



DD2021

Festival savremene umetnosti
Contemporary Art Festival

DUNAVSKI DIJALOZI // DANUBE DIALOGUES 2021
FESTIVAL SAVREMENE UMETNOSTI // CONTEMPORARY ART FESTIVAL

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O DUNAVSKIM DIJALOZIMA 2021

Deveto izdanje Festivala savremene umetnosti *Dunavski dijalozi 2021* proteklo je u izuzetnoj atmosferi, mada i dalje u iznuđenim okolnostima pandemije korona virusa. Poučeni prošlogodišnjim iskustvom i podvigom da budemo prvi međunarodni festival u regionu koji se realizovao u fizičkom obliku uz paralelno virtualno prisustvo, pripremili smo dodatne on-lajn formate programa i još značajnije primenili mogućnosti virtualne komunikacije sa publikom. Tome je posebno doprinela saradnja sa uglednim festivalom novih medija *Ars elektronikom* iz Linca, koji je razradio kompleksnu virtualnu platformu za komunikaciju sadržaja i interaktivno učešće publike širom sveta. Činjenica da smo bili jedan od 120 vrtova novog koncepta *Ars elektronika* festivala i svojim programom bili prisutni na svih pet kontinenata, donelo je dragoceno iskustvo i neočekivano prisustvo publike širom sveta. Festival se održao od 8. do 22. septembra i programski je obuhvatilo pet izložbi, tri umetnička događaja i veoma zanimljivu hibridnu konferenciju. U programu je učestvovalo osamnaest umetnika i sedam kustosa iz Srbije, Rumunije, Bugarske, Austrije, Nemačke, a konferenciju je obeležilo uključivanje učesnika sa drugih kontinenata, iz Japana, Singapura i Južnoafričke Republike. Festival je otvorio novosadski multimedijalni umetnik Vladimir Kopić performansom u uzbudljivom ambijentu preuređenog Trga prote Mihaldžića u Podgrađu Petrovaradinske tvrđave. Izložbe i događaji festivala realizovani u galerijskim i otvorenim prostorima koje je pratila brojna publika povezali su dve obale Dunava u jedinstven umetnički ambijent.

Galerija „Bel Art“ je tradicionalno okupila domaće umetnike i umetnike iz inostranstva sa namerom da kroz međusobni dijalog predstave najaktuelnija zbivanja u vizuelnoj umetnosti podunavskog regiona, odgovarajući na temu *Društvo i umetnost u okolnostima iznuđene realnosti* koju je za ovo izdanje zadao umetnički direktor Sava Stepanov.

Postavku centralne izložbe u Muzeju savremene umetnosti Vojvodine su činili radovi pet autora koje su zajednički odabrali Venelin Šurelov, umetnik i kustos iz Bugarske i Sava Stepanov. Novim tehnološkim postupcima Ana Prvački i Antoni Rajžekov su posvećeni temi pandemijske krize i njenog uticaja na svakodnevni život; Venelin Šurelov i Ana Vasof ukazuju na šablonizaciju čovekovog življenja u uslovima umreženih kapitalističkih, tehnoloških i drugih zadatosti današnje (iznuđene) realnosti, dok se Stevan Kojić u svojim kompjuterskim sistemima posvećuje ekologiji, stvaranjem elektronsko-bioloških sinteza. Poremećen je uobičajeni dijalektički tok stvari, te su pandemija i „besni kapitalizam“ pokazali da je bolest – stvarna i metaforička – postala osobnost čitavog društva koja je proistekla iz sistemskog zanemarivanja brige o čoveku čak i u najrazvijenijim državnim sistemima. Zapravo, savremeno društvo se našlo u okolnostima iznuđene realnosti.

Kroz umetnički dijalog *Novi Sad – Temišvar* festival je ostvario specifikum dijaloških formi, jer su izložbe postavljene u dijalogu dva kustosa iz različitih sredina, Dijane Marinku (Rumunija) i Sanje Kojić Mladenov (Srbija), te su u jedinstvenom ambijentu Velikog ratnog bunara na Petrovaradinskoj tvrđavi u dijaloški odnos postavljene umetnice Anica Vučetić i Oana Paula Vajner, u podzemnom hodniku tvrđave Danica Bičanić i Andrea Medar, a na Trgu prote Mihaldžića – Dragan Vojvodić i Liliana Merćoju Popa, umetnici koji su se već predstavili novosadskoj publici u nekim od prethodnih izdanja.

Tomohiro Okada, Vesna Latinović >





Tim festivala // Festival team: Tijana Filipov Mezei, Aleksa Ćirić, Doroteja Antić, Tijana Jevrić, Vesna Latinović, Julijana Soldatović

ABOUT THE DANUBE DIALOGUES 2021

Despite the lingering threat of the Corona virus pandemic, the ninth session of *Danube Dialogues* Festival of Contemporary Art 2021 went off in impressive style. Taught by experience and proud to be the first international festival in the region to take place with real people in a real place (with parallel virtual attendance), we prepared an additional online programme. More importantly, we had the possibility of virtual communication with the public, largely due to collaboration with the well-known new media festival Ars Electronica of Linz, which developed a complex virtual platform enabling interactive participation by viewers all over the world. Being one of 120 Ars Electronica's newly conceived gardens and present on all five continents was a valuable experience, with the unexpected bonus of an international audience. The festival took place from 8 to 22 September with five exhibitions, three artistic events and a lively hybrid conference. Eighteen artists and seven curators from Serbia, Romania, Bulgaria, Austria and Germany took part in the programme, while the conference also covered other continents with participants from Japan, Singapore and South Africa. A performance by multimedia artist Vladimir Kopićl opened the Festival in the stimulating surroundings of the transformed Prote Mihaldžića Square in Petrovaradin below the old fortress. Well-attended exhibitions and happenings held in galleries and open air venues united both banks of the Danube in a distinctive artistic atmosphere.

From year to year, Bel Art Gallery has brought together artists from home and abroad, inviting them to present through dialogue current trends in the visual arts of the Danube region. This time they did so in line with the theme: *Society and Art in a Forced Reality*, the brainchild of artistic director Sava Stepanov.

The central exhibition at the Vojvodina Museum of Contemporary Art showed five artists jointly selected by Bulgarian artist and curator Venelin Shurelov and Sava Stepanov. Ana Prvački and Antoni Rayzhekov's novel technological approach focused on the pandemic crisis and its effect on everyday life; Venelin Shurelov and Anna Vasof pointed out the reduction of human life to routine patterns in the interlinked capitalist, technological and other givens of today's (forced) reality, while Stevan Kojić's computer systems concentrated on ecology, creating electronic-biological syntheses. The customary dialectical course of events is disturbed; the pandemic and rampant capitalism have shown that sickness – both real and metaphorical – has become characteristic of society, emanating from a systemic neglect of care for man's welfare even in the most developed countries. Contemporary society does indeed find itself in an enforced reality.

The Novi Sad-Timișoara dialogue was a hallmark of the Festival's chosen form of communication as the exhibition was set up in dialogue between two curators from different backgrounds, Diana Marincu (Romania) and Sanja Kojić Mladenov (Serbia). In the unique ambiance of the Well of the Great War at the Petrovaradin Fortress, artists Anica Vučetić and Oana Paula Vainer faced each other; Danica Bičanić and Andreea Medar were in the underground galleries of the fortress and on Prote Mihaldžića Square, Dragan Vojvodić and Liliana Mercioiu Popa - two artists already known to the public in Novi Sad from previous festivals.

U osnovi *Dunavskih dijaloga* je namera da se omogući direktni kontakt srpskih umetnika sa autorima i kustosima iz zemalja podunavskog regiona. Za deveto izdanje, kustoskinje Nadežda Džakova iz Bugarske i Slavica Popov iz Srbije odabrale su po tri umetnika, nastojeći da iznađu delotvorne kombinacije njihovih koncepata kako bi publika dobila informaciju o njihovim sličnostima i razlikama, ali i sposobnosti/moći umetnosti da ponudi univerzalni odgovor na impulse kriznog sveta i vremena u kome živimo. U galeriji SULUV-a predstavljeni su Sašo Stoicov i umetnički par *diSTRUKTURA*, u Malom likovnom salonu Ljudmil Lazarov i Ana Vrtačnik, a u Galeriji „Bel Art“ Javor Kostadinov i Monika Sigeti.

U okviru programa *Novi Sad +* u Galeriji Kulturnog centra Novog Sada, po izboru Svetlane Mladenov, postavljena je instalacija Karoline Mudrinski, koja je afirmisana kao *science hybrid* autorka. Instalacija pod nazivom *Konačni niz* je pokušaj vizuelizacije matematičke teorije kojom se objašnjava odnos i međusobno delovanje dvodimenzionalnog i trodimenzionalnog prostora te sagledavanje i predočavanje odnosa beskonačnog i konačnog u umetničkom izrazu.

Hibridna konferencija emitovana uživo putem platforme *Ars elektronika* festivala, razmatrala je mogućnost adekvatnog umetničkog odgovora na temu *Društvo i umetnost u okolnostima iznuđene realnosti*. Epohalna kriza i napetost sveta je uzrokovana delovanjem „besnog kapitalizma“, jer su velike korporacije i njihovi vlasnici čitav svet pretvorili u vlastiti resurs – jednako (zlo)upotrebljavajući ljude i prirodu – ni jednog trenutka ne mareći za sudbinu i budućnost čitave populacije. Učesnici konferencije, Sanja Kojić Mladenov, Sava Stepanov, Svetlana Mladenov, Slavica Popov, Nataša Teofilović, kao i strani umetnici i kustosi, Venelin Šurelov (Bugarska), Dijana Marinku (Rumunija), Tomohiro Okada (Japan) i Adelin Kue (Singapur), razmatrali su mogućnost adekvatne reakcije i odgovora umetnosti na epohalnu krizu i složili se da stav umetnika treba da, pored kritičkog „komentarisanja“ aktuelne stvarnosti, podrazumeva i obaveznu afirmaciju zasebnosti umetnosti; insistiranje na poštovanju kultivisanih estetskih sistema i suštinskih etičkih načela – kako bi umetničko delo čoveku našeg doba postala smisleno utočište i neka vrsta „sigurne kuće“.

Zadovoljni utiscima gostiju iz inostranstva, stručne javnosti, medija i brojne publike koja prati naš festival, neposredno po završetku festivala fokusirali smo se na pripremu 10. jubilarnog izdanja, koje će se odvijati pod okriljem najvećeg evropskog projekta *Novi Sad Evropska prestonica kulture 2022*.

Vesna Latinović, direktorka festivala

The underlying idea of the *Danube Dialogues* is to enable personal contact between Serbian artists and artists and curators in the Danube region countries. For this ninth festival, curators Nadezhda Dzhakova (Bulgaria) and Slavica Popov (Serbia) each chose three artists, endeavouring to find an effective combination of their concepts, in order for the public to get an idea of their similarities and differences, and of the power of art to offer a universal response to the impulses of a world in crisis and the times in which we live. The SULUV (Association of Fine Artists of Vojvodina) Gallery presented Sasho Stoitzov and the artistic duo diSTRUKTURA, the Little Art Gallery Ludmil Lazarov and Ana Vrtačnik, and the Bel Art Gallery Yavor Kostadinov and Monika Sigeti.

As part of the Novi Sad + programme and selected by Svetlana Mladenov, the gallery of the Cultural Centre housed an installation by Karolina Mudrinski, a recognised science hybrid artist. Her "xx" installation attempts to visualise a mathematical theory that explains the relationship and interaction of two- and three-dimensional space, while considering and artistically expressing the relationship between the infinite and the finite.

The hybrid conference, broadcast live over the Ars Electronica Festival platform, debated the possibility of an adequate response by artists to the theme *Society and Art in a Forced Reality*. The cataclysmic crisis and world tension are the result of runaway capitalism. Huge corporations and their owners have turned the world into their own resource, using and abusing people and nature, without pausing to think of the future fate of entire populations. Conference participants Sanja Kojić Mladenov, Sava Stepanov, Svetlana Mladenov, Slavica Popov and Nataša Teofilović (Serbia) along with artists and curators Venelin Shurelov (Bulgaria), Diana Marincu (Romania), Tomohiro Okada (Japan) and Adeline Kueh (Singapore), discussed the possibility of an appropriate response by the art world in reaction to the crisis. It was agreed that the artist, besides commenting critically on current reality, must insist on the particular individuality of art, respect for cultivated aesthetic systems and essential ethical principles if a work of art is to become a meaningful refuge for mankind, a sort of "safe house" of its kind.

Happy with the impressions of our foreign guests, the professional public, the media and the many people who followed the festival, as soon as it ended we began preparations to celebrate our 10th anniversary, which will take place under the auspices of Novi Sad as European Capital of Culture 2022.

Vesna Latinović, festival director





DUNAVSKI DIJALOZI 2021
DANUBE DIALOGUES 2021

**DRUŠTVO I UMETNOST U OKOLNOSTIMA
IZNUĐENE REALNOSTI / SOCIETY AND ART
IN A FORCED REALITY**

DRUŠTVO I UMETNOST U OKOLOSTIMA IZNUĐENE REALNOSTI

UMETNOST U OKOLOSTIMA IZNUĐENE REALNOSTI

Sava Stepanov

Na kraju druge decenije XXI veka pojavio se termin „nova normalnost“ kao slutnja drastičnih promena načina življenja u vremenu nakon pandemije korona virusa. Zapravo, već u „doba korone“ svet se drastično promenio. Predostrožnost nas je prinudila na izbegavanje dosadašnjeg socijalnog ponašanja. Obezbeđivanje distance nije samo karakteristika odnosa između pojedinačnih individua, nego se paradigma distance prenela i na političke, ekonomске, sociološke, ekološke, pa čak i naučne oblasti. Svet je, u strahu i opasnosti, pokazao svoje drugo lice.

Zapravo, već je na samom početku novog veka postala vidljivom epohalna kriza izazvana kulminacijom kapitalizma i dominacijom filozofije profita. Velike svetske korporacije i njihovi vlasnici su čitav svet pretvorili u vlastiti resurs - jednako (zlo) upotrebljavajući ljude i prirodu - ni jednog trenutka ne mareći za sudbinu i budućnost čitave populacije.

Srpska filozofkinja Divna Vuksanović prepoznaje specifičnost sprege kapitalizma i kompjuterske tehnologije. Tako, na primer, internet ne samo da održava kapitalizam, već bitno ojačava njegovu ekonomiju. Vuksanović u sjajnom tekstu *Filozofija medija: mediji i alternativa*, ukazuje na polemiku protiv ideologije Stiva Džobsa, objavljenoj na internet portalu *The Guardian* u kojoj se pojavio Tomkinsov (Daglas Tompkins) tekst u kome tvrdi: „Kompjuter je mehanizam za akceleraciju, on ubrzava ekonomski aktivnosti i to izjeda svet“, zaključujući da je kompjuter logistička podrška kapitalizmu, tačnije – njegovoj političkoj ekonomiji, a da „Ova ekonomija danas ne samo da počiva na njemu (kao i na „glupim građanima“, koji se takođe pominju u istom tekstu), već je zahvaljujući računarskim tehnologijama dospela do onog stepena akceleracije koji je takoreći u mogućnosti da uništi svet.“^[1] Istovremeno, Tomkins u istom tekstu osporava stav da tehnologija proširuje demokratiju, tvrdeći da zapravo ona koncentriše još više moći u rukama malobrojne elite a posebno ga muči činjenica da su socijalni i ekološki pokreti koji bi trebalo da destruišu prirodu megatehnologije, potpali pod njenu čaroliju.^[2]

Jednom rečju poremećen je uobičajeni dijalektički tok stvari, a celokupnoj populaciji je nametnuta bezobzirna upotreba čoveka i njegovih potencijala. Aktuelna svetska pandemija samo je pokazala da je bolest (stvarna i metaforička) postala osobenost čitavog društva i da je proistekla iz sistemskog zanemarivanja brige o čoveku čak i u najrazvijenijim državnim sistemima. Besni kapitalizam je potpuno prisvojio nauku, te njena najveća dostignuća nisu više neprikosnoveni simbol progresa jer svaki njen napredak donosi novu strepnju, još veći stepen nesigurnosti, straha, zabrinutosti, a već smo, u još uvek predrobotovskom dobu, spoznali i specifičnu „dolinu jeze“...

[1] Preuzeto iz teksta Дивна М. Вуксановић, Филозофија медија: медији и алтернатива, Зборник радова са научног скупа Јагодина–Кончарево (6–8. септембар 2017) Филозофија медија: медији и алтернатива, пос. изд. књ. 22, 2018, стр. 297–306.

[2] <https://www.theguardian.com/sustainable-business/technology-stopped-evolution-destroying-world>. Pristupljeno 29. 12. 2000.





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SOCIETY AND ART IN A FORCED REALITY

ART IN A FORCED REALITY

Sava Stepanov

Like a foretaste of the radical changes accompanying the Corona virus, the phrase “new normal” popped up at the end of the second decade of the 20th century. By the time the epidemic was in full swing, the world and our way of life had changed drastically. Caution obliged us to avoid what up to then had been normal social behaviour. Distancing became characteristic between individuals, but seeping also into politics, economics, sociology, ecology and science. Threatened and afraid, the world showed its other face.

Indeed, the enormity of the crisis provoked by the culmination of capitalism and the domination of a profit philosophy was obvious from the dawn of the new century. Giant international corporations and their owners have turned the world into their personal resource, using and abusing people and nature without a moment’s thought for the future of the population.

Serbian philosopher Divna Vuksanović recognises the collusion between capitalism and computer technology. The Internet, for instance, not only supports capitalism but seriously strengthens its economy. In a brilliant article, *Media Philosophy: Media and the Alternatives*, she highlights the arguments against the ideology of Steve Jobs, in particular Douglas Tompkins’s article on *The Guardian’s* Internet portal where he asserts: “*The computer is a mechanism for acceleration, it accelerates economic activity and this is eating up the world.*” Tompkins concludes that “*the computer is the logistical support of capitalism, or rather its political economy, which not only rests on it today (and on “dumb citizens”, also mentioned), but thanks to computer technologies has achieved a rate of acceleration which is capable of destroying the world.*”^[1] He disagrees that technology extends democracy, claiming that it actually concentrates more power in the hands of a tiny elite. He is particularly troubled by the fact that the very social and environmental movements that should be challenging the destructive nature of mega-technologies have in fact fallen under their spell.^[2]

In short, the normal dialectical course of affairs has been upset and its place taken by a ruthless exploitation of human abilities. The current global pandemic only goes to show that sickness (real and metaphorical) has become characteristic of all societies, springing from a systemic neglect of people even in highly developed countries. Rampant capitalism has taken over the pursuit of knowledge, so that learning’s greatest achievements are no longer a beacon of progress, as each advance brings new fears, heightened insecurity and anxiety. And though still in the pre-AI era, we have caught a glimpse of the “uncanny valley”.

[1] Divna M. Vuksanović, *Media Philosophy: Media and the Alternatives*, Papers from the Jagodina-Končarevo conference on *Media Philosophy: Media and the Alternatives*, (6–8 September 2017), latest ed. Vol. 22, 2018, pp 297–306.

[2] <https://www.theguardian.com/sustainable-business/technology-stopped-evolution-destroying-world>, Retrieved 29.12.2000

Kakav će odgovor ovakvom stanju sveta ponuditi umetnost kada je čovek današnjice talac čitavog svetskog poretku u kojem je ophrvan spregom kapitalizma i tehnološke medijalizacije?

U aktuelnom trenutku se čini veoma značajnom jedna reaktualizovana rečenica srpskog i jugoslovenskog književnika jevrejskog porekla Oskara Daviča (1909–1989): „Traganje za čovekom, to je jedina validna filozofija danas, jedina održiva filozofija!“ A takav stav od umetnika zahteva da, pored kritičkog „komentarisanja“ aktuelne stvarnosti, podrazumeva i njegovu obavezu da odbrani zasebnost umetnosti u ovakvim vremenima; da insistira na poštovanju kultivisanih etičkih načela. Jer, umetnost (p)ostaje prostor čovekovog pribrežića, neka vrsta „sigurne kuće“ za očuvanje univerzalnog dijalektičkog smisla; ona treba da bude podrška „čovekovoj duši koja večno pati“, kako to konstatiše srpsko-mađarski konceptualni umetnik Sombati Balint. Vreme je za homocentrične teme i funkcije umetnosti; čoveku današnjice je odista potrebna umetnost koja se brine o njegovom biću i njegovoj egzistenciji; potrebna mu je umetnost usmerena ka odbrani humanih estetskih, etičkih, duhovno-moralnih načela. Početkom ovog veka Jost Smirs je, baveći se promocijom kulturne raznolikosti u doba globalizacije, u svojoj knjizi karakterističnog, i te kako primenjivog naziva *Umetnost pod pritiskom* (2003) istakao da umetnost suštinski učestvuje u demokratskim debatama, te da je njena uloga izuzetno značajna kao uverljiv i validan odgovor na najrazličitija životna pitanja. Jer, umetnost je, 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.“ Danas, baš kao što će to zasigurno biti i u postpandemijskom vremenu krize, živećemo u okruženju drugačije, druge ili „nove normalnosti“, sa promenjenim idealima o demokratiji, stavovima o kapitalizmu, nauci, našim svakodnevnim društvenim odnosima, o položaju čoveka u iznuđenom svetu. Ono što je sigurno – čoveku je potrebna umetnost, njen estetski sistem, njena etičnost i osećajnost. No, bilo kako bilo, umetnost opstaje. Različita su viđenja njene budućnosti – od posredne i relacione estetike Nikolasa Burioa, koji društvenost i interakciju vidi kao okosnicu dinamičke umetničke igre; preko kontekstualne umetnosti koja više nije zabavljena zajedničkom idejom o smislu postojanja, već je usmerena ka raznolikostima globalnog sveta čija identifikacija nije rezultat „prirodnih“ već diskurzivnih definicija – kako to napominje mlada novosadska teoretičarka umetnosti Dr Sanja Kojić Mladenov; pa sve do radikalističkog predviđanja Karoline Kristove Bakargijeve da će već u narednim decenijama umetnost potpuno promeniti svoje obliče... Zapravo, umetnost svojim bićem nastoji da iznađe „zdrav“ odgovor svim društvenim zbivanjima, lomovima i napetostima. Sve to zahteva precizan iskaz, zasnovan na jasnom estetskom sistemu i adekvatnoj etičkoj napomeni.

Naslovna izložba ovogodišnjih *Dunavskih dijaloga* prezentuje petoro umetnika čija dela markiraju najznačajnije fenomene našeg doba opirući se zadatostima aktuelnog trenutka – sveobuhvatu besnog kapitalizma, pandemijske zaokupljenosti, ekološke ugroženosti i alijeniranosti savremenog čoveka. Umetnik danas razmatra i istražuje moralne, socijalne, političke, ekonomske i druge manifestacije kriznog društva. Zabrinut za sudbinu čovečanstva, on ne pretenduje na „velike lekcije“ nego traži i iznalazi diskrete, duhovite, čak relaksirajuće ali slojevite i upozoravajuće poruke kojima gradi svest o bitnosti čovekovog identiteta. A svest o identitetu i ljudskosti moramo negovati da bismo opstali u doba globalne medijalizacije kao promotera paradigmatične sugestije o neprikosnovenosti liberalnog, nadzornog^[3] i nefeudalnog kapitalizma^[4].

U uslovima iznuđene realnosti, formirane velikom svetskom pandemijom, globalnim klimatskim promenama te koruptivnim politikama, odsustvom principa i moralnih skrupula, umetnost i umetnik više ne pretenduje na velike gestove da ne bi, zbog

[3] „Nadzorni kapitalizam“ je termin Šošane Zubof, profesorke na Univerzitetu „Harvard“.

[4] „Nefeudalni kapitalizam“ je termin slovenačkog filozofa Slavojia Žižeka.

What response is art to make to this state of the world, when modern man is hostage to the entire world order and overwhelmed by an alliance of capitalism and techno-medialisation?

At this point we might recall the Serbian-Yugoslav-Jewish writer, Oskar Davičo (1909-1989) who said: "*The search for man, that is the only valid philosophy nowadays, the only sustainable philosophy.*" Besides commenting critically on current realities, this requires the artist to act in defence of the individuality of art in these times and to insist on the cultivation of ethical principles. For art remains - as it has always been - a bolthole for mankind, a safe house for the preservation of universal dialectical meaning, and should be a support to "man's ever-suffering soul", as Serbia's Hungarian conceptual artist, Szombathy Balint, puts it. It is time to turn to homocentric themes and functions in view of the pressing need for art that shows concern for man's being and existence; we need an art trained on the defence of human aesthetics, ethics, spiritual and moral principles. Earlier this century, while promoting cultural diversity in the age of globalisation, Joost Smiers pointed out in his appositely titled "Art Under Pressure" (2003) that art essentially participates in the democratic debate and has a significant role as a persuasive and valid answer to a huge variety of questions. According to Smiers, art is "...a field in which emotional incompatibilities, social conflicts and questions of status between people collide with greater intensity than in everyday communication." Today, just as surely as in the post-pandemic time of crisis, we will live in another different or "new" normal, with altered ideals of democracy, attitudes towards capitalism, science, everyday relations and man's status in an imposed world. One thing is sure: man needs art, its aesthetic system, its ethics, its sensitivities. Whatever happens – art lives on. As to what the future holds, views are various as, for example, the relational aesthetics of Nicolas Bourriaud, who sees sociality and interaction as the lynchpin of a dynamic artistic game; or perhaps contextual art , which is no longer occupied with a collective idea on the meaning of existence but is redirected towards the diversities of the global world, whose identification is not the result of "natural" but discursive definitions, as noted by the young Novi Sad art theorist, Dr Sanja Kojić Mladenov; or, again, the radical predictions of Carolyn Christov-Bakargiev, who foresees that in the next few decades, the shape of art will change utterly... In fact, art is trying with might and main to find a healthy answer to the fractures, tensions and all else that goes on within a society. This requires a precise statement, founded on a clear aesthetic system and an appropriate observance of ethics.

The title exhibition of this year's Danube Dialogues (Art in a Forced Reality) presented five artists whose works, resisting the present impositions, highlighted the most significant phenomena of our age: the all-encompassing grip of runaway capitalism, our immersion in the pandemic, an endangered eco-system and the alienation of modern man. Today's artist muses on and explores the moral, social, political, economic and other manifestations of a crisis society. Concerned for the fate of the human race, he or she has no great lessons to pass on, but seeks and finds discrete, witty, even relaxing messages that encourage awareness of the essentiality of man's identity. And we must nourish awareness of our identity and humanity if we are to survive in the midst of global medialisation, that promoter of paradigmatic suggestions of the inviolability of liberal, neofeudal, surveillance^[3] capitalism^[4].

In the imposed reality engendered by the global pandemic, climate change, corruptive policies and a dearth of principles or moral scruples, art and the artist no longer resort to grandiose gestures which, in view of the real complexity of the

[3] *Surveillance capitalism*: term coined by Shoshana Zuboff, Harvard University.

[4] *Neofeudal capitalism*: term coined by Slovenian philosopher Slavoj Žižek.

stvarne kompleksnosti aktuelne krize sveta, delovala patetično. Zbog toga umetnici preduzimaju akcije kojima fragmentne probleme sveta uvode u svoju umetnost kojom nastoje da se infiltraju u svakodnevnu realnost – bez obzira da li se radi o realnim ili utopijskim projektima. Na taj način, različitim metodološkim pristupima, čine sitne popravke sveta u krizi ne bi li ga učinili boljim i podnošljivijim čoveku čija duša večno pati. Pri tome, uvek treba imati na umu da se, u suštini, radi o duboko subjektivističkim promišljanjima i akcijama, o prihvatanju stvarnosne stigme i o pokušaju da se definišu i iskažu sudovi i poruke opštih istina i značenja.

Svaki od petoro autora na ovoj izložbi vlastitu poziciju sagledava u dijalektičkom smislu, nastojeći da svom delu obezbedi delotvornu poziciju u ubičajenom egzistencijalnom poretku. Ana Prvački i Antoni Rajžekov raspravljaju o pandemijskoj krizi, Ana Vasof i Venelin Šurelov se bave pozicijom otuđenog čoveka uhvaćenog u mrežu sveobuhvatne medijalizacije neofeudalnog kapitalizma (izraz Slavoja Žižeka), dok je Stevan Kojić ekološki osvešćen umetnik.

Ana Prvački, umetnica jugoslovenskog porekla koja živi i radi na širokoj destinaciji Njujork–Berlin–Singapur, svoj video rad je posvetila fenomenu zaštitne maske koja je tokom pandemije postala egzistencijalno bitan rekvizit čoveka našeg doba. Projektom *Multimaske* Ana se suočila sa novom društvenom stvarnošću kojom dominira osećanje globalne ugroženosti, te brojnim sumnjama i nedoumicanjima primerenim kriznim situacijama. Takvoj atmosferi današnjice umetnica se suprotstavila svojim ostvarenjem nastalim iz istinske humanističke brige za sudbinu čoveka. Njenо umetničko činjenje je seriozno, spekulativno i obeleženo empatijom. Umetnica deluje pragmatično jer svoju masku definije kao zaštitni rekvizit, ali je svoje delo „opremila“ emotivnim, fizičkim i metaforičko-filozofskim agensima koji izazivaju utisak prijatnosti: deluje zaštitnički, sliči emotikonu osmeha, u sebi ima miris pčelinjeg voska koji „pamtii“ još od detinjstva jer je njen deda bio ugledni pčelar, sazdana je na ekološkom principu, a Anini komentari u videu su oplemenjeni humorom i relaksiranim ponašanjem – što doprinosi poverenju gledaoca u opravdanost njenog umetničkog stava i postupka. Usred globalne pandemijske traume i aktuelne „iznuđene stvarnosti“ delo Ane Prvački zasnovano je na jasnom estetskom sistemu i još ubedljivijim etičkim osnovama.

Antoni Rajžekov se bavi fenomenom pandemije. Njegova *Pandemična zvučna mapa* je spekulativnog karaktera jer je zasnovana na promišljanju i eksploraciji egzaktnih podataka o planetarnoj rasprostranjenosti zaražavanja. Sve je ovde prikazano lapidarnim, krajnje pojednostavljenim crtežom te su jednostavnost, logičnost prikaza i red osnovne karakteristike ovog rada. Rajžekov polazi od izravnog iskustva, sprovodi neku vrstu (nad)senzibilne redukcije da bi došao da suštine, do prikaza globalne rasprostranjenosti i snage pandemije. Na tabli sa precizno iscrtanom političkom mapom sveta umetnik je postavio ukupno 186 prekidača u centru svake zemlje. Praćenjem nemilosrdne covid statistike, uključivanjem prekidača, javljaju se zvučni signali koji se stapaju u zajednički zvuk čiji intenzitet zavisi od intenziteta epidemije u različitim zemljama... Dakle, umetnik je autentične dokumentarne podatke pretvorio u izvor zvuka – koji u ovom slučaju dobija ekskluzivno artističko značenje i smisao. Specifičnom sintezom estetskih i etičkih načela Antoni Rajžekov je u ovom radu, zapravo, pokazao jedan izrazito filantropski odnos prema ugroženom čoveku današnjice.

U svom video stvaralaštvu **Ana Vasof** se bavi problemima čoveka našeg vremena usamljenosti, otuđenosti, neemocijalnosti i svojevrsne „sprečenosti“ da utiče na vlastitu sudbinu. Današnju upotrebu čoveka te permanentno ugrožavanje identiteta i ljudskosti Ana Vasof čini eksplicitno vidljivim u svom umetničkom delovanju. Njen video *Hodanje u krug* je

crisis, would appear ridiculous. Artists therefore take action by introducing the fragmented problems of the world into their art, and through it to infiltrate everyday reality, regardless of whether projects are realistic or utopian. Thus, by diverse methods, they perform minor repairs on a world in crisis in order to make it better, more tolerable for man and his "ever-suffering soul". We should, however, bear in mind that these are in fact profound, subjective, deliberate acts, an acceptance of real stigma, an attempt to define and their own judgments and send out messages of general truth and meaning.

All five artists in the exhibition see their position from the dialectical point of view, attempting through their work to ensure an effective position in the usual existential order. Ana Prvački and Antoni Rayzhekov discuss the pandemic crisis, Ana Vasof and Venelin Shurelov address the position of alienated man caught in the web of the overall medialisation of neo-feudal capitalism , while Stevan Kojić is an environmentally enlightened artist.

Yugoslav by origin, **Ana Prvački** lives and works between New York, Berlin and Singapore. Her video is about the protective mask, that essential requisite of our time. In her "multimask" project, Ana was confronted with the new social reality, plagued by a feeling of global danger, the doubts and quandaries of a crisis situation. Her creative work, serious, speculative and empathetic, comes from a truly humane concern for man's fate and opposes this atmosphere. She comes over as pragmatic, defining her own mask as a protective prop, but providing it with emotional, physical, metaphorical and philosophical agents that evoke pleasurable impressions: protective, like a smiley, emitting a scent of beeswax remembered from childhood (her grandfather was a well-known apriarist), the mask follows ecological lines. The video commentary is relaxed and humorous, which boosts the audience's confidence in the rightness of her attitude. In the midst of pandemic trauma and "forced reality", Ana Prvački's work is founded on a clear aesthetic system and an even more convincing ethical basis.

Antoni Rayzhekov addresses the pandemic as a phenomenon. His "Pandemic Sound Map" is speculative, based on the design and use of exact data on the prevalence of infection across the planet. All is shown in a lapidary drawing, simple, ordered and logically presented. Rayzhekov starts off from personal experience, followed by a (super)sensitive reduction to arrive at the heart of the matter: a portrait of the global prevalence and power of the pandemic. On a panel showing a precisely-drawn map of the world, the artist has placed a circuit-breaker at the centre of each country, 186 in all. Following the relentless statistics of Covid, throwing a switch produces an audible signal that blends into a collective sound, the intensity of which depends on the prevalence of the epidemic in the various countries. The artist has thus turned documentary evidence into a sound source, which here takes on artistic meaning and sense. Synthesizing aesthetic and ethical principles, Antoni Rayzhekov demonstrates a clearly philanthropic approach to endangered mankind.

Ana Vasof's video addresses the endemic problems of our time: loneliness, alienation, unemotionality and a singular incapacity to influence our own destiny. Her artwork is concerned with today's exploitation of people and the pervasive risk to their identity and humanity. The video "Walking in a Circle" is inspired by stroboscopic photography, whereby Eardweard Muybridge (1830-1904) analysed and elucidated the movements of a person walking, jumping or running. This was commensurate with the 19th century when science was interested in movement as a phenomenon. In contrast to Muybridge, Ana Vasof videos people at rest. Shooting various poses in sequence, she animates the static figure and

inspirisan Mejbridžovim fotografskim sekvencama ostvarenim stroboskopskim snimanjem, da bi se razlagao, sagledavao i analizirao pokret čoveka u hodu, pri skoku ili u punom trku. Te su fotografije bile primerene vremenu 19. veka, kada je u nauci pokret bio zanimljiv naučni fenomen. Za razliku od Mejbridža, Ana Vasof snima ljudе u mirovanju. Sukcesivnim snimanjem različitih poza ona animira statičnu figuru čoveka i „pokreće“ je: njeni modeli su, kako sama opisuje, stajali u krug u pozи „zaustavljenog“ trenutka hodanja. U centru kruga, mehanizam sa kamerom rotiraо se i snimao izvođače koji su se, uvek na istim mestima menjali sa novom pozom figure u pokretu. Iako učesnici imaju različite strukture tela i uopšte se ne kreću, kada mašina dostigne iluzionu brzinu, oni izgledaju kao jedinstvena figura koja hoda u krug. U kratkom video-filму je na taj način stvoren utisak čovekovog dinamičnog kružnog kretanja koje je zadato i programirano – baš kao što je čoveku u doba besnog kapitalizma zadat životni put i krug iz kojeg je teško izići i realizovati vlastitu individualnost.

Figura u instalaciji **Venelina Šurelova** na vizuelno ubedljiv način govori o čovekovoj egzistenciji danas. Figura predstavlja hibrid čoveka i životinje koja se, zahvaljujući elektromotoru, istom stazom kreće napred-nazad, bez ikakve mogućnosti da promeni putanju. Takva instalacija govori o gubljenju slobode i o ugroženosti čovekovog identiteta u svetu opterećenom brutalnim manifestacijama sistema koji slovenački filozof Žižek naziva „neofeudalnim kapitalizmom“. A kako sam autor konstatuje: „Integritet čoveka i sveta oko njega svodi se isključivo na nivo potrošnje, uživanja, adrenalina, elektronskog nastavka tela, biološkog nastavka mašine, razmene informacija, modernizacije“. Uz to, figura u instalaciji je „dopunjena“ brojnim detaljima koji joj daju ovovremenske osobnosti - pre postavljanja je uronjena u crnu tečnost, u naftni proizvod – što doprinosi da shvatimo poziciju čoveka-resursa, čoveka zatrpanog ekološkim zagađenjem i drugim katastrofičnim elementima. Ipak, u ovom prizoru postoji određena slika čovekove dostojanstvenosti proistekle iz borbe za opstankom, borbe da se sačuva ljudskost, a uz to Šurelov u stejtmentu ukazuje da njegova figura „poseduje izvesnu romantičnu auru pesnika“ što upućuje na nastojanje ovog umetnika da dosegne senzibilno tumačenje sveta i vremena u kome živi i stvara.

Na ovoj izložbi **Stevan Kojić** se posvećuje temi ekologije i odumiranja prirode. On u galerijski prostor unosi suvu granu drveta i „prikopčava“ je na mikroprocesor, koji svojim impulsima pokreće grane i proizvodi zvučne ritmove, nastojeći tako da joj obnovi životne impulse. Tako je i ovaj rad Kojić uključio u svoj generalni projekat Samoodrživi sistem apsurda, u kojem je sve zasnovano na simbiozi prirode i tehnologije. Zasebnost ovog postupka je u tome što Stevan Kojić svako svoje delo konstituiše vođen sopstvenom personalnošću, najčešće proširujući vlastiti izraz metaforičkim, emocionalnim i poetsko-filozofskim nabojem. Ovoga puta njegova instalacija uključuje i zvučnu podlogu ritmički prodornih zvukova zrikavaca koji oni ispuštaju, najčešće tokom vrućih popodnevnih i večernjih sati. Kojić je tu zvučnu podlogu snimio tokom boravka na ostrvu Korčula u Jadranskom moru. Tamošnja vrsta zrikavaca živi u zemlji čitavih 7–8 godina i tek potom izlazi na površinu i tada nastaje „pesma“ kojom se priziva parenje. Otuda naziv Kojićevog rada. No, treba napomenuti da je nedavno istraživanje Evropske komisije pokazala je da je 28% vrsta skakavaca i zrikavaca u Evropskoj uniji sada ugroženo... U toj „priči“ se pokazuje sličnost sa sudbinom ljudske civilizacije koja je, takođe, u velikoj krizi. Upravo toj krizi se ovim svojim radom, i čitavim svojim Samoodrživim sistemom apsurda, Kojićeva umetnost i umetnost uopšte suprotstavlja „iznuđenoj realnosti“ u kojoj živimo na početku ovog milenijuma.

sets it going. Her models, as she describes, stood in a circle, each frozen in an arrested phase of walking. In the centre, a mechanised camera rotated, videoing the performers, who changed in sequence to new walking poses while remaining in the same place. Although the participants were of different shapes and sizes and never actually moved forward, when the apparatus reached an illusory speed, they appeared as a single figure walking in a circle. The short video thus gave the impression of a person programmed to move dynamically in a circle, just as raging capitalism tasks modern man with a life path and a circle from which it is difficult to emerge, or to develop his own individuality.

The figure in **Venelin Shurelov's** installation is visually convincing in its depiction of man's existence as we see it now. The figure represents a hybrid, part man, part animal which, powered by an electric motor, moves forwards and backwards on the same path with no possibility of changing course. The installation speaks of loss of freedom and the threat to man's identity in a world abounding in brutal manifestations of a system which the Slovene philosopher Žižek calls "neo-feudal capitalism". As the artist himself says: "Man's integrity and that of the world around him comes down to mere consumption, enjoyment, adrenalin, electronic extensions of the body, biological extensions of machines, information exchange, modernisation." The figure in the installation is furnished with numerous details which give it a contemporary appearance. (Before being placed it was dipped in a black oil derivative). This helps us grasp the position of resource-man, buried in an eco-system polluted with other elements of disaster. Nevertheless, even in this setting there is a certain image of human dignity that comes from the struggle to survive, to preserve ones humanity. Shurelov points out that his figure "possesses a certain romantic aura of the poet", which highlights the artist's efforts to achieve a sensitive interpretation of the world and times in which he lives and creates.

Stevan Kojić's theme is the eco-system and the gradual extinction of nature. Introducing a dry branch into the gallery, he connected it to a microprocessor whose impulses made it move, producing sound rhythms - an attempt to bring it back to life. This was included in his over-arching project Self-sustaining System of the Absurd, all of which rests on a symbiosis of nature and technology. A key characteristic is that each work is guided by his personality, and he frequently broadens his expression, charging it with metaphor, emotion, poetry or philosophy. This time the installation had a sonic background: the piercing rhythmic chirping of cicadas usually heard on warm afternoons and at dusk. The recording was made during Kojić's sojourn on the Adriatic island of Korčula, where the local species lives underground for 7-8 years before emerging and bursting into a love song prior to mating – something that inspired the above title. It is worth mentioning that a recent study by the European Commission revealed that 28% of grasshopper, cricket and cicada species in the EU is now endangered. The story is similar to that of human civilisation, now too in crisis. Kojić sets this work, his art, art in general and all of Self-sustaining System of the Absurd in opposition to the "forced reality" in which we live in the early years of this millennium.

DRUŠTVO I UMETNOST U OKOLNOSTIMA IZNUĐENE REALNOSTI

INTERAKCIJA ZASNOVANA NA PODACIMA U IZNUĐENOJ REALNOSTI

Venelin Šurelov

Velika je čast biti deo tima kustosa Centralne izložbe festivala *Dunavski dijalozi 2021*. Podelio sam odgovornost za tematsku i sadržajnu strukturu sa Savom Stepanovim. Njegova erudicija i intuicija bili su u središtu našeg zajedničkog rada te su oni sadržani i u izložbi koju predstavljamo. Zahvalan sam Savi Stepanovu na poverenju i kustoskom zanosu.

Da bih ukratko predstavio sebe moram spomenuti svoj rad na pokretanju master programa u oblasti digitalnih umetnosti na Nacionalnoj akademiji umetnosti u Sofiji, kao i logično proširenje ovog programa u obliku *DA Festa – Međunarodnog festivala digitalnih umetnosti*. Moje iskustvo u ovim aktivnostima dugo je već više od 13 godina i zato u određenoj meri objašnjava moju brzu odluku da odgovorim na poziv Save Stepanova i Vesne Latinović da na izložbi imam dvostruku funkciju – jedna je da budem kokustos, a druga da budem učesnik same izložbe. Obično je takva dvostruka uloga problematična. Priznajem da za mene nije nova, dakle, nije bilo teško ubediti me da to prihvatom. Moji naporci da istražujem oblast digitalnih umetnosti, da predstavim teme, manifeste i ideje koje me uzbudjuju, uvek imaju ta dva lica: teoriju i praksu.

No, vratimo se suštini.

Sa moje tačke gledišta, iznuđena realnost i nastale krize ličnosti i stanja društva su trajni. U mojoj praksi, kriza je važan faktor oko kojeg gradim svoje postupke i izvore. Turbulencija koju doživljavamo kolektivno i lično povod je za stalnu izgradnju novih slika, nove društvene mitologije i novih obrazaca ponašanja. Krize podržavaju procese samoaktualizacije. To je razlog zašto sam Savin predloženi naziv izložbe *Društvo i umetnost u iznuđenoj realnosti* smatrao izuzetno prikladnim. Iznuđena realnost u svojim globalnim dimenzijama prevazilazi lična iskustva i dodaje specifičnu anksioznost. Ona (anksioznost) nalazi svoje obrasce postojanja između straha i zabrinutosti. Između panike i empatije, između instinkta samoodržanja i samožrtvovanja.

Umetničke prakse pet predstavljenih umetnika prikazuju ove procese i direktno su povezane sa tehnologijom. Ovaj izbor nije slučajan.

Kao što je Nikolas Negroponte rekao pre mnogo godina: „Kao vazduh i voda za piće, digitalizacija će se primetiti samo po njenom odsustvu, a ne po njenom prisustvu”.

Venelin Shurelov, Stevan Kojić >





SOCIETY AND ART IN A FORCED REALITY

DATAFIED INTERACTION IN A FORCED REALITY

Venelin Shurelov

It is a great honour to be part of the curatorial team of the central exhibition in Danube Dialogues 2021 Festival. I shared the responsibility for the thematic and content structure with Sava Stepanov. His erudition and intuition were at the core of our collaborative work and the exhibition we present encompasses them. I am grateful for Sava Stepanov's trust and curatorial flair.

Briefly introducing myself, I must mention my work in founding a Master's program in Digital Arts at the National Academy of Arts in Sofia, as well a logical extension of this program in the form of DA Fest - International Digital Arts Festival. My experience in these activities is for over 13 years now and therefore explains to some extent my quick decision to respond to Sava Stepanov and Vesna Latinović's invitation to have a double function in the exhibition, once as a co-curator and a second time as a participant. Usually such a double role is problematic. I admit that it is not new for me, hence it was not difficult to be convinced to take it. My efforts to explore the field of digital arts, to present the themes, manifestos and ideas that excite me, always have these two faces: theory and practice.

Let's get back to the essentials.

From my point of view, forced reality and the resulting crises of personality and states of society are permanent. In my practice, crisis is an important factor around which I build my actions and choices. The turbulence we experience collectively and personally is the occasion for the constant construction of new images, new social mythology and new patterns of behaviour. Crises support processes of self-actualization. This is the reason why I found Sava's proposed exhibition title "Society and Art in a Forced Reality", extremely appropriate. Forced reality in its global dimensions transcends personal experiences and adds a specific anxiety. It (anxiety) finds its patterns of existence between fear and concern. Between panic and empathy, between the instinct of self-preservation and self-sacrifice.

The artistic practices of the five artists represented demonstrate these processes and are directly related to technology. This choice is not accidental.

As Nicholas Negroponte said many years ago, *«Like air and drinking water, being digital will only be noticed by its absence, not its presence.»*

Digital arts are a consequence of the interaction between digital technology and digital culture. Artists are forging their identities through the possibilities opened up by new media, but many are reacting critically to their profound influences in social architecture, cultural memory, the functions of institutions, and the construction of the contemporary personality.

Digitalne umetnosti su posledica interakcije između digitalne tehnologije i digitalne kulture. Umetnici stvaraju svoje identitete kroz mogućnosti koje im otvaraju novi mediji, ali mnogi kritički reaguju na njihove duboke uticaje na arhitekturu društva, kulturno pamćenje, funkcije institucija i strukturu savremene ličnosti.

Digitalna kultura, pored toga što je posledica tehnološke potrošnje, igra ključnu ulogu u razvoju kreativnog i kritičkog mišljenja o društvenim i kulturnim pitanjima. Postoji izvestan paradox da su digitalne tehnologije, s jedne strane, uzrok nastanka ovih problema, a s druge, najefikasnije sredstvo za njihovo rešavanje. Daju nam mogućnost novog vida umetničkog izraza koji je adekvatan savremenom načinu života i komunikacije. Razvoj tehnologije u informatičkom dobu nudi mnogo više mogućnosti za stvaranje, prezentaciju, učešće i konceptualni razvoj umetnosti, a stanje izolacije u situaciji pandemije pojačalo je osećaj tehnološke povezanosti koja se graniči sa zavisnošću. Dominacija medijskih informativnih kanala, aktivna konzumacija vesti, žeđ za statistikom, dezinformaciona anksioznost, potraga za tehnološkim panacejom za rešavanje svih problema, sve su to razlozi da se traže autorske pozicije razvijene kroz tehnološke prakse.

Korišćenje informacija koje se odnose na društvenu kontrolu ponašanja prirodno prelazi u oblast kreativnih praksi. Informacija iz društvenog postaje estetski događaj, a u nekim slučajevima i jedno i drugo u isto vreme. Interaktivni oblici umetnosti opipljivo priznaju trend. Neke savremene umetničke prakse su strukturirane analizom i upotrebom podataka koji lebde u opštem protoku informacija. Da bi svojim postupcima uticao na interaktivnu instalaciju, učesnik u njenom dosegu ne mora to da čini direktnom fizičkom intervencijom; on je *odsutan*. Učesnik ne mora da zna za svoj mogući doprinos, drugim rečima, može da ga ne bude svestan. Takva je priroda *interakcije zasnovane na podacima*. Pokušavam da teoretičujem ovaj koncept i razvijem ga sa svojim drugim projektima. Interakcija zasnovana na podacima je posledica simbioze čoveka i računara, koja nije zasnovana na izboru već na koegzistenciji. Pojam je relevantan za principe na kojima funkcioniše digitalna ekonomija, sisteme automatizovanih odluka, svemoć posmatranja podataka, elektronsko tkivo informacionog otiska potrošač-korisnik. Sličan model se može videti u *Mapi zvuka pandemije* Antonija Rajžekova. On pretvara statistiku širenja virusa COVID-19 u zvuk kroz proces sonifikacije/ozvučavanja zasnovan na dnevnom broju zaraženih po zemlji. Na metalnoj političkoj mapi sveta, 186 prekidača se nalazi u centru svake zemlje. Instalacija omogućava da se mnoge zemlje „uključe“ ili „isključe“ interaktivno u zajedničkoj zvučnoj slici. Kroz ovaj poseban oblik interakcije zasnovane na podacima, statistički podatak je transformisan iz društvenog u estetski događaj, ali ne zatvara vrata povratku procesa, odnosno estetskom pronalaženju svoje društvene dimenzije.

U delu Ane Prvački estetsko i društveno vode svoj hibridni život. Društvene metamorfoze, društveni komfor, društvena odgovornost, ulepšavanje, gurui ekrana, magični trikovi, tehnološka čuda mnogobrojna su lica njenog rada. *Multimask* je pravovremen i komentar trenutne situacije u svetu. Maska se odnosi na sigurnost, lepotu i transformaciju i pokušava da ponovo promisli o karantinu i izolaciji kao vremenu za obnovu i lični rast.

Kroz digitalni medij nalazimo mnogo prilika da razgovaramo o principima slučajnosti, povratne informacije, aleatorike, procesa u realnom vremenu i onom divnom konceptu koji je uveo Džasija Rajhrad kao „Kibernetičku slučajnost“. Osim što za ovu vrstu umetnosti daje iznenadjujuće odnose i neobične procese, ona je približava spontanosti i neprilagodljivosti

Digital culture, in addition to being an effect of technological consumption, plays a crucial role in the development of creative and critical thinking about social and cultural issues. There is a certain paradox that digital technologies are, on the one hand, both the cause of the creation of these problems and, on the other, the most effective means of their solution. They give us the possibility of a new type of artistic expression that is adequate to the contemporary way of life and way of communication. The development of technology in the information age offers many more opportunities for the creation, presentation, participation and conceptual development of art, and the state of isolation in a pandemic situation has intensified the sense of technological connectivity bordering on dependence. The dominance of media channels of information, the active consumption of news, the thirst for statistics, the disinformation anxiety, the search for a technological panacea to solve all problems are all reasons to seek authorial positions developed through technological practices.

The use of information related to the social control of behaviour naturally moves into the area of creative practices. The information from social, becomes an aesthetic event, and in some cases both at the same time. Interactive forms of art tangibly acknowledge the trend. Some contemporary artistic practices are structured by the analysis and use of data floating in the general flow of information. In order to influence an interactive installation with his actions, the participant within its reach does not need to do so with direct physical intervention; he is *absent*. The participant doesn't need to know of his possible contribution, in other words, he may not be aware. Such is the nature of *datafied interaction*. I am trying to theorize this concept and develop it with my other projects. Datafied interaction is a consequence of human-computer symbiosis, which is not based on choice but on coexistence. The notion is relevant to the principles on which the digital economy operates, the systems of automated decisions, the omnipotence of data observation, and the electronic fabric of the consumer-user informational footprint. A similar model can be seen in Anthony Raizhekov's "Pandemic Sound Map". He converts the statistics of the spread of the COVID-19 virus into sound, through a sonification process based on the number of infections per day per country. On a metal political map of the world, 186 switches are located in the centre of each country. The installation allows many countries to be «turned on» or «turned off» interactively in a common sound picture. Through this particular form of datafied interaction, statistical information has been transformed from a social to an aesthetic event, but it does not close the door to the return of the process, i.e. the aesthetic finding its social dimension.

The aesthetic and the social lead their hybrid existence in the work of Ana Prvački. Social metamorphoses, social comfort, social responsibility, beautification, screen gurus, magic tricks, techno wonders are the many faces of her work. "Multi-mask" is a timely commentary on the current world situation. The mask concerns safety, beauty and transformation and attempts to rethink quarantine and isolation as a time for renewal and personal growth.

Through the digital medium we find many occasions to talk about the principles of serendipity, feedback, aleatorics, real-time processes and that wonderful concept introduced by Jasia Reichardt «Cybernetic Serendipity». Apart from supplying this type of art with surprising relationships and unusual processes, it brings it closer to the spontaneity and inadaptability of our existence. And because it is close to the life we personally or collectively experience, very often thematically digital art is highly socially reflective. We see such a combination of spontaneity and social reflection in the work of Anna Vasof. Her work is universally accessible through intrinsic wit and mischief. It is based on a true experimentation of

našeg postojanja. Pošto je bliska životu koji lično ili kolektivno doživljavamo, vrlo često je digitalna umetnost tematski veoma izražen društveni odraz. Takav spoj spontanosti i društvene refleksije vidimo u delu Ane Vasof. Njen rad je univerzalno dostupan kroz urođenu duhovitost i nestalu Luke. Zasnovan je na istinskom eksperimentisanju osnovnim mehanizmima kretanja i umetnosti zasnovane na vremenu. Njeni neprekidni radovi zaustavljenih pokreta iznova otkrivaju savremeni prošireni bioskop i bave se poetskom mehanikom vizije. Njeni radovi se bave društvenim paradoksima i omogućavaju nam da sagledamo pozнати свет из другачије perspektive.

Povratak prirodi ili kretanje napred u digitalnu euforiju granice su i polovi moćnih poziva koje smo čuli poslednjih meseci. U kontekstu pandemije, oni su poprimili nove konture. U kontekstu naše izložbe, granice su zamagljene i vidimo veoma uravnotežen pristup. Rad Stevana Kojića veoma suptilno pokazuje te veze.

Konačno, rad koji sam ja prikazao, pod nazivom *Peripatetika*, jedan je od mojih najnovijih autonomnih, pomalo grotesknih, tužnih i upornih performativnih mehanizama. Aktuelna globalna kriza potvrđuje njen složeni podtekst. Unutar vrlo tankih asocijativnih granica, kroz ovu mitološku figuru možemo čitati našu zavisnost od prirodnih resursa, ranjivost ljudske vrste, elektronski produžetak tela, biološki produžetak maštine, a istovremeno i romantičnu auru hodajućih pesnika.

Nadam se da će novosadska publika i oni koji indirektno prate naš događaj izgraditi sopstvene modele interpretacije i uživati u sadržajima koje nudimo.

the basic mechanisms of movement and time-based art. Her non-stop stop-motion works reinvent contemporary expanded cinema and engage with the poetic mechanics of vision. Her works deal with social paradoxes and allow us to see the known world from a different perspective.

Back to nature, or forward into digital euphoria are the limits and poles of the powerful calls we have heard in recent months. In the context of the pandemic, they have taken on new contours. In the context of our exhibition, the boundaries are blurred and we see a very balanced approach. Stevan Kojic's work very subtly shows the connections.

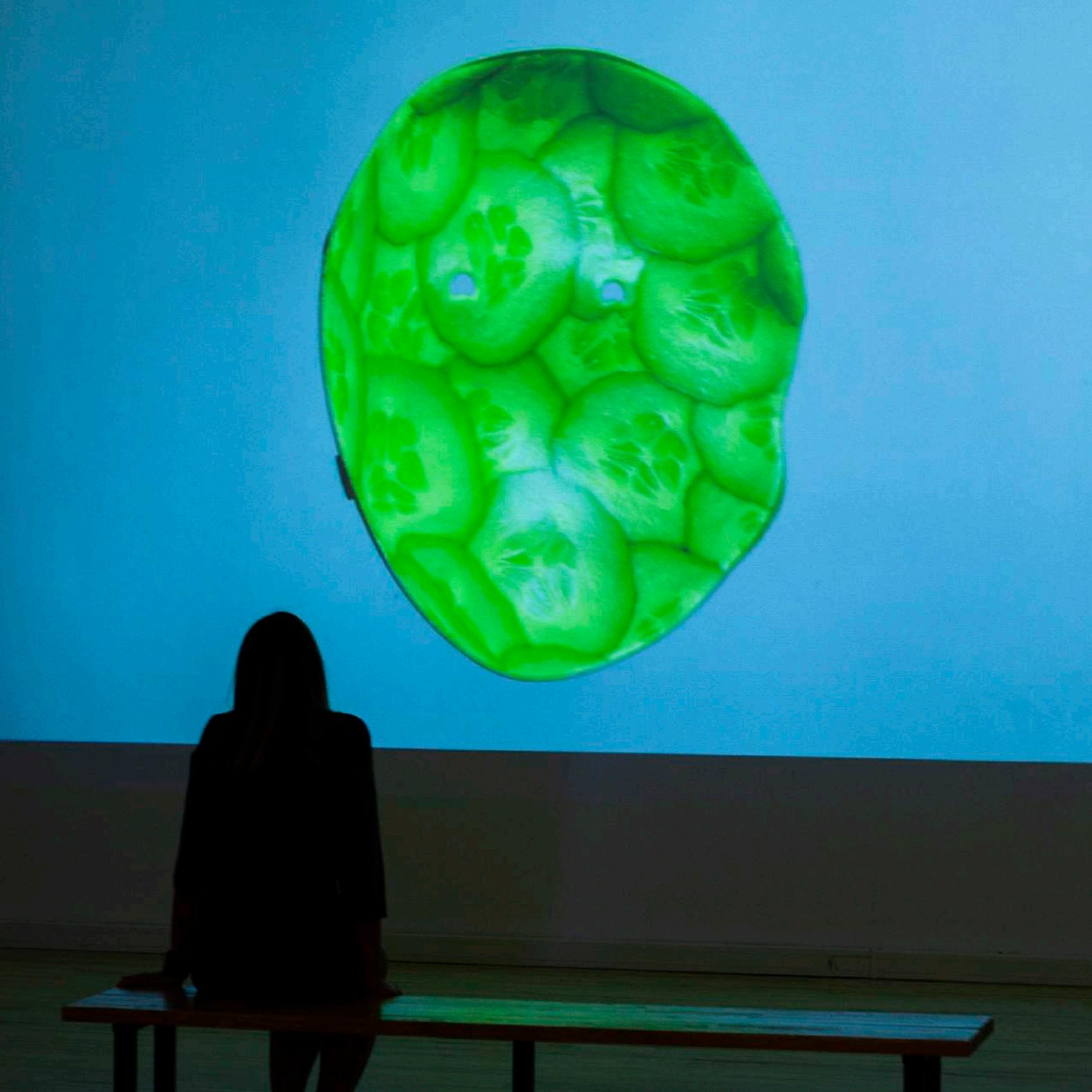
Finally, the work I have presented, entitled "Peripatetic", is one of my most recent autonomous, somewhat grotesque, sad and persistent performative mechanisms. The current global crisis confirms its complex subtext. Within very thin associative boundaries, through this mythological figure we can read our dependence on natural resources, the vulnerability of the human species, the electronic extension of the body, the biological extension of the machine, and at the same time the romantic aura of the walking poets.

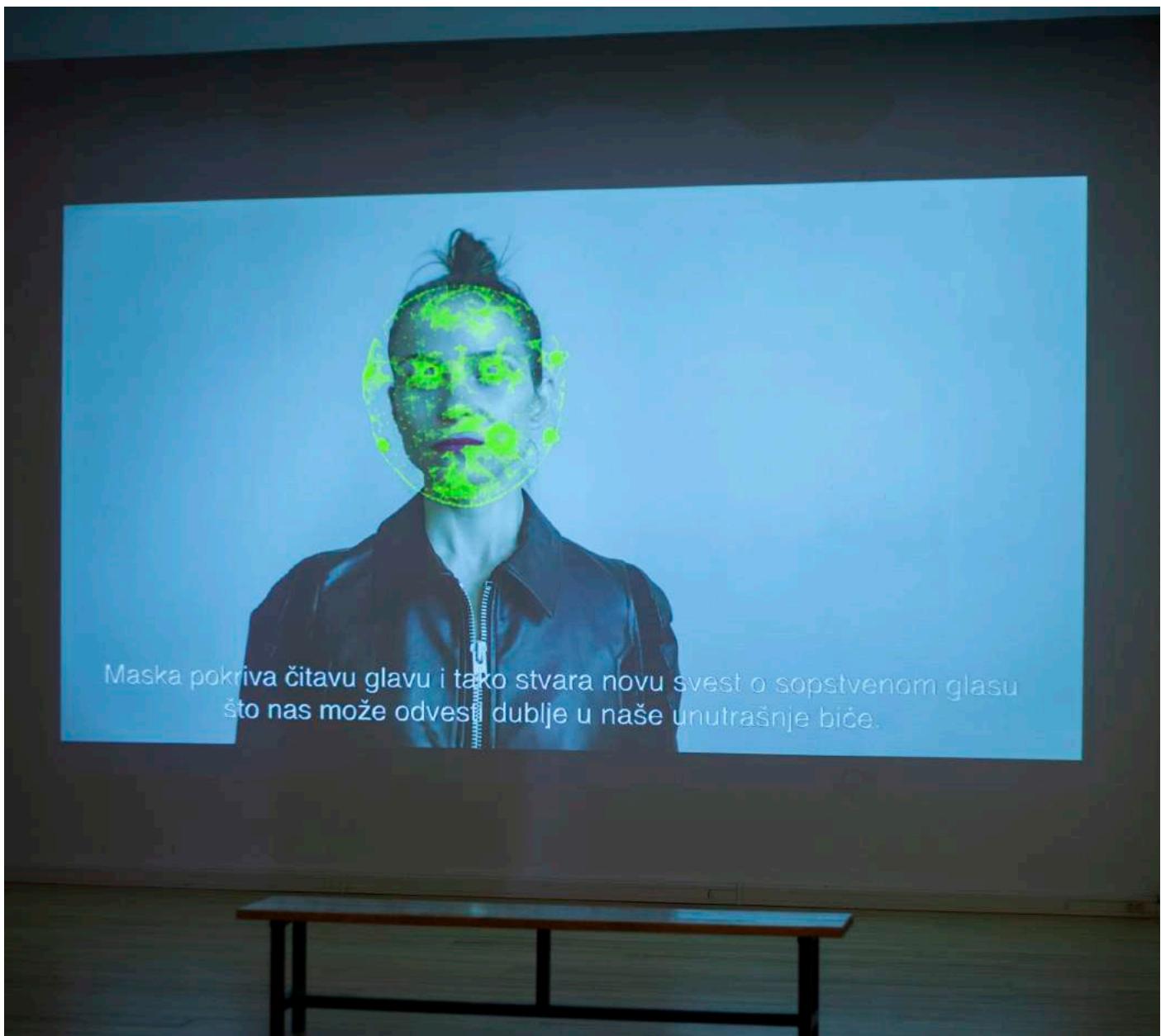
I hope the audience in Novi Sad and those who indirectly follow our event will build their own models of interpretation and enjoy the content we offer.



Antoni Rayzhek, *Pandemic Sound Map*, 2020
interaktivna zvučna instalacija/ interactive sound installation, 200 x 100 x 10 cm







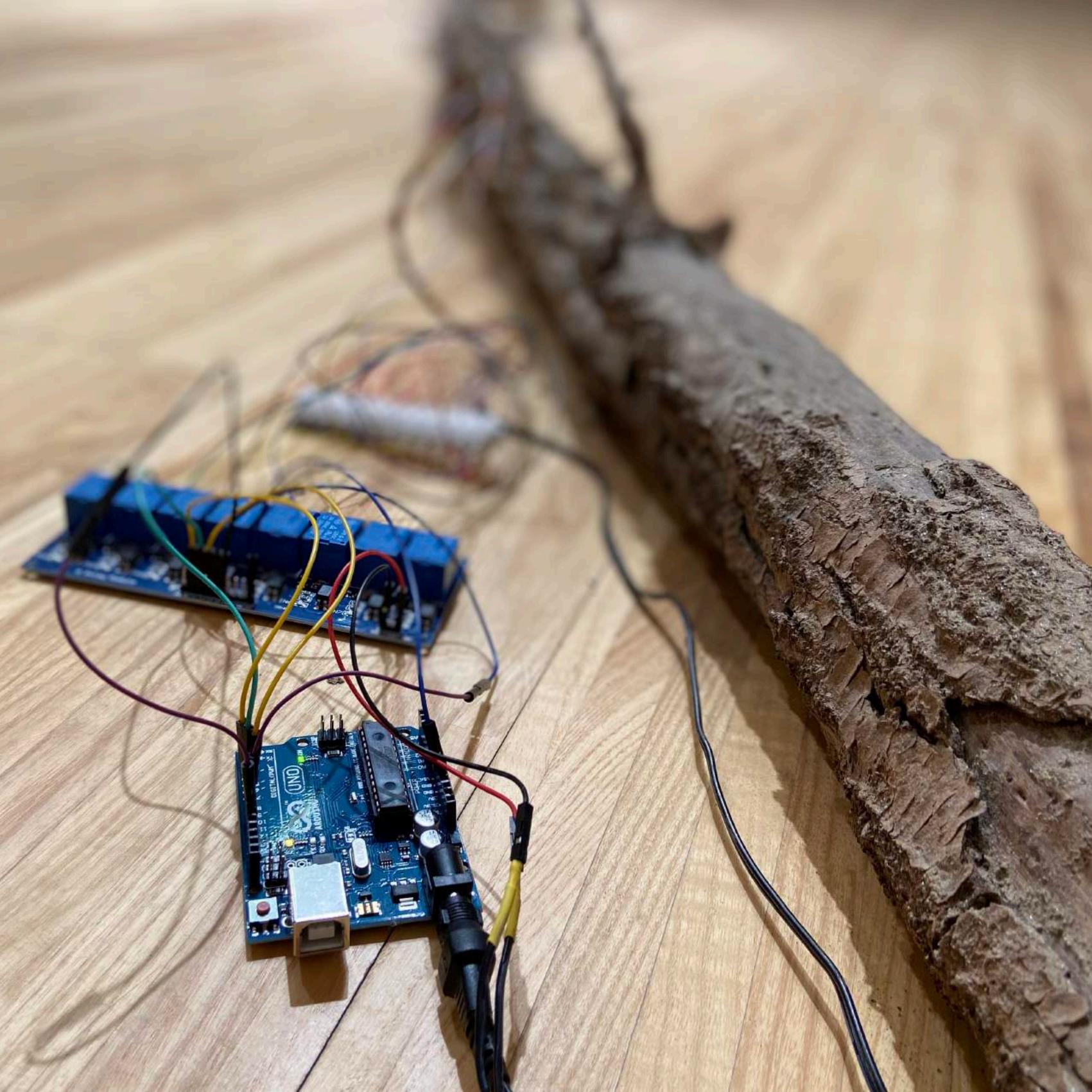
Maska pokriva čitavu glavu i tako stvara novu svest o sopstvenom glasu
što nas može odvesti dublje u naše unutrašnje biće.

Ana Prvački, *Multimask*, 2020, video, 2'28"



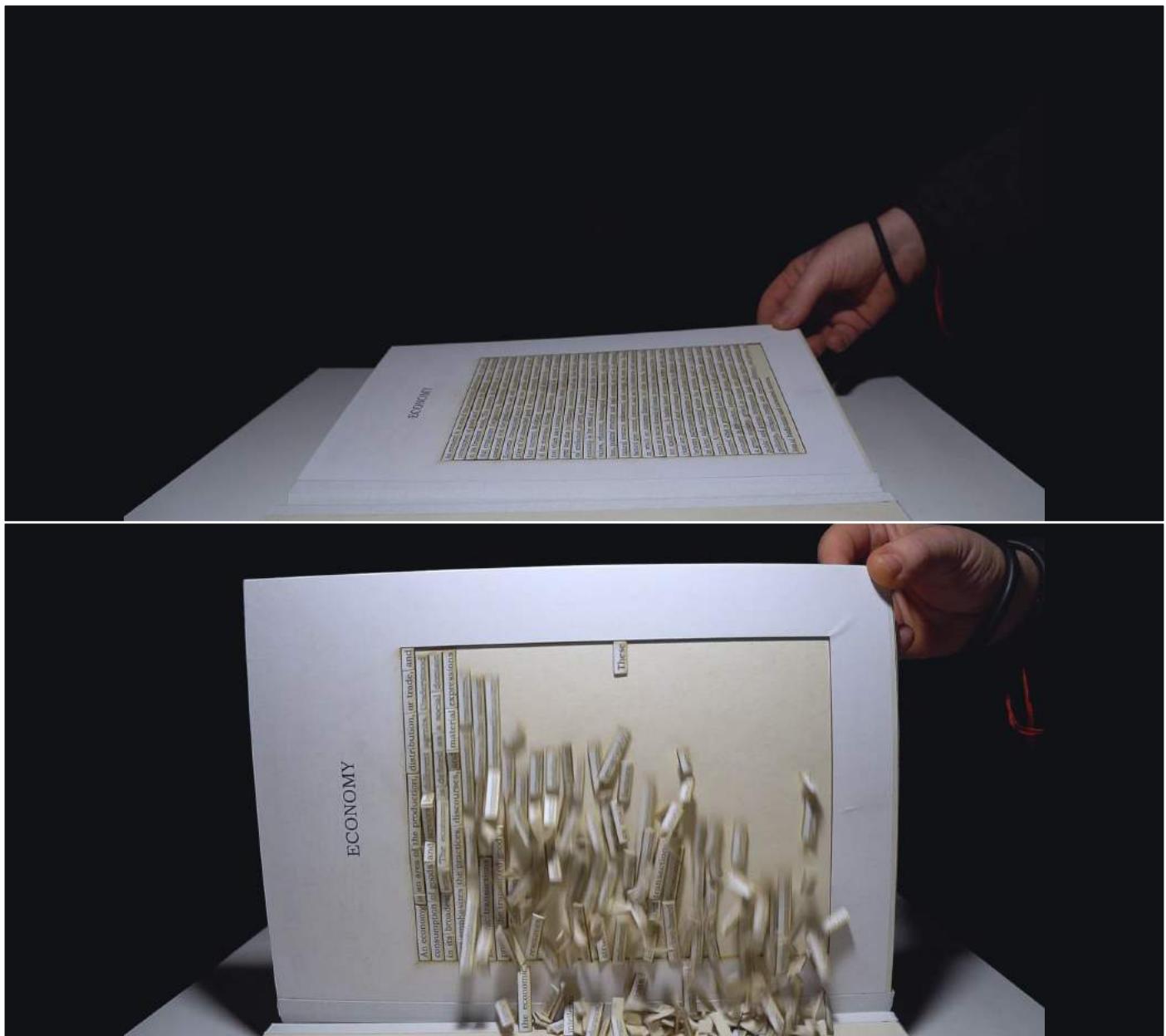
Venelin Šurelov, *Peripatetic*, 2018
kinetička instalacija, dimenzije promenljive // kinetic installation, variable dimensions





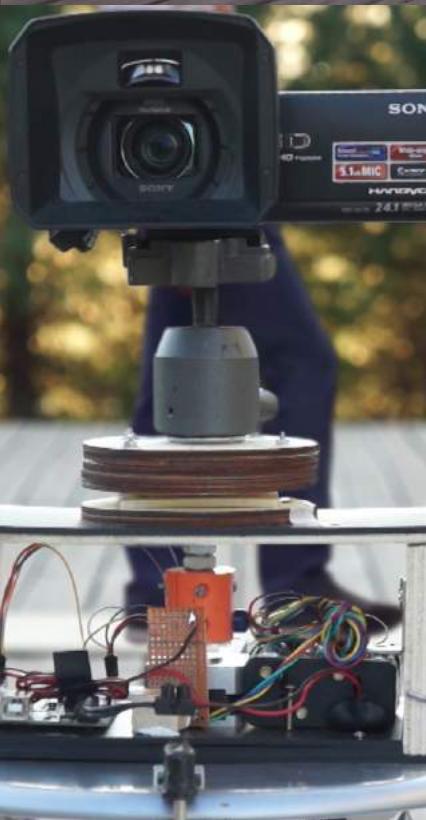


Stevan Kojić, *Summer Sex on the Island is a Very Serious Business*, 2021
skulptura (drvo, mikrokontroler, solenoidi, zvuk) // sculpture (wood, microcontroller, solenoids, sound), 150cm x 150cm x 700cm



Anna Vasof, *The Book of Falling Words*, 2018, video, 2'

Anna Vasof, *Walking in Circles*, 2015, video, 2' >







DUNAVSKI DIJALOZI 2021 // DANUBE DIALOGUES 2021
BUGARSKO / SRPSKI UMETNIČKI DIJALOZI
BULGARIAN / SERBIAN ART DIALOGUES

BUGARSKO / SRPSKI UMETNIČKI DIJALOZI

(NE)MOGUĆE REALNOSTI

Slavica Popov

Trenutno svedočimo vremenu u kom se drastično menjaju uslovi života. Brže ili sporije uvode se promene na socijalnom, ekonomskom, političkom i zdravstvenom nivou, i sve to utiče na promenu percepcije sveta oko nas, a kako savremena umetnost prati, oseća i prezentuje čak i najmanje promene neminovno je da ovo stanje utiče ili će tek uticati na savremeno vizuelno stvaralaštvo. Može ga dovesti do letargije ili do stvaranja snažne umetnosti koja će postavljati relevantna pitanja uspostavljajući tako odnos između umetnosti i društva. Ova nova normalnost i realnost, koja nam je nametnuta i koju trenutno živimo, podstiče nas da se zapitamo šta je to uopšte normalno, da li period pre ili posle korone i kakve su sve realnosti moguće, a to je pitanje koje se postavlja kada nam nije jasan ishod cele ove situacije, niti koliko vremena i šta nam sve treba da stignemo do cilja. Umetnici očigledno, bez obzira na okruženje, odnosno državu u kojoj stvaraju, detektuju ove promene na univerzalnom principu i daju nam podsticaj da razmišljamo o (ne)mogućim realnostima.

Selekcija srpskih umetnika (*diSTRUKTURA*, Ana Vrtačnik, Monika Sigeti) na *Dunavskim dijalozima 2021*, u okviru bugarsko-srpskog umetničkog dijaloga osmišljena je kao odgovor na izbor kustoskinje Nadežde Džakove (Sašo Stoicov, Ljudmil Lazarov i Javor Kostadinov). Zajedničkim postavljanjem radova srpskih i bugarskih umetnika uočavaju se sličnosti i razlike kako umetnici iz različitih okruženja reaguju na trenutne okolnosti, ali i na koji način se može uspostaviti međusobna komunikacija. Svi odabrani umetnici polaze od ličnih stavova, ali njihov dijalog je razumljiv uprkos kulturološkim razlikama koje uslovjavaju različite senzibilitete i razmišljanja. Svi oni upućuju, na sebi svojstven način, na beg ili povratak u prirodu ili promišljaju o prirodnom poretku stvari, kakav jeste ili kakav bi trebalo da bude. Ovaj izbor takođe ne daje kompletну sliku o savremenoj umetnosti u ovim zemljama, nego pruža segment delovanja umetnika iz dve države gde se podjednako razvija dinamična umetnička scena.

Kao odgovor na izbor radova bugarskog umetnika Sašo Stoicova umetnički par *diSTRUKTURA* se predstavlja sa ambijentalnom video-instalacijom pod nazivom *Struggle* koja je nastala 2020. godine, dok je sam video-materijal snimljen 2010. godine prilikom njihovog boravka u Sićevačkoj koloniji. U pitanju je najstarija jugoslovenska i srpska umetnička kolonija, koju je pokrenula Nadežda Petrović 1905. godine, zamišljena kao mesto gde će umetnici slikati, proučavati i razmenjivati mišljenja, a umetnici koji su u njoj boravili 2010. godine pokušavaju da zamisle to prvo umetničko otiskivanje u Sićevu kao i da promisle o radovima koje će stvarati. Na samu činjenicu da se ove scene odvijaju početkom 21. a ne početkom 20. veka ukazuju jedino avioni koji svoj beli trag ostavljaju na nebnu. Ovaj povratak na početak 20. veka primetan je u radovima Sašo Stoicova gde na seriji slika *Nolita* dokumentuje prizore iz Njujorka na način kao što je Pariz izgledao kroz vizuru slikara impresionista. *diSTRUKTURIN* rad *Struggle* je aktuelan posebno u periodu svetske pandemije kada je egzistencija i pravo na rad i stvaralaštvo umetnika bila ugrožena, kada smo bili primorani na neku vrstu izolovanosti i težili bekstvu u prirodu i kontemplaciji i u tom kontekstu ostvaruju komunikaciju sa apstraktnim radovima bugarskog umetnika koji su nastali tokom izolacije. U pitanju su uvek aktuelni trenuci na koje treba da se podsećamo jer se često zaboravlja da umetnički rad pored produkcije podrazumeva istraživanje, organizaciju, razmišljanje pa i prepuštanje dokolici kao i mnoge druge aktivnosti.

*Vesna Latinović, NJ.E. Petko Dojkov, ambasador Republike Bugarske u Srbiji
// H.E. Ambassador of the Republic of Bulgaria in Serbia, Slavica Žarković >*





BULGARIAN / SERBIAN ART DIALOGUES

(IM)POSSIBLE REALITY

Slavica Popov

We are currently witnessing a spate of drastic changes to our way of life. Changes have crept into social care, economics, politics and health care, some quickly, some slowly, but all of which affects our perception of the world around us. Seeing that contemporary art senses, monitors and portrays even slight variations, this affects or will shortly affect visual creativity. It may either lead to lethargy, or to the emergence of a powerful art that will ask pointed questions, thus establishing a relationship between art and society. The "new normal" which has been thrust upon us and in which we now live, prompts us to ask what, indeed, is normal: the period before or after corona? Which realities are possible? We raise these questions with no clear prospect of an outcome to the situation, without knowing how much time we have or what we need to attain our ends. Artists, obviously, whichever country they work in, detect these change in universal terms, encouraging us to think about (im)possible realities.

In the Bulgarian-Serbian artistic dialogue, as part of the 2021 Danube Dialogues festival, the Serbian artists (diSTRUKTURA, Ana Vrtačnik, Monika Sigeti) responded to their Bulgarian counterparts selected by curator Nadezhda Dzhakova (Sasho Stoizov, Ludmil Lazarov and Yavor Kostadinov). The joint presentation showed how artists from different surroundings react to events of the moment, as well as how to establish mutual communication. Each artist selected has his or her own personal approach, but they manage to understand one another despite cultural differences arising from different sensibilities and ways of thinking. All in their own way refer to escaping or returning to nature, or reflect on the natural order of things as it stands, or as it ought to be. The dialogue does not give a complete picture of contemporary art in the region, but offers a glimpse of how artists work in two different countries with equally dynamic art scenes.

In response to works by the Bulgarian artist Sasho Stoitzov, the diSTRUKTURA duo presented an ambient video installation: 'Struggle' (2020) with video material from a visit to Sićevo in 2010. Sićevo is the oldest Yugoslav/Serbian artists' colony, inaugurated by Nadežda Petrović in 1905 as a place for artists to paint, study and exchange opinions. The artists who attended in 2010 tried to imagine that first launch in Sićevo and to reflect on the works they were now about to produce. The only evidence that this was taking place at the start of the 21st century and not the 20th was the white trail left by planes crossing the sky. This return to the early 20th century is discernible in Sasho Stoitzov's "Nolita" series which documents scenes of New York in a style reminiscent of impressionist views of Paris. diSTRUKTURA's "Struggle" in very much to the point in the midst of a world-wide pandemic, when the artist's existence, creativity and right to work are at risk. Forced into a sort of isolation, we tend to escape into nature and contemplation and so discovered communication with the abstract works of a Bulgarian artist, produced in isolation. These moments are always here-and-now, and we should call them to mind, since it is often forgotten that besides produc-

< Ana Vrtačnik, Dragon Skin, 2021
filc// felt, 180x140cm

Za razliku od Ljudmila Lazarova, koji svoje apstraktne slike stvara bez ikakvih aluzija na predmetni svet, Ana Vrtačnik svoje polazište pronalazi u prirodnim formama koje opet kreira prirodnim materijalom – vunom. Međutim, forme koje stvara iako deluju organske, biomorfne i zoomorfne, ne pretenduju da sugerisu pojavi svet već predstavljaju jedno istraživanje, odnosno prevođenje prirodnog materijala i prirodnih formi u umetničko delo. Kako je slikarstvo Ljudmila Lazarova ukorenjeno u apstraktnom slikarstvu nastalom pre jednog veka, čiji su najznačajniji predstavnici muškarci, dok su žene koje su razvijale takav stil uglavnom nestajale sa istorijsko-umetničke scene, u dijalogu bugarsko-srpskih umetnika uključen je i rodni dijalog. U radu Ane Vrtačnik može se iščitavati umetnost koja je specifično ženska, posebno jer su u stvaranje njenih dela uključene žene iz njene porodice što dozvoljava da se njen rad može identifikovati sa idejama ženske kreativnosti iako nema feministički angažman. Takođe nam ovaj postupak izrade može poslužiti kao diskretna i nemerna kritika kapitalizma koji leži na plećima neplaćenog ženskog rada, dok ovaj proces uključivanja žena u tržište rada dovodi do njihove emancipacije i osnaživanja. Naravno, sve pod uslovom da postoji i funkcioniše umetničko tržište. Poseban segment rada Ane Vrtačnik čini to što njeni radovi insistiraju na taktilnosti, meke, prirodne forme pozivaju na dodir koji je postao tabu tokom pandemije, koji nam je neophodan radi sveobuhvatnijeg percipiranja sveta oko nas, a sami radovi pomeraju granice na koji način doživljavamo svet danas.

Potreba za povratkom u prirodu, potreba za dodirom, za prisnošću i intimnošću posebno je izražena na seriji radova Monike Sigeti pod nazivom *Outdoor activities*, koji su postavljeni u dijalogu sa bugarskim umetnikom Javorom Kostadinovom, koji se takođe bavi problemima sa kojima se pojedinac suočava u pandemiji. Monika Sigeti stvara skoro nadrealne pejzaže u jednom *post/lockdown* ambijentu. U pozadini ovih crteža nalazi se tradicionalan *Toile du Jouy* (tuel d'žui) patern ispunjen romantičnim i idiličnim pastoralnim scenama koji je nastao u 17. i 18. veku u Francuskoj, a zatim svoju popularnost u nekoliko navrata doživljavao, prvo u kolonijalnoj Americi, zatim 70-tih godina 20. veka i na samom početku 21. veka. U ovaj klasičan monohroman francuski dizajn, koji predstavlja aluziju na virtualni „savršeni“ svet, Monika Sigeti ubacuje scene koje su prisutne u realnom svetu i koje se vezuju za situaciju u kojoj smo se svi našli tokom 2020. godine. Ove scene mogu imati različite konotacije koje su uvek ispunjene jednom dozom humora, sarkazma ali i erotike, stvarima koje ispunjavaju svakodnevni život bez obzira na turbulentne i krizne okolnosti koje ga opterećuju. Kako smo tokom prethodne godine doživeli potpuno okretanje digitalnim tehnologijama i virtuelnom svetu ono što nam se nameće kao novi trend, nova realnost jeste izlazak iz njega u realni svet.

Svi odabrani radovi ukazuju kako na umetničke tako i na društvene probleme koji su često deo umetničke sfere. Umetnici jednostavno ne mogu ostati nemi na situaciju u kojoj smo se svi zajedno našli. Oni su svesni društvene stvarnosti, dokumentuju je na sebi svojstven način i kritički je konstatuju. Međutim, uloga umetnosti nije da propagira određene promene i menja svet, ona nam može pomoći da, ako pažljivo promatramo, uočimo okolnosti i krenemo nekim drugim putem, a promene neće nastati prinudom, vlastitom ili od strane nekog drugog, ovde konkretno od strane umetnosti. Moramo osvestiti, prihvati i biti ono što jesmo, čvrsto stajati u jednom mestu da bi imali od čega da krenemo, mada ne treba ni dugo čekati jer kako Slavoj Žižek kaže u kontekstu revolucija: „Nema poente čekati na pravi momenat kad glatka promena može postati moguća; taj momenat nikada ne stiže, istorija nam nikad neće omogućiti takvu priliku. Mora se rizikovati i intervenisati, čak i ako postizanje cilja izgleda (i jeste, u određenom smislu) nemoguće – samo na taj način može se promeniti situacija tako da nemoguće postane moguće, na način koji se nikada ne može predvideti.“^[1]

[1] Slavoj Žižek, *Kao lopov u sred bela dana, Moć u doba postčovečanstva*, Beograd, Laguna, 2019, str. 20.

tion, artistic work implies so much more: exploration, organization, thinking things out and, yes, indulging in leisure. In contrast to Ludmil Lazarov, whose abstract paintings make no allusion to the objective world, Ana Vrtačnik finds inspiration in natural forms which she recreates in a natural material – wool. However, while appearing organic, biomorphic and zoomorphic, they do not pretend to suggest the material world but are an exploration or translation of natural forms and material into an art work. Ludmil Lazarev's painting is rooted in the abstract painting of a century ago, whose chief representatives were men, while the women protagonists have mostly vanished from art history and the art scene in general. The dialogue between the Bulgarian and Serbian artists, therefore, included discussion of gender. Vrtačnik's work is specifically feminine; it includes women from her family which allows us to identify it with ideas of female creativity, but there is no feminism here. Her approach may serve as a discreet, unintentional criticism of capitalism resting on the shoulders of unpaid women's work, while the process of including women in the labor market leads to their emancipation and empowerment - on condition, of course, that there is a functioning art market. Vrtačnik's works emphasize the tactile: soft, natural forms that call out to be touched, something taboo during the pandemic but essential for a full perception of the world around us. Her works shift the borders of how we experience today's world.

The need to return to nature, the need for touch, for closeness and intimacy, is particularly evident in Monika Sigeti's series "Outdoor Activities". Her dialogue is with Bulgarian artist Yavor Kostadinov, who also addresses problems encountered by the individual in a pandemic. Sigeti creates landscapes that are almost surreal in a post-lockdown setting. The background to these drawings is traditional French toile de Jouy, with its 17th and 19th century patterns of idyllic pastoral scenes. As a textile it has seen several revivals of popularity, first in the American colonies, then in the 1970s and again at the dawn of the 21st century. Into the classic monochrome design - an allusion to a perfect, virtual world - Sigeti introduces scenes from the real world reflecting the situation in which we all found ourselves in 2020. These have various connotations, always tinged with humor, sarcasm or eroticism, things that fulfill our daily life regardless of the turbulence and crises that weigh it down. Last year we were obliged to turn almost completely to digital technology and the virtual world (now forced on us as the latest trend), so the new reality is in fact escape from it into the real world.

All the works selected point to artistic and social problems, the latter often affecting the artistic sphere. Artists simply cannot remain silent in the face of the situation in which we all find ourselves. They are aware of social reality, document it in their own way and consider it critically. The role of art, however, is not to propagate certain alterations that will change the world, but it can help us if we are observant enough to take note of the circumstances and set off in a new direction. Changes cannot be forced, either by us or anyone else, in this case by art. We must wake up, accept and be what we are, take a position and stand firmly by it as our starting point. But neither should we wait too long; as Slavoj Žižek says of revolution: "There's no point in waiting for the right moment when change might be smooth and possible; that moment never comes, history will never afford us the chance. We have to risk it and intervene, even if achieving our aim seems (and in a sense, is) impossible. Only this way can the situation be altered so that the impossible becomes possible.^[1]

[1] Slavoj Žižek, *Kao lopov u sred bela dana, Moć u doba postčovečanstva* [Like a Thief in Broad Daylight, Power in a Posthuman Age], Beograd, Laguna, 2019, 20.

AKO SUTRA POČINJE DANAS

Nadežda Džakova

Na slikama **Javora Kostadinova** otkrivamo dvostruko prisustvo – prisustvo posmatrača i stvarnosti koja ga okružuje. Bizarne ili čudne misli i slike koje generiše podsvet i koje su podstaknute istom stvarnošću, takođe su uvučene u njih. Umetnik ne tvrdi da daje univerzalno validne odgovore ili rešenja, već prikazuje lični pogled na ove motive. Slikar je uvek prisutan, bilo kao posmatrač ili kao učesnik u samoanalizi. On ponovo kreira stvarne situacije ili prostore; obično su to događaji i mesta koja su ga snažno isprovocirala ili zaintrigirala – na primer, nešto što funkcioniše na određeni način, ili nešto što je absurdno, ili jednostavno čudno... i on je osetio potrebu da to sam istražuje kroz medij umetnosti.

Drugi način na koji Javor Kostadinov koristi i poznate i nepoznate prostore je kao dekor. Pozajmljuje od njih, sređujući samo ono što mu je potrebno, uklanjanjući suvišno i donoseći nešto svoje sa onim što ostaje. Potpuno izmisljeni prostori su retki...

... ali u poslednje vreme, rekao bih da češće koristim pojmovne prostore. Na primer, prikazujem jednostavnu prostoriju, a ne određeni ili prirodni prostor, a da nemam u vidu određeno mesto.

U ovom trenutku, moje shvatanje mašte je da ne mislim da postoje slike koje su u potpunosti imaginarne i dolaze iz svesti – već je sve to rekombinacija i interpretacija akumuliranog vizuelnog iskustva. (J. K.)

Sve u svemu, postoji čudna interakcija između fikcije u umetnosti i fikcije u takozvanom stvarnom životu.

Sašo Stoicov takođe prikazuje stvarni život, ali scene prikazane na izložbi pripadaju našoj prošlosti. Nije slučajno da je na festivalu učestvovao sa dve

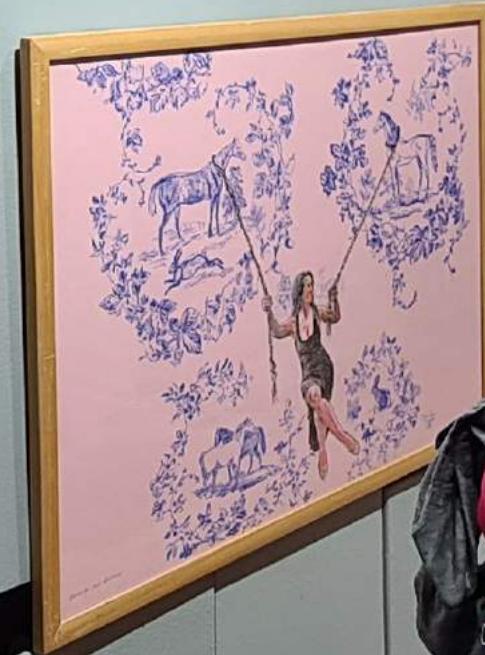
*Nikad mi ne obećavaj stvari za sutra
Danas cenim svaki minut.*

*Neće mi pomoći da čekam da vidim
Moju sobu, moj stan prepun cveća.
Ono što sada želim je jedan cvet!
Jer sutra počinje danas
Sutra počinje danas.*

*Nikad mi ne obećavaj stvari za sutra
Radije bih danas obukao svoju novu
odeću.*

*Šta je ogroman svet za mene
Ako mi je vizija uska
Kako bih ikada odrastao?
To bi bilo ravno smrti
uzrokovanoj ne bolešću već stresom!
Jer sutra počinje danas
Sutra počinje danas.*

Reči pesme grupe Diana Ekspres





BULGARIAN / SERBIAN ART DIALOGUES

IF TOMORROW BEGINS TODAY

Nadezhda Dzhakova

We discover a dual presence in **Yavor Kostadinov**'s paintings—that of the observer, and of his circumambient reality. Bizarre or strange thoughts and images generated by the subconscious and fuelled by this same reality, also slink in there. The artist does not claim to provide universally valid answers or solutions, but presents a personal perspective on these motifs. The painter is always present, whether as an observer or as a self-analysing participant. He recreates real situations or spaces; usually, these are events and places that have strongly provoked or intrigued him—for example, something that functions in a particular way, or is absurd, or simply curious... and he has felt the need to explore it for himself through the medium of art.

Another way in which Yavor Kostadinov uses both familiar and unfamiliar spaces is as decor. He borrows from them, arranging only what he needs, removing the superfluous and, with what remains, enacting something of his own. Purely imaginary spaces are rare...

... but lately, I would say that I use notional spaces more often. For example, I depict a simple room, not a specific one or natural space, without having in mind a specific place.

At the moment, my understanding of imagination is that I do not think there are images that are entirely imaginary and come from within the consciousness—rather, it is all a recombination and interpretation of the accumulated visual experience. (Y.K.)

All in all, there is a strange interaction between fiction in art and fiction in so-called *real life*.

Sasho Stoitzov also depicts real life, but the scenes presented in the exhibition belong to our past. It is not by chance that he took part in the festival with two series of paintings: the first created before, and the second during, the COVID-19 pandemic. What is different for the artist living in a time of pandemic, compared with what went before?

*Never promise me things for tomorrow
It's today that I treasure each minute.
It won't do for me waiting to see
My room, my flat resplendant with flowers.
What I want is one flower now!
For tomorrow begins today
Tomorrow begins today.*

*Never promise me things for tomorrow
I'd rather wear my new clothes today.
What's a vast world outside to me
If my vision is narrow
How would I ever grow up?
That would be equal to death
caused not by illness but by stress!
For tomorrow begins today
Tomorrow begins today.*

*Diana Express lyrics
(translated by Petroushka Tomova)*

serije slika: prvom nastalom pre, a drugom tokom pandemije COVID-19. Šta je drugačije za umetnika koji živi u vremenu pandemije u poređenju sa onim što je bilo ranije?

Serija scena iz života na ulicama Njujorka nastala je 2009. godine. Fotografije odštampane na platnu, prekrivene akrilnim bojama, prikazuju ljude koji slobodno komuniciraju, ne poštujući distancu, bez maski i barijera. Umetnik je posmatrač, ali i učesnik u ovom dinamičnom životu slučajnih susreta, susreta i razgovora ljudi u kafiću ili na ulici. U vremenima pandemije, izolacije i distanciranja, čini se da je ta normalnost kontakta sa drugima potpuno izgubljena.

Sašo Stoicov namerno upoređuje seriju ranijih, figurativnih dela sa svojim najnovijim slikama koje prikazuju nejasne oblike na platnu. Podsećajući na eksploziju, nešto što se raspada, ruševno ili jednostavno na neformalni umetnički ispad, one nose pun naboj današnje situacije raspada i opasnosti. Umetnik ne imenuje stvari; on im ne daje oblik ni izgled; on samo ostavlja kod posmatrača osećaj da cela eksplozija boja na platnu nije slučajna već izazvana nečim što je ostavilo trajan trag. Druga intervencija Saše Stoicova se sastoji u postavljanju dela kuhinjskog peškira na platno. On u njemu vidi čistu apstrakciju: ravnu površinu sa određenom strukturom, ali i znak ljudskog prisustva, još uvek uočljivog u svetu razaranja i bolesti.

Proces stvaranja slike leži u srcu koncepta **Ljudmila Lazarova**. Poslednjih godina, njegov rad se fokusirao na nagon i nemogućnost da se ponovi u stvaranju dela. Ovi pokušaji – ponovljena primena boje i želja da se stvori *Slika* dovode do pojave sve većeg broja novih dela.

Likovna ravan je superponirana i zasićena brojnim, gusto nanesenim slojevima boje, dajući joj gustinu i tešku materijalnost. Uprkos izuzetno pastoznoj primeni boje, koja površinu pretvara u trodimenzionalni objekat, može se čak govoriti i o transparentnosti. Tačnije (i to ne u fizičkom, već u ontološkom smislu) transparentnost objekta koji pokazuje sve od sebe i potpuno je uočljiv.

Ovi očigledni predmeti od boje koji jednostavno stoje u prostoru, i dalje se pretvaraju u medije, u instance vizuelizacije nekog spoljašnjeg fenomena. Snimaju proteklo vreme i fiksiraju ga na platnu. Oni hvataju nevidljivo i čine ga opipljivim i razumljivim na način koji zavisi od životne sredine. Potpuno je namerno da serijal koji Ljudmil Lazarov predstavlja na festivalu nosi naziv *Mutacije*, u vezi sa promenljivom pandemijskom situacijom, ostavljajući osećaj ponavljanja, cikličnosti, čak i neizbežnosti, ali da nikada nije potpuno isti.

The series of scenes from life on the streets of New York was created in 2009. Photographs printed on canvas, overlaid with acrylic paints, depict freely communicating people, not observing distance, without masks or barriers. The artist is an onlooker, but also a participant in this dynamic life of chance encounters, meetings, and conversations between people in a café or in the street. In the times of pandemic, isolation, and distancing, it seems that this normality of contact with others has been completely lost.

Sasho Stoitzov deliberately compares the series of earlier, figurative works with his latest paintings depicting obscure shapes on the canvas. Resembling an explosion, something crumbling, ruined, or simply an informal artistic outburst, they carry the full charge of today's situation of disintegration and danger. The artist does not name things; he does not give them shape or appearance; he just leaves the viewer with the feeling that the entire colour explosion on the canvas is not random but caused by something that has left a lasting mark. Sasho Stoitzov's second intervention consists in placing part of a kitchen towel on the canvas. He sees in it pure abstraction: a flat surface with a particular structure, but also a marker of a human presence, still perceptible in a world of destruction and disease.

The process of creating a painting lies at the heart of **Ludmil Lazarov**'s concept. In recent years, his work has focused on the urge and his inability to repeat himself in the making of a work. These attempts—the reiterated application of paint and the desire to create 'The Painting' lead to the emergence of more, new works.

The pictorial plane is superimposed and saturated with numerous, thickly applied layers of paint, giving it a density and heavy materiality. Despite the extremely pasty application of paint, which turns the surface into a three-dimensional object, one may even speak of transparency. More precisely (and not in a physical, but in an ontological sense) the transparency of an object that shows everything of itself and is totally perceivable.

These obvious objects of paint that simply stand in space, still transform into media, into instances of the visualisation of some external phenomenon. They capture elapsed time and fix it on the canvas. They capture the invisible and make it tangible and understandable in an environmentally dependent way. It is fully intentional that the series Ludmil Lazarov presents at the festival is entitled 'Mutations', in reference to the changing pandemic situation, leaving a feeling of recurrence, cyclicity, even inevitability, but without its ever being exactly the same.



Ana Vrtačnik, *Dragon Skin*, 2021
filc// felt, 180x140cm



Ludmil Lazarov, No title, 2021
ulje na platnu// oil on canvas, 65x65cm



Monika Sigeti, *It's Better to Sleep with the Nurse Outside the House / It Was Too Hot to be Locked in the Car / After Breakfast and Before Lunch / Our New Pool is über Cool / Long Courtship Rituals / Dressage and Obedience*, 2021
crtež, 50x70cm (6kom) // drawing, 50x70cm (6 pcs)



Yavor Kostadinov

A Hidden Place I, 2020
akril na platnu/ acrylic paint on canvas, 120x160 cm



Beyond the Bushes, 2021
kombinovana tehnika na gipsu/keramičkoj pločici// mixed media on plaster ceramic tile, 28x28 cm



A Pathway Through the Flames, 2020
akril na platnu// acrylic paint on canvas, 40x60 cm



Something Lurking in the Area, 2020
akril na drvenom panelu// acrylic paint on wooden panel, 41x38 cm

Living Presence, 2020
kombinovana tehnika na papiru i tkanini// mixed media on paper and fabric, 31x38 cm

Our Lady of Anxiety, 2020
kombinovana tehnika na drvenom panelu// mixed media on wooden panel, 58x43 cm

Boston Macabre, 2020
akril na platnu // acrylic paint on canvas, 60x80 cm





diSTRUKTURA, Borba, // Struggle, 2020
video instalacija u boji, zvuk, loop // video installation, color, sound, loop



Sasho Stoitzov, *NOLITA Epistrophy, NYC 5*, 2009 – 2020
print, akril, kombinovana tehnika na platnu / print, acrylic, mixed media on canvas, 80x100cm

THE PERSONAL



YOUTH

IS POLITICAL

DUNAVSKI DIJALOZI 2021
DANUBE DIALOGUES 2021

**DIJALOZI: TEMIŠVAR / NOVI SAD
// DIALOGUES: TIMISOARA / NOVI SAD**

DIJALOG: TEMIŠVAR NOVI SAD

Dijana Marinku i Sanja Kojić Mladenov

Motivušuća dinamika Festivala savremene umetnosti Dunavski dijalozi je povezivanje umetničkih scena u zemljama podunavskog regiona sa ciljem unapređenja komunikacije među njima. Imajući ovo na umu, umetnički dijalog između Temišvara (Rumunija) i grada domaćina Novog Sada (Srbija) fokusirao se 2021. godine na ovogodišnju glavnu temu: DRUŠTVO I UMETNOST U OKOLNSTIMA IZNUĐENE REALNOSTI, koju je posavio kustos Sava Stepanov. Učesnici su bili pozvani da razmotre trenutnu društveno-političku situaciju i načine na koje se pojedinac suočava sa nametnutom promenom. Oda-brani izložbeni prostori, svaki sa snažnom istorijskom i arhitektonskom rezonantnošću, umnogome su doprineli odvijanju dijaloga i načinu na koji su umetnici razvijali svoja gledišta. Veliki ratni bunar i podzemne vojne galerije Petrovaradinske tvrđave, zajedno sa Trgom Prote Mihaldžića u njenom podnožju, odabrani su za postavku tri umetnička „dijaloga“. Više-mesečne razmene ideja rumunskih i srpskih kustoskinja Dijane Marinku i Sanje Kojić Mladenov postepeno su dovele do izbora predstavnika obe zemlje.

Tri pristupa rumunskih umetnica Andree Medar, Liliane Mercoju-Popa i Oane Paule Vajner – pogranične transgresije, intervenišući prostori i istorijski slojevi – uhvatila su se u koštač sa vodećom temom festivala, Društvo i umetnost u okolnostima iznuđene realnosti.

Andrea Medar predlaže refleksivni objekat u odnosu na refleksivnu sopstvenost, što uključuje proces ogledanja i kružnu dinamiku. S jedne strane, posetioci mogu da vide svoje fragmente u malim komadićima stakla, ali istovremeno dinamika rotirajućeg predmeta/objekta stvara palimpsest slika koje na kraju doprinose ocrtavanju grupnog identiteta. Njen Homo Interior govori o dihotomskoj paradigmi u kojoj sukob i harmonija koegzistiraju, istovremeno čineći vidljivim linije koje se stalno menjaju i koje ga definišu.

Liliana Mercoju-Popa istražuje i (samo)preispituje ulogu umetnosti kao relacionog alata kroz What about you?, javno umetničko delo postavljeno na zemlju pred publikom. Umetnica predlaže dvosmislenu interpretaciju – gledalac to može da percipira kao egzistencijalno pitanje, podsećanje na sopstveni proces samo-preispitivanja, ali i kao estetsku udicu za svest o javnoj ulozi koju svako igra u određenim kontekstima.

Oana Paula Vajner po prvi put izlaže seriju od tri audio rada specijalno kreirana za Dunavske dijaloge: zvučnu instalaciju pod nazivom Cry me a River. Tri niza se bave trima različitim tipovima podunavskih narativa. Jedan je muzička arhiva uzoraka iz različitih interpretacija čuvene pesme Cry me a River, koju je Artur Hamilton napisao za Elu Ficdžerald 1953. godine. Drugi je umetnicino čitanje članka Njujork Tajmsa iz 1983. godine o ljudima koji su ilegalno prešli iz komunističke Rumunije u bivšu Jugoslaviju plivajući Dunavom u potrazi za političkim azilom, što je bio opasan poduhvat u kojem su mnogi izgubili





DIALOGUES: TIMISOARA / NOVI SAD

Diana Marincu and Sanja Kojić Mladenov

The motivating dynamic of the Danube Dialogues Festival of Contemporary Art is to link the art scenes in the countries of the Danube region while enhancing communication between them. With this in mind, the 2022 artistic dialogue between Timișoara (Romania) and host city Novi Sad (Serbia) focused on this year's leading theme: SOCIETY AND ART IN A FORCED REALITY, introduced by curator Sava Stepanov. Participants were invited to consider the current socio-political situation and how the individual faces up to imposed change. The chosen exhibition spaces, each with strong historical and architectural resonance, greatly contributed to the unfolding dialogue and the way in which the artists developed their points of view. The atmospheric Well of the Great War and underground military gallery of the Petrovaradin Fortress, together with Prote Mihaldžića Square at its foot, were selected for the mounting of three artistic "dialogues". Months of exchanges between the Romanian and Serbian curators, Diana Marincu and Sanja Kojić, gradually led to the selection of representatives from both countries.

Romanian artists Andreea Medar, Liliana Mercioiu-Popa and Oana Paula Vainer's three approaches - border transgressions, intervening spaces and historical layers – grappled with the festival's leading topic, Society and Art in a Forced Reality.

Andreea Medar proposes a reflective object in relation to a reflective self, which involves a process of mirroring and a circular dynamic. On the one hand, visitors can see fragments of themselves in the small pieces of glass, but at the same time the dynamics of the rotating object create a palimpsest of images that in the end contribute to outlining a group identity. Her *Homo Interior* speaks of a dichotomic paradigm where conflict and harmony coexist, while also making visible the ever-changing lines that define it.

Liliana Mercioiu-Popa investigates and (auto)interrogates the role of art as a relational tool through *What about you?* a public art work placed on the ground in front of the public. The artist suggests an ambiguous interpretation – the viewer can perceive it as an existential question, a reminder of one's process of self-examination, but also as an aesthetic hook for an awareness of the public role we each play in certain contexts.

Oana Paula Vainer exhibits for the first time a series of three audio pieces specially created for the Danube Dialogues: a sound installation called *Cry me a River*. The three sequences deal with three different types of Danube narratives. One is a musical archive of samples from different interpretations of the famous song *Cry me a River*, written by Arthur Hamilton for Ella Fitzgerald in 1953. The second is a reading by the artist of a 1983 New York Times article about people in search of political asylum crossing illegally from communist Romania to the former Yugoslavia by swimming across the Danube, a

živote. Treći beleži zvuk izvora koji je izvor Dunava – nastanak reke kao prirodnog fenomena. Sve to se razvija u priče o identitetu, politici, patosu, melanholiji, kolektivnom i ličnom sećanju.

Srpski umetnici po izboru kustoskinje Sanje Kojić Mladenov bili su: Anica Vučetić, Danica Bićanić i Dragan Vojvodić.

Zvučne i video instalacije Anice Vučetić, "Sa druge strane" i "Izvan fokusa II", obrazuju specifični umetnički ambijent u prostoru Velikog ratnog bunara Petrovaradinske tvrđave. Kroz formu auto-video performansa, umetnica istražuje odnos unutrašnjeg i spoljašnjeg sveta, ličnog prostora i identiteta, kao i izolovanosti i komunikacije. Veliki ratni bunar, kao mesto namenjeno preživljavanju vojnika tokom izolacije i opsade, u relaciji je sa video projekcijama autorke. Aludira na zatvor i istovremeno izbavljenje, simbolični rajske vrt koji se nalazi "sa Druge strane" i čini se nedostiznim, a u kojem autorka traži izlaz i sagovornika.

U video instalaciji "Izvan fokusa II" umetnica kroz samorefleksiju i komunikaciju sa samom sobom, obavlja svakodnevne rutinske radnje, kao što su: čišćenje kuće, vežbanje, vožnja bicikla, šetanje i sl. Oba video performansa umetnica je snimila u napuštenom industrijskom prostoru, kreirajući specifičan odnos između sopstvenog sveta snova i iluzija, sa jedne strane i realnog prostora koji je okružuje, sa druge, težeći uspostavljanju dijaloga i pronalaženju balansa između njih.

Danica Bićanić u "Ciklusima" koristi formu procesualnog i dugotrajnog intermedijskog projekta za ispitivanje cikličnih društvenih i prirodnih fenomena, kao i pitanja ličnih putanja kretanja, promena i novih izazova. Ona pristupa periodičnoj modifikaciji svog umetničkog opusa, zavisnoj od konteksta nove situacije i vremensko - prostornih aspekata. Pritom koristi metode kao što su dokumentovanje, arhiviranje i preimenovanje, kako bi naglasila kontinuitet i trajanje početnog koncepta. U izolovanom prostoru Podzemnih vojnih galerija Petrovaradinske tvrđave, predstavila je specifičnu instalaciju iz serije "Ciklusi" – "Velike misterije", sačinjenu od više segmenata (video performans, zastave, printovi na aluminijumu). Njeno polazište je amorfni crni objekat, fluidnog karaktera i "nepoznate sadržine", kojim istražuje odnos prema sopstvenom telu, umetnosti i društvu koje je okružuje. Prezentovanim konceptom nastavlja prethodnu umetničku praksu i strategiju cikličnih promena, kojima se jedna umetnička forma zamenjuje drugom spajanjem, transformisanjem i ponovnom upotreboom, naglašavajući povezanost upotrebom istih motiva, materijala ili iste sadržine.

Dragan Vojvodić se u svojoj umetničkoj praksi bavi pitanjem promenljivosti ličnog i kolektivnog identiteta, odnosom umetnosti prema turbulentnim društvenim sistemima, migracijom koju je lično iskusio, te strategijom nomadizma koju godinama primenjuje. Na izložbi Dijaloga Temišvara i Novog Sada, stupio je u gotovo direktni dijalog sa umetnicom Lilianom Merćoju, formirajući zidnu, svetlosnu instalaciju, kao svojevrsni lični stav ili citat. Na pitanje What about you?, realizovano u formi metalnog podnog objekta, Dragan Vojvodić je odgovorio istorijskim, feminističkim sloganom "LIČNO JE POLITIČKO" ("THE PERSONAL IS POLITICAL"), postavljenim ne samo u odnos sa konkretnim radom koleginice, već i u kontekst specifičnog mesta, Trga Prote Mihaldića u Petrovaradinu, javnog prostora otvorenog za neposrednu komunikaciju sa posmatračima, te u relaciju sa aktuelnom društvenom situacijom prožetom pandemijom korona virusa. Izloženost pojačanoj politizaciji

hazardous undertaking in which many lost their lives. The third records the sound made by the spring that is the source of the Danube – the origin of the river as a natural phenomenon. This unfolds into stories of identity, politics, pathos, melancholy, collective and personal memory.

The spaces where the various exhibitions are held with their strong historical and architectural features and the choice of Romanian artists by colleague Diana Marincu, led to the selection of three artists from Serbia for the Timișoara-Nov Sad Dialogue: Anica Vučetić, Danica Bičanić and Dragan Vojvodić.

Anica Vučetić 's sound and video installations "From the Other Side" and "Out of Focus II" created a particular kind of artistic ambiance around the Well of the Great War in Petrovaradin Fortress. Through auto-video performance, she examines the relationship between the internal and external world, personal space and identity, isolation and communication. The Well of the Great War, a place of survival for soldiers in times of isolation and siege, is related to her video projections. The allusion is to prison and simultaneous delivery from it, the symbolic garden of paradise on "the other side", seemingly beyond our reach, but where the artist seeks a way out - and someone to talk to. In a video installation, "Out of Focus II", while reflecting on and communicating with herself, Vučetić goes through the motions of everyday routine: housework, exercising, cycling, walking and so on. Both video performances were recorded in abandoned industrial premises, creating a specific relationship between her illusionary dream world and the real space around her, while seeking to establish a dialogue and find a balance between the two.

Danica Bičanić in "Cycles" employs a lengthy processual and intermedia project to examine cyclical social and natural phenomena, along with the matter of personal trajectories of movement, change and new challenges. She addresses the periodical modification of her artistic opus, dependent on the context of the new situation and aspects of time and space. Here she uses methods such as documenting, archiving and renaming in order to emphasise the continuity and duration of the initial concept. In the isolated space of the underground military galleries at the Petrovaradin Fortress, she showed an installation from the "Cycles" series – "Great Mysteries", consisting of several segments (video performance, flags, aluminium prints). Her starting point is an amorphous black object, fluid in character and of "unknown content", through which she explores the relationship to her own body, art and the encircling society. The concept is a continuation of her previous artistic practice and a strategy of cyclical changes, where one artistic form replaces another through burning, transforming and reusing, stressing connectivity through use of the same motifs, materials or content.

Dragan Vojvodić's art pursues the question of changing personal and collective identity, the relationship of art to turbulent social systems, migration - which he has personally experienced – and the strategy of nomadism which he has practised for years. At the Timișoara-Nov Sad dialogue exhibition, he entered into what amounted to personal dialogue with artist Liliana Merciou with a wall-lighting installation as personal statement or citation. To Merciou's question in the form of a metal floor object "What about you?" Vojvodić replied with the historical feminist slogan: THE PERSONAL IS POLITICAL. The response was not only to Merciou's work but also to the particular location, Prote Mihaldžića Square in Petrovaradin,

ljudskog tela, neumoljivoj globalnoj statistici čiji smo deo iznenada postali, postavlja pitanje pozicije ljudskih prava i vrednosti ljudskog života u savremenom okruženju. Autor zato koristi slogan "Lično je političko", kao lični stav, odgovor društvu i sopstvenoj zajednici na stanje ugroženosti i bespomoćnosti pojedinca.

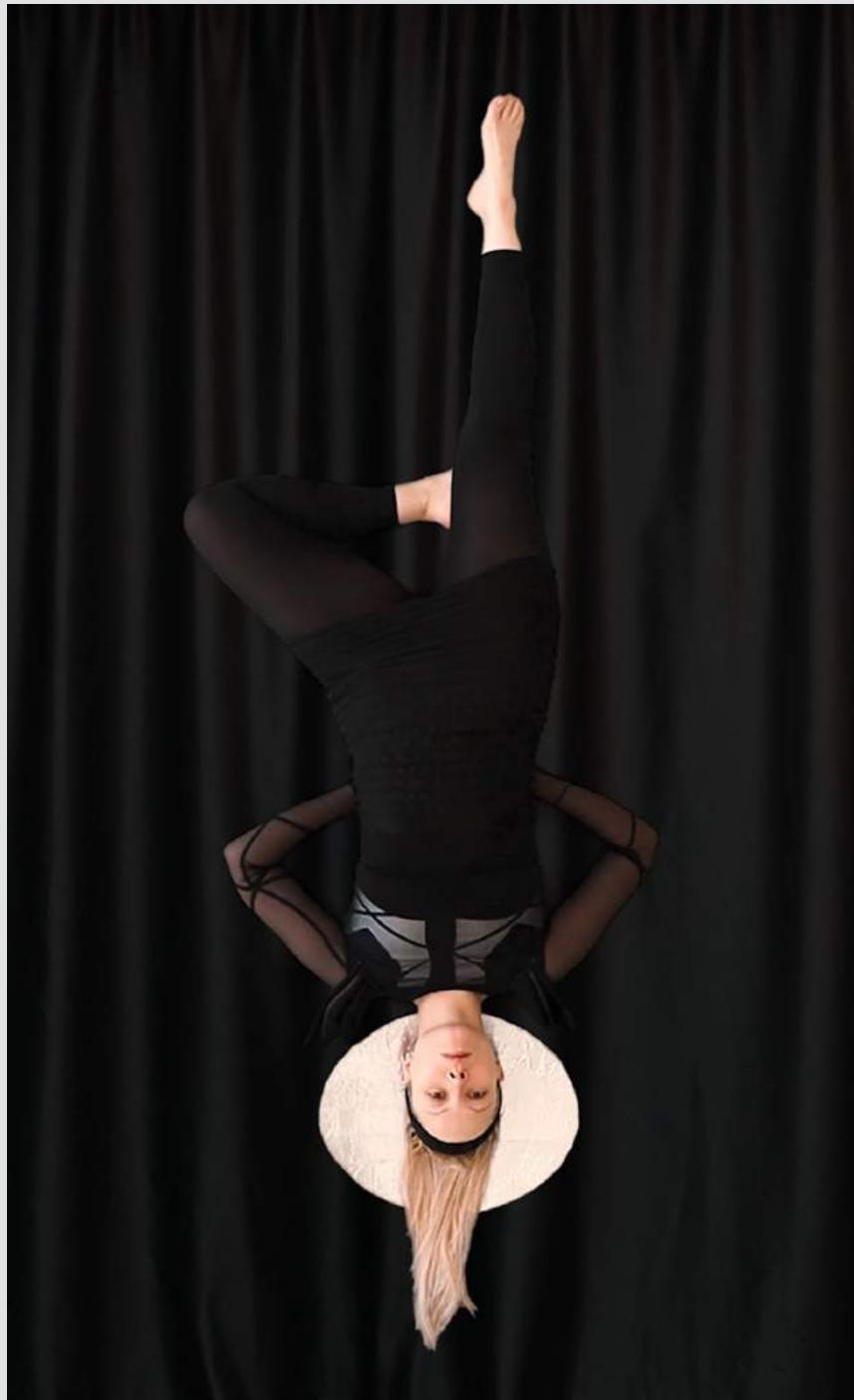
Zamišljeni kao dijalog dva glasa koja razgovaraju jedan sa drugim, tri para koja su ovde predstavljena povezuju lična i kolektivna sećanja na veoma smislen način, njihova razmišljanja o identitetu i politici i njihova različita čitanja koncepta granica: kao simbola nade i puteva bekstva, ili kao prostora koji mogu biti ponovo protumačeni novim narativima koje predlaže savremena umetnost.

a public area open to communication with onlookers, and in reaction to a society currently overwhelmed by the Coronavirus pandemic. Exposure of the human body to increasing politicisation raises the question of the status of human rights and the value of human life in our contemporary environment. "The Personal is Political" is therefore the artist's answer to society and his own community on the vulnerability and helplessness of the individual.

Once perceived as two artistic voices talking to each other, the three pairs presented here connect personal and collective memories in a very meaningful way, their reflections on identity and politics, and their varied readings of the concept of borders: as symbols of hope, as escape routes, or as spaces which may be re-signified by the new narratives proposed by contemporary art.



Andreea Medar, *Homo Interior 2*, 2016
žica, pleksiglas, ogledalo, silikon, plastika // wire, plexiglass, mirror, silicone, plastic, 80x90x95cm



Danica Bićanić, *The Hanged Woman*, 2021, video, loop



Oana Paula Vainer, *Cry me a river*, 2021
zvučna instalacija, dimenzije promenljive // sound installation, variable dimensions

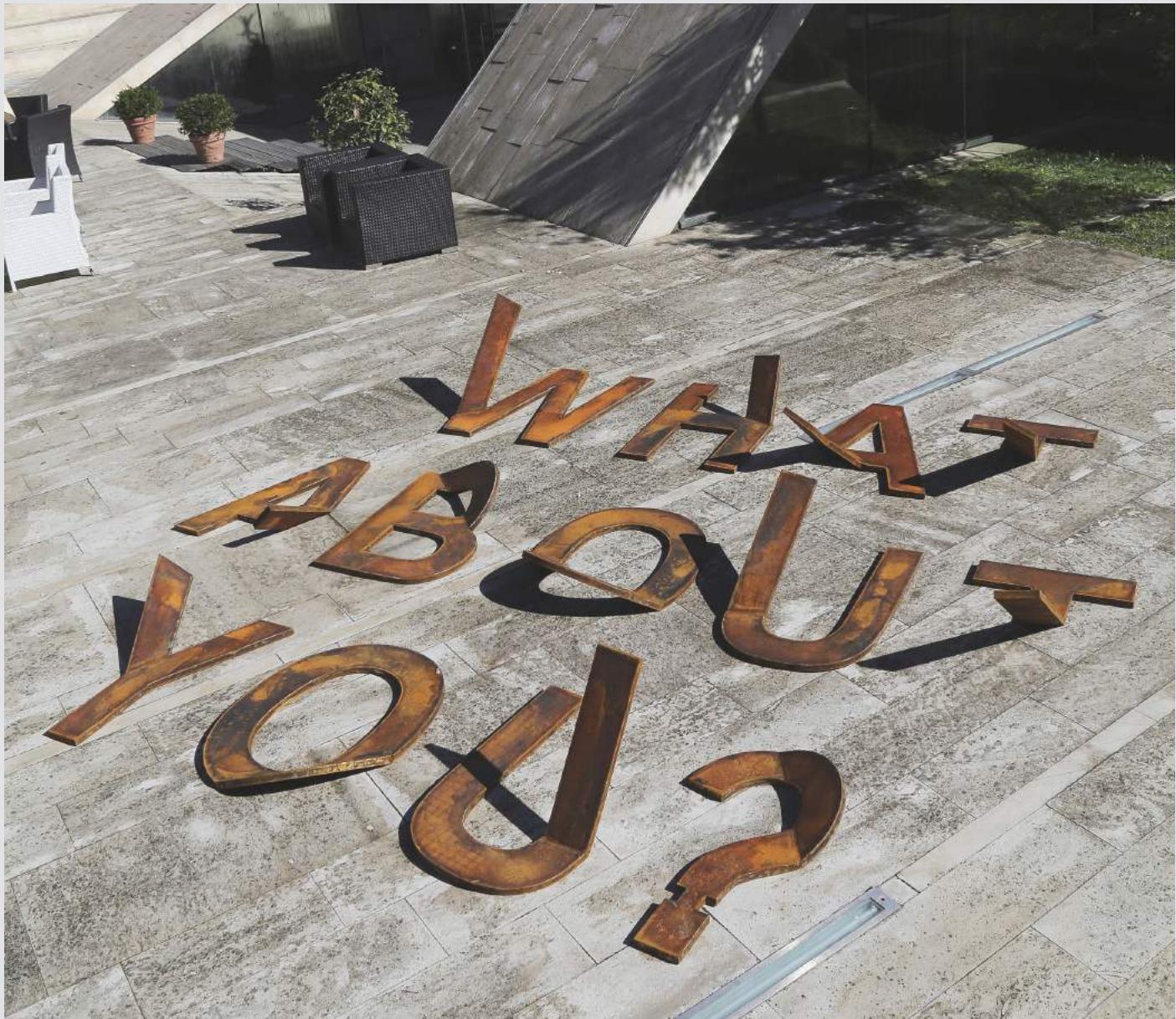


Anica Večetić, Izvan fokusa II/Out of focus II, 2019
1- kanačna zvučna video instalacija, HD projekcija // single channel
video and sound installation, HD projection, 2'49" (loop)



THE DAWN

Dragan Vojvodić, Statement, 2021
svetlosna instalacija, dimenzije promenljive // light installation, variable dimension



Liliana Mercioiu Popa, *What about you?*, 2015
instalacija u javnom prostoru, metal// installation in public space, metal, 400x400cm





DUNAVSKI DIJALOZI 2021
DANUBE DIALOGUES 2021

NOVI SAD +

KAROLINA MUDRINSKI - KONAČNO VIZUELNO

Svetlana Mladenov

Delujući u proširenom polju umetnosti Karolina Mudrinski je svoju vizuru usmerila na granična područja nauke i umetnosti, na rubove gde se one dotiču i ukrštaju. Poštujući novu tehnologiju i interdisciplinarnost svoj plastički koncept razvija kroz različite umetničke discipline i medije i njihovu kombinaciju. Za nju je važan tok istraživanja, sam proces rada kao i umetnički postupci. Slobodno eksperimentišući dolazi do najboljih rešenja ili predloga rešavanju ključnog problema koji je koncipirajući umetnički rad sebi postavila. Njena umetnička praksa se može sagledati kroz instalacije, digitalne animacije, video, fotografije, crteže, grafike.

Umetničino interesovanje za nauku i njena dostignuća usmerena su na matematičku oblast, posebno na diskretnu matematiku, na njene teorije, zakonitosti, module, formule ... Oslanjajući se na jednog od tvoraca diskretnе matematike Evarist Galoa (1811-1832.) i njegova otkrića upustila se u istraživački postupak traženja najboljeg načina primene ili predstavljanja tj. vizuelizacije matematičkih zaključaka. Kako ih objasniti i predstaviti u vizuelnoj umetnosti?

Diskretna matematika postaje sve popularnija, naročito u nekoliko poslednjih decenija zbog mogućnosti primene u računarstvu, njegovom inženjeringu i programerstvu. Koristi se za proučavanje i objašnjenje računskih algoritama i programskih jezika. Naš vrsni matematičar Vojislav Mudrinski zaključuje: *Poznato je da su umetnici pre nekoliko vekova upotrebljavali podelu objekata na slici po "po zlatnom preseku". On uspostavlja harmoniju raspodele. Razvojem nauke stvoreni su novi odnosi (harmonije) u matematici i to u većem broju nego što se uopšte može zamisliti. Na tom planu prednjači diskretna matematika Jedan od njenih začetnika Evarist Galoa, po autorovom mišljenju smatrao je sledeće: Ako želim da pričam o prostoru koji nas okružuje onda prvo što mi smeta je ogroman broj tačaka. Ja ću izbaciti te tone tačaka a suština koje su one u svom slaganju činile ostaće i dalje. Stvorivši svoja "Konačna polja", on je utro put finoj Diskreciji jednom lirsrom opisu koji jednopotezno sa malim brojem objekata objašnjava i dalje zakone kosmosa. Standardna polja sa beskonačno mnogo objekata on je sveo na polja sa konačno mnogo objekata koristeći svoje rešetke i njene zakone. (Placeholder1; Placeholder2)^[1]*

Karolina Mudrinski polazeći od ovih zaključaka vrši svoja lična istraživanja u oblasti prostora i njegovog shvatanja u vizuelnim umetnostima, eksperimentišući sa njegovom dvodimenzionalnošću, trodimenzionalnošću, višedimenzionalnošću, kao i odnosom beskonačnog i konačnog prostora. Ona pokušava da nađe najbolji način za predstavljanje višedimenzionalnih sistema, oslanjajući se na pojam "slike u slici" (treća dimenzija u dvodimenzionalnom prostoru) i na fizičku teoriju hologram-

[1] Citat preuzet iz publikacije "Made in Novi Sad", Galerija Tableau, Novi Sad, 2006. Str.148





KAROLINA MUDRINSKI - FINITELY VISUAL

Svetlana Mladenov

In the expanded field of art Karolina Mudrinski has set her sights on the border areas of learning and art, along the edges where they meet and cross. Respecting new technology and interdisciplinarity, her plastic concept develops through various artistic disciplines and media and their combination. The course the exploration takes, the work process and the artistic approach are important to her. Experimenting freely, she arrives at the best solutions or proposals to solve the key problem she sets herself when conceiving her art work. Her artistic practice may be seen through installations, digital animation, video, photography, drawing, graphics.

Her interest in science and its achievements is directed at mathematics, particularly discrete mathematics, its theory, laws, modules, formulae... Relying on one of the creators of discrete mathematics, Evariste Galois (1811-1832) and his discoveries, she began to research the best way of applying or presenting, i.e. visualizing mathematical resolutions. How to explain them and present them as visual art?

Discrete mathematics is becoming increasing popular, particularly in recent decades due to its applicability to computer science, engineering and programming. It is used to study and explain computer algorithms and program languages. Leading mathematician Vojislav Mudrinski explains: *A few centuries ago, we know that artists used to divide objects in a painting according to "the golden ratio". It establishes harmony of distribution. As knowledge developed, new relationships (harmonies) were created in mathematics, more than you could possibly imagine. Discrete mathematics led the way here. In the author's opinion, one of its architects, Evariste Galois, thought as follows: If I wish to speak of the space surrounding us then the first thing that troubles me is a huge number of points . I will throw out these tons of points but the essence they produced in their conformance will remain.* In creating his "Finite Field" he paved the way to a fine Discretion with a lyrical description that in one move with a small number of objects goes on to explain the laws of the Cosmos. He reduced standard fields with infinitely many objects to fields with many objects *using the grids and their laws.* (Placeholder1; Placeholder2)

From these conclusions Karolina Mudrinski continues her personal exploration in the field of space and how it is understood in the visual arts, experimenting with its two-dimensionality, three-dimensionality, multi-dimensionality and the relation of infinite and finite space. She tries to find the best way of presenting multi-dimensional systems, relying on the idea of "picture within a picture" (the third dimension in a two-dimensional space) and on the physical theory of hologram reality. Her understanding of space in visual art depends on mathematical theories as a starting point and hybrid forms that are in relation to the characteristics and relationships of spatial dimensions.

ske stvarnosti. Njeno shvatanje prostora u vizuelnoj umetnosti zavisno je od matematičkih teorija kao polazišta i hibridnih formi koje su u relaciji sa osobinama i odnosima prostornih dimenzija.

U praksi koristi progresiju, serijalnost, raster preko kojih najbolje može da naglasi i predstavi svoje viđenje prostora. Njena razmišljanja se ne zaustavljaju samo na prostoru unutar plastičkog koncepta već se nastavljaju i na onaj van njega, na spoljni prostor sa kojim umetničko delo vodi aktivni dijalog. I baš zato za nju je važna ambijentalizacija prostora, te svoje instalacije tako postavlja u prostor da svi njeni segmenti budu u potrebnom i osmišljenom odnosu. Bitna je relacija koja se uspostavlja između segmenata ali isto toliko je važna i ona koju segmenti pojedinačno, a i zajedno uspostavljaju sa okolnim prostorom.

Kroz praktični deo svog doktorsko umetničkog rada naslovленог "KONAČNI NIZ- predstavljanje odnosa beskonačnog i konačnog prostora u umetničkom izrazu" preformulisala je izložbeni prostor Rektorata u Novom Sadu. Svojim prostornom instalacijom i objektima stvorila je novi ambijent, drugačijeg značenja i sadržajnjeg diskursa. Svaki novi prostor u koji bude smeštena ova umetnička kompozicija, kroz korelaciju sa njom pretrpeće promene, razviti nove odnose i prihvatići različite konotacije, a takođe i sam prvobitni umetnički koncept neće ostati imun na nametnute prostorne izazove. Na festivalu "Dunavski dijalozi" ova ambijentalna instalacija Karoline Mudrinski vodi dijalog sa galerijskim prostorom Kulturnog centra u Novom Sadu, njegovom arhitekturnošću, dimenzionalnošću i prozirnošću.

U umetničkoj situaciji Vojvodine i Srbije umetnička istraživanja Karoline Mudrinski čine se usamljeničkim poduhvatom, i spadaju u retke i malobrojne primere ukrštanja nauke i umetnosti kroz vizuelizaciju matematičkih principa i teorija. Njen osobeni umetnički diskurs podrazumeva skladan odnos naučno-teoretskog istraživanja i estetskog razmišljanja. On se ne može svrstati u jedan tok ili pravac umetničkog kretanja, već u sebi sažima više elemenata iz različitih istorijskih ili savremenih umetničkih istraživanja. Kao što on dejstvuje u multimedijalnoj sferi i koristi mogućnosti novih tehnologija, tako on u sebi sažima i ukršta različite umetničke oblasti bilo da se na njih oslanja ili ih tek nagoveštava ili su tu kao daleki odjeci prošlog: analitički metod, konstruktivistički i minimalistički principi, geometrijska apstrakcija, kontekstualnos, virtualnost, konceptualnost... Svedenost i jednostavnost njenih formi, ponekad uzbudjujuća nepredvidljivost kretanja linije unutar zatog prostora ili površine govori o snažnom kreativnom potencijalu i jedinstvenom vizuelnom rukopisu koji umetničku praksu Karoline Mudrinski čini prepoznatljivom i osobrenom.

In practice she uses progression, seriality, a grid through which she can best accentuate and show the way she sees space. Her thinking does not stop at the space within the plastic concept but continues to the one beyond it, the space outside with which the art work conducts a dialogue. This is why the ambientalization of the space is important to her, as she places her installations in it so that all segments are properly positioned, as they are intended to be. The relationship established between them is important, as is the one that each individually, and then together, establish with the surroundings.

The practical part of her doctoral thesis, "FINITE SERIES – presenting the relationship of infinite and finite space in artistic expression", reformulated the exhibition area of the Rectorate in Novi Sad. Her spatial installation and objects created a new ambiance of different meaning and more significant discourse. Each time this composition is set up in a new space, in correlating to it will undergo change, develop new relationships and accept various connotations. Even the original concept will not remain immune to the challenges thrown to it by the new space. At the *Danube Dialogues* festival, Mudrinski's ambient installation was in dialogue with the gallery area of the Novi Sad Cultural Centre, its architecture, dimensionality and translucence.

In present-day Vojvodina and Serbia, Karolina Mudrinski's explorations seem a lonely undertaking. They are a rare example of a crossing of science with art through the visualization of mathematical principles and theories. Her particular artistic discourse implies a harmonious relationship between theoretical research and esthetic thinking. It cannot be placed in any particular stream or direction of artistic movement, but combines in itself several elements of various historic or contemporary research. As it acts in a multi-media sphere and makes use of the latest technology, so it compresses and crosses various artistic fields, whether relying on them, merely hinting at them, or if they are there like distant echoes of the past: analytical method, constructivist and minimalist principles, geometric forms, sometimes the exciting unpredictability of movement of a line inside the given space or surface speaks of a strong creative potential and singular visual signature that makes Karolina Mudrinsk's artistic practice recognizable and distinctive.



Karolina Mudrinski, *Konačni niz / The Final String*, 2021
digitalni print na providnoj poliester ploči, dimenzije promenljive // digital print on transparent polyester board, variable dimensions



ART AFTER FULL STOP

Vladimir Kopić

Dragi prijatelji umetnici i postumetnici, mile dame i uvažena gospodo,

Dok nam uši još rade, makar i u ovoj novoj stereorealnosti gde jedno osluškuje šta mu niko ne govori a drugo prati odjeke kovidnog marša po pozajmljenoj nam planeti, duboko verujem da smo se u ovoj lepoj prilici, pod distanciranim Suncem i komunalno neoporezovanim Mesecom, još jednom sabrali s razlogom ništa manjim nego ranijih dunavsko-dijaloških godina.

Naprotiv, kao vremešni ali održivi art optimista slutim da nam dijaloška sreća nije na izmaku i da vaša pitanja kojima ovih dana umetnički denuncirate stvarnost, uprkos zadatoj temi, ne teže nikakvom kumulativnom odgovoru. Niti ičemu očekivanom iz resora kulturopolitičkih diktata, preporuka, slogana, trendova i kunstistorički merkantilno poželjnih brendova.

Te prečice do društvenog uspeha, kao slike podjarmljene autorske sreće i invencije, dovoljno dugo su s nama da ih je danas daleko bolje kritički preispitivati nego što im se bez krajnje egzistencijalne potrebe treba priklanjati. Pogotovo zato što nas svanuće antropocena uz virusni sumrak prethodne nam epohe, holocena, saznajno upućuje na sasvim očiglednu činjenicu da egzistencijalno polje umetnosti svoju održivost nipošto ne mora da sanja niti da održava budnim u sumnjivo isplativom zabranu vanumetnički proklamovanog i zadatog interesa. Tamo, dakle, gde se bezgranično polje autorski mogućeg kvaziutilitarnim prečicama svodi na meru poželjnog i meru vanumetnički podobnu, ne samo za direktivnu valorizaciju nego i za sistemsko isključivanje atipičnog kao atopičnog.

Tako smo usmereni na ograničeno, na zatvoreno, na manje ili na puko jedno, ili jednog, dok nas svetlijim umovi današnjice jasno opominju koliko globalni ekološki kolaps čini hitnom potrebu da utvrđimo „da smo svi mi u tome zajedno“ – ljudi, životinje, ukupna biosfera, stvari, jezici, baš kao i ivice razdvajanja i dodira kojima smo međusobno povezani i razdvojeni. Zato, da bismo preživeli kao planetarna činjenica, moramo postavljati sva pitanja i negovati sve vrste dijalogova, na svim dostupnim nam jezicima, među kojima jezik umetnosti ima daleko manje toga da se stidi nego neki specijalniji ili direktivniji jezici, koji su tragajući za moći ili uspehom promašili ceo svet.

Svakako da umetnik i njegove institucije, pa bila u pitanju najprostija četka ili najrazuđeniji muzej, neće poneti najveći teret epohalne ekološke i tehnološke transformacije tog promašenog sveta. Ali ne bi škodilo da naša art diplomacija, art nepolitika i umrežene institucije budu što otvoreniji za važne promene. I to kao aktivni deo sistema spojenih sudova za osveženje i presabiranje sve upitnijih tokova ukupnog života na planeti koju delimo.





ART AFTER FULL STOP

Vladimir Kopicl

Dear friends, artists and post-artists, ladies and gentlemen:

While our ears are still in working order, even in this new stereo reality where one person listens in to what no one tells him while another monitors the echoes of the Covid march on our borrowed planet, it is my profound belief that on this happy occasion, under a Sun keeping its due distance and a Moon still free of utility tax, we have gathered together once more with no less reason than any of the previous Danube Dialogue years.

On the contrary, as aging but still viable art optimists, I feel our luck as dialogists is not about to run out and that the questions whith which you have been artistically denouncing reality for the past few days, despite the subject you were given, are not about to deliver any kind of cumulative answer; or to anything we might expect from the portfolio of cultural-political dictates, recommendations, slogans, trends, or Kunst-historical commercially desirable brands.

These shortcuts to social success, like images of subjugated authorial happiness and invention, have been with us long enough, so that today it is far better to examine them critically rather than to bow before them without extreme existential need. Particularly as the dawn of the Anthropocene together with the viral twilight of our preceding epoch, the Holocene, knowledgeably points to the obvious fact that the existential field of art by no means has to dream of its sustainability nor to remain awake in the doubtfully profitable preserve of non-artistically proclaimed and dictated interest. There, where the limitless field of the author's *possible* is reduced by quasi-utilitarian shortcuts to the measure of the desirable and of non-artistic suitability, not only for valuation-by-directive but also for the systemic exclusion of the atypical as atopical.

And so we are routed towards the limited, the closed-off, the lesser, to merely one thing or person, while today's more enlightened minds clearly warn us just how urgent global ecological collapse makes the need to see that "we're all in this together" – people, animals, the entire biosphere, things, languages, and the edges of separation and contact which connect and divide us. To survive as a planetary fact, therefore, we must ask all the questions and cherish all kinds of dialogue in all the languages available to us, among which the language of art has far less to be ashamed of than any of the more specialised or more dictatorial languages that, in lusting after power or success, have failed the whole world.

Certainly the artist and his or her institutions, whether the simplest paintbrush or most elaborate museum, will not bear the greatest burden of the epochal ecological and technological transformation of this failed world. But it wouldn't hurt for our art diplomacy, art non-policy and our institutional networks to be as open as possible to significant change. And this should be as an active part of a system of communicating vessels for the refreshment and regrouping of all more questionable trends of life in general on this planet that we share.

Srećom, naša je delatnost mahom neprirodna i najvećim delom, nažalost, nekapitalna, i zato nas neće pojesti tehnološki miš ni usisati surla medijskog spektakularnog slona, niti oduvati zev drugih postistorijskih megamašina. Vaistinu neće, sem ako im se sami ne ponudimo za ukras na podjednako lepo dekorisanoj i ispraznoj tacni konkursnih, komunalnih i drugačije preformulisanih, u proces stvaranja unapred upisanih tema, formula, šema i inih kulturopolitika za jedan dan ili mandat.

Kovidni smor i pomor – kome tražimo odgovor pod maskom iznuđene domišljatosti, proizvodeći ili usvajajući nove moduse izvođenja, nove oblike predstavljanja, nove nedodirljive materijale, pa umnogome i novu – viralno korektnu publiku, donekle je promenio naše tajminge, ali nas nije učinio manjim nego što jesmo. Osim kad dociramo i stojimo u mestu, kao ja sada.

Ako sve to već znamo, tim pre možemo i dodatno da se zamislimo, pa donekle i profilozifiramo, što svaki neparlamentarni dijalog podrazumeva, a ovaj naš, dunavski, čak otvoreno nudi.

Kao nekadašnji konceptualista i dugogodišnji kulturopraktičar srdačno Vam, na kraju ove verbalne miniprovokacije u formi postotvaranja *Dunavskih dijaloga* preporučujem dva art slogana, podjednako korisna za dugu ličnu sreću umetnika i kolektivno otporno telo umetnosti:

Art after philosophy.

Džozef Košut, 1969.

Art after full stop.

Vladimir Kopićl, 2021.

Od ove poslednje tačke – tekuće *Dunavske dijaloge* možemo smatrati formalno i neiznuđeno otvorenim!

Luckily, most of what we do is non-natural and, unfortunately, non-major, so we will not be eaten by a computer mouse or sucked into the trunk of a media spectacular elephant, or blown away by a yawn from some other post-historical mega-machine. Assuredly we won't, unless we offer ourselves as decoration on the equally prettily decorated and vacuous plate of competition, communality and other preformulations, in the process of creating themes, formulas, schemes and other cultural policies already taken on, and that last a day, or the length of one person's term in office.

The boredom and plague of Covid – who do we look to for an answer under the mask of forced resourcefulness. Producing or adopting new modes of execution, new forms of representation, new intangible materials, and a largely new, virally correct public, has changed our timing somewhat, but has not made us less than what we are. Except when we pontificate and stand still in one place, like I'm doing now.

If we already know all this, the more and the better we can give it serious thought, even philosophise it to an extent, as implied by any non-parliamentary dialogue, and which our Danube variety openly invites us to.

As a one-time conceptualist and many years as a cultural practitioner, at the end of this verbal mini-provocation by way of a post-opening of the Danube Dialogues, I would recommend to you two art slogans, equally useful for the long-term personal happiness of artists and the collectively robust body of art:

Art after philosophy.

-Joseph Kosuth, 1969

Art after full stop.

-Vladimir Kopidl, 2021.

As far as the last one goes, we may consider the present Danube Dialogues officially and unforcedly open!



Na Petrovaradinskoj tvrđavi // At the Petrovaradin Fortress

Danube Dialogues 2021

Danica Bičanić (RS) Danica Bičanić (1985), completed her master's studies in sculpture at the Academy of Arts, Novi Sad, in 2010 under Prof. Gordana Kaljalović and is currently studying for a doctorate in fine arts. Active since 2006, she has had fourteen solo and several group exhibitions along with other appearances in Serbia and abroad. She has won several awards and is a member of the presidency of the Vojvodina Association of Fine Artists (SULUV). She lives and works as an independent artist in Novi Sad.

diSTRUKTURA (RS) Milica Milicevic and Milan Bosnic have MAs in painting from the University of Arts, Belgrade. Though diverse in their individual ventures in group and solo exhibitions, as diSTRUKTURA they have been working on joint projects for the past 15 years. They express their ideas in a variety of media, mostly photography, painting, drawing and video. Besides figuring in over 30 solo and 70 group exhibitions, they have also been involved in several artist-in-residence programs and workshops.

Nadezhda Dzhakova (BG) Nadezhda Dzhakova, PhD, is an art historian, critic, curator, and head of the Sofia Arsenal – Museum of Contemporary Art, Bulgaria. Her research areas are contemporary art, museum practice, curating, and audience development. Apart from being the author of numerous books and articles, she has

initiated national and international projects covering over a 100 exhibitions of contemporary art. She is also a guest lecturer at the University of Architecture (Sofia).

Stevan Kojić (RS) Stevan Kojić (1973) graduated in sculpture from the Faculty of Fine Arts in Belgrade. He is a full professor of New Fine Media at the Academy of Arts in Novi Sad and the Faculty of Fine Arts in Cetinje, Montenegro. He also teaches at the Academy of Fine Arts in Trebinje. Winner of several art awards in Serbia and abroad, he has participated in group and solo exhibitions, festivals and symposiums both nationally and internationally.

Sanja Kojić Mladenov (RS) Sanja Kojić Mladenov, PhD, is a curator, art historian and researcher in the field of recent artistic practice, media and gender. Graduating in History of Art from the Faculty of Philosophy, Belgrade, she obtained an MSc and PhD in interdisciplinary gender studies at the University of Novi Sad. Senior curator at the Vojvodina Museum of Contemporary Art, Novi Sad (MOCAV), she curated the Serbian Pavilion at the 54th Venice Biennale, which won the UniCredit Venice Award. Author and curator of many themed exhibitions and research projects in Serbia and abroad.

Yavor Kostadinov (BG) Yavor Kostadinov (1993) graduated in painting from the National Academy of Arts, Sofia. In 2015 he studied at the Accademia di belle arti di Brera, Milan, Italy. He has exhibited in several solo and group exhibitions in Bulgaria and internationally. Winner of several awards for young artists. His works are part of the collections of several galleries

(Hristo Tsokev, Gabrovo, Dimitar Dobrovich, Sliven, Kiril Petrov, Montana; Corporate Collection of Allianz Bulgaria, Sofia). Lives and works in Plovdiv.

Ludmil Lazarov (BG) Ludmil LAZAROV (1955) is a freelance artist. In 1985 he graduated in painting in the first class of Prof. Ivan Kirkov from the National Academy of Arts, Sofia. From 1991 to 2003 he lived and worked in Paris. Presently based and working in Sofia.

Diana Marincu (RO) Diana Marincu is a curator and art critic. She holds an MA in history and theory of art from the National University of Arts in Bucharest and is a PhD. student at the same university. Her research is into curatorial discourses of identity and periphery, built around certain geographical criteria in major exhibitions and biennials. With "Fiction and Reality", she represented Romania at the 56th Venice Biennale. Diana is also artistic director of the Art Encounters Foundation.

Andreea Medar (RO) Andreea Medar (1990) is a Romanian visual artist. Trained as a painter, she is currently interested in objects and environments, sculptures, media installations and video. Her images rewrite her own, personal imagery in an always surprising and paradoxically very direct alphabet which associates contrasting elements and constructs encrypted images not easily or fully open to the viewer. Lives and works in Târgu-Jiu and Timișoara.

Liliana Mercioiu Popa (RO) Liliana Mercioiu Popa (1975) is a Romanian visual artist based in Timișoara, where she teaches painting at the Faculty of Art and Design

and is active in the artist groups IN-FORMAT and Avantpost. Her work consists of various forms of expression, from painting and drawing to installations and photography. Her interests are nuanced through her personal view of the macro and micro historical contexts and the poetics/politics of space with human and nonhuman coexistence as species.

Svetlana Mladenov (RS) Svetlana Mladenov, art historian, critic and curator, is the author of many art events, exhibitions, festivals, campaigns, meetings, workshops. She was director of the Gallery of Contemporary Art and the Centre for Culture in Pančevo and curator of the Museum of Contemporary Art of Vojvodina in Novi Sad. Member of the International Association of Art Critics (AICA), the Applied Artists' and Designers' Association of Serbia (ULUPUDS), and the Serbian Association of Art Historians. Founder and director of the Association for Visual Arts and Culture VISART. Lives and works in Novi Sad.

Karolina Mudrinski (RS) Karolina Mudrinski (1973) was born in Novi Sad. She has an MA in interdisciplinary studies from the Arts Faculty of Belgrade University, Department of Digital Art, and a PhD from the Arts Academy, Novi Sad. She has shown at numerous group exhibitions at home and abroad, taken part in professional symposiums and engaged in educational work. She is the recipient of several awards, among them: third place for contemporary art at the Prix Ars Electronica in 2015 (Linz, Austria) and the Centre for the Promotion of Science, Belgrade, and first prize in a competition for Contemporary Production of Modern Art at the Izba Gallery, Belgrade,

in 2005. Member of the Vojvodina Association of Fine artists and Nassauische Kunstverein Wiesbaden, Germany. Lives and works in Novi Sad.

Slavica Popov (RS) Slavica Popov (1976) graduated from the Department of Art History, Faculty of Philosophy, Belgrade. Since 2008 she has worked as a curator at the Contemporary Gallery, Zrenjanin, where she participated in planning and mounting contemporary art exhibitions while promoting the Gallery's public image. As a curator of the Gallery's art collection, she works on the professional processing of museum material.

Ana Prvački (RS/DE) Ana Prvački is an interdisciplinary artist working in watercolor, video, performance and augmented reality. She creates imaginative tools for the challenges of daily life, drawing on such fields of interest as music, theatre, mask design, architecture, fine art and beekeeping. She has held solo exhibitions and projects in Singapore, Los Angeles, Boston, Turin, etc. Her work has also been included in many international exhibitions.

Antoni Rayzhekov (BG/AT) Antoni Rayzhekov is a conceptual media artist and researcher. He works at the intersection between sound and visual arts, computational arts, performance and science. He creates audio-visual installations, interactive objects, body-and-lecture-performances. His works are based on scientific theory, statistical data or archival information. He is an associate lecturer at the University for Applied Science, St. Pölten, and a guest lecturer at the National Academy of Art, Bulgaria.

Venelin Shurelov (BG) Venelin Shurelov graduated in scenography from the National Academy of Art, Bulgaria, where he received a PhD. He is a co-founder and associate professor in the MA program of digital arts at the National Academy of Art; co-founder and part of the curatorial team and technical organizer of DA Fest, International Digital Art Festival, Sofia, co-founder of DA LAB Foundation, founder of 'Subhuman Theatre' and the international art group 'Via Pontica' (2002-2005). He is the author of various interactive installations/performances. In 2011 he gave the cyber lecture "Man Ex Machina", and in 2016 directed a durational performance/installation, "Post-Everything", as guest lecturer at Towson University, USA.

Monika Sigeti (RS) Monika Sigeti (1979) studied at the Academy of Arts, Novi Sad. She has a BA in painting and an MA in new media art and inter-media research. Her performative practice covers a variety of media from drawings, collages and paintings to photography, videos and installations. She explores the boundaries of her own identity as well as the correlation between real, virtual, intimate and public space. Since 1997, she has exhibited in several group and solo exhibitions at home and abroad.

Sava Stepanov (RS) Sava Stepanov (1951), art critic, graduated from the Faculty of Philosophy, Belgrade. Worked in the Gallery of Matica Srpska, the Photo Gallery, the Centre for Visual Culture Zlatno Oko and the Vojvodina Institute for Culture. Author of numerous exhibitions and participant in many symposiums. Editor for fine arts and illustrative material in the Encyclo-

pedia of Vojvodina, Vojvodina Academy of Sciences and Art (VANU). He has written several books and monographs on artists and contemporary art and won several awards. He lives and works in Novi Sad.

Sasho Stoitzov (BG) Sasho Stoitzov (1952) graduated from the School of Fine Arts, Sofia, and from TCI College, NYC, in digital media arts technology. Since the 80's he has been very active on the art scene in Bulgaria and internationally. Since 2014, he is the organizer of contemporary art events in Blagoevgrad: Spring Festival for Contemporary Art, STAICHKI and the Painting Symposium. His works form part of collections in the National Gallery for Art, the Sofia Art Gallery and MMOMA, Moscow. He lives and works in Sofia and New York.

Nataša Teofilović (RS) Nataša Teofilović is a visual media artist and associate professor at the 'Singidunum' Faculty of Media and Communications, Belgrade. Her artistic approach evolved from neo-conceptual art of the early 90's to digital art of the new century which merges art, science and technology. She received honorary mentions from the Prix Ars Electronica 2016, the international competition for digital art of the European Organization for Nuclear Research- CERN (Geneva), and the Ars Electronica festival. Author of the first book published in Serbia to explore the theory and practice of 3D character animation.

Oana Paula Vainer (RO/DE) Oana Paula Vainer graduated from the National University of Arts, Bucharest, and the Arts and Design Academy, Stuttgart. In 2007 she stopped working with ceramics and started

experimenting with performance, video and new ways of expressing herself, avoiding traditional media. Now she uses her body and sometimes everyday elements as work materials. Her practice interrogates social and personal realities and references the social and political realities of the place she has left and the place where she lives.

Anna Vasof (GR/AT) Anna Vasof is an architect and media artist. She studied architecture at the University of Thessaly in Greece and Transmedia Art at the University of Applied Arts in Vienna. Her videos and short movies have been presented at several festivals. In 2020 she completed her PhD. thesis on a cinematographic technique she developed herself, titled Non Stop Stop Motion. She works on designing innovative mechanisms for producing critical and narrative videos, actions and installations.

Dragan Vojvodić (RS) Dragan Vojvodić is multimedia artist who began his studies at the Academy of Fine Arts in Sarajevo, and graduated from the Academy of Arts in Novi Sad, expressing himself through various forms of media (performance, installation, video, photography, etc.). He has participated in numerous solo and group exhibitions in Serbia and abroad, international festivals and residency projects. His works are to be found in the collections of several museums and galleries in Europe. Lives and works in Novi Sad.

Ana Vrtačnik (RS) Ana Vrtačnik completed her bachelor and master studies in painting at the Department of Fine Arts of the Academy of Art in Novi Sad. She is currently working on a doctoral thesis focusing

on bio-mimetic formations and their applicability to the visual arts. So far she has held solo and group exhibitions and collaborated and published with various artists, curators, institutions and galleries all over the world. She has won several awards in the field of art. She lives and creates in Novi Sad.

Anica Vučetić (RS) Anica Vučetić (1962) graduated in painting from the University of Arts, Belgrade. Some of her selected solo exhibitions have been shown in the Museum of Contemporary Art of the University of São Paulo (MAC USP), Ibirapuera, São Paulo; the Ludwig Forum for International Art, Aachen; Instituto Cubano del Arte y la Industria Cinematograficos, Havana; Belgrade Cultural Centre; the Museum of contemporary Art of Republic of Srpska in Banja Luka; Maribor Art Gallery, Maribor; and elsewhere. Her work is based on video installations and video environments. She won the Politika Award for the best exhibition in 2008.









Monika Sigeti, Slavica Žarković



Sasho Stoitzov, Slavica Žarković, Milan Bošnić (diSTRUKTURA)



Diana Marincu, Anica Vučetić, Liliana Mercioiu Popa, Andreea Medar, Sanja Kojić Mladenov



Aleksandar Dujin



Dragan Vojvodić, Stevan Kojić



Vladimir Kopićl, Vesna Latinović



Antoni Rayzhekov



H. E. Petko Dojkov



BEAUTY
뷰티

njena gelovima...ama i
bi pomogla u t...e...viti po j





DANUBES

DUNAVSKI DIJALOZI/DANUBE DIALOGUES 2021

Festival savremene umetnosti podunavskih zemalja
Contemporary Art Festival of the Danube Countries
Novi Sad, 2021

Director / Director
Vesna Latinović

Umetnički direktor / Artistic Director
Sava Stepanov

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