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DUNAVSKI DIJALOZI
DANUBE DIALOGUES

FESTIVAL SAVREMENE UMETNOSTI
CONTEMPORARY ART FESTIVAL

ANA ALEKSIĆ / KOVINA ANDRIĆ / SANJA ANĐELKOVIĆ / DOROTEJA ANTIĆ / BREDABEBAN / SARA BEZOVŠEK / ĐANINO BOŽIĆ / ALEKSA ĆIRIĆ / SOFIJA DAMNJANOVIĆ / LOUISE DEININGER / LIDIJA DELIĆ / GORAN DESPOTOVSKI / SAM DURANT / MAJA ERDELJANIN / MILOŠ FATH / TIJANA FILIPOV MEZEI / MARIJA IVA GOCIĆ / ROBERT F. HAMMERSTIEL / ASMUND HAVSTEEN-MIKELSEN / MARIKKE HEINZHOEK / ROBERT JANKULOSKI / SORINA JECZA / TIJANA JEVRIĆ / MILE KARANOVIĆ / NATAŠA KOKIĆ / SUNČICA LAMBIĆ FENJČEV / ALEKSANDRA LAZAR / VESNA LATINOVIĆ / **DUNAVSKI DIJALOZI // DANUBE DIALOGUES** / LJUBOMIR MAKSIMOV / IVANA MILEV / SVETLANA MLADENOV / MONIKA MOTESKA / THANDIWE MURIU / HERMANN NITSCH / YOKO ONO / SUNČICA PASULJEVIĆ KANDIĆ / ANDREI PITUȚ / RALUCA POPA / MARY THOMPSON POPOVIĆ / WILFREDO PRIETO / ANA PRVAČKI / IVANA RADOVANOVIĆ / DRAGAN RAJŠIĆ / MAJA RAKOČEVIĆ CVIJANOV / BOGDAN RAȚĂ / LUIZ ROQUE / ALEKSANDAR STANOJEVIĆ KEMPA / SAVA STEPANOV / BÁLINT SZOMBATHY / ISIDORA TODOROVIĆ / DUNJA TRUTIN / THE TWO GULLIVERS / ANDRÁS URBÁN / MICHALIS ZACHARIAS / SVETLANA ZEJAK ANTIĆ / SLAVICA ŽARKOVIĆ

DUNAVSKI DIJALOZI // DANUBE DIALOGUES 2024
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UVOD

Prvo bijenalno izdanje Festivala savremene umetnosti *Dunavski dijalozi 2024*, a jedanaesto od njegovog osnivanja, 2013. godine, proteklo je u veoma specifičnoj atmosferi procenjivanja i sagledavanja dosadašnjih postignuća, i, sasvim neočekivano, odavanja pošte i poslednjeg pozdrava cenjenom kolegi i prijatelju, umetničkom direktoru *Dunavskih dijaloga* Savi Stepanovu koji nas je iznenada napustio juna 2024. godine, u jeku priprema izložbi.

Vrsni poznavalac vojvođanske, srpske i regionalne umetničke scene, Sava Stepanov je punih pola veka neumorno ukazivao na najznačajnije umetničke pojave i ličnosti 20. veka, pisao o njima i pomno pratio umetničku scenu u svetu i kod nas. Bio je i posvećeni baštinik srpsko-mađarskih umetničkih veza te smo posle 2000. godine pokrenuli *Umetnost bez granice* – višegodišnji projekat saradnje i razmene između srpskih i mađarskih umetnika i galerija, zasnovan na istorijskim kulturnim i umetničkim vezama i prepletima.^[1] Iz ove saradnje ponikli su i *Dunavski dijalozi*, kao platforma za regionalnu umetničku saradnju. Zahvaljujući svojoj ekspertizi, promišljenim i lucidnim izborom dosadašnjih tema festivala, Sava Stepanov neizmerno je doprineo uspehu ove manifestacije i ugledu koji je stekla u međunarodnom kontekstu. Duboko svestan „epohalne krize” na „prekretnici vekova” i u „novom milenijumu”, čovekovih emocija, strahova i egzistencijalne zabrinutosti, za *Dunavske dijaloge* birao je teme i sadržaje koji se bave osećajnošću savremenog čoveka: *Umetnost i kriza*, *Umetnost u doba (ne) emocionalnosti*, *Umetnost u okruženju globalne nesigurnosti*, *Upotreba čoveka*, *Umetnost i estetika intimnog*, *Percepcija savremenosti*, *Umetnost u okolnostima iznuđene realnosti*, *Quo Vadis Homo?*, *Quo Vadis Mundi?* Za poslednje izdanje Festivala odabrao je temu *O (auto)destrukciji i protiv nje (politika, ekologija, tehnologija)*, ukazujući na to da je čovekova upotreba prirode i njenih potencijala dovedena do krajnjih granica. Nauka, s njenom namerom da bude od pomoći ljudima, pretvara se u sredstvo prisile, sa ciljem maksimalnog iskorišćavanja čovekovih radnih potencijala. U obrazloženju ovogodišnje teme, Stepanov konstatuje da ekonomski moćnici, u stalnom nastojanju da uvećaju vlastiti kapital, uvode društvo u atmosferu (auto)destrukcije. Ignorišući prirodu i njene potrebe, čovek je nametnuo sebi breme ekoloških nevolja koje ga guraju u ambijent sopstvene ugroženosti, baš kao što je brutalnim iskorišćavanjem „ljudskih resursa” razbio osnovna moralna načela.

Tema je globalno prisutna i značajna, te su zbog toga na prvo bijenalno izdanje *Dijaloga* pozvani umetnici iz različitih zemalja, sa četiri kontinenta. Centralna izložba – *O (auto)destrukciji i protiv nje* – u Muzeju savremene umetnosti Vojvodine, koju je koncipirao Sava Stepanov, a kustoski uspešno realizovala istoričarka umetnosti Svetlana Mladenov, predstavila je radove devetnaestoro autora iz celog sveta: od evropskih zemalja (Austrija, Nemačka, Crna Gora, Grčka, Severna Makedonija, Slovenija, Velika Britanija, Danska, Srbija), preko Kariba i Srednje Amerike (Kuba, Brazil), Dalekog istoka (Japan, Singapur), Afrike (Kenija, Uganda), sve do Severne Amerike (Kanada, SAD). Izlagači na centralnoj izložbi – Breda Beban, Sara Bezovšek, Luiz Dajninger, Goran Despotovski, Sem Djurant, Marike Hajnc-Hek, Robert F. Hamerštil, Asmund Hav-

[1] Sava Stepanov: *Umetnost bez granice: o srpsko-mađarskim umetničkim kontaktima i prepletima u XX veku*, Zavod za kulturu Vojvodine, Novi Sad, 2014.

O (AUTO)DESTRUKCIJI I PROTIV NJE ON (SELF)DESTRUCTION AND AGAINST IT

POLITIKA / EKOLOGIJA / TEHNOLOGIJA

POLITICS / ECOLOGY / TECHNOLOGY

Asmund Havsteen-Mikkelsen (DK), Michalis Zachariadis (GR), Robert F. Hammerstiel (AT),
Monika Moteska (MK), Robert Jonkuroski (MK), Marike Heinz-Hock (DE), Ana Prvačko (DE, SG),
Breda Beban (RS, HR, GB), Yoko Ono (US, JP), Sara Bezovšek (SI), Costan Despotović (SR), Luiz Roque (BR),
Sam Durant (US), Ivana Radovanović (ME), Dunja Trutín (RS), Louise Delinger (FR, DE),
Wilfredo Pileto (CU), Thandiwe Muni (KE), Dragan Rajčić (RS)

Kustosii / Curators: Ivan Ivanov, Svetlana Mladenov (RS)



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IZ OBLASTI KLASIČNE I MODERNE
UMJETNOSTI

O (AUTO)DESTRUCIJA I PROTIV NJE

izložba / izdavanje kataloga

IZ OBLASTI KLASIČNE I MODERNE
UMJETNOSTI

INTRODUCTION

In the run-up to the first biennial of the *Danube Dialogues* of 2024 – the eleventh since the contemporary art festival was founded in 2013 – the spirit was one of reflection and appraisal of what has been achieved so far. Sadly, however, we found ourselves paying tribute to a valued colleague and friend, the festival's artistic director Sava Stepanov, who was suddenly taken from us in June, in the midst of preparing the 2024 exhibitions.

An outstanding authority on the art scene in Vojvodina, Serbia and the region, for fifty years he tirelessly highlighted and chronicled important twentieth century events and personalities. He was also an enthusiastic heir to relations between Serbia and Hungary in the field of art. After 2000, this led to *Art Without Borders*, a project covering years of contact and exchange between artists and galleries in both countries based on their shared cultural past^[1], which in turn gave birth to the *Danube Dialogues* as a platform for regional artistic collaboration. Thanks to his expertise, Sava Stepanov's painstaking and lucid choice of themes contributed hugely to the festival's success and the international reputation it has meanwhile acquired. Profoundly aware of the crises facing the world as we entered the new millennium, his selection of topics and content addressed modern man's sensitivities and fears, his existential concerns and emotions. These were reflected in themes such as: Art and Crisis, Art in the Age of (Un)emotionality, Art in an Environment of Global Insecurity, The Use of Man, Art and the Aesthetic of the Intimate, Perception of Contemporaneity, Art in an Enforced Reality, Quo Vadis Homo? and Quo Vadis Mundi? For the 2024 *Dialogues* he chose *(Self) Destruction and Against It (Politics, Ecology, Technology)*, pointing out that the use of man, nature and nature's capacities have been pushed to their outermost limits.

The intention of science, its commitment to be of help to mankind, have been transmuted into a means of coercion in order to exploit the human capacity for work to the utmost. In his rationale of this year's theme, Stepanov asserts that the economic powers, as they ceaselessly strain to increase their own capital, have plunged society into a sphere of (self) destruction. Ignoring nature and its needs, man has burdened himself with the problem of a disturbed ecology, which will lead him in no time at all into a reckoning with his own vulnerability, just as he breached basic moral principles with his brutal exploitation of "human resources".

In view of the universal presence of the topic, artists from four continents were invited to take part. The central exhibition *On (Self)destruction and Against It* at the Vojvodina Museum of Contemporary Art, conceived by Sava Stepanov and successfully curated by art historian Svetlana Mladenov, presented the works of nineteen artists from various countries: Europe, represented by Austria, Germany, Montenegro, Greece, Northern Macedonia, Slovenia, Great Britain, Denmark and Serbia, the rest of the world by Brazil, Cuba, Japan, Singapore, Kenya, Uganda, Canada and the US. From the central exhibition, Breda Beban, Sara Bezovšek, Louise Deininger, Goran Despotovski, Sam Durant, Marikke Heinz-Hoeck,

[1] S. Stepanov: *Art Without Borders: artistic contacts and Interactions between Serbia and Hungary in the 20th century*, Vojvodina Institute for Culture, Novi Sad, 2014.

štin-Mikelsen, Robert Jankuloski, Tendive Morio, Monika Moteska, Joko Ono, Vilfredo Prieto, Ana Prvački, Ivana Rado-
vanović, Dragan Rajšić, Luis Roke, Dunja Trutin, Mikalis Zakarijas – nedvosmisleno su pokazali homocentrični pristup u
sagledavanju aktuelnog sveta, koristeći različite medije/medijske iskaze: slikarstvo, skulpturu, instalaciju, fotografiju, video,
computer art i druge inovativne tehnologije.

Dijaloške izložbe domaćih stvaralaca sa umetnicima iz jedne od podunavskih zemalja, kao specifikum festivala, realizovane
su u četiri kamerna prostora. U Galeriji BelArt ostvaren je zanimljiv dijalog dvoje značajnih umetnika 20. veka, Hermana
Niča (Austrija) i Balinta Sombatija (Srbija, Mađarska). U Malom likovnom salonu, kustoskinja Aleksandra Lazar (Srbija,
Velika Britanija), u postavci pod nazivom *Ideja Severa*, postavila je u dijaloški odnos radove Nataše Kokić (Srbija, Nor-
veška) i Raluke Pope (Rumunija, Nemačka), dok je rumunska kustoskinja Sorina Jeca na izložbi *Skulptura u domaćem
polju – umetnost protiv (auto)destrukcije (Sculpture in the Domestic Field – Art against the (self)Destruction)* za dijalog
u Galeriji SULUV-a odabrala dva skulptora: Andreja Pituca (Rumunija) i Ivanu Milev (Srbija). Istoričarka umetnosti Slavica
Žarković, na izložbi *Fleksibilne granice*, predstavila je u Likovnom salonu Kulturnog centara Novog Sada umetnice Lidiju
Delić (Srbija) i Anu Aleksić (Crna Gora).

U okviru programa *VOJVODINA+* koji afirmiše recentnu domaću umetničku scenu, kustoskinja Sunčica Lambić Fenjčev
priredila je u galeriji Ogranka SANU izložbu *STAYING ALIVE – OSTATI ŽIV* na kojoj su izlagale umetnice Maja Rakočević
Cvijanov, Isidora Todorović, Sunčica Pasuljević Kandić i Sanja Anđelković.

Svetlana Mladenov koncipirala je i ovogodišnji program *PerformaNS*, gde su u autentičnim, ne toliko poznatim prostorima
Petrovaradinske tvrđave (ulaz u podzemne vojne galerije Muzeja grada, platoi ispred bastiona Sv. Terezije, Sv. Leopolda i
Sv. Inoćentija) performanse izveli hrvatski umetnik Đanino Božić, i tri umetnička para: Kanađani The Two Gullivers – Flutura
Preka i Besnik Hadžilari, zatim Marija Iva Gocić i Kovina Andrić, i braća Silard i Atila Antal.

Tokom avgusta i septembra 2024. godine, *Dunavski dijalozi* ponovo su dve obale grada, gradsko jezgro i Petrovaradinsku
tvrđavu, povezali u jedinstven umetnički prostor, te je Novi Sad nakratko postao značajno stecište savremene umetnosti.
Publika je bila u prilici da se na šest izložbenih postavki upozna sa radovima trideset jednog umetnika iz dvadeset dve
zemlje, koji su autoritativno manifestovali kretanja na savremenoj umetničkoj sceni, uspevajući da ispune svoju estetsku,
etičku, kulturološku i humanističku misiju.

Nakon deset godina uspešnog delovanja, *Dunavski dijalozi* promenili su format i iz godišnje transformisani u bijenalnu ma-
nifestaciju, sledeći primere velikih izložbi savremene umetnosti u svetu. Verujemo da ćemo u bijenalnom ritmu obezbediti
delotvorniju komunikaciju sa značajnim umetnicima koji usled profesionalne zauzetosti svoja učešća na izložbama planiraju
znatno unapred i tako ostvariti efikasnije planiranje budžeta, što je u dosadašnjim okolnostima neizvesnog finansiranja
otežavalo i komplikovalo realizaciju festivala.

Ponosni na rezultate i zadovoljni utiscima učesnika, publike, stručne javnosti i medija, sa snažnim entuzijazmom započinje-
mo pripreme za naredno izdanje *Dunavskih dijaloza*, 2026. godine. Zahvaljujemo se dugogodišnjim prijateljima i partne-

Robert F. Hammerstiel, Asmund Havsteen-Mikelsen, Robert Jankuloski, Thandiwe Muriu, Monika Moteska, Yoko Ono, Wilfredo Prieto, Ana Prvački, Ivana Radovanović, Dragan Rajšić, Luiz Roque, Dunja Trutin and Michalis Zacharias gave an unequivocally homocentric view of today's world via the use of various media and modes of expression: painting, sculpture, installation, photography, video, computer art and other innovative technologies.

Exhibitions in the form of dialogues between local artists and artists from one or other of the Danube countries, a key feature of the festival, took place at four indoor locations. The Bel Art Gallery was host to a thought-provoking dialogue between two important 20th century artists, Hermann Nitsch (Austria) and Szombathy Balint (Serbia, Hungary). In an exhibition titled *The Idea of North* at the Small Art Salon, curator Aleksandra Lazar (Serbia, Great Britain) prompted a dialogue between Nataša Kokić (Serbia, Norway) and Raluca Popa (Romania, Germany), while Romanian curator Sorina Jecza chose two sculptors, Andreia Pituta (Romania) and Ivan Milev (Serbia), to face each other at the SULUV Gallery in *Sculpture in the Domestic Field - Art against (Self-) Destruction*. Art historian Slavica Žarković presented Lidija Delić (Serbia) and Ana Aleksić (Montenegro) in *Flexible Borders* at the Art Salon of the Novi Sad Cultural Centre.

As part of the *VOJVODINA +* program celebrating recent domestic art, Sunčica Lambić Fenjčev curated *STAYING ALIVE* at the gallery of the SANU Branch premises, the exhibiting artists being Maja Rakočević Cvijanov, Isidore Todorović, Sunčica Pasuljević Kandić and Sanja Anđelković.

This year's PerformaNS program, conceived by Svetlana Mladenov, featured performances by Croatian artist Đanino Božić in some of the lesser-known areas of the Petrovaradin Fortress: the entrance to the underground military galleries of the City Museum and the areas in front of the St. Teresa, St. Leopold and St. Innocent bastions. Three artistic pairings, the Two Gullivers - Flutura Preka & Besnik Haxhillari from Canada, Marija Iva Gocić and Kovina Andrić, and the Silard brothers with Attila Anta - also took part.

Throughout August and September 2024, the *Danube Dialogues* once more linked both banks of the river, the city centre and the Petrovaradin fortress into a unified artistic space and Novi Sad briefly became a hub for contemporary art. The public had the opportunity to see works from 22 countries at 6 exhibitions where 31 artists provided an impressive account of current trends on the art scene, thus fulfilling their aesthetic, ethical, cultural and humanist missions.

After ten productive years, the *Danube Dialogues* have changed their format from an annual to a biennial event, similar to other well-attended international art exhibitions. In adopting a biennial rhythm, we believe we will ensure more effective communication with artists who, due to professional engagements, are obliged to plan their participation well in advance. We also hope to achieve more efficient budget planning, which in the current circumstances of uncertain funding, adds to the difficulty of organising a festival of this kind.

Proud of our results and satisfied with feedback from the participants, audiences, the professional public and the media, we are embarking on preparations for the next edition of the Danube Dialogues in 2026 with unabated enthusiasm. We would like to thank our long-standing friends and associates, without whose steadfast support such a demanding artis-

rima, bez čije istrajne podrške ovako zahtevan umetnički poduhvat ne bi bio moguć, pre svega Gradu Novom Sadu, Ministarstvu kulture Republike Srbije, Pokrajinskom sekretarijatu za kulturu, javno informisanje i odnose s verskim zajednicama, Austrijskom kulturnom Forumu iz Beograda, Fondaciji Triade iz Temišvara i brojnim partnerskim galerijama i muzejima u Novom Sadu.

Vesna Latinović, direktorka festivala

tic endeavour would not have been possible. Chief among these are the City of Novi Sad, the Ministry of Culture of the Republic of Serbia, the Provincial Secretariat for Culture, Public Information and Relations with Religious Communities, the Austrian Cultural Forum, Belgrade, the Triade Foundation from Timisoara and numerous galleries and museums in Novi Sad.

Vesna Latinović, Festival director

O (AUTO)DESTRUKCIJI I PROTIV NJE

Sava Stepanov

Početak drugog milenijuma obeležen je velikim promenama u svetu, proisteklim iz permanentne nezajažljivosti besnog kapitalizma koji u početnim decenijama 21. veka dostiže svoju kulminaciju. Globalno nametnuti krupni kapital poremetio je i promenio dijalektičke tokove, pretvorivši ceo svet u vlastiti resurs. Upotreba čoveka, prirode i njenih potencijala maksimizuje se nemilosrdnom tehnologizacijom, najčešće funkcionalizovanom za potrebe eksploatacije. Nauka je podjarmljena i njena namera da bude od pomoći ljudima začas se pretvara u sredstva nagovaranja i latentne prisile na postupke maksimalne iskorišćenosti čovekovih radnih potencijala. To se naročito uočilo prilikom nedavne pandemijske krize kada je sveukupna nauka, u doba svog neviđenog progressa, bila prilično nemoćna u sprečavanju širenja virusa i njegovih posledica.

Zapravo, u politici, društvu, ekonomiji, nauci, ekologiji, moralu – zamagljen je homocentrični fokus. Institut Forbs objavljuje da u svetu tristotinak ljudi poseduje veći kapital od ostatka sveta i taj podatak već, sam po sebi, govori o suštinskom stanju ljudske zajednice. Koliko god ovo bio laički zaključak, nepobitna je činjenica da je današnja logika kapitalizma sa njegovim (do)sadašnjim manifestacijama – temeljni uzrok globalne krize i ovovremenske napetosti sveta. Zapravo, ekonomski moćnici, u stalnom nastojanju da uvećaju vlastiti kapital, uvode društvo u atmosferu (auto)destrukcije. Ignorišući prirodu i njene zahtevnosti, čovek je nametnuo sebi breme ekoloških nevolja koje ga začas odvođe u ambijent vlastite ugroženosti; baš kao što je brutalnim iskorišćavanjem „ljudskih resursa” razbio osnovna moralna načela.

Paradoks današnjeg sveta jeste činjenica da u doba vrhunskih dostignuća ljudskog uma društvo zapada u duboku krizu. Svetskim dobrima su, zahvaljujući korumpiranoj politici i krupnom kapitalu, umesto ideje razvoja i konstrukcije nametnuti partikularni interesi sveprisutne „filozofije profita”. Tako se generiše permanentna globalna kriza kojom se destruiiraju osnovne ljudske vrednosti, čovekovo dostojanstvo, njegov identitet. Bilo kako bilo, na sceni je autodestrukcija, a čovek je jedini uzročnik svih kriza sveta.

U takvoj konstelaciji čovek kao pojedinac svakim danom postaje sve nemoćniji u upravljanju vlastitom sudbinom. Razjareni kapitalizam konstantno nastoji da čoveka odvoji od sopstvenog bića i pretvori ga u resurs potreban za sticanje profita. Preokupiran radnim obavezama, on se odvaja od vlastite suštine, njegova ličnost se razara i destruiira.

Današnji čovek živi jedan selektovan život, život koji mu određuju imperativi tržišta i politike. U takvom svetu, filozofija i umetnost doživljavaju stanje nepotrebnosti. Život se odvojio od umetnosti, ili je ona zaostala za životom, pa se čini skoro nepotrebnom... O tome razmišlja ugledni makedonski reditelj Slobodan Unkovski koji se pita *ne samo čemu umetnost služi danas – već kome*. Ipak, u kriznim okolnostima savremenog sveta, umetnost ima izuzetno značajnu ulogu: u opštoj distopiji ona, u određenom smislu, insistira na nekim stavovima iz Hegelove *Fenomenologije duha* u kojoj se govori da osvešćena vlastita misao omogućava čoveku da shvati suštinu stvari, to jest da prepozna istinski karakter sveta i vremena u kome





ON (SELF)DESTRUCTION AND AGAINST IT

Sava Stepanov

The beginning of the second millennium was marked by great changes in the world resulting from the unbridled greed of capitalism, which culminated in the first decades of the 21st century. Globally imposed big capital has disrupted and altered dialectical flows, turning the world into a resource. The use of man, nature, and its potential is maximized by ruthless technologization, most often in the service of exploitation. Science is subjugated, and its purpose to help people is quickly transformed into a means of persuasion and latent coercion to actions of maximum utilisation of human working potentials. This was especially noticeable during the recent pandemic, when science, in a time of unprecedented progress, was powerless to prevent the spread of the virus and its consequences.

The homocentric focus is blurred in politics, society, economy, science, ecology and morality. The Forbes Institute announced that 300 people hold more capital than the rest of the world, epitomising the state of human society. As much as this may be a layperson's conclusion, it is undeniable that today's capitalism, in its present manifestation, is the fundamental cause of the global crisis and current tensions. In a constant effort to increase their capital, economic forces bring society to a place of (self)destruction. In his disregard for nature and its demands, man has imposed upon himself the burden of ecological upheaval, which has placed him in a position of vulnerability; just as he broke fundamental moral doctrines by brutally exploiting "human resources".

The paradox of today's world is that society has fallen into deep crisis at the time of the highest achievements of the human mind. Thanks to corrupt politics and big capital, instead of development and construction, the interests of the ubiquitous "philosophy of profit" were applied to the world's resources. This is how an enduring global crisis is generated, destroying fundamental human values, dignity and identity. Whatever the case, self-destruction is on the scene, and man is the sole cause of all the world's crises.

In such a constellation, the individual becomes more and more powerless every day in managing his own destiny. Unregulated capitalism strives to separate humans from themselves and turn them into a resource for profit. Overwhelmed with work, they are alienated from their uniqueness – their personality is extinguished and destroyed.

People of today live a selective life, a life determined by the imperatives of the market and politics. In such a world, philosophy and art experience become redundant. Life has broken away from them, or they have fallen behind life, so they seem almost unnecessary... With this in mind, the Macedonian director Slobodan Unkovski asks, "Not only what does art serve today – but whom"? Nonetheless, in the crisis of the modern world, art has a vital role: in the general dystopia, it, in a certain sense, holds to certain tenets of Hegel's *The phenomenology of Spirit*, the acquiring of knowledge allows a person to understand the essence of things, i.e., to recognize the true character of the world and time in which we live. Currently, in

živimo. U aktuelnom trenutku, u svetu drastično poremećenih sistema vrednosti, umetnikove namere usmeravaju se ka obnavljanju značaja estetskog sistema u kojem cilj nikako nije klasični ideal lepote već alternativni ideal vitalnosti. Zapravo, kao i uvek, umetnost je tu „ne da bi se izdvojila, nego da bi svojim primerom bila model drugim znanjima i drugim praksama” (Filiberto Mena). „Svojim estetskim sistemom, svojom plastičkom mišlju, svojim prisvajanjem novih medijskih mogućnosti kao izražajnih sredstava, svojim ekspresivnim ili racionalističkim reakcijama, svojom etičnošću, svojim humanističkim potencijalima – umetnost nudi stvarno saosećanje sa postojećom ljudskom patnjom, sa usudom koji treba prepoznati i prevazići.”

Zbog toga se od izlagača na izložbi *O (auto)destrukciji i protiv nje* očekuje jedan homocentrični pristup u sagledavanju aktuelnog sveta. Sve ono što nudi današnja politika zaslužuje kritički stav – ne zbog kritikovanja krivih, nego zbog osvešćivanja i ohrabrivanja ugroženih. Osim toga, tema je globalno prisutna i značajna te je zbog toga važno da izložbu čine radovi umetnika iz više zemalja sveta, sa svih kontinenata. Konceptijski narativ posvećen je najaktuelnijim temama a na izložbi se, pored slikarstva i skulpture, prezentuju i radovi bliski ovovremenskim medijskim iskazima (fotografija, video, *computer art* i druge inovativne tehnologije). Centralna izložba *O (auto)destrukciji i protiv nje* zamišljena je kao prezentacija radova petnaestak autora iz celog sveta (Amerika, Kanada, Japan, Singapur, Kenija, Brazil, evropske zemlje, Srbija). U tom smislu, ova izložba ispunjava svoju estetsku, etičku, kulturološko-sociološku i humanističku misiju.

a world of drastically disrupted morality, the artist's intentions are directed towards restoring the importance of aesthetic design in which the goal is by no means the classic ideal of beauty but an alternative ideal of vitality. Art is always there "*not to stand out, but to be a model for other knowledge and practices*" (Filiberto Menna). With its aesthetic system, its plastic thinking, its appropriation of new media possibilities as means of expression, its expressive or rationalistic reactions, its ethics, its humanistic potentials, art extends a genuine compassion for existing human suffering and a destiny that must be recognized and overcome.

This is why exhibitors at *On (self)Destruction and Against It* are expected to have a homocentric view when looking at the current world. The politics of today deserve a critical attitude – not to criticise the guilty, but to raise awareness and hearten the vulnerable. The topic is globally present and significant, which is why it is necessary to study the works of artists from all continents. The conceptual narrative is dedicated to the most topical issues, and an effort will be made to present works at the exhibition, which, in addition to painting and sculpture, are close to contemporary media expressions (photography, video, computer art and other innovative technologies). The central exhibition *On (self)Destruction and Against It* was conceived as a presentation of the works of fifteen artists from around the world (America, China, Kenya, Brazil, European countries, Serbia). In this way, the exhibition will fulfil its aesthetic, ethical, cultural, sociological and humanistic mission.



ANOTHER
WORLD IS
POSSIBLE

WE ARE
THE ONES
WE'VE
BEEN
WAITING
FOR.

I LOVE

I LOVE YOU, EARTH

DUNAVSKI DIJALOZI 2024
DANUBE DIALOGUES 2024

O (AUTO)DESTRUKCIJI I PROTIV NJE /
ON (SELF)DESTRUCTION AND AGAINST IT

DUNAVSKI DIJALOZI 2024
DANUBE DIALOGUES 2024

O (AUTO)DESTRUKCIJI I PROTIV NJE / ON (SELF)DESTRUCTION AND AGAINST IT

Another important factor that can affect the
 overall health of a web application is the
 quality of the data being stored. If the data is
 not accurate or up-to-date, it can lead to
 incorrect results and poor user experience.
 Therefore, it is important to implement data
 validation and backup strategies to ensure the
 integrity and availability of the data.

In conclusion, web applications are a vital
 part of our daily lives, and their performance
 and security are of utmost importance. By
 following best practices and staying up-to-date
 with the latest technologies, developers can
 create robust and secure web applications that
 meet the needs of their users.

NA SANKAMA

Svetlana Mladenov

Temom *O (auto)destrukciji i protiv nje* koju je postavio Sava Stepanov, a koja se odnosi pre svega na centralnu izložbu ali i na ceo Festival savremene umetnosti *Dunavski dijalozi*, otvorilo se široko polje za promišljanje, istraživanje i procesiranje pojedinačnih ideja i koncepata i njihovog dijaloga sa kontekstom vremena i prostora.

Umetnici čiji su radovi predstavljeni u okviru centralne izložbe bavili su se aktuelnim problemima i pokrenuli brojne važne teme koje se sa lokalnog prelivaju na globalni plan ili su internacionalno prepoznatljive – ekološki ili pandemijski problemi, problemi migracija i izbeglištva, siromaštva, rodnosti i identiteta, komunikacije i otuđenja, bliskosti i zajedništva, utopijskog marketinga i plasiranja lažnih medijskih slika, politike razaranja, ratova, uništenja i zločina, geopolitike, autodestruktivnog ponašanja i sl.

Svoja umetnička istraživanja predstavilo je sedamnaestoro umetnika iz različitih zemalja: Asmund Havštin-Mikelsen (Danska), Mikalis Zakarijas (Grčka), Robert F. Hamerštil (Austrija), Monika Moteska (Severna Makedonija), Robert Jankuloski (Severna Makedonija), Marike Hajnc-Hek (Nemačka), Ana Prvački (Nemačka, Srbija, Singapur), Breda Beban (Srbija, Hrvatska, Velika Britanija), Joko Ono (Sjedinjene Američke Države, Japan), Sara Bezovšek (Slovenija), Goran Despotovski (Srbija), Luis Roke (Brazil), Sem Djurant (Sjedinjene Američke Države), Ivana Radovanović (Crna Gora), Dunja Trutin (Srbija), Luiz Dajninger (Austrija, Uganda), Vilfredo Prijeto (Kuba), Tendive Morio (Kenija), Dragan Rajšić (Srbija).

Njihovi umetnički koncepti realizovani su u različitim medijima, kako klasičnim tako i u postmedijskoj praksi, te u ukrštanju i mešanju različitih vizuelnih disciplina i u multimedijalnom dijalogu: slika – skulptura – objekat – instalacija – video – analogna, digitalna i tehnološki generisana fotografija – kompjutersko-internetska slika i sl. Obilje različitog umetničkog materijala i produkcijska raznolikost odslikavaju savremenu umetničku scenu, bogatu pojedinačnim umetničkim iskazima, paralelnim diskursima, brojnim umetničkim istraživanjima i eksperimentima koji ponekad otežavaju njeno sagledavanje i razmatranje. Čini se da se nalazimo u vrtlogu različitosti, u osobenom art vorteksu koji, međutim, donosi sa sobom uzbuđujuću i dinamičnu atmosferu, kao i mogućnost izdvajanja pojedinačnih vitalističkih i autentičnih strategija.

Problemima destrukcije i autodestrukcije najdirektnije su se svojim plastičkim konceptima bavili Ivana Radovanović, Dragan Rajšić i Robert Jankuloski.

Proces uništavanja sopstvenog umetničkog rada, tj. spaljivanja monumentalnih skulptura od jute i slame **Ivana Radovanović** predstavila je video-radom, a čuvanje njihovog pepela prostornom instalacijom. Proces (auto)destrukcije koji umetnica



O (AUTO)DESTRUKCIJI I PROTIV NJE ON (SELF)DESTRUCTION AND AGAINST IT

POLITIKA / EKOLOGIJA / TEHNOLOGIJA

POLITICS / ECOLOGY / TECHNOLOGY

Asmund Havsteen-Mikelsen (DK), Michalis Zacharias (GR), Robert F. Hammerstiel (AT),
Monika Moteska (MK), Robert Jankuloski (MK), Marikke Heinz-Hoek (DE), Ana Prvački (DE, SG),
Breda Beban (RS, HR, GB), Yoko Ono (US, JP), Sara Bezovšek (SI), Goran Despotovski (RS), Luiz Roque (BR),
Sam Durant (US), Ivana Radovanović (ME), Dunja Trutin (RS), Louise Deininger (AT, GH, KE),
Wilfredo Prieto (CU), Thandiwe Muriu (KE), Dusan Rajšić (RS)

Kustosi / Curators: Sava Stepanov, Svetlana Stepanova (RS)



26. avgust – 8. septembar, 2019.
26th August – 8th September, 2019.



austrijski kulturni



ON THE SLEDGE

Svetlana Mladenov

On (self)destruction and against it, Sava Stepanov's set theme for *Danube Dialogues* intended primarily for the central exhibition, in fact applied to the entire festival of contemporary art, opening up opportunities for reflection, research, the processing of ideas and concepts and their dialogue with the context of time and space.

Artists with works shown at the central exhibition all addressed current problems, sparking off a number of important topics - immediately recognisable at international level – that spilled over from the local to the global: pandemics, ecology, migration and refugees, poverty, gender and identity, communication and alienation, closeness and togetherness, utopian marketing, falsified images in the media, the politics of destruction, geopolitics, wars, devastation and crime, self-destructive behaviour...

Nineteen artists from various countries exhibited findings from their research: Asmund Havsteen-Mikelsen (Denmark), Michalis Zacharias (Greece), Robert F. Hammerstiel (Austria), Monika Moteska (Northern Macedonia), Robert Jankuloski (Northern Macedonia), Marikke Heinz-Hoeck (Germany), Ana Prvački (Germany, Serbia, Singapore), Breda Beban (Serbia, Croatia, UK), Yoko Ono (USA, Japan), Sara Bezovšek (Slovenia), Goran Despotovski (Serbia), Luiz Roque (Brazil), Sam Durant (USA), Ivana Radovanović (Montenegro), Dunja Trutin (Serbia), Louise Deininger (Austria, Uganda), Wilfredo Prieto (Cuba), Thandiwe Muriu (Kenya), Dragan Rajšić (Serbia).

Artistic concepts were transmitted in a variety of media, in classical and post-media practice, by crossing and mixing visual disciplines and in multimedia dialogue: painting - sculpture - object - installation - video – analogue, digital and technologically generated photography - computer-internet images, etc. The abundance and variety of both material and production reflected the contemporary art scene with its wealth of individual expression, its parallel discourses and so much artistic research and experimentation that it was sometimes difficult to get a proper grasp of things to mull over. It was as if we were in a vortex of diversity, a vortex peculiar to art, with its own exciting, dynamic atmosphere that nonetheless enabled us to distinguish individual strategies of vitality and authenticity.

Ivana Radovanović, Dragan Rajšić and Robert Jankuloski presented the problems of destruction and self-destruction in a very plastic way with the destruction of the artist's own work, as instanced by Ivana Radovanović's video of the burning of outsize sculptures of jute and straw whose ashes were preserved in a spatial installation. This process of (self) destruction by the artist of her own project is shrouded in a symbolic aura that can be interpreted in multiple ways: revolt against the

sprovodi nad sopstvenim umetničkim projektom obavljen je simboličkom aumom koja se može višestruko tumačiti: kao revolt prema stanju društva na lokalnom i globalnom planu, prema pogrešnim političkim odlukama i izazivanju kriza radi interesa pojedinaca ili određenih grupacija, prema položaju čoveka unutar turbulentnih društvenih odnosa u kojima kapital i nezasićena potreba za njegovim uvećavanjem upravljaju njihovim životima. Ova umetničina destruktivna akcija može da označava i lični bunt i razočaranje u položaj umetnosti u društvu i njenu moć da detektuje i ukazuje na aktuelne probleme društva, njenu kritičku oštricu i angažovanost njenih poruka, sa ciljem pozitivnog kretanja ka nužnim promenama.

Dragan Rajšić, u svom prostornom objektu *Nema zemlje za starce*, sučeljava lično iskustvo i kolektivno sećanje vezano za nasilni gubitak domovine (bivša Jugoslavija) i uticaj koji je taj političko-destruktivni čin imao na pojedinca. Svojim plastičkim konceptom umetnik je otvorio brojna pitanja, ukazujući na identitetske, geopolitičke, etičke i emotivne probleme... Takođe, on ističe potrebu za preispitivanjem savremenosti, još uvek bremenite nerešenim problemima iz prošlosti. Njihovo zarobljavanje i zamrzavanje u službi je aktuelne, nedemokratske vlasti.

U ciklusu fotografija *Novi pejzaži_Arhiv realnosti* **Roberta Jankuloskog** takođe se može uočiti vrsta destruktivnosti u odnosu savremenog društva (posebno na Balkanu i u Jugoistočnoj Evropi) prema prošlosti i kolektivnoj svesti. Umetnik je izložio dve tematske celine koje su u permanentnom dijaloškom odnosu, međusobno se nadopunjujući i suprotstavljajući. One čine oslonac koncepcijski projektovanoj prvobitnoj ideji. Zalaganje umetnika za arhiviranje prošlosti i za čuvanje kolektivne svesti može se prepoznati u grupi fotografija u kojoj je predstavio stare, napuštene objekte, nekad važna sedišta socijalističke ekonomske i administrativne moći, a danas oronule, devastirane spomenike-svedoke prošlih vremena. Namerna nebriga današnjih političkih elita i iznuđena društvena zanemarenost učinile su da se prošlost unizi, poništi i izbriše, mada ona još uvek živi u pamćenju građana. U te ruševine nekadašnjih urbanih prostora priroda se neometano useljava, pronalazeći način za svoju ekspanziju.

Kao suprotnost ovim fotografijama, Robert Jankuloski nudi i drugačiju fotografiju, okrenutu ovovremenskom i prirodi, sa čovekom u njoj ili tragovima njihovog suživota. Dijalog koji su ove dve vrste fotografija vodile na izložbi otvorio je probleme arhiviranja, manipulacije, ekološke potrebe za poštovanjem prirode i njenog očuvanja, kao i agresivnog odnosa društva prema pojedincu, njegovom životu, sećanju i dostojanstvu.

Zabrinutost nad ekološkim problemima planete i čovekovom ulogom u njima pokazali su u svojim umetničkim istraživanjima Asmund Havštin-Mikelsen i Mikalis Zakarijas, Monika Moteska, Luis Roke, Marike Hajnc-Hek i Joko Ono.

U zajedničkom radu *Poplavljeni modernost* **Asmund Havštin-Mikelsen** i **Mikalis Zakarijas** upozoravaju da će čovek morati ozbiljno da razmisli o svojim stambenim i drugim navikama i da ih, u cilju očuvanja prirode, promeni. Potrebno je osluškivati prirodu i svoje aktivnosti uskladiti sa njenim potrebama. Čovek nije gospodar nad prirodnim zakonima, on treba da ih poštuje i sa mnogo tolerancije i razumevanja organizuje svoj suživot sa njima.

Monika Moteska svoju instalaciju *Spasavanje po Bojsu*, inspirisanu Bojsovim radom *Sanke* iz 1969, posvećuje spasavanju prirode od njenog najvećeg neprijatelja – čoveka. Monumentalni crtež pejzaža privezan je konopcima za sanke koje su

state of society at local and global level; against flawed political decisions that provoke crises because they favour the interests of certain individuals or groups, and against people's lives being held hostage to the insatiable need of society to increase its capital. Destructive action by the artist can also mean personal rebellion and disappointment at the position of art in society, despite its power to identify current problems, its critical edge, and the commitment of its messages whose intention is to bring about necessary changes through positive action.

In his spatial object *No Country for Old Men*, **Dragan Rajšić** joins personal experience to collective memory of the violent loss of his homeland (the former Yugoslavia) and the effect this politically destructive act had on the individual. His concept raises many questions of identity, geopolitics, ethics and emotion. He also underlines the need to re-examine the present, still burdened by unresolved problems from the past. Frozen in a state of captivity, they serve the purposes of the current, undemocratic government.

Robert Jankuloski's photo series *New Landscapes_Archive of Reality*, also reveals a facet of destructiveness in the attitude of modern society towards the past and collective consciousness, especially in the Balkans and Southeastern Europe. The exhibition consisted of two thematic units in constant dialogue with each other, at once complementary and opposed, forming the basis of the conceptually designed original idea. The artist's commitment to archiving the past and preserving the collective consciousness is visible in a group of photographs of old, abandoned buildings, once important seats of Socialist economic and administrative power, today dilapidated monuments and witnesses to the past. The deliberate heedlessness of today's political elites and the constraints of social neglect have resulted in the past being degraded, annulled, erased, though it still lives on in people's memories. In the ruins of former urban spaces, nature moves in unmolested, finding ways to expand.

Besides this, Jankuloski also offers a contrasting kind of photography, one of the present time, of nature with people in it, or signs of coexistence. The dialogue between these two types of photography raise questions of archiving, manipulation, the ecological need to respect and preserve nature, society's aggressive attitude towards the individual, his life, memories and dignity.

Artistic exploration by Asmund Havsteen-Mikelsen, Michalis Zacharias, Monika Moteska, Luis Roque, Marrike Heinz-Hoeck and Yoko Ono showed concern for the planet's ecological problems and man's role in them.

In a joint work, *Flooded Modernity*, **Asmund Havsteen-Mikkelsen** and **Mikalis Zacharias** warn that man will have to think seriously about housing and other practices which need to change if nature is to be preserved. We must listen to what it has to tell us and adapt our activities to its needs. Man is not master of the natural laws, he should respect them and arrange to coexist with them, necessitating a great deal of tolerance and understanding.

spremlne da odjezde u nepoznato, dovoljno daleko od ljudi, kako bi se priroda i njeni jedinstveni pejzaži izbavili. Svesna da naponi za očuvanje prirode, akcije, govori, demonstracije, projekti, publikacije, proglosti i sl. ne nailaze na pravo razumevanje i interesovanje odgovornih, koji se na sve to oglašuju i još snažnije i agresivnije uništavaju prirodne resurse, umetnica se odlučila za kontraakciju. Priroda se mora spasiti sama, bekstvom od nas, moralno palih ljudi.

Luis Roke kroz svoj video-rad progovara o veštački stvorenim urbanim sredinama i njihovim visokim stambenim zgradama koje zadiru u nebeski prostor kojim su se donedavno slobodno kretale ptice. Beton, čelik i staklo nisu ih sprečavali u letu. Zbunjene u takvom novom okruženju, ptice lete između visokih zidova, udarajući u njih, ne nalazeći izlaz. Briga za animalni svet, koji čovek svojim savremenim životom uništava, podstakla je umetnika da u ovom sofisticiranom video-radu istaknu problem suživota čoveka i ptice (lešinara).

Marika Hajnc-Hek koristi sve prednosti koje pruža nova tehnologija, stvarajući generisanu fotografiju sa zloslutnim prizorima prirode. U njima se obreo i poneki čovek, u neizvesnom i preplašenom hodu. Vremenske prilike se menjaju i ne mogu se sa sigurnošću predvideti. Umetnica nudi pesimistički pogled na moguće divljanje prirode, sa kataklizmičkim scenarijem ali – kao upozorenje i opomenu. Kucnuo je poslednji čas da se probudimo i promenimo ponašanje ne bismo li predupredili pogubnu budućnost.

Nasuprot ovoj zloslutnoj viziji klimatske krize, **Joko Ono** svojom jednostavnom zidnom instalacijom nudi optimističniji pogled na svet i prirodu, smatrajući da ljubav i istinska empatija mogu da spasu planetu. Preovlađujuća plava površina, koja se prostire duž njene fotografije predstavljene u vidu zidnog tapeta, asocira na nebo i more. Plava boja je u brojnim kulturama simbol večnosti, mira, spokoja, postojanosti, poverenja, iskrenosti, vere, stabilnosti. Izborom ove boje i njenim naglašavanjem, umetnica kao da želi da ukaže na mogućnost dosezanja sreće.

Pod širi pojam komunikacije mogu se svrstati umetnički radovi koji govore o potrebi za uspostavljanjem međuljudskih odnosa koji se ostvaruju kroz empatiju, ispomaganje, ljubav, kolektivni i timski aktivizam, toleranciju i praštanje. Među njima su istraživanja Brede Beban, Dunje Trutin, Ane Prvački, Tendive Morio, Gorana Despotovskog i Luiz Dajninger.

Breda Beban u svojoj seriji fotografija *Arte Vivo* dokumentovala je performanse koje je izvodila u raznim krajevima sveta, a u kojima je ona pored ljubavnih parova. Crtajući krug na tlu u okviru koga se parovi grle, obeležila je jedinstvenu, intimnu teritoriju koja je uronjena u emocije i atmosferu ljubavi. Ovi parovi čine se kao spomenici iskrenosti i intimne posvećenosti. Kao i u mnogim drugim radovima Brede Beban, i u ovom je umetnica isticala važnost dodira, pozitivnih emocija i empatije među ljudima.

Instalacija *Obim interakcije* **Dunje Trutin** sastavljena je iz niza segmenata koji predstavljaju skulpture u obliku ljudskih figura, sa individualnim karakteristikama. One ostvaruju sadržajniju ili površniju međusobnu komunikaciju, zauzimajući zajednički prostor, te kretanje publike remeti njihov sklad ili prethodno uspostavljenu relaciju. U interakciji sa publikom ostvaruju se nove komunikativne veze. Umetnica ovim svojim plastičkim konceptom otvara različita društvena pitanja o raslojavanju društva, stvaranju privilegovanih grupa, izolovanosti pojedinaca, formiranju skupova prema interesovanjima, profesiji, po

Monika Moteska's *Rescue by Beuys*, inspired by Beuys's *Sledge* (1969), dedicates her work to saving nature from its greatest enemy - man. A large drawing of a landscape is attached by ropes to a sled ready to set off into the unknown, sufficiently far away from people to save nature and its unique scenery. Aware that conservation efforts, campaigns, speeches, demonstrations, projects, publications, declarations, etc. meet with no real understanding or interest on the part of those responsible, who turn a deaf ear and continue to destroy natural resources even more forcefully and aggressively, the artist decides to take counteraction. Nature must save itself by escaping from us, a morally fallen people.

Luiz Roque's video work speaks of artificially created urban environments, high-rise residential buildings encroaching on the sky space where until recently birds skimmed freely, with no concrete, steel or glass to hamper their flight. Confused by the new environment, the birds fly between high walls, dashing themselves against them, unable to find a way out. Concern for the animal world which modern human living seems bent on destroying, prompted the artist of this sophisticated video to highlight the problem of coexistence between man and bird *(a vulture in this case).

Marikke Heinz-Hoeck makes ample use of the advantages of the new technology, generating photography of menacing nature. The occasional person appears, walking in a way that suggests insecurity and fear. Weather is changeable and cannot be predicted with any certainty. The artist offers a pessimistic view of nature possibly running amok, a cataclysmic scenario that carries a rebuke and a warning. The last hour has struck for us to wake up and change our behaviour if we are to prevent future disaster.

Contrary to this ominous vision of climatic crisis, **Yoko Ono's** simple wall installation offers a more optimistic view of nature and the world, the belief that love and genuine empathy can save the planet. The predominantly blue surface of her photo-wallpaper recalls the sky and sea. In many cultures, blue is a symbol of eternity, peace, tranquillity, constancy, trust, sincerity, faith and stability. In choosing and emphasizing this colour, the artist seems to suggest that achieving happiness is possible.

Works of art that speak of the need for interpersonal relationships through empathy, mutual help, group and team activism, love, tolerance and forgiveness may be broadly classified under communication. These are the explorations of Breda Beban, Dunja Trutin, Ana Prvački, Thandiwe Muriu, Goran Despotovski and Louise Deininger.

In her *Arte Vivo* photo series, **Breda Beban** documents her performances in various parts of the world, where she positions herself in proximity to couples in love. Drawing a circle on the ground inside which the pair embraces, she marks a unique, intimate territory steeped in the emotions and ambiance of love. The couples seem like monuments to true feeling and intimate commitment. As in many other works by Breda Beban, here too she emphasizes the importance of touch, positive emotion and empathy.

važnosti na društvenoj lestvici ili pak po izopštenosti i marginalizovanosti. Ovi veoma komplikovani i višeznačni odnosi među ljudima zavise od konteksta u kome se odvijaju, od društveno-političke atmosfere i ekonomske moći.

Video-rad **Ane Prvački**, koji predstavlja dokumentovanje izvedenog performansa *Med*, optimistički je obojen, dajući nadu da je moguće ostvariti pozitivnu međuljudsku komunikaciju. Deljenje dobrih međusobnih vibracija, uz uživanje u obilju zajedničkih darova, naglašava mogućnost postojanja permanentnije ljudske empatije. Ako se ovaj slojeviti performans dublje analizira, u njemu se može pročitati zabrinutost umetnice za savremeno društvo koje postaje sve nečovečnije, u većitoj zavisnosti od sticanja kapitala i njegove moći, te je potrebno započeti njegovo lečenje, možda upravo medom – kao simbolom istine i duhovnom hranom.

Tendive Morio svojom fotografijom *Our Collective Beauty* istražuje probleme rodnosti, komunikativnosti i interakcije. Emancipacija i osnaživanje žena kroz kolektivizam i ispomaganje moguće su opcije koje vode ka njihovoj samostalnosti i nezavisnosti. Kroz modni dizajn, od frizure do garderobe, u čijem oblikovanju učestvuju žene iz lokalne zajednice, uz pozitivnu energiju i smeh, ostvaruju se zajednička saradnja i empatija, što doprinosi boljem krajnjem rezultatu.

U instalaciji *Ljuljaška* **Goran Despotovski** otvara brojna pitanja vezana za odnos među polovima. Ljubav i mržnja, moguća komunikacija ili njeno izostajanje smenjuju se u kompleksnom odnosu jednog para. Kao na ljuljašci, oni se susreću ili razilaze u određenom vremenskom kodu. Njihov odnos se menja, on nije stabilan niti trajan, te zahteva prilagođavanje i toleranciju. Rad je intimistički intoniran ali koncipiran univerzalnim umetničkim jezikom te bi se mogao svrstati u oblast intimno-javnih plastičkih koncepata.

Luiz Dajninger u svojoj slici *Pejzaž* i otisci stopala nudi jednu novu stvarnost, u kojoj praštanje i pomirenje donose smiraj i svetliju budućnost. Izlečenje društva i pojedinca nalazi se u prihvatanju načinjenih grešaka, njihovom priznavanju i traženju oproštaja. Ovi postupci proizvode toliko potreban spokoj i mir, pružajući nadu u ostvarenje boljih međuljudskih i društvenih odnosa, kao i tolerantnije relacije između različitih društava.

Poremećeni društveni odnosi, izazvani nehumanim političkim i ekonomskim delovanjima, kroz obezvređivanje etičkih vrednosti, poništavanje i relativizaciju prošlosti, najamni odnos i omalovažavanje stručnosti i profesionalizma, veličanje zgrtanja kapitala i tolerisanje njegove kriminalne i beskrupulozne aktivnosti razmatrani su u umetničkim konceptima Roberta F. Hamerštila, Sare Bezovšek, Sema Djuranta i Vilfreda Prijeta.

Robert F. Hamerštil u videu *Zašto nisam iznenađen?* na vrlo jednostavan i sveden načina uspeva da postigne snažan efekat. Ponavljajući istu radnju ali bez rezultata – plivačica u privatnom bazenu pokušava da se izbori sa snažnim mlazom vode, bezuspešno plivajući ka njemu – umetnik je iznova vraća na početnu poziciju. Sizifovski uporna, ona ne odustaje. Rad je slojevit i otvara brojna društvena i politička pitanja. Kontekst vremena, nenaklonjen običnom čoveku, sa permanentnim žarištima kriza čini da se čovek oseća nemoćno i bezvredno. Šta pojedinac može i treba da učini? Umetnik je svoj koncept bazirao na ideji neodustajanja i stalne akcije.

Dunje Trutin's installation, *Volume of interaction*, is a series of segments representing sculptures of human figures with individual characteristics, engaged in meaningful or superficial communication and occupying a common space. The movement of the audience disrupts their harmony or their previously established relationships. In interaction with the audience, new communicative connections take their place. Here the artist raises various issues of social stratification: the formation of privileged groups, individual isolation, interest- and profession-based groups, groups formed according to rank on the social ladder or according to ostracism and marginalization. The complicated and ambiguous relationships between people depend on the context in which they develop, the socio-political atmosphere and economic power.

Ana Prvački's video of her performance, *Honey*, is optimistically coloured by the hope of achieving positive interpersonal communication. Sharing good mutual vibes, while enjoying an abundance of common gifts, highlights the possibility of a more permanent human empathy. A deeper analysis of this complex performance reveals the artist's concern for the increasing inhumanity of modern society, endlessly dependent on the acquisition of capital and its power. A cure must be undertaken, perhaps, actually, with honey - symbol of truth and spiritual food .

Thandiwe Muriu's photography *Our Collective Beauty* examines issues of gender, communicativeness and interaction. The emancipation and empowerment of women through collectivism and mutual help are possible options that lead to their autonomy and independence. Women from a local community take part in fashion design, hairstyling and dressing up*, generating positive energy and laughter, mutual cooperation and empathy, all of which contributes to a better end result.

Goran Despotovski's installation *Swing* raises a number of questions on relations between the sexes. Love and hate, communication or its absence, alternate in the complex relationship of a couple. Like on a swing, they meet or part within a specific time code. The relationship is neither stable nor permanent but changes and requires adaptation and tolerance. The work is intimate in tone but conceived in a universal artistic language. *and could be classified in the field of intimate-public plastic concepts.

Louise Deininger's *Landscape and Footprints* offers a new reality, where forgiveness and reconciliation bring calm and a brighter future. For society and the individual, healing means accepting mistakes made, acknowledging them and asking for forgiveness. These actions will produce much-needed tranquillity and peace, hope for better interpersonal and social relations and more tolerant relations between different societies.

Robert F. Hammerstiel, Sara Bezovšek, Sam Durant and Wilfredo Prieto discussed the disturbance of social relations caused by inhumane politics and economics, the devaluation of ethical values and disparagement of expertise and professionalism, the cancellation and relativization of the past, the glorifying of capital accumulation and toleration of its criminal unscrupulousness.

U multimedijalnoj instalaciji *Lažna utopija*, u bajkovitom i maštovitom maniru, u vrlo dinamičnoj ekranskoj slici, sa brojnim kratkim, različitim sekvencama koje se nižu i prepliću, bremenite informacijama i šarolikim vizuelnim utiscima, **Sara Bezovšek** ukazuje na ulepšanu lažnu sliku stvarnosti koja nam se plasira putem medija i društvenih mreža. Kao suprotnost rajskom vrtu koji nas zavodi sa ekrana, biljke postavljene oko njega, u realnom prostoru, obraćaju nam se smireno i iskreno, onako kako to samo priroda ume. Ulepšana slika društva koja nam se nudi kao idealno i nevino utočište samo je maska surove, zlokobne i zloslutne stvarnosti. Ovaj narativni koncept Sare Bezovšek svojom angažovanošću, aktuelnošću i promišljenošću svedoči o vrlo specifičnom, autonomnom umetničkom diskursu.

Multimedijalni umetnik **Sem Djurant** svojom zidnom instalacijom, sastavljenom od različitih formata lajtboksova sa vrlo aktuelnim i zanimljivim pisanim porukama, u ne tako optimističnu stvarnost unosi toliko potrebnu dozu optimizma. Verujući da je drugačiji svet moguć, da je čovek taj od koga mnogo toga zavisi i da on svojom snagom volje, iskrenim emocijama, ljubavlju i empatijom može da promeni sadašnjost i izgradi bolju budućnost, u centralnu izložbu *Dunavskih dijaloga* Djurant je uneo pozitivnu atmosferu, izdvajajući se sofisticiranim umetničkim diskursom, protkanim duhovitošću, dosetljivošću i visprenošću.

Vilfredo Prijeto u svojoj sofisticiranoj prostornoj instalaciji *Slepa tačka* bavi se uticajem bespravnog gomilanja kapitala unutar malog kruga ljudi tj. manjine i njenim odnosom prema (o)siromaš(e)noj većini. Polje umetnikovog istraživanja jeste savremeno društvo, bremenito ekonomskim problemima, zatečeno u procesu surovog raslojavanja gde broj ubogih raste. Ukazujući na pogubnost ovog neravnopravnog odnosa, umetnik se upušta u polje angažovanosti i aktuelnosti. Njegov umetnički koncept bazira se na jednostavnosti a umetničke instalacije sadrže mali broj elemenata, ali uvek u promišljenom i misaonom međusobnom odnosu i aktivnom dijalogu sa prostorom i arhitekturom.

Iako je centralna izložba *Dunavskih dijaloga* bila posvećena ozbiljnim društveno-političkim temama, ukazujući na egzistencijalne probleme ugroženosti pojedinca, društva kao celine i same planete, ona je, sa druge strane, bila prožeta i optimističkom atmosferom vere u mogućnost pozitivnih društvenih i drugih promena i u čovekovu snagu da ih sprovede u delo.

Robert F. Hammerstiel's simple and succinct video *Why Am I Not Surprised?* achieves a powerful effect. Repeating the same action but without result, a swimmer in a private pool tries to fight against a powerful jet of water, futilely swimming towards it only to return again and again to her starting position. With Sisyphean persistence, she refuses to quit. This is a multi-layered work that raises numerous social and political issues. The context of the times, unfavourable to the common man and with enduring hotbeds of crisis, engenders feelings of powerlessness and worthlessness. What can and should the individual do? The artist bases his concept on the idea of always remaining active and not giving up.

Sara Bezovšek's imaginative and fairytale-like multimedia installation, *False Utopia*, points to the dishonestly embellished picture of reality presented to us through the media and social networks. Dynamic screen images strung together in brief, interlinking and intertwining sequences make a colourful visual impression, packed with information. In opposition to the paradisaical garden that seduces us from the screen, the plants placed around it in real space address us calmly and sincerely, as only nature can. The titivated image of society offered to us as an ideal and innocent refuge is only a mask for a harsh, sinister and ominous reality. Bezovšek's narrative concept with its commitment, relevance and careful planning, testifies to a very specific, autonomous artistic discourse.

Multimedia artist **Sam Durant's** wall installation of lightbox formats with topical and intriguing written messages brings a much-needed dose of optimism into a not-so-optimistic reality. Believing that a different world is possible, that man is the one on whom much depends and that willpower, genuine emotion, love and empathy can change the present and build a better future, Durant's is a sophisticated artistic discourse, interwoven with humour, inventiveness and wit.

Wilfredo Prieto's sophisticated spatial installation, *Blind Spot*, addresses the impact of the illegal accumulation of capital by a small circle of people, i.e. the minority in relation to the poor or impoverished majority. The field of the artist's research is contemporary society, burdened with economic problems, caught in a process of cruel stratification, where the number of poor is growing. Pointing out the perniciousness of this unequal relationship, the artist ventures into the field of engagement *in current affairs. His artistic concept is based on simplicity, his installations contain only a small number of elements, but always in a thoughtful and well-conceived relationship and in active dialogue with space and architecture.

Although the central exhibition of the *Danube Dialogues* was dedicated to serious socio-political topics: the existential problems endangering the individual, society as a whole and the planet itself, it was at the same time imbued with an optimistic spirit of faith in the possibility of positive social and other changes and in the human strength to implement them.



Flooded Modernity by Asmund Havsteen-Mikkelsen
A simulation created by Michalis Zacharias

During the summer of 2018, Asmund Havsteen-Mikkelsen presented 'Flooded Modernity' at the Vejle Floating Art Festival, a project that drew the attention of the art world worldwide and became one of the most captivating works about the failures and frustrations of modernism.

A few years later Michalis Zacharias started a series of simulations of works by other contemporary artists, all carrying characteristics of ephemeral and anti-monumental features, along with concepts implying the unfulfillment of Utopia, which is a main subject in his recent work as well. One of the works selected was Asmund Havsteen-Mikkelsen's installation, along with Kippenberger's 'NOMUS' and Francis Alÿs' 'Lada Kopeika Project'. With a notion of the artist as a historian, theorist, or even as a journalist/archivist, the project is distant from an appropriation concept, aiming to create a commentary on the original works. Focusing on validating and not questioning the authorship, these simulations act as a resurgence agent for works that left only data, and from Zacharias's point of view are important enough to be recompiled virtually, and kept as archive instances.

The simulation of the work is an online, real-time of Havsteen-Mikkelsen's floated installation, on its location during the festival. All the above was developed as low-poly 3d models of the sculpture and landscape, and assembled together through javascript WebGL libraries, used for the development of online games. Getting the local time and date of Vejle, data concerning the area's daylight duration with sunrise/sunset hours, approximate azimuth coordinates of the sun, along with the current weather conditions, the installation is perpetually on site.

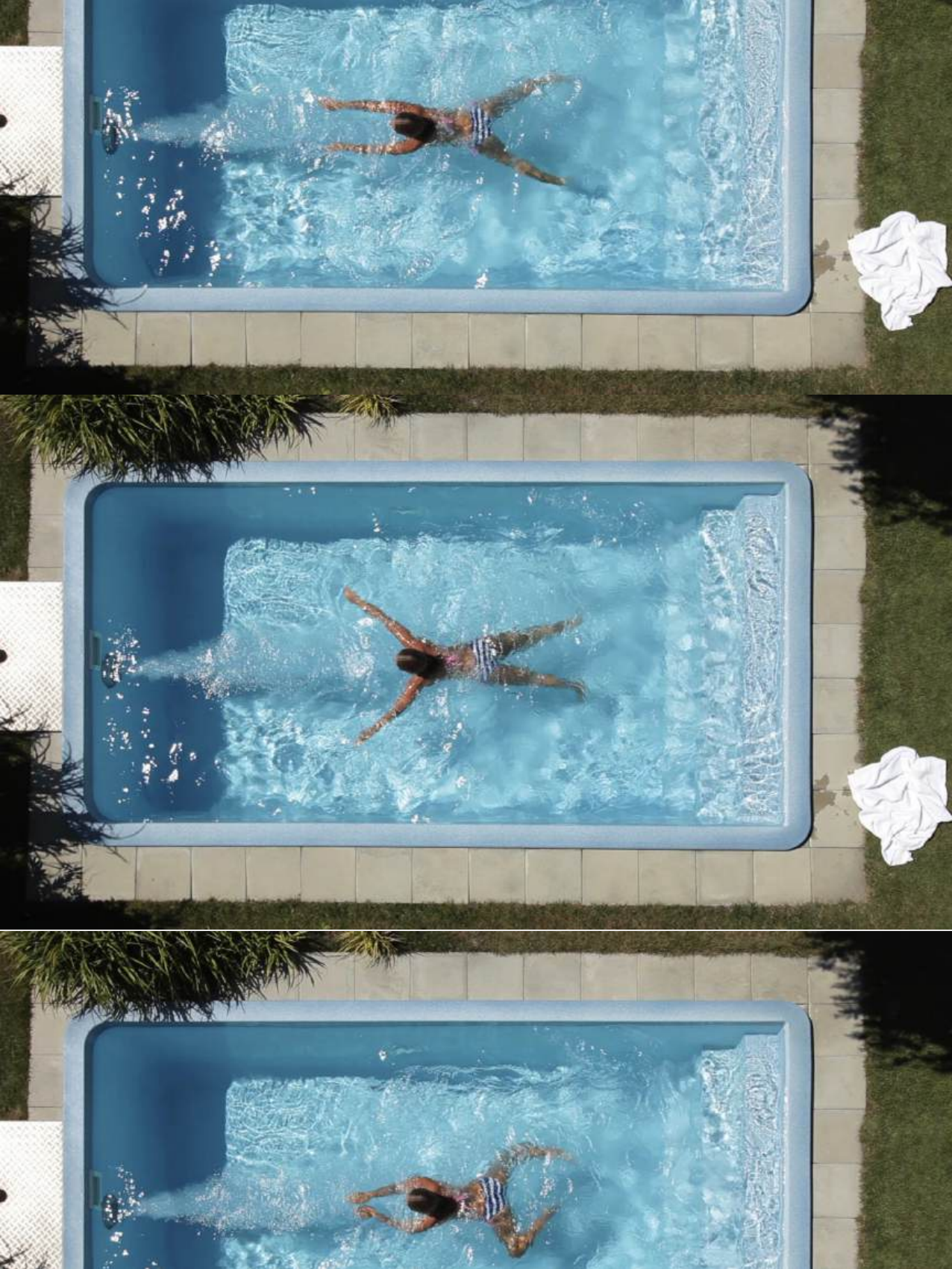
Part of the project was communicating with the artists themselves, as well as engaging them with the project as much as possible. After a first e-mail introducing the idea and a link to a beta version of the simulation, Zacharias and Havsteen-Mikkelsen began exchanging e-mails, Zoom calls, and ideas about the original work and its simulation, and its final form was the result of a direct collaboration between the two.

Following the above, an idea discussed by the two artists was a mutual presentation/exhibition of the project in Copenhagen and Athens, together with material related to the original project. In a more extended collaboration during the last few months, the artists managed to schedule the event in both cities as a back-to-back joint exhibition. Under the same title, the project will be presented at Prospekt Space, Vesterbro in late September at first, an event that will be followed by a corresponding exhibition at MISC Athens. The opening in Athens was scheduled on the closing date of the exhibition in Copenhagen, linking the two events together. Through this quite interesting and crossover collaboration, emphasized by the consecutive presentation bridging Athens and Copenhagen, the project will be a great opportunity to present Asmund Havsteen-Mikkelsen's iconic work to the Athenian public along with its simulation and commentary by another fellow artist, while in Copenhagen there will be a chance for an overall presentation of Zacharias' work on these simulations, focusing on 'Flooded Modernity' and the artist's communication with Havsteen-Mikkelsen.

3D models developed in Blender
Simulation created with [three.js](#)
Weather data from [openweathermap.org](#)

Created by Michalis Zacharias, 2023

Asmund Havsteen-Mikkelsen, Michalis Zacharias, *Poplavljeni modernost / Flooded Modernity*, 2018
animacija *Poplavljeni modernost* sa strimingom uživo iz Vejle fjorda, 30 fotografija iz produkcije i instalacije *Poplavljeni modernost*
/ animation of Flooded Modernity with live weather streaming from Vejle Fjord, 30 photographs from the production and installation of Flooded Modernity



*Robert F. Hammerstiel,
Zašto nisam iznenađen? / Why
am I not surprised?, 2012
HD video, 9'*



Monika Moteska, Spasenje po Bojsu / Salvation according to Beuys, 2020
Instalacija - metalni objekat, crtež, uže / Installation - metal object, drawing, rope



*Robert Jankuloski, Iz ciklusa Novi pejzaži_Arhiv realnosti / From the series New Landscapes_Archive of Reality, 2020
digitalne fotografije / digital photographs*



Marikke Heinz-Hoek, LOST, 2023
AI generisana fotografije / AI generated photos



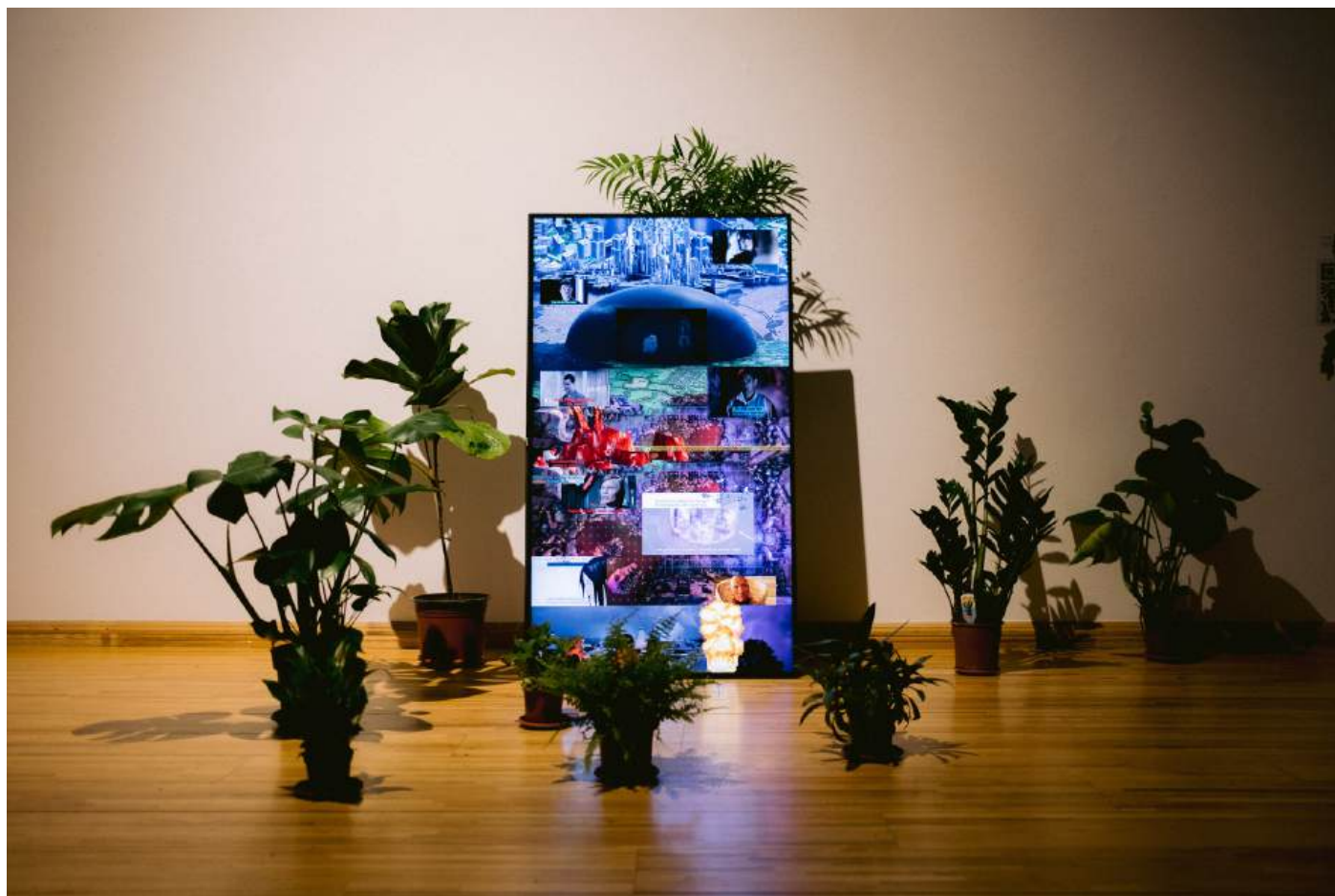
Ana Prvački, *Bee Intense*, 2022
Video dokumentacija performansa / Video documentation of the performance



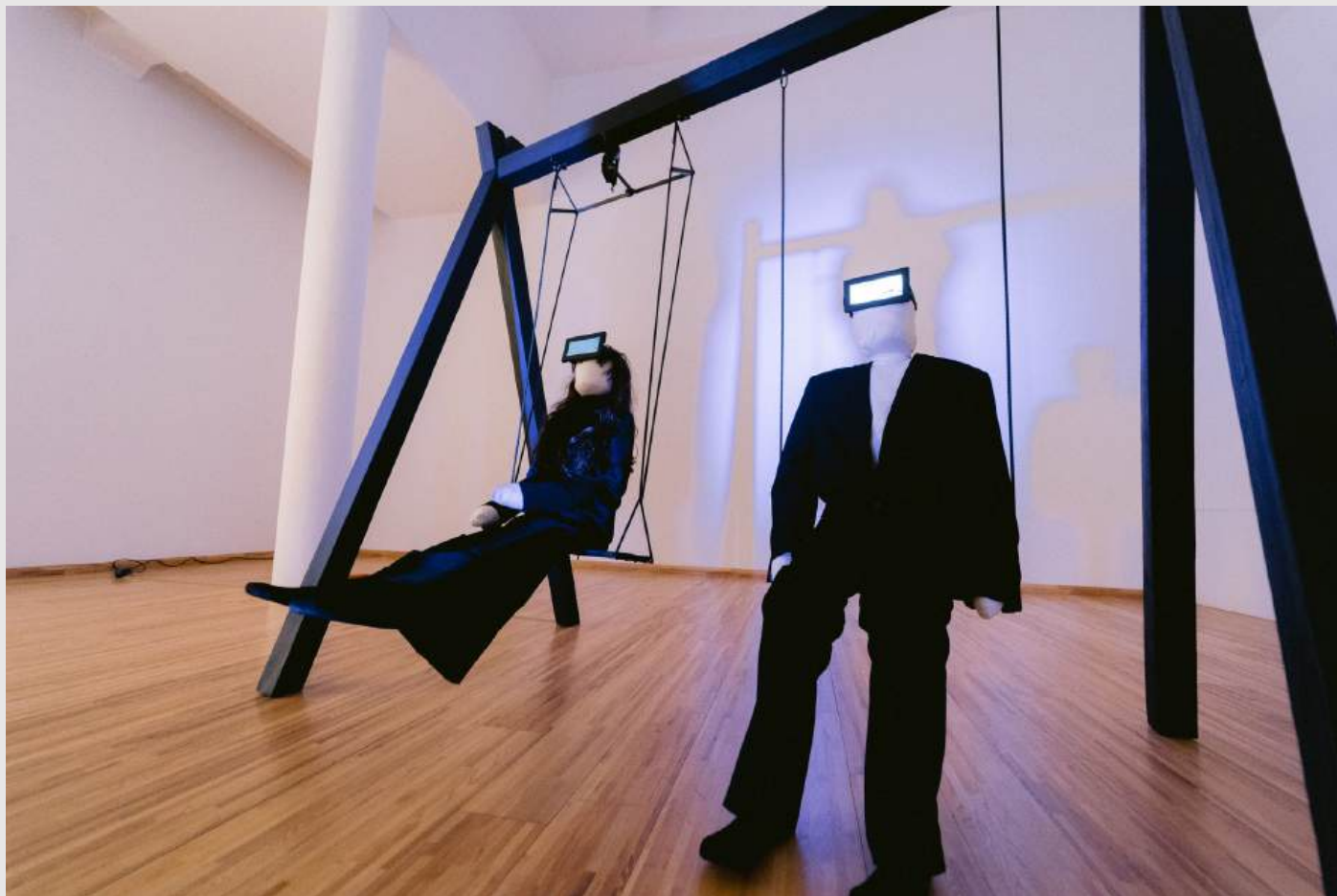
*Breda Beban, Arte Vivo (No.1), 2008-2011
fotografija performansa, inkjet štampa / photos of the performance, inkjet print
Ljubaznošću zadužbine umetnice i Kalfayan galerije (Atina-Solun) / Courtesy of the Artist's Estate and Kalfayan Galleries
(Athens-Thessaloniki)*



Yoko Ono, I love you Earth, 2021
zidna instalacija / wall installation



Sara Bezovšek, *False Utopia*, 2021
snimanje ekrana veb stranice / screen recording of the webpage



Goran Despotovski, *Ljulaška / Swing*, 2023
Instalacija - video, zvuk / installation - video, sound



Luiz Roque, Urubu, 2021
video



Sam Durant
Drugi svet je moguć / Another World Is Possible, 2019, lightbox
Mi smo ti koje smo čekali / We Are The Ones We've Been Waiting For, 2018, lightbox



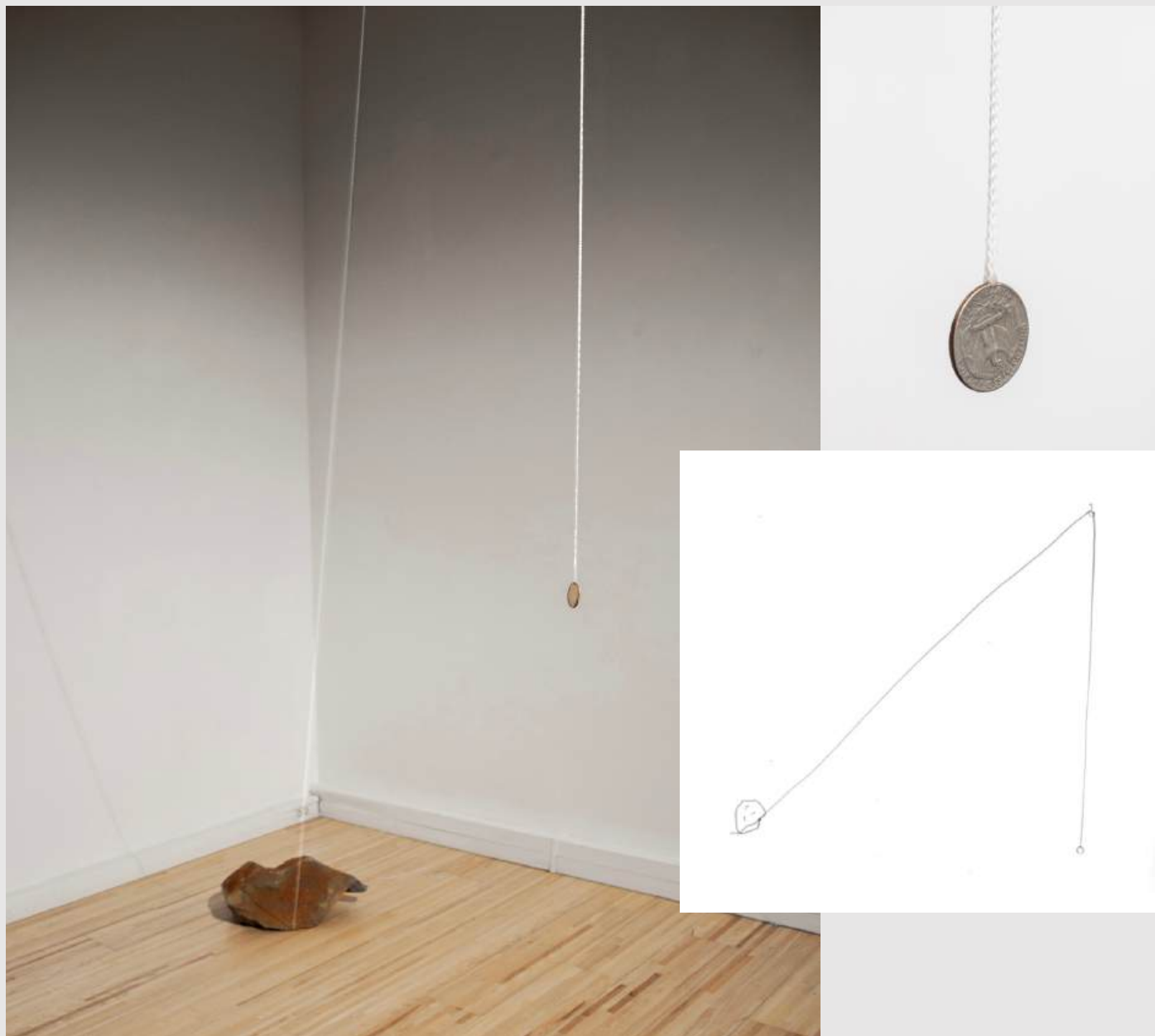
Ivana Radovanović, *The Hollow Men*, 2017
Prostorna instalacija - video, objekat (staklo, pepeo) / installation - video, object (glass, ash)



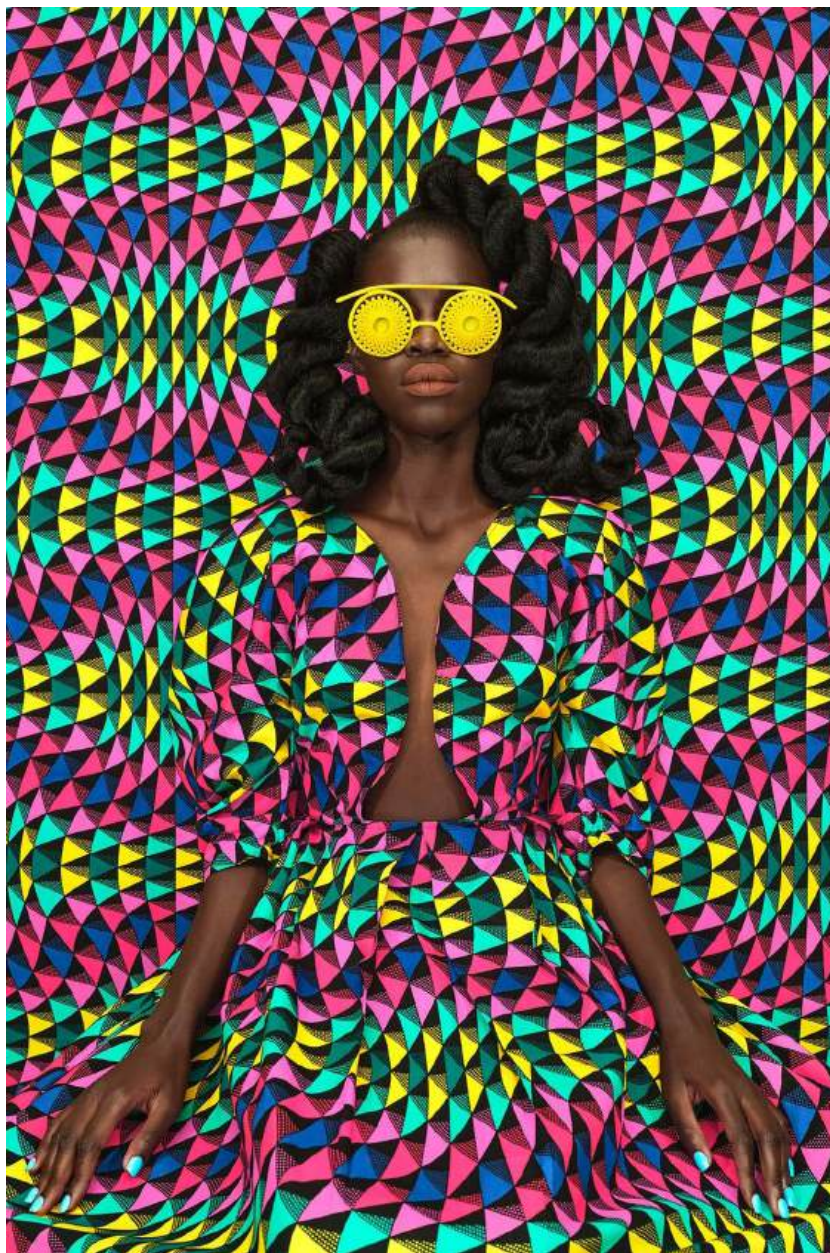
Dunja Trutin, Volumen interakcije / Interaction volume, 2023
Instalacija - figure od poliuretanskog sundera / installation - polyurethane sponge figures



Louise Deiningner, #4 Pejzaž i otisci stopala / #4 Landscape and Footprints, 2020
Akril na platnu / Acrylic on canvas



Wilfredo Prieto, *Blind Spot*, 2021
Instalacija - kamen, konopac, novčić / installation - rock, rope and coin



Thandiwe Muriu, Our Collective Beauty, 2022
digitalna fotografija / digital photo



Dragan Rajšić, Nema zemlje za starce / There is No Country for Old Men, 2024
kombinovana tehnika, gvožđe / mixed media, iron





DUNAVSKI DIJALOZI 2024 // DANUBE DIALOGUES 2024
UMETNIČKI DIJALOZI // ART DIALOGUES

FLEKSIBILNE GRANICE

Slavica Žarković

Za uspostavljanje crnogorsko-srpskog umetničkog dijaloga pozvane su dve umetnice rođene u Crnoj Gori: Lidija Delić, koja živi i radi u Beogradu, i Ana Aleksić, koja je na stalnoj relaciji Crna Gora – Srbija. Iako mesta njihovog rođenja i boravka čine granice između ovih dveju država fluidnim – pogotovo zato jer govorimo sličnim jezicima, što podstiče jačanje jednog zajedničkog identiteta – to nikako ne znači slabljenje individualnosti obeju država. Dok god podjednako prihvatamo ove sličnosti i razlike, granice povučene na mapi samo su iscrtane linije – one nisu ugrožene niti im nestabilnost i fleksibilnost, koju su im ove umetnice dodelile u potrazi za prostorom sopstvenog delovanja, smeta.

Obe umetnice u svom radu koriste pejzaž kao temu koja je u prošlosti težila savršenstvu, dok danas ima višeslojna značenja – može predstavljati i težnju ka idealnom svetu ali i sunovrat u distopiju. Krećući se između ova dva značenja, istražujući različite fizičke i mentalne prostore, ali i one unutar umetničkog dela, umetnice konstantno preispituju granice koje ih definišu, kao i njihovu fleksibilnost i propustljivost u cilju uspostavljanja odnosa, komunikacije i novih konteksta.

Dve slike velikog formata **Lidije Delić** pod nazivima *Observing the plants (Posmatranje biljaka)* i *Growth (Rast)* deo su projekta *Still, life*, odnosno pripadaju seriji radova gde su predstavljeni zaustavljeni momenti uspostavljanja ravnoteže sa prirodom, s polaznom tačkom u konkretnom mestu. U isto vreme, one mogu predstavljati bilo koje mesto i bilo koje vreme, kao podsetnik da, usled eventualnog poremećaja balansa, priroda, kao najmoćnija sila koja redefiniše pejzaž, može ponovo da uspostavi kontrolu i zatre tragove ljudskog postojanja, ako čovek ne prestane da se ponaša kao virus koji ubija planetu koja mu je dom. Neodgovornost ljudskog ponašanja, egoizam, žeđ za novcem i moći mogu dovesti do urušavanja fragilnog ekosistema u kojem živimo. Iako su slike statične i ispunjene tišinom, kao vreme bez cvrkuta ptica koje opisuje Rejčel Karson, one nose u sebi tenziju i pozivaju na akciju izgradnje održivog odnosa sa prirodom.

Ana Aleksić takođe se u svom radu bavi opažanjem prirodnih i urbanih pejzaža, gde digitalne fotografije tih predela transformiše do neprepoznatljivosti, istražujući granice između realnosti i apstrakcije. Kreirajući rad *Disperzija* za prostor Kulturnog centra Novog Sada, ona ga nadograđuje postojećim radovima, čineći svoj rad fluidnim, bez konačne forme koja može da se sastavlja i rastavlja, savija, deli i na kraju opet preti u novo delo. Ova fluidnost joj dozvoljava da kroz proces povratka iz digitalnog u fizički prostor stvara pejzaže koji istražuju teme transformacije, prolaznosti i integracije starog u novo, odnosno integracije prirode i urbanog života.

Zauzimajući prostor galerije, prodirući i menjajući ga svojim delima, umetnice uvode posmatrača u slojevite svetove osobenih zakonitosti, u kojima podjednako vladaju i spokoj i kaos, ukazujući na brojne probleme, promene, nestabilnosti i neravnoteže u okviru različitih društvenih i ekoloških pitanja. Njihovi radovi opisuju liminalne prostore, koji mogu biti fiktivni ili realni, gde se uspostavljaju različite transformacije i kretanja, sa ciljem da rasvetle procese uzrokovane problemima, patnjama i traumama koje, ako ih ostavimo da se gomilaju, mogu dovesti do disbalansa, odnosno samouništenja – kako našeg okruženja tako i nas samih. Samo u suočavanju s njima, u slobodnoj raspravi i umetničkom oblikovanju možemo ih prevazići, a Lidija Delić i Ana Aleksić stvaraju baš takvu umetnost – onu koja pokušava da probudi svest i pruži priliku da preispitamo na koji način čovekove odluke, čak i one najmanje i najbezazlenije, oblikuju svet koji ostavljamo iza sebe.



Lidija Delić, Observing the plants, 2023
ulje na platnu / oil on canvas



Ana Aleksić, *Disperzija 3 / Dispersion 3*, 2024
site-specific instalacija / site-specific installation

FLEXIBLE BORDERS

Slavica Žarković

For the Montenegro-Serbia dialogue, two artists born in Montenegro were invited: Lidija Delić who lives and works in Belgrade, Serbia, and Ana Aleksić who moves between the two. Although this makes for fluid borders, especially as the hugely similar language heightens the feeling of a joint identity, it in no way impinges on the individuality of the two countries. As long as we welcome similarities and differences equally, lines drawn on a map are simply that – lines that are not vulnerable, nor disturbed by the instability and elasticity assigned them by these artists in their search for a space in which to act.

Both artists use landscape, a theme that in the past strove for perfection while today its meanings are manifold, representing aspiration towards an ideal world or a return to dystopia. Between these two, they explore different physical and mental spaces, including those within the artwork, constantly questioning the boundaries that define them, their flexibility and permeability, in order to establish relationships, communication and fresh contexts.

Two large-format paintings by **Lidija Delić**, *Observing the plants* and *Growth*, are part of a project called *Still, life*: a series of works depicting arrested moments where a balance is established with nature, with a starting point in a specific place. They can, however, represent any place and any time, a reminder that if the balance is disturbed, nature as the most powerful force that redefines the landscape can take back control and erase all traces of human presence. The condition is that man ceases to behave like a killer virus towards the planet he lives on. Human irresponsibility, self interest and the pursuit of money and power can lead to the collapse of the fragile ecosystem in which we live. The images are static and filled with silence, recalling the absence of birdsong described by Rachel Carson, but their tension cries out for action to create a sustainable relationship with nature.

Ana Aleksić also deals with the perception of natural and urban landscapes, where she alters digital photographs beyond recognition, exploring the boundaries between reality and abstraction. In *Dispersion*, made expressly for Novi Sad's Cultural Centre, she builds on existing works, leaving the final form fluid and undefined so that it can be assembled, disassembled, folded, divided and finally decanted into something new. By returning from digital to physical space, this fluidity allows her to create landscapes that explore transformation, transience, the integration of old into new, that is, the integration of nature and urban life.

Occupying the space of the gallery, penetrating and changing it with their works, the artists introduce the viewer to layered worlds and their laws, in which both tranquility and chaos reign equally, pointing out the numerous problems, changes, instabilities and imbalances of social and environmental issues. Their works describe liminal spaces which may be real or fictitious, where various transformations and movements are established in order to shed light on processes caused by problems, suffering and trauma which, if left to accumulate, can lead to imbalance, in other words to the self-destruction of our environment and ourselves. Only by facing them with free discussion and artistic shaping can we overcome them. Lidija Delić and Ana Aleksić create just such art that tries to awaken awareness and gives us the opportunity to reconsider how our decisions, even the smallest and most harmless, shape the world we will leave behind.





SKULPTURA NA DOMAĆEM TERENU – UMETNOST PROTIV (SAMO)DESTRUKCIJE

Bogdan Rata i Sorina Jeca

Izložba *Skulptura na domaćem terenu* umetnika Andreja Pituca (Rumunija) i Ivane Milev (Srbija), predstavljena u Galeriji SULUV-a, implicitni je argument vezan za temu festivala *Dunavski dijalozi – O (auto)destrukciji i protiv nje*. Selekcija rado-va, sačinjena zajedno sa umetnikom i kustosom Bogdanom Ratom, fokusirala se na pristup skulpturi kao obliku „reciklaže“, kroz transformativno reinvestiranje materijala.

Uz pretpostavku krhkosti i propadljivosti proizvedenih predmeta kao suštinskih principa, dvoje umetnika dovode umetnost u neposrednu blizinu privatnog života, prevazilazeći konvencionalne granice „plemenitih“ materijala i dovodeći u pitanje suštinu onoga što bi umetnost mogla biti.

U ovom trenutku, trebalo bi se prisetiti tangente koncepta „socijalne skulpture“ koji je inicirao i širio Jozef Bojs, pozivajući javnost da se aktivno bavi umetnošću, podstičući dijalog i zamišljajući transformaciju društva kroz međusobnu povezanost ljudi, prirode, održivosti i socijalne pravde. Međutim, umetnička praksa dvoje vajara ne uključuje registar etičkog suda o uništenju, potrošnji ili degradaciji. Ona pribegava povratku konstruktivnim metodama i vrednostima jednostavnosti privatnog života. Umetnici se manifestuju kao dve dobre „domaćice“, za koje „uradi sam“ GG, ručna izrada na starinski način, način predaka, prerasta u kreativne činove, prožete uloženom subjektivnom vrednošću.

Ivana Milev (Beograd, 1987) kroz skulpturu istražuje „industriju domaćinstva“, otkrivajući intimu sopstvene laboratorije. Komadi drveta, pažljivo isečeni i povezani, delovi industrijskih predmeta, niti i žice stvaraju trodimenzionalne crteže i ravni koje često aludiraju na domaću arhitektonsku strukturu. Fragment postaje čvor, čvor – struktura, struktura – ravan, ravan – skulptura. Materija se širi i raste poput biljke, utkiva se kao tapiserija, spleće se u prostirke. Skulptura nije izložena, već u Ivaninoj praksi ona postaje materijalni produžetak instinkta za negovanjem.

Umetnica izjednačava materijale koji se koriste u skulpturi, ne primenjujući hijerarhiju njihovih vrednosti: prirodni materijali funkcionišu u savršenoj ravnoteži sa industrijskim, rekonstruišući univerzume nabujale od poezije intimnog i dubokog razmišljanja. Radovi *Preplitanje* (2024), *Plavo sunce* (2023/24) ili *Metali* (2020/24) pokazuju kreativno pretpostavljenu ženstvenost.





ART DIALOGUES

> UNION OF ASSOCIATIONS OF FINE ARTISTS OF VOJVODINA, NOVI SAD

SCULPTURE IN THE DOMESTIC FIELD – ART AGAINST THE (SELF)DESTRUCTION

Bogdan Rață & Sorina Jecza

The exhibition *Sculpture in the Domestic Field* by artists Andrei Pituț (RO) and Ivana Milev (RS), presented at SULUV Gallery, is an implicit argument in the theme of the Danube Dialogue festival, *On (self)Destruction and Against It*. The selection of works, made together with artist and curator Bogdan Rață, focused on approaching sculpture as a form of “upcycling”, through the transformative reinvestment of materials.

With the assumption of fragility and the perishability of manufactured objects as essential principles, the two artists bring art into the immediate proximity of domestic life, by transcending the conventional boundaries of *noble* materials and challenging the essence of what art could be.

At this point, the tangent to the concept of “social sculpture” circulated by Joseph Beuys, who invited the public to actively engage with art, sparking dialog and envisioning the transformation of society through the interconnectedness of people, nature, sustainability and social justice, should be invoked. But the artistic practice of the two sculptors does not involve the register of ethical judgment about destruction, consumption, degradation. It resorts to a return to the constructive methods and values of the simplicity of private life. The two artists manifest themselves as two good “housekeepers”, for whom DIY, the ancestral gesture of manual work becomes creative gestures, charged with an invested subjective value.

Ivana Milev (1987, Belgrade) explores the “household industry” through sculpture, revealing the intimacy of her own laboratory. Pieces of wood meticulously cut and bound together, parts of industrial objects, threads, and wires create three-dimensional drawings and fields which often allude to a domestic architectural structure. The fragment becomes a knot, the knot becomes a structure, the structure becomes a field, the field, a sculpture. Matter is expanded and grown like plants, is woven like a tapestry, knitted into spatial rugs. Sculpture is not on display, but rather, in Ivana’s practice, it becomes a material extension of the instinct to cultivate.

The artist gives equal entitlement to the materials to be used in sculpture, without applying a hierarchy of value: natural materials work in perfect balance with industrial ones, reconstructing together universes charged with the poetry of intimate reflection. Works such as *Interweaving* (2024) *Blue Sun* (2023-24) or *Metà* (2020-24) demonstrate a femininity creatively assumed.

No, postoji još jedan, implicitni registar u pribegavanju plastici, ambalaži i otpadu: umetničko „kroćenje” veštačkog, „bezdušnog” sveta. Autorka mu ne sudi etički; ona to čak i poetski promišlja, ali nam to i pokazuje. Centralno izložene, njene moćne forme dominiraju prostorom, a kontakt sa ovim snažnim diskursom lucidan je signal sveta koji treba zaštititi.

Andrej Pituc (Temišvar, 1991) praktikuje arheologiju blizine, koristeći kao sirovine za skulpturu materijale iz neposredne blizine. Pituc sastavlja predmete proizvedene u potpunosti od reciklirane šperploče u makete makroobima. Ovaj etički model proizvodnje skulpture sopstvenim tempom podržava prisustvo dela Andreja Pituca na granici između umetnosti i proizvodnje. Izvor korišćenih materijala, vreme predviđeno za izradu, ručni proces reciklaže i nazivi dela (koji ponekad predstavljaju zbir naziva temišvarske ulice i broja umetnikovog ateljea) čine Pitučevu umetničku praksu bliskom društvenoj umetnosti, zavisno od neposredne blizine njegovog ateljea.

U ekološkom smislu, skulptura je „kultivisano mesto”. To je alat koji funkcioniše u relaciji sa prostorom i, pre svega, sa umetnikovom laboratorijom, ateljeom i blizinom domaćinstva. Vajari su domaćini. Oni obrađuju prostor, brinu o njemu, oru ga, transformišu i privode njegovoj neposrednoj upotrebljivosti. Skulptura postaje oruđe koje rekonfiguriše prostor sirovinama, neguje volumen, čini ga korisnim i odomaćuje ga. Intimnost njihovih ateljea/domaćinstava čini da umetnici grade, lepe, vezuju, spajaju i kombinuju. Rešenja su jednostavna, i, kao neka oruđa prostora, skulpture postaju oruđa koja neguje ideje.

Ovim se vraćamo na ideju iznetu na početku. Tema festivala *Dunavski dijalog – O (auto)destrukciji i protiv nje* – na izložbi u Galeriji SULUV-a nalazi argument koji potvrđuje umetnost – u ovom slučaju skulpturu – snagom samoregeneracije, iznutra, putem kreativnosti.

Osmišljen kao dijalog između dva susedna ateljea (Ivane Milev, Andreja Pituca), *Skulptura na domaćem terenu* pokušaj je definisanja blizine skulpture, javnog prostora, umetnosti predstavljene kao produžetak urbanog prostora u domaćinstvo umetnika.

But there is another, implicit register in the recourse to plastic, to packaging, to scraps. The artist *tames* the artificial, *soulless* world. She doesn't judge it ethically, she even reflects it poetically, but she shows it to us nonetheless. Centrally exposed, her powerful forms dominate the space and the contact with this powerful discourse is a lucid signal of a world to be protected.

Andrei Pituț (1991, Timișoara) practices an archeology of proximity, using materials in the immediate vicinity as the raw materials of sculpture. Pituț assembles objects manufactured entirely from recycled plywood into macro-scale mockups. This ethical model of producing sculpture at one's own pace supports the presence of Andrei Pituț's works on the border between art and manufacturing. The source of the materials used, the time allotted to production, the manual recycling process, the names of the works (which are sometimes a combination of a Timișoara street name and the number of the artist's studio) bring Pituț's artistic practice close to social art, dependent on the proximity of his studio.

In terms of ecology, sculpture is a "cultivated place". It is a tool that works with space and, most of all, with the artist's lab, studio, domestic vicinity. Sculptors are homesteaders. They cultivate space, take care of it, plough it, transform it, bring it closer to its immediate utility. Sculpture becomes a tool that reconfigures space with raw materials, cultivates the volume, makes it useful, domesticates it. The intimacy of their studios/homesteads makes artists build, glue together, bind, stitch, combine. The solutions are simple, and just like some tools of space, the sculptures become tools that cultivate ideas.

With this, we return to the idea stated at the beginning. The theme of the *Danube Dialogue* festival, *On (self)Destruction and Against It*, finds in the exhibition at SULUV Gallery an argument that validates art - sculpture, in this case - with the power to self-regenerate from within, through creativity.

Designed as a dialogue between two neighboring studios (Ivana Milev, Andrei Pituț), *Sculpture in the Domestic Field* is an attempt to define the proximity of sculpture, of public space, of art presented as an extension of the urban area into the artist's household.



Ivana Milev, Metà, 2020-24
gvožđe i plastika / steel and plastic



Andrei Pituț, Pine Plywood Seed, 2022
ručno rađena borova šperploča / handmade pine plywood

IDEJA SEVERA

Civilizacija je kao tanak sloj leda na dubokom okeanu haosa i tame.

Verner Hercog

Aleksandra Lazar

Razmatranje pejzaža – našeg gravitacionog i simboličkog Severa – nije samo pozadina umetničke prakse, već neodvojivi uslov civilizacijskog opstanka. Suštinu umetnosti nije moguće etički, filozofski ili emocionalno shvatiti nezavisno od ovog pitanja. Živimo trpeći emocionalne, ekonomske i materijalne posledice trajno destabilizovane biosfere i, da parafraziramo engleskog pisca iz 17. veka Tomasa Brauna, podsticaj umetnosti je da bude njen „konzervatorijum“ i svedok.^[1]

U skladu sa temom ovogodišnjeg Festivala savremene umetnosti *Dunavski dijalozi – O (auto)destrukciji i protiv nje* – dijaloška izložba *Ideja Severa* razmatra beleške o mestu, transformacije pejzaža i prepletena stanja promene, mirovanja i brisanja, u istraživanjima umetnica Nataše Kokić i Raluke Pope. Ovaj koncept iziskivao je inovativni istraživački duh, pa sam pozvala umetnice sa kojima do sada nisam sarađivala niti su se one međusobno poznavale, nadajući se lucidnoj, otvorenoj putanji. Naslov izložbe, *Ideja Severa*, inspirisan je esejima *Daljine i sećanja* i zbirkom pesama *Arktičke elegije* škotskog autora Pitera Dejvidsona, a konceptualno objedinjuje dve serije crteža koji posmatraju kretanje kroz vreme i mesto, kao i načine na koje je to kretanje pronašlo svoj izraz. Cilj izložbe je da prikaže obrasce interesovanja i specifičnost pamćenja kroz različite vidove posmatranja i sećanja.

Raluka Popa živi i radi u Berlinu. Koristeći metodologije kao što su serijalnost, sinteza, reprodukcija i arhiv, ona istražuje lični odnos prema prošlosti kroz kompozicije fragmenata sadašnjosti. Popina serija crteža *Disegno Ricercato (I)* (2022–), predstavlja refleksiju na seriju kratkih klavirskih komada *Musica Ricercata br. 1–11* (1951–1953) mađarskog kompozitora rumunskog porekla Đerđa Ligetija, nastalih kao odgovor kompozitora na „vertikalni odjek“ *Beskrajne kolumne* skulptora Konstantina Brankušija (*Coloana Infinitului*, 1918), ritmičke geometrijske forme koja sugerise mogućnost ekspanzije u beskonačnost. Ligetijeva *Musica Ricercata*, koju karakteriše uzlazni kontrapunkt, razvija se od jednostavne ka sve složenijoj formi. Ligeti i Brankuši, svaki u svom delu, koriste se strogošću, esencijalizmom i redukcionizmom kako bi preneli fundamentalni duh forme i istražili dublje konceptualne teme. Popin *Disegno Ricercato (I)* upliče se u njihov dijalog i otvara

[1] *Conservatorie* – u smislu *arhiv* i *deponija*, moguće i *hidrotafija* (od grč. „sahrana u urnama“ – *hidria* je veliki grčki lonac, *tafos* znači „grobnica“) te mi se čini da umetnost, shvaćena kao poetska vremenska kapsula, svoju transformativnu i liminalnu moć duguje svom introspektivnom, podzemnom aspektu.





ART DIALOGUES

> SMALL ART SALON, NOVI SAD

THE IDEA OF NORTH

"Civilization is like a thin layer of ice upon a deep ocean of chaos and darkness"

Werner Herzog

Aleksandra Lazar

The consideration of landscape – of our gravitational and symbolic North - is no longer a mere backdrop to artistic practice but the inherent mode of our survival. It is no longer possible to make sense of art – ethically, philosophically or emotionally – as separate from this issue. We live with the emotional, economic and physical consequences of a destabilised biosphere and, to borrow from the English 17th century writer Thomas Browne, the impetus of art is to be its *"conservatorie"*^[1] and its witness.

In adherence with the theme of this year's *Danube Dialogues*, *On (self)destruction and against it*, the dialogical self-contained exhibition *The Idea of North* observes the annotations about place, the transformations of landscape and the intricacies of change, stillness and erasure, as explored by the artists Nataša Kokić and Raluca Popa. The concept has prompted an innovative and exploratory spirit, so I approached the artists with whom I had never worked before, hoping for a lucid and open-ended trajectory. Drawing inspiration from the writings of Peter Davidson, in particular his *Distance and Memory* and the collection of poems *Arctic Elegies*, "The Idea of North" is a study that shows works that range in time and place, and in the ways in which these ideas have found their expression. Their common intention is to show patterns of interest and distinctiveness of memory through the variety of ways of looking and remembering.

Raluca Popa (Bucharest, 1981) lives and works in Berlin. Through methods such as seriality, synthesis, reproduction and archive, Popa explores her personal relationship to the past by composing fragments of the present. In her ongoing series of drawings *Disegno Ricercato* (I) (2022-), Popa reflects on György Ligeti's *Musica Ricercata* no. 1-11, a set of piano pieces written between 1951 and 1953 that were allegedly inspired by the "vertical echo" of Constantin Brancusi's *Endless Column* (*Coloana Infinitului*, 1918), itself a rhythmic geometry which suggests the possibility of infinite expansion. *Musica Ricercata*, characterised by its expanding counterpoint, grows from simplicity to complexity. Both Ligeti and Brancusi used purity, essence and the reduction of form to capture the fundamental spirit and to explore deeper conceptual

[1] Conservatorie meant as an archive and a depository, possibly also as its Hydriotaphia (from the Greek for "urn burial" – hydria is a large Greek pot, taphos means "tomb"), and it strikes me how art, perceived as a poetic time capsule, owes its transformative and liminal power to its introspective and buried aspect.

mogućnost za susret tri srodne stvaralačke orbite u vremenu, privučene zajedničkim istraživanjem forme, apstrakcije i transcendentnih aspekata medija.

Ovaj duh *susreta u vremenu*^[2] nalazimo i u Popinoj seriji crteža *Aranžman binokularnih crteža (za Novi Sad) (2022–2024)*. Ciklus, koji kombinuje radove iz prethodnih serijala *Bez naslova mapa #1 Sinop (2022)* i *Westend (2023)*, sa crtežima nastalim za tekuću izložbu, koristi formalni esencijalizam da pomuti granice linearnog vremena, stvarajući osećaj kontinuiteta i transcencije u duhu Brankušijevog istraživanja beskonačnosti forme.

U sva tri kantosa novosadske instalacije, Raluka Popa koristi slojevitost, transparentnost i prismostru (nadzor), kako bi predstavila različite trenutke u vremenu, gradeći kompozitnu, multitemporalnu sliku. Svaki crtež definisan je njenom relativnom geografskom pozicijom i uokviren dvogledom, koji propušta minimum ambijentalnog svetla potrebnog za dubinu i modelovanje pejzaža.^[3] Ovakva perspektiva selektivno fragmentira, zumira i fokusira, stvarajući strateške tišine i osećanja bliskosti i udaljenosti koja korespondiraju sa iskustvenim i doživljajnim taloženjem pejzaža tokom vremena, dovodeći u pitanje našu autoopservaciju i pogled autsajdera. Poput ornitologa koji posmatra napušteno gnezdo, umetnica ostaje pritajena, gradeći parabolu između svoje pozicije i njene antiteze, napuštene industrijske zone nasuprot prometnog urbanog prostora. Ovi komadići oblika kadrirani kao destinacije (Zapad) i slučajnost (pogled kroz prozor doma ili umetničinog studija) omogućavaju posmatraču da istovremeno sagleda obe pozicije, kao i graničnu oblast između dveju tačaka, gde pogled predstavlja luk mosta ili parabolu metka.

Koristeći optički instrument za istraživanje i sintezu prostornih odnosa, Popa u svoj rad integriše ideju leta, prateći imaginarno kretanje ili pomeranje migratornih putanja, čime transformiše viđenje prostora i rekonfiguriše prostorne hijerarhije sa namerom da proširi vizuelna i socijalna polja. Strukturisani arhitektonski planovi i putanje oblikuju i zadaju obrasce kretanja, dok, napuštena mesta otvaraju vibrantne, prethodno neaktivne pragove i ritmove: procesije dnevnih i noćnih životinja, sezonske promene, privremena skrovišta. Popino posredovanje i meditacija prostora pozivaju na buđenje svesti o barijerama koje diktiraju našu navigaciju po rubnim zonama, podsećajući na neophodnost postavljanja sopstvenih granica ličnih prostornih zona.

Nataša Kokić živi i stvara na relaciji Beograd–Oslo. Poznata po svojim detaljnim crtežima ugljenom, ona je, poput Raluke Pope, zainteresovana za fragmentisani i apstrahovani detalj i promišlja lično i kolektivno iskustvo. Njen pogled, usmeren ka prirodi ili pak fokusiran na preuveličani detalj nekog anonimnog domaćinstva, pronalazi složena psihološka stanja u automatizovanim, zatvorenim sistemima.

[2] Susret u vremenu sledi iz koncepta vajanja u vremenu Andreja Tarkovskog. Ruski filmski režiser smatrao je da je film forma 'vajanja u vremenu', odnosno filofska i umetnička kontemplacija trajanja, prisustva i percepcije, materijalnosti i otelovljenja.

[3] „*Untitled map #1 Sinop (2022)* – u pitanju su binokularni crteži nastali na prozoru mog studija u Berlinu. Prozor je okrenut ka zapadu, ali studio je lociran na jugoistoku grada. Odatle pogled obuhvata naizgled napušteni industrijski pejzaž koji polako prelazi u druge celine – skladište građevinskog materijala, kompaniju za iznajmljivanje kontejnera. Tu se nalazi i zatvoreni, ispražnjeni parking. Sve zajedno predstavlja jedan fragmentiran, disharmoničan pejzaž.

Westend (2023) – ovo su binokularni crteži napravljeni sa balkona mog stana. Balkon je okrenut ka zapadu, dok se stan nalazi u oblasti zvanog Vestend, na krajnjem zapadu Berlina. Odatle se vidi Tofelsberg sa svojom razrušenom špijunskom stanicom, Olimpijski stadion i drugi sportski objekti, železnička stanica Olimpija, bolnica, stambeni blokovi, šumovita oblast Grinvald itd.” – Raluka Popa, odlomak iz prepiske sa umetnicom, 9. jul 2024.

themes. Popa's *Disegno Ricercato* (I) weaves into their conversation, making space for the three creative orbits to meet within time. This poetic continuation stems from their shared exploration of form and abstraction, and in the transcendent aspects of their respective media.

This spirit of *meeting in time*^[2] follows through in her *Arrangement of Binocular Drawings (for Novi Sad) 2022 – 2024*. The series, which combines works from two previous cycles *Untitled map #1 Sinop* (2022) and *Westend* (2023) with the new drawings made for the current exhibition, uses formal essentialism to blur the boundaries of linear time, creating a sense of continuity and transcendence that parallels Brancusi's exploration of infinity through form. For all three cantos of the Novi Sad installation Popa uses layers, transparency and surveillance to represent different moments in time, building a composite multi-temporal image. Each drawing is defined by her relative position and framed by the binoculars, which detect barely enough ambient light for depth and modelling of the landscape.^[3] This perspective selectively fragments, zooms and focuses, creating strategic silences and a sense of intimacy and distance which can represent how landscapes and experiences accumulate over time, or question our self-observation and the gaze of the outsider. Like an ornithologist observing an empty nest, the artist remains incognito, drawing a parabola between her position and its antithesis within the abandoned industrial and busy urban zones. These scraps of shape snapshot as designations (West) and fated by chance (the view from the artist's home or studio) enable the viewer to occupy both places at once, contemplating the liminal realm between the two points, drawn as a bridge or as a parabola of a bullet.

Using an optical instrument to explore and synthesise spatial relationships, Popa integrates the idea of flight in her work, tracing imaginary movement or shifting migratory paths, transforming the space itself, and reconfiguring spatial hierarchies to expand both visual and social fields. While structured architectural conduits shape patterns of movement, an abandoned site opens up to oscillating, previously inactive thresholds and rhythms: processions of diurnal and nocturnal animals, seasonal changes, temporary hiding places. Popa's mediation/meditation of space invites an awareness of barriers that dictate our navigation of edgelands, reminding us that we construct imagined boundaries of personal zones of space.

Nataša Kokić (1978, Belgrade), divides her time between Belgrade and Oslo. The artist, known for her detailed charcoal drawings, shares Popa's interest in fragmented and abstracted detail, often reflecting on personal and collective experiences. Her gaze, either directed towards nature or focused on a hyper-sized detail of anonymous domesticity, teases complex psychological states from automated, closed systems.

[2] *Meeting in time* follows from Andrei Tarkovsky's sculpting in time. Russian film director saw film as 'sculpting in time', a concept which can be contemplated through philosophical and artistic notions of duration, presence and perception, of materiality and embodiment.

[3] "*Untitled map #1 Sinop* (2022): "These are binocular drawings made from the window of my studio. The window faces west, but the studio is in the south-east of Berlin. From here I can look out over a seemingly abandoned industrial landscape that is slowly being reshaped into other forms of existence - for example there is a warehouse for building materials, a company that rents containers. Also here an old car park just closed down and was emptied. It's a fragmented, disharmonious landscape."

Westend (2023): "These binocular drawings were made from the balcony of my house. The balcony is facing west, the house is located in the area called Westend, so right in the far west of Berlin. From here I can see Teufelsberg (with the ruined spy station), Olympiastadion and other sports facilities, the Olympiastadion train station, a hospital, apartment blocks, the Grunewald forested area, etc." Raluca Popa, 9 July 2024, from the correspondence with the author.

Živi sistemi Kokićeve vredno rade na samospoznaji. Najnoviji crteži, predstavljeni pod zajedničkim naslovom *Veliki Atraktor* (2024–), nastavljaju dosadašnji interes za preokret između apstraktnih mikro- i makrosvetova, kao i u ranijoj seriji *Zbirka mogućih istorija* (2020–2022). *Veliki Atraktor* nastavlja nadgradnju kompleksnih superponiranih kompozicija koje ometaju tumačenje skrivenih slojeva, što kod posmatrača rezultira osećanjem meke barijere i zabrane pristupa. Ovo je posebno naglašeno u motivu (klasicističke) draperije ili zavese, što usložnjava simbolizam dela. Prikazana u rezovima i segmentima, zavesa krije neki nastanjen ili opustošen ambijent, prag između dva mesta, koji se poput guste zvučne mase ptica selica stapa u beskrajnu teksturu, budeći neizvesnost i distanciranost.

Koristeći svoju fotografsku arhivu, Kokićeva „skicira“, provlačeći snimke kroz skener, što rezultira rastezanjem, izobličavanjem i hromatskim aberacijama (rasplinjavanje spektra) po ivicama. Ovi bleskovi nenadanog kolorita otkrivaju prisustvo sočiva – u ovom slučaju stakla skenera – gde talasna dužina svetla putuje različitim brzinama, što dovodi do „smetnje“ (*glitch*) koja lepezasto razdvaja boju od monohromne forme, aludirajući na slivanje vode na sedimentnu stenu. Boja, izložena eroziji ili distorziji u procesu od skice do završenog crteža, predstavlja emociju tokom vremena. Ovakva emocija – provučena kroz višestruka sočiva, čije organske obrise opažamo samo privremeno – možda je preneti iz pretkambrijskog fosilnog taloga norveške stene koju umetnica obilazi u svojim šetnjama. Uprkos zavodljivoj iskri uzajamnog razumevanja, sećanje kamena, ugrađeno u porfirnu lavu i granit, ostaje neprozirno i nespoznajno.

U razmišljanjima o telesnosti i prolaznosti, sedimentni crtački slojevi Nataše Kokić nude snažan kontrapunkt Popinom sagledavanju parabole: i jedan i drugi pogled predstavljaju zatvorenu scenu iz koje je posmatrač isključen. Obe umetnice koriste srodne ali ipak različite konceptualne pristupe za promišljanje o vremenu, mestu, sekvenci i sećanju, tražeći nove terene unutar poznatih. Dva dijaloški postavljena ciklusa crteža ogledaju se u prostornoj usmerenosti uzajamnim pojačavanjem određenih segmenata ili frekvencija vizuelnim ritmom i brzinama koji komprimuju konvencionalne pojmove o vremenu. U ovom prostoru, daleki internalizovani Sever ne odgovara specifičnim granicama, već odslikava imerzivni, vizuelni arhiv fluidne, višesmislene i višestruke prirode, nasuprot buržoaski *sublimnom*.

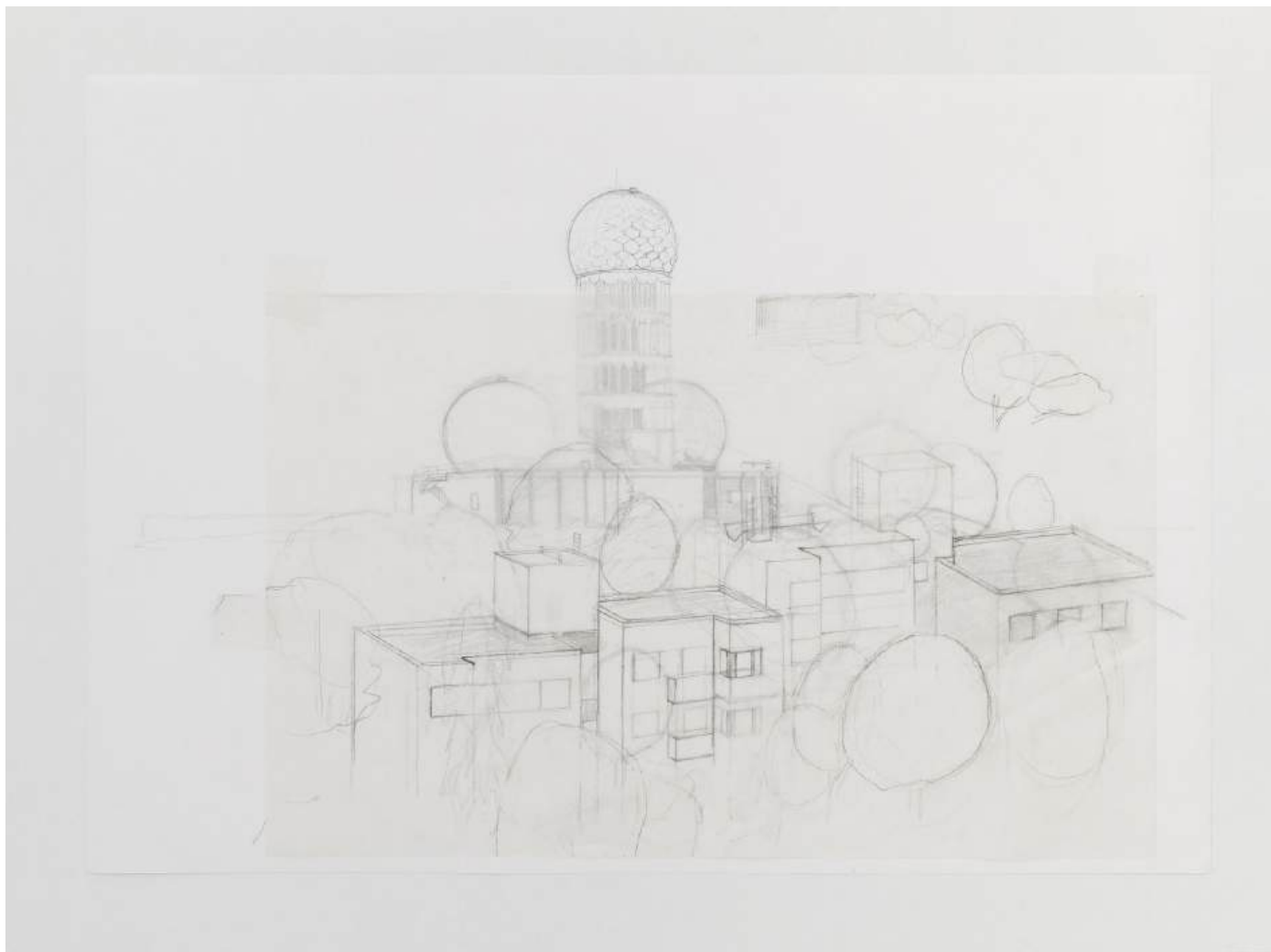
Ideja Severa predstavlja mogući eksperiment ornitomantije – divinacije budućnosti posmatranjem letenja ptica – koji nakratko bruji do trenutka prizemljenja. U svom kratkom postojanju, ova(kva) izložba sagledava odnos između fiksnog i od-beglog, izražavajući melanholičnu meditaciju o miru, gubitku, brisanju i reviziji. Sever ostaje cilj a ne odredište, međusobno povezana i polifona *Drugost*, smeštena između naseljivog sveta i opore, percipirane divljine.

The *living systems* in Kokić's art work hard on understanding themselves. Her recent drawings, presented under the collective title *The Great Attractor* (2024-), maintain her interest in shifting between abstracted micro- and macro-worlds already present in *Collection of Possible Histories* (2020 – 2022). *The Great Attractor* continues to build on the superimposed detailed compositions that hinder the reading of layers underneath and evoke a sense of barrier and disallowance of passage, especially present in the motif of (classist/classicist) drapery or a curtain, thus adding deeper symbolism to her work. In cuts and segments, a curtained wall hides some habitable or inhabitable milieu: a threshold between one place and another, like a dense sound mass of migratory birds, it blends into a continuous texture, evoking a sense of uncertainty and dissociatedness.

Using her personal photographic archive, Kokić 'sketches' by manipulating images through the scanner, resulting in stretching, distortion and chromatic aberration (colour fringing) along the edges. These flares of colour reveal the presence of a lens - in this case the glass of the scanner bed - where wavelengths of light travel through at different speeds, resulting in a 'glitch' that fans out shots of colour from the monochromatic form, reminiscent of the cascading and pooling of water on sediment rock. The colour, exposed to further erosion or distortion in the process from sketch to a finished drawing, has a task to capture emotion over time. The emotion - juiced through the multiple lens, its organic formulae temporarily visible to us - may have been carried from the Precambrian basement, the fossil-bearing sediment of the Norwegian bedrock that the artist frequents on her walks. In spite of the intoxicating spark of temporary understanding, its memory, embedded in porphyry lava and granite, remains ultimately opaque and unknowable.

Reflecting on both physicality and transience, Kokić's sedimented striated gaze offer a strong counterpoint to Popa's parabola view: it is a closed scene from which the viewer is shut out. Both artists use related but distinct conceptual approaches to address time, place, sequence and memory. They seek new terrains within the familiar ones, and create a sense of spatial directionality by amplifying particular segments or frequencies with visual rhythms and tempos that stretch and compress the conventional notions of time. The remote, internalised North has no specific boundary; it comes to represent an immersive visual archive that captures temporal fluidity, ambiguity and multifaceted nature, instead of the sublime and bourgeois Unknown.

The Idea of North is an ornithomancy experiment humming briefly to land. In its short life, it looks at the relationship between the fixed and the fugitive, expressing the melancholy meditation on stillness, loss, erasure and revision. North remains a goal rather than a destination, an interconnected and polyphonic Otherness situated between a habitable world and the perceived austere wilderness.



Nataša Kokić, *The Great Attractor*, 2024
grafit i pastel u boji na papiru, akrilik, drvo / graphite and dry colour pastel on paper, acrylic, wood



*Raluca Popa, Aranžman crteža dvogledom (za Novi Sad) / Arrangement of Binocular Drawings (for Novi Sad), 2022-2024
grafit na papiru, traka / pencil on paper, tape*

JEDAN POTREBAN UMETNIČKI DIJALOG: HERMAN NIČ I SOMBATI BALINT

Sava Stepanov

Koncept dijaloške izložbe radova Hermana Niča (1938–2022) i Sombati Balinta (1950–2024) zasnovan je na podudarnostima u njihovim umetničkim opusima: oba umetnika su, u okviru svojih nastojanja, svoj odnos prema svetu i vremenu u kome su živeli zasnivali na izuzetno naglašenim personalnim shvatanjima, na visokostepenom ekspresionizmu koji ih je čak dovodio do određenih kriznih manifestacija, do krvi, gušenja, povraćanja i drugih egzistencijalnih nelagodnosti.

Herman Nič je, nakon školovanja, svoju afirmaciju sticao tokom šezdesetih i sedamdesetih godina dvadesetog veka. Jedan je od začetnika bečke avangardističke umetničke scene. Njegove performativne akcije dovedene do krajnje drastičnih prikaza (krv, meso, zaklane životinje, četrdesetminutno pranje penisa) izazivale su negodovanje i prezrenje tadašnje javnosti, pa čak i kažnjavanje i zatvaranje. Ipak, umetnost Hermana Niča i ostalih aktera pokreta bečkih akcionista Gintera Brusa, Ota Mila i Rudolfa Švarckoglera veoma brzo se proširila izvan austrijskih granica. Činom uključivanja vlastitoga tela, kao i tela drugih učesnika u slikarski proces (što je do tada bilo nepoznato u slikarskoj praksi), baš kao uvođenje ekstremnih nasilnih metoda poput samoosakaćivanja, bečki akcionisti proširuju granice izražavanja te se danas smatraju pokretačima body arta i nekih drugih pojava u avangardnim zbivanjima umetnosti XX veka. U poznijim godinama Nič je proširio dejstvo svoje umetnosti upriličenjem velikih scenskih događaja - početkom sedamdesetih pokreće svoje „Orgi-Misteri Games“, u području svog životnog dela smatrao je veliku „6-dnevnu igru“ koje održana u leto 1998. godine kulminacijom. Konačno, pole 2000-te Nič se vraća slikarstvu „krvavog“ ekspresionizma u kojem kao da je satkano celokupno bogato iskustvo jednog od najzanimljivijih učesnika moderne umetnosti.

Sombati Balint je jedan od začetnika jugoslovenske konceptualne umetnosti. Bio je, sa Slavkom Matkovićem, osnivač grupe Bosch+Bosch 1969. godine. Članovi grupe su bili iz Subotice značajnog pograničnog grada sa Mađarskom, te je logično, da su ovi veoma mladi umetnici u atmosferi univerzalnih društvenih zbivanja tokom 1968. prihvatili uticaj mađarskih avangardista predvođenih Lajošem Kašakom. Pokretanje grupe Bosch+Bosch-a se dešava u atmosferi zbivanja tokom 1968, a njen razvoj se odvijao u sasvim različitim kulturalnim situacijama jugoslovenskog a potom srpskog društva, i to u konceptualnoj umetnosti sedamdesetih, postmodernoj umetnost osamdesetih godina i savremenoj umetnosti u doba globalizma. Jedna od glavnih odlika sada već pedesetpetogodišnjeg delovanja Sombati Balinta je svojevrсна prohodnost među žanrovima te njihovo kombinovanje i mešanje. Performans, akcije, intervencije, rad u domenu fotografije, mejl-arta,

Informational text panel on the left wall, containing several paragraphs of text.





ART DIALOGUES

> BELART GALLERY, NOVI SAD

ONE NECESSARY ARTISTIC DIALOGUE: HERMANN NITSCH AND SZOMBATHY BALINT

Sava Stepanov

The concept of a dialogue exhibition of the works of Hermann Nitsch (1938–2022) and Szombathy Balint (1950–2024) is based on the similarities in their artistic works: both artists have based their relationship to the world and the time in which they lived on extremely emphasized personal views, on high-level expressionism that even led them to certain extreme manifestations: to blood, suffocation, vomiting and other existential discomforts.

Hermann Nitsch, after his education, gained his affirmation during the sixties and seventies of the twentieth century. He is one of the founders of the Viennese avant-garde art scene. His performative actions were brought to extremely drastic displays (blood, meat, slaughtered animals, a forty-minute washing of the penis) and caused indignation and contempt of the public at the time, and even punishment and imprisonment. Nevertheless, the art of Hermann Nitsch and other actors of the Viennese action movement Günter Brus, Otto Mühl and Rudolf Schwarzkogler spread very quickly beyond the Austrian borders. By the act of including their own body, as well as the bodies of other participants in the painting process (which was unknown in painting practice until then), just like introducing extreme violent methods such as self-mutilation, Viennese actionists expand the boundaries of expression and today are considered the initiators of body art and some other phenomena in avant-garde art events of the 20th century. In later years, Nitsch expanded the effect of his art by staging large stage events - in the early seventies, he started his *Orgy-Mysteri Games* in the area of his life's work, he considered a big "6-day game" held in the summer of 1998 a culmination. Finally, in the mid-2000s, Nitsch returned to the painting of "bloody" expressionism, in which the entire rich experience of one of the most interesting participants in modern art seems to be woven.

Szombathy Bálint is one of the founders of Yugoslav conceptual art. He was, together with Slavko Matković, the co-founder of the Bosch+Bosch group in 1969. The members of the group were from Subotica, a border town with Hungary, so it was logical that these very young artists, in the atmosphere of universal social events during 1968, accepted the influence of the Hungarian avant-gardists led by Lajos Kasak. The launch of the Bosch+Bosch group took place in the atmosphere of events during 1968, and its development took place in completely different cultural situations of Yugoslav and then Serbian society, in conceptual art of the seventies, postmodern art of the eighties and contemporary art in the era of globalism. One of the main features of Szombathy Bálint's fifty-five-year-old activity is a kind of ability to cross genres, combine

vizuelnoj poeziji, instalacija. Sombati je umetnik koji se nije bavio slikarstvom. Ono što je u njegovom delu moguće dovesti u dijaloški odnos prema Hermanu Niču, svakako su njegovi performansi u kojima se umetnik dovodi u posebnu egzistencijalnu situaciju, kada sebi pušta krv, kada zamotavajući glavu sprečava vlastito disanje, kada ispijanjem alkohola u čast umrlih pesnika dovodi sebe u krajnje krično stanje. U tim performativnim postupcima Balint nastoji da iskaže svoje nezadovoljstvo, svoj kritički stav, svoj krajnje ekspresionistički prekor. On se, bez iakve pretencioznosti, samožrtvuje i povređuje da bi nas uverio u nemilosrdni karakter sveta koji moramo popraviti i prevazići.

Uporedna postavka dela Niča i Balinta na Dunavskim dijalozima 2024, podstiče serioznu umetničku i etičku raspravu. Dijalog umetnosti dvaju zapaženih učesnika u kulturi tokom druge polovine prošlog i prvih decenija ovog veka potvrđuju moć umetnosti, njenu "primenljivost" u aktuelnom trenutku sveta u krizi. Jer, Herman Nič i Sombati Balint su svojim umetničkim ostvarenjima većito razvijali svest o sudbini čoveka i tako doprineli održavanju kulture humanizma. Umetničko osvešćenje pred problemima savremenog sveta ostvareno u njihovim opusima nam je značajno i danas. Jer, kako je to zapisao Balint: "umetnost je potrebna čoveku koji večno pati".

Originalni citat Hermana Niča izabran za temu *O (samo)uništenju i protiv njega* u čast koncepta kustosa Save Stepanova:

„život preduzima akciju protiv samog sebe, uništava se da bi preživeo. farmer koristi svoje životinje kao hranu za sebe i druge. predator želi meso životinja koje beže. ratnik širi svoj životni prostor ili ga brani. istorija pokazuje da je čovečanstvo spremno da ide u krajnosti ne bi li postiglo svoje ciljeve. moramo se boriti da obuzdamo naše instinkte da bismo mogli da postojimo u laži civilizacije. neke religije sa radikalnim žrtvenim kultovima su na kraju eskalirale do tačke raskomadavanja orgijastičkog boga dionisa ili telesnog ubijanja božjeg sina. jedenjem boga od strane vernika očekuje se da prati samo-uništenje života. moje analitičko pozorište treba da nam ukaže na naše ponore da bismo bili sposobni da ih osvestimo.”

Herman Nič, 2014/2015.

Balint Sombati, o radu *ZASTAVE 2, 1995*

U svojim performansama uvek sam koristio sopstvenu krv, uz asistenciju medicinske sestre koja je krv vadila u epruvetu (sadržinu sam prskao na geografsku kartu Jugoslavije) ili mi je stavila neku vrstu slavine na venu (odakle je krv ritmično kapljala na Ustav SFRJ iz 1974). Prvo u Galeriji Most 1993, drugi put u Galeriji Zlatno oko 1995. u Novom Sadu.

Držao sam se svog načela da u svojim predstavama koristim originalne i istinite materijale i sredstva jer sam bio mišljenja da umetnički performans nije pozorište, ne igram nikakvu glumačku ulogu nego predstavljam sebe. Motiv svake moje predstave dolazio je iz stvarnog života a ne iz fikcije. U tom smislu ni krv nije smela biti veštačka boja, neka vrsta laži.

Balint Sombati, 2024.

and mix them. Performance, actions, interventions, work in the field of photography, email art, visual poetry, installation. Szombathy is an artist who did not paint. What can be brought into a dialogic relationship with Hermann Nietzsche are certainly his performances in which the artist puts himself in extreme existential situations, when he bleeds himself, when he prevents his own breathing by wrapping his head, when by drinking alcohol in honor of dead poets he brings himself in an extremely critical state. In these performative actions, Balint tries to express his dissatisfaction, his critical attitude, his extremely expressionistic reproach. Without any pretentiousness, he sacrifices himself and injures himself in order to convince us of the merciless character of the world that we must repair and overcome.

A parallel display of works by Nitsch and Balint at the Danube Dialogues 2024 would cause a serious artistic and ethical discussion. The art dialogue between two notable participants in culture during the second half of the last and the first decades of this century would confirm the power of art, its "applicability" in the current world in crisis. Both Herman Nitsch and Szombathy Balint have developed awareness of the destiny of man and thus strongly contributed to affirmation and nurturing of the culture of humanism. The artistic awakening of the modern world critical issues achieved in their works is still significant for us today. This is because, as Balint wrote: "art is needed by a man who suffers forever".

Original quote by Hermann Nitsch selected for *On (self)Destruction and Against It* honoring the concept of curator Sava Stepanov:

life takes action against itself, destroys itself in order to survive. the farmer uses his animals as food for himself and others. the predator wants the flesh of the fleeing animals. the warrior expands his living space or defends it. history shows that humanity is capable of extremes in order to achieve its goals. we must struggle to contain our instincts in order to be able to exist in the lie of civilisation. some religions with radical sacrificial cults ultimately escalated to the point of tearing apart the orgiastic god dionysus or carnal killing the son of god. by eating the god, the believer is expected to follow the self-destruction of life. my analytical theatre is supposed to show us our abysses and make us aware of them.

Hermann Nitsch, 2014/2015

Bálint Szombathy, about his work *FLAGS 2*, 1995

I have always used my own blood in my performances, assisted by a nurse who extracted the blood into a test tube (I sprayed the content on to a geographical map of Yugoslavia) or she would fix a kind of tap on to vein (from which the blood dripped rhythmically on to the Yugoslav Constitution of 1974). First time was at the Most Gallery in 1993, the second at the Zlatno Oko Gallery in 1995 in Novi Sad. I stuck to my principle of using original and authentic materials and processes in my performances as I feel that an artistic performance is not theatre, I'm not playing an actor's role but representing myself. The motive for each one came from real life, not fiction. So the blood could not be artificial paint, a kind of lie.

Bálint Szombathy, 2024



Bálint Szombathy, ZASTAVE 2 / FLAGS 2, 1995
 Dokumentarne fotografije performansa (Novi Sad, 1995) / Documentary photos of performances (Novi Sad, 1995)
 Video, loop, kamera / camera: Aleksandar Davić



*Hermann Nitsch, OM pozorište / The Orgies Mysteries Theater, 2022
 160. akcija, šestodnevno izvođenje / 160th action, The 6-Day Play
 instalacija sa reliktnim slikarstvom, krv i akril na platnu/drvetu / installation with relic painting, blood and acrylic on canvas and cotton/wood
 Ljubaznošću Nič Fondacije i Rite Nič / Courtesy Nitsch Foundation and Rita Nitsch*





DUNAVSKI DIJALOZI 2024
DANUBE DIALOGUES 2024
VOJVODINA +

STAYING ALIVE – OSTATI ŽIV

Sunčica Lambić Fenjčev

Živimo u vremenu opšte nesigurnosti, okruženi ratovima i nasiljem koje svakodnevno eskalira širom planete, usled rastućih nacionalizama, represivnih sistema i problematičnih društveno-političkih i ekonomskih prilika. Istovremeno, suočavamo se sa neumoljivim klimatskim promenama koje direktno utiču na kvalitet naše svakodnevne i otvaraju pred nama, zaglavljenima u lažnom komforu virtuelnog sveta perfidno serviranog putem sveopšteg upliva tehnologije, davno zaboravljenu egzistencijalnu problematiku hrane, vode i vazduha. Naslućujući da se iza svega uglavnom krije interes oličen u korporativnom kapitalizmu, koji, čini se, upravlja događajima u svetu ne obazirući se na drastične posledice koje ostavlja za sobom, sintagma *STAYING ALIVE – OSTATI ŽIV* možda na najbolji način odslikava stanje pojedinca, ali i čitavog društva na globalnom nivou. Naziv izložbe načelno je inspirisan naslovom knjige indijske naučnice, ekološke aktivistkinje i ekofeministkinje Vandane Šive (Vandana Shiva, 1952) *Staying Alive: Women, Ecology and Survival in India*, objavljene prvi put u Nju Delhiju 1988. godine, a ponovo izdate u Sjedinjenim Američkim Državama 2016, sa određenim izmenama, kao *Staying Alive: Women, Ecology and Development*. Svoja razmišljanja Vandana Šiva zasniva na temelju iskustava žena u Indiji, državi koja usled mnogoljudnosti i brojnih nerešenih socijalnih problema, uprkos velikom privrednom napretku u poslednjih dvadesetak godina, i dalje asocira na siromašni, nerazvijeni deo sveta čiji se prirodni resursi beskrupulozno iskorišćavaju zarad profita najčešće zapadnih kompanija. Vandana Šiva povezuje žene sa prirodom, jer se u Indiji one uglavnom bave poljoprivredom, obezbeđujući hranu za svoje najbliže, a samim tim i za čitavu zajednicu, predstavljajući stub porodice, doma i društva u celini. Autorka pokušava da promeni njihovu percepciju i perspektive isticanjem potrebe za odbacivanjem društvenog sistema utemeljenog na muškom principu, oličenom u agresiji i dominaciji jedne grupe ljudi nad drugima, koji vlada gotovo od početka čovečanstva. Ona teži ka razvoju sistema koji će biti utemeljen na ženskom principu, u osnovi nenasilnom, baziranom na partnerstvu, saradnji i komunikaciji između prirode i čoveka, muškaraca i žena...

Kroz radove četiri umetnice, različitih generacija, različitih senzibiliteta i umetničkog rukopisa, koje na osoben način pristupaju ovoj problematici, izražavajući se u različitim medijima, izložba povezuje i razmatra kompleksne teme i paradokse savremenog društva. Od preispitivanja identiteta žene kroz različite aspekte i kontekste, preko aktuelnih ekoloških, klimatskih i društveno-političkih neprilika, do fenomena uzrokovanih tehnokratijom i antropocentrizmom, dela ovih umetnica podstiču refleksije o promeni nasleđenog sistema i tradicionalnog načina razmišljanja, kao i neophodnu potrebu za ukidanjem dominacije i eksploatacije čoveka nad prirodom, bogatih nad siromašnima, muškaraca nad ženama – sa idejom kreiranja novog društva zasnovanog na uvažavanju i uživanju, umesto borbe za goli život i opstanak na koji se svodi svakodnevica u savremenom svetu.





STAYING ALIVE

Sunčica Lambić Fenjčev

We live in an era of general insecurity, surrounded by wars and violence that escalate from day to day in different places on the planet, the result of growing nationalism, repressive systems and problematic socio-political and economic circumstances. At the same time, we are facing inexorable climate change which directly affects the quality of our daily lives and, ensconced as we are in the false comfort of a virtual world served up to us by the universal availability of technology, opens up long-forgotten questions of our very existence: food, water and air.

Suspecting that behind all this lurk certain interests of corporative capitalism which, it seems, steers events in the world with no regard for the drastic consequences it leaves in its wake, *STAYING ALIVE* is perhaps the best way of describing the individual's situation, and indeed of all society in global terms. The name of the exhibition was inspired mainly by a book by the Indian scholar, environmental activist and ecofeminist Vandana Shiva: *Staying Alive: Women, Ecology and Survival in India*, first published in New Delhi in 1988 and later in the US in 2016, slightly modified as *Staying Alive: Women, Ecology and Development*.

Shiva's thinking is founded on the experience of women in India, a country which due to the size of its population and numerous social problems, despite having made great economic strides in the past twenty years continues to be associated with poverty and underdevelopment, its natural resources unscrupulously exploited, usually to the benefit of Western businesses. Shiva relates women to nature, since in India they are mainly occupied in agriculture, ensuring food for their families and thus for the community at large: pillars of the family, home and society. She endeavours to change their perspectives and how they are perceived by urging the rejection of a social system based on the male principle, embodied in the aggression and domination of one group of people over others and in force almost since the dawn of humanity. She inclines towards the development of a system based on the feminine principle, in essence non-violent, founded on partnership, cooperation and communication between nature and man, men and women...

Through the works of these four female artists of different generations, sensibilities and artistic signature, who express themselves through a variety of media, the exhibition connects and considers the complex topics and paradoxes of contemporary society. From re-examining female identity in its various aspects and contexts, through current ecological, climatic and socio-political predicaments to the phenomena produced by technocracy and anthropocentrism, their works encourage us to contemplate changing the inherited system and traditional way of thinking while stating the essential need to abolish the domination of man over nature and his exploitation of it, of rich over poor, men over women, in order to create a new society based on ideas of respect and enjoyment instead of the struggle for survival, which is what everyday life in the modern world boils down to.

Animacija **Sanje Anđelković** – *Pogledaj u! Ja nisam krošnja, ja sam Glasnik* – reinterpretacija je dela inicijalno zamišljenog i izvedenog u vidu spekulativnog horskog performansa, predstavljajući fantastičnu, oniričnu, apokaliptičnu viziju naše bliske budućnosti, ali istovremeno i vrlo realnu, iako dvodimenzionalnu ravan, *flat*, kao što je i naša stvarnost, ili barem ono što smatramo stvarnošću, postala *ravna* jer je konzumiramo skoro isključivo putem *flat* ekrana, upravo mi – ljudi atrofiranih mišića i atrofiranih mozgova, hipnotisani, premeti besomučne manipulacije, nesvesni šta se dešava sa nama i oko nas. Muzika ovo delo čini proročanskim, koliko moćnim toliko i mogućim. Umetnica se pevanjem bavi ne samo kroz istraživanje morfologije zvuka, već i kao kulturnim fenomenom. Koristeći elemente pravoslavne duhovne muzike, poput kompozicione forme, ritma, višeglasja, Sanja Anđelković rekontekstualizuje njihove uobičajene diskurse, odvajajući ih od patrističke prošlosti i spajajući ih sa savremenom digitalnom, dvodimenzionalnom slikom, kompjuterskom animacijom, u kojoj zvuk, muzika i reči daju posebno značenje i težinu vizuelnim predstavama koje se smenjuju pred nama. Umetnica teži približavanju prirodi i učenju od nje, povlačeći snažne paralele sa insektima koji „pevaju“, u ovom slučaju cvrčcima. Ona upozorava na posledice komfora koje nam u svakodnevnom funkcionisanju pruža tehnologija, odvajajući nas od prirode a samim tim i od života, i ukazuje na potencijalnu budućnost s obzirom na aktuelnu situaciju i ekološka dešavanja koja sve više postaju teme globalne politike. Poput zagonetke, apstraktnim porukama, rad spaja pitanja klimatskih promena i sa njima povezanih potencijalnih problema snabdevanja pijaćom vodom, postojanja gladi u svetu, narastajuće anksioznosti i drugih posledica.

Kroz audio-vizuelnu instalaciju *Muzej antropocena*, koja se sastoji od tri holografske projekcije i zvuka, **Isidora Todorović** pruža jedan od mogućih uvida u to kakva nas budućnost očekuje ako čovek nastavi sa delovanjem na prirodu kakvo trenutno praktikuje. Umetnica postavlja fiktivnu muzejsku izložbu na kojoj posetioci budućnosti mogu videti izumrlu floru i faunu, nestalu u doba antropocena, dok udišu vazduh na veštački način koji umetnica simbolično predstavlja kroz respiratornu opremu, kao integralni deo instalacije. Antropocen je neformalni naziv za novo geološko doba, jedinstveni period u istoriji naše planete u kojem je ljudskim delovanjem izazvano masovno izumiranje bioloških vrsta koje je uzrokovalo narušavanje ekološke ravnoteže i dovelo do aktuelnih klimatskih promena. Vandana Šiva u svojoj knjizi navodi, prema podacima iz osamdesetih godina prošlog veka, da će, ako se nastavi sa trendom uništavanja, do 2050. nestati sve tropske šume i čitav biodiverzitet koje one podržavaju, a procenjeno je da oko pedeset odsto svih živućih vrsta na našoj planeti živi u njima. Šume su mreže rečnih i vodenih izvora i njihovo uništavanje dovodi do isušivanja i dezertifikacije zemljišta. U ovom procesu do sada su ubijeni milioni ljudi i životinja – usled nedostataka osnovnih uslova za život: hrane, vode i vazduha. Instalacija Isidore Todorović prikazuje posledice ovakvog činjenja koje polako zahvataju i naše područje: holografske slike stabala nestalih u klimatskim promenama izazvanim ljudskim delovanjem, poput koprivića koji je u Novom Sadu stajao punih sto pedeset godina pre nego što je stradao u tzv. superčelijskoj oluji, razarajućem nevremenu koje je stiglo iz Slovenije i Hrvatske, aludirajući na to da prirodne katastrofe ne poznaju nacionalne granice niti materijalni status pojedinaca. Iako je čovek, kao vodeća sila na planeti, svojim lošim, neznalačkim i nepromišljenim postupanjem izazvao globalne klimatske promene, priroda nam to vraća i osvešćuje nas na surov način koji će najviše posledica ostaviti na naše potomstvo.

U tom smislu, **Sunčica Pasuljević Kandić** u radu *Ecosomatic Protocols of Kinship* predlaže konkretne protokole u promeni uvreženog načina razmišljanja i odnosa prema prirodi i životnom okruženju, očekujući od publike da uzme aktivno učešće u njemu, prateći instrukcije, a njihova izvedba postaje integralni deo umetničkog rada. Rad koji se sastoji iz foto-dokumen-

The animation by **Sanja Anđelković**, *Look at it! I am not a Treetop, I am a Herald*, is a reinterpretation of a piece initially conceived and performed as a speculative choral performance representing a fantastic, oneiric, apocalyptic vision of our near future. It is at the same time very real, albeit two-dimensional and flat, just as our reality, or what we deem to be reality, has become flat because we imbibe it almost exclusively through flat screens.

We the people, muscles and brains atrophied, hypnotized, manipulated to the point of unconsciousness, are unaware of what is happening to us and around us. Music is what makes this piece feel like a prophecy: powerful and possible. The artist approaches singing not only through researching the morphology of sound, but as a cultural phenomenon. Using elements of Orthodox spiritual music such as compositional form, rhythm and polyphony, Sanja Anđelković recontextualizes their usual discourses, separating them from the patristic past and combining them with contemporary digital, two-dimensional images, computer animation, in which sound, music and words give special meaning and weight to visualise the performances that alternate before us.

The artist tries to get closer to nature and learn from it, making striking references to singing insects, here crickets. She warns of the consequences of the comfort provided by technology in our day-to-day functioning, separating us from nature and therefore from life, and points to a possible future stemming from the current situation and environmental events that are increasingly becoming the topics of global politics. Like a puzzle with abstract messages, the work links the issues of climate change and potential problems of water, hunger and growing anxiety.

Through an audio-visual installation *Museum of the Anthropocene*, consisting of three holographic projections and sound, **Isidora Todorović** provides a possible insight into the kind of future that awaits us if man continues to act on nature as he does now. The artist sets up a fictitious museum exhibition where visitors of the future can view flora and fauna that have become extinct in the Anthropocene era, while artificially breathing air, symbolised by respiratory equipment that is part of the installation. The Anthropocene is the informal name given to a new geological age, a unique period in the history of our planet, where human action has caused the mass extinction of biological species. The ensuing disruption of the ecological balance has led to current climate changes.

Vandana Shiva's book states that according to data from the 1980s, if the present trend of destruction continues, by 2050 all tropical forests and the entire biodiversity they support will disappear. It is estimated that they shelter about 50% of all living species on our planet. The forests are networks of rivers and water sources and their destruction leads to drought and desertification. As a result, millions of people and animals have perished so far for want of the basic conditions for life: food, water and air. Isidora Todorović's installation shows the consequences of actions that are gradually affecting our own locality: holographic images of trees that have disappeared as a result of climate change caused by human action, such as the tree in Novi Sad that stood for 150 years before it disappeared in a so-called supercell storm, as well as the consequences of devastating storms in Slovenia and Croatia. Natural disasters do not respect national borders or the material status of individuals. Though man as the greatest force on the planet is at the root of climate change, now a global problem, nature strikes back and enlightens us in a cruel way, the worst consequences of which will be felt by our descendants.

Continuing the theme, in *Ecosomatic Protocols of Kinship*, Sunčica Pasuljević Kandić proposes protocols for changing entrenched ways of thinking and attitudes towards nature and the environment. Spectators are expected to take an active

tacije prethodnih umetničkih akcija, crteža na tekstilu sa porukama/tekstovima o povezanosti čoveka i prirode, drvenim kutijama sa prirodnim materijalima (školjka, zemlja), kao i seta za publiku (instrukcije za izvođenje protokola, epruvete i torbice), teži da čoveka podseti na to da je on integralni deo prirode i da je neophodno pronalaženje načina kako da se ponovo poveže sa njom, da se vrati u njeno okrilje. Umetnica svoje delo definiše kao istraživački projekat koji nastoji da, koristeći različita sredstva komunikacije, probudi uspavana znanja čovekovog bića i dovede ga do čina ponovnog jedinstva sa prirodom. Ekosomatski protokoli podrazumevaju preduzimanje više aktivnosti, poput disanja, slušanja, taktilnih osećaja i proprioceptije (kinestezije), odnosno osećaja samokretanja i položaja tela u cilju postizanja zaboravljenih spona sa prirodom. Uvažavajući načela biomimikrije, koja podrazumevaju rešavanje problema življenja oponašanjem prirodnih pojava i procesa, umetnica teži otvaranju čoveka prema sopstvenom telu i povezivanju sa drugim organizmima koji su u osnovi prilagođeni svom okruženju i uslovima života. U sticanju novih znanja i ideja, kao i u odučavanju od nasleđenih antropocentričnih okvira, umetnica teži da publiku približi konceptu zemaljskog postojanja, odnosno življenja u skladu sa prirodom, da nas podseti na blisko srodstvo sa njom.

Instalaciju **Maje Rakočević Cvijanov** čini skulptura žene načinjena od terakote u prirodnoj veličini, iz koje se, poput slapa, sliva gomila neopeglanog veša. Ova skulptura, nazvana *Autoportret sa vešom*, iz serije *Čistoća*, nastala 2019, referiše na Pistoletovu *Veneru od krpa* (1967) ali je umetnica sagledava u potpuno drugačijem kontekstu. Iako je zadržan kontrast između oblikovane, bezbojne, odnosno – u slučaju rada Maje Rakočević Cvijanov – statue u boji zemlje i neoblikovane šarene gomile rublja, za razliku od Pistoleta koji svojom instalacijom kritikuje potrošačko društvo, aludirajući na narušen sistem vrednosti u savremenom svetu, umetnica predstavlja jednu od bezbrojnih, nevidljivih, neplaćenih uloga u svakodnevnom životu koja je nametnuta skoro isključivo ženi. Umesto Pistoletove antičke, mitološke, idealizovane predstave žene – boginje, umetnica predstavlja stvarnu ženu, sebe i sopstveno iskustvo svakodnevne, oblikujući je u statičnu, svečanu, monumentalnu formu kojom odaje počast svim „običnim“ ženama, vrednujući njihov svakodnevni rad i stavljajući je u istu ravan sa bogovima rimskog Panteona, čineći je svojevrsnom *Boginjom veša*. Postavkom na ovoj izložbi, koja uključuje i dve karlice od terakote, veliku i malu, personifikacije majke i kćerke, postavljene na gomili grumenja zemlje, instalacija dobija nove konotacije. Postavljanjem karlica, središta ženske energije, na samu zemlju, čije su aure naglašene osvetljenjem simbolične, crvene boje, umetnica ističe vezu žene i prirode, žene i zemlje, ukazujući na njenu plodnost i ulogu rađanja, suštinsku ulogu za održanje vrste, za ljudski rod. Povezivanjem statue žene sa vešom i postavljanjem karlice na zemlju instalacija je gotovo pretvorena u svetilište u čijem centru je žena, supruga i majka, izvor života, stub kuće, Boginja doma, simbol sigurnosti porodice, a samim tim i društva u celini. Ona je i ovaploćenje prirode kojoj, kao ni ženi, ne ukazujemo dovoljno poštovanja.

Radovi četiri umetnice mogu biti metaforično sagledani kao četiri životna elementa: vatra, vazduh, voda, zemlja. Oni podsećaju i upozoravaju na čuvene reči indijskog poglavice upućenog belom čoveku koje Vandana Šiva citira u svojoj knjizi, a koje su postale trajna inspiracija za ekološke pokrete širom sveta: „*Ovo znamo – zemlja ne pripada čoveku, čovek pripada zemlji. Sve stvari su povezane kao krv koja ujedinjuje jednu porodicu. Šta god zadesi zemlju, zadesiće sinove zemlje. Čovek ne plete mrežu života; on je samo nit u njoj. Šta god da radi mreži, čini sebi*”.

To je ono na šta moramo da obratimo pažnju, ako hoćemo da opstanemo kao vrsta, da, kao što stoji u nazivu izložbe, **OSTANEMO ŽIVI**.

part by following the instructions provided and their performance becomes part of the work. This consists of photo documentation of previous artistic actions, drawings on textiles with messages about the connection between man and nature, wooden boxes containing natural materials (shells, earth), as well as a kitbag for the public (instructions on how to carry out the protocol, test tubes and bags). It reminds man that he himself is nature and must find a way to reconnect with it. The artist defines her work as a research project that uses different means of communication to awaken dormant knowledge within us that would lead to reconnecting man with nature and unity with it. The Ecosomatic Protocols involve several activities such as breathing, listening, tactile sensations and proprioception (kinesthesia), i.e. a feeling for self-propulsion and posture in order to achieve forgotten connections with nature. Respecting the principles of biomimicry, which involve solving living problems by imitating natural phenomena and processes, the artist strives to open man to his own body and to connect with other organisms which have adapted to their environment and living conditions. In acquiring new knowledge and ideas while unlearning inherited anthropocentric agendas, the artist strives to bring us closer to the concept of earthly existence, i.e., living in harmony with nature and remind us of our close kinship with it.

Maja Rakočević Cvijanov's installation consists of a life-size terracotta sculpture of a woman from whom a pile of unironed laundry flows like a waterfall. This sculpture entitled *Self-portrait with Washing* from the series *Cleanliness* (2019), refers to Pistoletto's *Venus of the Rags* (1967), seen here in a completely different context. Although the contrast is maintained between Rakočević Cvijanov's shapely, colourless – or rather, earth-coloured - statue and the shapeless, colourful pile of washing, unlike Pistoletto, whose installation criticizes the consumer society by alluding to the flawed value system of the modern world, here the artist shows one of the countless, invisible, unpaid, everyday roles imposed almost exclusively on women. Instead of Pistoletto's antiquated, mythological, idealised representation of the woman-goddess, Rakočević Cvijanov shows us a real woman and her experience of everyday life, shaping her into a static, solemn, monumental form that pays tribute to all "ordinary" women, valuing their daily work and putting them on a par with the gods of the Roman Pantheon - a kind of goddess of the washing.

Two terracotta pelvises, one large, one small, personifying a mother and daughter and placed on a pile of clods of earth, give the installation new connotations. By placing the pelvis, the centre of female energy, on the earth, whose auras are highlighted by illumination in symbolic red, the artist emphasizes the connection between woman and nature, woman and the earth, points to her fertility and the role of giving birth, essential for the preservation of the species. By connecting the statue of the woman with laundry while placing the pelvis on the ground, the installation almost becomes a shrine whose centre is woman, wife and mother, source of life, pillar of the house, goddess of the home, symbol of family safety and therefore of society as a whole. She is also the embodiment of nature, to which, similarly to women, we do not show enough respect.

The works of the four artists may be seen as a metaphor for the four elements of life: fire, air, water, earth. They recall the famous warning of an Indian chief addressed to a white man, quoted by Vandana Shiva and which has inspired environmental movements around the world: *"This we know; the earth does not belong to man; man belongs to the earth. All things are connected like the blood which unites one family. Whatever befalls the earth befalls the sons of the earth. Man did not weave the web of life; he is merely a strand of it. Whatever he does to the web, he does to himself."*

It is to this we must pay attention if we are to survive a species, if we are intent, like this exhibition, on *STAYING ALIVE*.



Isidora Todorović, Muzej antropocena / Anthropocene Museum, 2023
audio-vizualna instalacija / audio-visual installation



Maja Rakočević Cvijanov, Autoportret sa vešom (iz serije Čistoća) / Self-portrait with laundry (from the series Cleanliness), 2019 instalacija - terakota, tkanina / installation - terracotta and fabric





Sunčica Pasuljević Kandić,
 Projekat EkoComatski protokoli srodstva, soma-lingvističke instrukcije, dokumentarni foto materijal sa BioArt Foruma (foto Elvira Kakusi) i grupnog izvođenja protokola
 (foto Sunčica Pasuljević Kandić) /
 Project EcoComat kinship protocols, soma-linguistic instructions, documentary photo material from the BioArt Forum (photo Elvira Kakusi) and group performance of the protocol
 (photo Sunčica Pasuljević Kandić)



A photograph of a transparent inflatable structure, possibly a tent or a large container, filled with numerous white balloons. The structure is set up outdoors at night, with a stone wall visible in the background. Inside the structure, several people are visible, some standing and some sitting, though they are somewhat blurred. The lighting is warm and comes from within the structure, creating a soft glow. The overall atmosphere is festive and artistic.

DUNAVSKI DIJALOZI 2024
DANUBE DIALOGUES 2024
PerformaNS

PERFORMATIVNOST KAO LIČNI STAV

Svetlana Mladenov

Segment Festivala savremene umetnosti *Dunavski dijalozi* u godini 2024. bio je posvećen performansu, najkomunikativnijoj i najneposrednijoj umetničkoj formi bez koje se danas ne mogu zamisliti veći i kompleksniji umetnički događaji.

Tema ovogodišnjeg festivala – *O (auto)destrukciji i protiv nje* – okvir je centralne međunarodne izložbe. Međutim, i deo festivala koji se odnosio na izvođenje performansa takođe je bio obeležen ovim promišljanjem. Umetnici Đanino Božić (Hrvatska), Marija Iva Gocić i Kovina Andrić (Srbija), The Two Gullivers – Flutura Preka i Besnik Hadžilari (Kanada) i Silard Antal i Atila Antal (Srbija), svojim performansima podržali su glavnu temu festivala, odnoseći se vrlo angažovano i odgovorno prema globalnoj društveno-ekonomsko-političkoj krizi, urušavanju moralnih vrednosti, nestabilnoj egzistenciji pojedinca, njegovoj ugroženosti kao i ugroženosti same planete i života na njoj. Zadatak umetnosti je da ukaže na probleme, na izvorišta, povod i inicijatore, da ih razotkrije i ogoli, uputi na rešenja i pruži nadu. To ona može i ume, a performans je taj koji to čini na najneposredniji način. Njegova privlačnost počiva u iskrenosti i smelosti umetnika da razotkrije svoje unutrašnje biće i podrede ga višem cilju, čiji se krajnji ishod ne može sa sigurnošću predvideti. On umnogome zavisi i od publike i njene reakcije.

Performans teži osvajanju urbanih i alternativnih prostora koji svojom arhitekturom, memorijom mesta, značenjem i simbolikom mogu u samu performativnu formu uneti nove sadržaje i vizuelne efekte. Shodno tome, lokacije za izvođenje performansa nalazile su se na vrlo inspirativnom i privlačnom mestu, bogatom istorijskim sadržajima i arhitekturnim bravurama, na sremskoj obali Dunava – na Petrovaradinskoj tvrđavi.

Danas ljudskim životima dominira virtuelna stvarnost, sa svojim zavodljivim medijima, brojnim dostupnim informacijama, atraktivnim slikama i njihovim brzim smenjivanjem. Čitav život odjednom se odvija na ekranima telefona, tableta, kompjutera, televizora. Sve to čini se uzbudljivim i zabavnim. Kako u takvom okruženju skrenuti pažnju na umetnost? Kojom svojom formom ona može da privuče publiku i bar na tren je odvoji od apstraktnog, virtuelnog, zavodljivog, često lažnog života? Koja je umetnička disciplina najkomunikativnija, koja ostvaruje iskrenu i direktnu relaciju sa publikom? Možda upravo performans i umetnička akcija mogu biti alternativa virtuelnom i neuhvatljivom. Povezanost performansa sa kontekstom vremena i mesta odvijanja otvara mu mogućnost za aktivnu kritičku vizuru, nudeći drugi ugao posmatranja i sagledavanja stvarnosti.





PERFORMANCE AS PERSONAL ATTITUDE

Svetlana Mladenov

It would be hard to imagine any major artistic event these days which did not feature performance, that most directly communicative of the arts. This year's contemporary art festival, Danube Dialogues 2024, was no exception.

The theme of this year's festival - *On (self)destruction and against it* – provided the framework for the central, international, exhibition, but the performance part of the festival also reflected this concept. Deeply committed and responsible in their various takes on the global socio-economic and political crisis, artists Đaniro Božić (Croatia), Marija Iva Gocić and Kovina Andrić (Serbia), The Two Gullivers - Flutura Preka and Besnik Haxhillari (Canada) and Szilárd Antal and Attila Antal (Serbia) supported the festival's main theme, alluding to the collapse of moral values, the instability of individual existence, the risk to the individual, the planet and to life on it. The task of art is to point out problems, sources, motives and originators, to expose and lay them bare, indicate solutions and offer hope. Art knows how to do this, and performance does it in the most direct way. Its attraction lies in the honesty and daring of artists to reveal their inner being and subordinate it to a higher goal, even if the ultimate outcome cannot be predicted with certainty. To a great extent, it depends on how the audience will react.

Performance favours taking over urban and alternative spaces where the architecture, place memory, meaning and symbolism may add new content and visual effects. The chosen locations, therefore, were in the Petrovaradin Fortress on the Srem bank of the Danube, a place inspiring in its historical attraction and architectural bravura. Our lives today are dominated by virtual reality, with its seductive media, plethora of available information, attractive images and their rapid replacement. All of life takes place at once on the screens of phones, tablets, computers and TV. It all seems exciting and fun. How to draw attention to art in such an environment? Which form can attract an audience and separate it from an abstract, virtual, seductive, often fake life, if only for a moment? Which artistic discipline is the most communicative, which can achieve an honest, personal relationship with the audience? Perhaps performance and artistic action can be an alternative to the virtual and elusive. The connection of the performance to the time and place in which it happens may enable an active critical vision, another angle of observation and perception of reality.

Because it conquers new territory for its performative arrangements and because of its mobility, as a medium it is at the heart of contextual artistic practice. It attracts, too, because it shifts perception and directs the audience to reject classical ways of consuming a work of art.

Osvajanjem nove teritorije za izvođenje performativnih formi i svojom mobilnošću izvođenja ovaj medij pripada korpusu kontekstualne umetničke prakse. On je privlačan i zbog toga što pomera percepciju i upućuje publiku da odbaci klasičan način konzumiranja umetničkog dela.

Performans je umetnička forma koja ostvaruje najdirektniji odnos sa publikom, te granica između umetničkog dela i konzumenta postaje izrazito propustljiva i nestabilna. Podstičući publiku na aktivnost, performans je budi i pomera iz sigurne zone posmatrača, dajući joj aktivniju ulogu učesnika i saučesnika. Momenat iznenađenja i neočekivanosti, koji u sebi nosi, čini performans uzbudljivim i privlačnim.

Kroz svoju istoriju, tokom 20. i 21. veka, performans se pokazao slobodnim, otvorenim medijem, sa svojim brojnim različitostima i u najneposrednijem dosluhu sa javnošću.

Brojne su njegove vrste i podele, u odnosu na ideju, sadržaj, način izvođenja, vizuelnu formu, ukrštanje sa drugim medijima i upotrebljenim rekvizitima. Performans može biti multimedijalni, procesualni, dekonstruktivistički, subverzivni, angažovani, ekološki, rodni, identitetski, etički, interaktivni, neokonceptualni itd.

Na *Dunavskim dijalogima* 2024. izvedena su četiri performansa, različita po formi, sadržaju, načinu izvođenja i interdisciplinarnosti. Ta raznolikost ukazala je na bogatstvo performativne forme i njene brojne mogućnosti. U nekima je telo umetnika imalo glavnu ulogu, u drugima pak ideja i sam koncept realizovan kroz umetničku akciju; pojedini su počivali na dijalogu umetnika i prostorne instalacije, dok su se neki oslonili na audio-vizualni sadržaj u kome je muzika bila noseći element. Odgovorno i sa pomnom pažnjom, odabrani su slobodni prostori Petrovaradinske tvrđave koji na najbolji način uspostavljaju dijaloški odnos sa predviđenim umetničkim performansima, ostvarujući najprihvatljiviju i najkreativniju simbiozu izvođačkog i scenskog.

Povezujući se sa temom na najdirektniji način, **Danino Božić** nastupio je performativnom formom *Arhiviranje slike*. Po prvobitnoj vokaciji vajar, umetnik je proširio svoje polje interesovanja na prostorne instalacije, ambijente, crteže, slike, grafiku umetničke knjige, performans. Ukrštajući različite umetničke jezike, pronašao je svoj autentični izraz, okrenut slobodnom, nesputanom i spontanom umetničkom istraživanju. U ovom performansu spojio je dve suprotnosti: stvaranje i seriozni rad i njegovo uništenje i preformulisanje. Rezultat je nova, segmentirana forma, spremna za arhiviranje. U opisnom govoru to znači da je svoje, ranije nastale slike isekao na pravilne uske trake i pohranio ih u pripremljene kutije, na taj način omogućivši novom obliku trajnije čuvanje. Stvarajući ove memorijske boksove isečaka sopstvenog umetničkog istraživanja, podstakao nas je na razmišljanje o stvaralaštvu, trajnosti, kontinuitetu i njihovom urušavanju – poremećajem sistema vrednosti koje nameće kontekst vremena u kome živimo.

Marija Iva Gocić i **Kovina Andrić** u svom zajedničkom nastupu – performansu *Ljuljaška* – ukazuju na značaj saradnje među ljudima.

Akcenat je na njihovoj telesnosti koja vodi dijalog sa instalacijom i okolnim prostorom. Postavljajući ljuljašku u skućeni prostor podzemnog hodnika Petrovaradinske tvrđave, sopstvenim telima pokušale su da se u njemu snađu, iznalazeći

Performance is the art form that establishes the most direct relationship with the audience, while the border between work of art and consumer becomes highly permeable and unstable. By encouraging the audience to be active, performance jolts it awake, moving it from the safe zone of observer to the more active role of participant and accomplice. That inherent moment of surprise and unexpectedness makes performance exciting and appealing. The history of performance art in the 20th and 21st centuries has proven it to be a free, creative medium with countless variations, one that is in closest collusion with the public.

Its types and divisions are legion in what concerns ideas, content, methods, visual form, intersection with other media, use of props... It may be multimedia, processual, deconstructivist, subversive, engaged, ecological, gender or identity oriented, ethical, interactive, neoconceptual, etc. The four performances featured at the *Danube Dialogues 2024* differed in shape, content, method and their interdisciplinary nature, a diversity that once again highlighted the wealth of possibilities this art form has at its disposal. In some, the artist's body played the main role, while in others, ideas were realized through action; some depended on the dialogue between the artist and a spatial installation, while others relied on audio-visual input where music was the supporting element. Responsibility and care were taken to choose spaces of the Petrovaradin fortress that would best inform the performances, thus ensuring a creative symbiosis between the stage and what was taking place.

Bonding immediately with the topic, **Đanino Božić** performed *Archiving Images*. Originally a sculptor, he has since expanded his field of interest to spatial installations, environments, drawings, paintings, art book graphics and performance. In crossing different artistic languages, he has found his authentic expression in free, unrestrained, spontaneous artistic research. In this performance, he combined two opposites: creation and serious work, its destruction and reformulation. The result was a new, segmented form, ready for archiving: Božić cut his earlier paintings into narrow strips and stored them in prepared boxes, thus ensuring that the new form would be preserved more permanently. In creating these memory boxes of fragments of his own artistic research, he encourages us to think about creativity, durability, continuity and their failure - the disruption of a value system by the context of the times in which we live.

In a joint performance - *Swing* - **Marija Iva Gocić** and **Kovina Andrić** show the importance of cooperation with others.

The emphasis here is on their physicality, which is engaged in dialogue with the installation and the surrounding space. Having placed a swing in a narrow underground corridor of the Petrovaradin fortress, they tried to find the best way of survival and coexistence, navigating it with their bodies. Exploring themes of control, surrender, trust and connection, they touched on the importance of collectivism and togetherness, contrasting them with the alternatives: solitude and loneliness.

Developing a gamut of mutual relationships, the artists examine their own communicativeness and emotionality. Filled with fear of an uncertain and unknown future, relying on each other while suffering the effects of separation from familiar comfort, they focus their longing on a futuristic, better, lovelier reality. Utopian and meditative elements mingle in their performance with the personal, emotional, and lived-through experience.

najbolji način opstanka i suživota. Istražujući teme kontrole, predaje, poverenja i povezanosti, dotakle su pitanja značaja kolektivismu i zajedništva i suprotstavile ih njihovim alternativama: samoći i usamljenosti.

Razvijajući različite međusobne odnose, umetnice ispituju sopstvenu komunikativnost i emotivnost. Prožete strahom, zbog neizvesne i nepoznate budućnosti, oslanjajući se jedna na drugu, pritom se teško odvajajući od poznate udobnosti, svoju su čežnju usmerile ka futuristički lepšoj i boljoj stvarnosti. Elementi utopijskog i meditativnog prepliću se u njihovom performansu sa elementima ličnog, emotivnog i doživljenog.

Umetnikov dah naziv je vrlo kompleksnog performansa u izvedbi umetničkih partnera poznatih kao **THE TWO GULLIVERS**. Duo čine **Flutura Preka** i **Besnik Hadžilari** iz Kanade. Svako novo izvođenje njihovog performansa u različitim geografskim i prostornim uslovima unosi i nove, autentične i posebne elemente. U slobodnom prostoru Petrovaradinske tvrđave, uz permanentne nalete vetra, performans se razlikovao od izvođenja u zatvorenom prostoru Nacionalnog muzeja likovnih umetnosti u Kvebeku (2016). Pri svakom novom nastupu dolazi do metamorfoze osnovnog koncepta, što performativnoj formi udahnuje novi život i pridaje novo uzbuđenje. Interakcija sa publikom unosi dodatnu neizvesnost i neočekivanost u krajnji rezultat umetničkog postupka.

Nastup umetničkog para The Two Gullivers bio je veoma koordinisan, vođen dijalogom sa prostornom instalacijom, publikom i među samim umetnicima. Proces gradnje i razgradnje tekao je tokom izvođenja performansa. Pripremljeni okvir koji je oblikovao prostor nalik *kući* umetnici su punili belim balonima koje su naduvali (uglavnom samostalno, kasnije i uz pomoć publike). Kada su baloni zauzeli ceo prostor i kada je njegovo formiranje završeno, umetnici su se uz zvuke Ravelovog *Boiera* kretali u njemu, rasformiravajući ga. Šiljcima na svojoj odeći bušili su balone, pazeći da ne povrede jedno drugo. Usvajajući destruktivan odnos prema sopstvenom radu i stvaranju, oni su ga svojom akcijom demontirali i poništili. Auto-destruktivnost *na delu* postavila je brojna pitanja smisla i besmisla ljudskih napora i stvaralaštva. Ovakav interdisciplinarni pristup kroz performativnu formu bazira se na istraživanju identiteta, njegovoj propustljivosti i promenljivosti. Vodeći stalni dijalog sa publikom, umetnički par naglašava važnost razmene mišljenja, energija, iskustava.

Publika je element koji učestvuje u formiranju krajnjeg rezultata svakog njihovog performansa. Aktivnost ili pasivnost publike unosi u umetnički postupak novu atmosferu.

Silard Antal i **Atila Antal** svoju izvedbu performansa *NoviSzád* posvetili su gradu Novom Sadu, onim skrivenim ili nedovoljno vidljivim mestima, arhitektonskim pojedinostima, zaboravljenim haustorima, krovovima zgrada. Kroz video-instalaciju i muzičku bravuru artikulisane improvizacije, zvukom i svetlosnim efektima dočarali su nestvarnu i utopijsku atmosferu bliskog susreta memorijskog i savremenog, prošlog i sadašnjeg. Nonkonformističkim razmišljanjem oni stvaraju nove, uzbuđujuće priče, ovoga puta o gradu, njegovoj kreativnosti, uzbuđenjima koja pruža i iznenadnim susretima koje nudi.

Artist's Breath is a complex performance by the artistic partners known as **THE TWO GULLIVERS**. The duo consists of **Flutura Preka** and **Besnik Haxhillari** from Canada. As the geographical location and spatial conditions of each new presentation changes, so new, authentic and special elements are introduced.

In the open spaces of the Petrovaradin Fortress, constantly swept by gusts of wind, the performance inevitably differed from one in the closed space of the National Museum of Fine Arts in Quebec (2016). With each fresh enactment, a metamorphosis of the basic concept occurs, which breathes new life into the form and adds excitement. Interaction with the audience brings additional uncertainty and a touch of the unanticipated to the end result of the artistic process.

The couple's performance was highly coordinated, guided by a dialogue with the spatial installation, the audience and between the artists themselves. Construction and dismantling took place. The prepared frame that shaped the house-like space was filled with white balloons which they inflated, mostly by themselves, later with the help of the audience.

When the balloons occupied the entire space, the artists moved around inside it, taking it apart to the music of Ravel's *Bolero*, using the spikes on their clothes to pierce the balloons while being careful not to hurt each other. Adopting a destructive attitude towards their own work and creation, they dismantled and cancelled it. Self-destructiveness at work raised numerous questions about the meaning or meaninglessness of human effort and creativity. This interdisciplinary approach through performative art is based on their research of identity, its permeability and changeability. In constant dialogue with the audience, the couple emphasizes the importance of exchanging opinions, energies, and experiences.

The audience is the element that participates in producing the final result of each performance. Audience activity or passivity changes the atmosphere in each case.

Antal Szilárd and **Antal Attila** dedicated their *NoviSzád* performance to the city of Novi Sad, its hidden or not-so-visible places, architectural details, forgotten entryways, the roofs of apartment buildings. Through video installation and improvised musical bravura, sound and light effects, they conjure up the unreal, utopian atmosphere of a close encounter between memory and the contemporary, past and present. Through non-conformist thinking, they create new, exciting stories, this time about the city, its creativity, the excitement it provides and the unexpected encounters it throws up.



*Marija Iva Gocić, Kovina Andrić, Ljiljaška / The Swing, 2024
performans / performance*



*Danino Božić, Archiving Images, 2024
performans / performance*



The Two Gullivers, Artist's Breath, 2024
performans / performance



*Szilárd Antal i Attila Attila, NoviSződ, 2024
performans / performance*



ARTISTS DANUBE DIALOGUES 2024

Ana Aleksić (1992, Montenegro) obtained her MA in painting from Belgrade University. Since 2014 she has taken part in exhibitions and residencies in Montenegro and abroad. Through interventions in space in which she combines different techniques and media, she examines phenomena such as transformation, ambiguity, liminality, borders, digital and physical space, the values and reproducibility of images. In 2024 she represented Montenegro at the First Mediterranean Biennial in Izmir. Aleksić won the BAG Award at the Osten (North Macedonia) Drawing Biennial in 2022 and was a finalist for the Milčik Award 2021 and 2023.

Kovina Andrić (1999, Serbia) is an artist who focuses on issues of intimacy and identity. Currently, she is studying philosophy in Belgrade. She is involved in photography, film and performance. She mainly expresses herself through self-portraits and uses her body as a medium. She took part in multiple art and film projects as a model and creative director.

Sanja Anđelković (1991, Serbia) is an audio-visual artist who explores texts. Her preference is for the documentary, the playful and the speculative, socio-political roles, traumatic moments (personal or in history) and her own position in the gender system, examining how the idea of 'home' changes in historical, geographical, social and ecological contexts. She has taken part in several art projects at home and abroad (BIOS and ATÖLYE residency, the

Ars Elektronika Festival in Linz and the 59 Oktobarski salon). She lives between Novi Sad and Vienna.

Breda Beban (1952, Serbia – 2012, United Kingdom) was an artist, filmmaker and curator/creative producer whose work deals with contemporary notions of subjectivity and emotion that occur on the margins of big stories about geography, politics and love. Breda Beban's films and photographs are recognised as unique expressions of intimacy, vulnerability and authenticity. She lived and worked in London and Sheffield where she was a Professor of Visual Arts and a Reader in Media at the Sheffield Hallam University. In 2001 Beban received the Paul Hamlyn Award for Visual Arts, UK. Her film "Jason's Dream" received the Silver Award for Music Film & Video, Worldfest, Houston International Film Festival, USA, 1998. She was also the lead curator and creative producer of Imagine Art After, a multi-stage exhibition for both gallery and broadcast (Tate Britain, 2007-2008). Her work has been exhibited extensively in Europe and the U.S.A.

Sara Bezovšek (1993, Slovenia) is a visual artist working in the fields of internet art, experimental film and graphic design. Her artistic practice is characterized by reappropriation of online and pop cultural materials. Using a dense visual language of references, she taps into the collective imaginarium and constructs engaging narratives that are both a critique and a celebration of the highly saturated online media landscapes we navigate daily.

Đanino Božić (1961, Croatia) studied sculpture at the Faculty of Pedagogy (today University of Applied Arts) in Rijeka. Since 1984 he has continuously exhibited on annual basis. He has been present on the art scene for more than forty years, in Croatia as well as in Europe. His work includes painting and sculpture, as well as drawing, and installations. All this time Božić cre-

ates, exhibits and follows with curiosity developments in the world of art, thus opening up new chapters and areas of research of formal structures and their elaborations. He lives and works in Novigrad, in Istria, Croatia.

Louise Deininger, an African artist, whose conceptual body of works in a contemporary sense, is focused, within the field of consciousness, spiritual science, metaphysics, self and personal development, self-leadership, critical thinking and identity: including other multidisciplinary subjects in relation to man, the environment and all of existence. Studied Contextual painting at the Fine Arts Academy University, Vienna. She is the founder and President of GYCO Art and Education Academy, with the vision of working on the mindset of youth that are directly or indirectly affected by the aftermath of war to unlock their full potential. She is also the winner of 2019 Black Austrian art and culture award, a published author and a certified leadership coach. She lives and works in Vienna, Austria and Gulu City, post-war Northern Uganda.

Lidija Delić (1986, Serbia), earned his PhD at the Multimedia Art Department, University of Arts in Belgrade, in 2015. Graduated at the Faculty of Fine Arts in Belgrade, Department of Painting, in 2010. She is a co-founding member of U10 art space in Belgrade, working on managing exhibitions and events. In 2019, Lidija was at Artist-in-Residence program organized by Balkan Projects and Swiss Institute in New York. Representative of Montenegro at the 59th International Art Exhibition of the Venice Biennale in 2022. Currently works at the Faculty of Fine Arts in Belgrade as an assistant professor. Lives and works in Belgrade, Serbia.

Goran Despotovski (1972, Serbia) graduated from the College of Fine and Applied Arts in Belgrade (1995); earned his PhD at the Painting Department, Academy of Arts

in Belgrade (2018). He has been working at the same academy since 2004. He was elected a full professor, for the narrower artistic field of Painting in 2019. He is the president of the Union of the Associations of Fine Artists of Vojvodina - SULUV (since 2017). He has exhibited at many solo and group exhibitions in the country and abroad. Received numerous awards in the field of fine arts and authored several projects under the Academy of Arts in Novi Sad: Differences (2005–), Image (2011–), Book (2016), The Space of the Digital Image (2016) and projects within SULUV: SMIC. moving form (2019–), Move in code (2021–), etc.

Sam Durant (1961, USA) is North Atlantic artist whose interdisciplinary works engage a variety of social, political, and cultural issues. He received a BFA from Massachusetts College of Art in 1987 and an MFA from California Institute of the Arts in 1991. His most recent public work *Untitled* (drone) was the second commission for the High Line Plinth in New York. He has had many solo exhibitions at several museums, such as Stedelijk Museum voor Actuele Kunst, Ghent, Belgium, MOCA, Los Angeles and the Kunstverein Dusseldorf. His work has been included in numerous international exhibitions including Documenta 13, the Yokohama Triennial and the Venice Biennial. Durant's work can be found in many public collections. He is based in Berlin and is a Professor at the Staatliche Akademie der Bildenden Künste in Stuttgart.

Marija Iva Gocić (1998, Serbia) is a performance artist also expressing herself across other mediums, including collage, street interventions, installation, poetry, and film. Her work mainly explores human relations, so it is often created in collaboration with other artists. She has been showcasing her work since 2014. and maintains her artistic practice alongside philosophy studies at the University of Belgrade. She is a member of Art Kultivator, a non-profit organisation

that works in marginal and alternative fields in culture. She is also a founding member of an experimental theatre troupe based in Belgrade called Experience, where she is both a playwright and a performer.

Robert F. Hammerstiel (1957, Austria) studied at the University of Applied Arts Vienna. He had many international solo-exhibitions through Europe, America and Asia. Among others at the Museum der Moderne Salzburg; Museet for Fotokunst, Denmark; MAK/Museum of Applied Art, Vienna; Aine Art Museum, Tornio, Finland; Focke-Museum, Bremen... Since 1981 he has continuously had group exhibitions around the world. About his work numerous books, monographs and exhibition catalogs have been published. Lives and works in Vienna, Austria.

Asmund Havsteen-Mikelsen (1977, Denmark) is a MFA graduate from the Royal Danish Academy of Fine Arts. His artistic practice with a strong focus on architecture spans various formats from painting, installation, sculpture and theoretical writing, such as Generic Singularity, Non-philosophy and Contemporary Art and Community of Contribution. In 2018 his project *Flooded Modernity* – a submerged replica of the Villa Savoye by Le Corbusier – in Vejle Fjord gained international attention. His works has been shown at museums and galleries throughout Denmark and Europe, such as the John Hansard Gallery, Southampton and Kunsthall Charlottenborg, Copenhagen.

Marikke Heinz-Hoek (1944, Germany), studied at the Academy of Art Bremen. She had many group exhibitions in Germany and abroad, but also the solo shows. She has also been participated in several art fairs and biennials. A notable show was 49th International Art Exhibition Venice Biennale in 2001. Her main thematic focus is on memory and legend building and works mostly, in the fields of drawing, video art,

installation. She was active as a curator for many thematic exhibitions and video series. She won several awards for her work. Some of her artworks are part of private, but also public and museum collections.

Robert Jankuloski (1969, Republic of North Macedonia) graduated from the Faculty of Dramatic Arts in Skopje, Camera Department and earned his Master of Arts degree in 2011 at the University for Audio-visual Arts - ESRA Paris-Skopje-New York, Skopje. In 2000 he founded the Macedonian Centre for Photography. He has had many solo exhibitions and participated in many group exhibitions around the world. He is a winner of several awards in the area of visual arts and film. He is full professor at the Faculty of Film Arts at the International University "Europa Prima" in Skopje. With Monika Moteska, represented the Republic of North Macedonia at the Venice Biennale.

Nataša Kokić (1979, Serbia, graduated (BA) in 2005 from the Faculty of Fine Arts in Belgrade, University of Arts, Department of Painting. Awarded with a Magister of Arts degree from the same Faculty in 2010. She received several awards, such as the Dimitrije Bašičević Mangelos Award (2014) and Vladimir Veličković Award for drawing (2013). Finished her PhD in 2019 and now is working as associate professor at the same Faculty in Belgrade. Her work mostly revolves around contemporary drawing practice.

Ivana Milev (1987, Serbia) finished her PhD (2017.), MA (2011.) and BA (2009.) studies at the Faculty of Fine Arts in Belgrade, Sculpture Department. Since 2017 she is employed as a professor in the Art High School "Tehnoart Beograd" at the course Jeweler of Art Objects. Ivana's works have been exhibited in seventeen solo and about hundred group exhibitions. She is the winner of thirteen art awards. She is a member of the Association of Serbian Visual Artists (ULUS). Her works of art are in the col-

lection of the Zepter Museum, Courtyard Marriott Hotel, Philip Morris collection, Belgrade Cooperative, at the public space in Stuttgart and in numerous private collections in Serbia and abroad.

Monika Moteska (1971, Republic of North Macedonia), graduated from the Faculty of Fine Art – Department of Painting in Skopje, 1996. She works with painting, photography, video and installations. She has realized many group and solo exhibitions. She belongs to the middle generation of Macedonian contemporary artists with a serious impact on the creation of the regional art scene in the 21st century. She uses different media in her artworks using drawings, photographs, objects, installations, videos etc. Her work deals with prominent and actual thematic focus, yet maintaining the poetic aura.

Thandiwe Muriu (1990, Kenya). Self-taught, she immersed herself in books and video tutorials, learning from every resource she could find, as Kenya did not have any formal photography schools. As the sole woman operating in the male-dominated advertising photography industry in Kenya, Thandiwe repeatedly confronted questions around the role of women in society, the place of tradition, and her own self-perception. Since 2020, Thandiwe's works have been acquired by numerous public and private collections. She currently resides in Nairobi, Kenya where she teaches workshops and regularly travels for assignments.

Hermann Nitsch (1938–2022, Austria), lived and worked in Prinzendorf Castle in Austria. Hermann Nitsch was a substantial founder of the Vienna Actionism. He was one of the most significant contemporary artists and also one of the most versatile: performance artist, painter, composer (symphonies, organ concerts), dramatist, stage designer. His „Gesamtkunstwerk“, the Orgies Mysteries Theatre includes the

wide spectrum of his art by demanding the use of all five senses - the tragic leads on to the involvement of flesh, blood and entrails. Works of Hermann Nitsch are permanently presented in two monographic museums (Mistelbach, Austria and Naples, Italy) and in the most prestigious international museums and galleries all over the world.

Yoko Ono (1933, Japan) is a musician, composer, multimedia artist and peace activist most active in Japan, the United States, and the United Kingdom. She studied at Sarah Lawrence College. In 1955, she moved to New York, where she joined circles and communities of avant-garde artists. In the 1960s, Ono became one of the original members of the artist group Fluxus. She hosted performance pieces for fellow artists at her downtown apartment, and had solo performances and exhibitions of her own work at the Carnegie Recital Hall and the AG Gallery. Many of Ono's most notable works are Conceptual and require the participation of viewers or audience members. In 1966, Ono moved to London, where she met John Lennon, with whom she started both personal and professional relationship, including many artistic projects until Lennon's death in 1980. Ono continues to exhibit her work today; her art has been displayed in many institutions, including the Everson Museum in Syracuse, NY, the Whitney Museum of American Art, and the Japan Society in New York.

Sunčica Pasuljević Kandić (1989, Srbija), received her BA and MA degrees at the Novi Sad Academy of Arts, and is currently pursuing her doctoral studies at the New Art Media. She is employed as a senior associate at the Academy of Arts in Novi Sad at the Department of New Art Media. In her works, she explores the intertwining of relational threads between nature, technology and society, highlighting their influence and interdependence. Her works are examples of her method of soma-linguistic choreographies of situated knowledge that awaken

our embodied and ancestral knowledge, activating somatic listening. Mostly collective and collaborative in nature, her works and practice create a space for conversation between living and non-living species, learning, exchange and speculation about the phenomena of new technologies.

Andrei Pituț (1991, Romania) graduated in 2020 sculpture at the Faculty of Arts and Design in Timisoara, then decided to further his studies in visual arts, specializing in sculpture, at the same institution. In 2024 he completed his PhD. studies, with the topic Material Proximity in Sculpture. He has participated in several group exhibitions. He is concerned with and investigates found materials and their memory about the urban setting. Lives and works in Timisoara, Romania.

Raluca Popa (1979, Romania) lives and works in Berlin. She is a member of the Collection Collective, an international art collection established, owned and managed collectively by its members, and of The Experimental Station for Research on Art and Life, Siliștea Snagovului, Romania. Her work has been presented at, among others, Biennale Jogja 17, Yogyakarta, Indonesia (2023); the International Sinop Biennial, Turkey (2022/2017); Tranzit, Bucharest (2020); and MG+MSUM, Ljubljana (2020).

Wilfredo Prieto (1978, Cuba), studied at the Escuela Profesional de Artes Plásticas in Trinidad, Cuba, from 1992 to 1996; afterwards he attended the Instituto Superior de Arte in Havana from 1998 to 2002. During this period he was a member of the artist collective Galería DUPP (Desde Una Pragmática Pedagógica), with whom he received the UNESCO Prize for the promotion for the Arts in 2000. Characterized by an almost shocking simplicity, Wilfredo Prieto's sculptures and installations function as tools for exploring social and political issues with a poetic sensibility. His

work questions the underlying structures of contemporary culture and reflects on consumption, society, and thought systems themselves. He participated in many group exhibitions, and had many solo exhibitions such as exhibitions in Museo de Arte Contemporáneo de Castilla y León, Spain (2005); Museo de Arte Contemporáneo de Vigo, Spain (2011); Sala de Arte Público Siqueiros, Mexico City (2012); and Stedelijk Museum voor Actuele Kunst, Ghent (2014). He lives and works in Havana and Barcelona.

Ana Prvački (1976, Yugoslavia) is an interdisciplinary artist whose practise ranges from immersive performances to mixed reality, and from water-colour and painting to video. Drawing inspiration from close observation of contemporary life, her interventions are meant to transform the viewer's perception and experience of daily life and routine, providing solutions to our everyday problems, worries, and fears without pretension. Embodying a cosmopolitan spirit, Prvački's work transcends boundaries and invites viewers into a dialogue between the ephemeral and the enduring, the personal and the universal. She has presented her work at numerous international venues. Group exhibitions include the 13th Gwangju Biennial, 2008 Sydney Biennial, 2020 Bangkok Arts Biennale, 2017 Chicago Architecture Biennial, 14th Istanbul Biennial and DOCUMENTA 13.

Ivana Radovanović (1983, Montenegro). She obtained an MA in sculpture from the Faculty of Fine Arts in Cetinje, and earned her PhD from the Faculty of Fine Arts in Belgrade. Works as assistant professor at the Faculty of Fine Arts in Cetinje. As a Fulbright scholar, she completed a post-doctoral research program at St. John's University in New York. As an artist-in-residence, she was selected for the Fulbright "Silvermine" program in Connecticut, USA (2019). She presented her works at many international exhibitions. Her project "Čov-

jek Uomo Human" represented Montenegro at the 57th Venice Biennale (2017). She is the winner of the Award of the Biennial of Young Artists of Europe and the Mediterranean (BJCEM), Honorable Mention of the International Sculpture Center's 2023 Innovator Award, Grand Prix of the 37th Montenegrin Art Salon "13 November" (2015). She has exhibited independently in America, Austria, Italy, Montenegro and Serbia. She participated in many residency, educational and artistic programs.

Dragan Rajšić (1967, Croatia) completed sculpture studies at the Faculty of Fine Arts in Belgrade, followed by a doctorate in art studies in 2016. Teaches at the Sculpture Department, Faculty of Fine Arts in Belgrade since 2015. Holds the title of associate professor. He has been exhibiting since 1989, with 16 solo and many group exhibitions. His works are in numerous museum, private and public collections. Lives and works in Belgrade, Serbia.

Maja Rakočević Cvijanov (1975, Serbia) graduated and received an MA in sculpture from the Faculty of Fine Arts in Belgrade where she is currently studying for a PhD. She has been working at the Inter-Municipal Institute for the Protection of Cultural Monuments, Subotica, since 2008. Since 2018, she has been teaching sculpture at the secondary Polytechnical School in Subotica. She is a member of the Serbian Association of Artists (ULUS) since 2001. From 2000, she has taken part in numerous group and solo exhibitions at home and abroad. She won several awards for her work. She has made five public monuments in the Subotica area.

Luiz Roque (1979, Brazil), attracted by the power of image and sensations stemming from the sense of vision, Luiz Roque's work crosses different territories, such as sci-fi, the legacy of Modernism, pop culture, identity, AI and queer bio-politics, to arrive at ingenious and visually sensual narratives.

The allegories in his films take us through the current conflict between technological advancement and contemporary micro and macro power relations. Lives and works in São Paulo, Brazil.

Bálint Szombathy (1950, Yugoslavia – 2024, Hungary), was an artist who worked in the medium of performance, spatial installations, visual poetry, electrographics, post-conceptualism and urban semiology. He was also active as a writer, art theoretician, editor, and artistic organizer. He was a member and founder of the conceptual art group Bosch+Bosch (Subotica, 1969-1976) and a prominent representative of the Yugoslav "new artistic practice". Selection of awards and decorations: "Lajos Kassák" prize for literary work, Paris, 1989; Prize of the "Forum" publishing house for fine arts, Novi Sad, 1993; "Sava Šumanović" award for fine arts, Novi Sad, 2007; "Mihály Munkácsy" Award for Fine Arts, Budapest, 2008; "Vladislav Ribnikar" award for the best exhibition in Serbia 2014, Belgrade, 2015; Knight's Cross - Hungarian state award for contribution to the contemporary art scene, Budapest, 2018.

Isidora Todorović (1984, Serbia) received an MA from the New Media Department of the Novi Sad Academy of Art, where she now lectures in new media studies. She explores the technical, cultural and political aspects of art in the context of biopolitical theory, post-feminist theory and DIY culture. The recipient of several awards, she has exhibited many times both at home and abroad and at new media art festivals.

Dunja Trutin (1991, Serbia) completed her master studies in 2015 from the Faculty of Fine Arts in Belgrade, Sculpture Department, as well as her doctoral studies in sculpture in 2024. istražujući mogućnosti prostornog kodiranja društvenih odnosa u okviru projekta „Volumen interakcije“. Dobitnica je više nagrada za skulpturu i instalaciju. Works as a docent at the Sculpting

Department, Faculty of Fine Arts Belgrade. In her art practice, she examines visual coding of interpersonal relations and cognitive schemes, translating them into the language of installation, sculpture, moving images and spatial diagrams.

The Two Gullivers - The Montreal based artists Flutura Preka (1970, Albania) and Besnik Haxhillari (1966, Albania), have been working together as an artistic duo since 1998 under the name The Two Gullivers, devoted to performance art. The concept of GULLIVER involves the idea of travel and migration as an integral part of the work. Their performative and interdisciplinary approach touches on identity research and rapport with the other. Their works are developed in a dialogical way and arise from a composite multiple identity, resulting from a constant negotiation. Their art is a platform of exchange and multiple dialogue.

Michalis Zacharias (1976, Greece) studied painting at the Athens School of Fine Arts (1995-2001) under the supervision of Rena Papaspyrou and later attended the postgraduate programme "Digital Arts" of the Athens School of Fine Arts. He has participated in many group exhibitions and his works are in several private collections including the Alpha Bank, the Yerassimos Yiannopoulos, and the Dakis Ioannou collections. Lives and works in Athens, Greece.



CURATORS

DANUBE DIALOGUES

2024

Sunčica Fenjčev Lambić

Sunčica Lambić Fenjčev is an art historian and senior curator at the Contemporary Gallery in Zrenjanin. There she organises and arranges exhibitions and deals with the processing of museum materials. Her work as curator also involves academic research, monitoring of the contemporary art scene and bringing it to public notice through various projects. She has published over a hundred critical essays, exhibition reviews and articles in catalogues, professional journals and the electronic media. Her monograph "Utopia, illusion, oasis - the 65th year of the Ečka Art Colony", was published in 2021.

Slavica Žarković

Slavica Žarković is an art historian and senior curator at the Contemporary Gallery UK Ečka-Zrenjanin where she helps to create exhibitions of contemporary art. In addition to the professional processing of museum material, one of her tasks is to promote the Gallery's public image. She is an organizer and selector of the Ečka Art Colony and has worked as selector for important manifestations of contemporary art. Author of numerous articles for catalogues and professional magazines, since 2019 she has been an associate of the Union of Associations of Visual Artists of Vojvodina (SULUV). She is also a member of the Museum Society of Serbia and NK ICOM. Since 2024, she has been a member of the City of Zrenjanin programme team for the implementation of the "Zrenjanin - National Capital of Culture 2025" project. As curator, she has organized over 70 exhibitions in numerous galleries and museums and presented her work at numerous professional gatherings.

Sorina Jecza

Sorina JECZA publisher, gallerist, cultural manager, founding member (2000) and president of the Triade Foundation, Timisoara (2010-2023). Co-founder of the Art Encounters Foundation, co-organizer of the Art Encounters Contemporary Art Biennale (2015-2021). Member of Timisoara 2023 ECoC team (2012-2015). Experienced initiator and coordinator of cultural events, having organized over 200 exhibitions; supporter of a programme to promote emerging art, focused on education. Plays an active role in presenting Romanian art abroad. Author or co-author of published works of literary and art criticism, she continues to be dedicated to the legacy of the sculptor Peter Jecza, through the Jecza Museum that she initiated with her son in Timisoara.

Bogdan Rață

Bogdan Rață (1984, Romania) is a sculptor, associate professor (Art and Design Department, West University of Timișoara), co-founder of Kunsthalle Bega and initiator of the Pavilion Library. In 2017 he launched the ARTITHETEACHER educational project with Alina Cristescu. He has had numerous personal exhibitions at Slag Gallery, New York; Farideh Cadot, Paris; The National Museum of Contemporary Art, Bucharest; Nasui Collection & Gallery, Bucharest; Calina Foundation, Timișoara.

Aleksandra Lazar

Alexandra Lazar is a writer, curator and art critic based in London. She was head curator of the Wiener ART collection of contemporary Serbian art and founder of the Association of Art Galleries Serbia. Former director and curator of the Drina Gallery. Since its closure she has continued to represent a small number of artists with a programme of collaboration with other spaces, and works as an art consultant on public/private initiatives. Formerly Acting Chair of the Board of Trustees, Museum of Contemporary Arts, Belgrade (2018-2020) and member of the Executive Committee of the Artists' Union England (2016-2018). Author of "Đorđe Stanojević: Connecting nature with the artistic process", Nature and Art Publishing, 2021, and many essays on art and culture.

Sava Stepanov

(1951, Padej - 2023, Novi Sad) As art critic, theorist and collector, he published many articles on leading trends and personages in the art world of the 20th and early 21st centuries. During his career, he worked at the Matica Srpska Gallery in Novi Sad, was editor at the Youth Tribune Art Salon and the Photo Gallery, director of the Zlatno oko Centre for Visual Culture and manager of the Bridge Gallery at the Vojvodina Institute for Culture, Novi Sad. Artistic director of the Danube Dialogues Contemporary Art Festival from 2013 to 2024, he also authored several books and monographs, contributed to art catalogues, magazines and anthologies while providing scripts for TV programmes and documentaries on fine art and photography. He received more than 20 national awards for his work.

Svetlana Mladenov

An art historian, critic and curator, she is the moving spirit behind many manifestations, exhibitions, festivals, campaigns, happenings, gatherings, workshops... Her articles on contemporary art have been published in books, monographs, catalogues, magazines and in the press. From 1997-2004 she directed the Contemporary Art Gallery and Cultural Centre in Pančevo, and from 2007-2015 was curator of the Vojvodina Museum of Contemporary Art in Novi Sad. She is a member of AICA, ULUPUDS, the Society of Art Historians of Serbia, and founder of the VISART Association for Visual Art and Culture. As curator-collaborator, she worked on the project Pavillion Serbia - Raša Todosijević: Light and Darkness of Symbols, at the 54th Venice Biennale.





















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