



**DD2019** Festival savremene umetnosti  
Contemporary Art Festival



A photograph of seven people, mostly seen from behind, standing in a river. They are spaced out across the frame, with their heads and shoulders above water. The water is a calm, greyish-blue. The lighting is soft, suggesting an overcast day. The overall mood is contemplative and serene.

DUNAVSKI DIJALOZI /  
DANUBE DIALOGUES 2019

FESTIVAL SAVREMENE UMETNOSTI /  
FESTIVAL OF CONTEMPORARY ART

NOVI SAD, SRBIJA / SERBIA  
SEPTEMBAR / SEPTEMBER 2019

# UVODNA REČ

Sedim izdanjem festivala *Dunavski dijalozi*, koji je galerija „Bel Art” pokrenula 2013. godine i na kojem je do sada učestvovalo preko 400 umetnika, kustosa i teoretičara umetnosti iz podunavskog makroregiona (Nemačka, Austrija, Slovačka, Mađarska, Hrvatska, Srbija, Rumunija, Bugarska, Ukrajina, Slovenija, BiH, Crna Gora, Makedonija, Češka), galerija je nastavila da posvećeno i dosledno gradi delotvornu platformu za međunarodnu umetničku saradnju, razmenu iskustava i promišljanje važnih tema savremenog sveta. Vremenom se pokazalo da *Dunavski dijalozi* svojim kontinuiranim razvojem stvaraju sve veći ugled u regionu, pozicionirajući Novi Sad, Vojvodinu i Srbiju kao relevantnu tačku međunarodne kulturne i umetničke saradnje.

Centralnu izložbu ovogodišnjeg izdanja pod naslovom **Percepcija savremenosti** zajednički su priredile kustoskinje dr Sanja Kojić Mladenov iz Novog Sada i Nikol Lezer (Nicole Loeser) iz Berlina. Nastojeći da prezentuju recentne primere iz tokova današnje umetnosti, dve kustoskinje su se opredelile za prezentovanje primera ostvarenja iz oblasti virtuelne stvarnosti (VR), interaktivnih radova, videa, objekata i prostornih instalacija. Roman Kroke, Jovana Popić, Miloš Trakilović (Nemačka), Lana Čmajčanin (BiH), Erika Kaproncai i Julija Veg (Mađarska), Krista Zomerer i Loren Minjonon (Austrija), Marijam Zakarian (Danska), Sanja Latinović (Srbija), Alben Baeva (Bugarska) i Robertina Šebjanič (Slovenija) ukazali su na raznovrsnost, vibrantnost i potentnost aktuelne umetničke scene i pružili različite i zanimljive odgovore na postavljenu temu: kakva je percepcija savremene umetnosti u okolnostima globalne medijalizacije, brzih tehnoloških promena i vladavine novih tehnologija; kako umetnici reaguju na izazove vremena i globalnih ekoloških problema, mogu li svojom porukama da utiču na svest javnosti i donosiocima odluka.

U cilju dobijanja jasnih odgovora na postavljenu temu, kustoskinje Kojić Mladenov i Lezer su priredile i panel sa temom „Percepcija savremenosti: Univerzalno more”, na kome su učestvovali umetnici Ede Šinković, (Mađarska), Alben Baeva, (Bugarska), Mariam Zakarian (Danska), Roman Kroke, (Nemačka), zajedno sa donosiocima odluka, istraživačima, predstavnicima biznis i nevladinog sektora, poput Nevenke Nikolić (Javno vodoprivredno preduzeće „Vode Vojvodine”), Jugoslava Kaurina („Greentech”), Danijele Stojković (NVO „Svet i Dunav”, Danube Civil Society Forum) kao i Sunčica Pasuljević Kandić (Katedra za nove likovne medije, Akademija umetnosti Novi Sad), dajući značajan doprinos osvetljavanju problema iz različitih perspektiva i ukazujući na moguće načine konstruktivnog angažovanja. Zaključak panela je da se savremena umetnost angažuje i preispituje postojeće sisteme vrednosti u odnosu na ekologiju i zaštitu čovekove okoline i da umetnici sa svojim interdisciplinarnim i slobodoumnim razmišljanjima mogu da pokrenu debatu i da stvore neverbalne i emocionalno delotvorne metafore za razumevanje savremenog doba.

Prateća izložba studenata Akademije umetnosti u Novom Sadu i Fakulteta likovnih umetnosti na Cetinju **Young Danube Stream** je pod mentorstvom prof Stevana Kojića i njegove asistentkinje Sunčice Pasuljević Kandić okupila studente dve







# INTRODUCTORY WORD

The gallery has continued building up in a dedicated and consistent manner the efficient platform for international artistic collaboration, exchange of experiences and reflecting on important topics of the contemporary world with its seventh edition of the *Danube Dialogues* Festival launched by the Bel Art Gallery in 2013, with over 400 artists, curators and art theorists from the Danube macro region (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Ukraine, so far), Slovenia, BiH, Montenegro, Macedonia, Czech Republic) who have participated until now. Over time, the *Danube Dialogues* have shown, through their continued development, that they are gaining a growing reputation in the region thus positioning Novi Sad, Vojvodina and Serbia as relevant points of international cultural and artistic cooperation.

The central exhibition of this year's edition, titled **Perception of Contemporaneity**, was jointly organized by curators Sanja Kojić Mladenov, PhD from Novi Sad and Nicole Loeser from Berlin. In an effort to present the recent examples of trends in contemporary art, the two curators have chosen to present examples of virtual reality (VR), interactive works, videos, objects and spatial installations. Roman Kroke, Jovana Popić, Miloš Trakilović (Germany), Lana Čmajčanin (BIH), Erika Kapronczai and Júlia Végh (Hungary), Christa Sommerer and Laurent Mignonneau (Austria), Mariam Zakarian (Denmark), Sanja Latinović (Serbia), Albena Baeva (Bulgaria) and Robertina Šebjanič (Slovenia) pointed to the variety, vibrancy and potency of the current art scene and provided different and interesting answers to the set topic: what is the perception of contemporary art in the context of global medialization, rapid technological change and the rule of new technologies; how artists respond to the challenges of the times and global environmental issues, can their messages influence public awareness and decision makers.

In order to get clear answers to the set topic, the curators Kojić Mladenov and Loeser also prepared a panel with a topic "Perception of Contemporaneity: Universal sea" that was attended by artists Ede Šinković (Hungary), Albena Baeva (Bulgaria), Mariam Zakarian (Denmark), and Roman Kroke (Germany) together with decision makers, researchers, representatives of business and non-governmental sector such as Nevenka Nikolić (Public Water Management Company "Vode Vojvodine"), Jugoslav Kaurin (Greentech d.o.o), Danijela Stojković (NGO Sveti Dunav, Danube Civil Society Forum) as well as Sunčica Pasuljević Kandić (Department for New Media Art, Academy of Fine Arts Novi Sad) thus providing a significant contribution to shedding the light on the problem from different perspectives and pointing out to potential modes of constructive engagement. The conclusion of the panel is that contemporary art engages and re-examines the existing value systems in relation to ecology and environmental protection, and that artists with their interdisciplinary and free-thinking considerations can initiate debate and create non-verbal and emotionally effective metaphors for understanding contemporary times.

The accompanying exhibition of students of the Academy of Fine Arts in Novi Sad and the Faculty of Fine Arts in Cetinje titled **Young Danube Stream**, under the mentorship of Prof. Stevan Kojić and his assistant Sunčica Pasuljević Kandić,

akademije<sup>[1]</sup>, efektno se nadovezala na temu i ilustrovala senzibilnost mlade generacije, budućih umetnika u odnosu na ekološku temu zagađenja vode.

Umetnički dijalozi kao specifikum Festivala koji se tradicionalno realizuje u formi postavki na kojima se u svojevrsni „dijaloški” odnos postavljaju radovi po jednog umetnika iz Srbije i umetnika iz svake od zemalja podunavskog regiona, u izboru umetničkog direktora Save Stepanova, ovoga puta su realizovani i u manjim varošicama i gradovima duž Dunava u Srbiji, što je „produžilo” dejstvo i redefinisalo ugled i uticaj *Dunavskih dijaloga*. Izložbe ***Umetnički dijalozi: Niz Dunav od Apatina do Kladova*** su tokom leta priređeni u Apatinu: Igljka Hristova (Bugarska) – Ivana Tomanović (Srbija); u Novom Sadu: Vladimir Frelih (Hrvatska) – Dragan Matić (Srbija), Patricija Gilite (Nemačka) – Radoš Antonijević (Srbija), te Rudolf Sikora (Slovačka) – Nemanja Nikolić (Srbija); u Novom Beogradu: Kramar (Austrija) – Branimir Karanović (Srbija), na arheološkom nalazištu Viminacijum: Pavlo Makov (Ukrajina) – Čedomir Vasić (Srbija), u Velikom Gradištu: Ana Adam (Rumunija) – Lazar Marković (Srbija), a u Kladovu je priređena ulična izložba umetničkih zastava mađarskih (Marta Makai, Andrea Rutka, Andrea Siladi, Nora Fekete, Ester Šoptei, Vilo Štajner) i srpskih umetnika (Danica Bičanić, Goran Despotovski, Danica Jevđović, Bosiljka Zirojević Lečić). Ovaj niz izložbi je u interakciji i dijalogu sa lokalnom publikom donela svežinu i novu perspektivu Festivalu, omogućila nacionalnu vidljivost i svakako kvalitetno doprinela decentralizaciji kulture. Susreti sa publikom u manjim sredinama u kojima međunarodni umetnički programi nisu česti, otkrili su nam zainteresovane, strasne ljubitelje umetnosti, ali i izuzetne profesionalce u kulturi koji uprkos ograničenim izlagačkim i finansijskim resursima ostvaruju izvršne rezultate. Stoga ćemo sa zadovoljstvom ovu vrstu saradnje negovati u narednim izdanjima Festivala.

Segment ***Umetnički dijalozi Temišvar – Novi Sad*** koji se uspešno razvija uz podršku Fondacije Novi Sad 2021, podstiče konstruktivan dijalog umetnika, galerista, kustosa i organizacija Novog Sada i Temišvara, dva istorijski, kulturološki i geografski bliska suseda, koji će 2021. godine poneti titulu Evropske prestonice kulture. Nakon prošlogodišnje izložbe i okruglog stola „Temišvar – Novi Sad: Perspektive saradnje na putu ka Evropskoj prestonici kulture 2021”, učesnica na *Dunavskim dijalogima 2019* je bila renomirana vizuelna umetnica iz Temišvara Ana Adam, dok je u okviru satelit programa Bijenala savremene umetnosti „Artencounters” u galeriji Fondacije „Triade” postavljena izložba srpskih umetnika *Quo vadis Homini* (autor Sava Stepanov), na kojoj su učestvovali Radoš Antonijević, Goran Despotovski, Nemanja Nikolić, Radovan Jokić, Nataša Teofilović i Dragan Vojvodić. Takođe, na poziv umetničke grupe „Avantpost” iz Temišvara, Dragan Vojvodić je zapaženo učestvovao na međunarodnoj izložbi *In vitro veritas* održanoj u zanimljivom alternativnom prostoru železničke stanice u Temišvaru, krajem 2019. godine.

Izložbe ***Dunav+*** su deo pratećeg programa na kome su predstavljene izložbe zapaženih aktera aktuelne scene Slovenije, Crne Gore i Bosne i Hercegovine. Izložbe Zmaga Lenardića (Slovenija) ***Do not think art***, u izboru Andreja Brejca; Bojana Stojičića (BiH) ***Present Perfect Continous***, u izboru Pjera Kurtena i Gordane Kuč (Crna Gora) ***Ja je neko drugi***, koju je

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[1] Aleksandar Danguzov, Aleksandra Novaković, Aleksandar Siker, Aleksa Stajšić, Anđela Cipar, Anđela Kopanja, Asztrid Kitti Csatlós, Boris Stanišić, Danilo Lalović, Helena Soldat, Ivana Jeremić, Ivana Vukanac, Jelena Bajić, Jelena Simović Jovana Semiz, Kristina Polender, Milena Herceg, Mila Pejić, Nikola Zogović, Tijana Đukić, Željka Peštorić



brought together students from two academies<sup>[1]</sup>, effectively building on the theme and illustrating the sensibilities of the young generation, future artists, in relation to the environmental topic of water pollution.

Artistic dialogues as a specific feature of the Festival, which is traditionally realized in the form of settings where the works of one artist from Serbia and artists from each of the Danube region countries selected by the Artistic Director Sava Stepanov are set in the unique “dialogue” relation. The venue for this years dialogue was also set in smaller towns and cities along the Danube in Serbia, which “extended” the effect and redefined the reputation and influence of the *Danube Dialogues*. The exhibitions **Artistic dialogues: Along the Danube from Apatin to Kladovo** were organised during the summer in Apatin: Iglika Hristov (Bulgaria) – Ivana Tomanović (Serbia); in Novi Sad: Vladimir Frelj (Croatia) – Dragan Matić (Serbia), Patricija Gylite (Germany) - Radoš Antonijević (Serbia), and Rudolf Sikora (Slovakia) - Nemanja Nikolić (Serbia); in Novi Beograd: Kramar (Austria) – Branimir Karanović (Serbia), at archeological site Viminacium: Pavlo Makov (Ukraine) – Čedomir Vasić (Serbia), in Veliko Gradište: Ana Adam (Romania) – Lazar Marković (Serbia), while a street exhibition of artistic flags was organized in Kladovo with participation of the Hungarian (Makkai Marta, Andrea Rutka, Szilágyi Andrea, Fekete Nora, Eszter Söptei, Villo Steiner) and Serbian artists (Danica Bićanić, Goran Despotovski, Danica Jevđović, Bosiljka Zirojević Lečić). The above-mentioned series of exhibitions brought about freshness and new perspective to the Festival through interaction and dialogue with the local audience; it enabled national visibility and certainly contributed to the decentralization of culture. Meetings with audiences in smaller communities where international artistic programmes are not frequent have revealed to us some keen, passionate art lovers but also exceptional professionals in culture who, despite limited exhibition venues and financial resources achieve excellent results. Therefore, we will gladly cherish this kind of cooperation in the future editions of the Festival.

The **Timisoara - Novi Sad Artistic Dialogues** segment, which is successfully developing with the support of the Novi Sad 2021 Foundation, encourages a constructive dialogue between artists, gallerists, curators and organizations of Novi Sad and Timisoara as two historically, culturally and geographically close neighbours that will jointly hold the title of the European Capital of Culture 2021. The renowned visual artist from Timisoara Ana Adam took part at the *Danube Dialogues 2019* following last year’s exhibition and roundtable “Timisoara - Novi Sad: Perspectives on Cooperation on the Road to the European Capital of Culture 2021”, while the exhibition titled *Quo vadis Homini* (author Sava Stepanov) that gathered Radoš Antonijević, Goran Despotovski, Nemanja Nikolić, Radovan Jokić, Nataša Teofilović and Dragan Vojvodić was organized as part of an satellite programme of the Artencounters of Contemporary Art Biennale at the Foundation Triad Gallery. Also, Dragan Vojvodić took a noticeable part at the international exhibition *In vitro veritas* held in an interesting alternative space of the Timisoara train station by the end of 2019, following the invitation of the Avantpost art group from Timisoara.

The **Danube +** exhibitions are part of the accompanying programme where exhibitions of notable actors of the current scene of Slovenia, Montenegro and Bosnia and Herzegovina are presented. The exhibitions of Zmago Lenardič (Slovenia) **Do not think Art** curated by Andrej Brejc, Bojan Stojičić (BiH) **Present Perfect Continuous** curated by Pierre Courtin and

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[1] Aleksandar Danguzov, Aleksandra Novaković, Aleksandar Siker, Aleksa Stajšić, Anđela Cipar, Anđela Kopanja, Asztrid Kitti Csatlós, Boris Stanišić, Danilo Lalović, Helena Soldat, Ivana Jeremić, Ivana Vukanac, Jelena Bajić, Jelena Simović Jovana Semiz, Kristina Polender, Milena Herceg, Mila Pejić, Nikola Zogović, Tijana Đukić, and Željka Peštorić

priredila mlada kustoskinja Anja Marković, pružila su relevantan pregled aktuelnih zbivanja u umetnosti odabranih zemalja podunavskog makroregiona.

U segmentu **Novi Sad+**, kustos Danilo Vuksanović je pripremio izložbu *VREMENA: prostranstva Jelene Sredanović / dubine Tatjane Dimitrijević*, postavivši u efekatan dijaloški odnos opuse dve izuzetno zanimljive ličnosti vojvođanske i srpske umetničke scene.

Ekskluzivnosti ovogodišnjih *Dunavskih dijaloga* je znatno doprinelo gostovanje izložba *Moć tišine: kineska savremena umetnost na putu svile*, realizovana u okviru novog festivalskog programskog segmenta **Zemlja gost**, koja je ostvarena zahvaljujući saradnji uspostavljenoj na *Konferenciji o kulturi 16+1*, u kineskom gradu Čeng Du 2018. godine. Tako je domaća publika imala jedinstvenu priliku da se upozna sa izborom uglednog kineskog kustosa Ksiao Huanga koji je za ovu izložbu odabrao recentne radove umetnika Jia Shanguo, Li Jie, Li Shun, Liu Ke, Liu Zhaowu, Liu Zhaowu, Qiu Anxiong, Su Xing, TAMEN+, Tian Wei, Wang Changming, Wu Shoufeng, Wu Xiaohai, Zeng Xi, Zhang Chun, Zhao Siqing.

**Cooperation extended** program postaje sve značajniji. Radi se o segmentu Festivala koji pruža mogućnost da se po sistemu reciprociteta i koprodukcijskog modela naši umetnici predstave u inostranstvu. Do sada je po ovom modelu priređena 21 izložba u inostranstvu, od kojih je najznačajnija bila 2014. godine *Krv/slutnja/nada – umetnost u Vojvodini i Srbiji od 1914. do 2014.* priređena povodom stogodišnjice Prvog svetskog rata u Kustlerhausu u Beču na kojoj je ilustrovan čitav vek srpske istorije umetnosti sa učešćem čak 82 umetnika. Ove godine pored izložbi u Temišvaru, realizovana je razmena izložbi Novi Sad – Dortmund; novosadski umetnici Ana Vrtačnik, Goran Despotovski i Jožef Klačik su zajedno sa bugarskim kolegama Elenom Panajotovom, Kirilom Čolakovim i Atanasom Totjakovim izlagali na izložbi *Zastave identiteta*, u Sofiji u Galeriji „Arosita” koja je višegodišnji partner na *Dunavskim dijalozima*, a umetnici Jelena Đurić i Danilo Vuksanović su tokom avgusta učestvovali na simpozijumu *Euartnetwork* u Burgelandu.

Na kraju valja zaključiti da se *Dunavski dijalozi* sve više ustanovljavaju kao bogati projekat značajan u srpskim i internacionalnim relacijama. Postignuti rezultati organizatore čine ponosnim i veoma zadovoljnim. No, takav koncept manifestacije kontinuirano zahteva visoke profesionalne i organizacione obaveze. Da bismo se dalje razvijali, osim strateškog planiranja i velikog truda, neophodna je kontinuirana podrška nadležnih institucija, sponzora i prijatelja Festivala. Na dosadašnjoj podršci zahvalnost želim da uputim umetnicima, publici, partnerskim organizacijama, kolegama i institucijama kulture u Novom Sadu, Srbiji i inostranstvu, sponzorima, posebno „Erste banci”, a potom Austrijskom kulturnom forumu, Gete institutu, ambasadama, gradskom i pokrajinskom Sekretarijatu za kulturu, Ministarstvu kulture Republike Srbije i medijima, koji su tradicionalno prilježno ispratili Festival, sa željom da saradnju nastavimo i u godinama pred nama.

Mr Vesna Latinović  
direktorka festivala *Dunavski dijalozi*

Gordana Kuč (Montenegro) *I is Someone Else*, curated by young curator Anja Marković provided a relevant overview of the current developments in art of the selected countries of the Danube macro region.

The curator Danilo Vuksanović prepared the exhibition *TIMES: Spaces by Jelena Sredanović / Depths by Tatjana Dimitrijević*, putting the opus of two extremely interesting individuals of Vojvodina and Serbian artistic scene into an effective dialogue relation in the **Novi Sad +** segment.

The guest exhibition titled *The Power of Silence: The Chinese Contemporary Art on the Silk Road* significantly contributed to the exclusivity of this year's *Danube dialogues*. It was realized in the framework of a new festival programme segment titled the **Guest Country**, which was organized thanks to the cooperation established at the 16 + 1 Culture Conference in the Chinese city of Cheng Du in 2018. Thus, the local audience had a unique opportunity to become acquainted with the selection of renowned Chinese curator Xiao Huang who selected recent works by artists Jia Shanguo, Li Jie, Li Shun, Liu Ke, Liu Zhaow, Liu Zhaow, Qiu Anxiong, Su Xing, TAMEN +, Tian Wei, Wang Changming, Wu Shoufeng, Wu Xiaohai, Zeng Xi, Zhang Chun, and Zhao Siqing for this exhibition.

The **Cooperation extended** programme is becoming more and more important. It is a segment of the Festival which offers the opportunity to present our artists abroad according to the system of reciprocity and co-production model. So far, 21 exhibitions abroad have been organized using this model, the most significant of which was in 2014 *Blood/ Premonition/ Hope - Art in Vojvodina and Serbia from 1914 to 2014*, organized on the occasion of the centenary of the World War I at the Kunstlerhaus in Vienna, as a review of the whole century of Serbian art history with the works of as much as 82 artists. This year, in addition to the exhibitions in Timisoara, the exchange of exhibitions between Novi Sad and Dortmund was organized; the artists from Novi Sad, Ana Vrtačnik, Goran Despotovski, and Jožef Klačik, along with their Bulgarian counterparts Elena Panayotova, Kiril Cholakov and Atanas Totjakov presented their works at the exhibition *Artistic Flags* in Sofia at the Arosita Gallery, a multi-year partner at the *Danube Dialogues* while artists Jelena Đurić and Danilo Vuksanović participated at the Euartnetwork Symposium in Burgeland.

In the end, it should be concluded that the *Danube Dialogues* are increasingly establishing themselves as a rich project significant in Serbian and international scale. The organizers are at the same time proud and very satisfied with the achieved results. However, such a concept of an event continually requires high professional and organizational commitments. The continuous support of competent institutions, sponsors and friends of the Festival is necessary in order for us to develop further alongside strategic planning and great effort. I would hereby like to express my gratitude to artists, audiences, partner organisations, colleagues and institutions of culture of Novi Sad, Serbia and abroad, to our sponsors, particularly Erste Bank, Austrian Cultural Forum, Goethe Institute, embassies, City of Novi Sad and Provincial Secretariat for Culture, and Ministry of Culture of the Republic of Serbia for their support so far as well as to the media that traditionally provide media space for the Festival with sincere wishes to continue on with the cooperation in the forthcoming years.

Vesna Latinović, MA  
Director of *Danube Dialogues* Festival



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DUNAVSKI DIJALOZI 2019 //  
UMETNIČKI DIJALOZI NIZ DUNAV:  
OD APATINA DO KLADOVA

DANUBE DIALOGUES 2019 //  
DIALOGUES ALONG THE DANUBE

## DUNAVSKI DIJALOZI //

- > ARHEOLOŠKI PARK VIMINACIUM, STARI KOSTOLAC
- > CENTAR ZA KULTURU KLADOVO
- > NARODNI MUZEJ VELIKO GRADIŠTE
- > BLOK GALERIJA, NOVI BEOGRAD
- > GALERIJA MEANDER, KULTURNI CENTAR APATIN
- > GALERIJA BEL ART, NOVI SAD
- > KARLOVAČKA GIMNAZIJA, SREMSKI KARLOVCI
- > ZBIRKA STRANE UMETNOSTI, MUZEJ GRADA NOVOG SADA

## UMETNIČKI DIJALOZI NIZ DUNAV OD APATINA DO KLADOVA

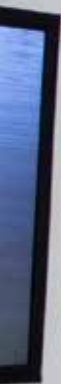
*Tekst: Sava Stepanov*

Festival savremene umetnosti *Dunavski dijalozi* već punih sedam godina u Novom Sadu okuplja umetnike iz podunavskih zemalja (Nemačka, Austrija, Slovačka, Mađarska, Hrvatska, Rumunija, Bugarska, Moldavija, Ukrajina i Srbija) a povremeno, baš kao što je to ove godine, na Festivalu učestvuju i umetnici iz zemalja proširenog podunavskog regiona – kao što su Slovenija, Bosna i Hercegovina, Crna Gora i Češka. Zahvaljujući toku Dunava, od Crne šume (Švarcvald) do Crnog mora, *Dunavski dijalozi* ostvaruju jedan mogući pogled na tokove savremene umetnosti ove značajne evropske regije. Doprinos geografskog rasporeda je izuzetno zanimljiv jer omogućava uvid u umetnička zbivanja nekih od najrazvijenijih evropskih država iz tzv. „mitel Europe“ (Nemačka, Austrija), preko grupe zemalja koje su tokom protekle tri decenije doživele sistemsku tranziciju i koje su članice Evropske zajednice (Slovačka, Mađarska, Rumunija, Bugarska, Slovenija, Hrvatska); potom država iz tzv. „balkanskog bureta baruta“ (Srbija, Bosna i Hercegovina, Crna Gora), te zemlje koje su još uvek obuhvaćene dubokom krizom (Moldavija, Ukrajina). Taj različiti stepeni razvoja ovih zemalja je obezbeđivao da se na Dunavskim dijalozima sagledaju izuzetno zanimljivi umetnički rezultati, specifičnosti, različiti pogledi, rasprave i zaključci na dosadašnje tematske izazove (*Umetnost i kriza*, *Umetnost u doba (ne)emocionalnosti*, *Umetnik u okruženju globalne nesigurnosti*, *Upotreba čoveka*).

Ove godine Festival savremene umetnosti *Dunavski dijalozi* je posvećen centralnoj temi *Percepcija savremenosti*. Osnovno pitanje je, zapravo, koliko umetnost učestvuje u čovekovom svakodnevlju, koje su njene funkcije i moći, da li ona utiče (i koliko) na stanje društva u vremenu razgoropađenog kapitalizma, te na sveobuhvatu tehnologizacije i medializacije sveta. Da li je umetnost sposobna da se konfrontira, sada već evidentnoj dehumanizaciji? Izgleda da direktnog odgovora, u ovom trenutku, još nema jer je današnja umetnička praksa sve značajnije integrisana u globalno umreženu strukturu društvenih







## DANUBE DIALOGUES //

- > VIMINACIUM ARCHEOLOGICAL PARK, STARI KOSTOLAC
- > CENTAR ZA KULTURU KLADOVO
- > NARODNI MUZEJ VELIKO GRADIŠTE
- > BLOK GALLERY, NOVI BEOGRAD
- > MEANDER GALLERY, CULTURAL CENTER APATIN
- > BEL ART GALLERY, NOVI SAD
- > GIMNASIUM OF SREMSKI KARLOVCI
- > FOREIGN ART COLLECTION, CITY MUSEUM OF NOVI SAD

# DIALOGUES ALONG THE DANUBE FROM APATIN TO KLADOVO

*Text by: Sava Stepanov*

For eight years in a row, the Festival of Contemporary Art the *Danube Dialogues* has been bringing together artists from the Danubian countries (Germany, Austria, Slovakia, Hungary, Croatia, Romania, Bulgaria, Moldova, Ukraine and Serbia) in Novi Sad. From time to time, just like this year, artists from countries of the so-called macro-Danubian region – e.g. Slovenia, Bosnia and Herzegovina, Montenegro and the Czech Republic also participate. Following the course of the Danube, stretching from the Black Forest (Schwarzwald) to the Black Sea, the *Danube Dialogues* offer one possible insight into the contemporary art trends of this important European region. This geographical layout is extremely interesting because it provides an insight into the art developments of some of the most developed European countries, from the so-called “Mittel Europa” (Germany, Austria), through a group of countries that have undergone a systemic transition over the past three decades and are members of the European Union (Slovakia, Hungary, Romania, Bulgaria, Slovenia, Croatia) to the countries of the so-called “Balkan powder keg” (Serbia, Bosnia and Herzegovina, and Montenegro), and the countries still struggling with deep crisis (Moldova, Ukraine). The varying stages of their development have yielded exciting artistic results, distinctive points of view, discussions and conclusions in the face of past thematic challenges (Art and Crisis, Art in the Age of (Non)Emotionality, Artist and Global Insecurity, and the Use of Man).

The main topic of this year's Festival was “Perceptions of Contemporaneity”, posing crucial questions such as: to what extent does art really participate in our everyday life, what are its functions and powers, does it (and how much) influence the state of society in the time of rampaging capitalism and the pervasiveness of technology and media. Is art capable of opposing evident dehumanization? At this moment, direct answer seems as elusive as ever since today's artistic practice increasingly becomes a part of the globally networked structure of social relations and the state of the world. The con-

odnosa i stanja sveta. Kontekstualni karakter najaktuelnijih tendencija u savremenoj umetnosti prevladava. Umetnik je potpuno integrisan u najaktuelnija događanja, uhvaćen je u mrežu velikih korporacija, sve manje je autonoman stvaralac, a sve više postaje delatnik u kreativnoj industriji sa svim njenim kapitalističkim označenostima i kriterijumima u kojima „filozofija dolara“ nadmašuje duhovne i umetničke vrednosti. Time integritet umetnika biva ozbiljno ugrožen i okrnjen. Uostalom, o tome govori i dr Sanja Mladenov Kojić, kustoskinja centralne izložbe ovogodišnjih *Dunavskih dijaloga*, kada konstatuje da: „...krajnje nepregledna i neuhvatljiva, umetnička scena ne zastupa zajedničke ideje o smislu postojanja, već je usmerena na mnoge raznolike egzistencijalne uslove multikulturalnog i globalnog sveta.“ Zbog toga je današnjem umetniku potrebno puno snage i odlučnosti da vlastitu intuiciju učini vidljivom i delotvornom, da u sopstvenom delu uspostavi estetski i etički sistem koji će predstavljati validni model i predlog za moguće (pre)uređenje sveta i međuljudskih odnosa.

Bez tematske uslovnosti, ali ne i bez distance prema naslovu *Percepcija savremenosti*, na ovogodišnjim *Dunavskim dijalozima* je koncipirana serija od devet izložbi naslovljena *Dijalozi niz Dunav: Od Apatina do Kladova*. Na tim postavkama, realizovanim u varošicama, gradovima i mestima na dunavskim obalama u Srbiji (Apatin, Banoštor, Novi Sad, Sremski Karlovci, Beograd, Viminacium, Veliko Gradište, Kladovo), uspostavljeni su svojevrsni umetnički dijalozi ovdašnjih umetnika sa umetnicima iz ostalih podunavskih zemalja.

Osnovna intencija ovih izložbenih prezentacija jeste razmatranje i poređenje različitih umetničkih shvatanja odabranih tema, sadržaja, kontekstualnih situacija i umetničkih koncepata. Tako je izložbama zajedničkog naslova *Dijalozi niz Dunav*, u dijaloškoj ekspoziciji ostvarena serija izuzetno zanimljivih umetničkih disputa o ambijentalizaciji i prepoznavanju duha mesta (Viminacium, Banoštor); o prirodi i prirodi umetnosti (Apatin, Novi Sad, Veliko Gradište); o umetnosti i urbanom svakodnevju (Novi Beograd, Sremski Karlovci, Kladovo).

## I. Dunavski *genius loci*

**Pavlo Makov (Ukrajina) i Čedomir Vasić (Srbija). Muzej arheološkog nalazišta Viminacium, Stari Kostolac.** Rimski grad Viminacium je trajao je od prvog do početka sedmog veka. Izrastao je iz jednog od najznačajnijih legionarskih logora na Dunavu, a izvesno vreme je bio i glavni grad rimske provincije Gornje Mezije, koja je obuhvatala najveći deo današnje Srbije, Severne Makedonije i severozapadne Bugarske. Radovi Pavlo Makova (Ukrajina) i Čedomira Vasića (Srbija) su mikrijski inkorporirani u stalnu muzejsku postavku u zgradi *Domus Scientiarum*, koja je izgrađena u stilu rimske vile rustike.

**Pavlo Makov** je prezentovao svoje grafike na kojima su predstavljeni temeljno crtani izgledi vrtova, gradova – stvarnih i utopijskih. Precizni plan-crteži grada i crteži iz skicen bloka pretvaraju se u vektorske prikaze, pozicionirane na obe strane otvorene knjige, povezane isprepletenim zajedničkim rutama. U svojoj umetničkoj knjizi *DO-PO* Makov konfrontira idealizovani izgled velikog grada sa crtežima iz svoje džepne beležnice, stvarajući tako prostore između stvarnosti i sna. Otvorena knjiga Makova i ekran sa animiranom video prezentacijom crteža iz ove knjige-mape, postavljena je neposredno uz veliku

textual character of current tendencies prevails in contemporary art. Fully integrated into the latest events and caught in a web of large corporations, the artist is less and less an autonomous creator, and increasingly a subject of creative industry with all its capitalist insignia and criteria, where “dollar philosophy” transcends spiritual and artistic values. The integrity of the artist is, therefore, seriously compromised and impaired. This is what Sanja Mladenov Kojić, Ph.D. and curator of the central exhibition of this year’s *Danube Dialogues*, speaks about when saying that “this largely incomprehensible and elusive artistic scene does not reflect common ideas about the meaning of existence, but rather aims at the many diverse existential conditions of multicultural and globalized world.” Therefore, today’s artists need plenty of strength and determination to make their intuition visible and effective, and to establish an aesthetic and ethical system in their work that will serve as valid model and proposal for potential (re)arrangement of the world and interpersonal relations.

Without imposing the theme, and allowing for a digression from the title “Perception of Contemporaneity”, this year’s *Danube Dialogues* developed a series of nine exhibitions entitled “Dialogues Along the Danube: from Apatin to Kladovo”. Several displays staged in small towns, cities and places along the Serbian part of the Danube (Apatin, Banoštor, Novi Sad, Sremski Karlovci, Belgrade, Viminacium, Veliko Gradište, Kladovo) established a kind of artistic dialogue between local artists and artists from other Danubian countries.

Main purpose of these exhibitions was to analyze and compare different artistic views on selected topics, contents, contextual situations and artistic concepts. Thus, in a dialogical exposition, the exhibitions entitled “Dialogues Along the Danube” resulted in a series of captivating artistic discussions about ambientization and recognizing the spirit of a place (Viminacium, Banoštor), about the Nature and the nature of art (Apatin, Novi Sad, Veliko Gradište), and about art and everyday urban life (New Belgrade, Sremski Karlovci, Kladovo).

## I. Danubian *Genius Loci*

**Pavlo Makov (Ukraine) - Čedomir Vasić (Serbia), Museum of the Viminacium Archaeological Site, Stari Kostolac.**

The Roman city of Viminacium existed from the first to the early 7th centuries. It initially developed around one of the most important legion camps on the Danube. For a while, it was a capital of the Roman province of Moesia Superior, which included most of the present-day Serbia, northern Macedonia and northwestern Bulgaria. The works of Pavlo Makov and Čedomir Vasić were incorporated into a permanent museum exhibition in the *Domus Scientiarum* building, built in the rustic style of a Roman villa.

**Pavlo Makov** presented his graphic art which depicts detailed drawings of gardens and cities - real and utopian. The city’s detailed blueprints and sketch block drawings are converted into vector presentations, positioned on either side of an open book, connected by intertwined common routes. In his art book DO-PO, Makov juxtaposes the idealized appearance of a big city with drawings from his pocketbook, thus creating spaces between dreams and reality. Markov’s

muzejsku maketu Viminacijuma. Tako je u ambijentu viminacijumskog muzeja uspešno ostvarena provokativna relacija ovovremenskog promišljanja sveta Pavlo Makova sa artefaktima iz „duboke“ istorije, kojima se otvaraju novi prostori metaforičkih slutnji i zaključaka.

**Čedomir Vasić** je konturni neonski crtež figure osnivača rimskog carstva Oktavijana Avgusta (*Bez naziva*, 1992–2019, instalacija, neonske cevi i svetlo, televizor, žica) postavio u ambijent viminacijumskog muzeja, u dvorani sa poprsjima sedamnaest rimskih careva koji su rođeni na teritoriji današnje Srbije. Ovakvom kontekstualizacijom svog dela umetnik je sugerisao imaginarnu vezu osnivača carstva i „ovdašnjih“ rimskih careva – nastojeći da inicira višesmisleno promišljanje čitavog spleta arheoloških, istorijskih, naučnih, filozofskih, simboličkih, metaforičkih, estetskih i etičkih okolnosti. Tim kontekstualizovanjem vlastite prostorne instalacije, umetnik je otvorio raspravu o mogućnosti savremenog (re)interpretiranja prošlosti, kako bi se doprelo do novih suštinskih sagledavanja dijalektičkog karaktera sveta u kome živimo.

Ostvarenja dvojice umetnika su ovom postavkom dovedeni u svojevrsni dijaloški odnos koji je inkorporiran u duh samog nalazišta ali i vaskolike istorije. Istovremeno, dva sasvim različita umetnička stava su dovedena u blizak kontakt zahvaljujući komplementarnim reminiscencijama na fenomene istorijskog kontinuiteta, jer je izložbenim konceptom ostvaren svojevrsni vremenski preplet kojim se razotkrivaju nove relacije, uslojene napomene, značenja i zaključci – koji su i te kako potrebni – kao nauk savremenom društvu.

**Patricija Gilite (Nemačka) – Radoš Antonijević (Srbija).** Instalacije ovo dvoje umetnika trebalo je da se postave u razrušenoj nemačkoj, katoličkoj crkvi u Banoštoru. Međutim, ambijentalno „uklapanje“ u ovu izuzetno izazovnu ambijentalnu celinu nije realizovano jer je, neposredno pred postavku ovih instalacija, snažno nevreme još više ruiniralo ovaj arhitektonski objekat. Zbog toga su radovi prikazani kao izložbeni eksponati u Muzeju grada Novog Sada.

**Patricija Gilite** je umetnica litvanskog porekla koja živi i stvara u Nemačkoj. Njena umetnost se odlikuje performativnim delovanjem ali i ambijentalnim postavljanjem instalacija. U srušenoj banoštorskoj crkvi Gilite je trebalo da postavi zidnu aplikaciju od plastičnih kubusa koji se sadržinski usaglašava sa ambijentom. Takvim ostvarenjima ova umetnica proširuje dejstvo svoje umetnosti, te radovi jednostavne ikonografije dobijaju mnogo kompleksnija značenja i dejstvo. Ono što je bitno napomenuti povodom delovanja Patricije Gilite jeste njena briga da, i pored poštovanja koncepta kontekstualnosti i poistovećivanja njenih ostvarenja sa svakodnevnim životnim manifestacijama, ostvari autentičnu estetsku sistematičnost i iskaže jasne etičke napomene.

**Radoš Antonijević** se, naizgled, bavi temama kulturnog nasleđa jer proizvodi šatore koji predstavljaju veoma sugestivne replike arhitekture najznačajnijih srpskih manastira. Antonijevićevi konceptijski povodi i formalna rešenja jasno zalaze u područje kulturnih, istorijskih, nacionalnih, religijskih, političkih, ideoloških oblasti koje i te kako utiču na formiranje čovekove sudbine – ne samo na ovim prostorima. U razrušenoj nemačkoj katoličkoj crkvi u Banoštoru, Radoš Antonijević je planirao da postavi šatore-planine koje svojim odnosom u prostoru sugerišu međuozračje „svetih planina“ Olimpa, Sinajske gore i Ararata. Taj veliki geografski trougao, nažalost, označava i mesto čestih vojnih sukobljavanja u kojima učestvuju zemlje regiona ali i najveće svetske sile. To posmatračevu percepciju upućuje na „prepoznavanje“ teme izbeglištva ali i na druge

open book and a screen with an animated video presentation of the drawings from this map-like book were placed next to a large museum model of Viminacium. As a result, the provocative relationship between Markov's contemplation of the contemporary world and artifacts from the "depths" of history was successfully created in the ambience of the Viminacium Museum, opening new spaces of metaphorical conjectures and conclusions.

**Čedomir Vasić** placed a contour neon drawing of the figure of the founder of the Roman Empire, Octavian Augustus (*Untitled*, 1992-2019, installation, neon tubes and light, television, wire) in the ambience of the Viminacium Museum, in a hall showing the busts of 17 Roman emperors born on the territory of today's Serbia. Having put his work in this context, the artist suggested an imaginary connection between the founder of the empire and "local" Roman emperors - striving to generate a multi-layered reflection focused on a complex set of archeological, historical, scientific, philosophical, symbolic, metaphorical, aesthetic and ethical issues. By contextualizing his own spatial installation, the artist initiated a discussion about the possibility of contemporary (re)interpretation of the past in order to obtain new insights into the dialectical character of the world in which we live.

The works of the two artists were brought into a dialogical correlation, incorporated into the spirit of the site and history. At the same time, two conflicting artistic viewpoints were brought into close contact due to the complementary reminiscences related to the continuity of historical phenomena, as well as to the concept of the exhibition which created a kind of temporal interplay revealing new relationships, layered observations, meanings and conclusions very much needed - as a lesson - in the contemporary society.

**Patricia Gilyte (Germany) – Radoš Antonijević (Serbia).** The installations of Gilyte and Antonijević were to be exhibited in the striking ruins of the German Catholic Church in Banoštor. However, their "incorporation" into this challenging ambient was prevented by a severe storm which caused additional damage to the structure just before the installations were placed inside. For this reason, their works were displayed at the Novi Sad City Museum.

**Patricia Gilyte** is a Lithuanian artist who lives and works in Germany. Her art is performative and characterized by ambient setting of installations. She was supposed to set up a wall-mounted application of plastic cubes in the ruins of an old church in Banoštor, which would be in harmony with the environment. Such installations extend the effect of her art, and the works of simple iconography gain more complex meanings and greater effect. It is important to note her concern to achieve authentic aesthetic systematicity and clear ethical expression, in addition to respecting the concept of contextuality and identifying her creations with phenomena of everyday life.

**Radoš Antonijević**, apparently, deals with the topics of cultural heritage, creating tents that are highly suggestive replicas of the architecture of major Serbian monasteries. Antonijević's conceptual motives and formal solutions clearly fall into the sphere of cultural, historical, national, religious, political and ideological areas that shape human destiny – extending beyond the region. In the ruins of the German Catholic Church in Banoštor, Radoš Antonijević planned to set up tent-mountains that, through their relationship in space, suggest the atmosphere between the "holy mountains" of Olympus, Sinai and Ararat. Unfortunately, this large geographical triangle also marks the place of frequent military clashes between the



probleme aktuelnog sveta... U ambijentu razrušene crkve sve te napomene dobijaju specifičan okvir, a Antonijevićeva poruka novi kvalitet i šire dejstvo.

## II. O prirodi, i o prirodi umetnosti

**Vladimir Frelih (Hrvatska) – Dragan Matić (Srbija). Galerija *Bel art*, Novi Sad.** Ovaj srpsko-hrvatski umetnički par već duže vreme ostvaruje i prikazuje svoje zajednički osmišljene umetničke akcije. Obojica autora deluju u rubnim medijskim područjima, nastojeći da svojom umetnošću uključe posmatrače u procese vlastitog delovanja, da ga „osveste“ pred onim temama koje smatraju žarišnim u aktuelnom trenutku sveta. Otuda i njihovo nastojanje da u svom izrazu objedine vlastitu misao i sopstveno telo, sa prirodom i njenim manifestacijama, ali i sa savremenom digitalnim medijima koji su potpuno inkorporirani u naše svakodnevle...

Zajednička ostvarenja **Vladimira Freliha i Dragana Matića** predstavljaju svojevrsnu kritiku ponašanja društva prema večnim zakonima prirode u širokom dijapazonu od nedovoljno razvijene ekološke svesti, pa sve do kompleksnih filozofskih napomena o društvenom ponašanju i stepenu duhovnog poimanja mesta i uloge čoveka danas. Uostalom, sve to je bilo moguće spoznavati u nekim od dosadašnjih performativnih akcija, video-radova i instalacija koje su na temu vode realizovali Frelih i Matić (video-radovi, video-instalacija, fotografije). U tom smislu je moguće videti i njihovu izložbenu instalaciju naslovljenu „Bućkanje“ (2019), postavljenu na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi*. Kako su sami umetnici konstatovali: „...projekat 'Bućkanje' je nastavak zajedničkog umetničkog istraživanja dvojice umetnika pod nazivom 'Vodeni radovi', započetog 2012. godine na prostoru Balkana. Koncept 'Vodenih radova' vizuelno počiva na narativnim premisama klasičnog slikarstva realizovanog savremenim tehničko-tehnološkim sredstvima.“ Autori kroz performativne video-radove, video-instalacije, zvuk i fotografije preispituju kako regionalne (ex YU) društvene posttraumatske vrednosne sisteme, tako i univerzalne ljudske frustracije.

**Iglika Hristova (Bugarska) – Ivana Tomljanović (Srbija). Galerija *Meander*, Apatin.** I Hristova i Tomljanovićeva su okrenute prirodi. Zapravo, njihove umetnosti je moguće videti u onom prostoru o kome je govorio Šagal kada je tvrdio da „umetnost nastavlja tamo gde nauka završava“.

Usredsređenjem na scientističke mikroskopske prizore, „nutrine“ pojedinih biljnih vrsta, te njihovom likovnom nadgradnjom, **Iglika Hristova** dospeva do predstave vaskolike prirode. Sarađujući sa francuskom biološkinjom Kler Damesen, bugarska umetnica se posvetila mikrokosmosu stabala. Snimljene mikroskopske prizore koje je ostvarila naučnica, umetnica dalje razrađuje svojim crtežima. Dobijaju se dve različite strukture (scijentistička i subjektivistička) koje, načinom dijaloga, vode ka jedinstvenom zaključku – pojedinačne prirodne strukture su zapravo delovi iste celine, međusobno su isprepletane i povezane. Ovakvi radovi Iglrike Hristove nas zapravo upozoravaju na jedinstvo sveta. A to je suštinska napomena (i opomena). Jer, uklapajući se i čuvajući taj i takav prirodni sistem, čovek sebi daje šansu, obezbeđuje vlastiti opstanak. U aktuelnom

countries of the region, as well as the world's greatest powers. This suggests "acknowledging" the theme of refugees, and other problems of the world today. In the atmosphere of the ruined church, all these observations would have had special framework and Antonijević's message would have obtained new quality and broader effect.

## II. On Nature and Nature of Art

**Vladimir Frelj (Croatia) - Dragan Matić (Serbia), *Bel Art Gallery, Novi Sad*.** This Serbo-Croatian art couple has been creating and displaying their jointly designed artwork for a long time. Both authors are active in marginal media fields, trying to involve the members of the public in their creative process through art, and "make them aware" of the topics they consider focal in the world today. Hence their effort to unite their thoughts and bodies with nature, but also with contemporary digital media, now fully incorporated into our everyday lives.

The works that **Vladimir Frelj** and **Dragan Matić** create together focus on the criticism of the ways our society behaves in relation to the eternal laws of nature, starting from underdeveloped ecological consciousness to complex philosophical comments on our social behaviour and the degree of spiritual understanding of the place and role of contemporary man. All this already transpired through some of their previous performances, works and installations entitled "Splatter" (involving video works, video installations and photographs created in 2019). The "Splatter" was actually displayed at this year's *Danube Dialogues*. As the artists themselves said, their " 'Splatter' project is a continuation of joint artistic exploration entitled 'Water Works,' started in 2012 in the Balkans. Its concept visually rests on the narrative premises of classical painting realized by modern technical and technological means." Through performance videos, video installations, sounds and photographs, the two artists examine both the regional (ex-YU) post-traumatic systems of social values and universal human frustrations.

**Iglika Christova (Bulgaria) - Ivana Tomanović (Serbia), *Meander Gallery, Apatin*.** Both Christova and Tomanović are nature-oriented. In fact, their art is focused on the spaces Chagall had in mind when saying that "where science ends, art continues."

Focusing on the microscopic scientific scenes of the "innards" of individual plant species and their artistic superstructure, **Iglika Christova** creates the image of entire nature. Working together with the French biologist Claire Damesin, the Bulgarian artist focuses on the microcosm of trees. In her drawings she further elaborates the microscopic images taken by the scientist. This results in two different structures (scientific and subjective) which, through a dialogue, lead to a single conclusion that individual natural structures are actually parts of the same whole, intertwined and interconnected. Iglika Christova's works remind us of the unity of the world. That is her underlying statement and warning because, by adjusting to and protecting this system of nature, man gives a chance to his own survival. Increasingly and with far-reaching consequences, we have been facing the threat of numerous natural disasters. Man has harmed nature, caused climate change

trenutku, sve češće i sa sve većim posledicama, bivamo ugroženi brojnim prirodnim katastrofama. Čovek je povredio prirodu, izazvao je klimatske promene i ekološke zagađenja. Zato nam je ovakva umetnost i te kako potrebna. Ideje Igljike Hristove (i njenih naučnih saradnika) angažovane su jer brinu o čovekovoј sudbini, o budućnosti sveta.

**Ivana Tomanović** snima čitke i dobro vizuelno artikulisane pejzažne prizore. Njena fotografija poseduje struktuiranu i kristalno čistu vizuelnu misao obrazloženu jasnim snimcima. Snimljeni prirodni gustiši, razno šiblje, granje i mladica se na ovim fotosima doimaju poput specifične plastičke i misaone strukture. Uz to, umetnica svu tu multipliciranu linearnost potencira tako što u pojedine fragmente svojih fotografija prošivanjem dodaje končane linije ili žicu... Ove fotografije su štampane na prozirnoj osnovi i zbog toga se ne izlažu na zidu poput klasične slike već se postavljaju u prostor, kako bi se posmatraču omogućilo sagledavanje sa obe strane. Uz to, bitan deo rada je muzička podloga, zvuk koji još više ambijentalizuje čitavu umetničku tvorevinu Ivane Tomanović. Zahvaljujući toj prozirnosti i svim ostalim elementima (print, aplikacije, zvuk, instalacija) ovim fotografijama prostor nije samo sredina u kojoj dejstvuju, nego se radi o dobro sistematizovanoj artikulaciji ovih fotografskih slika koje su prožete stvarnim prostorom, čime su realno, filozofski i poetsko-metaforički uključene u dijalektički tok i karakter sveta u kome živimo.

**Ana Adam (Rumunija) – Lazar Marković (Srbija). Galerija Narodnog muzeja, Staro Gradište.** Zajednička „dijaloška“ izložba crteža i objekata rumunske umetnice Ane Adam i novosadskog umetnika Lazara Markovića objedinjuje njihova karakteristična nastojanja da svoje crtačke izraze baziraju na vrednostima materijala po kojem crtaju.

U radu **Ane Adam** pozadina je prestruktuirana u aktivno polje likovnog dejstva, čak određujući faktor celokupnog vizuelnog i misaonog utiska. Zbog toga je njene crteže moguće shvatiti kao integralni deo našeg sveta, kao kategoriju koja nije inkorporirana – nego je zapažena kao svakodnevni deo i činjenica našeg životnog okruženja. U ovim ostvarenjima linija je diskretno prisutna, ali Ana Adam naglašava i insistira na slojevitoj materijalnosti svog dela – te je kontura izdejtvošana savijanjem papira, sečenjem, ogrebotinom. Sve se to, u metaforičkom i filozofskom smislu, može prihvatiti kao trag sudbinskih zbivanja, kao zabeležena civilizacijska manifestacija, a ponajpre kao autobiografski zapis o svojevrsnim „brazdama“ umetničine duše.

**Lazar Marković** radi sa debelim ter-papirom. Njegova osnovna crtačka radnja se odigrava na samom početku kada iscrta i iseca pravilne krugove. Potom umetnik raznim manipulacijama ostavlja tragove po toj kružnoj površini – manuelnim i hemijskim postupcima, taloženjima, ostvarivanjem promena dejstvom prirodnog dejstva i meteoroloških promena. Konačno, Marković dospeva do specifičnih trodimenzionalnih crteža-objekata, pa čak i do – iz tog ostvarenja – izvedene digitalne animacije. Iskoristivši ovovremenske resurse, ovaj umetnik nam daje svojevrsne slike sveta, planete i jednog imaginarnog svemira.

Na kraju valja konstatovati da nekonvencionalni crtački postupci Ane Adam i Lazara Markovića, svojim nekonvencionalnim stvaralačkim i izvedbenim postupcima, ni jednog trenutka ne zanemaruju osnovne vrednosti crteža, nego doprinose jačanju njegovih sadržinskih, vizuelno-likovnih i metaforičkih poruka o svetu i vremenu u kome živimo.

and environmental pollution, and this is why we really need this kind of art. The ideas of Iglia Christova (and her scientific associates) are engaging because they care about the destiny of man and the future of the world.

**Ivana Tomanović** captures legible and visually articulated landscape scenes. Her photography features a structured and crystal clear visual idea, reflected in clear shots. In her photos, the captured natural thickets, shrubs, branches and shoots look like a specific (plastic and mental) structure. In addition, the artist magnifies this multiplied linearity by adding the lines of thread or wire to the individual fragments of her photographs. In addition, these photographs are printed on a transparent base and are therefore not displayed on the wall like classic pictures, but placed in space to allow the viewer to see both sides. Another essential feature of her work is musical background, the sound that adds further ambience quality to her artworks. Due to this transparency and all other elements (print, applications, sound, installation), the space is not only an environment in which these photographs act, but rather a well-systematized articulation of photographic images imbued with real space, making them realistically, philosophically, poetically and metaphorically a part of the dialectical flow and character of the world we live in.

**Ana Adam (Romania) - Lazar Markovic (Serbia). National Museum Gallery, Staro Gradište.** A joint “dialogue” exhibition of drawings and objects by the Romanian artist Ana Adam and the Novi Sad artist Lazar Marković brings together their characteristic efforts to base their drawings on the material they draw on.

In the work of **Ana Adam**, the background is restructured into an active field of visual effect, determining the element of overall visual and mental impression. Hence her drawings can be understood as an integral part of our world, as a category that is not incorporated but rather perceived as an everyday part and fact of our living environment. The line is discreetly present but Ana Adam insists on the layered materiality of her work, creating contours by bending paper, cutting, scratching. All this, in a metaphorical and philosophical sense, can be seen as a trace of fateful events, as a record of civilization, and above all, as an autobiographical record of the “furrows” on the artist’s soul.

**Lazar Marković** works with thick tarpaper. His basic drawing is done at the very beginning as he draws and cuts regular circles. Then, through varied manipulation, the artist makes traces on that circular surface - using manual and chemical procedures, changing the surface through natural and atmospheric changes. Finally, Marković produces specific three-dimensional drawings-objects and even digital animation. Utilizing available resources, the artist gives us an imagery of the world, our planet and an imaginary universe.

Finally, it should be noted that the unconventional drawing procedures of Anna Adam and Lazar Marković, stemming from their unconventional creative and performing procedures, never neglect the basic values of drawing, but rather contribute to the strengthening of its content, visual, fine art and metaphorical messages about the world and times we live in.

### III. O umetnosti i urbanom svakodnevlju

**Izložba zastava mađarskih i srpskih umetnika. Kladovo, Ulica 22. septembra, prostor ispred zgrade Kulturnog centra Kladovo.** Zastave mađarskih i srpskih umetnika prikazane u Kladovu prikazane su u urbanom ambijentu gradića na obali Dunava. Na izvestan način, ova izložba je predstavljala jedan nekonvencionalni pogled na dešavanja u aktuelnoj umetnosti dve susedne zemlje. Danas se često umetnost prezentuje kao spektakl, kao predstava, kao otvorena manifestacija. Ovi umetnici su zastavu prekvalifikovali u specifični manifestacioni umetnički medij. Njihove zastave se bave sudbinom čoveka u savremenom društvu... Na ovoj izložbi umetnici su ponudili mnoštvo atraktivnih rešenja, prikazujući zastave kao specifično likovno ostvarenje, kao umetničke objekte čiji se izgled menja u zavisnosti od atmosferskih prilika, kao dizajnerski doprinos razigravanju urbane atmosfere, kao neočekivane ali veoma atraktivne veze umetnosti i duha mesta... Zbog broja mađarskih i srpskih umetnika ovaj dijalog je pretvoren u svojevrсни „razgovor“ u kojem, kako je to svojevremeno napisao Đerd Kontra: „...zastave predstavljaju umetničke tvorevine sa osobenim, ličnim stilom i načinom izražavanja. Njihova tema je slobodna, ona predočava način razmišljanja umetnika u znakovima, simbolima. Dosetljivim, svežim idejama, formama, često zaprepasavajućom upotrebom materijala – one stvaraju prizor definisane snage i time našu neposrednu okolinu, naš grad u kome živimo, čine lepšim, svežijim i punijim značenja...“

Na izložbi zastava u Kladovu su učestvovalе mađarske umetnice Nora Fekete, Andrea Rutkai, Marta Makai, Ester Šoptei, Vila Stajner i Andrea Silađi, koje je odabrala Marta Silađi, te umetnici iz Srbije Danica Bičanić, Goran Despotovski, Danica Jevđović i Bosiljka Zirojević.

**Kramar (Nemačka) – Branimir Karanović (Srbija). Blok galerija, Novi Beograd.** Fotografski koncepti Kramara, austrijskog umetnika iz Beča i Branimira Karanovića, renomiranog umetnika iz Beograda, veoma su bliski jer dvojica umetnika svoje motive grade slaganjem mnoštva pojedinačnih fotografija koje u zbirnom utisku definišu celovite prizore.

**Kramar** je posvećen snimanju arhitekture, zapravo istraživanju vizuelnog duha urbanih prostora i celina. Njegova fotografska priča se rasprostire pravolinijski, stvaranjem niza pojedinačnih fotografija koje se spajaju jedna uz drugu, tako da omogućavaju kontinuirano „trajanje“ pogleda. No, Kramar se nikako ne zadovoljava jednostavnom interpretacijom viđenog, nego nastoji da u tim „proširenim“ prizorima uhvati duh mesta življenja. On nastoji da prepozna sociološke i kulturološke karakterističnosti. Već godinama ovaj umetnik posebno je posvećen zemljama istočnog bloka i njihovim tranzicijskim preobražajima.

Za razliku od Kramara, **Branimir Karanović** svoje motive gradi svojevrsnom konglomeracijom fragmentarnih prizora. Snimajući detalje, on nastoji da ih, sistemom slagalica, konstituiše u celovite smislene celine. Takve fotografije nikako ne teže interpretaciji, nego predstavljaju svojevršno struktuiranje (fotografske) slike i njenog smisla. Dakle, Karanović nije samo spektator i snimatelj, nego je autentični umetnik koji nastoji da analizira i prepozna suštinu vidljivih manifestacija sveta i čovekove sudbine u svim tim simbolički naznačenim, otvorenim i problematizovanim oblastima svakodnevlja.

### III. On Art and Everyday Urban Life

**Exhibition of flags of Hungarian and Serbian artists, Kladovo, 22<sup>nd</sup> September Street, in front of the Kladovo Cultural Center.** The flags of Hungarian and Serbian artists were displayed in the urban setting of Kladovo, a small town on the Danube bank. The exhibition offered an unconventional insight into the current art trends of the two neighboring countries. Art is nowadays often presented as a spectacle, a performance, an open event. However, these artists turned the flag into an exceptional art medium. Their flags talk about the destiny of man in modern society. The exhibition offered many attractive solutions, displaying flags as specific artistic creations, as artistic objects the appearance of which changes depending on atmospheric conditions, as designers' contribution to the playfulness of urban atmosphere, as an unexpected but very attractive connection between art and the spirit of the place. Due to the number of participating artists, this dialogue was transformed into a "conversation" in which, as György Kontra once wrote: "flags represent artistic creations exhibiting specific, personal style and manner of expression. They have no specific topic, representing a form of artistic reflection involving signs and symbols. With fresh, imaginative ideas and forms, and the astonishing use of material - they create a scene of defined strength, making our immediate environment and the city we live in more beautiful, fresh and meaningful ... "

The Hungarian artists who participated in the flag exhibition in Kladovo included Nora Fekete, Andrea Ruttkai, Marta Makai, Eszter Söptei, Villo Steiner and Andrea Szilágy. The artworks were selected by Marta Szilágy. The artists from Serbia included Danica Bičanić, Goran Despotovski, Danica Jevdović and Bosiljka Zirojević.

**Kramar (Germany) – Branimir Karanović (Serbia), Blok Gallery, New Belgrade.** Concepts of photography of Kramar, an Austrian artist from Vienna, and Branimir Karanović, a renowned artist from Belgrade, are similar since both of them develop motives by putting together numerous individual photographs which define comprehensive scenes through cumulative impression.

**Kramar** focuses on recording architecture, exploring the visual spirit of urban spaces and objects. His photographic story extends in a straight line, with a series of merging photos, allowing for a continuous "duration" of one's view. However, Kramar is not satisfied with the simple interpretation of what we see, but tries to capture the spirit of a living space with "extended" scenes. He seeks to identify sociological and cultural characteristics of a place. For many years, he has been focusing on the Eastern Bloc countries and their transitional transformation.

Unlike Kramar, **Branimir Karanović** builds his motives with a kind of fragmentary scene conglomeration. By photographing details, he seeks to incorporate them into meaningful puzzle-like entities. His photographs do not offer interpretation, but a specific structuring of (photographic) images and their meaning. Karanović is not only a spectator and a photographer, but an authentic artist who seeks to analyze and identify the essence of the visible expressions of our world and human destiny in symbolically marked, open and problematized areas of everyday life.

**Genadie Popescu (Rumunija) – Ana Nedeljković i Nikola Majdak Junior (Srbija). Karlovačka gimnazija, Svečana biblioteka.** Genadie Popescu i umetnički par Ana Nedeljković i Nikola Majdak Junior autori su sličnih umetničkih koncepta, u čijim se animiranim filmovima na jedan metaforički način kritički govori o nekim akutnim problemima našeg sveta.

Film moldavskog konceptualnog umetnika, performera **Genadie Popeskua** „Reka Raut“ pun je metaforičkih naznaka o savremenom svetu. Njegovi animirani junaci se kreću kroz stvarni pejzaž te sve njihove akcije postaju snažne, ubedljive, sugestivne. Ipak, okosnica celokupne priče jeste „citiranje“ i „pokretanje“ scene sa poznate Brojgelove slike „Parabola o slepcima“. Radi se o metafori koja je korišćena od drevnih vremena kao kritika „slepim“ vođama i onima koji ih slede. A krajnji zaključak te metaforičke scene je jevanđelski precizan, jer Isus Hrist, razgovorajući sa farisejima, zaključuje: „A slijepac slijepca ako vodi, oba će u jamu pasti“. Dakle, Popescu ovu biblijsku temu „primenjuje“ u aktuelnom vremenu i tako oštro i potpuno kritički prosuđuje o aktuelnoj stvarnosti, pogotovo o nesposobnosti onih koji danas rukovode svetskom političkom scenom. Tako i ovaj umetnik prepoznaje duh vremena i pokušava da svoje posmatrače osvesti pred svim zankama sveta i vremena u kome živimo...

**Ana Nedeljković i Nikola Majdak** govore da je njihov film plod ličnih traumatičnih iskustava stečenih u vremenu u kome putovanja nisu bila moguća zbog otežalog viznog režima. U filmu „Neputovanja“ („Untravel“) crveni autobus kruži gradom nikako ne uspevajući da iz njega izađe i zaputi se ka drugim predelima, te da stigne „u obećani svet turističke razglednice“... Ovaj film, međutim, nije samo zanimljiva, duhovita i ironična priča o ogradama koje predstavljaju, ne samo u našem srpskom okruženju, traumatično kolektivno iskustvo – jer, u momentu kada je film Ane Nedeljković i Nikole Majdaka Juniora počeo da se emituje, nove granične ograde su postale univerzalni fenomen, kao prepreka masovnim izbegličkim „(ne)putovanjima“ u Evropi, Aziji, Americi...

**Rudolf Sikora (Slovačka) i Nemanja Nikolić (Srbija). Muzej grada Novog Sada, Novi Sad.** Povodom izbora Novog Sada za Evropsku prestonicu kulture, Fondacija „Novi Sad 2021“ produciraće čitav niz specifičnih umetničkih projekata. Neki od njih imaju sasvim funkcionalni karakter jer se njima formiraju nove vizure grada. Jedan od projekata predviđa estetizovanje neuglednih ambijenata nedovršene izgradnje. Sticajem okolnosti, prekinuto je proširenje zgrade Rodić M&B Trgovina, te na velikom potezu, uz prilazni put u Novi Sad, sa autoputa Beograd–Subotica, dominira ogoljena konstrukcija potpornih stubova. Jednako neugledno deluje i monumentalna, ruinirana i zapuštena bivša fabrička hala kraj mosta na kanalu Dunav–Tisa–Dunav. Na izvestan način, ova dva objekta predstavljaju svojevrzne „spomenike“ tegobno sprovedenoj tranziciji tokom nedavne prekretnice vekova. Zamisao je da se ova dva objekta estetizuju i da se pretvore u svojevrzne umetničke objekte. Ovaj dijalog nudi jedno moguće rešenje.

Interesantno je da su oba autora rešenja „izvukli“ iz svojih slikarskih opusa – **Rudolf Sikora** iz ciklusa slika (koje je izlagao na jednom od prethodnih *Dunavskih dijaloga*), koje imaju potpuno personalizovane sadržaje – ovoga puta pretvorene u manifestacione slike i tekstove. Takva instalacija suvereno nadrađa očekivano dekorativno svojstvo, jer je umetnik ostvario postavku izrazito angažovanog komentarisanja karaktera sveta i vremena u kome živimo. Sikora fasadne stubove posmatra kao nosače i pretvara ih u unutrašnju strukturu vlastitih umetničkih tvorevina koje, sagledavane u nizu, nude jednu osobe-



**Ghenadie Popescu (Romania) - Ana Nedeljković and Nikola Majdak Junior (Serbia), Karlovci High School Library.** Ghenadie Popescu and the artistic couple Ana Nedeljković and Nikola Majdak Junior are authors who share similar artistic concepts. Their animated films focus on some of the crucial problems of our world in a metaphorical way.

The film of the Moldavian conceptual artist Ghenadie Popescu, entitled "The Raut River", contains numerous metaphorical clues about the modern world. His animated heroes move through the real landscape and their actions come across as powerful, convincing and suggestive. The backbone of the whole story is the artistic "quoting" and "moving" of the scene from the famous Bruegel's painting "The Parable of the Blind." This is a metaphor often used to criticize "blind" leaders and those who follow them. The ultimate conclusion of that metaphorical scene is biblically precise, as Jesus Christ, speaking to the Pharisees, concludes, "If a blind man leads a blind man, they both fall into a pit." Popescu "applies" this biblical theme to current times, harshly and critically judging our reality, especially the incompetence of those who lead the world political scene today. He also recognizes the spirit of the times and tries to make viewers aware of all the traps of the world and the times in which we live.

**Ana Nedeljković and Nikola Majdak** claim that their film is the result of personal traumatic experience during the time when travel was almost impossible due to difficult visa regime. In the film "Untravel", a red bus circulates the city, failing to get out of it and head to other regions to reach "the promised world from tourist postcards". However, the film is not just an interesting, humorous and ironic story about fences representing, not only for Serbia, a traumatic collective experience - because, at the moment when the film of Ana Nedeljković and Nikola Majdak Junior began showing, new border fences became a universal phenomenon as a barrier to mass refugee "(un) travel" in Europe, Asia, and America.

**Rudolf Sikora (Slovakia) - Nemanja Nikolic (Serbia), Novi Sad City Museum, Novi Sad.** Gearing up for the European Capital of Culture, the Novi Sad 2021 Foundation plans to produce a number of special art projects. Some of them are quite functional in character forming new vistas of the city. One of the projects envisages the aestheticization of unsightly unfinished buildings. For many reasons, the extension of the Rodić M&B Trgovina building was stopped, and the bare construction of the supporting columns dominates a large section along the access road to Novi Sad from the Belgrade-Subotica highway. The monumental but dilapidated former factory hall next to the Danube-Tisa-Danube canal is equally unsightly. In a way, the two buildings represent "memorials" to the difficult transition at the turn of the century. The idea is to change the appearance of these two objects, make them beautiful and turn them into unique artistic objects. This dialogue offers a possible solution.

Interestingly, both authors found the solution in their paintings - **Rudolf Sikora** in a series of paintings (which he exhibited during one of the previous *Danube Dialogues*) with fully personalized content - this time, turned into paintings and texts. Such an installation outstrips its expected decorative character, with the artist presenting a highly engaged commentary on the character of the world and the times in which we live. Sikora views the facade columns as supports, and transforms them into the internal structure of his own artistic creations, which, viewed as a series, offer a conceptual whole in which

nu koncepcijsku celinu u kojoj umetnik „objavljuje“ svoje shvatanje jedinstva sveta, sinteze personalnog i univerzalnog, te uključivanje umetničke misli u večiti dijalektički proces.

**Nemanja Nikolić** je kompoziciju jedne svoje geometrijske slike pretvorio u fasadno rešenje kojim se derutna i „neuredna“ fasada zgrade pročišćava, oblikuje i pretvara u uređeni objekat visokoestetskog karaktera i dejstva. Štaviše, Nikolićev postupak ima metaforičku naznaku o racionalnom prevazilaženju nereda, o prevladavanju načela destrukcije funkcionalizovanjem konstruktivističkih ideja i stavova, o potrebi racionalističkog promišljanja svih manifestacija savremenog sveta u permanentnom i transformišućem stanju egzistencijalne krize i opasnosti. Uz to, geometrijsko rešenje ove slike se dinamizuje svetlosnim linijama koje se naizmenično pale i gase, te Nikolićevo delo predstavlja živi i pulsirajući objekat.

Osobenost ovih rešenja proističe iz namera dvojice umetnika da odbace postupke redizajna i ukrašavanja, te da, povodom specifičnog zahteva za estetizacijom neuglednih građevina, ostvare autentično umetničko delo označeno individualnim sadržinskim, plastičkim i metaforičko-filozofskim karakterističnostima. U tom smislu ovaj „dijalog“ dva umetnička koncepta dobija svoj puni smisao i značenje.

the artist “declares” his understanding of the unity of the world, the synthesis of personal and universal, and the inclusion of artistic reflection into the eternal dialectical process.

**Nemanja Nikolić** transformed the composition of one of his geometric images into a facade, cleaning, shaping and transforming the dull and “messy” facade of a building into a landscaped object with superb aesthetic character and effect. Moreover, Nikolić’s process metaphorically suggests the rational overcoming of disorder, wiping out the principles of destruction by functionalizing constructivist ideas and attitudes, the need to rationalize all expressions of the modern world in a permanent and transformative state of existential crisis and danger. In addition, the dynamics of this geometric solution is achieved by alternatively flashing light lines, making Nikolić’s work a living and pulsating object. The peculiarity of these solutions stems from the intention of the two artists to reject the processes of redesign and decoration, and to create an authentic work of art marked by individual content, plastic, metaphorical and philosophical characteristics in an attempt to change the appearance of unsightly buildings. In this context, the “dialogue” of the two artistic concepts gets its true sense and meaning.



Čedomir Arsić

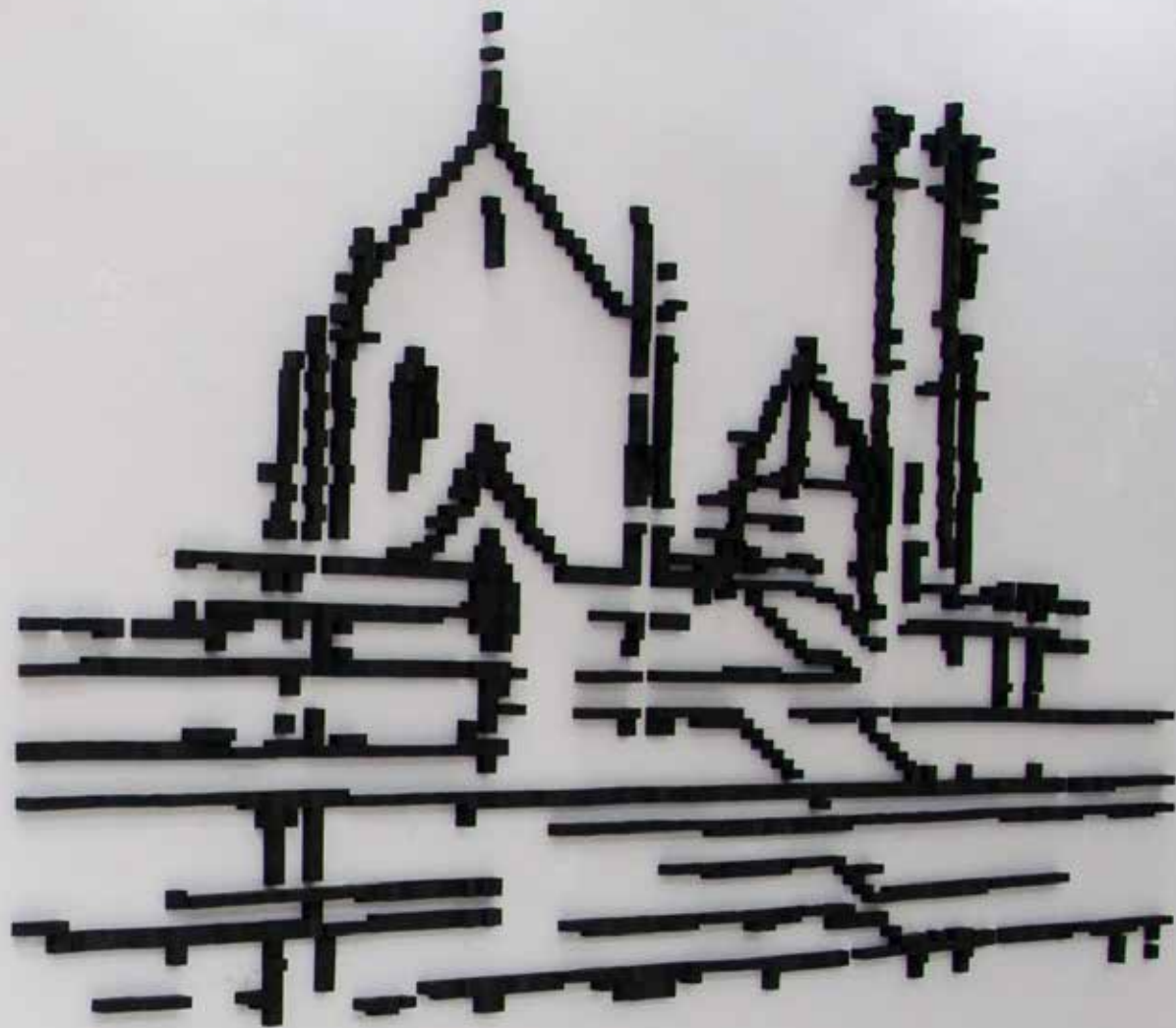


*Pavlo Makov*



*Radoš Antonijević*













*Ivana Tomanović*





*Ana Adam*





*Lazar Marković*



*Izložba zastava mađarskih i srpskih umetnika, Kladovo*

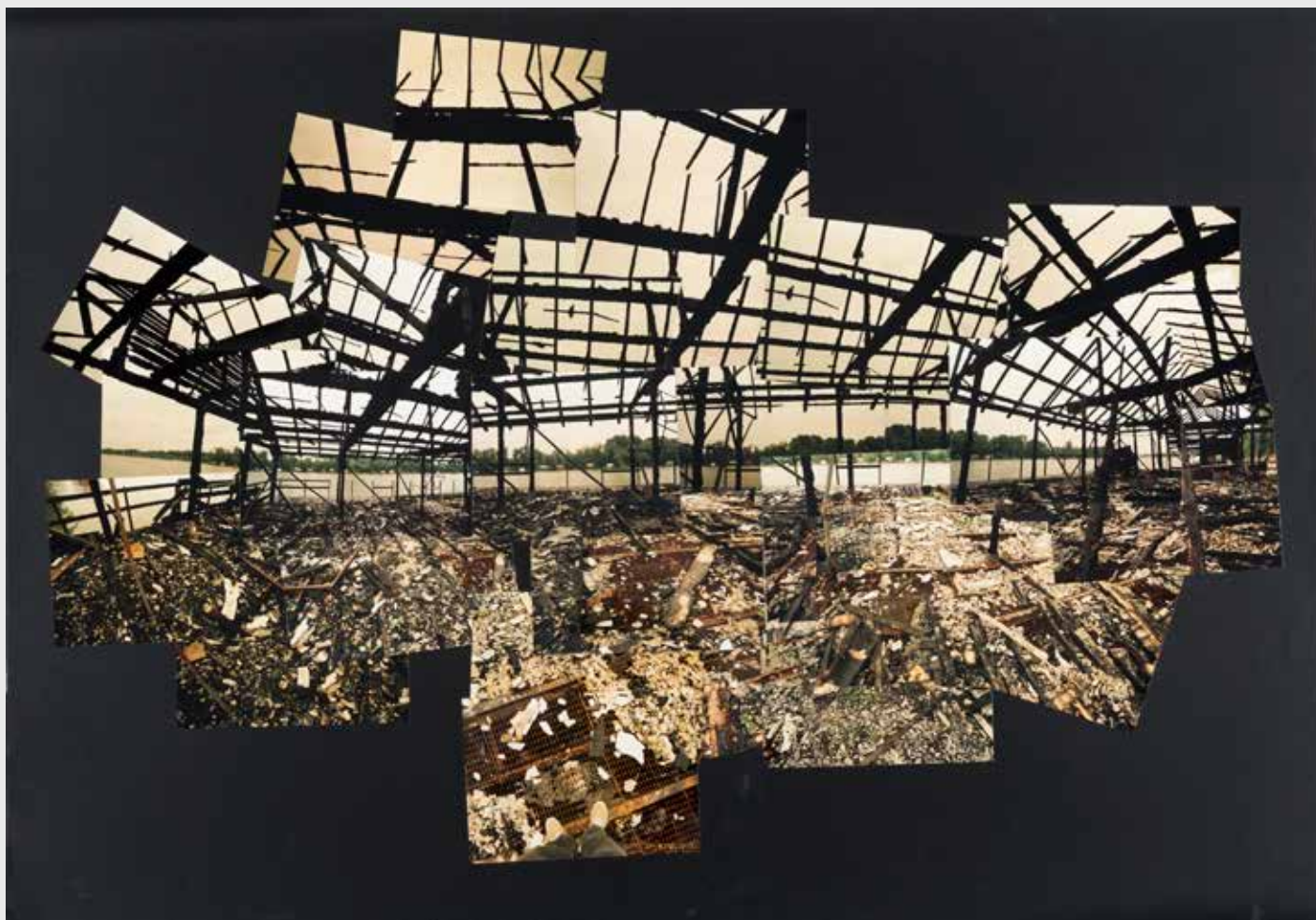








РОБНА КУЋА



*Kramar*



*Ana Nedeljković i Nikola Majdak Junior*





*Ghenadie Popescu*



*Nemanja Nikolić*







*Rudolf Sikora*





The image shows the silhouettes of several people in a dark gallery, looking at a large, bright cyan projection on a wall. The projection depicts a horizon line over a body of water. The text is overlaid on the right side of the image.

DUNAVSKI DIJALOZI 2019 //

**PERCEPCIJA SAVREMENOSTI - UNIVERZALNO MORE**

DANUBE DIALOGUES 2019 //

**PERCEPTION OF CONTEMPORANEITY – THE UNIVERSAL SEA**

## PERCEPCIJA SAVREMENOSTI

*Tekst: Dr Sanja Kojić Mladenov*

U periodu kontekstualnosti umetnosti, njene zavisnosti od međuljudskih relacija i polemičkog povezivanja umetničkog dela i stvarnosti, u prvom planu nije materijalnost umetničkog dela, već njegova razbijena forma koja počiva na ideji, stavu, konceptu, kao i publici. Krajnje nepregledna i neuhvatljiva umetnička scena ne zastupa zajedničke ideje o smislu postojanja, već je usmerena na mnoge raznolike egzistencijalne uslove multikulturalnog i globalnog sveta. Istovremeno, identitet učesnika/ca je promenljiv, odnosno fluidan, nastao kao rezultat diskurzivnih formacija, te ga sagledavamo u procesu ukrštanja njegovih različitih komponenti, a ne njihovih odvojenih posmatranja. Slojevitost svih navedenih odnosa dopunjuje transgresija granica, ideja probijanja formalnih, medijskih i prostornih okvira, te naglašena interdisciplinarnost u umetnosti, što čini kustoski posao danas zahtevnijim i otvorenijim za usvajanje novih znanja i pojava, uz naglašenu potrebu za komunikacijom i umrežavanjem sa međunarodnim protagonistima, kako iz umetničke, tako i naučne i tehnološke oblasti.

Zbog ove relativnosti procesa, savremena umetnost poprima sve više različitih interpretacija, razuđenih vrednosnih kriterijuma, divergentnih pratioca i zastupnika, zbog čega pitanja kao što su: šta čini savremenu umetnost, kojim se problemima ona danas bavi i na koji način, te ko su njeni zastupnici, kustosi, umetnici i konzumenti, postaju neophodna u turbulentnom periodu, kao što je sadašnje. Iako se ne mogu očekivati jedinstveni odgovori na navedena pitanja, festivali, izložbe, simpozijumi i sl. su prilike za sučeljavanje mišljenja i znanja, iznošenje ideja i razmenu sadržaja, odnosno, moguće mesto utopije na kojem nas „umetnost i kultura mogu sve okupiti i dovesti u ovu divnu razmenu“<sup>[1]</sup>, kako je povodom Bijenala u Veneciji 2019. godine istakao kustos centralne izložbe Ralf Rugoff.

*Ideja je u komunikaciji, reke spajaju ljude, one su kao krvotok. (Bogdanka Poznanović, 1971.)*

Bogdanka Poznanović (1930–2013), neoavangardna, intermedijrska umetnica iz Novog Sada, za koju su eksperimentisanje, interdisciplinarni pristup, inoviranje umetničko-naučnih tehnika i metoda, ispitivanje novih sadržaja, kritičko posmatranje savremenog društva, naučnih otkrića i zatvorenih sistema, činili usmerenje umetničke i društvene prakse, jedni su od mogućih polaznih osnova umetničke koncepcije Centralne izložbe *Dunavskih dijaloga* 2019. godine. U vremenu poremećenih vrednosnih kriterijuma, uspostavljanje relacije sa istorijskim lokalnim praksama i promišljanjima, činilo se kao jedno od mogućih alternativa.

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[1] u originalu: „...art and culture can bring us all together and draw us into this wonderful exchange“, „Biennale Curator Ralph Rugoff On Populism, Fake News, and Art's Power“, Monopol, Special Issue Venice Biennale 2019, 2019, str. 9.







## PERCEPTION OF CONTEMPORANEITY

*Text by: Sanja Kojić Mladenov, PhD*

In the period of art contextuality, its dependence on interpersonal relations and polemical connection of artwork and reality, the materiality of the artwork is not in the foreground, but rather its broken form that rests on the idea, attitude, concept, as well as the audience. The utterly incomprehensible and elusive art scene does not deal with common ideas about the meaning of existence, but focuses on the many diverse existential conditions of our multicultural and globalized world. At the same time, the identity of protagonists is variable and fluid, stemming from discursive formations, so we see its various components crossing rather than observing them separately. The complexity of all these relations is complemented by the transgression of borders, the idea of breaking through formal, media and spatial frameworks, as well as the emphasized art interdisciplinarity which makes curatorial work today more demanding and open to new knowledge and phenomena, coupled with a strong need for communication and networking with international actors in the fields of art, science and technology.

Due to this relativity of the process, contemporary art increasingly gets different interpretations, differentiated value criteria, divergent followers and advocates, making the questions such as: what does the contemporary art consist of, what problems does it deal with and in which way, and who are its champions, curators, artists and consumers, indispensable in turbulent periods like ours. Although unique answers to the above questions cannot be expected, festivals, exhibitions, symposia, etc. are opportunities for confronting opinions and knowledge, presenting ideas and exchanging views, in other words – a potential venue of utopia where “art and culture can bring us all together and draw us into this wonderful exchange”[1], as observed by Ralph Rugoff, curator of the central exhibition of the 2019 Venice Biennale.

*The idea is in communication, rivers connect people, they are like a bloodstream* (Bogdanka Poznanović, 1971).

Bogdanka Poznanović (1930-2013), a neo-avant-garde, intermedia artist from Novi Sad, for whom experimentation, interdisciplinary approach, innovation of artistic and scientific techniques and methods, exploration of new content, critical observation of contemporary society, scientific discoveries and closed systems served as guidelines for artistic and social practice and possibly one of the starting points of the artistic concept underlying the central exhibition of the 2019 *Danube Dialogues*. In a time of disrupted value criteria, establishing a relation with historical local practices and reflections seemed one possible alternative.

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[1] “Biennale Curator Ralph Rugoff on Populism, Fake News, and Art’s Power”, Monopol, Special Issue, Venice Biennale 2019, 2019, p. 9.

### *Važno je prisustvo komunikacije u umetnosti*

Posle decenijske zatvorenosti i izolovanosti lokalne umetničke scene iz internacionalnih umetničkih tokova, prisutni pomaci vidljivi u pojedinačnim inicijativama, kao što je festival *Dunavski dijalozi*, mogu se posmatrati i kao značajna polazišta koja omogućavaju prezentaciju novih sadržaja u lokalnoj sredini, afirmaciju i vidljivost novosadske umetničke scene u inostranstvu, iskustva zajedničkog umetničkog rada umetnika/ca iz različitih sredina, razmenu saznanja o metodama rada, pojavama, praksama i sl. Međunarodni projekti uspostavljaju novo, drugačije iskustvo od prethodnih, donose neočekivane izazove i stremljenja, a takođe i otvaraju vrata budućim komunikacijama i razmenama kojima se proširuje mreža saradnika/ca i razvija umetnička scena.

### *... reke spajaju ljude*

Saradnja sa kustoskinjom Nikol Lezer iz Berlina na pripremi izložbe podstakla je propitivanje problema uticaja procesa industrijalizacije društva, urbanizacije, ekonomske i tehnološke razvijenosti na prirodu, na jednostavnost života u spoljnom okruženju, na analiziranje problema vode u savremenom društvu, reka koje nas povezuju, teme *univerzalnog mora*, što su pitanja istaknuta u sferi savremene ekologije, zaštite životne sredine, naučnih istraživanja, tehnologije, ali i aktuelne umetničke prakse. Da li su *reke kao krvotok*, koliko ih čuvamo i brinemo o njima... Da li smo zastupnici životne filozofije upućene na proces industrijalizacije društva, urbanizaciju, ekonomski i tehnološki napredak, ili druge okrenute ka jednostavnom životu u prirodnom okruženju, što preispituje Valden, junak knjige Henrija Davida Toroa („Walden” ili „Life in the Woods”, 1854), ili unutrašnjeg sukoba koji vodi Dopler, popularni junak savremenog serijala knjiga Erlenda Lua.

Povezanost umetnosti, prirode, nauke i tehnologije prisutna je u mnogim aktuelnim umetničkim teorijama i praksama, o čemu svedoče eksperimenti pojedinaca i mnogi recentni međunarodni festivali, publikacije i događaji regionalne i internacionalne umetničke scene. Takođe, izložbe koje sam prethodno koncipirala, *Flux likvida* (2013), Bijenale akvarela, Galerija savremene umetnosti, Zrenjanin i *WonderLab* (2014), MSUV, Novi Sad, ukazale su da teme fluida, tečnosti, kiselina, krvi, izlučevina, kao i reka, jezera, mora i sl. čine neke od veoma prisutnih u istraživanjima savremenih medijskih umetnika/ca lokalnog i regionalnog umetničkog prostora (Marko Batista, Lana Vasiljević, Dragan Vojvodić, diStruktura, Dragan Ilić, Stevan Kojić, Mirko Lazović, Multiflex, Vessna Perunovich, Špela Petrič, Marica Radojčić, Saša Spačal, Zoran Todorović, Robertina Šebjanić...).

Za potrebe selekcije umetnika/ca za Centralnu izložbu *Dunavskih dijaloga*, polazeći od koncepta koji je okrenut ukrštanju nauke, umetnosti i tehnologije kroz zajedničku temu *Univerzalnog mora*, okupljene su uglavnom autorke kojima je ova tema bliska i koje su se već u svojoj ranijoj umetničkoj praksi bavile sličnim konceptima. Interakcija između mašine – prostora/zvuka/svetla – čoveka i/ili biljnog, životinjskog i *nano* organizma sve je prisutnija u savremenoj umetničkoj praksi kroz kritičko analiziranje tradicionalnih znanja i želje za propitivanjem različitih pojava i odnosa od ispitivanja klimatskih uslova, prostornih ograničenja, svetlosnih i zvučnih pojava do odnosa „žive” i „nežive” prirode, mutacija organizama, biodiverziteta i životnog ciklusa.

*The presence of communication in art is important.*

After decades of isolation of the local art scene from international art trends, the ongoing shifts visible in individual initiatives, such as the *Danube Dialogues*, can also be perceived as major starting points enabling the presentation of new content locally, affirmation and visibility of the Novi Sad art scene abroad, experience of joint artistic work of artists from different backgrounds, exchange of experience concerning working methods, phenomena, practices, etc. International projects usher in different experiences, bring unexpected challenges and aspirations, and open the door of future communication and exchange that expands the network of cooperation and develop the art scene.

*... rivers connect people*

During the preparation of the exhibition, the co-operation with Nicole Loeser, curator from Berlin, provided an impetus for questioning the impact of the processes of social industrialisation, urbanization, economic and technological development on nature, on the simplicity of life in our environment and the analysis of water problems in modern society, on the rivers that connect us, on the *Universal Sea* theme – the topical issues in the field of contemporary ecology, environmental protection, scientific research, technology, and current art practices. Are rivers really “like a bloodstream”, how much do we do to preserve and take care of them? Do we advocate the philosophy of life focused on the process of social industrialisation, urbanisation, economic and technological progress, or the philosophy focused on simple living in the natural environment, something that Walden, the hero of a book by Henry David Thoreau (*Walden or Life in the Woods*, 1854) mused about, or the reason for the internal conflict of Doppler, the popular hero of a contemporary book series by Erlend Loe.

The connection between art, nature, science and technology exists in many current art theories and practices, as evidenced by individual experiments and numerous recent international festivals, publications and events on the regional and international art scenes. In addition, exhibitions I myself conceptualized – e.g. *Flux Liquid* (2013), Watercolor Biennale, Gallery of Contemporary Art, Zrenjanin and *WonderLab* (2014), Museum of Contemporary Art, Novi Sad – showed that the topic of fluids, liquids, acids, blood, excretion, as well as rivers, lakes, seas, etc. is very much present in the explorations of local and regional contemporary media artists (e.g. Marko Batista, Lana Vasiljević, Dragan Vojvodić, diSTRUKTURA, Dragan Ilić, Stevan Kojić, Mirko Lazović, Multiflex, Vesna Perunović, Špela Petrič, Marica Radojčić, Saša Spačal, Zoran Todorović, Robertina Šebjanič, etc.).

Based on the concept focusing on the combination of science, art and technology in the framework of the common theme of the *Universal Sea*, female artists selected for the central exhibition of the *Danube Dialogues* had demonstrated a keen interest in this topic and had already explored similar concepts in their art practice. The interaction between the machine – space/sound/light - man and/or plant, animal and *nano* organism is increasingly present in contemporary art practice involving the critical analysis of traditional knowledge and the desire to question various phenomena and relationships, starting from climate conditions, spatial limitations, light and sound phenomena to the relationship of “animate” and “inanimate” nature, mutations of organisms, biodiversity and life cycle.

For many years now, **Robertina Šebjanič** has been focused on examining the relationships between space, sound, light, water and natural organisms. In her work *Sound Disposition/Crystal Gardens* (2019), together with **Aleš Hieng - Zergon** and **Ida Hirschenfelder**, she analyzes the connection between sound and crystals, with constants such as: man, time, space and technology, but also elements of

**Robertina Šebjanič** je već duži niz godina usmerena na ispitivanje relacija između prostora, zvuka, svetla, vode i organizama. U radu *Sound Disposition / Crystal Gardens* (2019), zajedno sa **Alešem Hieng – Zergonom** i **Idom Hiršenfelder**, analizira povezanost zvuka sa kristalima, uz konstante kao što su: čovek, vreme, prostor i tehnologija, ali i elemente slučajnosti i neizvesne budućnosti. Audio-video instalacija istražuje različite pozicije kristala u zadatim fizičkim uslovima, njegovu stabilnost i rast baziranu na spektru slučajnosti, te sposobnost transformacije i emitovanja radio i zvučnih talasa, kao mogućnost primene u naučnim istraživanjima vremena, prostora, energije i ljudskog uma.

Rekonstruisanjem nametnutih mehaničkih naprava, propitivanjem veza između čoveka i tehnologije, posvećena je **Albena Bajeva**, kroz performativni i interaktivni pristup. U radu *Civils Part II* (predstava o Sibili i „ljudskosti“, 2019), interaktivnoj video-instalaciji, istražuje istinitost informacija koje se plasiraju mas-medijima o klimatskim promenama i propagandi koja dominira na društvenim mrežama o odnosu čoveka, tehnologije i prirode, naročito onih koje skidaju odgovornost sa ljudi za ugroženost prirode i zbog promena koje je industrijalizacija društva donela. Autorka poziva publiku da se uključi i učestvuje u repetitivnom okretanju točka, kao što to radi hrčak u zatvorenom prostoru, kako bi pokrenula dijalog sa imaginarnim *Civilom*.

Ispitivanjem mogućnosti ljudskog tela u izazovnim situacijama bavi se **Sanja Latinović**, radikalnom performativnom praksom. U radu *Akvarijum* (2008), u položaju sličnom ljudskom fetusu, autorka boravi nekoliko minuta u akvarijumu koji je ispunjen vodom bez mogućnosti disanja, dok se u njega uliva mastilo, ukazujući na naivnost i nezainteresovanost čoveka u odnosu na klimatske promene, kao i mogućnosti metamorfoza i mutacija organizama izazvanih zagađenjem prirodne sredine. Istovremeno naglašava važnost povezanosti ljudskog tela i vode tokom životnog ciklusa od prenatalne faze, vode kao glavnog sastojka fluida živih bića, neophodnog segmenta svih vitalnih formi života, ali i izazivača traume, bolesti i smrti.

Istovremeno, umetnica **Lana Čmajčanin**, koja je usmerena na ispitivanje geopolitičkih i klimatskih pozicija moći, te konteksta određenog mesta, postavlja morski horizont kao centralnu temu svog rada *A Change Is Gonna Come II* (2018), postavljajući pitanja da li je more mesto odmora i kontemplacije, masovna grobnica migranata, mesto političke moći i nacionalnih granica ili mesto nade i utopije. Gotovo statičan snimak pejzaža dopunjuje monologom Olge Dimitrijević, kroz koji razmatranje o različitim iskustvima mora autorka vodi iz pozicije žene, ukazujući na važnost *drugog* pogleda na dominantne društvene strukture moći, pitanja manipulacije i odgovornosti, te probleme klimatskih promena.

Umetnici i umetnice iz Austrije, Bosne i Hercegovine, Bugarske, Danske, Francuske, Hrvatske, Mađarske, Nemačke, Slovenije i Srbije, među kojima su još i **Roman Kroke**, **Jovana Popić**, **Krista Somerer – Loren Minjono**, **Julija Veg – Erika Kaproncai**, **Miloš Trakilović** i **Mariam Zakarian**, različitim medijskim i konceptualnim pristupima uključeni su u ispitivanje vode kao univerzalnog elementa, supstance koja povezuje prirodu i ljudske organizme, različite geopolitičke lokacije, ali i mesta kritike, polemike i borbe u situaciji aktuelne društveno-tehnološke politike.

randomness and uncertain future. Her audio-video installation explores various positions of crystals under given physical conditions, its stability and growth based on coincidence spectrum and the ability to transform and emit radio and sound waves, as well as the possibility of their application in the scientific studies of time, space, energy and human mind.

By re-constructing mechanical devices imposed on us, **Albena Baeva** uses performative and interactive approach to question connections between man and technology. In her interactive video installation *Civilians Part II* (dealing with Sibyl and “humaneness”, 2019), she questions the truthfulness of information on climate change released by the mass media and the propaganda related to the relationship between man, technology and nature which dominates social networks, especially the information implying that people bear no responsibility for endangering nature and for bringing about changes associated with the industrialisation of society. She invites the audience to engage and participate in repetitive wheel spinning like the one hamsters do, in order to initiate a dialogue with the imaginary *Civilian*.

Relying on radical performance, **Sanja Latinović** deals with examining the limits of human body in challenging situations. In her work *Aquarium* (2008), she stays for a few minutes in a water-filled aquarium in a position similar to that of a human fetus, not breathing, while ink is poured into it, pointing to human naivety and disinterest in relation to climate change, as well as possible metamorphoses and mutations of organisms caused by environmental pollution. At the same time, she stresses the importance of the connection between the human body and water during the life cycle, starting from prenatal phase, water as the main constituent of the fluid of all living beings, a necessary segment of all the vital forms of life, but also a potential cause of trauma, disease and death.

At the same time, **Lana Čmajčanin**, focuses on examining the geopolitical and climatic positions of power and the context of a particular place, making sea horizon the central theme of her work *A Change Is Gonna Come II* (2018), and asking whether the sea is a place of rest and contemplation, mass grave of migrants, place of political power and national borders, or a place of hope and utopia. An almost static shot of the landscape is supplemented by a monologue by Olga Dimitrijević, through which the author reflects on various sea experiences from a female perspective, pointing out that it is important to take *another* look at the dominant structures of social power, problems of manipulation and responsibility, as well as the issues of climate change.

Artists from Austria, Bosnia and Herzegovina, Bulgaria, Denmark, France, Croatia, Hungary, Germany, Slovenia and Serbia, including also **Roman Kroke**, **Jovana Popić**, **Christa Sommerer - Laurent Mignonnau**, **Júlia Végh - Erika Kapronczai**, **Miloš Trakilović** and **Mariam Zakarian**, through different media and conceptual approaches, examine water as a universal element, a substance that connects nature and human organisms, different geopolitical locations, but also a place of criticism, controversy and struggle in the framework of today's social and technological policies.



## UNIVERZALNO MORE- MOŽE LI UMETNOST DA BUDE KATALIZATOR PROMENE?

*Tekst: Nikol Lezer*

*Zdrava životna sredina od suštinskog je značaja za ispunjavanje naše težnje da svim ljudim u svetu obezbedimo da dostojanstveno žive.* <sup>[1]</sup> - Inger Andersen, izvršna direktorka UNEP-a.

Ekologija je jedna od najvažnijih tema našeg doba, a pitanja poput zagađenja, klimatskih promena i globalnog zagrevanja moraju se hitno rešavati i to na globalnom nivou da bi se izbegle još ozbiljnije posledice. Voda je naš najdragoceniji resurs na planeti, a njene granice ekološkog samo-prečišćavanja odavno su premašene. Oko 70% površine naše planete prekriveno je vodom. Zdravi slatkovodni sistemi kojima se dobro upravlja ključni su za dobrobit ljudi: svaka treća osoba na planeti zavisi od mora kao izvora hrane, a više od polovine svetskog stanovništva živi u prioblanim regionima. Pored toga, većina robe stiže nam preko plovnih puteva. Nadalje, na morskom dnu se nalaze velike rezerve minerala. Da ne zaboravimo da okeani apsorbuju veći deo ugljen dioksida. Svetski slatkovodni ekosistemi spadaju u njegove najproduktivnije, ali i ugrožene ekosisteme. Danas je voda veoma osetljiva na prirodne katastrofe i uticaje ljudskih aktivnosti kao što su zagađenje smećem, razvoj infrastrukture, prekomerna upotreba obala kao i eksploatacija resursa. Zagađenje vode može se posmatrati kao jedno od glavnih pitanja antropocena. "Problem nikad ne možemo rešiti istim načinom razmišljanja zbog kojeg su i nastali" (Albert Ajnštajn).

Čak i od kako se 2015. godine većina zemalja saglasila oko ciljeva održivog razvoja (SDGs)<sup>[2]</sup>, međunarodna komunikacija i saradnja usmerena na rešavanje problema nije bila istinski uspešna pošto je teško prevazići pojedinačne interese. Pravi je izazov delovati zajednički uz sveobuhvatno razumevanje celokupne situacije, uključujući zajedničke i lokalne interese u pravednoj ravnoteži između različitih razloga za zabrinutost i sleđa događaja koji se tiču promene višeslojnih lokalnih aspekata. Rešenja za upravljanje vodama zahtevaju lokalne i globalne zajedničke strategije koje je potrebno zajednički identifikovati i rešavati. Ovaj zadatak ne može savladati samo jedan grad ili država, on iziskuje perspektive mnogih stručnjaka koji treba da budu uključeni i i one treba da budu usmerene na potrebe javnosti.

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[1] UN News, Environmental protection moves 'closer to the people' through new human rights agreement (Zaštita životne sredine se „približava ljudima“ kroz novisporazum o zaštiti ljudskih prava), 16.8.2019, <https://news.un.org/en/story/2019/08/1044361>

[2] Agenda 2030 za održivi razvoj koju 2015. godine su usvojile sve zemlje članice Ujedinjenih nacija i kojom je dogovoreno 17 ciljeva održivog razvoja (SDGs) – poziv na hitno delovanje svih zemalja – razvijenih i onih u razvoju – u globalnom partnerstvu.





## THE UNIVERSAL SEA - CAN ART BE A CATALYZER FOR CHANGE?

*Text by: Nicole Loeser*

*A healthy environment is vital to fulfilling our aspiration to ensure people everywhere to live a life of dignity<sup>[1]</sup>, said UNEP Executive Director, Inger Andersen, last month.*

Ecology is among the most fundamental topics of our time and issues such as pollution, climate change and global warming must be solved urgently and on a global scale to avoid more bitter consequences. Water is our most valuable resource on earth, its limits of ecological self-cleaning have long been exceeded. About 70% of our earth's surface is covered by water. Well-managed, healthy freshwater systems are central to people's well-being: Every third person on earth depends on the sea as a food source, and more than half of the world's population lives in coastal regions. Besides most goods reach us via waterways. Furthermore, the sea floor holds large deposits of mineral materials. Not to forget that the oceans absorb much of the carbon dioxide. World's freshwater ecosystems are among its most productive, yet threatened ecosystems. Nowadays water is highly vulnerable to natural disasters and the impacts of human activities such as littering, infrastructure development, overuse of coasts as well as resource extraction. Water pollution can be seen as one of the main issues of the Anthropocene. "Problems can never be solved with the same way of thinking that created them." (Albert Einstein). Even since 2015 most countries agreed on the SDGs<sup>[2]</sup>, international communication and collaboration towards problem-solving was not really successful as it is difficult to overcome individual interests. It is a challenge to acting in league with an all-encompassing understanding for the overall situation including common and local interests in equitable balance between varying concerns and the chain of events regarding the change of multi-faceted local aspects. Solutions for water management require local and global joint strategies that need to be commonly identified and solved. This task cannot be mastered by one city or country alone, necessitate perspectives of many experts need to be involved and to be addressed to the public. Even the amount of water in the seas are giant, accessible freshwater exists only to a small extent. Daily life seems unthreatened yet, because the impact of water pollution is no common knowledge. Scientists have discerned certain problems, and unceasingly trying to examine its whole severity. But in the last years many decisions regarding cleaning the water sources failed. Ignorance and displace of the issue mean that more good strategies are

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[1] UN News, Environmental protection moves 'closer to the people' through new human rights agreement, 16.8.2019, <https://news.un.org/en/story/2019/08/1044361>

[2] The 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015, agreed on 17 Sustainable Development Goals (SDGs) - an urgent call for action by all countries - developed and developing - in a global partnership.

Iako je i količina vode u morima ogromna, dostupna slatka voda postoji samo u maloj meri. Čini se da svakodnevni život još uvek nije ugrožen jer uticaj zagađenja vode nije opšte poznat. Naučnici su uočili određene probleme i neprestano pokušavaju da ispituju njihovu celokupnu ozbiljnost. Ali poslednjih godina mnoge odluke u vezi čišćenja izvora vode nisu donele rezultate. Neznanje i izmeštanje problema znače da je potrebno brzo razvijati još više dobrih strategija. Uprkos određenim postojećim naporima, pravu veličinu problema nije moguće rešiti bez celokupnog društva.

Voda za piće se uzima i iz podunavskog regiona, jednog od najdragocenijih predela na svetu. Drugu najveću reku u Evropi deli više od 10 zemalja i oko 150 miliona ljudi koji žive duž njegovih obala. Skretanje pažnje na ovaj region je misija festivala *Dunavski dijalozi*. "Nameravamo da kroz umetnička dela saopštavamo naše razumevanje klime koja se menja na ljudskom nivou tako da naši pojedinačni životi mogu da imaju smisao u onome što je globalno"<sup>[3]</sup>, tvrdi umetnik Dejvid Bakland. U okviru projekta „Univerzalno more“<sup>[4]</sup> umetnici i kulturni poslenici pozvani su da učestvuju i postanu posrednici u uspostavljanju kontakta sa širokom publikom govoreći kritički i emotivno o problemu zagađenja vode. Verujemo da umetnost deluje kao direktan podsticaj na sva dešavanja. Od početka je bilo zamišljeno da se pronađu novi pristupi i istraži moć umetnosti u preispitivanju i ponovnom osmišljavanju postojećih sistema čineći misaone procese i osećaje vidljivim i fizički opipljivim. Tesnu saradnju umetnika, naučnika i preduzetnika podržalo je više od 70 kulturnih, naučnih i ekonomskih institucija koje su se pridružile interdisciplinarnim naporima u pokretanju diskusija i stvaranju konkretnih prilika za razumevanje, promenu i delovanje. Ideja je zasnovana na tradiciji društveno angažovane umetnosti i sledi inovativno dizajnersko razmišljanje. Izraz "društvena skulptura" Džozefa Bojsa<sup>[5]</sup> postavljen je kao glavna referentna i intelektualna osnova projekta i njegovih umetničkih i međusobno povezanih/isprepletenih polja. Njegov prošireni koncept otelotvorava razumevanje potencijala da umetnost pokrene aktivne društvene promene i transformiše društvo. Kao umetničko delo on uključuje ljudsku aktivnost koja teži da struktuirati i oblikuje društvo i njegovo okruženje koristeći komunikaciju, vizualizaciju misli, radnji i predmeta - baš kao što to čine umetnički doprinosi, eksperimentalna, umetnička istraživanja i utopije predstavljeni u okviru Festivala *Dunavski dijalozi* 2019. Razlog je činjenica da je za stvaranje savremenih društvenih utopija od suštinskog značaja kolektivno istraživanje, pregovaranje i prenos znanja.

Ana Markovska i drugi autori u časopisu *Održiva umetnost - Suočavanje sa potrebom za regeneracijom, odgovornošću i odnosima* (2015) istražuju brojne prednosti umetnosti kao katalizatora ekoloških promena, a one uključuju: talent umetnika da stvori svest o nečemu, promeni percepciju, aktivira savesnost i promene u ponašanju, njihova sposobnost da podrže i učestvuju u transformativnim reformama, kao i da pronađu konceptualna i kreativna rešenja usmerena na utvrđivanje samo-održivih problema. Autor i kustos ovogodišnjeg Istanbulskog bijenala, Nikolas (Nikola) Burio, pozivajući se na Kloda

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[3] Dejvid Bakland (David Buckland) citiran u delu: Thornes, John, "A Rough Guide to Environmental Art" ("Grubi vodič i ekološku umetnost") (2008), str. 407-408.

[4] Inicijator je Institut za umetnost i inovacije u projektnom partnerstvu sa Fondacijom za preduzetništvo, Centrom za poljsku skulpturu, HybridArt Management i Evropskom priobalnom unijom (European Coastal Union EUCC-D), zajednički finansiran u okviru Programa kreativna Evropa (2017 – 2019), [www.universal-sea.org](http://www.universal-sea.org) iated by The Institute for Art. And Innovation in project partnership of Foundation for Entrepreneurship, Centre for Polish Sculpture, HybridArt Management, European Coastal Union EUCC-D, co-funded under the Creative Europe Programme (2017 – 2019), [www.universal-sea.org](http://www.universal-sea.org)

[5] Citat Džozefa Bejsa (Joseph Beuys) iz Teorije društvene skulpture (Theory of Social Sculpture), 1979, preuzet iz dela: Chris Thompson. Felt: Fluxus, Joseph Beuys, and the Dalai Lama (Fluksus, Džozef Bejs i Dalaj Lama) (2011), str. 88-89.



needed to be developed fast now. Despite some efforts in place, the sheer scale of the problem cannot be solved without the entire society.

Drinking water is also taken from the Danube region, one of the most precious landscapes in the world. The second largest river in Europe is shared by more than 10 countries and about 150 million people living along its coastlines. Drawing attention to this region is the mission of *Danube Dialogues Festival*. “We intend to communicate through artworks our understanding of the changing climate on a human scale so that our individual lives can have a meaning in what is a global.”<sup>[3]</sup>, artist David Buckland states. Within the project „The Universal Sea”<sup>[4]</sup> artists and cultural producers have been invited to take part and become mediators to reach a broad audience reflecting the problem of water pollution critically and emotionally. We believe that art has a direct stimulus on all developments. From the beginning it was intended to find new approaches and explore the power of art to questioning and rethinking existing systems through making thought processes and feelings visible and physically tangible. Close collaborations between artists, scientists and entrepreneurs have been supported by more than 70 cultural, scientific and economic institutions joining interdisciplinary efforts in initiating discussions and creating concrete opportunities for understanding, change, and act. The idea is based on the tradition of socially engaged art and is embracing innovative design thinking. Joseph Beuys' term of a 'social sculpture'<sup>[5]</sup> is set as a main reference and intellectual basis of the project and its artistic and crossover fields. Its expanded concept embodies the understanding of the potential to initiate active social changes by art and to transform society. As a work of art, it includes human activity that strives to structure and to shape society and its environment by using communication, visualization of thoughts, actions and objects – just like the artistic contributions, experimental, artistic research and utopias presented in the frame of *Danube Dialogues Festival 2019*. Because to create contemporary social utopias, it is essential to examine, negotiate and transfer knowledge collectively.

Many advantages of art as catalyzers for environmental change are explored by Anna Markowska and other authors<sup>[6]</sup> in *Sustainable Art - Facing the need for regeneration, responsibility and relations* (2015) and those involve: artists' talent to create awareness, change perception, activate consciousness and behavioural changes, their ability to support and engage in transformative reforms, as well as to find conceptual and creative solutions aimed at determining life-sustaining problems. Author and curator of this year's Istanbul Biennial Nicolas Bourriaud referring to Claude Levi-Strauss and considering the human impact of the Anthropocene defines molecular anthropology by saying “that it's the study of all human effects, all human tracks, all human prints in the universe, and their interaction with non-humans.”<sup>[7]</sup> Wendelin Küpers, Professor of Leadership and Organization Studies, also demands that in view of the “unprecedented ecological crisis caused by an underlying anthropocentrism a post-anthropocentric or anthro-centric orientation” will be necessary.

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[3] David Buckland quoted in: Thornes, John, “A Rough Guide to Environmental Art” (2008), pp. 407-408.

[4] Initiated by The Institute for Art. And Innovation in project partnership of Foundation for Entrepreneurship, Centre for Polish Sculpture, HybridArt Management, European Coastal Union EUCC-D, co-funded under the Creative Europe Programme (2017 – 2019), [www.universal-sea.org](http://www.universal-sea.org)

[5] Joseph Beuys' quote from Theory of Social Sculpture, 1979, as cited in: Chris Thompson. Felt: Fluxus, Joseph Beuys, and the Dalai Lama (2011), pp. 88-89.

[6] *Sustainable Art - Facing the need for regeneration, responsibility and relations*, edited by Anna Markowska, Warsaw-Toruń (2015).

[7] Glossary, 16th Istanbul Biennial (2019), <https://bienal.iksv.org/en/16th-istanbul-biennial/glossary>

Levija-Štrausa i razmatrajući ljudski<sup>[6]</sup> uticaj antropocena, definiše molekularnu antropologiju govoreći da je “to istraživanje svih ljudskih uticaja, svih ljudskih tragova, svih ljudskih otisaka u univerzumu i njihova interakcija sa ne-ljudima.”

Umetnici mogu da pomognu u istraživanju novih koncepata i podstaknu promene koristeći različite pristupe, metode i postavke kako bi preneli krhkost okruženja. Oni sprovode sopstvena istraživanja vezano za promene u životnoj sredini kao što su na primer epidemija plastike za tumačenje činjenica koje su iznete u oblasti nauke. Shodno tome, umetnost može podstaknuti promene kroz interakciju, kontekstualizaciju i saradnju. Implementacija može biti u različitim oblicima: od istraživačkih (plovni) izleta, kreativnih radionica i predavanja, dešavanja do VR, interaktivnih i instalacija specifičnih za lokaciju, kao i javnih intervencija.

Saradnja sa kustoskinjom Sanjom Kojić Mladenov bila je velika radost i produbila je profesionalnu razmenu preispitivanja kustoskih praksi. Zahvalna sam na dragocenom kontekstualizirajućem okviru i zajedničkom kustoskom radu na centralnoj izložbi. Izuzetno cenim doprinose svih umetnika i govornika na simpozijumu i verujem da su njihovi radovi inspiracija publici i čitaocima. Iskreno zahvaljujem organizatorima, posebno Vesni Latinović na njenim neumornim aktivnostima na pripremi za ovogodišnji festival. Duboko sam zahvalna njoj i njenom timu na pažljivoj saradnji svih učesnika u okviru ovog veoma kompleksnog festivala. Veliko hvala i Gete Institutu na podršci i svim ljudima iza scene zahvaljujući kojima se ovaj festival odigrava.

**Jovana Popić**, *Kamenj međaši*, 2018, 4 kocke, smola, pigment, metal, dim. cca 4x3x0,35 m. Jovana Popić istražuje ne samo određeno mesto, već i transcendentnu ravan postojanja. Iako misli često ostaju neizgovorene, mlada umetnica se usuđuje da energije mesta učini vidljivim. Naša prostorna percepcija oduvek je oblikovana arhitekturom, ali uvek i ekspresijom unutrašnjeg misaonog procesa. U središtu njenih produkcija je osoba koja mora da doprinese svojim osećanjima i mislima i koja može da sledi umetničku predanost Jovane Popić kulturi i istoriji mesta kao i prirode. Na posetiocu je da mentalno pomeri kamenje da bi ostvario uticaj i osetio njegovu strukturnu promenu čak i ako su postavljeni u veoma snažnom poretku.

**Krista Somerer, Loren Minjono**, *Vrednost umetnosti (Nemirno more)*, 2010, ulje na platnu, senzor, štampač, papir, 107x100x19 cm. Seriju *Vrednost umetnosti* čine interaktivne slike koje se bave ekonomijom pažnje i stvaranjem vrednosti u umetničkom svetu. Ovaj umetnički duet/dvojac transformiše postojeće slike kupljene na aukcijama i oprema ih senzorima koji mogu da mere tačno vreme koje posetioci provode ispred slika. Od trenutka kada se izloži interaktivna slika „Vrednost umetnosti“ počinje brojanje broja posetilaca i dužine vremena koje oni provode gledajući sliku. Deset sekundi pažnje koju gledaoci posvete slici povećava njenu vrednost za 1 evro. Slika stalno ažurira sopstvenu vrednost što ceo proces stvaranja vrednosti tog umetničkog dela čini potpuno transparentnim. Što više gledalaca gleda sliku to slika postaje vrednija.

**Roman Kroke**, *Mikroplastika i meduze – ekspedicije u H<sub>2</sub>O*, 2019, multimedijalna instalacija, dim. promenljive. Roman Kroke već oko dve godine radi na temi plastičnog zagađenja vodenih sredina. Pored brojnih istraživačkih putovanja u labo-

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[6] Vendelin Kipers, profesor na Studijama liderstva i organizacionih nauka, takođe insistira da će s obzirom na „neviđenu ekološku krizu uzrokovanu fundamentalnim antropocentrizmom biti neophodna post-antropocentrična ili antropocentrična orijentacija “.

Artists can help to explore new concepts and foster change by using various approaches, methods, and settings in order to transfer the fragility of the environment. They conduct their own research regarding environmental changes such as e.g. the plastic epidemic to interpret facts presented by the scientific field. Consequently, art can trigger change through interaction, contextualization, and collaboration. Implementing may take forms of various activities: from research (sailing) trips, creative workshops and lecture performances, happenings to VR, interactive and site-specific installations as well as public interventions.

Collaborating with curator Sanja Kojić Mladenov was a big joy and deepened a professional exchange questioning curatorial practices. I am grateful for the valuable contextualizing framework and the joined curation towards the central exhibition. I highly appreciate all artist's and symposium speaker's contributions and believe their works are an inspiration for the audiences and readers. I sincerely thank the organizers, in particular Vesna Latinovic, for her tireless activities to prepare for this year's festival. I'm deeply grateful to her and her team for the careful collaboration of all participants in the frame of this very complex festival. A big thank you also goes to the Goethe-Institut for their support and to all people behind the scenes who make this year's festival happen.

**Jovana Popić**, *Cornerstones*, 2018, 4 cubes, resin compound, pigment, metal, dimension of installation approx. 4 m x 3 m x 0,35 m. Jovana Popić explores not only the given place, but also the transcendent plane of existence. Even because thoughts often remain unspoken, the young artist dares to make the energies of a place visible. Our spatial perception has always been shaped by architecture, but always also an expression of an inner thought process. At the center of her productions is the person who has to contribute with his feelings and thoughts and who can trace the artistic devotion of Jovana Popić to the culture and history of the place as well as of nature. It's up on the visitor to move the stones mentally to create an impact and feel its structural change even they are placed in a very strong order.

**Christa Sommerer, Laurent Mignonneau**, *The Value of Art (Unquiet Sea)*, 2010, oil painting in wooden frame, sensor, printer, paper, 107x100x19 cm. *The Value of Art* series consists of interactive paintings dealing with the economy of attention and value creation in the art world. The artist duo transforms existing paintings bought at auction houses and equippes them with sensors that can measure the exact time viewers spent in front of the painting. Once a *The Value of Art* interactive painting is shown, the work starts counting the number of visitors and the amount of time they spent looking at the painting. 10 seconds of the viewers attention amounts to 1 Euro of value increase. The painting is constantly updating its value making the whole process of value creation for this artwork totally transparent. The more viewers look at the work the more valuable the painting become.

**Roman Kroke**, *Microplastics and Medusae – Expeditions into H<sub>2</sub>O*, 2019, mixed multimedia installation, dimension variable. Roman Kroke has been working on the topic of plastic pollution of aquatic environments for about two years. Besides numerous research travels to laboratories in France and Germany as well as exchanges with contemporary philosophers, in 2019, the Helmholtz Centre for Environmental Research (Leipzig/DE) mandated him to accompany an international collective of scientists. As an artistic mediator he joined their expedition on the research vessel SONNE crossing the Pacific Ocean from Vancouver/Canada to Singapore (May-July 2019). The presented work is based on that current research

ratorije u Francuskoj i Nemačkoj, kao i razmene sa savremenim filozofima, Helmholtz Centar za istraživanje životne sredine (Lajpcig/Nemačka) zadužio ga je 2019. godine da se pridruži međunarodnoj grupi naučnika. Kao umetnički medijator on se pridružio njihovoj ekspediciji na istraživačkom brodu SONNE koji je preplovio Tihi okean od Vankuvera/Kanada do Singapura (maj-jul 2019. godine). Predstavljeni rad zasnovan je na aktuelnim dešavanjima u svetu istraživanja - radovi u toku – i prikazuje skice, fotografije, video zapise, fragmente zvuka kao i raznolike materijale proizvedene tokom ekspedicije. Rezonirajući sa radom naučnika - plastično zagađenje okeana i aerosola/gasova sa efektom staklene bašte - Krokeovo istraživanje posvećeno je trima klasičnim elementima grčke filozofije: zemlji, vodi i vazduhu. On se pita kako eksperimentalno pripovedanje neguje i revitalizuje povezanost čovečanstva sa ovim elementima i svakodnevnim (plastičnim) predmetima, jačajući tako koncepte ekološke svesti i održivog razvoja. Tokom krstarenja on je radio na istraživanju metaforičkih transformacija vezanih za poeziju interfejsa/veze plastike i zemlje, vode i vazduha. Na primer, sproveo je nekoliko eksperimenata sa ciljem da impregnira platno svojih budućih slika intimnim pričama o ekspediciji: pričvršćeno na nogare uređaja za uzimanje uzoraka sa morskog dna, prikazano platno spuštено je na dno Tihog okeana na dubine od više od 5.000 metara. Razni mikroelementi vodenog stuba prikupljeni tokom ovog putovanja i njihovo utiskivanje u sedimente ostavili su blatni otisak okeanskog dna na njegovoj lanenoj tkanini. Instalacija pruža uvid u istraživanje nakon krstarenja tokom koga je dodatno produbio svoje prekogranično pionirsko istraživanje između elemenata vazduha i vode kroz intenzivne treninge slobodnog ronjenja na Filipinima.

**Albena Baeva**, *Civyls II*, 2019, interaktivna video projekcija, točak za hrčka, elektronski uređaji, kompjuter, dim.promenljive. Naslov dela je predstava o Sibili i „uljudnosti“. U njemu su komentari proroka sa više glava pronađeni na mreži povezani sa savremenim zaverama koje se zasnivaju na lažnim činjenicama poput neverovanja da je čovek uzročnik klimatskih promena, kemtrejs ili pokret protiv vakcinacije. Da bi se uključila u dijalog, publika mora da zavrti točak za hrčka kako bi čula jednu od izjava Civila. Delo komentariše savremeno stanje lažnih činjenica i propagande koji su evoluirali do potpuno novog nivoa s razvojem onlajn društvenih mreža.

**Robertina Šebjanič, Aleš Hieng-Zergon, Ida Hiršenfelder**, *Dispozicija zvuka/Kristalni vrtovi*, 2019, zvučna instalacija, kristali kalijum natrijum-tartarat tetrahidrata, pleksiglas, mesingana konstrukcija, staklene cevi, kalcijum hlorid, crteži na papiru, dim: 155 x 175 x 50 cm. Produkcija: Cona, Institut za obradu savremene umetnosti. Instalacija je meditacija o slučajnosti i preciznosti, dva nerešiva pitanja koja nam se postavljaju kada posmatramo kristalne oblike u vremenu. Govori o napetosti između matematičke konstante i neočekivane inventivnosti koja bi mogla dovesti do singularnosti ili možda ostati večno kvazi-slučajna. Rast kristala izražava se tendencijom pojedinih atoma u hemijskim supstancama da biraju određene tačke u prostoru u datim fizičkim uslovima i formiraju kristalne rešetke u slojevima koji zajedno grade oblik kristala. Uprkos tome, nije moguće predvideti konačni oblik kristala, jer svaka supstanca takođe sadrži sopstvenu volju i izložena je spektru slučajnosti. Nauka istražuje stabilnost kristala više od jednog veka. To je bio jedan od odlučujućih faktora na početku informacione revolucije kada je otkrivena sposobnost kristala da transformišu radio talase u zvučne talase ili svojstvo da emituju konstantnu frekvenciju koja se u slučaju kvarca koristi za precizno merenje vremena. U zvučnom delu instalacije, precizna struktura je prožeta slučajnošću. Ona sledi promenljivost kristala koji formiraju Voronojev mozaik. Zvuk je izlomljen i komprimovan. Umetnik puca i stvara nepredvidive izrasline. U isto vreme, on projektuje rezonantni spektar kristala koji

universe – a work in progress – displaying sketches, photos, videos, sound-fragments as well as diverse materials produced in the course of the expedition. Resonating with the work of the scientists – plastic pollution of the oceans and aerosols/greenhouse gases – Kroke's research has been devoted to three classical elements of Greek philosophy: earth, water and air. He questions how experimental storytelling nourishes and revitalises mankind's bond towards these elements and everyday (plastic) objects thus fostering concepts of ecological consciousness and sustainable development. During the cruise he consisted in exploring metaphorical transformations linked to the poetry of plastic and earth-water-air interfaces. For instance, he conducted several experiments aiming at impregnating the canvas of his future paintings with intimate stories of the expedition: Attached to the legs of a scientific deep sea sampler, the shown canvas was brought down to the ground of the Pacific Ocean in more than 5000 meters depths. Collecting during this journey multifaceted traces of the water column and stamping into the sediments left a muddy fingerprint of the ocean bed in its linen fabric. The installation provides an insight into the research following the cruise during which he further deepened his exploration of cross-border pioneering between the elements air and water through intense freediving training in the Philippines.

**Albena Baeva**, *Civyls Part II*, 2019, interactive video projection, hamster wheel, custom electronics, computer, dimensions variable. The work's title is a play on Sibyl and "civility". In it, a many-headed prophet spouts comments found online connected with contemporary conspiracies that are based on false facts like the disbelieve that climate change is man made, the chemtrail or the anti-vaxxers movement. In order to engage in the dialogue the audience have to scroll a hamster wheel to hear one of the statements of the Civyls. The work comments on the contemporary condition of false facts and propaganda that have evolved to an entire new new level with the development of online social networks.

**Robertina Šebjanič, Aleš Hieng – Zergon, Ida Hiršenfelder**, *Sound Disposition / Crystal Gardens*, 2019, sound installation, Potassium sodium tartrate tetrahydrate crystals, plexiglass, hourglass, brass construction, glass tubes, calcium chloride, paper drawings, 155 x 175 x 50 cm, Production: Cona, Institute for Contemporary Arts Processing. The installation is a meditation on coincidence and precision, two unresolvable questions that are posed to us when observing crystal shapes in time. It speaks of the tension between the mathematical constant and unexpected inventiveness that might lead to singularity or might also remain eternally quasi-random. The growth of crystals is expressed as a tendency of individual atoms in chemical substances to select certain points in space at given physical conditions and form crystal lattices in layers that together compose the crystal shape. In spite of this, it is not possible to predict the final shape of the crystal as every substance also contains its own will and is exposed to a spectrum of coincidence. Science researches the stability of crystals for over a century. It was one of the decisive factors at the beginning of the information revolution when the ability of crystals to transform radio waves into sound waves was discovered, or the property to emit a constant frequency which is in the case of quartz used for precision time measurement. In the sound composition of the installation, the precise structure is entwined with randomness. It follows the changeability of crystals that form a voronoi mosaic. The sound is broken and compressed. It crackles and builds up into unpredictable growths. At the same time, it projects the resonance spectrum of the crystals that form a constant soundscape beyond time variables. With quantum computers, crystals are once again the harbingers of technological revolution, they are used by a scientist with the aim to solve the most elaborate enigma of qubits: to decipher the instability in time. One of the most puzzling properties of qubits is the possibility to influence the information with the human mind, which is a fascinating fact with extremely unusable consequences. In the physical conditions near absolute zero, crystals with inner oscillation cause quantum entanglement of electrons without using any in-



formiraju konstantan zvučni prikaz van vremenskih promjenljivih. Kod kvantnih računara, kristali su ponovo preteče tehnološke revolucije, naučnici ih koriste s ciljem da reše najsloženiju enigmu kubita: da dešifruju nestabilnost u vremenu. Jedno od najzagonetnijih svojstava kubita je mogućnost da utiču na informacije ljudskim umom, što je fascinantna činjenica sa krajnje neupotrebljivim posledicama. U fizičkim uslovima blizu apsolutne nule, kristali svojom unutrašnjom oscilacijom izazivaju kvantno zapletanje elektrona bez upotrebe bilo kakve unutrašnje energije i ponašaju se sinhrono ne samo pri odabiru određenih tačaka u prostoru, već i pri odabiru različitih tačaka u vremenu i mogu biti konstanta koja će biti u stanju da podrži stabilnost kvantnih informacija u budućnosti. „*Umetnik se prilagođava onome što jeste, što znači svojevrsno slušanje budućnosti, a to je upravo tako - mislim da je vreme vrsta tečnosti koja se izliva iz igala za šešire, podzemnih vozova, kristala soli. Dakle, umetničko delo takođe sluša samo sebe, jer ono što ona nikad nije sasvim se poklapa sa načinom na koji se i pojavljuje*“ (Timoti Morton).

**Lana Čmajčanin**, *Promena će doći II*, 2018, HD video, 2010“, Edicija (Izdanje) 7+1. Lana Čmajčanin bavi se umetničkom praksom koja je snažno vezana za određeno mesto, bavi se pitanjima geopolitičkog mapiranja, političkim okvirom i izrazito uključuje ulogu žene i ženskog tela. Pored toga, ona istražuje uticaj političkih i društvenih struktura moći i mehanizama kontrole, te postavlja pitanja odgovornosti i manipulacije u oblastima nasilja, politike sećanja, praksi nacionalističke politike i neoliberalnog upravljanja traumama. U videu čujemo monolog koji je napisala dramska spisateljica Olga Dimitrijević. Polazeći od pretpostavke da nema nevinog pejzaža, delo prikazuje različite doživljaje mora i pejzaža, usredsređujući se na misteriozan odnos mora kao mesta za provođenje slobodnog vremena i lepote, i mora kao masovne grobnice. More nije samo turistička destinacija, već je politički pejzaž na kome su iscrtane podele po nacionalnim teritorijama. Ono je takođe i put migracija, jedini put do druge obale, i postalo je mesto za umiranje za mnoge koji su sve svoje nade polagali u to konačno putovanje. Morski horizont interpretiran kao filozofsko-poetički pejzaž i zona kontemplacije dovodi u pitanje geopolitičke podele i mehanizme moći koji određuju konstrukcije identiteta i teritorija. Simbolično, nasuprot gotovo nepromenjenom i statičnom pejzažu, sam naslov podrazumeva transformaciju i izaziva preispitivanje značenja geopolitičkih i klimatskih promena. U isto vreme, nudi mogućnost zamišljanja novog prostora, signal za politiku nade i njene utopijske natpise.

**Julija Veg i Erika Kaproncaj**, *Lavirint plastičnog otpada*, 2018, video, 6'50“. *Lavirint plastičnog otpada* je umetnička instalacija od plastike i predstavlja kreativnu saradnju između slikarke Julije Veg i filmske stvarateljke Erike Kaproncaji, obe iz Mađarske. Projekat je započeo kada je ovaj umetnički dvojac odabran kao jedan od pet pobednika na takmičenju za nagradu „Nagrada Univerzalno more“ koju sufinansira program Kreativna Evropa Evropske unije. Video dokumentuje realizovanu javnu postavku instalacije na trgu Madah Imre u Budimpešti, Mađarska u jesen 2018. godine. On je svakodnevno pozivao stanovnike Budimpešte i turiste da stupaju u interakciju dok posmatraju ovaj rad specifičan za to određeno mesto. Umetnički dvojac bio je duboko motivisan i pozivao je publiku da učestvuje u nekoj vrsti ljudske saradnje u zajedničkom izražavanju straha od zagađenja plastikom. Julija Veg i Erika Kaproncaj istražuju alternativne stvarnosti koristeći običan, svakodnevni prostor u gradu u kome prolaznik koji ništa ne sluti može da uđe u lavirint. Ogromni stubovi plastičnog otpada izrađeni od očišćene prozirne plastične folije bili su prikazani na jednom od glavnih trgova u Budimpešti i obišle su ih hiljade ljudi koji su ulazili u *Lavirint plastičnog otpada* kako bi se suočili s posledicama svog svakodnevnog zagađivanja plastikom. More je bilo prikazano kroz zvuk koji je čitav doživljaj činio dramatičnim za publiku. Njihova instalacija, prelepa, ali

ner energy and behave synchronously not only when selecting certain points in space but also in selecting different points in time and could be the constant that will be able to support the stability of quantum information in the future. *"An artist attunes to what things are, which means sort of listening to the future, which is just how things are – I think time is a sort of liquid that pours out of hatpins, underground trains, salt crystals. So, a work of art is also listening to itself, because what it is never quite coincides with how it appears, too."* — Timothy Morton

**Lana Čmajčanin**, *A Change Is Gonna Come II*, 2018, HD video, 2010", Edition 7+1. Lana Čmajčanin is engaged in an art practice that has a strong reference to a specific place, addresses the issues of geopolitical mapping, the political framework and distinctly includes the role of women and the female body. Furthermore, she explores the impact of political and social power structures and control mechanisms, and questions the issues of responsibility and manipulation in the fields of violence, the politics of memory, the practices of nationalist politics and neoliberal management of trauma. In the video, we hear a monologue written by playwright Olga Dimitrijević. Starting from the assumption that there is no innocent landscape, the work reflects on different experiences of the sea and the landscape, focusing on uncanny relation between sea as the site of leisure and beauty, and sea as the mass grave. The sea is not only a tourist destination, it is a political landscape on which the divisions among national territories are drawn up. It is also a migration road, the only road to get to another shore, and it has become a place for dying for many who put all their hopes into a final journey. The sea horizon interpreted as a philosophical-poetic landscape and a zone of contemplation puts into question geopolitical divisions and power mechanisms that determine the constructions of identities and territories. Symbolically, in contradiction with an almost unchanged and static landscape, the title itself implies transformation, as well as it provokes questioning about the meaning of geopolitical and climatic changes. At the same time, it offers a possibility of imagining a new space, a signal for the politics of hope and its utopian inscriptions.

**Júlia Végh, Erika Kapronczai**, *Plastic Waste Labyrinth*, 2018, video, 6'50". *Plastic Waste Labyrinth* is a plastic art installation and creative collaboration between painter Júlia Végh and filmmaker Erika Kapronczai, both from Hungary. The project started when the artist duo was selected as one of the five winners of "The Universal Sea Award", co-funded by the Creative Europe programme of the European Union. The video documents the realized public installation set up in Madách Imre Square, Budapest, Hungary in fall 2018. It invited everyday citizens of Budapest and tourists to interact while experiencing the site-specific work. The artist duo was deeply motivated and called on the public audience to participate in a form of human collaboration jointly expressing their fear of plastic pollution. Júlia Végh and Erika Kapronczai explore alternative realities by using an ordinary everyday space of a city, where the unsuspecting passer-by is able to enter a labyrinth. Huge plastic waste pillars made of cleaned transparent plastic folia were shown in one of the main squares of Budapest and visited by thousands of people who ran into the *Plastic Waste Labyrinth* to face the consequences of their everyday plastic consumption. The sea was represented through sound that made the experience dramatic for the audience. Their installation, beautiful but gruesome at the same time, shows the strength of art, and that it can serve noble goals as the most human and honest way of communication.

u isto vreme i užasna, pokazuje snagu umetnosti, ali i to da ona može služiti plemenitim ciljevima kao najhumaniji i najčasniji način komunikacije.

**Miloš Trakilović**, *XYZ / RA-TA-TA*, 2017/18, instalacija: video (10'03"), teleskopski stubovi, šara na podu. Rad XYZ problematizuje savremenu vizualizaciju podataka. Digitalni promet doveo je do povećane kodifikacije svakodnevnog života koja nije nužno reprezentativna. U ovom radu ljudski glas se izdvaja kao glavni interfejs koji odjekuje uzaludnom potragom za reakcijom. Video je strukturiran kao onlajn priručnik koji je podivljao, čime se dovode u pitanje standardni načini komunikacije u dobu informacija. *RA-TA-TA* se bavi artikulacijom rata i nasilja. U okruženju sličnom igricama zvuci mitraljeza, bombi i drugih oblika ratne igre nastaju kroz jezik. Originalni zvučni efekti su zamenjeni dečjim sinhronizacijama koje artikuliraju ono što se vidi na ekranu. Čineći to, naivno naglašava mehanizme rata kroz međusobnu igru reči, čineći ih sve vidljivijima. Oba dela se tiču perceptivnog stanja prikazivanja i učešća u današnjem trenutku i dobu.

**Marijam Zakarijan**, *Amaryllis VR: Okean*, 2017, umetničko delo virtuelne stvarnosti na HTC Vive, dužina: oko 5min. Dansko-jermenska multidisciplinarna umetnica Marijam Zakarijan bila je jedna od prvih umetnica koja je stvorila velike, imerzivne aplikacije virtuelne stvarnosti sobne veličine objedinjujući vizuelne i muzičke elemente i interakciju u alternativnim svetovima u koje se fizički ulazi, ali osim toga njen rad uključuje klasičnu, tradicionalnu umetnost, novu medijsku umetnost pomoću vrhunske digitalne tehnologije, kao i performanse i instalacije. Njen projekat *Amaryllis VR*; bavi se jedinstveno ljudskim konceptima kao što su smrtnost, fizičnost i duhovnost kroz tehnologije budućnosti. Pokušavajući da ujedini polarne suprotnosti prirodnog i veštačkog, umetnica istražuje arhetipove, metafore i rituale oko slike krvavo crvenog cveta, koji predstavlja cikličnu međuzavisnost između života i smrti. Prvo VR poglavlje *Amaryllis-a* je *Okean* - deo o pročišćenju. Inspirirano je mitološkom rekom Letom, ispiranjem greha i sećanjima onih koji su prošli kroz pakao ili nevolje. Posetiocima želi dobrodošlicu u prostor za kontemplaciju i katarzu jer umetnici nameravaju da podsete posetioce na okeane i vodna tela kao izvore utehe i spokoja, uprkos trenutnom stanju zanemarivanja i zloupotrebe.

**Sanja Latinović**, *Akvarijum*. 2008, video, 39;29. Rad *Akvarijum* izveden je u Portugaliji tokom festivala performansa „Sweet and Tender Collaboration in Performing Arts“ („Slatka i nežna saradnja u scenskim umetnostima“). Sklupčana u položaju fetusa, umetnica je nekoliko minuta bila potopljena u staklenoj posudi napunjenoj vodom. Izvesna količina mastila je postepeno sipana u vodu, naglašavajući vizuelni kvalitet transparentnosti uvođenjem njene suprotnosti. Performans, zamišljen u datim uslovima, prikazuje stanje prenatalnog postojanja i dramatičnih mogućnosti povezanih s njim. Nad mirom prenatalnog spokoja nadvija se preteća senka traume. Ova trauma obeležava život zauvek, ali je istovremeno izvor metamorfoze i ponovljenih inicijacija. Iako vajarka po vokaciji, Sanja svoj rad fokusira uglavnom na performanse, video rad i fotografiju. Kao polja svog umetničkog izraza ona ih pažljivo odabira kako bi dovela u pitanje sam medij skulpture istražujući njen transformativni potencijal u odnosima materija-prostor-forma-ideja. Njene tematske preokupacije uglavnom su problematizacija složenog funkcionisanja pojedinca u današnjem svetu, naše svakodnevne konfrontacije sa brojnim i različitim oblicima društvenih određenja, imperativa i pritisaka. Baveći se emocionalno psihološkom dimenzijom tih odnosa, umetnica predlaže i artikulirše sopstvene poglede kroz nepretenciozna, pojednostavljena vizuelna rešenja/performance koji ih oblikuju u svojevrsnu metaforu o sindromima, stanjima i procesima koji karakterišu složenu globalnu sliku društva.

**Miloš Trakilović**, *XYZ / RA-TA-TA*, 2017/2018, video installation: video, 10'03", telescope poles, floor pattern. The work *XYZ* problematizes the present-day visualisation of data. The digital turnover has brought about an increased codification of everyday life which is not necessarily representational. In this work the human voice gets singled out as the main interface that echoes in vain search for responsiveness. The video is structured as an online tutorial gone berserk, thereby questioning standard modes of communication in an information age. *RA-TA-TA* deals with the articulation of war and violence. In a game-like environment the sounds of machine guns, bomb drops and other forms of war-play are produced through language. The original sound effects are substituted with childlike synchronisations that articulate what is seen on the screen. In doing so, it naively emphasises the mechanisms of war through an interplay of words, rendering them evermore palpable. Both works are concerned with the perceptual state of representation and participation in today's day and age.

**Mariam Zakarian**, *Amaryllis VR: Ocean*, 2017, virtual reality artwork on HTC Vive, planned experience for about 5min. Danish-Armenian multidisciplinary artist Mariam Zakarian was one of the first artists to create large, immersive virtual reality applications in room-scale uniting visuals, music and interaction in alternate worlds to be entered physically, but besides her work includes classical, traditional art, new media art using cutting edge digital technology, as well as performances and installations. Her project 'Amaryllis VR' deals with uniquely human concepts such as mortality, physicality and spirituality through technologies of the future. Trying to unite the polar opposites of natural and artificial the artist explores archetypes, metaphors and rituals around the image of the blood-red flower, which represents the cyclical interdependence between life and death. The first VR chapter of Amaryllis is *Ocean* – a piece about cleansing. It is inspired by the mythological river Lethe, washing the sins and memories of those who have traveled through hell or hardship. It welcomes the visitor to a space of contemplation and catharsis as the artists intends to remind visitors of oceans and bodies of water to be a source of solace and tranquility despite their current state of neglect and abuse.

**Sanja Latinović**, *Aquarium*, 2008, video, 3'2". The work *Aquarium* was performed in Portugal during the performance festival of Sweet and Tender Collaboration in Performing Arts. Rolled up in a fetus-like position, the artist was submerged, for a couple of minutes, in a glass tank filled with water. A certain amount of ink was gradually being poured into the water thus emphasizing the visual quality of transparency by the introduction of its opposite. The performance, conceived in the given conditions, stages the situation of prenatal existence and the dramatic possibilities connected to it. Over the peaceful rest in prenatal serenity a threatening shadow of trauma is hanging. This trauma marks the life forever, but is, at the same time, the source of metamorphosis and repeated initiation. Although a sculptor by vocation, Sanja focuses her work mainly on performance, video work and photography. As the fields of her artistic expression she chooses those carefully in order to question the very medium of sculpture by exploring its transformative potential in the relations matter-space-form-idea. Her thematic preoccupations are mainly about problematizing the complex functioning of an individual in today's world, our everyday confrontations with numerous and various forms of social determinations, imperatives, pressures. Dealing more with the emotionally psychological dimension of those relations, the artist proposes and articulates her own views through unpretentious, simplified visual solutions/performances forming them into a kind of metaphores about syndromes, states and processes that characterise the complex global image of the society.



Jovana Popić

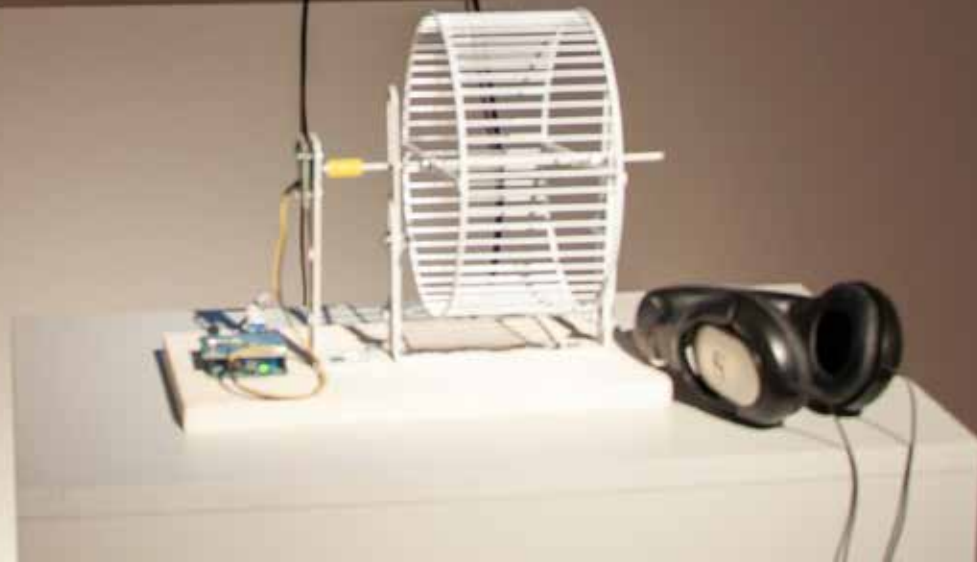


*Christa Sommerer, Laurent Mignonneau*





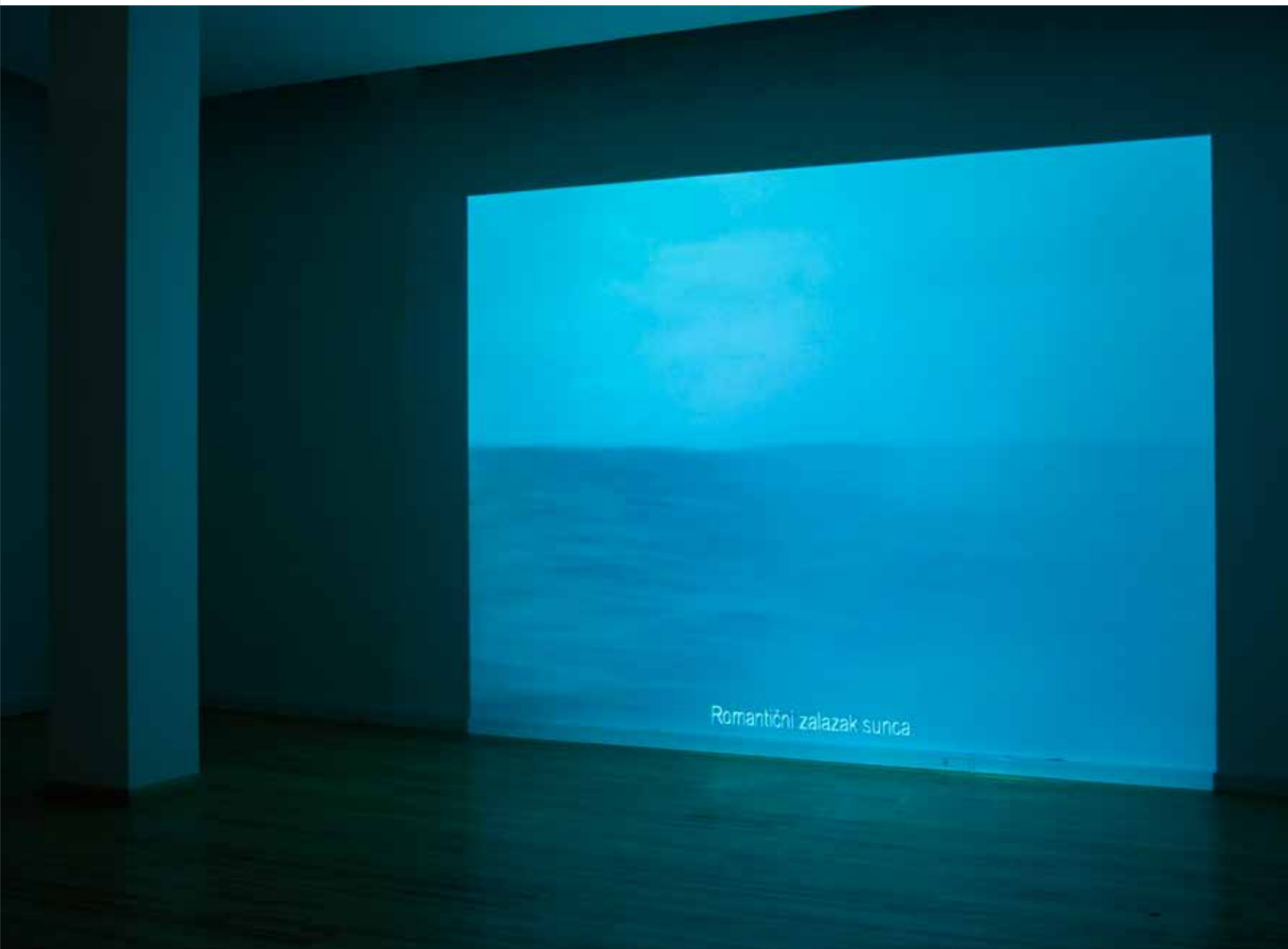
*Roman Kroke*



Albena Baeva

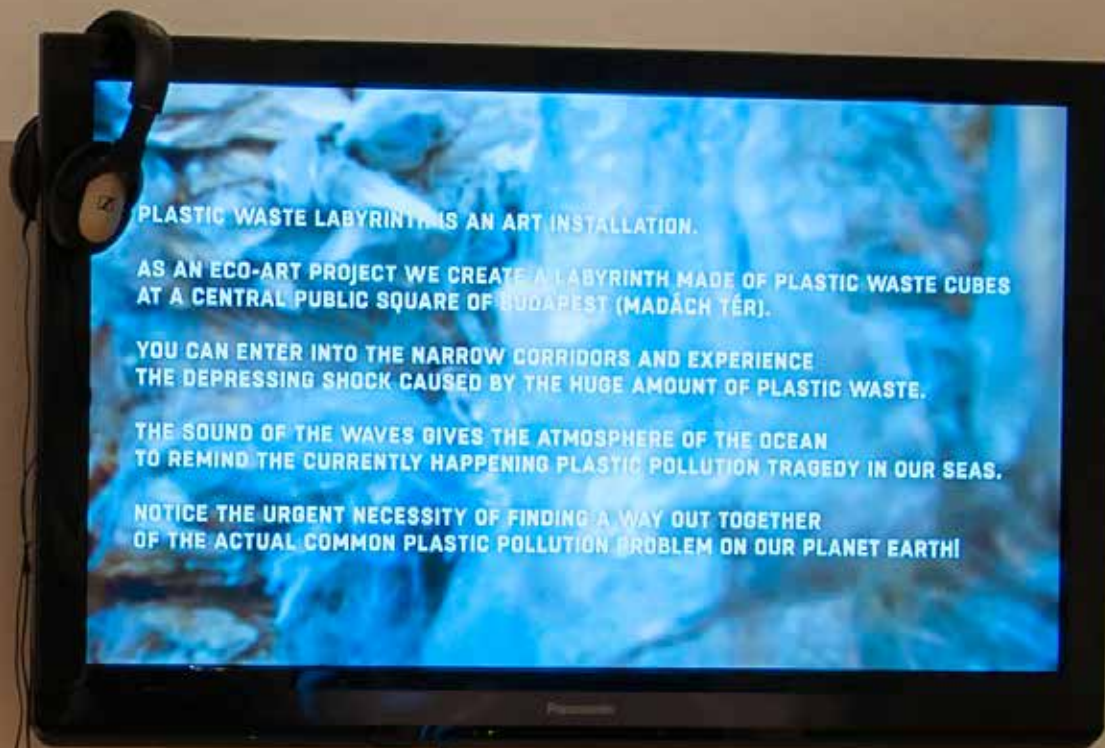


*Robertina Šebjanič, Aleš Hieng-Zergon, Ida Hiršfelder*



*Lana Čmajčanin*







*Miloš Trakić*







*Sanja Latinović*



breathing makes sense



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## PAST PRESENT CONTINUOUS

*Tekst: Pjer Kurten, kustos i Bojan Stojčić, umetnik*

P.K: Dragi Bojane, poslednjih nekoliko godina smo mnogo toga zajedno uradili od Sarajeva do Nju Orleansa, od Budimpešte do Grenobla.

Ukratko, ti si jedan od najperspektivnijih mladih umetnika u Sarajevu i ja sa zadovoljstvom mogu da kažem da, iz godine u godinu, tvoj rad poprima nove dimenzije, uvek eksperimentišeš s novim stvarima i kao da sebi stalno postavljaš nove izazove. Upravo to pokušavamo da pokažemo i u Novom Sadu.

Danas će, u okviru tvog novog izložbenog projekta u Novom Sadu pod nazivom „Past Present Continuous“, biti predstavljena neka starija, kao i nova umetnička dela urađena poslednjih par meseci. Sjajna kombinacija koja će, po mom mišljenju, omogućiti gledaocima da otkriju tvoj univerzum.

Prvo ćemo predstaviti seriju fotografija pod nazivom „No Traces Promises the Past“, projekat započet 2014. koji i dalje traje. Te fotografije su dokumenti intervencije javnosti sačinjeni s preciznošću, tačnošću i jednostavnošću na javnim mestima. S velikom uštedom novca, koristeći samo hemijsku olovku ili flomaster, svaki put možemo na drugi način tumačiti neko mesto ili pejzaž. U mnogim tvojim radovima ponavlja se upotreba reči i igre rečima i siguran sam da si, u dubini duše, zapravo pesnik. Da li sam lud što tako mislim?

B. S: Dragi Pjer, hvala na lepim rečima. Da, serija „No Traces Promises the Past“, okosnica je mog umetničkog razvoja, pošto se radi o grupi radova na kojoj sam počeo da radim kao mladić, aktivan na lokalnoj sceni grafita, bez posebnog interesa za „svet umetnosti“, pa sve do danas kad ovaj pristup koristim kao polazište prilikom razmišljanja o drugim formama i formatima. Ideja koja je u osnovi svega toga uvek ostavlja trag, ma kako nežan i nenametljiv bio. Ostavljanje traga u velikoj meri je povezano sa egom, ali i strahom – strahom od toga da ne pripadaš, strahom od toga da ćeš biti zaboravljen. S obzirom na politički kontekst iz koga dolazim, to mi je bilo važno.

P. K: Takođe ćemo prikazati kulturnu fotografiju „Viva la Transition!“, koja je takođe dokument koji prikazuje ogromnu sliku urađenu na jednom žutom tramvaju u Sarajevu. Taj tramvaj je čitav mesec dana kružio Sarajevom. Ovde koristim izraz „kulturni“, jer ovo umetničko delo za mene predstavlja prelaz koji mlada generacija umetnika iz BiH pokušava da napravi: rat je prošlost koja, naravno, nikada neće biti zaboravljena, ali sada mora da bude nešto drugo. Šta misliš o tome?







## PAST PRESENT CONTINUOUS

*Text by: Pierre Courtin, curator and Bojan Stojčić, artist*

P. C : Dear Bojan, over the past few years we have already done a lot together, from Sarajevo to New Orleans, from Budapest to Grenoble...

In brief, you are one of the most promising young artists in Sarajevo, and I am happy to say that, year after year, your artwork has been acquiring new dimensions, you are always experimenting with new things, and in a way always challenging yourself. And this is also what we are trying to show in Novi Sad.

Today in Novi Sad, your new exhibition project entitled « Past Present Continuous » will enable us to see some old, as well as some new works of art produced in the last few months. A great combination, I think, which will allow spectators to discover your universe.

A series of photographs called « No Traces Promises the Past » will be presented first. This is an ongoing project started in 2014 and still in progress. These photographs are documents of public intervention made with finesse, accuracy and simplicity in the public space. With a great saving of money, using just a pen or a felt pen, we can make a new reading of a place or a landscape every time. In many of your works the text, the use of words and vocabulary games are recurrent. I am sure, deep down inside, you are actually a poet. Am I crazy to think that?

B. S: Dear Pierre, thank you for such kind words. Yes, the series « No Trace Promises The Path« is a backbone of my development as an artist, as it is a group of works which I started working on as a young man involved in local graffiti scene with no special interest in the « art world », continuing until today where I use this approach as a starting point when thinking of other forms and formats. The idea behind it was always leaving the trace, as gentle and non-intrusive as it can be. Leaving the trace has a lot to do with ego, but also with fear – fear of not belonging, fear of being forgotten. In the political context I come from, this was important for me to do.

P. C : We are also going to display the iconic photography « Viva la Transition! ». Here again, the photo documents a huge painting done on a yellow tram in Sarajevo. This tram has been circulating all month long in Sarajevo. I am saying « iconic » here because, for me, this artwork represents the transition that the young generation of artists from BiH are trying to do: the war is in the past, it will be never forgotten, of course, but now there has to be something else. What do you think about that?

B. S: Ne usredsređujem se toliko na prošlost, jer ona je već deo mene i, kao takva, i deo moga rada – nema potrebe ponavljati je površinski. Više se usredsređujem na „sadašnje” tranzicije: odnose ljudi i države, države i tržišta, ljudi i tržišta – to su neke večno promenljive kategorije koje su u tzv. zemljama tranzicije veoma dramatične, mada svi znamo da je ta tranzicija više stanje nego proces. Tramvaj korišćen za izjavu koju sam napisao proizveden je u Čehoslovačkoj – državi koja više ne postoji, kupila ga je Jugoslavija – još jedna država koja više ne postoji, a danas je u upotrebi u Bosni i Hercegovini.

P. S: U aprilu 2019. imao si još jednu samostalnu izložbu u „Showcase” galeriji u Grenoblu. Prostor ove galerije je vrlo specifičan jer ona je jedna velika vitrina otvorena na javnom mestu koju vide svi koji tuda prolaze. Koristeći nalepnice s velikim slovima, na staklu ste napisali: „Mladić (30) iz Sarajeva, BiH, traži osobu s kojom će razgovarati o umetnosti. Pošaljite poruku na 00 387 62 130 153.” Ovo je projekat kojim se već dugo baviš, brižno čuvaš sve primljene poruke, ponekad jako smešne, ponekad jako glupe, ponekad jako ozbiljne. Da li bi od toga trebalo napraviti knjigu? Možeš li mi reći nešto više o tome?

B. S: To je bilo i još uvek jeste delo o usamljenima. Kada sam to uradio prvi put, zbog političkih problema zbog kojih te godine nije usvojen budžet, u Sarajevu nije radila ni jedna jedina institucija kulture koju finansira država. „Duplex 100m<sup>2</sup>” funkcionisao je, naravno, zahvaljujući tebi, ali to je bio rad jednog čoveka, to je bilo daleko od dovoljnog. Kada sam počeo da objavljujem taj oglas u novinama postao sam svestan usamljenosti drugih (ako postoji množina reči usamljenost). Mnogo ljudi me je kontaktiralo želeći ljubavnika, prijatelja ili samo osobu s kojom bi razgovaralo. U pozadini svih tih političkih događanja uvek je ljudsko biće, skoro uvek samo i preplašeno. Izložba u Grenoblu predstavljala je moj pokušaj da priđem nekoj drugoj zemlji, razbijem razdaljinu i stereotipe kojima me Evropa definiše. Možda će jednog dana od tih razgovora postati knjiga, ali mislim da još nisam za to spreman.

P. K: Biće prikazano i jedno novo umetničko delo koje čini pet nedavno urađenih fotografija. U srcu grada, u sarajevskom centralnom parku, nastaje velika rupa, verovatno usled uranjanja tla. Ti se nalaziš ispred rupe, skačeš unutra i nestaješ. U stvari, verovatno zbog toga što puno radim na umetničkim delima koja se bave ratom, podseća me na rupu napravljenu za buduću masovnu grobnicu. S druge strane, ta rupa koja zjapi i s kojom niko ne zna šta da radi može biti i alegorija političke, kulturne i privredne situacije u BiH. Da li mi možeš reći nešto više o tome? Da li se BiH i dalje sama uništava? Kako vidiš njenu budućnost?

B. S: Ta rupa otvorila se jednog dana u centralnom gradskom parku (koji je pre više vekova bio groblje na periferiji), veoma blizu mesta na kojem živim. Lokalna vlast rekla je da je rupa nastala bez nekog očiglednog razloga i da se lagano širi. Formirali su za nju specijalnu komisiju i ona se više nikada nije pomenula. Za mene je ta rupa postala tako snažan simbol, zemlja se sama počela otvarati i širiti bez ikakvog očiglednog razloga – bukvalno, fizička rupa u simboličnom domenu države, rupa koja preta da proždere sve i svakog. Osetio sam potrebu da skočim unutra. Bilo je oslobađajuće dodirnuti dno. Ona, naravno, nosi i simboliku groba, ako se zanemari ili pogrešno tretira, prošlost vas može odvući dole.

B. S : I do not focus past so much, because it is already a part of me, and being what it is, it is already a part of my work – there is no need to repeat it on the surface. I am rather focused on the transitions of the « now »: the relations of the people and the state, the state and the market, the people and the market – these are some everchanging categories that are very dramatic in the so-called transitional countries, even though we all know that this transition is more of a state than a process. The tram used for the statement I made was manufactured in Czechoslovakia – a state that exists no more, it was bought by Yugoslavia – another state that exists no more, and it is running today in Bosnia and Herzegovina.

P. C : In April 2019 you had another solo show in the Showcase Gallery in Grenoble. This gallery space is very special since it is a big glass case open in a public space, visible to everybody passing by. Using big letter stickers, you wrote on the glass « Young man (30) from Sarajevo, BiH, seeks a person to discuss art with. Send message to: 00 387 62 130 153 ». It is a project you have been pursuing for a long time, you cherish all the messages received, sometimes very funny, sometimes very stupid, sometimes very serious. Should it become a book ? Could you tell me a bit more about it ?

B. S : This was and still is a work about loneliness. First time I did it, not one state-funded institution of culture was working in Sarajevo, due to some political setbacks because of which that year's budget was not adopted. Duplex 100m<sup>2</sup> was working because it was run by you, of course, but that was one man's effort, and it was far from sufficient. When I started putting out the ad in papers I became aware of other people's lonelinesses (if there is a plural of loneliness). Lots of people contacted me, wanting a lover, a friend, or just someone to talk to. Beneath all these political ongoings, there is always a human being, almost always alone and afraid. Grenoble show was me reaching out to a different country, breaking the distance and stereotypes that Europe defines me by. Maybe some day these conversations will become a book, but I don't think I am ready for it yet.

P. C : We are also going to show a new artwork composed of five recent photographs. In the « Central park » in Sarajevo city center, a big hole is forming, probably a subsidence of the ground. You are in front of the hole, you jump in, and then you disappear. Probably because in my work I have been dealing with the war a lot, it reminds me of a hole dug for a future mass grave. On the other hand, this gaping hole that nobody knows what to do with could also be an allegory of the political, cultural and economic situation in BiH. Could you tell me something more about that? Is BiH itself still pursuing its own destruction? How do you see the future of BiH ?

B. S : This hole opened one day in the central city park (which used to be a cemetery on the outskirts few centuries ago), very close to the place where I live. Our local government said that it had opened without any obvious reason and that it was slowly spreading. They formed a special commission for it, and the hole was never mentioned again. That hole became such a powerful symbol for me, the land itself started opening and spreading without any obvious reason – a literal physical hole in the symbolic plane of a state, threatening to devour everything and everyone. I felt this need to jump into it. It was liberating to touch the bottom. Of course, it carries the symbolism of a grave, if left neglected or wrongly treated, past can drag you down.

## JA JE NEKO DRUGI

*Tekst: Anja Marković, istoričarka umjetnosti*

*„Biti čovek rođen bez svog znanja i bez svoje volje, bačen u okean postojanja. Morati plivati. Postojati. Nositi identitet. Izdržati atmosferski pritisak svega oko sebe, sve sudare, nepredvidljive i nepredviđene postupke svoje i tuđe, koji najčešće nisu po meri naših snaga. A povrh svega, treba izdržati svoju misao u svemu tome. Ukratko: biti čovek.“ (Ivo Andrić)*

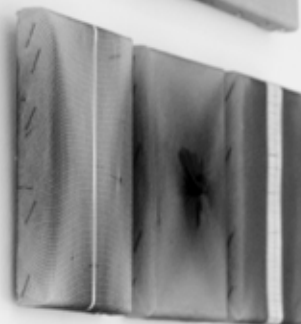
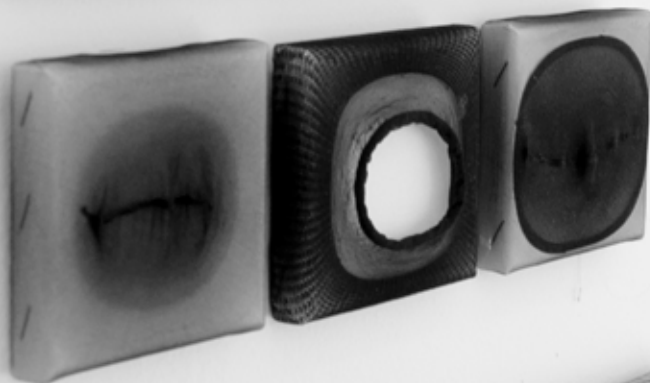
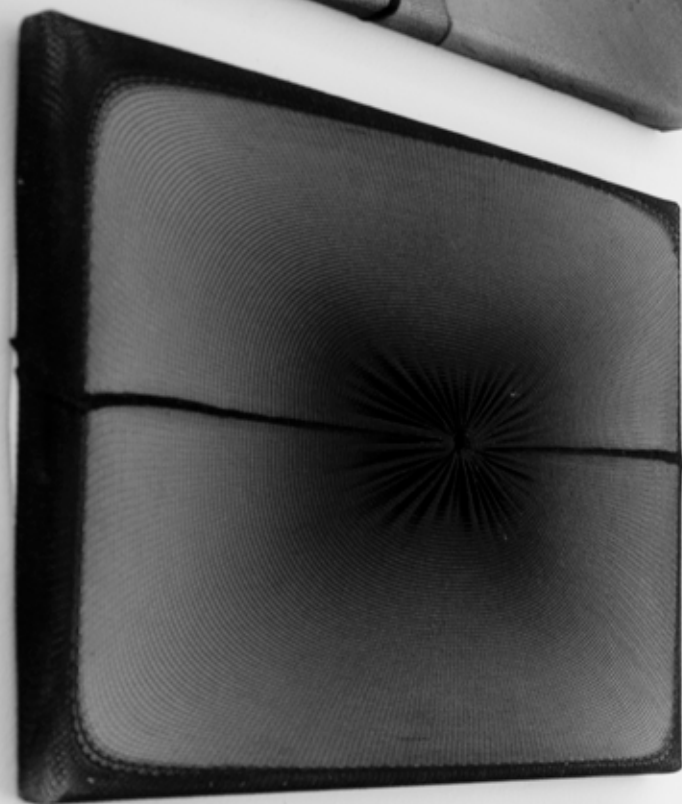
Seksualnost (posebno ženska) nikako da prestane da šokira i ostaje tabu tema (ma koliko se Zapad trudio da je osvijetli, objasni i prihvati). Nago tijelo, požuda, ljubavni zanos i odnosi čak ni u umjetnosti ne uspijevaju da odole snažnim kritikama raznih religija i njihovih strogih pravila. Ipak, i erotika ima svoju estetiku koja vrlo često proizilazi iz zabranjenog i tajnog, te na prefinjen i suptilan način „priča“ o onome o čemu se inače šapuće.

Potiskivanje želje uvijek je sa sobom donosilo potpuni razvrat i oslobođenje. A onda kada je gurana duboko ispod morala, želja je pronalazila pukotine – da tek ponegdje pokaže djelić sebe. Gola koža, vjekovima skrivana ispod gomile slojeva i širokih haljina, prvi put se stidljivo prikazala u vrijeme masovnih protesta, čartizma i sufražetkinja. U viktorijskoj eri, eri neudobnih korseta, dugih haljina i visokih okovratnika, žene su počele da nose mrežaste čarape, otkrivajući tako, bar malo, svoje gležnjeve. Dvadesetih godina prošlog vijeka žena je svoju slobodu pronašla u kraćim haljinama, perju, resama, biserima i mrežastim čarapama. Mrežaste čarape su iz daljine odavale utisak pokrivenosti tijela, ali u isto vrijeme i otkrivale kožu prilikom bližeg susreta pogleda i nogu. Takvu slobodu i udobnost obilato su koristile igralice po kabareima jer su im omogućavale lakoću kretanja bez prevelike nagosti. Od tada pa do danas, mrežaste čarape ostale su simbol promiskuiteta, seksualne slobode, kabarea i skrivanja pod prigušenim svijetlima. Pank je upravo njih (na koje je svaljena sva krivica za „previše slobodno ponašanje omladine i totalnu anarhiju“) prigrlio kao svoj najprepoznatljiviji modni detalj. Dodatnim cijepanjem mrežastih odjevnih predmeta buntovnici su davali do znanja da „cijepaju“ tradiciju, predrasude i ustaljena mišljenja. Uprkos svemu, i danas su još uvijek simbol ženske seksualnosti i slobode. Njima se i dalje privlače pogledi i krije koža ispod njih.

Frojd, pionir u isticanju seksualnosti i značajnog mjesta koje ona zauzima u strukturi ljudske ličnosti, doprinio je razumijevanju činjenice da ona, pored toga što ima vitalnu, reproduktivnu i evolucijsku funkciju, u mnogo čemu određuje naše ličnosti. (Ne)mogućnost da je potisnemo ili prihvatimo i njome ovladamo – našu ličnost upotpunjuje ili sakati. Međutim, identitet je kao dijamant. Ne postoje dva ista čovjeka, kao što ne postoje ni dva ista dijamanta. Ličnost je izgrađena od mnogo faseta koje, kad se kroz njih propusti svjetlost, isijavaju druge boje, jedinstvene po svom intenzitetu i boji. Pitanje „Ko sam ja?“







## I IS SOMEONE ELSE

*Text by: Anja Marković, an art historian*

*"To be a man, to have been born without knowing it or wanting it, to be thrown into the ocean of existence, to be obliged to swim, to exist; to have an identity; to resist the pressure and shocks from the outside and the unforeseen and unforeseeable acts - one's own and those of others - which so often exceed one's capacities? And what is more, to endure one's own thoughts about all this: in a word, to be human." (Ivo Andrić)*

Sexuality (especially female) never stops shocking and remains a taboo topic (no matter how hard the West tries to highlight, explain and accept it). The naked body, lust, love ecstasy and relationships, fail even in art to withstand strong criticisms of the various religions and their strict rules. However, eroticism also has its aesthetics, which very often stems from the forbidden and the secret, and in a refined and subtle way "talks" about what is otherwise whispered.

The suppressing of desire has always brought with it an utter debauchery and liberation. And then, when pushed deep beneath morality, the desire found cracks — to show a fraction of itself here and there. Naked skin, hidden for centuries beneath a pile of layers and wide dresses, was first shyly displayed in times of mass protests, Chartism and suffragettes. In the Victorian Age, an era of uncomfortable corsets, long dresses and high collars, women began to wear mesh stockings, revealing, at least a little, their ankles. In the 1920s, she a woman her freedom in shorter dresses, feathers, fringes, pearls and mesh stockings. The mesh stockings gave the impression of body coverage from a distance, but at the same time revealed skin as the eyes and legs met more closely. Such freedom and comfort were widely used by cabaret dancers because they allowed them to move around without too much nudity. From then until today, mesh stockings have remained the symbol of promiscuity, sexual freedom, cabaret and hiding under dim lights. Punk embraced them (which was the only guilty party for "too free youth behaviour and total anarchy") as most recognizable fashion items. By further tearing of mesh garments, the rebels made it clear that they were "tearing" the tradition, prejudices and established opinions. Despite everything, they are still a symbol of woman's sexuality and freedom today. They are still used to attract to the eyes and hide the skin beneath them.

Freud, a pioneer in emphasizing sexuality and the significant place it occupies in the structure of human personality, has contributed to the understanding of the fact that, in addition to having a vital, reproductive and evolutionary function, it determines our personalities in many ways. The (im)possibility of suppressing or accepting it and mastering it - completes or mutilates our personality. However, identity is like a diamond. There are no two same men, nor are there two diamonds. The personality is made up of many facets that, when light is passed through them, radiate other colours, unique in their intensity and colour. The question "Who am I?" is never and will never cease to occupy a human being, because by self-determination we gain security and the right to live (and not barely exist).

nikada nije i niti će prestati da okupira čovjeka, jer sa samoodređenjem stičemo sigurnost i pravo da živimo (a ne samo da egzistiramo).

*Identitet* – ko je osoba, skup kvaliteta osobe ili grupe koja ih razlikuje od drugih (Kembridž, rječnik). Ali lakše je reći šta nismo nego šta sve jesmo – skup sastavljen od trilion ćelija, od gomile osobina i emocija, proizvod reakcija i akcija, mnogo uloga (ličnih, profesionalnih, porodičnih i društvenih), zbir iskustava proisteklih iz godina i situacija. Sačinjeni od ida, ega i superega, sjenki i persona... Onda se postavlja legitimno pitanje – jesam li ja jedno ili nas je više?

Umjetnica Gordana Kuč u seriji radova „Ja je neko drugi” preispituje pojam identiteta. Na čistim bijelim platnima rasteže crne mrežaste čarape stvarajući, zaključuje se na prvi pogled, geometrijske oblike – krug, kupu, valjak... To su djelovi tijela, naš jedini vidljiv i opipljiv dio identiteta, onaj u koji ne sumnjamo, koji dobro poznajemo. To su često oni djelovi koji nas definišu kao pripadnike pola (linija ženskog boka i struka, grudi, intimne zone), ali i oni detalji koji su samo naši (ožiljci i rane).

Bijela boja simbol je božanskog, čistog, neukaljanog, nevinog. *Tabula rasa* na kojoj poslije život piše... Crna boja predstavlja zemaljsko i podzemno, demonsko. Simboli dobrog i zlog egzistiraju samo jedno naspram drugog, u suprotnom gube smisao. U svakom od nas se vodi bitka između Erosa i Tanatosa, želje za životom i želje za autodestrukcijom.

U radovima Gordane Kuč bijelo predstavlja naš identitet, još uvijek nemodelovan pravilima i normama predstavljenim crnom mrežom. Bez obzira na gustinu ili rastegnutos mrežastih čarapa, bijelina platna uvijek izbija na površinu. Mrežaste čarape samo iz daljine prikrivaju bijelo platno (kao što i društvene norme i pravila tek blago prikrivaju naše identitete iz daljine) dok je iz blizine ono vidljivo kroz svaku pukotinu čarape. Gordana ih rasteže i zateže, u svim pravcima, gotovo do pucanja – gužva i nabira testirajući tako njihovu izdržljivost i elastičnost. Birajući mrežaste čarape (čije su šupljine nalik na fasete dijamanta), „slikajući” njima po platnu, stvorila je posebne identitete za svaki rad. Radovi zbog istog materijala i tehnike liče jedan na drugi, ali baš kao i ljudi – svaki rad je poseban i jedinstven. Kao i čovjek, rad može biti izdvojen ili grupisan, te je zbog toga u galerijskom prostoru napravljena izložba kolektivnih i individualnih identiteta.

Erik Erikson je u svojoj knjizi „Djetinjstvo i društvo” iz 1950. godine istakao da je bavljenje identitetom nastupilo tek onda kada je on postao problematičan. Hektično vrijeme sa beskonačnim brojem izbora, drastično pomjerenim granicama i izmijenjenim pravilima, nove generacije ostavlja da same traže put, jer znanje predaka više nije dovoljno, nije više primjenljivo. Političke, ekonomske, socijalne, društvene, tehnološke i druge velike promjene nastupaju kontinuirano i bez predaha, bez prostora da se naviknemo i ustalimo. Gdje su granice naših sposobnosti da konstantno mutiramo, šta nas to određuje, koliko možemo da se protegnemo ili skupimo, jesmo li sami konstantni, možemo li se zaista izmjeriti i objasniti?

Gordana Kuč je na crnogorskoj likovnoj sceni prepoznata kao umjetnica koja o aktuelnim ili univerzalnim pitanjima uvijek promišlja kroz jedinstven i po mnogo čemu neobičan način. Birajući nekonvencionalne tehnike, a zatim ih i kombinujući, publiku uvijek iznenadi, zainteresuje, i što je najvažnije – zapita. Njena umjetnost nije angažovana, ali jeste tiha voda koja roni bregove u nama. Danas stojimo pred slikama-objektima, promišljajući o fundamentalnom pitanju – ko sam to ja? I ono još važnije: ko smo mi kada skinemo mrežaste čarape?

*The identity* - who a person is, a set of qualities of a person or group that distinguishes them from others (Cambridge, dictionary). However, it is easier to say what we are not than all that we are - a set made up of a trillion cells, a bunch of qualities and emotions, the product of reactions and actions, many roles (personal, professional, family and social), the sum of experiences arising from years and situations. Made up of the id, ego and superego, shadows and personae ... Therefore, a legitimate question arises - Am I the one or are there more of us?

In the series of works "I is someone else", the artist Gordana Kuč examines the notion of identity. On pure white canvases she stretches black mesh stockings and creates, as it can be concluded at the first glance, geometric shapes — a circle, a cone, a cylinder... These are the body parts, our only visible and tangible part of identity, the one that we do not doubt, that we know well. These are often the parts that define us as members of the gender (the line of the woman's hip and waist, breasts, intimate zones), but also those details that are only ours (scars and wounds).

White is a symbol of the divine, the pure, the unstained, and the innocent. *Tabula rasa* on which life later writes ... Black colour represents the earthly and underground, the demonic. Symbols of good and evil exist only against each other, otherwise they lose their meaning. In each of us there is a battle between Eros and Tanatos, a desire for life and a desire for self-destruction.

In the works of Gordana Kuč white represents our identity, still not modelled by the rules and norms represented by the black web. No matter the density or stretchiness of the mesh stockings, the whiteness of the canvas always breaks out to the surface. Mesh stockings cover the white canvas only from a distance (just as social norms and rules only slightly conceal our identities from a distance), while from a close proximity, it is visible through every crack of the stocking. Gordana stretches and tightens them in all directions, almost to the point of cracking - she crumples and corrugates them thus testing their durability and elasticity. Choosing mesh stockings (whose cavities are like diamonds' facets), "painting" with them on the canvas, she created special identities for each work. Because of the same material and technique, the works look alike, but just like humans - each work is special and unique. Like a man, the work can be separated or grouped, and as a result an exhibition of collective and individual identities has been made in the gallery space.

In his book "Childhood and Society" from 1950, Erich Erikson pointed out that dealing with identity came about only when it became problematic. A hectic time with an infinite number of choices, drastically shifted boundaries, and changed rules leaves the new generations to seek their path alone, because the knowledge of the ancestors is no longer sufficient, it is no longer applicable. Political, economic, social, technological and other major changes are taking place continuously and without respite, without the space to get used to and settle down. Where are the limits of our ability to constantly mutate, what determines us, how much we can stretch or shrink, are we constant ourselves, can we really measure and explain ourselves?

Gordana Kuč is recognized on the Montenegrin art scene as an artist who always thinks of the current or universal issues through a unique and in many ways unusual manner. Choosing unconventional techniques and then combining them, the audience she always surprises the audience, makes them interested, and most importantly – asks them questions. Her art is not engaging, but it is a still water that runs deep. Today, we stand in front of the paintings-objects, reflecting on the fundamental question - who am I? And more importantly: Who are we when we take off our mesh stockings?

## DON'T THINK ART!

*Izvod iz teksta Nađe Gnamuš: O najnovijem radu Zmaga Lenardiča, ili : "Dok gledate zaboravite na umetnost", Likovne besede, br. 105, Ljubljana 2017, str. 58-62*

Već neko vreme umetnost nije predmet idealizacije i mistifikacije. Njena zavisnost od tržišta, institucionalne politike i protokola uspostavljenih neoliberalnim politikama oblikuje atmosferu i predispoziciju umetničkih stavova. Stalno korišćenje neoliberalnog žargona i priča o umetničkim platformama, proizvodnji i distribuciji postali su simptomatični. Revalorizacija umetnikovog dela uvek obuhvata i „prekvalifikaciju“ i „multitasking“, a privremene mikro zajednice participativne umetnosti podsećaju na „team building“ projekte, dok osobine koje se cene kod umetnika obuhvataju prilagodljivost, proaktivnost, veštine brzog i ad hoc rešavanja problema, kao i organizacione i kolaborativne veštine. Čini se da je umetnički svet usvojio smernice koje su već ušle u obrazovni sistem kao deo ekonomske agende, proglašavajući za ključne kompetencije 21. veka saradnju i participativnost, fleksibilnost, komunikaciju, kreativnost i rešavanje problema.

Godine 1970. Cildo Meireles je napisao da je estetika osnova umetnosti, dok je osnova kulture politika. U doba koje je obeležila potpuna kulturizacija umetnosti, poslednja je estetski redefinisana integracijom političkog, ključnog subjekta Ransijerovog koncepta politike estetike. Ransijerova ideja političkog u umetnosti nalazi se u različitim strategijama koje ona koristi da interveniše u život i organizaciju (estetske) forme, sposobnog da se preoblikuje i interveniše u svakodnevne osećaje i percepcije. Ovo je kontekst u kojem možemo ispitati i razumeti umetničke projekte Zmaga Lenardiča iz poslednjih nekoliko godina; oni pokazuju izrazit prelaz od umetničkih problema do društveno integrisane i političke dimenzije umetnosti. Ovdje se političko ne odnosi na politizaciju umetničke sfere (poslednja je deo procesa opšte politizacije); pre se odnosi na umetnost koja misli, stvara i deluje politički. Lenardičeve bliske veze sa Ransijerovom idejom mogu se naći u njegovom uverenju da je pronalaženje načina da se izazove kapitalistički model u kojem živimo u današnje vreme jedan od najvažnijih ciljeva. Istovremeno, jasno je da čak ni kritička intervencija ne može pomoći veštini veza sa institucionalnim sistemom i njegovim unutrašnjim vezama sa vladajućom ideologijom.

Zmago Lenardič je oduvek video sebe u položaju drugog - nekoga kome je lako u situacijama sigurnosti i dominantnih struja, bilo da je to koncept modernističke univerzalnosti iskustva ili moderni umetnički sistem, koji je pristao na mešavinu umetnosti, kapitala, i neoliberalnih vrednosti. Njegova poslednja dela poprimaju oblik implicitnog otpora, najurgentnijeg mogućeg, jer virtualne političke slobode i demokratizacija znanja i govora maskiraju njihov nulti efekat, internalizujući se i otupljujući se unutar strukture društvenog delovanja. Čini se da umetnost treba da sumnja - u sebe i u svet u kojem se stvara, ili kao što autor kaže: „Šta je 'nova' funkcija umetnosti u izmenjenim društvenim okolnostima? Po čemu se umetnički svet čak razlikuje od kapitalizma? Postoji li razlika? Nakon što je izgubio ulogu 'oglašivača' i apologeta kapitalizma kao sistema koji se suprotstavlja 'Gvozdenoj zavesi', čini se da se njegova glavna funkcija postepeno, puzeći, ali neumoljivo i konačno pretvara u pisak neoliberalnih vrednosti, ono što generiše očaj, povlačenje u sebe, beg u individualnost i proliferaciju terapijskih tretmana. Elitnih osam procenata, kojima ne pripadamo, nalazi se među nama, u svakom pojedinom sloju i disciplini [...]“



breathing makes sense







TEAM BUILDING

## DON'T THINK ART!

*Excerpt from a text written by Nadja Gnamuš: On the Recent work of Zmago Lenárdič, or: "When looking, forget about art!", Likovne besede, no. 105, Ljubljana 2017, p. 58-62*

For a while now, art is no longer the subject of idealization and mystification. Its dependence on markets, institutional politics, and the protocols set up by neoliberal policies shape the atmosphere and predisposition of artistic attitudes. It has become symptomatic to consistently use neoliberal jargon and talk about artistic platforms, production, and distribution. The revaluation of an artist's work invariably includes "re-skilling" and "multitasking" and temporary micro-communities of participatory art have the feel of "team-building" projects, while qualities prized in artists include adaptability, responsiveness, fast and ad hoc problem-solving skills, as well as organizational and collaborative skills. The artworld seems to have adopted guidelines that have already made their way into the educational system as part of the economic agenda, proclaiming key competences of the 21<sup>st</sup> century to be collaboration and participation, flexibility, communication, creativity, and problem solving.

In 1970, Cildo Meireles wrote that aesthetics is the basis of art, while the basis of culture is politics. In an age marked by the complete culturization of art, the latter is aesthetically redefined with the integration of the political, a key subject of Rancière's concept of politics of aesthetics. Rancière's idea of the political in art is found in the various strategies it uses to intervene in life and in the organization of (the aesthetic) form, capable of reshaping and intervening in everyday feelings and perceptions. This is the context in which we can examine and understand Zmago Lenárdič's artistic projects from the past couple of years; they show a marked transition from artistic problems to art's socially-integrated and political dimension. Here, the political does not concern the politization of the art sphere (the latter being a part of the process of general politization); rather, it applies to art that thinks, is created, and acts politically. Lenárdič's close ties to Rancière's idea can be found in his conviction that one of art's most important objectives today is to find ways to challenge the capitalistic model in which we live. At the same time, it is clear not even critical intervention can help art sever ties with the institutional system and its internal links with the ruling ideology.

Zmago Lenárdič has always seen himself in the position of the other – someone ill at ease in situations of certainty and dominant currents, be it the concept of the modernist universality of experience or the modern art system, which consented to the hodgepodge of art, capital, and neoliberal values. His last works take the form of implicit resistance, as urgent as it is impossible, since virtual political freedoms and the democratization of knowledge and speech mask their zero effect, internalizing and numbing within the structure of social action. It seems that art needs to doubt – in itself and in the world in which it is being created, or as the author points out: "What is the 'new' function of art in changed social circumstances? How is the artworld even different from capitalism? Is there a difference? After losing the role of 'advertiser' and the apologist of capitalism as a system opposing the 'Iron Curtain', it seems its main function is gradually, creepingly, but inexorably and finally turning into the mouthpiece of neoliberal values, the kind that generate despair, withdrawal into oneself, an escape into individuality and the proliferation of therapeutic treatments. The elite eight percent, to which we don't belong, are among us, in each individual stratum and discipline [...]."





DUNAVSKI DIJALOZI 2019 //  
DANUBE DIALOGUES 2019 //  
NOVI SAD +

## VREMENA/TIMES - PROSTRANSTVA JELENE SREDANOVIĆ / DUBINE TATJANE DIMITRIJEVIĆ

*Tekst: Mr Danilo Vuksanović*

*„Plava je jedina boja bez dimenzije, ona je izvan dimenzija, dok druge boje to nisu“ - Iv Klajn (1928–1962)*

Prilika da učestvujem u ulozi kustosa na *Dunavskim dijalogima*, umetničkoj manifestaciji porasloj izvan okvira regiona u kome je nastala, u meni je prvobitno podstakla naivne asocijacije vezane za poznatu kompoziciju „Na lepom plavom Dunavu“, Johana Štrausa Mlađeg, koji je svoju karijeru započeo u Novom Sadu 1847. godine. Primio sam ih ozbiljno i ubrzo došao do prvog ključa za izložbu koju je trebalo da priredim. Plava boja, idealne slike o reci što povezuje zemlje, intenzitet jednog od najskupljih pigmenata – teze su za umetnički dvojac odabran da se predstavi pod naslovom Novi Sad +.

Jelena Sredanović (Novi Sad) i Tatjana Dimitrijević (Sombor) dolaze iz posve drukčijih sredina, kada govorimo o aktuelnim dešavanjima na savremenoj umetničkoj sceni. S druge strane, sasvim je jasno koliko je ta scena razuđena i podvojena, prilično nedefinisana i uslovljena nedostatkom umetničkog tržišta i adekvatnih izlagačkih prostora. Krenuvši od plavetnila (širi okvir nisam sebi mogao da postavim), uvideo sam da se obe umetnice služe sličnom (ili gotovo istom) kolorističkom osobenošću u svom radu. Još jedna važna odlika njihove umetnosti odredila je da se nađu zajedno na izložbi u novosadskoj Galeriji Bel art, ali samo kao zapažanje. To je činjenica, da je njihovo umetničko delovanje izmaknuto od angažovano savremenih tendencija što se oko nas odigravaju. Likovnost i tehnika likovnog, klasični domen izražavanja, apstraktnost, kao i povod za nastanak umetničkog dela, pružili su mi opravdanje da ih smestim unutar naslova VREMENA/TIMES. Radi se o prostornim dubinama ili dubinskim prostorima koje sam ugradio u najširi mogući pojam, onaj koji se prostire kroz neuhvatljivo i neodređeno trajanje. VREMENA/TIMES predstavljaju reči koju sam odabrao za naziv izložbe, uz amblem, alegoriju vremena, žensku figuru koja u ruci drži klepsidru pokraj kamena obmotanog bršljanom (nalazi se štampan uz ovaj tekst). Ovaj simbol prolaznosti, uz upozoravajući moto Memento mori uvodni je znamen izložbe koja se sastoji od plavih kompozicija izvedenih u drvorezu (Jelena Sredanović) i u kombinovanoj tehnici / ulje na više manjih ploča (Tatjana Dimitrijević). Dominantni plavi ton izložbe, takođe, podseća na poznatu akciju umetnika Iva Klajna, tvorca specijalne mat plave boje IKP (Internacionalna Klajnova plava), koji je u okviru jedne svoje izložbe 1957. godine pustio 1001 plavi balon u vazduh.

Nedvosmislena asocijacija na ovu akciju ogleda se u ciklusu drvoreza Jelene Sredanović pod nazivom „Oblaci i refleksije“, koju je umetnica razradila u vizuelnim odnosima neba, oblaka i međusobnih višeslojnih prožimanja. Tehnika drvoreza, koja se ispitivanjem i u kombinaciji sa drugim grafičkim tehnikama razlaže, u slučaju Jelene Sredanović predstavlja uspeo po-



*Jelena Sredanović*





*Tatjana Dimitrijević*

## VREMENA/TIMES - VASTNESS OF JELENA SREDANOVIĆ / PROFOUNDNESS OF TATJANA DIMITRIJEVIĆ

Text by: Danilo Vuksanović, MA

*"Blue has no dimensions; it is beyond the dimensions of which other colours partake"* - Yves Klein (1928 – 1962)

The opportunity to participate in the role of curator at the *Danube Dialogues*, an artistic event that has grown beyond the regional framework it originated from, originally prompted me to naive associations related to the famous piece «On the Beautiful Blue Danube» by Johann Strauss, Jr., who began his career in Novi Sad in 1847. I took them seriously and soon came up with the first key to the exhibition I was about to host. Blue colour, ideal pictures of the river connecting the countries, the intensity of one of the most expensive pigments – these are the theses for the artistic duo were selected to be presented under the title *Novi Sad +*.

Jelena Sredanović (Novi Sad) and Tatjana Dimitrijević (Sombor) come from completely different backgrounds when it comes to the current events at the contemporary art scene. On the other hand, it is quite clear to what extent this scene is fragmented and ambivalent, rather undefined and conditioned by the lack of an art market and adequate exhibition spaces. Starting from the *blueness* (I couldn't put a wider frame on myself), I realized that both artists use a similar (or almost the same) colouristic peculiarity in their work. Another important feature of their art is what determined two of them to meet together at the *Bel Art* Gallery in Novi Sad, but only as an observation. That is a fact that their artistic activity is moved away from the engaged contemporary tendencies that are happening around us. The art and fine art technique, the classic domain of expression, abstractness, and the reason for the creation of the artwork, have provided me the justification for placing them within the title *VREMENA/TIMES*. It is the matter of spatial depths or depths that I have incorporated into the widest possible term, the one that extends over an elusive and indefinite duration. *VREMENA/TIMES* represent the words I chose for the name of the exhibition, with an emblem, an allegory of time, a female figure holding a clepsidra in her hand next to an ivy-wrapped stone (enclosed printed to this text). This symbol of transience, with the warning motto *Memento mori*, is the introductory hallmark of the exhibition, consisting of blue compositions performed in wood carving (Jelena Sredanović) and combined technique/oil on several smaller panels (Tatjana Dimitrijević). The dominant blue tone of the exhibition also reminds of the well-known performance of an artist Yves Klein, the creator of the special matte blue colour - *IKP (International Klein's Blue)*, which released 1001 blue balloons in the air within one of his exhibitions in 1957.

kušaj da se viđeno i doživljeno artikuliše u jednoj od najsloženijih tehnika grafičke umetnosti, i to pomoću prepleta boje koji daju izuzetno pikturalan rezultat. Svojstva umetničke grafike nalaze se u domenu istraživačkog, motivsko polazište postaje isključivi razlog za demonstraciju doživljenog/visinskog. Gornji rakurs posmatranja bio je jedna od tema našeg profesora na Akademiji umetnosti u Novom Sadu, teoretičara i umetnika Koste Bogdanovića (1930–2012), na predmetu Vizuelna kultura. Dimenzija posmatranja dodatno je pojačana upravo vanserijskom (autentičnom) tehnikom koju Jelena Sredanović još uvek razvija.

Tatjana Dimitrijević u svojim ciklusima apstraktnih slika praktikuje monohromni način likovnog izražavanja u kome prikazuje transformacije plave boje i slike istovremeno, posebno u ciklusima „Beznačajni zapisi” i „Frenkvencije”. Istraživanja u materijalima ove umetnice naročito su oslonjena na tradiciju Klajnovih težnji ka najsavršenijem izrazu plave. Bitno je spomenuti da se plava boja Tatjani Dimitrijević jednostavno desila, i da od tada ne napušta njenu slikarsku radionicu. Bilo da se vezuje za azurnu, tirkiznu, ultramarin ili poludragi kamen lapis lazuli, svaka od pojavnih plavih pripada nebeskoj odrednici duhovne snage i oličava simbol spiritualnog i tajanstvenog. Ove karakteristike odreda su nastanjene na poliptisima Tatjane Dimitrijević, a u Galeriji Bel art postavljene u nepravilnom pulsirajućem ritmu po zidovima, naspram uokvirenih vizura na papiru gornjeg rakursa Jelene Sredanović. Potpora vizuelnih manifestacija dveju umetnica ogleda se u nenametljivom rasporedu dvojake snage približnih konotacija apstraktnosti. Rastresena forma postavke sugerise vazduh, dok treptaj opažajnog procesa kroz fragmentarne okvire ukazuje na neograničenost pogleda, u prostranstvima i u dubinama jednako.

Prostranstva Jelene Sredanović i Dubine Tatjane Dimitrijević su ciklusi metafizičkih dometa u likovnom smislu, gde se stvarni stvaralački razlozi pronalaze skriveni u nedokučivim poljima kreacije. Pigmenti plave boje naglašavaju dubinu prostornosti vremena, metafizičku prirodu umetničkih procesa koji, svaka na svoj način, umetnice sprovode. Univerzalni karakter njihovih umetničkih nastojanja smešten je u neodređenom karakteru vremena, u odsustvu istorijskog konteksta i okolnosti društvenih uticaja. Izložba VREMENA/TIMES postavlja pitanja o vremenskim strukturama, o večnim karakteristikama u kojima je veoma teško razlučiti objektivno od subjektivnog unutar vremenitosti. Zato je naziv izložbe jedna moguća množina vremena, dubinska refleksivna „klopka” u percepciji savremene umetničke prakse.

The unequivocal association to this action is reflected in the cycle of Jelena Sredanović's wood carved works called «Clouds and Reflections», which the artist elaborated in the visual relationships of the sky, clouds and mutual multilayered intertwining. In the case of Jelena Sredanović, the wood carving technique, which can be dissolved through exploration and combined with other graphic techniques, represents a successful attempt to articulate what has been seen and experienced in one of the most complex techniques of graphic art, using interweaving of the colours that give an extremely pictorial result. The properties of artistic graphics are in the realm of exploratory, and motivational starting point becomes the sole reason for the demonstration of experience/height. The upper perspective of observation was one of the topics of our professor at the Academy of Arts in Novi Sad, a theoretician and artist Kosta Bogdanović (1930 - 2012) at the course titled Visual Culture. The dimension of observation is further enhanced by the extraordinary (authentic) technique that Jelena Sredanović is still developing.

In her cycles of abstract paintings, Tatjana Dimitrijević practices a monochrome mode of visual expression in which she portrays simultaneously the transformations of blue colour and a painting, especially in the cycles «Beznačajni zapisi/ Insignificant Records» and «Frekvencije/Frequencies». The research in this artist's materials is particularly based on the tradition of Klein's aspirations for the most perfect expression of blue. It is important to mention that Tatjana Dimitrijević's blue colour simply happened, and that it has not left her painting workshop ever since. Whether tied to azure, turquoise, ultramarine or Lapis lazuli semi-precious stone, each of the *appearing blue* belongs to the celestial determinant of spiritual power and embodies a symbol of the spiritual and the mysterious. These features are all inhabiting Tatjana Dimitrijević's poliptisima that are in the *Bel Art* Gallery set in an irregular pulsating rhythm along the walls opposite to the framed visions on paper of Jelena Sredanović's top view paper. The support for the visual manifestations of the two artists is reflected in the unobtrusive arrangement of the dual power of approximate connotations of abstractness. The shaken form of the setting suggests air, while the blinking of the perceptual process through fragmentary frames indicates the unboundedness of the view, in the *vastness* and in the *depths* equally.

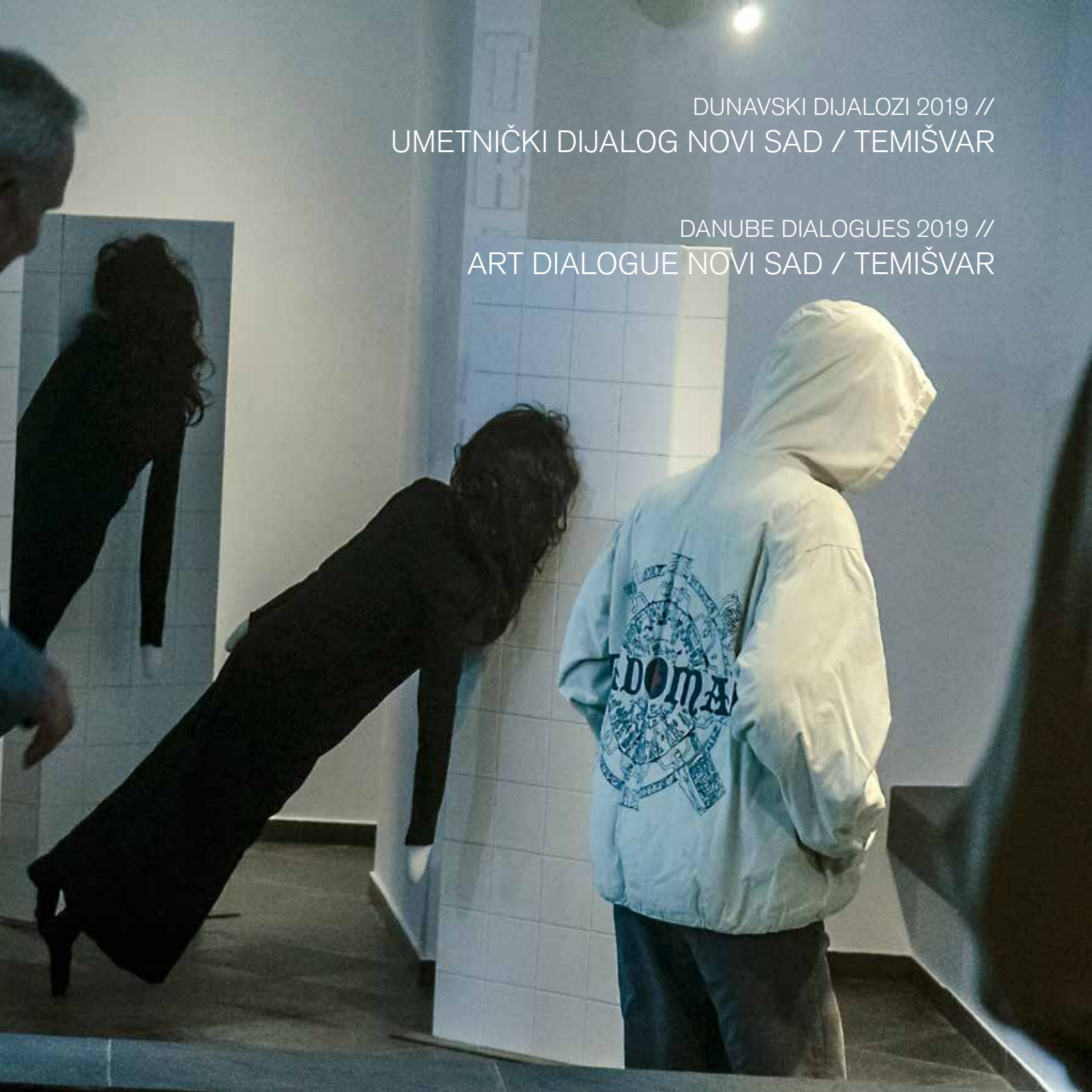
The *Vastness* of Jelena Sredanović and the *Depths* of Tatjana Dimitrijević are cycles of metaphysical reach in the visual sense, where the real creative reasons are found hidden in the inconceivable fields of creation. Blue colour pigments emphasise the depth of vastness of the time, metaphysical nature of artistic processes implemented by artists, each in her own way. The universal character of their artistic endeavours is situated in the indefinite character of the times, in the absence of the historical context and circumstances of social influences. The exhibition VREMENA/TIMES raises questions about temporal structures, eternal characters in which it is very difficult to distinguish objectively from subjective within *temporaneity*. That is why the name of the exhibition is a possible *plural* of time, a deep reflexive «trap» in the perception of contemporary artistic practice.





DUNAVSKI DIJALOZI 2019 //  
UMETNIČKI DIJALOG NOVI SAD / TEMIŠVAR

DANUBE DIALOGUES 2019 //  
ART DIALOGUE NOVI SAD / TEMIŠVAR





## QUO VADIS HOMINI?

*Tekst: Sava Stepanov*

Prve dve decenije XXI veka sve više prepoznajemo kao kulminativni period liberalnog kapitalizma, period u kome je na delu nemilosrdna upotreba čoveka. Krupni kapital nastoji da kompletne ljudske potencijale podredi vlastitoj filozofiji profita. Nedavno je „Forbs” objavio podatak da svega 237 ljudi poseduju veći kapital od ostalog dela sveta. Do takvih bogatstava se došlo, nažalost, sveobuhvatnom zloupotrebom vrhunskih dostignuća uznapredovale nauke i tehnologije. Spregom besnog kapitalizma i tehnologije, uspostavljen je globalni sistem kontrole. Upravo je takvo društvo kontrole, još poznih tridesetih godina prošlog veka, predvideo Džordž Orvel u romanu „1984”, veoma precizno predočavajući karakter naše današnje društvene zbilje. Zbog toga ne treba potceniti ni njegovo predviđanje zapisano u istoj knjizi da „Takav svet ne ide u raspad već se kreće ka epohi koja će biti užasavajuće stabilna; onako stabilna kao što su to bile velike robovlasničke imperije u antičkim vremenima!”<sup>[1]</sup>

Umetnost i umetnici u takvim okolnostima tragaju za adekvatnim odgovorima. Njih je teško iznaći jer se u sistemu tzv. „kulturne industrije” profit stavlja iznad značaja estetsko-etičkih poruka. Zbog toga francuski teoretičar Burio govori o „relacionoj estetici”, kojom umetnost ustanovljava odnos prema svakodnevlju „obezbeđujući prostor koji je delimično *zaštićen* od uniformnog ponašanja”, čuvajući utopističku tenziju umetnosti. S druge strane, dr Sanja Mladenov Kojić zapaža da je na sceni „...kontekstualna umetnosti koja je u zavisnosti od međuljudskih relacija i polemičkog povezivanja umetničkog dela i stvarnosti. Takva, krajnje nepregledna i neuhvatljiva, umetnička scena ne zastupa zajedničke ideje o smislu postojanja, već je usmerena na mnoge raznolike egzistencijalne uslove multikulturalnog i globalnog sveta.” Konačno, američka teoretičarka Karolin Kristev Bakargijeva, kuratorka svetski ugledne izložbe „Dokumenta 13” u Kaselu, piše da više nije sigurna da će polje umetnosti u svom današnjem obliku postojati i u narednim decenijama XXI veka. Jer, umetnost je prinuđena da se infiltrira u tokove informacijskih sistema, u oblast nauke i tehnologije...

Već svojim naslovom „Quo vadis homini?” ova izložba radova šest srpskih umetnika postavljena je kao potvrda nastojanja umetnika da brine o čoveku današnjice. Priređivač izložbe se hotimično opredelio za figuracijski način prezentacije, oslanjajući se na aristotelovski stav da mimezis nije način (o)ponašanja već retorički model. Odabrani srpski umetnici svojim delima reaguju na stanje sveta i rigidnu upotrebu čoveka tokom početnih decenija XXI veka. Umetnici preduzimaju vlastita sagledavanja personalne ugroženosti kao osnovne karakteristike našeg doba (Dragan Vojvodić, Goran Despotovski);

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[1] Stanko Crnobrnja, „Orvelijansko kulturno leto”, Politika, Kulturni dodatak, subota, 29. jun 2019.



Goran Despotovski



## QUO VADIS HOMINI?

*Text by: Sava Stepanov*

The first two decades of the 21st century are increasingly seen as the culmination of liberal capitalism, a period which saw the ruthless use of man. Big capital seeks to subordinate the potential of the entire humanity to its own philosophy of profit. *Forbes* recently reported that 237 people own more capital than the rest of the world. This wealth unfortunately comes from the widespread misuse of the greatest achievements of modern science and technology. This combination of rampant capitalism and technology ushered in a global system of control. It was this kind of control-based society that George Orwell envisioned in the late 1930s in his novel “1984”, so accurately portraying the nature of today’s social reality. In this context, the following prediction from the book should not be underestimated: “We may be heading not for general breakdown but for an epoch as horribly stable as the slave empires of antiquity.” <sup>[1]</sup>

In such circumstances, art and artists are looking for right answers. They are difficult to find because the system of the so-called cultural industries places profit above aesthetic and ethical messages. This is why French theorist Nicholas Burriaud speaks of the “relational aesthetics” by which art establishes a relationship with everyday life by providing a space that is partly protected from uniform behavior and preserving the utopian tension of art. On the other hand, Dr Sanja Mladenov Kojić notes that “the contextual art, which depends on the interpersonal relations and argumentative linking of artworks and reality”, is a topical art trend. Such a highly complex and elusive art scene does not represent common ideas about the meaning of existence, but aims at the many diverse existential conditions of our multicultural and global world.” Moreover, Carolyn Christov-Bakargiev, a curator of the world-famous exhibition dOCUMENTA (13) in Kassel, writes that she is no longer sure that art in its present form will continue to exist in the decades to come. For, art is forced to infiltrate the flows of information systems, science and technology, etc.

The very title of this exhibition “Quo Vadis, Homini?”, involving artworks by six Serbian artists, suggests their concern for the man of today. The organizer intentionally opted for the figurative mode of presentation, relying on the Aristotelian view that mimesis is not a mode of behavior or imitation, but rather a rhetorical model. In their works, the selected Serbian artists respond to the state of the world and the rigid use of man in the early decades of the 21st century. Artists take their own perceptions of personal vulnerability as a basic characteristic of our age (Dragan Vojvodić, Goran Despotovski); show understanding for the preservation of the integrity of an alienated and lonely personality in urban environments (Radovan

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[1] Stanko Crnobrnja, ‘Orwellian Cultural Summer’, *Politika, Culture Supplement*, Saturday, June 29, 2019.

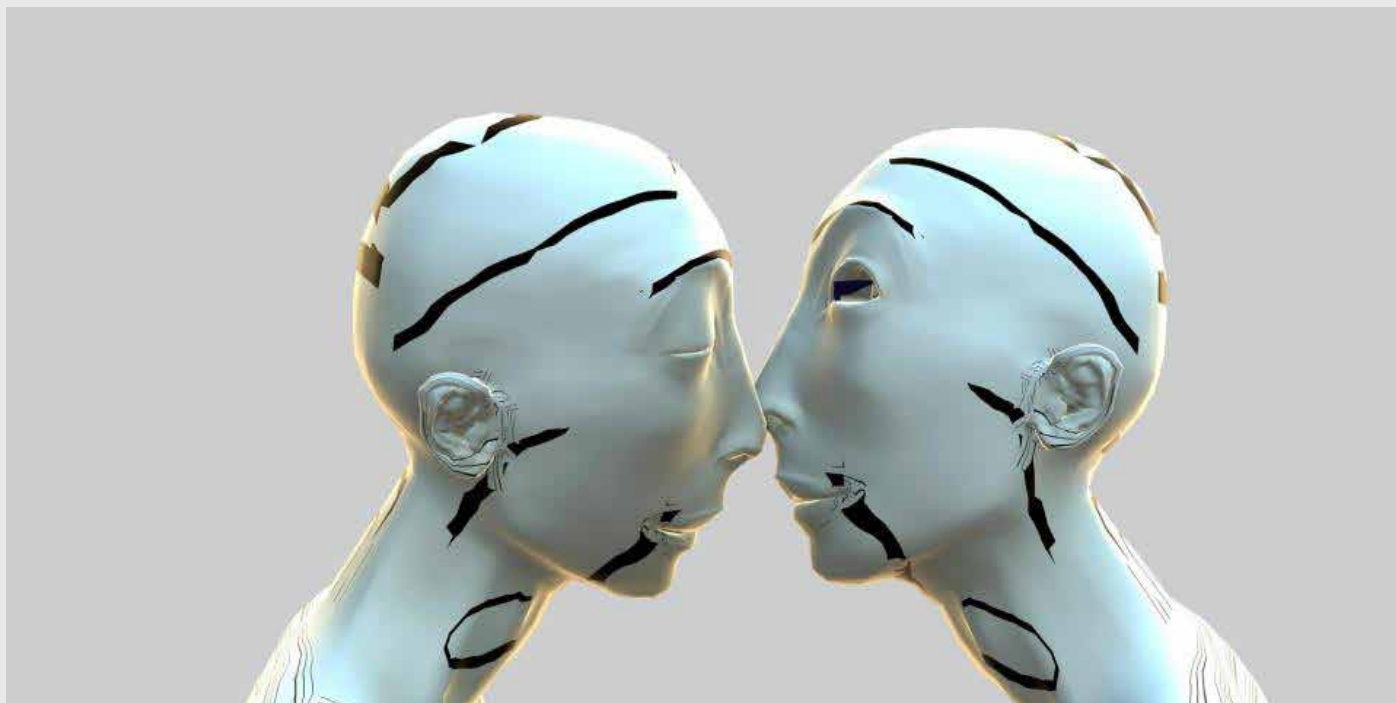
iskazuju razumevanje za očuvanje integriteta alijenacijski usamljene ličnosti u urbanom okruženju (Radovan Jokić); prepoznaju manifestacije tranzicione sadašnjosti bazirane na citiranju i transponovanju ostvarenja iz istorije (filmske) umetnosti (Nemanja Nikolić); uočavaju i akcentuju tragike čoveka kao potrošnog resursa u ambijentu visoko razvijenog liberalnog kapitalizma (Radoš Antonijević), te preduzimaju predviđanja budućnosti u kojoj će se ljudske sudbine opetovati i u „životima” kompjuterskih homoida (Nataša Teofilović). Pri tome, povodom ove postavke, nije nimalo nevažno zapaziti da u svim pojedinačnim radovima insistirano na poštovanju kultivisanog estetskog sistema i etičkih načela. Jer, umetnost, i u trenucima relativizacije vlastite delotvornosti i značenja, još uvek predstavlja neku vrstu čovekovog pribežišta i „sigurne kuće” za očuvanje univerzalnog dijalektičkog smisla.

Jokić); recognize the manifestations of transitional present based on quoting and transposing works from the history of (film) art (Nemanja Nikolić); identify and accentuate the tragedy of man as a consumable resource in the environment of highly developed liberal capitalism (Rados Antonijević) and make predictions for a future in which human destinies will be repeated in the “lives” of computer anthropoids (Nataša Teofilović). In this regard, it is important to note that all individual works insist on respecting the cultured aesthetic system and ethical principles. For art, even in the moments of relativization of its own effectiveness and meaning, is still a kind of human refuge and a “safe haven” for the preservation of universal dialectical meaning.





*Radoš Antonijević*



*Nataša Teofilović*



*Dragan Vojvodić*



## IN VITRO VERITAS

*Tekst: Maria Orosan-Telea*

**Umetnici:** Aura Balanesku, Ciprian Kirilanu, Kosmin Hajaš, Livia Matejaš, Liliana Merćuju Popa, Sorin Onku, Rene Renard, Petrika Štefan, Miki Velčo. **Pozvani umetnici:** Nemanja Ladić (SRB), Lorinc Boršoš (HU), Dragan Vojvodić (SRB)

Izložba pod nazivom „In Vitro Veritas“ poziv je na meditaciju o ambivalentnosti i prirodi falsifikovanih stvarnosti. Nedvosmi-slen izraz „in vino veritas“ zamenjen je u naslovu kontradiktornom sintaktičkom konstrukcijom. „In Vitros Veritas“ sugerišući dve moguće interpretacije pojma istine: s jedne strane istine koja se doživljava kao korespodencija, kao rezultat vidljivog podudaranja sa objektivnom stvarnošću, a s druge strane istine koja se doživljava kao koherencija, koja uprkos tome što je veštački stvorena, može imati apsolutnu vrednost sve dok ne dođe u suprotnost sa sistemom čiji je deo. Stoga se „In Vitro Veritas“ poziva i na istinu koja se krije iza prozirnog stakla, kao i na „laboratorijski osmišljenu“ istoriju. Kako se ta dualnost projektuje na savremeno medijsko okruženje, kojim dominiraju manipulacije i strategije, lažne vesti i prevare, čini se da jedno pitanje uvek pojavljuje: može li se transparentnost javnog diskursa regulisati normama? Demokratski sistem je ukinuo cenzuru, ali samocenzura medijskih mikro sistema je i dalje činjenica. Dokazane izjave ili informacije koje mogu da se proveriti mogu biti osnova za raspravu, ali dovođenje na teret slabih, diskutabilnih ili dvosmislenih koncepcija takođe je manipulativna strategija. Istina ostaje vidljiva sve dok služi preciziranim ciljevima. Idejni sadržaj izložbe ne ogleda se samo u radovima koje predlažu umetnici, već i korišćenoj infrastrukturi, izborima koji se odnose na asimilaciju prostora. Prostor na prvom spratu železničke stanice ima korist od izložbenog prostora čija vidljivost pruža ključ za čitanje koncepta izložbe. Praksa Avantposta da zauzme izložbeni prostor sa svim postojećim podacima vidljiva je od 2015. Izložba pod nazivom „Veza sa sadašnjosti (Contextiunea cu prezentul)“ je usmerena na dijalog sa arhitektonskim specifičnostima i stalnim izložbama Muzeja revolucije. Radovi projekta „Universallowed“ koristili su i integrisali predmete i građevine pronađene u potkrovlju bivše Fabrike akumulatora, gde je projekat organizovan.

„In Vitro Veritas“ sledi isti princip svrhovite inkorporacije već postojećih elemenata, kao što su instalacije svetla koju su 2018. godine izgradili Neil Muson i Jono Retallick, a koja je postala stalna dekorativna komponenta prostorije, ista referiše na njenu osnovnu namenu, koja je u završnom procesu rada. Izgradnja diskursa oko programirane estetifikacije intervencija u ovoj sobi je forma iskrenog dijaloga sa već postojećom stvarnošću.

Dragan Vojvodić, *Vrisak*, video, 5'04"

Video je kreiran kao odgovor na događaje devedesetih u bivšoj Jugoslaviji. Srednjoškolci koji su učestvovali u videu su petnaest godina stariji, ali još uvek nisu živeli bolji život, koji je konstantno bio obećavan. Pošto oni žive u permanentnoj političkoj i ekonomskoj krizi, ulazak u Evropsku Uniju postaje utopija za njih. Video je čak aktuelniji danas nego što je to bio pre petnaest godina i izlazi daleko izvan lokalnog konteksta.









## ART DIALOGUE NOVI SAD // TIMIȘOARA

> RAILWAY STATION (GARA DE NORD), TIMIȘOARA

# IN VITRO VERITAS

*Text by: Maria Orosan-Telea*

**Avantpost:** Aura Bălănescu, Ciprian Chirileanu, Cosmin Haias, 13m10j, Livia Mateiaș, Liliana Mercioiu Popa, Sorin Oncu, Renée Renard, Petrică Ștefan, Nicolae Velciov. **Invited artists:** Nemanja Ladic (SRB), Lőrinc Borsos (HU), Dragan Voievodic (SRB)

The exhibition entitled *In vitro veritas* is a call for meditation on the ambivalence and nature of falsified realities. The unequivocal expression *in vino veritas* is substituted in the title by a contradictory syntactic construction. *In vitro veritas* suggests the two possible interpretations of the notion of truth: on the one hand the truth seen as correspondence, as a result of the visible concordance with the objective reality and on the other hand the truth seen as coherence, which, despite being artificially created, can get an absolute value as long as it does not come into contradiction with the system of which it is a part. Therefore, *In vitro veritas* makes reference both to the truth behind transparent glass and to the “laboratory-concocted” truth as well. As this duality is projected on the contemporary media environment, which is dominated by manipulation and strategies, by fake news and hoax, one question seems to always make an appearance: can the transparentization of public discourse be regulated through norms? The democratic system has abolished censorship, but the self-censorship of media micro-systems is still a fact. Provable statements or verifiable information can be the basis for debate, but bringing to the table concepts that are weak, debatable or ambiguous is also a manipulative strategy. The truth becomes visible as long as it serves precise aims. The ideational content of the exhibition is not only reflected in the works the artists propose, but also in the infrastructure used, the choices made related to the assimilation of the space. The room on the first floor of the North Railway Station benefits from a display window whose visibility provides the first reading key for the concept of the exhibition. The Avantpost practice to take on the exhibition space with all its existing data has been visible since 2015. The exhibition called *Conexiunae cu prezentul* engaged in a dialogue with the architectural specificity and permanent exhibitions of the Revolution Museum. The works of the project *Universallowed* used and integrated the objects and structures found in the attic of the former Battery Factory, which is where the project was organized.

*In vitro veritas* follows the same principle of the purposeful incorporation of pre-existent elements, such as the light installation built by Neil Musson and Jono Retallick in 2018, which became a permanent decorative component of the room, or the railway modelling work, which is in the process of receiving its finishing touches. Building a discourse around the programmed aesthetification interventions on this room is a form of honest dialogue with an already-existing reality.

Dragan Vojvodić, *Scream*, video, 5'04"



A photograph of an art installation. In the foreground, a large, complex sculpture made of numerous black cables is visible. The cables are tangled and looped, creating a dense, abstract form. In the background, a man wearing glasses and a light-colored jacket stands next to the sculpture. The entire scene is illuminated with a strong red light, creating a monochromatic effect. The text "DUNAVSKI DIJALOZI 2019 // KINA" and "DANUBE DIALOGUES 2019 // CHINA" is overlaid on the right side of the image.

DUNAVSKI DIJALOZI 2019 //  
KINA  
DANUBE DIALOGUES 2019 //  
CHINA

## DUNAVSKI DIJALOZI // ZEMLJA GOST KINA

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

JIA SHANGUO, LI JIE, LI SHUN, LIU KE, LIU ZHAOWU, QIU ANXIONG, SU XING, TAMEN+, TIAN WEI, WANG CHANGMING, WU SHOUFENG, WU XIAOHAI, ZENG XI, ZHANG CHUN, ZHAO SIQING

# MOĆ TIŠINE KUSTOSKI KONCEPT MOĆI TIŠINE – KINESKA SAVREMENA UMETNOST NA PUTU SVILE

*Tekst: Ksiao Huang*

Koncept „Moći tišine“ potiče iz Tao Te Činga/Knjige puta i vrline - „Odličan zvuk je onaj koji deluje kao da je bez zvuka, sjajna slika je ona koja deluje kao da je bez forme“, rekao je Lao Ce (filozof iz Prolećnog i Jesenjeg doba, osnivač taoizma). To je estetski koncept u drevnoj kineskoj književnoj teoriji. Odličan zvuk i sjajna slika ukazuju na poreklo sveta - «TAO», kao što je rekao Lao Ce. «Bezvučnost» ne označava tišinu, ali, međutim, implicira da ljudi nisu mogli čuti glas, dok odsustvo forme ne znači bezobličnost već znači da je ljudi nisu mogli videti. U istočnjačkoj estetici Lao Cea, on veruje da prava vrednost umetničkog dela ne leži u jezičkom sloju, niti u sloju slike, već u sloju implikacije koji je izvan jezika i slike umetnosti. Pravo značenje umetnosti se ne može meriti direktnim vizuelnim i zvučnim smislom. Potrebno je da se estetski subjekt oseti raspoloženjem. Takva estetska potraga je visoko stanje umetničkog izraza, baš kao i „Tišina koja je moćnija od reči“. Dakle, čar umetnosti nije neposredan izraz, već ona drugim kontrastnim sredstvima označava izraz svog konteksta; na primer, pozornica kineske opere nije pravi scenski aranžman. Poput „smatrati da je prazno obojeno mastilom“ u kineskom slikarstvu i kaligrafiji; «planine su puste, ali glas se čuje» u kineskoj operi; kao i „prava scenografija je jasna i prazna“, u neiskrenom i misaono-izazivačkom umetničkom kontekstu, da bude odraz nečeg bliskog poreklu uma.

Današnji uspon Kine nije interni manifest, već globalni skup spoljnih pretpostavki. Tokom finansijske krize 2009. godine, kineske mere spasavanja postale su važna sila za stabilizaciju svetske ekonomije i podsticanje reforme međunarodnog finansijskog sistema protiv protekcionizma, koja je stekla poštovanje sveta. I kako uspon Kine kao ekonomsko pitanje, kao statistička činjenica i kao stvarnost konzumerizma, počinje prelaziti od spoljašnosti ka unutrašnjosti u kineski proces samoargumentacije, Kina počinje postepeno ponovo da stiče svoj međunarodni status velike sile. Istovremeno, u razvojnom obrascu kulture i umetnosti, ona dodatno jača integraciju sa svetom kroz integrisanje i otvorenost i ostvaruje vrednost istofrekventne komunikacije i interakcije. Kineska savremena umetnost nije se razvila u kulturni nihilizam izvan vrednosti glavnih tokova; mogli smo videti kako te forme stvaranja i produkcije dele kulturne i društvene uloge sa glavnim grupama, iz umetničkog konteksta unutrašnjeg pokretača, a pitanje svesti proizvelo je transformacije, tvoreći vrednost teksta i istorijski









Tian Wei

## DANUBE DIALOGUES // GUEST COUNTRY: CHINA

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

JIA SHANGUO, LI JIE, LI SHUN, LIU KE, LIU ZHAOWU, QIU ANXIONG, SU XING, TAMEN+, TIAN WEI,  
WANG CHANGMING, WU SHOUFENG, WU XIAOHAI, ZENG XI, ZHANG CHUN, ZHAO SIQING

# CURATION CONCEPT OF THE POWER OF SILENCE – CHINESE CONTEMPORARY ART ON THE SILK ROAD

*Tekst by: Xiao Huang*

The concept of "Power of Silence" originates from Tao Te Ching- "The great sound seems soundless , the great Image seems formless" said by Lao Zi (philosopher in the Spring and Autumn Period, founder of Taoism) .It is an aesthetic concept in ancient Chinese literary theory. Great sound and great image point to the origin of the world-"TAO" as Laozi has said. "Soundless"does not mean silence, however, it implies that people could not hear the voice,while the formless does not means shapeless, instead, it means people could not see it, In Lao Zi's Eastern aesthetics, he believes that the real value of an artwork does not lie in the language layer, nor in the image layer, but in the implication layer beyond the language and image of art. The true meaning of art cannot be measured by the direct visual and audio sense. It needs the esthetic subject to feel with the mood, Such aesthetic pursuit is a high state of artistic expression, just like "Silence is more powerful than words." Thus, the charm of art is not straightforward expression, but through other contrast means to express its context, for example, the stage of Chinese opera is not a real scene arrangement. Like "reckon blank as inked" in Chinese painting and calligraphy; "the mountains ar empty, but the voice is heard" in Chinese opera; also as the "The real scenery is clear and empty" , In the insincere and thought-provoking artistic context, to reflect something close to the origin of the mind.

China's rise today is not an internal manifesto, but a global set of external assumptions. During the finacial crisis in 2009, China's rescue measures have become an important force to stabilize the world economy and push forward the reform of the international financial system against protectionism, which has won the respect of the world. As China's rise as an economic issue, as a statistical fact and as a reality of consumerism, begins to move from the outside to the inside into China's self-argumentation process, China begins to gradually regain its international status as a great power. At the same time, in the development pattern of culture and art, it further strengthens the integration with the world in a way of integration and openness, and achieves the value of same-frequency communication and interaction. Chinese contemporary art has not developed into cultural nihilism beyond the mainstream value; we could see how these forms of creation and production share cultural and social roles with mainstream groups, from the artistic context of the internal drive and the issue of consciousness produced transformation, forming the text value and historical significance outside the category of

značaj izvan kategorije apsolutne moći. Razvoj kineske savremene umetnosti u poslednje četiri decenije je zaista tihi rast u zajedničkom prostoru koji obezbeđuje moć.

Modernizacija Kine u 20. veku oblikovala je jedinstvenu istorijsku i kulturnu logiku. U našoj uobičajenoj mentalnoj strukturi svest o krizi i inovacijama preoblikovala je unutrašnju napetost društvene kulture, formirajući vitalnost i same kineske kulture. Kada se vratimo na ovaj deo istorije, otkrićemo da kulturna modernizacija nije jedna duboka struktura, već je istorijska logika samo-rehabilitacije, samo-transformacije i samo-evolucije iz perspektive multikulture formirane društvenom civilizacijom, koja čini novi ekonomski uspon po ugledu na kinesko iskustvo.

O svom radu umetnik **Ceng Ši (ZENG Xi)** kaže: "Ljudska mrežnjača je optički uređaj koji svet čini vidljivim. Kada se tako kaže, moja „Mrežnjača“ je optički uređaj koji čini da predmeti postanu vidljivi sami za sebe. Prozirne slike u ogledalu postaju simbol kao i otkrivanje simbola samo po sebi. Na osnovu takvog preispitivanja iluzije, svako smolasto sočivo nalikuje nizu brojeva, formirajući optički efekat koji simulira složeno oko insekta. Čarobni vizuelni izgled ne donosi samo preispitivanje odnosa vizije i iluzije, već i svojevrsno rasvetljavanje: izbor materijala nikada nije tihi alat, već medij koji šalje sopstvenu poruku, kao učesnika u izgradnji značenja dela."

U instalaciji **Đi Šan Gu (JIA Shanguo)** "Smenjivanje Jinga i Janga koje se naziva Tao" knjige su nosioci teksta koji odražavaju karakteristike različitih kultura. Nakon ulaska u moderno društvo, integracijom istočne i zapadne kulture, kineska tradicionalna kultura suočava se sa novim sukobima i ponovnim razumevanjem. Đi Šan Gu (JIA Shanguo) je odabrao Tao Te Čing (Tao Te Ching) (graviranu kopiju dinastije Sung), uvećao je i ponovo je ugravirao. Izvornu filozofsku ideju o Jingu i Jangu uzeo je za svoju polaznu osnovu, koristeći pirinčani papir i kinesku mastilo kao medije, primenjujući tradicionalnu veštinu utrljavanja natpisa, izbočene, naprijed okrenute bele znakove koji predstavljaju Jang i utisnute crne znakove okrenute prema nazad koji označavaju Jing. Tradicionalni koncept Jinga i Janga integrisan je u funkciju čitanja, naglašavajući vizuelne i konceptualne karakteristike, a dimenzije su izvan konvencionalne veličine knjiga u povezu. Elegantno i karakteristično pismo iz doba dinastije Sung i precizan izgled drevnih knjiga više se ne mogu objektivno tumačiti u kontekstu savremene informatizacije slike. *Smenjivanje Jinga i Janga koje se naziva Tao*, ima za cilj da pokaže razvojni odnos tradicionalne kulture i savremenog društva.

#### **Grupa TAMEN+ (Laj Šeng (LAI Sheng) i Jang Sjau Gang (YANG Xiaogang)**

Grupa osnovana 2004. godine postala je jedna od najeksperimentalnijih umetničkih grupa kineskih savremenih umetnika. Laj Šeng i Jang Sjau Gang predaju na Školi umetnosti novih medija i dizajna Univerziteta u Bejhangu. Kao grupa umetnika koji slikaju uljem na na platnu, Laj Šeng i Jang Sjau Gang igraju uloge drevnih literata i savremenih kancelarijskih radnika kroz romantični pesnički izraz planina, polja i drevne kineske baštenske arhitekture, izražavajući unutrašnju težnju kineskih savremenih intelektualaca da se vrate tradicionalnoj kulturi i prirodi.

**Li Šan (LI Shun)** se svake večeri vozi ulicama Hang Džoua kako bi fotografisao. Odabrao je gotovo hiljadu apstraktnih fotografija od desetine hiljada dugih pokretnih slika grada, preuređujući i štampajućih ih na pirinčanom papiru. U novom

absolute power. The development of Chinese contemporary art in the past four decades is indeed the quiet growth under the shared space provided by the power.

China's modernization in the 20th century has formed its unique historical and cultural logic. In our usual mental structure, the consciousness of crisis and innovation reshaped the internal tension of social culture, forming the vitality of Chinese culture itself as well. When we go back to this part of history, we will find that cultural modernization is not a single deep structure, it is the historical logic of self-rehabilitation, self-transformation and self-evolution from the perspective of multi-culture formed by social civilization, forming a new economic rise after the Chinese experience.

**Artist Zeng Xi** says about his work: Human retina is an optical device which makes the world visible. If said so, my "Retina" is an optical device that makes the objects visible to itself. The transparent mirror images become a symbol, as well as a reveal of the symbolized itself. Based on such an examination of illusion, each Resin lenses resembles a sequence of number, forming an optical effect that simulating insects' compound eyes. The magical visual appearance not only brings along the examination of the relation between vision and illusion, but also a kind of illumination: appropriation of materials is never a silent tool, but a medium that send out one's own message, as a participant in the construction of the meanings of works.

In **JIA Shanguo's** instalation focus is on the alternating between Yin and Yang, which is called Tao. Books are carriers of text, reflecting characteristics of different cultures. After entering modern society, with the integration of eastern and western cultures, Chinese traditional culture faces new conflicts and re-understanding. JIA Shanguo selected Tao Te Ching(engraved copy of Song Dynasty), magnified it and re-carved it. He took the original philosophical idea of Yin and Yang as his starting point, using the rice paper and Chinese ink as medium, through the traditional inscription rubbing skill, the protruding,forward-facing white characters represent Yang,while the sunken,reverse-facing black characters represent Yin. The traditional concept of Yin and Yang is integrated into the reading function, emphasizing the visual and conceptual features, and the volume is beyond the conventional size of the thread-bound book. The elegant and exemplary Song Dynasty inscription and the precise layout of ancient books can no longer be interpreted objectively in the context of contemporary image informationization. *Alternating between Yin and Yang is called Tao* aims to show the development relationship between traditional culture and contemporary society.

**Group TAMEN+** (LAI Sheng and YANG Xiaogang) was founded in 2004, which has become one of the most experimental art groups of Chinese contemporary artists. LAI Sheng and YANG Xiaogang are teaching at School of New Media Art and Design of Beihang University.As an oil painting artists group, LAI Sheng and YANG Xiaogang play the roles of ancient literati and current white-collar worker. Through the romantic poetic expression of the mountains, fields and ancient Chinese garden architecture, expressing the inner pursuit of Chinese contemporary intellectuals to return to traditional culture and nature.

**LI Shun** drives through the streets of Hangzhou every night to take photos. He selected nearly a thousand abstract images from tens of thousands of long moving exposures of the city, rearranging and printing them on rice paper. In the new era

dobu digitalne tehnologije i video civilizacije širenje tradicionalnih klasika i urbana evolucija prevode se u nove kulturne simbole i umetničke šablone.

**Li Ke (LIU Ke)** Ne dozvoljava nezreloj definiciji da oduzme bilo kakvu mogućnost iz njegove ukupne složenosti, dok slika održava opetovano, postepeno, sveobuhvatno prilagođavanje. Donji sloj distancira se od oblika površine, između dva oblika su prostori neprekidnog protoka i promena koji tragaju za stvarnošću prostora. Međutim, stvarnost uvek odgovara ljušturi neizvesnosti. Taj proces kontradiktorne korespondencije predstavlja i „pokretačku snagu“, čineći da prepreka i pokretačka snaga, konfrontacija i kompromis postanu ključne reči celokupnog odnosa. Između dela i stvaranja postoji pozitivan jaz, ponekad je to nedostatak, a ponekad je prazan. Takođe, to je način obnavljanja proizvodnje, izbegavanje pojave zatvorenog integriteta, održavanje tačke koja proizvodi energiju koja je u vezi sa spoljnim svetom. Liova likovna dela su vrsta procesa koji proizvodi energiju u kružnoj putanji. Ovaj proces odgovara svojevrsnom konceptu, čineći stil rada specifičnim i prepunim promena u energiji.

**Lu Zjau (LIU Zhaowu)** živi u zabačenom selu na severu, gde su planine, reke, nebo i zemlja ugrađeni u čitavo njegovo detinjstvo. Ljudi često koriste prednost tih prizora da izraze svoje emocije kako bi umirili sopstvenu dušu, izražavajući nostalgiju za prošlošću. Serija *Ljubav u Severnoj zemlji* podrazumeva sliku u ogledalu umetnikovog detinjstva kroz poteze četkice za ispisivanje kineske kaligrafije i sećanje na tu lepotu iz prošlosti. Vreme čini stvari nejasnim i komplikovanim, posebno brz razvoj savremenih gradova. Kada imamo neku vrstu sposobnosti da se bavimo složenim poslovima, više nam nedostaje dobra i jednostavna prošlost. Umetnost nam daje unutrašnji mir i snagu, vreme nas je uvek pozivalo da brinemo o prirodi i zemlji.

**Su Sing (SU Xing)** kao novi oblik umetničkog izraza koji kombinuje tradicionalni slikarski proces sa modernim slikarstvom, kinesko moderno slikanje lakom doživelo je razvojni proces dezintegracije i rekonstrukcije. Savremeno slikanje lakom uveliko je razbilo okove tradicionalnog stila ukrašavanja lakom, hrabro je upijalo prednosti drugih slikarskih vrsta, a pojavilo se i kao integracija i inovativni razvoj moderne apstraktne umetnosti. Umetničko delo *Rast* je osećaj koji se doživljava u šumi mangrova. Visoka stabla sa svojim gustim granama predstavljaju spoj moći i lepote. On utapa uže konoplje u crvenu boju dobijajući efekat apstraktne tekture i time pokazuje žilavost i čvrstinu linije.

Na slici **Tjan Veja (TIAN Wei)** postoji linija. Ova linija, poput srca, u početku nije previše stabilna, a postaje mirna nakon što doživi kolebanja, baš kao što se voda vraća u mirnu površinu posle talasa. Kao što je Tjan rekao: u današnje vreme proces slikanja više nije težak, već je tih i ugodan. Promena i razvoj ove linije pokazuju stvarno stanje umetnikovog srca, baš kao i dnevnik.

Elementi kompozicije Tjan Veja su izuzetno čisti: samo vertikalnost i horizontalnost. Vertikalnost je pravac gravitacije i predstavlja kretanje, dok horizontalnost podrazumeva prostranstvo zemlje, predstavljajući tišinu. Između pokreta i tišine, sve se uzdiže i pada, naizmenično i transmigrirajući; ne koristi ništa za svoje telo i svrhu, dok prirodu uzima kao telo i karmu kao svrhu. Kroz slojeve ispisivanja mastilom i infiltracije posle dužeg vremena, Tjan pokušava da pruži duboku i misterioznu snagu srcu, što je ujedno i originalni izraz unutrašnjeg stanja uma u svetskom poretku.

of digital technology and video civilization, the spread of traditional classics and urban evolution translate into new cultural symbols and art patterns.

**LIU Ke** does not allow an immature definition to take away any possibility from its overall complexity, while the painting maintains repeated staggered comprehensive adjustment. Keep the bottom layer away from the shape of the surface, between the two shapes are spaces of continuous flow and change, pursuing the reality of the space. However, the reality always corresponds to a shell of uncertainty. Such process of contradictory correspondence also forms the “driving force”, making the obstacle and driving force, confrontation and compromise as the keywords of the whole relationship. There is a positive gap between the work and the creation, sometimes it is a defect, sometimes it is a blank. Also, it is a way of renewal production, avoiding the appearance of closed integrity, maintaining the energy-producing point relating to the outside world. LIU's artwork is a kind of process producing energy in a circular path. This process fits a kind of concept, making the style of work specific and full of energy changes.

**LIU Zhaowu** lives in a remote village in the north, where the mountains, rivers, the sky and the earth built his whole childhood. People often take advantage of a scene to express one's emotion to calm their own soul, expressing the nostalgia for the past. *Love in Northland* series implies a mirror image of the artist's childhood, through Chinese calligraphy brush strokes to write and commemorate those beauty in the past. Time makes things vague and complicated, especially the rapid development of modern cities. When we have some kind of ability to deal with complex affairs, the more we miss the good and simple past. Art gives us inner peace and power, time has always called us to care about nature and the earth.

**SU Xing**, as a new artistic expression form combining traditional painting process with modern painting, Chinese modern lacquer painting has experienced the development process of disintegration and reconstruction. Contemporary lacquer painting has greatly broken the shackles of traditional lacquer painting decoration style, boldly absorbed the advantages of other painting species, and also appeared the integration and innovative development of modern abstract art. The artwork *Growth* is the feeling seen in the mangrove forest. Tall trees, with their dense branches, are the fusion of power and beauty. Buries hemp rope in red paint, obtaining the abstract texture effect, displays the line toughness and the strength, and the red publicity.

There is a line in **TIAN Wei's** painting. This line, like the heart, is not very stable at first, and becoming calm after experiencing the fluctuation, just like the water returning to a plane after a wave. As TIAN said: at this time the process of painting is no longer tough, but quiet and comfortable. The change and development of this line shows the real state of the artist's heart, just like a diary.

TIAN Wei's composition elements are extremely pure: just verticality and horizontality. Verticality is the direction of gravity, representing the movement, while the horizontality implies the vastness of the land, representing the quietness. Between the movement and quietness, everything rises and falls, alternating and transmigrating; use nothing for its body and purpose, while take nature as the body and karma as the purpose. Through layers of ink's rendering and the infiltration after a long time, TIAN tries to give deep and mysterious power to the heart, which is also the original expression of the inner state of mind to the world order.

Artist **WANG Bing** writes: The portrait works belong to the *Faces* series. I keep adding various faces, these portraits have no real objects, just like ghosts, whenever he draws pictures, they come to my mind and I write them down. Some of them are same as draft, these little



O svom radu **Van Bin (WANG Bing)** piše: Portreti pripadaju seriji Lica. Stalno dodajem razna lica, ovi portreti nemaju stvarne objekte, baš kao duhovi; kada god slikam oni mi padnu na pamet i ja ih zapišem. Neke od njih nalikuju skicama, te minijature su zanimljive stvari koje treba videti ili razmisliti o njima, koriste se kao podsetnici za prikaz, koji deluju osetljivije i aktivnije. Najbolje stanje slikarstva je njegova nesigurnost. Bez obzira koliko su velike ili male slike, dok ih slikate one rastu; što se tiče toga kako će izgledati, najbolje je da se ne mešate previše. Mnogi prizori se pojavljuju na slici, naizgled slučajno, ali u stvari, kad konačno završite sliku, osećaćete da je to vrlo prirodno. Kada slikate sliku, sve zamišljene stvari lebde kao halucinacije koje se na slici mogu zadržati samo stalnim hvatanjem i upoređivanjem. Sve slike su formirane po konceptu sa formom elemenata. Slučajna konvergencija elemenata može dovesti do nove vizije, a slika je čarolija iz vedra neba. Sve na svetu bi moglo živeti na slici.

**Van Čan Ming (WANG Changming)** pokušava da koristi razna tehnička sredstva i materijale kako bi suprotstavio i isprepleo neke stvari i objekte koji su u disharmoniji. Akvizicija slike i prezentacija dela usvajaju tehnologiju ručnog prenosa slike, koja je oslobođena koncepta, ostavljajući samo slikarske veštine i alate. On pokušava da izvucе fizičke karakteristike iz gotove slike koja je prekrivena formom, čineći da se formalizovana slika vrati u fizički smisao i ponovo proizvede neobičnost. To stvara prostor za savremeno istraživanje fizičkog značenja, budi maštu i podstiče učešće publike i tera ih da obrate pažnju na scenu izvan slike.

Materijal kojim Van stvara potiče iz ogromnog smeća slika sa interneta. Korišćenje tuđe memorije u slikama kao preteksta vodi u novu priču o takozvanoj regeneraciji slike. Pozajmljivanje prizora za sliku zapravo je pozajmljivanje priče. U tom procesu pozajmljivanja originalna priča i stvaranje nove prostorne strukture proizvećće niz hemijskih reakcija, postajući tako nova priča. U današnje vreme slikarstvo je donelo promene u novim načinima gledanja na umetnost i umetničke perspektive. Kao da je umetnik savladao neku vrstu moći da usmeri ponašanje gledatelja. Ovakav način izražavanja i gledanja sa očiglednim karakteristikama savremene umetnosti vraća slikarstvo intuitivnom iskustvu i omogućava potragu za značenjem fizičke prirode skrivene iza forme.

**Vu Ksiu Haj (WU Xiaohai)** polazi od činjenice da je batik je drevno narodno platno i tehnika ručnog zanatskog bojenja platna u Kini, a poznata je i kao tri glavne tehnike štampe u staroj Kini, zajedno sa bojenjem i izdubljenom štamptom. Proces pravljenja batika uključuje nekoliko postupaka: umočite nož za vosak u rastopljeni vosak; oslikajte motiv na krpi; obojite tkaninu indigom; uklonite vosak kipućom vodom; na kraju, tkanina će imati mnogo motiva belog cveća na plavoj pozadini ili plavog cveća na beloj pozadini. Istovremeno, u procesu bojenja vosak, koji se koristi kao sredstvo protiv bojenja, uvek napukne prirodno, zbog čega tkanina pokazuje poseban motiv nalik na led, što je posebno atraktivno. Međutim, protokom vremena i naglim razvojem industrijske automatizacije, izrada batika kao zanat koji zahteva mnogo vremena postepeno je zamirala. Đi Žu je važno mesto na kome je prisutno hiljadugodišnje nasleđe ručne tehnologije, naročito naroda Mjao koji živi na Ju Nan Đi Žu visoravni čija su umetnička dela na batiku već dugo poznata u industriji bojenja i tkanja. U Đi Žuu je uobičajeno da žene koriste batik na svojoj odeći, suknjama, keceljama i drugim proizvodima od pamuka za svakodnevnu upotrebu. Mnogi pripadnici naroda Mjao ne oblače batike samo u svečanim prilikama poput odavanja počasti precima i pogreba, već takođe ne mogu bez njih i u svakodnevnom životu. Budući da pripadnici naroda Mjao koji žive u planinama

things are interesting things to see or think about, they are used as memo to depict, which look like more sensitive and active. The best state of painting is its uncertainty. No matter how big or small the picture is, once you paint them, that means they're growing; as for what they will look like, it's best not to interfere too much. Many images appear in the picture, seemingly by accident, but in fact, when you finally finish the painting, you will feel very natural. When you are painting a picture, all imaginary things are floating and hallucinations, which can only be retained in the painting by constantly capturing and comparing them. All images are formed by concept, with the form of elements. Accidental convergence of elements can lead to novel vision, and painting is magic out of thin air. Everything in the world could live in a painting.

**WANG Changming** has been trying to use a variety of technical means and materials to juxtaposing and interweaving some disharmonious things and objects. The image acquisition and presentation of the work adopts the manual image transfer technology, which is get rid of concept, leaving just painting skills and tools. He tries to extract the physical features from the finished image which is covered by form, making the formalized image return to physical sense and produce strangeness again. This makes space for the contemporary exploration of the physical meaning, arouses the imagination and participation of the audience, and makes them pay attention to the scene beyond the image. WANG's creation material comes from the massive Internet image garbage. Using someone else's image memory as the pretext, thus leading to a new narrative to the so-called image regeneration. Borrowing an image in the painting is actually borrowing a story. In the process of borrowing, the original story and the creation of new spatial structure will produce a series of chemical reactions, thus becoming a new story. Nowadays, painting has brought about changes in new ways of viewing art and artistic perspectives. As if the artist has mastered some kind of power to guide the viewer's viewing behavior. This way of expression and viewing with obvious characteristics of contemporary art makes painting return to intuitive experience and makes it possible to pursue the meaning of physical nature hidden behind the form.

**WU Xiaohai** relies on the fact that batik is an ancient folk traditional textile and dyeing handicraft in China, and is also known as the three major printing techniques in ancient China along with tie-dye and hollowed-out printing. The process of making batik including several procedures: dip a wax knife into melted wax; paint the pattern on the cloth; dye the cloth with indigo; remove wax with boiling water; finally, the cloth will have many patterns of white flowers on a blue background or blue flowers on a white background. At the same time, in the process of dyeing, the wax, which is used as an anti-dyeing agent always cracks naturally, making the cloth show special ice pattern, which is especially attractive. However, with the progress of The Times and the rapid development of industrial automation, batik as a time-consuming handicraft gradually declined. Guizhou is an important place for the inheritance of thousands of years of manual technology, especially the Miao people on the Yunnan-Guizhou plateau, whose batik art works have long been famous in the dyeing and weaving industry. In Guizhou, it is common for Miao women to use batik for their clothes, skirts, aprons and other cotton articles of daily use. Many branches of Miao nationality do not only decorated with batiks on major occasions such as ancestor worship and funeral festivals, but also cannot do without small and delicate batiks in life. Since the Miao people who live in the mountains and valleys have little knowledge of the outside world, their value choice can only be the culture created by their grandparents. The traditional culture of batik is passed down from generation to generation in a relatively closed

i dolinama malo znaju o spoljnom svetu, njihov vrednosni izbor može biti samo kultura koju su stvorili njihove bake i deke. Tradicionalna kultura batika prenosi se sa generacije na generaciju u relativno zatvorenom okruženju. Naročito savremeni mladi ljudi imaju potpuno drugačije shvatanje života, lepote i sreće od svojih baka i deka. Kako se umetnost batika, koja se prenosila hiljadama godina, može dalje prenositi i razvijati.

U seriji Rima kineske opere **Žan Čun (ZHANG Chun)** istražuje kineski umetnički duh. Tehnika pisanja i zamagljivanja detalja na slici pojačava osećaj pozorišta i drame pojačavajući teatralnost scene, čineći da vizuelni osećaj luta između realnosti i fikcije, konkretnog i apstraktnog. Duboka pozadina i rukovanje bojom koje u sliku unosi teksturu teških metala kroz savremeni estetski jezik. Umetnik pokušava da tumači i baštini konotaciju nacionalen umetnosti sopstvenim dubokim i jedinstvenim razmišljanjem i osećanjem.

Za umetnicu **Đang Siking (ZHAO Siqing)** ples linija je istraživanje ekologije razvoja ljudskog duha u procesu razvoja Vremena. Globalizacija informacija, svakodnevna proizvodnja intenzivnog protoka informacija tiho menjaju način mišljenje i života ljudi. Protok informacija pretvara se u svojevrstu tehniku pisanja i evoluciju ritma slika. Kroz osećaj scenske i dramske tehnike pod neonskim svetlima, vizuelna percepcija se kreće između stvarne i prividne reprezentativnosti i apstrakcije, kao i između sadašnjosti i budućnosti.

U svojim (pejzažnim) slikama **Li Dži (LI Jie)** predstavlja pejzaže u savremenom kontekstu. U drevnoj Kini su govorili da "mudri uživaju u vodama, dok blagonakloni uživaju u planinama". Pisci tog vremena obraćaju pažnju na tišinu i eleganciju prirodnog ambijenta, kuvajući čaj na planinama okruženi bambusom ili zamišljajući prizor kroz pejzažnu sliku. Osećaj pejzaža se kondenzovao u nerazdvojni deo kulturnog života kineskih pisaca. Li Dži kroz svoj rad pokušava da pokaže klasičan pejzaž u savremenom kontekstu, zelene planine i plava voda ukazuju na odnos između kulture savremene industrije i ljudske duhovne potrage.

environment. Especially today's young people, they have a completely different understanding of life, beauty and happiness from their grandparents. How can the art of batik, which has been passed on for thousands of years, continue to be passed on and developed.

Rhyme of Chinese Opera series is **ZHANG Chun's** exploration of Chinese art spirit. The technique of writing and the blurring of image details enhance the sense of stage and drama, enhancing the theatricality of the scene, making the visual feeling wandering between reality and fiction, concrete and abstract. Thick background and character's color management, infusing the image with the texture of heavy metal through the modern aesthetic language. The artist tries to interpret and inherit the connotation of national art with his own deep and unique thinking and feeling.

For artist **ZHAO Siqing** dance of Lines is an exploration of the human spirit development ecology in the development process of The Times. The globalization of information, the daily production of intensive information flow, quietly change people's thinking and living state. Information flow turns into a kind of writing technique and the rhythm evolution of images. Through a sense of stage and dramatic technique under neon lights, the visual perception moves between the real and illusory representativeness and abstraction as well as between the present and the future.

**LI Jie's** landscape painting expresses the landscape view of contemporary context. It is said that "the wise enjoy the waters, while the benevolent enjoy the mountains" in ancient China. The literati of that time pay attention to the quiet and elegant natural environment, boiling tea in the mountains full of bamboo, or imagining the scenery through landscape painting. The landscape sentiment has long condensed into an inseparable part of the cultural life of Chinese literati. LI Jie's work tries to show the classic landscape painting in the contemporary context, the green mountains and blue water implies the relationship between contemporary industry culture and human spiritual pursuit.





Zeng Xi





*Li Jie*



Wang Chanming



*Tian Wei*



*Su Xing*

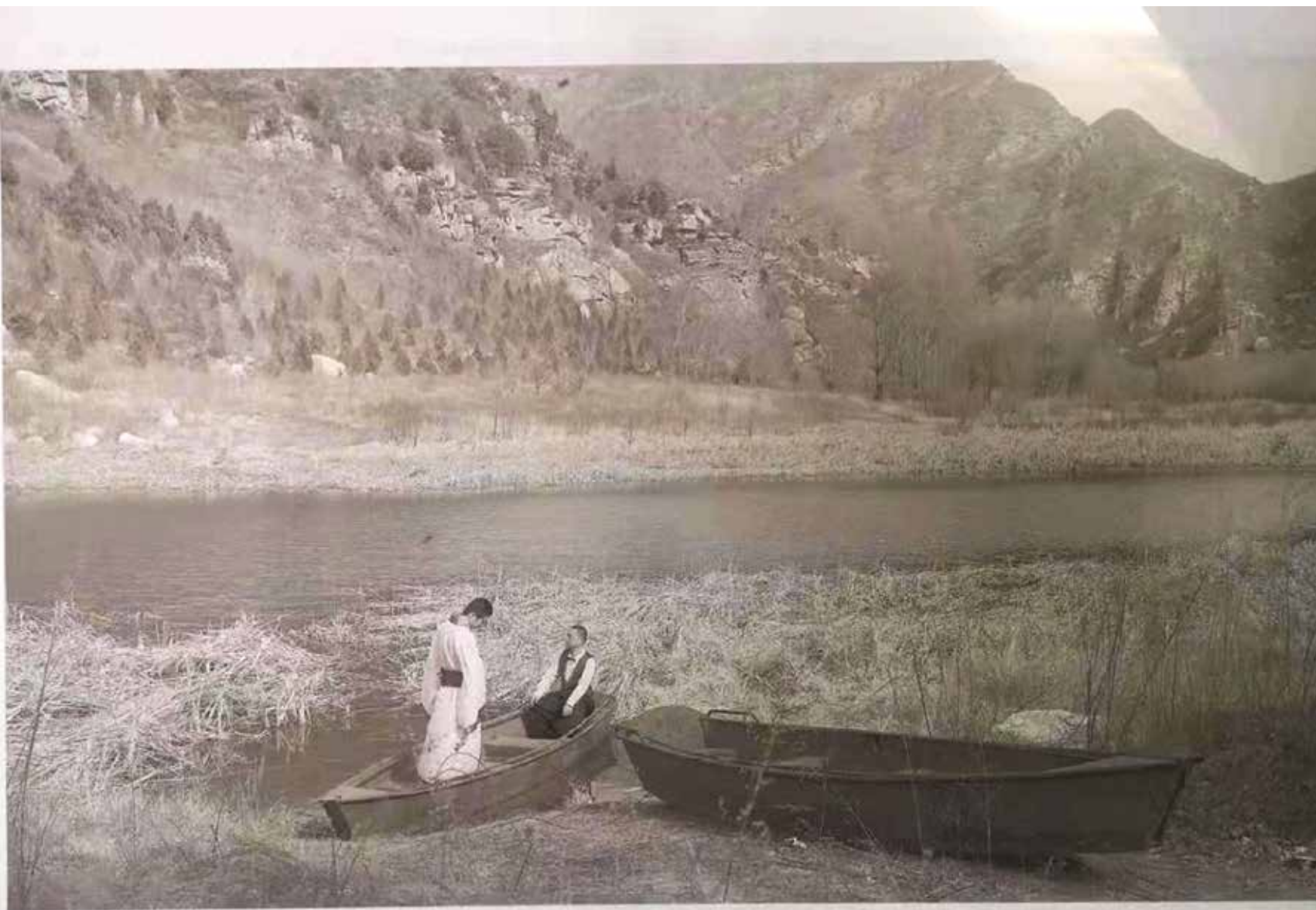


*Wu Xiaohai*



*Liu Ke*





*Tamen +*



*Liu Zhaowu*



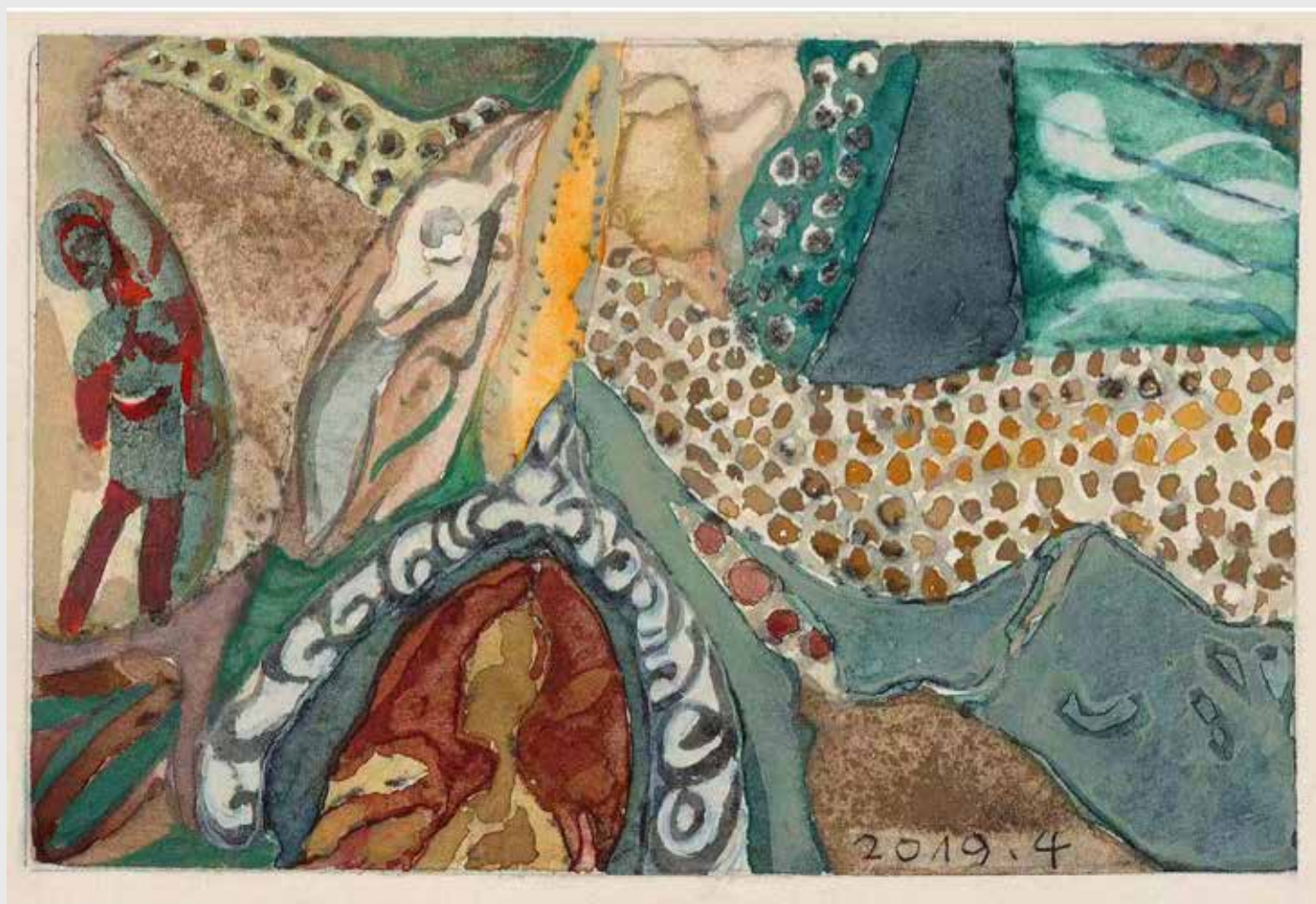
*Zhang Chun*







*Qiu Anxiong*



Wang Bing







## YOUNG DANUBE STREAM

*Tekst: Sunčica Pasuljević Kandić*

*"Ljudska priroda je poput vode. Poprima oblik u kojem je zatočena." - Valas Stevens*

Izložba *Young Danube Stream* predstavlja radove studenata Akademije umetnosti u Novom Sadu i Cetinju. Istražujući vodu kao umetnički materijal, univerzalni simbol i ukazatelj globalnih ekoloških problematika sa kojima se susrećemo, izložba predstavlja promišljanje mladih generacija o svom okruženju i vodi kao elementarnoj supstanci života.

Čovek je velikim delom voda uobličena u ljudskoj formi i kroz tu formu deluje. Deluje konformistički, kapitalistički, angažovano, estetski i sl. Šta je sadašnjost i budućnost vode? Kako se odnosimo prema vodi i kako ona deluje na nas?

Okupljeni radovi predstavljaju vizuelno traganje individualnih poetika o čovekovom delovanju i odnosu sa vodom. Istražuju prisustvo i odsustvo vode, njen uticaj i važnost za okruženje i nas same.

Neki od predstavljenih radova bave se vizuelnim i materijalnim karakteristikama vode. Serijom foto-zapisa *Uticaj frekvencije* **Nikola Zogović** beleži proces uticaja različitih talasnih dužina. Promene na vodenoj površini materijalizuju nevidljive zvučne aspekte okruženja. U video-radu *Ritam bez vode* **Tijana Đukić, Kristina Polender, Jelena Bajić**, poigravajući se zvukom i vizuelnom ritmikom pokreta, apstrahovano prikazuju dehidraciju organizma. One nam skreću pažnju da je voda ritam života. Uzimajući za polazište ideju kretanja vode, **Željka Peštorić** kroz svoj rad *Artificial Waves* otvara vrata ka budućim aspektima ekologije vodenih resursa.

Zvučni rad *H<sub>2</sub>O* grupe BOWA (**Anđela Kopanja, Aleksandra Novaković, Aleksandar Siker, Ivana Vukanac, Jelena Simović**) kompilacijom zvukova od nađenog otpada teži da ukaže na važnost vode kao najvitalnijeg prirodnog resursa. Primenom zvuka skreću nam fokus na angažovani aspekt umetnosti i osvešćuju o posledicama ekološkog zagađenja vodenih resursa. *The bad side OCEAN* **Alekse Stajšića i Borisa Stanišića** takođe teži angažmanu kod posmatrača i na edukativan način skreće pažnju na posledice podvodnog sveta u zagađenim vodama širom sveta.

Promišljajući o kvalitetu vode u našem okruženju, Astrid Kitti Csatlós iz svog rada isključuje vodu kao vizuelni materijal. Fokusirajući se na ostale komponente filtrirane pijaće vode, *70% water* prikazuje ostalih 40% supstanci koje unosimo u svoj organizam. Razmišljajući u istom smeru, serija fotografija **Danila Lalovića i Helene Soldat** pod nazivom *Mikroplastika*, ne samo što nam ukazuje na ozbiljnost zagađenja vode, već nam otvara uvid u nevidljive problematike kontaminirane vode





## DANUBE DIALOGUES // THE FOLLOWING PROGRAM

> STUART GALLERY, NOVI SAD

# YOUNG DANUBE STREAM

*Text by: Sunčica Pasuljević Kandić*

*Human nature is like water. It takes the shape of its container.*

*Wallace Stevens*

The Young Danube Stream exhibition presents the works by students of the Academy of Arts in Novi Sad and Cetinje. Exploring water as an art material, a universal symbol and an indicator of the global environmental issues we face, the exhibition is a reflection of young generations about their environment and water as an elemental substance of life.

Man is for the most part water, shaped in a human form, and through that form he acts. He acts in a conformist, capillary, engaging, aesthetic and similar ways. What is the present and future of water? How do we treat water and how does it affect us?

The collected works represent a visual reflection of individual poetics about human action and relationship with water. They explore the presence and absence of water, its impact and importance for the environment and ourselves.

Some of the presented works deal with the visual and material characteristics of water. Through a series of photographs titled *Impact of Frequency* **Nikola Zogović** records the process of influence of different wavelengths. Changes on the water surface materialize the invisible sound aspects of the environment. In the video work titled *Rhythm without Water*, **Tijana Đukić**, **Kristina Polender** and **Jelena Bajić**, playing with the sound and visual rhythm of the movement, abstractly show the dehydration of the organism. They bring to our attention the fact that water is the rhythm of life. Taking the idea of water movement as the starting point, **Željka Peštorić** through her work *Artificial Waves* opens the door to future aspects of water ecology.

The audio/sound work *H2O* of the BOWA group (**Anđela Kopanja**, **Aleksandra Novaković**, **Aleksandar Siker**, **Ivana Vukanac** and **Jelena Simović**) tends to indicate the importance of water as the most vital natural resource by compiling sounds from the found waste. By applying sound, they turn our focus to the engaged aspect of the art and raise awareness of the consequences of environmental pollution of water resources. *The bad side OCEAN* by **Aleksa Stajšić** and **Boris Stanišić** also strives towards the engagement among the observers and draws attention in an educational way to the effects on the underwater world in polluted waters around the world.



i drugih tehničkih proizvoda. Njihovi radovi nam govore da ne samo što smo odgovorni za buduće toksično okruženje koje ostavljamo za sobom, već da ih kroz proizvode sami i konzumiramo.

Uzimajući vodu kao subjekat svog istraživanja, radovi *ŠoljaWater* i *Voda nije za piće* kritikuju konzumerizam i kapitalističko eksploatisanje vode. U svojoj Instagram kampanji **Ivana Jeremić** i **Milena Herceg** nam otvaraju uvid u marketinške trikove velikih kompanija koje eksploatišu vodu kao prirodan resurs. Sa druge strane, na šaljiv i dovitljiv način promo reklama **Anđele Cipar, Aleksandra Danguzova, Mile Pejić** i **Jovane Semiz** nam nudi tehnike besplatnog snabdevanja vodom.

U svojoj celini izložba *Young Danube Stream* prikazuje dijalog čoveka i vode. Izložba je proizvod saradnje Katedre za nove likovne medije, Akademije umetnosti u Novom Sadu i „Bel Art” galerije. Okupljeni studentski radovi izvedeni su pod mentorstvom profesora Stevana Kojića i stručne saradnice Sunčice Pasuljević Kandić, a izloženi kao segment Centralne izložbe *Dunavskih dijaloga 2019. – Percepcija savremenosti – Univerzalno more*, čije su kustoskinje Sanja Kojić Mladenov i Nicole Loeser.

Reflecting on the quality of water in our environment, Astrid Kitti Csatlós excludes water as a visual material from her work. Focusing on other components of filtered drinking water, *70% Water* displays the other 40% of substances that we bring into our body. Thinking in the same direction, a series of photographs by **Danilo Lalović** and **Helena Soldat**, entitled *Microplastics*, not only shows us the severity of water pollution, but also gives us the insight into the invisible problems of contaminated water and other liquid products. Their works tell us that we are not only responsible for the future toxic environment we leave behind, but that we are consuming them through the products ourselves.

Taking water as the subject of their research, the works of *Šolja Water* and *Water is not for drinking* criticize the consumerism and capitalist exploitation of water. In their Instagram campaign, **Ivana Jeremić** and **Milena Hecceg** give us the insight into the marketing tricks of large companies that exploit water as a natural resource. On the other hand, in a humorous and ingenious manner, the promo advertisements of **Anđela Cipar**, **Aleksandra Danguzova**, **Mila Pejić** and **Jovana Semiz** offer us techniques for free water supply.

Taken as a whole the exhibition *Young Danube Stream* presents the dialogue between a man and water. The exhibition is a product of collaboration of the Department of New Fine Art Media, the Academy of Arts in Novi Sad and the Bel Art Gallery. The collected students' works were made under the mentorship of Professor Stevan Kojić and expert associate Sunčica Pasuljević Kandić and exhibited as a segment of the Central Exhibition of the *Danube Dialogues 2019 - Perception of Contemporaneity - Universal Sea*, curated by Sanja Kojić Mladenov and Nicole Loeser.

# PERCEPCIJE SAVREMENOSTI – UNIVERZALNO MORE

*Moderator: Nikol Lezer*

*Tekst: Ljiljana Maletin Vojvodić*

Centralna izložba Festivala *Dunavski dijalozi 2019* pod nazivom **Percepcije savremenosti – Univerzalno more** realizovana je u saradnji sa Muzejom savremene umetnosti Vojvodine, te su od 17. do 30. septembra 2019. godine, u MSUV u Novom Sadu, predstavljeni radovi virtuelne stvarnosti (VR), interaktivni radovi, video-zapisi, sajt-specifik instalacije i objekti umetnika po imenu: **Roman Kroke**, **Jovana Popić**, **Lana Čmajčanin**, **Erika Kaproncai (Erika Kapronczai)**, **Julija Veg (Júlia Végh)**, **Krista Somerer (Christa Sommerer)**, **Loren Minjono**, **Miloš Trakilović**, **Mariam Zakarian**, **Sanja Lati-nović**, **Albena Baeva**, **Robertina Šebjanič**, **Aleš Hieng-Zergon** i **Ida Hiršenfelder**, u selekciji kustoskinja **Sanje Kojić Mladenov** i **Nikol Lezer (Nicole Loeser)**.

Pre svečanog otvaranja Centralne izložbe, u Kino-sali MSUV, održana je panel-diskusija koju je moderirala kustoskinja Nikol Lezer iz Nemačke. Nakon pozdravnog govora direktorke i osnivača Festivala, **Vesne Latinović** te uvodnog ekspozea gospodina Lorena **Viga** (Pokrajinski sekretarijat za urbanizam i zaštitu životne sredine), stručnih izlaganja **Nevenke Nikolić** (Javno vodoprivredno preduzeće Vode Vojvodine), **Jugoslava Kaurina** (Greentech d.o.o.) i **Danijele Stojković** (NVO Svet i Dunav), recentnu umetničku praksu su, primenjujući model peča kuća (Pecha-Kucha) prezentacije, predstavili internacionalni umetnici: **Albena Baeva** (BG), **Mariam Zakarian**, (DK), **Ede Šinković (Ede Sinkovics)** (HU-RS), **Roman Kroke** (DE), kao i viša kustoskinja MSUV, dr **Sanja Kojić Mladenov**, i **Sunčica Pasuljević Kandić**, sa Departmana Novih medija, Akademije umetnosti u Novom Sadu.

Panel-diskusija je bila zasnovana na primerima savremene umetničke i naučne prakse, razmeni iskustava i povezivanju sfera društva, nauke i umetnosti sa jasnom idejom i porukom u vezi sa ekološkim diskursom, problemima i svesti o značaju voda i prirodne ekološke sredine budući da je koncepcija centralne postavke *Dunavskih dijaloga 2019* projekat *Univerzalnog mora*, interdisciplinarni umetnički i inovativni koncept koji se bori protiv zagađenja vode i istražuje modele saradnje unutar različitih društvenih grupa, nauke, tehnologije i biznisa.

Tokom panel-diskusije se, uz izražavanje zabrinutosti zbog nebrige u odnosu na prirodu, uticaja zagađivača i otpada u okruženju Podunavskog regiona, ukazivalo na probleme, ali i primere podsticajne društvene i umetničke prakse; razgovaralo se o uključivanju interdisciplinarnog, umetničkog, kreativnog istraživanja i prakse u proizvodnji znanja, korišćenju različitih oblika i metoda umetničkog istraživanja za stvaranje novih mogućnosti za saradnju u rešavanju problema i dr.

Panel-diskusija je izazvala pažnju stručne javnosti, umetnika i medija koji su propratili i panel i svečano otvaranje centralne izložbe koja je otvorena nakon višesatnog trajanja panela *Univerzalno more*.



SAL SEA

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## PANEL DISCUSSION: PERCEPTIONS OF CONTEMPORANEITY – THE UNIVERSAL SEA

*Moderated by: Nicole Loeser*

*Text by: Ljiljana Maletin Vojvodić*

The central exhibition of the *Danube Dialogues* 2019, entitled “Perceptions of Contemporaneity – the Universal Sea”, was organised in co-operation with the Museum of Contemporary Art of Vojvodina, Novi Sad. In the period 17-30 September 2019, the Museum displayed virtual reality artworks, interactive works, videos, site-specific installations and artistic objects by various artists, including **Roman Kroke**, **Jovana Popić**, **Lana Čmajčanin**, **Erika Kapronczai**, **Júlia Végh**, **Christa Sommerer**, **Loren Minjono**, **Miloš Trakilović**, **Mariam Zakarian**, **Sanja Latinović**, **Albena Baeva**, **Robertina Šebjanič**, **Aleš Hieng-Zergon** and **Ida Hiršenfelder**, selected by curators **Sanja Kojić Mladenov** and **Nicole Loeser**.

Prior to the opening of the central exhibition, a panel discussion was held at the Museum's cinema hall, moderated by curator Nicole Loeser of Germany. After the welcome address by the director and founder of the *Danube Dialogues* Festival, **Vesna Latinović**, and the introductory speech by Mr. **Loren Vig** (Provincial Secretariat for Urbanism and Environmental Protection), expert presentations by **Nevenka Nikolić** (Public Water Management Company Waters of Vojvodina), **Jugoslav Kaurin** (Greentech Ltd.) and **Danijela Stojković** (Non-governmental Organisation World and the Danube), the latest artistic practice was presented by the following international artists using the Pecha-Kucha model of presentation: **Albena Baeva** (Bulgaria), **Mariam Zakarian** (Denmark), **Ede Sinkovics** (Hungary/Serbia), **Roman Kroke** (Germany), as well as the Senior Curator of the Museum of Contemporary Art of Vojvodina, **Sanja Kojić Mladenov**, PhD, and **Sunčica Pasuljević Kandić** from the Department of New Media, Academy of Arts in Novi Sad.

The panel discussion focused on the examples of the contemporary art and science practices, sharing experiences and linking the spheres of society, science and art with a clear idea and message regarding ecological discourse, problems and awareness of the importance of water and natural ecological environment, bearing in mind that the concept of the central exhibition of the *Danube Dialogues* 2019 was the *Universal Sea* project, an interdisciplinary artistic and innovative concept fighting against water pollution and exploring models of co-operation within different social groups, science, technology and business.

While expressing concern about the environmental situation and the impact of pollutants and waste disposal in the Danubian region, the participants of the panel emphasised relevant problems, as well as examples of encouraging social and artistic practices. The inclusion of interdisciplinary, artistic, creative research and practice in the production of knowledge and the use of different forms and methods of artistic research in creating new opportunities for co-operation aimed at solving the problem were some of the issues also tackled.

The panel discussion attracted the attention of experts, artists and media following the panel and the opening of the central exhibition, which took place after the panel entitled the *Universal Sea*.



## KAMEN - PAPIR - MAKAZE

*Tekst: Maja Erdeljanin*

### 4. ART LINKS

Danijel Babić, Danica Bićanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović i Georg Vinokic

Izložba «Kamen-papir-makaze» predstavlja dvanaest umetnika iz Novog Sada (Srbija) kroz njihove radove na papiru, od papira, uz upotrebu kamena ili makaza: crteži, kolaži, litografija, objekti, video instalacija... Tema se odnosi na korišćeni materijal sa jedne, a sa druge strane poredi život i umetnost sa poznatom igrom, kao i sa manje zabavnim i složenim pojavama poput: pitanja moći, (ne)pravde, donošenja odluka u kriznim situacijama, faktora sreće ili postojanja «više sile» koja ponekad prevagne nad veštinom i napornim radom, i uopšte čini ravnotežu koju često sami narušavamo. O pomenutim problemima u svojim delima razmišljali su sledeći autori: Danijel Babić, Danica Bićanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović i Georg Vinokic.

Sama igra «Kamen-papir-makaze» se igra u dvoje, postoje tri simbola koje igrači formiraju svojim šakama, pesnica za kamen, ispružena šaka za papir i dva pružena prsta za makaze. Svaki od ta tri elementa jači je od jednog i slabiji od drugog. Faktor sreće ili uspešne psihološke procene protivnika utiče na odabir simbola koje igrači pokazuju. Zbog svoje nasumičnosti često se odabira i kao fer metod donošenja nepristrasnih odluka umesto bacanja novčića ili izvlačenja slamki.

Tematske u izvođačke koncepcije umetnika koje ova izložba predstavlja, takođe se mogu sagledati u parovima koji se kroz svoj lični kreativni izraz nadopunjuju i suprotstavljaju jedan drugom. Jedan deo umetnika predstavlja se crtežima na papiru. **Danijel Babić** na temu ove izložbe odgovara konkretno, istoimenim radom, posmatrajući sa puno ironije problematični odnos dvoje ljudi u ljubavnoj vezi, od kojih svako pokušava da uspostavi dominaciju i tako nadvlada onog drugog. Svedenim figurama i linijama, gotovo bez boje, jasno daje grafički prikaz, ilustraciju svog ličnog razočarenja. **Jelena Đurić**, sa druge strane, takođe promišlja o kompleksnim odnosima u vezi, prikazujući ih kroz apstrahovane bojene površine rađene uljanim pastelom na papiru pod nazivom „Susreti“. Na pojedinim mestima papir je cepan i guljen, ali ova prividna destrukcija materijala uz dinamiku linija i obojenih fleka spram praznih belih površina doprinosi bogatstvu i harmoničnosti čitavog prizora.



Maja Erdeljanin  
Nebojša Lazić  
Monika Sigeti  
Jelena Đurić  
Goran Jureša,  
Danijel Babić  
Mileta Poštić,

Georg Vinokić  
Lazar Marković  
Goran Despotovski  
Danica Bičanić  
Jelena Sredanović



## ROCK-PAPER-SCISSORS

*Text by: Maja Erdeljanin*

### 4. ART LINKS

Danijel Babić, Danica Bićanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović and Georg Vinokic

The exhibition "Rock-Paper-Scissors" presents twelve artists from Novi Sad (Serbia) through their artworks on paper, from paper, complemented by use of rock or scissors: drawings, collage pieces, lithographies, objects, a video installation... The topic refers to the used material on the one hand, and on the other hand, it compares life and art with this well-known game, as well as with less entertaining and more complex phenomena such as: the issues of power, (in)justice, decision making in situations of crisis, factor of luck or presence of "force majeure" that sometimes takes precedence over skill and hard work, and generally provides a balance that is often disturbed but none other than ourselves. These problems are reflected in the artworks by the following authors: Danijel Babić, Danica Bićanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović and Georg Vinokic.

The game "Rock-Paper-Scissors" is played in pairs; there are three symbols that the players form with their hands – a fist for rock, open-palmed hand for paper and two fingers extended for scissors. Each of the elements is stronger or weaker than the others. The luck factor or successful psychological assessment of the opponent affects the choice of the symbol that the players show. Due to its random character, it is often a method of choice for bringing unbiased decisions instead of tossing a coin or drawing straws.

The thematic and performing concepts of the artists represented in the exhibition can also be seen in pairs, who contribute to and oppose one another through their creative expressions. Some of the artists are presented with drawings on paper. **Danijel Babić** addresses the exhibition topic concretely, with a piece of the same name, depicting, with a lot of irony, a problematic emotional relationship between two people, where each of them seeks to dominate over the other one. Through reduced figures and lines, almost with no colour, he gives a clear graphic illustration of personal disappointment. **Jelena Đurić**, on the other hand, also reflects on the complexity of interactions between people in a relationship, showing them through abstracted coloured surfaces done in oil pastels on paper called "Encounters". The paper is torn and peeled

**Mileta Poštić** je polje svog interesovanja proširio na sve segmente života, pre svega na kulturu zasnovanu na imperativu medija i mnoštvu površnih informacija, sa krajnjom namerom da pojedica navodno osposobe za uspešan život. Kroz radove objavljene i u knjizi „Mileta's 111 Recipes for Extremely Happy Life“ daje lucidne, pomalo košmarne, a ponegde i humorne stripske prikaze savremenog društva u kojima ismeva sve njegove segmente, od tabua, preko teorija zavere, do instant životnih filozofija. Realistični figurativni prizori donekle bizarnih scena nalaze se i u crtežima **Monike Sigeti**. Ona doslovno prekraja format papira, isecajući ga makazama, čineći nedostajuće delove važnim delom kompozicije. Na ostatku formata iscrta u boji ženske likove konzervativno obučene u raskošnim enterijerima, u okruženju od po nekoliko prizora, koji posmatraču ostavljaju na volju da sam zamisli ostatak priče, kao i istoriju elemenata koji su zauvek odstranjeni iz formata rada.

Kolaž, kao medij koji dozvoljava veliki raspon kombinovanja tehnika i prizora, vizuelnih citata i replika na iste, predstavlja jednu vrstu dijaloga sa već polugotovim rešenjima, već unapred pripremljenim likovnim iskazima. **Maja Erdeljanin** kolaž shvata kao polazište za priču o trenucima koji se ne pamte ni po čemu, koje najmanje cenimo, a najveći su deo naših života. U svoj rad kolažira autobuske karte, flajere, plaćene račune. „Dani svesnosti“ su njen lični kalendar i dnevnik, kojem se već više od 10 godina povremeno vraća kako bi svakom datumu kalendara posvetila jedan rad. U suprotnosti sa ovim bavljenjem ličnom istorijom, svesnog odvrćanja pogleda od velikih tema, nalaze se radovi **Gorana Jureše** koji kroz kolaže „Dekonstrukcija sveta“ i istorijske činjenice govori o krvoločnosti pojedinih ljudi na vlasti koja prolazi nekažnjeno ukoliko je dovoljno ljudi njenim rezultatima korumpirano. Ukoliko je u pitanju dobrobit čitave jedne države, makar samo njenog bogatijeg sloja, niko ne traži pravdu za drugi narod koji tu dobrobit obezbeđuje. Poput istorijskih tema i likova koje obrađuje, i njegovi kolaži su makazama oštro isecani iz udžbenika i uklapani u papire iz školskih svezaka na linije, u kojima nastaje umetnikovo viđenje istorije sveta.

Grafički papir je poslužio kao podloga za radove nekoliko umetnika, a težak litografski kamen ili drvena matrica, kao sredstvo ostvarivanja umetnikove lične težnje za slobodom stvaranja. **Nebojša Lazić**, majstor grafičke štampe, predstavljen je sa nekoliko litografskih listova. Crtajući energičnim crnim linijama ptice i kaveze koji im ili prete zarobljavanjem ili su ih se upravo oslobodile, autor i sam oslobađa iz sebe svoje strahove i uklanja ograničenja, nametnuta normama sveta koji u tom trenutku za njega nema boja. Nasuprot ovim nasilno prizemljenim pticama **Jelena Sredanović**, posmatraču pruža vizuru slobodnog ptičijeg leta. U svojim bojenim grafikama dobijenim litografskim postupkom sa drvoreza, ona prikazuje plavetnilo neba iznad oblaka, izdižući se iznad prolaznih briga zbog kojih zaboravljamo da sunce neprekidno sija nad nama. Osećaju lakoće u gotovo fotorealističkog prikazima mekih oblaka doprinosi i izuzetno tanak japanski papir na kojem su štampani radovi velikog formata.

**Lazar Marković** svoje crteže stvara na kompjuteru. Dekonstruiše apstrahovane fotografije svoje okoline, u računaru im bojama i crtežom menja strukture, a zatim interveniše na odštampanim primercima, namerno ih oštećujući, kako bi prikazao svoj stav prema večitim paralelnim procesima konstrukcije i dekonstrukcije sveta. I **Georg Vinokic** iz svog ugla posmatra prolaznost i odnos snaga unutar same jedinice. Strukture slika na platnu i papiru prethodno obogaćuje papir mašeom. Reljefi koje stvara trajno menjaju površinu rada i unapred determinišu kompoziciju, ali sam motiv unapred određenih

off in places, but this apparent destruction of the material, coupled with the dynamics of lines and coloured blotches to the background of empty white surfaces contribute to the richness and harmony of the image as a whole.

**Mileta Poštić** has extended the field of his interest to envelop all segments of life, in the first place the culture based on the media imperative and a mass of superficial information, which is allegedly supposed to prepare a person for successful life. Through works published in the book "111 Recipes for Happy Life", he offers lucid, somewhat nightmarish, at times humorous, cartoon-like depictions of the contemporary society leading us through its segments from taboo, through conspiracy theories, to instant life philosophies. Realistic figurative images of somewhat bizarre scenes can be found on the drawings by **Monike Sigeti** as well. She literally reshapes the format of the paper, cutting it by scissors, giving an important role in the composition to the missing parts. The rest of the format is covered by drawn and coloured female figures conservatively dressed and positioned in luxuriant interiors, surrounded by several images, leaving to the observer to imagine the rest of the story, as well as the history of elements that are permanently taken away from the format of the piece.

Collage, as a medium that allows an extensive span of combining techniques and images, visual references and responses to them, is a kind of a dialogue with semi ready solutions, with already prepared art statements. **Maja Erdeljanin** understands collage as a starting point for a story about the moments that are not memorable, those moments we cherish the least, but which make up the majority of our lives. Her work is a collage composed of bus tickets, flyers, receipts for paid bills. "The Days of Awareness" is her personal calendar and diary that she has been occasionally revisiting for more than 10 years in order to dedicate a piece for each date in the calendar. In contrast to this treatment of personal history and a purposeful diversion from great topics, there are works of **Gorana Jureša**, who, through collages "Deconstruction of the World?" and historical facts, speaks of the bloodthirstiness of some people in power that goes unpunished if there are enough people who are corrupted by its results. If the benefit of one nation is at stake, even if it is just the sake of the nation's richest class, no one seeks justice for the other nation at whose expense this benefit is gained. Like his historic topics and figures it treats, his collages are made of sharp cut-outs from textbooks and composed on school notebook lined paper, used as an environment for the artist's vision of the world.

Graphic paper serves as the background for the works of several artists, with heavy lithographic stone or wooden matrix serving as a means of achieving the artist's personal pursuit of creative freedom. By drawing birds and cages in energetic black lines, the cages that threaten to imprison, or that have just freed them, the author lets out his fears and tears down limits, imposed by the norms of the world that is, for him, devoid of any colour at that moment. As a contrast to these birds that are forcibly grounded, **Jelena Sredanović** offers to the viewer a vision of a free birds' flight. In her coloured prints performed in the lithographic technique of wood engraving, she depicts the blue skies above the clouds, rising above the passing troubles that make us forget that the sun keeps shining above us. The feeling of lightness in the almost photorealistic images of soft clouds is contributed to by the very fine Japanese paper that these large format pieces are printed on.



granica, govori o svojoj podložnosti promenama. „Prolaznici“ su krhke biljke koje statične, izniču pred nama, rastu, daju plodove i venu.

Najzad, ovu postavku čine i radovi dva konceptualna umetnika koji angažuju i unutarnji prostor galerije. **Danica Bičanić** izlaže meke objekte koji nalikuju na kamenje, a zapravo su ili gomile kesa nagomilanog smeća ili najloni kolažirani na površinu papira. Interaktivne skulpture od meke gume, pod nazivom „Shaping“, publika može sama da oblikuje po svojoj volji, jer dozvoljavaju svim voljnim posetiocima da budu umetnik, zajedno oblikujući realnost, odnosno skulpturu, shodno različitim percepcijama, međusobnim odnosima i komunikaciji. **Goran Despotovski** se bavi ljudskom figurom, ulogama koje preuzimamo kroz život prekrajajući sami sebe, dopuštajući da nas te uloge menjaju i spolja i iznutra. Print i video rad „Electricity“ iseca površinu ljudske kože na segmente poput kroja za šivenje odeće. Istovremeno prikazuje i „dezene“ u vidu pora ili malja, kao i oštećenja, fleke i ožiljke, do kojih dolazi tokom višedecenijske upotrebe.

Mešanje tehnika, prelazak iz crteža u grafiku, iz grafike u digitalni print, iz slike u objekat, iz objekta u video instalaciju, iz instalacije u kolaž, a iz njega ponovo u crtež odlikuju skoro sve radove na ovoj izložbi, poput popularne igre čiji naslov nosi i u kojoj ni jedan subjekat, ni jedna tema, ni tehnika nije superiornija nad ostalima, već samo u određenom trenutku posluži kao sredstvo za lakše saopštavanje ideje, kao oruđe kreativnosti.

Izložba «Kamen-papir-makaze» realizovana je u koprodukciji Kulturnog centra Novog Sada i Festivala *Dunavski dijalozi*, u okviru projekta „Cooperation extended – Art links“ i u saradnji sa udruženjem umetnika „GrenzArt“ iz Holabruna u Austriji, kao deo umetničke razmene.

**Lazar Marković** creates his drawings on the computer. He deconstructs abstracted photographs of his environment, digitally changes their structure by colours and drawing, and then makes interventions on the printed copies, damaging them on purpose, to show his attitude towards the eternally parallel processes of construction and deconstruction of the world. **Georg Vinokic**, too, looks from his own perspective at the transiency and the power relations within an individual. The structures of the paintings on canvas and paper are previously enriched by papier-mâché. The reliefs he creates change the surface of the pieces forever and predetermine the composition, but the motif of the predefined limits as such speaks of the susceptibility to changes. "The Passers-by" are fragile, static plants that sprout, grow, bear fruit and die before us.

Finally, this exhibition comprises works of two conceptual artists engaging the gallery interior. **Danica Bićanić** displays soft objects that resemble stones, and are actually either piles of plastic bags with garbage or nylons made into a collage on a paper surface. Interactive sculptures made of soft rubber, named "Shaping", are there for the audience to shape as they like, allowing the willing visitors to be artists, shaping together the reality, that is, the sculpture, depending on their various perceptions, interrelationships and communication. **Goran Despotovski** treats the human figure, and the roles we assume during our lifetime, adapting ourselves, letting the roles change us from outside and inside. The print and video piece "Electricity" cuts the human skin surface on segments like a tailor's model. It also shows "patterns" in the form of pores and body hair, as well as damages, skin marks and scars, which appear with long-term use.

Multiple techniques, the transition from a drawing into a print, from a print into a digital print, from a picture into an object, from an object into a video installation, from an installation into a collage, and from it back into a drawing, is a feature of almost all pieces in this exhibition, like the popular game it is named after itself, where none of the subjects, none of the topics, none of the techniques is superior to the others, but it just serves as a temporary means for facilitating the communication of the message, as a creative tool.

The exhibition "Rock-Paper-Scissors" has been coproduced by the Cultural Centre of Novi Sad and the *Danube Dialogues* Festival, within the project "Cooperation Extended – Art Links" in cooperation with the artists association "GrenzArt" from Hollabrunn in Austria, as part of art exchange.

## ZASTAVE IDENTITETA

*Tekst: Sava Stepanov*

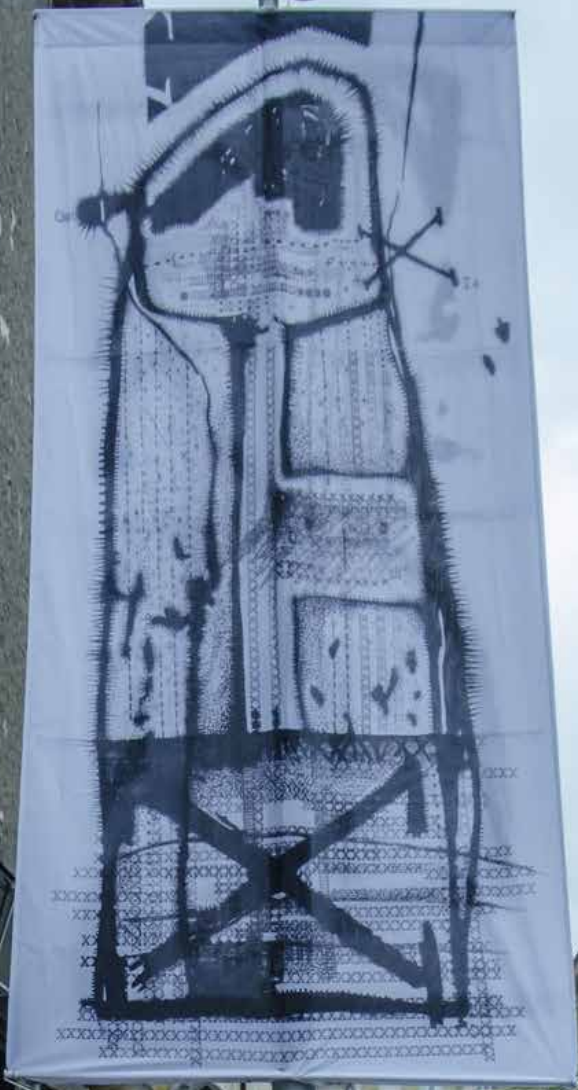
Umetnici: Elena Panajotova, Kiril Čolakov, Atanas Totjakov, Liana Dimitrova (Bugarska), Ana Vrtačnik, Goran Despotovski, Jozef Klačik (Srbija)

Zastave su simboličke tvorevine. One su svojevrsni znak raspoznavanja, najčešće predstavljaju insignije organizovanog društva. Prema velikom „Rečniku simbola” zastava je znak zaštite koja je ostvarena i koja već postoji, ili se za nju moli. Zbog toga se barjak podiže visoko iznad glave i tako upućuje poziv nebu. U hrišćanstvu barjak simboliše pobjedu uskrslog i proslavljenog Hrista... Istovremeno, u brojnim kulturama, zastava nije samo amblem određene organizacije nego je veoma često znamenje koje simboliše suštinski karakter i identitet onoga koga zastava predstavlja, ko zastavu nosi i čuva.

U Novom Sadu je početkom veka ustanovljen Internacionalni festival umetničkih zastava. Razlog za organizovanje ove manifestacije je nametnut tada aktuelnim zbivanjima: raspad SFR Jugoslavije tokom devedesetih je doneo kardinalne promene na političkoj i geografskoj karti balkanskog regiona. Taj eksjugoslovenski proces još nije okončan, a svakim danom se i u svetskim prilikama problemi razgraničenja i zaokruživanja identitetskih državnih celina manifestuju na najrazličitije načine (problem razgraničenja na britanskom ostrvu povodom Bregzita; razbuktala borba za autonomiju Katalonije, neraščišćeni granični odnosi na Bliskom Istoku i dr.). Zbog toga danas čin isticanja zastave nije samo protokolarni problem.

U kontekstu takvih zbivanja nametnuta je tema i problematika identiteta društva; identiteta čoveka pojedinca „izgubljenog” u lavirintu surovog liberalnog kapitalizma i uhvaćenog u mrežu digitalnih i drugih tehnoloških medija; identiteta umetnosti koja problematizuje ideološke i sociološke podtekste okruženja... Dakle, problematika identiteta je univerzalna a Ričard Mejer (Richard Meyer) konstatuje da „termin identitet sugerise da individua prepoznaje sebe kroz stanje koje deli sa drugima”, te istovremeno konstatuje da se najčešće radi „o krizi identiteta ili o potrazi za identitetom prouzrokovanog otuđenjem pojedinca”.

U Galeriji „Arosita” u Sofiji, novosadska Galerija „Bel art” priređuje izložbu umetničkih zastava bugarskih i srpskih umetnika. Izabrane zastave bugarskih umetnika (Kiril Cholakov, Atanas Totjakov, Elena Panayotova) zapažene su na izložbi zastava održanoj u okviru Festivala savremene umetnosti *Dunavski dijalozi* u Novom Sadu, 2018. godine, dok su umetnici iz Srbije (Jozef Klatik, Goran Despotovski i Ana Vrtačnik) svoje stvaralaštvo zastava manifestovali na toj i drugim kolektivnim, ali i na samostalnim izložbama. Ipak, čini se da su zastave svih šest umetnika, očigledno, proistekle iz njihovih autorskih kontinuiteta jer su likovne, grafičke i konceptualne namere „prevedene” u jedan novi medij. Isticanjem svojih ostvarenja na zastavama ovi umetnici manifestuju svoje stavove, svoja shvatanja umetnosti i njenih estetsko-etičkih načela. Radi se o svo-





## DANUBE DIALOGUES // COOPERATION EXTENDED

> AROSITA GALLERY, SOFIA

# FLAGS OF IDENTITY

*Curator: Sava Stepanov*

Artists: Ana Vrtačnik, Goran Despotovski, Jožef Klatik (Serbia), Elena Panayotova, Atanas Totyakov, Kiril Cholakov, Liana Dimitrova (Bulgaria)

An international festival of artistic flags was established at the beginning of the century in Novi Sad. At the time the reason for organizing this event was imposed by the current events: disintegration of Yugoslavia during the 1990s brought about dramatic changes on the political and geographical map of the Balkan region. The process has not yet been completed, and in everyday circumstances, the problems of demarcation and identity of new state are manifested worldwide in various ways (the problem of demarcation on the British island on the occasion of Brexit, the struggle for the of Cathlonia autonomy in Spain, the unsolved border issues in the Middle East, etc.). Therefore, the act of flagging today is not just a protocol issue. In the context of such events, the theme and issues of the identity of the society are imposed; the identity of an individual "lost" in the labyrinth of the liberal capitalism and caught up in a network of digital and other technological media; identity of art that tackles ideological and sociological subcontexts. So the identity problems are universal, and Richard Meyer states that "the term identity suggests that an individual recognizes himself through the conditions he shares with others," and concludes that it is usually about "the identity crisis or search of the identity of a person caused by the alienation of an individual".

In cooperation with Arosita Gallery in Sofia, Bel Art Gallery from Novi Sad, organized an exhibition of artistic flags of Bulgarian and Serbian artists. Selected flags of Bulgarian artists were created for the flag exhibition held within the Festival of Contemporary Art *Danube Dialogues* 2017 in Novi Sad, while the artists from Serbia showed their art flags at several collective and solo exhibitions. However, it seems that the flags of all seven artists stem from their authorial continuity, because visual, graphic and conceptual intentions have been "translated" into a new medium. By emphasizing their achievements on flags these artists manifest their views, their understanding of art and its aesthetic-ethical principles. It is about some kind of visual sensations that have a multifold effect and it is possible to observe the black and white character of the social and natural context of today's everyday life (Cholakov, Vrtačnik), the identity questioning of today's man (Despotovski), the artist (Panayotova) or the thew Danubian identity (Liana Dimitrova) and/or conceptual considerations of art (Totyakov, Klatik).



jevrskim likovno-vizuelnim senzacijama koje imaju višeznačno dejstvo, te je ovde moguće uočiti sagledavanje o crno-belom karakteru socijalnog i naturalnog konteksta današnjeg svakodnevlja (Cholakov, Vrtačnik), o identitetskom preispitivanju ličnosti današnjeg čoveka (Despotovski) i umetnika (Elena Panayotova), te o konceptualnim razmatranjima bića umetnosti (Atanas Totyakov, Klačik).

Treba istaći činjenicu da će ove zastave biti prikazane u (zatvorenom) galerijskom prostoru. Ta, pomalo neočekivana lokacija za isticanje zastave odabrana je da bi se naglasilo kuratorsko usmeravanje posetilaca izložbe na sugestivnu dejstvenost umetničkih namera izrečenih u domenu jednog nekonvencionalnog umetničkog medija. U slučaju kada se ove zastave ističu na ulici, na uobičajenim mestima, onda one zalaze u problematiku kontekstualne umetnosti, a njihovo stapanje sa okruženjem ukazuje na moć umetnosti da deluje *in media res*, da bude tiha potpora svakodnevnim životnim manifestacijama te da, kako je to govorio Frančesko Bonami: „umetnost ostvari neke sitne popravke sveta u kome živimo”.

It should be noted that these flags will be displayed in the (closed) gallery space. This somehow unexpected location for flagging was selected in order to highlight the curatorial emphasis to the effect of artistic intentions in the domain of an unconventional artistic medium. When these flags stand out in the street, at usual place, they refer to the problem of contextual art, and their merging with the environment indicates the power of art to act “in media res”, to be a quiet support to everyday life manifestations and, “to make some minor repairs to the world we live in.” as Francesco Bonami said.

## *Danube Dialogues* 2019

**Ana-Mihaela Adam** (Hunedoara County, Romania, 1964). She studied the classes of the tapestry and graphic department of the "Ioan Andreescu" Art Academy in Cluj-Napoca. Graduated in the graphic art department (1986-1992). She is a member of the Romanian Union of Fine Arts since 1993. Since 1992. Ana Adam cooperation with the "Dacia", "Sedona", "Brumar", Hartmann and Elena Francisc publishing houses. Since 1994 she is a teacher at the Fine Arts High-School in Timisoara. Since 2002-2004 she cooperation with the Art-Therapy Center "dr. Eliza Ionescu" Timisoara, Romania. She had numerous solo and group exhibitions, in country and abroad (France, Spain, Hungary, Mexico, Poland, Germany, Brazil, Portugal). 1999 she got UNESCO-Aschberg Bursaries for Artists Fellowship - Vila Nova de Cerveira, Portugal. She got the "Invitation" for One month residency - Kunsthau, Essen, Germany in 2001. She got The Austrian Airlines Prize Cultural excellence in 2002. She participated at "Paper Island" – Exhibition, Workshop, Symposium – Pecs and Siklos, Hungary in 2007.

**Radoš Antonijević** (Pančevo, Serbia, 1969) He grew up in Smederevo. He started studying sculpture at the Faculty of Fine Arts in Belgrade in 1992, and graduated in 1997 as a student of the generation. From 1997 to 2000 he attended MA studies at the same Faculty. From 1999 to 2001, he worked on the founding of the City Gallery in Smederevo, and then became its first cu-

rator. Radoš started working at the Faculty of Fine Arts in Belgrade in 2001 as an assistant, in 2007 he was elected an assistant professor, and since 2016 he has been working as an associate professor. He has been teaching Sculpting at the Academy of Arts in Banja Luka since 2000. From 2010 to 2013 he participated in the founding and work of the group of artists The Third Belgrade. He defended his doctoral thesis on Form Correctives – a guide through sculptural phenomena in 2014.

**Albena Baeva** (Sofia, Bulgaria, 1983) She has two MAs; in Restoration (2008) and in Digital Art (2010) from the National Academy of Art in Sofia where she specializes in art technology practices from 12th to the 21st century. In 2011 she was awarded the international Essl Art Award for contemporary art and Vienna Insurance Group Special Invitation. In her interactive installations for urban spaces, galleries, theatre and dance she uses new technologies and creative programming. She is co-founder of Runabot project, a platform for interdisciplinary performances, studio for interactive design Reaktiv and experimental lab Symbiomatter. Within Runabout project she works with musicians, dancers, poets and engineers to create new interactive performance instruments. Her works have been shown in museums for contemporary art like Essl (Austria, 2011), EMMA (Finland, 2013), Museum for contemporary art Vojvodina (Serbia, 2015), at galleries and festivals for video and performance in Austria, Bulgaria, Czech Republic, Cyprus, Denmark, France, Finland, Germany, Hungary, Italy, Lithuania, Switzerland, Serbia, Turkey, Ukraine and USA.

**Danica Bićanić** (Novi Sad, Serbia, 1985) She acquired the masters degree at the Academy of Fine Arts in Novi Sad - Sculpture Department, in 2010. Since 2006, she had eight solo exhibitions and many group exhibitions, as well as several performances in Serbia and abroad (Romania, Croatia, Bosnia and Herzegovina, United Kingdom, SAD, Bulgaria, Russia, Greece, Austria and Germany). She was granted for several awards for artistic work. She was granted the Award for Most successful graduate work at the Sculpture Department (2008), "Art Clinics" Award "Perspective" for perspective student in category Sculpture (2008), "University of Novi Sad Award for excellent results achieved in the field of arts" (2009). She is a member of the Presidency of Union of Associations of Fine Artists of Vojvodina. Currently she is a student in the PhD program in fine arts at the Academy of Arts Novi Sad.

**Iglik Christova** (Sofia, Bulgaria, 1979) Visual artist with a dual Franco-Bulgarian nationality, Iglik Christova currently lives in Paris. Studying at the School of Fine Arts in Sofia, she continued her learning in France to perfect her knowledge, developing her artistic practice at the École Supérieure des Arts Appliqués Duperré, then through the interdisciplinary fields of Arts & Sciences of art at Panthéon-Sorbonne University. Iglik Christovas work proposes a theoretical and plastic study on the influence of microcosm on creative processes. Her artistic practice is based on the drawing as a universal and experimental language exploring the microcosm of living matter. As part of this research between art and science, Iglik Christova collaborates with various scientists in the field of biology.

**Lana Čmajčanin** (Sarajevo, Bosnia and Herzegovina, 1983). She lives and works between Sarajevo and Vienna. She has an MA from the Academy of Fine Arts at the University of Sarajevo and is currently a PhD scholar at the Academy of Fine Arts Vienna. Čmajčanin is engaged in an art practice that has a strong reference to a specific place, addresses the issues of geopolitical mapping, the political framework and distinctly includes the role of women and the female body. Furthermore, in her work, Lana explores the impact of political and social power structures and control mechanisms and question the issues of responsibility and manipulation. She explores the geopolitical and structural violence, the politics of memory, the practices of nationalist politics and neoliberal management of trauma. She has participated in numerous international exhibitions and festivals and exhibited in numerous galleries and museums across the world. Čmajčanin artworks were presented and shown at Zhejiang Art Museum, Hangzhou; Guangdong Museum of Art, Guangzhou; Museum of Modern Art, Ljubljana; Pera Museum, Istanbul; Kunstraum Niederoesterreich, Vienna; Good Children Gallery, New Orleans; Stedelijk Museum, Amsterdam; Garage Museum of Contemporary Art, Moscow; Museum of Modern and Contemporary Art, Rijeka, Croatia; Galerie du Jour agnès b, Paris; Künstlerhaus Graz; Centre for Contemporary Art, Architecture, Society, Stockholm; NGBK- Neue Gesellschaft für Bildende Kunst, Berlin; CCA-The Center for Contemporary Art, Tel Aviv, Israel, to name a few.

**Goran Despotovski** (Vršac, Serbia, 1972) Graduated and earned his master's degree in painting at the Academy of Arts in Novi

Sad. He has exhibited at fifty-eight solo and numerous group exhibitions in the country and abroad, such as Subdued Existence, Banja Luka, Republika Srpska (2015), Kosice, Slovakia (2015) and Taichung, Taiwan (2014); Premonition/Blood/Hope, Künstlerhaus, Vienna, Austria (2014); Identities Association for History, Co-operation and Reconciliation, Golubić, Croatia (2014); There will be no miracles here, Facing Belgrade - ein Einblick in die zeitgenössischen Kunstszene Serbiens, Karlsruhe, Germany (2013); Real life presence, organization MSUV and Landesmuseum Joanneum - Künstlerhaus Graz, Graz, Austria (2009) He has been awarded several times. Author of projects Difference, Image and Book of the Academy of Arts in Novi Sad. Professor at the Academy of Arts of the University of Novi Sad at the Department of Painting. President of the Association of Fine Artists of Vojvodina since 2017. In 2018, he received the D.F.A Degree at the Academy of Arts in Novi Sad.

**Tatjana Dimitrijević** (Sombor, Serbia, 1965) Tatjana Dimitrijević graduated in 1988 from the Academy of Arts in Novi Sad, Department of Painting. From 2012 to 2016, she worked as an editor of fine art programmes at the "Laza Kostić" Cultural Centre in Sombor. From 1989 to 2012, she was a professor of fine arts in primary and secondary schools. Tatjana Dimitrijević had nine solo exhibitions and participated in numerous collective exhibitions. She took part in several art colonies in Serbia and abroad, as well as in more than 30 accredited professional seminars in the field of fine arts pedagogy, contemporary teaching methodology, art history, aesthetics and developmental psychology. She organized more than 20 art workshops and lectures

for children and young people. From 2009 to 2016, she organized street art events at Holy Trinity Square in Sombor.

**Nóra Fekete** (Debrecen, Hungary, 1975) She graduated from the Academy of Arts and Crafts (today MOME 1996-2001) and Academy of Fine Arts, Rome 2000/2001. She is a member of the National Association of Hungarian Creators 2001. In her works she uses unique techniques from the silk paint to the collage and embroidery. She tries to find a transition way between fine art and craft, functional textiles and the one-of-a-kind artworks.

**Vladimir Frelj** (Osijek, Croatia, 1963) Vladimir Frelj graduated from the Kunstakademie Düsseldorf and received a master's degree in 2000. In his professional artistic work, he often deals with the concept of visualizing the media edges of both digital and analogous material media and their mutual communication, translatability, self-comprehensibility or compatibility. The final product, a work of art, is often an aesthetic, formative side effect underlying conceptual content, be it video, video installation, photography, web, computer program or object and image in all its variations. The individual, the community, the society are inseparable elements of artistic and pedagogical thinking. He exhibits in solo and group exhibitions and participates in various artistic projects, institutional and non-institutional. He has received several awards, and his artworks are part of numerous public and private collections and contemporary art foundations (Kunstmuseum Bonn, Stadt Düsseldorf, Museum of Contemporary art in Zagreb). He teaches photography, video and film, as well as multimedia at the Academy of Arts and Culture

in Osijek. Since 2011, he has also been teaching contemporary art practice and methods of art research at the Academy of Arts Novi Sad as a visiting professor.

**Patricija Gilyte** (Kaunas, Lithuania, 1972) The visual repertoire of Germany-based Lithuanian artist Patricija Gilyte includes performative sculpture, video art and site specific installation. She graduated with a Master of Arts degree from Vilnius Art Academy, Kaunas Art Institute in 2000, and moved to Germany to continue her studies at the Academy of Fine Arts in Munich. Her work has been shown in various exhibitions and video festivals internationally, was supported by grants and developed during the residencies and collaborative projects. She has received numerous solo exhibitions at institutions worldwide.

**Ida Hiršenfelder** (Slovenia, 1977) Ljubljana based media art curator, critic and sound artist. Her focus research areas are media archaeology and archives of media art. She was a member of Theremidi Orchestra noise collective. She works at the Museum of Contemporary Art Metelkova, +MUSM on projects related to digital archives. In collaboration with Saša Spačal she made a series of sonoseismic installations (Crust, 2014, Sonoseismic Earth, 2015-2017) and other sound experiments. With Spačal she is also a co-initiator of ČIPke Platform for Women with a Sense for Science, Technology and Art. Time Displacement / Chemobronic Garden in collaboration with Robertina Šebjanič and Aleš Hieng – Zergon was exhibited at Ars Electronica festival (2016) Radical Atoms exhibition in Linz and Device\_art 5.016 exhibition in Montreal. Her sound composition were performed on Topographies of Sound festival, on radio-

Cona, radia.fm, Radio ARS - 3 Programme of Radio Slovenia, ORF Kunstradio. Web: <https://beepblip.org/>

**Aleš Hieng – Zergon** (Ljubljana, Slovenia, 1984) Chemical engineer by profession as well as a DJ, producer of electronic music and sound artist who also works in the field of audiovisual performances and in the vast field of DIY electronics. He is interested in club music as well as in sonic and audiovisual experimentations. His sounds range from deep house and techno to idm, noise and abstract drone music. He is a member of Synaptic Crew since 2003. He's been releasing audio tracks on Chilli Space compilations since 2007. In 2012 he released Escalator EP on Synaptic Pathways label, and in 2016 his track got featured on a compilation released by Slovenian net-label Kamizdat. He's a co-author of an audio-visual performance echo 10-9 together with Robertina Šebjanič. Notable events & appearances: Grajska Gospoda w/ Masayoshi Fujita, Grad Lemberg; MFRU/Kiblix, Maribor; Sonica Festival, Ljubljana; Strictly Analog Festival, Ljubljana; AMRO Festival, Linz; Píksel Festival, Bergen; Touch Me Festival, Zagreb; MusicTechFest/Earzoom, Ljubljana; Aksioma – Institute for Contemporary Art, Ljubljana; ZNFI, Trbovlje; Ars Electronica, Linz. Web: <https://zergon.org/>

**Danica Jevđović** (Užice, Serbia, 1992) She completed her Bachelor Degree of Fine Arts at the Academy of Arts, Painting Department and Masters degree in Applied Arts - Book graphics and Illustration also at the Academy of Arts in Novi Sad. She is a member of an art group SUEuKI and Association of Visual Artist Užice, as well as a participant of many collective and solo exhibitions. She participated in many group

and solo exhibitions, international and local. Awarded multiple times by the University of Novi Sad for academic achievements (school year 2011/2012, 2012/2013, 2013/2014, 2014/2015). Received Dositeja scholarships by Fund for Young Talents of the Republic of Serbia in 2015. and 2016. Special award for the comic The Tunnel at the international comic festival Veles 2016 in North Macedonia. She also received a reward 1000 Zato from The Fond „Nomen est omen” - Dobanovački for encouraging research and artistic creativity of students enrolled in Graphic communication Master program as well as a diploma Nadežda Petrović given by Fund Akademik from Užice for promoting and affirming humane and academic values.

**Erika Kapronczai** (Szeged, Hungary, 1985) Graduated from the University of Pécs - Faculty of Sciences (PTE BTK) in Aesthetics and also received a degree as a Film Director from the University of Theatre and Film Arts (SZFE) in 2015. After making various short films (Well under the Sun - 2013; episode THREESOME in the omnibus film Meanwhile in Budapest - 2014) she co-founded and became the creative producer of the Dreamempire startup project from 2013. Kapronczai has since held exhibitions at the National Gallery of Indonesia (Jakarta, Indonesia), the A38 ship (Budapest, Hungary) and has also showcased the Dreampire project at the Central European University - CEU (Budapest, Hungary). Erika lives and works in Budapest.

**Branimir Karanović** (Belgrade, 1950) He graduated in 1974 from the Faculty of Applied Arts in Belgrade, in the class of prof. Božidar Džmerković. He obtained his mas-

ter's degree in 1976 at the Faculty of Fine Arts in Belgrade (class of prof. Marko Krsmanović). Since 1974, he has been exhibiting at solo exhibitions (Belgrade, Novi Sad, Zagreb, Rijeka, Ljubljana, Venice, Thessaloniki, Paris, Prague, etc.) and collective exhibitions at home and abroad (Belgrade, Krakow, Edinburgh, Lisbon, Thessaloniki, New York, Tuzla, Berlin, Ulaanbaatar, Paris, Madrid, Vienna, Tokyo, Houston, etc.). He has won numerous awards in the country and abroad. From 1978 to 1997 he worked as the professor of photography at the Academy of Arts in Novi Sad, and since 1996 he has been working as the professor of photography at the Graphics Department of the Faculty of Applied Arts in Belgrade. In his work, he focuses on graphics and photography.

**Kramar** (Vienna, 1971) He lives in Vienna, Sabara and Tiraspol (Moldova). He has been interested in photography since childhood. He has been traveling and exploring the Eastern Bloc and their successor countries since a young age. He works in the field of art and design as an international, engaged and conceptual photographer. Since the 1990s, Kramar has been working on various projects related to picture, media, art and books in Austria, Eastern and Southeastern Europe. He is a recipient of the Austrian Film Office and the Robert Bosch Foundation fellowships.

**Roman Kroke** (North Sea Coast of Germany) Berlin based interdisciplinary artist, illustrator, curator, former lawyer. Direction of seminars as lecturer at the Berlin University of the Arts (UdK). Development, coordination and direction of international projects: exhibitions, workshops and lectures. Interdisciplinary approach: Kroke's projects

aim at establishing a dialogue between the arts, natural sciences, philosophy, history, literature and pedagogy. Partnerships with universities, scientific research institutes, schools, memorial sites, prisons, museums, foundations and TV productions. His artworks and interviews have repeatedly been part of documentary movies shown on the European culture channel ARTE.

**Gordana Kuč** (Berane, Montenegro, 1970). Gordana Kuč graduated from the Faculty of Fine Arts in Cetinje in 1993, and received a master's degree there in 2002. She has been a member of the Association of Fine Artists of Montenegro since 1994. So far, she has had seven solo and over fifty collective exhibitions. She participated in numerous very significant exhibitions and events in Montenegro and abroad. She exhibited in Vienna, Paris, Brussels, London, Zurich, Cairo, Beijing, as well as Ljubljana, Sarajevo, Belgrade, Skopje, etc. She won the following awards: "Milunović, Stijović, Lubarda" at the 72nd Traditional Exhibition of the Association of Fine Artists Montenegro (2017); Grand Prix at the 32nd Montenegrin Art Salon "November 13" (2010); Herceg Novi Winter Fine Art Salon (2008). Her artworks are found in renown museum and gallery collections, as well as in private collections. In addition to her active artistic work, Gordana Kuč worked as a curator at the Center for Contemporary Art of Montenegro and as an independent advisor at the Ministry of Culture of Montenegro.

**Sanja Latinović** (Belgrade, Serbia, 1983). Graduated from the Faculty of Fine Arts in Belgrade, Department of Sculpture. In 2016 she finished MA for Performance Art at HKB, Berne, Switzerland. Although a sculptor by vocation, Sanja focuses her

work mainly on performance, video work and photography, choosing those carefully as the fields of her artistic expression in order to question the very medium of sculpture by exploring its transformative potential in the relations matter-space-form-idea. Sanja's thematic preoccupations are mainly about problematizing the complex functioning of an individual in today's world, our everyday confrontations with numerous and various forms of social determinations, imperatives, pressures. Dealing more with the emotionally psychological dimension of those relations, the artist proposes and articulates her own views through unpretentious, simplified visual solutions/performances forming them into a kind of metaphores about syndromes, states and processes that characterise the complex global image of the society. In the period from 2009 to 2014 she was a member of the Third Belgrade association with which she participated in many joint actions. Sanja Latinovic initiated the formation of Group 04, which is a generation of graduated sculptors from the Faculty of Fine Arts in Belgrade (2004), her classmates. Their field of interest is based on the position of the artist in the society.

**Zmago Lenárdič** (1959, Ljubljana, Slovenia). After having studied philosophy and sociology at the Faculty of Philosophy, he enrolled in the study of painting at the Academy of Fine Arts in Ljubljana in 1984. Then he gained a DAAD scholarship and acquired more expert knowledge at the Atelierhaus Worpswede. So far, he has realized over 30 solo exhibitions, painterly video installations, over 20 art videos, and participated at film festivals with his short films. In the 15-year long period as a free-lancer in culture, he was active at home and



abroad, receiving several expert awards, he represented Slovenia internationally at symposia and capitals of culture (Kopenhagen), and as artist-in-residence (Worpswede, Kleinsassen, New York, Düsseldorf), for the most part creating artworks eluding the existing and known paradigmatic patterns of the national visual scene. Since 2003 he has been employed at the Academy of Fine Arts and Design in Ljubljana - professor for the subject of Painting.

**Márta Mákkai** (Budapest, 1952). She studied at the Hungarian Applied Art University, Budapest, at woved materials department. At the high school she studied painting. Her woved and painted tapestry are made by one individual technique. The topics are symbolic, stylized motifs, or figurative, landscape, plant-ornamental compositions. She has been doing art flags for exhibitions and festivals. Clothing and home textiles can be seen at exhibitions. She has performed at numerous exhibitions, abroad at group art flag exhibitions at Brussels, at EU headquarters, at Turnhout. Prizes: 2002. Szombathelyi Textilbiennálé, Rózsa Anna award, 2017. Balatontárlat, Balatonfüred city award, 2018. Keresztény Ikonográfiái Biennálé award, 2019. Ferenczy Noémi award. Works in public collections: Szombathelyi Képtár, Balaton Múzeum, Keszthely, Kecske-méti Képtár.

**Pavlo Makov** (St. Petersburg, Russia, 1958). He lives and works in Kharkov (Ukraine). He graduated from the Crimean Art College Department of Painting (Simferopol, Ukraine, 1979); at the St. Petersburg Academy of Fine Arts (1978); and at the Kharkov Art and Industrial Institute (1984). He is a member of the Artists' Union of Ukraine, member of the Royal Soci-

ety of Painter-Printmakers (London), and a correspondent member of the Ukrainian Academy of Arts, since 2006. Pavlo Makov is a participant and a winner of numerous awards at graphic exhibitions in Ukraine and abroad. He is also a contributor to art projects in Ukraine and abroad. His works are exhibited in museum collections in Ukraine, Russia, Hungary, Italy, Spain, Great Britain, U.S.A. and other countries.

**Lazar Marković** (Novi Sad, Serbia, 1960). Lazar Marković graduated in graphic arts from the Academy of Arts in Novi Sad. He received his master's degree in graphic design from the Academy of Arts in Novi Sad. He also holds a master's degree from the Protestant Theological Seminary in Novi Sad, and a master's degree from the Faculty of Management at Union University in Belgrade. In addition, he received a master's degree in painting from the Academy of Fine Arts in Belgrade, and a master's degree in sculpture from the Academy of Arts in Novi Sad. At the moment, he attends specialised courses in terracotta sculpture at the Academy of Arts in Novi Sad. So far, he exhibited at 59 solo exhibitions (Novi Sad, Belgrade, Budapest, La Paz, etc.) and about 300 collective exhibitions in Serbia and abroad (Rome, Tokyo, Miami, Amsterdam, Thessaloniki, Lodz, Miskolc, Budapest, Hollabrunn, Skopje, Belgrade, Novi Sad, etc.). He has also exhibited photography in six solo exhibitions.

**Dragan Matić** (Bački Petrovac, Serbia, 1966). Dragan Matić graduated in painting from the Academy of Arts in Novi Sad in 1991. In 2000, he also received a master's degree in painting. He works at the Academy of Arts in Novi Sad as a full professor, teaching the following courses: Painting,

Technology of Painting Techniques, Art Techniques and Extended Space of Painting. His artistic work includes the medium of painting, ready-made, digital photography, video, performance, electronic sound, robot design. Dragan Matić is a member of the Multiflex and Happy Trash Production art groups and a recipient of several awards for his art work. From 2009 to 2012, he taught painting as a visiting professor at the Academy of Arts and Culture in Osijek, Croatia. He is also involved in conservation and restoration, as well as in the fine art education of people with hearing loss.

**Nemanja Nikolić** (Valjevo, Serbia, 1987) Graduated from the Faculty of Fine Arts in Belgrade in 2010, department of Painting. Currently a student of doctoral art studies at same faculty. Since 2007 his works was exhibited on numerous solo and group exhibitions in Serbia and abroad. He has won several art awards, such as Award for drawing from Vladimir Veličković Fund, special award for mural and wall installation from Raiffeisen Bank and Gallery 12HUB and Award for an exceptional creative innovation from Miloš Bajić Fund. His works featured in many private and public collections including ABN AMRO collection in Amsterdam, The Lucas Museum of Narrative Art in Los Angeles, WAP Foundation in Seoul, The Ekard Collection in Hague, Telenor Collection in Belgrade, Collection of October Salon (Cultural Center of Belgrade) etc. Nemanja Nikolić is initiator of Belgrade based U10 Art Space. Lives and works in Belgrade.

**Ana Nedeljković and Nikola Majdak Jr.** Ana Nedeljković was born in Belgrade in 1978. She graduated in painting from the Faculty of Fine Arts in Belgrade. She was

awarded a PhD in art practice at the same faculty. She is a visual artist, director and animator and is also active in art education. Nikola Majdak Jr. was born in Slovenia in 1972. He has an MFA from the Faculty of Dramatic Arts in Belgrade, camera department. For the past 20 years he has been a freelance cameraman, animator, director and lecturer. Their first film "Rabbitland" (2013) was awarded the Crystal Bear at the Berlinale. It has also received numerous other awards and has been shown at more than a hundred festivals worldwide. Their second film "Untravel" (2018) was also screened at numerous festivals including Berlinale, Annecy and Sundance, and nominated for the Annie Award.

**Ghenadie Popescu** (Moldova, 1971). He lives and works in Chisinau. He is interested in local (post-communist) particularities of common visions about identity, tradition, geopolitical mixture. Using different forms of expression such a performance, video, animation he refers to the absurdity of the world he lives and works in. He studied at the Academy of Music, Theatre and Fine Arts, Painting Department, on the basis of free attendance, Chisinau, Moldova. Since 2012 mostly has involved in personal stop-motion animation projects. The group exhibition: Expanded space, Bucharest, RO(2017); Attention borders, Labirint gallery, Lublin, Arsenal gallery Bialystok, PL(2017); Cronograf Documentary Film Festival, Chisinau, MD(2013-17); One six of the Earth, MUSAC, Museo de Arte Contemporaneo de Castilla y Leon, ES, ZKM Karlsruhe, DE; Shaping the new, Kosice, SK (2011);

**Jovana Popić** (Zadar, Croatia, 1977). Began her formal art studies at the Faculty

of Fine Arts in Belgrade under the Serbian State Scholarship for Science and Art Talents. In 2006 she received the Friedrich Naumann Foundation Scholarship and later the President's Prize toward her master's degree under Rebecca Horn at the Universität der Künste-Berlin. Other awards include the Sennheiser's Future Audio Artist Award, Codice MIA 2016 Award, Award of Ulrich and Burga Knispel Foundation, grants of the Trust for Mutual Understanding, Karl Hofer Gesellschaft, the United Kingdom of Norway, and other various artist grants and residencies. Popić has exhibited work in Europe, United States and Asia. She presently lives in Berlin. Education: University of Belgrade, Faculty of Fine Arts, Painting, Master of Fine Arts (1999 – 2003); University of Art Berlin, Multimedia, master class Rebecca Horn, Bachelor of Fine Arts (2003 – 2008); University of Art Berlin, Multimedia, master class Rebecca Horn, Master of Fine Arts (2008 – 2009).

**Andrea Ruttko** (Budapest, Hungary, 1954). She studied at the Hungarian Academy of Applied Arts and earned a MA degree at the Design Department. Also, she studied at Hungarian Academy of Fine Arts - evening course. Prizes: Industrial Textile Biennial/Award, Szombathely (1985); International Flag Biennial/Award, Szombathely (1998); International Flag Triennial/Award, Szombathely (2003); Textile Artist of Year/Award (2011); Artwork.com /Award (2017).

Rudolf Sikora (Slovakia, 1946). He has been one of the most original figures of Slovak visual art since the early 1970s. He based his work on a peculiar synthesis of "new sensibility" and conceptual thinking and later he enriched it with post-modern inspirations. He was involved in several ar-

tas of art; his work with painting, drawing, graphic art, photography, action art, the creation of objects and installations, and social activism is an inseparable aspect of his personality. Sikora studied at the Academy of Fine Arts and Design in Bratislava under Prof. Dezider Milly and Prof. Peter Matejka (1963 – 1969), where he later worked as professor (1990 – 2004), and continued in his pedagogical activities at the Faculty of Arts of the Technical University of Košice (until 2011). He lives in Bratislava. He presented retrospective of his works at the National Gallery in Prague (Against Myself, 2006) and the Slovak National Gallery in Bratislava (2008). Representation in collections: Art Institute of Chicago, Chicago; National Gallery of Art, Washington DC; Kupferstich Kabinett, Stadtsgalerie Dresden, Dresden; Photosammlung Museum Ludwig, Cologne; Galerie der Stadt Esslingen, Museum Bochum, Bochum; Museum of Fine Arts, Houston; Národní galerie v Praze, Prague; Slovenská národná galéria, Bratislava etc

**Christa Sommerer and Laurent Mignonneau** are internationally renowned media artists, researchers and pioneers of interactive art. They worked at the IAMAS International Academy of Media Arts and Sciences in Gifu, Japan, at the ATR Media Integration and Communications Research Lab in Kyoto Japan, the MIT CAVS in Cambridge US, the Beckmann Institute in Champaign Urbana, IL, USA, the NTT-InterCommunication Center in Tokyo. In 2004 they set up the department for Interface Cultures at the University of Art and Design in Linz, Austria where they are both professors. Sommerer is also a Visiting Professor at CAFA Central Academy of Fine Arts Beijing in 2019, a Visiting Professor at Tsuku-

ba University in 2018 and an Obel Guest Professor at Aalborg University, Denmark from 2014-2016. Mignonneau was a Chair International Professor at Paris 8 University in France in 2015. Christa Sommerer and Laurent Mignonneau created around 40 interactive artworks that have been exhibited in around 350 international exhibitions. She received numerous awards, f.e. the 2016 ARCO BEEP Award in Madrid Spain, the 2012 Wu Guanzhong Art and Science Innovation Prize which was bestowed by the Ministry of Culture of the People's Republic of China and the 1994 Golden Nica Prix Ars Electronica Award. <http://www.interface.ufg.ac.at/christa-laurent>, <http://www.interface.ufg.ac.at>

**Eszter Söpte** (Celldömök, Hungary, 1988). She graduated in Fashion and Textile Design and completed textile design specialization at the Moholy-Nagy University of Art and Design. Her work is characterized by geometrical clarity and closeness. She strives to go beyond conventional use in textiles. Her goal is to change a plane surface textile to spatial textile.

**Villő Steiner** (Budapest, Hungary, 1970). She graduated from Moholy-Nagy University of Craft and Design – Department of Textile, specialized in printed material design. In 2003 she got Erasmus Scholarship at the University of Fine Arts Athens. She exhibited at many individual and solo exhibition in the country and abroad.

**Jelena Sredanović** (Novi Sad, Serbia, 1982). She graduated in from the Academy of Arts in Novi Sad in 2005 and obtained Magister degree in 2009. She earned PhD degree at the University of Arts in Belgrade in 2016. Jelena Sredanović exhibited on numerous solo and group exhibitions and

won several prizes for her work: 2017. Honorable mention Diploma, First International Printmaking Biennial Yerevan, Yerevan; 2017. First Award at the Third International Printmaking Triennial Belgrade, 2014. The Ministry of Culture Purchase Award at the Small Print Form Exhibition 2014, 2010. Velički pečat Award, Gallery Grafički kolektiv, Belgrade, 2009. Second Award at "Walter Kotschatzky Kunst-Preis 2009" exhibition, MUMOK-Museum of Modern Art, Vienna; First Award at NS Salon 2009 Exhibition, Cultural Centre of Novi Sad, Novi Sad. Jelena is an Assistant Professor at the Academy of Arts in Novi Sad. She is a member of the Association of Artists of Vojvodina.

**Bojan Stojčić** (Sarajevo, Bosnia and Herzegovina, 1988). He is artist from Bosnia and Herzegovina, who graduated Graphic Design at the Academy of Fine Arts in Sarajevo, and finished his master thesis about drawing in the same institution. His work was shown in multiple national and international exhibitions. Among other prizes and recognitions, Bojan Stojčić was a ZVONO award finalist (2014.) and was awarded «Best classical drawing» et the National drawing Biennale of Bosnia and Herzegovina (2014). His works are collected by the Deutsche Telekom, Digital Art Collection, the Agnès b Foundation, The Duplex collection and privates collection in Austria, France, BiH, Croatia, Germany, Hungary, Switzerland.

**Andrea Szilágyi** (Oradea, Romania, 1977). She is a freelance leather goods designer. Since 2004 she has designed shoes and bags in limited edition for her own brand NES. In 2008 she made an active move more attentive to sustainable consumption and launched series of Conscious collec-

tions, giving second life to beautiful items of vintage materials. She is working with, eco-friendly leather with vegetal tanning, pre- and post - consumer recycled fur & leather, leather substitutes, such as Pinatex and natural raw gum. Thus tailor made options naturally made her move forward towards one of a kind solutions, ephemeral designs, and eventually fine arts. In 2017, she was nominated in the accessory designer category for the Glamour Women of the Year award in Hungary. Education: Bachelor of Applied Arts in Fashion Design at the University of Fine Art, Bucharest, 2003 Diploma of Fashion Studies at Studio BERC OT, Paris 2002

**Robertina Šebjanič** (Slovenia, 1975). She is working in the cross field of art – technology – science. Her art – research focus has recently been oriented towards the exploration of water habitats and marine life which serves as a starting point to investigate and tackle the philosophical questions on the intersection of art, technology and science. Her ideas and concepts are often realized in collaboration with others, through interdisciplinary and informal integration in her work. She is a member of Hackteria Network and Theremidi Orchestra. She was awarded with an Honorary Mention @Prix Ars Electronica 2016 and nominated for STARTS2016 and for the White Aphroid award. She was SHAPE platform 2017 artist and in 2018 she was a resident at Ars Electronica (EMAP/EMARE). She performed / exhibited at numerous solo and group exhibitions as well as in galleries and festivals.

**Ivana Tomanović** (Novi Sad, Serbia, 1971), She graduated from the Faculty of Film and Television (FAMU) in Prague – Photogra-

phy Department. From 2001 to 2015, she worked as an editor in the magazine for culture of photography – ReFoto (Belgrade). As an associate professor, she teaches photography at the Academy of Arts, of the University of Novi Sad and at the Academy of Arts of the Alfa University in Belgrade. She was the Artistic Director at Artget Gallery of the Cultural Centre of Belgrade for the season of 2016. She lectures regularly on the theory of photography and participates in numerous panel discussions within the framework of the festivals, workshops and congresses dedicated to photography and visual arts. So far, she has published over three hundred articles in the Refoto Magazine, catalogues of exhibitions, books, and magazines. Ivana has been jurying numerous exhibitions in the country and abroad. She is the representative of Serbia in the “Transeurope” project dedicated to European contemporary photography. Her photographic work is predominantly dedicated to subjective research work through the fields of documentary photography and mise-en-scene.

**Miloš Trakilović** (Tuzla, Yugoslavia, 1989) is an artist living and working in The Netherlands and Berlin. He holds a MFA from the University of Arts in Berlin where he graduated in the Experimental Film and New Media department. His practice centers around the politics of perception and is often informed by a personal history stemming from the experience of war exploring issues of dissolution, fragmentation and memory. His most recent work examines the role of vision in the construction of meaning and production of power following the digital turnover. His practice employs a strong research element and his work is most often situated within digital media taking on the

form of moving image, video installations as well as texts and lectures.

**Čedomir Vasić** (Belgrade, Serbia, 1948). He graduated from the Academy of Fine Arts in Belgrade, where he also obtained a master's degree in 1973. As a holder of the Fulbright Programme scholarship, he spent the 1975/76 academic year at the University of California in Santa Barbara and Los Angeles studying video and computer arts. He has been exhibiting since 1969. He organized a large number of solo exhibitions and participated in numerous group exhibitions in the country and abroad. He taught at the Faculty of Fine Arts in Belgrade, at the Faculty of Dramatic Arts. Together with Vladan Radovanović, he introduced Interdisciplinary Art Studies to the University of Art where he worked as a professor for multi-media art. He was the Rector of the University of Art in Belgrade (2004-2009). For his artistic and educational work he received many prestigious awards and recognitions. He lives and works in Belgrade.

**Júlia Végh** (Budapest, Hungary, 1990), Graduated from the Painting Department of the Hungarian University of Fine Arts (MKE) in 2016. She also studied at the Polytechnic University of Valencia (UPV), Spain. Art prizes Végh has won include 'The Universal Sea - Pure or Plastic?' Art Prize (2018), initiated by the Institute for Art and Innovation (Berlin, Germany); the ESSL Art Award CEE (2015); and she was also awarded the Art Prize of the Barcsay Jenő Foundation of Fine Art (2014) and the prestigious scholarship of the Barcsay Award (2012). Group exhibitions include those organized by ESSL Museum (Klosterneuburg), Rochester Contemporary Art Center (New York), Whiteconcept Gallery (Berlin),

Brody Studios (London) and Art Market Budapest (Budapest). Júlia lives and works in Budapest.

**Mariam Zakarian** (the mountains of Armenia, 1987). She is a Danish-Armenian multidisciplinary artist based in Copenhagen. Her work includes classical, traditional art, new media art using cutting edge digital technology, as well as performances and installations. Mariam is one of the first independent artists to create large, immersive virtual reality applications in room-scale, uniting visuals, music and interaction in alternate worlds, which one may enter physically. Her project Amaryliss VR, which deals with uniquely human concepts such as mortality, physicality and spirituality through the technologies of the future, has been exhibited at major tech and fine art events on 3 continents. Mariam holds an M.Sc. in Media Technology, specializing in VR, and has worked with the medium since 2014. She creates her VR art pieces solo from start to finish. Besides working actively with the medium, she speaks about VR, fine art and the importance of considering the human aspects when creating the technology of the future.

**Bosiljka Zirojević Lečić** (Novi Sad, Serbia, 1971). Graduated and postgraduated from the Academy of Arts in Novi Sad at the Painting Department. Since 2000 she has worked at the Academy of Arts in Novi Sad at the Department of Fine Arts, currently as a Professor. Member of ULUV (Association of Fine Arts in Vojvodina) and ULUS (The Serbian Association of Fine Arts) since year 1995. Also, she is a member of art group Multiflex where collaborates with other artists on multimedia artistic projects. From 1992 she has participated in over 120

group exhibitions in the region and abroad: Serbia, Poland, Italy, China, Sweden, Germany, Japan, Switzerland, Great Britain, Austria... Nominated by numerous fine arts critics in different national selections of artists within contemporary art scene. She has had 20 solo exhibitions and received several awards for art work. She coordinated many projects in the field of art and education. Engaged in research of traditional and new visual media, their parallels and overlapping. Relation of the internal and the external space is a field where she explores the possibilities of expression, abstraction, through different mediums and disciplines (art, ecology, urbanism, visual culture...).

**Jia Shanguo.** Master degree of Central Academy of Fine Arts, member of Chinese Artists Association, member of Experimental Art Committee of Shandong Province Artists Association

**Li Jie.** Teacher of Guizhou University, member of Chinese Artists Association.

**Li Shun.** Born in Xuzhou, Jiangsu Province in 1988, graduated from School of Intermedia Art of China Academy of Art, now works and lives in Hangzhou.

**Liu Ke.** Director of Oil Painting Dept. and deputy dean of Painting Art School of Guangzhou Academy of Fine Arts

**Liu Zhaowu.** Professor and doctoral supervisor, dean of Art College of Jilin Art University.

**Su Xing.** Member of Lacquer Painting Art Committee of Chinese Artists Association, member of Chinese Artists Association, member of council of Guangdong Province Artists Association, deputy chairman of

Guangzhou City Artists Association, director of Lacquer Painting Art Committee of Guangdong Province Artists Association.

**TAMEN +** (Lai Sheng and Yang Xiagang). The group was founded in 2004, which has become one of the most experimental art groups of Chinese contemporary artists. LAI Sheng and YANG Xiaogang are teaching at School of New Media Art and Design of Beihang University.

Tian Wei, Born in 1973, teacher of Mixed Media Research Class at Central Academy of Fine Arts. Now works and lives in Beijing.

**Wang Changming,** Chinese contemporary artist. Born in Wuxi city, Jiangsu Province in 1964. Graduated from Shanghai Academy of Fine Arts. Artist of the Open University of China.

**WU Shoufeng,** Director of Art Museum (Yanjiao) of Central Academy of Fine Arts

**Wu Xiaohai,** Born in 1972, graduated from Central Academy of Fine Arts with Master Degree, teaching at Mural Painting Dept. of Central Academy of Fine Arts

**Zeng Xi,** Director of Basic Section of Oil Painting Dept., Guangzhou Academy of Fine Arts

**Zhang Chun;** Party chief of the Communist Party of China of Renmin University of China School of Arts, director of Center for Arts Education, professor and doctoral supervisor

**Zhao Siqing.** Graduated from Print Dept. of Academy of Arts&Design, Tsinghua University

# DANUBE DIALOGUES

## DUNAVSKI DIJALOZI/DANUBE DIALOGUES 2019

Festival savremene umetnosti podunavskih zemalja  
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