



DD2022 Festival savremene umetnosti
Contemporary Art Festival

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DUNAVSKI DIJALOZI // DANUBE DIALOGUES 2022

FESTIVAL SAVREMENE UMETNOSTI // CONTEMPORARY ART FESTIVAL

Vesna Latinović, QUO VADIS MUNDI? <i>Uvodna reč</i>	2
Vesna Latinović, QUO VADIS MUNDI? <i>Introduction</i>	3
Sava Stepanov, UMETNIČKI DIJALOZI I PREPLETI: <i>Izvan centra</i>	12
Sava Stepanov, ART DIALOGUES AND INTERTWININGS <i>Off-centre</i>	13
UMETNIČKI DIJALOG TEMIŠVAR NOVI SAD // ART DIALOGUE TIMISOARA NOVI SAD	
Alina Šerban, 3E: <i>Ekologija, Etika, Estetika - Subjektivne ekologije</i>	48
Alina Šerban, 3E: <i>Ecology, Ethics, aEsthetics - Subjective Ecologies</i>	49
Sava Stepanov, 3E: EKOLOGIJA, ETIKA I ESTETIKA	50
Sava Stepanov, 3E: ECOLOGY, ETHICS, AND AESTHETICS	51
JAPAN ZEMLJA GOST // JAPAN THE GUEST OF HONOUR	
Ksenija Marinković, <i>Small Reboots by Japanese Artists</i>	68, 69
Tomohiro Okada, <i>Small Reboots by Japanese Artists</i>	74, 75
SLOVENIJA U FOKUSU // SLOVENIA IN FOCUS, Maribor 2012 - Novi Sad 2022	
Peter Tomaž Dobrila, <i>Priroda umetnosti</i>	84
Peter Tomaž Dobrila, <i>Nature of Art</i>	85
NOVI SAD +, Tijana Jevrić	
Svetlana Mladenov, <i>Racionalno / Emocionalno</i>	108
Svetlana Mladenov, <i>Rational / Emotional</i>	109
TRG JARBOLA // MAST SQUARE	
Danilo Vuksanović, <i>Uzdignuta objava umetničke misli</i>	116
Danilo Vuksanović, <i>High-Flying Display of Artistic Thinking</i>	117
NA TROMEĐI // THE TRIPPOINT	
Radmila Savčić, <i>Izložba umetničkih zastava u galeriji „Meander“ u Apatinu</i>	124
Radmila Savčić, <i>Exhibition of Artistic Flags at The Meander Gallery in Apatin</i>	125
COOPERATION EXTENDED	
Slavica Žarković, <i>Izmeštanje, premoščavanje, sagledavanje</i>	132
Slavica Žarković, <i>Displacement, bridging, perception</i>	133
Biografije // Biographies	138

QUO VADIS MUNDI?

Uvodna reč

Vesna Latinović

Deseto jubilarno izdanje Festivala savremene umetnosti *Dunavski dijalozi* dogodilo se u posebnim i blagonaklonim okolnostima projekta *Novi Sad - Evropska prestonica kulture 2022*. Sama činjenica da je Novi Sad u 2022. godini veoma uspešno realizovao najveći evropski kulturni projekat i da je Dunav, kao ključna geografska, istorijska i kulturološka pozicija bio jedan od stubova aplikacije koje je Gradu donela prestižnu titulu, realizovano kroz programski luk *Dunavsko more*, donela je posebnu energiju, zamah, vetar u leđa celokupnom timu, domaćim i inostranim učesnicima. Stoga će *Dunavski dijalozi 2022* biti zapamćeni po izuzetno podsticajnoj i motivišućoj atmosferi Evropske prestonice kulture u produženom trajanju tokom čitavog leta, od jula do oktobra meseca. Ono što se kao otvoreni kišobran raskrililo nad ovogodišnjim festivalom je tema *Quo Vadis Mundi?* koju je umetnički direktor Sava Stepanov postavio kao zadatak kolegama kustosima i umetnicima, učesnicima izložbi. Svi progamski segmenti su reflektovali zadatu temu, dosledno ulozi i misiji savremene umetnosti da promišlja i istražuje mesto i ulogu čoveka u savremenom svetu i ukazuje na neuralgične tačke našeg doba.

Okružje u kojem živimo je alarmantno: na lokalnoj i globalnoj sceni agresivni liberalni kapitalizam nemilosrdno uzima i troši čovekovu snagu – ne nudeći adekvatnu zamenu. Čovek je sistemska žrtva. Od pojedinca se odvajaju njegove radne i životne funkcije, jer današnjem krupnom kapitalu nije potrebna suverena ličnost svesna vlastitih ekonomskih, političkih, socijalnih i kulturnih potreba. Ugroženost pojedinca u globalnim zbivanjima je dostigla vrhunac. Traga se za slandom spasa pred ekspanzijom otuđenja i gubljenja identiteta, te pred univerzalnom deformacijom dosadašnjeg načina življеnja. COVID 19, ekološke katastrofe i rat u Ukrajini su dodatno naglasili alarmantnost stanja i nemoć savremenog čoveka.

U aktuelnim okolnostima umetnost može i treba da ima posebnu ulogu: čoveku današnjice je, usred tog haotičnog usuda, odista potrebna - umetnost. Jer, kako je to još svojevremeno pisao Dostojevski, stara je istina da „umetnost ne može promeniti svet, ali ga može učiniti boljim i podnošljivijim“. Danas slavna konceptualna umetница Joko Ono preporučuje “Pažljivo se popravljajte ali i razmislite o popravljanju sveta u isto vreme!” Stoga je itekako važno uspostaviti sistemsku funkcionalizaciju umetnosti, omogućiti joj da po svom karakteru bude savremena, čak modernistička i avantgardna, da bi bila uklopljena u društvo kao model i primer drugim znanjima i drugim praksama, da bi mogla da ponudi alternativu. U okružju današnje globalne nesigurnosti potrebni su novi koncepti, novi sistemi. U tom smislu treba gledati i na potrebu današnjih umetnika da „zađu“ u područje novih medija – kako nas globalno razvijeni i umreženi digitalni sistemi ne bi apsorbovali i odveli u automatizam, u još drastičniju otuđenost, u još kompleksniju zavisnost i beznadežnost (Sava Stepanov).

Sve dosadašnje izložbe *Dunavskih dijaloga* su koncipirane tematski i bile su usmerene ka aktuelnim pitanjima čoveka našeg doba (Umetnost i kriza, Umetnost u doba (ne)emocionalnosti, Umetnost u okružju globalne nesigurnosti, Upotreba čoveka, Quo vadis homo?...). Izložbom ambicioznog naslova *Quo vadis mundi?* nastojali smo da ukažemo na reakcije umetnika na

QUO VADIS MUNDI?

Introduction

Vesna Latinović

The tenth anniversary of the *Danube Dialogues* contemporary art festival had the good fortune to coincide in 2022 with Novi Sad's year as European Capital of Culture. This year, the city can be said to have conscientiously and very successfully carried off Europe's largest cultural project. The Danube, which gives Novi Sad its important geographical, historical and cultural position was one of the pillars of the application which brought the city this prestigious title through one of the "arches" of the programme: *Danube Sea*. Altogether, it added extra energy and swing to the festival, putting wind in the sails of the entire team with their local and foreign guests. The atmosphere throughout the festival, which extended throughout the summer from July to October, was encouraging and motivating. Artistic director Sava Stepanov's assignment for guest curators and artists, *Quo Vadis Mundi?*, floated like an open umbrella over all segments of the programme, in keeping with contemporary arts's mission to ponder and explore mankind's place and role in the modern world and point out the deficiencies of our age.

The atmosphere we live in is alarming: locally, globally, a rampant and greedy capitalism relentlessly takes and expends human strength without offering anything worthwhile in exchange. Man is the universal victim. The individual's working and living functions are separated from him because Big Capital has no need for autonomous personalities, aware of their own economic, political, social and cultural requirements. The danger to the individual in the course of global events had reached a crux. We clutch at straws in the face of growing alienation, loss of identity and the widespread deformation of the way we were accustomed to live. Covid 19, ecological catastrophe and the war in Ukraine have only added to the urgency of the situation and the helplessness of modern man.

In these circumstances art can and should have a special role: in the middle of this chaotic nemesis, today's man has real need of art. As Dostoevsky once wrote, it is an old truth that 'art cannot change the world, but it can make it better and more bearable'. Today, the famous conceptual artist Yoko Ono advises us: 'Improve yourself carefully but think too about improving the world at the same time.' That is why it is so important to establish art that is systematic and functioning, to enable it by its very character to be really contemporary, even modernist and avantgarde in order to be a fit model for society, an example to other knowledges and practices, to offer an alternative. Surrounded as we are by global insecurity, new concepts are needed, new systems. In that sense we should consider the need for today's artists to 'come out' into the arena of new media, if we are not to be swallowed up by globally developed, interconnected digital systems or led into even more drastic alienation, more complex dependence and hopelessness (Sava Stepanov).

So far, each *Danube Dialogues* exhibition has had a theme focused on the current issues facing mankind (Art and Crisis, Art in the Age of (non-)Emotion, Art and Global Insecurity, The Use of Man, Quo Vadis Homo?) This year's ambitious title

aktuelno stanje sveta nakon pandemije COVID 19 i trajne posledice i brojna pitanja koja ta kriza otvara. Stoga je ovogodišnji festival savremene umetnosti, *Dunavski dijalozi*, otvoren izložbom *Umetnički dijalog: Novi Sad Temišvar, 3E: Ekologija, Etika, Estetika* u Galeriji likovne umetnosti poklon zbirci Rajka Mamuzića u Novom Sadu. Pandemijska kriza je učinila vidljivim brojne probleme savremenog čoveka: mnogi su pandemiju doživeli kao - metaforički i praktični odgovor prirode čoveku koji, obuhvaćen ideologijom i praksom liberalnog kapitalizma, vođen filozofijom profita, na veštački način remeti uobičajen tok prirodnog porekla. Na takve okolnostiima savremena umetnost reaguje svojim etičkim i estetskim kriterijumima. Njen odgovor se odnosi na pokušaj iznalaženja osnova za "novu normalizaciju" u aktuelnom rizičnom društvu.

Umetnički dijalog: Novi Sad - Temišvar se na *Dunavskim dijalozima* piređuje u kontinuitetu od 2016. godine, kada su dva geografski i kulturno-istorijski bliska grada proglašeni za Evropske prestonice kulture 2021. Zahvaljujući izuzetnoj saradnji galerije *Bel Art* u Novom Sadu sa *Jeca* galerijom i Fondacijom *Triade* u Temišvaru, umetnici i njihovi radovi se svake godine postavljaju u specifičan dijaloški odnos u duhu osnovne ideje Festivala. Namera kustosa je da se identifikuju tačke slučajnosti, kovergencije ili supotsavljanja između individualnih umetničkih senzibiliteta i jezika. Ovi "umetnički dijalozi" nameću "prošireno" delovanje, novo i drugačije sagledavanje, otkriće drugačije percepcije i kontekstualne pozicije umetničkog dela u svakodnevnoj zbilji. Izbor umetnika za ovogodišnju postavku radova su zajednički sačinili dva kustosa: ugledna rumunska teoretičarka umetnosti i nezavisna kustoskinja, Alina Šerban, i novosadski likovni kritičar i umetnički direktor festivala, Sava Stepanov. Svoje odgovore i viđenja ovog složenog pitanja – Kuda ide svet? kroz umetničke radove dali su umetnici Kristijan Raduta, Nona Inesku, Lea Rasovski, Happy Trash Production, Adrien Ujhazi, Nemanja Milenković, Vesna Tokin i Radomir Knežević. Kruna dobre saradnje je ostvarena je u oktobru mesecu u svetskoj kulturnoj metropoli Parizu kada su kustosi Ami Barak (Pariz) i Sava Stepanov (Novi Sad) koncipirali izložbu *Iskazi čiste svesti* u Srpskom kulturnom centru. Tom prilikom je u Rumunskom kulturnom institutu predstavljen Festival savremene umetnosti *Dunavski dijalozi* i plodna desetogodišnja saradnja Novog Sada i Temišvara. Shodno tradiciji da Festival otvoriti umetnik, 10. festival savremene umetnosti *Dunavski dijalozi* otvorio je prvak novosadske opere Saša Petrović virtuoznim izvođenjem nekoliko operskih aria u pratnji svojih naslednika mladih novosadskih umetnika Vuka i Luke Petrovića.

Centralna izložba Festivala *Umetnički dijalozi i prepleti: Izvan Centra* je ove godine imala specifičan format. Izložbe, performansi i umetničke akcije priređene su "izvan centra", kako i sam naziv izložbe kaže, odnosno u manjim mestima na Dunavu označenim kao područje 021 - Sremskoj Kamenici, Čereviću, Irigu i Sremskim Karlovcima, što je lokalnim zajednicama donelo kvalitetan umetnički program i snažnu potvrdu njihove pripadnost svetu. Za lokacije su odabrani objekti lokalnog kulturnog nasleđa: dvorac Karačonji u Sremskoj Kamenici, Zavičajni muzej u Čereviću, Mihizova kuća u Irigu i Karlovačka gimnazija u Sremskim Karlovcima. Predstavljena su dela značajnijih aktera savremenih umetničkih zbivanja iz država podunavskog regiona - Nemačke, Austrije, Slovačke, Mađarske i Srbije. Selektori za izbor učesnika četiri izložbe bili su srpski umetnici Dejan Kaludjerović koji živi u Beču, Bálint Sombati iz Budimpešte, Olja Triaška Stefanović iz Bratislave i Milovan Destil Marković iz Berlina. Oni su u svom okruženju odabrali umetnike tamošnjih manjinskih nacionalnih zajednica ili "gastarbajtere" iz podunavskih zemalja i tako spojili različite kulture koje deluju u podunavskom regionu. Projekat *Izvan centra* ukazuje na bogatstvo različitosti kao zajedničku tekovinu Evrope, podunavskog regiona i Vojvodine i univerzalnu vrednost koju je neophodno negovati u aktuelnom vremenu. Održani su u mestima u kojima pored Srba, žive pripadnici različitih manjinskih nacionalnih zajednica.

Quo Vadis Mundi? was an attempt to show the reaction of artists to the present state of the world after the Covid 19 pandemic with its on-going consequences and the many questions it has raised. This year's festival opened with the exhibition *Artistic Dialogue: Novi Sad – Timișoara 3E: Ecology, Ethics, Esthetics* in the Rajko Mamuzić Gallery in Novi Sad. Many of the problems we encounter today were laid bare by the pandemic. Many of us experienced the crisis as a metaphoric and practical response by nature to mankind who, enveloped in the ideology and practice of runaway liberal capitalism and guided by the philosophy of profit, has artificially disturbed the course of the natural order. In these circumstances, contemporary art reacts with its own ethical and aesthetic criteria. Its response is to try to find a basis for a "new normalisation" in the precarious society of today.

The *Artistic Dialogue: Novi-Sad – Timișoara* has been part of the *Danube Dialogues* since 2016, when these two cities, geographically and culturally close, were declared European capitals of culture for 2021. Thanks to exceptional collaboration between Bel Art Gallery, Novi Sad, and the Jeca Gallery and Triade Foundation, Timișoara, this dialogue of artists and their work takes place every year in the spirit of the festival's basic idea. The curators' intention is to identify points of coincidence, convergence or opposition in the sensitivity and language of the individual artists. These "artistic dialogues" require expanded action, the discovery of new approaches and contexts for art works in everyday reality. Two curators: distinguished art historian and independent curator, Alina Șerbaia (Romania), and the festival's artistic director, critic Sava Stepanov (Serbia), were joint selectors for this year. Works by Cristian Răduță, Nona Inescu, Lea Rasovszky, Happy Trash Production, Adrienn Ujhazi, Nemanja Milenković, Vesna Tokin and Radomir Knežević illustrated their views on the complex question of where the world is heading at the moment. The finishing touch to successful collaboration came in Paris in October when curators Ami Barak (Paris) and Sava Stepanov (Novi Sad) got together to exhibit *Statements of Pure Consciousness* at the Serbian Cultural Centre. Meanwhile, the Romanian Cultural Centre introduced the public to the *Danube Dialogues Contemporary Art Festival*, representing ten years of fruitful collaboration between Novi Sad and Timișoara.

Leading tenor of the Novi Sad Opera Saša Petrović sang at the traditional opening of the festival, accompanied by his sons, budding musicians Vuk and Luka Petrović. This year, the central exhibition of the festival, *Off-Centre: artistic dialogues and interlacing*, moved out of the city to some of the smaller towns along the Danube (area code 021): Irig, Sremski Karlovci, Sremska Kamenica and Čerević, thus bringing reputable art to local communities and affirming their place in this same world. Locations selected were buildings of cultural heritage: the Karacsonyi House in Sremska Kamenica, the Homeland Museum in Čerević, the Mihiz House in Irig and the secondary school (Gymnasium) in Sremski Karlovci. Distinguished personalities in contemporary art in the Danube region were represented: Germany, Austria, Slovakia, Hungary and Serbia. Selectors for the four exhibitions were Serbian artists Dejan Kaludjerović, who lives in Vienna, Bálint Szombathy from Budapest, Olja Triaška Stefanović from Bratislava and Milovan Destil Marković from Berlin. These were chosen by artists from the national minorities living there or the "guest worker" communities in the Danube countries, thus linking up the different cultures of the region. *Off-Centre* illustrates the wealth of diversity shared with Europe, the Danube region and Vojvodina, a universal value which needs to be nurtured at this time. The dialogues were held in places inhabited by members of various national minorities (in addition to Serbs). Artists taking part were Bálint Szombathy, Laszlo Kerekes, Rokko Juhasz (Hungary), Dejan Kaludjerović, Thomas Geiger, Belinda Kazeem-Kamiński (Austria), Milovan Destil Marković, Claudia Chaseling, Inna Artemova (Germany), Olja Triaška Stefanović, Jana Hojstrčová, Jan Triaška and Hoa Nguyen Thi (Slovakia).

Na izložbi su učestvovali umetnici Bálint Sombati, Laslo Kerekeš, Roko Juhaz (Mađarska), Dejan Kaludjerović, Tomas Gaiger, Belinda Kazem-Kamiński (Austrija), Milovan Destil Marković, Klaudija Česling, Ina Artemova (Nemačka), Olja Triaška Stefanović, Jana Hojstričová, Jan Triaška i Hoa Nguen Ti (Slovačka).

Specijalan gost ovogodišnjeg jubilarnog Festivala je bio Japan sa veoma zanimljivom autorskom izložbom kustoskog dua Tomohiro Okada (Japan) i Ksenija Marinković (Srbija) pod nazivom *Small Reboots by Japanese artists* održane u Muzeju savremene umetnosti Vojvodine. Svoje radove je predstavilo pet uglednih japanskih umetnika srednje generacije: Hiroko Okada, Ai Hasegava, Saško Kodama, Takanori Išizuka i Hajaši Tomohiko, koji u svojoj umetničkoj praksi kroz različite medije istražuju interakciju između čoveka i hibrida, ali se bave i pitanjima poput ljudske reprodukcije, regenerativne medicine, iskustva proširene realnosti, postojanosti materijalnog sveta. Odabrani su autori i autorke koji su do sada svoje radove predstavljali u prestižnim svetskim institucijama kao što su MOMA Njujork, Fondacija Luj Viton Pariz, Ars Elektronika festival u Lincu itd. Izložba je uvrštena u zvanični programa obeležavanje 140 godina prijateljstva Srbije i Japana, te smo imali čast da izložbu svečano otvorili ambasador Japana u Srbiji NJ.E. gдин. Kacumata Takahiko.

Segment *DUNAV+ Slovenija u fokusu* je koncipirao ugledni slovenački kustos Peter Tomaž Dobrila koji je predstavio savremenu umetničku scenu Slovenije pod zajedničkim nazivom *Priroda umetnosti* i podsetio na projekat Maribor Evropska prestonica kulture 2012. *Priroda umetnosti* obuhvatila je četiri izložbe na više lokacija u Novom Sadu – Galeriji SULUV, Malom likovnom salonu, Galeriji *Bel Art*, galeriji Akademije umetnosti iz Novog Sada. Za izložbu su odabrani umetnici Petra Varl, Jože Šubic, One Dollar Bill (Marko Jakše, Bojan Šumanja, Pierre Tol), Rok Predin, Matej Čepin, Staš Kleindienst, Marko A. Kovačić, Bojana Križanec, Zoran Poznič, Tanja Vujičić, Metka Golec – Toni Soprano, Vlado Repnik, Bogdan Čobal.

Programom *NOVI SAD +* galerija *Bel Art* predstavlja i promoviše lokalnu umetničku scenu, pa je ove godine odabrana mlada novosadska umetnica Tijana Jevrić i njen multimedijalni projekt *Impulsi Dunava*. Umetnica je predstavila rezultate dugogodišnjeg istraživanja kroz tri segmenta - interaktivni digitalni umetnički rad, radionice sa učenicima i korisnicima SOŠO „Milan Petrović“ i izložba pod istim nazivom. Interaktivni digitalni umetnički rad je satavljen od prilagođenih vizuelnih animacija izvedenih iz autentičnih zvučnih snimaka toka Dunava kroz Vojvodinu. Svojim pristupom i uključivanjem učenika SOŠO „Milan Petrović“ Tijana Jevrić je ukazala na značaj umetnosti kao rehabilitacionog sredstva u obrazovanju i vaspitanju dece sa smetnjama u razvoju i osoba sa invaliditetom.

Izložba umetničkih zastava *Quo vadis mundi? - Zastava* na novom umetničkom javnom prostoru *Trgu jarbola* u novosadskom Limanskom parku okupila je umetnike iz podunavskih zemalja sa kojima galerija *Bel Art* i kustos Sava Stepanov ostvaruju višegodišnju uspešnu saradnju. Na izložbu su pozvani Nikolaj Velčov (RO), Ištvan Balind (HU), Đanino Božić (HR), Nenad Šoškić (ME), Milan Jakšić (RS), Bosiljka Zirojević Lečić (RS) i Rastislav Škulec (RS), umetnici koji su u svojoj dosadašnjoj praksi tragali za racionalnim skladom estetskih i etičkih načela, za mondrijanskim stavom o neophodnosti "reda, sklada i harmonije" i modernističkoj tezi o "estetskom društvu", za principima koji su danas itekako potrebni današnjem svetu koji kao da "zaboravlja" osnovna moralna načela, svetu koji živi u haosu i svetu koji se nalazi, kako to primećuje Edgar Morin, "u permanentnoj krizi čovečanstva koje ne uspeva da bude čovečno".

This year's special guest for the anniversary celebration was Japan with an intriguing exhibition at the Vojvodina Museum of Contemporary Art by the curator duo Tomohiro Okada (Japan) and Ksenija Marinković (Serbia): *Small Reboots by Japanese Artists*. Five distinguished artists of the middle generation: Hiroko Okada, Ai Hasegawa, Sachiko Kodama Takanori Ishizuka and Tomohiko Hayashi took part. Their practice focuses on interaction between people and hybrids, explored through various media. Among the issues raised were human reproduction, regenerative medicine, experiences of expanded reality and the permanence or impermanence of the material world. The artists have appeared at New York's MOMA, the Louis Vuitton Foundation, Paris, the Ars Electronica Festival, Linz, among others. The exhibition took place in collaboration between Bel Art Gallery and the Belgrade X Vitamin Gallery, both of whom are strategically interested in working with Japanese artists and galleries and have already set up a number of notable projects. *Small Reboots* was included in the official programme marking 130 years of Serbian-Japanese friendship and had the honour of being opened by the Japanese ambassador to Serbia, H.E. Takahiko Katsumata.

DANUBE+ Slovenia in focus was the brainchild of the distinguished Slovenian curator Peter Tomaž Dobrila, who introduced the Slovenian contemporary artistic scene under the umbrella title *The Nature of Art*, recalling 2012 when Maribor was European capital of culture. Four exhibitions took place at various locations in Novi Sad – the SULUV Gallery, the Small Art Salon, Bel Art Gallery and the gallery of the Art Academy. Artists selected were Petar Varl, Jože Šubic, One Dollar Bill (Marko Jakše, Bojan Šimonja, Pierre Tol), Rok Predin, Matej Čepin, Staš Kleindienst, Marko A. Kovačič, Bojana Križanec, Zoran Poznič, Tanja Vujinović, Metka Golec – Toni Soprano, Vlado Repnik and Bogdan Čobal.

Through the *NOVI SAD+* programme, Bel Art Gallery introduces and promotes local art. This year's chosen project was *Impulses of the Danube* by Tijana Jevrić. This young Novi Sad artist presented the results of many years of research in three segments: interactive digital work, workshops with pupils and users of the Dr. Milan Petrović School of Special Education and an exhibition under the same name. By including children from the School, the artist highlighted the importance of art in rehabilitation, education and training for people with special needs and the disabled.

Artistic flags exhibition *Quo vadis mundi ? – Flags* in the new art space *Flagpole Square* at Novi Sad's Limanski Park, brought together artists from the Danube countries with whom the Bel Art Gallery and curator Sava Stepanov have successfully collaborated for years. Artists invited to exhibit were Nikolaie Velchov (RO), Istvan Balind (HU), Đanino Božić (HR), Nenad Šoškić (ME), Milan Jakšić (RS), Bosiljka Zirojević Lečić (RS) i Rastislav Škulec (RS), whose practice has always sought a rational harmony of esthetic and ethical principles, with a Mondrian-like view on the need for "order, accord and harmony" and a modernist argument for an "aesthetic society" with standards that are so necessary in today's world ,which appears to have forgotten the basic moral principles , this world that lives in chaos and finds itself, as Edgar Morin observes, "in a permanent crisis of mankind which does not succeed in being human".

Cooperation extended

Dugogodišnja plodna saradnja sa Dortmundskom grupom potvrđena je tokom festivala samostalnom izložbom *Znakovi – simboli – boje* umetnika Aleksandra Pola u Likovnom salonu KCNS. Paralelno sa izložbom ovog umetnika, u Klubu *Tribina mladih* otvorena je izložba 23 člana „Dortmundske grupe“ pod nazivom *Big baner festival* koji je nastao 2021 godine kao reakcija na otkazivanje izložbi i zatvaranje muzeja i galerija usled pandemije. Umetnici su potražili neobične izložbene lokacije u otvorenom prostoru grada Dortmundu u želji da pokažu svoje prisustvo u vremenu izolacije i socijalne distanciranosti.

Saradnja sa festivalom *Ars Elektronika* je nastavljena u Lincu predstavljanjem mladog novosadskog umetnika Miloša Fatha u segmentu Ars Electronica Garden Novi Sad. Multimedijalnom instalacijom *Mirror Terrain* Miloš Fath je odgovorio na temu festivala *DOBRO DOŠLI NA PLANETU B – drugačiji život je moguć, ali kako?* Kreirao je mnemoničko interaktivno okruženje putem kojeg poručuje da ako želimo da izgradimo drugačiju i bolju budućnost, moramo ne samo da idemo napred kroz vreme, već i da pogledamo unazad u prošlost.

U oktobru mesecu Festival je obeležio ovaj značajan jubilej bogatim programom u Budimpešti. Program održan na jednom od vodećih regionalnih sajmova umetnosti Artmarket Budapest pod nazivom MOST SRBIJA pružio je uvid u bogatu i vibrantnu umetničku scenu u Srbiji kroz izložbene postavke i izлагаčke koncepte osam galerija iz Srbije i niz pratećih programa (konferencija, seminar, performans). Paralelno su u tri zasebna izložbena prostora u Budimpešti priređene izložbe: *Svet Mire Brtke* u Q Contemporary muzeju, u *Magyar Műhely* galeriji je postavljena izložba *Umetnost bez granice* za koju su odabrani umetnici iz Vojvodine koji žive i stvaraju u Budimpešti i u Miklos Szoke Studiu, izložba *Collecting Serbia- Kolekcija kao Javni hobi*.

Na kraju treba zaključiti da ovago bogat program u zemlji i inostranstvu ne bi bilo moguće održati bez podrške. Stoga se najlepše zahvaljujem svim partnerima i prijateljima a posebno, Ministarstvu kulture i informisanja Republike Srbije, Gradu Novom Sadu, Pokrajinskom sekretarijatu za kulturu, informisanje i odnose s verskim zajednicama, Fondaciji Novi Sad - Evropska Prestonica Kulture, Delegaciji EU u Srbiji, EU Japan Festu, Austrijskom kulturnom forumu, Ambasadi Japana u Srbiji i Furuna Crafts kompaniji.

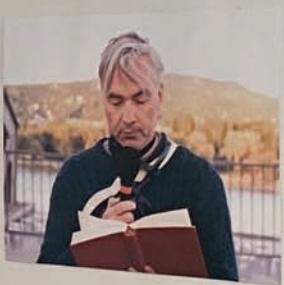
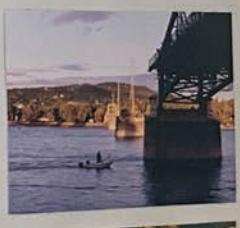
Expanded Cooperation

Years of rewarding collaboration with the Dortmund Group were in evidence during the festival in Alexandr Pohl's solo exhibition "Signs – Symbols – Colours" at the Art Salon of the Novi Sad Cultural Centre. Parallel to this event, the Youth Forum Club opened an exhibition by 23 members of the Dortmund Group titled "Big Banner Festival", conceived in 2021 as a reaction to the closing of museums and galleries due to the pandemic. The artists concerned sought out unusual open-air locations in Dortmund to make their presence felt by exhibiting at a time of isolation and social distancing.

Contact with the Ars Electronica festival continued in Linz with the presentation of young Novi Sad artist Miloš Fath in the "Garden Novi Sad" segment. His multimedia installation *Mirror Terrain* responded to the festival theme "WELCOME TO PLANET B – a different life is possible, but how?" Here Fath created a mnemonic interactive environment whose message is that if we want to build a different and better future, we must go forward through time, but also look backward to the past.

The *Danube Dialogues'* tenth birthday was also celebrated in Budapest with BRIDGE SERBIA at Artmarket Budapest, a leading regional art fair. With eight galleries exhibiting, it provided a view of the vibrant Serbian scene, accompanied by a conference, seminar and performance. Other exhibitions were held at separate locations: *The World of Mira Brtka* at the Q Contemporary Museum, *Art Without Borders* featuring selected artists from Vojvodina living in Budapest was held at the Magyar Mühely Gallery, and *Collecting Serbia – Collecting as a Public Hobby* at the Miklos Szoke Studio.

Finally, we should point out that a programme of such variety could not have taken place at home and abroad without support. Our heartfelt thanks go to all our associates and friends, particularly the Serbian Ministry for Culture and Information, the City of Novi Sad, the Provincial Secretary for Culture, Information and Relations with Religious Communities, the Novi Sad Foundation – European Capital of Culture, the EU Delegation in Serbia, EU Japan Fest, the Austrian Cultural Forum, the Japanese Embassy in Serbia, and the Furuna Crafts company.



UMETNIČKI DIJALOZI I PREPLETI: *Izvan centra /*
ART DIALOGUES AND INTERTWININGS: *Off-centre,*

Sava Stepanov

UMETNIČKI DIJALOZI I PREPLETI: *Izvan centra*

Sava Stepanov

Događaji u početnim godinama druge decenije XXI veka nametnule su permanentno osećanje zabrinutosti, neizvesnosti i nesigurnosti. Pandemijska kriza koja je, prema zvaničnim podacima SZO, odnела 1.500.000 života, razotkrila je brojne slabosti državnih sistema širom sveta. Nije se samo medicina pokazala kao slaba tačka, nego je tada na videlo izašla nespremnost politike i korumpiranih političara da se obuzda progresija besnog kapitalizma i stiša nemilosrdnost krupnog kapitala koji, prisvojivši nauku i njena dostignuća, (zlo)upotrebljava tehnološki napredak u trci za profitom u kojem se odvija nesmetana upotreba čoveka. U tim i takvim okolnostima sve više i sve razornije jača princip destrukcije, pa čak i autodestrukcije. U određenom smislu kapitalizam već danas doživljava neku vrstu entropije, jer, svojim nekontrolisanim postupcima – gazi vlastita načela, zanemaruje i rastače vlastitu strukturalnu supstancu (tržišna privreda)...

U takvom aktuelnom svetu umetnost ima interesantnu poziciju. Govoreći o tome popularni Dejmijen Herst upoređuje umetnost i religiju: „Mene zanima to što religija ljudima popunjava neku prazninu u ljudima: u svakome, u meni, koju treba popuniti. Neko je ispunjava religijom, a drugi umetnošću. Ne mislim da je religija odgovor, ali pomaže. Ja na sličan način koristim umetnost za popunjavanje te praznine. To je samo pitanje pogleda na svet: optimističan pogled, umesto da svet vidiš kao brutalnu močvaru. Što on i jeste. Ali, da bi živeo, treba ti nešto više od toga. Religija pomaže, ali je, u stvari, razočarala.“ Umetnost je, za razliku od religije, spremnija da promptno reaguje, da menja svoje biće, svoje načine, svoja viđenja sveta u stalnoj promeni. Ona nudi posmatraču „prvi red“ za posmatranje te dinamike, kroz različite vrste umetničkih sadržaja, afekata, senzibiliteta, estetskih i etičkih pozicija. Taj i takav aspekt posmatranja omogućuje čitanje, saznavanje i participiranje umetničkih poruka čija osnovna namera nije da nas uteši, zabavi ili skrene misli, nego da nas obodri svojom kreativnom snagom i smisлом umetničkog dela, da nam unapredi vitalističku kondiciju.

Izložbeni projekat *Izvan centra* zapravo predstavlja postavljanje tog „prednjeg sedišta“ iz kojeg se najdirektnije posmatraju kreativne reakcije umetnika izazvane aktuelnim dešavanjima na lokalnom ali i globalnom nivou. U današnjem kriznom trenutku sveta „dežurna“ tema su tek protekla pandemijska pošast i masovni izbeglički pokreti koji prerastaju u seobe naroda. Izbegličke kolone iz azijskih i afričkih zemalja su krenule ka starom kontinentu, koji je i u prethodnim godinama već preživeo brojne unutarevropske emigracijske pokrete. Velike migracije većito indukuju krize većih ili manjih razmara, a akteri tih, uglavnom prisilnih preseljena poseduju dugotrajni osećaj inferiornosti, jer se puna integracija i ravnopravni suživot u novom okruženju dostižu tek nakon dugotrajnih perioda adaptacije i privikavanja.

Ova izložba nikako ne razmatra problematiku aktuelne izbegličke krize kao primarne teme, ali je posvećena praksi umetnika koji imaju migraciono iskustvo i deluju u okružju vlastite postmigracione situacije. U tom smislu kustoska odluka je zasnovana na ideji seoba kao pojave koja je suštinski deo čovekovog bića i njegovog ponašanja, zapaženu u delu uglednog srpskog neuropsihijatra i filozofa Vladete Jerotića: „Čovek kao večni putnik na zemlji, u večnim je seobama. Latinska reč *migratio* prevodi se kao kretanje, seoba, putovanje (*Wanderung*), ali i kao iseljavanje, raseljavanje (*Auswanderung*), što bi ukazivalo

ART DIALOGUES AND INTERTWININGS: Off-centre

Sava Stepanov

The events in the early years of the second decade of the 21st century imposed a permanent feeling of concern, uncertainty and insecurity. The pandemic crisis, which, according to official WHO data, claimed 1,500,000 lives, exposed numerous weaknesses in state systems around the world. It was not only medicine that proved to be a weak spiot, but also the unwillingness of politics and corrupt politicians to curb the progression of raging capitalism and silence the ruthlessness of big capital, which, having appropriated science and its achievements, (miss)used technological progress in the race for profit that provided for unhindered use of man came to light. In these and such circumstances, the principle of destruction, and even self-destruction, strengthens more and more devastatingly. In a certain sense, capitalism is already experiencing a kind of entropy today, because, with its uncontrolled actions - it tramples its own principles, neglects and dissolves its own structural substance (market economy)...

In such a world of today, art has an interesting position. Speaking about it, a popular Damien Hirst compares art and religion: "I am interested in the fact that religion fills people with a kind of void in people: in everyone, in me, that needs to be filled. Someone fills it with religion and others with art. I don't think religion is the answer, but it helps. I similarly use art to fill that void. It's just a matter of the view of the world: an optimistic view, instead of seeing the world as a brutal swamp. Which it is. But to live, you need something more than that. Religion helps, but, in fact, it has disappointed." Art, unlike religion, is more ready to react promptly, to change its being, its ways, and its views of the constantly changing world. It offers the observer the "first row" for observing that dynamic through different types of artistic contents, affects, sensibilities, aesthetic and ethical positions. That and such aspect of perception enables reading, knowing and participating artistic messages the basic intention of which is not to comfort, entertain or divert our thoughts, but to encourage us with its creative power and meaning of the work of art, to improve our vitalistic condition.

The exhibition project "Outside the Centre" actually represents the setting of that "front seat" from which the creative reactions of artists caused by current events at the local and global level can be most directly observed. In today's moment of crisis in the world, the "on-call" topic is the recently passed pandemic scourge and mass refugee movements that are turning into migrations of people. Columns of refugees from Asian and African countries headed towards the old continent, which in previous years had already survived numerous intra-European emigration movements. Large migrations always induce crises on a larger or smaller scale, and the actors of these, mostly forced resettlement, have a long-term feeling of inferiority, because full integration and equal coexistence in the new environment are achieved only after long periods of adaptation and adjusting.

This exhibition by no means considers the issue of the current refugee crisis as a primary topic, but is dedicated to the practice of artists who have migration experience and work in the environment of their own post-migration situation. In that sense, the curator's decision is based on the idea of migration as a phenomenon that is an essential part of a man's being and

na dvostruki vid seoba: jedan voljni i slobodni, od čoveka ili naroda izabran i drugi, nametnut, prisilan i nesloboden. Predložio bih dalje proširenje pojma seobe, deleći ih još na unutarnje i spoljašnje. Značajne unutarnje psihičke promene odigravaju se u nekoliko karakterističnih razdoblja čovekovog života, od kojih bi najvažnije bile one kada dete polazi u školu, kada u adolescentskom dobu mlad čovek čini drugi, odlučni korak ka osamostaljivanju, zatim kada osniva sopstvenu porodicu i kada smrću napušta ovaj život. Mada se sva ova životna razdoblja smatraju prirodnim, očekivanim i potrebnim, skoro ni jedno od njih ne prolazi kod ljudi bez većih ili manjih kriza koje, takođe, mogu biti prirodne ili normalne, ali i bolesne i neurotične..." Očito je da je Jerotić prepoznao izvor drastičnih, psiholoških i fizičkih stanja; migracije, seobe i izbeglištvo donose njihovim učesnicima događaje koji im menjaju živote, utiču na njihove sudsbine, nameću brojna pitanja o identitetu i egzistenciji...

Namera ovog izložbenog projekta je da prezentuje dela umetnika koji poseduju migracijsko iskustvo, koji su došli u određeno okruženje kojem su se prilagođavali, ali su ga – hteli to ili ne – i sami menjali. Reč je zapravo o prilagođavanju, o inkorporiraju, o ksenofobiji i empatiji, o toleranciji, o društvu, konačno, o savremenom svetu i njegovim izazovima. Reakcije umetnika na takvu društvenu pojavu su svakako interesantne i inspirativne. Jer umetnost onih koji su se izmestili iz domicilnih staništa, baš kao i onih čije se stanište internacionalizuje, sigurno je u stanju da prepozna suptilne preplate, hijatuse i „poruke”.

U projektu *Izvan centra*, svaka od četiri izložbe posvećene je delovanju umetnika različitog nacionalnog i „geografskog“ porekla. U četiri glavna grada podunavskih zemalja umetnici iz Srbije Balint Sombati, Dejan Kaludjerović, Olja Triaška Stefanović i Milovan Destil Marković odabrali su svoje suizlagače u umetničkim miljeima Budimpešte, Beča, Bratislave i Berlina. Te izložbe se prezentuju u četiri manje varošice u okolini Novog Sada. To izmeštanje „izvan centra“ omogućuje direktno uključuje žitelja tih varošica u tokove umetničke savremenosti, na pretakanje internetskih informacija u konkretnu pojavnost, na konkretizaciju umetnosti kao primarnog duhovnog nadahnuća i kvaliteta.

U galeriji dvorca u Sremskoj Kamenici novosadsko-budimpeštanski konceptualni umetnik Balint Sombati (Szombathy Bálint) je, pored svojih, postavio i radove Roko Juhasa (Juhasz Rokko) i Lasla Kerekeša (Kerekes László). Balint ih je okupio oko teze o dunavskoj povezanosti njihovih biografija. Sam Balint je izložio radove posvećene večnim temama saradnje i suživota u performansu *Premošćenje* (na dunavskom mostu na slovačko-mađarskoj granici kod Šturova koji je srušen u Drugom svetskom ratu 1944. a obnovljen tek 2001); te temi zavičajnosti (*Heimat, Pokazivanje gradova*). U ovim konceptualno precizno strukturiranim i profilozofiranim radovima umetnik jasno elaborira svoje umetničke ideje i vlastiti odnos prema društvu, politici, kulturi. Uz to, u svojim zrelim stvaralačkim godinama kod Balinta postoje diskretni ekspresionistički titraji koji posmatrača uveravaju u umetnikovu iskonsku proživljenošć odabranih tema te u njegovu senzibilnost. Rano preminuli Laslo Kerekeš je još kao afirmisani akter konceptualne umetnosti prvi u tadašnjoj jugoslovenskoj umetnosti prihvatio subjektivistički duh postmodernizma. Na ovoj izložbi prezentovane su njegove slike i slike-objekti iz 80-tih godina XX veka. Radi se o eklekticističkom, dekonstruktivističkom i neoekspresioničkom slikarstvu („pittura erupta“). Takva slika je tokom osamdesetih prikazivala umetnikovu nervozu, uzbudjenost, strah, loš predosećaj i slutnju, koji su se ubrzo obistinili velikom krizom i krvavim raspadom jugoslovenskog društva tokom poslednje decenije dvadesetog veka. Snaga Kerekešovog pikturnalnog opusa leži u činjenici da su motivi njegovih gestualno slikanih motiva nastali kao odraz personalnog iskustva, a da je nekolicina slika iz izložbene postavke nastalo u neposrednoj blizini galerije Dvora, u jednoj oronuloj vili na samoj obali Dunava... Budimpeštanski umetnik Roko Juhas (rođen u Slovačkoj) prikazao je jedan svoj performativni rad. On je, stajao na već poplavljrenom (30 cm) budim-

his/her behaviour, noted in the work of the distinguished Serbian neuropsychiatrist and philosopher Vladeta Jerotić: "Man, as an eternal traveller on earth, is in eternal migrations. The Latin word *migratio* translates as movement, migration, journey (*Wanderung*), but also as emigration, displacement (*Auswanderung*), which would indicate a two-fold type of migration: one voluntary and free, chosen by man or people and the other, imposed, forced and unfree. I would suggest further extending of the notion of migration, further dividing it into internal and external. Significant internal psychological changes take place in several characteristic periods of a person's life, the most important of which would be those when a child starts school, when in adolescence a young person takes a second, decisive step towards independence, then when he/she founds his own family and when he/she leaves this life with death. Although all these periods of life are considered natural, expected and necessary, almost none of them pass for people without major or minor crises, which can also be natural or normal, but also sick and neurotic..." It is obvious that Jerotić recognizes the source of drastic, psychological and physical conditions; migrations, resettlements and refugees bring their participants the events that change their lives, affect their destinies, and impose numerous questions about identity and existence...

The intention of this exhibition project is to present the works of artists who have a migration experience, who came to a certain environment to which they adapted, but - whether they wanted it or not - they themselves changed it as well. It is actually the matter of adaptation, incorporation, xenophobia and empathy, tolerance, society, and finally, of the modern world and its challenges. The artists' reactions to such a social phenomenon are certainly interesting and inspiring. Because the art of those who have moved from their domiciles, just like those whose habitats are internationalized, is certainly able to recognize subtle intertwinings, hiatuses and "messages".

In the "Outside the Centre" project, each of the four exhibitions is dedicated to the work of artists of different national and "geographical" origins. In the four main cities of the Danube countries, the artists from Serbia - Kaluđerović, Sombati Balint, Olja Stefanović-Triaska and Milovan Destil Marković - chose their co-exhibitors in the artistic circles of Budapest, Vienna, Bratislava and Berlin. Those exhibitions are presented in four smaller towns in the vicinity of Novi Sad. This relocation "outside the centre" enables the inhabitants of those towns to be directly included in the currents of artistic modernity, to the streaming of Internet information into a concrete appearance, to the concretization of art as a primary spiritual inspiration and quality.

In the gallery of the Castle in Sremska Kamenica, the Novi Sad-Budapest conceptual artist Balint Szombathy has, in addition to his own also exhibited the works of Juhasz Rokko and Kerekes Laszlo. Balint gathered them around the thesis on the Danube connectedness of their biographies. Balint himself exhibited the works dedicated to eternal topics of co-operation and co-existence in the performance titled "Premoščavanje" ("The Bridging") (on the bridge across the Danube at the Slovak-Hungarian border at Sturovo that was demolished in the World War II in 1944 and rebuilt only in 2001); as well as the topic of homeland (Heimat, cities' showing). In this conceptually precisely structured and profiled works the artist elaborates clearly his artistic ideas and his own relationship towards the society, politics and culture. Furthermore, in his mature creative age, Balint shows discreet expressionistic vibrations that ensure the observer into artist's primordial experiencing of the selected themes and his sensibility. The early departed Kerekes Laszlo has, as an affirmed stakeholder of conceptual art already, the first in the then Yugoslav art accepted the subjectivistic spirit of post-modernism. This exhibition presents his paintings and paintings-object from the 1980s. It is the matter of eclecticistic, deconstruvistic and neo-expressionistic paint-

peštanskom keju obučen u svečanom crnom odelu. Kako je vodostaj Dunava iz dana u dan rastao, Juhas je svoju akciju svakodnevno ponavljao sve do porasta nivoa vode od 80 cm. Iako svoju akciju nije medijski najavio, društvene mreže su svojim oglašavanjem „dovodile“ veliki broj posmatrača koji su postajali zainteresovani za ovaj umetnički čin... Velika okupljanja oko umetnika i njegovog umetničkog gesta su, međutim, zainteresovale policiju koja je akciju prekinula. Dakle, posmatrači su prepoznali sugestiju umetnosti kojom su se nadahnjivali dok je država represivno delovala jer se uverila u njenu moć koju je, iz predostrožnosti, sprečila.

Slikar Milovan Destil Marković je formirao sastav autora za izložbu u Maloj galeriji Karlovačke gimnazije: pored njega izlagale su još Nemica Klaudija Česling (Claudia Chaseling), i Ruskinja Ina Artemova (Inna Artemova) iz Berlina. Sve troje umetnika su slikari koji se u vremenu kada je slikarstvo izgubilo primat u univerzalnom vizuelnom sistemu, konfrontiraju tehnološki generisanim i prezentovanim slikama. Na taj način oni čuvaju humano poreklo, pa i humanistički karakter svoje umetnosti. Klaudija Česling, koja se inače bavi nekom vrstom oprostorenje slike, ovoga puta je prikazala seriju racionalistički svedenih pejzažnih prizora, u kojima doseže izvanredno kultivisanu pikturnalnost, jednu zasebnu i samosvojnu likovnu strukturu uverljivog univerzalnog dejstva. Sve je ovde zasnovano na dejstvenosti i autentici likovnih elemenata kultivisano „uvezanih“ u jedinstveni plastički sistem. Crteži i crteži/slike Irine Artemove su posvećene arhitektonskim prizorima. Izvanrednim crtežom umetnica precizno prati tok vlastite misli, iskazujući zabrinutost za sudbinu sveta. Obuhvaćene duhom vremena permanentnih kriza, njene nacrtane građevine se raspadaju i destruišu; šta više i sami crteži/slike se fragmentizuju, a otkinuti delovi se šire po površini zida. U svakom slučaju radi se o apokaliptičkoj viziji proistekloj iz aktuelnog stanja sveta. Konačno, gigantizovane predstave bar-kodova u izduženim slikama Milovana Destil Markovića, na jedan odista subliman način govore o karakteru našeg doba u kojem je sve podložno filozofiji profita, u kojem ekonomija potire ulogu politike, u kojem se više brine o brojevima i procentima nego li o ljudima. Krupni kapital ljudi shvata kao vlastiti resurs koji se troši u gramzivoj borbi za uvećanje zarade. Sve to je sadržano u ovim jednostavnim slikama Destil Markovića, umetnika koji je iznašao autentičan likovni znak kojim sadržinskom jezgovitošću i pikturnalnom suptilnošću razotkriva sudbinsku suštinu današnjeg sveta.

Grupa umetnika iz Beča, koje je odabrao Dejan Kaludjerović, izvanredno je infiltrirala svoja dela u prostor i postavku Zavičajnog muzeja u Čereviću. U prostoru ispunjenim arheološkim eksponatima, raznim dokumentima, fotografijama i umetninama, kojima se sagledava istorija i duhovnost lokalnog područja, Kaludjerović i Belinda Kazem-Kaminski (Belinda Kazeem-Kaminski) postavili su velike ekrane sa video radovima, dok je Thomas Gajger (Thomas Geiger) svoje jednostavne instalacije diskretno raspodelio po podu lokalnog muzeja. Video Dejana Kaludjerović *Ne znam tu reč... još!* zapravo je operski performans čiji je libretu sastavljen od odabranih odgovora dece iz dugogodišnje umetničke akcije *Converzation*, koje je umetnik sproveo u sedam zemalja. Kombinovanjem dečjih anketnih odgovora, Kaludjerović uspostavlja dijalog ispunjen „neočekivanim izlivima lucidnostima, humora, dirljivosti ili čak zloslutnosti“ a koji impresionira svojom adekvatnom ocenom društva, u kojem egzistiramo početkom XXI stoljeća. Ovu nekonvencionalnu operu realizuje tim profesionalnih muzičara i pevača, te ovaj izvanredno producirani video izuzetno snažno i sugestivno doseže puni ontološki smisao umetnosti. Umetnica, spisateljica i naučnica Belinda Kazem-Kaminski, kako sama konstatuje, posvećena je crnačkoj feminističkoj teoriji. Njeni video radovi *Pismo* (2019) i *Flešbekovi* (2021) posvećeni su kulturi arhivskog čuvanja prošlosti i razotkrivanja manje izučavanih istorijskih zbivanja. Dva ekrana su postavljena tako da su okrenuta jedan drugom. Stvoren je dijaloški odnos koji predstavlja suštinsku

ing (“pittura erupta”). During the 1980s such a painting showed the artist’s nervousness, excitement, fear, bad feeling and portent that had soon came true in the form of big crisis and bloody splitting of the Yugoslav society during the last decade of the twentieth century. The strength of Kerekes’ pictural opus can be found in the fact that motives of his gesturally painted motives have arisen as the reflection of personal experience and that a few paintings from the exhibition display were made in the close vicinity of the Castle gallery, in one dilapidated villa on the very bank of the Danube... Budapest artist Juhasz Rokko (born in Slovakia) has presented one of his performance works. He stood on the already flooded (30 cm) Budapest quay dressed in a festive black suit. As the Danube water level rose day in day out, Juhasz repeated his action on a daily basis all until water reached the level of 80 cm. Although he did not announce his action in the media, social networks were “bringing” a large number of observers with their posts and they became interested in that artistic act... However, large gatherings around the artist and his artistic gesture made the police interested and they interrupted the action. Thus, the observers recognised the suggestion of art they were inspired with while the state/government reacted repressively because they got convinced in its power which they prevented as precati

The painter Milovan Destil Marković formed a group of authors for the exhibition in the Small Gallery of the Karlovci Grammar School: besides him, the German Claudia Chaseling and the Russian Irina Artemova from Berlin also exhibited. All three artists are painters who, at a time when painting has lost its primacy in the universal visual system, confront themselves with technologically generated and presented images. In this way, they preserve the human origin and the humanistic character of their art. Claudia Chaseling, who usually deals with some kind of spacially created painting, this time, presented a series of rationalistically reduced landscape scenes in which she achieves an extraordinarily cultivated pictoriality, a separate and self-contained fine art structure with a convincing universal effect. Everything here is based on the effectiveness and authenticity of fine art elements “tied” in a cultivated manner into a unique plastic system. Irina Artemova’s drawings and paintings are dedicated to architectural scenes. With an extraordinary drawing, the artist precisely follows the course of her own thoughts, expressing her concern for the fate of the world. Embraced by the spirit of the times of permanent crises, her drawn buildings fall apart and are destroyed; what’s more, the drawings/paintings themselves become fragmented and the torn parts spread over the surface of the wall. In any case, it is the matter of an apocalyptic vision derived from the current state of the world. Finally, the gigantic representations of barcodes in the elongated paintings of Milovan Destil Marković speak in a truly sublime way about the character of our age in which everything could be the subject of the philosophy of profit, in which the economy overshadows the role of politics, in which we care more about numbers and percentages than about people. Big capital understands people as its own resource that is consumed in the greedy struggle to increase profits. All of this is contained in these simple paintings by Destil Marković, an artist who invented an authentic artistic sign that reveals the fateful essence of today’s world with concise content and pictorial subtlety.

A group of artists from Vienna chosen by Dejan Kaluđerović remarkably infiltrated the space and display of the Homeland Museum in Čerević with their works. In a space filled with archaeological exhibits, various documents, photographs and artworks that look at the history and spirituality of the local area, Kaluđerović and Belinda Kazeem-Kamiński set up large screens with video works, while Thomas Geiger distributed his simple installations discreetly on the floor of a local museum. Dejan Kaluđerović’s video titled “Ne znam tu reč..još!” (“I don’t know that word...yet!”) is actually an opera performance the libretto of

osobenost rada ove umetnice – dijalog dokumentarnog i performativnog; istorijskog i savremenog, jasnog i nejasnog, personalnog i društvenog, faktografskog i ekspresivnog... Rezultat tih dijaloga je otvorena fioka u radu *Pismo*, jer svaka nova fioka omogućava novu mogućnost spoznaje... Tomas Gajger je na nekoliko mesta u prostorijama stalne postavke nevelikog Zavičajnog muzeja postavio konstrukte od cigala ili kamenih podnih ploča, koje proglašava postamentima svojih *Privatnih spomenika*. Te svoje eksponate Gajger naslovljava *Pozornicom na kojoj prazniš džepove*, *Pozornicom za beskrupulozno ponašanje*, *Pozornicom za suptilni beg*... Svaki posetilac je u situaciji da izabere svoj tron i da se tako uključi u duhovitu i ironičnu „igru prestola”, igru koju, recimo, preduzimaju političari i drugi „vladari sveta” – igrajući se našim životima, našim sudbinama, „prazneći nam džepove”, „beskrupulozno se ponašajući” i sklanjajući se „suptilnim begom”...

Izložba umetnika iz Bratislave, koje je odabrala umetnica fotografije Olja Triaška Stefanović prezentovana je u Mihizovoj kući u Iriju. I ovde su izložbeni eksponati i projekcije bili inkorporirani u kontekst stalne postavke o jednom od najznačajnijih srpskih pisaca i književnog kritičara dvadesetog veka. U tom ambijentu je postavljena in-situ instalacija Olje Triaške Stefanović, koja je već duži period posvećena istraživanjima sećanja na period svog detinjstva i rane mladosti u okružju jugoslovenskog so-crealizma. Zapravo, radi se o vlastitim identitetskim fascinacijama i zapitanostima. U prezentaciji tih vlastitih opsesija umetnica je veoma vešta i artistički manipulativna, te se uspešno spaja sopstvene sadržaje i emocije sa efektnim tehničkim postavkama (artefakti, projekcija, prostorna organizacija) svojih neobičnih prostorno-vremenskih instalacija sa jasnim porukama. Kvet Ngujen (Hoa Nguyen Thi) dete je vijetnamskih doseljenika, rođena u Novim Zamkama i borac za priznanje Vijetnamaca kao manjinskog naroda u Slovačkoj. Njena dva video rada iz serije *Mogućnost preoblikovanja* zapravo prikazuju iznalaženja pravog položaja u „igri” sa savitljivim obručem ali i metaforički prikaz upornog i dirljivog traganja za vlastitim stavom i integritetom unutar vlastitog obuhvata višeslojnih kulturnih shvatanja i senzibiliteta. Statična projekcija Jane Hojstričove sa motivom oštećenih eksponata iz neke od prirodjačkih zbirki – preparirani jelen kojem nedostaje deo noge, sa zavojima koji pričvršćuju oštećeni deo, upakovan u najlonski omotač da bi se sprečilo dalje oštećenje. Ovakvo stanje prepariranog jelena ukazuje na jedan od važnijih problema savremenog sveta. To je jasno uočila umetnica, te njen foto ukazuje na potrebu drugačijeg odnosa prema prirodi, na potrebu čuvanja jedinstva sveta i njegovih dijalektičkih postulata. Konačno, ovu izložbenu postavku kompletira velika slika Jana Triaške sa motivom dečje igračke, žute patkice koja na svojim leđima nosi čitav arsenal oružja. Tu sadržinsku kontradiktornost umetnik potencira vedrim i „čistim” bojama, pa se naizgled relaksirajući motiv najednom pretvara u slutnju i pretnju. Nije li upravo ta pretnja prava i precizna dijagnoza stanja današnjeg sveta?

which is composed of selected responses from children from the long-term artistic action *Converzation*, which the artist conducted in seven countries. Combining children's responses in a survey Kaluđerović has set a dialogue filled with "unexpected outbursts of lucidness, humour, poignancy or even ominousness" and which impresses with its adequate assessment of the society in which we exist at the beginning of the 21st century. This unconventional opera is realized by a team of professional musicians and singers, and this extraordinarily produced video extremely powerfully and suggestively reaches the full ontological meaning of art. An artist, writer and scholar Belinda Kazem-Kaminski, as she states herself, is dedicated to black people's feminist theory. Her video works *Letters* (2019) and *Flashbacks* (2021) are dedicated to the culture of archival preservation of the past and the uncovering of less studied historical events. Two screens are placed so that they face each other. A dialogic relationship was created representing the essential peculiarity of this artist's work - a dialogue between the documentary and the performative; historical and contemporary, clear and unclear, personal and social, factual and expressive... The result of those dialogues is an open drawer in the work *Letter*, because each new drawer enables a new possibility of knowledge... Thomas Geiger set at several places in the premises of the permanent exhibition of quite a small Homeland museum, the constructions made of bricks or stone floor slabs, which he declares to be the pedestals of his "Private Monuments". Geiger titles his exhibits «The stage on which you empty your pockets», «The stage for unscrupulous behaviour», «and The stage for subtle escape»... Each visitor is in a situation to choose his/her throne and thus include himself/herself in the witty and ironic "game of thrones", a game that, for example, is undertaken by politicians and other "rulers of the world" - playing with our lives, our destinies, "emptying our pockets", "behaving unscrupulously" and getting away in a "subtle escape"...

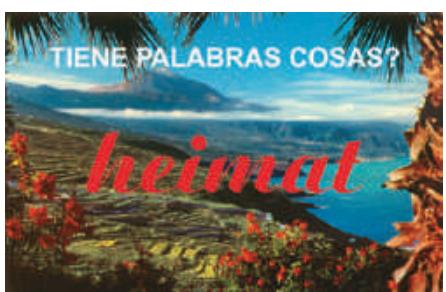
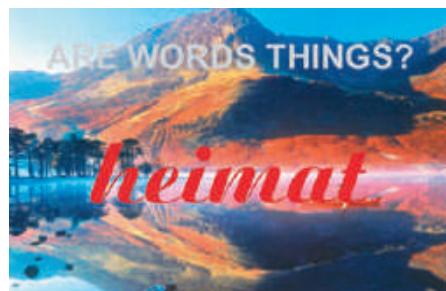
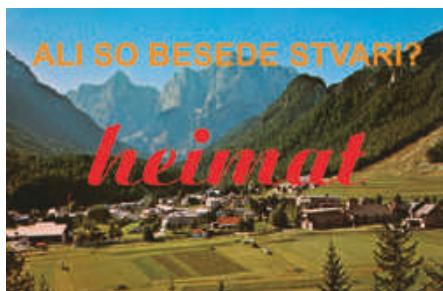
The exhibition of artists from Bratislava chosen by photography artist Olivera Triaska Stefanović was presented in Mihiz's house in Irig. Here, too, the exhibition exhibits and projections were incorporated into the context of a permanent exhibition about one of the most significant Serbian writers and book critics of the twentieth century. In such an environment, an in-situ installation by Olivera Triaska Stefanović, who for a long time has been dedicated to researching memories of her childhood and early youth in the environment of Yugoslav real-socialism, was set up. Actually, it is the matter of her own identity fascinations and questions. In the presentation of her own obsessions, the artist is very skilful and artistically manipulative and successfully combines her own content and emotions with effective technical settings (artefacts, projection, and spatial organization) of her unusual space-time installations with clear messages. Kvet Nguyen (Hoa Nguyen Thi) is a child of Vietnamese immigrants, born in Nove Zamky, and is a fighter for the recognition of Vietnamese as a minority nation in Slovakia. Her two video works from the "Possibility of Reshaping" series actually show how to find the right position in the "game" with a flexible hoop, but also a metaphorical representation of a persistent and moving search for one's own attitude and integrity within one's own scope of multi-layered cultural understandings and sensibilities. Static projection by Jana Hojstričová with the motif of damaged exhibits from one of the natural history collections - a stuffed deer missing a part of its leg, with bandages that fasten the damaged part, wrapped in a nylon sheath to prevent further damage. This condition of the stuffed deer points to one of the most important problems of the modern world. This was clearly noticed by the artist, and her photo indicates the need for a different attitude towards nature, the need to preserve the unity of the world and its dialectical postulates. Finally, this exhibition is completed by a large painting by Jan Triaska with the motif of a children's toy yellow duck carrying an entire arsenal of weapons on its back. The artist accentuates this content contradiction with bright and "clear" colours, so the seemingly relaxing motif suddenly turns into foreboding and threat. Isn't this very threat a true and precise diagnosis of the state of the world today?



László Kerekes
Dunavska samoča / Danube Solitude, 1985



László Kerekes
Dunavska metafizika / Danube metaphysics, 1985



Bálint Szombathy
HEIMAT IMAGES, 2005-2008

Bálint Szombathy
Pokazivanje gradova / Showing cities, 2007
desno/right







Rokko Juhász

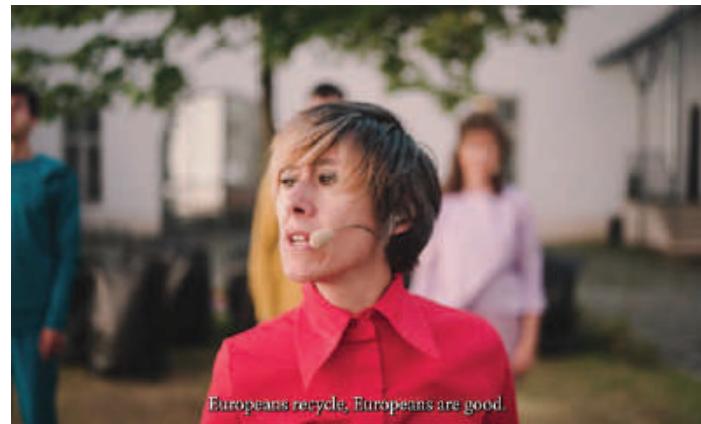
Ljudska mera vodostaja / Human Flood Level Indicator, 2013



Dejan Kaludjerović
Ne znam tu reč... još / I don't know that word... yet, 2022



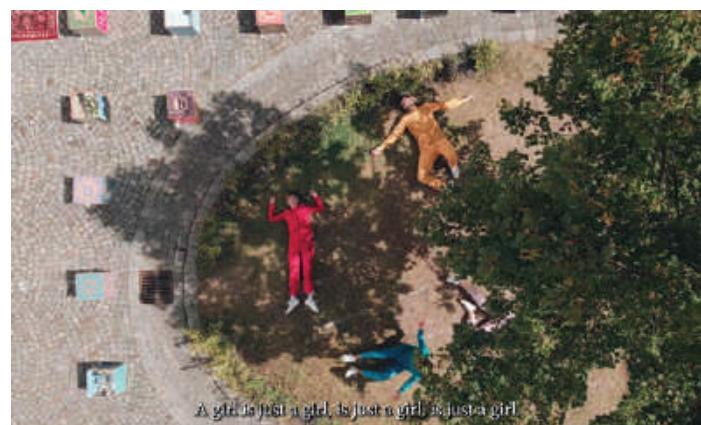
when one was in prison for five years



Europeans recycle, Europeans are good.



They somehow don't accept me ...



A girl is just a girl, is just a girl, is just a girl

A stage for heels only



ПОЗОРНИЦА ЗА БЕСКРУПУЛОЗНО ПОНАШАЊЕ

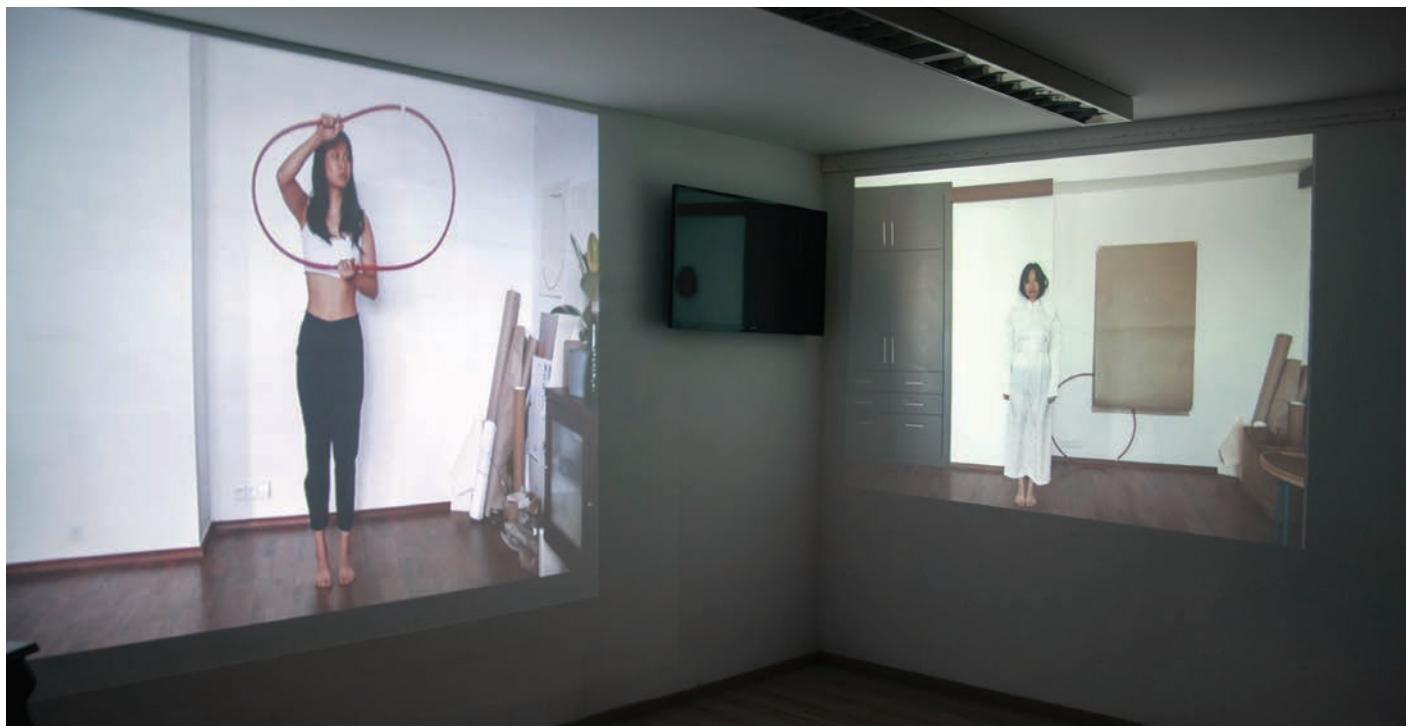


Thomas Geiger
Privatni spomenici / Private Monuments, 2017

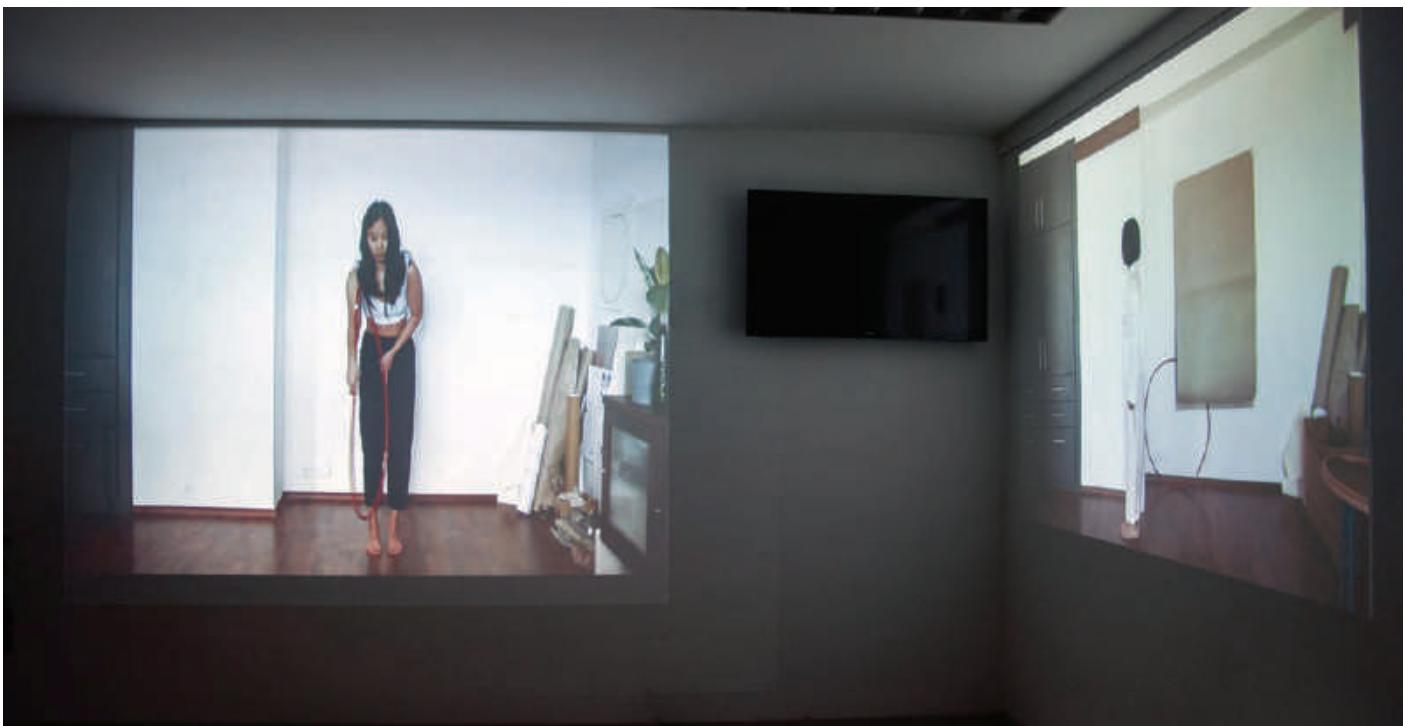




Belinda Kazeem-Kamiński
FLESHBACKS, 2021



Kvet Nguyen (Hoa Nguyen Thi)
Reframing Possibilities, 2020







Olja Triaška Stefanović
Prisustvo prošlosti /
The presence of the past, 2022



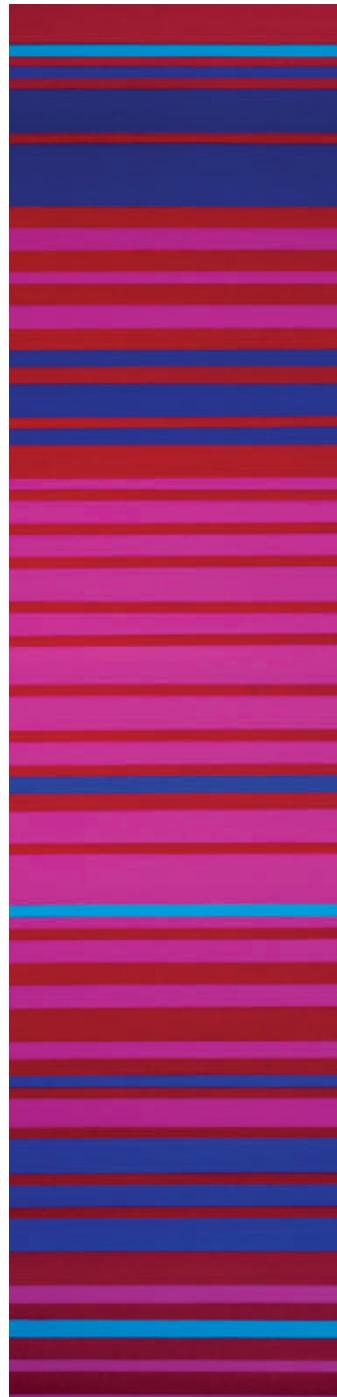


Jana Hojstrčová
Iz serije *Listovi albuma* /
From the series *Album sheets*, 2017



Jan Triaška
Leftovers, 2018





Milovan Destil Marković
Zaista mi je ispunilo usta (jutro) /
It really did fill my mouth (morning), 2013
levo/left

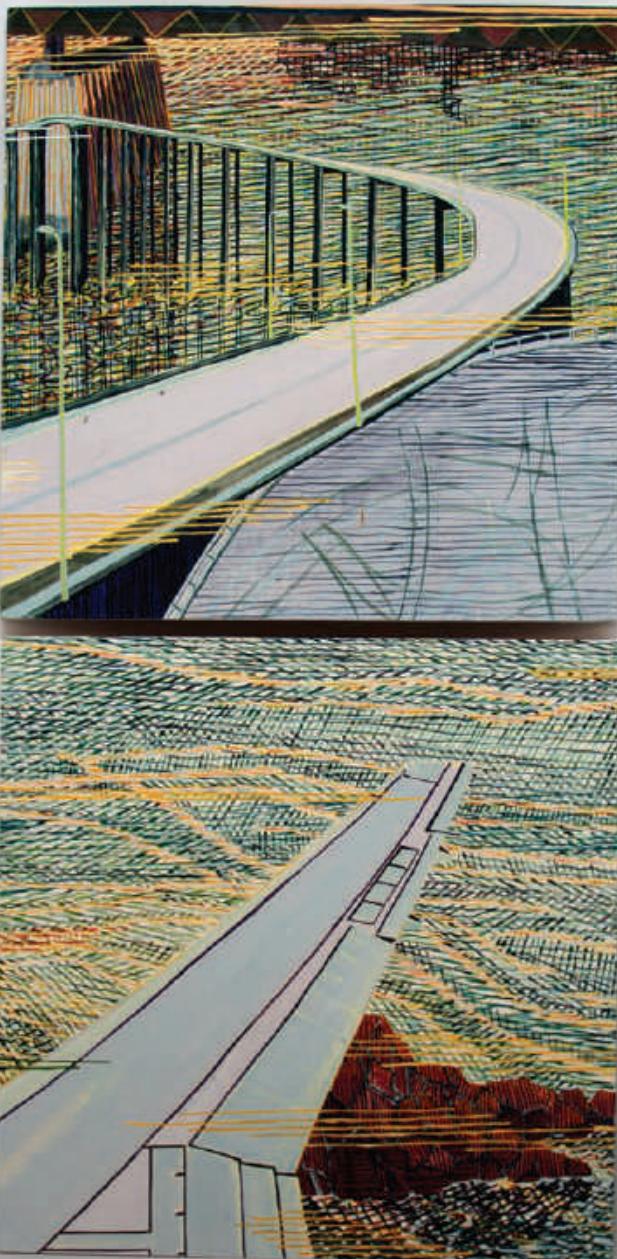
Misionarska pozicija /
Missionary position, 2009
levo/left

Zaista mi je ispunilo usta (veče) /
It really did fill my mouth (evening), 2013
desno/right





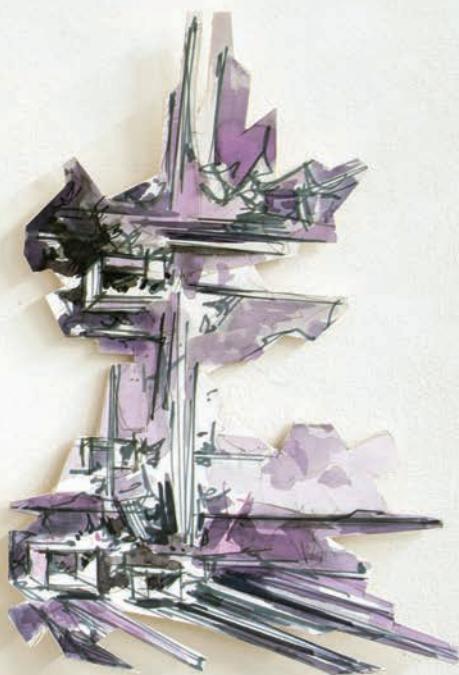
Klaudija Čejsling
Hadzici, 2016



Claudia Chaseling
On the edge 6, 2005
On the edge 11, 2005



Inna Artemova
Utopia H 2836, 2021



Inna Artemova
Utopia V, 2017
desno/right





UMETNIČKI DIJALOG TEMIŠVAR NOVI SAD

3E: Ekologija, Etika, Estetika - Subjektivne ekologije /

ART DIALOGUE TIMISOARA NOVI SAD

3E: Ecology, Ethics, aEsthetics - Subjective Ecologies,

Alina Šerban

UMETNIČKI DIJALOG TEMIŠVAR NOVI SAD

3E: *Ekologija, Etika, Estetika - Subjektivne ekologije*

Alina Šerban

Kako se vreme odvija i stvarnosti koje upravljaju našim svetom strukturalno menjaju našu sposobnost za stvaranje smisla, istinska potreba da preispitamo svoj put u eksploziju neskladnih radnji razbacanih oko nas na dnevnom nivou izgleda neizbežna. Briga za bolju budućnost, za nova uporišta u ponovnom pregovaranju o premisama našeg života, u negovanju našeg duhovnog ja, izazivanju naših ljudskih subjektiviteta da ponovo figurišu razumevanje kolektivnog društvenog neksusa, vodi nas do jednog od ključnih pitanja savremenosti: socijalne ekologije. Jednom kada priznamo da svet postaje živi ekran gde se naše želje i strahovi projektuju, zatim konzumiraju i doživljavaju, i pomislimo da se danas najčešći razgovor uglavnom nastavlja na skup roba i materijalnih transakcija, postaje jasno da se mora pratiti neki drugi put. Moramo da shvatimo da stare kategorije zastarevaju, da je razmišljanje o ravnoteži našeg ekosistema ozbiljna stvar, da je hitno potrebno nastojati da se detaljnije raspravlja o ekonomiji svakodnevnog gesta. Već neko vreme, umetnost i umetnik provocirali su nas da se zagledamo u svet Antropocena i razumemo njegovu mentalnu pristrasnost. Izaziva nas da sagledamo suštinske pojave, kao što su: društveni očaj i nejednakost, profit i prekomerna proizvodnja, rasipanje, površnost, emocionalno uzneniranje, nedostatak empatije i molba za brzim protokom u društvenoj komunikaciji. Dok naše oči hvataju beskonačnost nadražaja koji nas okružuju, neki umetnici su odlučili da zastanu, da uspore, da sve to posmatraju i proučavaju, počevši od svojih ličnih, intimnih odnosa sa svetom. Oni pozivaju na ponovno uspostavljanje subjektivnosti kao povećala kroz koje se može analizirati stvarnost i sagledati način na koji određene društvene sfere i ekosistemi reaguju i ponovo pregovaraju o svojim pravima, štiteći svoje uobičajeno okruženje.

Ljudi i biljke, ljudi i životinje, ljudi i ljudi povezani su kroz integralnu ekologiju, prirodno simbiotski narativ koji sada treba ponovo da se uči. Umetnik odgovara na i tumači pravu prirodu ljudske katastrofe, naglašavajući granice pojedinih radnji, bezbrojne veze prisutne u univerzumu punom kontrasta, zagađenom neizvesnošću i dilemom. Ipak, pod takvim uslovima, idealizam mora biti nagrađen. Radovi rumunskih umetnika None Inesku, Lee Rasovski i Kristijana Radute, deo izložbe 3E: *Ekologija, Etika, Estetika*, vraćaju nas u srce subjektivne ekologije. Krhki ekosistem umetnosti evocira krhki ekosistem čoveka, dok njihova dela na dirljiv i provokativan način opisuju priče o nadi, nežnosti, ranjivosti i različitosti.

ART DIALOGUE TIMISOARA NOVI SAD

3E: *Ecology, Ethics, aEsthetics - Subjective Ecologies*

Alina Serban

As the time unfolds and realities that govern our world structurally change our capacity for sense-making, the genuine need to rethink our way into the blast of incongruent actions scattered around the day seems inevitable. The concern for a better future, for new anchors in renegotiating the premises of our life, in nurturing our spiritual selves, in provoking our human subjectivities to reconfigure the understanding of collective social nexus, takes us to one of core issues of contemporaneity: the social ecology. Once we acknowledge that the world becomes the living screen where our desires and fears are projected, then consumed and experienced, and thinking that nowadays the most common conversation resumes most of the time to a pool of goods and material transactions, it becomes clear that another path has to be followed. We must understand that old categories become outdated, that reflecting upon the balance of our ecosystem is a serious matter, that seeking to discuss further on the economy of everyday gesture is an urgency. For some time, the art and the artist have provoked us to gaze the world of Anthropocene and understand its mental bias. It challenges us to look upon core phenomena such as social despair and inequality, profit and over-production, waste, superficiality, emotional harassment, lack of empathy and the plea for high-speed flow in social communication. As our eyes capture the infinity of stimuli that surrounds us, some artists decided to make a stop, to slow down, to observe and study all these starting with their personal, intimate relationships with the world. They call for a reinstitution of subjectivity as a magnifier through which one can analyse the reality and perceive the manner in which particular socio-spheres and eco-systems react and renegotiate their rights, protecting their habitual environments.

Humans and plants, humans and animals, humans and humans are connected via an integral ecology, a naturally symbiotic narrative which now has to be taught again. The artist responds and interprets the true nature of human disaster, emphasizing the limits of certain actions, the countless connections present in a universe full of contrasts, polluted by uncertainty and dilemma. Still, under such conditions, idealism must be rewarded. The works of Romanian artists Nona Inescu, Lea Rasovszky and Cristian Răduță, part of the exhibition 3 E's: *Ecology, Ethics, Esthetics*, take us back to the heart of subjective ecology. The fragile ecosystem of art evokes the fragile ecosystem of man, as their works describe in a touching and provoking manner stories about hope, tenderness, vulnerability and alterity.

3e: ekologija, etika i estetika

Sava Stepanov

Ekologija

Zbivanja u vreme pandemije korona virusa učinila su eksplisitnom problematiku čovekovog zanemarivanja i ugrožavanje prirode. Za svega nekoliko meseci odsustva čoveka sa ulica zbog prisilne karantinske izolacije zbog razornog delovanja virusa Covid 19, primećeno je da se nakon prekida rada fabrika i drugih zagadivača, usled smanjenja saobraćaja i smanjene frekvencije ljudi - priroda obnavlja! Vazduh je postao čistiji, vode bistrije, šume bujnije a gradovi pročišćeniji... Tako se u Indiji, posle nekoliko decenija, u oblasti grada Džalandara (u čijoj okolini deluje čak 16000 fabričkih postrojenja!) ponovo vide obronci Himalaja na udaljenosti od 200 km; venecijanski kanali su prozirniji, vide se ribe, čak je na nekim mestima vidljivo njihovo dno; na više mora kitovi su se približili obali, smog je nestao iz brojnih gradova i oblasti... Dakle, sasvim iznenada, ugroženi čovek je prinudno dao priliku prirodi da se obnovi, baš kao što ga je pandemija upozorila na pogubnost zanemarivanja prirode i osvestila da to vodi vlastitoj samodenstrukciji. Jer, konstantni ekološki poremećaji smanjuju kvalitet života: epidemije, zagađenje i manjak hrane, negativan uticaj nečistog vazduha na ljudsko zdravlje, manjak životnog prostora pogotovo u višemilionskim gradovima, nagomilavanje otrovnog i teško razgradivog otpada te ugroženi opstanak ključnih životinjskih vrsta - jesu faktori koji utiču na ljudsko blagostanje. Tokom poslednjih nekoliko decenija stručnjaci upozoravaju na absurdnu situaciju da se čak i progresističkim dostignućima jača pritisak na prirodnu okolinu: zahvaljujući tehnološkom napretku i brzom priraštaju stanovništva ljudski rod ima mnogo veći remetilački upliv na životno okruženje nego bilo koji drugi faktor univerzalnog ekosistema... Dakle, ekologija je postala egzistencijalna tema našeg doba.

Etika i Estetika

Svi ekološki poremećaji su kulminirali u doba liberalnog kapitalizma. Logika profita je nemilosrdna, njenom ostvarenju je podređen čitav svetski poredak, sve je pretvoreno u resurse krupnog kapitala, kako priroda tako i sam čovek (ljudski resurs). Manjina dominira nad većinom, ostvarene su velike socijalne razlike u kojima se osim materijalnih tegoba ostvaruju još veće psihološke posledice. Jer, bogate ne interesuje čovekova ličnost sa svim svojim elementarnim mogućnostima i potrebama, nego isključiva njegova radna sposobnost i funkcionalnost. U tom smislu je interesantan primer Džefa Bezosa osnivača kompanije Amazon i jednog od najbogatijih ljudi sveta koji je, prema navodima Bloombergovog indeksa milijardera iz 2020-te godine, za jedan sat zaradio neshvatljivih 11.166,666 dolara dok je prosečna satnica njegovih radnika svega 15 dolara! U takvim okolnostima, kako zapaža beogradска spisateljica Ljubica Arsić: "Čovečanstvo se, izgleda, podelilo na dva tabora, na naivce i duhovno nerazvijene koji veruju u neprekidni napredak nauke kroz tehnološke izume, i na sumanuta čudovišta, koja radi nenormalnog bogaćenja sanjaju o ropstvu drugih i razaranju čitavih rasa."

Bilo kako bilo, na sceni je brutalna eksplatacija i upotreba čoveka. Početkom ovog veka uspostavljene su neshvatljivo velike socijalne razlike. Sasvim je očigledna amoralnost razvijenog sveta. Kriza izazvana epidemijom korona virusa, koju mnogi metaforički vide kao svojevrsni odgovor prirode, mnogo je toga učinila eksplisitnim. Bili smo svedoci da je na samom početku

3e: ecology, ethics, and aesthetics

Sava Stepanov

Ecology

The onset of the coronavirus pandemic brought into stark relief the problem of human disregard for and endangerment of the natural world. Due to the mandated quarantine measures in response to the devastating effect of the COVID-19 virus, streets devoid of people for just a few months revealed a striking phenomenon: with factories and other sources of pollution shut down, reduced traffic, and decreased human activity, nature underwent a remarkable resurgence. The air became cleaner, waterways more transparent, forests flourished, and urban areas appeared more polished. Thus, in India, after several decades, in the area of the city of Jalandhar (in which as many as 16,000 factories operate), the slopes of the Himalayas became visible from a distance of 200 km; the Venetian canals cleared up, allowing for the sighting of fish with some areas even revealing their bottoms; whales ventured closer to the shore, while smog dissipated from many cities and regions. Suddenly, humanity was compelled to give nature a chance to rejuvenate, as the pandemic served as a reminder of the dangers of neglecting the environment and highlighting the path to self-destruction if such neglect continued. Because constant environmental disturbances reduce the quality of life: epidemics, pollution and lack of food, the negative impact of impure air on human health, the lack of living space, especially in multi-million-dollar cities, the accumulation of toxic and persistent waste, and the precarious survival of crucial animal species – all are factors that directly impact human well-being. In recent decades, experts have cautioned about the paradoxical scenario wherein even advancements considered progressive increase the pressure on the natural environment. Technological progress and rapid population expansion have amplified humanity's disruptive impact on the living environment, surpassing any other factor in the universal ecosystem. Therefore, ecology has become an existential topic of our time.

Ethics and aEsthetics

All environmental disturbances culminated in the age of liberal capitalism. The logic of profit is merciless; the entire world order is subordinated to its realization, and big capital has turned everything into resources, including nature and man himself (human resources). The minority dominates the majority, accentuating profound social differences, where, beyond material hardships, even more significant psychological consequences appear. The rich prioritise a person's capacity for work and functionality over their personality with all its basic potentials and needs. An interesting illustration of this notion is Jeff Bezos, the founder of Amazon and one of the richest people in the world. According to the 2020 Bloomberg Billionaires Index, Bezos reportedly amassed an astounding \$11,166,666 in just one hour, while the average hourly wage of his workers is only \$15. In these circumstances, as noted by the Belgrade writer Ljubica Arsić, "*Humanity appears to have split into two factions, the naive and spiritually undeveloped who believe in the ongoing progress of science through technological inventions, and the depraved individuals who, driven by abnormal greed, aspire of enslave others and even advocate for the annihilation of entire races.*"

Either way, what unfolds is the brutal exploitation and manipulation of humanity. In the early years of this century, vast social disparities became entrenched. The lack of morality in the developed world is glaringly evident. The crisis triggered by the

pandemije, na različitim nivoima, izostajala pravovremena pomoć i solidarnost. U Evropskoj zajednici su ukinuta šengenska načela jer se pojavila izrazita ksenofobija te su obnovljene državne granice, ovog puta tvrde i nepropusne. Pogažena su brojna načela jedinstvenosti i zajedništva, ignorisani su i napuštani već postojeći zakoni i ugovori... Sve je to pokazalo da je čak i u najrazvijenijim sistemima čovek kao jedinka - nezaštićen. U nekoliko najrazvijenijih zemalja Evrope i sveta sa neočekivano velikim brojem zaraženih i umrlih za svega par nedelja veliki broj ljudi je ostao bez posla (samo u SAD je za manje od dva meseca posao izgubilo više od 30.000.000 radnika) što je ukazalo da savremeni svet nema adekvatnu ni medicinsku i ni socijalnu zaštitu stanovništva; sve je u senci primarne dominacije filozofije profita, krupnog kapitala i besnog liberalnog kapitalizma. Pokazalo se da je svet itekako integriran u globalni eko-sistem koji je sastavni deo aktuelnog dijalektičkog toka a koji podrazumeva uzajamno delovanja prirodnih pojava i ljudskog društva u večnom kretanju i menjanju. Sagledavajući sve te odnose francuski filozof Edgar Morin smatra da se svet nalazi "*u permanentnoj krizi čovečanstva koje neuspeva da bude čovečno*" te da se etika javlja kao nužno moralna potreba.

"*Naše doba je u znaku nepotrebnosti estetike, bar u njenoj dosad poznatoj formi*", konstatiuje filozof Milan Uzelac, profesor novosadske Akademije umetnosti. Po njemu: "*Ako se samo pre nešto više od pola stoleća činilo da se umetnička praksa i estetička istraživanja nalaze u međusobno plodotvornom dijalogu, jednako doprinoseći kako razvoju umetnosti, tako i njenoj sve uspešnijoj recepciji - sada je situacija u kojoj se nalazimo iz temelja izmenjena.*" Tu promenu, dakako, uslovili su novi odnosi u svetu i u svetu umetnosti uspostavljeni tokom uzbudljive nedavne prekretnice vekova. U ovim, još uvek uvodnim decenijama dvadesetprvog stoleća, živimo u vremenu posle postmoderne, obuhvaćeni stanjem "ikonosfera" (Porempski) razvijane globalno uznapredovalom tehnologijom i ekspanzijom digitalnih medija. U takvim okolnostima kategorija lepog u umetnosti gubi svoj raniji smisao, ona je nekako nehajno zagubljena u grozničavim oovremenskim nastojanjima da se promoviše umetničko delo koje je struktuirano recikliranjem ili izravnom apropijacijom stvarnosti. A kada Burio konstatiše da "*svako umetničko delo stvara obrazac društvenosti kojim se transponuje i predstavlja realnost*" onda se usmerava na kritičko razmišljanje i preispitivanje o problematizaciji socijalne kontekstualizacije savremene umetnosti. Jedan drugi značajni italijanski teoretičar Frančesko Bonami, prihvata činjenicu da je "*umetnost samo interpretacija sveta*" da bi se potom nedvosmisleno izjasnio: "*Preferiram umetnost koja koristi metafore, čak i ako se odnose na etiku i politiku, ali pod uslovom da su metafore dovoljno jasne da ih posmatrač može lako protumačiti i tako uči u polje značenja umetnosti.*"

U tim i tako shvaćenim estetskim okvirima, u kojima estetski poriv nije usmeren ka još jednoj definiciji lepog kao zasebne kategorije nego ka ostvarenju precizno strukturiranog umetničkog dela kojim umetnik nastoji da ispostavi društvu vlastiti model sveta. U istoriji umetnosti su poznati takvi pokušaji (Bauhaus, De Stil, Mondrijan, ruski konstruktivisti) iz prve polovine XX veka. U našoj bližoj prošlosti, u delovanju "druge moderne" iz devedesetih godina proteklog stoleća, destrukcijskoj završnici jednog nesretnog veka savremena umetnost se suprotstavila estetskim sistemima zasnovanim na principima konstrukcije, geometrije, konceptualnog racionalizma - nastojeći da ih transponuje u strukturu savremene društvene zbilje. Naravno, umetnost ne može promeni svet, ali je sposobna da ga prepozna, da prozre njegov karakter, te da definiše čovekovu egzistencijalnu poziciju i ulogu. Jer, kako je to tvrdio Filiberto Mena "*umetnost ima pravo na zasebnost ne da bi se izdvojila, nego da bi bila model drugim znanjima i drugim praksama*".

coronavirus pandemic, often interpreted metaphorically as nature's retaliation, has laid bare many truths. From the onset of the pandemic, we witnessed a conspicuous absence of timely assistance and solidarity across various levels. In the European Community, the Schengen principles were dismantled due to the emergence of xenophobia, leading to the reinstatement of state borders, which were fortified and impenetrable. Many principles of unity and solidarity were breached, with existing laws and contracts being disregarded and abandoned. All of this showed that even in the most advanced systems, the individual remains unprotected. In several highly developed countries across Europe and the world, an unexpectedly high number of infections and fatalities occurred in just a few weeks. The crisis led to a staggering loss of employment for countless individuals (more than 30,000,000 workers lost their jobs in less than two months in the USA alone), underscoring the inadequacy of modern society's medical and social safety nets for the population. Instead, everything seemed to operate under the primary influence of profit-driven philosophies, big capital, and unbridled liberalism. It was shown that people are intricately woven into the global ecosystem, which is an integral part of the current dialectical flow. This signifies the interaction of natural phenomena and human society, characterised by perpetual movement and change. Examining these connections, French philosopher Edgar Morin contends that the world is "*in a continual crisis of humanity's failure to be humane*" and that ethics is an essential moral necessity.

"The era we are in signifies the superfluousness of aesthetics, at least in its current form," asserts philosopher Milan Uzelac, a professor at the Academy of Arts in Novi Sad. According to him, *"Just a little over half a century ago, it seemed that artistic practice and aesthetic inquiry were engaged in a mutually enriching dialogue, each contributing to the development of art and its growing appreciation. However, the situation we face currently has fundamentally changed."* This transformation, of course, was conditioned by evolving global dynamics and shifts in the art world established during the recent turn of the century. In these early decades of the twenty-first century, we live in a post-postmodern era, characterised by the emergence of the "iconosphere" (Mieczysław Porębski) shaped by the advancements in global technology and the proliferation of digital media. Under these conditions, the concept of beauty in art loses its former significance; it is frequently overshadowed by the frenetic contemporary drive to promote artworks fashioned through the recycling or direct appropriation of reality. When Nicolas Bourriaud asserts that *"every work of art creates a framework of social interaction through which it interprets and portrays reality"*, he encourages critical examination and exploration of the challenges surrounding the social contextualization of contemporary art. Another significant Italian theorist, Francesco Bonami, acknowledges that *"art is only an interpretation of the world"* and then unequivocally declares: *"I prefer art that uses metaphors, even when addressing ethics and politics, as long as these metaphors are clear enough for the observer to readily interpret them and thus engage with the essence of art."*

In such aesthetic paradigms, construed in this manner, the aesthetic impulse isn't aimed at redefining beauty as a distinct category but rather at manifesting a meticulously crafted artwork through which the artist tries to present their own worldview to society. The attempts of movements such as Bauhaus, De Stijl, Mondrian, and the Russian Constructivists during the first half of the 20th century are renowned in art history. In our recent past, during the emergence of the "second modern" in the 1990s, contemporary art countered the bleak conclusion of a troubled century with aesthetic systems based on the principles of construction, geometry, and conceptual rationalism, seeking to adapt these principles to the framework of contemporary social reality. Certainly, art cannot change the world, but it possesses the ability to perceive it, penetrate its essence, and define humanity's existential role and position within it. As Filiberto Mena claimed, *"Art has the privilege of autonomy, not to set itself apart, but to serve as a model for other forms of understanding and practice."*

Posvećenost srpskih umetnika aktuelnim temama je očevidna. U aktuelnim zbivanjima, za ovu priliku, uočena su delovanja Radomira Kneževića, grupe Happy Trash Production (Branislav Petrić, Staniša Dautović, Dragan Matić, Željko Piškorić, Vladimir Marko i Duška Karanov); umetničkog para Adrien Ujhazi (Újházi Adrienn) i Nemanja Milenković, te Vesne Tokin.

U svojoj umetnosti vajar Radomir Knežević izuzetno poštuje prirodu. On svoje složene plastičke strukture gradi od šiblja i granja - ne upotrebljavajući ništa od modernih tehničko/tehnoloških materijala. Knežević uspostavlja, na prvi pogled krhke ali plastički čvrste konstruktivne sklopove, koji ne poriču svoje prirodno poreklo. Tako oblikovana skulptura prevazilazi svoje formalno ustrojstvo i dobija određenu socijalnu napomenu; delujući "u proširenom polju skulpture" Knežević u vremenu destrukcije sugerše ideju konstrukcije koju, kao umetnik, preporučuje kao "recept" za delovanje u aktuelnom trenutku sveta.

Grupa novosadskih umetnika i prijatelja Happy Trash Production deluje od 2003. godine nastojeći da dijagnostikuje aktuelnu stvarnost, da je umetnički razmatra, da je filozofira, da joj se podsmeva, kritikuje, rebrendira i etički socijalizuje. Takav angažman nema stalnu konceptualnu okosnicu. Radi se o raznovrsnim i neuobičajenim nastupima, izložbenim postavkama, performansiama, akcijama, o radu made postupcima. Najčešći rezultat takvog delovanja svežina kazivanja, prijemčivost njihovih "poruka", uživanje u komunikaciji sa posmatračima. U principu radi se o izrazito etičkim stavovima ove grupe autora, o umetnicima koji su obrazovani na umetničkim akademijama ili su diplomirali na fakultetima humanističkih nauka) a koji su iznašli mogućnost da deluju sa marginе. Happy Trash Production iznalaze "svoje „izlazne strategije”, tj. mogućnosti da se bez ropca ili elitizma prihvati stvarnost, kao i neminovnost njene promene u praznini nepostojećeg (ili krivo sraslog) šireg sistema kulture."

U zajedničkom radu "Vivarijum", Adrien Ujhazi i Nemanja Milenković spajaju svoja interesovanja za prirodu i svoj odnos prema životinjskom svetu. Njihova instalacija se sastoji od aklumulacije različitih organskih artefakata preuzetih iz prirode koji se determinišu uvođenjem u polje umetničkog dela - Ujhazi uzima sirove elemente iz prirode i uvodi ih u nekakve kvazi naučno-ekološke procese koji rezultiraju umetničko-metaforičkom porukom. Milenković najdirektnije ukazuje na čovekov odnos prema prirodi i životnjama. Ostaci kože, kostiju, rogova, krvna i drugi pronađeni artefakti najdirektnije prezentuju autodestruktivnu aktivnosti čoveka današnjice koji, uništavajući prirodu uništava i sopstveni integritet... Međutim, zajednički instaliran "Vivarijum" poseduje duh svojevrsne umetnički definisane laboratorije kojom nas ovaj umetnički par osvešćuje i predočava činjenicu da je prirodu potrebno "lečiti", ozdraviti, obnoviti i vratiti je njenoj dijalektičkoj funkcionalnosti.

I Vesna Tokin je u svom videu posvećena problemskom razmatranju odnosa čoveka i prirode. Statički sniman motiv plavog neba je "povreden" pokretnima crtežima avionskih tragova. U pokretnoj slici to ima svoju dinamičnu sugestivnost, pogotovo kada autorka u taj prizor uvodi ljudski (sopstveni) lik. Tim trangresivnim činom ona potvrđuje ekološku ugroženost čoveka i društva. Takav sled stvari potvrđuje reči kanadskog pisca Ekharta Tolea navedene na samom početku videa da "najveće dostignuće dostignuća čovečanstva nisu njegova umetnička, naučna i tehnička dela, već prepoznavanje sopstvene nefunkcionalnosti".

The commitment of Serbian artists to contemporary issues is evident. Noteworthy in recent events are the endeavours of Radomir Knežević, the collective Happy Trash Production (Branislav Petrić, Staniša Dautović, Dragan Matić, Željko Piškorić, Vladimir Marko and Duška Karanov) as well as the artistic duo Adrienn Újházi and Nemanja Milenković, and Vesna Tokin.

In his artwork, sculptor Radomir Knežević holds a deep reverence for nature. He constructs intricate plastic structures from bushes and branches without the use of modern technical or technological materials. At first glance, Knežević establishes structurally delicate but plastically solid assemblies that unmistakably retain their natural origins. Sculptures formed in this way transcend their formal structure, acquiring a distinct social resonance. By operating “in the expanded field of sculpture,” Knežević, amidst times of upheaval, puts forward the idea of construction, which, as an artist, he proposes as a “recipe” for action in the present global context.

Since 2003, Happy Trash Production, a group of artists and friends based in Novi Sad, has actively engaged in diagnosing, artistic interpretation, philosophical contemplation, satire, critique, rebranding, and ethically contextualizing the current reality. Such engagement has no fixed conceptual foundation. It encompasses a variety of unconventional performances, exhibition arrangements, actions, and even fashion endeavours. The predominant outcome of such action is the vitality of storytelling, the receptiveness of their “messages”, and the pleasure of communication with spectators. Fundamentally, it revolves around the deeply ethical views of this collective of creators, comprising artists who were educated at art academies or graduated from humanities faculties and have discovered the capacity to operate from the margins. Happy Trash Production devises “their own exit strategies”, i.e. the possibility to embrace reality without succumbing to servitude or elitism, while acknowledging the inevitability of its transformation within the vacuum of an absent (or misaligned) broader cultural framework.

In their collaborative project, “Vivarium”, Adrienn Újházi and Nemanja Milenković combine their interests in nature and their relationship to the animal world. Their installation consists of an accumulation of diverse organic specimens taken from nature and integrated into the artwork’s domain. Újházi uses raw natural elements from nature, subjecting them to quasi-scientific ecological processes to convey an artistic and metaphorical narrative. Milenković focuses on elucidating humanity’s relationship to nature and animals. The remnants of skin, bones, horns, fur, and other artifacts serve as poignant reminders of humanity’s self-destructive tendencies. In ravaging nature, individuals compromise their own integrity. However, within the collaborative “Vivarium” installation, the spirit of an artistically defined laboratory emerges, through which the artistic duo brings attention to the urgent need to “treat”, heal, rejuvenate, and restore nature to its dialectical functionality.

In her video work, Vesna Tokin explores the complex examination of the interaction between humanity and the natural world. The backdrop of the blue sky, captured in static frames, is “injured” by the dynamic sketches of airplane tracks. In a moving image, this dynamic interplay carries its own suggestive power, particularly as the author introduces a human figure (her own) into the scene. Through this transgressive act, she underscores the ecological vulnerability of both individuals and society. Such a sequence resonates with the words of the Canadian writer Eckhart Tolle, mentioned at the very beginning of the video, suggesting that *“humanity’s greatest achievement is not its artistic, scientific or technical feats, but recognition of its own inherent dysfunctionality”*.



Újházi Adrienn, Nemanja Milenković
VIVARIUM, 2020





Cristian Răduță
100 pesama za 9 života /
100 songs for 9 lives, 2022

Happy Trash Production
(Branislav Petrić,
Vladimir Marko,
Dragan Matić,
Staniša Dautović i
Željko Piškorić)
Geneza i uspeće umetničkog dela /
The Genesis and Ascension of a
Peace of Art, 2022







Vesna Tokin
PROROČANSTVO / ORACLE, 2022

A large, white, fluffy sculpture of a rabbit sits on a polished wooden floor. The rabbit is positioned facing towards the right. On its back, a woman's head is mounted, looking slightly upwards and to the left. She has dark hair, blue eyes, and is wearing a small, light-colored bow tie. Her mouth is open, revealing a bright green flower or bloom. The sculpture is set against a plain, light-colored wall.

Lea Rasovszky

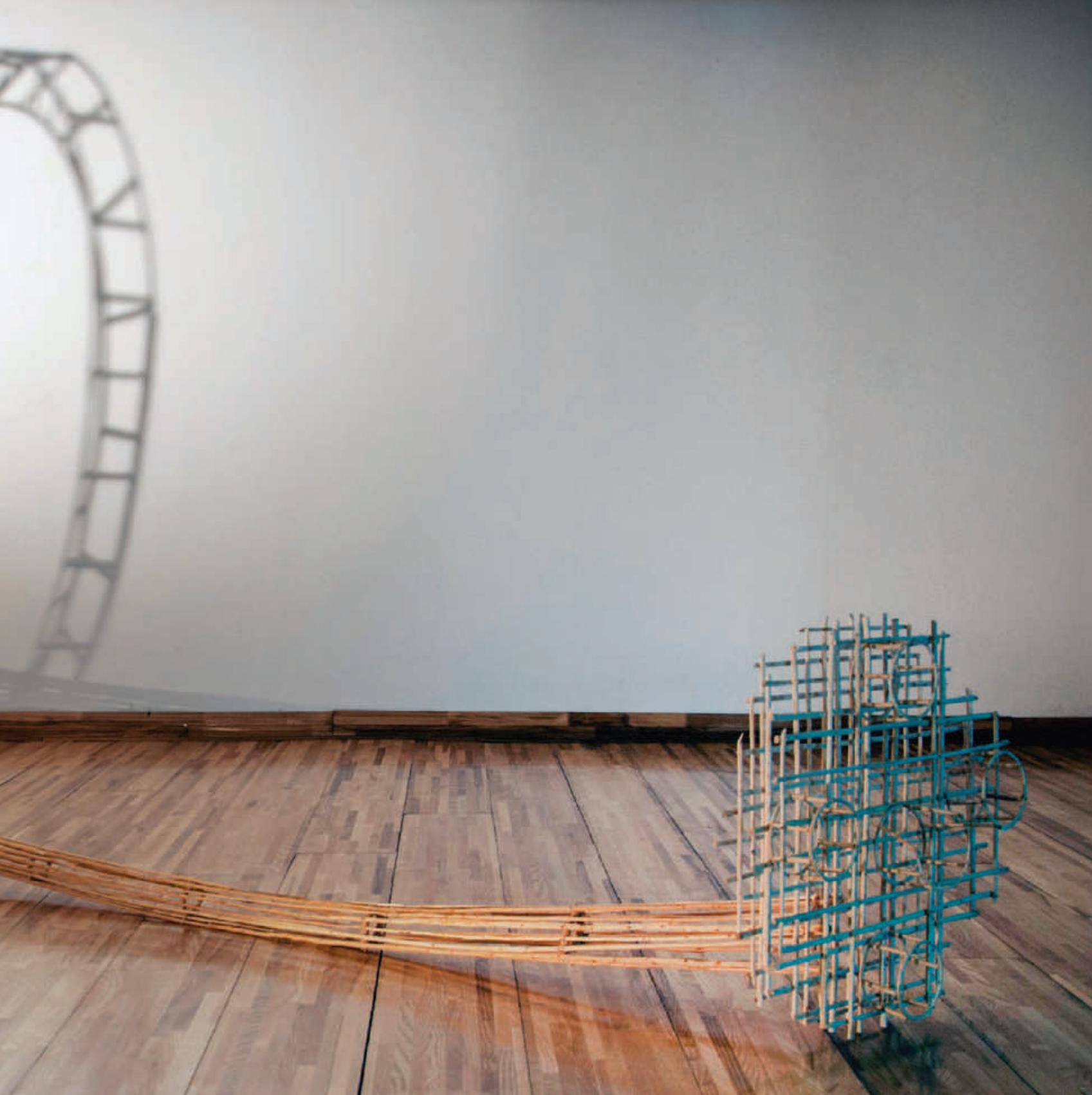
*Cveće koje raste iz mojih grudi /
Flowers Growing Out of My Chest, 2021*



Nona Inescu
Hidrofite / Hydrophites, 2021



Radomir Knežević
Bliskost / Closeness, 2021





JAPAN ZEMLJA GOST / JAPAN THE GUEST OF HONOUR:
Small Reboots by Japanese Artists,
Ksenija Marinković, Tomohiro Okada

JAPAN ZEMLJA GOST: *Small Reboots by Japanese Artists*

Ksenija Marinković

Savremene teorije prevazilaze antropocentrični koncept, ali u realnosti je i dalje prisutno uverenje da smo pripadnici dominantne vrste. Ta prepotencija pothranjena je angažovanjem za poboljšanje života na zemlji, za očuvanje ekosistema, za borbu protiv eksploracije, etičkog preporoda u domenu ljudskih prava – terenu na kome se i dalje bije ljuta bitka, dokazujući da nismo ništa drugo do supstanca koja neprekidno evoluirala. Naša opsednutost napretkom i razvoj tehnologije otkriva strah od smrti, starenja, nepoznatog, usamljenosti, gladi, nemoći.

U skladu sa krovnom temom ovogodišnjeg festivala *Dunavski dijalozi – Kuda ideš svete?*, zapitali smo se o čijem svetu govorimo, te da li je to samo svet čovečanstva. Zbog brojnih izazova sa kojima smo se susreli u prethodnih nekoliko decenija, od kojih je među poslednjim i pandemija 2020-te, dominira uverenje da je taj „naš svet“ u krizi.

U ovakvim istorijskim trenucima razvijaju se novi modeli mišljenja, političkih programa i rešenja, koji pretenduju da sprovedu preporod, spasenje ili kako bismo se današnjim tehnofilskim rečnikom izrazili – *reset*. To ne mora nužno znatičiti kraj našeg života, propast planete i ljudskog roda. Pouka prošlih renesansi je da preporod nastaje kroz transgresiju i imaginaciju, nikad preko noći već u više koraka, mikrorenesansi, gde jedna promena uslovjava sledeću. Zbog toga i naša izložba skromno nudi nekoliko malih umesto željenog velikog reseta, kroz radove savremenih japanskih umetnica i umetnika.

Japan je na Zapadu brendiran supkulturnom anima i manga stripovima, sofisticiranim minimalističkim dizajnom i suši restoranima. Šezdesetih godina prošlog veka japanski umetnici uspostavljali su novi jezik savremene konceptualne umetnosti i neretko prednjačili u ovome u odnosu na kolege sa Zapada. Ovom izložbom mi smo želeli da predstavimo japansko savremeno stvaralaštvo koje teži kritičkom i socijalnom angažovanju, kao i da stavimo akcenat na umetnički postupak pet autorki i autora – Ai Hasegave, Hiroko Okade, Tomohira Hajašija, Sačiko Kodame i Takanori Išizuke, koji su, provokativno i duhovito, problematizovali teme koje su danas deo globalnog kritičkog umetničkog diskursa – humana reprodukcije, rodna ravnopravnost, otuđenost, transhumanizam...

Spoj nauke i umetnosti prisutan je u svakom od predstavljenih radova, na jedinstven način, u skladu sa individualnim umetničkim pristupom i obrazovanjem svakog od autora. Fizičarka i umetnica Sačiko Kodama pronalazi suptilnu vanvremensku lepotu u oživljavanju nežive materije kroz skulpturalne instalacije od tečnog gvožđa (*ferrofluid*); Tomohiro Hajaši, dizajner i pronalazač, kreira personalizovanu pilot-platformu za komunikaciju u vidu robota pod nazivom *Nubot*, koji je svojevrsna preteča aplikacija poput *Vibera*, *WhatsAppa* i *Zooma*; Ai Hasegava, umetnica i dizajnerka, razmatra interspekcijske odnose koji omogućuju ženki ljudske vrste da rodi delfina, postavljajući ovim radom niz osetljivih pitanja; dok Hiroko Okada ovoj temi pristupa kroz zanimljiv format popularno naučne emisije, koja na realističan način predstavlja moguće scenarije muške trud-

JAPAN THE GUEST OF HONOUR:

Small Reboots by Japanese Artists

Ksenija Marinković

Modern theories leave behind the idea of an anthropocene, but in reality the belief that we are the dominant species persists. This self-regard feeds on efforts to improve life on earth, preserve the ecosystem, fight exploitation, revive the issue of human rights – terrain on which many a battle remains to be fought – showing that we humans are nothing but a constantly evolving substance. Our obsession with progress and developing technology reveals fear of death and old age, of the unknown, of loneliness, hunger and helplessness.

Taking on board the theme of this year's Danube Dialogues Festival: "World, where are you going?" we wondered which world we were talking about and if it was only the world of humankind. Because of the numerous challenges we have had to face in recent decades, the pandemic of the 2020s among the latest, there is a general feeling that "our world" is in crisis.

Historically, moments of this kind give rise to new modes of thinking. Political agendas and solutions emerge, aspiring to bring about rebirth, salvation, or as today's technophiles would say – a reset. This does not necessarily mean the end of life as we know it, the destruction of the planet and the human race. The lesson to be drawn from past renaissances is that regeneration comes through transgression and imagination, never overnight but in several steps, in micro-renaissances, where each change hangs on the one that preceded it. This is why, through the works of contemporary Japanese artists, our exhibition modestly offers a few small resets instead of the desired great one.

In the West, Japan has been branded by the sub-culture of anime and manga comics, sophisticated minimalist design, and sushi restaurants. In the 1960s, Japanese artists established a new language of contemporary conceptual art where they were frequently ahead of their Western counterparts. Our exhibition is an attempt to present modern Japanese creativity that tends towards critical and social "engagement", the approach of five artists: Ai Hasegawa, Hiroko Okada, Tomohiko Hayashi, Sachiko Kodama and Takanori Ishizuka, who challengingly and wittily raise questions of critical artistic discourse such as human reproduction, gender equality, alienation and transhumanism.

Each of the works is a unique combination of science and art, depending on the artists's approach and education. Physicist Sachiko Kodama discovers a subtle, timeless beauty in bringing inanimate material to life through sculptural installations of liquid iron (ferrofluid); designer and inventor Tomohiko Hayashi creates a personalised pilot communication platform in the form of a robot called Nubot, a sort of precursor of applications such as Viber, WhatsApp and Zoom; artist and designer Ai Hasegawa considers the interspecies relations that enable a human female to give birth to a dolphin, thus posing a number of sensitive questions; Hiroko Okada approaches this topic through the format of a popular science show that realistically presents possible scenarios for male pregnancy, while Takanori Ishizuka shapes modern fables in sculptural installations that speak of the cruelty and deep emotionality of contemporary Japanese society.

noće; Takanori Išizuka u skulpturalnim instalacijama oblikuje moderne basne, koje govore o surovosti i dubokoj emotivnosti savremenog japanskog društva...

Reč *reset* predstavlja podešavanje nekog sistema iznova ili drugačije. Kritički diskurs, kroz imaginaciju koja se graniči sa fantastikom, u potpunosti je argumentovan u odnosu na realan društveni i kulturološki okvir. Autori problematizuju uporišta autoriteta – od društvenog uređenja, vrednosnih kulturoloških okvira do samog umetničkog postupka i jezika umetnosti, kojim raspolažu radoznalo, inovativno i smelo.

To reset a system means to set it again or differently. Here, critical discourse through imagination that borders on fantasy is fully reasoned in relation to the real social and cultural framework. The artists raise the issue of strongholds of authority, from social organisation and value-based cultural frameworks to the artistic process itself and the language of art, a language which all of them use in an inquiring, innovative and daring way.



Sachiko Kodama
Morpho Tower, 2013



Hiroko Okada
Engaged body, 2019

JAPAN ZEMLJA GOST

Small Reboots by Japanese Artists

DA LI JE POČELO VAŠE „MALO RESETOVANJE“?

OKADA Tomohiro

Dok ljudi zamišljaju svetlijе doba čovečanstva kroz napredak nauke, tehnologije i humanosti, bezbroj zabrinjavajućih događaja je počelo da se dešava i došlo je vreme za otrežnjenje. Globalizacija komunikacije je rezultirala ogromnim protokom poslovanja, dovodeći do migracija ljudi koja nalikuje milenijumskom bujanju civilizacije. Osovina ekonomije se pomera sa zapada na istok, izazivajući sudare raznih sila. Povrh toga, globalno okruženje prolazi kroz mutaciju, i konačno, pandemija je pogodila čitavo čovečanstvo. Situacija je bila toliko zapanjujuća da je ono što je nazvano „Velikim resetovanjem“, ili velikom promenom na ljudskom nivou, postalo nezaobilazan termin u međunarodnim političkim i ekonomskim diskursima. Da li su sva ljudsko bića, svaki pojedinac u takvoj situaciji samo sićušna jedinka prepuštena milosti sopstvene volje? Ne, nije tako. Čovek je taj koji može da spozna situaciju i da sam odluči da napravi korak napred. Postoje ljudi koji oblikuju situaciju, daju nam sugestije i daju nam naznake kako da otvorimo novi put napred. To su umetnici i umetnička dela koja izražavaju naše vreme. Koncept ove izložbe je da nam kroz radove umetnika koji idu korak ispred nas, pruži nagovještaje kako da napravimo mali iskorak kroz „Mala resetovanja“

Zapad i Istok, razumevanje se prenosi radoznalošću.

Dok sam kao kustos pripremao ovu izložbu u Srbiji, imao sam na umu sledeće: 1. radovi i projekti koji se izlažu treba da budu izvodljivi; 2. kontekst treba da bude razumljiv srpskoj, japanskoj i evropskoj publici; i 3. izložba treba da ispunи očekivanja publike od umetnika koji dolaze iz Japana.

Dunavski dijalozi su me otkrili kao retkog japanskog kustosa koji može da uradi i jedno i drugo, tj. da „razume lokalitet na internacionalan način“ i „može da se izlaže bilo gde“, i bio sam veoma nestrpljiv da odgovorim na ovaj izazov kao neko koji razume društveni kontekst bivše Jugoslavije iako živi u Japanu i ko je u stanju da izlaže tehnološku umetnost na udaljenom ostrvu na Okinavi (u vreme pisanja, boravio sam u selu u planinama duboko u Japanu) tako da je izložba i „međunarodno razumljiva“ i „moguće je izložiti bilo gde“.

Elementi 2 i 3 su bili ključni. Situacija „Velikog resetovanja“ ista je i u slivu Dunava u Srbiji i u Japanu, dešava se u našem aktuelnom životnom okruženju, a ja sam u kontekst uključio evociranje empatije iz perspektive svakodnevnog života. Povrh svega, nastojao sam da predstavim realnu, životnu sliku Japana, očekujući da visoka tehnologija bude ugrađena u kulturu.

I sam sam za ovu priliku napravio „rad“ kao uvod u projekat i pozvao publiku da mi se pridruži na putovanju do „Malog resetovanja“. U Kjotu, poznatoj drevnoj prestonici Japana, svakog leta se održava Gion festival. Ovaj festival je izrastao iz molitvi

JAPAN GUEST OF HONOR

Small Reboots by Japanese Artists

YOUR “SMALL REBOOTS” HAS BEGUN?

OKADA Tomohiro

While people envision a brighter era of progress through science, technology, and humanity, a myriad of troubling events have begun to occur, and it has become a sobering time. The globalization of communication has resulted in a huge flow of business, while at the same time bringing about a migration of people that is like a millennial swell of civilization. The axis of the economy is shifting from west to east, and various forces are colliding. On top of that, the global environment is undergoing a mutation, and finally, a pandemic has struck all mankind. The situation has been so startling that what has been called the “Great Reset,” or a major change on a human scale, has become an indispensable term in international political and economic discussions, rather than conspiracies. In the face of such a situation, is each and every human being a tiny entity, crushed at the mercy of its own will? No, it is not so. It is the human being who is able to know the situation and take a step forward on his/her own. There are people who give shape to the situation, give us suggestions, and give us hints to open up a new way forward. These are the artists and works of art that express our time. The concept of this exhibition is to provide us with hints for our own small breakthrough “Small Reboots,” through the works of artists who are opening up a step ahead of us.

West and East, Passing Understanding through Curiosity

When I curated this exhibition in Serbia, I had in mind: 1. the works and projects to be exhibited should be feasible; 2. the context should be understandable to Serbian, Japanese, and European audiences; and 3. the exhibition should meet the expectation of being the work of artists originating from Japan.

I was discovered by Danube Dialogues as a rare Japanese curator who could do both, i.e., “understand the locality internationally” and “make it possible to exhibit anywhere,” and I was very eager to respond to this discovery, as someone who understands the social context of the former Yugoslavia though living in Japan, and who is able to exhibit technology art on a remote island in Okinawa (at the time of writing, in a village in the mountains deep in Japan) which is both “internationally understandable” and “exhibitible anywhere”.

In particular, 2 and 3 were key elements. This “Great Reset” situation is the same in both the Danube basin, Serbia, and in Japan, as it befalls us in our current living environment, and I included as a context an evocation of empathy from the perspective of this daily life. On top of this, I endeavored to present a life-size image of Japan and its representation, which I expect high technology to be embedded in the culture as well.

stanovnika grada za suzbijanje pandemije započetih pre više od 1.000 godina i traje do danas. Kjoto nije samo živahan drevni grad, već i svetski centar istraživanja i poslovanja u oblasti visokih tehnologija, u kome su se odvijala mnoga istraživanja za Nobelovu nagradu i sedište je Nintenda i vodećih visokotehnoloških kompanija na svetskom nivou. Na festivalu učestvuju i „ljudi“ koji se bave najsavremenijim tehnologijama. Drugim rečima, postoji kontinuitet u tome što ljudi sprovode „mala resetovanja“ već više od hiljadu godina. Putovanje počinje upoznавanjем sa festivalom.

Uvidi u „mala resetovanja“

Umetnici su stvorili dela koja su u stanju da poljuljaju naše vrednosti i da predvide budućnost kroz prikaze društva i način života svog vremena, uzimajući u obzir prognoze razvoja nauke i tehnologije:

U video radu Želim da rodim delfina, HASEGAVA Ai govori o budućnosti u kojoj će ljudi rađati mладунčad delfina zahvaljujući razvoju tehnologije rađanja. Zašto ljudi rađaju delfine? Postoji izbor za žene kada je u pitanju rađanje koji se evocira kao upеčatljiv odgovor na izumiranje životinjskih vrsta i uništavanje globalne životne sredine od strane ljudi.

U *Angažovanom telu*, Hiroko OKADA nas podseća na postojanje naših organa, i iznosi stavove koji se suprotsavljaju savremenoj etici i onim što predstavlja napredak regenerativne medicine. Da li organi uvećani regenerativnom medicinom pripadaju vama ili nekom drugom? Ako ništa drugo, zašto ne biste svoje organe pretvorili u dekorativne dodatke, ukrase? Njen umetnički rad *Angažovano telo* nije proizvod regenerativne medicine, već ukras u obliku sopstvenih unutrašnjih organa napravljenih pomoću najnovije tehnologije za obradu slika, tema razgovora u pozadini su lažne televizijske vesti i vrednosti doba u kome je zamena organa postala norma.

Ljudi koji su izgubili pozicije zbog „Velikog resetovanja“ ne razlikuju se u Japanu i Evropi. Rad Takanori IŠIZUKA *Zraci svetlosti sijaju u parku*, uverljiv je prikaz grupe ljudi koji nemaju kuda da odu osim u park, i navodi nas da fokusirani na lјupke antropomorfne skulpture životinja neposredno posmatramo i razmišljamo o onome od čega u svakodnevnom životu okrećemo glavu.

U tome ne postoji samo evokacija budućnosti, već i nove mogućnosti koje stvaraju umetnici.

Slobodno manipulišući tečnim metalom, Sačiko KODAMA je napravila skulpture koje se kreću lako i dinamično, kao da su žive.

Tomohiko HAJASHI je kreirao „nubota“, duhovitog robota sa plišanom glavom lutke i pametnim telefonom koji odražava njegovo lice, kako bi povezao kolege koji su bili razdvojeni Velikim zemljotresom u istočnom Japanu (2011) da rade kao kreativni tim u udaljenom okruženju. „Nubot“ je bio „Mali reset“ kreiran u brzom vremenu, i predvideo je način timskog rada na daljinu u doba pandemije 2020.

Dolaskom u kontakt sa radovima japanskih umetnika koji predviđaju ili stvaraju budućnost, oslanjeni na svakodnevni život, možemo pronaći inspiraciju za iscrtavanje mape naše budućnosti. Ako je ova izložba bila prilika za vaš „Mali reset“, imala je smisla za sve i svakoga od nas.

I myself also created the “work” as an introduction to the project and invited the audience to join me on a journey to “Small Reboots”. In Kyoto, the ancient capital of Japan known to many, the Gion Festival is held every summer. This festival has continued from the prayers of the people of the city to quell a pandemic more than 1,000 years ago to the present day. Kyoto is not only a living ancient city, but also a center of research and business for high technology in the world, having produced much Nobel Prize research and representing Nintendo and global leading high-tech companies. “People” involved in the cutting edge of this technology also participate in the festivals. In other words, there is a resilience in that people have been carrying out “Small Reboots” for over a thousand years. The Journey begins with an examination of the festival.

Insights for “Small Reboots”

Artists who have created works that shake our values and look into the future by providing insight into the society and way of life of their time, with regard to forecasts of the development of science and technology:

In “I WANNA DELIVER A DOLPHIN...”, a work mainly based on video, HASEGAWA Ai expressed a future in which people would give birth to dolphin calves due to the development of birth technology. Why do people give birth to dolphins? There is a choice for women when it comes to giving birth, and an evocation by presenting a strong response to the extinction of animal species and the destruction of the global environment by mankind.

In “Engaged Body,” Hiroko OKADA reminds us of the existence of our own organs, which cannot be determined by current ethics, along with what lies beyond the advancements of regenerative medicine. Do the organs increased by regenerative medicine belong to you or to whom? If there is nothing you can do about it, why not make your organs into accessories? Her artwork “Engaged Body” is not the product of regenerative medicine, but an accessory in the form of one’s own internal organs created by the latest image-processing technology, a topic of conversation, along with fake TV news programs, about the values of an age in which organ replacement has become the norm.

People who have lost their places due to the “Great Reset” are no different in Japan and Europe. Takanori ISHIZUKA’s “Rays of Light are Shining in the Park,” a lively depiction of a scene of people who have nowhere else to go but to the park, forces us by means of anthropomorphic animal sculptures to look directly at and contemplate what we turn away from in everyday life, by focusing on the cuteness of the animals as sculptures.

There is not only an evocation of the future, but new possibilities created by the artists.

Freely manipulating liquid metal, Sachiko KODAMA has created sculptures that move smoothly and dynamically, as if alive.

Tomohiko HAYASHI created “nubot,” a humorous robot with a plush doll’s head and a smartphone that reflects his face, in order to bring creators who were separated by the Great East Japan Earthquake (2011) to work as a team in a remote environment. “nubot” was “Small Reboot” created in a fast era, as if forecasting the way teams work remotely in the age of 2020’s pandemics.

By coming into contact with the works of these Japanese artists who forecast or create the future, and whose creations are an extension of our daily lives, we may find inspiration for the future map we wish to carve out for ourselves. If this exhibition was an opportunity for your “Small Reboot,” it must have been a meaningful one for each and every one of us.

Ishizuka Takanori
Bonfire, 2020



Tomohiko Hayashi
nubot, 2011





Ai Hasegawa

I want deliver a dolphin, 2011-2013





SLOVENIJA U FOKUSU / SLOVENIA IN FOCUS:

Maribor 2012 - Novi Sad 2022: *Priroda umetnosti / Nature of Art,*

Peter Tomaž Dobrila

SLOVENIJA U FOKUSU

Maribor 2012. – Novi Sad 2022: Priroda umetnosti

Peter Tomaž Dobrila

Ako je deset godina neki vremenski okvir, šta je suština? Nije baš nešto. Od 2012. godine, kad je Maribor bio Evropska prestonica kulture, do danas, kad je to Novi Sad, čini se kao da je prošao neki spor i prenakrcan voz na kakvom smo nekada tegobno prelazili ove prostore. Lete avioni, voze kamioni. Dok teku reke. Od izvora prema ušću. Drava u Dunav, pa posle i Sava. Priroda migrira. Zna svoje procese. U njima nema ekonomije ni prava. Ali ima svega ostalog. Pa bismo mogli malo da se osvrnemo.

Međunarodni koordinacioni savet UNESCO programa *Čovek i biosfera*, 15. septembra 2021. godine, na sastanku u Abudži, Nigerija, proglašio je oblasti Mure, Drave i Dunava prvim rezervatom biosfere sa pet nacija na svetu. Ovo područje, koje se proteže od Austrije, preko Slovenije, Hrvatske i Mađarske do Srbije, prostirući se na 930.000 hektara duž 700 kilometara toka Mure, Drave i Dunava, najveći je rečni rezervat biosfere u Evropi, sa izuzetnom prirodnom i kulturnim nasleđem Evrope i sveta.

Za očuvanje Mure, Drave i Dunava vezani su životi skoro milion ljudi, kao i postojanje mnogih vrsta. U vreme značajnih promena životne sredine, kao što su klimatske promene i gubitak biodiverziteta, ovo očuvano područje ključno je za zaštitu od poplava i ublažavanje klimatskih promena. A podjednako je ključno u obezbeđivanju vode za piće, plodnog zemljišta, kao što je i sve prepoznatljiviji pokretač održivog razvoja.

To područje, koje se proteže duž poplavnih ravnica Mure, Drave i Dunava u Austriji, Sloveniji, Mađarskoj, Srbiji i Hrvatskoj, jedan je od najvećih očuvanih aluvijalnih kompleksa u Evropi. Šireći se preko državnih granica, ta biosferna oblast obiluje retkim habitatima, kao što su: velike poplavne šume, rečna korita s prirodnim strmim peščanim i šljunkovitim obalama, bočne pritoke s rukavcima i zalede s tradicionalnim kulturnim pejzažom. To je dom najveće populacije orlova belorepana u Evropi, dom mnogih ugroženih vrsta, kao što su: čigre, crne rode, dabrovi, vidre i mnoge u evropskim razmerama retke ribe, poput jesetre.

Ekološku osnovu ove biosferne oblasti čini postojeća mreža od čak 13 zasebnih zaštićenih područja koja naglašavaju ekosistemski značaj ovih reka. Ona obuhvata Park prirode *Kopački rit* i Regionalni park *Mura–Drava* u Hrvatskoj, Specijalni rezervat prirode *Gornje Podunavlje* u Srbiji, Nacionalni park *Dunav–Drava* u Mađarskoj, *Natura 2000* područja u Sloveniji i Austriji, tako da su u njenom sastavu najočuvaniji prirodni habitati nastali pod uticajem dinamičnih prirodnih procesa na ovom području. Ona obuhvata veliki deo rečnih habitata, ceo voden sistem sa bočnim rukavcima i mrvajama, neprekidne rečne šume koje se prostiru na hiljadama hektara i područja bogata kulturnim pejzažom zajedno sa lokalnim zajednicama koje su vekovima živele duž ovih reka.

SLOVENIA IN FOCUS

Maribor 2021 – Novi Sad 2022: The Nature Of Art

Peter Tomaž Dobrila

If ten years is a time frame, what is the bottom line? It's not much. From 2012, when Maribor was the European Capital of Culture, until today, when it is Novi Sad, it seems as if a slow and overcrowded train has passed, which we once used to cross these areas with great difficulties. Airplanes fly, trucks drive. While the rivers flow. From source to mouth. The Drava into the Danube, and then the Sava. Nature migrates. It knows its processes. There is no economy or law in them. But there is everything else. So we could look back a bit.

The International Coordinating Council of the UNESCO Program *Man and Biosphere*, at a meeting held in Abuja, Nigeria on September 15th, 2021, declared the Mura, Drava and Danube areas the world's first five-nation biosphere reserve. This area, which stretches from Austria, through Slovenia, Croatia and Hungary to Serbia, covering 930,000 hectares along the 700 kilometres of the Mura, Drava and Danube rivers, is the largest river biosphere reserve in Europe, with exceptional nature and cultural heritage of Europe and the world.

The lives of almost a million people, as well as the existence of many species, are tied to the preservation of the Mura, Drava and Danube. At a time of significant environmental changes, such as climate change and loss of biodiversity, this preserved area is crucial for flood protection and climate change mitigation. And it is equally crucial in providing drinking water, fertile soil, as it is an increasingly recognized driver of sustainable development.

That area, which stretches along the flood plains of the Mura, Drava and Danube in Austria, Slovenia, Hungary, Serbia and Croatia, is one of the largest preserved alluvial complexes in Europe. Extending across national borders, this biosphere area abounds in rare habitats, such as large floodplain forests, riverbeds with natural steep sand and gravel banks, side tributaries with backwaters, and hinterlands with traditional cultural landscapes. It is home to the largest population of white-tailed eagles in Europe, home to many endangered species, such as terns, black storks, beavers, otters and many rare fish on a European scale, such as sturgeon.

The ecological basis of this biosphere area is the existing network of as many as 13 separate protected areas that emphasize the ecosystem importance of these rivers. It includes the "Kopački rit" Nature Park and the "Mura-Drava" Regional Park in Croatia, the "Gornje Podunavlje" Special Nature Reserve in Serbia, the "Danube-Drava" National Park in Hungary, "Natura 2000" areas in Slovenia and Austria, so that it encompasses the most preserved natural habitats created under the influence of dynamic natural processes in this area. It includes a large part of riverine habitats, an entire water system with tributaries and backwaters, continuous riverine forests spanning thousands of hectares and areas rich in cultural landscape together with local communities that have lived along these rivers for centuries.

Putovanja i migracije, umetnost i nauka, akcija i stvaranje dešavaju se u svim tim zajednicama. Od pamstiveka. I uvek će ih biti. Slike se nižu kroz prozor, ubrzavaju se. Percepcija bira svoj sekund ili nekoliko njih. Ponekad samo trenutak. Kao reka koja teče, pa pored nje šetamo, vozimo se, letimo ili plivamo, a neki čak operu auto. Ali ona ide napred. Dalje. Daleko. Od očiju i mirisa. Kao da je reka tekla samo u jednom pravcu. I otišla je. Ali i ostaje. Vraća se. Mi, ljudi, pored reke meljemo vesti i postojimo. Uprkos. Kao i svi drugi koji jesu. Neki se konkretnizuju, drugi se apstrahuju. U delima i slikama. Kraj reke, pored vode, u prirodi i sa njom.

Svi koristimo istu energiju. Možemo je nazvati bilo kojim imenom, uvek će je biti. Iako dolazi u različitim oblicima. Kinetičko, potencijalno, unutrašnje... Uvek se transformiše i nikada ne nestaje. Da bi ostala. Jedna i jedina. Sama i usamljena. Energija koja je jednostavna. Ona prepliće naša bića i živote, pali ognjene zube sunca i pretvara ih u svetlost, kruži oko svoje ose i putuje po Sunčevom sistemu. I zajedno s nama po Mlečnom putu. Deluje bezbedno, uravnoteženo, opušteno, iako nastupa brzinom munje, ali ipak smirenno i deluje promišljeno, nikako brzopleti i bezglavo.

Priroda je pametna. Pokušavamo da joj se približimo, ni ne znajući da to radimo kada pokušavamo da je razumemo. I mi to nekako tumačimo. Ali moramo joj se približiti. I zagrliti je, čak i ovim našim sredstvima. Slikama koje nas mogu zaštитiti, ali nas mogu i upozoriti. Naša sredina je jedna, bez obzira na broj teritorija koje smo podelili, bez obzira na privatno ili državno vlasništvo nad zemljom, bez obzira na pravde i nepravde koje smo činili. Uvek postoji neki put. Takođe ljudski, zarobljen ili slobodan, staložen ili zakrivljen, ravan ili brdovit. Tamo je. I tu. Sa nama i u nama. Prihvatanje je činjenje.

Slika kao ekran i slika kao mašta. Portret kao parabola i susret kao fluktuacija. Zvuk kao igra i video kao konzumacija. U doba društvenih medija i enormnog broja produkcija, ovakvih i onakvih, tj. korisnički generisanih sadržaja, kada je primarna ambicija „hajde da se lepo provedemo”, video je najčešći među instant gadžetima, naravno pored fotografije i selfija, a zvuk je neizbežan dodatak, ukras koji zaokružuje priču i impresionira. Prikazano na ekranu se deli na svetskoj mreži i doživljava se kao nečija slika za sopstveni nastup. Internet kao zbirka, mesto susreta i dodira slika trenutno reaguje na svaku promenu, svako dodavanje ili brisanje. Svaka intervencija je poznata, redosled se menja, algoritam je obrnut i podaci teku. U oba i u svim pravcima.

U tim strujanjima umetnici i umetnice su ostrva koja zaustavljaju jednosmernu struju i dele je. Oni su ronioci i skretničari reka, koje obično teku samo u jednom pravcu. Od izvora do ušća. Slike i oblici koje nam oni prenose zaglavljeni su u mrežama i iskaču iz mreža, neuhvatljive su stvarnosti maštice. Crteži i skulpture, novi mediji i druge, virtualne realnosti ne pitaju se samo o formi, već pre svega o sadržaju koji je najšire gledano ekološki, posebna „ekologija uma i srca” u oslobođenom telu kao kreativnom *perpetuum mobile*. Lica apstrahovana, pojednostavljena i komponovana, posmatrana i zamišljena, smenjuju se u nizu dok hodaju među nama. Životna okolina izumire ili je potisnuta, simbolična, devastirana. Kao priroda koja vrši. Ali nemo. Bez reči. Samim delima.

Prošlost kao budućnost. Borba za „bolju budućnost i goru prošlost” je u punom jeku, a umetnost obuhvata i jedno i drugo: prošlost i budućnost. Prošlost je budućnost i budućnost će biti u prošlosti. Biološki i tehnički. U svakom slučaju, planetarno i kosmičko i takođe ljudsko. Ali ne znamo da li će to biti ljudski. Kao što je umetnost. I naši odnosi, naše razmere, sastavljanje fragmenata u jedinstveno okruženje u kojem možemo da radimo, sarađujemo i preživimo. Živimo. U našim potocima,

The journeys and migrations, art and science, action and creation happen in all these communities. Since the time immemorial. And they will be present for ever. Images line up through the window, speeding up. Perception chooses its second or several of them. Sometimes just a moment. Like a flowing river that we walk, drive, fly or swim next to, while some even wash the car. However, it is moving forward. Further on. Far away. From the eyes and smell. It was as if the river only flowed in one direction. And it left. But it also remained. It's returning. We, the people, grind the news by the river and exist. In spite of. Just as everyone else who do exist. Some are getting concretized, others abstracted. In works and pictures. By the river, next to the water, in nature and with it.

We all use the same energy. We can call it by any name, it will always be there. Although it comes in different forms. Kinetic, potential, internal... Always transforming and never disappearing. In order to make it stay. One and only. Alone and lonely. Energy that is simple. It intertwines our beings and lives, ignites the fiery teeth of the sun and turns them into the light, revolves around its axis and travels throughout the Solar System. And together with us along the Milky Way. It seems safe, balanced, relaxed, even though it acts at the lightning speed, but still calm and thoughtful, not at all rushing and being headless.

Nature is smart. We try to get closer to it, without even knowing that we are doing that when we try to understand it. And we somehow interpret it. But we have to get closer to it. And embrace it, even with these means of ours. Images that can protect us, but can also warn us. Our environment is one, regardless of the number of territories we have divided, regardless of private or state ownership of the land, regardless of the justices and injustices we have committed. There is always a way. Also human, captivated or free, steady or curved, flat or hilly. There it is. And here. With us and in us. Accepting means doing.

Image as a screen and image as imagination. A portrait as a parable and an encounter as a fluctuation. Sound as a game and video as consumption. In the age of social media and an enormous number of productions, of one kind or another, i.e. of user-generated content, when the primary ambition is "let's have a good time", video is the most common among instant gadgets, naturally next to photos and selfies, and sound is an inevitable addition, a decoration that completes the story and impresses. What is shown on the screen is shared on the world wide web and is perceived as one's image for one's own performance. The Internet as a collection, a place of meeting and touching of images instantly reacts to every change, every addition or deletion. Every intervention is known, the order changes, the algorithm is reversed and the data flow. In both and in all directions.

In these drifting, artists are islands that stop the direct current and divide it. They are divers and switchmen of rivers, which usually flow in only one direction. From the source to the mouth. The images and forms they convey to us are stuck in the nets and pop out of the nets as elusive realities of the imagination. Drawings and shapes, new media and other virtual realities do not only ask about the form, but above all about the content, which is ecological in the broadest sense, a special "ecology of the mind and heart" in the freed body as a creative *perpetuummobile*. Faces abstracted, simplified and composed, observed and imagined, take turns in a row as they walk among us. The environment dies out or is suppressed, symbolic, devastated. Like nature that screams. But silently. Without a word. By the actions themselves.

The past as the future. The struggle for "a better future and a worse past" is in full swing, and art encompasses both the past and the future. The past is the future and the future will be in the past. Biologically and technologically. Anyway, planetary

na visoravnima, u gradovima i uz reke, kada se svakodnevno nalazimo u razlikama koje diktiraju naši odnosi, posebno odnos prema svetu u najširem smislu reči, prema prirodi, drugima i nama samima. Ali ko je drugi, a ko prvi...

Medijum može biti poruka, ali je uveliko i odluka, polazna tačka koja se ogleda u crtežu, uljanoj slici, keramičkoj i metalnoj skulpturi kao na ekranu koji razlaže sliku, kao u okruženju virtualne stvarnosti koje sintetiše sliku.

Da li je to četka ili šrafciger? Ražanj ili skalpel? Scene igre se ogledaju u pozivu na ples. *Let's dance, Amigo*. Unutrašnji dijalog u delima pretvara se u inherentni žubor misli kroz koji teku čiste vode. Udaraju i poštede. Razlivaju se i prelivaju. Baš kao naše reke, naše vode uz koje živimo i sa kojima živimo. Zbog čega i jesmo. Tokovi misli su tokovi naših, intimnih reka, potoci naših predstava, izvori naših emocija. Oni su moćvare našeg bića, plodovi naših života, kamenje naše percepcije, pesak naših predstava. To je umetnost (ili bar nešto od toga) i istovremeno nešto više. Nešto što možemo razumeti kao što razumemo prirodu. Prirodu umetnosti.

and cosmic as well as human. But we don't know if it will be human. Like art. And our relationships, our scale, assembling the fragments into a unique environment in which we can work, collaborate and survive. We live. In our streams, on the plateaus, in the cities and along the rivers, when we find ourselves daily in differences that dictate our relationships, especially the relationship with the world in the broadest sense of the word, to nature, with others and with ourselves. But who is the second and who is first...

The medium can be a message, but it is also a decision, a starting point that is reflected in a drawing, oil painting, ceramic and metal sculpture as on a screen that decomposes an image, as in a virtual reality environment that synthesizes an image.

Is it a brush or a screwdriver? Skewer or scalpel? The scenes of the game are reflected in the invitation to dance. *Let's dance, Amigo*. The inner dialogue in the works turns into an inherent murmur of thoughts through which clear waters flow. They hit and spare. They spill and overflow. Just like our rivers, our waters that we live by and with. Which is why we are. The streams of thoughts are the streams of our intimate rivers, the streams of our ideas, and the sources of our emotions. They are the swamps of our being, the fruits of our lives, the stones of our perception, the sand of our performances. It is art (or at least some of it) and at the same time something more. Something we can understand as we understand nature. The nature of art.



Bogdan Čobal
Splav meduze (ciklus) /
The Medusa Raft (series), 2020





Vlado Repnik
Lizanje umetnosti / Licking art, 2017

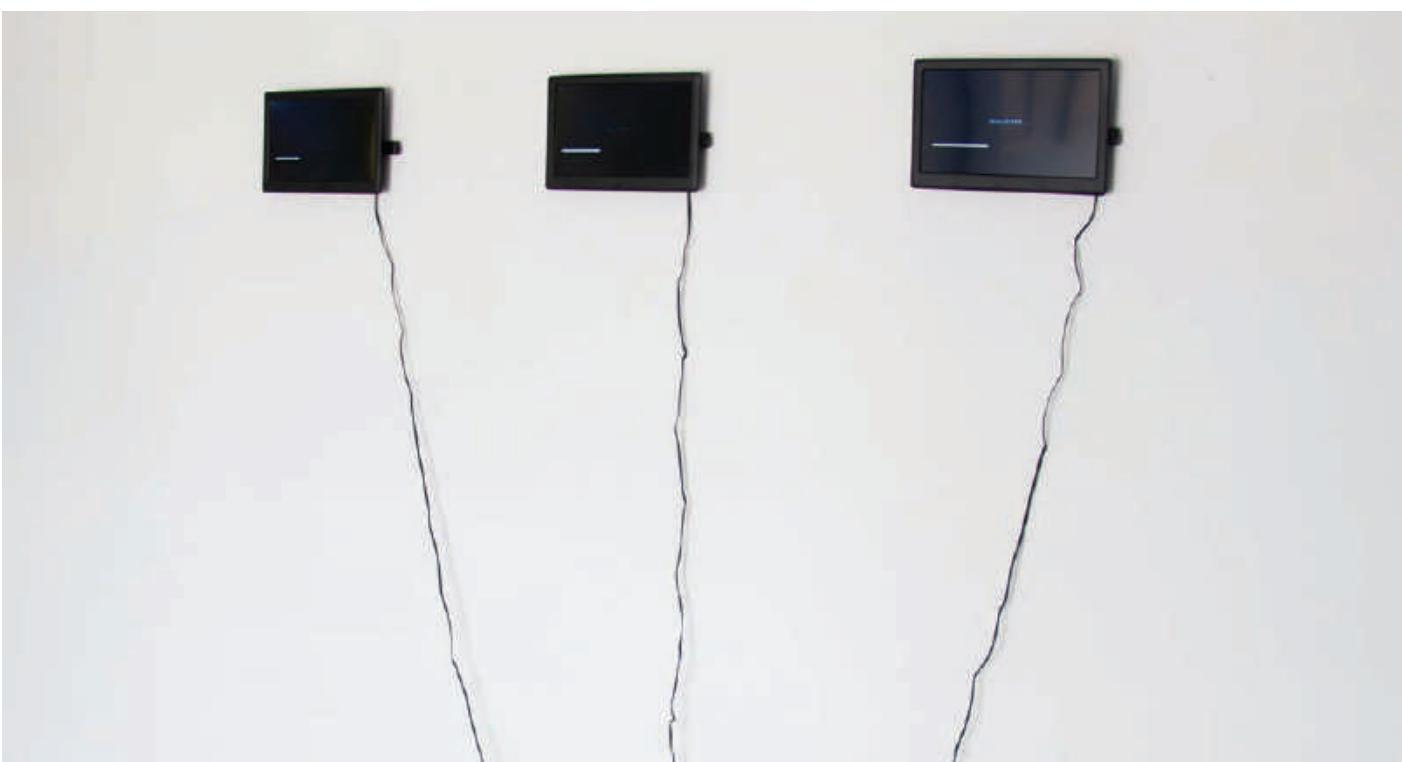


Zoran Poznič
Hrom / Chrome, 2022



Staš Kleindienst
Raketna nauka /
Rocket Science, 2019.

ANALIZIRAM ...



Toni Soprano
– Meneglejte
ANALIZIRAM /
ANALYZE,
2022



Petra Vrál
Dokument / Document, 2022



Rok Predin
Prestupna godina (ciklus) / Leap Year, 2021

Bojana Križanec
Bed for a Rolling Stone, 2015



Jože Šubic

Slovenski slavuj / Slovenian nightingale, 2019





Tanja Vujinović
Bios6, 2021 – u toku / today



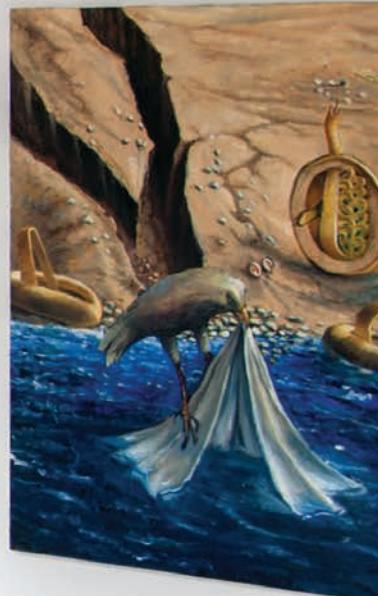
Marko A. Kovačič
Casus belli remix, 1983–2023



Marko Jakše
Učiteljica / Teacher, 2010



Matej Čepin
*Braća Grim /
Grimm Brothers,*
2020



One Dollar Bill (Marko Jakše, Bojan Šumonja, Pierre Tol)
Testo na lavljem zubu / Dough on a lion's tooth, 2017
Posljednji krik surrealizma / Surrealism's last cry, 2018



Marjan Mirt
Otmica Evrope / The Kidnapping of Europe, 2022



NOVI SAD +, Tijana Jevrić:
Racionalno/Emocionalno / Rational/Emotional,
Svetlana Mladenov

NOVI SAD +,Tijana Jevrić: *Racionalno/Emocionalno*

Svetlana Mladenov

Mlada umetnica, Tijana Jevrić, već na početku svoje karijere postavila je jasne okvire svoga istraživanja i odabrala oblasti svoga interesovanja. To omogućava da se lakše mogu naslutiti pravci u kojima će se razvijati njen umetnički jezik. Njena razmišljanja su kompleksna i prvobitnu ideju ne vodi samo u jednom pravcu već je tretira sveobuhvatnije i omogućava joj da se kroz različite postupke i složenije procese do kraja realizuje. Zato njena izložba realizovana u okviru Festivala *Dunavski dijalozi* nije samo jedan izložbeni događaj već je to projekat koji je u Galeriji Kulturnog centra doživeo krajnju realizaciju. On je mnogo složeniji i u sebi sadrži: rad na terenu, radionički rad, timsku saradnju i još mnogo toga, te sama izložba sublimira i dokumentuje pojedine segmente istraživačkog postupka. Umetnica je pokazala spremnost ka eksperimentu i inovativnim rešenjima kao i otvorenost ka sociološkim i etičkim pitanjima društva i hrabrost da ukaže na probleme istih i predloži moguća rešenja.

Okružena postmedijskom atmosferom, umetnica se slobodno kreće kroz polje umetnosti, birajući novomedijsku praksu kao prostor najmnogobrojnijih mogućnosti za eksperimentisanja i umetnička istraživanja. U njenim umetničkim konceptima mogu se prepoznati pozitivni uticaji njenih profesora sa odseka Novih medija Akademije umetnosti u Novom Sadu, posebno pozitivne vibracije umetničkog diskursa prof. Stevana Kojića. Na dobrim osnovama, naoružana znanjem, umetnica razvija svoju jedinstvenu, ličnu, umetničku praksu.

Njen projekat *Impulsi Dunava* na najbolji način korporira sa suštinom Festivala *Dunavski dijalozi*, progovarajući univerzalnim umetničkim jezikom koji kao i Dunav ne poznaje granice i ne prihvata prepreke, već ih zaobilazi, vodeći se sopstvenim tokom i potrebama kretanja. Sama umetnica kaže o svom projektu: „Cilj projekta je da posredstvom audio-vizuelnih tehnika pruži terapeutsko i taktilno iskustvo korisniku, dok ga usmerava i upoznaje sa novomedijskim pristupom umetnosti. Sam rad sastoji se od prilagođenih vizuelnih animacija koje su proizvod autentičnih zvučnih snimaka toka Dunava kroz Vojvodinu. Izdvojene su naručljivije i ekološko-biološki najraznovrsnije lokacije na obali Dunava. Rad je osmišljen kao baza podataka. Učenici i korisnici škole „Milan Petrović“ imaju mogućnost da, zajedno sa autorkom, učestvuju u sakupljanju i snimanju zvukova. Time rad ne funkcioniše isključivo kroz inkluzivnosti u okviru digitalnog prostora, već postaje realno doživljeno iskustvo, mapa kollektivnog iskustva u stvarnom vremenu i prostoru.“

Projekat *Impulsi Dunava* je u Galeriji Kulturnog centra Novog Sada predstavljen u vidu audio-vizuelne instalacije, sastavljene iz podnih i zidnih segmenata. Njih čini deset ekrana. Umetnica koristi originalne zvučne zapise prikupljene na različitim lokacijama duž toka Dunava, i to onim ekološki i biološki najzanimljivijim, i pretvara ih u vizuelno iskustvo. Vizuelizacija zvuka stvara novu virtualnu sliku prirode osloanjenu na realno stanje, tj. stvarni izgled kretanja reke i njenih talasa kao i mogući izgled obale koja je okružuje.

NOVI SAD +Tijana Jevrić: *Rational/Emotional*

Svetlana Mladenov

The young artist Tijana Jevrić has set a clear framework for her research and selected her areas of interest from the outset of her career. This makes it easier to hazard a guess at the directions in which her artistic language will develop. Her mental processes are complex and her main idea leads in more than one direction, since for her it permeates everything, thus enabling her - through varied approaches and complicated processes - to see it through to the end.

Her exhibition for the *Danube Dialogues Festival* was not just a one-off event but a project culminating in the gallery of the Cultural Centre. This was an elaborate venture that included field work, workshops, teamwork and a lot more besides, individual segments being sublimated and documented by the exhibition. Jevrić shows readiness for experiment and innovation and an openness to sociological and ethical issues, with the courage to point to problems and suggest solutions.

In the post-media atmosphere, Jevrić moves with assurance through the art field, choosing new-media practice as the area with the most possibilities for research and experiment. Her concepts show the favourable influence of her mentors in the New Media section of Novi Sad's Art Academy, in particular the positive vibrations of Professor Stevan Kojić's artistic discourse. On these solid foundations and armed with knowledge, the artist develops a unique personal practice.

Her project *Impulses of the Danube* is an optimal expression of the spirit of the *Danube Dialogues Festival*. Speaking the universal language of art, like the river itself it knows no boundaries, admits no obstructions, but circumvents them, guided by its own currents and the imperatives of motion. Of her project Jevrić says: "The aim... through audiovisual techniques, is to offer users a therapeutic and tactile experience, while guiding and introducing them to a new-media approach to art. The work consists of visual animations of sound recordings taken of the Danube as it flows through Vojvodina. The most striking and varied ecological and biological locations were chosen and the entire work is conceived as a database. Pupils and users of the Milan Petrović Special Needs School helped gather and record the sounds. So the work functions not only through inclusivity in the digital space, but becomes something actually lived, a map of collective experience in real time and space."

Impulses of the Danube at the Cultural Centre took the form of an audio-visual installation composed of floor and wall segments made up of ten screens. Visualisation of the recordings created a new virtual image of nature based on reality, i.e., the actual movement of the river and its waves, the potential aspect of the surrounding bank.

A new reality spun from virtual images and digital art is now taking over the spaces where people move, work and live, becoming commonplace. Gradually defeating theories of image and art, the new media have in fact changed art, giving it a vision of new media practice and post-media projects. "We are witnessing a growth in the importance of images originating in the computer, of virtual space and the image itself, and pictures that seem to be capable of changing by themselves, of shaping a comprehensive visual and sensory sphere similar to life."¹

¹ Oliver Grau, *Virtuelna umetnost [Virtual Art]*, 2008, Clio, Beograd

Nova stvarnost koju čini virtualna slika i digitalna umetnost sve više osvaja prostore u kojima se čovek kreće, radi, živi i postaje njegova svakodnevica. Novi mediji, postepeno osvajajući teoriju slike i umetnosti, uticali su na njene promene i njenu novu vizuru ka novomedijskoj praksi i postmedijskim projektima. „Svedoci smo porasta značaja slike koja nastaje u kompjuteru, virtuelnog prostora i slike po sebi, kao i slika koje su naizgled kadre da se same menjaju i da oblikuju sveobuhvatnu vizuelnu i čulnu sferu koja je slična životnoj.”¹

Tijana Jevrić se bavi videom, kratkim filmom, audio-vizuelnim instalacijama, digitalnim animacijama i sl., često ukrštajući neke od ovih različitih formi novomedijske prakse. Mogućnost različitih kombinacija, spajanja i njihove saradnje ostavlja slobodu umetnicima da odabere najefikasniji način da predstavi svoj koncept koji u svojoj krajnjoj realizaciji može biti izведен u formi instalacije. Instalacije najčešće prilagođava ponuđenom galerijskom ili alternativnom prostoru, njegovim arhitekturalnim zahtevima, gabaritu i svetlosnim mogućnostima, te one u sebi sadrže i elemente *in situ* rada.

U postmedijskom ambijentu njena umetnička istraživanja se usložnjavaju koristeći sva raspoloživa medijska sredstva. Ona se proširuju i na druge oblasti, van čisto umetničke, i uvode umetnost u nove relacije i kolaboracije: saradnje sa naukom, tehnologijom, ekologijom, etikom, sociologijom, psihologijom, biologijom, neurologijom, arhivistikom, kompjuterskim inžinjeringom... Estetika kakvu smo znali ranije ne može više da se sasvim primeni na ove kolaborativne umetničke radove. Ona mora da pronađe nove parametre, uglove posmatranja i kriterijume koji bi se odnosili na ovu složenu oblast.

Pojmovi koji su u korelaciji sa umetničkim istraživanjima Tijane Jevrić su: multimedijalnost, instalacija, video, digitalna umetnost, procesualnost, interakcija, projektnost, koncept, priroda, nauka, tehnologija, ekologija, etičnost, virtuelnost, realnost, transformacija, zvučno, vizuelno, eksperiment, timski i radionički rad, arhiviranje, empatija...

Ono što izdvaja umetničku praksu Tijane Jevrić i što je čini specifičnom i prepoznatljivom je izbalansiran i harmoničan odnos između tehnološkog, hladnog, veštačkog, racionalnog i emocionalnog, prirodnog, saosećajnog, humanog. Ove dve krajnosti dobitne su podjednako značajnu poziciju u umetničinim plastičkim konceptima, u procesu rada, postupcima i krajnjoj realizaciji. Pokazala je da sve ono što ima tehničku konotaciju i na njoj se bazira ne mora biti lišeno osećajnosti i etičnosti.

¹ Oliver Grau, *Virtuelna umetnost*, 2008, Clio, Beograd.

Jevrić works with video, short film, audio-visual installations and digital animation, frequently crossing one configuration with others. The potential of inventing combinations, the joining and collaboration of various forms of the new media, leave her free to choose the most effective way to present her ideas which in their final form must be installations. These she usually adapts to the gallery or alternative space available, its architecture, floor plan and lighting, so that they incorporate elements of work *in situ*.

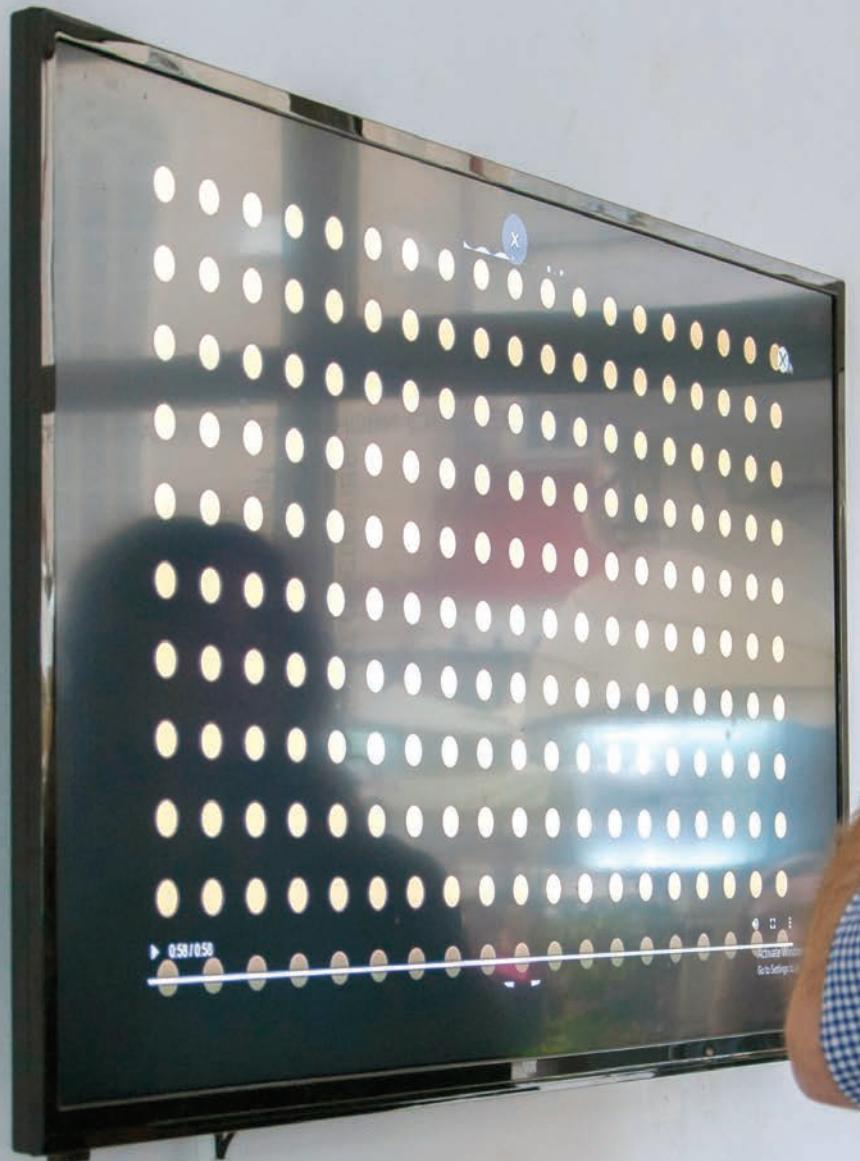
In a post-media environment, her exploration becomes more complex, using all means to hand. These expand into other areas beyond the purely artistic, to new interactions and associations where art collaborates with science, technology, ecology, ethics, sociology, psychology, biology, neurology, archival science, computer engineering... Aesthetics as we used to know it cannot quite apply to these collaborative works of art, but must find new parameters, angles of observation and criteria suited to a more complex field.

The terms that most correlate to Jevrić's explorations are: multimedia, installations, video, digital art, procedurality, interaction, projects, concepts, nature, science, technology, ecology, ethics, virtuality, reality, transformation, audio, visual, experiment, team work, workshops, archives, empathy.

What distinguishes her practice and makes it personal and recognisable is a harmonious balance between the technical, cold, artificial and rational on the one hand and the emotional, natural, sympathetic and human on the other. These two extremes occupy equally important positions in her ideas, work process, procedures and final realisation. In sum, Tijana Jevrić shows us that everything with technical connotations or based on technology is not necessarily devoid of ethics and sensitivity.



Tijana Jevrić
Impulsi Dunava /
Impulses of the Danube,
2022





TRG JARBOLA: *Uzdignuta objava umetničke misli /*
MAST SQUARE: *High-Flying Display of Artistic Thinking,*

Danilo Vuksanović

TRG JARBOLA:

Uzdignuta objava umetničke misli

Mr Danilo Vuksanović

Zahvaljujući festivalu savremene umetnosti *Dunavski dijalozi*, u produkciji Galerije *Bel Art*, tačnije, kao rezultat truda umetničkog direktora, likovnog kritičara i dugogodišnjeg selektora i kustosa Save Stepanova, realizovana je izložba umetničkih zastava na novosadskom *Trgu jarbola*, kao svojevrstan manifest, odgovor umetnika upućen društvu u javnom prostoru.

Uzdignuti ka nebu na visokim jarbolima, baš kao što se danas označavaju važnost, pripadnost ili reklamna informacija, umetnički radovi nastali po pozivu, referišu pogled na pitanje umetnosti koje se odnosi na suštinsku prirodu savremene vizuelne poruke/ideje, ciljano smeštene u samostalan i odavno priznat medij, imenovan terminom umetnička zastava. Poreklo ovog načina koncipiranja (umetničke) ideje zasniva se na tradiciji oglašavanja u strateškoj poziciji ratnih sukoba ili u simboličnom prikazivanju religijskih, zanatskih i političkih znamenja. Procesije društvenih grupacija u ranija vremena obavljale su funkciju današnjih medija i pomoću njih su ljudi jasno stavljali do znanja istaknutim barjacima i stegovima pod kojim bojama deluju i uz koje simbole tumače svoju posebnost. I nisu zastave jedini fetiši, kasniji artefakti što ih u istoriji umetnosti prepoznajemo kao usvojenu formu izražavanja.

U aktuelnom trenutku, umetničke zastave šalju populaciji posve drukčiji znakovno filozofski kód. Kodovi savremenih umetničkih praksi iskoristili su formu zastave kako bi efikasno *izjavili* suštinu sopstvenih artstejntmenta, naročito u konceptualnim delima druge polovine XX veka. Iz sličnog ugla, u gornjem rakursu posmatranja, ova postavka je malo ali dovoljno iznad nadmorske visine, odmaknuta od tla, skoncentrisana u zajedničkim imeniteljima geometrizovane logike građenja slike-zastave. Merenje, sagledavanje, ili modernim rečnikom iskazano – mapiranje sveta oko sebe, ogleda se i u nazivu izložbe *Quo vadis mundi?*

Otvorenost u ispoljavanju umetničkih stavova, materijalizovani proglaš slobode – umetnička zastava, istovremeno govori o participativnoj ulozi savremene umetnosti ali i o prvobitnoj nameri da se istomišljenici okupe pod „senkom“ zastave. Izvođenje po principima oneobičavanja u svesti usađene predstave o zastavi, vešto je izbegnuto korišćenjem oponentnih kolorističkih rešenja u kojima ima malo osnovnih boja, čime su mahom ostvarena racionalistički redukovana umetnička dela.

Angažovanost serije umetničkih zastava usmerena je na različita, ali u likovnom smislu srodnna apstrahovanja prostora (Milan Jakšić), pa postojećih sveprisutnih i najučestalijih trobojki (Nenad Šoškić), zatim kvazi *verbum program* vertikala optičke sugestivnosti meandra, ponekad u odsustvu boje, samo u crno-belim odnosima crteža i površine (Bosiljka Zirojević Lečić, Đanino Božić), ali i u optičkim patern repeticijama istog motiva u margo kadriranju kao i reprezentaciji animalističkih motiva heraldičke konotacije (Rastislav Škulec, Nikolaj Večov, Ištvan Balind).

Pozivajući se na raniji iskorak koji je još početkom dvehiljaditih godina i kasnije zaklanjao oblake nad novosadskom Zmaj Jovinom ulicom, u organizaciji istog autora a u režiji čuvene Galerije *Zlatno oko*, ovoga puta koncept izložbe je sužen, opravdano

MAST SQUARE:

High-Flying Display of Artistic Thinking

Mr Danilo Vuksanović

Thanks to the *Danube Dialogues* contemporary art festival generated by the Bel Art Gallery - or the result of hard work by the festival's artistic director and longterm selector, critic and curator Sava Stepanov - an exhibition of artistic flags was held at Trg Jarbola (Flagstaff Square) in Novi Sad. This took the form of a manifesto, a response by artists to the public at large.

Hoisted skyward on their lofty poles - a take on how we nowadays indicate importance, the clan we belong to or just advertising material - the works were there by invitation, turning our gaze towards an art that refers to the real nature of contemporary visual messages or ideas, deliberately placed in a simple and familiar medium and titled "Artistic Flags". The origin of this way of arriving at an (artistic) idea is to be found in the tradition of sounding the alarm at a strategic point in battle, or in the symbolic display of religious, artisan or political insignia. In earlier times, processions by groups fulfilled the role of today's media. With banners and flags to the fore, people made clear the colours under which they served and the symbols that best interpreted their uniqueness. Flags are not the only fetishes, however, but later artifacts recognised in art history as an accepted form of expression.

Right now, artistic flags send a very different semiotic philosophic code to the populace. The codes of contemporary artistic practice have used this form effectively to *declare* their own art statements, particularly those contained in conceptual works of the second half of the 20th century. From a similar angle, seen from an upper perspective, the exhibition was slightly but sufficiently above sea level, off the ground, concentrated in the common denominators of the geometricised logic of building a flag-picture. Measuring, perceiving or - as they say nowadays - mapping the world around us, is reflected in the watchword of this year's festival: *Quo vadis mundi?*

Open in expressing artistic points of view, a material declaration of freedom – the artistic flag simultaneously speaks of the participatory role of contemporary art and the original idea that like-thinkers might gather in its shade. The production aimed at defamiliarising entrenched ideas about flags, skilfully avoided by using opposing systems of a few basic colours, resulting in a rationalist reduction of works of art.

The contribution made by this series of flags was focused on different but, artistically speaking, similar abstractions of space (Milan Jakšić), followed by the existing, ubiquitous and most frequent tricolours (Nenad Šoškić), then a quasi-verbum programme of vertical, optically suggestive meanders, sometimes devoid of colour, leaving only the black-and-white relationship between drawing and surface (Bosiljka Zirojević Lečić, Djanino Božić), and then again in optical repeated patterns of the same motif in Margo framing, along with heraldic animal motifs (Rastislav Škulec, Nikolaj Večov, Ištvan Balind).

sublimiran u precizno zadatoj organizaciji geometrije. Sklad i odnos strogo ograničenih površina boja na zastavama tako je prerastao u ishod novih promišljanja sistema kompozicije zastava. Zbog toga je važan ovaj specifični ekskurs, izlazak iz metodologije uobičajenih autorskih praktikovanja ali i upečatljiv osvrt na tipične elemente iz modernističke umetnosti u delima autora koji su predstavili svoj rad – umetničke zastave. Sasvim je logično da su svi odabrani po njihovim afinitetima pogodnim za ovakvu priliku, a svojim novonastalim delima još jednom su objavili i potvrđili autentične umetničke interpretacije.

Ostaje neizbežno pitanje – koliko su savremeni tokovi umetnosti sposobni da utiču na društvene procese i zašto savremena umetnost mora biti usredsređena na brojne probleme u neprestanom podizanju umetničke scene, kao neophodne platforme za bolje razumevanje sveta u kome živimo?

The exhibition harked back to an earlier undertaking in the early 2000s when Sava Stepanov, then owner of the famous Golden Eye Gallery, mounted an exhibition of flags down the length of Zmaj Jovina, Novi Sad's popular pedestrian street. This time, the concept was narrowed down, justifiably sublimated in a precisely defined geometry. Harmony and the relationship between the strictly limited areas of colour on the flags led to considering afresh how they are composed. This is why this particular excursion is important as a departure from usual practice, while providing an outstanding appraisal of typical elements of modernist art in the work of these artists – their artistic flags. Quite logically, all were chosen for affinities suited to the occasion, while these new works reassured authenticity in interpretation.

The unavoidable question remains: how capable are contemporary art trends of influencing societal processes? And hint why contemporary art must focus on these many problems by constantly raising the art scene as an essential platform for a better understanding of the world we live in.







NA TROMEDI: Izložba umetničkih zastava u galeriji Meander u Apatinu /

THE TRIPPOINT: Exhibition of Artistic Flags at The Meander Gallery in Apatin,

Radmila Savčić

NA TROMEDI:

Izložba Umetničkih Zastava u galeriji Meander u Apatinu

Radmila Savčić

Festival savremene umetnosti *Dunavski dijalozi* već deceniju kralji aktuelni ambijent vojvođanske kulturne sredine. Svake godine, njen glavni grad, Novi Sad, bude okupiran aktuelnom umetnošću, širokog spektra formi savremenog vizuelnog stvaralaštva: izložbama, performansima, prezentacijama, video i filmskim projekcijama, čiji su akteri umetnici iz zemalja kojim protiče Dunav, ta velika evropska reka, na čijim se valovima i obalama odigravala istorijska i kulturna sudbina njenih stanovnika. Autori idejnog koncepta, osnivač Vesna Latinović i umetnički direktor Sava Stepanov, pronalaze umetnike koji deluju u svojim sredinama (zemljama), dakako različitim, kreiraju takva dela u kojima je moguće prepoznati srođno polazište ili pak razvitak ideje. Ali konačište ovih ideja u umetničkom delu je vlastito i različito, te je prema tome relacija dijaloga među umetnicima prenosno značenje i obuhvata prostore globalnog društvenog konteksta i estetskih merila. Aktuelnost umetničke scene nameće organizatorima tematski i problemski koncept festivala, čiji se sadržajni kapaciteti nalaze u zasebnim izložbama i pratećim programima.

Nakon osnivanja ovog festivala, a ubrzo godinama posle, videla se njegova delotvornost u pravcu brisanja granica podunavskih država, tako da je isplivala superiornost i jedinstvenost umetničkog stvaralaštva. Isto tako, organizatorima *Dunavskih dijaloga* je uspelo da prirede adekvatne programe na drugim lokacijama, gradovima u Srbiji, sa ciljem da i u svojoj domovini markiraju dunavsko prostranstvo. Misija ovih ambicioznih poteza nije samo projektovanje *Dunavskih dijaloga „izvan centra“* (kako se zvala jedna od izložbi) u određenu kulturnu sredinu, već i da u njih ugraditi atribute te sredine. Jedna od tih dislociranih punktova Dijaloga je apatinska Galerija *Meander*. Tako će se dogoditi programi koji delovanjem promovišu ovu galeriju i grad na polovini plovнog toka Dunava, grad kod kojeg se mešaju vode Mađarske i Hrvatske, u prvom susretu sa Srbijom. Na ovoj tromeđi, u susret jubileju *Dunavskih dijaloga*, dogodila se izložba umetničkih zastava umetnika, pod tim naslovom: Reke Husar iz Vesprema (Mađarska), Lea Kirinčića iz Rijeke (Hrvatska) i Danijela Babića iz Novog Sada. Tri umetnika, iako svaki ponaosob, deluju u različitim umetničkim prostorima: Reka Husar savremenim modnim dizajnom, Leo Kirinčić grafičkim dizajnom i Danijel Babić slikarstvom. Oni ipak imaju jednu zajedničku osobinu koja ih povezuje, a to je odnos medija kao oblik populizma u savremenom društvu i vlastite umetničke kreacije. Svedoci smo da modni dizajn utiče na kreiranje estetske svesti, a modna industrija, kao moćni medij, doprinosi popularizaciji umetnosti. Reka Husar iz obilja simbola i znakova iz civilizacijskih i umetničkih tekovina, izdvaja njoj zanimljive kojima određuje estetsku funkciju. Leo Kirinčić ahromatskom skalom prikazuje postepeno smenjivanje svetlosti i senke, kroz nestajanje i ponovno pojavljivanje. Danijel Babić je među najaktivnijim umetnicima novosadske likovne scene. Njegove slike, objekti su originalne percepcije savremenog društva. Lako uspostavlja komunikaciju sa gledaocima, zato što su to

THE TRIPPOINT:

Exhibition Of Artistic Flags At The Meander Gallery In Apatin

Radmila Savčić

For the past ten years, the Danube Dialogues festival of contemporary art has graced the Vojvodina cultural scene. Every year the capital, Novi Sad, is overrun by the art of today in a broad spectrum of modern visual creativity, exhibitions, performances, presentations, video and film screenings by artists from the countries of the Danube, that great European river whose banks and waters have witnessed the history and cultural destiny of their inhabitants. The concept of the founders of the festival Vesna Latinović and Sava Stepanov, its artistic director, is to find artists working in their own countries who produce works that could provide a starting point for dialogue with artists from Serbia, or who come up with the bud of an idea. But the final destination of these ideas is always unique and different, so that the meaning of the dialogue between artists is transferable, while being global in context and aesthetic standards. The geographical location prompts ideas for exhibitions and accompanying programmes to the organisers who choose the theme and concept of each festival.

In the years after its founding, the Danube Dialogues has clearly been effective in erasing borders between countries; a unique creativity floated to the surface. The organisers also succeeded in mounting events in other towns along the Serbian side of the Danube. This was more than taking the Dialogues "off-centre", as one exhibition was called, into a particular cultural environment, but also infuses them with the attributes of that environment. One of these dislocations was to the Meander Gallery in Apatin. This promoted both gallery and the town, situated midway along the navigable course of the Danube, where currents flowing from Hungary and Croatia mingle for the first time with those of Serbia. At this meeting of the waters, with the Dialogues about to celebrate their tenth birthday, there was an exhibition of artistic flags by Reka Husar (Veszprem, Hungary), Leo Kirinčić (Rijeka, Croatia) and Danijel Babić (Novi Sad, Serbia). While each works in his or her individual sphere - Reka Husar in fashion design, Leo Kirinčić graphic design and Danijel Babić painting - one characteristic links the three: the relationship of the media as a form of populism to today's society and their own artistic creations. We have witnessed how fashion design influences the creation of an aesthetic awareness, and the fashion industry is a powerful medium contributing to popularising art. From a welter of symbols and signs, Reka Husar singles out the interesting ones that define their aesthetic function. Using an achromatic scale, Leo Kirinčić shows a gradual alternation of light and shadow that appears and reappears. Danijel Babić is one the most active artists on the Novi Sad scene. His paintings and objects are witty, quirky, lucid works with motifs and characters from comics, literature, film, music and all available media that quickly establish communication with the viewer. Since the exhibition was of artistic flags, the setting was created as an ambient installation, aesthetically and functionally in tune with the new artistic practice. It also permits a small insight into the long-term production of artistic flags. In this case each artist was invited to produce a work on a

duhovite, vrcave i lucidne predstave, motivi i likovi iz strip-a, literature, filma, muzike, svih medija koji vladaju savremenim društvom. Budući da su eksponati izložbe umetničke zastave, postavka je kreirana kao ambijentalna instalacija, estetski i funkcionalno bliska novoj umetničkoj praksi.

Istovremeno, ova izložba predstavlja i mali uvid u dugogodišnju produkciju umetničkih zastava, koje nastaju po pozivu umetnicima da izvedu svoja dela u zadatoj formi (zastava). Koncept umetničkih zastava nastao je iz programske aktivnosti bivše Galerije *Zlatno oko*, i njegovog umetničkog rukovodioca i likovnog kritičara Save Stepanova, a potom se nastavlja kroz de-latnost Galerije *Bel Art*.

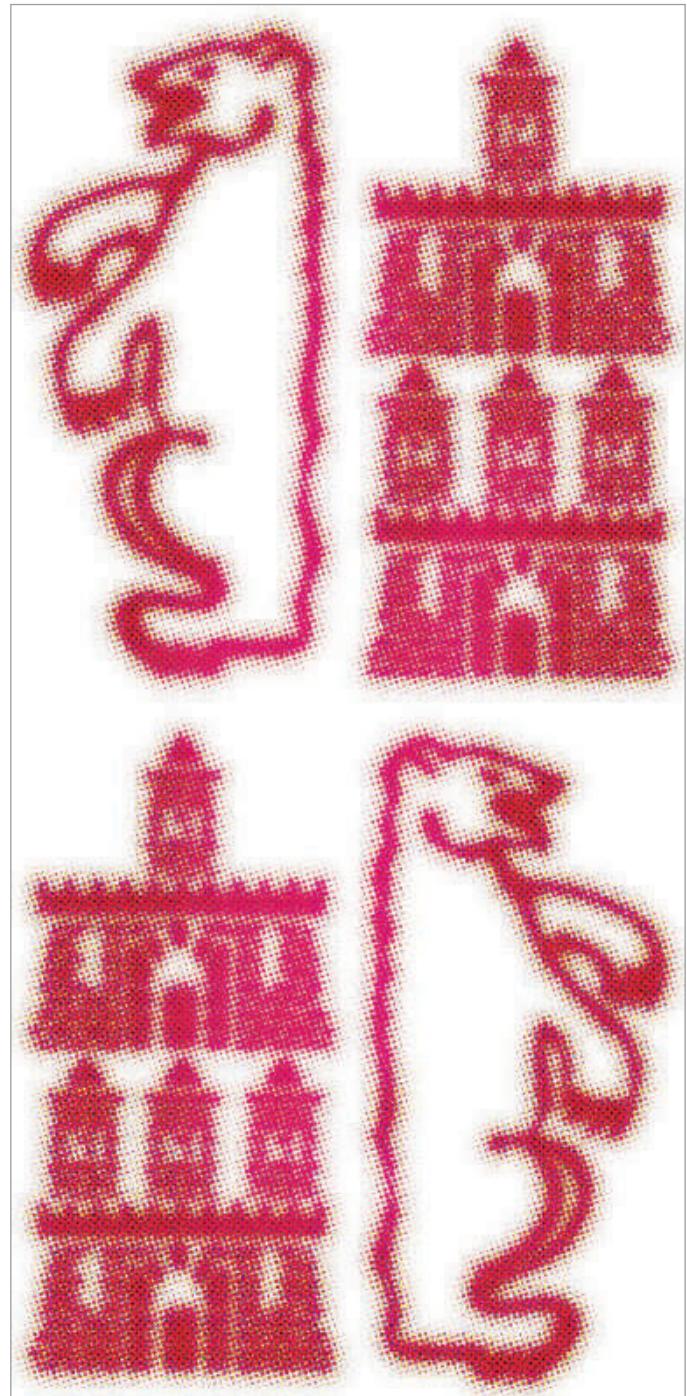
Umetničke zastave su, pored skulpture, akcija i performansa, još jedan oblik predstavljanja dela vizuelne umetnosti u javnom prostoru, na otvorenom. Ove zastave ne gube na vrednosti i kredibilitetu umetničkog dela, kada se postave u javnom prostoru, zato što se primenjuju estetski principi za postavku umetničkih dela na otvorenom. Taj prostor je izdvojen, vidljiv i atraktivan, dovoljno udaljen od eventualnih komercijalnih i sličnih reklamnih formi kojim obiluje urbani ambijent. Izložene u grupi (na karakterističnim jarbolima ili poput store vijore iznad posmatrača, premoščavajući ulicu ili druge komunikacione zone), ova dela su pojedinačno nedovoljno saglediva, zbog toga što su stalno u pokretu, ali upravo zato neprestano izazivaju različite senzacije, bogatu dinamičnu predstavu, oblikovanje urbanog ambijenta estetskim sadržajem.

Isto tako umetničke zastave mogu da estetski funkcionišu i u prostoru galerije, kao na primer ova izložba *Na tromeđi*. U odnosu na dati ambijent (galerija, muzej) ova dela imaju različitu vizuelnu predstavu, čak imaju i mogućnost kreativne manipulacije i transformacije izložbenog prostora. U galeriji slikarski atributi dolaze do izražaja, a sama postavka dela izaziva beskrajne i kreativne ideje za oblikovanje postojećeg prostora, kao što je njegovo imaginarno širenje, presecanje, putem zaslona i zastora, prolaza i laviginta. Dakako, materijal i veličina zastava ako se unapred ne sugerisu posmatraču, neklasične su slike na autentičnom materijalu, izvedene različitim tehnikama (aplikacijama, lepljenjem, šivenjem, štampom). To sve ide u prilog da se produkcijom umetničkih zastava uvećava kolekcija specifičnih umetničkih dela, te je razlog više da se ona nađu u različitim oblicima u programima *Dunavskih dijaloga*.

given form – a flag. The idea came from the former Zlatno Oko Gallery and its artistic director, art critic Sava Stepanov, and was set in motion by the Bel Art Gallery.

Besides sculpture, action and performance, artistic flags are yet another form of visual art in an open-air public space. This does not mean that the works lose their credibility, because here the aesthetic principles for the display of art in the open air apply. The space is separate, visible and attractive, sufficiently detached from the commercial and advertising forms that abound in the urban surroundings. Exposed in a group on their traditional poles or flapping like blinds above the observer's head, bridging the street and other communication zones, these works are hard to see individually because they are constantly in motion. But precisely for this reason, they constantly evoke different sensations in a rich dynamic performance, shaping the urban environment with aesthetic content.

In the same way, artistic flags can function aesthetically in a gallery, such as this exhibition at the "Tripoint". In an indoor environment such as a gallery or museum, the visual presentation changes. What's more, they are able creatively to manipulate and transform the space. In a gallery, painterly attributes come to the fore and the setting itself prompts endless ideas for shaping the existing space, visualising its imaginary expansion, cutting through screens and curtains, passages and labyrinths. If not suggested to the observer in advance, of course, the flags are non-classical images on authentic material, executed in different ways (appliqué, gluing, sewing, printing). All of which speaks in favour of expanding gallery collections by producing artistic flags – and all the more reason to encounter them in different forms in future versions of the Danube Dialogues.



Huszár Réka
Iz Vesprema do Budimpešte / From Veszprem to Budapest, 2022

Leo Kirinčić
Bez naziva / Untitled, 2022

Danijel Babić
Izbeglice (Bežanje) / Refugees (Running Away), 2022





COOPERATION EXTENDED:

Izmeštanje, premošćavanje, sagledavanje / Displacement, bridging, perception,
Slavica Žarković

COOPERATION EXTENDED: *izmeštanje, premošćavanje, sagledavanje*

Slavica Žarković

Zajednička isprepletana istorija dve susedne zemlje, Srbije i Mađarske, kao i interes da se neguju zajedničke vrednosti u budućnosti bili su preduslovi koji su uspešno premostili tanane umetničke srpsko-mađarske veze, koje su u manjoj ili većoj meri postojale i koje su tokom istorije nastajale i nestajale. Koristeći svoje višegodišnje iskustvo izlaganja na *Art marketu* u Budimpešti novosadska Galerija *Bel Art* je u saradnji sa Asocijacijom umetničkih galerija Srbije pokrenula projekat koji je okupio nekoliko privatnih galerija, Fondaciju *Mira Brtka*, Muzej savremene umetnosti Beograd, Muzej savremene umetnosti Vojvodine, Muzej *Terra* iz Kikinde, kao i mnoge partnerne u Mađarskoj da bi se u Budimpešti oktobra 2022. godine predstavili brojni umetnici, privatne galerije, muzeji, zbirke, udruženja i umetničke kolekcije iz Srbije, sve pod pokroviteljstvom Ministarstva kulture i informisanja Republike Srbije. Ovaj projekat, čiji naziv *MOST.SERBIA* ima različito značenje na srpskom (*objekat koji omogućava brže i jednostavnije prelaženje preko prepreka*) odnosno mađarskom jeziku (*sada*), objedinio je oba značenja, umetnost je premostila prepreke i stavljen je u fokus u sadašnjem trenutku. I ovaj trenutak, ovu datu šansu je trebalo iskoristiti.

Art Market Budapest je relativno mlad umetnički sajam koji pretende da bude jedan od vodećih sajmova umetnosti Centralne i Istočne Evrope, gde svake godine oko 100 galerija iz preko 40 zemalja prezentuje stvaralaštvo nekoliko stotina umetnika. Postojanje ovakve regionalne umetničke platforme, koja je integralni deo evropske ali i svetske umetničke scene, već izvesno vreme izaziva interesovanje stručne ali i šire međunarodne publike, kao i interesovanje kolecionara. U 2022. godini *Art Market Budapest* je u fokus stavio umetnost iz Srbije formirajući u multimedijalnom *Balna* centru na obali Dunava, prostoru gde se sajam održava, *SRB.ART ISLAND*, jedan zajednički prostor gde su povezani štandovi za izlaganje osam galerija iz Srbije: *X Vitamin*, *Rima*, *Štab*, *B2*, *Bel Art*, *Novembar*, *Sanjaj* i *Monolog*, koje su se odazvale pozivu Asocijacije umetničkih galerija Srbije (AUGS). U pitanju su galerije čija izlagačka delatnost neguje specifične savremene umetničke i kustoske koncepte i koje pretenduju da predstavljaju umetnike iz Srbije na međunarodnim sajmovima umetnosti. Na ovom ostrvu u centralnom delu sajma svoje radove je izložilo 22 umetnika različitih generacija u rasponu od 60 godina, koji koriste različite materijale i poetike u svom vizuelnom izražavanju i u svom radu preispituju raznovrsne teme, dok je umetnica Marina Marković izvela performans *Arrangement*, praveći sporazum sa *Art Market Budapest*. Ovaj kolektivni nastup pružio je uvid u jedan mali segment dinamične umetničke scene u Srbiji kreirajući, kako fizički u „Balna centru”, tako i uopšteno govoreći jedan prostor za ostvarivanje susreta i upoznavanje sa brojnim umetnicima, galeristima, kustosima, kolezionarima... Takođe, jedan štand je bio posvećen prezentaciji Muzeja savremene umetnosti Beograd, Muzeja savremene umetnosti Vojvodine iz Novog Sada i Muzeja *Terra* iz Kikinde. Svake godine u okviru *Art Market Budapest* se održava *Inside Art* konferencija, a ove godine je konferencija pod nazivom *Premošćavanje praznine, prihvatanje kanona ili dodavanje nove boje?* stavila u središte srpsku umetničku scenu, u pokušaju da odgovori na brojna pitanja o odnosu srpske i međunarodne umetnosti kao i njene

COOPERATION EXTENDED: *displacement, bridging, perception*

Slavica Žarković

Serbia and Hungary share a tangled history. However, it was an interest in fostering shared values that successfully made a bridge of the tentative artistic links already existing between these neighbours, links that have tended to emerge and vanish over time. Based on its experience of many years of exhibiting at the Budapest Art Market, Bel Art Gallery (Novi Sad) in collaboration with the Serbian Art Galleries Association, initiated a project that drew together several private galleries, the Mira Brtka Foundation, the Belgrade Museum of Contemporary Art, the Vojvodina Museum of Contemporary Art, Muzej Terra (Kikinda) and many Hungarian associates in order to present a number of Serbian artists, private galleries, museums, collections and associations in October 2022 in Budapest, under the auspices of the Serbian Ministry of Culture and Information. MOST.SERBIA (*most* in Serbian means a bridge - something that enables us to cross over an obstacle – while in Hungarian it means “now”). Here we managed to combine both meanings: art bridged the obstacles while being the central focus of the present moment - now. The moment, the chance it provided, needed to be seized.

Art Market Budapest is relatively young, but harbours ambitions to be a leading art fair in Central and Eastern Europe. It is a venue where every year about 100 galleries from over 40 countries present the works of several hundred artists. A regional artistic platform very much part of the international scene, it has for some time attracted the interest of experts, collectors and the general public. In 2022, the focus was on art from Serbia. A multimedia centre was set up in Balna on the banks of the Danube, an area hosting the fair SRB.ART ISLAND. The space was occupied by stands from 8 galleries from Serbia: X Vitamin, Rima, Štab, B2, Bel Art, Novembar, Sanjaj and Monolog, in response to an invitation from the Serbian Art Galleries Association (AUGS). The galleries are in tune with particular modern artistic and curatorial concepts and eager to represent Serbian artists internationally. Twenty-two artists in an age group spanning 60 years exhibited on the island at the heart of the fair, evidencing a variety of materials and poetry of visual expression among works that explored a wide range of subjects. This included a performance of *The Arrangement* in which artist Marina Markovic “makes an arrangement” with Art Market Budapest.

Their collective presence in Budapest afforded a glimpse into a small segment of the dynamic art scene in Serbia, the meeting place at the Balna centre providing a space where artists, gallery owners, curators and collectors could mingle and become acquainted. One stand housed a presentation by the Belgrade Museum of Contemporary Art, the Vojvodina Museum of Contemporary Art (Novi Sad) and Muzej Terra from Kikinda.

Each year, Art Market Budapest hosts the Inside Art Conference. This year's theme “Bridging the vacuum, accepting the canon or adding new colour?” focused on the Serbian art scene, answering numerous questions about its relationship to international art and its role in the country's integration. Introduced by Maja Kolarić, director of the Belgrade Museum of

uloge u političkoj integraciji naše zemlje. Na ovoj konferenciji uvodničarka je bila Maja Kolarić, direktorka Muzeja savremene umetnosti Beograd, moderatorka Ksenija Marinković, direktorka Galerije X Vitamin, a učesnici direktorka Galerije Bel Art Vesna Latinović i kustosi Aleksandra Lazar i Gunar Kvaran.

U *Balna centru* u Budimešti poseban segment su činili *Art projekti* i *Art photo*. U okviru *Art projekta*, kao specifični primjeri umetničkog delovanja, predstavili su se *Šok zadruga* i *Art & Nature*, koji svojim delovanjem propituju različite aktuelne društvene, umetničke, političke, ekološke i druge pojave. *Art photo* je međunarodni sajam fotografije, na kom je ove godine prikazan razvoj i preplitanje od analogne do digitalne fotografije pod nazivom *Fotografija posle fotografije*, gde je u nekoliko segmenata predstavljena i srpska fotografija i u okviru koga je održan seminar *Liminal lens*, koji je predstavio različite inicijative u Srbiji koje se bave istraživanjem, prezentacijom i sagledavanjem savremene fotografske prakse.

Prateći program i autorske izložbe su se realizovale u partnerskim galerijama i muzejima Budimpešte. U Muzeju „Q Contemporary”, koji je posvećen savremenoj umetnosti Centralne i Istočne Evrope, Fondacija *Mira Brtka* je postavila izložbu *Svet Mire Brtke*, gde su predstavljeni radovi jedne od naših najznačajnijih umetnica druge polovine 20. i početka ovog veka, koja je ostvarila međunarodnu karijeru izražavajući se u različitim medijima. U Studiju *Miklos Soke* otvorena je izložba *Collecting Serbia*, gde je predstavljen izbor radova srpskih umetnika iz privatne umetničke zbirke Nenada M. Kostića, a u Galeriji *Magyar Műhely* izložba umetnika iz Vojvodine koji žive i stvaraju u Mađarskoj i koji su prisutni na umetničkoj sceni i Mađarske i Srbije, pod nazivom *Umetnost bez granice*, čiji je kustos Sava Stepanov.

Program *MOST.SERBIA* je jedan kompleksan događaj koji u svoj svojoj veličini i raznovrsnosti nije pretendovao da predstavi apsolutno sve segmente umetničkog delovanja u Srbiji. Akcenat je bio na razvoju i jačanju umetničkog tržišta, koji je možda najslabiji u našem sistemu umetnosti, kao i prisutnosti i vidljivosti u međunarodnom kontekstu. Uspostavljanjem jednog trajnog kontakta i snažnih veza, srpska umetnost, sagledana u evropskim kontekstima, prestaje da bude strana i egzotična i postaje njen deo, iako je to geografska činjenica. Sa druge strane, naše prisustvo analitički propituje sve utvrđene aspekte evropske umetnosti ali i društva, jer sa distance možemo preispitati sve datosti, što nas sve zajedno, pod uslovom da se svi prepustimo ovom često nelagodnom procesu i da imamo razumevanja jedni za druge, može voditi ka kosmopolitskim ubeđenjima i skladnjem suživotu.

Contemporary Art with moderator Ksenija Marinković, director of the X Vitamin Gallery, guests were Vesna Latinovic, director of the Bel Art Gallery, and curators Aleksandra Lazar and Gunnar B. Kvaran.

A special segment at the Balna Centre was occupied by Art Projects and Art Photo. The Shock Cooperative and Art & Nature introduced themselves as examples of artistic action raising current social, artistic, political and ecological issues. Art Photo is an international photography fair which this year showed the development and merging of photography from analog to digital, called Photography after Photography. Here Serbian photography was displayed in several segments and a seminar, Liminal Lens, presented initiatives in the research, presentation and observation of modern photographic practice in Serbia.

The accompanying programme and exhibitions took place in host galleries and museums around Budapest. The *World of Mira Brtka* by the Mira Brtka Foundation at the Q Contemporary Museum showed works by one of Serbia's best-known women artists, who pursued an international career in a variety of media in the second half of the 20th century and early 2000s. Q Contemporary is a museum housing modern art from Central and Eastern Europe.

Collecting Serbia opened at the Miklos Soke Studio, showing a selection of works by Serbian artists from the private collection of Nenad M. Kostić. Artists from Vojvodina living in Hungary and present on the art scene of both countries, were on display at the Magyar Műhely Gallery. Curated by Sava Stepanov, this exhibition was titled *Art Without Borders*.

MOST.SERBIA was a multifaceted event that for all its size and diversity, did not pretend to present absolutely every segment of artistic activity in Serbia. The accent was on developing and boosting the art market, perhaps the weakest link in the system, and its visibility abroad. By establishing lasting contacts and strengthening ties, Serbian art in the European context ceases to be something foreign and exotic and becomes part of it, as it already is geographically. On the other hand, a Serbian presence can scrutinize established aspects of European art with an analytical eye, and European society from a distance, re-examining all the givens. Working together with understanding for one another, provided we all submit to this frequently uncomfortable process, can lead us towards cosmopolitan convictions and a more harmonious coexistence.





ANDREA IVANOVIC JAKŠIĆ

Biografije // Biographies

ARTEMובה INNA

Inna Artemova studied architecture at the Moscow Architectural Institute (MArchI). As young architect she received the 2nd prize of the Russian Federation in 1995. In 1998 she relocated to Berlin where she lives as a visual artist since. Her art works in painting are concerned with the friction between architecture and Utopia,- its failures, success and dreams, which she paints in large scale, on cut out surfaces placed over whole spaces and in small intimate works on paper. Artemova works have been exhibited over Europe in Germany, Austria, Italy, England, Netherlands, Switzerland and Denmark, overseas in the USA, Japan, Pakistan and Kyrgyzstan. In 2019, the Kyrgyz National Museum of Fine Arts Kyrgyzstan presented her works in the solo show "Landscapes of Tomorrow". In 2020 her work was exhibited in the Lahore Biennial 02 in Pakistan. Most recently her artworks have been selected for the publication and exhibition "Dissonance. Platform Germany", the most significant 81 painters of the "after the wall generation", working in Germany today.

BÁLIND ISTVÁN

Graduated from the painting department of the Academy of Arts in Novi Sad in 1981. Lived in Yugoslavia until 1991, then moved to Hungary. Lives and works in Budapest. He is a member of several art associations. Participated in numerous international colonies in Germany, Slovenia, Croatia, Austria, Hungary and Serbia. So far, he has held almost forty independent and more

than one hundred and eighty joint exhibitions.

BOŽIĆ ĐANINO

Danino Božić graduated in fine arts in 1986 (sculpture) at the Faculty of Education in Rijeka. He has been holding solo exhibitions since 1984 (Zagreb, Ljubljana, Poreč, Rijeka; Rovinj, Novigrad, Koper, Prague, Munich, Ulm). Since 1985, he has participated in numerous group exhibitions of contemporary art in Croatia and abroad. He regularly participates in group exhibitions of HDLU (Istria and Rijeka). In 2000, he participated in the international exchange project of HDLU Istria and Mobius Association from Boston (Boston, USA) called "Taking Liberty". He also deals with drawing, artists' books, installations and environments. He is the recipient of several recognitions and awards: 1989 Rijeka Youth Biennial Award; In 2001, the honorary award of the International Drawing Exhibition Rijeka and the annual award of HDLU; 2002. honorary award of the 3rd Croatian drawing triennial, Zagreb; In 2013, the honorary award of the City of Novigrad for cultural contribution. In 2012, he was issued a monograph on the occasion of 25 years of work (HDLU Istria and Medit, Pula). He lives and works as an independent artist in Novigrad and Labinci.

CHASELING CLAUDIA

Claudia Chaseling is an international artist, born in Munich, Germany, and currently

living and working in Berlin. She received a Masters degree in Visual Art, from the University of the Arts in Berlin and a PhD (Doctor of Philosophy in Visual Art) from the Australian National University in Canberra. Claudia is known for the practice of Spatial Painting, site-mutative biomorphic abstract murals, which cover walls, floors and ceilings. These works are drafted from one particular viewpoint, to distort and dissolve the familiar geometry of the space, whilst carrying socio-political meaning. In 2013 she published the graphic novel Murphy the mutant that became an anchor for her work to follow. Claudia has exhibited her work in over seventy solo and group exhibitions, notably in the United States, Australia and Europe. Among others her work has been featured in the X-Border Biennial, Finland, the Luela Art Biennial, Sweden and the Lorne Biennial, Australia. Recent projects include solo exhibitions at Art Gallery Nadezda Petrovic, Cacak, Serbia; Wollongong Art Gallery Australia; Krohne Art Collection Duisburg, Rohkunstbau 26 in Lieberose and Momentum Berlin, Germany; and at Art in Buildings, New York City and Milwaukee, USA. Major grants and scholarships received continuously. The Verlag für zeitgenössische Kunst und Theorie Berlin published her monograph in 2016. In 2022 the book Dissonance, Platform Germany has been published featuring her work and 81 of the most important painters of her millennial post-wall generation, working in Germany today.

ČEPIN MATEJ

He has presented his work at numerous independent (KiBela, MMC KIBLA, Maribor, *The Wondrous Gardens of Mrs R.*, 2015; Murska Sobota Gallery, *Where Are We Now*, 2016; Likovni salon Gallery, Celje, *Para-Noir*, 2016; Mihelič Gallery, Ptuj, *Owls Are Not What They Seem*, 2015; Alkatraz Gallery, Ljubljana, *A Nice Day, Isn't It*, 2013; Plevnik-Kronkowska Gallery, *La Notte*, 2015; Billet House Gallery, *Winter*, 2015, and *The Return*, 2019; St Anna am Aigen (Austria), *King in Yellow*, 2015 etc.) and group exhibitions (Piran City Gallery, Murska Sobota Gallery, Centre for Contemporary Arts Celje, Museum of Modern and Contemporary Art Koroška, Slovenj Gradec, MIG 21 / KIBLA PORTAL, Maribor, *Pogled 8* at Lamut's Art Salon, Kostanjevica na Krki, etc.). For his creative work, he has received several awards and prizes, among them the second prize at the 4th Biennial of Small-Size Paintings in Ljutomer in 2006 and the Grand Prize of the international painting event Ex-tempore in Piran in 2009 and 2013. He has been nominated for the Grand Prize four times (2008, 2009, 2013 and 2016). He lives and works in Celje.

ČOBAL BOGDAN

Painter, graphic artist, art pedagogue and gallerist who graduated painting at the Academy of Fine Arts in Ljubljana in 1967 under Maksim Sedej. He has taught art education in primary schools, was the head of visual merchandising, advertising, and interior design at the Maribor Secondary School of Commerce in Maribor from 1975 to 1989. From 1989 to 1999, he taught art theory and painting at the University of Mar-

ibor's Faculty of Education where he was appointed assistant professor in 1988 and associate professor in 1997. Despite retiring in 1999, he continued to teach Graphics and Art at several art and engineering faculties. He has been a member of the Maribor Fine Artists Society (DLUM) since 1971; he was the President of DLUM for several mandates, and the President of the Art Council until 2019. He is regarded as one of Slovenia's most prominent visual artists of the second half of the 20th century. His work includes intaglio and flat prints, computer graphics, as well as acrylic and oil on canvas paintings. His research and work focus on the interactions of space, light, and colour. Čobal works with space in both his paintings and the spaces in which his works are displayed: he designs his exhibitions himself using computer simulation, making the exhibition space his work of art.

DESTIL MARKOVIĆ MILOVAN

Milovan Destil Markovic, has exhibited extensively in Europe, Asia, Australia and Americas since the 1980s, and his active career now spans more than 40 years. His work was featured at 42nd Venice Biennial (Aperto '86), 4th Istanbul Biennial, 46th Venice Biennial, 6th Triennial India New Delhi, 56th 49th and 24th October Salon Belgrade, 5th Lorne Sculpture Biennale, Hamburger Bahnhof Museum für Gegenwart Berlin, Museum of Contemporary Art Kumamoto, MoMA PS1 New York, Moderna Museet Stockholm, Ludwig Museum Budapest, Saarland Museum Saarbrücken, The Artist's Museum Lodz, National Museum Prague, Museum of Contemporary Art Belgrade, Museum of Contemporary Art Banja Luka,

Landesmuseum Graz, Kunstmuseum Düsseldorf, National Gallery Athens, Military Museum Istanbul, KW Institute for Contemporary Art Berlin, Kunstverein Hamburg, Kunsthalle Bergen, Kunstverein Jena, Kunstverein Rosenheim, Kunstverein Duisburg, Gallery F15 Oslo, Nishido Contemporary Art Tokyo, Fei Contemporary Art Center Shanghai, Museum of Modern Art Ljubljana and many others.

FATH MILOŠ

Miloš Fath is a young audiovisual and performance artist from Novi Sad. Studies multimedia at Novi Sad Academy of Arts. His background and approach are multidisciplinary and experimental, driven by combining visual and applied art, technology, literature, and mysticism, with a strong focus on storytelling and critical inquiry.

GEIGER THOMAS

Thomas Geiger, born in Germany, is an interdisciplinary artist living in Vienna. In his artistic practice he uses performance, sculpture, and language in diverse combinations to create stage-like situations and playful scenarios. He often suspends classical delineations of public, private, and institutional space. In recent years he has realized projects with CAC Brétigny, Biennale für Freiburg, Kunsthalle Wien, Wiener Festwochen or steirischer herbst, Graz.

GOLEC METKA / TONI SOPRANO

Tony Soprano is one half of the former son:DA tandem, active on the Slovenian and international visual arts scene for over 15 years. Working independently since 2015, she is an intermedia artist, and her diverse

practice includes photography, sound performance, space design, scenography, drawing, video, and digital projects using social media.

HAPPY TRASH PRODUCTION

The group was founded in 2003 by Branislav Petric, Stanisa Dautovic, Dragan Matic, Zeljko Piskoric, Vladimir Marko and Duska Karanov. In their work they use different languages and ways of expression- from images, installations, audio-visual pieces and performance to marginal languages and actions. They try to leave behind occupied and over-crowded spaces in contemporary art. They tend not to adhere to strict principles but rather follow modified and imposed outside influences and circumstances. As a result, in the last few years our focus has shifted from 'creating' to 'redirection' of filtered content. This openness, incompleteness and communicability of the system we are trying to establish serves to seek and hanker for genuine and fresh art, and lack of mannerism.'

HASEGAWA AI

HASEGAWA Ai produced many works putting emphasis on subjects relating to technology and people employing techniques such as Bio Art, Speculative Design. Ai produces provocative work and incites discussion, continually seeking answers to questions on ethical barriers through technology. She graduated from IAMAS JP, MA at RCA UK (2012), MAS at MIT Media Lab USA(2016) and has been working as a special researcher at the University of Tokyo since 2017. She published a design education book "Revolutionary 20XX" in 2020. Her work has been exhibited in Design So-

ciety (Nanshan, China), Design Museum (Holon, Israel), Mori Art Museum (Tokyo, Japan), The XXII Triennale di Milano and so on.

HAYASHI TOMOHIKO

HAYASHI Tomohiko is a design and innovation director. He finds challenge in creating global cutting-edge services. Cannes Lions Mobile Jury /One show Creative Use of Data / Digital Craft / Interactive Jury/ Japan media arts festival Grand Prize/ SXSW interactive awards finalist.

HOJSTRIČOVÁ JANA

doc. Mgr.art Jana Hojstričová graduated from the Academy of Fine Arts and Design in Bratislava. She works as a photographer and as a teacher. Since 1998 she has been teaching at the Department of Photography and New Media at AFAD. In the art scene she entered in the 90s of the 20th century. The main theme of her photographic work is a body, which she puts into context with the growing influence of consumer society on it. Currently she focuses her photographic creation on visual sociological interpretation of the state of today's family.

INESCU NONA

Nona Inescu lives and works between Berlin, Germany and Bucharest, Romania. She completed her studies in the summer of 2016 at the National University of Arts in Bucharest (Photography and Video Department) after studying at the Chelsea College of Art & Design in London (2009-2010) and at the Royal Academy of Fine Arts in Antwerp (2010-2011). Her artistic practice is interdisciplinary and includes photography, installation, sculptures and

video works. Currently, Nona Inescu is represented by SpazioA Gallery in Pistoia, Italy.

JAKŠIĆ MILAN

He graduated from the Faculty of Law in Belgrade in 1977. From 1975 to 1979, he studied at the Academy of Fine Arts in Novi Sad. He has been a member of SULUV since 1985. From 1994 to 2001, he was the president of the Association of Visual Artists of Vojvodina in Novi Sad. Exhibited at more than 200 collective and 14 individual exhibitions in the country and abroad. He is the winner of several awards. Lives and works in Pančevo.

JUHÁSZ ROKKO

Rokko Juhász lives and works in Budapest (H) and Puerto Vallarta (MEX), is an intermedia-oriented visual artist, poet and art-organizer. He has performed hundreds of performances around the world and published six books of experimental poetry. Since 1987 he has been active as a performance artist, curator, publisher, workshop facilitator, editor and organizer. He has organized a total of 30 international performance art festivals under the Transart Communication banner. Since 2009 he has conducted dozens of performance art workshops in Slovakia, Chile, Israel, India, Mexico, Hong Kong and China. Since 2011 he has been working with long duration performance projects such as *Where are you Piri* (since 2017 about unconditional love). *Made in Czechoslovakia in 1922* (traveling with grandpa's suitcase). Since 2018). *Paranormal Sport Activity* (since 1996). Another of his significant areas is ad-hoc performance in public spaces.

JEVRIĆ TIJANA

Tijana Jevrić is a media artist who works in a multimedial field of art. She graduated in New Media arts at the Academy of Art in Novi Sad. Her work is based on the research of the ever growing impact of media culture as a producer of social „reality“ and consciousness. She researches the movement of an individual in virtual space. The media she works in are video, audio visual installations and short movies. She is in her fourth year of studies. She has presented her own works during panel discussions, various programs and projects both in Serbia and other European countries. She is a member of Shortz team, an international video and film festival.

KALUDJEROVIĆ DEJAN

Born in Belgrade, Yugoslavia. He gained an MA in visual arts at the Academy of Fine Arts in Belgrade in 2004. For his achievements in visual arts, Kaludjerović was granted an honorable Austrian citizenship. Since finishing his studies in 2004, Dejan Kaludjerović has been exploring the conjunction between consumerism and childhood, to analyse identity formation and stability of representational forms. Most of his paintings, drawings, objects, videos and installations, employ the processes of recycling, copying and re-enacting, thus creating patterns that simulate mechanical reproduction, and criticise homogeneity *embedded in popular culture*. In recent years he has realised projects with 10th Bucharest Biennale; 8th Sinop Biennale; 6th Athens Biennale; 28th International Biennial of Graphic Art, Ljubljana; steirischer herbst 21; 55th International October Salon Belgrade; 6th Moscow Biennale – Special

Project Alanica. The Experimental Method and Weltmuseum Wien, Vienna (solo); He is living and working in Vienna and Belgrade.

KAZEEM-KAMIŃSKI BELINDA

Belinda Kazeem-Kamiński is a writer, artist, and scholar. Rooted in Black feminist theory, she has developed a research-based and process-oriented investigative practice that often deals with archives, specifically with the voids in public archives and collections. Interlacing the documentary with the fictional, her works manifest themselves through a variety of media and dissect the present of an everlasting colonial past: a past without closure.

KEREKES LÁSZLÓ

LÁSZLÓ KEREKES – Stara Moravica 1954 - Berlin, 2011. He graduated from Belgrade's Higher Pedagogical School, Department of Conservation, in 1980. He was a multimedia artist, performer, and the first Trans-avant-garde painter in Yugoslavia. He joined the Bosch+Bosch Group at the invitation of Bálint Szombathy in 1971 and was a member until 1975. From 1988, he lived and worked in West Berlin. From 1976 to 1982, he traveled through Asia, Europe, and Africa. In 1984, he became the graphic designer of Új Symposion, a Vojvodina avant-garde magazine. On his fiftieth birthday, in 2004, he symbolically retired from public artistic performances. He lived in Subotica, Novi Sad, and Berlin.

KINKA RITA

Pianist. She graduated at the University of Novi Sad's Academy of Arts (where she is currently a professor) under Arbo Vald-

ma, and finished her studies at the Juilliard School under György Sándor after she was granted the Gina Bachauer scholarship. Kinka started a concert and recording career after winning the 1988 International Festival of Young Performers in Bordeaux; she had previously been prized at Zwickau's Robert Schumann, Brussels' Queen Elisabeth (Most promising artist prize), Munich's ARD and Sydney's competitions. Three years later she was awarded the Women of Europe Award for the best European interpreter from the European Commission.

KLEINDIENST STAŠ

Staš Kleindienst finished his BA in painting in 2007 and MA in fine art in 2009 at the Academy of Fine Art and Design in Ljubljana, Slovenia. In 2014 he won the OHO Group Award, the main national visual arts award for young visual artists. In 2019 he received the Highest Artistic Title of the University of Ljubljana. In 2023 he received the Rihard Jakopič Award, the highest national award for achievements in fine and visual arts in Slovenia. He lives and works in Vipava, Slovenia.

KNEŽEVIĆ RADOMIR

He graduated from the Faculty of Fine Arts in Belgrade in 1983. He received his master's degree in 1988. He has been a member of ULUS since 1984. He started working at the Faculty of Fine Arts in Belgrade in 1989, where he is currently a full professor. He has exhibited independently in over forty exhibitions, and in over one hundred and fifty group exhibitions in the country and abroad. He has exhibited in Paris, Milan, New Mexico, Buenos Aires, Maribor, Amsterdam,

Kiel, Malmö, Tokyo, Thessaloniki, Budapest, Vienna, Ljubljana ... He has drawn, painted, made murals and objects. For the last 15 years, he has been intensively involved in the construction of buildings related to the theme of nature.

KODAMA SACHIKO

KODAMA Sachiko links emerging natural phenomena with plastic art to create mixed media works that reference the relationship between organic form/motion and light/sound. After graduating in Physics from the Department of Science at Hokkaido University, she enrolled in the Fine Arts program at the University of Tsukuba, where she obtained her master and PhD in Art and Design. Currently she is an associate professor of Art at the University of Electro-Communications in Tokyo. Her work has been exhibited at Ars Electronica Center/Linz, National Taiwan Museum of Fine Arts, Tokyo Metropolitan Museum of Photography, Wexner Center for the Arts/Columbus, Skirball Cultural Center/Los Angeles, The National Art Center/Tokyo, Reina Sofia National Museum/Madrid, Museum of Contemporary Art, Tokyo

KOVĀČIĆ MARKO A.

He graduated from the Academy of Fine Arts in Ljubljana, in 1988 he completed a specialization in sculpture. Founding member of the Ana Monro Theater (1981–1991), the R IRWIN S group (1983–1985) and the Zlati Kastrioti group (since 2000). As an independent multimedia and interdisciplinary artist, he is involved in performance, sculpture, installations, video, music, film and theater.

KRIŽANEC BOJANA

She graduated in Sculpture and Ceramics at the Famul Stuart School of Applied Arts in Ljubljana. She works in different media. In her works she focuses on cultural and social differences between genders and their roles in the society. She is interested in stark contrasts like black and white, male and female, strong and weak. In ceramics she uses simple and clear forms that she decorates with a limited color palette – usually black, red and gold only. Her work is very graphic and direct.

MILENKOVIĆ NEMANJA

Nemanja Milenković got his BA (2019) and MA degree (2021) at the Novi Sad Academy of Arts as a student of the Painting department, class of professor Dragan Matić. From 2020 works as a teaching assistant at the Novi Sad Academy of Arts, Painting department. Had 13 solo exhibitions and took part in over 30 group exhibitions in the country and abroad. Winner of several awards and acknowledgements, among which the distinguished Annual Prize of the Department of Fine Arts for the most successful artistic work from the artistic discipline PAINTING (2019). Member of SULUV (The Association of Artists of Vojvodina) and The Shock Cooperative, where he works as a gallery curator.

NGUYEN KVET (HOA NGUYEN THI)

Kvet Nguyen is an Academy of Fine Arts in Bratislava graduate. She became Photographer of the year in 2021 and a laureate of Young Artist award by Tatra Banka foundation for her work Reframing possibilities (2020). Kvet Nguyen deals with the themes

of otherness and identity not only in her art projects, but also tries to talk about it outright and open a discussion in interviews or other platforms.

OKADA HIROKO

Okada Hiroko was educated at Tama Art University, where she graduated in 1993, majoring in oil painting. Okada's work includes video and photographic content, installations, and performances. Her creativity often focuses on social issues, but she also expresses her personal experience of love, marriage, and motherhood. Recently, she has worked on projects that include alternative puppet theatre and collaborations with other contemporary performance artists. Her works have been exhibited in museums and galleries around the world.

OKADA TOMOHIRO

Okada Tomohiro studied at the University of Tokyo as Media theory and PhD at Tokyo National University of Fine Arts and Music, the school's first on the subject of creative industries. After cooperating in the start-up of several ICT companies, OKADA worked as a creative industry policy formation support in Fukuoka and other local governments, As Director of the Creative Cluster Institute (Tokyo), he is involved in activities for socialization and industrialization of cutting-edge areas through art, culture, and design "Social Capitalist" in Japan and worldwide. As a curator, he is known for his "Fantasista" series, which introduced innovative artists, and his "Small Reboots" series, composed of artists who set the guidelines for the post-great reset, and continues to introduce a new art scene from Japan.

ONE DOLLAR BILL (MARKO JAKŠE, BOJAN ŠUMONJA, PJER TOL)

Marko Jakše was born in 1959 in Ljubljana, Slovenia, and graduated in 1987 from the Academy of Fine Arts in Ljubljana. In 1993, he moved from the city to the countryside: he lives and works as a freelance artist in the village of Mohorje, Slovenia. In 2022, he will exhibit independently at the 59th Biennale in Venice. / **Bojan Šumonja**, born in 1960 in Pula, Croatia, graduated from the School of Applied Arts in Pula. He then attended the Academy of Fine Arts in Venice, Italy, where he studied sculpture under the mentorship of Prof. Tramontina. He graduated in 1984. From 1985 he studied graphics in Milan. So far, he has participated in over 200 group exhibitions and had over a hundred solo exhibitions. He currently lives and works in Pula, where he also runs the Pula Gallery. / **Pierre Tol** was born in 1970 in Amsterdam, Netherlands, and started working in photography and film for a commercial studio there in the late 1980s. In the mid-90s, he began performing and creating multimedia content, audio/music, installations, performances, photography, film, and video, as well as projects as an independent artist and in collaboration with many artists and groups, mostly international bands.

PETROVIĆ ALEKSANDAR

Prvak Opere SNP. Tenor Aleksandar Sasha Petrovic was born in 1972 in Novi Sad, where he graduated from the Academy of Arts, first at the Department of Music Pedagogy, and than at the Department of Solo Singing, in class of Professor Vera Kovac Vitkai. He debuted on the scene of Serbi-

an National Theater with role of Alfredo in Strauss operetta "The Bat". This was followed by a variety of roles. He also made a successful cooperation with Belgrade "Madlenianum" Theatre. He performed with philharmonics and symphonic orchestras and operas in Croatia, Bosnia and Herzegovina, Slovenia, Macedonia and Italy.

POZNIČ ZORAN

Academic sculptor Zoran Poznič was born in 1959 in Trbovlje, Slovenia. After finishing elementary school he enrolled in the Secondary School of Printing and Paper (1979), following the Secondary School of Logistics (2003). In 2007 he graduated at the Academy of Fine Arts and Design within the University of Ljubljana, where he was part of the sculpture department. He did a master's thesis on the social structure of the video, which gained him his master's degree in new visual communications and media in 2010. He also mentored several art groups and expert juries. During and after his studies he had several local and international art exhibitions. In 2012 he received a local award (prvojunjska nagrada Občine Trbovlje) from his hometown of Trbovlje for his life work. Both in 2016 and 2017 he received an award for innovation (srebrni znak za inovacije) awarded by the Chamber of Commerce and Industry of Slovenia, and in 2018 he was also awarded by the Slovene Tourist Organization for the originality of his idea "Virtual Polygon: The Hole to the Future". He has been the director of the Cultural Institute Trbovlje since 2008 and the vice president of the Slovenian Association of Fine Arts Societies since 2017.

PREDIN ROK

Rok Predin is a visual artist and director of an animated film who graduated in painting from the Academy of Fine Arts and Design in Ljubljana in 2004. Soon after, he started making short, animated films and music videos, and in 2009, he moved to London, where he joined the animation production company Trunk Animation. He has made short, animated films, commercials, music videos, TV commercials, and stage projections. In 2012, he created a series of projections for Queen Elizabeth, which were projected onto the facade of Buckingham Palace on the 60th anniversary of her reign. His short, animated film, One of a Kind, won the audience award in 2014 in Stuttgart. Among his clients are big names from the music industry, such as the Rolling Stones, Elton John, U2, Take That, and Madness. He recently participated in the performance of an animated video for the legendary Beatles. He has directed commercials for Jaguar, Canon, and Coca-Cola, among others. He created a series of scenography and video projections for the Slovenian National Theater Maribor and collaborated with the Maribor Puppet Theater as a director, scenographer, and author of visual art. He lives and works in Maribor.

RĂDUTĂ CRISTIAN

Cristian Răduță lives and works in Bucharest where he co-founded Sandwich art space. His artistic practice includes sculptures, objects and installations that start from hypothetical, sometimes absurd situations and characters which are humorously employed. Among others, he is interested in the relationships and tensions that form

among the various industrial and bricolage materials he uses.

RASOVSZKY LEA

Lea Rasovszky is interested in marginal cultural subjects, from areas such as kitsch, manele, social underdogs, non-conforming bodies and individuals, and “psychological peripheries” that are not purely social. Her artworks are, most often, portraits in motion of people, situations, and emotions filtered through an ironic and rough drawing style paired with installations that highlight the stereotypes and values of the society towards which she has a critical view. Selected shows: Flowers Growing Out of My Chest, Mobius Gallery (RO, solo), BRUIAJ, Art Encounters Foundation, Timisoara (RO), EX-EAST Past and Recent Stories of the Romanian Avant-gardes, Espace Niemeyer, Paris (FR), Life a User's Manual: Who's afraid of politics?, Art Encounters II edition, Timisoara, (RO), FLIRT, Im Hinterzimmer, Karlsruhe (DE), Building Modern Bodies, Kunsthalle Zurich, Zurich (CH), Inventing the Truth. On Fiction and Reality, The Romanian Institute for Culture and Humanistic Research in Venice, 56th edition of the Venice Art Biennial (IT), PASAJ, The National Museum of Contemporary Art – Anexa, Bucharest (RO).

REPNIK VLADO

Vlado Gotvan Repnik (stage name babaLAN) was born in 1961 in Celje, Slovenia. He is an academic painter, theater and radio director, and Master of Arts. His field of work is performance, new media, and visual arts. After graduating from the Miha Pintar Toledo elementary school, he attend-

ed Velenjska Gymnasium. Then, he studied at the Academy of Fine Arts (ALUO) and the Academy of Theatre, Radio, Film and Television (AGRFT). Since 1990, he has had the status of an independent artist. As a multimedia artist, he works with the intrusion of the real, manifestations, visual lectures, and other paradoxical connections. As a visiting artist, he occasionally teaches at various art institutions at home and abroad. Abroad, his work has been presented at international festivals and published in Berlin, Prague, Paris, Madrid, Avignon, Maubeuge, Zagreb, Belgrade, London, Rome, Tallinn, Lisbon, Barcelona, Vienna, Athens and Tokyo.

RITS-VOLLOCH RACHEL

Rachel Rits-Volloch is a graduate of Harvard University with a BA degree in Literature and holds an M.Phil and PhD from the University of Cambridge in Film Studies. She wrote her dissertation on visceral spectatorship in contemporary cinema, focusing on the biological basis of embodiment. In 2016-2017, Rachel Rits-Volloch was Visiting Professor at the Bauhaus University, Weimar, lecturing in the MFA program “Public Art and New Artistic Strategies” and the PhD program in Artistic Research. Rachel Rits-Volloch founded MOMENTUM in 2010 in Sydney, Australia, as a parallel event to the 17th Biennale of Sydney. MOMENTUM moved to Berlin in January 2011, and since that time has evolved into a non-profit global platform for time-based art, with headquarters at the thriving Kunstquartier Bethanien Art Center. MOMENTUM’s mission is to continuously reassess the growing diversity and relevance of time-based practices, with an aim to support artists and artistic innovation in

Berlin and worldwide. MOMENTUM’s program is composed of local and international Exhibitions, Artist and Curator Residencies, Video Art in Public Space Initiatives, a Performance Program and Archive, an Education Program and Archive, and a growing Collection. Since MOMENTUM’s inception in May 2010, Rachel Rits-Volloch has curated or produced over 100 Exhibitions and Events worldwide, showing the work of more than 600 artists, as well as over 60 Education Events, in addition to an ongoing program of Artistic Research Residencies which has so far hosted 45 international artists, alongside a diversity of related programming. She has curated a large number of major exhibitions all around the world.

SZOMBATHY BÁLINT

Bálint Szombathy is a visual artist working in several media (installation, performance, electrographics, Eternal Network, post-conceptualism, visual poetry, video art, art criticism). 1969–1976 founding member of Bosch+Bosch Art Group, Subotica, Serbia and author of the book B+B, Novi Sad, 2019. Participated in numerous performance art festivals (Transart Communication, Nippon International Performance Art Festival, Polysonneries, European Performance Art Festival, Perforium, Fix, Paris-Berlin Recontres, Time-Story Telling Festival etc.) and international art exhibitions. Won prizes and awards Sava Šumanović Prize, Novi Sad, 2007; Mihály Munkácsy Award, Budapest, 2008; Vladislav Ribnikar Prize for the best exhibition in Serbia in 2014, Belgrade, 2015; Hungarian Order Knight's Cross, Budapest, 2018. His works are among others in the collections of Hungarian National Gal-

lery, Budapest; Ludwig Museum, Budapest; Museum of Contemporary Art, Belgrade; Moderna Galerija, Ljubljana; Tate, London.

ŠKULEC RASTISLAV

Rastislav Škulec graduated from the Academy of Arts - painting department (class of professor Jovan Rakidžić) in 1989. He is a member of ULUV. One of the founders of the Novi Sad urban legend, called The Yellow House, in 1988. In 1990, together with Zoran Pantelić, he founded the art group *Absolutno sculpturalno*, which later grew into the Association *Absolutno*. In 1996, he lost interest in exhibiting and terminated his cooperation with the *Absolutno Association*. He returned to the art scene in 2000 with a solo exhibition in the *Zlatno oko* gallery. He works as an art teacher in the towns of Mladenovo and Begeč. He deals with different types of artistic expression. Exhibited at several solo and group exhibitions in the country and abroad.

ŠOŠKIĆ NENAD

Nenad Šoškić graduated from the Faculty of Fine Arts in Cetinje in 1994, and completed his postgraduate studies in 1996 at the Faculty of Fine Arts in Belgrade, Serbia. He is a professor at the study programme Sculpture, Faculty of Fine Arts in Cetinje. From 2008 – 2014 he was the dean of the Faculty of Fine Arts in Cetinje. From 2014 he has held the position of business director of the Centre of Contemporary Art of Montenegro in Podgorica. He started his artistic activity by participating in the important visual events, such as: Youth Biennale, Vršac (1994), The Cetinje Biennale, Cetinje (1994, 1997), Sculpture Triennial, Panče-

vo (1997), as well as exhibitions at the art institutions of the former Yugoslavia. He is a participant of many exhibitions of contemporary art of Montenegro held abroad and, in recent years, he has done significant art projects in the USA and Italy. Several of his sculptures are displayed in the public spaces in Montenegro. He is the winner of the Montenegro Academy of Science and Art Award (2004), Milunović – Stijović – Lubarda Award, the Award of the Traditional Exhibition of ULUCG, Podgorica (2000), etc.

ŠUBIC JOŽE

Born in 1958 in Maribor, Slovenia. In 1982, he graduated from the Academy of Fine Arts in Ljubljana, where he later completed the graphics special course under the mentorship of prof. Gustav Gnamuš. He received many awards and recognitions for his work. Šubic lives and creates in Maribor.

TAKANORI ISHIZUKA

Through his work, Takanori Ishizuka portrays invisible phenomena and conditions as animal characters in the form of paintings, sculptures, and installations. His works have been exhibited in museums and galleries throughout Japan and worldwide; they are part of the MSU [Anon1] collection in Tokyo.

TOKIN VESNA

Vesna Tokin graduated from the Academy of Arts in Novi Sad, Department of Painting, with prof. Milan Blanuša. She has been a member of ULUS (Association of Visual Artists of Serbia) since 1999. Since 2006, she has been an independent artist. She is engaged in painting, multimedia projects and research in the field of film and video.

She has exhibited at numerous exhibitions and festivals in the country and abroad: Rio de Janeiro, Belgrade, Ljubljana, St. Petersburg, Manchester, Liverpool, Novi Sad, Manosque, Gér, Thessaloniki, Pančevo, Vršac, Athens... After graduating, as an academic painter, over time, she directed her interests and creativity towards research in the field of development of consciousness and spirituality. She is a teacher and a master of several energy-spiritual methods. She practices traditional Chinese techniques Tai Chi Chuan and Qi gong.

TOMAŽ DOBRILA PETER

Peter Tomaž Dobril, independent intermedia artist, is an electrical and computer engineer, and a musician who focuses on the creative use of new technologies. He has presented, exhibited and lectured around the world. He is a member of the European Academy of Digital Media (EADiM). In 1996, he co-founded the Multimedia Center KIBLA (MMC KIBLA) in Maribor and was its leader and president. In 2008 he founded and was the president of the Scientific Research Association for Arts, Cultural and Educational Programs and Technology EPEKA, which was the first in Slovenia to acquire the status of a social enterprise. He is the co-initiator and co-author of the winning candidacy of Maribor for the European Capital of Culture 2012, the co-initiator of Ljubljana 2010 – World Book Capital (UNESCO) and the co-initiator of Maribor 2013 – European Youth Capital. In 2009 and 2010 he was employed at the Ministry of Culture of the Republic of Slovenia as Director General of the Directorate for Art. In 2010, he co-founded the X-OP Society for Contemporary Art. In 2011 he co-created the

exhibition Contemporary Art from Slovenia at the European Central Bank in Frankfurt, Germany. In 2012, he was the Commissioner for Slovenia at the 13th International Architecture Exhibition in Venice. In 2014, he founded the Association for Art and Audio-Visual Production CODE BLUE.

TRIAŠKA JAN

Jan Triaška finished his Master and PhD studies at the Academy of Fine Arts and Design in Bratislava at the painting studio of professor Ján Berger. Currently he leads STARTUP Studio at the Department of Painting at the Faculty of Fine Arts at the Academy of Arts in Banská Bystrica where he is also a Head of the painting department. „Ján Triaška primarily works with the medium of painting, adapting it for conceptual extensions. Although his work continually expresses his interest in reality, he develops several independent ideas reflecting upon the current issues and providing a critical view on today's society. In his creation, he often returns to his older cycles and enhances them with new experiences, and even intervenes the final artworks to update them with new insights“ Michal Stolarik, Art Curator. He regularly exhibits in Slovakia and abroad and his works are part of many permanent collections in galleries in Slovakia.

TRIAŠKA STEFANOVIĆ OLJA

Olja Triaška Stefanović is a visual artist and a photographer born in Novi Sad in the former Yugoslavia. During the 1990's, she settled in Bratislava, Slovakia where she lives and works. She is an Associate Professor at the Academy of Fine Arts and Design (VŠVU) in Bratislava, currently the Head of the De-

partment of Photography and New Media and lead photography studio – Studio of Photography and Critical Practice. Many of her previous exhibition projects focused on the historical, political and cultural context of former Yugoslavia and consequences of the civil war in the 1990s. In addition, her visual researches show a special interest in the space, history and architecture of Eastern Europe. She regularly exhibits both in Slovakia and internationally. In 2015 she was declared the photographer of the year in Slovakia, she is the laureate of the Foundation Novum (Grant for contemporary Artist in Bratislava) and Laureate of the Mayor's Prize in Bratislava. Her works can be found in the collections of Slovak National Gallery, Bratislava, and City Gallery in Nitra, Slovakia. She is a Fulbright grantee for 2022/2023.

ÚJHÁZI ADRIENN

Adrienn Újházi completed her bachelor studies 2018. and master's studies in 2020. at the Academy of Arts in Novi Sad, at the Department of Fine Arts, study group – Painting. She worked (2020-2021.) as a professor at the high school for design Bogdan Šuput (Novi Sad) in the field of Art Technician. In 2021 she won the status of an independent artist. She received several scholarships and awards. She actively participates in exhibitions, projects and collaborations, and her work has been shown at numerous museums and festivals worldwide. Újházi is a member of the Shock Co-operative in Novi Sad, Híd Kör Art magazine and the SULUV. Her current research, BI-OFABRIKA, is supported by the European Capital of Culture Novi Sad 2022.

VARL PETRA

Varl Petra is visual artist working in the field of drawing, graphic art and spatial installations. In more than thirty years of practice, she has been intensively involved in drawing and has developed a characteristic visual language that addresses the viewer in a direct but at the same time poetical way. Recently, her main interest is creating multimedia spatial installations which are flirting with aspects of performative art. By removing redundant elements, she builds a completely new space, in which she brings to the fore the experience of the viewer, who breathes life into the work of art in a precisely designed ambience. She has participated in numerous local and international exhibitions and residencies. In 1996 she represented Slovenia at the São Paulo Biennale with her project Commonplace. She is the recipient of the Zlata ptica award for visual arts (1995) and the Ivana Kobilca award for the Near Light installation at the Božidar Jakac Gallery in Kostanjevica (2018). Since 2010 she is a full professor at the Department of Fine Arts at the Faculty of Education at the University of Maribor, where she teaches drawing and graphic art.

VELCIOV MIKI

Miki Velciov works on the interference between painting, object, installation, interventions in nature and land art. He began by studying the primordial elements of nature, such as earth, water, air, seeking to make a true x-ray of the hidden layers of reality, that reveal the fragility of various life forms in the context of the loss of balance between man and nature, through the overexploitation of resources. Thus, its interventions in nature

have a critical character, revealing the problems that already affect us globally. Later, Velciov became known for his installations with a privileged point of view, which reveal, through various forms of spatial restriction, the illusion of absolute control and the impossibility of the utopian perfection of these systems.

the Association of Fine Arts of Serbia since 1995 and works with other artists on multi-media projects in the Multiflex group. Since 1992, she has shown at over 120 group exhibitions at home and abroad (China, Germany, Japan, UK, Switzerland, Austria) and 23 solo exhibitions. She has received several awards for her work.

VUJINOVIC TANJA

Tatjana (Tanja) Vujinovic is an established new media artist creating sculptures, virtual worlds and electronic music active within the art world since the mid-90s. She has shown these artworks at numerous prestigious and underground festivals, museums, and galleries worldwide. Tanja Vujinovic's multidisciplinary art practice involves the creation of virtual reality art installations, events, 3D compositions, ambient electronica and Techno tracks. Living in Ljubljana, and working internationally since 1997, Tanja creates art projects that have been presented to thousands of people around the world. Optimism, positive energy, equal rights to healthy living environments, and freedom of expression are some of the core values her art projects are built upon, while being inspired by science, the early rave movement, and the impact of technology on humankind. In recent years, she also began publishing her own techno tracks and DJing.

ZIROJEVIC LEĆIĆ BOSILJKA

Bosiljka Zirojević Lečić graduated painting from the Academy of Art in Novi Sad in 1994, completing her post-diploma studies in 2000. She now teaches painting at the Academy. She has been a member of the Association of Fine Arts of Vojvodina and







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Festival savremene umetnosti podunavskih zemalja
Contemporary Art Festival of the Danube Countries
Novi Sad, August September 2022

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