

A bronze bust of a man's head and shoulders. He has a serious expression, with deep wrinkles on his forehead and around his eyes. He is wearing a black fabric face mask. The mask has white text on it that reads "QUO VADIS, HOMO?" in large letters, and "DD2020" in smaller letters below it.

Festival savremene umetnosti
Contemporary Art Festival

DD2020

ANA ADAM / ANA ADAMOVIĆ / AMI BARAK / DUBRAVKA BUGARSKI ALIMPIĆ / MARTIN CANDIR / MARIJA CRVENI / VUK ĆUK / SOFIJA DAMJANOVIĆ / TATJANA DANNEBERG / ORJEN DJURIĆ / TIJANA FILIPOV MEZEI / OTTMAR HÖRL / OTO HUDEC / PETER JECZA / SORINA JECZA / TIJANA JEVRIĆ / ANA JOSIPOVIĆ / MILE KARANOVIC / ALENA KLATIK / ANTAL LAKNER / SUNČICALAMBIĆ / **DANUBE DIALOGUES 2020** / DUŠKA LATAŠ / VESNA LATINOVIC / STEFAN LUKIĆ / LJUBOMIR MAKSIMOV / LJILJANA MALETIN VOJVODIĆ / MILENA MILOSAVLJEVIĆ / IVAN MOUDOV / IOAN AUREL MUREŞAN / VEROLJUB NAUMOVIĆ / PUSHА PETROV / SLAVICA POPOV / SANJA RADUSIN / JELENA REBIĆ / OLEKSIY SAY / MILORAD MIĆA STAJČIĆ / SAVA STEPANOV / VLADIMIR TATAREVIĆ / NATAŠA TEOFLOVIĆ / ALEXANDER TINEI

DUNAVSKI DIJALOZI DANUBE DIALOGUES 2020

FESTIVAL SAVREMENE UMETNOSTI / CONTEMPORARY ART FESTIVAL

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O DUNAVSKIM DIJALOZIMA 2020

Osmo izdanje Festivala savremene umetnosti *Dunavski dijalozi 2020.* održano je od 8. do 28. septembra u Novom Sadu, u uslovima globalne neizvesnosti izazvane korona pandemijom koja nas je postavila pred neočekivane izazove. Festival je kao i u prethodnim izdanjima ponudio pregled najaktuelnijih zbivanja u umetnosti podunavskog regiona. Tim Festivala je, zajedno sa kustosima, ubrzo nakon izbijanja globalne krize u martu ove godine, odlučio da se pripreme za festival nastave, verujući da je potrebno delovati bez obzira na okolnosti. Ova odluka je ohrabrla umetnike i donela optimizam, nadu i novi stvaralački elan u trenucima kada su se muzeji i galerije širom sveta zatvarali, a izložbe, sajmovi i umetnički događaji jedan za drugim otkazivali. Program *Dunavskih dijaloga* smo prilagodili uslovima, pripremili alternativne varijante i razvili *on-lajn* platformu za prezentovanje umetničkih sadržaja publici.

Centralna izložba festivala *Quo vadis homo?* u potpunosti se uklopila u trenutak ekstremne zabrinutosti za čovekovu sudbinu. Ami Barak, nezavisni kustos iz Pariza, i Sava Stepanov, likovni kritičar i umetnički direktor Festivala *Dunavski dijalozi*, bavili su se temom sudsbine čoveka u vreme ujedinjene dominacije razjarenog kapitalizma i uznapredovale tehnologije, nastojeći da ukažu na zabrinutost današnjih umetnika za sudsbinu čoveka u dehumanizovanom svetu. U okolnostima globalnog haosa, danas je teško iznaći pravu okosnicu smisla. Sve donedavno čovek je verovao da je na putu stalnog progrusa, da prati civilizacijski iskorak uslovljen napretkom nauke i „elektronike u službi čoveka“. Takva očekivanja se nisu ispunila, te se čovek našeg doba našao pred modifikovanim karakteristikama tih dobrih osobenosti pretvorenih u sredstva rigidne kontrole. Ovakva inverzija smisla uvodi čoveka u okrilje depresije, koja je postala dominantna dijagnoza stanja modernog sveta. Odgovori umetnika iz Srbije i podunavskih zemalja na ovakvo stanje sveta su bili izuzetno zanimljivi i zasnovani na osvežavajućem etičkom preispitivanju stanja svesti čoveka našeg doba. Učesnici izložbe su: Antal Lakner (Mađarska), Tatjana Daneberg (Austrija), Puša Petrov (Rumunija), Oto Hudec (Slovačka), Ivan Mudov (Bugarska), Oleksij Saj (Ukrajina), Aleksander Tinei (Moldavija/Mađarska), Otmar Herl (Nemačka), Ana Josipović (Hrvatska), Milena Milosavljević (Srbija, Nemačka), te Ana Adamović, Orjen Đurić i Stefan Lukić (Srbija).

Na ovogodišnjim *Dunavskim dijalozima* realizovana je izložba *Dijalog Novi Sad – Temišvar* kao još jedan u nizu izložbenih dijaloga umetnika iz Rumunije i Srbije, dakle, iz gradova koji su imenovani za dve buduće Evropske prestonice kulture. Susreti rumunskih i srpskih umetnika sada već imaju svoju višegodišnju hronologiju, zahvaljujući manifestaciji na kojoj rumunski umetnici učestvuju od prve izložbe, a ponajviše zahvaljujući dobrim saradničkim odnosima Galerije „Bel Art“ sa Fondacijom „Triade“ i Galerijom „Jeca“ iz Temišvara. Saradnja ovih institucija je potpuno infiltrirana u kontekstualne odnose pobratimljenih gradova, koji uspešno sarađuju i koje zблиžavaju brojne sličnosti. Zapravo, radi se o multietničkim i multikonfesionalnim gradovima, u kojima je multikulturalizam način svakodnevnog življenja. Takođe, važno je konstatovati da se u oba grada odvija bogata aktivnost u domenu savremene umetnosti; da tu deluju akademije umetnosti sa kojih redovno pristižu novi mladi umetnici; da funkcionišu brojni muzeji i galerije, te da se u njima održavaju, sada već tradicionalne,





DD2020 tim/team

(Mile Karanović, Tijana Filipov Mezei, Duška Latas, Alena Pucar Klačik, Vesna Latinović, Sava Stepanov, Sofija Damnjanović, Ljiljana Maletin Vojvodić, Julijana Soldatović, Tijana Jevrić)

ABOUT THE DANUBE DIALOGUES 2020

The eighth edition of the Contemporary Art Festival *Danube Dialogues 2020* took place from September 8th to 28th in Novi Sad in the midst of global uncertainty caused by the Corona pandemic, which confronted us with unexpected challenges. The Festival, as in previous editions, offered an overview of the most recent events in art of the Danube region. Soon after the crisis broke out in March this year, the Festival team, together with the curators, decided to continue preparations for the Festival, convinced of the need to act regardless of the circumstances. This encouraged artists and brought optimism and hope, providing a new creative impetus at a time when museums and galleries around the world were closing and exhibitions, fairs and art events were being cancelled one after another. We adjusted the *Danube Dialogues* programme to these new conditions, prepared alternative options and developed an online platform for presenting artistic content to the audience.

The central exhibition of the Festival, *Quo vadis homo?* fully reflected the present moment of grave concern for human destiny. Ami Barak, an independent curator from Paris, and Sava Stepanov, art critic and Art Director of the *Danube Dialogues* Contemporary Art Festival, joined forces to address the topic of human destiny in an age of rampant capitalism and advanced technology, pointing to the concern of contemporary artists for man's fate in a dehumanized world. Surrounded by global chaos, it is difficult to find a core that would make sense of today. Until recently, man believed he was on the path of constant progress, following the civilisational breakthrough made possible by science and "*electronics in the service of man*". Such expectations were not fulfilled. Man in our time soon found himself facing modified versions of these promising features now turned into means of rigid control, in the midst of a restructured society in which he has been recast as a mere resource of neoliberal capitalism. This inversion of sense drives him under the shadow of depression, which has become the dominant diagnosis of the state of the modern world. Participants in the exhibition included: Antal Lakner (Hungary), Tatjana Danneberg (Austria), Pusha Petrov (Romania), Oto Hudec (Slovakia), Ivan Moudov (Bulgaria), Oleksiy Sai (Ukraine), Alexander Tinei (Moldova/Hungary), Ottmar Hörl (Germany), Ana Josipović (Croatia), Milena Milosavljević (Serbia, Germany), with Ana Adamović, Orjen Đurić, and Stefan Lukić (Serbia).

At this year's *Danube Dialogues*, the *Novi Sad - Timișoara Dialogue* was yet another in a series of dialogue exhibitions by artists from Romania and Serbia, both cities, incidentally, nominated as future European Capitals of Culture. The history of encounters between Romanian and Serbian artists is now several years old as Romanian artists were among the first to join in the festival from its inception; thanks are also due to the excellent relations between the Bel Art Gallery, Novi Sad, and our colleagues from the Triade Foundation and the Jecza Gallery in Timișoara. Collaboration with these institutions has fully infiltrated the many contextual relations of twinned cities that work together and share much in common. These cities are home to many ethnicities and religions where multiculturalism is a way of life. It is also important to note that contemporary art is alive and kicking; apart from numerous museums and galleries, both places house art academies with a

velike internacionalne izložbe *Dunavski dijalozi* u Novom Sadu i Bijenale *Art Encounters* u Temišvaru. Na izložbi *Umetnički dijalog Novi Sad – Temišvar* su u postavci konfrontirani diskursi troje rumunskih umetnika: skulptora Petera Jece, slikara Joana Aurela Murešana i multimedijalne umetnice Ane Adam i troje srpskih umetnika: mlade vajarke Sanje Radusin, multimedijalne umetnice Nataše Teofilović i fotografskog umetnika Vladimira Tatarevića, u izboru temišvarske galeristkinje Sorine Jeca Janovići i novosadskog likovnog kritičara Save Stepanova.

U okviru programa *Srbija+* priređene su tri samostalne izložbe srpskih umetnika čiji su aktuelni opusi bliski temi *Quo vadis homo?* i to: u Galeriji „Bel Art“ je izlagao vajar Mića Stajčić iz Beograda, u „Malom likovnom salonu“ KCNS Veroljub Naumović, mladi skulptor iz Novog Sada, i u galeriji SULUV-a Vuk Ćuk, multimedijalni umetnik iz Beograda.

Ponosna na činjenicu da smo u okolnostima globalne COVID19 pandemije, poštujući sve neophodne mere zaštite, bili prva međunarodna izložbena manifestacija u Srbiji i regionu, na kojoj su fizički prisustvovali njeni akteri i selektori iz inostranstva i Srbije, najtoplje se zahvaljujem svim umetnicima, kustosima, partnerskim organizacijama i posvećenom timu *Dunavskih dijaloga*, koji su doprineli visokom kvalitetu i uspehu festivala.

Vesna Latinović, direktorka festivala

regular output of young artists. Large international exhibitions such as Novi Sad's *Danube Dialogues* and the Timișoara *Art Encounters* Biennale are by now traditional. At the *Art Dialogue Novi Sad-Timisoara* exhibition we had the opportunity to observe the discourses of three Romanian artists: sculptor Peter Jecza, painter Ioan Aurel Muresan and multimedia artist Ana Adam from Romania facing three Serbian artists: young sculptor Sanja Radusin, multimedia artist Nataša Teofilović and photographic artist Vladimir Tatarević, selected by gallerist Sorina Jecza Ioanovici (Timișoara) and art critic Sava Stepanov (Novi Sad).

The *Serbia+* programme showcased three individual exhibitions of contemporary Serbian artists whose oeuvres illustrated the topic *Quo vadis homo? The Lost in Translation* exhibition by sculptor Mića Stajčić from Belgrade was set up in the Bel Art Gallery. Veroljub Naumović, a young sculptor from Novi Sad, was shown in the Small Art Salon of the Novi Sad Cultural Centre, while the Gallery of Vojvodina Fine Artists Association presented the works of Vuk Ćuk, a multimedia artist from Belgrade.

I am very proud of the fact that in the midst of the global pandemic caused by COVID19, while respecting all protection measures, we were the first international exhibition in Serbia and the region to be attended in person by actors and selectors from abroad. Our warmest thanks go to all artists, curators, partner organizations and our dedicated *Danube Dialogues* team who contributed so much to the quality and success of the Festival

Vesna Latinović, festival director

СТЕФАНЕ ЖИВОТ





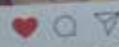
DUNAVSKI DIJALOZI 2020
DANUBE DIALOGUES 2020
QUO VADIS HOMO?

QUO VADIS HOMO?

KA POŠTOVANJU ETIČKIH NAČELA

Sava Stepanov





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ana.jo, august girls are sunshine mixed with a little hurricane #favortimelphunday #bbq #frizzennusucobalayadu #cheers #

hijaualki Gretian rocks lajoleee

August 15, 2018



QUO VADIS HOMO?

TOWARDS RESPECT FOR ETHICAL PRINCIPLES

Sava Stepanov

In the light of events and constant change in the second decade of the 21st century, artists, whether they like it or not, are committed to an awareness of modernity and to setting out their own perception of the society in which they create and exist. Art has undertaken the task of clearly defining personal attitudes that may help us spiritually to overcome the hardships of the world we live in. Today man is hostage to the new world order, overwhelmed by a combination of capitalism and highly sophisticated use of the media. At moments like these it seems important to recall the words of the writer Oskar Davičo (1909-1989): "Today, the only valid philosophy is the search for man, the only sustainable philosophy." At the same time, this attitude requires the artist besides "commenting" critically on current reality, to defend the special position occupied by art at times such as these and to insist on respect for cultivated ethical principles. This is because art remains the space to which man can escape, a safe house where universal dialectical thought is preserved. In the words of Serbian-Hungarian artist Szombathy Balint, it should be a support and "consolation to the eternally afflicted human soul". The time has come for art to turn to homocentric themes and functions; today's man is in real need of art that will concern itself with his being and existence, one that will nurture humane, aesthetic, ethical, spiritual and moral principles. These should by no means have negative connotations, nor should we set out to elicit agreeable feelings or "poetize" reality. The times require a precise aesthetic system, clear ideas and imagery, a suggestive functionality of the elements used, readability of paintings or other works and an effective artist-work-observer relationship. Defined in this way, the warning message emanating from the art work will be to the point, since morality expressed in art penetrates deeply into the observer's consciousness, bolstering his belief in his own humanity, a humanity we must hold on to if we are to survive.

It is important to note that in most of the Danube countries, art is developing in societies run on democratic principles. The state of democracy in these countries today is better than it ever has been, regardless of the obstacles imposed by the current economic crisis, painful transition from communism and deep-rooted and pervasive corruption. Earlier this century, promoting cultural diversity in the age of globalisation in his aptly-named book "Arts Under Pressure" (2003), Joost Smiers points out that art participates in a real way in the democratic debate, that its role is of exceptional importance as a persuasive and valid answer to the most diverse questions of life. Here, present-day art offers a multitude of "messages"; with such a great variety of modes of expression, action and effect are felt more than in earlier times because the message is distributed via a global communications network. This is why art today, says Smiers, is "a field in which emotional

umetnost, po Smirsu, „polje na kojem se emotivne inkompatibilnosti, društveni konflikti i pitanja statusa sukobljavaju na mnogo koncentrisaniji način nego što je to u svakodnevnoj komunikaciji“.^[1]

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

Festival savremene umetnosti *Dunavski dijalozi* u Novom Sadu ove godine održava se pod naslovom *Quo vadis homo?* Izložbu su koncipirala dva kustosa – Ami Barak, rumunski kritičar koji živi i radi u Parizu i pisac ovog teksta. Svaki od njih je u domenu zajedničkog koncepta bio samostalan u određivanju svog odnosa prema temi i izboru dela i izlagača. Celokupni koncept izložbe je ustanovljen na homocentričkom principu – razmatranju sudbine čoveka smeštenog u međuprostoru postkompijuterske ere i u predrobotskog doba. Ami Barak je odabrao umetnike koji su posvećeni bitnim pitanjima našeg vremena, istražujući kuda ide čovečanstvo, šta nas sve još čeka i kakve će biti posledice naših dela: „Napredak više nije mirna luka, svet je krhak, na rubu civilizacijske promene – i to je ono što nas brine. Naše društvo sve više zavisi od tehnologije, a istovremeno shvata da ta tehnologija više nema nikakvu svrhu. Dugo smo mislili da tehnologija može da nam obezbedi napredak, posebno kada je u pitanju zdravlje. Zbog toga nam umetnici šalju svoje poruke, oni nas, na svoj način, teraju na razmišljanje i to bi mogao biti najbolji put za rešavanje naših problema.“

U drugom delu centralne izložbe *Quo vadis homini?* na ovogodišnjim *Dunavskim dijalozima* odabrani su umetnici i radovi koji, iako nisu primarno definisani u tehnološkim medijima, prepoznaju duh globalno medijalizovanog sveta. Ipak, u ovoj selekciji izuzetak čini izuzetno važan video rad **Oleksija Saija** iz Ukrajine koji je izведен u kompjuterskom programu *Microsoft Excel*, koji je namenjen brojanju novca. Izborom tog programa umetnik je definisao prioritetski karakter kapitalističke ere. Svi motivski podaci (ljudi, pejzaži, arhitektura, broevi, znaci i dr.) ovde su „zarobljeni“ snažnom rotacijom kojom se na ekranu ilustruje naša sudbinska obuhvaćenost kovitlacem koji se stalno ubrzava. **Orjen Đurić** izlaže čudesne skulpturalne predstave sastavljene od delova gumenih i plastičnih lutaka i drugih dečjih igračaka. Tim dekonstrukcijskim postupkom umetnik konstruiše figure nekakvih novih, hibridnih bića. Umetnik na odista duhovit, ironičan i čak crnoumoran način, kritikuje ideju ljudskog inženjeringu – i te kako aktuelnog u doba promovisanja ranih humanoidnih roboti. Instalacija **Otmara Herla** (Nemačka) se, na jedan drugi i drugačiji način, bavi istom problematikom. On je svestan nezaustavljivog progresizma veštačke inteligencije, te predlaže ličnost naučnika Ajnštajna kao model u nezaustavljivom procesu daljeg multipliciranja humanoida. Uz to, naslovom rada *Čovek Albert*, umetnik Herl, skoro očajnički, nastoji da sačuva nekakvo zrnce ljudskosti u nadolazećem svetu robota. Slojevit je i rad odista provokativnog naslova *Kako sam lagala na instagramu* zagrebačke autorice **Ane Josipović**. Njena ispovedna priča o preživljavanju i proživljavanju operacije

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

incompatibilities, social conflicts and questions of status collide in a more concentrated way than happens in everyday communications".^[1]

Art at the moment, therefore, changes and adapts due to increasingly powerful and multiplying international impulses, so we find it in a "gaseous state" (Yves Michaud), or see it as a manifestation of "relational aesthetics" (Nicolas Bourriaud). Perhaps the most persuasive opinion is that of Francesco Bonami who concluded that art continues to be only what the world interprets it to be. As he said in one interview: "I prefer art that uses metaphors even if they refer to ethics and politics, as long as they are sufficiently clearly formulated for the viewer to interpret them easily and so enter the area of the meaning of art. Because the artists that interest me express themselves with marked individuality, but know how to communicate with the world."

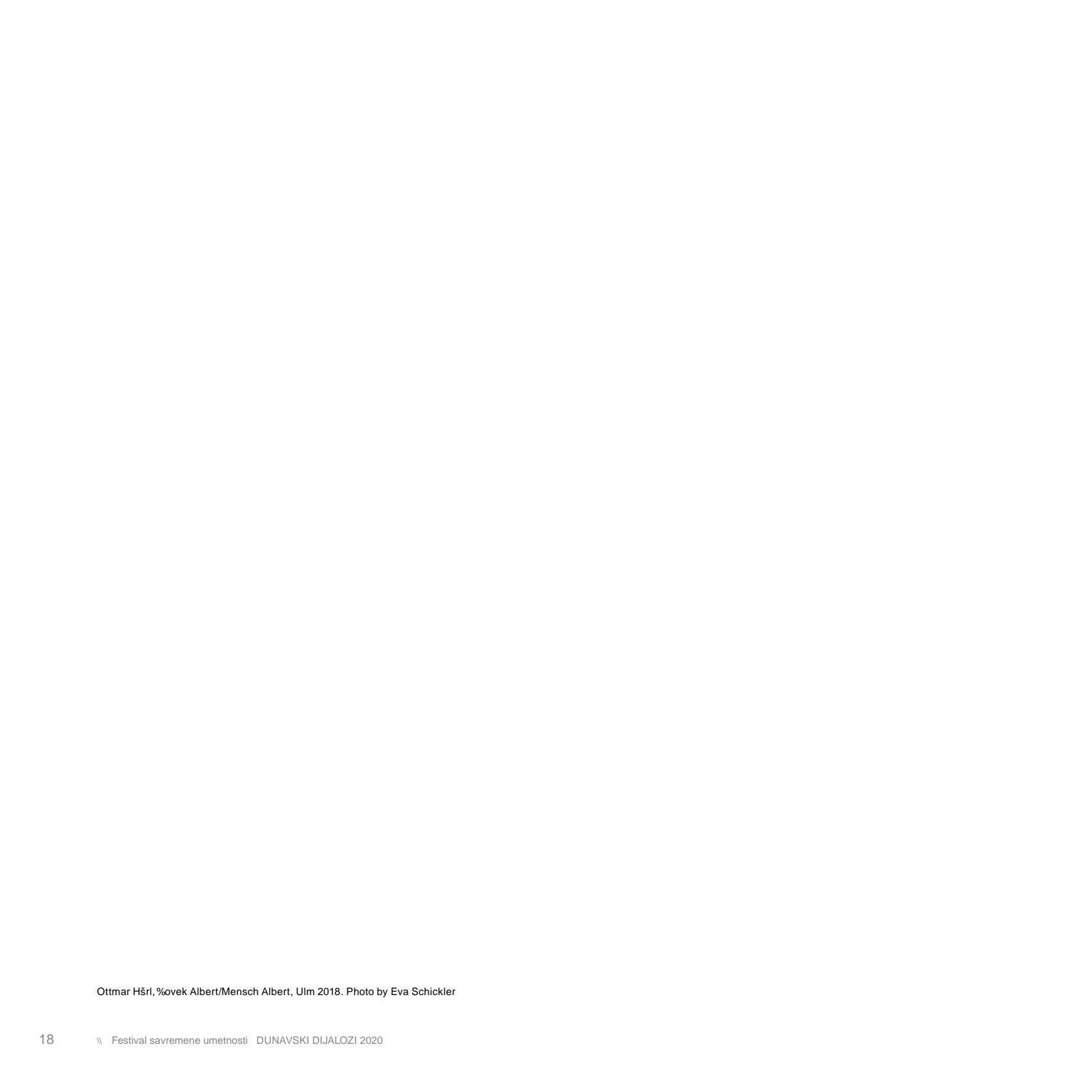
The *Danube Dialogues* Contemporary Art Festival takes place this year in Novi Sad under the title *Quo Vadis Homo?* The exhibition was the idea of its two curators – Romanian critic Ami Barak, who lives and works in Paris, and myself. The joint concept allowed each of us to be independent in our relationship to the theme, our selection of works and exhibitors. The whole idea of the exhibition is homocentric, a contemplation of the fate of man in the interspace between the eras of post-computer and ante-robot. Ami Barak chose artists committed to the burning issues of our time, who explore the way in which humanity is headed, what still awaits us and what the outcome of our actions will be: "Progress is no longer a quiet haven, the world is fragile, on the brink of civilisational change, and that is what worries us. Our society is ever more dependent on technology, while at the same time realising that this technology no longer serves any purpose. We have long thought that technology could ensure us progress, particularly when it came to health. And so the artists send us their messages; in their own way they make us think, and that might be the best way towards solving our problems."

In the second part of the central exhibition, artists were selected who, if not primarily defined by their work in media technology, recognise the spirit of a world under the thumb of the global media. An exception in this selection is an extremely important video work by **Oleksiy Sai** (Ukraine), executed in Microsoft Excel, a computer programme intended for counting money. In choosing this programme, he highlights the predominance of capitalism in our time. Here all motif data (people, landscapes, architecture, numbers, signs and so on) are caught up in a violent rotation in an on-screen illustration of our fatal entrapment in an ever-accelerating vortex. **Orjen Đurić** exhibited astonishing sculptural images made from bits of rubber or plastic from dolls and other children's toys. Out of this deconstruction he constructs new, hybrid figures. This is a wittily ironic, black humour critique of human engineering, something much in the air at this time of promotion of early humanoid robots. An installation by **Ottmar Hörl** (Germany) tackles the problem differently. Conscious of the relentless progress of artificial intelligence, he proposes Einstein as a model to face the unstoppable multiplication of humanoids. His *Mensch Albert* is a near-desperate attempt to preserve a grain of humanness in the face of the advancing march of the robots. Zagreb artist **Ana Josipović**'s composite work is intriguingly called *How I Lied on Instagram*. Her revelatory tale of surviving and reliving an operation for cancer is dual-channel: one is what she publishes on her Instagram profile,

[1] Joost Smiers, *Umetnost pod pritiskom. Promocija kulturne raznolikosti u doba globalizacije*, Svetovi, Novi Sad, 2004

kancera je dvokanalna: jedna se odvija na instagram profilu a druga u realnom životnom bekstejdžu. Umetnica je na instagramu objavljivala ulepšane situacije vlastitog stajlinga, stanja i socijalnog ponašanja – na koje su njeni pratioci reagovali kao oduševljeni spektatori. Istovremeno, stvarna situacija ispunjena egzistencijalnom dramom, strahom, patnjom i neizvesnošću je ostajala „među četiri zida“ i na, do izložbe, neprikazanim vanrednim fotografijama umetničine sestre Slavice Josipović. Ovaj kompleksni rad je zapravo moguće doživeti i kao autoritativnu umetničku refleksiju stanja sveta u kojem je sve teže doći do iskrenosti i istine; u kojem laž opstojava (sindrom lažnih vesti) izvan svake moralne i etičke norme. Ipak, svojom umetničkom akcijom Ana Josipović je uspela da manifestuje i sačuva osećanje ljudskosti – svoje i posmatračeve. Neizbežni dodir stvarnosti i tehnologije ostvaren je i u performansu **Stefana Lukića** koji se direktno mogao pratiti i na umetnikovom instagramu. Lukić svakodnevno trči ulicama Beograda i tako „oprtava“ crtež koji ima svoju zasebnost, jer je svaka odabrana ruta usmerena ka jednom od beogradskih globalja. Dakle, trčanjem umetnik upisuje svojevrsne „linije života“. Istovremeno, on osluškuje komentare gledalaca i pratilaca na instagramu – od kojih rečenicu „Stefane, život nije lak“ transparentno postavlja u galerijski prostor poput svojevrsnog zaključka, poruke i poduke. **Milena Milosavljević** se bavi jezikom komunikacija na društvenim mrežama. Svojevrsne znakove – emotikone ona iz virtuelnog domena prevodi u reifikovani objekat, koji svojim gabaritom zauzima stvarni prostor galerije, te stvarnosnog i stvarnog sveta. Pokazalo se da seriozno skulptorsko reifikovanje tih isključivo ekranskih znakova emocionalnosti dobija nekakvo šire i suštinske značenje - ispunjeno plemenitom metaforikom autentičnog, punoplastičkog, skulptorskog umetničkog dela. Konačno, moldavski umetnik **Aleksander Tinei** učestvuje sa nevelikom portretnom slikom. U ambijent izložbe i u domen naslovne teme ovo delo „ulazi“ zahvaljujući svom sadržaju: mazačovski „skraćena“ perspektiva bejkonovski naslikanog lica okrenutog prema dole kao da ilustruje sav zamor savremenog čoveka, čoveka sve više potiskivanog iz glavnih tokova zbivanja u svetu u kome živimo. Takva slika samo podseća na opravdanost zapitanosti – *Quo vadis homo?*

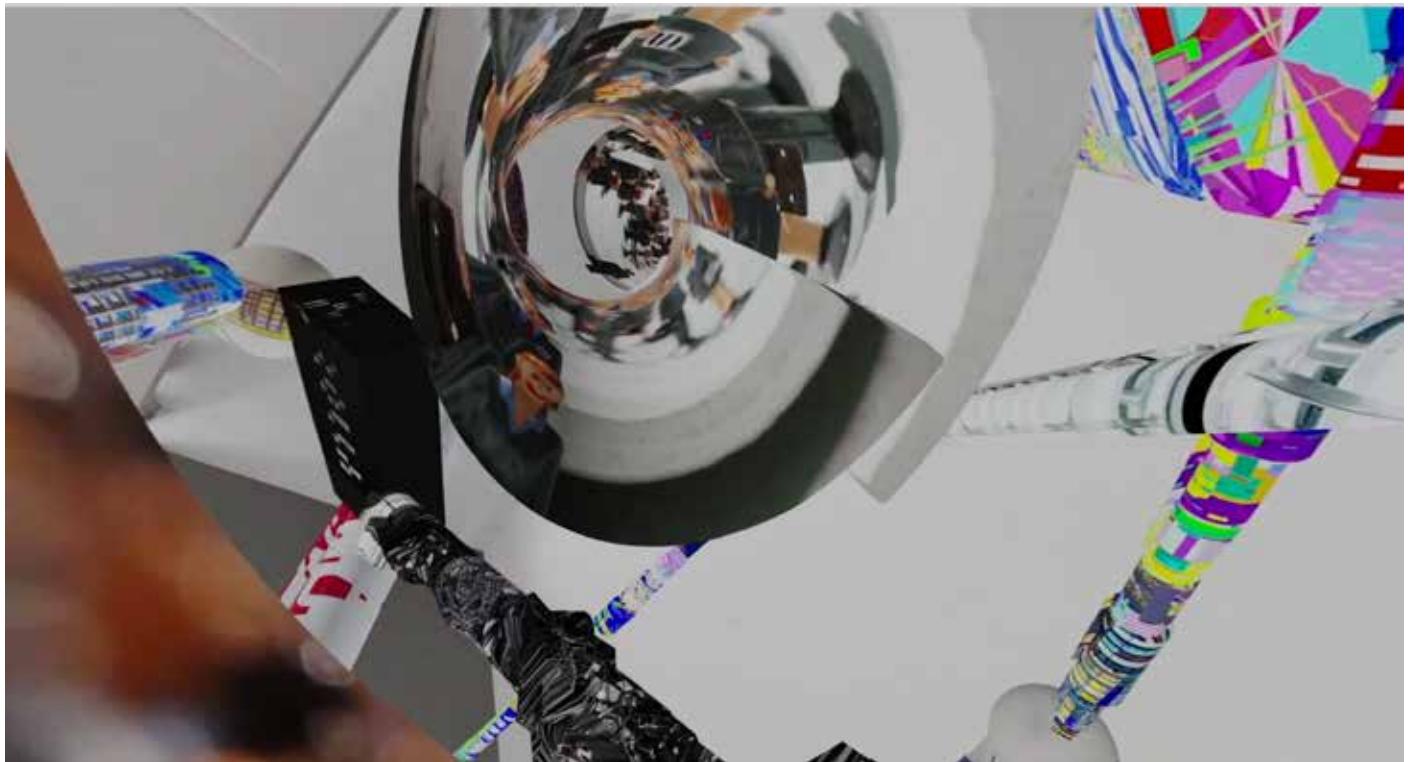
the other what is happening backstage in real life. Instagram gives an embellished version of her styling, situation and social behaviour, to which her followers react as enthusiastic spectators. Meanwhile, the real situation, filled with existential drama, fear, suffering and uncertainty, remains within four walls and never-before-shown photographs taken by the artist's sister, Slavica Josipović. This multifaceted work may be experienced as an authoritative reflection on the present state of the world where honesty and truth are rare commodities, while lies survive beyond every moral and ethical norm, as we may see from the "false news" syndrome. Despite it all, Josipović succeeds in manifesting and preserving a feeling of humanity, her own and the onlooker's. Inevitable contact between reality and technology comes in **Stefan Lukić**'s performance, which people can follow on Instagram. Lukić runs every day through the streets of Belgrade and so provides the outline for a "drawing" with a special twist: each of his selected routes ends at one of the city cemeteries. As he runs, the artist draws his own life line. At the same time he listens to the comments of spectators in the street and Instagram followers. The remark "Life ain't easy, Stefan" becomes a banner hung across the gallery in lieu of conclusion, message or moral. **Milena Milosavljević** deals with the language of communication on social networks, translating emoticons from the virtual domain into reified objects whose dimensions occupy real space in the gallery and therefore in the real world. It transpired that the serious sculptural reification of these exclusively on-screen symbols of emotion took on a broader and deeper meaning, full of the generous metaphor of an authentic, fully plastic sculptural work of art. Finally, Moldovan artist **Alexander Tinei** contributed a not very large portrait painting, accepted because of the extent to which it matched the title and atmosphere of the exhibition: a Masaccio-like foreshortened perspective in a painting reminiscent of Bacon of a person suspended face-down, illustrating all the weariness of contemporary man, increasingly excluded from the mainstream of events. A painting of this kind can only reinforce the pertinence of asking: *Quo vadis homo?*

The image is a completely blank white page with no visible content, text, or markings.

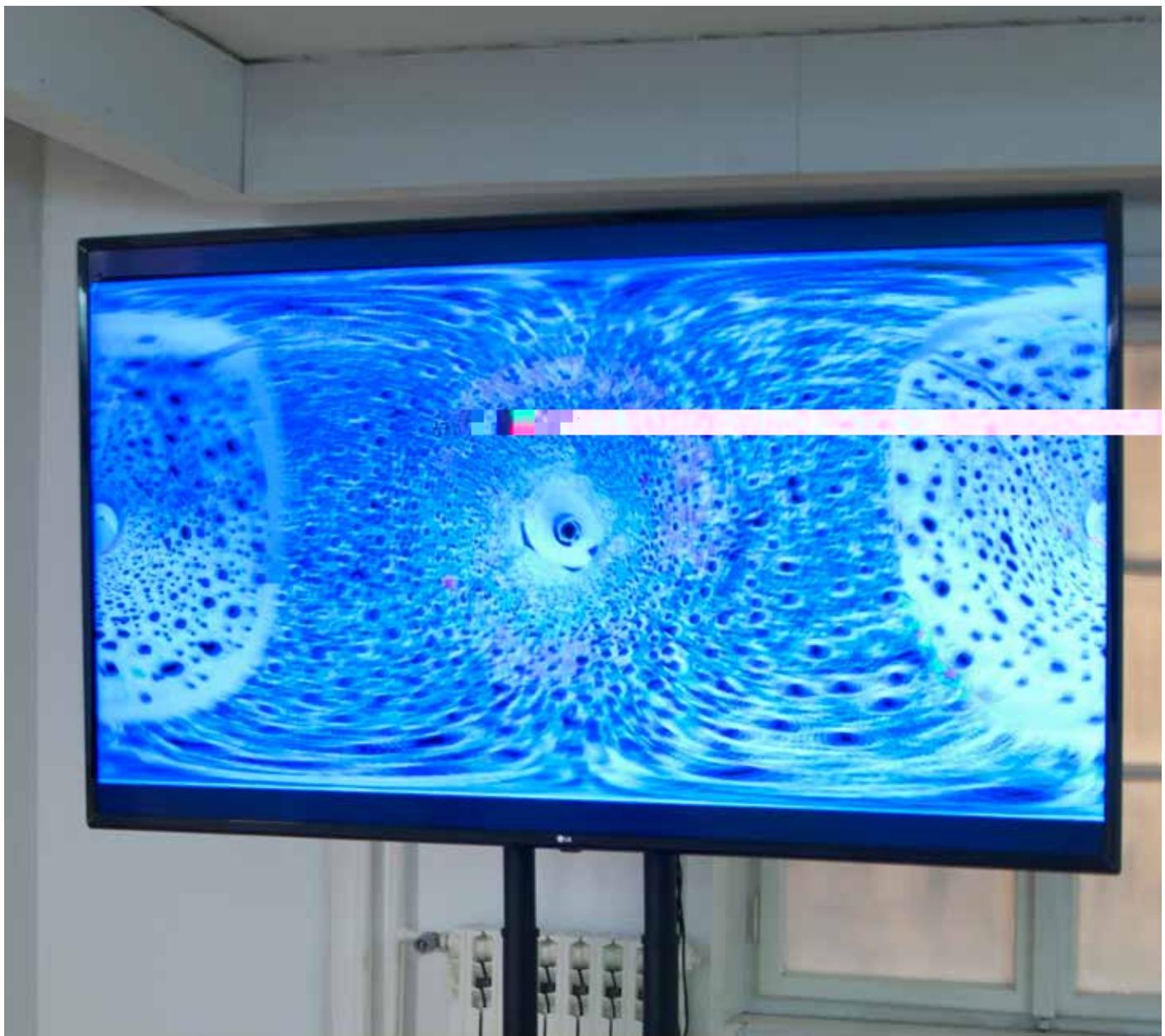
Ottmar Hörl, %ovek Albert/Mensch Albert, Ulm 2018. Photo by Eva Schickler



Ottmar Hörl, Čovek Albert/Mensch Albert, Novi Sad 2020. Photo by Marija Crveni Zečević



Oleksiy Sai, *Interaktivni „kontrol frik“ 360 / Control freak Interactive 360*, 2020



Oleksiy Sai, *Interaktivni „kontrol frik“ 360 / Control freak Interactive 360*, 2020





Milena Milosavljević, 40kg stories / 40kg teške priče, 2020
<< Milena Milosavljević, 40kg stories / 40kg teške priče, 2020





Orjen Đurić, Deformacija ličnosti i Likovi / Personality Deforming and Characters, 2016 - 2020
<< Orjen Đurić, Deformacija ličnosti i Likovi / Personality Deforming and Characters, 2016 - 2020

СТЕФАНЕ ЖИВОТ Н

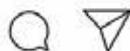


ИДЕЛАК 18.6.20

ЖИВЕЛА
УМЕТНОСТ!

Stefan Lukic, Daleko, koliko me noge nose, Beograd od 18 .do 27.6.2020 / As Far Away as My Feet Can Take Me, Belgrade from June 18th to 27th, 2020





Liked by **colours_and_patterns** and 390 others

ana.jo_ august girls are sunshine mixed with a little hurricane #worldelephantday #bdy
#trazenasirobaugradu #cheers 🎉

tijamalik Sretan rockas laviceee ❤️



August 12, 2018

Ana Josipović, Kako sam lagala na instagramu / How I Lied on Instagram, 2019
<< Ana Josipović, Kako sam lagala na instagramu / How I Lied on Instagram, 2019



Alexander Tinei, Poljubac / The Kiss, 2017



Alexander Tinei, *I planine plaču / The Mountains Are Crying Too*, 2017

QUO VADIS HOMO?

KUDA IDEMO

Ami Barak

*Saznao sam da u sebi krije tajne
Naš Dunav, taj stari lisac,
Ono o čemu nikada ni sanjati nije mogao
Od vremena drevnih pećinskih vatri
Ovo je indiferentna Evropa.*

Adi Endre^[1]

Pozvan sam da se pridružim kustoskom poduhvatu centralne izložbe festivala *Dunavski dijalozi* čiji je koncept potekao od **Vesne Latinović**, a čiji naslov parafrazira originalni izraz koji se pripisuje apostolu Petru „Quo Vadis Domine“. Umetnici, odabrani na taj način, osim njihovih geografskih veza sa matičnom rekom, postavljaju sebi, na još aktuelniji način, pitanje koje muči ljudski rod današnjice, a glasi kuda mi to idemo, šta nas očekuje kao i koje bi mogle biti posledice naših dela. Sećamo se da je Isus išao u Rim i da je znao da će tamo biti razapet. Napredak se više ne smatra utočištem, svet je postao krhko mesto i nalazi se na ivici civilizacijske promene – to je ono što nas brine. Naše društvo, koje je u sve većoj meri zavisno od tehnologije, počinje da uviđa da se ljudsko iskustvo smatra besplatnom sirovinom podesnom za prevođenje u bihevioralne podatke koje obrađuje „mašinska inteligencija“, i predviđa ono što ćete učiniti sada, uskoro ili u budućnosti, u skladu sa konceptom koji je razvila Šošana Zubof u svom delu *The Age of Surveillance Capitalism (Doba nadzirućeg kapitalizma)*^[2]. Dugo vremena smo mislili da će tehnika sa sobom doneti napredak, pogotovo u oblastima koje se odnose na zdravstvo. Umetnici su prenosnici i uzbunjivači. Oni su svesni da ne mogu promeniti svet, ali su opsednuti misijom uzbunjivača. Oni nas podstiču da razmišljamo, ali na njima svojstven način i to može biti najbolji put da se pozabavimo ovim

[1] *Megtudtam, hogy titkokat rejteget
A mí Dunánk, ez a vén róka,
Mikről talán sohase álmodott
Az ősi barlang-túzek óta
Ez a közönyös Európa.*

Preuzeto iz : Adi Endre (1877–1919): *A Duna vallomása* (Svedočanstvo Dunava), <https://www.arcanum.hu/hu/online-kiadvanyok/Verstar-verstar-otven-kolto-osszes-verse-2/ady-endre-13441/ver-es-arany-135BE/a-magyar-messiasok-13635/a-duna-vallomasa-13690/> , 30. novembar 2020.

[2] Shoshana Zuboff: *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power* (Šošana Zubof: *Doba nadzirućeg kapitalizma: Borba za budućnost ljudskog roda na novoj granici moći*), PublicAffairs, 2019.





QUO VADIS HOMO?

WHERE ARE WE GOING

Ami Barak

*I learned it was hiding secrets
Our Danube, this old fox,
What he may have never dreamed of
Since the ancient cave fires
This is an indifferent Europe.*

Ady Endre ^[1]

I was invited to join the curatorial enterprise of the central exhibition of the *Danube Dialogues Festival*, the original concept of **Vesna Latinović**, the title of which paraphrases the expression attributed to the Apostle Peter: “Quo Vadis, Domine?” The artists, thus chosen, apart from their geographical links with the matrix river, ask themselves, in an even more acute way, the question which torments humanity nowadays: where are we heading and what awaits us, what will be the consequences of our actions? We remember that Jesus was on his way to Rome, knowing he was going to be crucified. Progress is no longer a haven, the world is fragile, on the verge of civilizational change: this is what worries us. Our society increasingly dependent on technology realizes that the human experience is considered free raw material for translation into behavioral data processed by ‘machine intelligence’, and anticipating what you will do now, soon, and later as developed by Shoshana Zuboff in the *The Age of Surveillance Capitalism*^[2]. For a long time, we thought that the technique should ensure progress, especially in terms of health. Artists are transmitters and whistle blowers. They know they can’t change the world, but they can and feel inhabited by a whistleblower mission. They make us think, but in their own way and this may be the best way to address these concerns, thus proving that the banks of the Danube are an abundant geography, an endearing and fascinating poetic mirror.

[1] Ady Endre (1877-1919): from *A Duna vallomása (Testimony of the Danube)* <https://www.arcanum.hu/hu/online-kiadvanyok/Verstar-verstar-otven-kolto-osszes-verse-2/ady-endre-13441/ver-es-arany-135BE/a-magyar-messiasok-13635/a-duna-vallomasa-13690/> Nov 30th 2020

Megtudtam, hogy titkokat rejteget
A mi Dunánk, ez a vén róka,
Mikról talán sohase álmodott
Az ősi barlang-tüzek óta
Ez a közönyös Európa.

[2] Shoshana Zuboff: *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*, PublicAffairs, 2019

temama koje nas brinu, uveravajući nas da obale Dunava nisu samo izdašna geografija već i nežno i fascinirajuće poetsko ogledalo.

Izložba *Quo Vadis, Homo?* ukazuje na zabrinutost za status savremenog čoveka. Upravo zbog toga, čak i u trenucima relativnosti sopstvene efikasnosti i značenja, umetnost ostaje neka vrsta utočišta za ljude i „sigurna kuća“ za očuvanje univerzalnog dijalektičkog značenja. U takvim okolnostima, zamisao je bila da se povežu umetnici koji žive duž ove mitske reke.

Ana Adamović, rođena 1974. godine, živi i radi u Beogradu i bavi se temama identiteta i memorije, kako na ličnom tako i na kolektivnom nivou time što se bavi dugoročno fotografijom i video-projektima. U sklopu njenih video-radova i instalacija, Ana Adamović priziva istorijske događaje i zaboravljene priče koje su relevantne za proces izgradnje sopstvenog ličnog i kolektivnog identiteta. U svojoj video-postavci, *Wunderkammer*, 2019, ona predstavlja niz vizuelno dopadljivih i gotovo statičnih slika, koje su propraćene zvucima ili glasovima bez izgrađenog narativa. *Wunderkammer* preispituje mogućnosti shvatanja prošlosti i bavi se pitanjem obelodanjivanja i razumevanja istorije, istražujući pritom njen smisao. Adamovićeva ponovo oživljava određene situacije i unapređuje ih.

Tatjana Daneberg, rođena 1991. godine u Austriji, živi i radi u Beču i Varšavi. Ona istražuje znakove, simbole i pitanja integriteta – u opštem smislu, ali takođe i u uslovima jedinstvenosti i opravdanosti samog umetničkog dela: na koji način ono može da stvori iluziju, gde se nalazi jaz između imitacije, lažnog i „originalnog“ sadržaja, i na koji način se može prikazati odnos između maštice i stvarnosti? Vođena time, ona istražuje površine sa specifičnim interesovanjem za trenutak kada ta ista površina ne uspe da prikaže netaknutu sliku ili formu. Tatjanine slike-kolaži prvenstveno nastaju na foliji, nakon čega se „odlepljuju“ sa površine i uz pomoć vezujućeg rastvarača prenose na platno. Ona u svojim radovima koristi sličnu tehniku za fotografске elemente. To su slike koje su odštampane na vinilu, gde im nanošenje boje na štampanu podlogu omogućava da se odlepse sa vinila i u narednoj fazi prenesu na platno. U ovom postupku, površina slike se otvara, i donekle uništava, što metaforički gradi most između posmatrača i onoga što se prostire izvan – iza slike. Slike su poput odašiljača, ili prozora, koji pokušavaju da uhvate jedan specifičan ali istovremeno možda nepostojeci momenat, pogled u misao ili sećanje. Kroz proces okretanja oslikanih površina, lice postaje naličje i ono što prvenstveno nije predviđeno da bude prikazano, postaje na kraju vidljivo – obrnuti koraci potcrtavaju vremenski okvir unutar slike, na način na koji se prizivaju sećanja. Slikarski potezi, u njihovim najosnovnijim oblicima boje, šablonu, intenzitetu i ritmu su kombinovani, manipulisani i organski uneti u fotografске slike koje potiču iz umetničinog okruženja.

Puša Petrov, rođena 1984. godine u Temišvaru, živi i radi u Rumuniji i Francuskoj, pripada novoj generaciji savremenih umetnika iz Rumunije. Putem fotografija i instalacija njen rad se fokusira na svakodnevne predmete, kulturne obrede koji su specifični za određene zajednice, čime se indikuje odnos sa identitetom i intimnošću, ali takođe i sa idealizacijom ženskog tela. Ona nudi pogled koji se može dešifrovati bilo na sociološki ili estetski način, otkrivanjem skrivenih delova, ili manje cenjenih segmenata našeg načina života. Kroz svoje slike predmeta ili naseljenih mesta, ona simbolično prikazuje ljude u njihovom uobičajenom kontekstu, pritom pružajući sociološko i estetsko iščitavanje načina života.

The exhibition *Quo Vadis, Homo?* suggests concern for the status and existence of the man of today. That is why even in the moments of relativity of its own effectiveness and meaning, art remains a kind of human refuge and a “safe house” for the preservation of universal dialectical meaning. In such circumstances, the idea was to associate artists who live along this mythical river.

Ana Adamovic, born in 1974 in Belgrade, lives and works in Belgrade. She deals with issues of identity and memory, both personal and collective, by working on long-term photography and video projects. In her video works and installations, Ana Adamović invokes historical events and forgotten narratives, relevant in the process of building one's personal and collective identity. In her video installation, *Wunderkammer*, 2019, she presents a series of visually appealing and almost static images, accompanied by sounds or voices with no constructed narrative, *Wunderkammer* questions the possibility of understanding the past and deals with the issue of history's disclosure and intelligibility while enquiring its meaning. Adamović reenacts situations and improves on them.

Tatjana Danneberg, born in 1991 in Austria, lives and works in Vienna and Warsaw. She investigates signs, symbols, and questions about integrity - in a general sense, but also in terms of the uniqueness and validity of an artwork itself: how can it construct an illusion, where the gap is between imitation, fake and “original”, and how can the relation between imagination and reality be displayed? In this vein, she examines surfaces with a specific interest in the very moment when a surface fails to show an intact image or form. Tatjana's painting-collages are primarily created on a foil, then “peeled off” the surface and later with help of a binding solvent transferred to the canvas. She uses a similar technique for the photographic elements in her works. Those are images printed on vinyl, where the application of paint on the print enables them to be disconnected from the vinyl and in further steps moved onto the canvas. In this procedure, the surface of the images rips open and is somewhat destroyed, which metaphorically builds a bridge between the observer and what lies beyond - behind the image. The paintings are like transmitters, or windows, trying to capture one specific yet maybe non-existing moment, the glimpse of a thought or a memory. Through the process of flipping the painted surface, the foreground becomes background, and what is first not intended to be shown, becomes eventually visible - reversed steps underline the time frame within the image, in the manner of recalling memories. Painterly gestures, in their most basic forms of color, pattern, intensity and rhythm are combined, manipulated and organically infused with photographic images that stem from the artist's surroundings.

Pusha Petrov, born in 1984 in Timisoara, Romania, lives and works in Romania and France. She belongs to the new generation of contemporary artists from Romania. Through photographs and installations, her work focuses on everyday objects, cultural rites specific to certain communities, which induce a relationship with identity and intimacy, but also with the idealization of the female body. It offers a view that can be deciphered both sociologically and aesthetically, by revealing hidden or little valued parts of our lifestyles. Through her pictures of objects or inhabited spaces, she symbolically exposes people in their ordinary context, offering a sociological and aesthetic reading of lifestyles.

U Pišćiru, 2020, digitalnoj fotografiji odštampanoj na foto-tapetu, ona daje centralno mesto svečanoj nošnji. Selo Dudešti Veki dom je skromne zajednice ljudi koji su poznati kao Palceni, ili Bugari iz Banata u Rumuniji. Identitet ove grupe je prožet snažnim osećajem zajedništva. Ono je prevedeno u bogato ukrašenu tradicionalnu žensku nošnju koju kreira i izrađuje ženski deo porodice, kao miraz mlade žene koja treba da se uda i kao takav bi trebalo da se nasleđuje iz generacije u generaciju.

U (*des)coase (un)stich*, 2019, digitalnoj fotografiji odštampanoj na *William Turner* papiru, ona istražuje pitanje intimnosti unutar afričkih frizerskih salona u Parizu sa njihovim višestrukim ulogama vezanim za društvo i zajednicu kao svedočanstvom kolektivnog identiteta. Kosa je najvažnija stvar za afričke žene, i kao takva je neraskidivo povezana sa crnačkim identitetom. Puša je bila fascinirana odnosom prema kosi i načinom na koji se oblikuje od strane različitih kultura. Za potrebe ovog projekta, ukošnice i pletenice povezivane su nitima koje su kasnije uklanjane.

Antal Lakner, rođen 1966. godine, živi i radi u Budimpešti. Jedan je od mađarskih umetnika koji je stupio na scenu tokom 90-ih godina prošlog veka i koji je postao priznat na međunarodnom nivou. Radeći na granici između stvarnosti i fikcije, stvorio je dela subverzivne prirode, integrišući vizuelne umetnosti u svakodnevnu stvarnost, ili ispitivanjem tradicionalnog pristupa umetničkim predmetima i monotonim ritualima ponašanja publike putem transformisanja institucionalne sredine. Antal je opisao svoje umetničke projekte kao pokušaje da se popune praznine. Sa radovima „koji deluju slično“ po formi on namerava da se umeša u funkcionisanje stvarnosti. Laknera interesuju države u procesu tranzicije, njegovi projekti obitavaju na granici stvarnosti i fikcije, kao i umetnosti i svakodnevnice. Isto se može tvrditi i za diskurzivnu poziciju njegovih radova: oni obično postavljaju lokalne ili lokalno specifične probleme u prostor globalnih referenci. Jedan od najsvestranijih praktičara postkonceptualne umetnosti, Antal Lakner odbacuje pojam umetnosti kao isključivo izvodiv unutar zatvorene institucionalne sredine. Umesto da zamišlja kreativni proces kao usamljeno delo umetnika u naletu inspiracije i kao takvo prepuno zajedljivosti, on zauzima stav inženjera: prilagođavajući precizan proces planiranja karakterističan za industrijsku proizvodnju ili naučno istraživanje, on se fokusira na konceptualni sadržaj koji treba preneti, umesto na tehniku koja se tom prilikom koristi. U njegovom delu *Ada Kale sto*, 2019, priziva se tema Ada Kale, malog ostrva na Dunavu nastanjenog mahom Turcima poreklom iz Rumunije, koje je potopljeno prilikom izgradnje brane. Sto bez nogu, zasnovan na principu napregnutog balansa, pričvršćen je sajlama za zidove umesto za pod. Lagani nagib stone površine, zahteva konstantno održavanje horizontalne i vertikalne pozicije stola. Unutrašnji otvor u stolu je formiran u geografskom obliku nestalog ostrva na Dunavu Ada Kale, koje je moguće tretirati kao negativan prostor.

Oto Hudec, rođen 1981. godine u Košicama, koji živi i radi u Bratislavi i Portu, multimedijalni je umetnik koji stvara video-sadržaje, murale, animacije, skulpture i radove za javne prostore sa tematikom migracije, izbeglica i uticaja globalizacije na životnu sredinu. Njegovi radovi često sadrže utopijsku perspektivu koja treba da rasvetli fenomene hrane, industrijskog pejzaža ili nestajanje pčela. Iako zainteresovan za ekološki način života, proizvodnju i održivost, umesto da traga za novim naučnim rešenjima, on razmatra kako su nomadski i domorodački narodi uspeli to da postignu. On često na svojim projektima sarađuje sa decom i omladinom iz siromašnih sredina. Od 2013. godine on radi na participativnom projektu

In *Pišćir*, 2020, digital photograph printed on photo Rag, she offers a central place to a parade clothing. The village of Dudeștii-Vechi is home to a modest community of people known as the Palcene or Bulgarians of the Banat in Romania. The identity of this group is imbued with a great sense of community. This translates into a richly adorned traditional female costume designed and created by the female side of one's family for the dowry of the young women to be married and supposed to be inherited from generation to generation.

In *(des)coase (un)stitch*, 2019, digital photograph printed on William Turner paper, she explores the intimacy of African hairdressing salons in Paris with their multiple social and community roles as testimony of a collective identity. Hair is of utmost importance to African women and is inextricably linked to black identity. Pusha has been fascinated by the relationship with hair as shaped by different cultures. For this project, the mats and braids were attached with threads that are removed afterwards.

Antal Lakner, was born in 1966 in Budapest where he lives and works. He is one of the Hungarian artists emerging in the 1990s who has achieved international recognition. Working at the border between reality and fiction, he creates works of a subversive nature, integrating visual arts into quotidian reality, or querying the traditional approach to art objects and the monotonous rituals of audience behavior by transforming the institutional environment. Antal described his artistic projects as attempts to fill the gaps. With works "verisimilar" in form, he intends to interfere with the operation of reality. Lakner likes transitional states, his projects work on the boundary of reality and fiction, of art and the everyday. The same is true of the discursive position of his works: they usually place a local or locale-specific problem into a space of global references. One of the most versatile practitioners of post-conceptual art, Antal Lakner discards the notion of art as exclusively viable within a closed institutional environment. Rather than envisioning the creative process as the solitary work of an artist under inspiration and full of pathos, he approaches his work with the attitude of an engineer: adapting the precise planning process characteristic of industrial production or scientific research, he focuses on the conceptual content conveyed, rather than on the techniques utilized. In *Ada Kaleh table*, 2019, which was a small island on the Danube, mostly inhabited by Turks of Romania and submerged during the construction of a dam. The position of the table without legs—a table created with a "tensegrity" system—is secured by the so-called tensile balance: the table is fixed to the walls instead of the floor. Approaching the furniture, as well as the easy tilt of the objects placed on its surface, requires constant attention, both horizontally and vertically. The interior curve of the table is formed by the shape of the disappeared, atopic, Danube island called Ada Kaleh, which is cast as a negative space.

Oto Hudec, born in 1981 in Košice, lives and works in Bratislava and Porto (Portugal). He is a multi-media artist who creates videos, murals, animations, sculptures and works for public spaces about immigration, refugees and the impact of globalization on the environment. His projects often involve a utopic perspective to shed a light on food production, industrial landscape, or the decline of bees. While interested in ecological living, food production and sustainability, instead of searching for new scientific solutions, he considers how nomadic and indigenous people achieved this. He often cooperates on projects with children and youth from disadvantaged communities. Since 2013 he has been working on

sa romskom decom iz Slovačke, pod nazivom *Projekt Karavantogther*, zajedno sa umetnicom Danijelom Krajčovom. Bio jedan od finalista za Oskar Čepan nagradu 2012. godine u Slovačkoj koja je namenjena mladim umetnicima.

U svom delu *Mi smo bašta*, 2019–2020, Oto Hudec se bavi pitanjima koja se odnose na društvo i klimu. Inspiracija za staklenik potiče iz umetnikovog plastičnog staklenika, u kojem gaji biljke u svojoj bašti. Ova postapokaliptična vizija budućnosti nam prikazuje distopisku priču u kojoj bi bašta prezivela izloženost pozamašnom zagadenju stvorenom od strane ljudi. Oto Hudec stalno proširuje antropološki model umetnosti, i njegove postavke vode ka samorefleksivnom procesu unutar naše kulture, kroz prisvajanje i duboko shvatanje drugog.

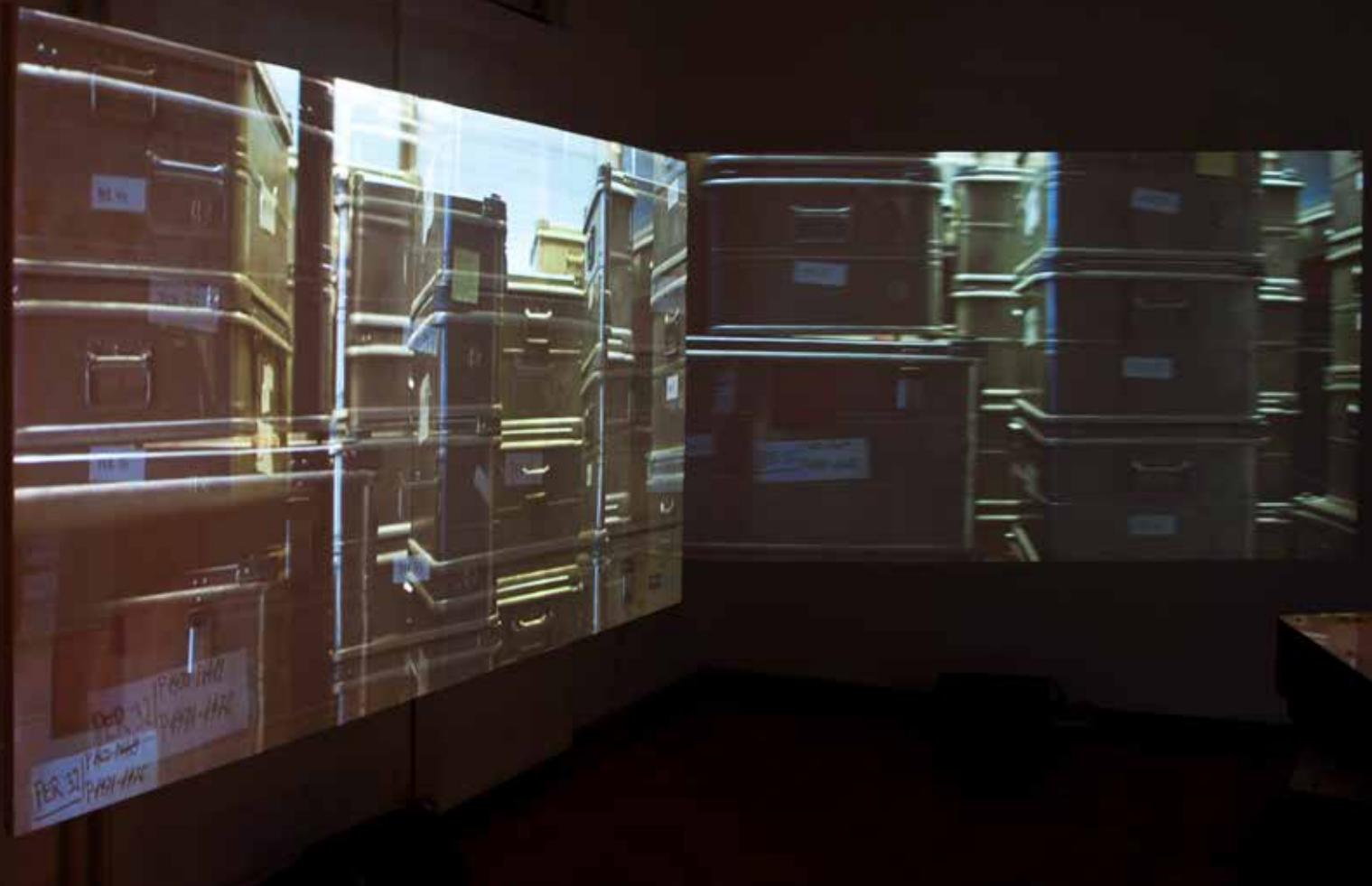
Ivan Mudov, rođen 1975. u Sofiji, jedan je od najpoznatijih bugarskih umetnika. Učestvovao je na *Manifesti 4* u Frankfurtu, kao i na Moskovskom bijenalnu i predstavljao bugarski paviljon na 52. bijenalnu u Veneciji. Njegova umetnička praksa obuhvata fotografiju, video, performanse i instalacije. Radovi Ivana Mudova pružaju kritičku analizu političkih i društvenih konvencija, kao i individualnog ponašanja. Dekonstruišući uobičajenu lančanu reakciju radnji i činjenica, Mudov podvlači dvosmislenost stvarnog sveta i neadekvatnost naših instrumenata tumačenja. U svom radu, on razmatra funkcionisanje savremene umetnosti u sistemu moći, kao i društveno-političkim i ekonomskim uslovima. Podrivanjem postojećih normi i pravila, umetnik razotkriva poluge njihovog funkcionisanja. Njegova instalacija domina *UpDown*, 2020, funkcioniše kao metafora politike i aktuelnog sveta. Postavljajući red domina koje poprimaju falusoidni oblik i rušenjem istih, on aludira na slabljenje muške snage i ideju rušenja institucionalnog prihvatanja.

a participative project with Roma children in Slovakia, *Projekt Karavan*, together with artist Daniela Krajčová. He was a finalist for the Slovakian Oskar Čepan prize for young artists in 2012.

In his work *We are the Garden*, 2019-2020, Oto Hudec deals with social and climate issues. The greenhouse is inspired by the artist's plastic greenhouse, in which he grows plants. This post-apocalyptic vision of the future tells a dystopian story in which the garden would survive considerable human pollution. Oto Hudec consistently expands the anthropological model of art, and his installations lead to self-reflexive processes within our culture through appropriation and deep understanding of the Other.

Ivan Moudov, born in 1975 in Sofia, is one of the best-known Bulgarian artists. He participated at the *Manifesta 4* in Frankfurt, took part in the Moscow Biennale, and represented the Bulgarian pavilion at the 52nd Venice Biennale. His artistic practice comprises photography, video, performance, and installation. Ivan Moudov provides a critical and corrosive analysis on political and social conventions, as well as individual behavior. Deconstructing the usual chain reaction of actions and facts, and judging and analyzing them in a playful way, Moudov underlines the ambiguity of the real and the inadequacy of our instruments of interpretation. In his work, he questions the field of contemporary art within the system of power as well as the sociopolitical and economic conditions. Furthermore, by subverting the existing norms and rules, he aims at revealing the levers of their functioning. His domino installation *UpDown*, 2020, works as a metaphor of the #metoo, conveying a political action and message and his reflections on this recent crusade. By setting a row of dominos in the form of a penis and knocking them down, he alludes to the weakening of male power and the idea of dismantling institutional acceptance.





Ana Adamović, *Wunderkammer*, 2019
<< Ana Adamović, *Wunderkammer*, 2019



Tatjana Danneberg, *Rastrzani um čini jastuk nemirnim / A Ruffled Mind Makes a Restless pillow*, 2019
>> Tatjana Danneberg, NYT, 2020





Oto Hudec, *Mi smo bašta / We are the Garden*, 2019 - 2020
>> Oto Hudec, *Mi smo bašta / We are the Garden*, 2019 - 2020



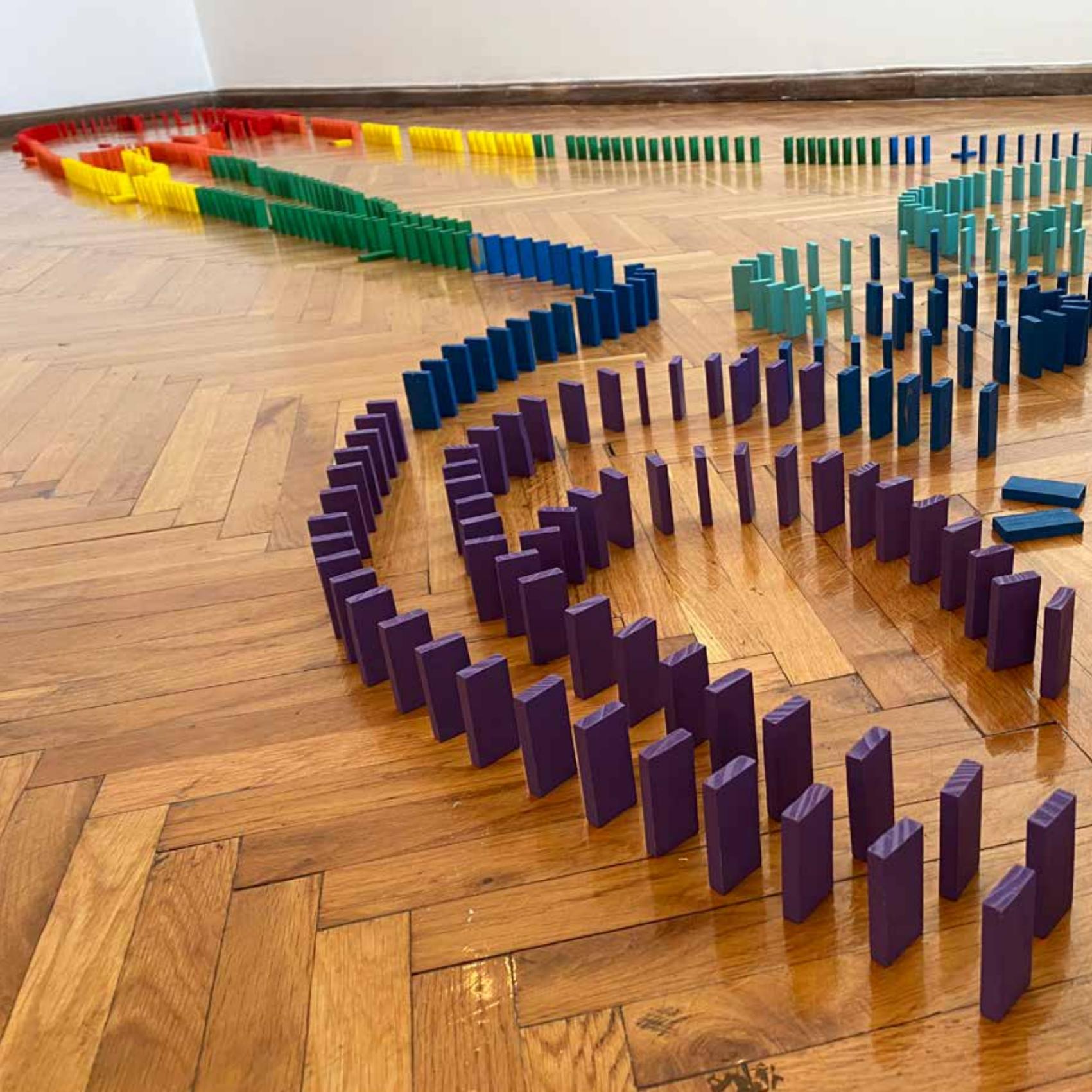


Antal Lakner Ada Kale sto / Ada Kaleh Table, 2019

ada kaleh table



Ivan Moudov, *GoreDole / UpDown*, 2020
>> Ivan Moudov, *GoreDole / UpDown*, 2020





Pusha Petrov, *Luise (Hadja)*, iz serije (Ne)šiveno-(od)šiveno; Series title (Des)coase-Un(stitch), 2019, Photo credit: ©PushaPetrov assisted by Tijana Todorovic



Pusha Petrov, Pisćir, 2020, Photo credit: ©PushaPetrov



DUNAVSKI DIJALOZI 2020 // DANUBE DIALOGUES 2020
UMETNIČKI DIJALOZI: NOVI SAD / TEMIŠVAR
ART DIALOGUES: NOVI SAD / TIMISOARA



UMETNIČKI DIJALOZI: NOVI SAD / TEMIŠVAR

TAČKE SLUČAJNOSTI, KONVERGENCIJE ILI SUPROTSTAVLJANJA

Sorina Jeca Janović

Izložba organizovana u Muzeju savremene umetnosti Vojvodine zamišljena je kao ponovni susret u vidu dijaloga između srpskih i rumunskih umetnika, koji se kontinuirano održava na festivalu *Dunavski dijalozi*. Jukstapozicioniranje umetnika iz Rumunije i Srbije već je bilo priređivano u sklopu ove manifestacije, zahvaljujući izuzetnoj saradnji između Galerije „Bel Art“ i njenih partnera iz Temišvara, odnosno Fondacije „Trijada“ i Galerije „Jeca“.

Kustoska namera ovog poslednjeg u nizu izdanja bila je usmerena na ostvarivanje dva cilja: s jedne strane, namera je bila da se na jednom mestu okupe značajni umetnici, a s druge strane da se identifikuju tačke slučajnosti, konvergencije ili suprotstavljanja između umetničkih pristupa i jezika kojima pribegavaju umetnici koji potiču iz ova dva geografski veoma bliska područja.

Tokom ove izložbe, vajar Peter Jeca, slikar Joan Aurel Murešan i umetnica Ana Adam iz Rumunije, zajedno sa vajarkom Sanjom Radusin, multimedijalnom umetnicom Natašom Teofilović i fotografom Vladimirom Tatarevićem iz Srbije predstavljali su vektore dijaloga, dok su Sava Stepanov, vrstan poznavalac umetničke scene u Srbiji, i moja malenkost bili zaduženi za osmišljavanje ovog izbora.

Prilikom procesa odabira umetnika iz Rumunije, imali smo nameru da damo glas različitim generacijama umetnika i drugačijim vidovima izražavanja. Prisutni umetnici pripadaju trima generacijama – onima iz sedamdesetih, osamdesetih i devadesetih godina prošlog veka. Oni su kontinuirano osmišljavali različite umetničke pristupe skulpturi, slici, grafici. Mi smo se nepristrasno odlučili za očigledno tradicionalne medije, koji su na suptilan način oblikovali umetnički diskurs, otvoren za višestruka značenja.

Prvi par u dijalogu su vajar Peter Jeca iz Temišvara i Sanja Radusin, koja živi u Kikindi i Novom Sadu. Umetnost rumunskog vajara ilustrovana je skulpturama izlivenim u bronzi. Ciklus radova odabranih za ovu izložbu nastajao je tokom osamdesetih godina prošlog veka, kada je umetnik dostigao formalnu sintezu kocke, koja se smatra matricom njegovog unutrašnjeg svestra. Autor je nazvao ove radove *Monade* – kao očiglednu referencu na Lajbnicov koncept. Ideju o fundamentalnom jedinstvu sveta iz vizije koju je postavio ovaj filozof umetnik je pozajmio i preneo na polje oblika i umetničkog senzitiviteta. Vizuelne forme koje u suštini funkcionišu jedna nasuprot druge, naime apstraktno u odnosu na organsko, postaju deo dvostrukе konfiguracije, istovremeno se nalazeći u stanju konflikta i harmonije, noseći sa sobom snažan otisak modernosti. Muški rod i ženski rod, kao arhetipski principi prenose se u dvostrani zaštitni znak. U skladu sa vizijom umetnika, kocka i organsko,





ART DIALOGUES: NOVI SAD / TIMISOARA

POINTS OF COINCIDENCE, CONVERGENCE OR OPPOSITION

Sorina Jecza Ianovici

The exhibition organized at the Museum of Contemporary Art of Vojvodina was conceived as a conversing reunion of Serbian and Romanian artists, establishing a landmark moment in the *Danube Dialogues* Festival timeline. The juxtaposition of Romanian and Serbian artists has already had precedence within this event, thanks to the remarkable cooperation between the Bel Art Gallery and its partners in Timișoara, namely the Triade Foundation and the Jecza Gallery.

The curatorial intention of this latest edition aimed at two objectives: on the one hand, it intended to bring together a significant selection of fine artists, and on the other hand, to identify points of contingency, convergence or contrast between artistic approaches and the language resorted to by artists emerging from two close geographical areas.

In the current exhibition, sculptor Peter Jecza, painter Ioan Aurel Mureșan and artist Ana Adam from Romania, together with sculptor Sanja Radusin, multimedia artist Nataša Teofilović and photographer Vladimir Tatarević from Serbia, were the vectors of the dialogue, while Sava Stepanov, a knowledgeable expert of the Serbian art scene, and yours truly were responsible for the design of the assembly.

In selecting the Romanian artists, we intended to give a voice both to different generations of artists and to different means of expression. The showcased artists belong to three sequencing generations - the seventies, the eighties and the nineties. They have consistently been working out various artistic approaches - sculpture, painting, graphics. Without bias, we opted for apparently traditional environments, which subtly shape the artistic discourse, open to multiple meanings.

The first dialoging couple juxtaposes the sculptors Peter Jecza from Timișoara and Sanja Radusin, who lives in Novi Sad. The artistry of the Romanian sculptor is illustrated by bronze cast sculptures. The cycle of the works selected for this exhibition emerged in the eighties, when the artist reached the formal synthesis of the cube, regarded as a matrix of his inner world. The author calls these works *Monads* - an obvious reference to Leibniz's concept. The idea of fundamental unity of the world from the philosopher's vision has been borrowed by the artist and transposed into the field of shapes and artistic sensitivity. Visual forms that essentially function in opposition, namely abstract and organic, become part of a double configuration, simultaneously conflicting and in harmony, bearing a strong imprint of modernity.

The masculine and the feminine, as archetypal principles, are converted into a double sided artistic trademark. According to the artist's vision, the Cube and the Organic, while originally incompatible, become ways to overcome opposition and

iako prvenstveno nekompatibilni, postali su način da se prevaziđe suprostavljenost i razdor. Duboka potreba za jedinstvom i harmonijom podstiče umetnike da stvore vrstu konfiguracije koja miri suprotnosti, kako bi se oslobođio vizuelni senzitivitet koji je svojstven savremenoj umetnosti. Oblik kocke postaje amblemski potpis umetničkog pristupa. Zadržavajući svoj apstraktni status, ona se reifikuje i otvara put za izražavanje organske suštine.

Susret rumunskog umetnika sa svojim mlađom koleginicom, Sanjom Radusin ostvaren je zahvaljujući obostranom formalnom kodiranju kocke. Kocka je ta koja zbližava umetnike, dok sa druge strane njihovi različiti pristupi predstavljaju ono što ih razdvaja. Filtrirano kroz mrežu vajarske materije, umetnici drugačije poimaju odnos između organskog i geometrijskog: dok je u slučaju Petera Jece organsko zarobljeno unutar teške bronzane geometrije, koja ga čini nepromenljivim, kod Sanje Radusin život proistekao iz drveta zaobljava geometriju, prožimajući je životnom silom. Ovde je reč o sklonosti da se večnost pripiše trenutku, dok je sa druge strane reč o snazi ženstvenosti koja kontinuirano oponaša život. Igra komplementarnosti postavila je dva umetnika u dinamični odnos. Suprotstavljanjem i/ili upoređivanjem radova dva umetnika dostiže se utisak neograničenog kretanja sveta.

U dijalogu između multimedijalnog rada umetnice Nataše Teofilović i ulja na platnu Joana Aurela Murešana suprotstavljeni su intenzivan osećaj materijalnog zemaljskog prostora, u slučaju slikara, i vibrantni, dinamični, višeslojni prostor obeležen ženskim senzibilitetom, u video animaciji umetnice. Teška, nedvosmislena anksioznost izražena uzdržanom paletom suprotstavlja se lakoj razigranoj gestualnosti i intenzivnom koloritu. Pristupi dva umetnika su komplementarni i pozivaju nas u predele izvan neposrednog sveta, unutar mapa nekih imaginarnih svetova koji svedoče o sopstvenosti svakog umetnika.

U slučaju Joana Aurela Murešana, ključ za tumačenje i razumevanje ciklusa slika daje sam umetnik kroz naslov *Ultrasilvania*. Umetnik razlaže eponim Transilvanija (biografska aluzija na putovanja kroz prostor Transilvanije). Latinski prefiks *trans-* zamenjen je prefiksom *ultra-*, što samo po sebi naglašava ideju „intenzivnog“, „izvanrednog“, „preteranog“. Pejzaž Transilvanije prenet u jezik slike postaje ultrasilvanijski pejzaž. Rezultat ovoga je neformalni, zgusnut i koncentrisan način izražavanja. Ultrasilvanijske pozadine pripadaju istovremeno i spoljašnjem i unutrašnjem prostoru. Njihova suština je zasnovana na bogatom značenju umetnikove unutrašnje geografije i intenzivnom likovnom sadržaju (pojačanom prefiksom *ultra-*). Koristeći se slojevitim nanosima boje, pejzaž Joana Aurela Murešana prenosi materijalnu suštinu sveta. Odnos između umetnika i njegovog fiktivnog sveta je u velikoj meri opterećen grubom muškom tenzijom.

Sa suprotne strane, Nataša Teofilović razvija prostor koristeći se novim oblicima medija i kompjuterske umetnosti. Ona daje prednost fluidnoj, gracioznoj i ženstvenoj slobodi, koja odbija da bude ograničena na čvrstu paradigmu. Dinamična slika prati protok svesti u potrazi za stabilnošću, samo da bi ostavila grafičke tragove prelaza sa jednog na drugo, mereći pritom unutrašnje vreme večno promenljive energije. Kuća koju je umetnica vizuelno projektovala simbolizuje prostor pulsirajućeg identiteta u pokretu koji zrači snažnom životnom energijom. Shodno tome, koristeći različite medije, svaki od dva umetnika ispituje njihov dubok odnos identiteta prema prostoru koji se generički naziva „kuća“ u nameri da definišu same sebe.

U ovoj postavci, treći par u dijalogu su umetnica Ane Adam, i fotograf Vladimir Tatarević. Vladimir Tatarević se oslanja na izražajnost tela i svojim fotografijama prikazuje trenutke eksplozivne energije. Svetlom i oštrim kontrastom umetnik doča-

discord. A deep urge for unity and harmony drives the artist to create a type of configuration that reconciles opposites, in order to unleash the visual sensitivity so specific for modern art.

The form of the cube becomes the emblematic signature of the artistic approach. Leaving behind its abstract status, it becomes objectified and makes way for an expressivity of organic extract.

The reunion of the Romanian artist with his younger colleague, Sanja Radusin, is made possible by using this formal coding of the cube. It is the cube that brings the artists closer, while on the other hand their distinct approach sets them apart. Filtered by the net of sculptural matter, the relationship between organic and geometric is regarded differently by the artists: while in the case of Peter Jecza the organic is entrapped in the heavy bronze geometry, making it immutable, with Sanja Radusin the life emanating from the wood entraps geometry, pervading it with living force. We are dealing here with the eternal propensity to give eternity to the moment, while on the other hand, with the power of femininity, continuously emulating life. A game of complementarity set the two artists in a dynamic relationship. In counterpoint or in a contiguous manner, the two artists try to convey the limitless motion of the world.

In the dialogue between the multimedia creation of artist Nataša Teofilovici and the oil painting of Ioan Aurel Mureşan one can fathom some distinct distance - an intense, material and earthly space in the case of the painter, and a vibrant, dynamic, feminine one, continuously unfolding, in the case of the multimedia artist. Deep, unequivocal anxieties, expressed by a restrained palette, are counterpointed by the light playful movement derived from the brush stroke. The approaches of the two artists are complementary, inviting us to realms beyond the immediate world, the maps of some imagined worlds which testify to the self of each artist.

In the case of Ioan Aurel Mureşan, the cycle of paintings united under the title "Ultrasilvania" must be translated in the key proposed by the artist in order to intensify the meaning. The artist deconstructs the eponym Transylvania (a biographical hint to travels across the Transylvanian space). The Latin prefix *trans-* has been replaced with *ultra-*, which highlights the idea of "intense", "exceptional", "excessive". The Transylvanian landscape, transposed into the language of painting, becomes an ultra-Silvanic landscape. The result is an informal, dense and concentrated expression. Ultrasilvan backdrops belong to both an outer and an inner space. Their essence lies in the powerful intensity (strengthened by the prefix *ultra-*) of inner geography, thick with meaning, troubled and enriched, towards a radiant painting. By making use of thick brush strokes, the landscape of Ioan Aurel Mureşan conveys a materiality of primordial extraction. The relationship between the artist and his fictional world is heavily loaded with rough masculine tension.

On the opposite side, Nataša Teofilovici builds up a space employing new media and computer art. She gives preeminence to a fluid, graceful and feminine freedom, which refuses to be restricted to a steady paradigm. The dynamic image follows the flow of consciousness in search of stability, only to leave the graphic traces of a transition from one form to another, measuring the inner time of a forever changing energy.

rava zgusnuti svet osnovnih životnih impulsa. Fotografski isečci isprepletenih ruku i drugih detalja naglašavaju muškost, prevodeći ideju maskuliniteta u vizuelni jezik.

Istovremeno, Ana Adam koristi crtež kao jezik prikazivanja sopstvenog sveta. Fluidnom tenzijom njenih linija upijeni su unutrašnji impulsi, što kao rezultat ima svestranu i magičnu ženstvenost, promišljajuću i prepunu emocija. Umetnički prostor iskazuje mapu neprekidne kosmogonije, u kojoj umetnica spaja predele i figure, usmeravajući posmatrača prema svežem i konstantno obnavljajućem principu. Uverena u doslednost sveta, umetnica pristupa umetnosti kao dinamičnom obliku svakodnevne alhemije kroz koju materija ima mogućnost da slobodno menja strukturu i oblik, postajući novo ostvarenje.

Susret dva umetnička diskursa koji se istovremeno suprotstavljaju i dopunjaju odvija se na nekoliko nivoa. Zajednički imenilac je jezik tela i simbola ruke, čiji pokreti odišu snažnom tenzijom, iz muške perspektive Vladimira Tatarevića, ili oslobođene ženske senzibilnosti Ane Adam.

Koketirajući između zatvorenosti i kontrasta, izložba spaja različite aspekte kaleidoskopske perspektive, kojom poziva posmatrača da se upozna sa neprekidno iznenadujućim i fascinantnim svetom, sličnostima i različitostima, koje se konstantno obnavljaju.

The house that the artist has visually projected symbolizes the space of a moving identity that pulsates continuously, emitting a strong vital energy. Thus, using different media, each of the two artists probes their deep identity relationship to a space generically called "home", in an attempt to define themselves.

In the exhibition in case, the third couple in dialogue is illustrated by the works of the artist Ana Adam, together with the photographs of Vladimir Tatarević. Vladimir Tatarević relies on the expression of the body and employs photography to render instances of explosive energy. The artist uses light and stark contrasts to conjure a condensed world, consisting of genuine elemental impulses. Twisted arms or cutouts bestow masculinity on the image, translating into visual language the idea of authentic male power.

Meanwhile, Ana Adam uses drawing as a language invented to turn the world into one of her own. The fluidity and tensions of her lines absorb inner impulses, resulting in a versatile and magical femininity, contemplative and full of emotion. The artistic space accounts for a map of a ceaseless cosmogony, in which the artist merges kingdoms and genders, directing the viewer towards a fresh and constantly renewed understanding. Confident in the consistency of the world, the artist approaches art as a dynamic form of everyday alchemy, through which matter has the ability to freely change its structure and form, becoming creation.

The reunion of the two discourses occurs on several levels while they equally confront and complement each other. The common denominator is the body language, namely the symbol of the arm, whose movement exudes strength and tension in the case of Vladimir Tatarević's assumed masculinity perspective, or released creative femininity at its best in the case of Ana Adam.

Swinging between closeness and contrasts, the event brings together multifaceted kaleidoscopic perspectives, inviting the viewer to become familiar with an endlessly surprising and fascinating world, amidst similarities and distances, continuously recreating itself.

VEĆNI DIJALOZI O UMETNOSTI I DRUŠTVU

Sunčica Lambić Fenjčev

Analizirajući izložbe *Dunavskih dijaloga* umetnika iz različitih država dunavskog regiona, možda bi se mogli usuditi reći da je ovogodišnja izložba *Dijaloga* drugačija od prethodnih, u smislu da ovde nisu u pitanju samo dijalozi među umetničkim delima srpskih i rumunskih umetnika, već na prvom mestu dijalozi konceptualno-kritičkih pristupa između kustosa – selektora iz Temišvara, Sorine Jece i Novog Sada, Save Stepanova, a možda čak i dijalog različitih društvenih konteksta i vremenskih konotacija koji daju mogućnost ubacivanja pojedinih umetničkih dela prisutnih na izložbi u drugačiji, savremeniji okvir i samim tim njihovog novog čitanja, što nam otkriva procese kretanja umetničkih tokova u ove dve postsocijalističke države. Posmatrajući izložena dela u širem kadru, kroz njih se takođe mogu iščitati i dijalozi između čoveka i prirode, čoveka i njegovog okruženja, kao i čoveka sa čovekom, večni dijalozi koji se neprekidno vode od postanka čoveka, a koji su danas, usled globalnih dešavanja, izuzetno aktualizovani.

Sanja Radusin – Peter Jeca

Posmatrajući i istražujući prirodu i njene zakonitosti, Sanja Radusin stvara skulpture koje se zasnivaju na odnosu materija – masa – prostor, koristeći prirodne materijale: drvo, granje, lišće, zemlju (terakotu). Upotrebljavajući prirodne materijale, umetnica stvara forme koje postoje u prirodi – krugove, lopte, kocke, prirodu koja je ovde organizovana ljudskom misli i u kojoj je intervenisano ljudskom rukom. Na ovoj izložbi Sanja Radusin, sa jedne strane, koristi materijal uzet direktno iz prirode, granje različitih vrsta i osobina – savitljivosti, čvrstine, debljine, koja ih, poštujući prirodne procese, oblikuje, formira u koncentrični crtež na zidu ili loptu postavljenu na postament u galerijskom prostoru. U pitanju su jednostavne geometrijske forme koje podsećaju na gnezda u prirodnoj veličini – priroda predstavljena kao skulptoralna reprezentacija. Sa druge strane, zaobljene kocke i druge kubične forme nastale su mehaničkom obradom drveta, sklapanjem letvica takođe u primarne geometrijske oblike. Uzimajući materijal iz prirode kao svoj umetnički materijal umetnica kao da, sa jedne strane, postavlja pojedine aspekte pejzaža direktno u galerijski prostor u kojem se mogu sagledati kao umetničko delo, dok, sa druge strane, svojom preciznom, harmoničnom, strukturalnom organizacijom ove skulpture svedoče da su proizvod ljudske ruke. Ove proste, primarne, jednostavne forme, kao i njihova tekstura, u sebi sjedinjuju vizuelne, taktilne, prostorne, psihološke i kulturno-istorijske elemente jer savremeni umetnici danas imaju svest da je prilikom stvaranja umetničkog dela njihovo posmatranje i istraživanje filtrirano kroz različite društvene prizme, u ovom slučaju ekologije, brigu za ugroženost prirode, odnos čoveka prema prirodi. Materijal koji umetnica koristi je prirodnji fenomen dok je umetničko delo koje je iz njega nastalo kulturna konstrukcija – kontemplacija umetnice projektovana u prirodne forme. Konstruisanjem, igrom sklapanja i rasklapanja i ponovnog sklapanja formi, umetnica preispitujući procese u prirodi preispituje i procese u umetnosti i društvu u kojem živimo.





ART DIALOGUES: NOVI SAD / TIMISOARA

ETERNAL DIALOGUES ABOUT ART AND SOCIETY

Sunčica Lambić Fenjčev

As far as the *Danube Dialogue* exhibition of artists from the countries of the Danube region is concerned, we might safely say that this year's festival was different from its predecessors. These were not just the customary dialogues between works by Serbian and Romanian artists, but touched on conceptual and critical approaches between curator-selectors Sorina Jecza (Timișoara, Romania) and Sava Stepanov (Novi Sad, Serbia). It may even have been a dialogue of different social contexts and times that placed some of the works in a more modern framework, allowing them to be read in new ways and revealing the course art has taken in these two post-communist countries. A broader look at the content of the exhibition shows dialogue between man and nature, man and his environment, man with man – dialogues that have been on-going since man made his first appearance and today more to the point than ever in the light of global events.

Sanja Radusin – Peter Jecza

Observing and exploring nature and its laws, Sanja Radusin makes sculptures based on the relationship of matter-mass-space, using natural materials such as wood, branches, leaves and earth (terracotta). From them she creates forms existing in nature, including circles, spheres and cubes, here organised by human thought and an intervening human hand. Radusin uses material taken directly from nature, twigs of various species and degrees of flexibility, firmness and thickness which she shapes with respect for the natural processes into a concentric drawing on a wall or a sphere set on a plinth. These are simple geometric forms recalling life-size nests, nature as sculpture. Rounded cubes and other cubic shapes, on the other hand, come from mechanically working the wood, assembling laths into primary geometric forms for instance. Taking her raw materials from nature, the artist seems to transfer individual aspects of the countryside to the gallery where they can be seen as a work of art, while at the same time their precise, harmonious, structural organisation show these sculptures to be human handiwork. Uncomplicated primary forms and simple textures combine within them visual, tactile, spatial, psychological and cultural elements, since today's artists are aware that in creating an art work, their observations and explorations are filtered through various social prisms, in this case ecology – the threat to nature and man's attitude to nature. Radusin's material is a natural phenomenon, the art work emerging from it a cultural construct, the artist's contemplation projected into natural forms. As she constructs, in the play of assembling, disassembling and reassembling forms, in examining natural processes, the artist is also examining processes in art and the society in which we live.

In contrast to these unmistakeably contemporary works are those of Romanian artist Peter Jecza, dating back to the 80s of the last century when confidence in the progress of socialism was at its height and was also reflected in other areas of human activity. Sculpture at the time was already experimenting with new materials. Form had at last broken away from

Nasuprot ovim izrazito savremeno konceptualizovanim skulpturama, nalaze se skulpture rumunskog umetnika Petera Jece, nastale tokom 80-tih godina prošlog veka kada je vera u socijalistički progres dospjela svoj vrhunac, što se reflektovalo i na drugim područjima ljudske delatnosti. Skulptura u ovom periodu već eksperimentiše sa novim materijalima, a forma se konačno oslobođa pritska realizma, osvajajući prostore primarnih apstraktnih, geometrijskih i sve više amorfnih ili organskih formi, koje se mogu videti na delima Petera Jece. I Peter Jeca i Sanja Radusin predstavljaju forme koje imaju svoje polazište u primarnoj, geometrijskoj formi – kocki, ali čini se da je kod Petera Jece to simbol osvajanja umetničkih i ljudskih sloboda i progresivnih ideja u tadašnjem društvu, dok je kod Sanje Radusin u pitanju apel za povratak čovečanstva svom iskonskom biću i prirodi.

Vladimir Tatarević – Ana Adam

Fotografije Vladimira Tatarevića bave se klasičnom, univerzalnom temom – ljudskim telom. Od antičkih vremena do danas, umetnici su često bili inspirisani lepotom ljudskog tela, njegovom snagom i senzualnošću, dok je od pronalaska fotografije ljudsko telo njena glavna tema. Tatarević koristi zapadni koncept prikazivanja ljudskog tela, potekao od starih Grka koji su smatrali da fizički najsavršeniji čovek reflektuje ideal lepote bogova, pa od renesanse do danas klasični grčki ideali fizičke lepote preovlađuju u evropskoj umetnosti. Dok su se umetnici od antike trudili da kroz predstavu fizičkog tela prikažu i dušu portretisanog, postmodernisti smatraju da postoje samo tela koja su nosioci mnoštva vizuelnih znakova koji određuju naš identitet. Ujedno, danas se postavlja pitanje u koliko je meri ljudsko telo samo biološki organizam, a koliko je postalo kulturni artefakt? Svako telo reflektuje različita značenja koja se tiču kompleksnog ličnog i društvenog života jednog čoveka. Vladimir Tatarević prikazuje na svojim fotografijama muško telo kao fizički entitet, kao splet kože, mesa, mišića, tetiva, telesnih tečnosti, fizičke snage i dramatične akcije. Poze u kojima se nalaze ova tela, njihovi pokreti i različiti kontrasti koje proizvode omogućavaju iščitavanje mnoštva vrednosti u formalnom i sadržinskom smislu. Tatarević daje fokus na pojedine delove tela u borbi, klinču, i ovi prikazi, u skladu sa umetnikovom osnovnom temom – Spartanci, daju nam mogućnost otkrivanja načina na koji je telo društveno konstruisano i kako reflektuje određene društvene konotacije. Veličina, snaga i potentnost su karakteristike oduvek vrednovane kod muških tela, što je danas pretežno izraženo kroz masmedije, da je muško telo simbol večite želje za borbom, moći, dominacijom. Na ovim fotografijama, kroz predstave tela koja vizuelno simbolizuju ono što nam je prva asocijacija kada pomislimo na spartanske ratnike, možemo prepoznati, osim permanentnog sukoba i borbe čoveka sa čovekom, sukob čoveka sa prirodom, čovekovu iskonsku potrebu i želju očitenu u lepoti i snazi njegovog tela koji u posmatraču izazivaju dvostruka osećanja, od divljenja do tuge, jer svaki sukob, borba, osim trijumfa, iza sebe ostavlja poraz i neminovnu smrt.

Za razliku od predstave fizičke snage i moći muškog tela na fotografijama Vladimira Tatarevića, rumunska umetnica Ana Adam na svojim crtežima, gotovo skicama, poput intimnih zapisa, na neki možda čak i duhovit način predstavlja svoja osećanja, želje, snove, inspirisane sopstvenom seksualnošću, emotivnošću, duhovnošću. U odnosu na realističnost prikaza tela kod Tatarevića, kod Ane Adam telo je linija koja dominira crtežom i stvara vizuelni znak, simbol, koji, transformišući se od ideje do ideje, od situacije do situacije, ističući motiv pečurke, suštinski odbija ograničavanja stereotipnog prikazivanja biološke uloge i restriktivnih društvenih standarda lepote ženskog tela.

the pressure of realism, conquering the spaces of primary abstract, geometric and the ever more amorphous or organic shapes seen in Jecza's works. Both Jecza and Radusin represent shapes that spring from a primary geometric form – the cube. However, it seems that with Jecza, this symbolises the triumph of artistic and human freedom, of progressive ideas in the society of his time, while with Radusin it is an appeal to humanity to return to its origins and to nature.

Vladimir Tatarević – Ana Adam

Vladimir Tatarević's photography focuses on a classic and universal subject: the human body. From antiquity to the present day, artists have frequently been inspired by its beauty, strength and sensuality and since the invention of photography, the body has been its leading subject. Tatarević uses the Western concept of presentation, beginning with the ancient Greeks who considered that physical perfection reflected a godlike ideal of beauty. As a result, from the Renaissance to the present day, the classic Greek ideal persists in European art. While artists strove from ancient times to show the soul of the person portrayed through the image of the physical body, post-modernists think that the body is only the carrier of a multitude of visual signs that determine our identity. The question today is the extent to which the human body is a mere biological organism or to what extent has it become a cultural artefact? Each body reflects various meanings relating to the complex personal and social life of the individual. Tatarević's photographs show the male body as a physical entity, a complexity of skin, flesh, muscle, tendons, bodily fluids, physical strength and dramatic action. The way these bodies are posed, their movements and the various contrasts they produce enable us to read from them a multitude of values in a formal and substantive sense. Tatarević focuses on individual body parts engaged in fighting, caught in a clinch. The images suggested by his chosen subject – Spartans, help us discover how the body is socially constructed and how it reflects certain social connotations. Size, strength and potency are perennial characteristics for evaluating male bodies. The idea, today mainly expressed through the mass media, is that the male body symbolises a perpetual desire for struggle, power, domination. In these photographs that visualise our first association when we think of Spartan warriors, besides the continual struggle between man and man, we also recognise his clash with nature, the ancient need and aspiration embedded in bodily strength and beauty. For the onlooker, feelings are divided between admiration and sadness, since the aftermath of battle, of each clash, apart from the triumph of the victor, is inevitably failure and death.

In contrast to Tatarević's photographic representations of physical strength and the power of the male body, Romanian artist Ana Adam's sketch-like drawings, almost like intimate disclosures with perhaps a hint of wit, represent feelings, desires and dreams inspired by her own sexuality, emotions and spirituality. In comparison with Tatarević's realistic depiction, with Adam the body is a line that dominates the drawing and creates a visual sign, a symbol transforming from one idea to the next and from situation to situation in a mushroom motif, that refuses to be limited to stereotypical biological roles and restrictive standards of female beauty.

Nataša Teofilović - Ioan Aurel Muresan

The focus of Nataša Teofilović's artistic exploration is the relationship between space and the body, i.e., man and his surroundings, which she examines through the relationship of real to virtual. In "autobiography – silence", there is a real

Nataša Teofilović – Ioan Aurel Muresan

U fokusu umetničkog istraživanja Nataše Teofilović uglavnom je prisutan odnos prostora i tela, odnosno čoveka i njegovog okruženja, koji se ispituje u odnosu stvarnog i virtuelnog. U radu „autobiografija – tišina“ umetnica se bavi stvarnim prostorom, starom porodičnom kućom, koja je bila polje svakodnevnog iskustva nabijenog istorijom, memorijom i simboličkim značenjima svakog od ukućana koji su živeli u njemu. Ovaj prostor je podložan promenama, obzirom na subjektivnost sećanja svakog od ukućana, koji ga, shodno tome, vide na drugačije načine. Kao rezultat dobija se mnoštvo različitih, fragmentizovanih pogleda koji romantizuju i intelektualizuju ovaj prostor. Fragmente kuće koji nedostaju umetnica je zamenila slikama biljaka iz bašte koje već godinama neguje. Sintezom ovih fragmentarnih subjektivnih sećanja i elemenata, mesto koje stvarno postoji u prostoru rekonstruisano je u jedno fantastično okruženje, jedno simulirano mesto koje evocira stvarno, ali stiče identitet zasebnog sveta. Strategijom višestrukih viđenja prostora i promenom tačke gledanja, upotrebo 3D animacije, koja je izvedena VR tehnologijom, posmatračima kao da je omogućeno kretanje po jednoj fantazmagoričnoj panorami prostora viđenog iz različitih pozicija učesnika u kretanju. Simulacija koju nam umetnica nudi jeste intenzivna zamena za stvarni prostor i imamo utisak kao da smo ubačeni u jedan svet magično oživljen unutar polja umetnosti. Kao da prolazimo prostorom koji je, u stvari, ličan, emotivan, intimni prostor same umetnice. Sa jedne strane, ovde imamo intenzivan doživljaj kompjuterske sposobnosti da stvoriti uzbudljive iluzije i osećaj da smo deo tog fantastičnog prostora, međutim, pošto je animacija reprodukovana na televizijskom ekranu, mi, kao posmatrači i dalje ostajemo izvan tog sveta, sveta umetnice, koji je nama predstavljen u dve dimenzije i koji posmatramo kao pokretnu sliku na platnu. Delo Nataše Teofilović je drugačije viđenje savremeno konceptualizovanog i proširenog pojma pejzaža, vizuelna prezentacija njenog intimnog okruženja/prostora doživljenog kao fuzija spoljašnje i unutrašnje vizije.

Ciklus pejzaža pod nazivom „Ultrasilvanija“ rumunskog umetnika Ioana Aurela Muresana, koji je predstavljen nasuprot delu Nataše Teofilović, takođe pruža vizuelne informacije koje ukazuju direktno na stvaran svet koji umetnik otelotvoruje na dvo-dimenzionalnom predmetu – platnu, a koje istovremeno otkrivaju i umetnikov „unutrašnji“ prostor. Vizuelni dijalog različitih umetničkih pristupa, senzibiliteta i tehnologija otkriva različita iskustva, kontekste i značenja čitanja unutrašnjih i spoljašnjih svetova dvoje umetnika.

Posmatrajući radove na izložbi *Dijaloga* rumunskih i srpskih umetnika u odnosu na centralnu izložbu ovogodišnjih *Dunavskih dijaloga - Quo vadis homo?*, koju su zajednički koncipirali Ami Barak, nezavisni kustos iz Pariza i Sava Stepanov, likovni kritičar i umetnički direktor Festivala savremene umetnosti *Dunavski dijalozi* u Novom Sadu, bez obzira na to što su dela nastala nezavisno od koncepta centralne izložbe, ona mogu dati uvid u kretanja u umetnosti, a samim tim i promene društvenih okolnosti u rasponu od skoro pola veka, na teritoriji dve susedne zemlje, s obzirom da su izložena dela nastajala od osamdesetih godina prošlog veka do danas. Posmatrajući dela koja su nastajala u periodu od nekoliko decenija tokom različitih tranzicijskih procesa iz država u kojima su potekla, u interakciji jednih sa drugima možemo se zaista zamisliti u kom pravcu može čovek krenuti u današnjim okolnostima, našavši se pred velikom životnom raskrsnicom i egzistencijalnim izazovom ostavljajući još uvek otvoreno pitanje kojim putem će krenuti i kakvu budućnost želi za sebe da kreira.

place, an old family home, the arena of everyday experiences, packed with history, memories and the symbolic importance of each person who lived there. Because memory is so subjective, the space is liable to change, so that each indweller sees it differently. Consequently, we get a multitude of varying, fragmented views that romanticise or intellectualise the space. The artist replaces missing fragments of the house with images of plants from the garden she has tended for years. By synthesising these fragmentary, subjective memories and elements, a place that really exists is reconstructed into a fantastical environment, a simulation of a place evoking the real but taking on the identity of a separate world. Using multiple views and shifting view points, the use of 3D animation in VR technology allows the onlooker to move through a phantasmagorical panorama seen from various positions. The simulation offered by the artist is an intense exchange for the real place, giving us the impression that we have been dropped into a world magically brought alive by art. We seem to be passing through the intimate emotional space of the artist herself. On the one hand, we have a vivid experience of the computer's ability to create a thrilling illusion and the feeling that we are part of this fantastic space. However, since the animation is reproduced on a TV screen, as spectators we remain outside that world, the world of the artist presented to us two-dimensionally and which we see as moving images on that screen. Nataša Teofilović's work is a different view of the modern expanded notion of landscape, a visual presentation of her intimate environment or inner space achieved by fusing external and internal vision.

Romanian artist Ioan Aurel Muresan's landscape cycle "Ultrasylvania", shown in tandem with Teofilović's work, also provides visual information pointing directly to the real world which the artist embodies in a two-dimensional object – the canvas, at the same time revealing his personal inner space. The contrasting visual dialogue of these artistic approaches, sensibilities and techniques lays bare the differing experiences, contexts and meanings of both artists' inner and outer worlds.

It is interesting to compare the works in the Romanian-Serbian section with those in the central exhibition of this year's *Danube Dialogues*, as conceived by free-lance curator Ami Barak, Paris, and critic and artistic director of the *Danube Dialogues Festival*, Sava Stepanov, Novi Sad. Although quite independent of the central exhibition, the Romanian-Serbian works, some of which date back to the 1980s, provide insight into movements in art and social change spanning almost half a century in these two neighbouring countries. Observing the interaction of these works created over several decades as their individual countries underwent transition, helps us to imagine the direction we might take in today's circumstances, faced as we are by a bewildering choice of paths and existential challenges. But the way we choose and the kind of future we wish to create for ourselves remains an open question.



Sanja Radusin, Zaobljena kocka / Rounded Cube, 2017



Peter Jecza, *Osa sveta / Axis Mundi*, 1980



Ana Adam, *Bez naziva / Untitled*, 2020



Vladimir Tatarević, Spartanci / Spartans, 2007



Ioan Aurel Muresan, *Ultrasilvania III*, 2014



Nataša Teofilović, *autobiografija-tišina / autobiography-silence*, 2019





DUNAVSKI DIJALOZI 2020
DANUBE DIALOGUES 2020
SRBIJA+ // SERBIA+

KO JE KRIV?

Slavica Popov

Zabrinutost za sve što nam se dešava svoju kulminaciju doživljava u 2020. godini, bez jasnih naznaka da li će intenzitet ove upitanosti oslabiti i tako nas bar malo oslobođiti anksioznosti. Trenutno smo svedoci rušenja određenog koncepta življenja, društveni i ekonomski sistemi menjaju svoj pravac, ruše se principi, sve postaje relativno. Iako nam je sve ovo došlo kao šok i iznenadenje, ne možemo reći da nije moglo da se predoseći da su neki radikalni rezovi neophodni. Kako je savremena umetnost deo krupnijih i obuhvatnijih tektonskih poremećaja i promena koje se dešavaju u svakodnevnom životu i, naravno, na polju političkog života, u njoj smo mogli da naslutimo neminovnost stanja u kom se nalazimo. Savremena umetnost reaguje na aktuelnosti i kao neodvojiva od društva konstantno pokušava da shvati smisao ubrzanih promena koje nam se dešavaju, pa je 2019. godine u Temišvaru, u okviru *Dunavskih dijaloga*, umetnički direktor i selektor festivala Sava Stepanov realizovao izložbu pod nazivom *Quo vadis hommini?* – što se kao logična tema nametnula u ovoj 2020. godini. Tako je sam festival svojim opredeljenjem da prati savremenu umetnost ostao fokusiran na tekuće fenomene kao i aktuelna gibanja u društvu. S obzirom da se čovečanstvo trenutno suočava sa naizgled nerešivim zdravstvenim, a zatim i političkim, ekonomskim, socijalnim i drugim problemima neophodno je sve sagledati iz drugog ugla i uvažiti kreativan proces koji nam može pružiti neformalno i slobodno sagledavanje problema i po mogućству usmeriti nas, ako ne ka njegovom rešavanju bar ka lakšem suočavanju.

U okviru selekcije *Srbija+* na *Dunavskim dijalozima* 2020. godine predstavljena su tri umetnika, Vuk Ćuk, Veroljub Naumović i Mića Stajčić, u tri izložbena prostora i sva tri rada na različit način propituju stanje sveta u kom se danas nalazimo kao i položaj čoveka u njemu. Uzimajući u obzir da su sve strategije i mediji u umetnosti dozvoljeni vođeni logikom računarske kulture, gde se ništa ne gradi od nule i sve se svodi na izbor iz menija, ova tri umetnika koriste različite umetničke i neumetničke medijske elemente i strategije, propitujući teme koje smatraju ključnim u aktuelnom trenutku. Sva tri rada su zauzela zidove ali i prostor galerije, stvarajući takav odnos sa posmatračem da ga poziva na interakciju sa samim delom iako ona nije dozvoljena.

U galeriji SULUV **Vuk Ćuk** je predstavio prostornu instalaciju pod nazivom *A Whole New World*. Umetnik u prostoru galerije kreira jedno veče i četiri manja ostrva ispunjena veštačkom travom, gde obitavaju roboti koji simuliraju životinje odnosno predstavljaju žive skulpture. U pitanju je novi svet koji oponaša zakonitosti koje postoje u prirodi i koji inače stvara čovek podstaknut razvojem nauke i tehnologije, naročito na polju veštačke inteligencije. Ovaj veštački život, koji opstaje i funkcioniše u galerijskom prostoru, predstavlja jednu viziju budućnosti koja preti da će veštačka inteligencija prevazići čoveka i obesmisiliti njegovo postojanje. Odnosno sam čovek će dovesti sebe do svoje bespotrebnosti.





WHO IS TO BLAME?

Slavica Popov

Mounting concern over all that has happened culminated in 2020 without any clear sign that the constant questions were about to disappear, relieving us of at least some of our anxiety. Now we are witnesses to the destruction of a certain way of life as social and economic systems change direction, principles are overturned and everything becomes relative. Although it comes as a shock, we cannot say that no one foresaw that certain radical excisions would have to be made. Contemporary art is part of the great tectonic disturbances underlying everyday life, including politics of course. From it we sensed the inevitability of the situation in which we find ourselves. Inseparable from society, art reacts to current events, constantly trying to grasp what so much change, and at such speed, will mean for us. In Timișoara in 2020, selector and director of the *Danube Dialogues* festival, Sava Stepanov, organised an exhibition entitled *Quo Vadis Homo?*, a logical theme for the year in question. In opting to monitor developments in contemporary art, the festival was focused on current happenings and shifts in society. As mankind currently confronts what appear to be insoluble problems in health, politics and economics, we need a new angle from which to view things, to validate a creative process that would provide free, informal insight into these questions and help us if not to solve them, at least to face them more easily.

The 2020 Danube Dialogues featured three artists at three venues in the selection *Serbia+:* Vuk Ćuk, Veroljub Naumović and Mića Stajčić. Each in his own way examines the state of today's world and man's place in it. As all strategies and media in art are permitted to be guided by the logic of the computer culture, where nothing is built from scratch and everything is reduced to choosing from a menu, these three make use of various artistic and non-artistic media elements and strategies in examining subjects they consider to be crucial to the present moment. All three works occupied the walls and space of the gallery in such a way as to establish a relationship with the public, inviting them to interact with the work, even though no such interaction was allowed.

In the SULUV Gallery, **Vuk Ćuk** presented a spatial installation called *A Whole New World*. This was a large island and four smaller ones covered with artificial grass and inhabited by robots simulating animals or representing living sculptures. This new world was man-made but imitated the laws of nature, inspired by scientific and technological developments, particularly in artificial intelligence. Artificial life, surviving and functioning within the walls of a gallery, is a vision of a future where artificial intelligence threatens to overtake man and render his further existence pointless. In other words, man will make himself superfluous.

In the Small Fine Arts Salon of the Novi Sad Cultural Centre, **Veroljub Naumović** exhibited a series of works entitled *Experience of a Material Body*. These were silicone sculptures, realistically imitating the human body partially trapped in ce-

U „Malom likovnom salonu“ Kulturnog centra Novog Sada, **Veroljub Naumović** je izložio seriju radova pod nazivom *Iskustvo materijalnog tela*. Naumović je predstavio skulpture napravljene od silikona koje realistično oponašaju ljudsko telo i koje su delimično zarobljene u betonskim blokovima. Namera umetnika nije bila da prezentuje neku specifičnu ideju, već da istražuje iskustvo posmatrača koji daje značenje unutar konteksta ljudskog tela kao objekta. Ipak, namera dela i to konkretno jednog dela iz ove serije, koje je bilo predstavljeno i nagrađeno na izložbi *Privatna vrednost* u Švajcarskoj ambasadi u Beogradu, stavila je rad u kontekst bavljenja položajem žena u društvu, što je izazvalo polemike u stručnoj javnosti. Glavno pitanje je bilo može li muški umetnik da prepričava žensko iskustvo, a zatim, odlazeći korak dalje, posmatrajući rad u kontekstu pomenute izložbe, dobio je značenje propitivanja ekonomske potčinjenosti Srbije u odnosu na zapadni svet. Sva ova nova tumačenja i jesu bila namera umetnika, pa se tako na izložbi *Quo vadis homo?* može tumačiti kao propitivanje čovekove nemogućnosti da se izbori sa brojnim problemima, koje je opet stvorio sam čovek.

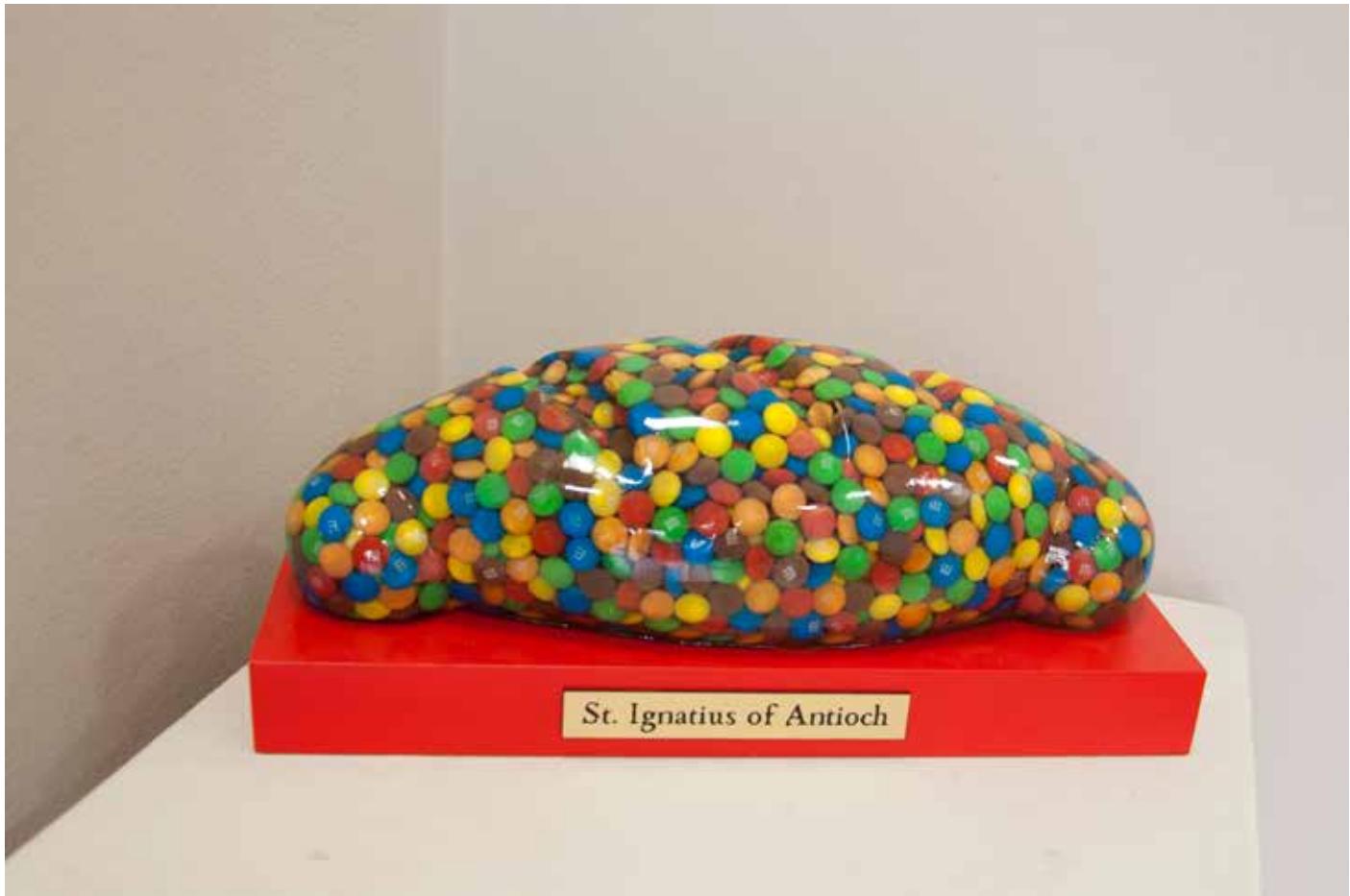
U galeriji „Bel Art“ postavljeni su radovi **Miće Stajčića**. Humor je jedna od glavnih karakteristika njegovog rada jer uz pomoć njega on uspeva da se izdigne iznad svakodnevice, koja je opet neiscrpan izvor inspiracije za njegov rad. Humor često u sebi nosi spontanost, pa nas samim tim iznenadjuje neočekivanim ishodima, što istovremeno može poslužiti kao izraz duhovne slobode i otpor spoljašnjim pritiscima. Stajčić polazi od kritike potrošačkog društva i uticaja medija propitujući društvene vrednosti i tabue. Pored rada *Lost in translation*, gde propituje važnost i značenje simbola u ljudskom društvu, izložena je i skulptura *Over the rainbow*, prva iz serijala *Snovi zaleđenog čoveka*, koja ne prestaje da provocira publiku poslednjih deset godina, svaki put kada je izložena u zemlji ili inostranstvu. U oba rada poznatim likovima, odnosno simbolima dodeljuje nove uloge, a samim tim i drugačije značenje, provocirajući posmatrača da promeni percepciju i promišljanje realnosti.

Sva tri umetnika stvaraju radove koji mogu poslužiti kao platforma za bolje razumevanje prošlosti, budućnosti i sadašnjosti sa društveno-ekonomskih i tehnološko-naučnih pozicija i imaju tendenciju da izazovu razmišljanje a zatim i određene akcije i promene, ali ne mogu nam ponuditi odgovor na pitanje gde se čovečanstvo uputilo, samo možemo naslutiti ko je kriv za budućnost od koje strahujemo.

ment blocks. The artist's intention was not to present a specific idea but to sound out the experience of the onlooker, who gives meaning in the context of the human body-as-object. However, the underlying idea, particularly the prize-winning work from the Private Value exhibition at the Swiss Embassy in Belgrade, was concern for women's place in society. This gave rise to discussion among the experts, the leading question being whether a male artist was capable of recounting the female experience. Going a step further, the work was considered to be an examination of Serbian economic subservience compared to the West. In fact all these subsequent interpretations were part of the artist's intention. In an exhibition that asks *Quo Vadis Homo?* they may be seen as an examination of man's inability to overcome the numerous problems which he himself has created.

Bel Art Gallery hosted works by **Mića Stajčić**. Humour is a key characteristic of Stajčić's work, helping him rise above the mundane while providing an inexhaustible source of inspiration. Humour is often spontaneous and so surprises us with unexpected outcomes, which may also serve as an expression of mental freedom and resistance to external pressures. Critical of the consumer society and the influence of the media, Stajčić examines social values and taboos. Besides *Lost in Translation*, where he questions the importance and meaning of symbols in human society, there is his sculpture *Over the Rainbow*, the first from the *Dreams of Frozen Man* series which for the past ten years has never failed to provoke comment whenever it appears at home or abroad. Both works assign new roles to well-known figures or symbols, thereby changing their meaning and prodding the onlooker into altering his or her perception and experience of reality.

All three artists produce works that could contribute to a better understanding of the past, future and present from the social, economic, technical and scientific points of view. While containing elements that encourage us to reflect, take action and initiate change, they cannot answer the question of where mankind is presently headed. We can only guess at who is to blame for this future of which we stand in fear.



Mića Stajčić, Hleb svetog Ignatijja Antiohijskog / Bread of Saint Ignatius of Antioch, 2018
>> Mića Stajčić, Preko duge / Over the Rainbow, 2010





Vuk Ćuk, *Sve će biti u redu / Everythings is Going to Be all right*, 2020
>> Vuk Ćuk, *Sve će biti u redu / Everythings is Going to Be all right*, 2020



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Veroljub Naumović, *Silikon / Silicon*, 2020

>> Veroljub Naumović, *Silikon / Silicon*, 2019; *Silikon / Silicon*, 2019; *Skice materijalnih tela / Sketches of Material Bodies*, 2020.





Danube Dialogues 2020

Adam, Ana (1964) Studied at “Ioan Andreeșcu” Art Academy in Cluj-Napoca. Since 1994 teaches at The Fine Arts High School in Timișoara. Selected exhibitions: Drawing is witchcraft or the other way round, Jecza Gallery, Timișoara (2020, solo); Hangs by a Thread, Borderline Art Space, Iasi, (2019, solo); Haptic Ecstasy, Atelier 35, București (2019, solo); WeTransfer: Art and Politics in Appropriate Hands, Timișoara, (2019); Mother Tongue, Sector 1 Gallery, București (2019); The Unpleasant Show, Jecza Gallery, Timișoara (2019); Danube dialogues 2019, National Museum, Veliko Gradište, City Museum of Novi Sad (2019); Form Follows Feeling, Epretext, Timișoara (2019); Blood, Stop, Space, Gold, Galeria Josedela Fuente, Santander (2018); Life a User's Manual, Art Encounters Biennale, Timișoara & Arad (2017); Art on Knees, Galleria 28, Timișoara (2007, solo). Lives and works in Timisoara (Romania).

Adamović, Ana (Belgrade, Serbia, 1974) Graduated at the Department for the World Literature at the Belgrade University and studied photography at the Art Institute of Boston. She holds a PhD in Practice from the Academy of Fine Arts, Vienna. She is a founder of Belgrade based Kiosk Platform for Contemporary Art. She deals with issues of identity and memory, both personal and collective, by working on the long-term photography and video projects. Since 1999 her work has been exhibited

at numerous solo and group exhibitions in Serbia and abroad. Lives and works in Belgrade (Serbia).

Ćuk, Vuk (Belgrade, Serbia, 1987) Studied painting at the Faculty of Applied Arts in Belgrade and the University of Applied Arts in Vienna. He has participated in more than 30 group exhibitions at galleries and museums in Serbia, Italy, Austria, Czech Republic, Slovenia, Denmark, Germany, Russia, China and USA, and has had solo exhibitions in Belgrade, Vienna, Copenhagen and Augstenburg. He has presented his work at the most prestigious art fairs in Europe and, together with 10 other foreign artists, made the art book Endless Editions: Face to Face – Blind Date, which is part of the MoMA Library Collection, New York. In his work he researches the relation of man to the contemporary way of life with an emphasis on the influence of the development of digital media, technologies and communication. He expresses himself through painting, sculpture, and digital arts (VR, animation). He is the winner of the Recognition Award of the MAK Museum in Vienna, the Drawing Award from the Vladimir Veličković Fund, the Vladimir Vujačić Mirski Painting Award and the Sculpture Award at the Sculpture Symposium in Taiyuan, China. He is the author of several projects in public space. Lives and works in Belgrade (Serbia).

Danneberg, Tatjana (Vienna, Austria, 1991) Graduated from the Academy of Fine Arts in Vienna. Her recent solo exhibitions include: Galeria Dawid Radziszewski, Warsaw, 2020; Biennale Zielona Góra, Zielona Góra, 2020; La Maison de Rendez-Vous, Brussels (2020); FLUCA, Austrian Cultural

Pavilion, Plovdiv (2020); LambdaLambdaLambda, Prishtina (2020) and Austrian Cultural Forum, Warsaw (together with Marcin Zarzeka) (2019). She participated in group exhibitions such as Stay Safe at Shivers Only, Chantemanche (2020); Un barbare à Paris at Fondation D'entreprise Ricard, Paris (2018); Compositions curated by_ Thom as Jeppe & Rebecca Lamarche-Vadel at Charim Galerie, Vienna (2018); Scamming at Palazzo Lancia, Turin (2017); and Ratatouille at Shanaynay, Paris (2015). Her forthcoming exhibitions will be in Salzburger Kunstverein, Salzburg in 2021. Lives and works in Warsaw (Poland).

Djurić, Orjen (Zagreb, Croatia, 1987) Finished high school for woodcutting and was heavily involved in street art. Studied animation at the Faculty of Applied Arts in Belgrade. During his studies he was mostly designing characters for cartoons. After graduation he finds a new interest for sculpting and changes his medium. The majority of materials he uses for his art are toys and objects created by mass industrial manufacturing, which he recycles. Orjen experiments with new materials and techniques, placing an accent on the exploration of the form and texture and their synthesis. Instead of working on the question of meaning, he rather evokes the question of “who we really are”, with the use of a universal language. He showcased at numerous solo and group exhibitions, both in Serbia and the region. Lives and works in Belgrade (Serbia).

Hörl, Ottmar (Nauheim, Germany, 1950) German conceptual artist, sculptor, installation, action, photography, and object artist. From 1975 to 1978 he studied at the

Städelschule in Frankfurt, before changing to the Academy of fine arts at Düsseldorf which he attended from 1978 to 1981. In 1999 he became a Professor of Fine Arts at the Academy of Fine Arts in Nuremberg. Since 2005 Ottmar Hörl is the president of the Academy of Fine Arts Nuremberg. He achieved worldwide popularity due to his radical, avant-garde art concepts as well as large-scale projects featuring serial sculptures in public spaces, based on his distinctive definition of sculpture as an organisational principle. He is considered as an "offensive and direct strategist campaigning for a new type of public art" and the most successful artist creating multiples, an artist implementing his vision of art for everyone and promoting the democratisation of sculpture like no other so far. Lives and works in Frankfurt am Main and Wertheim (Baden-Württemberg, Germany).

Hudec, Oto (Košice, Slovakia, 1981) Slovak multi-media artist who created his recent work in Slovakia, Austria, South Korea, Cabo Verde, Portugal and USA. He creates videos, murals, animations, sculptures and works for public spaces about immigration, refugees and the impact of globalization on the environment. His projects often involve a utopic perspective as a way to shed a light on food production, the industrial landscape, or the decline of bees. He is interested in ecological living, food production and sustainability, often from an indigenous perspective. He often cooperates on projects with children and youth from disadvantaged communities. Since 2013 he has been involved in participative project with Roma children in Slovakia such as Projekt Karavan, together with artist Daniela Krajčová. He was a finalist for the Oskar Čepan prize for young artists in

2012, Slovakia. At the moment he teaches at the Fine Arts Department, Technical University, Košice, Slovakia. He is represented by Gandy gallery, and works and lives in Košice (Slovakia).

Jecza, Peter (Sf.Gheorghe, Romania, 1939 – Timisoara, Romania, 2009) Studied at the Institute of Fine Arts "Ion Andreeșcu", Cluj-Napoca (1957-1963). Former professor at The West University Timișoara, Faculty of Fine Arts (1963-2005) and a member of the Hungarian Academy. Selected recent exhibitions: Romania - Art Museum Craiova 2017; Art Museum "Palatele Brâncovenesti" Bucharest 2017; Germany – Galerie Diehl Berlin 2016. International exhibitions: Biennial of Venice/Italy; Biennial of Sculpture Barcelona/Spain; Biennial Dante Ravenna/Italy; Biennial of Concrete Art Ljubljana/Slovenia; Quadrennial of Sculpture Riga/Lithuania; RBK Group Wuppertal/Germany; Exhibition of Sculpture in Milan/Italy, in Baukunst Gallery Köln/Germany. He was part of many international exhibitions in Italy, Yugoslavia, Germany, Spain, ex-URSS, Austria, Bulgaria, Finland, Greece, Syria, Sweden, Brazil, Jordan, Iraq, ex-Czechoslovakia, Hungary, France, SUA, Denmark, Norway, Holland. His works are part of many museum collections in Romania, Germany and Brazil.

Josipović, Ana She is a journalist and fashion artist. "By a strange twist of fate, I became the "first" in all my jobs – the first fashion editor in Grazia, GloriaGlam and Gloria magazines. I also launched Cosmopolitan.hr and Stilist magazine. In recent years, the internet and the street became my office. With my sister, Slavica Josipović, also a journalist, I design and run the fash-

ion portal Style Zagreb, which writes about street fashion and talks about the culture of contemporary dressing. I make fashion reports for Croatian television shows. For the past ten years, I have been actively involved in humanitarian work, and lived in Africa and Cambodia for a while." Lives and works in Zagreb (Croatia).

Lakner, Antal (Budapest, Hungary, 1966) Graduated from the Art Academy in Budapest and finishing his PhD study at Moholy-Nagy University of Arts and Design. His works and projects were shown at biennales like the Biennale of São Paulo (2006), Manifesta 4 (2002), Venice Biennale of Art - Hungarian Pavilion (2001) and Istanbul Biennale (1997). Selected solo exhibitions: Timișoara Art Encounters and Glassyard Gallery (2019), Ludwig Museum, Budapest (2012), Art in General, New York (2006), Trafó Gallery, Budapest (2005). Selected group exhibitions : Georg Kargl Fine Arts, Vienna (2015), Contemporary Arts Center, Cincinnati (2015), Deutsches Hygiene-Museum, Dresden (2011), Casino Luxembourg (2009), National Museum of Art, Osaka, Museum of Contemporary Art, Tokyo (2006), ZKM, Karlsruhe, Musée d'Art Moderne, Saint-Etienne, Tri Postal, Lille (2004). Lives and works in Budapest (Hungary).

Lukić, Stefan (Užice, Serbia, 1985) Graduated from the Faculty of Applied Arts in Belgrade in 2018. He spent his third year of Bachelor studies at the Academy of Fine Arts in Paris (ENSBA). Currently an MA student at the Faculty of Fine Arts in Belgrade. He attended the Masterclass at the Royal Academy in Amsterdam (Rijksakademie van beeldende kunsten) in 2019. His

vision is to record the universal state of being in transit, migration, in the motion. He is intrigued by travellers and eyewitnesses and therefore he presents them through his art. Roads, distances, and we as travelers become the connection between places, ideas and people. Received an award for the Best Painter of the Year by the Faculty of Applied Arts in 2016. He has had several solo exhibitions, including: Interspace at U10 Art Space, YUGOnostalgia at the Užice National Theater, Obverse and Reverse at the National Museum in Kragujevac. He has exhibited in group shows in Paris, Belgrade, Novi Sad, Niš and Kragujevac amongst others. Lives and works in Belgrade (Serbia).

Milosavljević, Milena (Novi Pazar, Serbia, 1986) Graduated from the Academy of Arts in Belgrade in the class of Prof. Goran Nikolić. She continued her education in Düsseldorf in the class of Richard Deacon and graduated as "Meisterstudentin" from Franka Hörschemeyer. She is the author of numerous dialogues, collective and individual projects in Europe, USA and Asia. She was invited as a speaker to the META conference - Virtual Reality, NRW Forum Museum, Düsseldorf (2017) and took part in interdisciplinary artistic research of German art schools in Montepulciano (2018). In 2020, she was recommended by Richard Deacon and Dr. Günter Baumann for the Gerlinde Beck prize of 2021. Lives and works in Düsseldorf (Germany).

Moudov, Ivan (Sofia, Bulgaria, 1975) Graduated from the National Academy of Art in Sofia. His artistic practice comprises photography, video, performance and installations. In his work, which has a strong

metaphoric charge, he questions the field of contemporary art within the systems of power as well as the sociopolitical and economic conditions; furthermore, by subverting the existing norms and rules he reveals the levers of their functioning. He has presented his work at numerous solo and group exhibitions: Moderna Museet (Stockholm), Cabaret Voltaire (Zürich), Kunstverein Braunschweig (Braunschweig), Manifesta 4 (Frankfurt), the 52nd Venice Biennale, the 1st Moscow Biennale of Contemporary Art, and Museum Moderner Kunst Stiftung Ludwig - MUMOK (Vienna). Lives and works in Sofia (Bulgaria).

Mureșan, Ioan Aurel (Ceanu Mare, Romania, 1956) Graduated from the Academy of Visual Arts in Cluj Napoca. He holds PhD in visual arts. University professor at the University of Visual Arts and Design in Cluj Napoca. Solo exhibitions: 2019 Art Museum Oradea/2016 Zorzini Gallery Bucharest/2002 Crescent Theater, Birmingham, UK/2000 National Art Museum Cluj-Napoca/1998 National Theater Galleries Bucharest/1997 Art Museum Oradea/1996 National Art Museum Cluj-Napoca,. International exhibitions: 2017 Pecs Gallery, HU/2011 Debrecen, HU/2004 Art Triennial Debrecen, HU/2003 Painting Triennial, Przemsyl, PL/2002 L'Ecole des Beaux Arts, Liège, BE/2001 Bad Kissingen, DE/ Amsterdam, Holland/Budapest, HU/1999-2000 Arts Europe, Mercato 2000, Directed by Emilia, IT/1999 Budapest, HU/Chateau "La Gruyère", SZ/1995 DE/1994 Romanian Cultural Center, Paris, FR/1992 Lisbon, PT/Vac, HU/1991 A XXI Sao Paolo Art Biennial BR/1990 Szombathely, HU. Lives and works in Cluj Napoca (Romania).

Naumović, Veroljub (Novi Sad, Serbia, 1990) Completed his undergraduate and MA from the Sculpture Department of the Fine Arts Academy in Novi Sad in the class of Prof. Nikola Macura. He explores the ways in which art creates experience and the ways those experiences affect their subjects. Currently this exploration is focused on the relationship between humans and their bodies. From 2015. he has participated in numerous local and international group exhibitions and festivals, such as the exhibition Trag in Galerija Kuća Vojnovića in Indija, Project Black Box at the Mikser festival in Belgrade, the international exhibition of student terracotta Prva zemlja at KC Fabrika in Novi Sad. He is also the author of three solo shows: deindividuation//methods and techniques at the Gallery "Hol", Deindividuation at the SULUV and Experience the Material Body at the Gallery "Hol". Lives and works in Novi Sad (Serbia).

Petrov, Pusha (Timisoara, Romania, 1984) Attended the École Supérieure d'Art de Lorraine in Metz, France. Graduated in fine arts (2009) and communication (2011). Her artistic journey has been enhanced by several collaborations with international artists and residencies, such as Cité des Arts Paris (2018-2019), Motoco Mulhouse (2019), Le STAMM Porrentruy (2020). Selected exhibitions: A causal Loop, "Charim" Gallery Vienna; Privilege, "Granit" Gallery Belfort; Ex-East, "Niemeyer Space" in Paris; The brick, la Brique, Caramida, "La Kunsthalle Mulhouse"; L'esprit parfaitement clair, "Santo Amor" Gallery, Lille; Soba (The Room), ICR Paris. Her work was also exhibited at the Daegu Photo Biennale (2018), the Art Encounters Biennale (2017) and the 18th International Biennale of Image in Nancy (2014). Currently her new work is

showcased in collective shows at Passer (VII), EAC (les halles) Porrentruy, Petit programme, La Kunsthalle Mulhouse, and Genealogy of Things, Künstlerhaus Klagenfurt 2020. Lives and works between Timișoara (Romania) and Paris (France).

Radusin, Sanja (Novi Sad, Serbia, 1989) Completed her undergraduate and MA from the Sculpture Department of the Fine Arts Academy in Novi Sad in 2019. She has been a member of SULUV (Vojvodina Associations of Artists) since 2018. She worked as a teaching associate at the Sculpture Department of the Fine Arts Academy in Novi Sad. She had three solo exhibitions and took part in a large number of collective exhibitions. She was a participant in several art symposia. In 2017 she won the annual Fine Arts Academy award for the most successful work in the discipline of sculpture. Lives and works in Novi Sad and Kikinda (Serbia).

Say, Oleksiy (Kiev, Ukraine, 1975) In 1993 he graduated from Kiev Art-Industrial Technical School, Department of Graphic Design. Nearly ten years after, he graduated from the Ukrainian Academy of Arts and Architecture, Department of Easel Graphic. Oleksiy Say is one of the most famous Ukrainian contemporary artists today. He is renowned for his Microsoft Excel works of art as he uses this spreadsheet programme to create a truly modern imagery. Beside Excel, Oleksiy includes other segments of the corporate world designed to be means of communication, but not as artistic language. His work has drawn attention of the various international figures from the art world and collectors to the museums and art fairs. Lives and works in Kiev (Ukraine).

Stajčić, Milorad Mića (Belgrade, Serbia, 1977) Graduated in information technologies at the Faculty of Organizational Sciences and Sculpture at the Faculty of Fine Arts in the class of Prof. Mrđan Bajic. In his artistic work, he expresses himself through a variety of installations, video art, performance art, photography and sculpture. The most common topics are the consumer society, various human taboos, social values, religion, money... He is also co-founder of X Vitamin gallery. Lives and works in Belgrade (Serbia).

Tatarević, Vladimir (Belgrade, Serbia) Graduated from the Faculty of Fine Arts of the University of Arts in Belgrade. After completing his MA, he traveled the world and visited over thirty countries in the course of a two-year journey working for "Trans Ocean Photos". In 2000, he moved to Atlanta, Georgia, USA where he worked as a photographer for various companies. In summer 2002, he won first prize at the national competition of photographers "Life touch" in Atlanta. Towards the end of 2002, he returned to his hometown where he continued his career as a freelance artist. He earned his Master's degree in the field of photography in 2007, with the theme PIXEL like Visual element. In 2020, he completed his PhD with the topic: Use and abuse of photography in marketing. Vladimir had seventeen solo exhibitions and has participated in several national and international group exhibitions. Lives and works in Belgrade (Serbia).

Teofilović, Nataša (Pančevo, Serbia, 1968) Graduated architecture at the Faculty of Architecture of the Belgrade University. Obtained her PhD and MA degrees in

Digital Art at the Interdisciplinary Studies of the University of Arts in Belgrade. She is an Associate Professor at the Faculty of Media and Communication of the Ss. Cyril and Methodius University in Belgrade. Nataša Teofilović is a visual artist who explores the incidence and identity of the feminine and the sensual in virtual space through new media and computer art. She works in a variety of media from experimental video and performance to 3D character animation, digital ambiences and generative art. Selected awards: Honorary mention Ars Electronica Festival, Linz 2016; Honorary mention at the first Prix Ars Electronica Collide@ CERN and the festival of digital art Ars Electronica 2011; Jury Selection at 15th Japan Media Arts Festival in Tokyo in 2011. Lives and works in Pančevo (Serbia).

Tinei, Alexander (Caushani, Moldova, 1967) Alexander Tinei describes himself as "an absolute product of Soviet culture, transformed into western culture, transformed into myself". His striking portraits of tattooed young subjects reveal his preoccupation with issues concerning identity, belonging and faith. Tinei's work is increasingly concerned with the phenomenon of instant global visibility via the internet and the exposure of people's formerly private moments on the web. Tinei uses his traditional academic art training and painterly style to stage and submerge these new "icons" of cyberspace within the traditional context of portraiture. The protagonist is then subject to Tinei's own interpretation of events; re-staged in a new context perhaps or altered by the addition of strange blue lines and patterns on parts of the body. Lives and works in Budapest (Hungary).













Posebna zahvalnost / Special thanks

Fondacija Novi Sad 2021, Austrijski kulturni forum, Francuski institut u Srbiji, Wiener Städtische osiguranje

Fundatia interart Triade, Ami Barak SAS

Galerija likovne umetnosti poklon zbirka Rajka Mamuzića, Muzej savremene umetnosti Vojvodine, Kulturni centar Novog Sada, SULUV

Galerija "Zvono", "VitaminX" galerija, Galerija "Novembar"

RTV, Novosadska televizija, BRAINZ TV, Delta TV, Danas, Дневник, Seecult, Artmagazin, Arsmedia, nova.rs, Korzo portal, 021.rs, Diplomacy and Commerce, ПОЉА, Ninamedia

DANUBIUS

DUNAVSKI DIJALOZI/DANUBE DIALOGUES 2020

Festival savremene umetnosti podunavskih zemalja
Contemporary Art Festival of the Danube Countries
Novi Sad, septembar/September 2020

Director / Director
Vesna Latinović

Umetnički direktor / Artistic Director
Sava Stepanov

Izdavač / Publisher
Galerija "Bel Art"

Urednica / Editor
Vesna Latinović

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Jelena Rebić, Dubravka
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Nicolaie Ardelean

Lektor / Proof reading
Zorica Zorica - Lambeta

Fotografije / Photography
Marija Crveni, Martin
Candir, Eva Schickler

Dizajn / Design
Ljubomir Maksimov

Prepress
ШИШМИШ, Novi Sad

Štamparija / Printing house
Službeni glasnik, Beograd

Tiraž / Circulation 200

Producija / Production
Galerija "Bel Art" / "Bel
Art" Gallery

NVO Bel Art Contact /
NGO Bel Art Contact

belart.rs

danubeartfest.org

CIP - Каталогизација у публикацији
Библиотеке Матице српске, Нови Сад

7.036"2020"(083.824)

ФЕСТИВАЛ савремене уметности "Дунавски дијалози" (8 ; 2020 ; Нови Сад)
Festival savremene umetnosti DD2020 = Festival of Contemporary Art DD2020 /
[prevodioci, translators Jelena Rebić, Dubravka Alimić Bugarski ; fotografije Marija
Crveni]. - Novi Sad : Galerija Bel art, 2020 (Beograd : Službeni glasnik). - [106] str.
: ilustr. ; 23 cm

Uporedno srp. tekst i engl. prevod. - Tiraž 200.

ISBN 978-86-89277-43-2

а) Фестивал савремене уметности "Дунавски дијалози" (8 ; 2020 ; Нови Сад)
б) Ликовна уметност -- Свет -- 21. в.

COBISS.SR-ID 28992521

DANUBEARTFEST.ORG