drugog, umetnika i publike, procesa i proizvoda. Stvarajući u prostoru između performansa, muzike, umetnosti instalacije i kreiranja slika, njegov rad, orijentisan na proces, invokacija je duha dadaizma i fluksusa, koji ne samo da prkositi disciplinarnim konvencijama, već predstavlja vid prakse koja kritikuje mehanizme merkantilizacije i dominantne institucionalne forme savremene umetnosti.

SubHuman Theatre se izražava kao nusproizvod društvene, političke, ekonomске i kulturne situacije. U tom konceptualnom okviru, istražujem prelazna stanja ljudskog tela, usredsređujući se na njegovu marginalizaciju. On podrazumeva dešifrovanje jezika savremenih mitova i njihovo ubacivanje u nova stvorenja, na preseku između čoveka i tehnologije.

SubHuman Theatre je široka platforma koja objedinjuje mnoge aspekte zaboravljene humanosti. Termin *suphuman* se odnosi na potlačenu humanost. Javlja se u raznim formama koje se mogu sumirati terminom *supkultura*. Konture supkulture obično se smatraju ružnim, monstruoznim, devijantnim, patološkim, marginalnim, subverzivnim.

Ja prihvatom da humano prepoznam kao *suphumano*. Tehnokratija, tehnokultura, tehnoestetika i opšte prisustvo tehnologije sa kojim stalno komuniciramo posebna su vrsta estetike monstruoznosti. Ona fascinira i odbija, zavodi i plaši, daje legitimitet i destabilizuje.

Data serija radova stavila je poseban akcenat na ljudsko telo kao na sredstvo izražavanja. U većini slučajeva, ja sopstveno telo koristim kao materijal za eksperimentisanje, mutacije i transformacije, kao ritualizovano lično iskustvo. Tipična za ulogu mog sopstvenog fizičkog bića u prikazanim projektima je njegova „inkorporacija” u razna postrojenja, zatvaranje ljudskog tela u strukturu, izlaganje tela teškim iskušenjima, hrabrost fizičkog napora.

SubHuman Theatre je neformalna pseudoteatarska struktura, u čijoj srži leži kombinacija društvenog promišljanja i empatije. To je kontekst za izgradnju neke vrste moderne mitologije, kao zbira stvarnog i epohalnog, mita i logosa, neverovatnog i kritičnog. Stojim iza uverenja da umetnik mora da gradi sopstvenu mitologiju, u skladu sa sredinom i vremenom u kojem živi.

MAN EX MACHINA



ROTOR



ВЕНЕЛИН
ШУРЕЛОВ
SubHuman Theatre

MAN EX MACHINA
Създаване и сцен. изпълнение SubHuman Theatre
и Венелин Шурев

Балет в бъдеще предизвикателство, изкуствено същество
и бъдеща съдба на човечеството.

Балет в бъдеще предизвикателство, изкуствено същество
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Балет в бъдеще предизвикателство, изкуствено същество
и бъдеща съдба на човечеството.

POST-EVERYTHING



POST-EVERYTHING



Njegosko vremensko, bio-kontinuitet "neopredvidljivosti vremena". Asocijativno, izazivačko i estetsko zaziranje u teatru, često je u oblikovanju na vlastitim pozicijama. U kontrastu sa teme, neki divizi "Post Everything" i stvaraju. Njegovi "izazivajući" vještici uključuju i teatrale za posmatrače. To vratilo je pozornicu u 1950. godine (1950. godina je uvek pozitivnija, aktivnija, optimističnija, optimističnije). Osim toga, ovo je vještstvo po spomeniku i filmu iz 1951. godine, kojeg je napisao i režirao njegov prednik.

POST-EVERYTHING



DANUBE DIALOGUES // BULGARIA

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

VENELIN SHURELOV

SUBHUMAN THEATRE

Text by Zhivka Valjavicharska

Venelin Shurelov's bizarre and phantasmic object-performances challenge anyone who attempts to classify his work within the boundaries of a single medium, form, or discipline. Always site-specific and often staged at various public locations, his "phantomats," "drawing machines," and complex eclectic pieces—Involving video, new technologies and old mechanics, found objects, images, sound, the artist's body, and the imagination of the audience—oscillate on the border between human and technological, real and imaginary. Always dependent on viewer's intervention, they are marked by an interactive communicativity and unpredictability that challenges dichotomies between subject and object, self and other, artist and audience, process and product. Working in the space between performance, music, installation art and image-making, his process-oriented work invokes the spirit of Dada and Fluxus not only defying disciplinary conventions but also constituting a form of practice that criticizes the commodifying mechanisms and dominant institutional forms of contemporary art.

The SubHuman Theatre is a by-product of our social, political, economic and cultural situation. In this conceptual framework, I explore the intermediate states of the human body, focusing on its marginalization. It decodes the language of modern myths and encodes them into new creatures at the intersection between man and technology.

The SubHuman Theatre is a broad platform encompassing many aspects of forgotten humanity. The oppressed humanity lurks behind the term "subhuman", occurring in various forms which can be subsumed in the term *subculture*. The outline of this subculture is usually considered ugly, monstrous, deviant, pathological, marginal, subversive.

I recognize what is human as subhuman. Technocracy, techno-culture, techno-aesthetics and omnipresent technology with which we constantly communicate is a special kind of the aesthetic of monstrosity. It fascinates and repels, seduces and scares, legitimizes and destabilizes.

This series of works focuses on the human body as a means of expression. In most cases, I use my own body as material for experiments, mutations and transformations, as a ritualized personal experience. Typical of the role of my own physicality in these projects is its "incorporation" in various structures, its immurement in structures, forcing the body through ordeals, stressing the boldness of physical effort.

The SubHuman Theatre is an informal pseudotheatrical structure, the core of which is a combination of social reflection and empathy. This is a context in which I attempt to build a kind of modern mythology as a sum of actual and epochal, mythos and logos, fabulous and critical. I firmly believe that the artist must build his own mythology, consistent with the environment and times in which he lives.

DUNAVSKI DIJALOZI // ČEŠKA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

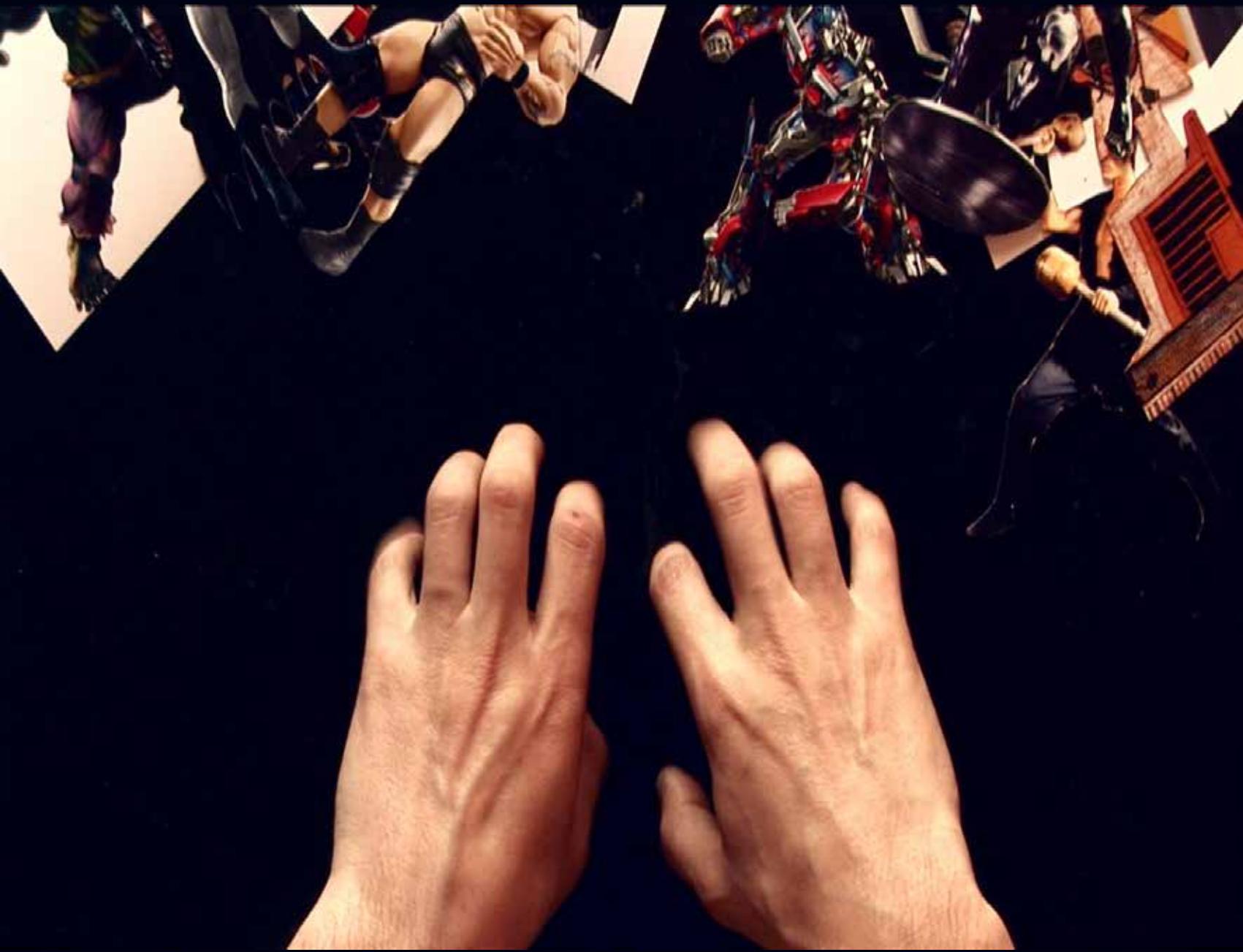
LUKAS KELNER

SEKVENCE POŽUDE I STRASTI

Tekst: Lukas Kelner

Radim sa različitim tehnikama i materijalima. Moje telo i moj um su moja tema. Volim da radim sa sopstvenim uspomenama i iskustvima. Glavna tema za mene su heroji, superheroji i njihov život u našem „normalnom“ svetu. Tragam za kontekstom herojskog identiteta u svakodnevnom životu i upoređujem životne obrasce heroja sa načinom života običnih ljudi. Kada putujem u inostranstvo, interesuje me konfrontacija sa okruženjem. Tražim slike i situacije koje su često banalne. U svojim radovima ovakve momente postavljam u različite uzajamne odnose.

Nisam egoističan i ne mislim da je moje lice zanimljiv objekat. Tretiram autoportret kao mogućnost da se kroz sopstveno iskustvo približim osećanju bliskosti i na taj način usmerim posmatrača. Ova iskustva shvatam kao modulirani momenat, koji se sa manjim varijacijama dešava svima. Pod ovim podrazumevam ljubav, sećanje na osobu ili situaciju, tragičnu ali i radosnu. Pokušavam da se bavim ovim emocijama na način na koji se bave deca. Sviđaju mi se dečje igrice, zabava i imitacija, kojima se deca koriste kada žele da oponašaju nešto njima zanimljivo. Koristim sličnu mimiku. Stoga, moj rad se specifično bazira na dečjoj stilizaciji i usvajanju simbola. Instalacija se sastoji od dve video-sekvence, koje zajedno stvaraju ambijent u kome posmatrač može da se kreće i prati pojedinačne delove dijalogu koje sam napravio. Video *On Show* je javno izlaganje unutrašnjih požuda i strasti. Susreće se sa spektrom emotivnih reakcija publike, koja je snimljena u ovom videu. Video-rad *On Voice* predstavlja intimni i dečji svet, koji čuvam u sebi kao ljubitelj i obožavalac heroizma u svim oblicima. Ovde sečem svoje lice i kačim ga na tela mojih heroja, i na taj način postajem oni. Time publika istovremeno postaje deo instalacije. Locirani u samoj sredini instalacije, posetioci imaju priliku da posmatraju druge posmatrače. Dakle, ovo je rad koji se bazira na principu kompjuterskih igrica, takozvanih igara u trećem licu. Iz moje perspektive, ne postoje granice video-slika, igrica u današnjem svetu virtualne realnosti.





DANUBE DIALOGUES // CZECH REPUBLIC

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

LUKAS KELNER

SEQUENCES OF LUST AND PASSION

Text by Lukas Kellner

I work with various techniques and materials. My body and my mind are my general theme. I like to work with my memories and experience. The main topic for me are heroes, superheroes and their life in our „normal“ world. I am looking for a heroic identity in dailiness and I compare the life patterns of heroes with the way of life of every human. When traveling abroad, I am interested in confrontation with the environment. I am looking for images and situations that are often banal. In my work, I put myself and these moments in various interrelationships.

I don't think, egoistically, about my face as an interesting object. I consider self-portrait an opportunity to get closer to the viewer through my own experiences, and I guide him. I see this experience as a modulated moment which happens, with minor variations, to everyone. By this I mean love, memory of a situation or a person, tragedy, but also joy. I try to work with these emotions as a child would. I like children's games, amusement, and mimicry, which children use when they try to copy an object of their interest. I use similar mime. My work is, thus, based specifically on children's stylization and adoption of symbols. The installation is composed of two video sequences, which together create an environment where the viewer can move and follow the individual parts of dialogues which I created. The video *On Show* is a public exhibition of inner lust and passion. It meets the spectrum of the emotional responses of the viewers recorded in this piece. The video *On Voice* is an exhibition of intimate child's world, which I keep inside of me as a fan and an admirer of heroism in all its forms. Here I attach the cutout of my face to the bodies of my heroes and thus become them. In this case, the viewer becomes part of the installation at the same time. Located in the middle of the installation, visitors have the opportunity to observe other viewers. It is, therefore, a form of work based on the principle of computer games. The so-called third person game. From my perspective, there are no borders to classic video images and games, in today's increasingly modern virtual reality.

DUNAVSKI DIJALOZI // HRVATSKA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

ANA PETROVIĆ

PROŠIRENI FILM I MEDIJSKA ISTRAŽIVANJA

Tekst: Branka Benčić

At first I thought I could simply draw a line under the word medium, bury it like so much critical toxic waste, and walk away from it in a world of lexical freedom. "Medium" seemed too contaminated, too ideologically, too dogmatically, to discursively loaded.
- Rosalind Krauss: *Voyage on the North Sea. Art in the Age of the Post-Medium Condition*

Načine nadilaženja, interpretacije ili preoblikovanja filmskog medija u umjetničkoj praksi Ane Petrović možemo obuhvatiti terminom "parafilm", koji se ponekad smatra kategorijom "proširenog filma". Dok prošireni film upućuje na niz eksperimenta koji premještaju događaj projekcije sa konvencionalnog prikazivanja na jednome ekrantu pribjegavajući multipliciranju ekrana i performansu, parafilm označava skup produkcija koje postupcima dubinske analize dispozitiva naglasak stavljuju na njegove materijalne, tehničke ili pak fenomenološke sastavnice: projektor, filmsku vrpcu, projiciranu svjetlost, vrijeme.^[1]

Za Hollisa Framptona svaki je fenomen "parafilmski" čim mu je jedan element zajednički s filmom. U tom smislu, izazovi parafilma temelje se na mogućnostima propitivanja brojnih otklona od osnovnih filmskih elemenata.

Na istom tragu, kontekstualizirajući praksu Slobodana Šijana koja se formira «oko filma», Dejan Sretenović govori o «razlaganju kinematografije na njezine konstitutivne elemente koji se osamostaljuju kao autohtonu područja filmskog eksperimenta.»^[2]

"Parafilm identificira čitav spektar fenomena koje smatramo "filmskim", ali koji nisu uključeni u tradicionalno definiran filmski materijal" – ističe Jonathan Walley u "The Material of Film and the Idea of Cinema".^[3] Walley parafilm dovodi u vezu s konceptualnom umjetnošću, a ta se veza ostvaruje kada se filmu pristupa kao "ideji", a ne više kao tehničkoj aparaturi – odnosno dematerijalizirajući ga.

U okviru referencijskog polja koje se formira radom *Light Describing a Cone* Anthonija McCalla, kojeg Walley ističe kao jedno od ključnih primjera koncepta parafilma i proširenog filma razvijaju se radovi Ane Petrović, formirajući se kao serija fotografija, fotosekvence, ili knjiga umjetnika / artist-book u strukturi flip booka (daumenkino). Oni su shvaćani kao prostor

[1] Rosalind Krauss: *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*. London: Thames & Hudson, 2000.

[2] Dejan Sretenović : Kino-svet Slobodana Šijana, u: *Oko filma* (katalog izložbe), Salon Muzeja Savremene Umetnosti, Beograd, 2009.

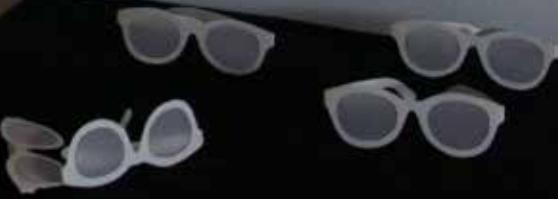
[3] Jonathan Walley: *The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film*, October, br. 103, 2003.





ZA PROJEKCIJU KORISTITE
NAOČARE

USE AUGMENTED REALITY GLASSES



DANUBE DIALOGUES // CROATIA

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

ANA PETROVIĆ

EXPANDED FILM AND MEDIA STUDY

Text by Branka Benčić

At first I thought I could simply draw a line under the word medium, bury it like so much critical toxic waste, and walk away from it in a world of lexical freedom. "Medium" seemed too contaminated, too ideologically, too dogmatically, to discursively loaded. - Rosalind Krauss: *Voyage on the North Sea. Art in the Age of the Post-Medium Condition*

"Parafilm" is a term embracing the ways of overcoming, interpreting or transforming the film medium in the artistic practice of Ana Petrović, the concept sometimes considered a category of "expanded film". While the expanded film refers to a series of experiments that shift the act of projection from conventional projection on one screen to screen multiplication and performance, the parafilm entails a set of productions that, by deep dispositif analysis, emphasizes its material, technical or phenomenological components: projector, movie tape, projected light, time.^[1]

For Hollis Frampton, every phenomenon becomes a "parafilm" the moment it has at least one element in common with the film. In this sense, the challenges of parafilm are based on the possibilities of questioning many deviations from the basic film elements. In the same manner, by contextualizing the practice of Slobodan Šijan which is formed "around a film", Dejan Sretenović speaks about "the division of the film industry into its constituent elements that have developed into indigenous parts of the film experiment."^[2]

"Parafilm identifies a whole range of phenomena that we consider 'cinema', which are not included, however, in the film material in the traditional sense".- Jonathan Walley points out in *The Material of Film and the Idea of Cinema*^[3]. Walley associates parafilm with conceptual art, and this connection is made when the film is approached as an "idea" and not as a technical apparatus - in other words, by dematerializing it.

Within the referential field formed in Anthony McCall's work *Light Describing a Cone*, which Walley singles out as one of the key examples of parafilm and expanded film concept, Ana Petrović develops her work, forming a series of photographs, photo sequences or an artist book with the structure of flip book (daumenkino). They are understood as space in which

[1] Rosalind Krauss: *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*. London: Thames & Hudson, 2000.

[2] Dejan Sretenović : *Kino-svet Slobodana Šijana, u: Oko filma* (Exhibition Catalog), Salon of the Contemporary Art Museum, Beograd, 2009.

[3] Jonathan Walley: *The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film*, October, No. 103, 2003.





u kojem se istražuju granice medija. Osim toga, video *Non Visual Film* Ane Petrović dovodi oblike medijskog istraživanja do krajnjih konsekvensi podjednako, predmetnosti i recepcije, budući da se radi o filmu koji se gleda zatvorenih očiju, odnosno doživljava negledanjem. Ritmičnost svjetlosti i zvuka, eksperimenta na rubu apstrakcije, na tragu je povijesnih avangardnih eksperimenata, poput filma *Arnulf Rainer* Petera Kubelke.

Ana Petrović svojim radovima pristupa kao oblicima medijskih istraživanja, a manifestiraju u različitim medijima i formatima. Radi se prije svega o interesu za projekciju kao prostor percepcije i sredstvu koje proizvodi optičke senzacije. Stvarajući specifične uvjete i naprave za gledanje, Ana Petrović pažnju usmjerava prema promatraču kao ključnom elementu u procesu recepcije djela, preispitivanjem elastičnosti percepcije pojedinca i stvaranjem senzacija.

O radovima Ane Petrović, Branko Franceschu tvrdi kako "označavaju multimedijalni postupak i napravu koje generiraju čaroliju opažaja projiciranog pokreta kao svjetlosnog traga. Iako su fascinacija filmom i fenomen tromosti oka na kojem je sazdana percepcija pokretnih slika očiti, vizualno istraživanje Ane Petrović u konačnici se referira i na optičku i geštalt umjetnost, odnosno, našu sposobnost da iz apstraktnih predložaka razvijamo narative, a možda čak i jasne mentalne predodžbe."^[4]

U seriji fotografija „bez naslova“, koja je strukturirana kao foto sekvenca, autorica bilježi prizor zrake svjetlosti iz projektor-a. Fotografija podjednako predstavlja minimalističku gestu i interes usmjeren na projekciju kao sredstvo reprodukcije filma. Istovremeno *LIFRAM Daumenkino* (kino za palac) je artist book kojim autorica artikulira interes za pretpovijest pokretnih slika, a njezino "papirnato kino" inspirirano je upravo "tehnologijom" prvih pokretnih slika.^[5]

Ovakvim istraživačkim radovima umjetnica ulazi u prostore medijskog mišljenja i reprezentacije medija, odn. remedijacije, reprezentacije jednog medija drugim, predstavljajući različite kinematičke eksperimente, afirmirajući jedno gotovo rubno umjetničko područje, ističući njegov istraživački potencijal. Na određen način uspostavlja kontinuitet interesa, povezujući prošlo i buduće, odmaknuti od normativne tehnologije filmske produkcije i reprodukcije, ovi radovi, služe se različitim istraživačkim pristupima, putem "naprava za gledanje", medijima fotografije i videa, kako bi se referirali se na jezik i čaroliju filma.

[4] Branko Franceschi: LIFRAM Ane Petrović u galeriji AŽ; <http://ana-petrovic.blogspot.hr/p/new-media-is-here-to-bestow-us-image.html>

[5] Branka Benčić: Paper Movies (katalog izložbe), Cinemaniac 2014, Pula Film Festival; MMC Luka, Pula, 2014.

media limits are explored. In addition to that, Petrović's video *Non Visual Film* brings the forms of media exploration, objectification and reception, to ultimate consequences since it is a film seen with eyes closed, and experienced by not watching. The rhythmic quality of light and sound, the experiment on the edge of abstraction follows the historical avant-garde experiment such as the Peter Kubelka's film *Arnulf Rainer*.

Ana Petrović approaches her works as modes of media exploration, manifesting themselves in different media and formats. It is primarily about interest in projections as the space of perception and the means that produce optical sensations. Creating specific conditions and equipment for viewing, Ana Petrović turns her attention to the observer as a key element in the process of artwork reception, by exploring the elasticity of the perception of an individual and creating sensations.

Branko Franceschi, speaking about Ana Petrović's work, says that it "indicates a multimedia method and device that generate magic of perception projected as a luminous trace. Although the fascination with film and the eye inertia phenomenon on which the perception of moving pictures is based are obvious, the visual exploration by Ana Petrović ultimately refers to the optical art and gestalt art, that is, our ability to develop narratives, maybe even clear mental concepts, from abstract templates.^[4]

In the *Untitled* photographic series which is structured as a photo sequence, the author captures a light beam from a projector. The photo equally represents minimalist gesture and interest focused on the screening of the film as a means of reproduction. At the same time, LIFRAM Daumenkino (film for the thumb) is an artist book by which the author articulates interest in the prehistory of moving pictures, and her "paper movie theater" is inspired by the very "technology" of the first moving pictures^[5]. With such exploratory work, the artist enters the sphere of media opinion and media representation, i.e. re-mediation, representation of one media by the other, presenting different cinematic experiments, affirming this almost peripheral artistic field and highlighting its exploration potential. In a way, she establishes a continuity of interest, linking past and future. Distanced from the normative technology of film production and reproduction, these works use different research approaches, through "devices for watching" and the media of photography and video, to refer to the language and the magic of film.

[4] Branko Franceschi: LIFRAM Ane Petrović u galeriji AŽ; <http://ana-petrovic.blogspot.hr/p/new-media-is-here-to-bestow-us-image.html>.

[5] Branka Benčić: Paper Movies (Exhibition Catalog), Cinemaniac 2014, Pola Film Festival; MMC Luka, Pola, 2014.

DUNAVSKI DIJALOZI // NEMAČKA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

ULRIKE KESL

PREMREŽENI PROSTOR

Tekst: Sava Stepanov

Predstavnica Nemačke na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi* Ulrike Kesl je „stari poznanik“ novosadske i vojvođanske publike. Naime, tokom 1994. godine ona je izlagala u nekoliko vojvođanskih gradova. Podsećamo na njenu izuzetnu prostornu instalaciju sa kašikama punim lavande na prvom Bijenalu mlađih u Vršcu, na lavigint u Galeriji Zlatno oko u Novom Sadu, te na boravak na Internacionalnom simpozijumu terakote Terra u Kikindi. Iako se tada radilo o mlađoj umetnici njene instalacije i skulpture su ukazivale na zrelu stvaralačku ličnost, na umetnicu koja je sposobna da sve svoje ideje i namere iskaže na jedan plastički dobro organizovan i sugestivan način.

U međuvremenu, sudeći po ostvarenjima nastalim tokom proteklih dvanaest godina, umetnost Ulrike Kesl je skladno i kontinuirano razvijana. Osnovni koncept je usmeren ka problematiči artikulacije prostora, ka sagledavanju prostora–simbola univerzuma u kojem se odvijaju manifestacije savremenog sveta i umetnosti. Pri tome umetnica nije tek pasivni recepcijent impulsa savremenosti; ona učestvuje u procesima svakodnevlja, nastoji da i sama stvori autentične impulse stvarnosti tako što menja prostor u kome deluje dajući mu drugačije obeležje. Ulrike Kesl to čini na jedan izuzetno senzibilan način. Na već pomenutoj novosadskoj izložbi u Galeriji Zlatno oko (1994), baš kao i na nekim drugim postavkama, ona je galerijski prostor potpuno reorganizovala instalacijom od velikih platnenih pregrada koje su visile od plafona do poda. Unutar galerije je sačinjen svojevrsni lavigint. U svojim novi(ji)m instalacijama Ulrike Kessl odabrani prostor premrežava „linijama“ načinjenim od rastegljivih ženskih čarapa „hulahopki“ različitih boja, a u švedskom gradu Orebrou je tim načinom sistematski premrežila monumentalno zdanje tamošnje gradske kuće artificirajući samu zgradu ali i čitav ambijent trga na kome se ona nalazi.

U sklopu Četvrtog festivala savremene umetnosti *Dunavski dijalozi* u Novom Sadu, Ulrike Kesl je u prostoru Galerije likovne umetnosti – Spomen zbirka Rajko Mamuzić postavila novu verziju instalacije koja je već realizovana u drugim prostornim uslovima i okolnostima. Raznobojnim „linijama“ od zategnutih čarapa usmeravanih u različitim pravcima, ona u galeriji organizuje dinamičan prostorni crtež. Sve je nalik nekakvoj čudesnoj konstrukciji koja, na prvi pogled, ima izrazito estetski karakter. No, u ovoj umetnosti autorske namere nisu jednosmerne i jednostavne. Značenje ovog rada je višezačno, metaforički je veoma bogato. Ulrike Kesl dati prostor potpuno premrežava, markirajući sve njegove kapacitete. Prostorni crtež se, zahvaljujući načinu postavljanja, doima poput sistematski organizovane mreže – kao svojevrsne ilustracije globalnog sistema na kojem je zasnovana funkcionalizacija savremenog sveta.





DANUBE DIALOGUES // GERMANY

› FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

ULRIKE KESSEL

NETWORKED SPACE

Text by Sava Stepanov

Ulrike Kessel, the representative of Germany at this year's Festival of Contemporary Art *Danube Dialogues*, is an "old acquaintance" of Novi Sad and Vojvodina. In fact, in 1994 she exhibited in several towns in Vojvodina. We remember her exceptional spatial installation with spoons full of lavender at the first *Youth Biennial* in Vršac, a solo exhibition at the *Golden Eye* Gallery in Novi Sad, and participation at the *Terra International Symposium of Terracotta* in Kikinda. Although a young artist at that time, her installations and sculptures revealed a mature creative personality, an artist capable of expressing all her ideas and intentions in a plastic, well-organised and suggestive way.

Meanwhile, judging by the work created over the past twelve years, the art of Ulrike Kessel has been developing harmoniously and continuously. Her basic concept is the articulation of space, and the perception of space-symbol universe in which the events of contemporary world and art occur. In doing so, the artist is not merely a passive recipient of impulses of modernity; she participates in the processes of everyday life, and seeks to create the genuine impulses of reality by changing the space in which she works and by giving it her own imprint. Ulrike Kessel does that in an extremely sensitive manner. At the already mentioned Novi Sad exhibition in the *Golden Eye* Gallery (1994), just as in some other settings, she completely reorganized the gallery space by installing large canvas partitions hanging from the ceiling to the floor. A unique kind of maze was created inside the gallery. In her new(er) installations, Ulrike Kessel uses "lines" made from stretchy women's stockings - "tights" of different colours to crosslink the selected space. In the Swedish town of Orebro she systematically crosslinked a monumental building of the local town hall, artifying the building itself but also the entire square ambience at which it is located.

Within the Fourth Festival of Contemporary Art *Danube Dialogues* in Novi Sad, in the Gallery of Fine Arts - Gift Collection of Rajko Mamuzić, Ulrike Kessel set up a new version of the installation which had already been displayed in other spatial conditions. Using multicoloured "lines" of strained tights directed in different directions, she organized a dynamic spatial drawing in the gallery. It resembled some kind of magical construction that, at the first glance, had a distinctive aesthetic character. However, the authorial intentions here were neither one-way nor simple. The meaning of this work is multifold and metaphorically very rich. Ulrike Kessel crosslinks the space completely marking all its capacities. Thanks to the installation, this spatial drawing resembled a systematically organised net - a kind of unique illustration of the global system that the functioning of the modern world is based on.

Konstitucija ove instalacije je dualnog karaktera – estetskog i etičkog. Dobro komponovan i u prostoru reifikovanim linijskim sistemom, srazmerno postavljen, ovaj čudesni crtež je definisan jasnim i preciznim bojenim vrednostima, konstrukcijskim skladom, harmonijskim vizuelno-likovnim dejstvom. Tim estetskim karakteristikama Ulrike Kesl nam, na jedan diskretan način, nameće temu i problematiku mreže kao aktuelnog globalnog fenomena. Jer, današnji umreženi svet jeste jedan od vrhunaca ukupnog civilizacijskog napretka. Međutim, istorija nas upozorava da svaki progres ima i svoje neželjene posledice, da progresističke ideje i ostvarenja, veoma često, pokazuju i svoju zlehudu stranu, pretvarajući se u opasnost koja preti čoveku i njegovoj sudsbarini. A na to i svojim etičkim stavom upozorava umetnica Ulrike Kesl koja svojim artističkim mrežnim sistemom, fizički i simbolički, sprečava slobodu kretanja u kontekstualizovanom galerijskom prostoru, te „mreža“ postaje i neka vrsta prepreke koja posetiocu izložbe sputavanjem prolaza ukida fizičku slobodu a u širem smislu, dakle, i slobodu uopšte. Organizatori Festivala savremene umetnosti *Dunavski dijalozi* i selektor izložbe su, upravo zbog toga, smatrali da ovu novosadsku instalaciju Ulrike Kesl treba shvatiti kao svojevrsni model sveta u izložbi koja promišlja okružje globalne alienacije, rezignacije, opasnosti, straha i nesigurnosti.

This installation is of dual character - aesthetic and ethical. Well-composed and proportionally set in space with reified line system, this miraculous drawing is defined by clear and precisely painted values, structural harmony, harmonic visual and artistic effect. With these aesthetic features, Ulrike Kessel discretely imposes the topic of a network as current global phenomenon, because the today's networked world is one of the highlights of the overall civilization progress. However, history warns us that every progress has its own unintended consequences as well, and that progress prone ideas and achievements very often have their dark side, turning into a danger threatening man and his fate. This is what Ulrike Kessel warns us of with her ethical attitude. Her artistic net system, physically and symbolically, prevents the freedom of movement in a contextualized gallery space, so that the "net" becomes a kind of barrier that limits the exhibition visitors in their stroll and deprives them of physical freedom and, in a broader sense, freedom in general... The organisers of the Festival of Contemporary Art *Danube Dialogues* and the curator of the exhibition have, precisely because of this, felt that this Novi Sad installation of Ulrike Kessel should be understood as a kind of the world model in an exhibition reflecting on the global environment of alienation, resignation, danger, fear and insecurity.

DUNAVSKI DIJALOZI // MAĐARSKA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUŽIĆA

ĐERĐ OLATOŠ

BESKONAČNO TKIVO NAŠEG DUHA

Tekst: Jožef Gal

Nakon što bacimo površan pogled na crteže Đerđa Olajoša, prvi utisak je da su oni samo dekorativne, praktično jednoboje površine, koje svojim umnožavajućim linijama tkaju ukrase. Međutim, oni su mnogo više od toga, taj beskrajni laverint čini mapu našeg celokupnog svesnog bivstvovanja. Pored ideje moderne svetske mreže, tu postoji i jedan mnogo stariji, mitski koncept sveta, čija suština je svetsko tkivo koje nije hijerarhijski organizovano. Indrina mreža je orijentalni, budistički pogled na svet zasnovan na tradiciji hinduizma, velika zaslepljenost koja je zapravo beskonačna refleksija svesti, beskrajna u svim prvcima naše zaslepljenosti. Sitno tkanje Olajoševih crteza uključuje teksturu bezgraničnog sveta, ali oni su u stvarnosti čiste manifestacije duha, s antropomorfnim siluetama koje izranjavaju iz vijugavog laverinta linija. Svaki od njihovih elemenata je beskrajan, a istovremeno ograničen. Oni ukazuju na reinkarnaciju naše utvrđene egzistencije svesti, toga što smo zaključani u svojim telima kao delovi neke beskrajne vegetacije. Obrazac lanaca, beskrajnog povezivanja, formalni *horror vacui* ukazuje na večno ropstvo duha, nedostatak nezavisnosti svesti. Bipolarnost nemanja granica i naše zaključanosti mogla bi upućivati na totalni i parališući efekat arhaičnih vizija sveta za ljudska bića našeg doba koje je u osnovi individualističko. Ništa se nije promenilo, čak i bez mitske svesti možemo znati da će naša društvena ukorenjenost biti presudna za sve, pošto je naša nezavisnost samo iluzija. Naše svesti određuju jedna drugu, oblikuju jedna drugu i čine ih zavisnim jedne od drugih, kao što mi sami vegetiramo u laverintu povezanih formi, pa je tako i naša svest o slobodi samo zaslepljenost. Naša nezavisnost je iluzija, sve što postoji zavisi od nečeg drugog. Razvijajući svoj ego zasebno, odvojeno od drugih, živeli bismo za sebe, na štetu drugih, pri čemu bi svako razvijao upravo samog sebe. Međutim, parališuća blizina sadašnje mreže još je depresivnija. Zatvorena je kao onaj zaboravljeni svetski model. Sada ograničenje potrošnje i njegov refleks ukazuju na ne-nezavisnu, vegetativnu egzistenciju. Možemo iznenada shvatiti da je mreža jednog besciljnog, mehaničkog i automatizovanog sveta još besperspektivnija od tradicionalnog svetskog modela.

Ako se približimo teksturi crteža – usredsređujući se na detalje – možemo pronaći majušne priče koje kreću iz uzajamnih veza. Na uvećanim detaljima može se jasno videti da figure nastaju zbog njihove stilizacije a ne tipova, ne kao pojedinačne već kao varijante, ne kao zasebne ličnosti već kao delovi simbolične uzastopnosti. Na taj način, mimo materijalnog i ličnog postojanja, sićušni laverinti odnose se više na duhovnu egzistenciju, a stalni osnovni obrazac našeg postojanja je stanje nedostatka centra unutrašnjeg kosmosa, utvrđenog granicama svesti. Beskrajni sistem međusobno povezanih stilizovanih figura koje niču jedna iz druge, univerzalna svest samo je iluzija, nekakvo sanjarenje. Iako je naša individualna egzistencija samo sićušni fragment ovog beskrajnog obrasca, nas će ipak prožeti i mi ćemo osetiti organsko jedinstvo, a ove naizgled monotone površine latentno mogu postati sila koja stvara zajedništvo. One pokazuju put, terajući nas da meditiramo, pri čemu odvojena svest mora priznati svoju ne-nezavisnost, odustajući od iluzije odvojenosti.





DANUBE DIALOGUES // HUNGARY

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

GYÖRGY OLAJOS

INFINITE TISSUE OF OUR SPIRIT

Text by József Gaál

The first impression after a superficial look at the drawings of György Olajos is that they are only decorative, virtually monochrome surfaces, creating ornaments with their multiplying lines. However, they are much more than that, this endless labyrinth constituting our whole conscious existence. In addition to the idea of modern worldwide web, there is a much more ancient, mythic concept of the world, its essence being a worldwide tissue, which is not hierarchical. The web of Indra is an oriental, Buddhist view based on Hindu traditions, the great dazzle which in fact is an infinite reflection of consciousness, infinite in all directions of our dazzle. The tiny weaving of Olajos drawings incorporates a texture of limitless world, but in reality they are all pure displays of the spirit, with anthropomorphous silhouettes emerging from the meandering labyrinth of lines. Each of their elements is limitless, as well simultaneously restricted. They suggest a reincarnation of our predetermined existence of consciousness, our being locked up in our body as parts of an endless vegetation. A pattern of chains, endless connection, the formal *horror vacui* suggest the everlasting slavery of the spirit, the lack of independence of consciousness. The bipolarity of having no borders and being locked up may suggest the total and paralyzing effect of archaic world visions for the humans of this basically individualistic age. Nothing changes, even without the mythic consciousness we know that our social embeddedness will be decisive for everything, our independence being a mere illusion. Our consciousnesses mutually determine each other, shape each other and make them interdependent, as we ourselves vegetate in the labyrinth of interconnected forms, so much so that our awareness of freedom is a mere dazzle. Our independence is an illusion, all that exists depends on something else. If we could develop our ego independently, apart from others, we would live for ourselves, to the detriment of others, each expanding the very self. However, the paralyzing closeness of the existing network is even more depressing. It is as closed as that forgotten world model. Now, the constraint of consumption and its reflex suggest a non-independent, vegetative existence. We may, therefore, suddenly realize that the network of an aimless, mechanical and automated world is even more futureless than the traditional world model.

Leaning closer to observe the texture of the drawings, we can see – focusing on details – tiny histories coming out of the interconnections. Magnified details clearly show that the figures appear due to their stylization rather than types, not as individuals but as variants, not as separate persons but as parts of a symbolic succession. In this manner, beyond material and personal existence, the infinitesimal labyrinths rather relate to spiritual existence, the constant basic pattern of our existence is the lack-of-centre state of the internal universe determined by the limits of consciousness. The endless system of interconnected stylized figures coming out of each other, the universal consciousness is a mere illusion, a reverie of sorts. Although our individual existence is a tiny fragment of this endless pattern, we will nevertheless feel the organic unity, and these seemingly monotone surfaces may just become a community-creating force. They show us the way by forcing us to meditate, as the separated consciousness must admit its non-independence, giving up the illusion of separation.





DUNAVSKI DIJALOZI // MAKEDONIJA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

VELIMIR ŽERNOVSKI

PROGANJAJUĆE AVETI GUBITKA I BUDUĆNOSTI

Tekst: Slavčo Dimitrov

Pokušavam da napišem ovaj tekst već mesecima. Možda će mi trebati još nekoliko meseci da ga napišem, siguran sam u to. Pošto može i mora biti napisano drugačije, sa drugog mesta, drugom emocijom, iz drugog tela, u mom telu. Neочекivanim susretom mog tela i sveta. I napokon, odluka zbog koje pišem je donesena, od mene, u meni, dok se osećam kao da sam pored sebe, van sebe, bačen napolje, bez pravca, dezorientisan, u trenutku kada moj pogled susreće ekran i video me ubija, uključi moj nervni sistem i pomera mi stomak, tako viscelarno, neprepoznatljivo. I kako da objasnim ovu neodlučnost ako ne načinom kojim me ovaj video opsativno progoni već neko vreme i kako me je pozvao da dođem da se pomirim sa svojom neprepoznatljivom očiglednošću. To je šok, zadivljujuća atraktivnost i paralizirajući efekat dolaze od suprotstavljanja jednog od najprepoznatljivijih umetničkih predstava hrištanstva, Pijete, dobro poznate teme Isusove smrti i tužne Bogorodice kako, sa jedne strane, drži njegovo mrtvo telo i emotivni svet žalosti, tuge, bola, patnje, saosećanja i žaljenja, sve to je predstavljeno u gustim, pomerajućim i različitim slojevima i talogu, sa druge strane odbijajući da bude shvaćeno kroz šablon naracije i sintakse, kroz reči i koncepte. Pozivajući me, mimo moje volje lepi svoje nepokretne slike na moju kožu, da prepoznam sebe u Bogorodičinom gubitku, da sednem i da pogledam na sve te gubitke koji su omogućili da ja postojim, video me istovremeno poziva da transformišem svoje telo, da otvorim svoju utrobu i da poželim dobrodošlicu, sa potpunim prihvatanjem mogućnosti da budem drugačiji, da primim šta sam već dao: mnoštvo raznih nijansi intenziteta, dodira, senzacija i ljubavi.

Što je još više uz nemirujuće, istog trenutka kada video obuhvati moj empatični, cerebralni i telesni aparat (i moram da priznam da sam neizlečivi Ničeov ateista), on zatupljuje moje projekte koji imaju smisla i blokira moje čulne i motorne namere i mogućnosti, ometa moju uobičajenu ravnotežu telesnih veza između stimulusa i odgovora, i uvlači me u svet gde je moje telo suočeno sa nepoznatim horizontom prelazaka i raskrsnica, gde je sve odjednom opasno, zastrašujuće, neprijatno, katarzično i obećavajuće. Postoji neki osećaj aveti koja progoni, koji ovaj video naglašava. Ne samo jedan, nego više duhova koji vrebaju i izbijaju iz ekrana i klišea. Aveti koje progone i razbijaju čvrstu osnovu stvarnosti na koju smo naviknuti i pravilnost i datost pokreta koje činimo u svakodnevnom životu i tako nam silom ubacuju svest da je svet nedefinisan i raspaljiv i nestabilan, da je nemoguće da bude razuman, u smislu kom to pripisujemo našim telima i odnosima koje možda imaju, a imaju sposobnost i dozvolu da se u njih upuštaju. Neke od ovih aveti izazivaju intertekstualne premise (prepostavke koje se mogu pročitati između redova) u video-delu Žernovskog, estetsku tradiciju koja je obavezna za njegov umetnički izraz i koja je postavila estetske norme u videu, na prvom mestu uključujući Mikelandđelovo delo „Pijeta“ (1498–1500), usporeni





DANUBE DIALOGUES // MACEDONIA

> FINE ART GALLERY OF THE RAJKO MAMUŽIĆ GIFT COLLECTION

VELIMIR ŽERNOVSKI

THE HAUNTING SPECTRES OF LOSS AND FUTURE

Text by Slavčo Dimitrov

I've been trying to write this text for months. It will take me at least a few more, I am sure, since it can be written differently and it has to be written differently, from a different location, from another affective horizon, from another body, in this body of mine, through another unanticipated encounter of my body and the world. After all, a decision to write has been made, by me, within me, while feeling as being beside me, outside of what I can properly call 'me', thrown out, with no direction, disoriented, in the very instant when my look meets the screen and the video which is killing me, switching on my nervous system and moving my stomach, so viscerally, so unrecognisably. And how can I explain this indecision if not by the way this video has haunted me for some time. It has summoned me obsessively to come to terms with its unrecognisable obviousness. It's a shock, this astonishing attractiveness and paralysing effect coming from the juxtaposition of one of the most recognisable artworks of Christianity, *Pieta*, and its well-known subject of Christ's death and the sorrowful Virgin Mary holding his dead body, on the one hand, with its affective world of grief, sorrow, pain, suffering, compassion and mourning, all this set in an atmosphere of thick, moving and differentiating layers and sediment refusing, on the other hand, to be understood through the patterns of a narrative and syntax, through words and concepts. While inviting me, beyond my will, by sticking its non-moving images onto my skin, to recognise myself in the loss mourned by the Virgin Mary, to sit down and look at all the losses that have made my existence possible, the video simultaneously calls me to transform my body, to open my gut and welcome, with full acceptance, the possibility of being different, to receive what I have already given: the variety of multiple nuances of intensity, touch, sensation and affection.

Even more disturbingly, at the very instant it grasps my empathetic cerebral and corporeal system (and I confess I am an incurable Nietzschean atheist), it stupefies my sense-making projects and blocks my sensorial and motor intentions and capacities, interrupts the usual equilibrium of my bodily associations between stimulus and response, and drags me into a world where my body is faced with an unknown horizon of traversing and crosscutting, where everything at once becomes menacing, threatening, unpleasant, cathartic and promising. There is a sense of haunting spectrality that this video brings to the fore. And it is not one, but many spectres lurking and resurfacing from the screen's flatness and pattern. These haunting spectres shatter the solid ground of our habitual actuality and the normative operation of day-to-day life, forcing onto us the awareness that the world is an undefined, unreasonable and unstable place, unable to fit into the meaning we ascribe to our bodies and the relations they can and are allowed to enter. Some of these spectres evoke the intertextual premises of Žernovski's video, the aesthetic tradition typical of his artistic expression which set the aesthetic standards

video-snimanak Bila Viole koji razotkriva rutinu percepcije ljudskog oka, minimalističke neobične intervencije Feliksa Toresa Gonzalesa obojene melanholijom i oplakivanjem, neobična prisvajanja hrišćanske ikonografije Dareka Džarmana („U vrtu”, npr.) i tako dalje, sve je to prisvojeno i izmešteno stilskom jedinstvenošću Žernovskog i njegovom etičkom i političkom orijentacijom. Ostale aveti proganjaju naš savremeni politički horizont i suočavaju nas sa tugom i gubicima koje oplakujemo, i sva neispoljena i negativna osećanja koja odatle proističu i prekidaju neoliberalne biopolitičke zahteve za produktivnošću, fleksibilnošću, tržišnim investicijama, neprekidnim prevazilaženjem samog sebe, kao sredstvo prilagođavanja samog sebe mehanizmu sreće zvanom kapitalizam. Na sličan način spektar gubitaka, žali, patnje, ranjivosti, nesigurnosti i melanholijs, progone naš nestvaran nagon (fantazmatičan) ka autonomiji, samodovoljnošću, individualističkom i atomističkom subjektivnošću. U isto vreme ta avet gubitka se kalemi na nesvesno sebe, aveti čudnih (gej) gubitaka i proterivanja, neispisana istorija neravnometerno raspoređenih suza (*Barthes*) koja iskorenjuje/svrgava hetero pravila i okvire prepoznavanja i razumljivosti, koliko i razotkriva emocionalne promašaje pročišćene od posramljivanja, uporno poriču oni koji postavljaju norme, a to je politički angažovani mejnstrim, koji tvrdi „biće bolje”. Nejasne sumorne i modalne diskriminacije koje ovaj video stvara, takođe progoni srž zapadnjačke i muške vizije subjektivnosti, neprestano nas podsećajući da iza beskonačnog žaljenja izviru avetinjski tragovi različitosti bez ikakvog priznavanja, ali koji ipak razara da nezavisno i ponosno uzviknemo: „Ja”. Na kraju aveti tuge i žaljenja su toliko nezamislive (nestvarne), do stepena bez presedana, uvećane na takav način da čak i nerealan i uz nemirujući uticaj premešta na horizont koji se neprekidno menja, horizont afekta, transformacije, plastičnosti i budućnosti koja dolazi i obećava mogućnosti kojih zasad nema. Glavni fokus videa Velimira Žernovskog je čin žaljenja nad mrtvim telom. Istoriska figuracija ovog dela, ujedno i osnova ovog projekta, jeste Mikelanđelov prikaz Bogorodice u mermeru, koja drži telo svog mrtvog sina Hrista, čija je žrtva poklon čovečanstvu, koji će ga spasiti i koji pokazuje put koji vodi do spasenja i iskupljenja. Mikelanđelov prikaz žalosne majke daje okvire prikazu Žernovskog, što se najviše ogleda u nedostatku naglašene patetike i preteranoj emocionalnosti na licu ozalošćenog čoveka (Mikelanđelov prikaz Bogorodičnog spokoja, zamišljenog izraza i lica), potpuno smanjenje pokreta i suptilnost uzbudljive afektivne dinamike obavlja scenu i likove (obline i lepršavost nabora Mikelanđelove Bogorodice, Hristovo telo isklesano kao da je živo, koje Bogorodica bez napora i lagano drži, smirenost i blaženstvo kojom scena odiše itd.).

Osim tehničkih i estetskih stavki koje spajaju ta dva dela, najistaknutiji deo Mikelanđelove „Pijete”, koji je osnova projekta Žernovskog, jeste predstavljanje scene žalosti za gubitkom, ističući bol, patnju i povrede nanesene Hristovom telu. Do koje mere ove figure svedoče jednom od najvećih doprinosa hrišćanstva zapadnoj civilizaciji, koji ima kapacitet da bude svedok bolu, gubitku i patnji sa „ti” i gledanjem u lice koje traje zajedno sa ljudskim stanjem krhkosti i ranjivosti, kao univerzalno deljenom karakteristikom ljudi i preduslov za brigu i solidarnost, delo Žernovskog je prisvaja i ono je predmet njegovog interesa i rada. Međutim, on odstupa od Mikelanđelovog dela do te mere do koje je ono utemeljeno u hrišćansku tradiciju, gde su ludska izloženost, ranjivost, patnja i gubitak u poslednjem primeru ukinute i načinjene razumljivim putem teleološkog etičkog okvira spaša i iskupljenja, ono je odraz neizbežnog jaza i pukotine koja odvaja postojanje ludske smrtnosti od nedostizne visine neba i čežnje, koliko i most koji miri ludska bića sa monoteističkim Bogom Ocem, stoga je deo metafi-

of the video, including, in the first place, Michelangelo's *Pieta* (1498-1500), Bill Viola's slow-motion video recordings that expose the perceptual routine of the human eye, strange minimalist interventions of Felix Torres - Gonzales painted with melancholia and mourning, Derek Jarman's unusual appropriations of Christian iconography (*In the Garden*, for example) etc., all of this was absorbed and dislocated by the stylistic singularity of Žernovski and his ethical and political orientations. Other spectres haunt our contemporary political horizon, confronting us with grief and losses mourned, and all the related withheld and negative feelings that disrupt the neoliberal biopolitical demands for productivity, flexibility, market investments and perpetual overcoming of oneself as the means of adjusting ourselves to the happiness machine called capitalism. In a similar vein, the spectre of loss, sorrow, suffering, vulnerability, precariousness and melancholia haunts our fantasmatic drive for autonomy, self-sufficiency and individualised atomistic subjectivity. At the same time, this spectre of loss is grafted onto the unconscious self, the spectre of strange/gay losses and expulsions, the unwritten history of unevenly distributed tears (Barthes) uprooting the heteronormative frames of recognisability and intelligibility, as much as exposing the emotional failures free of 'shaming', yet persistently denied by those who impose the standards, i.e. mainstream political activists who claim that 'it will get better'. The blurry, bleak and modal discrimination the video creates also haunt the core of the Western and masculinist vision of subjectivity, continuously reminding us that, behind this endless mourning, lurk the spectral traces of otherness beyond any recognition, killing our urge to proudly shout out: 'I'. Finally, the spectres of sorrow and grief are so unimaginable (unreal) that they reach an unprecedented degree, multiplied in such a way that even the spectral and disquieting effects are displaced into an ever changing horizon of affection, transformation, plasticity and future, promising currently unavailable possibilities. The central focus of Velimir Žernovski's video is the act of mourning a dead body. The historical figuration of this act and the basis of this project is Michelangelo's representation of Virgin Mary, sculpted in marble, holding the body of her dead son, Christ, whose sacrifice was a gift intended to save the humanity and show the road that leads to salvation and redemption. Michelangelo's representation of the grieving mother gives the framework to Žernovski's representation, most evident in the lack of salient pathos and exaggerated emotionality on the face of the mourning man (cf. Michelangelo's representation of Mary's serenity and contemplative look on her face), total reduction of movement and the subtleness of affective dynamics enveloping the scene and the characters (cf. the swaying of the folds on Michelangelo's Mary robe, the lifelike body of the dead Christ sculpted to perfection, Mary's effortless holding of the body, the calmness and bliss of the scene, etc.)

Apart from the technical and aesthetic moments connecting the two works, the most prominent feature of Michelangelo's *Pieta* that serves as a basis for Žernovski's project represents the scene of mourning the loss, stressing the pain, suffering and injuries inflicted on Christ's body. To the extent to which these figures testify to one of Christianity's greatest contributions to the Western civilisation, i.e. the capacity to witness all too familiar pain, loss and suffering and to look them in the eye, the contribution existing parallel with the human condition of vulnerability and fragility as the universal trait of all humans and the precondition of caring and showing solidarity, Žernovski's work absorbs it and takes it as the object of his interest and work. However, he departs from Michelangelo's work in aspects which stem from the Christian tradition where human exposure, vulnerability, suffering and loss were abolished and made intelligible through the teleological

zičkog projekta koji pruža čvrstu osnovu za etičke odluke i autentičan, posvećen život. Projekat Žernovskog sadrži etički i politički univerzum, gde se gubitak i žalost odnose na nemetafizički primer i objašnjenje.

Tuga i žalost u ovom delu ne otkrivaju ništa sem naše uzajamne zavisnosti i telesne ranjivosti. Ono je svet koji delimo bez osnove i osnovnog principa, niti imanentne niti transcendentne materije ili istine koja se odmotava u naš svet pravljenja projekata i imanja zajedničkih stvari, ili nam daje dovoljno vansvetovnih razloga i olakšanja za naše živote, uključujući patnju i gubitak. Skrhanost i osećaj izgubljenosti čovek doživljava kroz slučaje gubitka i žalosti, koji otkrivaju ništa drugo no odnosnu zavisnost kao najprikladniji oduzimajući uslov našeg utelovljenog i ograničenog ljudskog postojanja. Iskustvo gubitka i emocionalne situacije žalosti i gubitka otkrivaju nikad potpuno shvaćene načine na koje sam oduzet od sebe time što sam oduzet od drugog, nepovratno izgubljen. Gubitak me odvodi na mesto gde više ne mogu da pratim tok svog života, tok omogućen odnosom/odnosima koji je izgubljen / su izgubljeni načinima na koje sam povezan sa drugima. Kroz gubitak tebe gubim sebe, gubim kontrolu, upravo pod uslovom da je sama mogućnost da kažem: „Ja“ već uslovljena vezom, u ukrštanjima, raskršće koje nas povezuje i čini nas mogućim na prvom mestu.

„Avet proganja našu sadašnjost. To je avet gubitka. Avet monstruoznih i radosnih transformacija, novih oblika života. Otvorite svoja čula! Pustite da vas proganja!“

ethical framework of salvation and redemption, being the reflection of the unavoidable gap and shism that separates man's mortality from the unattainable heights of heaven, as much as the bridge reconciling human beings with the monotheistic God, the Father, hence incorporated into the metaphysical project that provides firm grounds for ethical decisions and authentic and devoted life. Žernovski's project builds an ethical and political universe where mourning and loss refer to no metaphysical example and explanation.

Grief and mourning in this work expose nothing but our mutual co-dependency and bodily vulnerability. It is a world we share without any basis and basic principle, without any immanent or transcendent substance or Truth that enfolds itself in our world of building projects and having things in common or providing sufficient out-of-the-world reasons and relief to our lives, suffering and loss included. The feelings of devastation and being lost which one experiences in the instances of loss and grief show nothing but our relational dependency as the most suitable withholding condition of our quintessential and finite human existence. The experience of loss and the affective situation of grief and loss disclose the never fully understood ways in which I am being taken away from my own self by being taken away from the other, and irretrievably lost. Loss brings me to a place where I can no longer follow the course of my life, a course made possible by the relation(s) that has (have) been lost through the ways I bond with others. In losing you I lose myself, I lose control in a way that the very possibility of me saying 'I' has already been conditioned by the bond, in the intersection, the crossing that connects us and makes us possible in the first place.

"...A spectre is haunting our present - the spectre of loss. The spectre of monstrous and joyous transformations, new forms of life. Open your senses! Let it haunt you!..."

DUNAVSKI DIJALOZI // MOLDAVIJA

> GALERIJA MSUV

TATJANA FJODOROVA

VIDEO RADOVI TATJANE FJODOROVE

Tekst: Andrej Tišma

Moldavska umetnica Tatjana Fjodorova u svom stvaralaštvu bavi se različitim medijima i pristupima: od umetničkih instalacija, performansa, akcija u otvorenom prostoru, do videa, a pet njenih video-radova odabranih za Festival savremene umetnosti „Dunavski dijalozi 2016“ veoma dobro se uklapaju u temu „Umetnost u okruženju globalne nesigurnosti“. Moldavija, iako je još 1991. stekla nezavisnost od Sovjetskog Saveza, nije još uvek stabilna država, sa tenzijama oko Pridnjestrovљa gde se početkom 90-ih vodio rat, sa geografskim položajem između blokovske Rumunije i turbulentne Ukrajine, a inače slovi za najsiromašniju zemlju Evrope, koja teži integraciji sa Evropskom unijom. Dakle tipična istočnoevropska zemlja, sa svim karakterističnim problemima u sferama ekonomije, društva i politike. U takvoj situaciji umetnica Fjodorova se angažovala da taj osećaj nesigurnosti i ugoženosti moldavskog pojedinca iskaže kroz svoje performanse, koji su po formama veoma jednostavni, a po dejstvu veoma snažni i upečatljivi. Dokumentovanjem performansa putem videa, stvorila je od 2011. do 2015. godine seriju radova koji se prikazuju na festivalu „Dunavski dijalozi 2016“.

Možda tu stešnjenost i istovremenu nesigurnost najbolje ilustruje video-rad Fjodorove „Beži! Kuda otici?“ (*Run! Where to go?*) izведен u Varšavi 2015, u kome iskazuje snažnu i upornu želju da pobegne od postojeće situacije, ali istovremeno ne vidi mesto kuda bi pobegla. U galeriji, gde je rad izведен, postavljena je jedna tipična velika švercerska torba, znana iz krajeva Istočne Evrope, načinjena od debelog najlona, sa kariranim dezenom crnih i crvenih linija na beloj podlozi i zatvorena cibzarom. Torba stoji na podu galerije ispod radova jedne zajedničke izložbe i na njoj je krupnim slovima isписан naslov performansa. Torba zatim počinje da se pomera, najpre blago, privlačeći pažnju publike, koja se vremenom radoznao okuplja oko nje, a zatim se pomera sve snažnije i energičnije, sugerujući da se u torbi nalazi osoba koja želi iz nje da izade. Posle oko sat vremena (video je sveden na sedam minuta trajanja) nakon što je uspela da probije rukom zid torbe, uz energične pokrete izlazi umetnica, odlazeći mimo publike u neodređenom pravcu.

U drugom video-radu „Ako žena postane muškarac“ (*If a woman to be a man*) snimljen je njen istoimeni performans izведен u Beču 2015. U njemu Fjodorova podseća da u nekim kriznim situacijama žene preuzimaju ulogu muškarca, dajući omaž Prvom ženskom bataljonu smrti u Rusiji u Prvom svetskom ratu 1917. Ona se pred publikom simbolično transformiše u muškarca, odsecajući sebi pramenove kose dok joj ne postane sasvim kratka, a zatim uzima zastavu sa ispisanim nazivom ženskog bataljona, simbolično pričvršćenu na partiš, stavlja je na rame i maršira najpre galerijom, a zatim izlazi na ulicu prolazeći trgom kroz masu prolaznika, izgovarajući reči: „Marš napred“ i „Žene vojnici“. Na zastavi je crvenom bojom





DANUBE DIALOGUES // MOLDOVA

> MSUV GALLERY, NOVI SAD

TATIANA FIODOROVA

VIDEO WORKS OF TATIANA FIODOROVA

Text by Andrej Tišma

In her creative work, the Moldovan artist, Tatiana Fiodorova, deals with different media and approaches, from art installations, performances, open air events to videos. Five of her video works selected for the Festival of Contemporary Art *Danube Dialogues 2016* fit very well into this year's topic Artist and Global Insecurity. Although Moldova gained independence from the Soviet Union as early as 1991, it is not a stable country yet. With tensions around Transnistria where war was waged in the early 1990s and its geographical position between former Eastern Bloc Romania and turbulent Ukraine, Moldova is considered the poorest country in Europe and aspiring to join the European Union. It is, therefore, a typical Eastern European country with all the problems typical for that sphere of economy, society and politics. In this situation, the artist has endeavoured to express this feeling of insecurity and vulnerability of a Moldovan through performances very simple in form but very powerful and impressive in effects. By documenting these performances in videos from 2011 to 2015, she created a series of artworks shown at *Danube Dialogues 2016*.

This feeling of confinement and simultaneous insecurity is perhaps best illustrated by Fiodorova's video work *Run! Where to Go?* performed in Warsaw in 2015, showing a strong and persistent desire to escape from current situation, without being able to see where. In the gallery where the performance took place, she placed a typical large smuggling bag used in the regions of Eastern Europe, made of thick nylon with chequered pattern of black and red lines on a white base and closed with a zipper. The bag stood on the gallery floor under a display of a collective exhibition, with the title of the performance written on the bag in large letters. The bag then started to move, at first slowly, attracting the attention of the audience which eventually gathered curiously around it, and then more and more quickly and vigorously, suggesting that it contained a person trying to get out. After about an hour (the video, however, lasts only seven minutes), the artist had first managed to break through the side of the bag with her hand and then, with energetic movements, got out of the bag and, passing past the viewers, left in an unknown direction.

The second video, *If a Woman is to be a Man*, shows her performance with the same title performed in Vienna in 2015. There, Fiodorova reminds us that in certain crisis situations women assumed the role of men, thus paying a tribute to the 1st Russian Women's Battalion of Death in the First World War in 1917. Before the audience, she symbolically transformed herself into a man by cutting off the locks of her hair until it became very short, and taking a flag with the name of the women's battalion symbolically attached to a broom, put it on her shoulder and first marched through the gallery. After that, she went out to the street passing through the crowd of passers-by on a square and saying "Forward, march" and "Women

nacrtana i materica sa jajnicima, simbolima ženske plodnosti i prirodne funkcije rađanja, čime umetnica nesumnjivo upućuje i kritiku društvu zbog neadekvatnog tretmana žena.

U videu *Svet je prljav, umetnik mora biti prljav* (*The world is dirty, the artist must be dirty*) snimljenom u Pragu 2012. Fjodorova kao da pravi aluziju na rani performans Marine Abramović *Umetnost mora biti lepa, umetnik mora biti lep* (*Art must be beautiful, artist must be beautiful*) iz 1975, kada se Abramovićevo češljala satima do bola, ironizujući i dovodeći do apsurda svoj naslov. Fjodorova je očigledno bila mnogo realnija, razočarana u savremeni svetu, sela je pred publiku i iz karirane plastične švercerske torbe ukrašene krugom žutih zvezdica izvadila teglu sa crnim blatom i počela da se maže po licu i telu, izgovarajući reči iz svoga naslova. Bio je to izraz očaja i razočaranja, iskazan na sasvim jednostavan i veoma upečatljiv način.

Sličan performans koji se nalazi na videu *Nešto o toalet papiru* (*Something about toilet paper*) izvela je takođe u Pragu 2012. Na obali reke pustila je rolnu roze toalet papira da se odmota niz kej, zatim se kotrljala po zemlji i papiru sve do njegovog kraja, ostajući jedno vreme da leži čitava umotana u njega. Znajući za šta toalet papir služi, nije teško shvatiti poruku Fjodorove i njeni viđenje savremenog čoveka.

Peti video-rad Fjodorove prikazan na *Dunavskim dijalozima 2016* nosi naziv *Biti bliže Parizu* (*To be closer to Paris*). Nastao je 2011. pri njenom prvom susretu sa ovim gradom, koji je nesumnjivo želja i san svakog umetnika iz regionalne Istočne Evrope. Sa namerom da što prisnije oseti prirodu i energiju ovoga grada, ona je ovaj susret obeležila hodajući bosa po pločnicima Pariza snimajući svoja stopala kamerom. Prepoznatljive teksture ulica, asfalta, kamenih ploča i kaldrme, uz zvuke žive atmosfere sa pariskih trotoara, ujedno ilustruju koliko malo je umetniku iz okruženja nesigurnosti dovoljno za sreću. Upravo tom iskrenošću, spontanošću i skromnošću rad Fjodorove pleni gledaoca.

soldiers". On the flag, uterus with ovaries, female symbols of fertility and natural function of procreation, were drawn with red paint, undoubtedly used by the artist to refer to and criticize the society for the inadequate treatment of women.

In the video *The World is Dirty, the Artist Must be Dirty* made in Prague in 2012, Fiodorova seemingly makes an allusion to the early performance of Marina Abramović *Art Must be Beautiful, Artist Must be Beautiful* (1975), when Abramović combed her hair to pain for hours, thus, ironizing the title to absurdity. Fiodorova was obviously much more realistic. Disappointed with the modern world, she sat in front of the audience, took out a jar with black mud from a chequered plastic smuggling bag decorated with a circle of yellow stars and began smearing her face and body with the mud saying words from her title, thus expressing her despair and disappointment in a very simple and impressive way.

She made a similar performance in the video *Something About Toilet Paper* in Prague in 2012. At the bank of the river, she let a roll of pink toilet paper unwrap along the quay as she rolled on the ground and the paper until reaching its end and remaining there for a while totally wrapped in it. Knowing what the toilet paper is used for, it is not difficult to understand Fiodorova's message and her vision of modern man.

Her fifth video shown at the *Danube Dialogues 2016* is entitled *To be Closer to Paris*. It was made in 2011 during her first encounter with this city, no doubt a dream of every artist from Eastern Europe. In order to feel more intimately the nature and energy of the city, she recorded the experience by walking barefoot on Paris sidewalks and taking pictures of her feet with a camera. Recognisable textures of streets, asphalt, stone slabs and cobble stones with the live sounds of atmosphere from the Parisian sidewalks also illustrate how little it takes for an artist surrounded by insecurity to be happy. And it is this sincerity, spontaneity and modesty of Fiodorova's work that play the major role in enchanting the viewers.

DUNAVSKI DIJALOZI // CRNA GORA

> MALI LIKOVNI SALON KULTURNOG CENTRA NOVOG SADA

MILENA JOVIĆEVIĆ

DON'T BE AFRAID

Tekst: Marko Stamenković

Kome se obraća umetnica Milena Jovićević svojim radom naslovljenim na tuđem (engleskom) umesto na maternjem (crnogorskom) jeziku? Ovo pitanje možda treba postaviti malo drugačije: kome se obraća taj rad, potpisani imenom i prezimenom iste autorke, kada upućuje poruku neidentifikovanom recipijentu („ne plaši se”, ako je u pitanju jedna osoba, ili „ne plašite se”, ako se radi o skupu ljudi)? Koga ili čega se, navodno, ne treba plašiti pri pogledu na prostornu instalaciju kojom dominira simulirana ljljaška neobičnog dizajna?

U odnosu na posmatrača sa kojim komunicira, ova „ljuljaška” zauzima takvu poziciju da ostavlja malo prostora za ravnodušnu reakciju. Njena artificijelnost (*neprirodnost*) i neobičnost (ekscentričnost – ili čak *nenormalnost*) odraz su njene namerne nefunkcionalnosti koja se prvenstveno zasniva na formalnim vizuelnim karakteristikama: umesto objekta za igru, koji evocira slobodu fizičkog pokreta kroz vazduh na otvorenom prostoru i u prirodnom ambijentu, u ovom slučaju pred očima se ukazuje bodljikava žica. Prave ljljaške ovde zapravo i nema. To ne znači da ona ne postoji: naprotiv, ona je prisutna i postoji ali samo na nivou kojim, poput kože ili betona, maskira skelet neke istošene organske strukture ili zardale građevinske armature. Ta maska za ljljašku koja se priviđa očima privlači pažnju posmatrača dok zavodi pogled u relativno zatamnjrenom, deprimirajućem ambijentu. On se sastoji od jednostavnih ali provokativnih elemenata: stabla razgranatog drveta – simuliranog crtežom na zidu i preko oboda zidnih površina – u kombinaciji sa trnovitim terenom simuliranog dečjeg igrališta, čija preteća atmosfera, umesto slobodnog, nagoveštava logorsku/zatvorsku situaciju ograničenog kretanja.

Ovakvo okruženje očigledno ne odaje prijateljski utisak niti obezbeđuje uslove za sigurnu i neometanu igru jer se temelji na neuravnoteženom odnosu sa posmatračima: od njih se očekuje učešće u procesu komunikacije (*igra*) dok im se istovremeno nudi *mimikrija užitka* u tom procesu. Umesto ravnoteže potrebnog i ponuđenog, ovde se, pod velom tihog nasilja, svaka razmena podupire pozivom na komunikaciju koja je osuđena na propast. Osnovni razlog tome nije formalnost izvedbe prostorne situacije nego temelji date situacije postavljeni na zastareлом, *krševitom* i *kamenitom* terenu na kojem rastu još samo *koreni* ubistvenog atavizma, tradicionalizma i šovinizma. I poneki planinski cvet...

Milena Jovićević eksponira bahatu i brutalnu prirodu banalnosti takvog mentalnog ustrojstva i ovim radom ukazuje na „okamenjenost” jednog opšteprihvaćenog (dakle, „racionalnog”) iracionalizma koji vibrira na granici globalne aktuelnosti i lokalne (crnogorske, balkanske, mediteranske) permanentnosti. Na toj nestabilnoj liniji razmene pogleda između „ovih i onih”, slika koju gradi jedna *umetnica u nesigurnom okruženju* probada pogled posmatrača i skreće pažnju na zanemare-





DANUBE DIALOGUES // MONTENEGRO

> LITTLE ART PARLOR OF KCNS (NOVI SAD CULTURAL CENTRE)

MILENA JOVIĆEVIĆ

DON'T BE AFRAID

text by Marko Stamenković

Whom does the artist Milena Jovićević talk to through her work which has a title in a foreign language (English) instead of her native one (Montenegrin)? This question should perhaps be reformulated: whom does this work speak to, signed by the author's name and surname, when sending a message to an unidentified recipient («*don't be afraid*»- as to a person, or «*don't be afraid*»- as to a group of people)? Whom or what should we not be afraid of when looking at the spatial installation dominated by a simulated swing of unusual design?

As far as the observer with whom it communicates is concerned, the 'swing' leaves little room for indifference. Its artificiality (*unnaturalness*) and strangeness (*eccentricity* - or even *abnormality*) reflects its deliberate non-functionality, based primarily on formal visual characteristics: instead of a playground object, evoking the freedom of physical movement through the open air and in natural environment, we see a barbed wire. There really is no real swing here. This does not mean that it does not exist: on the contrary, it is present and it exists but only at a level that, like a skin or concrete, masks the skeleton of some wasted organic structure or rusting construction reinforcement. This illusion of a swing mask attracts the attention of the observer as it deceives our sight in a relatively darkened, depressing ambience. It consists of simple but provocative elements: the trunk of a branched tree - simulated by a drawing on the wall and over the brink of the wall surfaces - combined with the thorny terrain of a simulated children's playground whose threatening, instead of a free, atmosphere suggests a camp/prison - like situation of *restricted* movement.

Obviously, such environment is not a friendly place nor does it provide conditions for safe and unhindered play, being based on an unbalanced relationship with its observers: they are expected to participate in the process of communication (*play*) while offering a *mimicry of pleasure* in the process. Instead of striking the balance between what is needed and what is offered, every exchange here, under the veil of silent violence, is followed by a call for communication that is doomed to failure. Main reason for this is not the formalization of the spatial situation. It stems from the fact that the existing situation is based on an outdated, *craggy* and *rocky* terrain where only the *roots* of murderous atavism, traditionalism and chauvinism grow. And some mountain flower...

Milena Jovićević exposes the arrogant and brutal nature of banality which characterizes such frame of mind, pointing through this artwork to the "petrification" of a generally accepted (therefore, "rational") irrationalism vibrating on the border between global contemporaneity and local (Montenegrin, Balkan, Mediterranean) permanence. Walking this unstable





ne i ignorisane premise društvenog *statusa quo* – uslova u kojima je životna i radna svakodnevica podvrgnuta nepisanim pravilima dominantnih (patrijarhalnih i plemenskih) struktura moći.

Umetnica ovim radom upozorava na neprihvaćenost činjenice čije se realnosti boje i protagonisti i protagonistkinje tako formiranog okruženja: da pitanje „drugosti“ (u smislu različitosti neutemeljenih identiteta) nije samo ekskluzivna antipriviligija ženskosti, a da muškarci i žene koji su toga svesni još uvek imaju mogućnosti da se suoče sa sopstvenim manama i (samo)obmanama ne bi li se jedan prostor mentalne zatvorenosti konačno malo otvorio, *u ime humanosti*. Čak i tamo gde ideja „začudne“ različitosti takozvanih *queer* subjekata ni pod kojim uslovima ne može ili ne sme da konkuriše pojmovima čoštva i junaštva, i gde rekonstrukcija utemeljenih identiteta konstantno nailazi na otpor, Milenin poziv na *komunikaciju* ostaje otvoren onima koji žele i znaju da govore pogledom – uprkos svemu.

line of the exchange of views between 'us and them', the image built by this *artist surrounded by insecurity* penetrates observer's eyes and draws attention to the neglected and ignored premises of the social *status quo* - conditions in which existence and working day-to-day life are subject to unwritten rules of dominant (patriarchal and tribal) power structures.

Through this work, the artist warns about an unaccepted fact - the reality of which frightens all the creators of such surroundings: that the issue of 'otherness' (in terms of the diversity of unfounded identities) is not only an exclusive anti-privilege of femininity, and that men and women who are aware of this still have a chance to face their own faults and (self-)deceptions in order to finally open a bit the space of mental closedness, *in the name of humanity*. Even where under any circumstances the idea of 'surprising' diversity of the so-called queer subjects cannot or must not compete with the concepts of humanity and heroism, and where the reconstruction of founded identities is being constantly resisted, Milena's *call for communication* remains open to those who want and know how to speak through a glance - in spite of everything.

DUNAVSKI DIJALOZI // RUMUNIJA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

ANDREA DENIS SIMION, JANKU DAVID CIPRIAN

O DUŠI I NJENOM ODSUSTVU

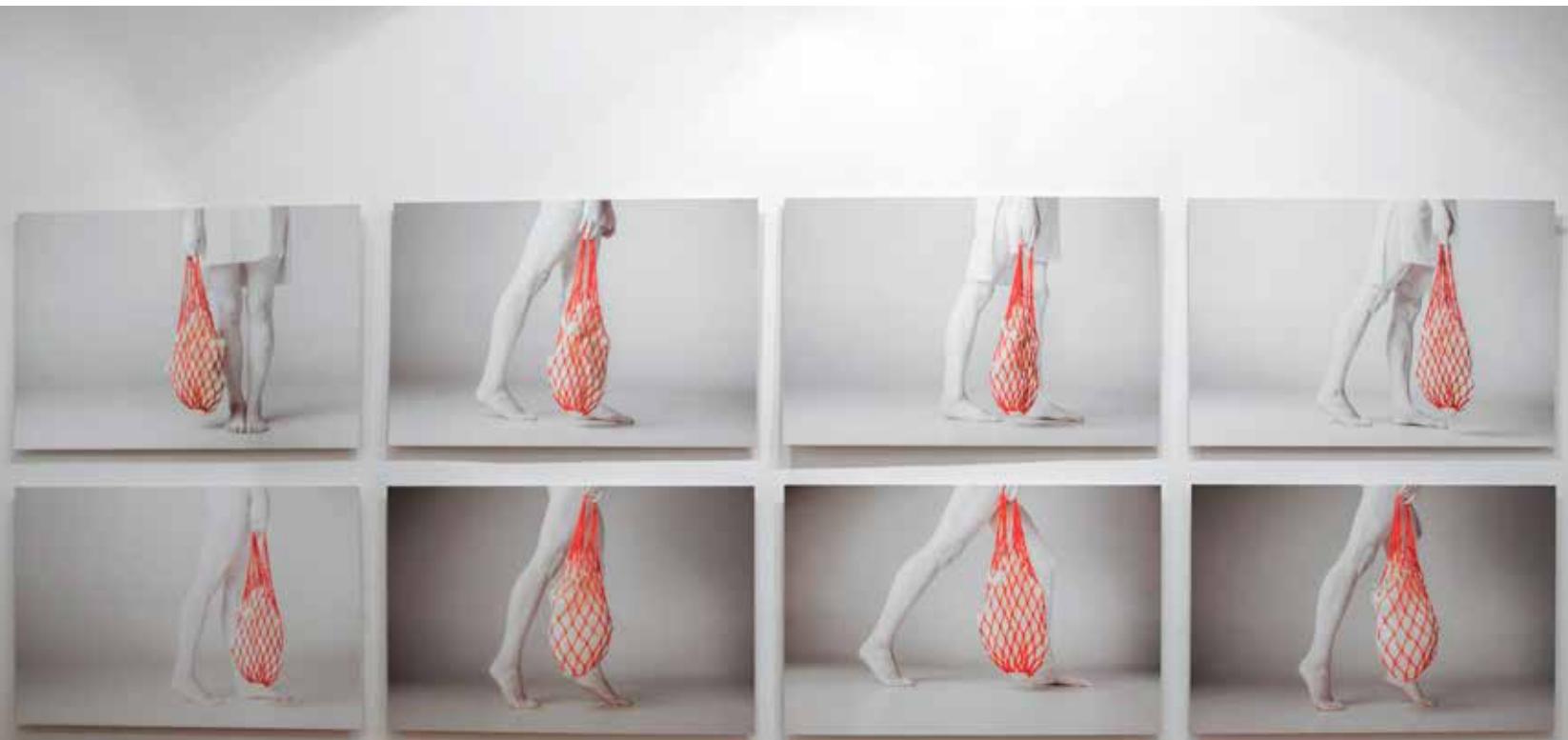
Tekst: Sava Stepanov

Tema „Umetnik u okruženju globalne nesigurnosti“ je na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi* u Novom Sadu postavljena kao široki okvir za prikazivanje umetničkih strategija posvećenih odnosu prema svakodnevљу, prema okruženju koje diktira spoljašnji, vidljivi, egzistencijalni ili unutrašnji, psihološki i duhovni život čoveka našeg doba. Današnji dominantni „besni“ korporacijski kapitalizam konstantno je agresivan prema čoveku današnjice. Osećaj ugroženosti, alienacije i nemogućnosti emancipacije ličnosti – čine sudbinu današnjeg čoveka neminovnom, čak bezizlaznom. Zadatak umetnosti je da se takvom stanju sveta suprotstavi. Istini za volju, po Dostojevskom, umetnost ne može menjati svet, ali je njena obavezu da taj isti svet učini boljim, lepšim i ugodnijim. Dvoje rumunskih umetnika David Janku i Andrea Denis Simion, na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi* 2016, svakako su na tragu tih i takvih namera. Radovi Davida Jankua su inicirani fenomenima svakodnevљa. Njegov pristup svetu i svetu umetnosti zasnovan je na klasičnom oblikovanju, na poštovanju autentične likovnosti te na kompleksnim plastičkim preformulacijama stvarnog i viđenog. Ono što ponajviše određuje karakter njegovih ubedljivo modelovanih skulptura-instalacija prevashodno je materijal (vuna, cigla, kanap, žica) koji je potpuno u funkciji umetnikove umetničke misli: ideja o današnjem svetu više nije sublimisana u čvrstom i monolitnom obliku, nego su Jankuove figure najčešće realizovane u mekom materijalu poput vune. Taj materijal itekako doprinosi preciznosti umetnikovog viđenja neartikulisane pozicije savremenog čoveka u savremenom svetu a što je umetnik precizno definisao naslovom jednog od izložbenih eksponata - *Odsustvo u prisutnosti*.

Ako se Janku bavi spoljašnjom stvarnošću, onda umetnica Andrea Denis Simion preispituje vlastiti unutrašnji svet i osećajnost u okružju globalne nesigurnosti. Baveći se pojmom duše, Simion nikako ne nudi raznežene, senzibilizirane i poetizirane zaključke. Šta više, ona je cinično brutalna. U nekim svojim ranijim instalacijama prikazivala je ogoljene unutrašnje ljudske organe (srce) izdvojene u prostoru, dok na ovoj izložbi beskrupulozno prikazuje krvavo crvene iznutrice u otvorenim fijokama bolničkog ormarića. U seriji fotografija „Duša na prodaju“ umetnica dušu (izvajaju od perja, pene i žice) tretira poput svake druge robe kupljene na pijaci. Ta brutalna igra prikazivanja nije bezrazložna. Jer, u vremenu neemocijanosti i globalne nesigurnosti sve je manje mogućnosti za etičke i estetske diskurse. Duhovni i nematerijalni deo ljudskog bića se zanemaruje – jer je savremenom kapitalizmu potrebna samo čovekova radna funkcija. Na jedan perfidan i visoko sofisticiran način, zahvaljujući visokoj tehnologiji, čoveku se sve više i više nude brojne progresističke mogućnosti, poput instant rešenja i raznih surogata koji ga „oslobađaju“ od potrebe za uobičajenim intelektualnim (sa)znanjima i za duhovnim vrednostima, od obaveze učenja i usavršavanja. Ta zanemarenost čovekove duhovnosti itekako brine umetnicu Andreu Denis Simion. To je, uostalom, sugestivno iskazala i efektno prikazala na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi* 2016 u Novom Sadu.



Iancu David Ciprian



Simion Denis Andreea

DANUBE DIALOGUES // ROMANIA

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

SIMION DENIS ANDREEA, IANCU DAVID CIPRIAN

ABOUT SOUL AND ITS ABSENCE

Text by Sava Stepanov

The topic of this year's Festival of Contemporary Art *Danube Dialogues* in Novi Sad is "Artist and Global Insecurity". It serves as a broad framework for presenting artistic strategies focusing on everyday life and the environment shaping the external, visible, existential, inner, psychological and spiritual life of contemporary man. The "furious" corporate capitalism dominating our times is always aggressive towards man. The feeling of being threatened, alienated and frustrated in one's attempt at personal emancipation - makes the fate of today's man unavoidable, even hopeless. The task of art is to confront such a situation in the world. According to Dostoyevsky, however, art cannot change the world but it has an obligation to make that world better, more beautiful and enjoyable. David Janku and Andrea Denis Simion, Romanian artists exhibiting at this year's *Danube Dialogues*, certainly have such intentions. The works of David Janku are inspired by the phenomena of everyday life. His approach to the world and art is based on classical modeling, respect for authentic fine art, and complex plastic reformulation of the real and seen. One thing that chiefly defines the character of his convincingly modeled sculptures-installations is the material used (wool, brick, rope, wire), which is completely in the function of his artistic thought: the idea of contemporary world is no longer sublimised in solid and monolithic form. On the contrary, Janku's figures are most often materialized in a soft material, such as wool. This material certainly contributes to the precision of the artist's vision of the unarticulated position of contemporary man in the contemporary world, which he precisely defined in the title of one of the exhibits - *Absence in the Presence*.

If Janku is engaged in external reality, artist Andrea Denis Simion is re-examining her own inner world and sensibility in the environment of global insecurity. Dealing with the notion of soul, Simion does not offer delicate, sensitized, and poetized conclusions. On the contrary, she's cynically brutal. In some of her earlier installations, she displayed bare human organs (e.g. heart) separated in space; at this exhibition, however, she unscrupulously displays bloody red intestines in the open hospital cabinet drawers... In the series of photographs *Soul for Sale*, the artist treats the soul (made of feathers, foam and wire) like any other commodity which can be purchased on the market ... This brutal display game is here for a reason. For, in the time of non-emotionality and global insecurity, there are fewer opportunities for ethical and aesthetic discourse. The spiritual and immaterial part of human being is ignored because contemporary capitalism needs only man's working function. In a perfidious and highly sophisticated way, thanks to high tech, people are increasingly offered numerous progressist possibilities, such as instant solutions and various surrogates "freeing" them from the need for intellectual knowledge and spiritual values, from the obligation to learn and improve oneself. This neglect of human spirituality is of great concern to Andrea Denis Simion. This concern was suggestively expressed and effectively presented at this year's Festival of Contemporary Art *Danube Dialogues* 2017 in Novi Sad.

DUNAVSKI DIJALOZI // SLOVAČKA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

RADOVAN ČEREVKA

NEKOLIKO NAPOMENA O UMETNOSTI I MEDIJACIJI

Tekst: Radovan Čerevka

Oko 2005. godine, u nekim svojim radovima sam namerno počinjao da radim sa izvorima filtriranih informacija o različitim političkim i tragičnim događajima u svetu. Lično iskustvo o događajima nije bilo glavna pokretačka snaga za mene, koliko je to bila medijska informacija sa svim njenim karakteristikama i efektima. Pošto za većinu ljudi slike i informacije koje prenose mediji predstavljaju jednu vezu sa dramatičnim događajima koji se dešavaju u udaljenim državama, moglo bi se čak govoriti o veri zasnovanoj na slici koja je ikonografske prirode.^[1] Trebalo bi da istaknemo ne samo vizuelni dijagram koji prikazuje redovnu kompoziciju u formi živog prezentera u studiju, džingl ceremoniju koja se ponavlja, ili dobro poznate pozadine koje uvode transmisiju. „*Celokupno realno vreme je samo prisutnost na velikoj razdaljini. Na televiziji prisutna era globalizacije može da se uspostavi samo u najvećem mogućem rasponu*“^[2], kaže Pol Virilio misleći na određenu vrstu stalne međufaze u okviru percepcije fizički udaljene realnosti, prikazane na televiziji ili putem drugih tehnologija. Razmra posredne realnosti u ljudskom životu se povećava od početka modernog vremena, koja umnogome prevaziđa mogućnosti ljudske percepcije. Zbog smanjenog vremenskog prostora, izazovni prenos ikona i borba za spasenje duša putem prikazivanja Boga se promenio u borbu za primaoca medija i sve se to događa na relativnoj, politički pluralističkoj osnovi poruka i značenja, na različitim nivoima, u okviru različitih društvenih grupa, što sve doprinosi fragmentaciji današnjeg društva. Srazmra posredne realnosti se znatno povećava u životu pojedinca od početka moderne ere, što ima logičan i veliki uticaj na oblast umetnosti.

Najveći deo današnje medijske komunikacije se odvija u bezbednom načinu rada na vizuelizovan, estetski način tako da problem ne bledi i da potrošač može da se dodirne samo do prihvatljivog stepena. To je ilustrovano putem zaštitnog pakovanja (omota), u kojem je stvarnost „umotana“ putem medijskog okruženja. („Izveštavanje o stvarnosti“^[3]).

Paradoks današnje novinske industrije je njena proizvodnja viška informacija i sve veća apatija u isto vreme. Stoga, granica između novinske industrije i industrije zabave sve više postaje nejasna teritorija. Ja se fokusiram na tenzije između dramatičnih događaja i izveštavanja o njima putem semantičkog i estetskog kondenzacijskog filtera. Hladna distanca, apatija i

[1] Inspirativna studija o odnosu između arhaičnih principa prikazivanja i sadašnjeg izveštavanja o novostima je napravljena u tekstu Kristina Mareka *Wa(h)re Objektivität. Bildpolitik im Fernsehen – Bildwissen durch Kunst, u Kunst und Politik*, V & R Unipress, Göttingen, 2008, str. 133.

[2] Virilio, Pol, *La Bombe informatique*, Editions Gallilée, 1999.

[3] Pokrivanje stvarnog, *Kunst und Pressebild, von Warhol bis Tillmans (Umetnička i novinska slika, od Vorhola do Tilmansa)*, kustos: Hartwig Fišer, Kunstmuseum Basel, 2005.





DANUBE DIALOGUES // SLOVAKIA

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

RADOVAN ČEREVKA

A FEW COMMENTS ON ART AND MEDIATION

Text by Radovan Čerevka

Sometime around 2005, in some of my works I deliberately started working with filtered information sources about various political and tragic events in the world. Personal experience of the events was not the major propelling force for me as much as the media information with all its features and effects. Since for most people the images and information conveyed by the media represent the only link with dramatic happenings in far-off countries, one can even speak about the image-based faith of iconographic nature.^[1] And we should point out not only the visual diagram depicting regular composition in the form of a live presenter in the studio, repetitive jingle ceremony, or well-known graphic backdrops introducing transmission. *“Since all presence is presence only at a distance, the telepresence of the era of the globalization of exchanges could only be established across the widest possible gap”*^[2], says Paul Virilio referring to the kind of continual interactivity in the perception of physically distant reality shown by television or other technologies. The proportion of mediated reality in human life has been increasing since the beginning of modern times, greatly exceeding the possibilities of human perception. Due to reduced time, the challenging conveyance of icons and the fight for salvation of souls through the presentation of God, has changed into fight for media receiver, and it all takes place on a relatively politically pluralistic base of messages and means, on different levels, within various social groups, all contributing to the fragmentation of today's society. The proportion of mediated reality has been increasing significantly in the life of a person since the beginning of modern age, which has a logical and huge impact on the field of art.

A major part of today's media communication takes place in a secure mode and in a visualized, aesthetized way so that the problem does not fade, and that a consumer can be touched only to an acceptable degree. This is illustrated by a kind of protective package (shield), in which the reality is “wrapped up” by the media environment. (“Covering the real”^[3]).

The paradox of today's news industry is its production of information surplus and increasing apathy at the same time. Thus, the boundary between news and entertainment industry increasingly becomes an indistinct territory. I am focusing on the tensions between the dramatic events and their reporting through a semantic and aesthetic condensation filter. Cold detachment, apathy and insensitivity of media receivers is a result of the loss of actual reality - R (in our case ‘an event’) after it is processed by the media in the hustle and bustle of mediation process, somewhere between a suffering victim and an indifferent bystander.

[1] An inspiring study on the relationship between archaic presentation principles and current news reporting was made in the text by Kristin Marek Wa(h)re Objektivität. Bildpolitik im Fernsehen - Bildwissen durch Kunst. (In Kunst und Politik, Held J.: Kunst und Politik, V & R unipress, Göttingen, 2008 p. 133).

[2] Virilio, Paul: La bombe informatique, Editions Galilée, 1999.

[3] Covering the Real, Kunst und Pressebild, von Warhol bis Tillmans / Art and the Press Picture, from Warhol to Tillmans, Curator: Hartwig Fischer, Kunstmuseum Basel, 2005.





neosetljivost rezultat su gubitka stvarne realnosti – R (u našem slučaju „događaj“), pošto je procesirana od strane medija u buci i užurbanosti procesa medijacije, negde između žrtve koja pati i ravnodušnog posmatrača.

Što se tiče „laboratorijskog“ vraćanja događaja, odgovor model-formata je prirodno opravdan: prema tome, kreiranje mog sopstvenog modela događaja je neka vrsta vudu povratne informacije koja je poslata medijima tako daleko od njihovog prvobitnog izvora. Vidim pomak od veštine pravljenja klasičnog modela do njegove slobodnije verzije kao metafore za podravajuću hegemonijsku moć. To je narušavanje instrukcije manuelnih pravila koje su doneli producenti scene, a koja definišu šta će se graditi, lepiti – stvarati. U poslednje vreme sam počeo da kombinujem modele koji se baziraju na spektakularnim slikama iz medija sa relikvijama iz aktuelnih područja, kao što su rukom tkani tepisi iz Avganistana sa ratnim motivima, kako bi se došlo do nemoguće tačke ukrštanja, bar simbolično – na području umetnosti u isto vreme i na istom mestu. Informativni materijal u vestima različite vrste (edukativne infografike, tekstovi, TV reportaže, satelitske fotografije itd.) suštinski je građevinski blok za moje ishode na koje sam odgovarao na različite načine.

Instalacija pod nazivom *Kaleidoskop vesti* se direktno odnosi na info-eksport projekat. Tražio sam od pripadnika slovačkih ISAF trupa koje služe u Avganistanu da uruče moj poklon bilo kojem lokalnom stanovniku. Bio je to ručno izrađen kaleidoskop ispunjen sa mnogo infografika o Avganistanu. To je neka vrsta gesta kojim se demonstrira amblemsko izveštavanje o Avganistanu, koje mogu da vidim u uobičajenim dominantnim medijima kao građanin Centralne Evrope (namerno, osim u alternativnim komunikacionim kanalima kao što su blogovi, NVO, ekstremističke organizacije itd.). Određeni Avganistanac je tako dobio komprimovani kaleidoskopski pogled na oblast u kojoj živi. Sam kaleidoskop je metafora za dekonstrukciju – fragmentarni pogled kroz prizmu činjenica koje prenose mediji. Kao posledica toga, napravljene su nezaboravne fotografije sa tih neformalnih mirovnih sastanka između dve strane (ISAF vojnika i građanina iz Avganistana), na kojima je identitet Avganistača morao da bude tajan iz bezbednosnih razloga. Sama instalacija prikazana u Novom Sadu je monumentalizovana verzija poklon-kaleidoskopa. To više liči na utvrđena gnezda konzumenta vesti.

As for a "laboratory" recovery of events, the model-format response is naturally justifiable: therefore, creating my own event model is a kind of voodoo feedback sent to media so far from their initial source. I see a shift from the classical model-making skill to its more liberal version as a metaphor for the undermining hegemonic power. It is a violation of instruction manual rules brought in by stage producers that define what will be built, glued - created. Lately, I started combining models based on spectacular images from the media with relics from the hotspot areas, such as hand-woven carpets from Afghanistan with war motives so as to arrive at the impossible intersection point, at least symbolically – in the field of art, at the same time and in the same place. News information material of various kinds (educational infographics, texts, TV reports, satellite photos, etc.) is the essential building block of my output to which I responded in different ways.

Installation named Kaleidoscope of News is directly related to the Info-export project. I asked the Slovak members of ISAF troops serving in Afghanistan to hand over my gift to any local inhabitant. It was a hand-made kaleidoscope filled with lots of infographics of Afghanistan. It is a sort of gesture demonstrating emblematic coverage on Afghanistan which I can see in the usual dominant media as a Central European citizen (intentionally, except for alternative communication channels such as blogs, NGOs, extremist organizations etc.). A particular Afghan, thus, received a compressed kaleidoscopic view of the area in which he lives. Kaleidoscope itself is a metaphor for the deconstructed - a fragmented prism view of the fact conveyed by the media. Consequently, a memorable photograph was made from these informal peace meetings between the two parties (the ISAF soldiers and the Afghan citizen), where the Afghan's identity had to be kept secret for safety reasons. The installation presented in Novi Sad itself is a monumentalized version of the gift kaleidoscope. It rather resembles fortified nests of a news consumer.

DUNAVSKI DIJALOZI // SLOVENIJA

> GALERIJA BEL ART

UROŠ VAJNBERGER

VAJNBERGEROVIH SEDAM

Tekst: Nina Jeza

Uroš Vajnberger je umetnik - slikar i muzičar, što ga takođe čini izvođačem. Njegova dela su upotpunjena i izvedena slikarskom tehnikom, ona stvaraju i ostavljaju utisak digitalne slike, naslikane na sasvim tradicionalan način, uljem na platnu. Vajnbergerove slike su obično veoma velikog formata i ponekad se sastoje od dva odvojena dela ili čak više njih, ali ne u smislu klasičnog poliptika sastavljenog od „panela”, gde svaka slika priča posebnu priču: ovde je ideja jednostavno ta da se umetničko delo sastoji od zasebnih delova, kako bi se moglo lakše transportovati.

Velike slike ne predstavljaju novinu: visina i širina slika prelazila je i 10m. U početku, takvi formati su se javili prilikom istorijskog prelaska sa tehnike slikanja freski na slikanje na platnu, a njihova široka primena se nastavila u periodu baroka, što je popularizovalo slike većih dimenzija, isprepletene tragičnim motivima i uskladene dijagonalnim kompozicijama, koje su figure na slici činile još dinamičnijim. Dodavanjem kjaroskuro tehnike, koja koristi svetlo da bi figure oblikovala u 3D sliku, ovo „oživljavanje” prikazanih likova postaje još upečatljivije.

Naravno, nije nam namera da svrstamo Uroša Vajnbergera u neki određeni period u istoriji umetnosti, već da ukažemo na određene paralele. Sa sigurnošću možemo tvrditi da umetnik dobro poznaje tok razvoja slikarstva kroz istoriju, od renesansnog pejzaža u pozadini, preko apsolutizma baroka koji je izražavao moć i obilje, sve do realizma (u motivima), a povrh svega toga prilično dobro poznaje i dobar deo nadrealizma. Uprkos svemu tome, umetnik ostaje autentičan, i kreira potpuno nov, savremeni pristup tradicionalnom slikarstvu. Njegova dela deluju kao digitalna slika na ekranu, čiju dubinu pojačava veličina formata koja nas preplavljuje iz blizine, poput neke uveličane stvarnosti koja nas uvlači u umetničko delo. Poznavanjem i kombinovanjem različitih slikarskih tehnika umetnik navodi posmatrača da maksimalno učestvuje i uroni u sliku.

Vajnbergerove teme kritikuju društvo, u ovom slučaju, suočavamo se sa serijom od sedam delova pod nazivom „Sedam sestara”. Naslikane vizuelne slike su prikazane u vidu reklama za naftna preduzeća, sa slikom ljudi kako nose zaštitne gas maske, različitih situacija koje podsećaju na prirodne katastrofe, ili nekih vrsta krize ili ljudi koji migriraju, ali umesto kofera nose kanistere benzina. Poruka je još jasnija, jer se na slici nalaze stvarni logotipi naftnih kompanija kao što su Shell, Texaco, Gazprom, ExxonMobil, Esso i BP (British Petroleum).

„Sedam sestara” je izraz koji je 1950-tih godina skovao biznismen Enriko Matei koji se tada nalazio na čelu državne naftne kompanije Eni, kojoj je odbijeno članstvo u naftnom kartelu. Kasnije, 1975. godine, dve godine nakon naftne krize pre koje su „Sedam sestara” upravljale sa 85% svetskih rezervi nafte, britanski pisac Antoni Sempson preuzeo je naziv kada je





DANUBE DIALOGUES // SLOVENIA

> BEL ART GALLERY

UROŠ WEINBERGER

WEINBERGER'S SEVEN

Text by Nina Jeza

Uroš Weinberger is an artist – painter and musician, which also makes him a performer. His works are complemented and executed by painting technique, creating a sense of digital image painted in an entirely traditional manner: oil on canvas. Weinberger's paintings are mostly in large-scale formats, sometimes consisting of two or even more separate sections, but not as a classic polyptych made of "panels" where each image tells a separate story: the idea here is simply that an artwork consists of separate parts so that it can be easily transported.

Large-scale paintings are not a novelty: they sometimes exceed as many as ten meters in width and height. Initially, such formats appeared during the historical transition of painting techniques from fresco to canvas, their widespread use continuing during baroque. This period popularized paintings of sizeable dimensions, intertwined with tragic motifs and harmonized with diagonal compositions, resulting in an even greater dynamic of figures. After the introduction of chiaroscuro technique, which uses light to model figures into a visual 3D image, this "revivification" of painted characters became even more striking.

Of course, it is not our intention to categorize Uroš Weinberger as belonging to a particular period in art history but rather to draw certain parallels. We could certainly argue that he is well acquainted with the development of painting through history: from Renaissance landscapes in the background, through baroque absolutism expressing power and plentitude, all the way to realism (of motifs) and, finally, a fair share of surrealism. Yet, in spite of all this, he remains authentic and creates an entirely new, modern approach to traditional painting. His works look like digital images on screen, their depth intensified by the size of the formats, overwhelming us from the close up like some augmented reality absorbing us into the artwork. By knowing and combining diverse painting techniques the artist ensures maximum involvement and immersion of the observer into the painting.

Weinberger's themes are socially critical; in this particular case, it is a seven-piece series entitled *Seven Sisters*. The painted visual images are presented in the form of oil company "ads", with the images of people wearing protective gas masks, and various situations that remind us of natural disasters or some sort of crises, or people migrating but instead of suitcases, they carry petrol cans. The message is all the more straightforward because the paintings include the actual oil company logotypes of Shell, Texaco, Gazprom, ExxonMobil, Esso, and BP (British Petroleum).

napisao knjigu „Sedam sestara”, da bi opisao sumnjivo poslovanje naftnog kartela, koji je pokušao da eliminiše konkuren-ciju i da kontroliše svetske naftne resurse, uglavnom putem velikog pritiska na proizviđače nafte u zemljama Trećeg sveta.

Poslednjih godina, dominacija „Sedam sestara” je dovedena u pitanje, uglavnom zbog postojanja OPEC-a i pojave moćnih kompanija u vlasništvu države, ali ostaju one koje su najduže opstale BP, Chevron, ExxonMobil i Royal Dutch Shell, t.j. četiri članice „supermajors” grupe, koje i dalje nastupaju kao kartel da bi postigle ciljeve putem „selektivne” upotrebe bilo kakvih sredstava, kao i poslovanjem ispod tezge, i izuzetno dobrom organizovanošću.

Vajbergerovih Sedam na taj način čine savremenu društvenu kritičku seriju: otvorenost poruke tog dela je, u stvari, osnova za sferu iz koje dalje nastaju subliminarna značenja. Gigantske naftne kompanije se već dovode u vezu sa agresivnim kapitalizmom, plitkom komercijalizacijom i eksploatacijom prirodnih i ljudskih resursa. Umetnik nas tako zapravo uvodi u dobri stari svet klasičnih horor filmova.

Dobrodošli u „*Teksaški masakr motornom testerom*“.

"Seven Sisters" was a term coined in the 1950s by businessman Enrico Mattei, the then-head of the Italian state oil company Eni, which was denied membership in a petroleum cartel. In 1975, two years after the oil crisis prior to which the Seven Sisters controlled around 85 percent of the world's petroleum reserves, British writer Anthony Sampson used this term when writing the book *The Seven Sisters* to describe the shady dealings of an oil cartel, which tried to eliminate competitors and control the world's oil resources, mostly through great pressure on the Third World oil producers.

In recent years, the dominance of the Seven Sisters has been challenged, largely due to the existence of OPEC and the emergence of powerful state-owned oil companies, but the oldest ones surviving remain – BP, Chevron, ExxonMobil and Royal Dutch Shell, i.e. the four members of the "supermajors" group, which still operate as cartel in order to achieve their goals through the "selective" use of any means (including deals under the counter), and by being extremely well-organized.

Weinberger's *Seven* thus constitute a modern socially critical series: the outspokenness of its message, in fact, establishes a sphere from which further sublimated meanings arise. Giant petroleum companies are already associated with aggressive capitalism, shallow commercialization, and the exploitation of natural and human resources. Therefore, the artist actually takes us into the good, old world of classic horror movies.

Welcome to the *Texas Chainsaw Massacre*.

diSTRUKTURA, ŽOLT KOVAČ, IVANA IVKOVIĆ, ŠKART

U PRISUSTVU NADE ČETIRI NAČINA DA SE SAVLADA NESIGURNOST

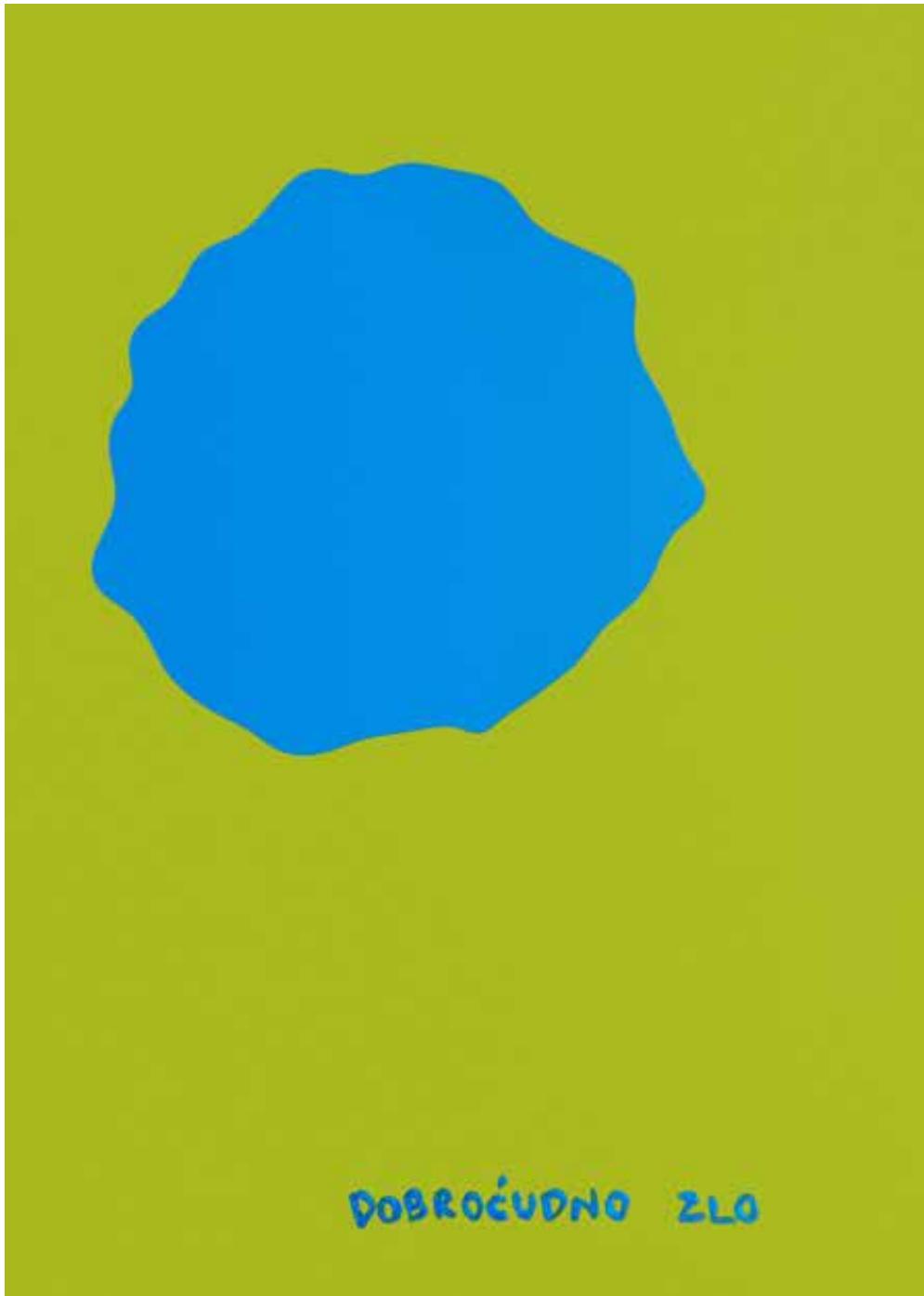
Tekst: Nela Tonković

Globalna nesigurnost, kao potpuni antipod uljuljkanoj udobnosti predvidivog života, proganja čoveka današnjice. U satima nakon razornog zemljotresa u Nepalu, *Fejsbuk* (*Facebook*) je aktivirao funkciju „safety check”, što je trebalo da postane pristupačan i jednostavan način da osobe pogođene nekom prirodnom katastrofom jave svojim prijateljima sa ove društvene mreže da su preživele. „Safety check” razvijan je čak četiri godine pre nego što je prvi put upotrebljen 2015. Samo pola godine posle prvog aktiviranja, nova funkcija postala je ponovo aktuelna, ali ovoga puta zbog katastrofe koju je izazvao čovek: teroristički napadi u Parizu izmenili su *Fejsbukov* protokol za aktiviranje funkcije „safety check”. Od novembra 2015. do danas broj katastrofa, onih zabeleženih, postao je toliki da smo svi – čak prilično nedavno – mogli da se uverimo da su i neki od naših prijatelja „safe”.

Ipak, ne postoji funkcija koja bi prebrojala i izmerila uticaj svih drugih, jednako traumatičnih katastrofa ekonomske, socijalne i tehnološke naravi. Brzina smanjivanja događaja koji uznemiravaju tolika je da je gotovo nemoguće osetiti istinsku empatiju za svaki potres našeg sveta, te se celo ljudsko postojanje, u trenucima opažanja svuda rasprostranjene nesigurnosti, može razumeti kao prebivanje na jednom prilično trusnom tlu. Umetnost, razume se, ne može ostati poštedena pitanja koja izviru iz sveopšte nestabilnosti, niti sme da glumi lepi privid totalne uređenosti sveta, ma koliko bi ta uloga fatamorgane mogla da bude spektakularno izvedena i bogato nagrađena. Samim tim, ni umetnik danas ne treba da bude opsenar, već angažovani učesnik u velikom poslu uzbunjivanja čovečanstva.

Umetnici u Srbiji na svojoj koži osećaju sasvim specifičnu nesigurnost već pune dve i po decenije. Ratovi, ekonomski slobomovi, društvene podeljenosti i političke krize stalni su pratioci života u ovom delu sveta, dovoljno su česti da su se skoro neprimetno pretvorili u svakodnevnicu, onu koja društvo drži pod konstantnom tenzijom, napregnuto do krajnosti. Globalna nesigurnost samo je pojačala ovu „lokalnu”, nažalost već odomaćenu. Ni umetnička scena u Srbiji nije mogla da ne reaguje na takvo društveno okruženje, te je od samog početka devedesetih godina 20. veka na njoj prisutan određeni broj umetnika čiji radovi kritički reflektuju sve mene vremena. Odabir onih koji u ovogodišnjoj selekciji *Dunavskih dijaloga* predstavljaju Srbiju, jedno je od mogućih čitanja pojedinačnih umetničkih projekata kao reakcija na podsticaje koje umetnicima šalje globalno osećanje današnjice, osećanje nesigurnosti.

NOTHING BUT A GOOD TIME.



Žolt Kovač

diSTRUKTURA, ŽOLT KOVAČ, IVANA IVKOVIĆ, ŠKART

IN THE PRESENCE OF HOPE FOUR WAYS TO OVERCOME INSECURITY

Curated by Nela Tonković

Global insecurity, as a complete antipode to the lulled comfort of predictable life, hounds man of today. In the aftermath of an devastating earthquake in Nepal, Facebook activated its "safety check" feature, supposedly an affordable and easy way for people affected by natural disasters to contact their friends on this social network and let them know that they survived. Facebook had been developing the feature almost four years before it was first used in 2015. Just a half year after its first activation, this new feature became necessary again, this time due to disasters caused by man: terrorist attacks in Paris changed Facebook's protocol for the activation of the "safety check". From November 2015 until today, the number of recorded disasters became so great that all of us - even quite recently – were in situation to check that some of our friends too are "safe".

However, there is no feature to measure the influence of all the other, equally traumatic, disasters of economic, social and technological nature. The speed at which disturbing events occur is such that it is almost impossible to feel genuine empathy for every turbulence in our world, so much so that in the moments of observing widespread insecurity the whole human existence can be seen as life on fairly seismic ground. Art, of course, cannot avoid questions arising from omnipresent instability and is not allowed to playact the beautiful illusion of complete order in the world, no matter how spectacularly this mirage may be performed and richly rewarded. Consequently, an artist today should not be an illusionist but a participant engaged in the great work of alerting humanity.

The artists of Serbia have been feeling a special sort of uncertainty themselves for more than two and a half decades. Wars, economic collapse, social divisions and political crises have been constant companions of life in this part of the world, so common that they have almost imperceptibly become a feature of our everyday life, one that has been keeping the society under constant tension, taut to crack. Global insecurity has only intensified the "local", unfortunately, already common insecurity. The art scene in Serbia was bound to react to such social environment, and from the early 1990s, several artists in their works reflected critically on all these time changes. The selection of artists who represent Serbia at this year's *Danube Dialogues* is one of the possible interpretations of individual art projects in response to the stimulus sent to artists by the global feeling of today - the feeling of insecurity.

Umetnička grupa **Škart**, dvojac koji čine Dragan Protić Prota i Đorđe Balmazović Žole, sigurno je jedan od najdugovečnijih društvenoangažovanih umetničkih timova koji i danas deluje u Srbiji. Njihovi brojni radovi sa polazištem u posmatranju stvarnosti i uočavanju njenih ranjivosti, postupkom umetničke intervencije i aktiviranja (najčešće) socijalno osetljivih grupa, svojim ishodom postaju pravi životno utemeljeni komentari, fluidne forme i britke suštine. Insistiranje na davanju prednosti pitanjima iz zajedničke realnosti jednog društva u odnosu na autoreferencijalne umetničke teme pri samom oblikovanju rada i pažljivo nadovezivanje na stvarnost, principi su na kojima **Škart** strpljivo gradi svoj opus, čineći ga integralnim delom društvene zbilje i pomerajući tako sve više umetnost ka životu. Vidljivi proizvodi aktivnosti Umetničke grupe **Škart** i njihovih saradnika su tekstovi songova, osmišljavani u toku različitih akcija, a zabeleženi na ovoj izložbi u obliku „gigantskih pesama”.

Umetnički par **diSTRUKTURA**, Milica Milićević i Milan Bosnić, realizuje radove od 2005. godine, kada su započeli i seriju foto-pejzaža *Face to face*, u kojoj podjednaku ulogu imaju snimljeni pejzaži i sami autori, fotografisani u stavu zadivljenih posmatrača našeg postindustrijskog okruženja. Njihov jedinstven način jukstapozicioniranja žanrovskog „klasika” vizuelne umetnosti i realnosti koju bi taj žanr danas morao da opisuje, dovodi do one tačke onespokojavanja posmatrača koja ga uvodi u predele mentalnog sublimnog: naime, naša očekivanja od realnosti i realnost sama nipošto nisu iste kategorije. Čovek današnjice, tragajući za prirodom i vapijući da mu ona pruži odmor, lako bi mogao da nađe na nuklearnu elektranu u sred polja – struktura bi mu bila poznata (ipak je ona ljudska „intervencija” u tkivo okruženja), ali istovremeno i strana (nije organski deo krajolika). Upravo ova tačka u kojoj se susreću ono što znamo i ono što nam je nepoznato čini radove *diSTRUKTURE* toliko vizuelno hipnotišućim, njihova moć je u (ne)mogućnosti mirenja uma sa slikom sveta danas i u potpunoj kontemplaciji oka nad tom istom slikom. Ova trenja najprimetnija su možda u podgrupi radova ciklusa *Face to face – Not so far away*.

Žolt Kovač umetnik je mlađe generacije koji se dosledno bavi slikarstvom. Njegov izraz je danas apstraktan, iako nije bio takav od prve pojave ovog umetnika na sceni, što bi moglo da nas navede na zaključak da je Kovač tragoa za pročišćenjem medija i svojevrsnom redukcijom sredstava saopštavanja poruke. Ipak, uvođenje veoma angažovanog teksta u prostor rada u njegovom poslednjem ciklusu *Sjajne slike* upućuje na određeni stepen proširenja polja apstraktne slike i na pomak ka razumevanju ovog medija kao onog koji je u stanju da doslovce predstavi i neku vrstu eksplisitne poruke. Istovremeno, sam postupak govori mnogo o Kovačevom poverenju u medij. Slika je, zahvaljujući Kovaču i njegovoj „slobodi većoj od dozvoljene”, u stanju da nas uplete u naizgled benignu igru traženja veze između apstraktnih oblika koji njome dominiraju i sasvim konkretnih reči koje samo deluju kao usputni zapisi. Išod igre je, međutim, mnogo ozbiljniji i on se temelji pre svega na našoj sklonosti ka osvećivanju i razumevanju trenutka u kojem se, već neko vreme, nalazi celo jedno društvo.

Radovi **Ivane Ivković**, multimedijalne umetnice, sasvim otvoreno nude dijalog posmatraču, te njihova recepcija zavisi od tona u kojem se taj dijalog odvija. Zapravo, oni i nastaju iz nužnosti dijaloga umetnika sa svojim okruženjem: rečenice koje je Ivkovićeva izabrala da oko njih nastane rad, odnosno da budu nosioci značenja, potiču sa reklamnih panoa koje je umetnica viđala svakodnevno se vozeći metroom za vreme studijskog boravka u Njujorku, kada je i nastala serija *61 dan u Harlemu*. Te rečenice, pored kojih dnevno prođe nekoliko desetina hiljada ljudi, bore se za svaki pogled zauzetih prolaznika, no konačno postaju vidljive tek kada ih Ivkovićeva izmesti iz njihove dotadašnje okoline, kada ih oslobođi suvišnosti i premesti

The Art Group **Škart**, including Dragan Protić Prota and Đorđe Balmazović Đole, is certainly one of the oldest socially engaged art teams still working in Serbia. The result of their numerous works, starting from the observation of reality and identification of its vulnerabilities in the process of artistic intervention and activation of (usually) socially vulnerable groups, have become comments based on real life, fluid in form but sharp in essence. Insisting on prioritising the issues of daily social reality in relation to self-referential artistic themes contained in the very design of one's work and careful connection with reality are the principles on which the Škart patiently builds their *oeuvre*, making it an integral part of social reality and bringing art closer to life. Visible products of artistic activities of the Art Group Škart and their associates are the texts of songs produced during various activities and recorded at this exhibition in the form of one "giant songs".

The artistic pair **diStruktura**, Milica Miličević and Milan Bosnić, have been creating works of art since 2005, when they started with a series of photo-landscapes *Face to Face*, where both the photographed landscapes and authors as admiring observers of our post-industrial environment play equally important roles. Their unique way of juxtaposing the genre of "classical" visual arts and reality that this genre must depict today results in the anxiety of observers, taking them to a mentally sublime region: our expectations of reality and reality itself are by no means the same category. Man of today, searching for nature and longing to get relaxed in it could easily see a nuclear power plant in the middle of a field - the structure would be known to him (it is anyway a human "intervention" into the tissue of the environment) but at the same time strange (it is not an organic part of the landscape). It is this moment in which what we know and what we do not know meet that makes the works of diStruktura so visually hypnotising. Their power is in the (im)possible reconciliation of mind with the image of the world today and in full contemplation of the eye over that image. These tensions are perhaps most noticeable in the subgroup of works of the cycle *Face to Face - Not so Far Away*.

Žolt Kovač is an artist of younger generation, consistently involved in painting. His expression today is abstract, although it has not always been like that since the first appearance of this artist on the art scene, which may lead to the conclusion that Kovač has been searching for a medium purification and a unique reduction of means to convey his message. However, the introduction of a very engaged text into the work space of his last cycle *Radiant Pictures* points to the certain expansion of the field of abstract painting and to the shift towards the understanding of this medium as the one which is able to literally present some sort of explicit messages, as well. At the same time, the very procedure speaks a lot about Kovač's confidence in the medium. Thanks to Kovač and his "greater than allowed freedom", the painting is able to immerse us into a seemingly benign game of looking for a link between dominant abstract forms and very concrete words that only seem casual. The outcome of the game is, however, much more serious and primarily based on our inclination to sober up and grasp the moment in which the whole society has been in for quite some time.

The works of **Ivana Ivković**, a multimedia artist, openly offer a dialogue with the observer, and the way they are received depends on the tone in which this dialogue takes place. In fact, they occur because the artist must have a dialogue with the environment: the sentences that Ivković chooses to build her work around, that is the sentences to carry the meaning, originate from advertising billboards, which the artist saw every day while taking subway during her study visit to New York, when the series *61 Days in Harlem* was made. These sentences, seen by the tens of thousands of passers-by daily,



diSTRUKTURA

pitaju bogate

- a) pitao bih bogate
dal' moraju da rade
i ţta uopiste rade
ako ništa ne rade?
- b) pitao bih bogate
dal' ikada spajaju
dok bogatstvo zevaju
da li se ugrubaju?
- c) pitala bih bogate
dok zevaju, drmaju
što ne daju delice novca
svima koji nemaju?
- d) pitao bih bogate
limaju li drugove
ili samo sabiraju
kamate i dugove?

ne bih ništa pitala
ali nek se čuje moj glas
ne znam nikog bogatog
ja znam samo has
has!

u potpuno drugačiji kontekst. Upravo iz tog konteksta sveta umetnosti, Ivkovićkini radovi na neki način se vraćaju, sada preobraženi, u svet iz kojeg su potekli, ali ovoga puta njihov povratak deluje kao otrežnjujuće iskustvo za posmatrača. Vrhunac ove serije, monumentalni crni lajtbox *No matter what tonight you are going home*, odlukom umetnice da nam saopšti upravo tu rečenicu na taj način i u tom formatu, čita se gotovo kao umirujuća istina, kao jedina izvesnost, skoro kao utočište.

Umetnici predstavljeni na ovoj izložbi već neko vreme se kreću unutar sistema umetnosti koji se, bar u ovoj zemlji, ponekad čini kao mehanizam kojem je potrebno „fino podešavanje”, kako bi bio saživljen sa vremenom u kojem traje. Problemi su stvarni, napetosti društva ponekad neizdržive, a posezanje za kratkim odgovorima i lakin rešenjima već su postali sasvim uobičajeni i pretvorili se u manir celih generacija. U takvim okolnostima, radovi grupe Škart, *diSTRUKTURE*, Žolta Kovača i Ivane Ivković nude sasvim drugačije, dubinsko sagledavanje sveta u kojem živimo, dijagnostikuju trenutak i nude buđenje svesti. Naš odgovor na njihov poziv treba da bude bar jednak odlučan koliko i njihova rešenost da u okruženju nesigurnosti ne podlegnu zavodljivom zovu ujednačavanja u prosečno i sasluživanja u oblikovanju sveopštег sivila. Stvarati, pogotovo umetnost i u umetnosti, nikada nije lako, ali danas nam je preko potrebno.

are reaching out for the attention of busy passers-by yet become visible only when Ivković moves them from their former setting, releases them from all redundancies and relocates them into a completely different context. It is from this context of the world of art that Ivković's works return, now transformed, into the world from which they had originated but this time their return has the sobering effect on the observer. The highlight of this series is the monumental black light box *No Matter What, Tonight You're Going Home*, where the artist says precisely that sentence, that way and in that format, and it sounds almost like a consoling truth, the only certainty, almost a sanctuary.

The artists displaying at this exhibition have worked for a while in the system of art which, at least in our country, sometimes seems like a mechanism requiring "fine tuning" in order to be in harmony with the time in which it exists. Problems are real, societal tensions are sometimes unbearable and opting for short answers and easy solutions has already become quite common. In such circumstances, the works of the group Škart, diStruktura, Žolt Kovač and Ivana Ivković offer a completely different, deep reflection on the world we live in. They offer a diagnosis of the moment leading to awakened awareness. Our response to their call should be at least as decisive as their commitment not to succumb to a seductive invitation to uniformity and mediocrity, while contributing to general monotony in the environment of insecurity. Creating, especially creating art and in the art, has never been easy, but it is more than necessary today.

KRITIČAR U FOKUSU: MLADEN LUČIĆ LUC

Tekst: Sava Stepanov

Mladen Lučić Luc se na hrvatskoj i tadašnjoj jugoslovenskoj umetničkoj sceni javlja sredinom sedamdesetih godina proteklog veka. U tadašnjoj umetnosti to je vreme još uvek snažnih impulsa zagrebačkih Novih tendencija ustanovljenih tokom predhodne decenije, te intenzivnog delovanja zagovornika konceptualne umetnosti u sedamdesetim. U tom periodu Lučić se našao na izvoru aktuelnih zbivanja, kao saradnik a potom i voditelj Galerije Studentskog centra u Zagrebu (1978-1980), što je jasno odredilo tokove njegove teorijske misli usred „poslednjih avangardističkih pokreta u našoj i evropskoj umetnosti“ (Denegri). Istovremeno, Mladen Lučić je najdirektniji *protagonista* aktuelnih tendencija u savremenoj muzičkoj produkciji, u filmskoj umetnosti (film, eksperimentalni film, video). Lučić postaje zagovornik modernističkih teza, on je



podržavalac umetnosti novih medija, „umetnosti u proširenom polju“; dakle, one umetnosti koja se bavi pitanjima sopstvene autonomije i vlastite sociološke svrshodnosti. Iako je većito delovao unutar značajnih galerijskih, muzejskih i drugih kulturnih institucija u Hrvatskoj (Galerija SC, Galerije grada Zagreba - danas Muzej suvremene umjetnosti, Pula film festival, Muzej suvremene umjetnosti Istre u Puli) Mladen Lučić je svoj kritičarski diskurs odista personalizovao. Zahvaljujući erudicijskom znanju, sposobnosti da blagovremeno reaguje i racionalizuje impulse savremene umetnosti (osećanje duha vremena) te vlastitoj osećajnosti, on se posvetio onoj stvaralačkoj praksi kojom je, tokom decenija pre i nakon 2000-te, čuvan dignitet modernizma i koncept nove vizuelnosti, usred kriznih, neki put čak i potresnih trenutaka ljudske samodestrukcije. U tim relacijama njegovi kritički stavovi su većito u potrazi za smisлом sveta i umetnosti.

Veoma često Mladen Lučić deluje kao „kritičar na delu“. Blagovremeno uočavanje i izravno predočavanje inovativnih i najaktuelnijih pojava jeste stvar Lučićevog kritičarskog refleksa i ozbiljnog nastojanja da uoči i prikaže one fenomene koji na savremenoj umetničkoj sceni predstavljaju adekvatan estetski i etički odgovor izazovima sveta u kome živimo. U svojim autorskim izložbama on, izborom autora i postavkom njihovih dela, vivisecira fenomen društva u krizi, ukazujući da „većina radova odiše teškom atmosferom, izvjesnom melankolijom, sumorne su ikonografije, ali ipak sadrže i potrebnu dozu ironije, sarkazma i duhovitosti, što ih čini vitalnim i uzdignutim nad realnošću, što u biti i jeste poslanstvo umetnosti“.

CRITIC IN FOCUS: MLADEN LUČIĆ LUC

Tekst by Sava Stepanov

Mladen Lučić Luc appeared on the Croatian and ex-Yugo art scene in the mid-1970s. It was the time when the impulses of Zagreb's New Tendencies, introduced during the preceding decade, were still going strong and the conceptual art scene was thriving. In this period, Lučić found himself at the forefront of current events, as an associate and subsequently curator of the Students Center Gallery in Zagreb (1978-1980), which clearly defined the course of his theoretical thinking in the "last avant-garde movements in local and European art" (Denegri). At the same time, Mladen Lučić was a direct protagonist of current trends in contemporary music production, film industry (film, experimental film, video). He became an advocate of modernism, proponent of new media arts, "art of the expanded field", in brief, art dealing with the issues of its own autonomy and social purpose. Although he always worked in prominent galleries, museums and other Croatian cultural institutions (Students Center Gallery, City Gallery of Zagreb – today's Museum of Contemporary Art, Pula Film Festival, Museum of Contemporary Art of Istria in Pula), his critic's discourse is highly personalised. Due to his erudition, ability to react in time and rationalise the impulses of contemporary art (to feel the spirit of the times), as well as to his sensibility, he devoted himself to the creative practice of preserving the dignity of modernism and the concept of new visualisation in the decades before and after the year 2000, in the midst of crisis and at times deeply upsetting moments of human self-destruction. In these relations, his critical mind has always searched for the purpose of the world and art.

Very often, Mladen Lučić acts as a "critic at work". Timely observation and direct presentation of innovative and most up-to-date phenomena is a matter of Lučić's critical reflex and a serious effort to spot and show those phenomena which, on the contemporary art scene, present an adequate aesthetic and ethical response to the challenges of the world in which we live in. By selecting authors and displaying their works, he vivisects the phenomenon of a society in crisis in his authorial exhibitions, pointing out that "*most of the works radiate a heavy atmosphere, certain melancholy, iconographic gloom, but they also contain the necessary dose of irony, sarcasm and wit, making them vital and elevated over reality, which is essentially the mission of art*".



Umetnici // Artists

ANA PETROVIĆ (1985, Bjelovar, Croatia) is a multimedia artist. She graduated in 2011 at the Art Academy in Osijek mentored by prof. Vladimir Frelih. In her work she examines the boundaries of media. In 2011 she also became an assistant for the courses Video, Film and Photography, at the Art Academy in Osijek, as well as a member of HDLU Osijek. She is a co-founder of the art organization POPUP, aiming to broaden awareness of contemporary art in alternative exhibiting venues. She exhibited her works in solo and group shows in Croatia and abroad. She works and lives in Osijek.

LUKAS KELLNER (1984) is mainly a visual artist. He completed his studies at the University of West Bohemia in Pilsen in 2013 and has a Master's degree in Multimedia Studio. Since 2013 he is an assistant professor. He is orientated on the videoart pieces and combines his ideas with principles of advertising and commercial sphere. In the past he has created numerous works which were shown in exhibitions and symposiums in Czech Republic and around Europe (Belgium, France, Bosnia and Herzegovina). The subject of his work is mainly focused on self-portrait, performative parts, human identity and our childhood experiences. It is an integral part of communication between the works and the environment where it is located. Lukas himself says: *"For me camera is like my third eye. Through the camera I find new points of view and almost every time camera provides me with a new fact in my work, new horizon. The final approach is usually performance or video, but if there is an interesting connection between the two, I prefer using them both."* Works and lives in Pilsen.

RADOVAN ČEREVKA (1980, Košice, Slovakia) studied at Department of Fine Art and Intermedia, Faculty of Art, Technical University, Košice (1999-2006). He participated in two-semester scholarship at the Academy of Fine Art, Prague, New Media Studio 2, the school of Veronika Bromová. From 2007-2011 he attended Graduant studium („Artist doctor“), VŠVU Bratislava. In 2009 he became Assistant lecturer in Prof. Juraj Bartusz's Studio of Free Creativeness 3D, KVUal, Faculty of Art, Technical University, Košice and in 2014 Assistant professor (habilitation – VŠVU Bratislava), Faculty of Art, Technical University, Košice. He lives and works in Košice.

ŽOLT KOVAC (1975, Pančev, Serbia) graduated at the Faculty of Fine Arts in Belgrade, where he obtained his M.A. degree. He attended School for History and Theory of Images at CCA Belgrade. Currently on Doctoral Studies of Art from FFA Belgrade. He exhibited on 13 solo shows and many group exhibitions at home and abroad (Slovenia, Germany, Austria, Norway, Poland, Slovakia, Hungary, France, Czech Republic, Estonia, Greece, Russia, Macedonia). Works as lecturer of Belgrade Politecnical College. Co-founder of online magazine for contemporary art Supervizuelna (www.supervizuelna.com). He lives and works in Belgrade.

IVANA IVKOVIĆ (1979, Belgrade, Serbia) holds a M. A. degree in Drawing from the Faculty of Fine Arts in Belgrade. Since

2002 she has exhibited in several very successful solo shows in Montreal, Belgrade, New York, Beirut, Dusseldorf, Vienna, La Coruña, Bodrum, Basel, Calcutta and Copenhagen, as well as many group shows internationally. She is a two-time finalist of the prestigious prize for the best exhibition, and the holder of KulturKontakt Vienna, Austria, Artist in Residence scholarship for 2008, Residency Unlimited New York, USA, Artist in Residence scholarship for 2012, Casa dell Arte, Bodrum, Turkey, Artist in Residence scholarship for 2013, Les Gens Heureux, Artist in Residence program, Copenhagen, Denmark for 2013, scholarship of the City of Linz for 2014, Austria, Beirut Art Residency scholarship for 2015 and Can Serrat Barcelona full stipend for 2016. Her works are part of Tel-enor Collection of Serbian Contemporary Art, Collection of the Museum of Belgrade city and of several important private collections in New York and Basel. She lives and works in Belgrade.

ŠKART is a collective founded in 1990 at the Faculty of Architecture in Belgrade. While experimenting through their work, they focus primarily on the medium of poetry and design. "Architecture of the human relationships" is their main concept. Through the constant flux within the collective, present since its very beginning, members collaboratively work to develop new values. They are particularly capable through the process of making, to embrace 'beautiful' mistakes and tirelessly strive to combine work with pleasure. They exhibited on numerous shows in Serbia and worldwide. They live and work in Belgrade.

diSTRUKTURA, Milica Milicević (1979) and Milan Bosnić (1969) both obtained an MA at the Department of Painting, Academy of Fine Arts, Belgrade. They have been working on joint projects under the name diSTRUKTURA since 2005. Their ideas are expressed in different media but mostly photography, painting, drawing and video. diSTRUKTURA works are now part of many public and private collections. diSTRUKTURA took part in over 15 individual and more than 30 group exhibitions in Serbia, Slovenia, Macedonia, Romania, France, Italy, Austria, Germany, Netherlands, Luxembourg, Japan, Slovakia, Czech Republic, Hungary, Finland and Egypt. They participated in artist in residence programs and workshops in Austria, Netherlands, Slovenia, Italy, Finland, Egypt and Serbia. They live and work in Belgrade.

ULRIKE KESSL (1962, Rottweil, Germany) graduated in 1988 at the Academy of Fine Arts in Düsseldorf, Germany. She went through many scholarship programs and participated in artist in residence programs in Ireland and USA. In 1989 she obtained Promotion Award of the city of Düsseldorf. She worked as an assitant professor at I.H.E.A.P. Paris (1992) and guest professor at the University of arts, Berlin (2003-2004). She participated in numerous workshops worldwide. Her works can be found in public an private collections. She lives and works in Düsseldorf.

UROŠ WEINBERGER (1975) finished his studies in painting in 2003 and completed his Master's degree in painting at the Academy of Fine Arts and Design in Ljubljana, Slovenia in 2005. In 2002 he continued his studies at the National Academy of Art Sofia, Bulgaria. He received several awards, such as Prešeren Student's Award

by University of Ljubljana in 2001 and in 2011 he was the winner of the Biennial Exhibition – *A Look at Visual Arts in Slovenia 6: I, Here, Now*. In 2009 he participated at Artist-in-residence program of the Ministry of Culture of the Republic of Slovenia in Berlin, Germany. In 2013 he participated at Artist-in-residence program at European House of Art, Upper Bavaria-Schafhof in Freising, Germany. He creates mainly large size oil paintings and also small drawings with different artistic mediums. Occasionally he also creates sound and video installations. His works bring out social awareness, dealing with local and global problems that influence our daily lives. He exhibited in Slovenia, Croatia, Austria, Germany, Italy, The South African Republic. His artworks can be found in public and private collections. He lives and works as an independent visual artist in Ljubljana.

VELIMIR ŽERNOVSKI (1981, Skopje, Macedonia) graduated at the Faculty of Fine Arts, Ss. Cyril and Methodius University - Skopje. Currently, he is a postgraduate student at the Department of Cultural Studies at „Euro-Balkan“ Institute for Social Sciences and Humanities Research in Skopje. Through the media of drawings, videos, installations, object installations in public space, writing and publishing artist books he is exploring notions of identity, urbanity and popular culture, as well as sexuality and gender identity. Žernovski is a co-founder and president of FRIK Cultural Initiatives Development Formation (2008), organization which is working on motivation of socially engaged art production and society democratization, beyond prejudices and stereotypes. By now, he had numerous solo exhibitions in Macedonia and abroad: New York, Paris, Vienna, Freiburg, Skopje; he took part in group exhibitions in

Slovenia, Kosovo, Austria, Germany, Netherlands, Macedonia, Turkey and USA. He curated and co-curated several projects and exhibitions and participated in many international projects and collaborations. He lives and works in Skopje.

VENELIN SHURELOV (1977, Bulgaria) graduated Stage Design at the National Academy of Arts, Bulgaria – PhD (2009). He is a co-founder and lecturer in MA program “Digital Arts”, National Academy of Arts and member of curatorial team of DA Fest, International Digital Art Festival, Sofia, founder of the ‘Subhuman Theatre’ (2004) and the International art group ‘Via Pontica’ (2002). Venelin Shurelov is the author of various interactive installations/performances. In 2011 he realized the cyber lecture “Man Ex Machina”, and in 2016 he directed a performance/installation „Post-Everything“, as a guest lecturer at Towson University, USA. He has had a number of stage design projects, solo exhibitions and participated in numerous group exhibitions and festivals in Bulgaria, Europe and USA. He lives and works in Sofia.

MILENA JOVIĆEVIĆ (1976, Cetinje, Montenegro) is a visual artist. She graduated from the Academy of Fine Arts, Cetinje, Montenegro (1999). From 1999-2000, she specialized at Ecole Supérieure des Beaux- Arts, Le Mans, France and in 2004 she graduated from the same school. Her postgraduate studies were completed from 2004-2005 at Ecole Nationale Supérieure des Beaux- Arts, Paris, France. In 2008 she obtained MFA at the Academy of Fine Arts, Cetinje, Montenegro, followed by PhD in Fine Arts from the University of Arts, Belgrade, Serbia (2012). She participated in numerous symposiums and conferences, exhibited in Montenegro and abroad on a

number of solo and group exhibitions. She works at the Faculty of Fine Arts Cetinje, University of Montenegro.

DANIEL PREMEC (1976, Sarajevo, Bosnia and Herzegovina) obtained his BFA at the Academy of Fine Arts, University of Sarajevo, Department of Sculpture (2001) and his MFA at the Academy of Fine Arts (2008). He currently works as an assistant professor at the Academy of Fine Arts in Sarajevo, department of sculpture. Through solo and group exhibitions he actively engages in local and foreign contemporary art scene. In his artistic work he uses a variety of media, from sculpture to installations and objects, performance and video. He is a member of the Artists Association of Bosnia and Herzegovina, since 2003. Member of the Board of the Association of Visual Artists of Bosnia and Herzegovina (ULUBIH) since 2006 until 2009. President of the Arts Council ULUBIH's from 2010. He lives and works in Sarajevo.

NELA HASANBEGOVIĆ (1984, Sarajevo, Bosnia and Herzegovina) is a visual artist. She obtained BFA at the Academy of Fine Arts, University of Sarajevo, Department of Sculpture (2007) and MFA at the same academy (2010). Since 2013, she attends PhD studies of Sculpture at the Faculty of Fine Arts, University of Arts in Belgrade, Serbia. She uses a variety of media, including sculpture, installations, objects, performance and video. Participant in numerous solo and group exhibitions and receiver of several prestigious awards and scholarships. Since 2007 she has been a member of the Artists Association of Bosnia and Herzegovina. Member of the Association for Culture and Art Crvena (2011). She is employed as assistant at the Academy of

Fine Arts Sarajevo. She lives and works in Sarajevo.

MICHAEL ENDLICHER (1960, Vienna, Austria) holds a degree in business economics. In his multimedia-based work he explores the interconnections of pictures and language. He has had numerous group and solo exhibitions and is part of several artists' collectives. He lives and works as visual artist and writer in Vienna.

FRANZ STEFAN KOHL (1959, Tulln, Austria). Before becoming a visual artist in the field of geometric abstract painting, he was in the music business for years. Since 2001 he has had several group and solo exhibitions and his work is represented in numerous private, and in public collections. He lives and works in Vienna and in Bergwerk / Südburgenland.

CHRISTIAN CAP (1955), studied Business Administration (Master of Social and Economic Sciences), founding director of the Jewish Museum of the City of Vienna (1988-1991). From 1992 - 1994 employed in the State Secretariat for Integration and Development Cooperation (coordination of the Information Initiative of the Austrian Federal Government). Managing Director of Kabel-TV-Vienna, since 2011, freelancing media artist (1995 – 2011).

GYÖRGY OLAJOS (1953, Budapest, Hungary). Graduated at the Hungarian Academy of Fine Arts in Budapest, Faculty of Reproductive Graphic Art (1979-1985). Member of the National Association of Hungarian Artists, Association of Hungarian Graphic Artists, Member of the Association of Hungarian Tapestry Artists, etc. He won numerous prizes and awards, exhibited on numerous individual and group

shows in Hungary and worldwide. He lives and works in Budapest.

TATIANA FIODOROVA (Chisinau, Moldova). She is a visual artist, teacher, curator, and art manager. Fiodorova's artworks include installations, live performances, public art, video and digital media. The content of her works tends to reflect the contemporary world in response to current issues: social, political and aesthetic. Very often she touches upon issues related to the local conflicts and problems of Moldova, such as the integration of Moldova into the European context and the problem of identity for the citizens of Moldova. She lives and works in Chisinau.

SYMPORIUM:
ARTIST AND GLOBAL INSURGENCY - ART/ CRITICISM/ POLITICS
University of Novi Sad, 2016.

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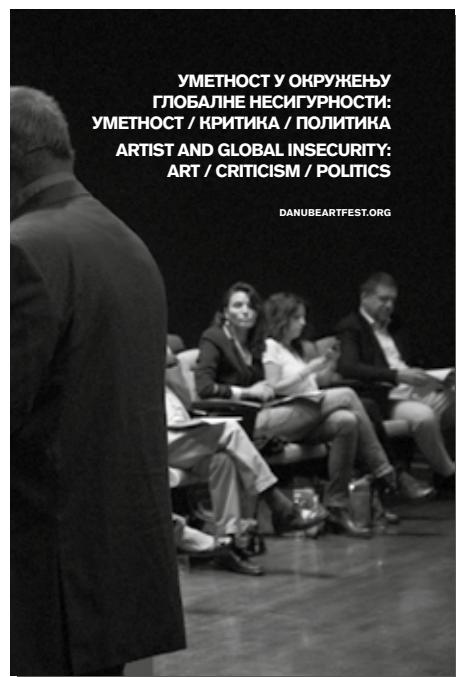
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DANUBE DIALOGUES

DUNAVSKI DIJALOZI/DANUBE DIALOGUES 2016

Festival savremene umetnosti
Festival of Contemporary Art
Novi Sad, Avgust - Decembar
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ФЕСТИВАЛ савремене уметности "Дунавски дијалози" (4 ; 2016 ; Нови Сад)

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