



LANGUAGE IN COMMON

ЈАЗИК У ЗАЈЕДНИЧКОМ

JEZIK / LANGUAGE IN COMMON

BIJENALE
MLADIH

ЈАЗИК У ЗАЈЕДНИЧКОМ

JEZIK / LANGUAGE IN COMMON

YOUTH
BIENNIAL

1. BIJENALE MLADIH 2021. / ZAJEDNIČKI JEZIK



1. YOUTH BIENNIAL 2021. / LANGUAGE IN COMMON



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TAČKA TOPLJENJA

1. BIJENALE MLADIH STVARANJE PROSTORA ZA DELOVANJE NOVIH UMETNIKA

NAPISAO: DANILO PRNJAT

Veoma mali broj mladih stvaralaca koji završe umetničke akademije i fakultete, u godinama koje uslede, uspe da se profiliše kao umetnik. Prinuđeni da se kao neafirmisani stvaraoci samosnalaze kako bi osigurali svoju egzistenciju, mnogi napuštaju polje umetnosti i zaposlenje pronalaze u nekoj drugoj, više ili manje srodnoj, oblasti rada. Kada završe škole, koje su relativno tradicionalno orijentisane i bez usmerenja u pravcu ostvarenja šire društvene funkcije umetnika i umetnosti, mladim protagonistima u polju kulture u potpunosti nedostaju strukture putem kojih bi bilo moguće premostiti jaz koji nastaje na prelazu od završetka studija do upliva u profesionalne vode. Ovaj upliv u pogledu uzrasta umetnika u lokalnom kontekstu, u poređenju sa zemljama zapadne i centralne Evrope, dolazi i dosta kasno, a uglavnom je moguć samo za one odabrane pojedince čije su ekonomske i porodične okolnosti takve da ovaj jaz mogu amortizovati. Uslovi u kojima stvaraju mladi umetnici dodatno su pogoršani sve većom sistemskom deregulacijom rada u oblasti kulture i uplivom privatnog kapitala, zbog čega je njihov rad sve više oblikovan tržišno-kompetitivnim odnosima.

Inicijativa za pokretanje Bijenala mladih, pod okriljem Udruženja likovnih umetnika Srbije (ULUS), kao kulturnog okvira u kojem vizuelni umetnici udružuju svoj rad, pošla je od ideje pokušaja premošćavanja pomenutog jaza i kreiranja *jedne nove kolektivne platforme za rad mladih protagonista u polju kulture*, koja će se zasnivati na drugačijem sistemu vrednosti, fer raspodeli i kolektivnoj samoorganizaciji. Ova ideja se zasnivala na istorijski poznatim pozitivnim iskustvima sistemske podrške radu mladih umetnika u lokalnom kontekstu, poput tradicije organizacije bijenalnih izložbi mladih (*Bijenale mladih jugoslovenskih umjetnika u Rijeci (1960-1991)*¹ i *Jugoslovensko likovno bijenale mladih u Vršcu (1994-2004)*) za koje su tesno bili vezani različiti sistemi podrške mladim umetnicima. Primera radi, *Fond za unapređenje likovne umetnosti Moša Pijade (1956-1971)* i *Stalni fond za unapređenje stvaralaštva mladih umetnika likovnih i primenjenih umetnosti (1972-1992)*, u javnosti oba poznata kao *Fond mladih*, obezbeđivali su mladim umetnicima mesečne stipendije za nastavak rada u umetnosti niz godina posle završetka umetničkih studija, kao i finansijske nagrade za otkup radova u slučaju onih najistaknutijih (*Bijenale* u Rijeci). Stipendije su bile analogne minimalnom ličnom dohotku i mladi umetnici bi zauzvrat deo svoje godišnje produkcije donirali javnoj kolekciji. Isto bi pripadali i otkupljivani radovi.² Kolekcija *Stalnog fonda za unapređenje stvaralaštva mladih umetnika likovnih i primenjenih umetnosti* svojevremeno je poverena upravo ULUS-u na čuvanje i danas predstavlja najvažniju kolekciju kojom raspolaže Udruženje.³

Novo *Jugoslovensko likovno bijenale mladih u Vršcu*, pokrenuto nekoliko godina nakon gašenja Riječkog (1991)⁴, funkcionisalo je kao nevladina organizacija koja se finansirala sredstvima lokalne samouprave, stranih fondova

¹ „Bijenala savremene umetnosti su tako, u drugoj polovini 20. veka, imala značajnu ulogu u funkciji dekolonizacije sveta umetnosti, odnosno „provincijalizacije” Evrope i Amerike. Ovde naročito treba pomenuti Bijenale mladih u Parizu, koje je osnovano 1959. godine i Bijenale mladih umetnika Evrope i Mediterana, sa rotirajućim mestom održavanja, osnovano u Torinu 1984, koji su još uvek aktivni, ali imaju od početka jasno definisan međunarodni karakter. Za razliku od ovih bijenala, Bijenale mladih jugoslovenskih umjetnika u Rijeci (1960–1991), koje je osnovano samo godinu dana posle Pariskog bijenala, nije imalo fokus na međunarodnoj umetničkoj produkciji, nego je bilo usmereno na lokalni, jugoslovenski kulturni prostor.” Stevan Vuković, apstrakt za predavanje *Bijenale mladih YU umjetnika u Rijeci, 1960-1991. i Jugoslovenski likovni bijenale mladih u Vršcu, 1994-2004*, dostupno na: <https://www.youtube.com/watch?v=-fLH6L6k78> (pristupljeno: 17.05.2021, 11h)

² Videti: *Moša i mi – Povodom petnaestogodišnjice Fonda za unapređenje likovne umetnosti “Moša Pijade”*, Uređivački odbor Fonda za unapređenje likovne umetnosti „Moša Pijade”, Beogradsko izdavačko-grafički zavod, 1975.

³ Paralelno sa pokretanjem Bijenala mladih, ULUS je u poslednje dve godine započeo uređenje i digitalizaciju kolekcije Fonda mladih koja će krajem 2022. godine biti predstavljena javnosti na izložbi u Galeriji ULUS i dostupna na internetu.

⁴ „Zanimljiva koincidencija je da je iste 1989. godine, poslednji put uspešno održano Bijenale mladih jugoslovenskih umjetnika u Rijeci, jer je sledeće (1991) bilo otvoreno na dan kada je počeo rat u Sloveniji i obeležio ga je simboličan protest protiv rata (slike su bile okrenute licem prema zidu, skulpture prekrivene platnom, a video projekcije ugašene)”. Iz apstrakta za predavanje Stevana Vukovića (Izvor: Fusnota 1).

i privrede. Iako znatno drugačije od svog prethodnika u Rijeci, Bijenale u Vršcu je nastavilo tradiciju pružanja podrške mladim umetnicima u pogledu produkcije novih radova, ali, za razliku od prvog, ono nije bilo usmereno isključivo na lokalni nego i na internacionalni kulturni prostor.

Treba reći da su bijenala, koja su osnivana u drugoj polovini 20. veka, primarno bila zamišljena kao „mesta slobode” delovanja nezavisnih umetnika i kustosa, odnosno mesta radova i projekata koji se uklapaju u okvir jasno artikuliranih vrednosnih kriterijuma, a kao takva su alternativa muzejskim postavkama i sajmovima umetnosti. Zahtevi države i umetničkog tržišta vremenom su postajali snažniji (danas svedočimo svojevrsnom bumu privatnih galerija i sajмова), kooptirajući i sama bijenala.⁵ Ona ne samo da su izgubila svoje emancipatorske komponente nego su, zbog sve većih uvezivanja privatnog i javnog, preterane dominacije tržišnih odnosa celokupnim sistemom umetnosti i polarizacijom globalnog bogatstva, postala važna mesta širenja kulturne hegemonije na relaciji centar-periferija (sever-jug), globalizacije i tržišta. Situacija značajno izmenjenog institucionalnog pejzaža polja umetnosti, celokupnog društveno-političkog uređenja i načina komunikacije učinila je ideju oživljavanja prošlih iskustava samo delimično smislenom i mogućom. *Uspostavljanje jednog novog Bijenala mladih zahtevalo je potpuno novi pristup organizaciji i produkciji koji neće biti realizacija „još jedne u nizu dosadnih mastodontskih izložbi”⁶, jednokratni događaj koji reprodukuje hijerarhizovane odnose moći i eksploataciju nego će ponuditi jedan potpuno novi okvir za samoorganizaciju mladih umetnika u pogledu sopstvene umetničke institucije i produkcije, kontinuirane edukacije i opšteg procesa samoosnaživanja mladih, ali i celokupne umetničke zajednice.*

ULUS-ovo Bijenale mladih je tako, od samog početka, zamišljeno kao alternativa dominantnim odnosima koji se reflektuju i na svet umetnosti, demontaži i prevazilaženju ustaljenih hijerarhijskih obrazaca, kompetitivnosti i kljentilističkih odnosa unutar proizvodnje umetnosti i kulture. Fokus platforme je stoga na neafirmisanim umetnicima, kustosima, arhitektama i menadžerima u kulturi koji zajedno kreiraju sopstveno polje delovanja, što uključuje ne samo produkciju i izvođenje umetničkih radova, već i izgradnju diskursa i distribuciju znanja. Na ovaj način, moglo bi se reći da se centralna misija Bijenala mladih sastoji u težnji da se institucija umetnosti osnaži u izlagačkom, organizacionom, promotivnom i interpretativnom smislu, a ne da bude zavisna od delovanja kustosa i kritičara, bilo inostranih, bilo domaćih, i raspoloživih tema i konteksta izlaganja. Bijenale mladih je postavljeno tako da promoviše nepokolebljive egalitarne principe, saradnju, zajedništvo, otvorenost i emancipatorsku ulogu i funkciju umetnosti u društvu danas. U situaciji istorijski značajno izmenjenog pejzaža polja umetnosti i okoštalog sveopšteg društvenog okvira postsocijalističkih zemalja i zemalja perifernog kapitalizma, ovaj pokušaj je pionirski, a, u datim okvirima, verovatno i samo delimično ostvariv.

Sa fokusom na proces edukacije i samoosnaživanja, a ne na puku reprezentaciju, Bijenale mladih, tako, počinje *inicijativom*, razvija se kao dugotrajni jednogodišnji proces produkcije, razmene i diskusije - *Javne pripreme* u sklopu kojih se organizuju *kustoske i edukativne radionice*, a zatvara se reprezentativnim događajem – samom *izložbom*.

Izgradnja Bijenala mladih započeta je tokom jula i avgusta 2020. godine **Javnim pripremama** u kojima je učestvovalo oko 80 mladih umetnika okupljenih na osnovu javnog poziva koji je uputilo Udruženje. U sklopu Javnih priprema, održane su radionice i predavanja istaknutih stručnjaka u polju savremene umetnosti (vidljivi i široj javnosti putem

emitovanja na *YouTube* kanalu ULUS-a), kao i istraživanja kulturne scene i institucionalne infrastrukture, što je imalo za cilj osnaživanje grupe mladih umetnika da u narednoj fazi projekta pokrenu sopstvenu manifestaciju – novo Bijenale mladih. Izuzetno veliki odziv mladih za učešće u Javnim pripremama ukazao je na jaku potrebu novih umetnika za kreiranjem drugačijih prostora razmene i javnog delovanja od onih koje nudi postojeći institucionalni okvir. Iako je jedna od najvažnijih snaga ove inicijative zainteresovanost mladih za kolektivnu praksu i samoorganizovano delovanje, čitav proces se odvijao u otežanim okolnostima, uslovljenim pandemijskom krizom i izostankom podrške iz javnih izvora finansiranja. Dok je u 2020. konkurs Sekretarijata za kulturu Grada Beograda otkazan, a Ministarstvo kulture i informisanja Republike Srbije nije prepoznalo značaj ove inicijative, te nije finansijski podržalo projekat (istovremeno usmeravajući značajna sredstva ka finansiranju komercijalnih privatnih galerija), u toku 2021. godine projekat je skromnim sredstvima podržalo samo MKI, dok Grad Beograd nije. Takva raspodela javnih sredstava reflektuje kulturnu politiku, pre svega Grada Beograda, koja stvarajući kontrolisan prostor umetničkog delovanja ne ostavlja mesta za nove aktere i inicijative.

Iako je u toku obe faze Javnih priprema vršena intenzivna komunikacija sa evropskim (*Sala D’Art Jove*, Barselona, Španija), regionalnim (*Institut za savremenu umjetnost Crne Gore*, Podgorica, Crna Gora, *Fakultet za stvari koje se ne mogu naučiti*, Skoplje, Severna Makedonija, *Akademija vizuelnih umetnosti*, - AVA, Ljubljana, Slovenija) i lokalnim (*Dom kulture Studentski grad*, *Arhitektonski fakultet* u Beogradu, *Galerija savremene umetnosti* u Nišu, *Beogradska tvrđava* - Kalemegdan) partnerima, Bijenale mladih je zbog odsustva snažnije sistemske podrške, u biti, zadržalo lokalni karakter u organizacionom pogledu.

Kustoske radionice bile su naredna faza razvoja Bijenala u kojoj je producirano ili koproducirano *40 novih radova mladih umetnika* u saradnji sa kustoskinjama (Teodorom Jeremić, Jovanom Trifuljesko i Senkom Latinović). Kustoskinjeje selektovao Umetnički savet ULUS-a putem javnog poziva i sa organizacionim timom koji je u tom trenutku bio sastavljen od 35 mladih protagonista koji su se međusobno podržavali i pomagali. Radionice su organizovane na lokacijama buduće izložbe, kao i na otvorenom⁷.

Kao što je rekao Iv Klain: „Slike su pepeo moje umetnosti”, tako i ovde možemo reći da je sama izložba, koja je došla na kraju ovog dugog procesa pripreme i kolektivne artikulacije, samo „pepeo” jednog dubljeg zahvata u scenu sa trajnijim posledicama. 29. jula 2021, u večernjim časovima, nakon gotovo dvogodišnje pripreme, otvoreno je prvo Bijenale mladih, **međunarodna izložba savremene umetnosti mladih** na kojoj je predstavljeno 118 umetnika uzrasta do 35 godina starosti, čiji su radovi izloženi na više lokacija u Beogradu (Umetnički paviljon „Cvijeta Zuzorić”, Galerija ULUS, Dom kulture Studentski grad, Rimski bunar, Vojni bunker, Veliki barutni magacin (Barutana), Amam (Planetarijum), Sahat kula, Kula Nebojša, Centar za tekst i sliku Footnote, Vojni Muzej, Kulturni centar Magacin) i nizu javnih prostora u Gradu. Tokom ceremonije otvaranja na Donjem Kalemegdanu, platou ispred Planetarijuma, upriličeni su piknik i žurka za sve učesnike, organizatore i nekoliko hiljada posetilaca. Događaj je trajao do kasnih večernjih časova, a organizovan je u saradnji sa *Kišobranom*. Izložbu je pratio obiman celomesečni **prateći program** koji je podrazumevao različite umetničke izvedbe, koncerte, radionice, predstave i slično.

Tema izložbe ZAJEDNIČKI JEZIK – LANGUAGE IN COMMON, rezultat je sinergije različitih koncepata svih uključenih u ovaj projekat. Tri zasebna kustoska pristupa (IZOLACIJA, UDISAJ i POST, POST...) nastala su na osnovu uvida u organizacionu strukturu i misiju Bijenala mladih, a potom su tokom *Javnih priprema II* zajednički

⁵ Stevan Vuković, u svom izlaganju, naročito je istakao značaj 1989. godine za promenu paradigme bijenala umetnosti istaknuvši činjenicu da je, upravo te godine i u godinama koje su usledile, došlo do buma bijenala umetnosti širom sveta. (Izvor: Fusnota 1)

⁶ Iz kustoskog teksta najave Bijenala mladih. Izvor: www.ulus.bijenalemladih.com (pristupljeno: 17.05.2021, 11h)

⁷ Detaljnije o kustoskim radionicama može se videti na strani 37 ovog kataloga.

sjedinjena u jedinstvenu celinu. Selektovane teme izložbe odnosile su se na refleksiju permanentnog kriznog stanja u savremenom društvu i polju umetnosti, sagledanog kroz ideološku transformaciju rada (u umetnosti i drugim oblastima društvenog delovanja), javnog prostora i javnog interesa, kao i zdravstveno-ekoloških posledica koje imaju uticaja na savremeni svet.⁸

Edukativni program za mlade umetnike – *Raspricavanje* usledio je posle same izložbe i predstavlja deo parakustoskih aktivnosti, odnosno pratećeg programa izložbe. Održan je tokom novembra 2021. u Beogradu, uživo u Domu kulture Studentski grad i putem interneta. Kroz diskurzivni program, publika i učesnici Bijenala bolje su se upoznali sa temama pokrenutim u okviru istraživačko-izložbenog procesa, kroz ključni pojam zajedništva: uspostavljanje zajedništva kroz zajednički jezik mladih (vizuelni i diskurzivni), zamišljanje horizonta zajedničke budućnosti, koji počiva na inkluziji, prihvatanju i dobrobiti svih članova zajednice, propitivanje mogućnosti kolektivnog rada i samoorganizacije, ekonomskih odnosa u polju umetnosti i specifikuma umetnosti u današnjem digitalnom svetu. Kroz niz javnih razgovora i gostovanje istaknutih sagovornika, kustosko-organizacioni tim i umetnici - učesnici izložbe, u razgovoru sa publikom, pokušali su da dođu do odgovora na probleme mladih u savremenom trenutku i prodube sopstvena znanja o pokrenutim temama, ali i da evaluiraju organizaciju samog Bijenala⁹. Zaključci i kritičke opservacije ovih razgovora uključeni su u ovaj katalog¹⁰, kao i u polazišne ideje organizacije narednog Bijenala, planiranog za 2023. godinu.

Završiću ovaj sažeti prikaz nadom da će u godinama koje slede otvorenost mladih za učenje, solidarnost i zajednički rad nastaviti da se približava misiji Bijenala u pogledu kreiranja novog prostora za rad mladih protagonista u polju kulture i umetnosti, a da će sama platforma postati društveno učinkovitija i zadobiti veću podršku društva.

DEO ORGANIZACIONOG I KUSTOSKOG
TIMA BIJENALA MLADIH / PART OF THE
ORGANIZING AND CURATORIAL TEAM
OF THE YOUTH BIENNIAL
S leva na desno/ From left to right: (gore/
top) Jovana Trifuljesko, Senka Latinović,
Marija Nikolić, Bojana Jovanović,
Slobodan Sailović, Strahinja Gužvić, Anja
Jocić, Dunja Petković, (dole/ bottom)
Teodora Jeremić, Katarina Živković

8 Detaljnije o konceptu izložbe može se videti na stranama 38-41 ovog kataloga.
9 Detaljnije o programu Raspricavanje može se videti na strani 196-199 ovog kataloga.
10 Videti stranu 202-207 ovog kataloga.



1. YOUTH BIENNIAL CREATING A SPACE FOR NEW ARTISTS TO ACT

WRITTEN BY: DANILO PRNJAT

A very small number of young creators who graduate from art academies and colleges, in the years that follow, manage to profile themselves as artists. Forced to fend for themselves as non-established creators in order to secure their existence, many leave the field of art and find employment in some other, more or less related, field of work. When they finish schools, which are relatively traditionally oriented and without direction towards realizing a wider social function of an artists and art, young protagonists in the field of culture completely lack structures by way of which it would be possible to bridge the gap that arises at the transition from the end of studies to entering the workforce. This transition in regards to the age of an artist in a local context, as compared to the countries of Western and Central Europe, comes quite late, and is mostly possible only to those select individuals whose economic and family circumstances are such that this gap can be amortized. The conditions in which young artists create have worsened even further due to the systemic deregulation of work in the field of culture and the influx of private capital, which is why their work is increasingly shaped by market-competitive relations.

The initiative to launch the Youth Biennial, under the auspices of the Association of Fine Artists of Serbia (ULUS), as a cultural framework in which visual artists unite their work, started from an idea of attempting to bridge the aforementioned gap and creating *a new collective platform for the work of young protagonists in the field of culture*, which will be based on a different system of values, fair distribution and collective self-organization. This idea was based on historically known positive experiences of systemic support for the work of young artists in the local context, such as the tradition of the organization of the Youth Biennial exhibitions (*Biennial of Young Yugoslav artists in Rijeka* (1960–1991)¹ and the *Yugoslav Youth Art Biennial in Vršac* (1994-2004)) to which various support systems for young artists were closely tied to. For example, the “Moša Pijade” Foundation for the development of Fine Arts (1956-1971) and the *Permanent fund for the development of creativity for young artists of fine and applied arts* (1972-1992), both known to the public as the *Youth Fund*, provided monthly scholarships to young artists to continue their work in the arts a for a number of years after the end of their art studies, as well as financial rewards for the purchase of works as is the case with the most prominent ones (*Biennial in Rijeka*). Scholarships were analogous to the minimum personal income and young artists would in turn donate part of their annual production to the public collection. To which the purchased works would belong.² The collection of the *Permanent fund for the development of creativity for young artists of fine and applied arts* was once entrusted to ULUS for safekeeping and today it represents the most important collection which is at the disposal of the Association.³

¹ "In the second half of the 20th century, contemporary art Biennials played a significant role in the function of decolonization of the art world, that is, the "provincialization" of Europe and America. Special mention should be paid here to the Youth Biennial in Paris, which was founded in 1959 and the Biennial of Young Artists of Europe and the Mediterranean, with a rotating venue, founded in Torino in 1984, which are still active, but have, from the beginning, a clearly defined international character. In contrast to these Biennials, the Biennial of Young Yugoslav Artists in Rijeka (1960–1991), which was founded only one year after the Paris Biennial, did not focus on international artistic production, but was rather aimed at the local, Yugoslav cultural space." Stevan Vuković, abstract for the *Biennial lecture of young YU artists in Rijeka, 1960-1991. and the Yugoslav Youth Art Biennial in Vršac, 1994-2004*, available at: <https://www.youtube.com/watch?v=-fLH6L6k78> (accessed: 17.05.2021, 11h)

² See: *Moša and We - On the occasion of the fifteenth anniversary of the "Moša Pijade"*, Foundation for the Advancement of Fine Arts, Editorial Board of the Foundation for the Advancement of Fine Arts "Moša Pijade", Belgrade Publishing and Graphic Institute, 1975.

³ In parallel with the launch of the Youth Biennial, ULUS has started in the last two years the organization and digitalization of the Collection of the Youth Fund, which will be presented to the public at the end of 2022 at an exhibition in the ULUS Gallery as well as being available on the internet.

The new Yugoslav Youth Art Biennial in Vršac, which was launched a few years after the closure of the one in Rijeka (1991),⁴ functioned as a non-governmental organization that was financed with funds of the local governments, foreign funds and the economy. Although significantly different from its predecessor in Rijeka, the Biennial in Vršac continued the tradition of providing support to young artists in terms of the production of new works, but, unlike the first, it was not aimed exclusively at the local but also at the international cultural space.

It should be noted that the Biennials, which were founded in the second half of the 20th century, were primarily imagined as “places of freedom” for the activities of independent artists and curators, i.e. a place of works and projects which fit into the framework of clearly articulated value criteria, and as such are an alternative to the museum installations and art fairs. Demands of the state and the art market were becoming stronger over time (today we are witnessing a kind of boom in private galleries and fairs), co-opting the Biennials themselves.⁵ They not only lost their emancipatory components but have, due to the ever-increasing integration of the private and public spheres, and the excessive domination of market relations over the entire system of art and the polarization of global wealth, become important places for the spread of cultural hegemony, in the relation of the center to the periphery (north-south), globalization and the market. The situation of a significantly changed institutional landscape of the field of art, the entire socio-political system and the way of communication made the idea of reviving past experiences only partially meaningful and possible. *The establishment of a new Youth Biennial required a completely new approach to organization and production which would not be the realization of “one more in a series of boring mastodon exhibitions”,⁶ a one-time event which reproduces hierarchical relations of power and exploitation, but will rather offer a completely new framework for the self-organization of young artists in terms of their own artistic institutions and productions, a continuous education and a general process of self-empowerment of young people, but also of the entire artistic community.*

ULUS’s Youth Biennial was then, from the very beginning, conceived as an alternative to the dominant relationships that are reflect in the world of art, dismantling and overcoming established hierarchical patterns, competitiveness and clientelistic relations within art production and culture. The focus of the platform is therefore on the non-established artists, curators, architects and managers in culture who create their own field of action together, which includes not only the production and performance of art works, but also the construction of discourse and the distribution of knowledge. In this way, it could be said that the central mission of the Youth Biennial consists of an aspiration to empower the institution of art in the exhibition, organizational, promotional and interpretative sense, and not to be dependent on the actions of curators and critics, whether foreign or domestic, and the available topics and contexts of presentation. The Youth Biennial is set up in such a way so as to promote unyielding egalitarian principles, cooperation, togetherness, openness and the emancipatory role and function of art in society today. In the situation of a historically significantly altered landscape of the field of art and an ossified general social framework of post-socialist countries and countries of peripheral capitalism, this attempt is pioneering, and, within the given framework, probably only partially realizable.

4 "An interesting coincidence is that in the same year (1989), the last successful Youth Biennial of Yugoslav artists was held in Rijeka, because the next one (1991) was opened on the day when the war in Slovenia started and was marked by a symbolic protest against the war (the paintings were facing the wall, the sculptures were covered with a canvas, and the video projections turned off)". From the abstract for Stevan Vuković's lecture (Source: Footnote 1).

5 Stevan Vuković, in his presentation, particularly emphasized the importance of 1989 for the change of the paradigm of art Biennials, pointing out the fact that, precisely in that year and in the years that followed, there was a boom in Art Biennials around the world (Source: Footnote 1).

6 From the curatorial text of the Youth Biennial announcement. Source: www.ulus.bijenalemladih.com (accessed: 17.05.2021, 11h)

Focusing on the process of education and self-empowerment, and not on mere representation, the Youth Biennial, thus, starts with an *initiative*, develops as a long-term one-year process of production, exchange and discussion - *Public Preparations*, as part of which, *curatorial and educational workshops* are organized, and closes with a representative event - the *exhibition* itself.

The construction of the Youth Biennial was started during July and August of 2020 with the **Public Preparations** in which about 80 young artists participated based on a public open call which was sent by the Association. As part of the Public Preparations, workshops and lectures by renowned experts in the field of contemporary art were held (available to the general public via the *YouTube* channel of ULUS), as well as investigations into the cultural scene and the institutional infrastructure, which had the goal of empowering a group of young artists to start their own event in the next phase of the project - the new Youth Biennial. The exceptionally large response of young people to participate in the Public preparations, pointed out the strong urge of new artists to create different spaces of exchange and public action to the one offered by the existing institutional framework. Even though one of the most important strengths of this initiative is the interest of young people in collective practice and self-organized action, the whole process took place under difficult circumstances, conditioned by the pandemic crisis and the lack of support from public sources of funding. While in 2020 the competition of the Secretariat for Culture of the City of Belgrade was cancelled, and the Ministry of Culture and Information of The Republic of Serbia did not recognize the importance of this initiative and did not financially support the project (while at the same time directing significant funds towards the financing of commercial private galleries), during 2021, only the MKI supported the project with modest funds, while the City of Belgrade did not. Such distribution of public funds reflects the cultural policy, primarily of the City of Belgrade, which, while creating a controlled space of artistic action, leaves no room for new actors and initiatives.

Even though during both of the phases of the Public Preparations an intensive communication took place with European (*Sala D'Art Jove*, Barcelona, Spain), regional (*Institute for Contemporary Art of Montenegro*, Podgorica, Montenegro, *Faculty of Things which Cannot be Taught*, Skopje, North Macedonia, *Academy of Visual Arts*, - AVA, Ljubljana, Slovenia) and local (*Students' City Cultural Center*, *Faculty of Architecture* in Belgrade, *Contemporary Art Gallery* in Nis, *Belgrade Fortress* - Kalemegdan) partners, the Youth Biennial, due to the absence of a stronger systemic support, in essence, kept its local character in the organizational aspect.

The curatorial workshops were the next phase of the development of the Biennial in which 40 new works by young artists were produced or co-produced in cooperation with curators (Teodora Jeremić, Jovana Trifuljesko and Senka Latinović). The curators were selected by the Arts Council ULUS through an open call and with the organizational team that at that time was composed of 35 young protagonists who supported and helped each other. Workshops were organized at the locations of the future exhibition, as well as outdoors.⁷

As Yves Klein said: “Pictures are the ashes of my art”, so here we can say that the very exhibition, which came at the end of this long process of preparation and collective articulation, is only “ashes” of a deeper undertaking in the scene with more permanent consequences. On July 29, 2021, in the evening hours, after almost two years of preparation, the first Youth Biennial was opened, an **international exhibition of contemporary art by young people**, where 118 artists ages ranging all the way up to 35 were presented, whose works are exhibited in several locations in Belgrade (the “Cvijeta Zuzorić” Art Pavilion, ULUS Gallery, Student’s City Cultural Center, the Roman Well, the Military Bunker, The Great Gunpowder Storage (Barutana), Amam (Planetarium), the Clock Tower, the

7 More details about curatorial workshops can be seen on page 37 of this catalog.

Nebojša Tower, the Footnote Center for Text and Image, Military Museum, The Magacin Cultural Center) and a number of public spaces in the City. During the opening ceremony on Donji Kalemegdan, the plateau in front of the Planetarium, a picnic and a party were arranged for all the participants, organizers and several thousand visitors. The event lasted until the late evening hours, and was organized in cooperation with *Umbrella*. The exhibition was accompanied by an extensive all-month exhibition **side program** which included various artistic performances, concerts, workshops, performances and the like.

The theme of the exhibition A LANGUAGE IN COMMON is the result of the synergy of different concepts from everyone involved in this project. Three separate curatorial approaches (ISOLATION, BREATH and POST, POST...) were created based on insights into the organizational structure and mission of the Youth Biennial, and then during the *Public Preparations II*, they were united into a unique whole. The selected themes of the exhibition were related to the reflection of the situation of a permanent crisis in contemporary society and the field of art, viewed through the ideological transformation of the work (in the arts and other areas of social activity), the public space and the public interest, as well as health-related and environmental consequences that impact the contemporary world.⁸

The educational program for young artists - *Aftertalks* came after the actual exhibition itself and is part of the para-curatorial activities, i.e. the side program of the exhibition. It was held during November of 2021 in Belgrade, live in the Student's City Cultural Center and via the Internet. Through the discursive program, the audience and participants of the Biennial became better acquainted with the topics raised as part of the research-exhibition process, through the key notion of togetherness: establishing togetherness through a language in common of young people (visual and discursive), imagining the horizon of a joint future, which rests upon the inclusion, acceptance and well-being of all members of the community, questioning the possibility of a collective work and self-organization, economic relations in the field of art and the specifics of art in today's digital world. Through a series of public conversations and guest appearances by prominent interlocutors, the curatorial and organizational team and the artists - participants of the exhibition, in engaging in a conversation with the audience, tried to find answers to the problems of young people in the contemporary moment and deepen their own knowledge about the topics raised, but also to evaluate the organization of the Biennial itself.⁹ The conclusions and critical observations of these conversations are included in this catalog¹⁰, as well as the starting ideas for the organization of the next Biennial, planned for 2023.

I will conclude this summary with the hope that in the years to come, the openness of young people when it comes to learning, solidarity and joint work will continue to approach the mission of the Biennial in terms of creating a new space for the work of young protagonists in the field of culture and art, and that the platform itself will become more socially effective and gain greater support from society.

⁸ More details about the concept of the exhibition can be seen on pages 42-45 of this catalog.

⁹ More details about the After talks program can be found on page 196-199 of this catalog.

¹⁰ See page 208-213 of this catalog.



JAVNE PRIPREME

Program *Javnih priprema (I)* se sastojao od četiri celine osmišljene tako da pomognu artikulaciju prostora za umetničku praksu mladih, koja će biti prepoznata i društveno učinkovita. To su bili: istraživački procesi i radionice na temu mapiranja umetničke scene, predavanja o kustoskim praksama i organizaciji umetničkih izložbi, zatim programska celina na temu umetničkog rada, praktične radionice koje iniciraju mladi umetnici shodno svojim potrebama i završni program u okviru kojeg je tematizovana koncepcija novog Bijenala mladih. Osnovni izazov koji su već na prvim susretima učesnici ovog programa prepoznali je konstruisanje drugačijeg iskustva od onog koji nude politička i ekonomska stvarnost. Ova smernica u daljem određenju pravca kolektivnog delovanja proizašla je iz prvog radioničarskog bloka koji je podrazumevao aktivno upoznavanje sa institucionalizovanom umetničkom praksom. Kroz obilaske, istraživanja na terenu, intervju aktera u kulturi, mladi su prezentovali način rada tri tipa sektora, izložbenih i produkcionih prostora u polju kulture: javnih ustanova kulture (Dom omladine Beograda, Studentski kulturni centar, Dom kulture Studentski grad, Prodajna galerija Beograd, Muzej savremene umetnosti Beograd), privatnih organizacija i inicijativa u kulturi (Umetnički prostor U10, Bioskop Balkan, Galerija Novembar, Galerija Štab i Galerija Rima), kao i organizacija civilnog društva (Kulturni centar Magacin/Praksa, Kvaka 22, Muzej Trudbenik i Matrijaršija). Učesnici programa su ispitivali zakone koji definišu polje umetnosti, a u tome su imali pomoć kritičara, kustosa i teoretičara umetnosti **Stevana Vukovića**, sociološkinje i kulturne radnice **Ksenije Đurović** i **Danila Prnjata**.



U cilju boljeg razumevanja konteksta u kojima su nastajale domaće institucionalne platforme za mapiranje produkcije mladih umetnika, kustos i teoretičar **Stevan Vuković** i producentkinja **Nada Grozdanić** predstavili su dve studije slučaja jugoslovenskih bijenala mladih, sagledanih kroz proces globalne bijenalizacije sveta umetnosti. O iskustvu osmišljavanja i vođenja izložbi velikog formata u različitim geopolitičkim uslovima rada i institucionalnim okvirima, mogućnostima za kreiranje kritičkog prostora i razumevanju epistemološkog karaktera umetničke prakse govorili su **Jelena Vesić**, nezavisna kustoskinja, istoričarka i teoretičarka umetnosti, **Branislav Dimitrijević**, kritičar, kustos i profesor istorije i teorije umetnosti, te nezavisni kustosi i kritičari **Maja Ćirić** i **Dejan Vasić**.

Na osnovu serije predavanja i razgovora sa **Mirjanom Bobom Stojadinović**, **Majom Lalić** i **Marijanom Cvetković**, kulturnim radnicama sa iskustvom u prikupljanju sredstava, promociji i organizaciji velikih kulturnih događaja, učesnici su imali prilike da razmene iskustva i razrade organizacione planove buduće manifestacije Bijenala mladih.

U okviru poslednje celine programa *Javnih priprema (I)*, učesnici su dobili mogućnost da se upoznaju sa temom rada u umetnosti kroz direktnu razmenu sa **Aleksandrijom Ajduković** i **Isidorom Ilić**, predstavnicama radnih grupa ULUS-a za fer prakse i samostalne umetnike, da prisustvuju predavanju profesorke teorije medija i filozofkinje **Divne Vuksanović** o mogućnosti da se kroz umetnost kreiraju nova mesta utopijskih narativa, ali i radionici samoorganizacije sa pozorišnom režiserkom, psihološkinjom i profesorkom psihodrame i psihologije umetnosti **Irenom Ristić**.

Poslednja radionica u sklopu Javnih priprema (I) obuhvatila je analizu stanja i mogućnosti za konkretne korake ka organizaciji buduće izložbe. U Galeriji ULUS i Umetničkom paviljonu “Cvijeta Zuzorić” završnog dana projekta, održana je prezentacija projekta na kojoj je grupa mladih predstavila javnosti predlog jedinstvene organizacije Bijenala mladih na kojoj su intezivno radili. Celokupan poduhvat promišljanja mogućih formi i značenja novog Bijenala mladih mogao se pratiti na *YouTube* kanalu ULUS-a, kao i na privremenoj izložbi dokumentacije radnog procesa u Umetničkom paviljonu „Cvijeta Zuzorić“ koja je bila otvorena za publiku završnih dana rada na projektu, krajem avgusta 2020. Rezultat ovog dvomesečnog intezivnog programa sumiran je u dokumentu pod nazivom *Organizaciona struktura i misija Bijenala mladih*, koji su sastavili učesnici i učesnice Javnih priprema (I), a usvojili Umetnički savet i Upravni odbor ULUS-a. Ovaj temeljni dokument dao je osnovne smernice i strukturu novog ULUS-ovog Bijenala mladih.¹

Budući da rad u timovima koji su horizontalno organizovani zahteva stalno preispitivanje postignutih rezultata i daljeg usmerenja, tokom januara i februara 2021. godine organizovan je dodatni program **Javnih priprema (II)** s namerom rada na reorganizaciji snaga i integraciji novih članova i članica tima. Program nastavka Javnih priprema organizovan je u sedam sesija koje je organizovala grupa mladih koja je do tada radila na pripremi Bijenala, uz podršku mentora i mentorki iz ranije faze projekta, koji su aktivni u polju promišljanja horizontalnog organizovanja, savremenih kustoskih i izlagačkih praksi i produkcije u polju umetnosti: Stevana Vukovića, Irene Ristić, Maje Lalić, Maje Ćirić, Marijane Cvetković, ali i novih mentora-eksperata u pogledu osmišljavanja arhitekture izložbe, profesora **Pavla Stamenkovića** i **Petra Cigića** i produkcije u umetnosti, umetnika i producenta **Sanjina Ćorovića**. Za potrebe najuže organizacije izložbe Bijenala formirana je grupa od 30-ak mladih do 35 godina koji deluju u polju kulture i umetnosti, prevashodno studentkinje i studenti likovnih i primenjenih umetnosti, menadžmenta u kulturi, arhitekture, teorije i istorije umetnosti. Organizacioni tim Bijenala mladih sastavljen je od onih u aktivnom članstvu i onih koji su povremeno angažovani, a tesno je sarađivao sa koordinatorima projekta, odnosno sa Umetničkim savetom i producentom programa ULUS-a. Veliki deo mladih koji su okupljeni u Organizacioni tim Bijenala konkuriše za prijem u članstvo u Udruženju, a inkubacija mladih u Udruženje jedan je od značajnih rezultata ovog projekta.

¹ Dokument se može videti na strani 28-34 ovog kataloga.





PUBLIC PREPARATIONS

The *Public Preparations (I)* consisted of four units designed to aid/help in the the articulation of space for the artistic practice of young people, which will be recognized and socially effective. They were: research processes and workshops on the topic of art scene mapping, lectures on curatorial practices and the organization of art exhibitions, followed by a program unit on the topic of artworks, practical workshops initiated by young artists according to their needs and a final program which addresses the conception of the new Youth Biennial. The main challenge that participants of this program already recognized in the first meetings is the construction of a different experience than the one offered by the political and economic reality. This guideline, in the further determination of the direction of collective action, came out of the first workshop block, which involved active acquaintance with the institutionalized artistic practice. Through tours, field research and interviews of actors in culture, young people presented the way in which three types of sectors of exhibition and production spaces in the field of culture operated: public cultural institutions (Belgrade Youth Center, Student Cultural Center, Student's City Cultural Center, Belgrade Sales Gallery and the Belgrade Museum of Contemporary Art), private organizations and initiatives in culture (U10 Art Space, Balkan Cinema, Novembar Gallery, STAB Gallery and RIMA Gallery), as well as civil society organizations (Magacin/Praksa Cultural Center, Kvaka 22, Trudbenik Museum and Matrijarsija). The participants of the program examined the laws that define the field of art, and to do this they had the help of critic, curator and art theorist Stevan Vuković, sociologist and cultural worker **Ksenija Đurović** and **Danilo Prnjat**.

In order to better understand the context in which the domestic institutional platforms for mapping the production of young artists were created, curator and theorist **Stevan Vuković** and producer **Nada Grozdanić** presented two case studies of Yugoslav Youth Biennials, viewed through the process of global biennialization of the art world. **Jelena Vesić**, independent curator, art historian and theorist, **Branislav Dimitrijević**, critic, curator and professor of art history and theory, and independent curators and critics **Maja Ćirić** and **Dejan Vasić** talked about the experience of designing and managing large-format exhibitions in different geopolitical working conditions and institutional frameworks as well as the opportunities for creation of a critical space and understanding of the epistemological character of artistic practice.

Based on a series of lectures and conversations with **Mirjana Boba Stojadinović**, **Maja Lalić** and **Marijana Cvetković**, cultural workers with experience in fundraising, promotion and organization of large-scale cultural events, participants had the opportunity to exchange experiences and develop organizational plans for future manifestations of the Youth Biennial.

As part of the last unit of the *Public Preparations (I)* program, participants had the opportunity to get to know the topic of working in the artistic sphere through a direct exchange with **Aleksandrija Ajduković** and **Isidora Ilić**, representatives of ULUS working groups for fair practices and independent artists, to attend the lecture by the professor of media theory and philosopher **Divna Vuksanović** on the possibility of creating new spaces of utopian narratives through art, but also the self-organization workshops with a theater director, psychologist and professor of psychodrama and psychology of art **Irena Ristić**.

The last workshop as part of *Public Preparations (I)* included an analysis of the state and possibility for taking concrete steps towards the organization of a future exhibition. In the ULUS Gallery and the “Cvijeta Zuzorić” Art Pavilion on the final day of the project, a presentation of the project was held where a group of young people presented to the public the proposal of the unique organization of the Youth Biennial, on which they worked intensively. The entire enterprise of thinking through possible forms and meanings of the new Youth Biennial could be followed on the ULUS YouTube channel, as well as at the temporary exhibition of work-process documentation in The “Cvijeta

Zuzorić” Art Pavilion, which was open to the public on the final days of working on project, at the end of August 2020. The result of this two-month intensive program is summarized in the document entitled the Organizational Structure and Mission of the Youth Biennial, which was constructed by the participants of *Public Preparations* (I), and adopted by the Artistic Council and the Board of Directors of ULUS. This thorough document provided the basic guidelines and structure of the new ULUS Youth Biennial.¹

Given that working in horizontally organized teams requires constant reexamination of the achieved results and further direction, an additional program of *Public preparations* (II) was organized during January and February 2021, with the intention of working on the reorganization of forces and the integration of new team members. The program of continuing Public Preparations was organized in seven sessions which were in turn organized by a group of young people who until then had worked on the preparation of the Biennial, with the support of mentors from an earlier phase of the project, who are active in the field of thinking through the horizontal organization, contemporary curatorial and exhibition practices and productions in the field of art, these are: Stevan Vuković, Irena Ristić, Maja Lalić, Maja Ćirić, Marijana Cvetković, but also new mentors and experts in designing the architecture of the exhibition, professor **Pavle Stamenković** and **Petar Cigić** and the productions in art of the artist and producer **Sanjin Ćorović**. For the purposes of organizing the Biennial exhibition in the narrowest sense, a group was formed of around 30 young people aged 35 and under who work in the field of culture and art, these are primarily students of fine and applied arts, cultural management, architecture and the theory and history of art. The organizational team of the Youth Biennale is composed of those who have an active membership and those who are occasionally engaged, but have worked closely with the project coordinators, that is, with the Arts Council and the producer of the ULUS program. A large part of the young people who comprise the Organizational Team of the Biennial is in the process of applying for admission into the membership in the Association, and the incubation of young people into the Association is one of the significant results of this project.

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¹ The Document may be viewed on the 28-34 page of this catalog.



ORGANIZACIONA STRUKTURA I MISIJA BIJENALA MLADIH

Bijenale mladih je najvidljivija, horizontalna platforma za sagledavanje umetničke produkcije mladih u vizuelnim umetnostima u Srbiji i regionu, koja doprinosi ostvarivanju samorefleksivnosti i samokritičnosti sveta umetnosti kroz dijalog umetnika, publike, kustosa i teoretičara umetnosti, kao i drugih aktera u kulturi.

Oslanjajući se na tradiciju jugoslovenskih bijenalnih izložbi u Rijeci (1960–1991) i Vršcu (1994–2004), kao i Fonda mladih “Moša Pijade” (1972–1992), Bijenale mladih stvara okvir za:

- Udruživanje rada mladih ljudi, što uključuje ne samo produkciju i izvođenje umetničkih radova, već i izgradnju diskursa i distribuciju znanja;
- Kritičko promišljanje sveta umetnosti, preispitivanjem pozicije umetničkog rada u dominantnoj ideologiji;
- Razvoj društvene odgovornosti i solidarnosti, jednakosti i pravednosti, što se reflektuje u organizacionoj kulturi bijenala;
- Eksperimentalno delovanje, osmišljavanjem i izvođenjem drugačijih načina za afirmaciju umetnika i širenje ustaljenih granica polja umetnosti.

Bijenale se organizuje pod okriljem Udruženja likovnih umetnika Srbije, kao i partnerskih organizacija iz regiona, kao dinamična programska celina otvorena za unapređivanje i stvaranje alternativnih modela u budućnosti u cilju podrške novih aktera u polju umetnosti.

Organizaciona kultura i poslovnik tima Bijenala mladih

Organizaciona kultura inicijative mladih ljudi koji udruženo deluju u cilju organizacije prvog Bijenala mladih vizuelnih umetnika i umetnica u Beogradu definisana je u okviru programa Javnih priprema, održanih u avgustu 2020. godine. Utemeljena je na zajedničkom interesu i prepoznatim potrebama aktivnih učesnika i učesnica ovog procesa, a uslovljena je vrednostima na kojima se temelji misija celokupne inicijative, među kojima su najvažnije: jednakost, inkluzivnost, solidarnost, transparentnost i otvorenost za dijalog, pravičnost, društvena odgovornost, kritičnost i savremenost.

Shodno tome, osnovne smernice koje definišu model organizovanja i kulturu delovanja organizacionog tima su:

—————➔ Vrednosti, potrebe, stremljenja

- Unapređivanje uslova za umetnički rad: kao rad na unapređenju pozicije novih umetnika/ca u polju umetnosti, razvoj odnosa s drugim akterima i osiguravanje međusobne jednakosti (bez isticanja pojedinaca nagrađivanjem); propitivanje uslova za stvaralački rad i delovanja kulturne politike;
- Otvorenost: kao spremnost za povezivanje i saradnju, na lokalnom i širem planu; želja za uključivanjem publike u procese stvaranja umetničkog dela; doprinos decentralizaciji i demetropolizaciji kulture i umetnosti kroz aktiviranje pasivnih i

malih kulturnih sredina; adekvatnije sagledavanje okruženja u kojem delujemo u cilju osnaživanja pojedinaca za kritičko razmišljanje; Kritičko promišljanje sveta umetnosti: kroz sticanje iskustava i znanja o svetu umetnosti; zarad proširivanja polja delovanja i unapređenja pozicije umetnika; u cilju poboljšanja uslova za umetničku produkciju i postojećih odnosa unutar sveta umetnosti; preispitivanje dominantnog poretka u društvu koji se reflektuje na svet umetnosti; Eksperimentalnost: u načinu produkcije, distribucije i recepcije umetničkih radova; osmišljavanje novih i preispitivanje ustaljenih formata prezentacije i izvođenja umetnosti; uspostavljanje novih odnosa, uvažavanje različitih gledišta i afirmacija savremenog umetničkog izraza. Prenos znanja i iskustva: kao nadgradnja formalnog obrazovanja umetnika (naročito u pogledu ekonomskog funkcionisanja umetničke prakse), stručno usavršavanje kroz delovanje u polju umetnosti, afirmacija vrednosti koje su zasnovane na zajedničkom nasleđu; Solidarnost i odgovornost: među članovima/ama tima, ali i u smislu društvenog delovanja; prevazilaženje rigidnih nacionalističkih okvira kroz regionalno povezivanje i zastupanje antiratne politike, doprinos jednakosti (klasnoj, rodnoj, nacionalnoj, starosnoj i dr.) kroz pravedno i transparentno delovanje.

—————➔ **Članstvo**

Rad na pripremi bijenala se realizuje na horizontalan, transparentan i demokratski način, predviđajući mogućnost da učesnici/ce sami/e biraju meru angažmana – stalnim učešćem u organizacionom timu ili povremenim angažovanjem. Organizacioni tim podrazumeva učešće u radnim zadacima i preuzimanje odgovornosti shodno zajedničkom dogovoru i vremenskom planu realizacije projekta; Povremeno angažovanje podrazumeva konsultativnu ulogu u procesu donošenja odluka; Svaki povremeno angažovan/a pojedinac/ka može postati deo organizacionog tima preuzimanjem odgovornosti i radne obaveze u realizaciji projekta; Učesnici/e projekta mogu biti mladi ljudi do 35 godina starosti, iz Srbije i regiona, čija se interesovanja realizuju u polju kulture i umetnosti; Učesnici/e projekta mogu biti članovi/ce Udruženja likovnih umetnika Srbije, što ne predstavlja uslov za učešće; Projektom nije predviđen minimum ni maksimum broja članova/ca organizacionog tima potrebnih za realizaciju radnih zadataka; Tokom celokupnog procesa otvoren je javni poziv za prijem novih učesnika/ca, što je jasno istaknuto javnim pozivom na sajtu Udruženja likovnih umetnika Srbije i sajtu Bijenala mladih.

—————➔ **Donošenje odluka**

Rad organizacionog tima se odvija susretno u okviru sastanaka i skupštine, organizovanih saglasno potrebi i akcionom planu projekta; Radni zadaci predstavljaju sve neophodne poslove u pripremi i realizaciji projekta, koji se upisuju u vremenski plan koji je dostupan svim učesnicima;

Radni zadaci se raspodeljuju u odnosu na pojedinačna interesovanja i ekspertizu, a tako da svaki pojedinac/ka bude ravnomerno angažovan/a u minimum jednom tehničkom i jednom organizacionom zadatku; Radni timovi se formiraju prema zadacima, koji se definišu i raspodeljuju na sastancima. Ukoliko nema samoinicijativno prijavljenih, izvršioci radnih zadataka se određuju dogovorno unutar tima, uzimajući u obzir pojedinačno opterećenje; Ukoliko radni tim ili pojedinac nije u mogućnosti da realizuje radni zadatak koji je preuzeo u kalendaru u obavezi je da o tome na vreme obavesti celokupno članstvo, kako bi radni zadatak preuzeo drugi član tima; Ključne odluke o razvoju projekta i realizaciji aktivnosti donosi skupština organizacionog tima, uz mogućnost konsultativnog učešća svih povremeno angažovanih pojedinaca/ki koji iznose predloge i sugestije o predmetu rasprave; Odluke se donose dvotrećinskom većinom članova organizacionog tima, koja se zakazuje shodno na potrebama; U slučaju da odluka ne bude izglasana dvotrećinskom većinom, predmet rasprave se vraća u razmatranje; Gasanje se izvodi uživo, ukoliko dozvoljavaju uslovi, a može se organizovati u potpunosti ili delimično preko onlajn alata za glasanje (npr. Google poll); Ključne informacije o svim odlukama skupštine su dokumentovane zapisnicima koji ostaju trajno dostupni svim članovima;

—————➔ **Programska koncepcija Bijenala mladih**

Program prvog Bijenala mladih čine tri celine koje su otvorene za međunarodno učešće:

1) radionice produkcije radova s timom kustosa; 2) diskurzivni program u saradnji s Međunarodnim udruženjem likovnih kritičara AICA – Sekcija Srbija; 3) izložbeni program koji se realizuje u četiri grada: Beogradu, Nišu, Novom Sadu i Vršcu. Program je užem smislu zamišljen kao prostor za saradnju i produkciju radova, ali i kao dugoročan proces razmene između mladih umetnika, kustosa i drugih aktera u okviru kustoskih radionica i diskurzivnog programa; Za učešće u radionici produkcije radova i za učešće u izložbenom programu se raspisuju dva odvojena javna poziva, kako bi se omogućio izbor u odnosu na interesovanja umetnika; Kustoski tim predviđa učešće minimum tri osobe, i to jedne iz Srbije i dve iz dve različite zemlje regiona Balkana, sa zajedničkim zadatkom saradnje s umetnicima na pripremi radova; Izbor kustosa iz Srbije vrši Umetnički savet ULUS-a na osnovu javnog poziva, dok kustose iz regiona predlažu ustanove i organizacije s kojima je ostvarena partnerska saradnja; Kustoske radionice koncipirane su kao višemesečna saradnja između kustoskog tima i 40 mladih umetnika iz Srbije i regiona koji se biraju na osnovu javnog poziva, a kojima će za produkciju radova i saradnju sa kustosima biti obezbeđena sredstva; Izložbu čine radovi proizašli iz radionica produkcije radova, kao i radovi prihvaćeni na osnovu javnog poziva i selekcije kustoskog tima. Plan je da se izložba realizuje kroz više simultano organizovanih celina u Nišu, Novom Sadu, Vršcu i Beogradu.

Pored kustoskih radionica i izložbe, planira se održavanje pratećeg Diskurzivnog programa koji će biti otvoren za širu javnost, i čiji sadržaj će se graditi u dogovoru organizacionog tima, kustoskog tima, kao i spoljnjih saradnika, prvenstveno članova Međunarodnog udruženja likovnih kritičara AICA – Sekcija Srbija; Aktivno učešće u organizacionim poslovima pripreme projekta ne podrazumeva zagarantovano izlagačko učešće članova tima, već se odluka o tome donosi na javnim pozivima koji će biti raspisivani tokom 2021. godine; Mogući sukob interesa u pogledu učestvovanja u izlagačkom programu Bijenala članovi organizacionog tima sprečavaju angažovanjem kustosa-saradnika koji će doneti odluku o izlagačima, a na osnovu javnog poziva; Kustoski tim u saradnji sa Organizacionim timom razvija temu Bijenala, a u odnosu na tematski okvir i zacrtane vrednosti koje izglasava Skupština organizacionog tima; Kustoski tim odlučuje o formatu i postavci izložbe, u dogovoru sa umetnicima i raspoloživim resursima;

➔ Regionalno povezivanje, partneri i saradnje

Fokus bijenala je na regionu Balkana (Srbija, Slovenija, Hrvatska, Crna Gora, Bosna i Hercegovina, Severna Makedonija, Kosovo1, Albanija, Grčka, Bugarska, Rumunija, Moldavija), s tim da je Bijenale otvoreno i za učesnike iz ostalih zemalja sveta; Za potrebe realizacije programa uspostavljaju se formalna partnerstva s minimum dve organizacije iz dve različite zemlje regiona Balkana (po mogućnosti jedna članica EU i jedna non-EU zemlja); Partnerstva se mogu uspostavljati sa ustanovama kulture, organizacijama civilnog društva, kolektivima i drugim formalnim i neformalnim inicijativama koje doprinose razvoju savremene umetnosti i produkcije mladih u regionu; Posebno se uzimaju u obzir institucije koje baštine tradiciju regionalnog povezivanja mladih umetnika (poput Muzeja suvremene umjetnosti u Rijeci); Regionalno povezivanje se ostvaruje kako bi se osiguralo učešće umetnika i drugih aktera u kulturi iz zemalja regiona, ali i u nameri ostvarivanja finansijskih sredstava za realizaciju Bijenala; Učešće regionalnih partnera podrazumeva saradnju po pitanju produkcije, savetodavnih doprinosa (delegiranje kustosa-saradnika, pomoć u obezbeđivanju vidljivosti poziva za umetnike, predlaganju predavača i drugih saradnika), kao i učešće u konkretnim projektima kojima se obezbeđuje finansijska potpora realizacije Bijenala (produkcija radova, transport radova i gostovanja umetnika i dr.); Na lokalnom planu, mogu se ostvarivati partnerstva s organizacijama u kulturi i privredi zarad ostvarivanja finansijske podrške (sponzorstva, donacije, udruživanje sredstava), jačanja resursa za produkciju radova, realizaciju programa i tehničku podršku; U odnosu na obim doprinosa projektu učešće svih partnera i saradnika je vidljivo istaknuto u promotivnim aktivnostima Bijenala mladih.

➔ Korišćenje resursa i odnos s ULUS-om

Rad organizacionog tima Bijenala mladih odvija se u prostoru Paviljona Cvijeta Zuzorić, u prostoriji predviđenoj za zajedničke aktivnosti ULUS-a, a u skladu sa kalendarom korišćenja prostora udruženja; Rad organizacionog tima Bijenala mladih se finansira sredstvima ostvarenim na konkursima, kroz sponzorstva i donacije, putem konkursnih prijava koje podnosi Organizacioni tim Bijenala mladih; Organizacioni tim Bijenala mladih za potrebe prikupljanja sredstava i realizacije projekata kao pravno lice koristi Udruženje likovnih umetnika Srbije, s mogućnošću uključivanja partnerskih organizacija; U cilju efikasnog sprovođenja pravno-ekonomskih poslova, organizacioni tim Bijenala mladih koristi pravne, ekonomske, računovodstvene, organizacione, tehničke, PR i druge resurse ULUS-a; Umetnički savet ULUS-a je telo koje posreduje u radu Organizacionog tima Bijenala mladih i drugih organa i članova Udruženja likovnih umetnika Srbije. Umetnički savet preuzima zadatak izbora člana kustoskog tima iz Srbije, kako bi se izbegao sukob interesa članova Organizacionog tima; Umetnički savet ULUS-a prati rad Organizacionog tima i shodno potrebi dogovara koordinacione sastanke; Uprava ULUS-a će biti informisana o razvoju projekta kroz jednomesečne izveštaje.

➔ Kodeks komunikacije

Bez digresija: Radi boljeg informisanja o temama o kojima se razgovara sadržaj lančane prepiske mora odgovarati toku diskusije (naslovu e-maila, dnevnom redu sastanka i sl.) ukoliko se skrene na potpuno novu temu potrebno zatražiti od ostalih učesnika saglasnost ili u slučaju onlajn prepiske napisati novi e-mail svim učesnicima sa odgovarajućim naslovom; Bez lično upućenih polemika i vređanja: U cilju održivosti kolektivnog napretka svi članovi se moraju ponašati na kolegijalan način, uz poštovanje i uvažavanje sagovornika; neophodno je izbeći lično upućene polemike i vređanje. Jasnoća u izražavanju stavova: Zarad uspešne komunikacije i dogovora, neophodno je jasno i argumentovano iznošenje činjenica i pitanja; Predlozi uz sopstveno angažovanje: Bez preporuka šta bi neko drugi trebalo da radi i kako, svaki predlog podrazumeva i sopstveni angažman; Kružno menjanje uloga i zadataka: Dogovor je da se na svakih mesec dana menja osoba koja vodi zapisnik, zakazuje sastanke, moderira radne sastanke itd. Kodeks komunikacije se primenjuje na svaki vid korespondencije u okviru projekta: sastanke uživo, Zoom sastanke, komunikaciju preko mejling liste i sl. Ovaj pravilnik kojim se definišu radni zadaci, odgovornost i odnos uključenih u projekat pripreme Bijenala mladih predstavlja okvir za zajedničko delovanje, koji u narednim godinama može biti prilagođen potrebama budućih članova i aktivno primenjen u praksi nakon većinskog usvajanja. Stupa na snagu izglasavanjem članova organizacionog tima uz saglasnost Upravnog odbora i Umetničkog saveta Udruženja likovnih umetnika Srbije.

An abstract yellow line drawing consisting of several overlapping, fluid, and somewhat chaotic loops and curves, resembling a stylized signature or a calligraphic sketch. It is positioned on the left side of the page, partially overlapping the main title.

MISSION AND ORGANIZATIONAL STRUCTURE

The Youth Biennial is the most visible, horizontal platform for looking at the production of art by young people in the visual arts in Serbia and the region, which contributes to the realization of self-reflexion and self-critique of the art world through the dialogue of artists, the public, the curators and art theorists, as well as other cultural actors.

Relying on the tradition of the Yugoslav. Biennial exhibitions in Rijeka (1960 – 1991) in Vrsac (1994 – 2004) as well as the “Mosa Piade” Youth Foundation (1972 – 1992), the Youth Biennial creates the framework for:

1. Combining the work of young people, which includes not only the production and the performance of art works, but also the creation of discourse and knowledge distribution.
2. A critical reflection on the world of art, questioning the position of an artwork within the dominant ideology;
3. Development of social responsibility and solidarity, equality and justness, which is reflected in the organizational culture of the Biennial;
4. Experimental acting, by imagining and the staging/performing different ways of affirming artists and widening of the (pre)established boundaries in the field of art.
5. The Biennial is organized under the auspices of The Society for Visual Artists of Serbia), as well as the partner organizations from the region, as a dynamic programmatic whole open to improvement and creating alternative models for the future with the goal in mind of supporting new actors in the field of art.

The Organizational Culture and Rules of Procedure of the Youth Biennial Team

The organizational culture of the youth initiative who are jointly working for the purpose of organizing the first Youth Biennial of visual artists In Belgrade is defined under the umbrella of the Public Preparation program, which was held in August of 2020. Founded on the basis of a joint interest and the recognized needs of active participants of this process, and conditioned by values on which the mission of the entire initiative is based upon, among which, the most important are: equality. Inclusivity, solidarity, transparency and an openness for dialogue, Justness, Social responsibility. critical awareness. And contemporaneity.

Accordingly, the basic guidelines which define the model of organization and the culture of acting of the organizational team are:

—————➔ **Values, Needs, Aims**

- Improvement of conditions for an artwork: as work on improving the positions of new artists in the field, developing relations/relationships with other actors, and ensuring mutual equalities (without emphasizing the individual through awards); questioning the conditions for creative work and enacting cultural politics;
- Openness: as a willingness to connect and collaborate, on both the local and wider levels; striving to involve the audience in the process of creating a work of art;

contribution to decentralizing and demetropolizing culture and art through the engagement of passive and smaller cultural surroundings; looking more adequately at the environment in which we act with the goal of empowering the individual to think critically.

- **A Critical Outlook on the World of Art:** through gaining experience and knowledge about the world art; for the purpose of broadening the scope of influence, and fostering/improving the position of the artist; in order to improve the means of artistic production and the current relationships within the world of art; questioning the dominant societal hierarchy/order which is reflected on the world of art.
- **Experimentality:** in the manner of production, distribution and reception of the artworks; imagining new and challenging established presentation formats and ways of performing art; establishing new relationships, accepting different viewpoints and affirming the contemporary expression of art.
- **Transfer of Knowledge and Experience:** as an upgrade to the formal education of an artist (especially in terms of economic functioning of artistic practice), professional development through being an active participant/actor in the field of art, affirming values which are based upon a common heritage.;
- **Solidarity and Responsibility:** among the members of the team, but also in the sense of social engagement; overcoming rigid nationalistic frameworks through regional networking and representing anti-war politics, contribution to equality (class, ethnicity, nationality, age, etc.) through a just and open policy.

—————➔ **Membership**

- Work on preparing the Biennial is realized in a horizontal, transparent and democratic way, anticipating the possibilities that participants will choose the level of engagement themselves – either permanent engagement in the organizational team or occasional engagement.
- Being part of the Organizational team implies participation in tasks and taking responsibility as pertaining to the joint agreement as well as the timeline of the realization of the project.
- Occasional engagement implies a consulting role in the decision making process.
- Each occasionally engaged individual can become a part of the organizational team by assuming responsibility and work obligations in the realization of the project.
- Project participants can be young people from Serbia and the region, who are younger than 35 and whose interests are realized in the field of culture and art;
- Project participants may be members of the Association of Fine Artists of Serbia, which is not a requirement for participation;
- The project does not stipulate a minimum or maximum number of members of the organizational team required for the realization of tasks;
- During the entire process, a public call for admission of new participants was opened, which was clearly highlighted by the call for admissions on the website of the Association of Fine Artists of Serbia and the website of the Youth Biennial.

—————➔ **Decision Making**

- The work of the organizational team takes place on a meeting basis through meetings and assemblies, organized according to the need and a plan of action of the project;
- Tasks represent all the necessary tasks in the preparation and implementation of the project, which are entered in the timeline that is available to all participants;
- Tasks are distributed in relation to individual interests and expertise, so that each individual is evenly engaged in at least one technical and one organizational task;
- Work teams are formed based on tasks, which are defined and distributed at meetings. If there are no applicants who show self-initiative, task executives are determined by agreement within the team, taking into consideration the individual workload;
- If the work team or an individual is not able to realize the task that he has undertaken in the calendar, he is obliged to inform all the other members about it on time, so that the task can be taken over by another member of the team;
- Key decisions on the development of the project and the realization of activities are made by the assembly of the organizational team, with the possibility of consultative participation of all occasionally engaged individuals who present proposals and suggestions on the subject of discussion;
- Key decisions are made by a two-thirds majority vote of the members of the organizational team, which is scheduled according to need; In the event that the decision is not voted on by a two-thirds majority, the subject of discussion is returned for consideration;
- The voting is performed live, if the conditions allow for it, and can be organized in whole or in part through an online voting tool (e.g. Google poll);
- Key information on all decisions of the assembly are documented in minutes that remain permanently available to all members;

—————➔ **Program Conception of the Youth Biennial**

- The program of the first Youth Biennial consists of three parts that are open to international participation: 1) Workshops on the production of artworks with a team of curators; 2) A discursive program in cooperation with the International Association of Art Critics AICA – Section Serbia; 3) An exhibition program that is realized in four cities: Belgrade, Niš, Novi Sad and Vršac. In a narrower sense, the program is conceived as a space for collaboration and production of artworks, but also as a long-term process of exchange between young artists, curators and other actors within curatorial workshops and the discursive program;
- For participation in the production of artworks and for participation in the exhibition program, two separate open calls are announced, in order to enable a choice in relation to the artist's interests;
- The curatorial team envisages the participation of at least three people, namely one from Serbia and two from two other countries of the Balkan region, with the joint task of collaborating with artists on the preparation of works;
- The selection of curators from Serbia is conducted by the Art Council of ULUS on the

basis of an open call, while curators from the region are proposed by institutions and organizations with which a partnership cooperation has been achieved;

- The curatorial workshops are conceived as a multi-month collaboration between the curatorial team and 40 young artists from Serbia and the region who are chosen on the basis of an open call, and who will be provided with funds for the production of artworks and cooperation with the curators;
- The exhibition consists of artworks resulting from the artwork production workshops, as well as artworks accepted on the basis of the open call and the selection of the curatorial team. The plan is for the exhibition to be realized through several simultaneously organized parts in Niš, Novi Sad, Vršac and Belgrade.
- In addition to the curatorial workshops and the exhibition, it is planned to hold an accompanying discursive program that will be open to the general public, and whose content will be developed in agreement with the organizational team, the curatorial team, as well as external collaborators, primarily members of the International Association of Art Critics AICA – Section Serbia ;
- Active participation in the organizational tasks of the project preparation does not imply guaranteed exhibiting participation of team members, but the decision on this is made via the open calls that will be announced during the year 2021;
- A possible conflict of interest regarding participation in the exhibition program of the Biennial is prevented by the members of the organizational team by hiring a curator-associate who will make a decision on the exhibitors, based on the open call;
- The curatorial team in cooperation with the organizational team develops the theme of the Biennial, and in relation to the thematic framework and set values voted by the Assembly of the organizational team;
- The curatorial team decides on the format and setting of the exhibition, in agreement with the artists and available resources;

—————➔ **Regional Connection, Partners and Cooperation**

- The focus of the Biennial is on the Balkan region (Serbia, Slovenia, Croatia, Montenegro, Bosnia and Herzegovina, North Macedonia, Kosovo , Albania, Greece, Bulgaria, Romania, Moldova), given that the Biennial is also open to participants from other countries of the world;
- For the purposes of implementing the program, formal partnerships are established with at least two organizations from two different countries of the Balkan region (preferably one EU member and one non-EU country);
- Partnerships can be established with cultural institutions, civil society organizations, collectives and other formal and informal initiatives that contribute to the development of contemporary art and youth production in the region;
- Institutions that preserve the tradition of regional association of young artists are especially taken into account (such as the Museum of Contemporary Art in Rijeka);
- Regional connection is realized so as to ensure the participation of artists and other cultural actors from the countries of the region, but also with the intention of obtaining financial resources for the realization of the Biennial;

- The participation of regional partners implies cooperation in terms of production, advisory contributions (delegation of curator-associates, help in ensuring the visibility of open calls for artists, proposing lecturers and other collaborators), as well as participation in specific projects that provide financial support for the realization of the Biennial (production of works, transport of works and visiting artists, etc.);
- On the local level, partnerships with cultural and economic organizations can be realized for the purpose of achieving financial support (sponsorships, donations, pooling of funds), strengthening resources for the production of works, implementation of programs and technical support;
- In relation to the scope of contribution to the project, the participation of all partners and collaborators is visibly highlighted in the promotional activities of the Youth Biennial.

—————➔ **Use of Resources and Partnership with ULUS**

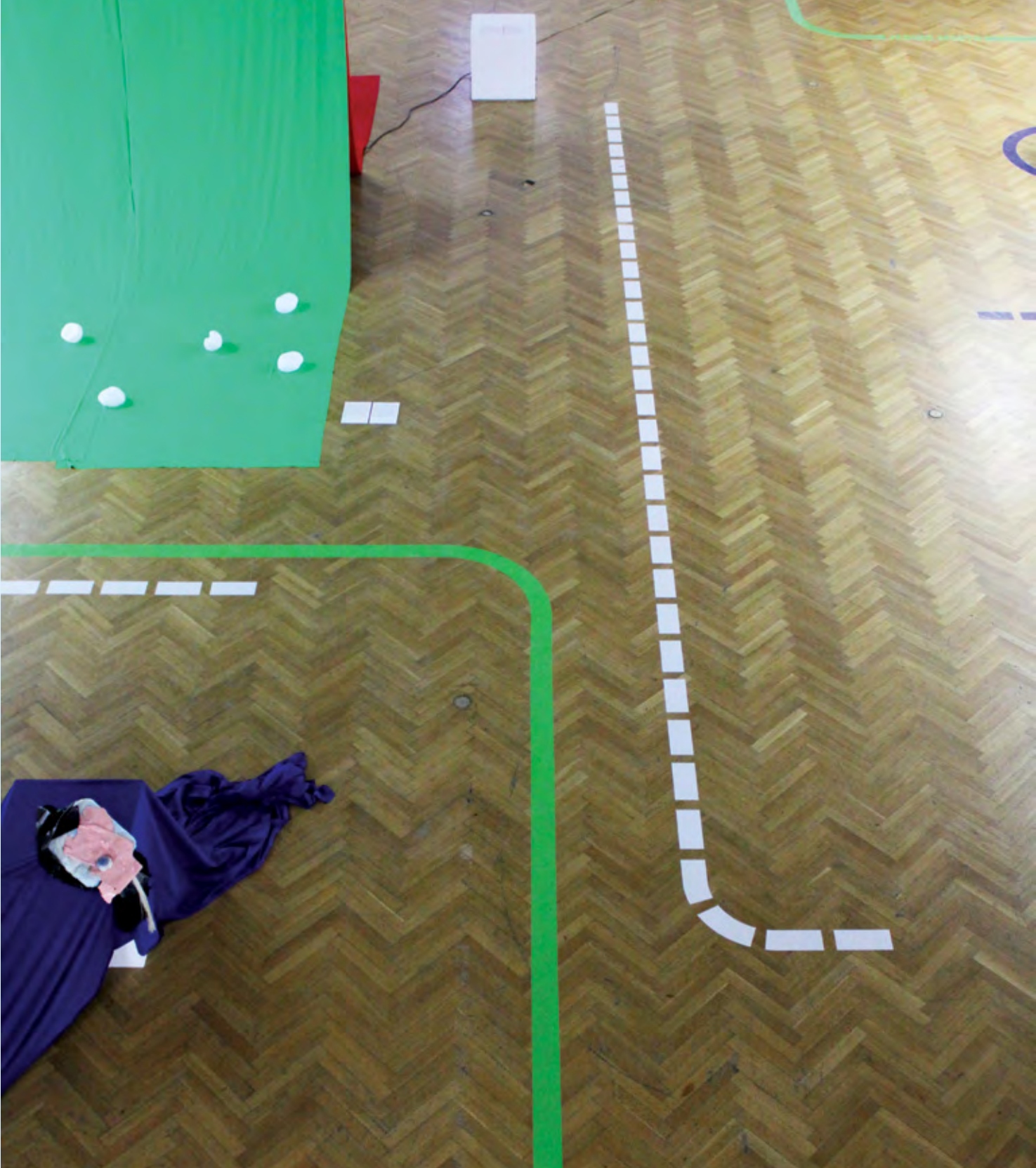
- The work of the organizing team of the Youth Biennial takes place in the area of the “Cvijeta Zuzorić” Art Pavilion, in the room provided for the joint activities of ULUS, and in accordance with the association’s space usage calendar;
- The work of the organizational team of the Youth Biennial is financed by the funds obtained at contests, through sponsorships and donations, through contest applications submitted by the organizational team of the Youth Biennial;
- The organizational team of the Youth Biennial uses the Association of Fine Artists of Serbia as a legal entity for the purposes of fundraising and project implementation, with the possibility of including partner organizations;
- In order to effectively implement legal and economic affairs, the organizing team of the Youth Biennial uses the legal, economic, accounting, organizational, technical, PR and other resources of ULUS;
- The Artistic Council of ULUS is a body that acts as a mediator between the work of the Organizational Team of the Youth Biennial and other bodies and members of the Association of Fine Artists of Serbia. The Art Council undertakes the task of selecting a member of the curatorial team from Serbia, so as to avoid a conflict of interest among members of the Organizational Team;
- The Artistic Council of ULUS supervises the work of the Organizational Team and, according to need, arranges coordination meetings; the management of ULUS will be informed about the development of the project through monthly reports.

—————➔ **Communication Code**

- No digressions: For the sake of being better informed about the topics being discussed, the content of the chain correspondence must correspond to the course of the discussion (e-mail title, agenda of the meeting, etc.), if it turns to a completely new topic, it is necessary to ask the other participants for their consent, or in the case of online correspondence write a new e-mail to all participants with the appropriate title;

- No personal polemics and insults: In order to sustain collective progress, all members must behave in a collegial manner, with respect and appreciation for the interlocutor; it is necessary to avoid personal polemics and insults.
- Clarity in the expression of views: For the sake of successful communication and agreement, it is necessary to present facts and questions in a clear and well-argued manner;
- Proposals with one's own involvement: Without recommendations of what someone else should be doing and how, every proposal implies one's own engagement;
- Circular change of roles and tasks: The agreement is that every month the person who takes minutes, schedules meetings, moderates work meetings, etc., is changed.
- The communication code applies to every type of correspondence within the project: live meetings, Zoom meetings, communication via mailing list, etc.

This rulebook, which defines the tasks, responsibilities and relationships of those involved in the preparation project of the Youth Biennial, represents a framework for joint action, which in the coming years can be adapted to the needs of future members and actively applied in practice after a majority adoption. It becomes binding through the voting of the members of the organizational team with the consent of the Board of Directors and the Artistic Council of the Association of Fine Artists of Serbia.





KUSTOSKE RADIONICE

Kustoske radionice Bijenala mladih su zamišljene kao ciklus susreta kustoskog tima koji su činile **Teodora Jeremić, Jovana Trifuljesko i Senka Latinović** i umetnika izabranih putem javno raspisanog konkursa. Radionice su se održavale na otvorenom prostoru Beogradske tvrđave i u prostorijama Umetničkog paviljona „Cvijeta Zuzorić“ na Kalemegdanu, kao i u Centru za sliku i tekst „Footnote“ u Strahinjića Bana. Koncipirane su kao prostor za eksperiment, dijalog, razmenu mišljenja, u cilju što bolje pripreme za izvođenje finalnih umetničkih radova koji su bili predstavljeni na Bijenalu. Radionice su podrazumevale zajedničku posetu izložbenih i javnih prostora u kojima će izložba biti postavljena, čitanje tekstova koje je kustoski tim pripremio i prilagodio, transparentno razgovaranje o budžetskim kapacitetima izložbe i postizanju što boljih rezultata sa postojećim resursima, kao i interakciji sa publikom kroz prateći program koji se odvijao tokom trajanja izložbe. Saradnja je uspostavljena i sa studentima Arhitektonskog fakulteta (pod mentorstvom profesora **Pavla Stamenkovića i Petra Cigića**), koji su se uključili u proces osmišljavanja izložbene postavke i u direktnoj komunikaciji sa umetnicima i kustosima, kroz timski rad, sticali važna praktična iskustva. U sklopu kustoskih radionica Bijenala mladih producirano je ili ko-producirano **40 novih radova mladih umetnika**.



CURATORIAL WORKSHOPS

The curatorial workshops of the Youth Biennial are conceived as a cycle of meetings between the curatorial team, consisting of **Teodora Jeremić, Jovana Trifuljesko and Senka Latinović**, and artists which were selected through a public open call. The workshops were held in the open space of the Belgrade Fortress and in the premises of the “Cvijeta Zuzorić” Art Pavilion in Kalemegdan, as well as in the Center for Image and Text “Footnote” in the Strahinjića Bana Street. They were conceived as a space for experiment, dialogue, and exchange of opinions, with the goal of better preparing for the performance of the final artworks that were presented at the Biennial. The workshops included a joint visit to the exhibition and public spaces where the exhibition would be set up, reading the texts prepared and adapted by the curatorial team, transparent discussion about the budgetary capacities of the exhibition and achieving the best possible results with existing resources, as well as interaction with the audience through the side program that took place during the exhibition. Cooperation was also established with the students of the Faculty of Architecture (under the mentorship of professors **Pavle Stamenković and Petar Cigić**), who were involved in the process of designing the exhibition setting and in direct communication with artists and curators, through teamwork, gained important practical experience. As part of the curatorial workshops of the Youth Biennial, **40 new works** by young artists were produced or co-produced.



ZAJEDNIČKI JEZIK

ZAJEDNIČKI JEZIK (*LANGUAGE IN COMMON*) SE GRADI KROZ KOLEKTIVNI RAD I KONSTANTNU RAZMENU. ZAJEDNIČKI JEZIK NIJE STVAR I NEMOGUĆE GA JE IZMERITI. ZAJEDNIČKI JEZIK VIDIMO KAO MESTO SLOBODE I MESTO BORBE NA KOME SE BORIMO ZA ONO DO ČEGA NAM JE STALO, TAKO ŠTO VERUJEMO U TO, ŠTO SMO POSVEĆENI, ŠTO EKSPERIMENTIŠEMO, ISTRAŽUJEMO I INSISTIRAMO NA KOLEKTIVNOM IZRAŽAVANJU. ZAJEDNIČKI JEZIK NE MORA BITI UNIFORMAN, ON ZAVISI OD KONTEKSTA U KOME NASTAJE. GOVORITI KROZ ZAJEDNIČKI OZNAČITELJ “MI” NE ZNAČI GOVORITI U IME NEKOGA - TO JE POKUŠAJ DA SE USPOSTAVI NOVO KOLEKTIVNO TELO, KOJE “GOVORI” ZAJEDNIČKIM JEZIKOM, JER RAZUME, OSEĆA ILI DOŽIVLJAVA SLIČNE PROBLEME. ZAJEDNIČKI JEZIK JE KONSTELACIJA SIMBOLA, HAŠTAGOVA, NEOLOGIZAMA, EMODŽIJA, ALI NIJE SAMO TO. ON JE I SISTEM KOMUNIKACIJE REVOLUCIONARNOG KOLEKTIVA U NASTAJANJU. ON JE MESTO SUSRETA NOVE GENERACIJE KOJA SE SPORAZUMEVA NA DRUGAČIJI NAČIN, POMALO KRIPTOVANO ZA PRETHODNE, KROZ NOVA PRAVILA, NOVE IZAZOVE, NOVE TENDENCIJE.

NOVA ZNAČENJA I VREDNOSTI, NOVE PRAKSE, NOVI ODNOSI I TIPOVI ODNOSA SE NEPREKIDNO STVARAJU A NOVI “JEZIK” PODRAZUMEVA SPREMNOST DA SE ONI PREPOZNAJU I DEFINIŠU. ZATO BIEJENALE MLADIH 2021 POZIVA SVE ONE KOJI ŽELE DA BUDU SAUČESNICI, PARTNERI, ZAVERENICI, GRADITELJI NOVOG JEZIKA, UČESNICI, KOAUTORI. SVE KOJI STVARAJU, PIŠU, PROMIŠLJAJU, IZRAŽAVAJU SE VIZUELNO, ZVUKOM, POKRETOM, DA ZAJEDNO MAPIRAMO PROBLEME, BRIGE, ŠUMOVE SAVREMENOG DRUŠTVA I ISTRAŽIMO HORIZONTE I PROSTORE BUDUĆNOSTI - KAKO IZGLEDAJU, KAKO DO NJIH STIŽEMO I ŠTA JE POTREBNO DA ODE ILI NESTANE DA BI NAM SE UKAZALI?

(IZ KUSTOSKOG KONCEPTA BIJENALA MLADIH 2021)

U sklopu zajedničke celine realizovane su tri podteme koje se međusobno preklapaju:

IZOLACIJA

Ključne reči: *izolacija, usamljenost, klaustrofobija, kriza, white cube, identitet, ideologija, društvene mreže, introspekcija / sloboda*

Sveprisutni osećaj usamljenosti koji je pojeo jednu generaciju dostigao je svoj zenit sa dolaskom pandemije. Živimo u istorijskom trenutku gde smo na jedan klik udaljeni od svih ljudi koje volimo, svakog muzeja i filma, međutim i dalje osećamo nezadovoljstvo. Psihička i fizička izolacija nikada nisu bile toliko jasno opipljive. Gde početi sa demistifikacijom ovog osećaja, i šta je on uopšte? Kuda god da krenemo nailazimo na preovlađujući osećaj zatvorenosti. Kakve su to kutije u kojima se nalazimo, i šta nas sprečava da iz njih pobegnemo? Da li smo na silu zatvoreni, ili ušuškani između zidova? Da li možemo sklopiti zajednicu uprkos zatvorenim granicama, različitim ideologijama i umetničkim tradicijama? Pomalo ironično, naslovom Confinement, želimo da pokrenemo dijalog i preispitamo različite aspekte izolacije. Da bi se “problem” rešio, moraš priznati da on postoji, o tome se ovde radi. Hajde da definišemo ograničene prostore u kojima mislimo, stvaramo i živimo i da zajedno istražimo problematiku institucija, ideologija, društva i generacije.

(Iz koncepta kustoskinje #1, Jovane Trifuljesko)

UDISAJ

Ključne reči: *zajedništvo, urgentnost, strujanje, razmena, oživljavanje, disanje, svežina, ritam, protočnost, promena, pokretljivost, propustljivost, neukrotivost*

U vazduhu sve nestaje, isparava, iščezava, svi ga udišemo istovremeno, on je prostor koji nastanjujemo, razmenjujemo, uzimamo za sebe i konzumiramo, u kom se susrećemo i “koegzistiramo u zajedničkoj ekologiji”, u zajedničkom sistemu. U savremenom svetu, naši prostori zajedništva su ugroženi sa različitih strana, izmešteni su, izmenjeni, a bavljenje vazduhom spada u domen političke ekologije koja kao interdisciplinarno polje ispituje kako nepravedni odnosi moći i njihovi diskursi oblikuju način na koji su odnosi ljudi i prirode artikulisani, doživljeni, proizvedeni, i ukazuje na ono što posledično dovodi do fizičkog i psihološkog breathlessness-a koji osećamo svuda. Nema vazduha u megalopolisima koji se guše u zagađenosti, u prekarnim radnim uslovima koji eksploatišu radnike, u sveprisutnom strahu od nasilja, rata, agresije, u napadima anksioznosti zbog (ne)moćnosti. U trenutku u kom je Berardijev breathlessness prisutniji nego ikada, vreme je da se zapitamo šta je sve ono što nas dovodi do stanja bez vazduha? Šta sputava pravilnu ličnu i društvenu respiraciju? Šta predstavlja prepreku prirodnom protoku vazduha? Kako “disati slobodno”? Šta predstavlja svež vazduh danas? Da li je svež vazduh luksuz ili osnovno pravo? Koje su alternative i da li ih ima? Koji su prostori slobode? Kako ih osvojiti ili formirati? Kako iskoristiti vazduh kao element i primer dobrog sistema umrežavanja i razmene, protoka informacija, a disanje kao metod otpora? Kako napraviti svoj breathing space i šta je on uopšte? Kako uneti svež vazduh i provetriti institucije, ustanove, pozicije? Čime i kako adresirati sva ona pitanja koja ne imenujemo ali su tu negde “u vazduhu”?

(Iz koncepta kustoskinje #2, Theodore Jeremić)

POST, POST...

Ključne reči: *Post... post... pos..t, kriza, mladost, polarizacija, imaginacija, kapitalizam*

Post-pandemija - Da li je uopšte moguće vratiti se u „normalne tokove života“ nakon ovakvog iskustva? Da li će ovo iskustvo biti još jedno koje ćete prevazići, a vašu sadašnjost obeležiti prefiksom POST – post-pandemijsko društvo? Da li možete da se pravite da živite, nakon emotivnog, ekonomskog, psihološkog i političkog nasilja koje ste pretrpeli?

Post-mladost – Mladi umetnici se često doživljavaju kao generatori novih svetova i nove energije, ali da li ste spremni da baš vi pokrenete tačkove društvene imaginacije? Gde je motivacija? Gde je griža savesti? A gde je mladost koju treba bezbrižno proživeti? Imate li prava na nju? I šta ako posle mladosti nema više ničega?

Post-istina - Društveni dijalog današnjice počiva na antagonizmu i ekstremnoj polarizaciji. Lažne vesti, paranoja i život u mehuru sa istomišljenicima doprineli su destabilizovanju potvrđenih naučnih otkrića i kompromitovali novinarsku etiku. Kome danas verujete i zašto sebi?

Post-humanizam – Da li je današnji čovek dovoljan ili moramo tražiti nove alternative i kohabitacije kako bismo opstali u nekom budućem svetu? Koliko su nas strana tela u nama – čelik, silikon, pejsmejker i virus iz vakcine – već kiborgizovala? Kiborg je pola čovek, pola mašina – fluidno biće bez predrasuda. “Kiborzi nisu puni poštovanja; oni ne pamte kosmos.”, zapisala je Dona Haravej. Kome smeta jak kiborg?

Post-kapitalizam - It’s easier to imagine the end of the world than the end of capitalism. (Frederik Džejmson, ili Slavoj Žižek, verovatno)

(Iz koncepta kustoskinje #3, Senke Latinović)



The background of the left half of the page features three thin, hand-drawn yellow lines. One line starts at the top left, curves down and to the right, then loops back up and to the left. Another line starts at the top center and curves down and to the right. A third line starts at the top right and curves down and to the left. These lines intersect and create a sense of movement and flow.

LANGUAGE IN COMMON

LANGUAGE IN COMMON IS BUILT THROUGH COLLECTIVE WORK AND CONSTANT EXCHANGE. A COMMON LANGUAGE (LANGUAGE IN COMMON) IS NOT A THING AND IT IS IMPOSSIBLE TO MEASURE IT. WE SEE A COMMON LANGUAGE AS A PLACE OF FREEDOM AND A PLACE OF STRUGGLE WHERE WE FIGHT FOR WHAT WE CARE ABOUT, BY BELIEVING IN WHAT WE ARE COMMITTED TO, WHAT WE ARE EXPERIMENTING WITH, RESEARCHING AND INSISTING ON COLLECTIVE EXPRESSION. A COMMON LANGUAGE DOES NOT HAVE TO BE UNIFORM, IT DEPENDS ON THE CONTEXT IN WHICH IT IS CREATED. SPEAKING THROUGH A COMMON SIGNIFIER “WE” DOES NOT MEAN SPEAKING ON BEHALF OF SOMEONE - IT IS AN ATTEMPT TO ESTABLISH A NEW COLLECTIVE BODY, WHICH “SPEAKS” A COMMON LANGUAGE, BECAUSE IT UNDERSTANDS, FEELS OR EXPERIENCES SIMILAR PROBLEMS. THE COMMON LANGUAGE IS A CONSTELLATION OF SYMBOLS, HASHTAGS, NEOLOGISMS, EMOJIS, BUT IT IS NOT JUST THAT. IT IS ALSO THE COMMUNICATION SYSTEM OF THE EMERGING REVOLUTIONARY COLLECTIVE. IT IS A MEETING PLACE FOR A NEW GENERATION THAT COMMUNICATES IN A DIFFERENT WAY, SOMEWHAT ENCRYPTED FOR THE PREVIOUS ONES, THROUGH NEW RULES, NEW CHALLENGES, NEW TENDENCIES.

NEW MEANINGS AND VALUES, NEW PRACTICES, NEW RELATIONSHIPS AND TYPES OF RELATIONSHIPS ARE CONSTANTLY BEING CREATED AND A NEW “LANGUAGE” IMPLIES A WILLINGNESS TO RECOGNIZE AND DEFINE THEM. THAT IS WHY THE YOUTH BIENNIAL 2021 INVITES ALL THOSE WHO WANT TO BE ACCOMPLICES, PARTNERS, CONSPIRATORS, BUILDERS OF A NEW LANGUAGE, PARTICIPANTS, CO-AUTHORS. EVERYONE WHO CREATES, WRITES, THINKS, EXPRESSES THEMSELVES VISUALLY, WITH SOUND, MOVEMENT, TO MAP TOGETHER THE PROBLEMS, WORRIES, NOISES OF MODERN SOCIETY AND EXPLORE THE HORIZONS AND SPACES OF THE FUTURE - WHAT THEY LOOK LIKE, HOW WE REACH THEM AND WHAT IT TAKES TO GO OR DISAPPEAR HAVE YOU APPEARED TO US?

(FROM THE JOINT CURATORIAL CONCEPT OF THE YOUTH BIENNIAL 2021)

As part of the common whole, three sub-topics will be realized, which will be processed by each of the curators individually, and which will have overlaps:

A. CONFINEMENT

Keywords: *isolation, loneliness, claustrophobia, crisis, white cube, identity, ideology, social media, introspection / freedom*

“The ubiquitous feeling of loneliness that ate one generation reached its zenith with the arrival of the pandemic. We live in a historical moment where we are one click away from all the people we love, every museum and movie, but we still feel dissatisfied. Mental and physical isolation have never been so clearly palpable. Where to start with the demystification of this feeling, and what is it in general? Wherever we go, we encounter a prevailing feeling of closedness. What are the boxes we are in, and what prevents us from escaping from them? Are we forcibly closed, or tucked between walls? Can we build a community despite closed borders, different ideologies and artistic traditions? Somewhat ironically, with the title Confinement, I want to start a dialogue and reconsider different aspects of isolation. In order to solve a “problem”, you have to admit that it exists, that’s what this is about. Let’s define the limited spaces in which we think, create and live and together explore the problems of institutions, ideologies, societies and generations.

(From the concept of curator # 1, Jovana Trifuljesko)

B. BREATH

Keywords: *togetherness, urgency, flow, exchange, revival, breathing, freshness, rhythm, flow, change, mobility, permeability, indomitability*

“Everything disappears in the air, evaporates, disappears, we all breathe it at the same time, it is a space that we create, exchange, take for ourselves and consume, in which we meet and” coexist in a common ecology “, in a common system. In the modern world, our spaces of community are threatened from different sides, relocated, changed, and dealing with the air belongs to the domain of political ecology, which as an interdisciplinary field examines how unjust power relations and their discourses shape the way human and nature relations are articulated. , produced, and points to what consequently leads to the physical and psychological “breathlessness” we feel everywhere. There is no air in megalopolises that are suffocating in pollution, in precarious working conditions that exploit workers, in the ubiquitous fear of violence, war, aggression, in anxiety attacks due to (im) possibility. At a time when Berardie’s “breathlessness” is more present than ever, it’s time to ask ourselves what is it that brings us to a state without air? What hinders proper personal and social respiration? What is an obstacle to natural air flow? How to “breathe freely”? What is fresh air today? Is fresh air a luxury or a basic right? What are the alternatives and are there any? What are the spaces of freedom? How to win or form them? How to use air as an element and example of a good system of networking and exchange, information flow, and breathing as a method of resistance? How to make your own “breathing space” and what is it in general? How to bring in fresh air and ventilate institutions, institutions, positions? What and how to address all those issues that we do not name but are somewhere “in the air”?

(From the concept of curator # 2, Teodora Jeremić)

C. POST, POST...

Keywords: *Post... post... pos..t, crisis, youth, polarization, imagination, capitalism*

“Post-pandemic - Is it even possible to return to the” normal course of life “after such an experience? Will this experience be another one that you will overcome, and mark your present with the prefix POST - post-pandemic society? Can you pretend to live, after the emotional, economic, psychological and political violence you have suffered?

Post-youth – Young artists are often perceived as generators of new worlds and a new energy, but are you in particular ready to spin the wheels of social imagination? Where is the motivation? Where is the guilty conscience? And where is the youth which one is supposed to live carelessly? Are you entitled to it? And what if there is nothing after youth?

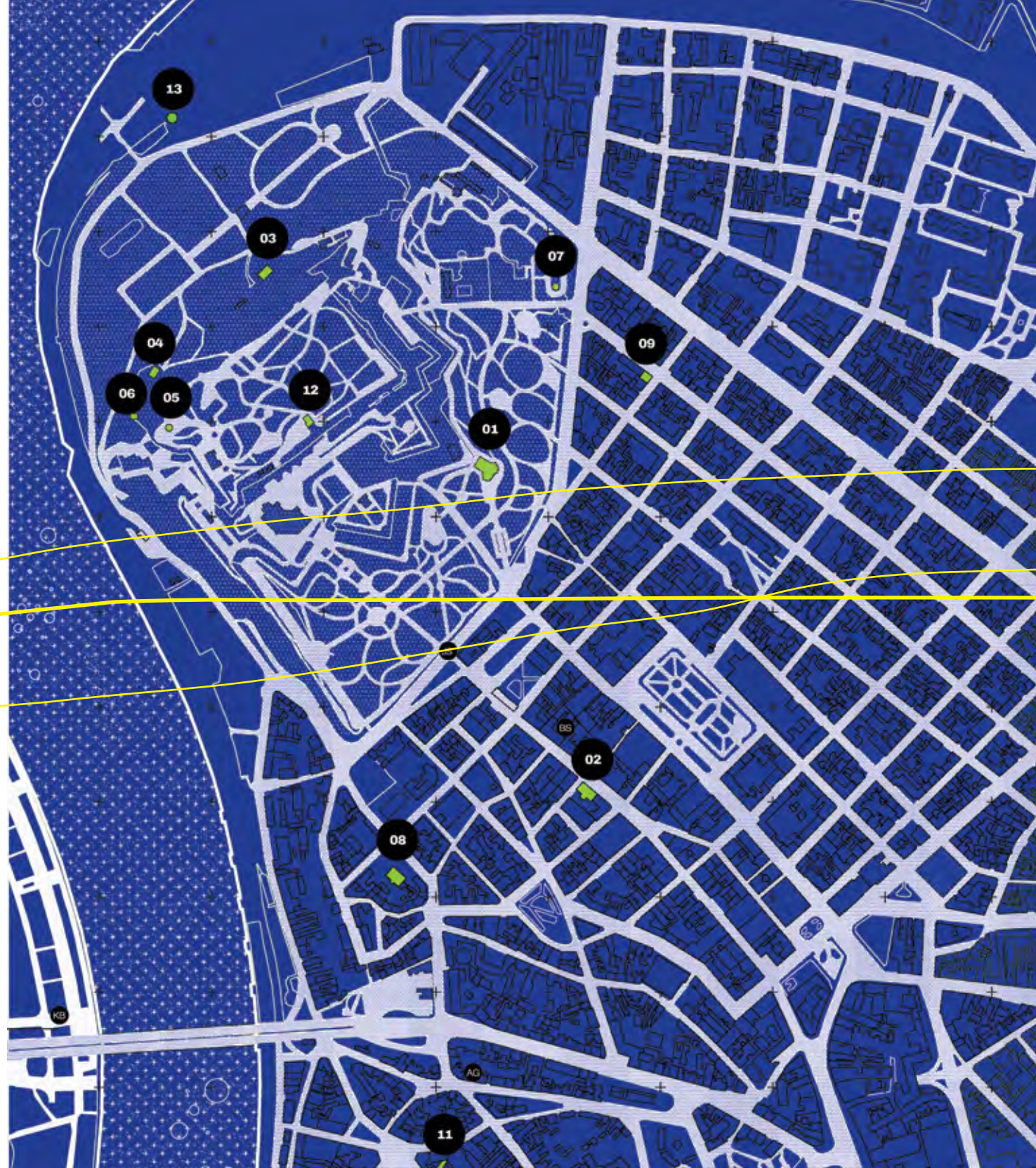
Post-truth – Today’s social dialogue rests on antagonism and extreme polarization. Fake news, paranoia and life in a bubble of like-minded people have brought about the destabilization of confirmed scientific discoveries and have compromised the ethics of journalism. Who do you trust today and why do you trust yourself?

Post-humanism – Is the contemporary human enough or do we have to look for new alternatives and cohabitations so that we can survive in some future world? To what extent have foreign bodies inside of us – steel, silicone, pacemakers, and vaccine viruses – already made us into cyborgs? A cyborg is half human, half machine – a fluid being without prejudices. “Cyborgs are not reverent; they do not remember the cosmos”, wrote Donna Haraway. Who’s afraid of a strong cyborg?

Post-capitalism - “It’s easier to imagine the end of the world than the end of capitalism.” (Frederick Jameson, or Slavoj Žižek, probably)

(From the concept of curator #3, Senka Latinović)





PROGRAM:

29. JUL 17:00H /// SVEČANO OTVARANJE BIJENALA /// UP “CVIJETA ZUZORIĆ”, MALI KALEMEGDAN 1
29. JUL 17-24H /// MATINE PIKNIK - KIŠOBRAN ŽURKA /// DONJI GRAD - BEOGRADSKA TVRĐAVA (PLATO ISPRED PLANETARIJUMA)
1. AVGUST 18H-20H /// TOPČIDERSKA KLASA - ŽURKA POVODOM USELJENJA /// UP “CVIJETA ZUZORIĆ”
1. AVGUST 20H /// KONCERT - TISA NEŽA HERLEC - VOKAL; YAŞAR KAN - SAKSOFON; MOJCA ZUPANČIČ - SINTISAJZER; ROK ZALOKAR - SINTISAJZER; RUGGERO DI LUISI - PERKUSIJE, BUBNJEVI, ALEKSANDAR ŠKORIĆ - PERKUSIJE, BUBNJEVI /// MUZIČKI PAVILJON - GORNJI GRAD - BEOGRADSKA TVRĐAVA
4, 7. I 10. AVGUST 17-20H /// HEKLER - RADIONICA /// ONLINE / KC “FUSNOTA”, STRAHINJIĆA BANA 12 (DVORIŠNA ZGRADA)
5, 6. I 7. AVGUST 18-21H /// TRIŠNJA - RADIONICA /// LUNA PARK
31. AVGUST 13H /// AGATA - RADIONICA VIRTUELNOG DODIRA /// ONLINE
27. AVGUST, 16-20H /// ALEXANDRA PAPADEMETRIOU - RADIONICA “THE DEGROWTH TOOLBOX FOR ARTISTIC PRACTICES”
28. AVGUST 19H /// NINA RISTIĆ - PREDSTAVA “POSITIVE” LOCKDOWN /// UP “CVIJETA ZUZORIĆ”
2. SEPTEMBAR 18H /// VERA KAVALEUSKAYA - KOLEKTIVNA SUBVERZIVNA MEDITACIJA “ALL THAT HAS MELTED INTO AIR, INHALE” /// UP “CVIJETA ZUZORIĆ”
3. SEPTEMBAR 19H /// NEMANJA BOŠKOVIĆ - PERFORMANS “RAY” /// KULA NEBOJŠA, DONJI GRAD - BEOGRADSKA TVRĐAVA
4. SEPTEMBAR 20H /// PREDSTAVA “MAZOHIZAM (HOĆU KEKSI!)” /// KC “MAGACIN”, KRALJEVIĆA MARKA 7
3. SEPTEMBAR, 14H /// SONJA RADAKOVIĆ - PERFORMANS /// SAHAT KULA - BEOGRADSKA TVRĐAVA
5. SEPTEMBAR 19H /// ZATVARANJE IZLOŽBE / DJ LJUBA POPOVIĆ I DJ KESKSE /// TERASA UP “CVIJETA ZUZORIĆ”

THE PROGRAM:

JULY 29, 5 PM /// CEREMONIAL OPENING OF THE Biennial /// AP “CVIJETA ZUZORIĆ”, MALI KALEMEGDAN 1
JULY 29, 5-12 PM /// MATINE PICNIC - UMBRELLA PARTY /// LOWER TOWN - BELGRADE FORTRESS (PLATEAU IN FRONT PLANETARIUM)
AUGUST 1, 6-8:00 PM /// TOPČIDERSKA KLASA - HOUSEWARMING PARTY /// AP “CVIJETA ZUZORIĆ”
AUGUST 1, 8 PM /// CONCERT - TISA NEŽA HERLEC - VOCAL; YAŞAR KHAN - SAXOPHONE; MOJCA ZUPANČIČ - SYNTHESIZER; ROCK ZALOKAR - SYNTHESIZER; RUGGERO DI LUISI - PERCUSSION, DRUMS, ALEKSANDAR ŠKORIĆ - PERCUSSION, DRUMS /// MUSIC PAVILION - GORNJI GRAD - BELGRADE FORTRESS
AUGUST 4, 7 AND 10, 17-20 PM /// HECKLER WORKSHOP /// ONLINE / KC “FUSNOTA”, STRAHINJIĆA BANA 12 (COURTYARD BUILDING)
AUGUST 5, 6 AND 7, 6-9 PM /// TRIŠNJA - WORKSHOP /// AMUSEMENT PARK
AUGUST 31, 1 PM /// AGATA - VIRTUAL TOUCH WORKSHOP /// ONLINE
AUGUST 27, 4-8 PM /// ALEXANDRA PAPADEMETRIOU - WORKSHOP “THE DEGROWTH TOOLBOX FOR ARTISTIC PRACTICES” /// ONLINE
AUGUST 28, 7 PM /// NINA RISTIĆ - PLAY “POSITIVE” LOCKDOWN /// AP “CVIJETA ZUZORIĆ”
SEPTEMBER 2, 6 PM /// VERA KAVALEUSKAYA - COLLECTIVE SUBVERSIVE MEDITATION “ALL THAT HAS MELTED INTO AIR, INHALE” /// AP “CVIJETA ZUZORIĆ”
SEPTEMBER 3, 7 PM /// NEMANJA BOŠKOVIĆ - PERFORMANCE “RAY” /// KULA NEBOJŠA, DONJI GRAD – BEOGRADSKA FORTRESS
SEPTEMBER 4, 8 PM /// PERFORMANCE “MASOCHISM (I WANT BISCUITS!)” /// KC “MAGACIN”, KRALJEVIĆA MARKA 7
SEPTEMBER 3, 2 PM /// SONJA RADAKOVIĆ - PERFORMANCE /// CLOCK TOWER - BELGRADE FORTRESS
SEPTEMBER 5, 7 PM /// CLOSING OF THE EXHIBITION / DJ LJUBA POPOVIĆ AND DJ KESKSE /// TERRACE AP “CVIJETA ZUZORIĆ”



NEW CONSTELLATIONS: I'LL STOP THE WORLD AND MELT WITH YOU

UMETNIČKI PAVILJON “CVIJETA ZUZORIĆ“

Tačka topljenja, između čvrstine i ključanja, je agregatno stanje kome težimo. Tu predmeti, tela, misli i teritorije, gube svoje jasne obrise i granice i počinju da lagano klize jedni prema drugima, da se pretapaju i mešaju, da se opuštaju i sjedinjuju. Nema mene, nema tebe – ovde sada živimo zajedno, u veštačkoj simbiozi koja će vremenom postati prirodna. Glasovi će nam se preplitati, slike će se preklapati, disaćemo isti vazduh, pomalo težak i opor od iskričavih kratkih spojeva. Ovo je jedino mesto koje imamo – nesavršeno i dotrajalo. Ovo je jedino vreme koje imamo – usijano i zarazno. Ako se stopimo u jedno, kakva će to nova legura nastati?

ART PAVILLION “CVIJETA ZUZORIĆ“

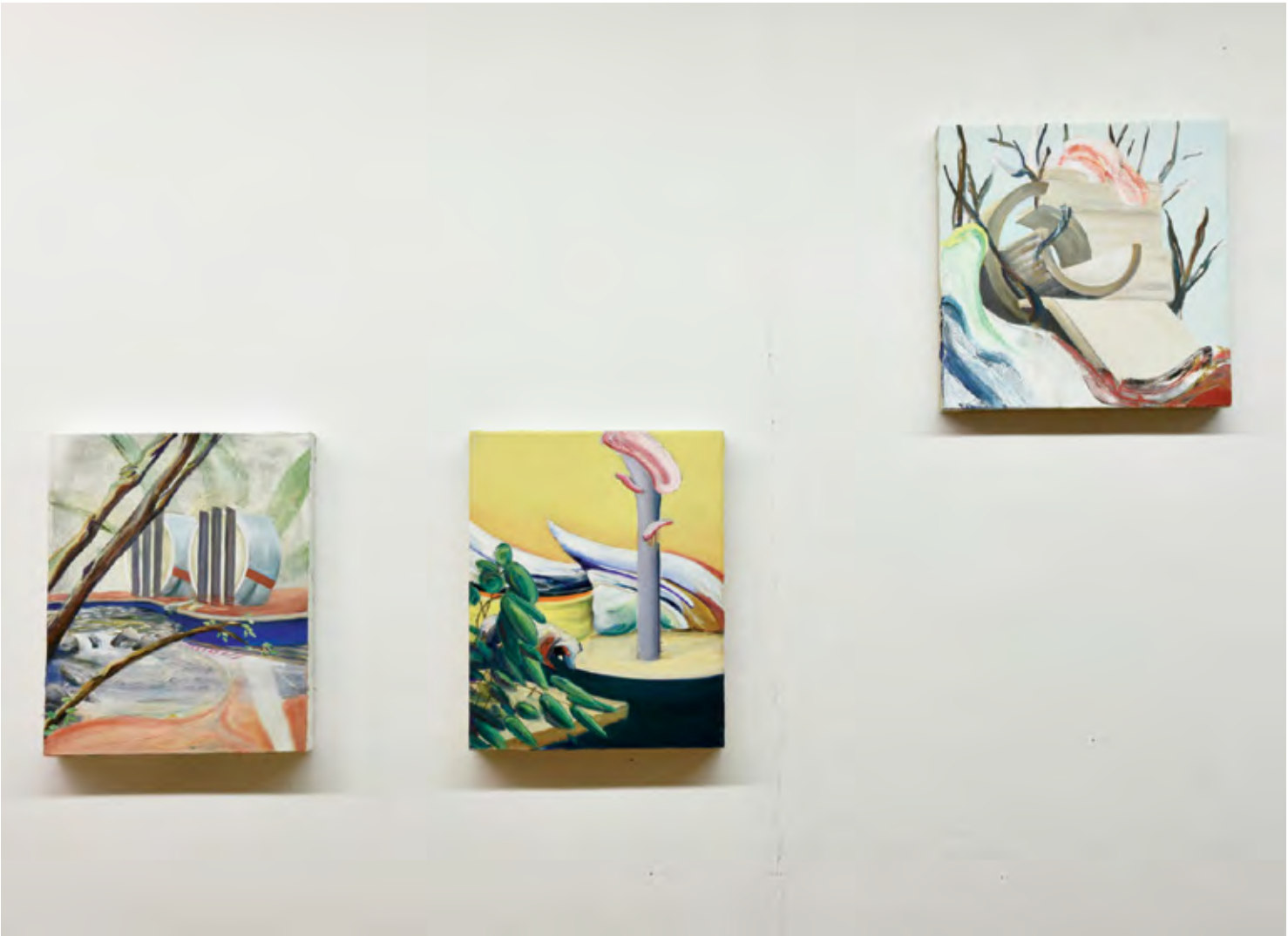
The melting point, between solidity and boiling, is the aggregate state we strive for. Here objects, bodies, thoughts and territories lose their clear outlines and boundaries and begin to slide slightly towards each other, to melt and mix, to relax and unite. There is no me, there is no you – we now live together here, in an artificial symbiosis that will become natural in time. Our voices will intertwine, the images will overlap, we will breathe the same air, a little heavy and harsh from the sparkling short circuits. This is the only place we have – imperfect and dilapidated. This is the only time we have – hot and contagious. If we merge into one, what kind of new alloy will be formed?



ADNA MUSLIJA ZIDOVI PANDORE / WALLS OF PANDORA

SVESNA ČINJENICE DA JE UMETNIČKA SCENA U BOSNI VIŠE UMIRUĆI CVET NEGO RASCVETALA RUŽA, UMETNICA JE POČELA DA PREISPITUJE I ANALIZIRA RAZLOGE ZA TRENUTNO STANJE. NIJE JOJ TREBALO MNOGO VREMENA DA SHVATI DA „MALE“, „NEZDRAVE“, „LOKALNE“ IDEOLOGIJE, UZ NERAZVIJENU EKONOMIJU, POTISKUJU UMETNIČKI I KULTURNI RAZVOJ. TAKOĐE JE VRLO BRZO POSTALO JASNO DA TE „MALE“ IDEOLOGIJE NISU NIŠTA DRUGO DO KAP U MORU GLOBALNE „IGRE MOĆI I VLADAJUĆE IDEOLOGIJE“. STOGA JE ZA PREDSTAVLJANJE GLOBALNE IGRE MOĆI ADNA MUSLIJA KAO MOTIV KORISTILA LOKALNE BOSANSKE DEČJE IGRE. IGRE KOJE STVARA KORISTEĆI KOLAŽE NEMAJU UNUTRAŠNJU LOGIKU, A „PRAVILA IGRANJA“ JE NEMOGUĆE DOBITI. KAO U IGRI MOĆI, VIDITE IGRU, „ZNATE“ IGRU, ALI NIKADA NEĆETE MOĆI DA UČESTVUJETE U IGRI. KOLAŽI KOJI PREDSTAVLJAJU IGRE POSTAVLJAJU SE NA CRTEŽE MATEMATIČKIH I NAUČNIH FORMULA. MATEMATIKU I NAUKU LJUDI OTKRIVAJU KAKO BI POMOGLI LJUDIMA DA RAZUMEJU PRIRODU I ŽIVOT OKO SEBE. NEKI LJUDI GOVORE ISTO O IDEOLOGIJAMA. MEĐUTIM, IDEOLOGIJU STVARAJU MUŠKARCI I ONA JE NAJJAČI TLAČITELJ LJUDI. „STVORITELJ KLEČI PRED SVOJOM TVOREVINOM“ (KARL MARKS). TU VIDIMO RAZLIKU IZMEĐU IDEOLOGIJE I NAUKE, IAKO IZGLEDA DA IMAJU MNOGO TOGA ZAJEDNIČKOG. NAUKA SE KAO KREACIJA NE POSTAVLJA KAO TLAČITELJ, VEĆ IDEOLOGIJA, ZBOG ČEGA SAM CRTANJE FORMULA KORISTILA KAO METAFORU LOGIKE I RAZUMA, KOJI SU POTISNUTI I „PREKRIVENI“ DEČJIM IGRAMA, METAFOROM IDEOLOŠKIH GLUPOSTI.

AWARE OF THE FACT THAT THE ART SCENE IN BOSNIA IS RATHER A DYING FLOWER THAN A BLOSSOMING ROSE, THE ARTIST STARTED QUESTIONING AND ANALYZING THE REASONS FOR THE PRESENT SITUATION. IT DID NOT TAKE HER A LOT OF TIME TO COME TO THE REALIZATION THAT ‘SMALL’, ‘UNHEALTHY’, ‘LOCAL’ IDEOLOGIES, ALONG WITH AN UNDEVELOPED ECONOMY ARE SUPPRESSING ARTISTIC AND CULTURAL DEVELOPMENT. IT ALSO BECAME CLEAR VERY QUICKLY THAT THOSE ‘SMALL’ IDEOLOGIES ARE NOTHING BUT A DROP IN THE OCEAN OF THE GLOBAL ‘GAME OF POWER AND RULING IDEOLOGY’. THEREFORE, TO REPRESENT THE GLOBAL GAME OF POWER, ADNA MUSLIJA USED LOCAL BOSNIAN CHILDREN’S GAMES AS A MOTIVE. THE GAMES SHE IS CREATING USING COLLAGES HAVE NO INNER LOGIC, AND THE ‘RULES OF PLAYING’ ARE IMPOSSIBLE TO GET. JUST LIKE IN THE GAME OF POWER, YOU SEE THE GAME, YOU ‘KNOW’ THE GAME, BUT YOU WILL NEVER BE ABLE TO PARTICIPATE IN THE GAME. COLLAGES REPRESENTING THE GAMES ARE PLACED ONTO DRAWINGS OF MATHEMATICAL AND SCIENCE FORMULAS. MATH AND SCIENCE ARE DISCOVERED BY PEOPLE IN ORDER TO HELP PEOPLE UNDERSTAND THE NATURE AND LIFE AROUND THEM. SOME PEOPLE SAY THE SAME THING ABOUT IDEOLOGIES. HOWEVER, IDEOLOGY IS CREATED BY MEN AND IS THE STRONGEST OPPRESSOR OF MEN. ‘THE CREATOR IS KNEELING IN FRONT OF HIS CREATION’ (MARX). THERE WE SEE THE DIFFERENCE BETWEEN IDEOLOGY AND SCIENCE, ALTHOUGH THEY SEEM TO HAVE A LOT IN COMMON. SCIENCE, AS CREATION, IS NOT PLACING ITSELF AS AN OPPRESSOR, BUT IDEOLOGY IS, WHICH IS THE REASON WHY I USED DRAWING OF FORMULAS AS A METAPHOR OF LOGIC AND REASON, WHICH ARE SUPPRESSED AND ‘COVERED WITH’ CHILDREN GAMES, A METAPHOR OF IDEOLOGICAL NONSENSE.



CLÉMENT BEDEL ZIMSKI DAN – BEZ NAZIVA – BEZ NAZIVA / JOUR DI’HIVER – UNTITLED – UNTITLED

OVAJ PROJEKAT POZIVA GLEDAOCA U DRUGAČIJE STANJE, MIMO KONTEMPLATIVNOG, UKLJUČUJUĆI GA U DUBLJU FAZU NAŠEG KOLEKTIVNOG PASIVNOG SNA KOJE ČOVEČANSTVO NIJE U STANJU DA KONTROLIŠE. STVARANJEM SNOVITE PRIZME STVARNOSTI UMETNIK PRIKAŽUJE REALISTIČAN SVET KOJI SE KREĆE I DEMATERIJALIZUJE NA FANTASTIČAN I ZBUNJUJUĆI NAČIN TVOREĆI HIBRIDNE OBLIKE I UNIVERZUME. OVI ELEMENTI, PODRUČJA ILI BILJKE ODABRANI SU ZBOG SVOJE SIMBOLIČNOSTI ILI OTPORNOSTI I KOGZISTIRAJU SA PLASTIČNIM OTPADOM. U MNOGIM PEJZAŽIMA DEPONIJE SU ZAMENILE PRIRODU, POPLAVILE POVRŠINU, PROGUTALE SVET, POSTALE NOVE PLANINE. OVO DELO POKUŠAVA DA DOTAKNE TAJ BEZVREMENSKI TRENUTAK, ONU SMIRENOST, OBILNOŠĆ I TIŠINU ODMAH NAKON KRAJA, A NAKON NJEGA I NE TAKO IZGUBLJENU BUDUĆNOST IZNOVA ROĐENU SA PRISUSTVOM ORGANSKIH OBLIKA IZVEDENIH IZ PRIRODE, ONIH BEZ SVESTI KOJI SU MOGLI DA PREŽIVE.

THIS PROJECT INVITES THE SPECTATOR IN A STATE OF A DIFFERENT KIND, BEYOND CONTEMPLATIVE, ENGAGING HIM INTO A DEEPER STAGE OF OUR WORLDWIDE PASSIVE DREAM IN WHICH HUMANITY IS UNABLE TO HELP ITSELF. BY CREATING A DREAMLIKE PRISM OF REALITY, THE ARTIST IS DISPLAYING A SENSIBLE WORLD THAT MOVES AND DEMATERIALISES IN A FANTASTIC AND BEWILDERING WAY, CREATING HYBRID SHAPES, A RHIZOMATIC UNIVERSE. THESE ELEMENTS, AREAS OR VEGETAL, CHOSEN FOR THEIR SYMBOLISM OR THEIR RESILIENCE ARE COHABITING WITH PLASTIC TRASH. IN A LOT OF LANDSCAPES, THE LANDFILLS HAVE REPLACED NATURE, FLOODING THE SURFACE, SWALLOWING THE WORLD, BECOMING THE NEW MOUNTAINS, MOVING WITH THE WIND. THIS BODY OF WORKS ATTEMPT TO TOUCH THAT TIMELESS MOMENT, THAT CALM, PLENITUDE AND SILENCE RIGHT AFTER THE END, AND FROM THERE ON, A FUTURE NOT SO LOST BUT BORN ANEW WITH THE PRESENCE OF ORGANIC FORMS DERIVED FROM NATURE, THOSE WITHOUT A CONSCIOUSNESS THAT HAVE BEEN ABLE TO SURVIVE.



DANIJELA MATOVIĆ
 ODUSTAJEM, DA NE BIH
 ODUSTALA. DISTOPIJA 1:0 / I
 GIVE UP, SO I DON'T GIVE UP.
 DYSTOPIA 1:0

RAD DISTOPIJA 1:0 JE INTERAKTIVNA INSTALACIJA KOJA JE KONCIPIRANA KAO AMBIJENTALNI HRAM. U VREMENU KADA ODUSTAJANJE DELUJE JEDNOSTAVNO, AUTORKA ZADIRE U TUĐU INTIMNOST, ISPITUJUĆI OTVORENOST POJEDINCA ZA INTROSPEKCIJSKI DIJALOG. OVAJ RAD PROPITUJE SPREMNOST PUBLIKE DA INTEREAGUJE SA RADOM I SVEDOČI SPALJIVANJU SOPSTVENE IDEJE, ZARAD NEODUSTAJANJA OD ISTE. RAD IZMEŠTA POSETIOCA IZ UOBIČAJENOG SAGLEDAVANJA, TE ON PRESTAJE DA BIVA PASIVNI POSMATRAČ I POSTAJE INKORPORIRAN U KONCEPTUALNI SADRŽAJ UMETNIČKOG RADA. TOKOM TRAJANJA IZLOŽBE OVAJ RAD STVARA JEDAN INTIMAN ODNOS LIČNOG I KOLEKTIVNOG ODUSTAJANJA, KOJI ĆE VREMENOM PREDSTAVLJATI ODRAZ INTERAKCIJE PUBLIKE I RADA.

THE WORK OF „DYSTOPIA 1:0“ IS AN INTERACTIVE INSTALLATION CONCEIVED AS AN AMBIENT TEMPLE. AT A TIME WHEN GIVING UP SEEMS SIMPLE, THE AUTHOR DELVES INTO SOMEONE ELSE'S INTIMACY, EXAMINING THE OPENNESS OF THE INDIVIDUAL TO INTROSPECTIVE DIALOGUE. THIS WORK QUESTIONS THE READINESS OF THE AUDIENCE TO INTERACT WITH THE WORK AND TESTIFIES TO THE BURNING OF THEIR OWN IDEA, FOR THE SAKE OF NOT GIVING UP ON IT. THE WORK REMOVES THE VISITOR FROM THE USUAL VIEW, SO HE CEASES TO BE A PASSIVE OBSERVER AND BECOMES INCORPORATED INTO THE CONCEPTUAL CONTENT OF THE WORK OF ART. DURING THE EXHIBITION, THIS WORK CREATES AN INTIMATE RELATIONSHIP OF PERSONAL AND COLLECTIVE GIVING UP, WHICH OVER TIME WILL BE A REFLECTION OF THE INTERACTION BETWEEN THE AUDIENCE AND THE WORK.



IVA PALUROVIĆ PENZIONERSKA ŠETNJA, 25'23" / AN ELDERLY STROLL, 25'23"

SNIMAK JE NASTAO TOKOM TOTALNOG LOCKDOWN-A 2020-TE. GO PRO KAMERA JE OKAČENA OKO GRUDI PENZIONERKE KOJA ŠETA SVOJU DNEVNU DVADESETOMINUTNU ŠETNJU U PERIODU KADA JE DOZVOLJEN IZLAZAK SAMO OSOBAMA KOJE SU STARIJE OD 65 GODINA.

THE VIDEO WAS CREATED DURING THE TOTAL LOCKDOWN OF 2020. A GoPro CAMERA IS HUNG AROUND THE CHEST OF A PENSIONER WHO WALKS HER DAILY TWENTY-MINUTE WALK WHEN ONLY PEOPLE OVER THE AGE OF 65 ARE ALLOWED TO GO OUT.



IRIS BLAUENSTEINER REST, 55'00"

SREDIŠTE STVARALAŠTVA IRIS BLAUENSTEINER ČINE ATMOSFERE — KRHKI MOMENTI IZMEĐU SITUACIJA IZ KOJIH ONE MOGU DA EVOLUIRAJU. INTERESUJU JE LJUDI U MEĐUSOBNOM ODNOSU I OKOLINI, U AMBIVALENTIM PERSPEKTIVAMA, U DINAMICI KOJA IZ NJIH PROIZILAZI I MOGUĆNOSTIMA NJHOVOG IZRAŽAVANJA KROZ INOVATIVNE NARATIVNE FORME POPUT FILMA, SLIKE, ZVUKA, TEKSTA I KROZ SOCIJALNU INTERAKCIJU.

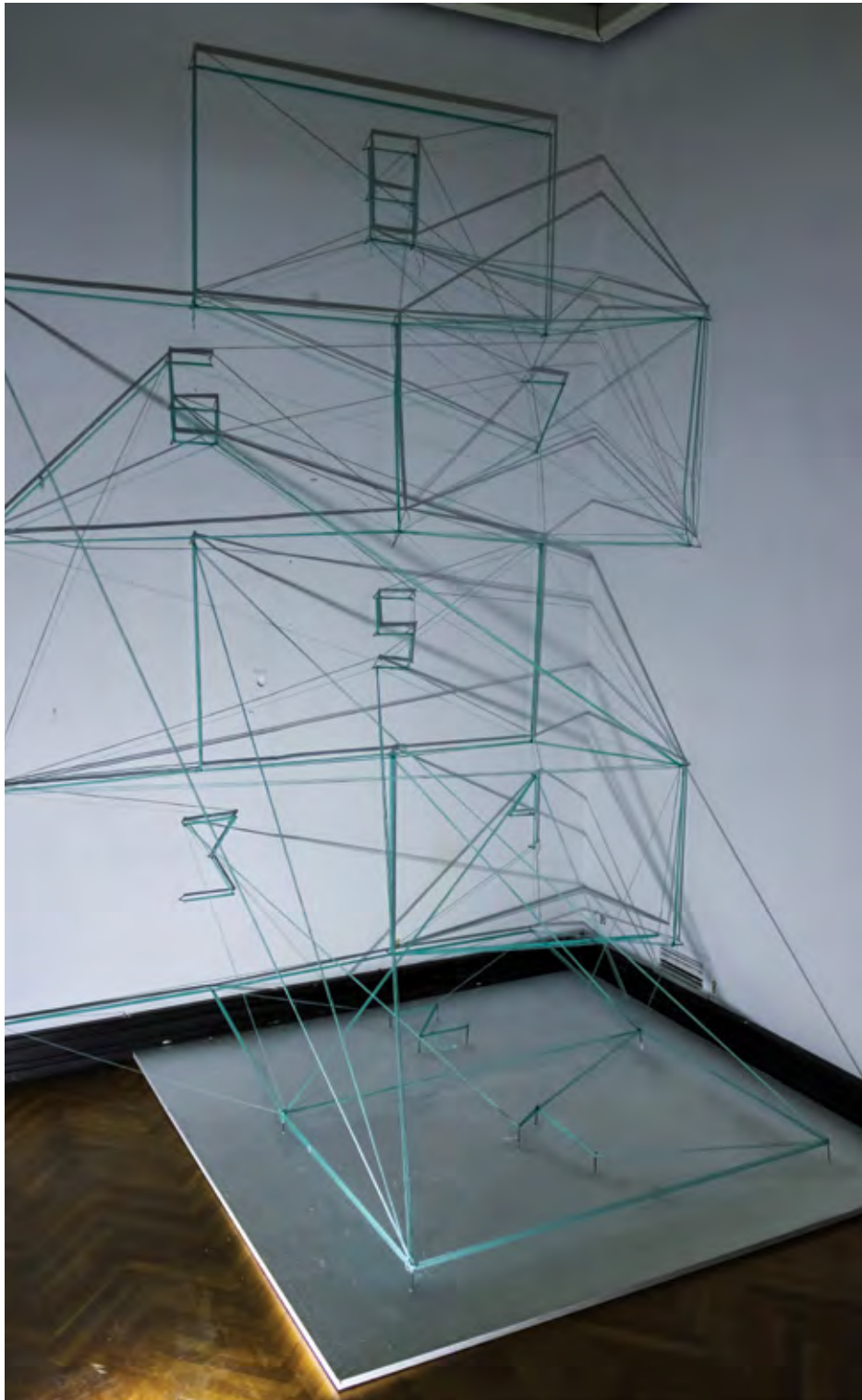
THE CENTER OF IRIS BLAUENSTAINER’S WORK IS FORMED BY ATMOSPHERES — FRAGILE IN-BETWEEN MOMENTS FROM WHICH SITUATIONS CAN EVOLVE. SHE IS INTERESTED IN PEOPLE IN RELATION TO EACH OTHER AND TO THEIR SURROUNDINGS, IN AMBIVALENT PERSPECTIVES, IN THE DYNAMICS THAT RESULT FROM THEM, AND THE POSSIBILITIES OF THEIR EXPRESSION THROUGH INNOVATIVE NARRATIVE FORMS IN FILM, IMAGE, SOUND, TEXT, AND THROUGH SOCIAL INTERACTION.



JELENA MICIĆ HVATAČ BOJE / COLOR CATCHER

„HVATAČ BOJE“ JE READY-MADE PROSTORNA ARHIVA UZORAKA PIGMENTA IZ UMETNICINOG OKRUŽENJA, UGLAVNOM DOMAĆINSTVA. HVATAČI BOJE SU PLATNE MARAMICE KOJE SE KUPUJU U MARKETU, A SLUŽE ZA MAŠINSKO PRANJE, NAVODNO OMOGUĆAVAJUĆI PRANJE VEŠA RAZLIČITIH BOJA. NAKON PAR UZORAKA IZ OPRANIH MAŠINA, UMETNICA SHVATA DA EKSTRAKCIJA PIGMENTA MOŽE DA FUNKCIONIŠE I U VRELOJ VODI, A ZATIM IZDVAJA OBJEKTE KOJI JE OKRUŽUJU, NAJVEĆIM DELOM IZ KUHINJE I KUPATILA — OD ODEĆE, PREKO TEKSTILA, PAPIRA U BOJI, FARBE ZA JAJA, NAMIRNICA I PIĆA, PREKO SREDSTAVA ZA PRANJE, HIGIJENU I LIČNU HIGIJENU, PA SVE DO BILJAKA. INSTALACIJA UKLJUČUJE I EKSTRAKTE MARAMICA ZA OSVEŽENJE BOJE FARMERKI I CRNOG VEŠA, KAO I NO YELLOW ŠAMPONA. INSTALACIJA SE MOŽE TUMAČITI KROZ PRIZMU FOTOGRAFIJE, KAO FOTOGRAFAM ILI PRECIZNIJE ANTOTIPIJU I SADRŽI NE SAMO OBRIS OBJEKATA, VEĆ I SAME OBJEKTE, KROZ NJIHOV PIGMENT, ŠTO UJEDNO POKREĆE I PITANJE REPREZENTACIJE. JELENA MICIĆ ZAINTERESOVANA JE ZA SOCIO-POLITIČKE ASPEKTE BOJE. U SLUČAJU OVOG RADA, MAPIRANJE SE ODVIJA SA ASPEKTA ZERO PAINTING, SA REFERENCAMA NA FEMINISTIČKU TRADICIJU I OČUVANJE ŽIVOTNE SREDINE.

„THE COLOR CATCHER“ PAPERS USED TO ABSORB THE COLOR AND ENABLE WASHING OF CLOTHES OF DIFFERENT COLORS IN THE SAME WASHING MACHINE ARE (MIS)USED TO EXTRACT COLOUR FROM A LARGE SET OF HOUSEHOLD ITEMS, FROM TEXTILE, PAPER, TO PLANTS, DRINKS, AND FOOD. JELENA MICIĆ IS USING THE PRODUCT AS A PHOTO EMULSION, WHERE THE ITEM IS SOAKED/COOKED IN HOT WATER IN ORDER TO RELEASE PIGMENT. CAUGHT PIGMENT SAMPLES ARE SHOWN AS AN ARRANGED AND LABELED HOUSEHOLD COLOR PALETTE. ARTIST’S SPECIAL INTEREST LIES IN THE INVESTIGATION OF DIFFERENT CULTURAL AND SOCIO-POLITICAL ASPECTS OF COLOR AND COLOR SYSTEMS. MOST OF MY ARTISTIC PRACTICE INCLUDES FIELDWORK AND RESEARCH-BASED COLLECTING OF VISUAL INFORMATION. APPROPRIATING THE EVERYDAY, MY WORK OFTEN PRESUPPOSES CHOSEN PATTERNS OF HUMAN BEHAVIOUR AND ACTS ACCOMPANYING THEIR PRESENCE.



JOVAN TURČINOVIĆ ŠKOLICE / HOPSCOTCH

ŠKOLICE SU IGRA KOJA JE POZNATA GENERACIJAMA. MREŽA OD KONCA U MONUMENTALNIM DIMENZIJAMA SIMBOLIZUJE UPRAVO ŽELJU ZA IGROM, AKCIJOM, UMETNOŠĆU. OGRANIČENOST PROSTORA, DEŠAVANJA, STVARANJA KOJA JE POGODILA SVE, NAROČITO MLAĐE GENERACIJE, OSTAVILA JE JAKU ŽELJU ZA POKRETOM. MREŽA OBAVIJENA OKO EKSERA FORMIRA NEJASNU I KONFUZNU IGRU ŠKOLICE. SAKUPLJENA BESKORISNA ENERGIJA KOJA SE PONAVLJA I PREPLIČE U SKUČENOM ČOŠKU JE POZIV ZA VEĆI PROSTOR I SLOBODU. MONUMENTALNOST IZLOŽENIH ŠKOLICA JEDNAKA JE ŽELJI MLADIH ZA DEŠAVANJEM, ŽELJI UMETNIKA DA SE ISTAKNE I SAMOJ ŽELJI ZA IGROM KOJA JE USKRAĆENA KOLIKO ZBOG PANDEMIJE TOLIKO I ZBOG PASIVNOSTI NOVIJIH GENERACIJA KOJA ZABAVU PRONALAZI VIŠE U VIRTUELNOM SVETU. TURČINOVIĆEV RAD POZIVA ISKLJUČIVO NA VELIKI KORAK.

HOPSCOTCH IS A GAME THAT HAS BEEN KNOWN FOR GENERATIONS. CREATING A NETWORK OF THREADS IN MONUMENTAL DIMENSIONS ON THE GALLERY FLOOR, IT SYMBOLIZES THE DESIRE FOR PLAY, ACTION AND ART. THE LIMITED SPACE, EVENTS, CREATIONS THAT AFFECTED EVERYONE, ESPECIALLY THE YOUNGER GENERATION, LEFT A STRONG DESIRE FOR MOVEMENT. THE NET WRAPPED AROUND THE NAILS FORMS A VAGUE AND CONFUSING GAME OF HOPSCOTCH. THE COLLECTED USELESS ENERGY THAT REPEATS AND INTERTWINES IN A CRAMPED CORNER IS A CALL FOR MORE SPACE AND FREEDOM. TURČINOVIĆ'S WORK CALLS EXCLUSIVELY FOR A BIG STEP AND COURAGE.



KOLXOZ SLOVAR (REČNIK) / DICTIONARY

KOLXOZ JE KULTURNI KOLEKTIV IZ MOLDAVIJE KOJI ČINE VIKTOR VEJVODA, MAXIM POLYAKOV I ANTON POLYAKOV. SLOVAR JE REČNIK. REČNIK JE OBLIK KOMUNIKACIJE IZMEĐU VAS I DRUGIH. TO JE PRILIKA ZA STVARANJE PLATFORME ZA INTERAKCIJU I RAZMENU. KOLXOZ REČNIK UKLJUČUJE TERMINE I POJAVE SA KOJIMA SE SUSREĆE, A KOJE KOLEKTIV FORMULIŠE I RAZVIJA. OVE REČI OPISUJU ČINJENICE RELEVANTNE ZA REGION ISTOČNE EVROPE U KOJIMA ČLANOVI KOLEKTIVA RADE I ŽIVE. REČNIK JE METOD OBJAŠNJENJA, POMAŽE DA SE OSLOBODIMO REPRESIVNOG SISTEMA U KOJEM SE ČESTO NALAZIMO PROTIV SOPSTVENE VOLJE. OVAJ RAD OTVARA PROSTOR IZMEĐU AUTONOMNE PERCEPCIJE STVARNOSTI KOJA NAS OKRUŽUJE I UTOPISKOG NAČINA RAZMIŠLJANJA.

THE WORKING GROUP OF KOLXOZ IS A CULTURAL COLLECTIVE REPRESENTED BY VIKTOR VEJVODA, MAXIM POLYAKOV AND ANTON POLYAKOV. SLOVAR IS A DICTIONARY. DICTIONARY IS A FORM OF COMMUNICATION BETWEEN YOU AND OTHERS. IT IS AN OPPORTUNITY TO CREATE A PLATFORM FOR INTERACTION AND EXCHANGE. KOLXOZ DICTIONARY INCLUDES TERMS AND PHENOMENONS THAT ARE ENCOUNTERED, WHICH ARE FORMULATED AND DEVELOPED BY THE COLLECTIVE. THESE WORDS DESCRIBE THE FACTS RELEVANT TO THE REGIONS OF EASTERN EUROPE IN WHICH THE MEMBERS OF THE COLLECTIVE WORK AND LIVE. DICTIONARY, IS A METHOD OF EXPLANATION, IT HELPS TO GET OUT OF THE REPRESSIVE LOGIC OF READY-MADE SYSTEMS IN WHICH WE FIND OURSELVES MANY TIMES, AGAINST OUR OWN WILL. IT OPENS THE SPACE BETWEEN THE AUTONOMOUS PERCEPTION OF THE SURROUNDING REALITY AND THE UTOPIAN WAY OF THINKING.





KATARINA STANOJLOVIĆ
DIŠI SPORIJE ILI BI MOGAO DA UMREŠ 1'00'' / BREATHE SLOWER OR YOU MIGHT DIE, 1'00''

VIDEO RAD JE NASTAO KAO ODGOVOR NA FAKULTETSKI ZADATAK ZA PREDMET UVOD U DIGITALNU UMETNOST. IDEJA JE BILA DA CRTEŽE KOJI SE MAHOM RADE PO AUTOMATIZMU SLUŠAJUĆI PREDAVANJA ILI KAO NEKU VRSTU MEDITACIJE, UMETNICA PRETVORI U VIDEO VEŽBU DISANJA. CRTEŽI SE U POČETKU SMENJUJU BRZO, A ZATIM, UZ MUZIKU, POLAKO USPORAVAJU TAKO DA BI SVAKO ŠIRENJE I SKUPLJANJE ŠARA TREBALO DA PREDSTAVLJA UDAH I IZDAH.

THE VIDEO WAS CREATED IN RESPONSE TO A FACULTY ASSIGNMENT FOR THE SUBJECT INTRODUCTION TO DIGITAL ART. THE ARTIST'S IDEA WAS TO USE DRAWINGS THAT SHE MOSTLY DID AUTOMATICALLY LISTENING TO LECTURES OR AS A KIND OF MEDITATION, AND TURN THEM INTO A BREATHING EXERCISE VIDEO. THE DRAWINGS CHANGE QUICKLY AT FIRST AND THEN GRADUALLY SLOW DOWN WITH THE MUSIC SO THAT EVERY SPREADING AND SHRINKING OF THE PATTERN REPRESENTS INHALING AND EXHALING.



KONSTANTINOS PETROVIĆ #FFFFFF

PROJEKAT #FFFFFF PREDSTAVLJA SERIJU RADOVA NASTALIH U PERIODU IZMEĐU 2019. I 2021. GODINE. RADOVI SE SASTOJE OD PREDMETA SORTIRANIH U VIŠE GRUPA, KOJI SU NASTALI MAŠINSKIM PUTEM, VISOKOTIRAŽNIM ŠTAMPANJEM, LIVENJEM, DIGITALNIM PUTEM, ILI U SERIJSKOJ PROIZVODNJI. UMETNIK PREDMETE PRIKUPLJA, KLASIFIKUJE, A ZATIM KORISTI KAO MATERIJAL ZA GRAĐENJE SVOG VIZUELNOG IZRAZA. ZA PREDMETE U OVOJ NOVONASTALOJ ZBIRCI, BOJA JE PRIMARNI USLOV, A KODIRANJEM PREDMETA NA OSNOVU BOJE (DAVANJEM ŠIFRE, ODNOSNO IMENA), PREDMET GUBI SVOJE ZNAČENJE I PREDAŠNJU FUNKCIJU. RADOVI PREDSTAVLJAJU „KOLEKCIJE”, KOJE ZA CILJ IMAJU IZAZIVANJE INTENZIVNOG VIZUELNOG NADRAŽAJA KOD POSMATRAČA, ALI I POZIVANJE PUBLIKE NA UČEŠĆE U SAM PROCES DOPUNJAVANJA KOLEKCIJE. OVAJ PROJEKAT JESTE PROCES KONTINUIRANOG PRIKUPLJANJA I KLASIFIKOVANJA. KOLEKCIJE IMAJU MOGUĆNOST DA SE TRANSFORMIŠU U SKLADU SA PROSTOROM U KOME SE NALAZE, KAO I U SKLADU SA NOVODODATIM PREDMETIMA. SVAKI PREDMET, OSIM ŠTO PREDSTAVLJA JEDINIČNU VREDNOST U GRUPI, TAKOĐE MOŽE BITI I UZORAK KOJIM SE REALIZUJE EKSPERIMENT UMNOŽAVANJA ILI PRIKAZIVANJA NOVIH BOJA NA OSNOVU VEĆ POSTOJEĆIH, KOJE SE NALAZE U KOLEKCIJI.

THE #FFFFFF PROJECT IS A SERIES OF WORKS CREATED BETWEEN 2019. AND 2021. THE WORKS CONSIST OF OBJECTS SORTED INTO SEVERAL GROUPS, WHICH WERE CREATED BY MACHINE, HIGH-CIRCULATION PRINTING, CASTING, DIGITAL, OR IN SERIAL PRODUCTION. ARTIST COLLECTS OBJECTS, CLASSIFIES THEM, AND THEN USES THEM AS MATERIAL FOR BUILDING HIS VISUAL EXPRESSION. FOR THE OBJECTS IN THIS NEWLY CREATED COLLECTION, COLOR IS THE PRIMARY CONDITION, AND BY CODING THE OBJECT ON THE BASIS OF COLOR (BY GIVING A CODE OR NAME), THE OBJECT LOSES ITS MEANING AND PREVIOUS FUNCTION. THE WORKS REPRESENT “COLLECTIONS”, WHICH AIM TO PROVOKE INTENSE VISUAL STIMULATION IN THE OBSERVER, BUT ALSO TO INVITE THE AUDIENCE TO PARTICIPATE IN THE PROCESS OF SUPPLEMENTING THE COLLECTION. THIS PROJECT IS A PROCESS OF CONTINUOUS COLLECTION AND CLASSIFICATION. COLLECTIONS HAVE THE ABILITY TO BE TRANSFORMED IN ACCORDANCE WITH THE SPACE IN WHICH THEY ARE LOCATED, AS WELL AS IN ACCORDANCE WITH THE NEWLY ADDED ITEMS. EACH ITEM, IN ADDITION TO REPRESENTING A UNIT VALUE IN THE GROUP, CAN ALSO BE A SAMPLE THAT IMPLEMENTS AN EXPERIMENT OF MULTIPLYING OR DISPLAYING NEW COLORS BASED ON EXISTING ONES, WHICH ARE IN THE COLLECTION.



LIDIJA RISTIĆ INTERCHANGEABLE PARTS

U SVOM RADU UMETNICA LIDIJA RISTIĆ, TRUDI SE DA STVORI DIHOTOMIJU IZMEĐU STVARNOG I VEŠTAČKOG, USPOSTAVI VEZE IZMEĐU MEDIJA I PREDMETA, SLAVI I STIMULIŠE ČULA I UZ POMOĆI OVIH SREDSTAVA ISTRAŽUJE SUŠTINU PERCEPCIJA. TO SE POSTIŽE SLOJEVITOŠĆU KOJA SE ODVIJA NA VIŠE NIVOA. U FIZIČKOM SMISLU, TO SE VIDI KROZ KOMBINOVANJE MATERIJALA, KAKO PROIZVEDENIH, TAKO I PRONAĐENIH, NA NAČINE KOJI ISTO VREMENOM NAGLAŠAVAJU MATERIJALNU PRIRODU TOG PREDMETA ALI GA I APSTRAHUJU I DAJU MU NOVI KONTEKST KROZ SUOČAVANJE RAZLIČITIH ELEMENATA. MEDIJI SE TAKOĐE KORISTE KAO ELEMENTI U RADOVIMA LIDIJE RISTIĆ. RADOVI KOJE ONA IZRAĐUJE POSTAJU TEME FOTOGRAFIJE, VIDEO I AUDIO RADOVA. KROZ OVAJ PROCESS, UMETNICA UNOSI U DIGITALNU SFERU MATERIJALNE I OPIPLJIVE PREDMETE. NA TAJ NAČIN SE STVARA DIJALOG IZMEĐU VIRTUELNOG DOMENA I KONKRETNOG. TAKOĐE, RAZVIJA SE KREATIVNI SISTEM KOJI GENERIŠE NOVE KREACIJE KOJE SE MOGU DALJE USLOŽNJAVATI I U KONTINUITETU PREPLITATI MEĐU SOBOM.

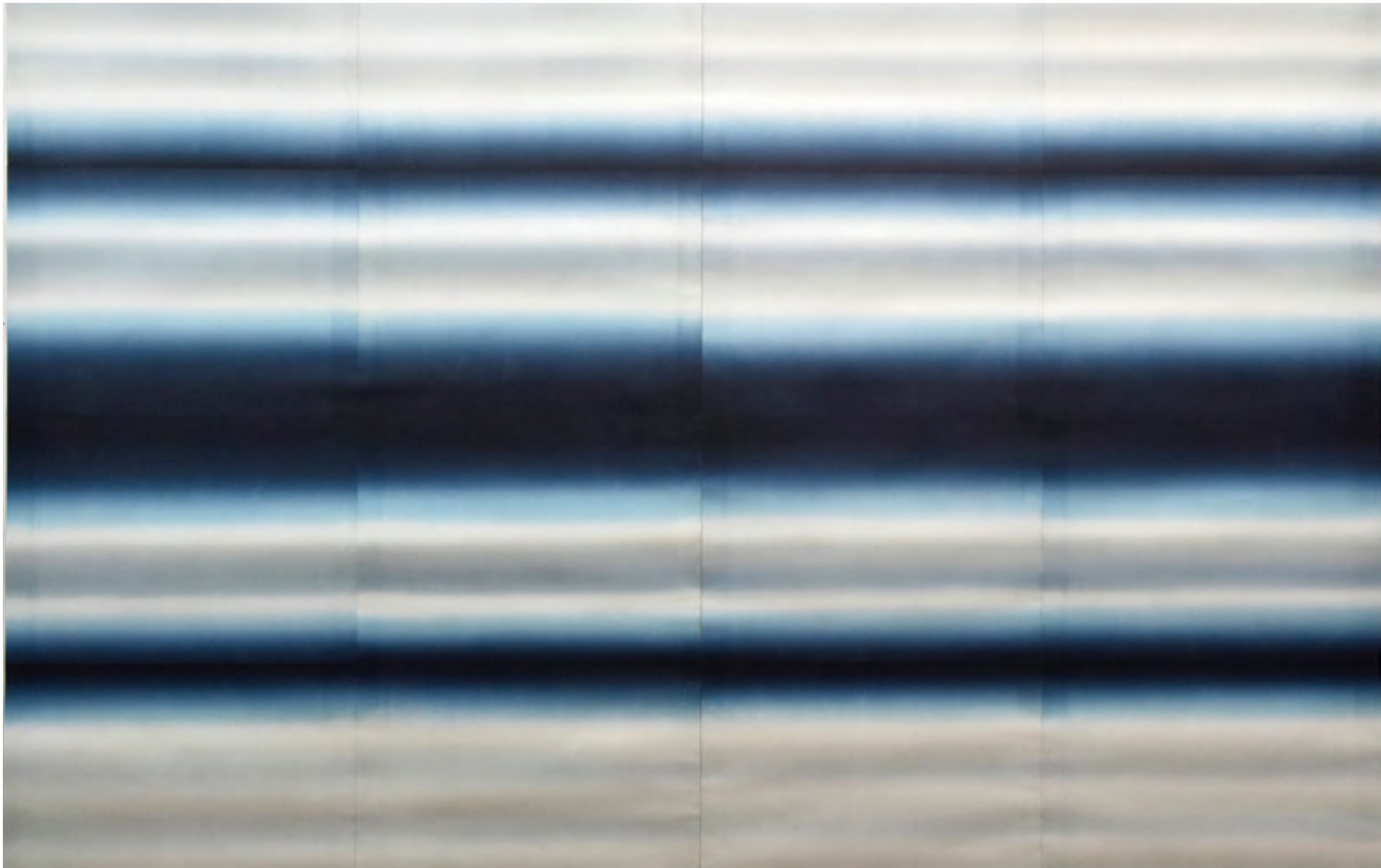
IN HER WORK ARTIST LIDIJA RISTIĆ STRIVES TO CREATE COMPLEXITY. THIS IS ACHIEVED THROUGH LAYERING THAT TAKES PLACE ON A MULTITUDE OF LEVELS. IN THE PHYSICAL AND IMMEDIATE SENSE, IT IS SEEN BY HOW SHE COMBINES MATERIALS, BOTH FABRICATED AND FOUND, IN INTRICATE WAYS THAT BOTH CELEBRATE THEIR MATERIAL NATURE AND ABSTRACT IT INTO NEW CONTEXTS THROUGH PROXIMITY TO OFTEN DISPARATE ELEMENTS. A REOCCURRING EXAMPLE OF THIS IN RISITĆ’S WORK IS THE COMBINING OF THE “REAL” AND THE “FAKE”, LIKE MIXING ACRYLIC FUR WITH PATENT LEATHER, BONES WITH GLITTER AND THE PHOTOGRAPH NEXT TO ITS PICTURED SUBJECT. MEDIA IS THEREFORE ALSO USED AS A LAYER. THE PIECES SHE FABRICATES BECOME THE SUBJECTS OF STILL LIFE PHOTOGRAPHY, VIDEO AND AUDIO WORKS. THROUGH THIS PROCESS SHE IS ABLE TO IMPORT DEMONSTRABLY MATERIAL AND PALPABLE OBJECTS INTO THE DIGITAL SPHERE. IN DOING SO, A DIALOG IS CREATED BETWEEN THE VIRTUAL REALM AND THE CONCRETE. IT ALSO DEVELOPS A CREATIVE SYSTEM THAT GENERATES NEW CREATIONS THAT FURTHER LAYER UPON EACH OTHER IN CONTINUUM.

LJUBOMIR POPOVIĆ THE INBETWEENSHIP

POSMATRAJUĆI KONTINUIRANI I DINAMIČNI RAST GRADOVA, POPOVIĆ SE KREĆE KROZ PROMENLJIVE URBANE PERIFERIJE. ODRŽAVANJE POKRETLJIVOSTI KAO PERFORMATIVNOG PROCESA OMOGUĆAVA ZUMIRANJE, SVEDOČENJE I IZLAGANJE KASNIJIH FAZA GENTRIFIKACIJE I NJENIH STRUKTURA MOĆI. TO JE SOCIJALNO NEPRAVEDAN PROCES ODBACIVANJA LOKALNOG STANOVNIŠTVA U PODRUČJIMA SEGREGACIJE. POPOVĆ SE OBRAČA RASKRSLICAMA I MEĐUPROSTORIMA. STAZAMA ZA PLASTIKU I METALIMA ŽIVIH BOJA KOJI FUNKCIONIŠU KAO ZAŠTITNI SIGURNOSNI ELEMENTI. IZBACIVANJE PAPIRA IZ OGLASA, REZANJE PLASTIKE ZA STVARANJE GOMILA I KOLAŽA, KOJI OPONAŠAJU I PRATE OBLIKE PONAVLJAJUĆIH STRUKTURA KONZUMERIZMA KA NJEGOVOM KOLAPSU. MATERIJALNOST PROSTORNE INSTALACIJE „INBETWEENSHIP“ POTIČE OD PLASTIČNIH SIGURNOSNIH VALJAKA, GLAVNE FUNKCIJE ZAŠTITE CEVI I KABLOVA KOJI SE POSTAVLJAJU ISPOD POVRŠINE, U SLOJEVIMA TLA. PRIKUPLJAJUĆI GRAĐU KAO ARHEOLOŠKE PREDMETE, POPOVIĆ IH IZBACUJE IZ NJIHOVOG KONTEKSTA KAO ČIN GRAĐANSKE NEPOSLUŠNOSTI PROTIV PROCESA GENTRIFIKACIJE. KREATIVNO UNIŠTAVANJE I NJEGOVA PROPAST VREDNUJU KRITIČKI PRISTUP KAPITALISTIČKOM OKVIRU GENTRIFIKACIJE.

BY OBSERVING CITIES’ CONTINUOUS AND DYNAMIC GROWTH POPOVIĆ NAVIGATES THROUGH CHANGING URBAN PERIPHERIES. MAINTAINING MOBILITY AS A PERFORMATIVE PROCESS ALLOWS ONE TO ZOOM IN, WITNESS AND EXPOSE THE LATER STAGES OF GENTRIFICATION AND ITS POWER STRUCTURES. IT IS A SOCIALLY UNFAIR PROCESS OF PUSHING AWAY LOCAL INHABITANTS IN AREAS OF SEGREGATION. POPOVIĆ ADDRESSES JUNCTIONS AND IN-BETWEEN SPACES. TO TRAIL FOR PLASTICS AND METALS WITH VIBRANT COLORS THAT FUNCTION AS PROTECTIVE SAFETY ELEMENTS. RIPPING OUT PAPERS FROM ADS, CUTTING IN PLASTICS TO CREATE STACKS AND COLLAGES, WHICH MIMIC AND TRACE THE FORMS OF REPETITIVE STRUCTURES OF CONSUMERISM TOWARDS ITS COLLAPSE. THE MATERIALITY OF THE SPATIAL INSTALLATION ‘THE INBETWEENSHIP’ COMES FROM PLASTIC SAFETY ROLLS, MAIN FUNCTION TO PROTECT PIPES AND CABLES, THAT ARE PLACED BELOW SURFACE, IN THE LAYERS OF SOIL. BY COLLECTING MATERIALS AS ARCHEOLOGICAL OBJECTS, POPOVIĆ DISPLACES THEM FROM THEIR CONTEXT AS AN ACT OF CIVIL DISOBEDIENCE AGAINST THE GENTRIFICATION PROCESSES. CREATIVE DESTRUCTION, AND ITS RUIN VALUE ARTICULATES A CRITICAL APPROACH TO THE CAPITALIST FRAMEWORK OF GENTRIFICATION.





MARIJA ANĐELKOVIĆ MINDSCAPE

NASLOV RADA SIMBOLIČNO UKAZUJE NA SKRIVENA MESTA I PREDELE UMA SMEŠTENE IZVAN GRANICA POZNATOG, NA SVET U KOJEM SE ISTOVREMENO DODIRUJU STVARNI I PRIZORI U NASTAJANJU, APSTRAKTNO I OČIGLEDNO, VIDLJIVO I NEVIDLJIVO. PRIZOR KOJI DEFINIŠEMO KAO STVARNOST REZULTAT JE RAZMENE FIZIČKOG SVETA I NAŠE MENTALNE PREDSTAVE O NJEMU. SUSRETANJEM REALNOSTI I FIKCIJE NASTAJE IMAGINARNI PREDEO NEODREĐENIH PROSTORNIH GRANICA I UMEKŠANIH OBRISA, ČIJA JE DINAMIKA DEFINISANA ODNOSOM PROSTORA ZGUSNUTE BOJENE MATERIJE I PRAZnine PAPIRNE PODLOGE. RAD „MINDSCAPE“ POSLEDNJI JE IZ ISTOIMENE SERIJE LITOGRAFIJA I PREDSTAVLJA LIKOVNI REZULTAT KRAJNJE REDUKCIJE MANUELNOG PROCESA ŠTAMPE I SLIKE ZAMIŠLJENOG PREDELA. SVAKI OD ŠESNAEST GRAFIČKIH LISTOVA ČIJIM SPAJANJEM JE NASTALA OVA MONUMENTALNA SLIKA, JEDINSTVEN JE REZULTAT MEDITATIVNOG PROCESA I SAŽET SKUP POKRETA KOJI ČINE POSTUPAK RUČNE ŠTAMPE. CRTAČKI POSTUPAK ZAMENJEN JE HIBRIDNOM ŠTAMPARSKOM METODOM GDE SE UPOTREBOM JEDNOSTAVNIH ŠABLONA OBRAZUJU LINEARNI ZAPISI SLIČNOG HROMATSKOG ZVUKA I DINAMIKE PROSTIRANJA. TAKO NASTALA SLIKA PREDSTAVLJA KOMPRIMOVAN ZAPISI TRAJANJA I KRETANJA KROZ PROSTOR IZRAŽAVAJUĆI FREKVENCije POMERANJA U UNUTRAŠNjem BIĆU.

THE TITLE OF THE WORK SYMBOLICALLY REFERS TO HIDDEN PLACES AND INNER LANDSCAPES BEYOND THE BOUNDARIES OF THE FAMILIAR, TO A WORLD WHERE THE REAL AND EMERGING SCENES, THE ABSTRACTION AND REPRESENTATION, VISIBLE AND INVISIBLE, TOUCH AT THE SAME TIME. THE ENCOUNTER OF REALITY AND FICTION CREATES AN IMAGINARY LANDSCAPE OF INDEFINITE SPATIAL BOUNDARIES AND SOFTENED OUTLINES, THE DYNAMICS OF WHICH IS ACHIEVED BY SHIFTING BETWEEN THE SPACES OF CONDENSED COLORED MATTER AND THE VOID OF THE PAPER BACKGROUND SURFACE. WORK TITLED MINDSCAPE IS THE LAST IN A SERIES OF LITHOGRAPHS OF THE SAME NAME AND REPRESENTS THE ARTISTIC RESULT OF THE ULTIMATE REDUCTION OF THE MANUAL PRINTING PROCESS AND THE IMAGINARY LANDSCAPE REPRESENTATION. EACH OF THE SIXTEEN GRAPHIC SHEETS THAT MERGED THIS MONUMENTAL IMAGE IS A UNIQUE RESULT OF A MEDITATIVE PROCESS AND A CONCISE SET OF MOVEMENTS THAT MAKE UP THE PROCESS OF HAND PRINTING. THE DRAWING PROCESS HAS BEEN REPLACED BY A HYBRID PRINTING METHOD WHERE LINEAR RECORDS OF SIMILAR CHROMATIC SOUND AND SPREADING DYNAMICS ARE FORMED BY USING SIMPLE TEMPLATES. THE RESULTING IMAGE IS A COMPRESSED RECORD OF DURATION AND MOVEMENT THROUGH SPACE, EXPRESSING THE FREQUENCIES OF MOVEMENT IN THE INNER BEING.



MARKO RIBOŠKIĆ DELJENI MONOLOZI: BATIK NA JAVANSKOM PAMUKU / SHARED MONOLOGUES: BATIK ON JAVANESE COTTON

U OVOM RADU PREDSTAVLJEN JE PROCES KROZ KOJI JE ISPITIVAN KONTEKST U KOJEM SE UMETNIK ZATEKAO. RIBOŠKIĆ SE NAŠAO POD OSTRVSKOM IZOLACIJOM U INDONEZIJI KADA SE DOGODILA PANDEMIJA I OSETIO JE POTREBU DA NOVE IDEJE PODELI SA LOKALNOM I GLOBALNOM ZAJEDNICOM. UMETNIK JE POSTAO DEO LOKALNE BATIK ZAJEDNICE, A BATIK PODRAZUMEVA TRADICIONALNU JAVANSKU TEHNIKU OSLIKAVANJA CELE TKANINE. U JAVANSKOJ TRADICIJI BATIK JE POZNAT KAO GRUPNA AKTIVNOST JER ZANATLIJE I UMETNICI DELE RADIONICE, OPREMU KAO I PODELU POSLOVA. SVE DNEVNE RITUALE KOJE JE UMETNIK OBAVLJAO U LOKALNOJ RADIONICI, SA LOKALNIM UMETNICIMA ODJEDNOM JE MORAO DA OBAVLJA SAM. NAZIV OVOG RADA DELJENI MONOLOZI BLISKO UKAZUJE NA SAMU SUŠTINU OVOG RADA. NA OSNOVU MEDITATIVNOG PONAVLJANJA, OVA TEHNIKA SE KORISTI KROZ INTERAKCIJU STILSKIH OGRANIČENJA I LIČNE SIMBOLOGIJE, ŠTO DOVODI DO STVARANJA INTIMNOG DNEVNIKA I SMERNICA O TOME KAKO KORISTITI APSTRAHOVANE TAČKE GLEDIŠTA ZA STVARANJE FENOMENOLOŠKOG ISTRAŽIVANJA UMETNIKOVOG MENTALNOG PEJZAŽA. NASTALI OBLICI PREDSTAVLJAJU EMPIRIJSKE REZULTATE KAO I PISMA NAPISANA BATIK ZAJEDNICI, U SIMBOLIMA KOJI SE MOGU RAZUMETI SAMO KROZ NJENE SOPSVENE PREOKRETE.

IN THIS WORK, THE ARTIST IS SHOWCASING THE PROCESS THROUGH WHICH HE WAS QUESTIONING AND ANALYZING THE CONTEXT THAT HE WAS LIVING IN. AS HE FOUND HIMSELF UNDER THE ISLAND LOCKDOWN IN INDONESIA WHEN THE PANDEMIC OCCURRED, HE HAD THE URGE TO COMMUNICATE NEW IDEAS WITH THE LOCAL AND GLOBAL COMMUNITY. RIBOŠKIĆ WAS PART OF THE LOCAL BATIK COMMUNITY, WHERE BATIK IS A TRADITIONAL JAVANESE TECHNIQUE OF WAX-RESIST DYEING ON WHOLE FABRIC. IN THE JAVANESE TRADITION, BATIK IS KNOWN AS A GROUP ACTIVITY, ARTISANS SHARE WORKSHOPS AND EQUIPMENT AND USUALLY, EACH ARTISAN IS IN CHARGE OF ONE STEP IN THE PROCESS OF MAKING ONE BATIK PIECE. ALL THE DAILY RITUALS THAT THE ARTIST DID IN THE LOCAL WORKSHOP CREATING BATIK WITH LOCAL ARTISANS, SUDDENLY HE HAD TO DO ALONE. THE NAME OF THIS WORK SHARED MONOLOGUES CLOSELY INDICATES WHAT THIS PIECE DESCRIBES AND HOW IT COMMUNICATES. BASED ON THE MEDITATIVE REPETITION, THIS TECHNIQUE HERE IS USED THROUGH THE INTERPLAY BETWEEN STYLISTIC CONSTRAINTS AND ONE’S OWN PERSONAL SYMBOLOGY, LEADING TO THE CREATION OF AN INTIMATE DIARY OF SORTS AND GUIDELINES ON HOW TO USE ABSTRACTED POINTS OF PERSPECTIVE TO CREATE A PHENOMENOLOGICAL EXPLORATION OF ONE’S OWN MENTAL LANDSCAPE.



MILICA MIJAJLOVIĆ MIKROKOSMOSI VS MAKROKOSMOSI / MICROCOSMOS VS MACROCOSMOS

SERIJA VIDEO RADOVA U OBLIKU VIZUELNE POEZIJE KOJA SE PRIMARNO BAVI LIČNIM IDENTITETOM. KARAKTER VIDEO RADOVA JE POETIČAN ALI I SATIRIČAN; SIROV I OGOLJEN IZRAZ U KOME SE PREPLIČU REFLEKSIJE NA LIČNE I KOLEKTIVNE KRIZE KAO POSLEDICE ZAJEDNIČKE PROŠLOSTI ALI I ZAJEDNIČKE SADAŠNJOSTI SA SVIM ŠTO ONA TRENUTNO NOSI. UMETNICA KORISTI IZLOŽBENI PROSTOR DA KREIRA PROSTORNU INSTALACIJU SA SVETLIMA I ZVUKOM KOJA PREDSTAVLJA SCENOGRAFIJU ZA ONO ŠTO SE DEŠAVA U VIDEO RADOVIMA. NA OVAJ NAČIN ALI I KROZ SAM NARATIV RADA, POSTAVLJA PITANJE ZNAČENJA NAJMANJIH I NAJINTIMNIJIH KRIZA U NAMA KOJE SE PARALELNO DEŠAVAJU SA MAKRO KRIZAMA. KOJE OD OVIH KRIZA IMAJU VEĆU TEŽINU? KOLIKO MAKROKOSMOS PA I SAMA PLANETA I NJEN PLAČ MOGU DA IZGLEDAJU MAJUŠNI U ODNOSU NA JEDAN UNUTRAŠNJI JAUK I DA LI UOPŠTE POSTOJI MERNI JEDINICA KOJOM OVO SVE MOŽE IZMERITI? MOŽDA SVE I SVI PLAČEMO ZAJEDNO?

THIS WORK IS A SERIES OF VIDEO INSTALLATIONS IN THE FORM OF VISUAL POETRY THAT PRIMARILY DEALS WITH PERSONAL IDENTITY. THE CHARACTER OF THE VIDEO WORKS IS POETIC BUT ALSO SATIRICAL; A RAW AND NAKED EXPRESSION IN WHICH REFLECTIONS ON PERSONAL AND COLLECTIVE CRISES ARE INTERTWINED AS A CONSEQUENCE OF A COMMON PAST BUT ALSO A COMMON PRESENT WITH EVERYTHING IT CURRENTLY BRINGS. THE ARTIST USES THE EXHIBITION SPACE TO CREATE A SPATIAL INSTALLATION WITH LIGHTS AND SOUND THAT REPRESENTS THE SCENOGRAPHY FOR WHAT IS HAPPENING IN THE VIDEOS. IN THIS WAY, BUT ALSO THROUGH THE NARRATIVE OF THE WORK ITSELF, IT RAISES THE QUESTION OF THE MEANING OF THE SMALLEST AND MOST INTIMATE CRISES IN US THAT OCCUR AT THE SAME TIME AS MACRO CRISES. WHICH OF THESE CRISES HAVE MORE WEIGHT? HOW TINY CAN THE MACROCOSMOS, EVEN THE PLANET ITSELF AND ITS CRYING, LOOK IN RELATION TO ONE INNER SCREAM, AND IS THERE A UNIT OF MEASUREMENT BY WHICH ALL THIS AT ONCE CAN BE MEASURED? MAYBE WE ALL CRY TOGETHER?



MILICA VESIĆ IZVOLITE, NE IZUVAJTE SE / COME ON IN, DON'T TAKE YOUR SHOES OFF

RAD SE SASTOJI OD CIPELA KOJE JE UMETNICA SAKUPILA ILI KUPILA U RADNJAMA POLOVNE ROBE. U NJIH SADI BILJKE KOJE SU TAKOĐE SAKUPLJENE ILI KUPLJENE. VESIĆEVA ISPITUJE ODNOS BILJAKA I ČOVEKA KROZ POSTAVLJANJE PARALELE POKRETNOG ČOVEKA I NEPOKRETNE BILJKE. ČOVEK KAO SVESNO I AKTIVNO BIĆE MOŽE MOĆNO DELOVATI NA PRIRODU, DOK SE BILJKE NASUPROT ČOVEKA PRILAGOĐAVAJU UTICAJIMA SPOLJAŠNJE SREDINE. UPOREĐUJUĆI BILJKU I ČOVEKA, UMETNICA SHVATA DA JE ČOVEK U PRIVIDNOJ NADMOĆI NAD BILJKAMA I DA KAO SVESNO BIĆE TREBA DA STVORI KONKRETAN ODNOS PREMA BILJKAMA, KOJE GA MNOŠTVOM SVOJIH LEKOVITIH DEJSTAVA ŠTITE. TAKOĐE, UMETNICA ŽELI DA NAGLASI ČOVEKOVU KRHKOST I NJEGOVU POTREBU ZA “ODRŽAVANJEM” NA SEBI SVOJSTVEN NAČIN, POPUT BILJKE. ZATO: IZVOLITE, NE IZUVAJTE SE.

THE WORK CONSISTS OF SHOES THAT THE ARTIST COLLECTED OR BOUGHT IN SECOND-HAND SHOPS. IN THESE SHOES, SHE PLANTED PLANTS THAT HAVE ALSO BEEN COLLECTED OR PURCHASED. VESIĆ EXAMINES THE RELATIONSHIP BETWEEN PLANTS AND HUMAN BEINGS, DRAWING A PARALLEL BETWEEN A LIVING, MOVING INDIVIDUAL AND A STATIONARY PLANT. MAN, AS A CONSCIOUS AND ACTIVE BEING, CAN HAVE A POWERFUL EFFECT ON NATURE, WHILE PLANTS, AS OPPOSED TO MAN, ADAPT TO THE INFLUENCES OF THE EXTERNAL ENVIRONMENT. COMPARING A PLANT TO A HUMAN BEING, THE ARTIST REALIZES THAT MAN IS IN AN APPARENT SUPERIORITY OVER PLANTS AND NATURE AND THAT AS A CONSCIOUS BEING HE SHOULD CREATE A CONCRETE RELATIONSHIP WITH PLANTS, WHICH PROTECT HIM WITH MANY OF THEIR HEALING EFFECTS. ALSO, THE ARTIST WANTS TO EMPHASIZE MAN’S FRAGILITY AND HIS NEED TO BE “MAINTAINED” IN HIS OWN WAY, JUST LIKE A PLANT. THEREFORE: COME ON IN, DON’T TAKE YOUR SHOES OFF.



NINA PUHAR I MILICA ŽUJOVIĆ TERET / OLAKŠANJE / BURDEN / RELIEF

„BURDEN/ RELIEF“ JE PROJEKAT KOJI ISPITUJE I ANALIZIRA POZITIVNE I NEGATIVNE VREDNOSTI I TRANSFORMACIJE CELOKUPNOG DRUŠTVA USLED NAVIKAVANJA NA NOV NAČIN ŽIVOTA KOJI JE PROUZROKOVAN PANDEMIJOM. IZOLOVANI PROSTOR U KOJEM SE MI „SLOBODNO“ KREĆEMO JE UPRAVO INTERNET PROSTOR. DOZVOLJEN PRISTUP JE NAIZGLED TRANSPARENTAN I BESKRAJNO VELIK, TAKO DA IMAMO NA RASPOLAGANJU KORISNE I BESKORISNE INFORMACIJE KOJE OSTAJU ZAROBLJENE U METAFIZIČKOM PROSTORU. INSTALACIJA KOJA SE SASTOJI OD JEDNOG BLOKA KLIRITA I PREDSTAVA KOMBINOVANIH RAZNIH SIMBOLA INTERNET APLIKACIJA I SENZACIJA KOJE KORISTIMO I KOJIMA SMO SVAKODNEVNO IZLOŽENI, JE PROJEKAT KOJI PREDSTAVLJA POSTEPEN PRELAZ OD OZBILJNOG KA ŠALJIVOM TUMAČENJU REALNOSTI.

„BURDEN/ RELIEF“ IS A PROJECT THAT EXAMINES AND ANALYZES THE POSITIVE AND NEGATIVE VALUES AND TRANSFORMATIONS OF THE WHOLE SOCIETY DUE TO GETTING USED TO THE NEW WAY OF LIFE CAUSED BY THE PANDEMIC. THE ISOLATED SPACE IN WHICH WE MOVE “FREELY” IS THE INTERNET SPACE. THE ALLOWED ACCESS IS SEEMINGLY TRANSPARENT AND INFINITELY LARGE, SO WE HAVE AT OUR DISPOSAL USEFUL AND USELESS INFORMATION THAT REMAINS TRAPPED IN THE METAPHYSICAL SPACE. THIS INSTALLATION, WHICH CONSISTS OF A SINGLE BLOCK OF PLEXIGLASS AND REPRESENTATIONS OF VARIOUS SYMBOLS OF INTERNET APPS AND SENSATIONS THAT WE USE AND TO WHICH WE ARE EXPOSED EVERY DAY, IS A PROJECT THAT REPRESENTS A GRADUAL TRANSITION FROM SERIOUS TO THE HUMOROUS INTERPRETATION OF REALITY.



OGNJEN RODIĆ MRZIM CIVILIZACIJU / I HATE THE CIVILIZATION

U OVOM RADU UMETNIK HRANI VUKOVE SIROVIM MESOM KOJE I SAM JEDE. U ISTOM KADRU SU VUKOVI I UMETNIK DOK JEDU SIROVO MESO. UMETNIKA I ŽIVOTINJU DELE REŠETKE — “CIVILIZOVAN” ČOVEK ODVOJEN JE OD “PRIMITIVNE” ŽIVOTINJE. OBA AKTERA RADE ISTI ČIN I TIME SE POSTAVLJA PITANJE KOLIKO SE JEDNI SA DRUGIM POISTOVEĆUJU I KOLIKO KARAKTERISTIKA DELE. U PROCESU KONZUMIRANJA MESA PREPOZNAJU SE GLAD I ŽELJA ZA JEDINIM LUKSUZOM, A TO JE ŽIVETI, ODNOSNO PREŽIVETI. NA KRAJU VIDEO RADA UMETNIK POKUŠAVA DA ŽIVOTINJE OSLOBODI IZ NJIHOVIH KAVEZA I TIME POKUŠAVA DA UNIŠTI STERILNOST MODERNOG ČOVEKA I NJEGOVU „EVOLUCIJU“. KROZ OVAJ RAD SE MOŽE VIDETI POVRATAK ČOVEKA U NJEGOVU PRAVU PRIRODU PREDATORA ODNOSNO VUKA. UMETNIK NE ŽELI DA BUDE “OVCA” KOJOJ BILO KO KOMANDUJE. PO PRIRODI VUKOVI GLEDAJU OVCE KAO PLEN, OVDE SU PLEN LJUDI PO GRADOVIMA, HISTERIČNI TURISTI I POSETIOCI KOJI OMETAJU MIR VUKOVA I DRUGIH ŽIVOTINJA U ZOOLOŠKOM VRTU. MOŽDA JE TO RAZOG ZAŠTO VUKOVI REŽE I ŽELE DA NAS RASKOMADAJU? ZATO ŠTO VIDE DA SMO IZDALI NAŠU PREDATORSKU PRIRODU, PRETVORENI SMO U OVCE ZA KLANJE.

*PERFORMANS JE REALIZOVAN ZAHVALNOŠĆU JP ZOOLOŠKI VRT U BEOGRADU, KOJI JE DOPUSTIO IZVEDBU PERFORMANSA I SNIMANJE U SVOM PROSTORU, PORED KAVEZA SA VUKOVIMA.

IN THIS WORK, THE ARTIST FEEDS WOLVES WITH RAW MEAT WHICH HE IS ALSO EATING. THE WOLVES AND THE ARTIST ARE IN THE SAME FRAME WHILE THEY ARE EATING RAW MEAT. THE ARTIST AND ANIMALS ARE SEPARATED BY BARS OF THE ZOO CAGE- “CIVILIZED” MAN AND “PRIMITIVE” ANIMALS. ALL ACTORS ARE DOING THE SAME ACT AND THE QUESTION IS HOW MUCH HUMANS AND ANIMALS IN THIS CONTEXT HAVE IN COMMON AND IDENTIFY WITH EACH OTHER? IN THAT PROCESS OF CONSUMING THE MEAT, HUNGER AND THE DESIRE FOR THE UNIQUE LUXURY ARE RECOGNIZED - AND THAT IS TO LIVE, OR TO SURVIVE. AT THE END OF THE VIDEO, THE ARTIST TRIES TO FREE ANIMALS FROM THEIR CAGES. HE IS TRYING TO DESTROY THE STERILITY OF MODERN MAN AND HIS “EVOLUTION”. THE VIDEO WORK SHOWS HOW HE RETURNS TO HIS TRUE NATURE AS A PREDATOR, A WOLF. THE ARTIST DOES NOT WANT TO BE A SHEEP OR PREY. BY NATURE, WOLVES SEE SHEEP AS PREY, HERE THE PREY IS PEOPLE IN CITIES, HYSTERICAL TOURISTS, AND VISITORS WHO DISTURB THE PEACE OF WOLVES AND OTHER ANIMALS IN THE ZOO. MAYBE THAT’S WHY WOLVES ARE GROWLING AT US AND WANT TO TEAR US APART? BECAUSE THEY SAW THAT WE HAD BETRAYED OUR PREDATORY NATURE, WE WERE TURNED INTO SHEEP FOR THE SLAUGHTER.

*THE PERFORMANCE WAS REALIZED THANKS TO THE ZOO IN BELGRADE, WHICH ALLOWED THE PERFORMANCE TO BE PERFORMED AND FILMED IN ITS SPACE, NEXT TO THE CAGE WITH THE WOLVES.



SANJA ANĐELKOVIĆ
 DRUGAČIJA VRSTA RAJA,
 23'44" / DIFFERENT KIND
 OF HEAVEN, 23'44"

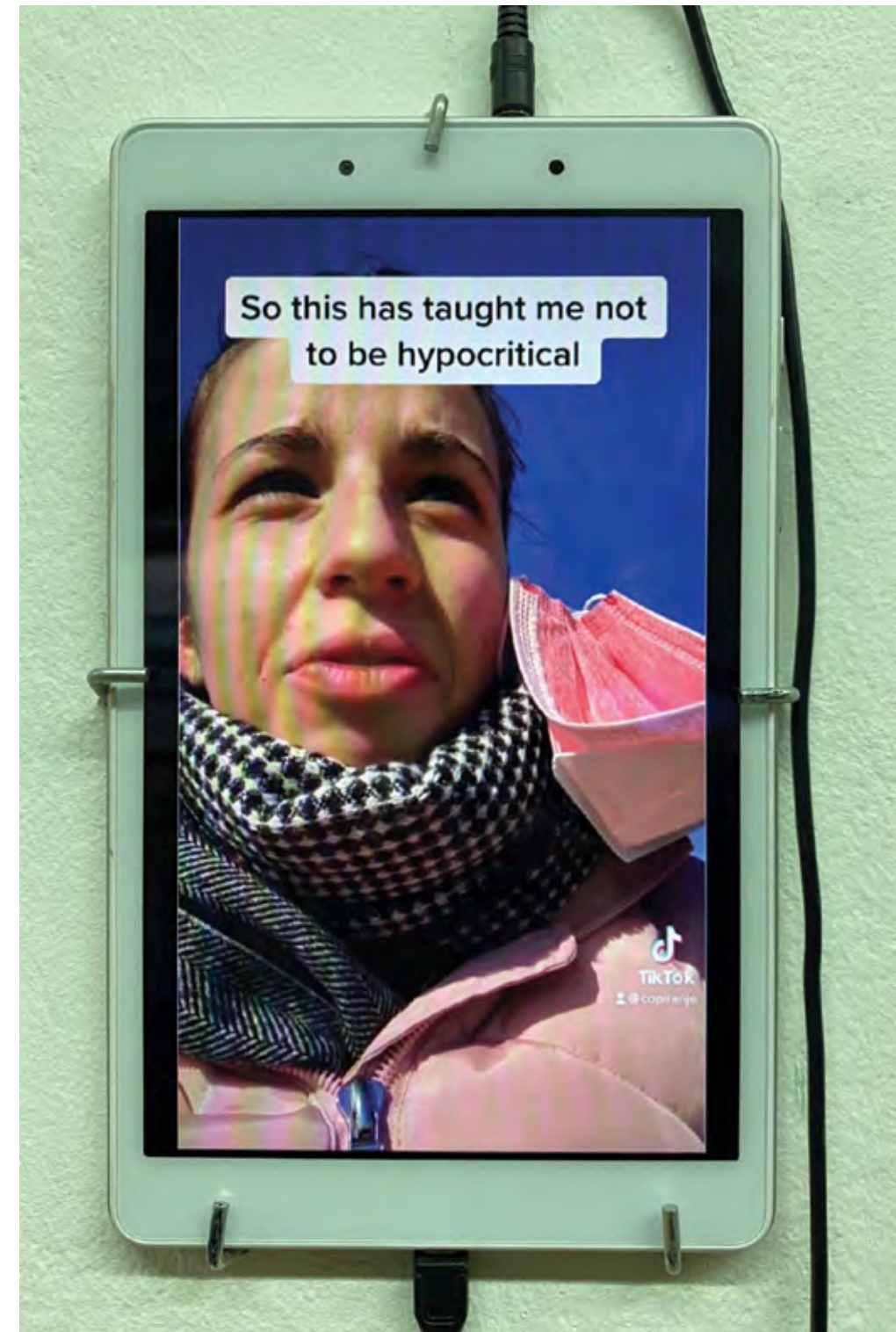
ISTRAŽIVANJE UMETNICE SANJE ANĐELKOVIĆ JE USREDSREĐENO NA POLJE DOKUMENTARNE/ FIKTIVNE PRAKSE GDE ONA RAZMATRA/ PROPITUJE SOPSTVENI POLOŽAJ U SISTEMU RODA, POLITIČKIH I SOCIJALNIH ULOGA ILI TRAUMATIČNIH TRENUTAKA LIČNE BIOGRAFIJE/ ISTORIJE. „DRUGAČIJA VRSTA RAJA“ JE SPEKULATIVNA FIKCIJA KOJA SE DOTIČE EKOLOŠKIH PROBLEMA I NEŽNO PROLAZI KROZ PERIOD TEHNOKRATIJE SMEŠTENE U PROSTOR RAČUNARSKI GENERISANIH SLIKA. RADNJA FILMA SMEŠTENA JE U (POST) PANDEMIJSKI OKVIR, A PRATI JE PRIČA O ARUMU (TITAN ARUM – „LEŠOV CVET“) ILI ONOME ŠTO JE OD NJEGA OSTALO.

THE RESEARCH OF THE ARTIST SANJA ANDJELKOVIĆ IS FOCUSED WITHIN THE FIELD OF DOCUMENTARY/FICTION PRACTICE WHERE SHE IS CONSIDERING/QUESTIONING ITS POSITION INSIDE THE SYSTEM OF GENDER, POLITICAL, SOCIAL ROLES, OR TRAUMATIC MOMENTS OF PERSONAL BIOGRAPHY/ HISTORY. DIFFERENT KIND OF HEAVEN IS A SPECULATIVE FICTION WHICH TOUCHES THE TOPIC OF ENVIRONMENTAL ISSUES AND GENTLY GOES THROUGH A PERIOD OF TECHNOCRACY SET IN THE SPACE OF COMPUTER-GENERATED IMAGES. THE PLOT OF THE FILM IS SET IN A (POST) PANDEMIC FRAMEWORK AND IS FOLLOWED BY THE STORY OF ARUM (THE TITAN ARUM- "CORPSE FLOWER"), OR WHAT IS RESPECTIVELY LEFT OF HIM.

SANJA ČOPIĆ
 MOJ PRVI TIKTOK, 7'46" /
 MY FIRST TIKTOK, 7'46"

U OVOM SERIJALU TIKTOK VIDEA, UMETNICA POKUŠAVA DA RAZUME AKTUELNI PROBLEM ZAGAĐENJA VAZDUHA I EKOLOŠKIH KRIZA U SRBIJI I NA BALKANU I PARADOKSALNIH POKUŠAJA VLASTI DA SE SA NJIMA NOSE. ČOPIĆEVA KORISTI NOVI VIDEO FORMAT I JEZIK SA KOJIM NIJE VEŠTA, KAKO BI SVOM TOKU MISLI DALA ESTETIKU 2021. GODINE I BEZNADEŽNO POKUŠALA DA DOSTIGNE VIRALNOST.

IN THIS SERIES OF TIKTOK VIDEOS, THE ARTIST TRIES TO WRAP HER HEAD AROUND THE ONGOING AIR POLLUTION CRISIS IN SERBIA AND THE BALKANS AND THE PARADOXES OF HOW AUTHORITIES ATTEMPT TO DEAL WITH IT. ČOPIĆ ADOPTS THE NEW VIDEO FORMAT AND LANGUAGE THAT SHE IS NOT FAMILIAR AND COMFORTABLE WITH, IN ORDER TO GIVE HER STREAM OF CONSCIOUSNESS A 2021 AESTHETIC AND FLAVOR, HOPELESSLY TRIES TO ACHIEVE VIRALITY.





166 JE PRIČA O USAMLJENOSTI, O ANDEMIJI I IZOLACIJI, O ZAJEDNIŠTVU, O MLADOSTI, O POST-MLADOSTI, RAZMENI, O TRAGU NEUKROTIVOSTI DUHA. VIDEO RAD JE NASTAO KAO KOLEKCIJA ZASEBNIH SNIMAKA POTENCIJALNIH UČESNIKA BIJENALA MLADIH. CILJ JE PRIKUPLJANJE 166 IZJAVA UČESNIKA KOJI IZRAŽAVAJU ŽELJU DA BUDU DEO BIJENALA MLADIH. ZAŠTO 166? SKORO PA DEMOLIRANJE MOSTA U LONDONU DOVODI DO ZAKLJUČKA DA SINHRONIZACIJA KORAKA, SAMO KORAKA, UJEDNAČENIH OTKUCAJA PREKO MOSTA DOVODI DO PROMENE U STRUKTURI. PROMENE U POSTOJANJU. VIŠEGLASJE, KAKOFONIJA, USMERENJE KA HARMONIJU SAMO JEDNOM INDIKACIJOM JESTE IDEJNA POTKA OVOG VIDEO RADA – SINHRONIZACIJA DOLAZI KAO POSLEDICA PRIKUPLJANJA, HETEROGENA GRUPA EVOLUIRA U KOLEKTIV SA TENDENCIJOM DA POSTANE JEDNO. REPETITIVNOST ŽELJE POSTAJE ODRAZ STAVA KOJI OZNAČAVA AFIRMACIJU ZAJEDNIŠTVA. MI HOĆEMO DA BUDEMO DEO BIJENALA MLADIH!



THE PERMANENT OBSERVERS IS A SERIES OF DOCUMENTARIES SHOT BY SURVEILLANCE CAMERAS IN PUBLIC SPACES. THE FIRST SEASON INCLUDES NINE EPISODES, EACH OF THEM HAS A DIFFERENT DURATION, WHICH WERE ALL PRODUCED IN STUTTGART. THE STARTING POINT AND ENDING OF EACH FILM WAS SET BY HOLDING A CLAPPERBOARD IN FRONT OF AN OPERATING SURVEILLANCE CAMERA IN PUBLIC SPACE AT THE GIVEN TIMES. THE VIDEO FOOTAGE WITHIN THIS PERIOD OF TIME WOULD BE CONSIDERED AS A FILM DIRECTED BY AN ARTIST. HEREBY, WHILE THE POSITION OF THE CAMERA REMAINS UNCHANGED, THE CAMERAMAN HAS BEEN GRANTED WITH FULL FREEDOM TO DECIDE THE FOCAL LENGTH, SHOOTING ANGLE, AND FILTER OF THE CAMERA, ETC. DUE TO THE DATA PRIVACY PRINCIPLES OF BADEN-WÜRTTEMBERG, THE DIRECTOR HIMSELF DOESN'T HAVE ACCESS TO MOST OF THE FILM FOOTAGE. WHICH MEANS THAT SEVEN EPISODES OUT OF NINE COULDN'T BE SHOWN TO THE PUBLIC. INSTEAD, THE DOCUMENTATION VIDEOS, PHOTOGRAPHY, OBJECTS, AND DOCUMENTS OF THE PRODUCING PROCESS OF THOSE FILMS CAN BE VIEWED.



SOFIJA PAVKOVIĆ SVE JE VODILO DO OVOG / IT ALL LED TO THIS

GRUPE LJUDI I GUŽVE U KOJIMA SE UMETNICA KRETALA I IZ NJIH CRPELA INSPIRACIJU PRE PANDEMIJE NAGLO SU IŠČEZLE. SVE ŠTO JE OSTALO BILA JE ONA SAMA. TO JE REZULTIRALO NIZOM AUTOPORTRETA U AKVARELU KOJI SU PAVKOVIĆEVOJ BRZO POSTALI JEDINO POLJE ISTRAŽIVANJA. AKVAREL JE UMETNICI NUDIO PRIVIDNI OSEĆAJ KONTROLE, ALI I SVEPRISUTNI ELEMENT IZNENAĐENJA. ODJEDNOM JE NJEN LIK POSTAO REFLEKSIJA SVEGA ONOGA ŠTO SE DEŠAVA I ŠTO OSEĆA. AKTUELIZACIJE DO KOJIH UMETNICA DOLAZI PRI PRODUKCIJI AUTOPORTRETA AKVARELOM STAVLJA NA TEST KROZ RAD SA DRUGIM LJUDIMA U IZRADI SERIJE AKVARELA GDE SU UPRAVO ONI BILI GLAVNI MOTIV. NA NEKI NAČIN TO JE TRIJUMF NAD SAMOĆOM I IZOLACIJOM, KAO I SINTEZA DVEJU VERZIJA SAME UMETNICE, ONE PRE I POSLE KORONE. PAVKOVIĆEVA JE ZAJEDNICA ZA PITANJE KAKO JE POVRATAK U DRUŠTVO I NORMALNI SVAKODNEVNI ŽIVOT UTICAO NA NJENE KOLEGE TE JE SVAKOM OD PREDSTAVLJENIH LICA NA AKVARELIMA POSTAVILA PITANJE: ŠTA JE ZA TEBE ZNAČIO RAD U ZAJEDNICI? ODGOVORI KOJI SE NALAZE ISPOD PORTRETA NA DODATAN NAČIN VRŠE NJIHOVU KARAKTERIZACIJU. SRŽ OVIH KOMENTARA ISKAZANIH NA INDIVIDUALAN NAČIN IPAK POTENCIRA JEDNU GLAVNU IDEJU – OSEĆAMO SE KAO LJUDSKA BIĆA SAMO U ODNOSU NA DRUGE, KADA SMO VOLJENI I VOLIMO, KROZ DIJALEKTIKU IDEJA I PRODUŽETAK ŽIVOTA KAO VREDNOSTI PO SEBI.

GROUPS OF PEOPLE AND CROWDS IN WHICH THE ARTIST MOVED AND DREW INSPIRATION FROM HAVE SUDDENLY DISAPPEARED. THE ONLY THING THAT SHE COULD RELY ON WAS HERSELF. THIS RESULTED IN A SERIES OF SELF-PORTRAITS IN WATERCOLOR THAT QUICKLY BECAME HER MAIN INTEREST. WATERCOLOR OFFERED AN APPARENT SENSE OF CONTROL, BUT ALSO A UBIQUITOUS ELEMENT OF SURPRISE. SUDDENLY THE ARTIST’S CHARACTER AND FACE BECAME A REFLECTION OF ALL THAT SHE FEELS. AFTER A YEAR OF INTENSIVE INTROSPECTION, THE ARTIST CAME TO NEW CONCLUSIONS AND IDEAS, AND IN THIS PROVIDED A CHANCE OF WORKING WITH OTHER ARTISTS SHE TESTED HER ABILITIES. PAVKOVIĆ PUTS TO THE TEST THE ACTUALIZATIONS SHE CAME UP WITHIN THE PRODUCTION OF SELF-PORTRAITS IN WATERCOLOR THROUGH WORKING WITH OTHER PEOPLE AND IN MAKING A SERIES OF WATERCOLOR PORTRAITS WHERE OTHERS WERE THE MAIN MOTIF. IN A WAY, IT IS BOTH A TRIUMPH OVER LONELINESS AND ISOLATION AS WELL AS SYNESTHESIA OF TWO VERSIONS OF HERSELF, THE ONE BEFORE AND AFTER THE PANDEMIC. PAVKOVIĆ IS INTERESTED IN THE QUESTION OF HOW THE RETURN TO SOCIETY AND EVERYDAY LIFE AFFECTED HER COLLEAGUES SO SHE ASKED EACH OF THE REPRESENTED INDIVIDUALS ON THE AQUARELLES A QUESTION: WHAT DID WORKING TOGETHER MEAN TO YOU? THE CORE OF THESE ANSWERS EXPRESSED IN AN INDIVIDUAL WAY, NEVERTHELESS, EMPHASIZES ONE MAIN IDEA – WE FEEL LIKE HUMAN BEINGS ONLY IN RELATION TO OTHERS, WHEN WE LOVE AND ARE LOVED AND THROUGH THE EXTENSION OF LIFE AS A VALUE IN ITSELF.



SONJA Jo KAKO SE OSLOBODITI SVOJE ISTORIJE, 29’46’’ / HOW TO GET RID OF YOUR HISTORY, 29’46’’

BEZ RUŠEVINA NE MOŽEMO DA VIDIMO NOVI SVET JE PROJEKAT KOJI JE NASTAO TOKOM SONJINOG REZIDENCIJALNOG BORAVKA U KAUNASU I ZASNOVAN JE NA IDEOLOŠKIM TRANSFORMACIJAMA KOJE SU SE DOGODILE 1990. GODINE U LITVANIJI, SA POSEBNIM FOKUSOM NA ISTORIJU BIVŠIH FABRIKA U MESTU ŠANČI. LIČNIM PRIČAMA NEKADAŠNJIH FABRIČKIH RADNIKA I NJIHOVIM OSEĆANJIMA I RAZMIŠLJANJIMA O POLITIČKIM I EKONOMSKIM TURBULENCIJAMA TOG VREMENA, UMETNICA TEŽI DA UPUTI NA KRITIČKO ČITANJE KAPITALIZMA I NJEGOVIH POSLEDICA U BIVŠIM SOVJETSKIM ZEMLJAMA POPUT LITVANIJE. BOJE CIGLI FABRIČKIH ZIDOVA, KAO FIZIČKI SVEDOCI PROMENE REŽIMA I SUŽIVOTA DVE IDEOLOGIJE, CRVENA (SOVJETSKI PERIOD) I BELA (PERIOD NEZAVISNOSTI) SLUŽILE SU KAO POLAZIŠTE ZA UMETNICU. OVAJ RAD UKAZUJE NA ČINJENICU DA SE SVAKA POLITIKA UVEK FOKUSIRA NA ODRŽAVANJE I NAPREDAK INDUSTRIJE, KOJOJ SU PODVRGNUTI DUHOVNI I MORALNI ŽIVOT POJEDINCA. KAO DEO INSTALACIJE, VIDEO KAKO SE OSLOBODITI SVOJE ISTORIJE EMITUJE BESMISLENE PORUKE VODITELJA, KOJE UZ RAZLIČITE NARACIJE POSTAJU ORUŽJE MANIPULACIJE. SA CILJEM DA PRIKAŽE USLOVE POD KOJIMA JE KAUNAS I LITVANIJA PRIHVATILA IDEOLOŠKE TRANSFORMACIJE U SVOJOJ ISTORIJI, RAD ŠALJE PORUKU DA JE PRIHVATANJE ISTORIJSKIH I SAVREMENIH POLITIČKIH DOGAĐAJA PITANJE LIČNOG IZBORA. ZASLUGE: RAD „KAKO SE REŠITI SVOJE ISTORIJE“ NARUČEN JE OD STRANE KAUNAS BIJENALA ZA PLATFORMU KREATIVNA EVROPA - „ČAROBNI TEPISI“ I PRODUCIRAN JE SREDSTVIMA EU.

WITHOUT RUINS WE CANNOT SEE THE NEW WORLD IS A PROJECT COMPLETED DURING SONJA’S MAGIC CARPETS RESIDENCY IN KAUNAS, AND IS BASED ON THE IDEOLOGICAL TRANSFORMATIONS THAT TOOK PLACE IN 1990 IN LITHUANIA, WITH A PARTICULAR FOCUS ON THE HISTORY OF THE FORMER FACTORIES IN ŠANČIAI. THROUGH THE PERSONAL STORIES OF FORMER FACTORY WORKERS AND THEIR FEELINGS AND THOUGHTS ABOUT THE POLITICAL AND ECONOMIC TURBULENCES OF THE TIME, THE ARTIST TENDS TO REFER TO A CRITICAL READING OF CAPITALISM AND ITS CONSEQUENCES IN FORMER SOVIET COUNTRIES SUCH AS LITHUANIA. THE COLORS OF FACTORY WALL BRICKS, AS PHYSICAL WITNESSES OF THE REGIME CHANGE AND THE COEXISTENCE OF TWO IDEOLOGIES, RED (SOVIET PERIOD) AND WHITE (INDEPENDENCE PERIOD), SERVED AS A STARTING POINT FOR THE ARTIST. THIS ARTWORK SHOWS THAT EVERY POLITICAL ARRANGEMENT ALWAYS FOCUSES ON THE MAINTENANCE AND PROGRESS OF THE INDUSTRY, WHERE THE SPIRITUAL AND MORAL LIFE OF THE INDIVIDUAL IS SUBORDINATED TO IT. AS PART OF THE INSTALLATION, THE VIDEO HOW TO GET RID OF YOUR HISTORY SHOWS MEANINGLESS MESSAGES FROM THE PRESENTER, WHICH, ALONG WITH DIFFERENT NARRATIONS, BECOME A WEAPON OF MANIPULATION. THE ARTWORK SENDS THE MESSAGE THAT THE ACCEPTANCE OF HISTORICAL AND CONTEMPORARY POLITICAL EVENTS IS A MATTER OF PERSONAL CHOICE. CREDITS: „HOW TO GET RID OF YOUR HISTORY“ WAS COMMISSIONED BY KAUNAS BIENNIAL FOR CREATIVE EUROPE PLATFORM - “MAGIC CARPETS” USING FUNDS PROVIDED BY THE EU.



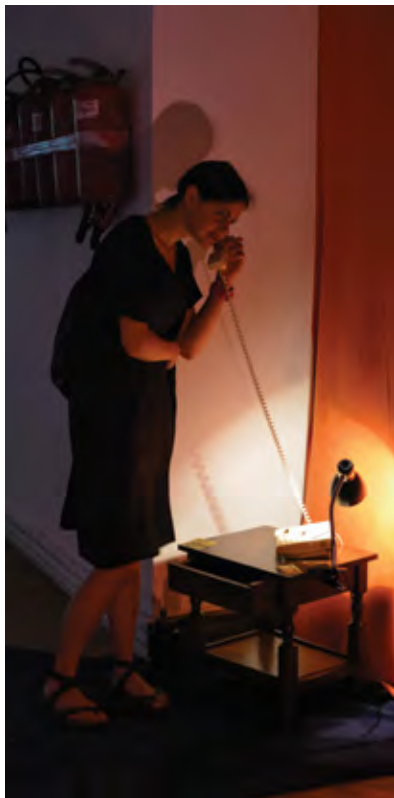
TOPČIDERSKA KLASA SOBA 2.0 / TOPCIDER CLASS ROOM 2.0

AUTORI PROŽIMAJU SVOJE INDIVIDUALNE PRAKSE I POETIKE U OKVIRU OVOG ZAJEDNIČKOG PROJEKTA. SOBA 2.0 JE ČIN OSVAJANJA NOVOG PROSTORA, TRENUTAK USELJENJA. PROSTORNA INSTALACIJA SVOJOM ATMOSFEROM STVARA UTISAK TEK USELJENOG DOMA KROZ REKONTEKSTUALIZACIJU NJEGOVIH ELEMENATA. CILJ JE DA SE STVORI INTERAKTIVAN DOŽIVLJAJ KOJI POZIVA PUBLIKU DA SE UGOSTI U PROCES I PROSTOR, GDE SU U SVAKODNEVNOM UTISNUTE LIČNE SIMBOLIKE I POETIKE. IZLOŽBA JE KONCIPIRANA TAKO DA PREDSTAVI SUŽIVOT RAZLIČITIH UMETNIČKIH SENZIBILITETA I TAČKI GLEDIŠTA. PRE SVEGA PREDSTAVLJA KULMINACIJU DOSADAŠNJEG DRUŽENJA I KOLABORATIVNOG DUHA JEDNE GRUPE.

GRUPU ČINE: ALEKSANDAR JOVANOVIĆ, ALEKSA DAVIDOVIĆ, DAVID RADONJIĆ, JOVANA BLAGOJEVIĆ, KSENIJA ERJAVEC, STEFAN JOVANOV, MARIJA SOLUJIĆ, MARIJANA ARUNOVIĆ, MARKO OBRADOVIĆ, NEVENA OSTOJIĆ I PAVLE ČURČIĆ

THE AUTHORS PERMEATE THEIR INDIVIDUAL PRACTICES AND POETICS WITHIN THIS JOINT PROJECT. ROOM 2.0 IS THE ACT OF CONQUERING A NEW SPACE, THE MOMENT OF MOVING IN. THE SPATIAL INSTALLATION WITH ITS ATMOSPHERE CREATES THE IMPRESSION OF A NEWLY INHABITED HOME THROUGH THE RECONTEXTUALIZATION OF ITS ELEMENTS. THE GOAL IS TO CREATE AN INTERACTIVE EXPERIENCE THAT INVITES THE AUDIENCE TO IMMERSE AND ENTERTAIN THEMSELVES IN THE PROCESS AND THE SPACE, WHERE PERSONAL SYMBOLISM AND POETICS ARE IMPRINTED IN THE EVERYDAY. THE EXHIBITION IS DESIGNED TO PRESENT THE COEXISTENCE OF DIFFERENT ARTISTIC SENSIBILITIES AND POINTS OF VIEW. FIRST OF ALL, IT REPRESENTS THE CULMINATION OF THE PREVIOUS SOCIALIZING AND COLLABORATIVE SPIRIT OF THE GROUP.

GROUP MEMBERS: ALEKSANDAR JOVANOVIĆ, ALEKSA DAVIDOVIĆ, DAVID RADONJIĆ, JOVANA BLAGOJEVIĆ, KSENIJA ERJAVEC, STEFAN JOVANOV, MARIJA SOLUJIĆ, MARIJANA ARUNOVIĆ, MARKO OBRADOVIĆ, NEVENA OSTOJIĆ I PAVLE ČURČIĆ





SOFIIA SOROKINA SHADOW WORK (DIPTIH / DIPTYCH)

SOFIIA SOROKINA JE UMETNICA KOJA RADI U RAZNIM MEDIJIMA, A ČIJA DELA NASTAJU SA IDEJOM SPAJANJA NEKOLIKO NAIZGLED NESPOJIVIH SVETOVA U NOVI UNIVERZUM, STVOREN KROZ INTENZIVNE PROCESSE KOJI SE EKSPPLICITNO MOGU VIDETI KAO LIČNI RITUAL EGZORCIZMA. INSPIRISANI SU TRADICIJOM DELA IZ DEVETNAESTOG VEKA, U KOJOJ JE IDEAL IŠPUNJENOG ODSUSTVA VIĐEN KAO VRHUNAC. ZBOG REFERENCE NA ELEMENTE LOKALNOG U GLOBALIZOVANOM SVETU, NJENA DELA SU ČESTO VIĐENA KAO DEO NOVOG ROMANTIČARSKOG POKRETA. NAGLAŠAVAJUĆI ESTETIKU, ONA UVODI GLEDAOCA U SVET TEKUĆE RAVNOTEŽE I INTERVAL KOJI ARTIKULIŠE TOK DNEVNIH DOGAĐAJA. IDEJA PONIŠTAVANJA (ISTORIJSKI ILI SOCIJALNO) USTALJENOG IDENTITETA, KAO STVARNA MOGUĆNOST ILI KAO MAŠTANJE, STALNI JE ELEMENT PRISUTAN U NJENOM RADU. POZIVAJUĆI SE NA ROMANTIZAM, CRNI HUMOR I SIMBOLIZAM, ONA KORISTI VIZUELNI REČNIK KOJI SE BAVI MNOGIM RAZLIČITIM DRUŠTVENIM I POLITIČKIM PITANJIMA. RAD “SHADOW WORK” GOVORI O SKRIVENIM, UNUTRAŠNIM ASPEKTIMA ČOVEKA KOJE JE POTREBNO PREVAZIĆI I OSVESTITI, KAKO BI NAM SE UKAZALA POTPUNO NOVA STRANA, ZA KOJU NISMO NI SLUTILI DA POSTOJI.

SOFIIA SOROKINA IS AN ARTIST WHO WORKS IN VARIOUS MEDIA, AND WHOSE WORKS ARE CREATED WITH THE IDEA OF MERGING SEVERAL SEEMINGLY INCOMPATIBLE WORLDS INTO A NEW UNIVERSE, THROUGH LABOR-INTENSIVE PROCESSES THAT CAN BE EXPLICITLY SEEN AS A PERSONAL RITUAL OF EXORCISM. THEY ARE INSPIRED BY THE TRADITION OF WORKS FROM THE NINETEENTH CENTURY, IN WHICH THE IDEAL OF FULFILLED ABSENCE WAS SEEN AS THE CULMINATION. HER WORKS ARE OFTEN CLASSIFIED AS PART OF THE NEW ROMANTIC MOVEMENT BECAUSE OF THE DESIRE FOR THE LOCAL IN THE UNFOLDING GLOBALIZED WORLD. BY EMPHASIZING AESTHETICS, SHE SEDUCES THE VIEWER INTO A WORLD OF ONGOING EQUILIBRIUM AND THE INTERVAL THAT ARTICULATES THE STREAM OF DAILY EVENTS. THE POSSIBILITY OR THE DREAM OF THE ANNULMENT OF A (HISTORICALLY OR SOCIALLY) FIXED IDENTITY IS A CONSTANT FOCAL POINT. BY REFERENCING ROMANTICISM, GRAND-GUIGNOLESQUE BLACK HUMOUR, AND SYMBOLISM, SHE USES A VISUAL VOCABULARY THAT ADDRESSES MANY DIFFERENT SOCIAL AND POLITICAL ISSUES. “SHADOW WORK” IS ABOUT BECOMING AWARE OF WHAT IS HIDDEN IN US AND ABOUT GRADUALLY OVERCOMING THOSE ASPECTS OF YOURSELF THAT CAN OPEN YOUR EYES TO A COMPLETELY NEW SIDE, WHICH YOU HAD NO IDEA EXISTED.



PAVLE BANOVIĆ I VANJA ŽUNIĆ WE ALL P(R)AY FOR THE INTERNET, 7’33”

RAD JE ZAMIŠLJEN KAO AUDIO-VIZUELNI DIJALOG IZMEĐU DVOJE UMETNIKA. U TEKSTU, KOJI ČINI KLJUČNU PODLOGU OVOG RADA, DEŠAVA SE RAZMENA UTISAKA IZMEĐU DVA MLADA UMETNIKA NASTALIH KROZ SAGLEDAVANJE NOVE VRSTE OKOLINE. MAPIRANJEM I DEŠIFROVANJEM POJAVA, FENOMENA, VREDNOSTI KROZ VIZUELNI JEZIK INTERNETA, UMETNICI POKUŠAVAJU DA OSVESTE MOMENTE KOJE DOŽIVLJAVAJU U NOVOM SVETLU. NA KOJI NAČIN OVE POJAVE UTIČU NA NJIH, NA ODNOS PREMA BUDUĆNOSTI, REVOLUCIJI, INTERNETU, RAZGOVORU, MEĐULJUDSKIM ODNOSIMA? ISTRAŽIVANJEM SADAŠNJIH ODNOSA PREMA SAVREMENOM SVETU DOLAZI SE DO SKRIVENIH OSEĆANJA OPTIMIZMA ILI BESPOMOĆNOSTI, NASTALIH KAO JOŠ JEDNA VRSTA POLARITETA U DRUŠTVU. ISPITIVANJEM SIMPTOMA NASTALIH OD GLOBALNIH SAVREMENIH PROBLEMA I NUSPOJAVA, ANKSIOZNOSTI I KVALITETA ŽIVOTA, BANOVIĆ I ŽUNIĆEVA NASTOJE DA ZAJEDNIČKIM JEZIKOM POKRENU RAZGOVOR O NAČINIMA NA KOJE SE PRIVATIZUJE STRES, ČIJE POSLEDICE ZAPRAVO SVI OSEĆAMO.

THE WORK IS CONCEIVED AS AN AUDIO-VISUAL DIALOGUE BETWEEN TWO ARTISTS. IN THE TEXT, WHICH FORMS THE KEY BASIS OF THIS WORK, THERE IS AN EXCHANGE OF IMPRESSIONS BETWEEN TWO YOUNG ARTISTS CREATED THROUGH THE PERCEPTION OF A NEW KIND OF ENVIRONMENT. BY MAPPING AND DECIPHERING OCCURRENCES, PHENOMENA, VALUES THROUGH THE VISUAL LANGUAGE OF THE INTERNET, WE TRY TO BECOME AWARE OF THE MOMENTS WE EXPERIENCE IN A NEW LIGHT. HOW DO THESE PHENOMENA AFFECT OUR ATTITUDE TOWARDS THE FUTURE, THE REVOLUTION, THE INTERNET, CONVERSATION, INTERPERSONAL RELATIONSHIPS? EXPLORING CURRENT ATTITUDES TOWARDS THE MODERN WORLD LEADS TO HIDDEN FEELINGS OF OPTIMISM OR HELPLESSNESS, WHICH AROSE AS ANOTHER KIND OF POLARITY IN SOCIETY. BY EXAMINING THE SYMPTOMS CAUSED BY GLOBAL CONTEMPORARY PROBLEMS AND SIDE EFFECTS, ANXIETY, AND QUALITY OF LIFE, WE SEEK TO START A CONVERSATION IN COMMON LANGUAGE ABOUT THE WAYS IN WHICH WE HAVE PRIVATIZED THE STRESS WHOSE CONSEQUENCES WE ALL ACTUALLY FEEL.



VANJA NOVAKOVIĆ SKROLUJ / SCROLL IT

APLIKACIJA SCROLL IT SUGERIŠE NA LOŠE NAVIKE SAVREMENOG DIGITALNOG DRUŠTV, SA TEŽNJOM DA SE NA IRONIČAN NAČIN UKAŽE NA AUTOMATIZOVANU I NESVESNU RADNJU POMERANJA PRSTA, ODNOSNO LISTANJA STRANICA INTERNET MREŽE, NAJČEŠĆE NA MOBILNOM TELEFONU, MODERNIM JEZIKOM NAZVANIM SKROLOVANJE. VREME PROVEDENO U DIGITALNOM SVETU INTERNETA I DRUŠTVENIH MREŽA UTIČE NA ČOVEKOV KAKO FIZIČKI TAKO I PSIHIČKI ŽIVOT, MENJAJUĆI NJEGOVU PERCEPCIJU I ODNOS PREMA STVARNOSTI PRI ČEMU SE GUBI LIČNI IDENTITET. VRSTA MEDITATIVNOG MESTA SA KOJEG SE PRISTUPA APLIKACIJI PUTEM ELEKTRONSKOG UREĐAJA, STVORENA U OKVIRU GALERIJSKOG PROSTORA OMOGUĆAVA KORISNIKU APLIKACIJE DA STUPI U KOMUNIKACIJU SA SAMIM PROSTOROM, OKRUŽENJEM KAO I DRUGIM PRISUTNIM LJUDIMA. APLIKACIJA SCROLL IT NUDI POSETIOCIMA I IZVESNE ZADATKE, KAO I SISTEM BODOVANJA: ŠTO VIŠE SKROLUJETE, REZULTAT POSTAJE VEĆI. NAKON ODREĐENOG BROJA POENA DOBIJATE BONUS, JEDNU INFORMACIJU KOJU KREIRA GENERATOR SLUČAJNIH ČINJENICA. NA Taj Način, OVA APLIKACIJA PREDSTAVLJA VRSTU PROTOTIPA DIGITALNOG ALATA KOJI OMOGUĆAVA DA SE PROVEDENO VREME NA UREĐAJIMA ISKORISTI NA KREATIVNIJI NAČIN.

*RAD FUNKCIONIŠE PUTEM SKENIRANJA QR KODA KAKO BI SE PRISTUPILO APLIKACIJI.

THE SCROLL IT APPLICATION SUGGESTS THE BAD HABITS OF CONTEMPORARY DIGITAL SOCIETY, POINTING OUT IN AN IRONIC WAY THE AUTOMATED AND UNCONSCIOUS ACTION OF MOVING A FINGER, BROWSING INTERNET PAGES MOST OFTEN ON A MOBILE PHONE, IN A MODERN LANGUAGE CALLED SCROLLING. TIME SPENT IN THE DIGITAL WORLD OF THE INTERNET AND SOCIAL NETWORKS AFFECTS A PERSON'S PHYSICAL AND MENTAL LIFE, CHANGING HIS PERCEPTION AND ATTITUDE TOWARDS REALITY, WHILE AT THE SAME TIME LOSING HIS PERSONAL IDENTITY. A MEDITATIVE PLACE CREATED WITHIN THE GALLERY SPACE, WITH AN ELECTRONIC DEVICE FROM WHICH THE APPLICATION CAN BE ACCESSED, ALLOWS THE USER TO COMMUNICATE WITH THE SPACE ITSELF, THE ENVIRONMENT, AND OTHER PEOPLE AROUND. THE SCROLL IT APPLICATION ALSO OFFERS VISITORS CERTAIN TASKS, AS WELL AS A SCORING SYSTEM: THE MORE YOU SCROLL, THE HIGHER RESULT YOU GET. AFTER A CERTAIN NUMBER OF POINTS, YOU GET A BONUS, ONE PIECE OF INFORMATION CREATED BY A RANDOM FACT GENERATOR. IN THIS WAY, THIS APPLICATION REPRESENTS A KIND OF PROTOTYPE OF A DIGITAL TOOL THAT MAKES THE TIME SPENT ON DEVICES MORE CREATIVE.

*THE ARTWORK OPERATES BY SCANNING THE QR CODE TO ACCESS THE APPLICATION.



VIKTORIA SCHMID A PROPOSAL TO PROJECT IN 4:3, 16MM, 2'30''

RUČNO PRAVLJENO PLATNO USRED ZELENOG PEJZAŽA. OKOLNA DRVEĆA I ŽBUNOVI IZGLEDAJU KAO DA PLEŠU NA PLATNU. PRIRODNI BIOSKOP- BEZ TAMNIH PROSTORA, VEŠTAČKE ILUZIJE ILI UOPŠTE SAMOG FILMA. PLATONOV ČOVEK IZ PEČINE JE NAPUSTIO TAMICUH JOŠ UVEK JE EKSTATIČAN. (MICHELLE KOCH - DIAGONALE FILM FESTIVAL)

SCHMID GRADI SVOJA PROJEKCIONA PLATNA VARIRAJUĆI U DIMENZIJAMA OD ONIH KOJA SU STALNO U UPOTREBI (4:3, FORMAT KOJI NAJČEŠĆE KORISTI, BUDUĆI DA JE 16MM FILM NJEN PRIMARNI MEDIJ) DO POTPUNO FIKTIVNIH DIMENZIJA KAO ŠTO JE VIKTORIASCOPE 4:1, I UKOLIKO JE MOGUĆE I IZLAŽE IH TAKO. TOKOM BORAVKA NA DJERASSI REZIDENCIJI U KALIFORNIJI, KONSTURISALA JE PLATNO UZ POMOĆ DRVETA I MATERIJALA I INSTALIRALA GA U PARKU SKULPTURA REZIDENCIJALNOG PROGRAMA. TO PLATNO JE JOŠ UVEK TAMO I PRILIČNO JE NEOČEKIVAN PREDMET U PEJZAŽU BRDOVITOG PREDELA DJERASSI REZIDENCIJE. U RADU "A PROPOSAL TO PROJECT IN 4:3", SCHMID BELEŽI OVU SITE-SPECIFIC INSTALACIJU TOKOM CELOG DANA ČIME PLATNO POSTAJE EKRAN, PROJEKCIONA PODLOGA ZA SUPTILNU IGRU SENKI I SVETLA, OKOLNOG DRVEĆA I ŽBUNJA. BIOSKOP BEZ FILMA. (CLAUDIA SLANAR)

OVO MOŽE DA PREDSTAVLJA BUKVALNU PROJEKCIJU SA PROJEKTOROM ILI ELEKTRIČNIM GENERATOROM, ILI MOŽE DA OMOGUĆI DA SENKE KOJE SE MENJAJU TOKOM DANA POSTANU VIDLJIVE NA BELOJ POVRŠINI. "ONO ŠTO MENE NAJVIŠE INTERESUJE KOD FILMA JE UŽIVANJE, RADOST GLEDANJA, ŠTO PROMOVIŠE VREDNOSTI DA STVARI TREBA PAŽLJIVO GLEDATI I PROMATRATI I ŠTO MI OMOGUĆAVA DA NEKO VREME POSVETIM SAMO OVOM UŽIVANJU".

SCHMID BUILDS HER OWN PROJECTION SCREENS RANGING FROM ASPECT RATIOS CURRENTLY IN USE (IN THIS CASE 4:3, THE FORMAT SHE USES THE MOST OFTEN, 16MM BEING HER PRIMARY MEDIUM) TO ENTIRELY FICTITIOUS ONES (THE 4:1 VIKTORIASCOPE) AND IF POSSIBLE SHE THEN FILMS THEM IN THE EXACT SAME ASPECT RATIO. WHILE AT THE DJERASSI ARTIST IN RESIDENCY PROGRAM IN CALIFORNIA, THE ARTIST CONSTRUCTED A SCREEN WITH WOOD AND CANVAS AND INSTALLED IT IN THE PROGRAM'S SCULPTURE PARK. STILL STANDING THERE, IT IS AN UNEXPECTED OBJECT ON THE WAY TO A SCENIC VIEW OF THE ROLLING HILLS ON THE DJERASSI PROPERTY. IN A PROPOSAL TO PROJECT IN 4:3, SCHMID SHOT THIS SITE-SPECIFIC INSTALLATION OVER THE COURSE OF A SINGLE DAY WHEN THE SCREEN BECAME PROJECTION SURFACE FOR THE SUBTLE INTERPLAY OF SHADOW AND LIGHT FROM THE SURROUNDING TREES AND SHRUBS. CINEMA WITHOUT FILM. (CLAUDIA SLANAR)

A HOMEMADE SCREEN IN THE MIDDLE OF A VAST, GREEN LANDSCAPE. THE SURROUNDING TREES AND BUSHES APPEAR AS DANCING SHADOWS ON THE PROJECTION AREA. NATURAL CINEMA – WITHOUT A DARK MOVIE THEATER, ARTIFICIAL ILLUSION, OR FILM. PLATO'S CAVEMAN LEFT HIS DARK DUNGEON – AND IS STILL ECSTATIC. (MICHELLE KOCH - DIAGONALE FILM FESTIVAL)

A PROJECTION SCREEN PROPOSES TO PROJECT: THIS CAN MEAN A LITERAL PROJECTION WITH PROJECTOR AND ELECTRIC GENERATOR OR IT CAN MEAN ENABLING SHADOWS, VARYING AT DIFFERENT TIMES OF DAY, TO BECOME VISIBLE ON ITS WHITE SURFACE OR IT CAN MEAN A SCREEN IN THE FOREST TRIGGERING THOUGHTS IN ITS UNFAMILIAR SURROUNDINGS. WHAT INTERESTS ME IN CINEMA IS THE JOY OF SEEING, THAT IT PROMOTES THE DESIRE TO LOOK AT THINGS CLOSELY, ALLOWING ME TO DEDICATE A PERIOD OF TIME TO THIS PLEASURE ALONE.



ŽARKO ALEKSIĆ MRTVO MIŠLJENJE / DEAD THINKING

ALEKSIĆEVA INTERESOVANJA LEŽE U RAZNIM MEDIJUMIMA: FOTOGRAFIJA, VIDEO, INSTALACIJA I PERFORMANS, ŠTO SE MOŽE PRATITI KROZ NJEGOVO INTERESOVANJE ZA ISKUSTVO KAO SINTEZU MODERNISTIČKIH TEHNIKA KOLAŽA I MONTAŽE (IZLOŽBA KAO MEDIJ) KOJE TEMATIZUJE U SVOJOJ DOKTORSKOJ DISERTACIJI SVEST KAO UMETNIČKI MEDIJUM. ALEKSIĆEVA ISTORIJSKO UMETNIČKA UPORIŠTA SU DADAIZAM, NADREALIZAM I KONCEPTUALNA AVANGARDA. S DRUGE STRANE, NJEGOVA FILOZOFSKA INTERESOVANJA ZASNIVAJU SE NA INSTITUCIONALNOJ TEORIJI UMETNOSTI I INSTITUCIONALNOJ KRITICI, GDE SE ČESTO POZIVA NA IDEJU LUCY LIPPARD O DEMATERIJALIZACIJI UMETNIČKOG PREDMETA, SA OČIGLEDNIM POMERANJEM SA KONCEPATA NA TOK SVESTI I ISKUSTVA. ALEKSIĆEVA UMETNIČKA PRAKSA, TAKOĐE, SE ZASNIVA NA ISPITIVANJU SVESTI, MENTALNE OBRADE I VEŠTAČKE INTELIGENCIJE, U VEZI SA DRUŠTVENO-POLITIČKIM PITANJIMA KOGNITIVNOG KAPITALIZMA, KAO ŠTO SU STICANJE ZNANJA, OBRAZOVANJE, NEMATERIJALIZOVANI RAD I NADZORNI KAPITALIZAM.

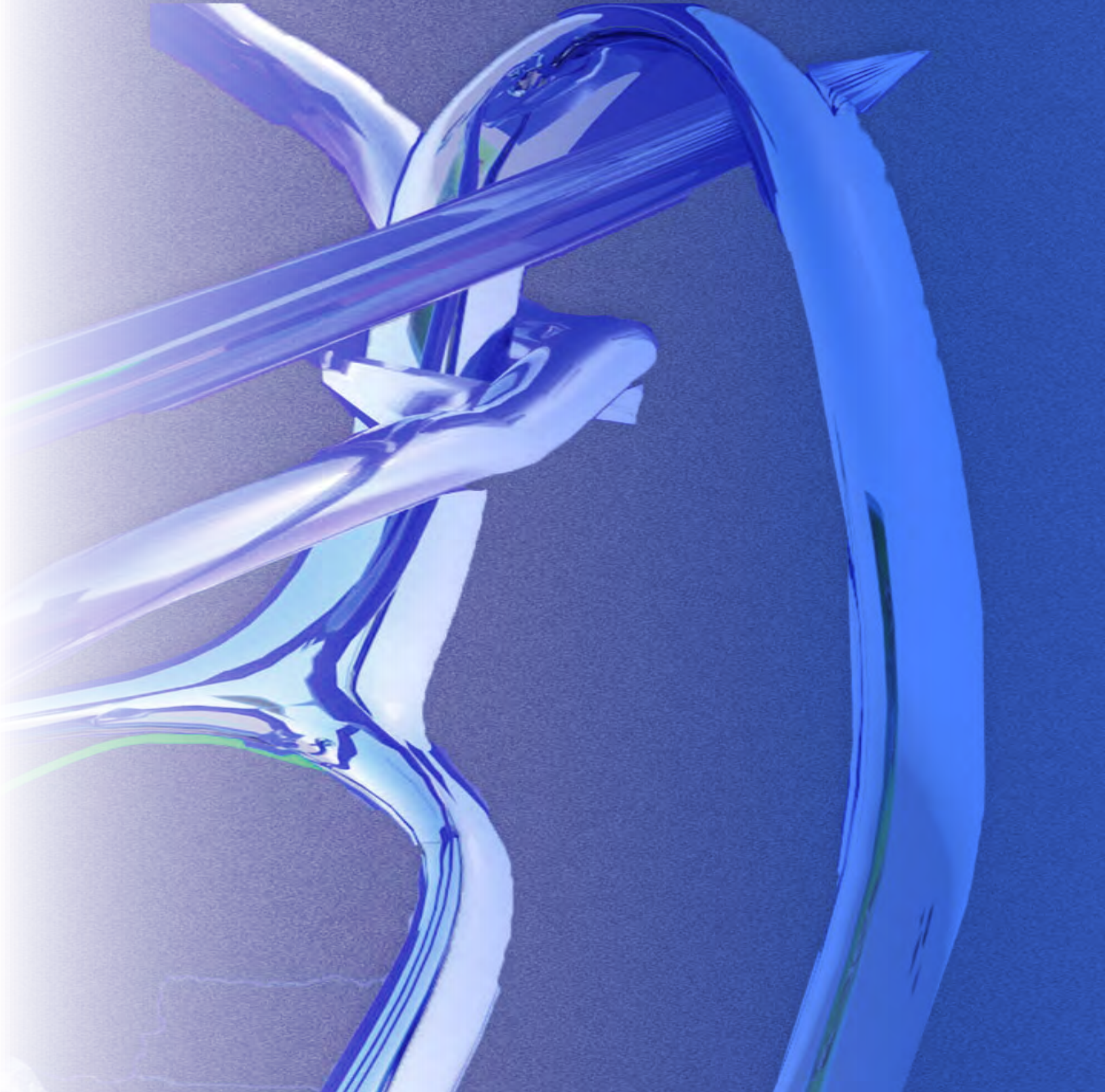
IZLOŽENA INSTALACIJA SE RAZVIJA U PRAVCU KRITIKE SIMULACIJE DRUŠTVENIH ODNOSA, GDE SU ČAK I “DEMOKRATSKE” ODUKE IZGUBILE KAUZALNU MOĆ, A POLITIČKI DISKURS UZ UMETNOST SLUŽI KAO NEKA VRSTA POLITIČKOG DEKORA. OVAJ RAD, TAKOĐE, TEMATIZUJE PRIRODU PREDSTAVLJENJA “PRIRODNOG SVETA”, KROZ NAMERNO STAVLJEN AKCENAT NA NAČIN PREDSTAVLJANJA UPRAVO TAKVIH PRIRODNIH ARTEFAKATA. UMETNIK PROBLEMATIZUJE PITANJE NATURALIZOVANJA FENOMENA MEĐULJUDSKIH ODNOSA I PROBLEMA KOJI JE SA SOBOM DONELA PANDEMIJA. TAKOĐE, INSTALACIJU TREBA POSMATRATI KROZ ODNOS MENTALNOG I FIZIČKOG PROSTORA, ODNOSNO KAKO FIZIČKA SUPSTANCIJA (LJUDSKI MOZAK) MOŽE POIMATI IMAGINATIVNI PROSTOR, TE KAKO SE U MOZGU PREMA TOME KONSTRUIŠE FENOMEN BOJE I SMISLA.

*REALIZOVANO ZAHVALJUJUĆI INSTITUTU ZA ANATOMIJU, MEDICINSKOG FAKULTETA U BEOGRADU KOJI JE ZA POTREBE PRIVREMENE UMETNIČKE INSTALACIJE USTUPIO BIJENALU MLADIH/ ULUS-U PET PREPARATA LJUDSKOG MOZGA U FORMALINU TOKOM TRAJANJA IZLOŽBE.

ALEKSIĆ IS INTERESTED IN VARIOUS MEDIUMS, SUCH AS PHOTOGRAPHY, VIDEO, INSTALLATION, AND PERFORMATIVITY, WHICH COULD BE TRACKED IN HIS INTEREST IN THE EXPERIENCE, AS A SYNTHESIS OF MODERNISTIC TECHNIQUES OF COLLAGE AND MONTAGE (EXHIBITION AS A MEDIUM) THAT HE IS THEMATIZING IN HIS ARTISTIC Ph.D. CONSCIOUSNESS AS AN ARTISTIC MEDIUM. ALEKSIĆ’S ART-HISTORICAL STARTING POINTS INCLUDE DADA, SURREALISM, AND THE CONCEPTUAL AVANT-GARDE. ON THE OTHER HAND, HIS PHILOSOPHICAL INTERESTS ARE BASED ON THE INSTITUTIONAL THEORY OF ART AND INSTITUTIONAL CRITIQUE, WHERE HE OFTEN REFERS TO LUCY LIPPARD’S IDEA OF DEMATERIALIZATION OF AN ART OBJECT, WITH OBVIOUS SHIFTS FROM CONCEPTS TO THE STREAM OF CONSCIOUSNESS AND EXPERIENCE. ARTIST’S POST-DISCIPLINARY ARTISTIC PRACTICE IS BASED ON EXAMINATION OF CONSCIOUSNESS, MENTAL PROCESSING, AND AI, IN RELATION TO SOCIO-POLITICAL ISSUES OF COGNITIVE CAPITALISM, SUCH AS ACQUIRING KNOWLEDGE, EDUCATION, DEMATERIALIZED LABOR, AND SURVEILLANCE CAPITALISM.

THE EXHIBITED INSTALLATION DEVELOPS IN THE DIRECTION OF A CRITIQUE OF THE SIMULATION OF SOCIAL RELATIONS, WHERE EVEN “DEMOCRATIC” DECISIONS HAVE LOST THEIR CAUSAL POWER, AND POLITICAL DISCOURSE ALONG WITH ART SERVES AS A KIND OF POLITICAL DECOR. THIS WORK ALSO DEALS WITH THE NATURE OF THE PRESENTATION OF THE “NATURAL WORLD”, THROUGH A DELIBERATE EMPHASIS ON THE PRESENTATION OF SUCH NATURAL ARTIFACTS. THE ARTIST PROBLEMATIZES THE ISSUE OF NATURALIZING THE PHENOMENON OF INTERPERSONAL RELATIONS AND THE PROBLEMS THAT THE PANDEMIC BROUGHT WITH IT. ALSO, THE INSTALLATION SHOULD BE OBSERVED THROUGH THE RELATIONSHIP BETWEEN MENTAL AND PHYSICAL SPACE, I.E. HOW THE PHYSICAL SUBSTANCE (HUMAN BRAIN) CAN COMPREHEND THE IMAGINATIVE SPACE, AND HOW THE PHENOMENON OF COLOR AND MEANING IS CONSTRUCTED IN THE BRAIN ACCORDINGLY.

*REALIZED THANKS TO THE INSTITUTE OF ANATOMY, FACULTY OF MEDICINE IN BELGRADE, WHICH FOR THE NEEDS OF A TEMPORARY ART INSTALLATION GAVE THE BIENNIAL OF YOUTH / ULUS FIVE PIECES OF THE HUMAN BRAIN IN FORMALIN DURING THE EXHIBITION.





BUBBLE: DROPPED IN THE STATE OF IMAGINARY GRACE

GALERIJA ULUS

Ovde je toplo, udobno i sigurno. To ipak ne znači da su bolna mesta u potpunosti prestala da bole, ona su samo pažljivo obložena. Stanovnici ovog prostora ujedinjeni su usamljenošću, sanjarenjem i sećanjima, ali i nežnim optimizmom. Ovaj mehur od sapunice može pući svakog trenutka, a jedino što nam preostaje je da zatvorimo oči i uživamo u osećaju zaštićenosti dok je još tu, oko nas...

ULUS GALLERY

It is warm, comfortable and safe here. However, that does not mean that the sore spots have completely stopped hurting, they are just carefully coated. The inhabitants of this area are united by loneliness, daydreaming and memories, but also by gentle optimism. This soap bubble can burst at any moment, and the only thing left for us is to close our eyes and enjoy the feeling of protection while it is still there, around us...



DAVUD TURKOVIĆ MOMENTI / MOMENTS

PONEKAD, ČLANOVI UŽE PORODICE KOJI NAM SE ZADOVOLJNO SMEŠE IZ SVOJIH POMERENIH POZICIJA STVARNOSTI MOGU BITI NEPREPOZNATLJIVI. NJIHOVA NESTVARNA PRIRODA UNIVERZALNIM LIKOVNIM JEZIKOM USPEVA DA ODGONETNE SADRŽAJE ČUDNE DOKUMENTARNE SNAGE OLIČENE U JEDNOSTAVNIM NAZIVIMA — MAMA, IGRALIŠTE, MOJI NA NEKOJ SVADBI. KOLORIT JE PODIGNUT U KONTROLISANOM INTENZITETU POMPEJSKE PIGMENTACIJE DOK SU LIKOVI BLUROVANI I SMAKNUTI U CELOKUPNOM ORGANIZMU SLIKE, U NEOBIČNOM ODSUSTVU PLANOVA. PROSTOR KONTROLISANE FAKTURE JE POVEZAN, INTEGRALNO UJEDINJEN U IKONIČNOJ PREDSTAVI. KAO DA OSETIMO PROSTOR ALI GA NE VIDIMO ONAKO KAKO GA PAMTIMO. U VINDOUZ GALAKSIJAMA, TAMO GDE SE KA NAMA OSVRĆU ČOVEK I DETE ŠTO DRUGUJU S MAŠINOM BEZ KOJE ODAVNO NE MOŽEMO ZAMISLITI ŽIVOT. (IZ TEKSTA O RADU, MR DANILO VUKSANOVIĆ)

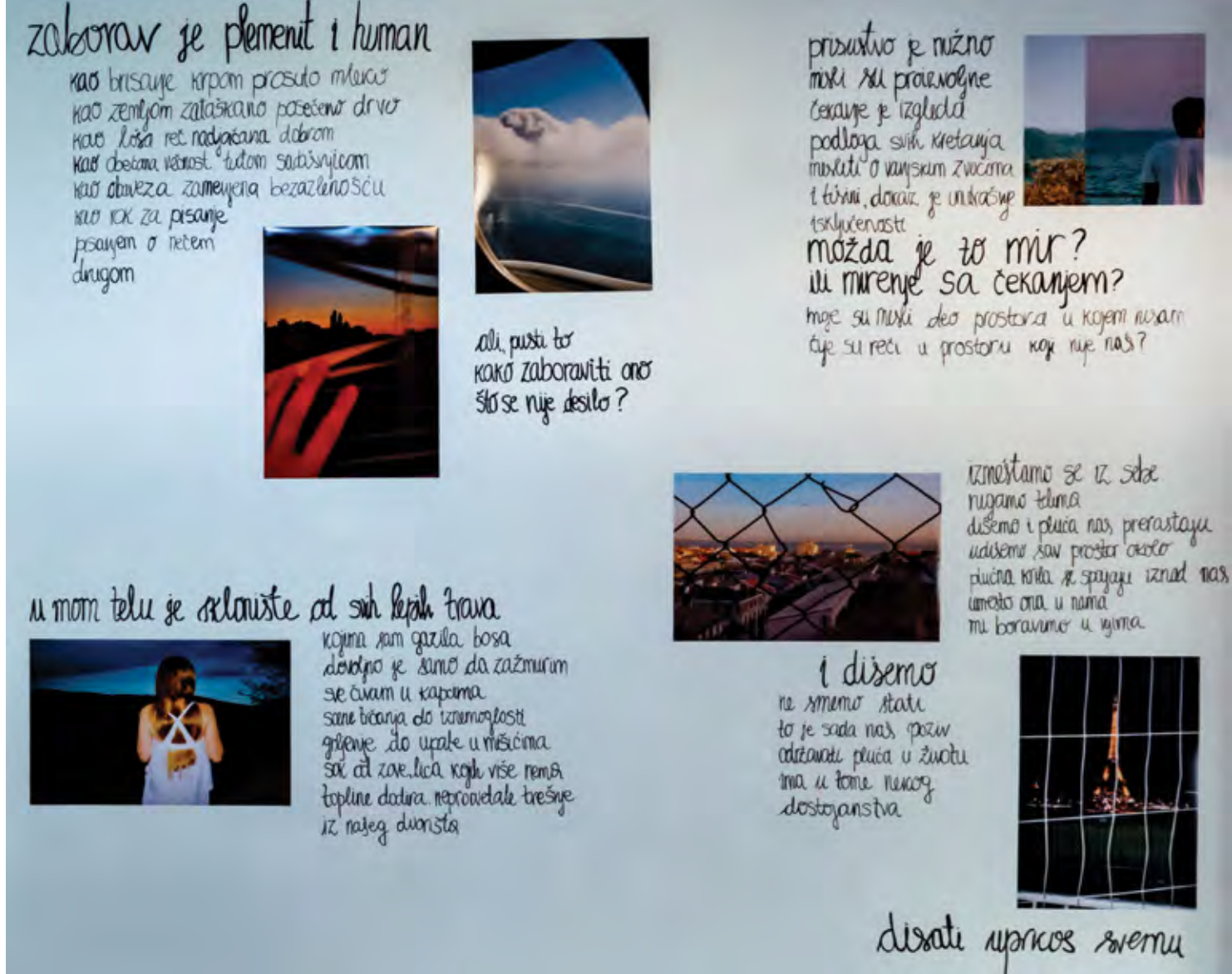
SOMETIMES, THE CLOSE FAMILY MEMBERS WHO SMILE AT US WITH SATISFACTION FROM THEIR DISPLACED POSITIONS OF REALITY CAN BE UNRECOGNIZABLE. THEIR UNREAL NATURE SUCCEEDS IN DECIPHERING THE CONTENTS OF A STRANGE DOCUMENTARY POWER EMBODIED IN SIMPLE NAMES - MAMA, PLAYGROUND, MINE AT SOME WEDDING, USING A UNIVERSAL ARTISTIC LANGUAGE. THE COLORING IS RAISED IN THE CONTROLLED INTENSITY OF POMPEIAN PIGMENTATION WHILE THE CHARACTERS ARE BLURRED AND KILLED IN THE WHOLE ORGANISM OF THE PICTURE, IN THE UNUSUAL ABSENCE OF PLANS. THE SPACE OF THE CONTROLLED INVOICE IS CONNECTED, INTEGRALLY UNITED IN AN ICONIC REPRESENTATION. IT'S AS IF WE FEEL THE SPACE, BUT WE DON'T SEE IT THE WAY WE REMEMBER IT. IN WINDOWS GALAXIES, WHERE A MAN AND A CHILD ARE LOOKING BACK AT US, MAKING FRIENDS WITH A MACHINE WITHOUT WHICH WE HAVE LONG BEEN UNABLE TO IMAGINE LIFE. (FROM THE TEXT ABOUT THE WORK, MR. DANILO VUKSANOVIĆ)



ISIDORA KRSTIĆ ARCADIA, 11'17"

RAD SE BAVI DISONANANCOM IZMEĐU SUBJEKTIVNOG, PROŽIVLJENOG ISKUSTVA, SA OBJEKTIVNIM KARAKTERISTIKAMA JEDNOG MESTA. BORAVAK U GRADIĆU SET NA JUGU FRANCUSKE U TOKU JEDNOG REZIDENCIJALNOG UMETNIČKOG BORAVKA, NEMINOVNO JE DOVEO DO PROMIŠLJANJA TEMATIKE IDILIČNIH PEJZAŽA, ALI I DO KRITIČKOG PROMIŠLJANJA I POSTAVLJANJA PITANJA — ŠTA ČINI JEDAN PEJZAŽ VREDNIM DIVLJENJA? I KOME PRIPADA OKOLINA I PROŽIVLJENA LEPOTA MESTA? U POTRAZI ZA ODGOVORIMA, UMETNICA SPROVODI ISTRAŽIVANJE IDILIČNIH MESTA. UMETNICA PEJZAŽE NALAZI U PARKOVIMA, U POGLEDU NA MORE KAO I U BOTANIČKOJ BAŠTI U MONPELJEU. SAM PROCES BI TREBALO DA JOJ POMOGNE U VEĆEM SAŽIVLJAVANJU SA OKOLINOM GDE SE NALAZI. ALI U PROCESU ANALIZIRANJA VIDEA I POST-PRODUKCIJE, SHVATA DA SLIKA I SNIMLJENI PEJZAŽ NE ODGOVARAJU NJENOM SUBJEKTIVNOM STANJU U TOKU BORAVKA — SHVATA DA PROLAZI KROZ INTENZIVNO STANJE ŽALOSTI I TUGE USLED NEDAVNE SMRTI OCA. ŽVUK I KADRIRANJE VIDEA OSLIKAVAJU DISONANCU SUBJEKTIVNOG I OBJEKTIVNOG I NEMOGUĆNOST SAŽIVLJAVANJA SA OSEĆANJEM PRISUTNOSTI. PRISUTNOST KAO TEMATIKA U DANAŠNJEM TREUTKU JE DOBILA NOVO ZNAČENJE, JER SHVATAMO DA NE MOŽEMO TAKO LAKO DA BUDEMO PRISUTNI NA MESTIMA GDE BISMO ŽELELI, NI U FIZIČKOM, PA MOŽDA NI U EMOTIVNOM SMISLU.

THE WORK ARCADIA DEALS WITH THE DISSONANCE BETWEEN THE SUBJECTIVE LIVED EXPERIENCE IN A PLACE VERSUS THE EXPECTATIONS. SPENDING SOME TIME IN SÈTE, IN THE SOUTH OF FRANCE, IN THE SCOPE OF AN ARTIST IN RESIDENCE PROGRAM LED TO INVESTIGATING THE THEME OF IDYLIC LANDSCAPES, BUT ALSO TO POSE THE FOLLOWING QUESTIONS - WHAT MAKES A LANDSCAPE WORTH ADMIRING? AND TO WHOM DO THE SURROUNDINGS AND THE EXPERIENCED SUPPOSED BEAUTY OF A PLACE BELONG TO? IN SEARCH OF THE ANSWERS, THE ARTIST EMBARKS TO FIND TYPICALLY IDYLIC PLACES. SHE FINDS THEM IN PARKS, IN DRAMATIC VIEWS TO THE SEA, AND THE BOTANICAL GARDEN IN MONTPELLIER. THE PROCESS ITSELF WOULD AID HER FEELING AT HOME IN THE PLACE THAT SHE HAD FOUND HERSELF IN. THE SOUND AND EDITING OF THE VIDEO IS MEANT TO DEPICT THE DISSONANCE BETWEEN THE SUBJECTIVE FEELINGS AND THE WISHED EXPERIENCE, WHICH RESULTS IN THE IMPOSSIBILITY OF FEELING PRESENT IN THE GIVEN MOMENT. PRESENCE AS A TOPIC HAS NOWADAYS GOTTEN A NEW MEANING AS WE REALIZE THAT WE CANNOT SO EASILY BE PRESENT IN THE PLACES WE WANT TO - BOTH PHYSICALLY AS WELL AS EMOTIONALLY.



JANA GLIGORIJEVIĆ I MARIJA STANKOVIĆ DISATI UPRKOS SVEMU / TO BREATHE DESPITE EVERYTHING

VIZUELNO - TEKSTUALNA CELINA FOTOGRAFIJA JANE GLIGORIJEVIĆ I PESAMA MARIJE STANKOVIĆ JE ZAJEDNIČKA REFLEKSIJA SADAŠNJOSTI KROZ LIČNE ZABELEŠKE I OSVRTE NA PROLAZNOST I PROMENLJIVOST OSEĆANJA SLOBODE U SAVREMENOM DRUŠTVU. DETEKTOVANJE POGLEDA UNUTAR SEBE, IZ INTIMNOG ENTERIJERA KROZ PROZOR I IZ SPOLJAŠNJOSTI NA ZNAČAJNA ARHITEKTONSKA OBELEŽJA MODERNOSTI KROZ VIZURU POKIDANE ŽICE, U SADEJSTVU SA REČIMA KOJE SU EKIVALENT SAMO POTREBI DA SE KAŽE, PREDSTAVLJA ISKAZ ŽENSKOG (VIZUELNOG) PISMA KOJE ČITA LIČNU POZICIJU U ODNOSU NA DRUGOG I DRUGE, NA KORENITO POREKLO I PROLAZNA MESTA BIVANJA. UDRUŽENIM SNAGAMA, AUTORKE SPAJAJUĆI SLIKOVNO I STIHOVNO IZ SVETA, UPUĆUJU NA VAŽNOST ZAJEDNIŠTVA KAO METODU OSVAJANJA LIČNIH PROSTORA SLOBODE.

THE VISUAL - TEXTUAL WORK CONSISTING OF PHOTOGRAPHS BY JANA GLIGORIJEVIĆ AND POEMS BY MARIJA STANKOVIĆ IS A JOINT REFLECTION OF THE PRESENT THROUGH PERSONAL NOTES AND NOTICES OF THE TRANSIENCE AND VARIABILITY OF THE FEELING OF FREEDOM IN MODERN SOCIETY. DETECTED VIEW WITHIN ONESELF, FROM THE INTIMATE INTERIOR THROUGH THE WINDOW, FROM THE OUTSIDE TO THE SIGNIFICANT ARCHITECTURAL FEATURES OF MODERNITY SEEN THROUGH THE SIGHT OF A BROKEN WIRE, TOGETHER WITH WORDS EQUIVALENT TO THE NEED TO SPEAK, MAKES A STATEMENT OF FEMALE (VISUAL) WRITING THAT READS PERSONAL POSITION IN RELATION TO THE OTHER AND OTHERS, TO THE ROOT OF ORIGIN AND TRANSIENT PLACES OF BEING. BY JOINING FORCES, THE AUTHORS MERGE THEIR VISUAL AND TEXTUAL FRAGMENTS FROM THE WORLD TO POINT OUT THE IMPORTANCE OF TOGETHERNESS AS A METHOD OF ACQUIRING PERSONAL SPACES OF FREEDOM.

**JELENA MILIĆEVIĆ
NO GAMES ALLOWED**

OD 2015. GODINE UMETNICA SE INTERESUJE ZA TEMU MEĐULJUDSKIH ODNOSA I SVE VARIJACIJE ISTIH POKUŠAVA DA PRIBLIŽI SEBI, A ONDA I DRUGIMA KROZ CRTEŽ KOJI JE KASNIJE OSNOVA ZA GRAFIKU. KAKO SMO SE SVI NAŠLI U SITUACIJI KOJA NAS JE IZMESTILA IZ ŠINA I RUTE SVAKODNEVNIH OBAVEZA, ZA OVU PRILIKU MILIĆEVIĆEVA JE ZAMISLILA DA CRTEŽ KAO RUKU PRIJATELJSTVA PRODUŽI KA NEONSKOJ SVETLOSNOJ INSTALACIJI. U OVOM RADU PREDSTAVLJEN JE ZAGRLJAJ I POLJUBAC KAO NEŠTO ŠTO SMO UZIMALI ZDRAVO ZA GOTOVO, A U JEDNOM TREUTKU ZAKONOM NAM JE BIO ZABRANJEN FIZIČKI KONTAKT SA UVOĐENJEM NOVIH MERA USLED PANDEMIJE. SA DRUGE STRANE NEONSKO OSVETLJENJE JE ASOCIJACIJA NA IZLAZAK I PROVOD I NEPREDVIĐENE SITUACIJE KOJE DAJU ČAR VIKEND IZLASCIMA, GUŽVI I PRETRPANIM PROSTORIMA.

SINCE 2015, THE ARTIST HAS BEEN INTERESTED IN THE TOPIC OF INTERPERSONAL RELATIONSHIPS AND TRIES TO BRING ALL VARIATIONS OF THEM CLOSER TO HERSELF, AND THEN TO OTHERS THROUGH A DRAWING THAT IS LATER THE BASIS FOR GRAPHICS. AS WE ALL FOUND OURSELVES IN A SITUATION THAT TOOK US OFF OUR USUAL PATHS OF EVERYDAY OBLIGATIONS, ON THIS OCCASION, MILIĆEVIĆ IMAGINED TO COMPLEMENT THE DRAWING AS A HAND OF FRIENDSHIP TOWARDS A NEON LIGHT INSTALLATION. IN THIS PIECE, A HUG AND A KISS ARE PRESENTED AS SOMETHING WE TOOK FOR GRANTED, AND AT ONE POINT THE LAW PROHIBITED US FROM PHYSICAL CONTACT WITH THE INTRODUCTION OF NEW MEASURES DUE TO THE PANDEMIC. ON THE OTHER HAND, NEON LIGHTING IS AN ASSOCIATION OF GOING OUT AND HAVING FUN AND UNFORESEEN SITUATIONS THAT GIVE CHARM TO WEEKEND PARTIES, PEOPLE, AND CROWDED SPACES.





MILENA PETRONIJEVIĆ KOLIKO OVAJ MEHUR KOŠTA? / HOW MUCH DOES THIS BUBBLE COST?

NIKO NE MOŽE DA BIRA GDE ĆE SE RODITI, ALI MOŽE IZABRATI NAČIN NA KOJI ĆE GLEDATI NA SVET OKO SEBE. OVAJ RAD, KOJI JE U VIDU ANALOGNIH FOTOGRAFIJA SPOJENIH U KOLAŽ, PRIKAZUJE MESTO LEPOSAVIĆ. ONO JE SPECIFIČNO PO SVOM GEOPOLITIČKOM POLOŽAJU, KOJE SE NALAZI U SREDIŠTU ŠAHOVSKE TABLE KOJOM SE IGRAJU ODRASLI. NE MOŽE SE ZNATI ŠTA JE REALNOST, A ŠTA SU SNOVI KOJI POČIVAJU NA NADI NJENIH PREOSTALIH STANOVNIKA. DA BI NORMALNO ŽIVELI I OPSTALI, SVAKO JE OKO SEBE MORAO STVORITI SOPSTVENI MEHUR, IZA KOJEG JE SVE NEJASNO I NEODREĐENO, BAŠ KAO I NA OVIM FOTOGRAFIJAMA. KAKO VEROVATI U ISTINU KADA POSTOJI TOLIKO NJENIH VERZIJA? SVAKIM DANOM ČITAMO O RAZLIČITOJ STVARNOSTI KAO ZAMAGLJENOJ ISTINI I PRED NJOM BIVAMO PARALIZOVANI. KOLIKO JE KOŠTALO IZGRADITI OVAJ MEHUR, ZAUVEK ĆE OSTATI MISTERIJA, A NJEGOV ODJEK SPOZNAĆEMO TEK NAKON ŠTO PUKNE.

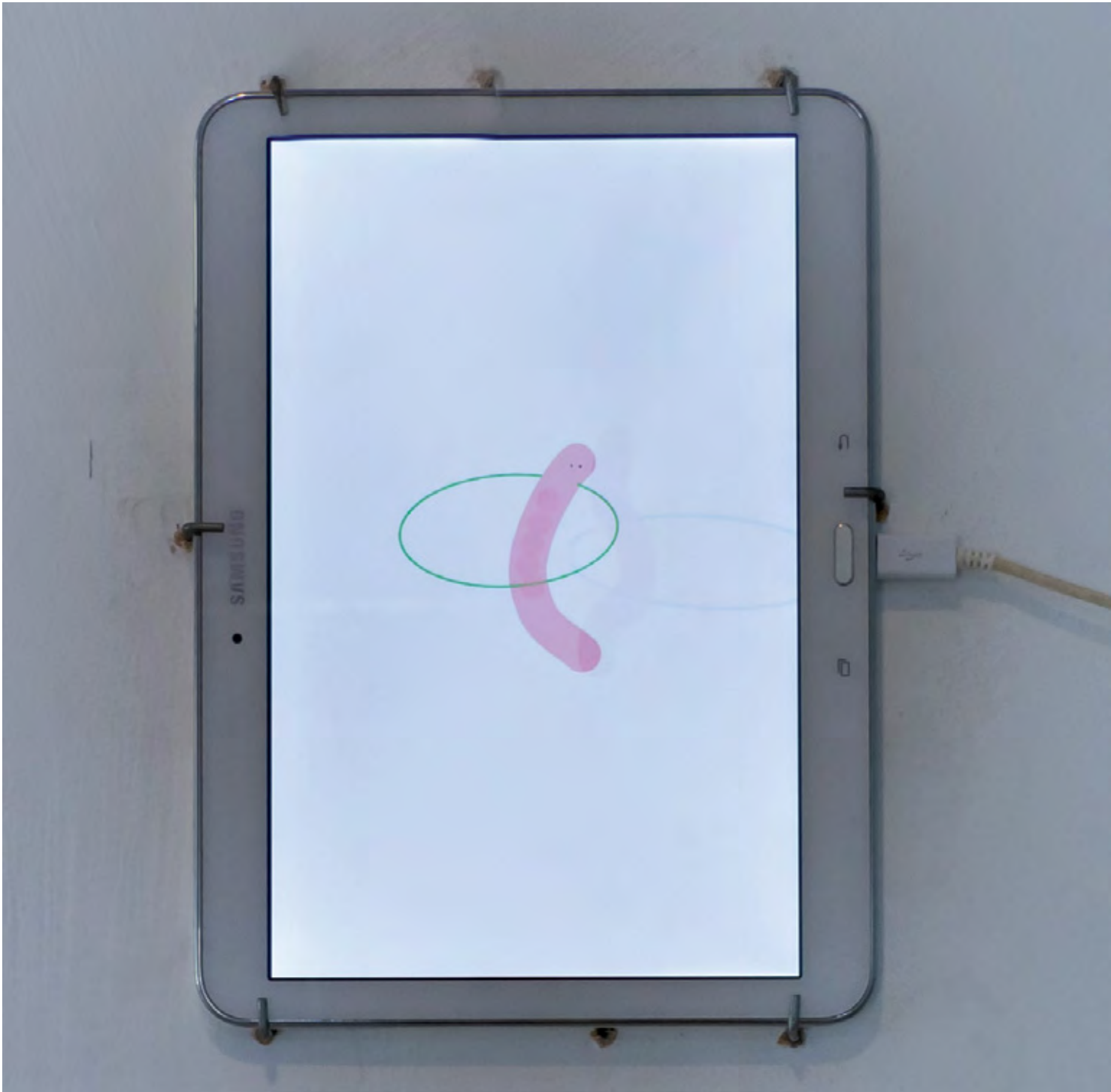
NO ONE CAN CHOOSE WHERE THEY WILL BE BORN, BUT THEY CAN CHOOSE THE WAY THEY WILL LOOK AT THE WORLD AROUND THEM. THIS WORK, WHICH IS IN THE FORM OF ANALOG PHOTOGRAPHS CONNECTED IN A COLLAGE, SHOWS THE PLACE OF LEPOSAVIĆ. IT IS SPECIFIC IN ITS GEOPOLITICAL POSITION, WHICH IS LOCATED IN THE CENTER OF THE CHESSBOARD PLAYED BY ADULTS. IT IS NOT POSSIBLE TO KNOW WHAT REALITY IS AND WHAT DREAMS ARE BASED ON THE HOPES OF ITS REMAINING INHABITANTS. IN ORDER TO LIVE AND SURVIVE NORMALLY, EVERYONE HAD TO CREATE THEIR OWN BUBBLE AROUND THEMSELVES, BEHIND WHICH EVERYTHING IS VAGUE AND INDEFINITE, JUST LIKE IN THESE PHOTOS. HOW TO BELIEVE IN THE TRUTH WHEN THERE ARE SO MANY VERSIONS OF IT. EVERY DAY WE READ ABOUT A DIFFERENT REALITY AS A BLURRED TRUTH AND WE ARE PARALYZED IN FRONT OF IT. HOW MUCH IT COST TO BUILD THIS BUBBLE WILL REMAIN A MYSTERY FOREVER, AND WE WILL KNOW ITS ECHO ONLY AFTER IT BURSTS.



NIKŠA SUZIĆ – BEZ NAZIVA / UNTITLED

UMETNIK NIKŠA SUZIĆ KROZ SVOJE STVARALAŠTVO SPAJA ODREĐENE AUTOBIGRAFSKE ELEMENTE KAO ŠTO SU TEŽINA, HUMOR, ALEGORIJA, KOJE ISKAZUJE KROZ SKULPTORALNE MEDIJE SA SIMBOLIČKIM SVOJSTVIMA. RAD JE ZAMIŠLJEN KAO INTROSPEKTIVNA ANALIZA UMETNIKOVOG ODRASTANJA. DRUŠTVENE NORME BAZIRANE NA FIZIČKOM IZGLEDU DOVELE SU DO TOGA DA SU SLABIJI, U OVOM SLUČAJU GOJAZNIJI, UVEK META MALTRETIRANJA. ULAZAK U DRUŠTVENI KALUP STVARA PRITISAK. U DETINJSTVU ON JE VIDLJIVIJ, PA TAKO I OSETNIJI, POGOTOVO ZA SUBJEKTE MALTRETIRANJA. VEČITO JE PRISUTAN OSEĆAJ TESKOB I ZAGLAVLJENOSTI KAKO U SOPSTVENOJ KOŽI TAKO I U PROSTORU. UMETNIK KROZ SVOJE RADOVE IZGLED SVOG TELA UPOTREBLJAVA KAO VRLINU I KAO INSPIRACIJU I NA TAJ NAČIN IZLAŽE SOPSTVENO Telo KAO OBJEKAT UMETNOSTI I SAM PRIKAZ IDEJA. SERIJA SKULPTURA KAO ZIDNIH KOMADA NASTALA JE KAO ILUSTROVAN PRIKAZ UKLAPANJA TELA U OKVIRE KOJI NISU NAMENJENI NJIMA I U KOJE SE ONI NE MOGU INKORPORIRATI. SKULPTURA ZAGLAVLJENOG SLONA MOŽE DA SE TUMAČI NA VIŠE NAČINA, A HUMORISTIČAN JE SHODNO DATOM SENZIBILITETU. Ovakve ideje dolaze iz onih životnih situacija koje su ranije za suzića predstavljale dramatična iskustva. Zbog prevazilaženja tih sitacija ovaj rad šaljivo se odnosi prema temi gojaznosti.

THROUGH HIS WORK, NIKŠA SUZIĆ COMBINES CERTAIN ELEMENTS FROM THE CONCEPTS OF AUTOBIOGRAPHICAL ART, WEIGHT, HUMOR, ALLEGORY, HE EXPRESSES IT THROUGH SCULPTURAL MEDIA WITH SYMBOLIC PROPERTIES. HIS ARTISTIC PRACTICE IS CONCEIVED AS AN INTROSPECTIVE ANALYSIS OF SUZIĆ'S GROWING UP, WHICH IS REFLECTED THROUGH HIS IDEAS. SOCIAL NORMS BASED ON PHYSICAL APPEARANCE HAVE LED TO THE FACT THAT THE WEAKER, IN THIS CASE OBESE, ARE ALWAYS THE TARGETS OF HARASSMENT. ENTERING THE SOCIAL MOLD CREATES A STRIKING PRESSURE. IN CHILDHOOD, THAT PRESSURE IS MORE VISIBLE, AND THUS MORE SENSITIVE, ESPECIALLY FOR THE SUBJECTS OF BULLYING. THERE IS AN ETERNAL FEELING OF BEING TRAPPED AND ANXIETY BOTH IN OUR OWN SKIN AND IN SPACE. THROUGH HIS WORKS, THE ARTIST USES THE APPEARANCE OF HIS BODY AS A VIRTUE AND AS INSPIRATION, AND IN THAT WAY EXPOSES HIS OWN BODY AS AN OBJECT OF ART AND THE VERY PRESENTATION OF IDEAS. THE SERIES OF SCULPTURES AS WALL PIECES WAS CREATED AS AN ILLUSTRATED REPRESENTATION OF FITTING THE BODY INTO FRAMES THAT ARE NOT INTENDED FOR THEM AND IN WHICH THEY CANNOT BE INCORPORATED. THE SCULPTURE OF A STUCK ELEPHANT CAN BE INTERPRETED IN SEVERAL WAYS, AND IT IS HUMOROUS ACCORDING TO THE GIVEN SENSIBILITY. SUCH IDEAS COME FROM THOSE LIFE SITUATIONS THAT PREVIOUSLY REPRESENTED DRAMATIC EXPERIENCES FOR SUZIĆ. DUE TO OVERCOMING THESE SITUATIONS, THIS WORK JOKES ABOUT OBESITY.



PAVLE GOLIJANIN PRACTICING SOCIAL DISTANCING, GIF



SARA MASNIKOSA
DEEP INSIDE MY COMFORT ZONE

RAD SE OSVRĆE NA JEDAN BITAN I NEZANEMARLJIV OSEĆAJ —PREPLAVLJENOST STVARNOŠĆU. NE RADI SE O IZLASKU IZ ZONE KOMFORA, VEĆ O MOMENTU KOJI NAS VRAĆA U NJU. KAO MOMENAT KADA TONEMO U SAN, OSEĆAJ BEZBRİŽNOSTI SA TONOM LIRSKOG KARAKTERA. SVI GA IMAMO I SVI GA ŽELIMO, U ISCRPLJENOJ RACIONALNOSTI ON JE VRHUNAC NAŠEG OSTVARENJA. DUBOKO U TOM OSEĆAJU, DUBOKO U SOPSTVENOJ ZONI KOMFORA, NALAZE SE FIGURE U SVOJIM MALIM STAKLENIM KUTIJCAMA. STISNUTE SU U EKSTREMNO MALOM, ALI NJIHOVOM BEZBEDNOM PROSTORU. ČITAVU KOMPOZICIJU PREDSTAVLJA VELIKI AKVARIJUM NAPUNJEN VODOM. U AKVARIJUMU SE NALAZE STAKLENE KUTIJE KOJE SE BLAGO NJIŠU, KORISTEĆI ENERGIJU MOTORA; U SVAKOJ KUTIJI PO JEDNA FIGURA. SVE JE TRANSPARENTNO, IMAMO UVID U NJIHOVU KOLEKTIVNU USNULOST. SVE OVE INDIVIDUE MIRNO SU PREPUŠTENE I ZA NJIH SE NIŠTA NE MENJA. NJIHOVA KUTIJA JE SIGURNA ZONA, SA DOVOLJNO ZRAKA. ONE SU MIRNI SVEDOCI OVOG STANJA I JEDINI ZA KOJE SE ONO NIKADA NEĆE PROMENITI. POŠTO ONO PREDSTAVLJA ODSUSTVO RACIONALNOG, SVAKA INDIVIDUA ĆE TEŽITI IZLASKU IZ OVE SITUACIJE I NAČINU DA SE VRATI DO SVOG RACIONALNOG.

THIS WORK FOCUSES ON AN IMPORTANT AND UNAVOIDABLE FEELING — BEING OVERWHELMED BY REALITY. IT IS NOT ABOUT GETTING OUT OF THE COMFORT ZONE, BUT ABOUT THE MOMENT THAT BRINGS US BACK TO IT. LIKE A MOMENT OF FALLING ASLEEP, A FEELING OF CARELESSNESS WITH A TONE OF A LYRICAL CHARACTER. WE ALL HAVE IT AND WE ALL WANT IT; IN EXHAUSTED RATIONALITY, IT IS THE PINNACLE OF OUR ACTUALISATION. DEEP IN THAT FEELING, DEEP IN ONE’S OWN COMFORT ZONE, THERE ARE THE FIGURES IN THEIR SMALL BOXES. THEY ARE CRAMPED IN AN EXTREMELY SMALL YET, FOR THEM, SAFE SPACE. THE COMPOSITION FEATURES A LARGE AQUARIUM FILLED WITH WATER. THE AQUARIUM HAS SMALL GLASS BOXES THAT SWAY SLIGHTLY, USING ENGINE ENERGY. EVERYTHING IS TRANSPARENT, WE HAVE AN INSIGHT INTO THEIR COLLECTIVE DORMANCY. ALL THESE INDIVIDUALS ARE PEACEFULLY SURRENDERED AND THERE IS NO CHANGE FOR THEM. THEIR BOX IS A SAFE ZONE, WITH ENOUGH AIR. THEY ARE TRANQUIL WITNESSES OF THIS CONDITION AND THE ONLY ONES FOR WHOM IT WILL NEVER CHANGE. SINCE THIS IS THE ABSENCE OF RATIONALITY, EACH INDIVIDUAL WILL STRIVE TO GET OUT OF THIS SITUATION AND SEEK A WAY TO RETURN TO THEIR RATIONALITY.



TAMARA MILOŠEVIĆ MI POD KORONOM / MI UNDER THE CORONA

RAD „MI POD KORONOM“ SASTAVLJEN JE OD VIŠE LIČNIH VIDEA UMETNICE, SNIMLJENIH U PERIODU OD JANUARA 2020. DO JANUARA 2021. GODINE. OVAJ RAD PREDSTAVLJA REFLEKSIJU NA PROTEKLU GODINU, ISPUNJENU NEIZVESNOŠĆU I ARITMIČNOŠĆU, KAO I OSEĆAJEM PREKINUTOG POKRETA KAO NJENOG GLAVNOG OBELEŽJA. PROBLEMU SA KOJIM SE SUOČIO CEO SVET, UMETNICA PRISTUPA IZ LIČNE PERSPEKTIVE, POSMATRAJUĆI ŽIVOT KROZ OBJEKTIV SVOG TELEFONA, I ČINEĆI DA OVA LIČNA PERCEPCIJA POSTANE UNIVERZALNA. IDEJA RADA JESTE DA SE POKAŽE NAČIN NA KOJI PRIVIDNA ODSEČENOST OD SVETA MOŽE ZAPRAVO SPOJITI LJUDE, SHODNO TOME DA SE U TAKVOM STANJU RAZVIJAJU NOVI NAČINI MIŠLJENA, POSMATRANJA I DOŽIVLJAVANJA SVETA OKO SEBE.

THE VIDEO „MI UNDER THE CORONA“ (WORDPLAY — MI MEANING US IN SERBIAN) COMBINES SEVERAL PERSONAL VIDEOS OF THE ARTIST, RECORDED IN THE PERIOD FROM JANUARY 2020 TO JANUARY 2021. THIS WORK IS A REFLECTION ON THE PAST YEAR, FILLED WITH UNCERTAINTY AND POLYRHYTHM, AS WELL AS THE FEELING OF DISRUPTED MOTION AS ITS MAIN FEATURE. APPROACHING THE GLOBAL WORLD PROBLEM FROM A PERSONAL PERSPECTIVE, BY OBSERVING LIFE THROUGH THE LENS OF HER PHONE, THE ARTIST MAKES THIS PERSONAL PERCEPTION UNIVERSAL. THE IDEA OF THE VIDEO WORK IS TO SHOW THE WAY IN WHICH THE APPARENT ISOLATION FROM THE WORLD CAN ACTUALLY BRING PEOPLE CLOSER TO EACH OTHER, BECAUSE IN SUCH A STATE, NEW WAYS OF THINKING, OBSERVING, AND EXPERIENCING THE WORLD AROUND.



ZULFIKAR FILANDRA SEVERAL NIGHTS, 3' 10"

ZULFIKAR FILANDRA JE FILMSKI I POZORIŠNI REDITELJ KOJI ŽIVI I RADI U SARAJEVU. NJEGOVA PRAKSA JE VRLO INTUITIVNA, OBLIKOVANA POVERENJEM U INSTINKT I SLUČAJNOST, UZ KORIŠĆENJE REFERENCI NA PSIHOANALITIČKE POSTUPKE. HARUN ODLAZI U INOSTRANSTVO I MI SPONTANO REKREIRAMO SCENU IZ FILMA LEOSA CARAXA. PRIMESE WONG-KAR WAIA/SINÉAD O'CONNOR KAKO PEVA U POZADINI KIŠNE SARAJEVSKJE NOĆI. NEĆEMO SE VIDETI DUGO POSLE OVOGA.

ZULFIKAR IS A FILMMAKER BASED IN SARAJEVO WHOSE PRACTICE IS VERY INTUITIVE, SHAPED BY FAITH IN INSTINCT AND COINCIDENCE. THE PSYCHOANALYTIC PROCEDURE IS A GREAT REFERENCE IN ZULFIKAR'S OPUS. HARUN IS LEAVING THE COUNTRY AND WE SPONTANEOUSLY RECREATE A SCENE FROM CARAX, A BIT OF WONG-KAR WAI IS ALSO HAPPENING. SINEAD O'CONNOR SINGING IN THE BACKGROUND ON A RAINY SARAJEVO NIGHT. IT WILL BE A LONG TIME UNTIL WE MEET AGAIN.



BORDERLINE: I SAW THE WORLD THRASHING ALL AROUND YOUR FACE

GALERIJA ULUS – PODRUM

U svetu koji je na pola između novog i starog, između spasenja i propasti, u međuprostoru između dva stanja, i dva sveta, rađa se novi čovek. Novi subjekat koji izlazi iz mraka, iz skučenosti, počinje da treperi, da diše i pravi pukotine u kibernetičkom sistemu. Hoda po granici, preispituje okruženje u kom živi, stvara, deluje i postaje slučajni haker koji pronalazi tačku krhkosti sistema i kroz nju ispituje njegove granice i potencijale. Okružen tehnologijom, uz koju raste i razvija se, ovaj pojedinac zna da “pаметan” život ne leži u objektivizaciji robotizovanog, niti zamenjivanju ljudi tehnologijom, već u dubokom preplitanju i stvaranju novog interfejsa, novih tipova povezivanja između ljudskog i onog što to nije, i njihovom zajedničkom kretanju ka tački u kojoj sve nestaje.

ULUS GALLERY – BASEMENT

In a world that is halfway between the new and the old, between salvation and ruin, in the space between two states, and two worlds, a new man is born. A new subject coming out of the darkness, out of narrowness, begins to tremble, breathe and crack in the cybernetic system. He walks along the border, re-examines the environment in which he lives, creates, acts and becomes a random hacker who finds the point of fragility of the system and through it examines its limits and potentials. Surrounded by technology, with which he grows and develops, this individual knows that “smart” life does not lie in objectifying robotics, nor replacing people with technology, but in deep intertwining and creating a new interface, new types of connections between human and non-human, and their common movement towards the point where everything disappears.



ANA ALEKSIĆ UNSTABLE: 1.2

UNSTABLE: 1,2 JE INSTALACIJA KOJA ISPITUJE (NE)STABILNOST, AMBIGVITET I PROMJENLJIVOST PROSTORA, SA FOKUSOM NA PROCESSE TIH POJAVA, PRIJE NEGO NA NJIHOVIM POSLJEDICAMA ILI UZROCIMA. POČETNA TAČKA JE FOTOGRAFIJA IZ LIČNE ARHIVE, ALI I ISKUSTVO ŽIVLJENJA U SREDINI IZMEĐU:

BEZBEDNIH MESTA KOJA POSTAJU OPASNA
NEPOZNATIH MESTA KOJE POSTAJU SIGURNA
NEZAVRŠENIH ZGRADA KOJE ČEKAJU IZGRADNJU
ZAVRŠENIH ZGRADA KOJE ČEKAJU RUŠENJE
PRIRODNIH I URBANIH PEJZAŽA KOJI SE DRISTIČNO I NASILNO MENJAJU
PROMENA TOPONIMA
PROMENA TERITORIJE
TRANSFORMIŠUĆI POČETNU SLIKU SMJENJIVANJEM DIJAMETRALNO SUPROTNIH PROCESA POPUT INTEGRACIJE I DEZINTEGRACIJE, DETRAKCIJE I EKSTRAKCIJE, UMETNICA NE POKUŠAVA PRONAĆI REŠENJE ILI KREIRATI NOVI NARATIV, VEĆ RAZUMETI TU TRANSFORMACIJU I STVORITI ODREĐENU PROSTORNU SITUACIJU/JEDINSTVO. OD MOMENTA POSTAVKE, PREPUŠTENOM JE SPOLJAŠNJIM UTICAJIMA DA NASTAVE NJEGOVO FORMIRANJE, TIME I PREDOČAVAJUĆI TAJ PROCES POSMATRAČU.

UNSTABLE: 1.2 IS AN INSTALLATION WHICH EXAMINES (UN)STABILITY, AMBIGUITY, AND TRANSFORMABILITY OF SPACE, WHERE THE FOCUS IS ON THE PROCESS OF THOSE PHENOMENONS RATHER THAN THEIR CONSEQUENCES OR CAUSES. THE STARTING POINT IS A PHOTOGRAPH FROM A PERSONAL ARCHIVE, BUT AS WELL THE EXPERIENCE OF HABITATING BETWEEN:

SAFE PLACES TURNING HOSTILE
UNKNOWN PLACES TURNING SAFE
UNFINISHED BUILDINGS WAITING CONSTRUCTION
FINISHED BUILDINGS WAITING DEMOLITION
NATURAL AND URBAN LANDSCAPES THAT ARE DRASTICALLY AND FORCEFULLY CHANGED
CHANGES OF TOPONYMS
CHANGES OF TERRITORY
TRANSFORMING THE INITIAL IMAGE BY ALTERNATING DIAMETRICALLY OPPOSED PROCESSES SUCH AS INTEGRATION AND DISINTEGRATION, DETRACTION AND EXTRACTION, THE ARTIST IS NOT TRYING TO FIND A SOLUTION OR TO CREATE A NEW NARRATIVE, BUT TO UNDERSTAND THE TRANSFORMATION THAT TAKES PLACE AND CREATE A SPATIAL SITUATION/ENTITY. ONCE INSTALLED, IT’S UP TO EXTERNAL CONDITIONS TO CONTINUE THE FORMATION OF THE WORK, THEREBY SHOWING THE PROCESS TO THE SPECTATOR.



ANDRIJANA BUGARIĆ
VIRGIN ALPHA COCA U, PA LEPA
JE / VIRGIN ALPHA COCA OH,
IT’S PRETTY

POČETNA IDEJA OVIH CRTEŽA POTIČE OD BASNI. UMETNICA JE ODUVEK BILA ZAINTERESOVANA ZA TEME KOJE SE TIČU ŽIVOTINJA, ODNOS LJUDI PREMA ŽIVOTINJAMA I OBRNUTO, NJHOVO PONAŠANJE, ŠTA BI NAM POTENCIJALNO REKLI KADA BI IM SE UKAZALA PRILIKA. VEKOVIMA UNAZAD VIĐALI SMO SCENE ZAROBLJENIH I POTLAČENIH ŽIVOTINJA. ČINJENICA JE DA SE U POSLEDNJE VREME TAJ METOD KONTROLISANJA MANJE PRAKTIKUJE, SA DRUGE STRANE AKO UPOREDIMO ILI ZAMENIMO ULOGE ČOVEKA I ŽIVOTINJE MOŽEMO PRIMETITI DA SE SITUACIJA PODUDARA ODOSNO DA SU SADA LJUDI TI KOJI SU ZAROBLJENI, SVOJEVOLJNO. KAKO ZBOG TOGA JER IM SE ŽIVOT ČINI SIGURNIJI U ZONI KOMFORA POSMATRAJUĆI SVET IZ NEKOG DRUGOG NAIZGLED SIGURNIJEG UGLA, KAKO ZBOG TOGA ŠTO JE CELO DRUŠTVO SIMBOLIČNO ZATVORENO U VELIKOM KAVEZU KOJI JE POD NADZOROM VEĆIH ŽIVOTINJA I IZ KOJEG SE NE NAZIRE IZLAZ. INFORMACIJE KOJE U TIM TRENUCIMA DOPIRU DO NAS SU MAHOM KONFUZNE I POLOVIČNE, A MI IH MOŽEMO INTERPRETIRATI PO IZBORU. DA LI SMO ZAISTA BEZBEDNI U TIM NOVONASTALIM ZONAMA KOMFORA ILI SAMO ŽELIMO DA VERUJEMO DA JESMO? DA LI SADA ŽIVOTINJE NAS OPSERVIRAJU?

THE INITIAL IDEA OF THESE DRAWINGS COMES FROM FABLES. THE ARTIST HAS ALWAYS BEEN INTERESTED IN TOPICS RELATED TO ANIMALS, THE ATTITUDE OF PEOPLE TOWARDS ANIMALS AND VICE VERSA, THEIR BEHAVIOR, WHAT THEY WOULD POTENTIALLY TELL US IF GIVEN THE OPPORTUNITY. CENTURIES AGO, WE SAW SCENES OF CAPTURED AND OPPRESSED ANIMALS. THE FACT IS THAT LATELY, THIS METHOD OF CONTROL HAS BEEN LESS PRACTICED. ON THE OTHER HAND, IF WE COMPARE OR REPLACE THE ROLES OF MAN AND ANIMAL, WE CAN NOTICE THAT THE SITUATION COINCIDES, THAT IS, NOW IT IS PEOPLE WHO ARE TRAPPED, VOLUNTARILY. AS IF THEIR LIFE SEEMS SAFER IN THE COMFORT ZONE BY LOOKING AT THE WORLD FROM ANOTHER SEEMINGLY SAFER ANGLE, AS BECAUSE THE WHOLE SOCIETY IS SYMBOLICALLY LOCKED IN A LARGE CAGE THAT IS UNDER THE CONTROL OF LARGER ANIMALS AND FROM WHICH THERE IS NO WAY OUT. THE INFORMATION THAT REACHES US IN THOSE MOMENTS IS MOSTLY CONFUSING AND PARTIAL, AND WE CAN INTERPRET IT BY CHOICE. ARE WE REALLY SAFE WITH THESE EMERGING COMFORT ZONES OR DO WE JUST WANT TO BELIEVE WE ARE? ARE ANIMALS OBSERVING US NOW?



ANJA TONČIĆ FORM FACTOR

Uobičajene optičke komponente oslanjaju se na postupne fazne pomake akumulirane tokom prelamanja svetlosti kako bi oblikovale refleks pokreta. Novi stepeni slobode postižu se uvođenjem naglih promena etapa u merilu vizuelnih talasnih vrednosti, te takav dvodimenzionalni niz senzornih rezonatora može utisnuti diskontinuitete dok prelazi granicu između dva ponuđena emitera — sadržajnog i opažajnog. Anomalan odraz i refrakcijski fenomeni posmatraju se na radu Form Factor u optički tankim linijskim nizovima. Fazni diskontinuiteti pružaju veliku fleksibilnost u dizajniranju iluminatornih snopova, što umetnica koristi u cilju konceptualnog izazivanja inertne pozicije tradicionalnog crteža, koji se na formalno-stilskom planu generiše kroz prikaz pokreta-slike, forme koja je flukturna iako omeđena konvencionalnim okvirom klasičnog medija.

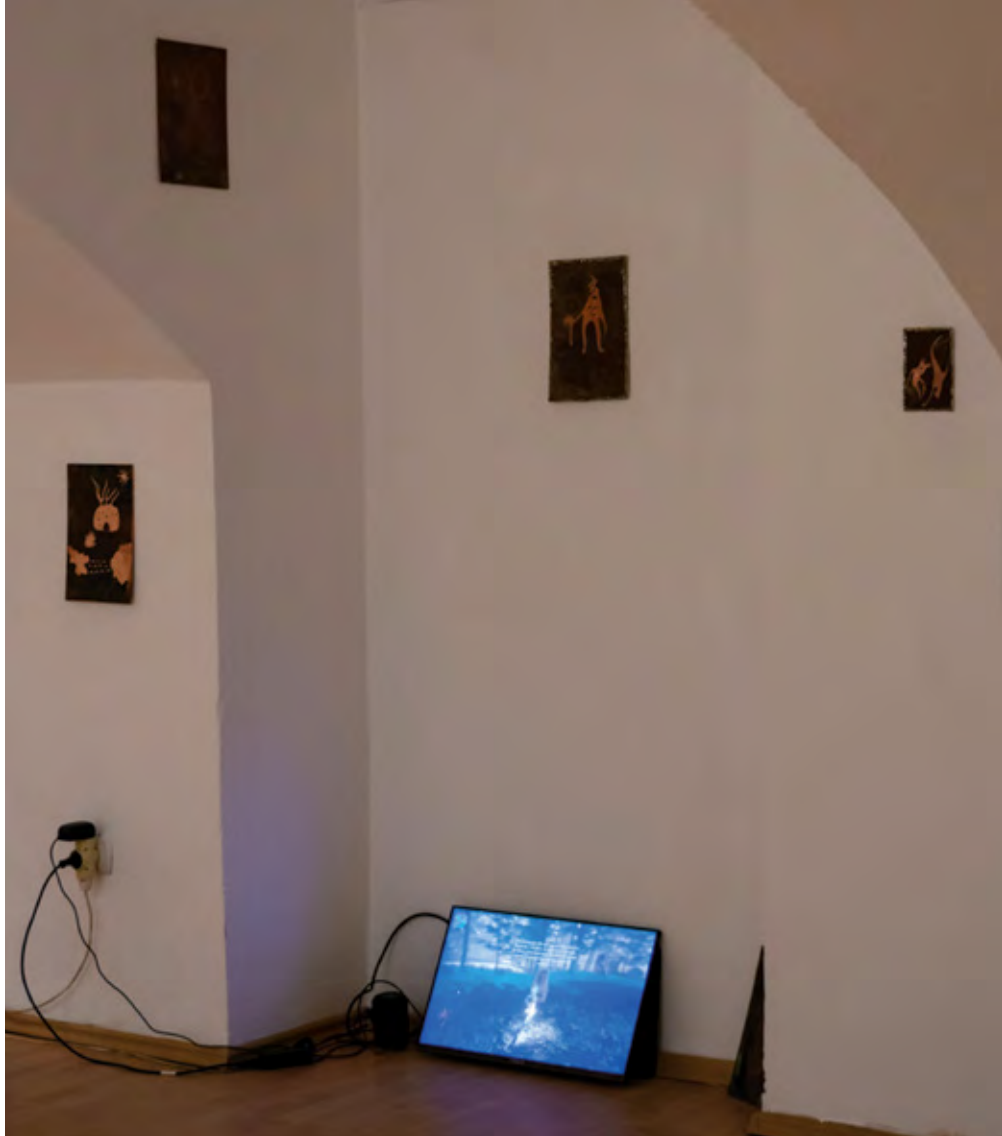
Conventional optical components rely on the gradual phase shifts accumulated during light refraction to form a motion reflex. New degrees of freedom are achieved by introducing sudden changes of stages in the scale of visual wave values, and such a two-dimensional array of sensory resonators can imprint discontinuities as it crosses the boundary between the two offered emitters - representation and prehension. Anomal reflection and refractive phenomena are observed in the work Form Factor in optically thin line sequences. Phase discontinuities provide great flexibility in molding illuminating beams, which she used to conceptually challenge an inert position of traditional drawing, which is generated on a formal-stylistic level through the representation of motion-image, a shape that is fluctuating although limited by the conventional framework of a classical medium.



ELENA CHERMERSKA I IVANA MIRCHEVSKA
TRESHOLDS OF NO-BODY IN PARTICULAR,
8’30”

ZAMISLITE PROMENLJIVU ARHITEKTURU KOJA DELUJE KAO SOFTVER OTVORENOG KODA, ČIJA MATERIJALNOST I VIRTUELNOST OSTAJU DOSTUPNI ZA TRAJNE MODIFIKACIJE I NAPREDAK PRATEĆI NAVIGACIONI IMPULS TELA. OVO JE PODSTICAJ TELA U KOME SE AFEKTI IZRAŽAVAJU PROSTORNO KAO DA POSTOJE MEĐU LJUDIMA I UNAKRSNO SA NJIMA, A NE SAMO U NJIMA. U OVAJ PRAG (PROSTOR) ULAZIMO PROTETIČKIM PUTEM. STVARAJUĆI SLIKE TELA — AVATARE, PITAMO SE: ŠTA ZNAČI BITI U TAKVOM TELU U TAKVOJ STVARNOSTI? ŠTA VIDIMO KADA VIDIMO NE SAMO SLIKE, VEĆ SLIKE SEBE, I NE SAMO TU SLIKU SEBE, VEĆ ISTU U INTERAKCIJI SA SVIM OSTALIM SLIKAMA? ŠTA OSEĆAMO KADA OSETIMO DA OVE SLIKE INTERAKTIVNO DELUJU, KAD OSEĆAMO DA NAŠ AVATAR KOMUNICIRA SA DRUGIM SLIKAMA? ŠTA JE VIRTUELNI AFEKAT? KAKO VIRTUELNO UTIČE NA NAS?

IMAGINE A MUTABLE ARCHITECTURE OPERATING AS OPEN SOURCE SOFTWARE, WHOSE MATERIALITY AND VIRTUALITY REMAINS AVAILABLE FOR PERPETUAL MODIFICATION AND ENHANCEMENT FOLLOWING THE NAVIGATIONAL IMPULSE OF THE BODY. THIS IS AN IMPETUS OF THE BODY IN WHICH AFFECT IS EXPRESSED SPATIALLY, AS EXISTING ACROSS AND AMONG PEOPLE, NOT LIMITED ONLY WITHIN THEM. WE ENTER THIS THRESHOLD (SPACE) VIA PROSTHETIC MEANS. GENERATING IMAGE-BODIES — AVATARS, WE ASK: WHAT DOES IT MEAN TO INHABIT SUCH A BODY IN SUCH A REALITY? WHAT ARE WE SEEING WHEN WE SEE NOT ONLY IMAGES, BUT THE IMAGE OF OURSELVES, AND NOT ONLY THAT IMAGE, BUT THAT IMAGE SEEING AND INTERACTING WITH ALL THE OTHER IMAGES OF THAT REALM? WHAT ARE WE FEELING WHEN WE FEEL THESE IMAGES INTERACT WHEN WE FEEL OUR AVATAR INTERACTS WITH OTHER IMAGES? IS IT EVEN POSSIBLE TO FEEL SOMETHING IN THESE INSTANCES? WHAT IS THE VIRTUAL AFFECT? HOW DOES VIRTUAL AFFECT ME? THIS WORK IS AN ATTEMPT TO JOIN THE XENOFEMINIST CALL FOR DEPLOYMENT OF REASON, IN WHICH REASON STANDS FOR THE RIGHT OF EVERYONE TO SPEAK AS NO ONE IN PARTICULAR.



GLENN DE COCK CYMETONA

CYMETONA JE VIDEO IGRA I SAJBERTEKST INSTALACIJA. DOBA JE KADA SVE VIŠE I VIŠE GLEDAMO U EKRANE I OKRUŽENI SMO ALGORITMIČNIM PROSTOROM U KOJI, SVOJOM VOLJOM, MOŽEMO UĆI I IZAĆI. POTREBNO JE DA PREISPITAMO NAČIN NA KOJI ČITAMO I KORISTIMO TEKST, UMETO ŠTO ČITAMO KAO LJUDI, TREBA MISLITI O TEKSTU IZ UGLA KIBORGA, KOJI VEĆ JESMO. PREĐITE (DIGITALAN) TEKST NA RAZIGRAN NAČIN, INSPIRISANI MEDIJUMOM. GLEDAJTE VIŠE NEGO ŠTO ČITATE. RAD SE SASTOJI OD VIDEO IGRE I CRTEŽA. KROZ IGRO OTKRIVAJU SE ŽIVOTI I IDEJE STANOVNIKA, PRIČU ODREĐUJU IZBORI KOJE PRAVI IGRAČ RAZGOVARAJUĆI SA STANOVNICIMA. TEKSTOVI UNUTAR IGRE SU GENERISANI, I BAZIRAJU SE NA POSTOJEĆIM KONVERZACIJAMA VIDEO IGRE. CRTEŽI OVIH DIGITALNIH STANOVNIKA NALAZE SE NA ISTOJ PLATFORMI KOJU RAČUNAR KORISTI ZA POKRETANJE IGRE, UGRAVIRANIM PLOČAMA ZA ŠTAMPU.

CYMETONA IS A VIDEO GAME AND CYBERTEXT INSTALLATION. THE WORK IS A WAY OF TRAVERSING TEXT AND STORY LIKE A DÉRIVE. IN A TIME WHERE WE LOOK MORE AND MORE TO SCREENS AND ARE SURROUNDED BY AN ALGORITHMIC SPACE THAT WE CAN ENTER AND LEAVE AT WILL. WE SHOULD RETHINK THE WAY WE READ AND USE TEXT, INSTEAD OF READING AS HUMANS WE SHOULD START THINKING ABOUT TEXT AS THE CYBORGS WE ALREADY ARE. TRAVERSE A (DIGITAL) TEXT IN A PLAYFUL WAY, INSPIRED BY THE MEDIUM. LOOK MORE THAN YOU READ. THE WORK CONSISTS OF A VIDEO GAME AND DRAWINGS. IN THE VIDEO GAME, YOU CAN DISCOVER THE STORIES AND IDEAS OF THE INHABITANTS, THE STORY IS DECIDED BY THE CHOICES THE PLAYER MAKES WHILE TALKING TO THE INHABITANTS. THE TEXTS INSIDE THE GAME ARE GENERATED BASED ON EXISTING VIDEO GAME CONVERSATIONS. THE DRAWINGS OF THESE DIGITAL INHABITANTS ARE ON THE SAME MATERIAL THE COMPUTER RUNS THE GAME FROM, ETCHED PRINT PLATES.



KSENIJA TAJSIĆ INSTALACIJA 3,0 / INSTALLATION 3.0

UMETNICA KSENIJA TAJSIĆ INTERESUJE SE ZA ODNOS ANALOGNOG, DIGITALNOG, FIZIČKOG I VIRTUELNOG; PROSTOR IZMEĐU TEHNOLOGIJE, UMETNOSTI, ARHITEKTURE I NAUKE. NJENI RADOVI SE BAVE FILTRIRANJEM ARHITEKTONSKE DISCIPLINE KROZ RAZLIČITE MEDIJUME I INTERDISCIPLINARNIM ISPITIVANJIMA KAPACITETA NOVIH MEDIJA U PROSTORU. STOGA, UMETNICA SVOJ RAD OPISUJE KAO STRUKTURIRANJE HIBRIDNE VIZIJE ARHITEKTONSKE SKULPTURE, POZIVAJUĆI SE NA EVOLUTIVNE PROCESSE PREUZETE IZ PRIRODE, POKRENUTE TEHNOLOGIJOM I SMEŠTENE U FIZIČKI PROSTOR (DELOVANJE U ZONI IZMEĐU UMETNOSTI I NAUKE; RAZJAŠNJAVANJE HIJERARHIJE IZMEĐU UMETNOSTI I ARHITEKTURE I NJIHOVE POVEZANOSTI SA TEHNOLOGIJOM I NAUKOM). RAD DEMATERIJALIZUJE I DEKONTEKSTUALIZUJE ELEMENTE U FUNKCIONALNIM PROSTORIMA, OBLIKUJUĆI IH IZ ARHITEKTONSKIH ELEMENATA U UMETNIČKE OBJEKTE. OSLANJA SE NA PRINCIPE METABOLIZMA, REAKTIVNOSTI, STIMULUSA, PRILAGOĐAVANJA, NADORGANIZAMA, INTERAKCIJA, MEKOĆE I FLUIDNOSTI, A UPRAVLJAČE SE FIZIČKIM I VIRTUELNIM MODELOVANJEM I ISTRAŽIVANJIMA MATERIJALNOSTI.

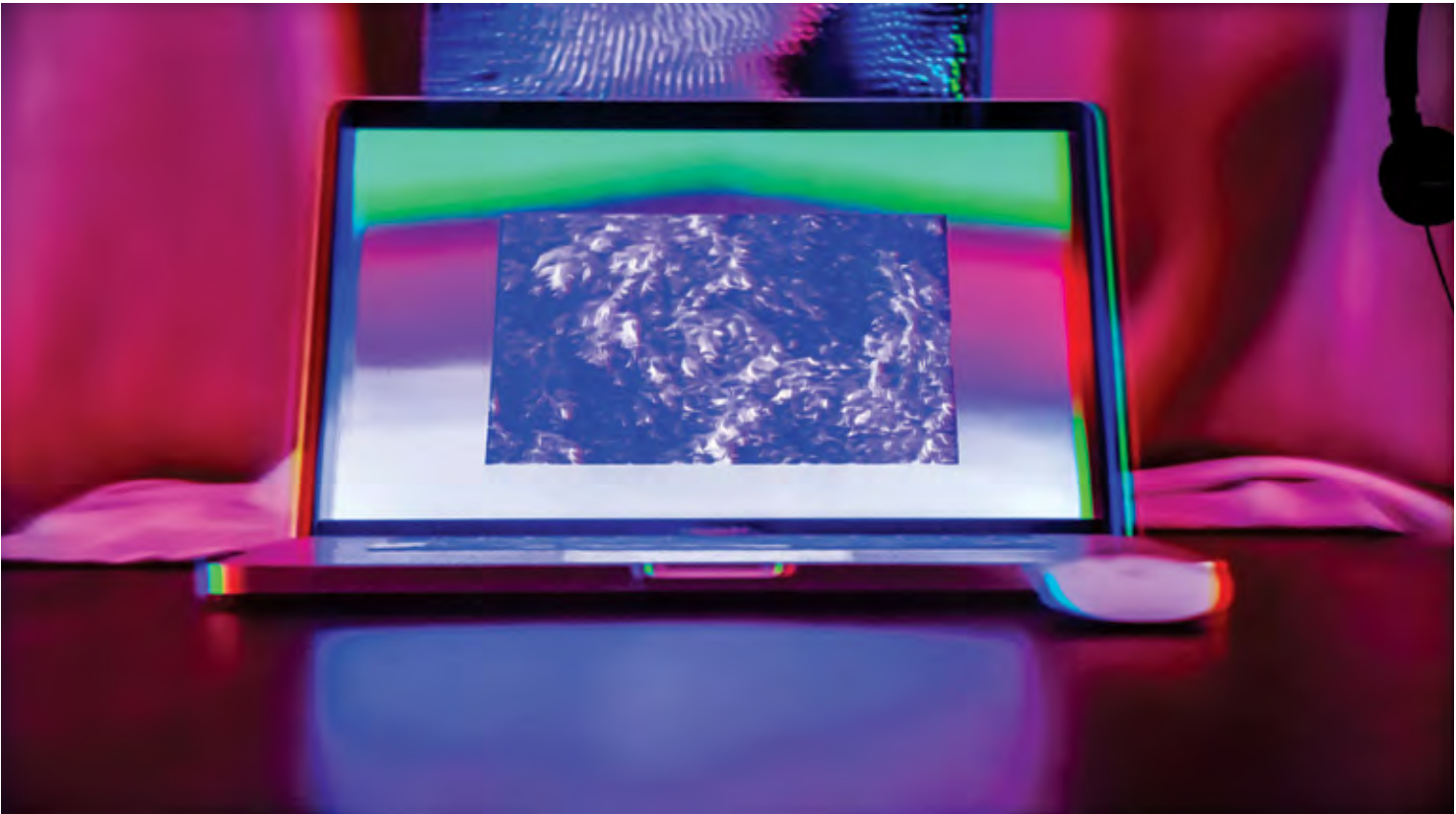
ARTIST KSENIJA TAJSIĆ IS INTERESTED IN THE RELATION OF ANALOG, DIGITAL, PHYSICAL, AND VIRTUAL; THE SPACE BETWEEN TECHNOLOGY, ART, ARCHITECTURE, AND SCIENCE. HER WORKS DEAL WITH FILTERING ARCHITECTURAL DISCIPLINE THROUGH DIFFERENT MEDIUMS AND INTERDISCIPLINARY EXAMINATIONS OF THE CAPACITY OF NEW MEDIA IN SPACE. THEREFORE, THE ARTIST DESCRIBES HER WORK AS STRUCTURING AN ENTITY THAT IS A HYBRID VISION OF AN ARCHITECTURAL SCULPTURE, REFERRING TO EVOLUTIONARY PROCESSES TAKEN FROM NATURE, DRIVEN BY TECHNOLOGY, AND PLACED IN PHYSICAL SPACE (IT OPERATES IN A ZONE BETWEEN ART AND SCIENCE, AND SERVES AS A TOOL FOR CLARIFICATION OF HIERARCHY BETWEEN ART AND ARCHITECTURE, AND THEIR COHESION WITH TECHNOLOGY AND NATURE). THE WORK AIMS TO DEMATERIALIZE AND DECONTEXTUALIZE ELEMENTS IN FUNCTIONAL SPACES AND GIVE THEM NEW PURPOSE AND MEANING, RESHAPING THEIR EXISTENCE FROM ARCHITECTURAL ELEMENTS TO ARTISTIC OBJECTS. IT LEANS ON THE PRINCIPLES OF METABOLISM, RESPONSIVENESS, ADAPTATION, SUPERORGANISMS, INTERACTIONS, SOFTNESS AND FLUIDITY, AND OPERATES THROUGH HANDS-ON AND VIRTUAL MODELING AND EXPLORATIONS OF MATERIALITY.



LÉA TISSOT LAURA ALL THE THINGS THAT YOU DO, 30'05''

„SVE STVARI KOJE RADIŠ“ JE VIDEO PRVOG PERFORMANSA KOJI OVA GRUPA IZVODI NAKON PRVOG ZATVARANJA USLED IZBIJANJA VIRUSA COVID-19, A STRIMOVAN JE ONLINE TOKOM IZVOĐENJA. S OBZIROM NA TO DA PUBLIKA NIJE MOGLA DA PRISUSTVUJE, KAMERA JE POSTAVLJENA NA IZVOĐAČE I NA TAJ NAČIN JE EMITOVANJE PERFORMANSA POPRIMILO ELEMENTE GLEDANJA UŽIVO. OVO DELO JE NAPISANO I IZVEDENO KAKO BI SE PREISPITALA NOVA PRAVILA SOCIJALNOG DISTANCIRANJA KOJA SU UMETNICI PREPOZNALI KAO POSEBNO TEŠKA ZA MLADE LJUDE NENORMATIVNE SEKSUALNOSTI. OVAJ RAD POSTAVLJA PITANJE SAVREMENE TAČKE GLEDIŠTA NA NAGO LJUDSTO TELO, CENZURU NA DRUŠTVENIM MREŽAMA, ALI I MONETIZACIJU TELA. KOJE SU RAZLIKE IZMEĐU PLAĆENOG TELA UMETNIKA I PERFORMERA I TELA SEKSUALNIH RADNIKA? KAKVI SU ODNOSI IZMEĐU MONETIZACIJE, SEKSUALIZACIJE I OBJEKTIFIKACIJE? KAKAV STATUS IMAJU SLIKE TELA S OBZIROM NA TO DA LI SU BESPLATNE ILI NE? UMETNICA KAO KIBORGE KORISTI FIGURE ŽIVOTINJA, KOJE JE PODSEĆAJU NA IGRE IZ DETINJSTVA U NJENOM SELU, KOJE JE SMATRALA BESPOLNIM, ASEKSUALNIM I BEZVREMENIM BIĆIMA.

„ALL THE THINGS THAT YOU DO“ IS A VIDEO OF THE FIRST PERFORMANCE THIS GROUP PRESENTED AFTER THE FIRST LOCKDOWN. IT WAS AN IRL SHOW STREAMED ONLINE. SINCE NO PUBLIC WAS ALLOWED A CAMERA DEVICE EMBEDDED IN THE PERFORMERS WAS SET UP AS AN IMMERSIVE WAY TO BROADCAST THE PERFORMANCE AND PROPOSE A “LIVE-ARCHIVE. THIS WORK WAS WRITTEN AND PERFORMED IN ORDER TO QUESTION THE NEW SOCIAL DISTANCING RULES THAT ARTISTS FOUND PARTICULARLY DIFFICULT FOR YOUNG PEOPLE WITH NON-NORMATIVE SEXUALITIES. THIS WORK QUERIES THE CONTEMPORARY POINT OF VIEW ON NUDITY, CENSORSHIP ON SOCIAL NETWORKS, BUT ALSO THE MONETIZATION OF BODIES. WHAT ARE THE DIFFERENCES BETWEEN THE PAID BODY OF A PERFORMANCE ARTIST AND THE ONE OF A SEX WORKER? WHAT ARE THE RELATIONSHIPS BETWEEN MONETIZATION, SEXUALIZATION AND OBJECTIFICATION? WHAT STATUS DO IMAGES OF THE BODY HAVE WITH REGARD TO THEIR GRATUITOUSNESS OR NOT? THE ARTIST USES THE FIGURE OF ANIMALS, REMINISCENT OF CHILDHOOD GAMES IN HER VILLAGE WHICH SHE CONSIDERED AS GENDERLESS, ASEXUAL, AGELESS BEINGS, AS CYBORGS.



MILJANA NIKOVIĆ TWO SIMPLE LETTERS, 2'34''

U HAOTIČNOM I APOKALIPTIČNOM SVETU, ŠTA SE DESI AKO JE VAŠ UM SEBIČNO OPSEDNUT VAŠIM LJUBAVNIM ŽIVOTOM? AKO ZAPOČNETE POTRAGU ZA POTENCIJALNIM LJUBAVNICIMA PUTEM APLIKACIJA ZA UPOZNAVANJE? AKO VEĆINA NJIH NE REAGUJE NA VAŠE PORUKE (IAKO VIDITE AKTIVNE STATUSE) VEROVATNO NEDOVOLJNO STIMULISANI VAŠIM PROFILOM? SKORO SVAKI PUT, KOMUNIKACIJA PRESTAJE BEZ OČIGLEDNOG RAZLOGA, IAKO NIKO NE NAPUŠTA ČET. PAŽNJA I RADOZNALOST NESTAJU. DA LI ĆE SVI ONI OSTATI SAMO VIRTUELNE FANTAZIJE? DA LI JE UOPŠTE I BILO DRUGAČIJE PRE PANDEMIJE? INTERNET UMNOŽAVA EKRANE KOJI POSTAJU NAŠI NOVI FRAGMENTIRANI PROZORI KA SPOLJNOM SVETU. POVEZANI SA BILO KIM, BILO GDE, BILO KADA. IPAK, IZOLOVANI: SAMI, USAMLJENI U SOBI, U SEBI. OVA VOKALNA I VIZUELNA PESMA PREDSTAVLJA DEKONSTRUKCIJU KRATKIH REČENICA KOJE SE KORISTE ZA DOGOVARANJE SASTANKA SA NEPOZNATOM OSOBOM. NEODLUČNA I UČTIVA, DVA ILI TRI JEDNOSTAVNA SLOVA NAGOVEŠTAVAJU TRAJNU NESIGURNOST, SKROMNOST, STIDLJIVOST – IZBEGAVAJUĆI DA UVREDE ILI UPLAŠE SAGOVORNIKA. DA BI SE OVOJ SAMOIRONIČNOJ SITUACIJI OLAKŠAO TON, SVESNO SE KORISTE RAZIGRANI POP ELEMENTI, KAKO SA ZVUKOM TAKO I SA PALETOM BOJA.

IN A MESSY AND APOCALYPTIC WORLD, WHAT HAPPENS IF YOUR MIND IS EGOTISTICALLY OBSESSED WITH YOUR LOVE LIFE? IF YOU START SEARCHING FOR POTENTIAL LOVERS VIA DATING SITES? IF MOST OF THEM DO NOT REACT TO YOUR MESSAGES (ALTHOUGH YOU SEE ACTIVE STATUS) PROBABLY INSUFFICIENTLY STIMULATED BY YOUR PROFILE? OTHERS MIGHT AGREE FOR A WALK, IF IT DOES NOT RAIN, SATURDAY AFTERNOON OR NEXT TUESDAY. THAT DOES NOT SOUND PROMISING. ALMOST ALWAYS, COMMUNICATION STOPS FOR NO OBVIOUS REASON, EVEN THOUGH EVERYBODY STAYS ONLINE. ATTENTION AND CURIOSITY DISAPPEAR. WILL THEY ALL REMAIN VIRTUAL FANTASIES? WAS IT ANY DIFFERENT BEFORE THE LOCKDOWN? THE INTERNET MULTIPLIES SCREENS THAT BECOME OUR NEW FRAGMENTED WINDOWS TO THE OUTSIDE WORLD. CONNECTED WITH ANYONE, ANYWHERE, ANYTIME. HOWEVER, ISOLATED: ALONE, LONELY IN A CELL, IN A SELF. THIS VOCAL AND VISUAL POEM IS A DECONSTRUCTION OF SHORT SENTENCES THAT ONE USES TO ARRANGE A MEETING WITH A STRANGER. HESITANT AND POLITE, TWO SIMPLE LETTERS IMPLY PERMANENT INSECURITY, MODESTY, TIMIDITY – AVOIDING TO OFFEND OR FRIGHTEN THE INTERLOCUTOR(S). TO PUT A LIGHTER TONE ON THIS SELF-IRONIC SITUATION, THERE IS A CONSCIOUS USE OF PLAYFUL POP-ELEMENTS, BOTH WITH SOUND AND COLOR PALETTE.



IDENTITIES: WAS IT ALWAYS MESH AND LACE?

MUZEJ GRADA BEOGRADA — KONAK KNEGINJE LJUBICE

To smo što smo. Ili nismo? U nama se talože slojevi sredina iz kojih smo potekli, ljudi koje smo voleli, kuća koje smo naseljavali i napuštali, glasova koji su nam nešto govorili. Ipak, mi znamo da nismo samo puka mešavina slučajnosti i da imamo pravo da se izvajamo ili isprogramiramo baš po sopstvenoj meri. Da li po toj meri stvaramo i druge entitete, da li im dopuštamo da izađu iz okvira antropocentričnosti, ili je prepoznavanje ljudskog u tim novim, začudnim oblicima postojanja, jedini način da se sa njima povežemo? Ako priželjkujemo slobodu da budemo baš ono što sanjamo i da biramo najbolje svetove za sebe, ima li tu mesta i za neke nove identitete - samostalne i jedinstvene, emancipovane od svojih tvoraca?

BELGRADE CITY MUSEUM — PRINCESS LJUBICA MANSION

We are what we are. Or aren't we? The layers of the environment from which we came, the people we loved, the houses we inhabited and left, the voices that told us something, are deposited in us. However, we know that we are not just a mixture of coincidences and that we have the right to perform or program ourselves. Do we create other entities to that extent, do we allow them to go beyond anthropocentrism, or is recognizing the human in these new, strange forms of existence the only way to connect with them? If we want the freedom to be exactly what we dream of and to choose the best worlds for ourselves, is there room for some new identities - independent and unique, emancipated from their creators?



ADRIENN ÚJHÁZI I MARIJA ŠUMARAC MIKROBILNI CONCERT / MICROBIAL CONCERT

ISTRAŽIVANJE NOVOG MATERIJALA SCOPY, NASTAJE PUTEM FERMENTACIJE KOJI SE PREDSTAVLJA U NOVOM OBLIKU KROZ HIBRIDIZACIJU ZVUKA. PROCES RAZMNOŽAVANJA MIKROBA I STVARANJA BIOFILMA SE DOKUMENTUJE U MEDIJU FOTOGRAFIJE I PREBACUJE SE U ZVUČNE BELEŠKE. KROZ MANIPULACIJU I ISTRAŽIVANJE NASTAJANJA ŽIVOG BIOFILMA, UZIMAJU SE UZORCI ZVUČNIM SIGNALIMA. JEDINSTVO ZVUKA SE PREZENTUJE U PROSTORU KOJI DAJE NA NJENOM ZNAČAJU, TE FOTO DOKUMENTACIJE ČE SE IZLOŽITI ILI PROJEKTOVATI UZ ŽIV UZORAK MAJKE KULTURE – SCOPY, KOJA ČE I U TOKU PREZENTACIJE BITI U OTVORENOJ FAZI. KONCEPT PROJEKTA SE OKREĆE KA LONG DURATION IDEJI U REALIZACIJI UZ PREZENTOVANJE JEDNOG ŽIVOG ENTITETA KOJI JE U KONSTANTNOJ METAMORFOZI. OVAJ MATERIJAL U STALNOM RAZVOJU KOJI PRIKAŽUJEMO MEDIJUMOM ZVUKA PREDSTAVLJA SVOJEVRSTAN KONCERT, DRUGAČIJI OD ONIH NA KOJE SMO NAVIKLI. PITANJA KOJA POSTAVLJAMO JESU – DA LI ŽIVI SVET OKO NAS MOŽE DA PROIZVODI SVOJU MUZIKU I NA KOJI NAČIN ČE SE NJEGOVA MUZIKA MENJATI TOKOM NJEGOVOG RAZVOJA? ODGOVORE MOŽEMO DOBITI JEDINO PROLASKOM KROZ ČITAV PROCES, JER JE PROCES STVARANJA MUZIKE NEŠTO ŠTO OŽIVLJAVA, GRADI, VIBRIRA I NA TAJ NAČIN DIŠE.

THE NEWLY RESEARCHED SCOPY MATERIAL IS CREATED THROUGH FERMENTATION AND IT IS PRESENTED IN A NEW FORM WITH THE HELP OF HYBRIDIZATION OF SOUND. IN THE PROCESS OF MICROBIAL REPRODUCTION AND BIOFILM CREATION, IT IS DOCUMENTED IN THE MEDIUM OF PHOTOGRAPHY AND TRANSFERRED TO SOUND. THROUGH MANIPULATION TO INVESTIGATE THE FORMATION OF A LIVING BIOFILM, SAMPLES ARE TAKEN WITH THE HELP OF SOUND SIGNALS. THE UNITY OF SOUND IS PRESENTED IN THE SPACE THAT GIVES IT IMPORTANCE, AND PHOTO DOCUMENTATION WILL BE EXHIBITED OR PROJECTED WITH A LIVING SAMPLE OF THE “MOTHER CULTURE” – SCOPY, WHICH WILL BE IN OPEN PHASE DURING THE PRESENTATION, A MODIFICATION SUPPORTED BY THE RESULTING SOUND. THE CONCEPT OF THE PROJECT TURNS TO A LONG-DURATION IDEA IN REALIZATION WITH THE PRESENTATION OF A LIVING MATERIAL THAT IS IN CONSTANT METAMORPHOSIS. THIS CONSTANTLY EVOLVING MATERIAL THAT WE PRESENT AS A MEDIUM OF SOUND IS LIKE A CONCERT, BUT DIFFERENT FROM THE ONES WE ARE USED TO. THE QUESTIONS WE ASK ARE – “CAN THE LIVING WORLD AROUND US PRODUCE ITS OWN MUSIC?” AND “HOW WILL ITS MUSIC CHANGE DURING ITS DEVELOPMENT?”. WE CAN ONLY GET ANSWERS BY GOING THROUGH THE WHOLE PROCESS, BECAUSE THE PROCESS OF MAKING MUSIC IS SOMETHING THAT REVIVES, BUILDS, VIBRATES, AND BREATHES.

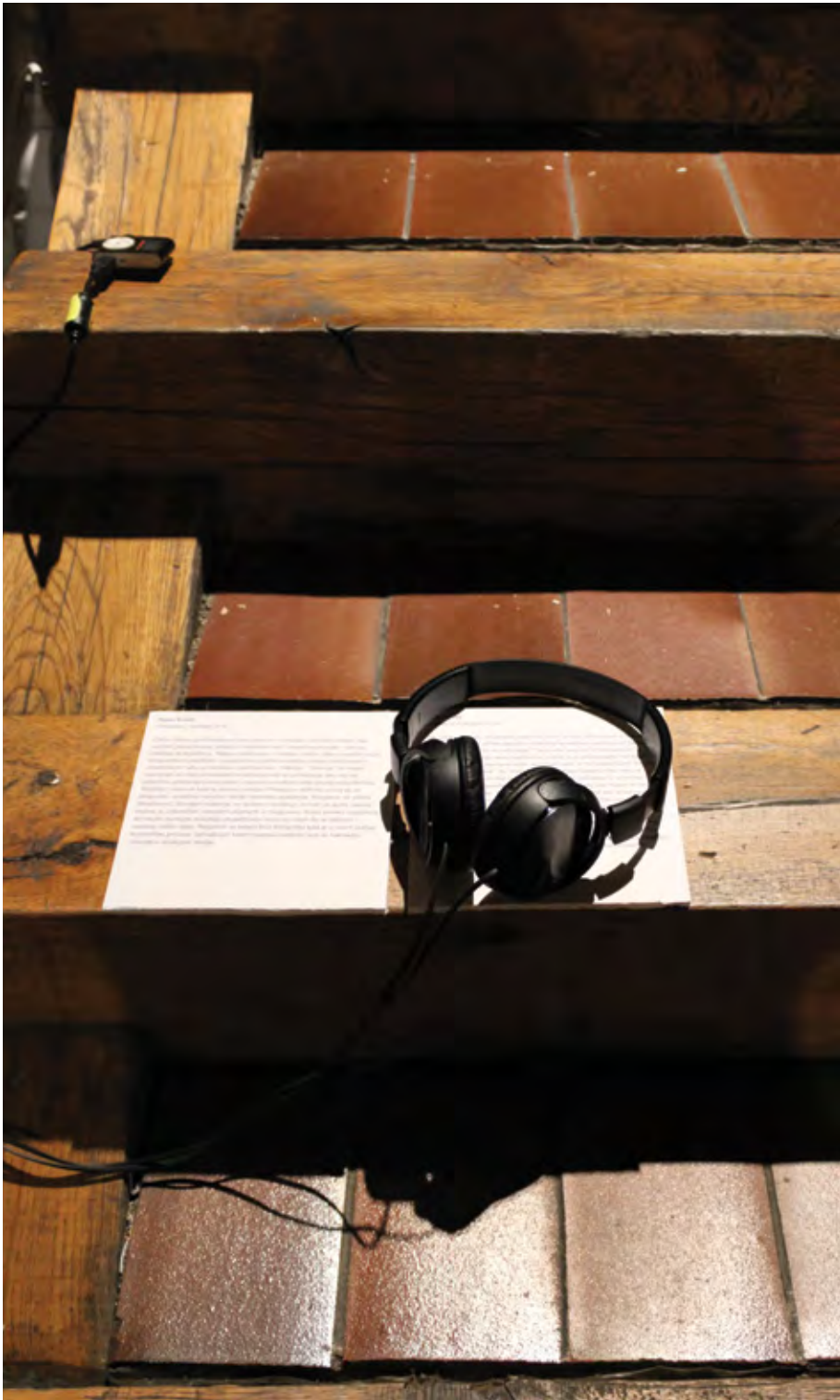


DEA DŽANKOVIĆ MENAŽERIJA / MENAGERIE

„MENAŽERIJA“ JE INTERAKTIVNA INSTALACIJA KOJA SE BAVI ISPITIVANJEM IDENTITETA STAVLJAJUĆI GA U FIZIČKI KONTEKST STAKLENE VITRINE, PREDMETA KOJI SE U NEKOM OBLIKU NALAZI U SVAČIJEM DOMU. KROZ KREIRANJE REPLIKE KUĆNO- SAKRALNOG PROSTORA, UMETNICA ISPITUJE TENZIJU KOJA POSTOJI IZMEĐU FORSIRANE KREACIJE EGA I NEGIRANIH DELOVA LIČNOSTI KOJI SE POTISKUJU. INSTALACIJA JE INTERAKTIVNA, I DAJE NAM MOGUĆNOST DA OTVORIMO, ZADIREMO I ISPITUJEMO SVE NJENE KUTKE, ŠTO JE METAFORA PROCESA SAMOSPOZNAJE. VEĆINA PREDMETA U SEBI SADŽI FRAGMENTE DRUGIH PREDMETA I STVARI, ŠTO JE JASNA ALUZIJA NA NAŠE FRAGMENTIRANE DELOVE LIČNOSTI KOJIMA SE NE BAVIMO I KOJI SE ISPOLJAVAJU NA JAKO NEPRIJATNE, A ČESTO I BRUTALNE NAČINE. DELO UKAZUJE NA APSOLUTNU VAŽNOST PROCESA INTEGRACIJE I PREVAZILAŽENJA KONSTANTNOG PONAVLJANJA ŠABLONA PONAŠANJA I ODNOSA, KOJI U SUPROTNOM POSTAJE ENTITET ZA SEBE I PORODIČNI IDENTITET KOJI SE PRENOSI NA SLEDEĆE GENERACIJE.

„MENAGERIE“ IS AN INTERACTIVE INSTALLATION THAT EXPLORES THE NOTION OF IDENTITY BY PLACING IT WITHIN A PHYSICAL CONTEXT OF A GLASS CASE, A WELL-KNOWN OBJECT WE ALL HAVE IN OUR HOUSE, IN ONE FORM OR ANOTHER. BY CREATING A REPLICA OF SUCH A DOMESTIC SACRED SPACE, THE ARTIST INVESTIGATES THE TENSION BETWEEN A FORCED EGOIC CREATION AND THE NEGATED PARTS OF OUR IDENTITIES. THE INSTALLATION IS INTERACTIVE AND GIVES US A POSSIBILITY TO OPEN, INVESTIGATE AND EXAMINE ALL ITS COMPONENTS, AS A METAPHOR FOR SELF-RECOGNITION. MOST OF THE OBJECTS IN THE GLASS CASE CONTAIN FRAGMENTS OF OTHER OBJECTS AND THINGS, WHICH ALLUDES TO OUR FRAGMENTED SELVES WE KEEP DENYING AND THAT KEEP SURFACING UP IN UNPLEASANT, AND OFTEN BRUTAL WAYS. THE PIECE ADHERES TO THE IMPORTANCE OF INTEGRATION AS A MEANS TO OVERCOME THE REPETITION OF BEHAVIORAL PATTERNS AND RELATIONSHIPS, WHICH CAN BECOME ITS OWN ENTITY AND COME TO REPRESENT A FAMILY IDENTITY THAT IS CARRIED OVER TO THE NEXT GENERATIONS.





DEJAN KRSTIĆ
FANTAZIJA O SLOBODI, 6'14" /
FANTASY OF FREEDOM, 6'14"

CIKLUS RADOVA PREDSTAVLJENIH POD NAZIVOM „FANTAZIJA O SLOBODI“ NASTAJE KAO REZULTAT PREISPITIVANJA PITANJA O IDENTITETU KAO I PITANJIMA SLOBODE I NJENOG ZNAČAJA ZA POJEDINCA. RADOVI REALIZOVANI U MEDIJU CRTEŽA I SLIKE IZVEDENI SU PO FOTOGRAFSKOM PREDLOŠKU NASTALOM KROZ PSIHOANALITIČKI PRISTUP KORIŠĆENOM U UMETNIČKOM RADU SA MODELOM POD NAZIVOM “INTERVJU”. “INTERVJU” JE METOD ZASNOVAN NA IDEJI PSIHOLOŠKIH ISTRAŽIVANJA KOJI SE PRIMENJUJE TAKO ŠTO SE POJEDINCU POSTAVLJA UNIVERZALAN, UNAPRED OSMIŠLJEN SPLET PITANJA KOJA DEFINIŠU FILOZOFIJU I STAVOVE KOJE TA OSOBA ZASTUPA. PITANJA SE DEFINIŠU SA CILJEM DA SE PREPOZNA I ANALIZIRA TRENUTNO STANJE IDENTITETA POJEDINCA. RAZGOVOR SE SNIMA DIKTAFONOM. SNIMLJENI MATERIJAL SE DODATNO OBRADUJE I KORISTI ZA AUDIO RADOVE KOJIMA SU ZABELEŽENI ODREĐENI SEGMENTI IZ RAZGOVORA. AUDIO SNIMKU RAZGOVORA SE TOKOM MONTAŽE PRIDODAJU PROJEKTOVANI ZVUCI SA CILJEM DA SE DEFINIŠU I NAGLASE MOTIVI RADA. RAZGOVOR SE BELEŽI KROZ FOTOGRAFIJU KOJA JE U OVOM SLUČAJU KONSTANTAN PROCES ZAHVALJUJUĆI KOJEM NASTAJU PREDLOŽCI KOJI SE NAKNADNO PREVODE U ANALOGNE MEDIJE.

THIS SERIES OF WORKS PRESENTED UNDER THE TITLE „FANTASY OF FREEDOM“ IS THE RESULT OF A RE-EXAMINATION OF THE QUESTION OF IDENTITY AS WELL AS QUESTIONS OF FREEDOM AND ITS SIGNIFICANCE FOR AN INDIVIDUAL. THE WORKS REALIZED IN THE MEDIUM OF DRAWINGS AND PAINTINGS WERE REALIZED ACCORDING TO A PHOTOGRAPHIC TEMPLATE CREATED THROUGH THE PSYCHOANALYTIC APPROACH USED IN THE ARTISTIC WORK WITH THE MODEL CALLED “INTERVIEW”. AN “INTERVIEW” IS A METHOD BASED ON THE IDEA OF PSYCHOLOGICAL RESEARCH THAT IS APPLIED BY ASKING AN INDIVIDUAL A UNIVERSAL, PRECONCEIVED SET OF QUESTIONS THAT DEFINE THE PHILOSOPHY AND FRAME OF MIND THAT THAT PERSON REPRESENTS. THE QUESTIONS ARE DEFINED WITH THE AIM OF RECOGNIZING AND ANALYSING THE CURRENT STATE OF THE INDIVIDUAL’S IDENTITY. THE CONVERSATION IS RECORDED ON A DICTAPHONE. THE RECORDED MATERIAL IS ADDITIONALLY PROCESSED AND USED FOR AUDIO WORKS WHICH RECORD CERTAIN SEGMENTS FROM THE CONVERSATION. DURING THE EDITING, PROJECTED SOUNDS ARE ADDED TO THE AUDIO RECORDING OF THE CONVERSATION IN ORDER TO DEFINE AND EMPHASIZE THE MOTIVES OF THE WORK. THE CONVERSATION IS RECORDED THROUGH PHOTOGRAPHY, WHICH IN THIS CASE IS A CONSTANT PROCESS THANKS TO WHICH TEMPLATES ARE CREATED WHICH ARE SUBSEQUENTLY TRANSLATED INTO ANALOG MEDIA.



MARKO GUTIĆ MIŽIMAKOV I KAREN NHEA NIELSEN (U KOLABORACIJI SA KLONOVIMA LILISLAVA8 I AMPERSANDG8)
HVALA TI ŠTO SI OVDE SA MNOM, 19'57" / (IN COLLABORATION WITH CLONES AMPERSANDG8 AND
LILYSLAVA8) THANK YOU FOR BEING HERE WITH ME, 19'57"

DVE FIGURE PO IMENU LILISLAVA8 I AMPERSANDG8 OBRAČAJU SE GLEDAOCU SVOJIM GOVOROM I PRISUSTVOM U PROSTORU. ONI SU KLONOV I OBLIKOVANI HIBRIDIZACIJOM RAZLIČITIH PRONAĐENIH I UNAPRED NAPRAVLJENIH 3D MODELA SA SLIKAMA LICA UMETNIKA, A ZATIM ANIMIRANI ALGORITMOM ZA MAŠINSKO UČENJE TZV. FIRST ORDER MOTION TRANSFER (“PRENOS POKRETA PRVOG REDA.”) OVAJ ALGORITAM IMA PRISTUP SNIMCIMA GOVORNIH PERFORMANSA UMETNIKA I POKUŠAVA DA KOPIRA NJIHOVE POKRETE NA LICE I TELO ANIMIRANE FIGURE. IZGOVORENI TEKST UMETNICI SU NAPISALI ZAJEDNIČKI KORISTEĆI FRAGMENTIRANE TEKSTOVE, RAZMIŠLJANJA O PROCESIMA I GESTOVIMA. UMETO DA STVORE SAVRŠENI ODRAZ SEBE U DUPLIKATIMA ILI DA PRIKAŽU (NE)SPOSObNOST ALGORITAMA, ONI UČESTVUJU U OVOM PROCESU AFEKTIVNOG PRENOSA IZMEĐU NJIH I NJIHOVIH KLONOVA KAKO BI SAGLEDALI PREDNOSTI OVOG DIGITALNOG OSTVARENJA. PREVELIKA EMOTIVNA LICA KOMPJUTERSKI STVORENIH KLONOVA, NJIHOVA NESTABILNA TELA I ATRAKTIVNO PRISUSTVO U NISKIM REZOLUCIJAMA UVEK SU U ODNOSU NA TELA UMETNIKA. PREPLITANJE RAZLIČITIH PROSTORA, DVOSMISLENIH OSEĆANJA I ODNOSA U NJHOVOM GOVORU I PERFORMANSA JE POKUŠAJ UMETNIKA DA SHVATE SEBE.

‘WHEN I SAY WE, I AM COUNTING YOU IN
WHEN I SAY WE, I AM TALKING ABOUT YOU TOO AND ALSO YOU
WHEN I SAY WE, I AM SPEAKING FROM THIS SPACE’ (TEXT EXCERPT)
TWO FIGURES NAMED LILYSLAVA8 AND AMPERSANDG8 ADDRESS THE VIEWER WITH THEIR SPEECH AND PRESENCE IN SPACE. THEY ARE CLONES FASHIONED BY HYBRIDIZING DIFFERENT FOUND AND PREMADE 3D MODELS WITH IMAGES OF OUR OWN FACES AND THEN ANIMATED BY A MACHINE LEARNING ALGORITHM CALLED FIRST ORDER MOTION TRANSFER. THIS ALGORITHM ASSESSES RECORDINGS OF OUR SPEECH PERFORMANCE AND TRIES TO COPY OUR MOVEMENTS ONTO THE FIGURE’S FACE AND BODY. THE SPOKEN TEXT WAS WRITTEN COLLABORATIVELY BY USING FRAGMENTED TEXTS, THOUGHTS ON PROCESSES AND GESTURES. INSTEAD OF CREATING THE PERFECT STAND IN DUPLICATES OF OURSELVES OR EXHIBITING THE ALGORITHMS (IN)ABILITY WE ENGAGE IN THIS PROCESS OF AFFECTIVE TRANSFER BETWEEN US AND OUR CLONES IN ORDER TO LOOK AT THE AFFECTIVE SURPLUSES OF THIS DIGITAL EMBODIMENT THEIR OVERSIZED EMOTING FACES, THEIR UNSTABLE BODIES, THEIR ATTRACTIVE LOW-RES PRESENCE ARE ALWAYS IN RELATION TO OUR OWN. WEAVING DIFFERENT SPACES, AMBIGUOUS FEELINGS AND RELATIONS INTO THEIR SPEECH AND PERFORMANCE IS OUR ATTEMPT TO GRASP THE WE.



KATARINA VASILJEVIĆ DA LI STE SLAGALI? DA LI SE PLAŠITE DA PRIZNATE? / DID YOU LIE? ARE YOU AFRAID TO ADMIT IT?

OVIM RADOM UMETNICA ŽELI DA PROBLEMATIZUJE STEREOTIPE ŽENA I OBRASCE PONAŠANJA NAMETNUTIH OD STRANE MUŠKARACA. PREPLITANJEM FOTOGRAFIJA SREĐENE ŽENE I ŽENE KOJA DAJE OTPOR, PREKO KOLAŽA VASILJEVIĆEVA DEKONSTRUIŠE POSTOJEĆU SLIKU O ŽENAMA I ULOGU ŽENE U DRUŠTVU KOJE PREDVODE MUŠKARCI. KORISTEĆI SE ŽENSKIM TELOM U ČINU ULEPŠAVANJA, RADNJE KOJA SE SMATRA NAJPOZNATIJIM I NAJPRIHVATLJIVIJIM STEREOTIPOM, UMETNICA POSTAVLJA PITANJA PRED KOJIM BI MNOGI USTUKNULI. NA KOJI NAČIN JEDAN MUŠKARAC VIDI ŽENU, KOJA JE ULOGA ŠMINKE U SAVREMENOM DRUŠTVU I KOJI JE ODNOS ŽENE SA ŠMINKOM — DA LI JE DEHUMANIZUJE ILI EMANCIPIRA, DA LI JOJ DAJE SNAGU ILI JE RUŠI? ŽENA I NJENA ŽENSTVENOST PREDSTAVLJAJU POPULARNU TEMU DANAŠNJICE, TEMU O KOJOJ SE STALNO PRIČA, A NIKO JE NE RAZUME. ŽENSTVENOST KAO SOCIJALNO KONSTRUISAN POJAM NAMEĆE ŽENI PRITISAK NA ODREĐEN IZGLED I PONAŠANJE. NA OVOM KOLAŽU PRISUTNO JE KRHKO STANJE PRIHVATANJA SEBE, ALI NE I ONOGA ŠTO SE OD JEDNE ŽENE U DANAŠNJEM DRUŠTVU OČEKUJE. TRADICIONALNE ŽENSKJE OSOBINE, U OVOM SLUČAJU ŠMINKANJE, UKAZUJU NAM NA SNAGU LEPOTE, ALI I KOLIKO DESTRUKTIVAN UTICAJ ONE MOGU DA IMAJU, KAO I TO KOLIKO UTIČU NA IDENTITET JEDNE ŽENE. OVAJ RAD NAMENJEN JE SVIMA, SLUŽI KAO VID PODRŠKE ŽENAMA, ALI I OPOMENA NA (SAMO)PREISPITIVANJE MUŠKARACA.

WITH THIS WORK, THE ARTIST WANTS TO PROBLEMATIZE STEREOTYPES OF WOMEN AND PATTERNS OF BEHAVIOUR IMPOSED BY MEN. BY INTERTWINING PHOTOGRAPHS OF A WOMAN WITH MAKEUP AND A WOMAN WITHOUT ANY THROUGH A FORM OF COLLAGE VASILJEVIĆ DECONSTRUCTS THE EXISTING IMAGE OF WOMEN AND THE ROLE OF WOMEN IN A SOCIETY LED BY MEN. USING THE FEMALE BODY IN THE ACT OF BEAUTIFICATION, AN ACT THAT IS CONSIDERED THE MOST FAMOUS AND ACCEPTABLE STEREOTYPE, THE ARTIST ASKS QUESTIONS THAT MANY WOULD BE INTIMIDATED BY. HOW DOES A MAN SEE A WOMAN, WHAT IS THE ROLE OF MAKE-UP IN MODERN SOCIETY, AND WHAT IS THE RELATIONSHIP OF A WOMAN WITH MAKE-UP - WHETHER IT DEHUMANIZES OR EMANCIPATES HER, GIVES HER STRENGTH, OR DESTROYS HER. WOMAN AND HER FEMININITY ARE A POPULAR TOPIC TODAY, A TOPIC THAT IS CONSTANTLY TALKED ABOUT. FEMININITY AS A SOCIALLY CONSTRUCTED CONCEPT IMPOSES PRESSURE ON A WOMAN DEMANDING A CERTAIN APPEARANCE AND BEHAVIOUR. IN THIS COLLAGE, THERE IS A FRAGILE STATE OF SELF-ACCEPTANCE, BUT NOT OF WHAT IS EXPECTED OF A WOMAN IN TODAY'S SOCIETY. TRADITIONAL FEMALE CHARACTERISTICS, IN THIS CASE, MAKE-UP, INDICATE THE POWER OF BEAUTY, BUT ALSO HOW DESTRUCTIVE THEY CAN HAVE AN IMPACT, AS WELL AS HOW MUCH THEY AFFECT A WOMAN'S IDENTITY. THIS WORK IS INTENDED FOR EVERYONE, IT SERVES AS A FORM OF SUPPORT FOR WOMEN, BUT ALSO A WARNING FOR (SELF) EXAMINATION OF MEN.

LUBICA MILDEOVA SEFL-DESIGN

MILDEOVU ZANIMAJU MOGUĆI ODNOSI I EFEKTI DIZAJNA I MARKETINGA NA NAŠ SVAKODNEVNI ŽIVOT, TRANSFORMACIJA NAŠIH LIČNOSTI — ODNOSNO CELOG DRUŠTVA SA NAGLASKOM NA KONCEPTIMA INTIMNOSTI/ IDENTITETA. U ISTO VREME, RADEĆI NA SOPSTVENOM IZGLEDU I HIPERBOLIZUJUĆI NJEGOV ZNAČAJ S OSVRTOM NA PITANJE SAMOPREDSTAVLJANJA, UMETNICA TAKOĐE RAZMIŠLJA O ZAMIŠLJENOM PROŠIRENJU SFERE DIZAJNA OD TRADICIONALNOG DIZAJNA FUNKCIONALNIH PROIZVODA DO MNOGO ŠIREG KONTEKSTA. GLAVNI CILJ OVE SERIJE, PORED SUGESTIVNE PREZENTACIJE PITANJA NARCIZMA, KOJA NA VIŠE NAČINA PRIKLADNO DEFINIŠE KARAKTER SAVREMENOG, POTROŠAČKI ORIJENTISANOG DRUŠTVA, BIO JE LIČNI ODRAZ UMETNIKA NA ODABRANE VEZE IZMEĐU DIZAJNA, MARKETINGA I NJIHOVOG UTICAJA NA NAŠE PONAŠANJE. GLAVNU TEORIJSKU POZADINU PREDSTAVLJA NADAHNJUJUĆI ESEJ „SELF-DESIGN, OR PRODUCTIVE NARCISSISM“ TEORETIČARA MEDIJA I FILOZOFA BORISA GROJSA (BORIS GROYS).

MILDEOVA IS INTERESTED IN POSSIBLE RELATIONSHIPS AND THE EFFECTS OF DESIGN AND ADVERTISING ON OUR EVERYDAY LIFE, THE TRANSFORMATION OF OUR PERSONALITIES — RESPECTIVELY THE WHOLE SOCIETY WITH AN EMPHASIS ON THE CONCEPTS OF INTIMACY/ IDENTITY. AT THE SAME TIME, WORKING WITH HER OWN APPEARANCE AND HYPERBOLIZING ITS IMPORTANCE WITH REFERENCE TO THE ISSUE OF SELF-PRESENTATION ARTIST IS ALSO THINKING ABOUT THE IMAGINARY EXTENSION OF THE SPHERE OF DESIGN FROM THE TRADITIONAL DESIGN OF FUNCTIONAL PRODUCTS TO A MUCH BROADER CONTEXT, CONCERNING THE APPEARANCE OR EVEN BEHAVIOUR OF A PERSON. THE MAIN GOAL OF THIS SERIES, IN ADDITION TO A PURPOSEFULLY SUGGESTIVE PRESENTATION OF THE ISSUE OF NARCISSISM, WHICH SUITABLY DEFINES IN MANY WAYS THE CHARACTER OF CONTEMPORARY, CONSUMER-ORIENTED SOCIETY, WAS THE ARTIST'S PERSONAL REFLECTION ON SELECTED CONNECTIONS BETWEEN DESIGN, MARKETING AND THEIR IMPACT ON OUR BEHAVIOUR. THE MAIN THEORETICAL BACKGROUND IS REPRESENTED BY THE INSPIRING ESSAY „SELF- DESIGN, OR PRODUCTIVE NARCISSISM“ BY MEDIA THEORETICIAN AND PHILOSOPHER BORIS GROYS.





NATASHA NEDELKOVA IDENTITY TISSUE, 12'13''

U KOJOJ MERI SE ISTORIJSKI KORENI MASKI MOGU ODRAZITI U NAŠEM SADAŠNJEM TRENUTKU? U OVOM VIDEO RADU NEDELKOVA NA SCENI KORISTI RAZLIČITE MASKE KAKO BI DOVELA U PITANJE VEZE IZMEĐU IDENTITETA, PAMĆENJA I VIZUELNE PERCEPCIJE. KROZ INTIMIZOVANU PRIZMU, UMETNICA POKUŠAVA DA UKAŽE NA IMPLICITNU TRANZICIJU KOJU GLAS, RITAM, OKVIR I MASKA MOGU PROIZVESTI KAO TERAPIJSKU PROLAZNOST. UMETNICA SE BAVI PITANJEM SOPSTVENE SUBJEKTIVNOSTI S OBIROM NA TO DA JE NJEN RODNI GRAD (SKOPLJE, SEVERNA MAKEDONIJA) NEDAVNO DOŽIVEO ARHITEKTONSKU TRANSFORMACIJU. PROJEKAT POD NAZIVOM „SKOPLJE 2014“ MASKIRAO JE MODERNISTIČKI GRAD SKOPLJE (ARHITEKTONSKI PROJEKAT KENZA TANGEA) U ZEMLJU ČUDESA NEOKLASICISTIČKE FANTAZIJE.

TO WHAT EXTENT THE HISTORICAL ROOTS OF THE MASKS CAN BE REFLECTED IN OUR PRESENT MOMENT? IN THIS VIDEO NEDELKOVA PUT HERSELF ON STAGE USING DIFFERENT MASKS IN ORDER TO QUESTION THE LINKS BETWEEN IDENTITY, MEMORY AND VISUAL PERCEPTION. BY ADOPTING A CONFESSIONAL PRISM, ARTIST TRIES TO POINT OUT TO THE IMPLICIT TRANSITION THAT THE VOICE, THE RHYTHM, THE FRAME AND THE MASK CAN PRODUCE AS THERAPEUTIC TEMPORALITY. SHE ASKS THE QUESTION OF THE FORMATION OF HER OWN SUBJECTIVITY, HAVING UNDERGONE THE ARCHITECTURAL TRANSFORMATION OF HER HOMETOWN (SKOPJE, NORTH MACEDONIA) IN THE RECENT PAST. THE PROJECT ENTITLED “SKOPJE 2014” MASKED THE MODERNIST CITY OF SKOPJE (THE ARCHITECTURAL PROJECT OF KENZO TANGE) INTO A WONDERLAND OF A NEO-CLASSICIST FANTASY.



SARA APOSTOLOVIĆ #PERFECTSERBIANWOMAN

OVAJ RAD JE PRAĆENJE STVARANJA SOPSTVENE DEFINICIJE IDEALNE SRPSKE ŽENE KOJU JE UMETNICA POKRENULA KORISTEĆI SVOJ VIRTUALNI IDENTITET NA DRUŠTVENIM MREŽAMA. PUTEM #PERFECTSERBIANWOMAN NA DRUŠTVENOJ MREŽI INSTAGRAM, POKRENULA JE DISKUSIJU NA DATU TEMU I U PROTEKLIM PET GODINA RAZVILA ESTETIKU OVOG TAGA. U PITANJU JE EKSPERIMENTALNO ISTRAŽIVANJE SAVREMENOG PROBLEMA I RAZVIJANJE ODREĐENE VRSTE ESTETIKE.

THIS WORK IS FOLLOWING THE PROCESS OF CREATING YOUR OWN DEFINITION OF THE IDEAL SERBIAN WOMAN, WHICH THE ARTIST INITIATED USING HER VIRTUAL IDENTITY ON SOCIAL NETWORKS. THROUGH #PERFECTSERBIANWOMAN ON THE SOCIAL NETWORK INSTAGRAM, SHE STARTED A DISCUSSION ON THE GIVEN TOPIC AND DEVELOPED THE AESTHETICS OF THIS TAG IN THE PAST FIVE YEARS. IT IS AN EXPERIMENTAL RESEARCH OF A CONTEMPORARY PROBLEM AND THE DEVELOPMENT OF A CERTAIN TYPE OF AESTHETICS.





SANDRA LAKIĆEVIĆ TALKING FIBRES

RAD IZ SERIJE „TALKING FIBRES“ NASTAO JE NAIZGLED BESKONAČNOM AKUMULACIJOM FOTOGRAFIJA IZ SANDRINE LIČNE, INTIMNE ARHIVE. KONCEPT RADA USMEREN JE NA RAZUMEVANJE ODNOSA FOTOGRAFIJE I SEĆANJA, KAO I DIJALEKTIKE AKTUELNOG I ZAPAMĆEOG VREMENA. VREME SE NE ODNOSI SAMO NA SENZIBILITET FOTOGRAFIJA I JAZ IZMEĐU TRENUTKA NJIHOVOG NASTANKA I TRENUTKA NJIHOVE MANIPULACIJE, VEĆ I NA DUGOTRAJNI PROCES DEFINISAN PONAVLJANJEM. HIBRIDAN STVARALAČKI PROCES KOJI UKLJUČUJE ŠTAMPU, DEKONSTRUKCIJU I MANIPULACIJU OVIM FOTOGRAFIJAMA FLUKTUIRA IZMEĐU BRZIH I SPORIH, DIGITALNIH I MANUELNIH FAZA. FOTOGRAFIJE SU IZRAĐENE BRZOM INKJET ŠTAMPOM REDOM, BEZ IKAKVE ESTETKE SELEKCIJE. ODŠTAMPANE FOTOGRAFIJE SU ZATIM RUČNO CEPANE, PRI ČEMU SU POCEPANI DELOVI SLAGANI ČUVAJUĆI REDOSLED IZ FOTOGRAFIJA.

THE WORK FROM THE „TALKING FIBRES“ SERIES WAS CREATED BY A SEEMINGLY ENDLESS ACCUMULATION OF PHOTOGRAPHS FROM SANDRA’S PERSONAL, INTIMATE ARCHIVE. THE CONCEPT OF THE WORK IS AIMED AT UNDERSTANDING THE RELATIONSHIP BETWEEN PHOTOGRAPHY AND MEMORY, AS WELL AS THE DIALECTIC OF PRESENT AND REMEMBERED TIME. TIME, HERE, REFERS NOT ONLY TO THE GAP BETWEEN THE MOMENT OF THE CREATION OF THE PHOTOGRAPH AND THE MOMENT OF ITS MANIPULATION, BUT ALSO TO THE LONG-LASTING PROCESS DEFINED BY REPETITION. A HYBRID CREATIVE PROCESS INVOLVING PRINTING, DECONSTRUCTION, AND MANIPULATION OF THESE PHOTOGRAPHS FLUCTUATES BETWEEN FAST AND SLOW, DIGITAL AND MANUAL PHASES. THE PHOTOGRAPHS WERE MADE BY FAST INKJET PRINTING IN SEQUENCE, WITHOUT ANY AESTHETIC SELECTION. THE PRINTED PHOTOGRAPHS WERE THEN TORN BY HAND, THE TORN PIECES BEING STACKED WHILE RESPECTING THE SEQUENCE THE PHOTOGRAPHS WERE PRINTED IN.



SAŠA TATIĆ NE PRODAJEM KUĆU / HOUSE NOT FOR SALE

AUTOPORTRET UMETNICE SA IMPROVIZOVANIM REKLAMNIM ZNAKOM DEO JE MULTIMEDIJALNOG RADA NE PRODAJEM KUĆU. POZIRAJUĆI U SVOM STUDIJU UMETNICA NAGOVEŠTAVA SVOJE FIZIČKO ODSUSTVO OČIGLEDNIM IZMEŠTANJEM IZ KONTEKSTA PORODIČNE KUĆE NA KOJU SE IZJAVOM NA REKLAMI REFERIŠE. DOK NATPIS REKLAME U RUKAMA OSTALIH ČLANOVA PORODICE SVEDOČI O ODOLEVANJU IZAZOVNIM USLOVIMA ŽIVOTA U BOSNI, U RUKAMA UMETNICE POPRIMA DODATNU TEŽINU ŽENSKOG POTOMKA KOJI SE UPRKOS ŽIVOTU U POTPUNO DRUGOM OKRUŽENJU NE ODRIČE SVOG NASLEDSTVA. GLOBALNA EKONOMSKA KRIZA PRIMORALA JE PROSEČNOG GRAĐANINA DA PRIBEGNE ALTERNATIVNIM REŠENJIMA U PREVLAĐAVANJU FINANSIJSKIH POTEŠKOĆA, KAO ŠTO JE PRODAJA PORODIČNIH KUĆA, NAROČITO MEĐU BALKANSKIM ZEMLJAMA, KOJOJ NEIZBEŽNO SLEDI PRESELJENJE ILI ČAK EMIGRACIJA. IZJAVU: NE PRODAJEM KUĆU ISPISANU NA OBJEKTU U OBLIKU PREPOZNATLJIVOG ZNAKA PRIDRŽAVAJU SVI ČLANOVI UMETNICINE PORODICE, POZIRAJUĆI ISPRED PORODIČNE KUĆE. FOTOGRAFIJA UMETNICE KAO PODRŠKE ISTOJ IZJAVI OMOGUĆENA JOJ JE UPRAVO ZBOG STATUSA EMIGRACIJE, O ČEMU SVEDOČI ODSUSTVO PORODIČNE KUĆE U POZADINI. IAKO S JEDNE STRANE UKAZUJE NA VREDNOST ODRŽAVANJA PORODIČNE IMOVINE, S DRUGE STRANE ZNAK SA NATPISOM KRITIKUJE USLOVE KOJI SVE VIŠE PORIČU NORMALITET I UKAZUJU NA JEDINE PREOSTALE MOGUĆNOSTI.

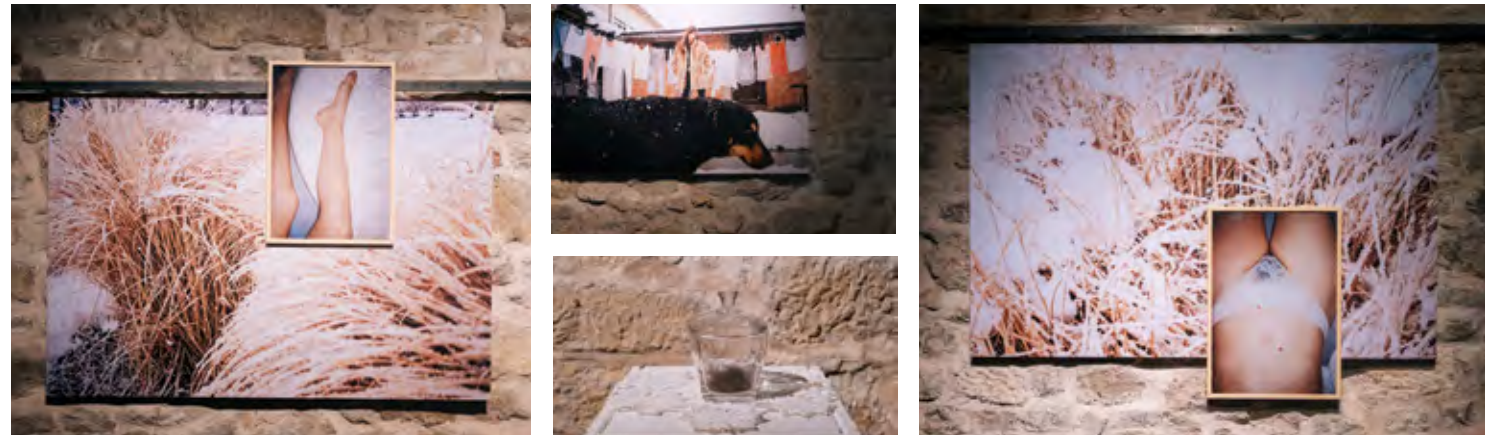
THE SELF-PORTRAIT OF THE ARTIST WITH AN IMPROVISED ADVERTISING SIGN IS PART OF THE MULTIMEDIA WORK HOUSE NOT ON SALE. BY POSING IN HER STUDIO, THE ARTIST HINTS AT HER PHYSICAL ABSENCE BY OBVIOUSLY MOVING OUT OF THE CONTEXT OF THE FAMILY HOUSE TO WHICH SHE REFERS IN A STATEMENT ON THE ADVERTISEMENT. WHILE THE PRINT OF THE ADVERTISEMENT IN THE HANDS OF OTHER FAMILY MEMBERS TESTIFIES TO RESISTING THE CHALLENGING LIVING CONDITIONS IN BOSNIA, IN THE HANDS OF THE ARTIST IT TAKES ON THE ADDITIONAL WEIGHT OF A FEMALE DESCENDANT WHO DOES NOT RENOUNCE HER HERITAGE DESPITE LIVING IN A COMPLETELY DIFFERENT ENVIRONMENT. THE GLOBAL ECONOMIC CRISIS HAS FORCED THE AVERAGE CITIZEN TO RESORT TO ALTERNATIVE SOLUTIONS IN OVERCOMING FINANCIAL DIFFICULTIES, SUCH AS THE SALE OF FAMILY HOUSES, ESPECIALLY AMONG THE BALKAN COUNTRIES, WHICH IS INEVITABLY FOLLOWED BY RELOCATION OR EVEN EMIGRATION. STATEMENT: HOUSE NOT ON SALE WRITTEN ON THE OBJECT IN THE FORM OF A RECOGNIZABLE SIGN IS SUPPORTED BY MEMBERS OF THE ARTIST’S FAMILY, POSING IN FRONT OF THE FAMILY HOUSE. THE PHOTO OF THE ARTIST IN SUPPORT OF THE SAME STATEMENT WAS MADE POSSIBLE FOR HER PRECISELY BECAUSE OF HER EMIGRATION STATUS, WHICH IS WITNESSED BY THE PHYSICAL ABSENCE OF THE HOUSE IN THE BACKGROUND. ALTHOUGH ON THE ONE HAND, IT INDICATES THE VALUE OF MAINTAINING THE FAMILY PROPERTY, ON THE OTHER HAND, THE SIGN WITH THE INSCRIPTION CRITICIZES THE CONDITIONS THAT INCREASINGLY DENY NORMALCY AND INDICATE THE ONLY REMAINING POSSIBILITIES.



SOFIJA MILČIĆ PREVENTIVNA IZOLACIJA DAN 7 / PREVENTIVE ISOLATION DAY 7

KAO ŠTO JE OPŠTE POZNATO PANDEMIJA JE PRIMORALA SVE FAKULTETE DA PRONAĐU REŠENJE U POTPUNOJ ILI DELIMIČNOJ ONLINE NASTAVI KOJA NIJE NAJPRIJATNIJA ALI TRENUTNO JEDINA OPCIJA. IZOLACIJA OD FIZIČKOG KOLEKTIVA POPUT KLASJE NA FAKULTETU U KOJOJ SE UMETNICA NALAZI NIJE PRIJATNA I JEDINI NAČIN NA KOJI SE ODRŽAVA JE KROZ KORIŠĆENJE DRUŠTVENIH MREŽA. KROZ IZOLACIJU ONA JE POKUŠALA DA UPOZNA SEBE VIŠE VAN SOCIJALNOG FILTERA KAO I FILTERA SOCIJALNIH MREŽA. UMETNICA SMATRA DA U TRENUTNOJ PANDEMIJSKOJ SITUACIJI JEDINO ŠTO JE SIGURNO SVAKOM POJEDINCU JE ON SAM. KROZ MORE PREVENTIVNIH IZOLACIJA I IZBEGAVANJA OKUPLJANJA, SMATRA DA JEDINO ŠTO JE VERODOSTOJNO MOGLA DA ZABELEŽI KROZ SVOJ RAD JE NJENO STANJE U RAZLIČITIM TRENUCIMA. IZ TOG RAZLOGA STVARALAŠTVO SOFIJE MILČIĆ U PRETHODNIH GODINU DANA POSVEĆENO JE OSLIKAVANJU RAZLIČITIH FAZA PANDEMIJE KROZ PRIMER NJE SAME — OD PROMENA BOJA KOSE, DO KONSTANTNOG KORIŠĆENJA DRUŠTVENIH MREŽA KAO JEDINOM DODIRNOM TAČKOM SA SVETOM VAN SVOJE SOBE. U TRENUCIMA KADA UMETNICA NIJE BILA SIGURNA DA LI JE I SAMA ZARAŽENA, NASTALA JE I OVA SLIKA.

AS IT IS GENERALLY KNOWN, THE PANDEMIC FORCED ALL FACULTIES TO FIND A SOLUTION IN FULL OR PARTIAL ONLINE TEACHING, WHICH IS NOT THE MOST PLEASANT BUT CURRENTLY THE ONLY OPTION. ISOLATION FROM THE PHYSICAL COLLECTIVE LIKE THE CLASS AT THE FACULTY IN WHICH THE ARTIST IS ATTENDING IS NOT PLEASANT AND THE ONLY WAY SHE MAINTAINS HERSELF IS THROUGH THE USE OF SOCIAL NETWORKS. THROUGH ISOLATION, SHE TRIED TO GET TO KNOW HERSELF MORE OUTSIDE THE SOCIAL FILTER AS WELL AS THE SOCIAL NETWORK FILTER. THE ARTIST BELIEVES THAT IN THE CURRENT PANDEMIC SITUATION, THE ONLY THING THAT IS CERTAIN FOR EACH INDIVIDUAL IS THEMSELVES. THROUGH A SEA OF PREVENTIVE ISOLATIONS AND AVOIDANCE OF GATHERINGS, SHE BELIEVES THAT THE ONLY THING SHE COULD CREDIBLY RECORD THROUGH HER WORK IS HER CONDITION AT DIFFERENT TIMES. FOR THAT REASON, SOFIJA MILČIĆ'S WORK IN THE PREVIOUS YEAR HAS BEEN DEDICATED TO PAINTING DIFFERENT PHASES OF THE PANDEMIC THROUGH HER OWN EXAMPLE, FROM HAIR COLOUR CHANGES TO THE CONSTANT USE OF SOCIAL NETWORKS AS THE ONLY WAY TO CONNECT WITH THE WORLD OUTSIDE HER ROOM. THIS PAINTING WAS CREATED IN THE MOMENTS WHEN THE ARTIST WAS NOT SURE IF SHE WAS INFECTED WITH COVID 19.



SOFIJA MODOŠANOV PROLEĆNO RUHO / SPRING VESTURE

U GODINI OMEĐENOJ SA DVA SNEŽNA PROLEĆA, IZOLACIJA JE DOŠLA KAO UZROK I KAO POSLEDICA. DOK JE SVET LUTAO OŠAMUĆEN, A PROŠLI ŽIVOTI GUBILI OBRISE, BEGOVI SU SVE VIŠE POSTAJALI UNUTARNJI. TAJ PRINUDNI EGZIL U SEBE UKAZAO JE NA NUŽNOST SLOBODE. STARA PRAVILA VIŠE NISU BILA PRIMENJIVA, NOVIH SE JOŠ NISMO DOSETILI. BILO JE POTREBNO RAZBITI LIČNE STEGE DA BI SE ONE SPOLJAŠNJE LAKŠE PODNELE: KAO BILJKA KOJA SE BORI SA TEŽIOM SNEGA KOJI JE DOŠAO KADA MU NIJE VREME. NAKON IZOLACIJE, POSLEDIČNO, PROMENA RUHA PREDSTAVLJA NOVU TRANSFORMACIJU.

IN THE YEAR BORDERED BY TWO SNOWY SPRINGS, ISOLATION CAME AS A CAUSE AND AS A CONSEQUENCE. AS THE WORLD WANDERED DAZED, AND PAST LIVES LOST THEIR OUTLINES, THE ESCAPES BECAME MORE AND MORE INTERNAL. THAT FORCED WITHDRAWAL POINTED TO THE NECESSITY OF FREEDOM. THE OLD RULES WERE NO LONGER APPLICABLE, AND THE NEW ONES HAD NOT YET BEEN CONCEIVED. IT WAS NECESSARY TO BREAK PERSONAL RESTRAINTS IN ORDER TO BEAR THE EXTERNAL ONES MORE EASILY: AS A PLANT THAT STRUGGLES WITH THE WEIGHT OF THE SNOW THAT CAME WHEN IT WAS NOT ITS TIME. AFTER ISOLATION, CONSEQUENTLY, THE CHANGE OF VESTURE REPRESENTS A NEW TRANSFORMATION.



SYBIL MONTET

ŠIFRE 01, 3'19" / CYPHERS 01, 3'19"

CYPHERS JE KOLEKCIJA FATAMORGANA, CGI FOTOREALISTIČNIH TAJNOVITIH PEJZAŽA, INSPIRISANIH NAUČNOM FANTASTIKOM, SIMBOLIKOM I GEOMANTIJOM. ELEMENTARNI I HIPERTEHNIČKI HIBRID, GDE ZASLEPLJUJUĆA ZASIĆENOST SVETLOŠĆU SKRIVA VIŠE NEGO ŠTO OTKRIVA. TEKST JE POEZIJA NAPISANA TOKOM PRODUKCIJE KADROVA. CIPHERS 01 JE PRVA EPIZODA PREDSTOJEĆE SERIJE, STALNI DNEVNIK FATAMORGANA.

CYPHERS IS A COLLECTION OF MIRAGES, OF CGI PHOTOREALISTIC CRYPTIC SCENERIES, INSPIRED BY SCIENCE FICTION, SYMBOLISM AND GEOMANCY. ELEMENTAL AND HYPERTECH HYBRIDS, WHERE DAZZLING LIGHT SATURATION HIDES MORE THAN IT REVEALS. TEXT IS POETRY WRITTEN DURING THE PRODUCTION OF THE SHOTS. CYPHERS 01 IS THE FIRST EPISODE OF AN UPCOMING SERIES, AN ONGOING MIRAGE LOG.



ŽELJKA ALEKSIĆ KORENJE, 28'41" / ROOTS, 28'41"

VIDEO PERFORMANS „KORENJE“, NADOVEZUJE SE NA PERFORMANS „GLEDAJ MAJKU, BIRAJ ČERKU“ IZ 2019. GODINE, KOJI JE NASTAO ZA IZLOŽBU I KNOW I CARE. OSNOVNA TEMA OVOG RADA JE VEZA UMETNICE I NJENE MAJKE, I TO NE SAMO BIOLOŠKA, VEĆ I ONA KOJA PROIZILAZI IZ ČINJENICE DA SU RADILE ISTI POSAO U STANJU RADNIKA SA DIJAGNOZOM SINDROMA KARPALNOG TUNELA, ODNOSNO OBOLJENJA NERVA RUČNOG ZGLOBA. U VIDEO RADU „KORENJE“, KOJI JE NASTAO U MAJU 2021. GODINE, UMETNICA JE UKLJUČILA I SVOJU NANU, MAJKU NJENE MAJKE, KOJA TAKOĐE IMA ISTE POTEŠKOĆE U RUKAMA I DIJAGNOZU KOJA JE STEČENA. RADNJA VIDEO PERFORMANSA POČINJE U PLASTENIKU, A ODVIJA SE PORED I U DVORIŠTU PORODIČNE KUĆE GDE TRI ŽENE RAZLIČITIH GODINA, KRVNO POVEZANE, OBAVLJAJU POSLOVE KOJI SU USKO VEZANI ZA ŽENE IZ TOG DELA SRBIJE. RAD U PLASTENIKU DAJE AKCENAT NA KONEKCIJU SA ZEMLJOM I RUKE KOJE TU ISTU ZEMLJU DODIRUJU TOKOM IZVOĐENJA POSLOVA KARAKTERISTIČNIH ZA TO DOBA GODINE.

*ZA IZVOĐENJE OVOG VIDEO PERFORMANSA UMETNICA SE ZAHVALJUJE LELICI ŽIVANOVIĆ (NANI) I SLADICI ALEKSIĆ (MAJCI) NA UKAZANOJ MOGUĆNOSTI DA SVOJU INTIMU PODELE NA OVAJ NAČIN.

VIDEO PERFORMANCE „ROOTS“ IS A PROJECT THAT BUILDS ON THE PERFORMANCE „LOOK MOTHER, BUT CHOOSE DAUGHTER“, WHICH WAS CREATED IN 2019 FOR THE EXHIBITION I KNOW I CARE. THE BASIC TOPIC IS THE CONNECTION BETWEEN THE ARTIST AND HER MOTHER, NOT ONLY BIOLOGICAL ONE BUT ALSO THROUGH THE FACT THAT THEY DID THE SAME JOB. ALSO, THE THEME OF THESE ARTWORKS IS THE CONDITION OF WORKERS WITH A DIAGNOSIS OF CARPAL'S SYNDROME. IN THE VIDEO PERFORMANCE „ROOTS“, WHICH WAS CREATED IN MAY 2021, THE ARTIST INCLUDES HER GRANDMOTHER, WHO ALSO HAS THE SAME DIFFICULTIES IN HER HANDS AND THE DIAGNOSIS SHE ACQUIRED. THE ACTION BEGINS IN A GREENHOUSE AND TAKES PLACE IN THE YARD OF THE FAMILY HOUSE, WHERE THREE WOMEN OF DIFFERENT AGES, BLOOD-RELATED, PERFORM JOBS THAT ARE CLOSELY RELATED TO A WOMAN FROM THAT PART OF SERBIA. WORKING IN A GREENHOUSE EMPHASIZES THE CONNECTION WITH THE EARTH AND THE HANDS THAT TOUCH THAT SAME EARTH DURING THE PERFORMANCE OF JOBS CHARACTERISTIC FOR THAT TIME OF THE YEAR.

*THE ARTIST THANKS LELICA ŽIVANOVIĆ (HER GRANDMOTHER) AND SLADICA ALEKSIĆ (HER MOTHER) FOR THE OPPORTUNITY TO SHARE THEIR INTIMACY IN THIS WAY.



UNDERNEATH: MOVING FORWARD USING ALL MY BREATH

VOJNI BUNKER

Duboko ispod zemlje nalazi se sigurnost. Tu nema sunčeve svetlosti i vetra u kosi, ali ovo mesto će preživeti nuklearni napad. Ovde te ništa ne može povrediti. Ovde ima dovoljno vazduha i možeš da udahneš duboko. Hodnik je uzak, ali nemoj da se plašiš. Ovde možeš pustiti svoje telo da pulsira, diže se i spušta, kao talas, kao zemljina kora, kao balon. Izgovori bunker i čuješ air... čuješ care. To je sve što nam je potrebno da bismo preživeli.

MILITARY BUNKER

Duboko ispod zemlje nalazi se sigurnost. Tu nema sunčeve svetlosti i vetra u kosi, ali ovo mesto će preživeti nuklearni napad. Ovde te ništa ne može povrediti. Ovde ima dovoljno vazduha i možeš da udahneš duboko. Hodnik je uzak, ali nemoj da se plašiš. Ovde možeš pustiti svoje telo da pulsira, diže se i spušta, kao talas, kao zemljina kora, kao balon. Izgovori bunker i čuješ air... čuješ care. To je sve što nam je potrebno da bismo preživeli.



ANJA ŠTARK I HIBRID VAZDUH, 4’25” / AIR, 4’25”

RAD JE NASTAO TOKOM KARANTINA 2020. GODINE. „VAZDUH“ JE ZAMIŠLJEN KAO AUDIO-LIRSKA KONVERZACIJA IZMEĐU DVA GRADA, BEOGRADA I SARAJEVA. AUTORI — SARAJEVSKI MUZIČAR I PRODUCENT, DINO AGANOVIĆ, POZNATIJI KAO HIBRID I BEOGRADSKI DUO ANJA ŠTARK, KOJI ČINE MILICA MITIĆ I ALEKSANDRA TOMOVIĆ, PREPOZNALI SU NEMOGUĆNOST DISANJA I POTREBU ZA ČISTIM VAZDUHOM KAO GORUĆU TEMU U SVOJIM OKRUŽENJIMA, ALI I U SOPSTVENIM MIKROSVETOVIMA. VAZDUH JE NASTAO BEZ FIZIČKOG KONTAKTA IZMEĐU AUTORA. TEKST PESME POTPISUJE MILICA MITIĆ, A MUZIKU HIBRID, ZAJEDNO SA ALEKSANDROM I MILICOM. OSIM ZA MUZIKU, HIBRID JE ZASLUŽAN I ZA ARANŽMAN, PRODUKCIJU PESME I VIZUALE. VOKALE JE SNIMAO DUŠAN FILIMONOVIĆ, A MASTERING PESME JE RADIO ROBERT TRIFUNOVIĆ.

„AIR“ WAS CREATED DURING THE QUARANTINE IN 2020, AND CONCEIVED AS AN AUDIO-LYRICAL CONVERSATION BETWEEN TWO CITIES - BELGRADE AND SARAJEVO. THE AUTHORS — THE MUSICIAN AND PRODUCER FROM SARAJEVO - DINO AGANOVIĆ, A.K.A. HIBRID, AND THE BELGRADE DUO ANJA ŠTARK — CONSISTING OF ALEKSANDRA TOMOVIĆ AND MILICA MITIĆ, RECOGNIZED THE INABILITY TO BREATHE, AND THE NEED FOR CLEAN AIR NOT ONLY AS A HOT TOPIC IN THEIR SURROUNDINGS BUT ALSO IN THEIR MICROWORLDS. “VAZDUH” WAS CREATED WITHOUT PHYSICAL CONTACT BETWEEN THE AUTHORS. MILICA MITIĆ WROTE THE LYRICS, AND ALL THE AUTHORS WORKED ON THE MUSIC. HIBRID ALSO ARRANGED AND PRODUCED THE SONG, AND CREATED THE VISUALS. DUŠAN FILIMONOVIĆ RECORDED THE VOCALS, AND ROBERT TRIFUNOVIĆ DID THE MASTERING.



DARKO SRETIĆ HOMETOWN / RODNI GRAD

MESTO NIJE OSOBA ALI ONO MOŽE POSTATI PROTAGONISTA U NEČIJEM ŽIVOTU. RODNI GRAD JE MESTO KOJE VEĆINA VEZUJE SA NOSTALGIJOM I LEPIM USPOMENAMA, DOK JE ZA DARKA SRETIĆA NJEGOV RODNI GRAD SAMO TO — GRAD. BAČKA TOPOLA JE VEOMA BITNA STANICA U UMETNIKOVOM LIČNOM I UMETNIČKOM RAZVIJANJU ALI IZMEĐU NJEGA I OSEĆAJA POVEZANOSTI SA TIM GRADOM POSTOJI JEDNA TAMA. TAMA KOJU UMETNIK POKUŠAVA SVOJIM RADOM DA PROSVETLI. ODLAZI NA MESTA KOJA SU BILA KRUCIJALNA ZA NJEGOV RAZVOJ I FOTOGRAFIŠE IH. DOK OSVETLJAVA SENZOR FOTOAPARATA, IZLAŽE GA SVIM TIM PRIČAMA I NA TAJ NAČIN POKUŠAVA DA PROSVETLI ONU TAMU IZ SVOG SEĆANJA NA TA MESTA. ZA DARKA, SAMA FOTOGRAFIJA NIJE DOVOLJNA DA PRENESE OSEĆAJ I EMOCIJE KOJE TA SEĆANJA NOSE SA SOBOM I ZBOG TOGA SE ONE NALAZE NA BETONSKIM PLOČAMA. VIZUELNI ZAPIS POČINJE DA GUBI NA ZNAČAJU, DOK BETON UPIJA SVU TEŽINU I HLADNOĆU TIH EMOCIJA. I BAŠ TE BETONSKE PLOČE SU POČETAK UMETNIKOVOG NOVOG TEMELJA.

A PLACE IS NOT A PERSON BUT IT CAN BECOME THE PROTAGONIST IN SOMEONE’S LIFE. HOMETOWN, A PLACE THAT MOST ASSOCIATE WITH NOSTALGIA AND FOND MEMORIES, WHILE FOR DARKO SRETIĆ HIS HOMETOWN IS JUST THAT, A TOWN. BAČKA TOPOLA IS A VERY IMPORTANT STATION IN THE ARTIST’S PERSONAL AND ARTISTIC DEVELOPMENT, BUT THERE IS ONE DARKNESS BETWEEN HIM AND THE FEELING OF CONNECTION WITH THAT CITY. THAT DARKNESS IS WHAT HE IS TRYING TO ENLIGHTEN WITH HIS WORK. DARKO GOES TO PLACES THAT WERE CRUCIAL TO HIS DEVELOPMENT AND PHOTOGRAPHS THEM. WHILE ILLUMINATING THE CAMERA SENSOR, HE EXPOSES IT TO ALL THESE STORIES AND IN THAT WAY TRIES TO ILLUMINATE THAT DARKNESS FROM HIS MEMORIES OF THOSE PLACES. FOR HIM, PHOTOGRAPHY ALONE IS NOT ENOUGH TO CONVEY THE FEELING AND EMOTIONS THAT THOSE MEMORIES CARRY WITH THEM, AND THAT IS WHY THEY ARE ON CONCRETE SLABS. THE VISUAL RECORD BEGINS TO LOSE ITS SIGNIFICANCE, WHILE THE CONCRETE ABSORBS ALL THE WEIGHT AND COLDNESS OF THOSE EMOTIONS, AND IT IS THESE CONCRETE SLABS THAT ARE THE BEGINNING OF HIS NEW FOUNDATION.



DUNJA ĆORLOMANOVIĆ O EKSPLOZIJI, 36'00" / ABOUT THE EXPLOSION, 36'00"

UMETNIČKA INSTALACIJA “O EKSPLOZIJI” PROBLEMATIZUJE FENOMEN TIKOVA. TIKOVI SU IZNENADNI NENAMERNI I POLU-DOBROVOLJNI POKRETI KOJI MOGU BITI MOTORIČKI I AUDITIVNI, JEDNOSTAVNI I SLOŽENI. UMETNICA IZ SUBJEKTIVNE PERSPEKTIVE TIKOVE DEFINIŠE KAO PSIHOLOŠKI PROBLEM KOJI NASTAJE USLED NEMOGUĆNOSTI SAVLADAVANJA UNUTRAŠNJE ENERGIJE KOJA KULJA. OSOBA PRITISNUTA VASPITANJEM, DRUŠTVENIM NORMAMA, ODGOVORNOŠĆU, AMBICIJOM I STRAHOM OD GREŠKE U TELU SKLADIŠTI ENERGIJU „TEMPIRANE BOMBE” KOJA KAO TAKVA VARNIČI I MANIFESTUJE SE U VIDU TELESNIH TRZAJA I NEARTIKULISANIH ZVUKOVA. TIKOVI SE SMANJUJU ILI NESTAJU USLED DUBOKE KONCENTRACIJE ILI SNA, A INTENZIVIRAJU SE U SITUACIJAMA UZBUĐENJA, NAPETOSTI, RADOSTI. KROZ OVAJ RAD UMETNICA PROŽIVLJAVA SVAKI SVOJ NEVOLJNI POKRET KOJI SE MANIFESTOVAO U PROŠLOSTI I SADA, A KOMBINACIJU TIH POKRETA DOVODI TO TAČAKA KLJUČANJA, TOKOM ČEGA SE TELO POTPUNO ISCRPLJUJE I OSLOBAĐA. OVIM POSTUPKOM UMETNICA ISPITUJE DA LI JEDAN POTPUNO OSVEŠĆEN I NAMERNO IZAZVAN PROCES DOVODI DO ODRREĐENOG TELESNOG I PSIHIČKOG BALANSA. OGROMNA ŠPIJUNKA KROZ KOJU SE POSMATRA VIDEO MATERIJAL NAIZGLED ŠTITI RANJIV, INTIMNI TRENUTAK KOJI POSMATRAČEVIM PRILASKOM I ZATVARANJEM JEDNOG OKA BIVA OBELODANJEN.

ART INSTALLATION “ABOUT THE EXPLOSION” PROBLEMATIZES THE PHENOMENON OF TICS. TICS ARE SUDDEN UNINTENTIONAL AND SEMI-VOLUNTARY MOVEMENTS THAT CAN BE MOTOR AND AUDITORY, SIMPLE AND COMPLEX. FROM A SUBJECTIVE PERSPECTIVE, THE ARTIST DEFINES TICS AS A PSYCHOLOGICAL PROBLEM THAT ARISES DUE TO THE IMPOSSIBILITY OF OVERCOMING THE INNER ENERGY THAT OVERFLOWS YOU. A PERSON PRESSURED BY UPBRINGING, SOCIAL NORMS, RESPONSIBILITY, AMBITION, AND FEAR OF FAILURE IN THEIR BODY STORES THE ENERGY OF THE “TICKING BOMB” WHICH AS SUCH MANIFESTS ITSELF IN THE FORM OF BODY TWITCHES AND INARTICULATE SOUNDS. TICS DECREASE OR DISAPPEAR DUE TO DEEP CONCENTRATION OR SLEEP, AND INTENSIFY IN SITUATIONS OF EXCITEMENT, TENSION, AND JOY. THROUGH THIS WORK, THE ARTIST EXPERIENCES EACH OF HER INVOLUNTARY MOVEMENTS THAT MANIFESTED IN THE PAST AND NOW, AND THE COMBINATION OF THESE MOVEMENTS BRINGS IT TO BOILING POINTS, DURING WHICH THE BODY IS COMPLETELY EXHAUSTED AND LIBERATED. WITH THIS PROCEDURE, THE ARTIST EXAMINES WHETHER A COMPLETELY SANE AND DELIBERATELY CAUSED PROCESS LEADS TO A CERTAIN PHYSICAL AND MENTAL BALANCE. THE HUGE HOLE THROUGH WHICH THE VIDEO MATERIAL IS OBSERVED SEEMINGLY PROTECTS A VULNERABLE, INTIMATE MOMENT THAT IS REVEALED TO THE OBSERVER BY APPROACHING AND CLOSING ONE EYE.

LAZAR STOJIĆ
TALAS / WAVE

U SVOJOJ UMETNIČKOJ PRAKSI UMETNIK LAZAR STOJIĆ BAVI SE SKULPTUROM, UMETNIČKOM INSTALACIJOM, CRTEŽOM, GRAFIKOM I FOTOGRAFIJOM. TEME KOJE PEOVLAĐUJU U NJEGOVOM STVARALAŠTVU SU ODNOSI UMETNIČKE VREDNOSTI I NOVCA, SAVREMENIH POJAVA U DRUŠTVU I UPOTREBE JEZIKA, PRIRODNOG I ARTIFICIJELNOG. TALAS JE UMETNIČKA INSTALACIJA KOJA PREDSTAVLJA MODEL JEZERA. NASTAJE KAO ZVUČNI TALAS I PRENOSI SE KROZ VODU KREIRAJUĆI ARTIFICIJELNI VODENI TALAS.

ARTIST LAZAR STOJIĆ WORKS IN MEDIUMS OF SCULPTURE, ART INSTALLATION, DRAWING, PRINTMAKING, VIDEO, AND PHOTOGRAPHY. HE IS INTERESTED IN ATMOSPHERE, EXPERIENCE, AND SOCIAL PHENOMENA. THE MAIN SUBJECTS OF HIS ARTISTIC RESEARCH ARE RELATIONSHIPS BETWEEN ARTISTIC VALUE AND MONEY, CONTEMPORARY PHENOMENA IN SOCIETY, USE OF LANGUAGE AND SLANG, AND CONNECTIONS BETWEEN NATURAL AND ARTIFICIAL. WAVE IS AN ART INSTALLATION FORMED AS A MODEL OF A LAKE. THE SOUND WAVE IS CREATING AN ARTIFICIAL WATER WAVE.





MILENA PETROVIĆ KOŽA I PLASTIKA / SKIN AND PLASTIC

KOŽA I PLASTIKA JE SERIJA RADOVA KOJA ZA CILJ IMA DA PRIKAŽE VREME KOJE PROLAZI U SAMOĆI LOCKDOWN-A, IZOLOVANOSTI I APSURDNIM ILI SAMORANJIVIM ČINOVIMA, KOJI SE U TAKVOM VREMENU DOGAĐAJU. SVET FANTASTIČNOG KOJI PRETI I REALNOG KOJE POSTAJE FANTASTIČNO, IZRAŽENI SU KROZ RAZLIKU IZMEĐU IGRAČAKA KOJE IMAJU LJUDSKI LIK, I UMETNICINOG LJUDSKOG LIKA, KOJI POSTAJE RAVAN NA KOJOJ JE MOGUĆE POKAZATI POTREBU DA SE STVARNOST UČINI FANTASTIČNIM, KAKO BI TRPELA VEĆU PROMENU. INTERVENCIJE NA LICU — LINIJE NALIK KOPČAMA, POKUŠAJ SU DA SE „IZNOŠENA“ KOŽA ZAŠIJE I VRATI U SVOJ ČISTI OBLIK. PRIMETNO JE DA IGRAČKE NE TRPE NIŠTA MANJE OD UMETNICE. I NJIHOVA KOSA JE PODLOŽNA SKRAĆIVANJU, A NJIHOVA „KOŽA“ UKRAŠAVANJU ILI ČIŠĆENJU. DOKUMENTOVANJE USAMLJENOSTI I STVARANJE PRIVIDA JEDINSTVA ŽIVOG I NEŽIVOG — KOŽE I PLASTIKE JE UPISANO U VREMENU KOJE PROLAZI SPORO DOK KRATKI RECITALI STVARAJU NAPETOST IZMEĐU VIZUELNOG I AUDITIVNOG, DAKLE DOVODE ČULNE OPAŽAJE U NEKU VRSTU ZBUNJENOSTI. MOGUĆNOST ZA AUTOREFLEKSIJU POSTAJE SVEPRISUTNA U VREMENU IZOLACIJE, ALI TO NIJE AUTOREFLEKSIJA KOJA DOVODI DO SPASENJA, VEĆ ONA KOJA POVEĆAVA NAPETOST ANKSIOZNOSTI I UKUPNU MUČNINU EGZISTENCIJE, A BEG ČINI NEMOGUĆIM.

SKIN AND PLASTIC IS A SERIES OF ARTWORKS THAT AIM TO SHOW THE PASSING OF TIME IN THE LONELINESS OF LOCKDOWN, ISOLATION, AND ABSURD OR SELF-DESTRUCTIVE ACTS. THE THREATENING WORLD OF FANTASY AND THE REAL WORLD THAT IS SLOWLY BECOMING FANTASY-LIKE ARE CONVEYED THROUGH THE DIFFERENCE BETWEEN HUMANLIKE TOYS AND THE ARTIST’S HUMAN FACE THAT BECOMES A PLANE WHICH GIVES THE OPPORTUNITY TO SHOW THE NEED FOR MAKING REALITY A FANTASY. STITCH-LIKE LINES ARE USED IN AN ATTEMPT TO RESTORE BROKEN AND WORN-OUT SKIN. LONELINESS AND SEEMINGLY UNIFIED WORLDS OF HUMANS AND OBJECTS ARE DOCUMENTED IN TIME, PASSING SLOWLY, WHILE SHORT POETIC COMMENTS ENHANCE THE TENSION BETWEEN VISUAL AND AUDITORY, CONFUSING THE SENSES. IN ISOLATION THE POSSIBILITY OF SELF-REFLECTION IS OMNIPRESENT, HOWEVER, IT DOES NOT LEAD TO SALVATION, BUT RATHER INCREASES ANXIETY AND EXISTENTIAL TERROR ALTOGETHER ELIMINATING ANY CHANCE OF ESCAPE.



PAVLE RADOVIĆ ISTIČEM / EFFLUX

UMETNIK JE STVORIO SKULPTURU KOJA DIŠE, ODNOSNO IZDIŠE, A MI NE MOŽEMO NIŠTA DA UČINIMO SEM DA UŽIVAMO U NJOJ DOK TRAJE. DOK JOJ TONUS OPADA I SJAJ NESTAJE, A OD NJE OSTAJE SAMO PREDSTAVA O TOME ŠTA JE NEKADA BILA, DOK JE SVE NJENO I DALJE TU SAMO JE ONO ŠTO JE ISPUNJAVA, VREMENOM NAPUSTILO.

OSNOVNA IDEJA OVOG RADA JESTE DA SE NA ADEKVATAN NAČIN KROZ SKULPTURU PRIKAŽE JEDAN VEK TRAJANJA. UGLAVNOM JE SKULPTURA NEŠTO ŠTO SE POVEZUJE SA TRAJNOŠĆU, ČAK I KADA JE NAPRAVLJENA OD MANJE TRAJNIH MATERIJALA. STOGA JE TEŠKO SAGLEDATI PROMENE KOJE SE NA NJOJ VREMENOM DEŠAVAJU. ŽIVOTNI CIKLUS OVE SKULPTURE TRAJE SVEGA NEKOLIKO NEDELJA. NA POČETKU BALON JE ZATEGNET I SJAJAN, ALI VREMENOM SE OPUŠTA I GUBI SJAJ, DOK SE ZBOG STATIČKOG NAELEKTRISANJA, NA NJEMU NAKUPLJA PRAŠINA. KADA SE BALON IZDUVA MORA MU SE UDAHNU TI NOV I ŽIVOT. OVAJ PROCES SE PONA VLJA SVAKI PUT KAO NAVIJANJE SATA, U OVOM SLUČAJU TO JE VAZDUŠNI SAT. SPOLJNI SKELET KOJI, KAO PROTIVTEŽA VAZDUŠNOM PRITISKU, UČESTVUJE U OBLIKOVANJU SKULPTURE, NE PODLEŽE PROMENAMA I SLUŽI KAO REFERENT. PRITISAK KOJI ISTIČE MENJA OBLIK I SJAJ BALONA, I NA TAJ NAČIN ILUSTRUJE PROLAZNOST KOJOJ NIŠTA NE ODOLEVA.

THE ARTIST CREATED A SCULPTURE THAT BREATHES, IN FACT, EXHALES, AND THERE IS NOTHING WE CAN DO BUT ENJOY IT WHILE IT LASTS. WHILE ITS TONE IS DECLINING AND GLOW IS DISAPPEARING, ALL THAT REMAINS IS THE IDEA OF WHAT IT USED TO BE, WHILE EVERYTHING THAT MAKES IT THE WAY IT IS, IS STILL THERE, EXCEPT THE INITIAL AMOUNT OF AIR.

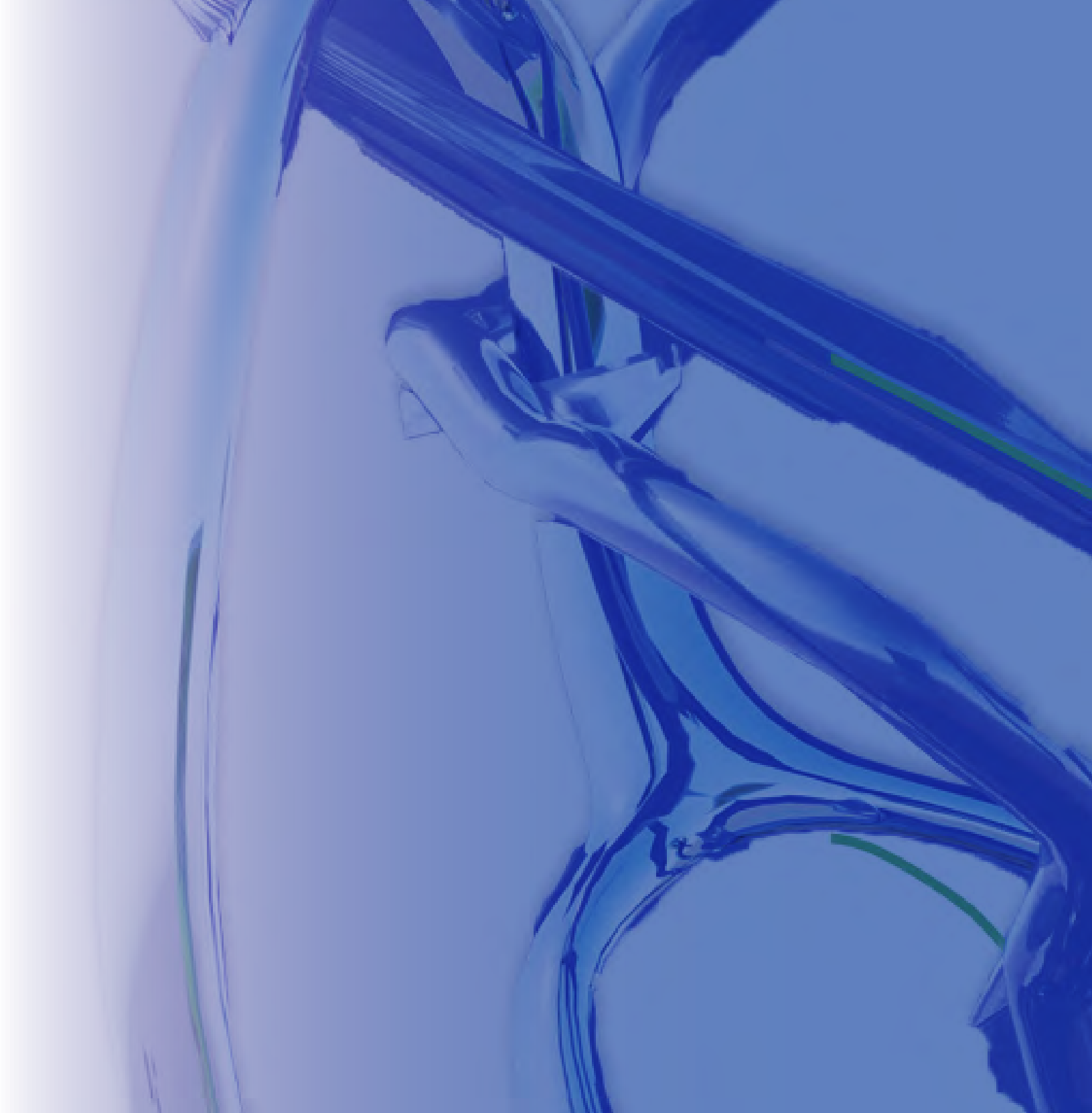
THE ESSENCE OF THIS WORK IS TO ADEQUATELY SHOW A LIFESPAN THROUGH SCULPTURE. IN GENERAL, A SCULPTURE IS AN EXTREMELY DURABLE MEDIUM, EVEN WHEN IT IS MADE OF LESS DURABLE MATERIALS. THEREFORE, IT IS DIFFICULT TO SEE THE CHANGES THAT ARE HAPPENING OVER TIME. THE LIFE CYCLE OF THE SCULPTURE LASTS ONLY A FEW WEEKS. AT THE BEGINNING, THE BALLOON IS TAUT AND SHINY, BUT OVER TIME IT RELAXES AND LOSES ITS SHINE, WHILE DUE TO STATIC CHARGE, DUST ACCUMULATES ON IT. WHEN THE BALLOON DEFLATES IT MUST BE REPLACED WITH A NEW ONE. THIS PROCESS IS REPEATED EACH TIME LIKE THE WINDING OF THE CLOCK, IN THIS CASE, AN AIR CLOCK. THE EXTERNAL SKELETON, WHICH IS AGAINST THE AIR PRESSURE, PARTICIPATES IN THE SHAPING OF THE SCULPTURE. IT IS NOT SUBJECT TO CHANGE AND SERVES AS A REFERENT. THE PRESSURE THAT IS EFFLUXING CHANGES THE SHAPE AND SHINE OF THE BALLOON, AND IN THAT WAY ILLUSTRATES THE TRANSIENCE THAT NOTHING CAN RESIST.



VLADIMIR VASIĆ TERTIARY CRUST, 1'20"

VIDEO RAD PREISPITUJE ODNOS LJUDI I PRIRODE I NAVODI NA RAZMIŠLJANJE O UZAJAMNOM UTICAJU OKRUŽENJA I INDIVIDUE.

THE VIDEO EXAMINES THE HUMAN—NATURE RELATIONSHIP AND LEADS TO THINKING ABOUT THE MUTUAL INFLUENCE OF THE ENVIRONMENT AND THE INDIVIDUAL.





REMEDY: I MADE A PILGRIMAGE TO SAVE THIS HUMANS RACE

RIMSKI BUNAR

Koliko duboko moraš da siđeš da pronađeš sopstvenu ranjivost? Šta “biti ranjiv” uopšte znači? Da li je to stanje bola, slabosti i nesigurnosti, ili mesto otpora koje se prihvata i iz kog se crpi nova snaga? Naučiti da živiš sa sopstvenim traumama i rasparčanostima, i pravilno negovati sva bolna mesta u sebi, znači verovati da je isceljenje moguće. Jedan od starih recepata kaže da kada je alat oštećen do neupotrebljivosti, polomljeno mesto treba dovesti do usijanja. Mora prvo neizdrživo da peče, pre nego što se izravna potapanjem u vodu koja se potom može popiti. Sa njom otiču i priča o oštećenju i izvor štete. Lečiti, znači izvoditi ritual sa verovanjem u pozitivan ishod. Neprevodiv osećaj da se novi narativ ispisuje svakim novim prolaskom kroz bolno mesto. Priča o razbijenostima se priča tako što upijaš i polako postaješ sve.

ROMAN WELL

How deep do you have to go down to find your own vulnerability? What does “being vulnerable” mean in general? Is it a state of pain, weakness and insecurity, or a place of resistance that is accepted and from which new strength is drawn? Learning to live with your own traumas and fragments, and properly nurturing all the painful places within yourself, means believing that healing is possible. One of the old recipes says that when the tool is damaged to the point of unusability, the broken place should lead to burning. It must first be unbearably baked, before it is straightened by immersion in water that can then be drunk. The story of the damage and the source of the damage go with it. To heal means to perform a ritual with the belief in a positive outcome. The untranslatable feeling that a new narrative is being written with each new passage through a painful place. The story of brokenness is told by absorbing and slowly becoming everything.





BOJANA BRANKOVIĆ 33 (TRIDESET TRI), 12'33" / 33 (THIRTY THREE), 12'33"

SVOJIM PERFORMANSOM, BOJANA BRANKOVIĆ SE POVEZUJE SA ISTORIJOM, SA RELIGIJOM, TRADICIJOM I PUTEM NEPRIJATNOSTI U FIZIČKOM TELU KONZUMIRA PROŠLOST DAJUĆI JOJ LIČNI KONTEKST I TUMAČENJE. SVAKI ELEMENT IMA SVOJE UTEMELJENE I DEFINISANE RAZLOGE DO KOJIH JE DOLAZILA U TRENUTKU IZVEDBE, SVI PLANIRANI I NEPLANIRANI POTEZI SU JEDNA LIČNA ISPOVEST. UMETNICA NAS POZIVA U SVOJ INTIMNI PROSTOR, DOPUŠTAJUĆI NAM DA SE PRIDRUŽIMO TOJ ISPOVESTI. SLUŽBA ILI PERFORMANS, DIJALOG ILI MONOLOG, TAJ IZBOR TUMAČENJA JE ONO ŠTO JE SASTAVNI DEO OVOG UMETNIČKOG RADA. BIBLIJSKI KONTEKST SE MANIFESTUJE I PUTEM ŠESTORICE PERFORMERA, ONI SU VOJISLAV PAVLOVIĆ, DAVID SODA, DEJAN BOSKOVIĆ, KONSTANTIN NIČOVSKI, NEMANJA DABIZLJEVIĆ, YAO WANG. BOG JE STVORIO ČOVEKA ŠESTOG DANA, A TAKOĐE BROJ ŠEST JE SIMBOL MISTIČNE SUDBINE, BROJ ZVERI I ĐAVOLSKI SIMBOL. BELI, ČISTI, STERILNI I HLADNI PROSTOR VIZUELNO ODGOVARA SAMOM SADRŽAJU IZVEDBE. CEO MIZANSCEEN JE ZAMIŠLJEN KAO ULTIMATIVNI KONTRAST, KLEČEĆI NA MERMERU, BOJANA KONTRIRA PROSTORU, KREIRAJUĆI ODNOS: ČISTO — PRLJAVO, BELO — CRVENO, TIHO — EKSPRESIVNO, BELO — CRNO, MUŠKARAC — ŽENA, POJEDINAC — GRUPA. SENZIBILITET OVOG UMETNIČKOG RADA SE DODATNO NAGLAŠAVA I GODINAMA UMETNICE — 33 GDE ONA POKUŠAVA DA DEMISTIFIKUJE SVOJ TRENUTNI NIVO ZRELOSTI, ALI I PROSLAVI SVOJ ŽIVOTNI PUT GDE KONAČNO KONTEMPLATIVNO PUŠTA SVOJU PROŠLOST PRIHVATAJUĆI IDENTITET I SLAVI ONO ŠTO JE STVORENO I OTKRIVENO.

WITH HER PERFORMANCE, BOJANA BRANKOVIĆ CONNECTS WITH HISTORY, RELIGION, TRADITION, AND THROUGH DISCOMFORT IN THE PHYSICAL BODY, SHE CONSUMES THE PAST, GIVING IT A PERSONAL CONTEXT AND INTERPRETATION. EACH ELEMENT HAS ITS WELL-FOUNDED AND DEFINED REASONS THAT CAME TO IT AT THE TIME OF PERFORMANCE. ALL PLANNED AND UNPLANNED MOVES ARE ONE PERSONAL CONFESSION. THE ARTIST INVITES US INTO HER INTIMATE SPACE, ALLOWING US TO JOIN THAT CONFESSION. SERVICE OR PERFORMANCE, DIALOGUE OR MONOLOGUE, THAT CHOICE OF INTERPRETATION IS WHAT IS AN INTEGRAL PART OF THIS WORK OF ART. THE BIBLICAL CONTEXT IS ALSO MANIFESTED THROUGH SIX PERFORMERS, THEY ARE VOJISLAV PAVLOVIĆ, DAVID SODA, DEJAN BOSKOVIĆ, KONSTANTIN NIČOVSKI, NEMANJA DABIZLJEVIĆ, YAO WANG. GOD CREATED MAN ON THE SIXTH DAY, AND ALSO THE NUMBER SIX IS A SYMBOL OF MYSTICAL DESTINY, THE NUMBER OF THE BEAST, AND THE DEVIL'S SYMBOL. THE WHITE, CLEAN, STERILE, AND COOL SPACE VISUALLY CORRESPONDS TO THE VERY CONTENT OF THE PERFORMANCE. THE WHOLE MISE-EN-SCÈNE IS CONCEIVED AS THE ULTIMATE CONTRAST, KNEELING ON MARBLE, BOJANA CONTRASTS THE SPACE, CREATING A RELATIONSHIP: CLEAN— DIRTY, WHITE — RED, QUIET — EXPRESSIVE, WHITE — BLACK, MAN — WOMAN, INDIVIDUAL — GROUP. THE SENSIBILITY OF THIS WORK OF ART IS FURTHER EMPHASIZED BY THE ARTIST'S AGE — 33 WHERE SHE TRIES TO DEMYSTIFY HER CURRENT LEVEL OF MATURITY BUT ALSO CELEBRATES HER LIFE PATH WHERE SHE FINALLY CONTEMPLATIVELY LETS GO OF HER PAST BY ACCEPTING IDENTITY AND CELEBRATING WHAT IS CREATED AND REVEALED.



KRISTINA PALANJUK COROLLA (LAT. VENČIĆ, VENČIĆ OD CVEĆA, KRUNICA, DEMINUTIV OD CORONA — VENAC) — U BOTANICI SE KORISTI OD 1753. DA OZNAČI NAJLEPŠI I NAJNEŽNIJI DEO BILJKE — PRSTEN LATICA KOJI OKRUŽUJE I ŠTITI REPRODUKTIVNE ORGANE BILJKE. / COROLLA (LAT. LITTLE CROWN, DIMINUTIVE OF THE CORONA — WREATH, CROWN, CHAPLET) — IN BOTANY: THE MOST GENTLE AND MOST BEAUTIFUL PART OF A PLANT — PETALS OF A FLOWER, TYPICALLY FORMING A WHORL WITHIN THE SEPALS AND ENCLOSING THE REPRODUCTIVE ORGANS.

CIKLUSOM RADOVA POD NAZIVOM „COROLLA“ UMETNICA POKUŠAVA DA EVOCIRA USPOMENE, DOGAĐAJE, LJUDE, DETINJSTVO. TI RADOVI SU ZNAKOVNA PISMA/PRIČE, ISPRIČANE U MOMENTIMA ISPIJANJA ČAJA, TRENUTAKA OPUŠTENOSTI, USAMLJENOSTI, SOPSTVENIH PREISPITIVANJA I RAZRAČUNAVANJA. KROZ ORGANSKE OBLIKE „ISPISUJE“ SEĆANJA, OSEĆANJA I SNOVE NA MALOM FORMATU, SUPTILNIM CRTEŽOM I NEŽNIM, PASTELNIM TONOVIMA, DA IH NE BI ZABORAVILA. PRIKAZANE BILJKE SU MAHOM LEKOVITE ZA BOLESTI KOJE NAM ODNOSU DRAGE LJUDE. TAKO BI SE OVI RADOVI MOGLI NAZVATI I LEKOVITIM. NJIMA JE VIZUALIZOVANO NEVIDLJIVO, ONO ŠTO REGISTRUJEMO SAMO NA NIVOU OSEĆANJA I INTUICIJE. NEŠTO PRISUTNO, ALI ŠTO NAM KONSTANTNO IZMIČE I NE POSTOJI U FIZIČKOM SVETU. SETU, TUGU I RADOST DO KOJIH DOLAZI U SUSRETU SA NEMATERIJALNOŠĆU SEĆANJA. OVO OBJAŠNJAVA I MEDIJ U KOJEM JE DELO IZVEDENO: RAZMOTANA POTROŠENA KESICA ČAJA JE NEŽNA I PROZIRNA, OBOJENA ISKLJUČIVO SVOJIM SADRŽAJEM — SASUŠENIM BILJEM. UPUĆUJE NA TAJ TRENUTAK MIRA, OPUŠTENOSTI, GUTLJAJ I MISAO U KOME SE SUSREĆEMO SA NAJDUBLJIM OSEĆANJIMA I SEĆANJIMA.

SERIES OF ARTWORKS NAMED “COROLLA” REPRESENTS THE EVOCATION OF MEMORIES, EVENTS, PEOPLE, AND CHILDHOOD. THESE DRAWINGS ARE SYMBOLIC LETTERS/STORIES, TOLD IN MOMENTS OF DRINKING TEA, RELAXATION, LONELINESS, AND SELF-RECOGNITION. THROUGH ORGANIC FORMS, THE ARTIST “WRITES” MEMORIES, FEELINGS, AND DREAMS ON A SMALL FORMAT, WITH SUBTLE DRAWING AND GENTLE, PASTEL COLOURS, BECAUSE SHE WANTS TO REMEMBER THEM. HERBS ON DRAWINGS ARE MOSTLY A CURE FOR ILLNESSES THAT TOOK AWAY OUR LOVED ONES. THIS IS ALSO EXPLAINED BY THE CHOSEN MEDIA: THE UNWRAPPED USED TEA BAG IS SO SOFT AND TRANSPARENT, COLOURED JUST BY ITS CONTENTS — DRIED HERBS. TEABAG AND ITS MEANING REFERS TO PEACE, RELAXATION, SIP, AND THOUGHT AND IT TAKES US TO OUR DEEPEST FEELINGS AND MEMORIES. BECAUSE OF THAT, THESE ARTWORKS CAN ALSO BE CALLED — HEALING. BY THEM, KRISTINA PALANJUK WANTS TO VISUALIZE SOMETHING INVISIBLE, SOMETHING WE CAN REGISTER ONLY BY FEELINGS AND INTUITION. SOMETHING PRESENT, BUT WHAT CONSTANTLY ELUDES US AND DOES NOT EXIST IN THE PHYSICAL WORLD. THE SADNESS, SORROW, AND JOY EXPERIENCED IN CONTACT WITH THE IMMATERIALITY OF MEMORY.



NEMANJA MILENKOVIĆ NISAM NAMERNO / I HAVEN'T DONE IT ON PURPOSE

INSTALACIJA JE ZAMIŠLJENA KAO ODNOS DVA ISKUSTVA O SMRTI ŽIVOTINJE. PRVO ISKUSTVO SE ODNOSI NA JELENJI ROG KOJI JE UMETNIK DOBIO KAO DONACIJU PRIJATELJICE, A KOJI JE ONA DOBILA OD DEDE, STRASTVENOG LOVCA. DRUGO JE ISKUSTVO KOLEKCIONARA KOJI JE KUPIO MILENKOVIĆEV CRTEŽ SA SADRŽAJEM SRNE ODRUBLJENE GLAVE. GODINU DANA NAKON KUPOVINE RADA, UMETNIK SAZNAJE OD GALERISTKINJE KOJA JE SA KUPCEM BILA U KOMUNIKACIJI, DA JE ON SLUČAJNO KOLIMA UDARIO SRNU, A DA JE KUPOVINU RADA DOŽIVEO KAO ISKUPLJENJE. RAZLIČITOST IZMEĐU NAMERNOG I SLUČAJNOG UBISTVA ŽIVOTINJE JE INSPIRACIJA ZA STVARANJE HIBRIDNOG NARATIVA KOJI SE REALIZUJE INTERVENCIJOM NA ROGU JELENA, CRTANJEM REČENICE „NISAM NAMERNO...“. SCENA UDARCA KOLIMA REKREIRANA JE POSTAVKOM SVETLA KOJE ĆE IMITIRATI SVETLO FARA, A MORSKA SO POSTAVLJENA JE TAKO DA ALUDIRA NA PROSUTU KRV OD SILINE UDARCA.

THE INSTALLATION IS CONCEIVED AS A RELATIONSHIP BETWEEN TWO EXPERIENCES OF ANIMAL DEATH. THE FIRST EXPERIENCE REFERS TO A DEER ANTLER THAT THE ARTIST RECEIVED AS A DONATION FROM A FRIEND, AND WHICH SHE RECEIVED FROM HER GRANDFATHER, A PASSIONATE HUNTER. ANOTHER IS THE EXPERIENCE OF A COLLECTOR WHO BOUGHT MILENKOVIĆ 'S DRAWING WITH THE CONTENT OF A BEHEADED ROE DEER. A YEAR AFTER THE PURCHASE OF THE WORK, THE ARTIST FOUND OUT FROM THE GALLERIST WHO WAS IN COMMUNICATION WITH THE BUYER, THAT HE ACCIDENTALLY HIT A ROE DEER WITH HIS CAR, AND THAT HE EXPERIENCED THE PURCHASE OF THE WORK AS A REDEMPTION. THE DIFFERENCE BETWEEN THE INTENTIONAL AND ACCIDENTAL KILLING OF AN ANIMAL IS THE INSPIRATION FOR CREATING A HYBRID NARRATIVE THAT IS REALIZED BY INTERVENING ON A DEER'S ANTLER, BY ENGRAVING THE SENTENCE "NISAM NAMERNO (I HAVEN'T DONE IT ON PURPOSE)". THE CAR IMPACT SCENE IS RECREATED WITH A LIGHT SETTING THAT MIMICS THE HEADLIGHT LIGHT, AND THE SEA SALT WILL BE SET UP TO ALLUDE TO SPILLED BLOOD FROM THE FORCE OF THE IMPACT.

RITA NOBRE
TI SPAVAŠ I HODAŠ / YOU SLEEP AND YOU WALK

RITINO DELO PROIZILAZI IZ STVARANJA NARATIVA KOJI SE BAVI VEZOM SAME UMETNICE SA SOPSTVENIM BIĆEM I SA DRUGIMA. TRENUTAK KADA SE UM MANIFESTUJE KROZ TELO I DOZVOLJAVA DA SE NJIME MANIPULIŠE JE TRENUTAK KADA UMETNICA ZAPOČINJE SVOJA ISTRAŽIVANJA I PRAKSU. MEĐU PITANJIMA I ODGOVORIMA POSTOJI STALNA DIHOTOMIJA IZMEĐU SNA I STVARNOSTI, IZMEĐU KRHKOG I ROBUSTNOG, IZMEĐU ONOGA ŠTO POPUŠTA I ONOGA ŠTO SE OPIRE. NOBRE ISTRAŽUJE KAKO UOBIČAJENI SVAKODNEVNI PREDMETI S KOJIMA OSEĆA PRISNU VEZU KOMUNICIRAJU U DIJALOGU SA PREDMETIMA KOJE PROIZVODI. OVO DELO NASTALO JE IZ TEKSTA KOJI JE UMETNICA NAPISALA, DOK JE TEKST NASTAO IZ EPIZODE MESEČARENJA. ZAJEDNIČKI JEZIK JE PRISUTAN I ISTOVREMENO POVEZUJE TEKST SA VEZOM I SA SAMOM UMETNICOM. NOBRE KOMUNIKACIJU DOŽIVLJAVA KAO VEZ. KONAC IDE S JEDNE STRANE NA DRUGU. IZNOVA I IZNOVA. UMETNICA JE IZVEZLA SVOJU VLASTITU SRAMOTU. OVO DELO JE ZAMIŠLJENO KAO PROMENLJIVA SKULPTURA.

RITA'S WORK EMERGES FROM THE CREATION OF NARRATIVES SEEKING TO QUESTION THE HUMAN BEING IN RELATIONSHIP WITH HERSELF AND WITH THE OTHER. THE MOMENT WHEN THE MIND MANIFESTS THROUGH THE BODY AND ALLOWS ITSELF TO BE MANIPULATED IS THE MOMENT ARTIST STARTS HER RESEARCH AND PRACTICE. AMONG QUESTIONS AND ANSWERS, THERE IS A CONSTANT DUEL BETWEEN DREAM AND REALITY, BETWEEN THE FRAGILE AND THE ROBUST, BETWEEN WHAT GIVES IN AND WHAT RESISTS. NOBRE EXPLORES HOW THE COMMON DAILY OBJECTS THAT SHE FEELS INTIMATE CONNECTION WITH, COMMUNICATE IN A DIALOGUE WITH THE OBJECTS SHE PRODUCES. THIS WORK EMERGED FROM A TEXT THE ARTIST WROTE. IN TURN, THAT TEXT THAT SHE WROTE AROSE FROM AN EPISODE OF SLEEPWALKING. THE COMMON LANGUAGE IS PRESENT AND INTERCONNECTS THE TEXT WITH THE EMBROIDERY AND WITH HER SIMULTANEOUSLY. NOBRE SEES COMMUNICATION AS EMBROIDERY. THE THREAD GOES FROM ONE SIDE TO THE OTHER. AGAIN AND AGAIN. SHE EMBROIDERED HER OWN SHAME, AND NOW SHE LOOKS AT HER REASSURANCE. THIS WORK IS MEANT TO BE A MUTABLE SCULPTURE.





SOFIJA SOROKINA SPIRITISM

OVO DELO IZRAŽAVA VEROVANJE UMETNICE DA DUHOVI MRTVIH POSTOJE I IMAJU SPOSOBNOST I TENDENCIJU DA KOMUNICIRAJU SA ŽIVIMA. ZAGROBNI ŽIVOT ILI SVET DUHOVA NE DOŽIVLJAVA SE KAO STATIČNO MESTO, VEĆ KAO ONO U KOME DUHOVI NASTAVLJAJU DA SE RAZVIJAJU.

THIS ARTWORK IS ABOUT THE ARTIST'S BELIEF THAT THE SPIRITS OF THE DEAD EXIST AND HAVE BOTH THE ABILITY AND THE TENDENCY TO COMMUNICATE WITH THE LIVING. THE AFTERLIFE OR THE WORLD OF GHOSTS IS NOT SEEN AS A STATIC PLACE, BUT AS ONE IN WHICH GHOSTS CONTINUE TO EVOLVE.



TISA NEŽA HERLEC I MOJCA ZUPANČIČ RADART #11

TNH I MZ SARAĐUJU DUGI NIZ GODINA, ORGANIZUJUĆI I IZVODEĆI RAZLIČITE PERFORMATIVNE DOGAĐAJE I AUDIO RADOVE U SLOVENIJI I HOLANDIJI. ZAJEDNO SU KREIRALE MNOGE DOGAĐAJE, A ZANIMA IH ISTRAŽIVANJE I TESTIRANJE RAZLIČITIH NAČINA RADA U GRUPAMA, ANSAMBLIMA I KONSTELACIJAMA POJEDINACA, UGLAVNOM FOKUSIRAJUĆI SE NA OSNAŽIVANJE SUBJEKTIVNIH GLASOVA I KREATIVNIH POTENCIJALA. UVOĐENJEM RAZLIČITIH METODA, PROCESA I KOMPOZICIJA POKUŠAVAJU DA IZMISLE NOVE NAČINE ORGANIZACIJE KOLEKTIVITETA. TEŽE PONIRANJU U ZAJEDNIČKU SADAŠNJOST, GENERATIVNE PERFORMATIVNE PRAKSE I KOMUNIKACIJU U REALNOM VREMENU.

TNH AND MZ HAVE BEEN COLLABORATING FOR MANY YEARS, ORGANIZING AND EXECUTING VARIOUS PERFORMATIVE EVENTS AND AUDIO WORKS IN SLOVENIA AND IN THE NETHERLANDS. TOGETHER, THEY HAVE CREATED MANY EVENTS AND THEY ARE DRIVEN TO EXPLORE AND TEST DIFFERENT MODES OF OPERATION IN GROUPS, ENSEMBLES AND CONSTELLATIONS OF INDIVIDUALS, MAINLY FOCUSING ON THE EMPOWERMENT OF SUBJECTIVE VOICES AND CREATIVE POTENTIALS. BY INTRODUCING DIFFERENT METHODS, PROCESSES AND COMPOSITIONS THEY ATTEMPT TO INVENT NEW MODES OF ORGANISATION OF COLLECTIVITY. THEY ARE STRIVING FOR THE IMMERSION INTO A MUTUAL PRESENT, REAL-TIME GENERATIVE PERFORMATIVE PRACTICES AND COMMUNICATION.



BATTLEGROUND: THERE'S NOTHING YOU AND I WON'T DO

VELIKI BARUTNI MAGACIN

Mesta borbe ne mirišu uvek na barut. To mogu biti najmekša i najnežnija mesta, koja mirišu na hleb tek izvađen iz rerne ili kokice ispred televizora. Kad treba podići gard, a kada položiti oružje? Reci mi kako živiš, kakve borbe vodiš i šta te sprečava da budeš bezbrižno mlad/a? Ovde možemo da pregrupišemo snage, osmislimo taktike preživljavanja i odmorimo se, bar na tren. Čuvaćemo leđa jedni drugima.

GUNPOWDER WAREHOUSE

Fighting places do not always smell of gunpowder. These can be the softest and most tender places, which smell like bread just taken out of the oven or popcorn in front of the TV. When to raise the guard, and when to lay down the weapon? Tell me how you live, what kind of struggles you lead and what prevents you from being carefree young? Here we can regroup our strengths, devise survival tactics and rest, at least for a moment. We'll keep our backs to each other.



DARJA MAMULA PER CONSENSUM UNIVERSORUM, 4'49''

UMETNICA POSTAVLJA PITANJE ZAJEDNIČKOG JEZIKA KOJE JE ISTOVREMENO I NUŽNO PITANJE NEOPHODNIH TIŠINA. SVOJIM RADOM PROBLEMATIZUJE I NAORUŽANO PRISTUPA OVOJ APARATURI KOJA PROIZVODI ODVOJENOST U BLISKOSTI. PORODICA, ODREĐENA KAO GLAVNO POLJE BLISKOSTI, TAKOĐE ISPUNJAVA I FUNKCIJU IZOLACIJE—CONFINEMENT-A. AUDIO-VIZUELNIM RADOM SVAKODNEVNE PRAKSE KOJE ČINE OVU IZOLACIJU, ZATVORENOST I INTEGRACIJU MOGUĆOM UMETNICA ČINI STRANIM. SVAKODNEVNE FRAZE PRISUTNE U PORODICI POPUT: „KO ZNA ZAŠTO JE SVE TO DOBRO.“, „POLA SRBIJE SLAVI, POLA IDE NA SLAVU.“ I NJIMA SLIČNE, UMETNICA ŽELI DA KROZ DISONANTNOST, ARTIKULIŠE KAO SVAKODNEVNE VARVARIZME KOJI I JESU. IGROM DISONANCE AUDITIVNOG I VIZUELNOG PRIMENJENE NA NAĐENE I AUTORSKE SNIMKE ŽELI DA VARVARSTVO SVAKODNEVNOG UČINI STRANIM I MONSTRUOZNIM. OKVIR ZAJEDNIČKOG JEZIKA ISPUNJEN JE TIŠINAMA, BUKOM I PREKIDIMA — KAKAV ON JEDINO MOŽE I BITI. BUKU PROTIV RAZUMLJIVOG, TIŠINU PROTIV IZRECIVOG, PREKID PROTIV TOKA.

*IZVEDBU RADA JE POMOGAO MILOŠ PILIĆ.

TO QUESTION THE POSSIBILITY OF A LANGUAGE IN COMMON IS SIMULTANEOUSLY TO QUESTION THE NECESSARY SILENCES. IN HER WORK, DARJA MAMULA WANTS TO PROBLEMATIZE THIS APPARATUS WHICH PRODUCES SEPARATION IN CLOSENESS. THE FAMILY, BEING THE MAIN SITE OF CLOSENESS, DOUBLES AS THE SITE OF ISOLATION AND CONFINEMENT. AS IT HAS BECOME EVIDENT IN THE PANDEMIC, THE FAMILY IS ANYTHING BUT AN EXTERIOR TO THE PRESENT ORDER — THIS BIZARRE SOCIAL FORM IS THE SPACE OF BIOPOLITICAL INTERVENTION WHICH RE/PRODUCES THE FUTURITY OF CAPITAL AND THE BOURGEOIS SUBJECT. HER WORK AIMS TO TEAR DOWN THE BARRIERS BETWEEN THE MACHINES OUTSIDE THE HOUSE AND THOSE IN IT, THE MACHINES WITHIN THE SUBJECT AND THOSE EXTERNAL TO IT. THROUGH THE INTERPLAY OF DISSONANCE BETWEEN THE AUDITIVE AND THE VISUAL (AS WELL AS WITHIN THEM) APPLIED TO FOUND AND FILMED FOOTAGE DARJA AIMS TO CAST THE BARBARITY OF EVERYDAY LIFE AS ALIEN AND MONSTROUS. THROUGH MOBILIZING THE SILENCES, NOISES, AND INTERRUPTIONS IMMANENT TO ANY LANGUAGE SHE WISHES TO CONSTITUTE THE POSSIBILITY OF A LIVING IN/COMMONALITY AGAINST THE RULING DEATH IN COMMON.

*MILOŠ PILIĆ HELP WITH THE EXECUTION OF THE VIDEO.



KATARINA ILIJAŠEVIĆ REKLI SU JOJ DA JE FOKUS NAJVAŽNIJI, 4'02'' / THEY TOLD HER THAT FOCUS IS THE MOST IMPORTANT, 4'02''

VIDEO „REKLI SU JOJ DA JE FOKUS NAJVAŽNIJI“ NASTAJE KAO AUTORKINO LIČNO PROPITIVANJE ISKOKA IZ REALNOSTI, TRENUTAKA TIŠINE TOKOM SVAKODNEVNIH RUTINA I UTICAJA NEOBRAĆANJA PAŽNJE DRUGIH OSOBA. VIDEO JE NAPRAVLJEN IZ DVE FAZE: PRVA NASTAJE U FORMI TEKSTA KAO ODGOVOR NA PITANJE KOLIKO JE TEŠKO POKRENUTI (SE). ZATIM, U ODNOSU NA PRETHODNO NAPISAN TEKST, ISTRAŽUJE SE KOLIKO JE TEŠKO ODVOJITI SE OD REALNOG SVETA I STUPITI U ISTRAŽIVANJE SOPSTVENOG GOVORA TELA. CILJ VIDEA JE DA SE USPOSTAVI KOMUNIKACIJA IZMEĐU POKRETA TELA I TEKSTA POPUT NERASKIDIVE NITI, TOK NAŠIH ISPREKIDANIH MISLI I IDEJA KOJE NIKAD NE REALIZUJEMO KAO I ODLAZAK U SVET FANTAZIJE ISPREKIDANIM TOKOM SVAKODNEVICE. SAMOĆA PRUŽA UVID U UNUTRAŠNJE STANJE, MESTO GDE SE SVAKA FANTAZIJA PRETVORI U AKCIJU, MESTO NA KOJEM NAS NE ZANIMA KAKO IZGLEDA MO DO NEŠTO RADIMO VEĆ ŠTA I KAKO RADIMO.

AUTOR : KATARINA ILIJAŠEVIĆ / VIZUELNI IDENTITET : DUNJA MAKSIMOVIĆ / IZVOĐAČI : LUKA JOVANOV I KATARINA ILIJAŠEVIĆ / MONTAŽA VIDEA : PAVLE MILOŠEVIĆ / MONTAŽA ZVUKA : NEMANJA OBRENOVIĆ

THE VIDEO „THEY TOLD HER THAT FOCUS“ IS THE MOST IMPORTANT WAS CREATED AS THE AUTHOR’S PERSONAL QUESTIONING OF LEAPS FROM REALITY, MOMENTS OF SILENCE DURING DAILY ROUTINES AND THE INFLUENCE OF NOT PAYING ATTENTION TO OTHER PEOPLE. THE VIDEO IS MADE IN TWO PHASES: THE FIRST IS PRESENTED IN THE FORM OF THE TEXT AS A RESPONSE TO THE QUESTION OF HOW DIFFICULT IT IS TO START MOVING. THEN, IN RELATION TO THE PREVIOUSLY WRITTEN TEXT, IT IS EXPLORED HOW DIFFICULT IT IS TO SEPARATE ONESELF FROM THE REAL WORLD AND ENTER INTO THE RESEARCH OF ONE’S PERSONAL BODY LANGUAGE. THIS WORK AIMS TO ESTABLISH COMMUNICATION BETWEEN BODY MOVEMENTS AND TEXT LIKE AN UNBREAKABLE THREAD, THE FLOW OF OUR INTERMITTENT THOUGHTS AND IDEAS THAT WE NEVER REALIZE AS WELL AS GOING INTO THE WORLD OF FANTASY INTERMITTENTLY DURING EVERYDAY LIFE. BEING ALONE PROVIDES INSIGHT INTO THE INNER STATE, A PLACE WHERE EVERY FANTASY TURNS INTO ACTION, A PLACE WHERE WE ARE NOT INTERESTED IN WHAT WE LOOK LIKE WHILE DOING SOMETHING, BUT WHAT AND HOW WE DO IT.

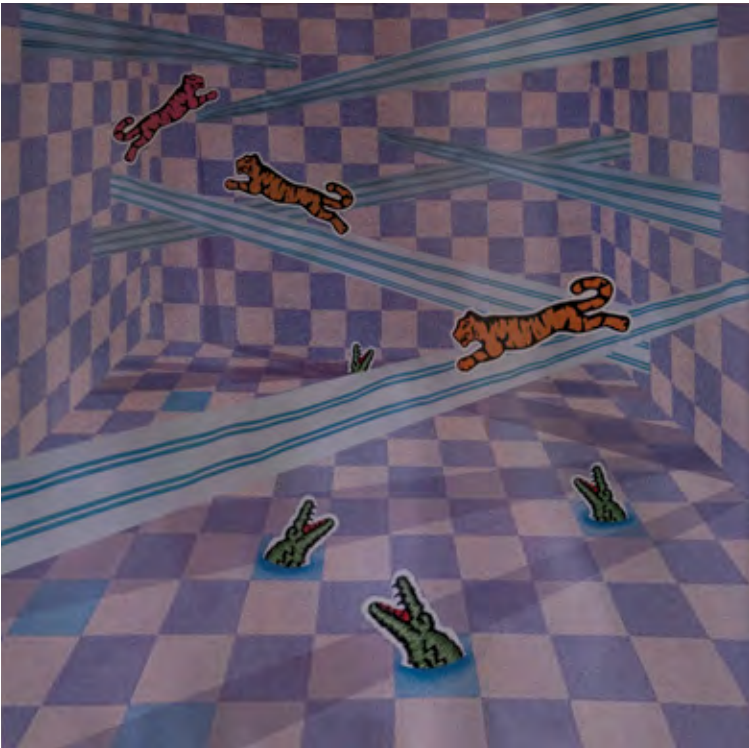
AUTHOR: KATARINA ILIJAŠEVIĆ / VISUAL IDENTITY: DUNJA MAKSIMOVIĆ / PERFORMERS: LUKA JOVANOV I KATARINA ILIJAŠEVIĆ / VIDEO EDITING: PAVLE MILOŠEVIĆ / SOUND EDITING: NEMANJA OBRENOVIĆ



MARIJA NIKOLIĆ TERET / THE BURDEN

„TERET“ JE NASTAO U POKUŠAJU MATERIJALIZACIJE I KONKRETIZACIJE OTEŽAVAJUĆIH INTERNIH I EKSTERNIH FAKTORA KOJI SU NEIZBEŽNI DEO NAŠE SVAKODNEVICE. KAKO SE TI ELEMENTI ČESTO PREKLAPAJU I STAPAJU, BILO JE NEOPHODNO JASNO IH DEFINISATI KAO JEZIČKE POJMOVJE (I NJIHOVE SINONIME) I KAO TAKVE IH PREVESTI U ADEKVATNU FIZIČKU FORMU. IAKO JE INICIJALNI FOKUS BIO NA MATERIJALNIM PROBLEMIMA, KOMPLEKSNE VEZE POJMOVA SU ZAHTEVALE PROŠIRENJE FOKUSA NA PSIHOLOŠKE, EMOTIVNE I FIZIČKE SFERE. IZBOR BETONA KAO OSNOVNOG ELEMENTA JE PODSTAKNUT REFLEKSIJOM MODERNOG NAČINA ŽIVOTA, POGOTOVO U URBANIJIM SREDINAMA, KAO I NAŠOM NEMOGUĆNOSTU DA SE DUGOROČNO RAZDVOJIMO OD ISTOG. FORMA CIGLE, KAO I ELEMENTI LANCA I OKOVA, IMAJU ZA CILJ DA NAGLASE SMANJENJE SLOBODA U SVIM OBLICIMA, KAO I PSIHOLOŠKE ZAROBLJENOSTI KOJE NERETKO SAMI SEBI NAMEĆEMO. U KRAJNJOJ IZVEDBI RAD JE DECENTRALIZOVAN I VRLO MODULARAN, TIME SE OTKLANJA POTREBA DA SVI ELEMENTI BUDU GRUPISANI NA JEDNOM MESTU TOKOM IZLAGANJA.

THE BURDEN WAS CONCEIVED IN AN ATTEMPT TO MATERIALIZE AND CONCRETIZE THE INCREASINGLY DIFFICULT EXTERNAL AND INTERNAL FACTORS, WHICH ARE AN INEVITABLE PART OF OUR EVERYDAY LIFE. AS THESE ELEMENTS FREQUENTLY OVERLAP AND MERGE, IT IS NECESSARY TO CLEARLY DEFINE THEM AS LINGUISTIC CONCEPTS (AND THEIR SYNONYMS) AND AS SUCH, TRANSLATE THEM INTO AN ADEQUATE PHYSICAL FORM. EVEN THOUGH THE INITIAL FOCUS WAS ON MATERIALISTIC ISSUES, THE COMPLEX RELATIONS BETWEEN TERMS DEMANDED AN EXPANSION OF FOCUS IN ORDER TO INCLUDE PSYCHOLOGICAL, EMOTIONAL AND PHYSICAL SPHERES. THE CHOICE OF CONCRETE AS A BASE MATERIAL WAS CAUSED BY THE REFLECTION OF THE MODERN WAY OF LIFE, ESPECIALLY IN URBAN ENVIRONMENTS, AS WELL AS OUR INABILITY TO DEPART FROM IT ON A LONG-TERM BASIS. THE FORM OF THE BRICK, AS WELL AS THE ELEMENTS OF CHAINS AND SHACKLES, HAVE FOR THEIR OBJECTIVE TO ACCENTUATE THE DECREASE OF FREEDOMS IN ALL THEIR FORMS, AS WELL AS PSYCHOLOGICAL CONFINEMENTS, WHICH WE FREQUENTLY IMPOSE ON OURSELVES. IN THE FINAL IMPLEMENTATION, THE WORK IS DECENTRALIZED AND VERY MODULAR; BY DOING THIS WE REMOVE THE REQUIREMENT TO HAVE ALL ELEMENTS OF ARTWORK EXHIBITED IN A SINGLE LOCATION.



MILENA IVANOVIĆ
BORBA POLOVA / BATTLE OF POLO'S

OVI RADOVI SU NASTALI KAO REZULTAT ISTRAŽIVANJA SPOLJAŠNJEG I INTIMNOG SVETA. OBA SE SASTOJE IZ ODREĐENE VRSTE KONFLIKTA I ZBOG TOGA OVA SERIJA KOLAŽA NOSI NAZIV “BORBA POLOVA”. UNUTRAŠNJI KONFLIKT UMETNICE PREDSTAVLJA NJENU ŽELJU/ POTREBU ZA “LEPIM, AKTUELNIM I BRENDIRANIM” DOK SA DRUGE STRANE LEŽI SHVATANJE POVRŠNOSTI OVAKVE POTREBE. REZULTAT OVE “BORBE” JESTE KONSTANSTNO OSEĆANJE GRIŽE SAVESTI. DA LI JE U OVOM SLUČAJU TREBA IMATI I MOŽE LI SE IZBEĆI? AKO MODU POSMATRAMO KAO UMETNOST (ŠTO KREACIJE VELIKIH MODNIH IMENA SVAKAKO JESU) — DA LI JE TADA OPRAVDANO ZADOVOLJITI POVRŠNU POTREBU? S OBZIROM NA TO DA NIJE U MOGUĆNOSTI DA SEBI PRIUŠTI KREACIJE JEDNOG OSKARA DE LA RENTE ILI KRISTIJANA DIORA, UMETNICA BIRA UPRAVO SUPROTNO — JEDAN OD NAJKLASIČNIJIH SVAKODNEVNIH ODEVNIH PREDMETA KOJI DANAS ZOVEMO POLO MAJICA I FOKUSIRA SE NA BRENDOVE KOJI SU USKO VEZANI ZA OVAJ KOMAD ODEĆE — LAKOST I RALF LOREN U ŽELJI DA PREISPITA DA LI ĆE POMENUTA POVRŠNOST DOBITI NEKU DUBINU UKOLIKO OVU ODEĆU ISKORISTI ZA STVARANJE NEKE SVOJE, DRUGE UMETNOSTI. LOGOI OVIH BRENDOVA SU SMEŠTENI U PREDELE KOJE JE UMETNICA OSMIŠLJAVALA OD AKTUELNIH KOLEKCIJA POMENUTIH BRENDOVA, KORISTEĆI FOTOGRAFIJE ODEĆE SA ZVANIČNIH SAJTOVA.

THE INNER CONFLICT REPRESENTS THE ARTIST’S NEED/DESIRE FOR BEAUTIFUL, MODERN, AND BRANDED FASHION ITEMS WHILE ON THE OPPOSITE SIDE LIES THE RECOGNITION THAT THIS NEED IS EXTREMELY SUPERFICIAL. THE RESULT OF THIS CONFLICT IS A CONSTANT FEELING OF GUILT. IS THIS GUILT JUSTIFIED AND CAN IT BE AVOIDED? IF THE WORLD CONSIDERS SOME FASHION ITEMS AS A WORK OF ART (WHICH SOME OF THEM TRULY ARE), DOES THAT MAKE IT MORE TOLERABLE TO INVEST MONEY IN THEM? SINCE SHE CAN’T AFFORD MARVELOUS CREATIONS BY OSCAR DE LA RENTA OR CHRISTIAN DIOR MILENA IVANOVIĆ CHOSE EXACTLY THE OPPOSITE — A BASIC “POLO SHIRT” AND FOCUSED ON BRANDS THAT ARE FAMOUS FOR MAKING THEM.



NIKOLA RADOSAVLJEVIĆ COMMON SENSE

RAD PREDSTAVLJA PRIBOR ZA JELO, UMNOŽAVAN DO MOMENTA U KOME PRESTAJE DA PODSEĆA NA SVOJ ORIGINALNI I TRADICIONALNI OBLIK (NOŽ, VILJUŠKA, KAŠIKA), I POSTAJE NEPREGLEDNI PATTERN OBLIKA KOJI SAMI ZA SEBE FORMIRAJU ODREĐENU VRSTU PROSTORNE FORMACIJE. SET JE MASKIRNO ZELEN, U TONOVIMA VOJNE I RATNE OPREME, KAKO BI SE INTENZIVIRALA IDEJA O KOLEKTIVITETU KOJI SE KROZ PROŽIVLJENJU SVAKODNEVICU ZAUZIMA ZA REVOLUCIJE I PREVRAT, ALI I ČINJENICU DA JE VRLO ČESTO TOPOVSKO MESO U DOMINANTNIM SOCIO-POLITIČKIM IDEOLOGIJAMA VLADAJUĆIH STRUKTURA. OVAJ SKUP PREDMETA SA PORODIČNOG STOLA, OBRADEN I PROMENJENE NAMENE, PREDSTAVLJA BRISANJE INDIVIDUALNIH IDENTITETA ZARAD OSNAŽIVANJA KOLEKTIVNIH BORBI, PROMENA KOJE POČINJU KADA NACIJA RAZUME SVOJU POZICIJU I KONTEKSTE PROBLEMA SA KOJIMA SE SUOČAVA. RAD JE IDENTIFIKACIJA RAZLIKA UNUTAR KOLEKTIVA KOJE PRESTAJU DA POSTOJE U MOMENTU KADA SE KOLEKTIV FORMIRA ZARAD JEDNE, DRUŠTVENE IDEJE. OVI PREDMETI POSTAJU ORUĐE PROMENA, SIMBOLI ZAJEDNIŠTVA I NEOPHODNOSTI KOJE PROŽIVLJAVAMO TRENUTNO, BEZ OBZIRA NA MESTO, VREME I KONTEKST U KOME SMO.

THE WORK IS A CUTLERY SET, MULTIPLIED TO THE POINT WHERE IT CEASES TO RESEMBLE ITS ORIGINAL AND TRADITIONAL SHAPE (KNIFE, FORK, SPOON) AND BECOMES AN ENDLESS PATTERN OF SHAPES THAT FORM A CERTAIN TYPE OF SPATIAL FORMATION ON THEIR OWN. THIS FORMATION REACTS TO THE SPACE IN WHICH IT IS LOCATED, THEIR ORIENTATION, SETTING, AND SUBLIMATION WITH THE HISTORY OF SPACE, PURPOSE, ARCHITECTURE. THE SET IS CAMOUFLAGE GREEN, IN TONES OF MILITARY AND WAR EQUIPMENT, IN ORDER TO INTENSIFY THE IDEA OF A COLLECTIVITY THAT ADVOCATES REVOLUTIONS AND COUPS THROUGH EVERYDAY LIFE, BUT ALSO THE FACT THAT CANNON FODDER IS OFTEN IN THE DOMINANT SOCIO-POLITICAL IDEOLOGIES OF RULING STRUCTURES. THIS SET OF ITEMS FROM THE FAMILY TABLE, PROCESSED AND CHANGED IN PURPOSE, REPRESENTS THE ERASURE OF INDIVIDUAL IDENTITIES FOR THE SAKE OF STRENGTHENING COLLECTIVE STRUGGLES, CHANGES THAT BEGIN WHEN A NATION UNDERSTANDS ITS POSITION AND THE CONTEXTS OF THE PROBLEMS IT FACES. THIS WORK IS THE IDENTIFICATION OF DIFFERENCES WITHIN THE COLLECTIVE THAT CEASE TO EXIST AT THE MOMENT WHEN THE COLLECTIVE IS FORMED FOR THE SAKE OF ONE, SOCIAL IDEA. THESE OBJECTS BECOME TOOLS OF CHANGE, SYMBOLS OF TOGETHERNESS AND NECESSITY THAT WE EXPERIENCE AT THE MOMENT, REGARDLESS OF THE PLACE, TIME, AND CONTEXT IN WHICH WE ARE.



ROMANA PEHAR SUBOPTIMALNO / SUBOPTIMAL

KOLIKO SE NEVIDLJIVIH ODNOSA ODVIJA NEPOSREDNO ISPRED NAS U OKVIRU POZNATIH STRUKTURA KOJE NAM OMOGUĆUJU SIGURNO I UGODNO BIVSTVOVANJE U NAŠEM ŽIVOTNOM PROSTORU? KAKO SE Taj PROSTOR I NAŠ ODNOS PREMA NJEMU TRANSFORMIŠE KAD SE NEŠTO IZVAN UOBIČAJENOG DOGODI U NJEMU, KADA SE ISPOLJE PRIKRIVENE OPASNOSTI? UMETNICA PREISPITUJE PROSTOR DOMA I NJEGOVE SIGURNOSTI, TO JEST MOGUĆNOST SKRIVENE NESIGURNOSTI, KOMBINOVANJEM MATERIJALA KOJI JE PROŠAO KROZ RAZLIČITE VIDOVE DIGITALNE OBRADJE GRADI PROSTOR SLIKE U SLOJEVIMA. OSNOVNI MATERIJAL SU FOTOGRAFIJE INCIDENTA U STAMBENOM OBJEKTU, KOJI JE NADOGRAĐEN U OKVIRU DIGITALNOG PROSTORA. SOFTVER OD ZADATE POVRŠINE STVARA NOVI PROSTORNI MATERIJAL, PRATEĆI I IMITIRAJUĆI SUSEDNI IZ KOGA CRPI VIZUELNE INFORMACIJE. TA NOVOGENERISANA PARCELA PROSTORA JE VIZUELNO POZNATA, ALI JE SAMO NERAZLUČIV ODRAZ POSTOJEĆEG PROSTORA. GRANICE IZMEĐU OSNOVNOG MESTA I ONOG DIGITALNO STVORENOG SE GUBE. ENTERIJER BIVA MNOGOSTRUKO TRANSFORMISAN, TAKO DA SE GUBI IKAKVA DOKUMENTATIVNOST SAMOG PROSTORA, A RAZVIJA SE PROSTOR DIGITALNE SLIKE. DIGITALNE SLIKE SU ŠTAMPANE NA PAPIRU I PREDSTAVLJENE U OKVIRU PROSTORNE INSTALACIJE NA PLASTIČNIM FOLIJAMA, TAKO DA SE SLIKE POSMATRAJU NEODVOJIVE OD PROSTORA U KOJEM "LEBDE".

HOW MANY INVISIBLE PROCESSES HAPPEN RIGHT BEFORE US WITHIN FAMILIAR STRUCTURES WHICH ENABLE US A SAFE AND COMFORTABLE BEING WITHIN THE LIVING SPACE? HOW IS THAT SPACE AND OUR RELATION TOWARDS IT TRANSFORMED WHEN SOMETHING OUT OF THE ORDINARY HAPPENS INSIDE IT WHEN DORMANT DANGERS START MANIFESTING? QUESTIONING THE SPACE OF THE HOME AND ITS SAFETY, I.E. POSSIBILITIES OF UNSAFETY, THE ARTIST BUILT THE SPACE OF THE PAINTING WITH THE MATERIAL WHICH UNDERWENT DIFFERENT TYPES OF DIGITAL MANIPULATION. THE BASE MATERIAL IS PHOTOGRAPHIC DOCUMENTATION OF THE INCIDENT IN THE LIVING SPACE, WHICH IS UPGRADED IN THE DIGITAL SPACE. THE SOFTWARE CREATES A NEW SPATIAL MATERIAL FROM THE GIVEN SURFACE, BY MIMICKING THE NEIGHBOURING SPACE FROM WHICH IT DRAWS VISUAL INFORMATION. THE NEWLY GENERATED PARCEL OF SPACE IS VISUALLY FAMILIAR, BUT IT IS AN UNRESOLVABLE REFLECTION OF THE EXISTING SPACE. THE BORDERS OF THE BASIC PLACE AND THE ONE THAT IS DIGITALLY CREATED ARE BLURRED. THE INTERIOR IS TRANSFORMED MULTIPLE TIMES, SO ANY POSSIBLE DOCUMENTATIVE ESSENCE OF THE SPACE ITSELF IS LOST, AND THE SPACE OF THE DIGITAL PAINTING IS DEVELOPED. THE DIGITAL PAINTINGS ARE PRINTED ON PAPER AND INSTALLED IN THE SPACE ON PLASTIC FOILS SO THAT THEY ARE VIEWED AS INSEPARABLE FROM THE SPACE IN WHICH THEY ARE FLOATING.



SABA (SILVIA AMANCEI, BOGDAN ARMANU) STORIES FROM THE LAND OF CAPITAL, 9'56"

„PRIČE IZ ZEMLJE KAPITALA“ JE VIDEO-ESEJ KOJI PREDSTAVLJA ŠEST PRIČA, POČEV OD NIZA KOJI ČINI ŠEST KOLAŽA DISTOPIJSKOG I KARIKATURNOG ODRAZA O ŽIVOTU U KAPITALIZMU. KAKO JE TOKOM POSLEDNJIH GODINA UBRZANI RITAM RAZLIČITIH DOGAĐAJA, POPUT POLITIČKIH PREVIRANJA, TERORISTIČKIH PRETNJI, SIROMAŠTVA, EKOLOŠKE OPASNOSTI I PANDEMIJSKE PRETNJE, UGROZIO OSEĆANJE UDOBNOСТИ I SIGURNOSTI, ČAK I U EKONOMSKI SUPERIORNIM DRUŠTVIMA, LJUDSKA PSIHA POSTALA JE OPTEREĆENA OVIM PITANJIMA. U OVOM KONTEKSTU SMRT POSTAJE JEDINA SIGURNOST I MI POSTAJEMO IMOBILIZOVANI NJENOM PRETNJOM.

„STORIES FROM THE LAND OF CAPITAL“ IS A VIDEO ESSAY THAT PRESENTS SIX STORIES STARTING FROM A SERIES OF SIX COLLAGES THAT OFFER A DYSTOPIAN AND CARTOONISH REFLECTION ON LIFE UNDER CAPITALISM. THROUGHOUT THE PAST YEARS THE RHYTHM OF COLLISION OF EVENTS HAS ACCELERATED SHATTERING ANY SENTIMENT OF COMFORT AND SAFETY ONE HAD EVEN IN THE ECONOMICALLY SUPERIOR SOCIETIES. FROM POVERTY AND WORK ALIENATION TO THE TERRORIST THREAT OF THE OTHER, FROM POLITICAL TURMOIL TO ECOLOGICAL EMERGENCY AND PANDEMIC THREAT, THE HUMAN PSYCHE HAS BEEN OVERBURNT BY THESE ISSUES AND THE ACCELERATED RHYTHM OF THEIR APPEARANCE. WITHIN THIS CONTEXT DEATH BECOMES THE ONLY CERTAINTY AND WE BECOME IMMOBILIZED BY ITS THREAT.



SLOBODAN SAILOVIĆ R-10-T NOVI PAKET MERA / R-10-T NEW PACKAGE OF MEASURES

KROZ ISTRAŽIVAČKI I UMETNIČKI RAD SLOBODAN SAILOVIĆ SE BAVI ODNOSIMA MOĆI, KAPITALA, OTPORA I ALTERNATIVA RAZNIH DOMINACIJA I EKSPLOATACIJA USMERENIH PREMA LJUDIMA, ŽIVOTINJAMA I OKOLINI, SA CILJEM PODSTICANJA KOLEKTIVNE BORBE. TAKOĐE AKCENAT STAVLJA I NA PREISPITIVANJE ODREĐENIH NAMETNUTIH NARATIVA, NORMI I ODNOSA BAZIRANIH NA DRUŠTVENO-POLITIČKIM I EKONOMSKIM USLOVIMA, KOJI OBLIKUJU NAŠ SVAKODNEVNI ŽIVOT, A ČIJI JE UTICAJ PRISUTAN I U SVETU UMETNOSTI. DRAMATIČNO VREME POSTKAPITALIZMA, SA POSLEDICAMA GLOBALNIH KOLAPSA, FINANSIJSKE KRIZE 2008. GODINE I NAJNOVIJE PANDEMIJE VIRUSA KOVID-19, UZ POSLEDICE LOKALNIH KRIZA IZAZVANIH NEISPUNJENJEM DRUŠTVENIH I POLITIČKIH OČEKIVANJA, DOVODE DO NEZADOVOLJSTAVA ISPOLJENIH U VIDU NEMIRA, PROTESTA, DEMONSTRACIJA I POBUNE UNUTAR DRUŠTVA KAO REZULTATA UKORENJENIH STRUKTURNIH PROBLEMA SISTEMA. NAMERA PROJEKTA R-10-T NOVI PAKET MERA JE DA ISTRAŽI I OZNAČI TRAUMATSKA, SPECIFIČNA I ŽARIŠNA MESTA U BEOGRADU KOJA SU POSTALA PREPOZNATLJIVA KAO MESTA USPOSTAVLJANJA ODNOSA, OBLIKOVANJA GRADA I NJEGOVIH STANOVNIKA. U SLUČAJU NOVIH MERA, PAKETI KROZ PROCES KOMODIFIKACIJE I DISTRIBUISANOG PREKARNOG RADA — NA GRADSKIM TAČKAMA I TVRĐAVI KALEMEGDANA — TREBALI BI DA SE OTVORE I OSLOBODE.

THROUGH HIS RESEARCH AND ARTISTIC WORK, SLOBODAN SAILOVIĆ DEALS WITH THE RELATIONS OF POWER, CAPITAL, RESISTANCE, AND ALTERNATIVES TO VARIOUS DOMINATION AND EXPLOITATION DIRECTED AT PEOPLE, ANIMALS, AND THE ENVIRONMENT WITH THE AIM OF ENCOURAGING COLLECTIVE STRUGGLE. HE ALSO EMPHASIZES THE RE-EXAMINATION OF CERTAIN IMPOSED NARRATIVES, NORMS, AND TERMS BASED ON SOCIO-POLITICAL AND ECONOMIC CONDITIONS, WHICH SHAPE OUR EVERYDAY LIFE, AND WHICH INFLUENCE CAN BE SEEN THROUGH THE ART SYSTEM. THE UNPRECEDENTED TIMES OF POST-CAPITALISM, WITH THE CONSEQUENCES OF THE GLOBAL COLLAPSE, THE FINANCIAL CRISIS OF 2008, AND THE LATEST COVID-19 PANDEMIC, WITH THE CONSEQUENCES OF LOCAL CRISES CAUSED BY NON-FULFILLMENT OF SOCIAL AND POLITICAL EXPECTATIONS, LEAD TO DISSATISFACTION IN THE FORM OF RIOTS, PROTESTS, DEMONSTRATIONS INGRAINED STRUCTURAL PROBLEMS OF THE SYSTEM. THE INTENTION OF THE PROJECT R-10-T NEW PACK(AGE) OF MEASURES IS TO RESEARCH AND TAG — CERTAIN TRAUMATIC, SPECIFIC, AND FOCAL LOCAL SPOTS IN BELGRADE THAT HAVE BECOME RECOGNIZABLE AS SPOTS THAT SHAPE THE CITY AND ITS PEOPLE. IN THE CASE OF NEW MEASURES, PACKAGES WITHIN THE COMMODIFICATION PROCESS AND DISTRIBUTED PRECARIOUS WORK — THROUGH CITY SPOTS AND KALEMEGDAN FORTRESS — SHOULD BE OPENED AND FREED.



VOJSLAV PAVLOVIĆ BELGRADE ART HISTORY

NAKON ČIŠĆENJA PLOČICA, SAMO FUGNA NAGOVEŠTAVA ŠTA JE BILO PRE. ZA PAVLOVIĆA PREKRIVANJE POVRŠINA JE BIO SENZUALAN MOMENAT. UMETNIKOVA NAKLONOST MOLOTOVU I KENDI JE PROIZIŠLA IZ OVIH SENZACIJA. BOJA U SPREJU JE NAPRAVLJENA OD HEMIJSKIH KOMPONENTI I ZAUZVRAT ONA SE NANOSI NA INDUSTRIJSKI I HEMIJSKI NAPRAVLJENE PODLOGE GRADA, POPUT ČELIKA, STAKLA I KAMENA. LAKIRANJE OVIH POVRŠINA ČINI SE KAO NANOŠENJE ŠMINKE ILI PAK KREME NA SUVU KOŽU. TUPI GA O UMETNOSTI, SVE DOK MI NE OGADI UMETNOST. „GRAFITI SE NE PRILAGOĐAVAJU DRUŠTVU. GRAFITI SU NEPOSLUŠNI. GRAFITI SU ODMETNIK U RAZUMEVANJU KULTURE. GRAFITI NEĆE NESTATI POD KONZUMERIZMOM. GRAFITE SU MRZELI. ALI TO NISU BILI GRAFITI. TO NIJE BILA UMETNOST. ZA JEDNOSTAVAN UM, BEZ VIŠE IDEJA ZA ZABAVU POSLUŽILI STE SE DOSADOM. KOLIKO JE TO BILO ZAVARAVANJE? ZAR NE VIDITE, KAKO JE TO BILO LAGANJE? PRIMITIVNO?“ (IZJAVA UMETNIKA)

AFTER CLEANING THE TILES, ONLY THE GROUT INDICATES WHAT WAS BEFORE. FOR PAVLOVIĆ, COVERING THE SURFACES WAS A SENSUAL MOMENT. THE ARTIST’S FONDNESS FOR MOLOTOV AND CANDY STEMMED FROM THESE SENSATIONS. THE SPRAY PAINT IS MADE OF CHEMICAL COMPONENTS AND IT IS APPLIED TO INDUSTRIALLY AND CHEMICALLY MADE CITY SUBSTRATES, SUCH AS STEEL, GLASS AND STONE. VARNISHING THESE SURFACES SEEMS LIKE APPLYING MAKEUP OR CREAM TO DRY SKIN. (HE /SHE) ANNOYS ME WITH STORIES ABOUT ART, UNTIL I AM DISGUSTED BY IT. „GRAFFITI DOES NOT ADAPT TO SOCIETY. GRAFFITI IS DISOBEDIENT. GRAFFITI IS AN OUTLAW IN UNDERSTANDING CULTURE. GRAFFITI WILL NOT DISAPPEAR UNDER CONSUMERISM. THEY HATED GRAFFITI. BUT IT WASN’T GRAFFITI. IT WAS NOT ART. FOR A SIMPLE MIND, WITH NO MORE IDEAS FOR FUN, YOU RESORTED TO BOREDOM. HOW MUCH OF A DECEPTION WAS THAT? DON’T YOU SEE HOW THAT WAS A LIE? PRIMITIVE?“ (ARTIST’S CITATION)



GLENN DE COCK CYMETONA

*RAD JE POSTAVLJEN NA DVE LOKACIJE. OPIS RADA SE NALAZI NA 100 STR. OVOG KATALOAGA



#GOALS: DREAM OF BETTER LIVES

AMAM – STARO TURSKO KUPATILO (PLANETARIJUM)

Kako izgleda život koji smatramo boljim od ovog sada?

Kakvog je ukusa, koje boje, u kakvom okruženju se pronalazi?

Da li on počinje kada nemaš više šta da poželiš ili baš onda dok su želje najveće?

Da li se nalazi u hrabrosti potrebnoj za korak kojim se odlazi ili istrajnosti da ostaneš i gradiš bolje?

Da li je bolja budućnost trajno stanje ili samo fantazija koja konstantno izmiče, opsesivna vezanost za svet koji nikada nije tu?

AMAM – OLD TURKISH BATHROOM (PLANETARIUM)

What does life look like that we think is better than this now?

What is its taste, what color, in what environment is it found?

Does it start when you have nothing more to wish for or just when the desires are greatest?

Is it in the courage needed to take the step away or the perseverance to stay and build better?

Is a better future a permanent state or just a fantasy that constantly eludes, an obsessive attachment to a world that is never there?



ALEKSANDAR RADIČEVIĆ REZERVAT – UNUTRAŠNJI MONOLOG U SAMOIZOLACIJI / REZERVAT – AN INNER MONOLOGUE IN SELF- ISOLATION

REZERVAT JESTE TERMIN KOJIM U DANAŠNJEM VREMENU GOVORIMO O PODRUČJU ZAŠTITE. ZAŠTITE PRIRODE OD ČOVEKOVOG DESTRUKTIVNOG DELOVANJA, PONEKAD I ZAŠTITE LJUDI OD DRUGIH LJUDI. OGRAĐENI PROSTORI ZARAD DOBROBITI. SLIKA „REZERVAT“ JESTE POKUŠAJ PRIKAZA UNUTRAŠNJEG STANJA IZOLOVANOG ČOVEKA. TRANSFORMACIJA KOJA SE DEŠAVA KADA SE VOLJNO ILI PROTIV SVOJE VOLJE NAĐEMO IZOLOVANI OD DRUŠTVA, I SVIH MESTA KOJA ČINA NAŠU SVAKODNEVICU. ATMOSFERE PREISPITIVANJA. MESTO NA KOME POČINJU DA SE PRIKAŽUJU NAŠE STVARNE TEŽNJE, ŽELJE KOJE SMO MOŽDA ZAPOSTAVILI JUREĆI ZA ISPUNJENJEM ČESTO NAMETNUTIH ŽELJA I OBRAZACA PONAŠANJA. DA LI U SVIMA NAMA POSTOJI REZERVAT U KOME ČUVAMO SVOJE SOPSTVENO JA DOK NAOKOLO OBLAČIMO MASKE I IGRAMO ULOGE? GDE SE NALAZI GRANICA IZMEĐU ULOGE ILI PAK IDEALIZACIJE?

REZERVAT (NATURE RESERVE, BIORESERVE) IS A TERM WE USUALLY USE TODAY TO TALK ABOUT THE AREA OF PROTECTION. PROTECTING NATURE FROM HUMAN DESTRUCTIVE ACTION, SOMETIMES PROTECTING PEOPLE FROM OTHER PEOPLE. ENCLOSED SPACES FOR THE SAKE OF WELL-BEING. THE PAINTING “REZERVAT” IS AN ATTEMPT TO SHOW THE INNER STATE OF AN ISOLATED HUMAN BEING. THE TRANSFORMATION THAT HAPPENS WHEN WE VOLUNTARILY OR AGAINST OUR WILL FIND OURSELVES ISOLATED FROM SOCIETY, AND ALL THE PLACES THAT MAKE UP OUR EVERYDAY LIFE. THE ATMOSPHERE OF RECONSIDERATION. THE PLACE WHERE OUR REAL ASPIRATIONS MIGHT BE SHOWN, DESIRES THAT WE MAY HAVE NEGLECTED IN THE PURSUIT OF THE OFTEN IMPOSED DESIRES AND PATTERNS OF BEHAVIOR. IS THERE A “REZERVAT” IN ALL OF US WHERE WE KEEP OUR OWN SELVES WHILE WE PUT ON MASKS AND PLAY ROLES? IS WHAT WE KEEP IN OURSELVES AND WHAT WE ENCOUNTER IN THE HOURS OF ISOLATION AN IDEALISTIC IMAGE OF OURSELVES WHILE IN REALITY, WE PLAY A ROLE. WHERE IS THE BOUNDARY BETWEEN ROLE AND IDEALIZATION?



JULIANA NOZOMI SHRIMP/ SLEEP NO 2

ŠKAMPI, POZNATIJI KAO PLIVAJUĆI RAKOVI SA TANKIM KRHKIM NOGAMA I VELIKIM ANTENAMA, RAZVILI SU SE U SVETSKI POPULARNU HRANU. PAKOVANJE SA UKUSOM ŠKAMPA SADRŽI MALE ŠKAMPE KOJI SU POTPUNO SASUŠENI ZAJEDNO SA OSTATKOM NAPITKA. DA BI SE PRIPREMIO OVAJ OBROK, KLJUČAJUĆA VODA MORA DA SE SIPA U ŠOLJU I OSTAVI DA SE KUVA SA POKLOPCEM OKO DVA DO TRI MINUTA. U POČETKU SU ŠKAMPI SKLUPČANI, MALI I NABORANI, PODSEĆAJU NA STVORENJE U HIBERNACIJI I KAO DA SU PALI U STANJE DEPRESIJE, ZAROBLJENI U PAKETU KOMERCIJALNE BRZE HRANE. PRIVREMENA KLAUSTROFOBIA KOJA SE OVIM DOŽIVLJAVA, PRELAZI U DRUGO MENTALNO STANJE. POŠTO NEKO MORA DA SE NA SILU ZAKLJUČA, A DA I DALJE ZADRŽI UNUTRAŠNJU VEZU SA DRUGIMA I SOBOM, SVAKO ISKUSTVO ĆE NA KRAJU ISPASTI VEOMA RAZLIČITO JEDNO OD DRUGOG.

SHRIMPS, MOST COMMONLY KNOWN AS A SWIMMING CRUSTACEAN WITH THIN FRAGILE LEGS AND LARGE ANTENNAS, HAVE DEVELOPED INTO A WORLDWIDE POPULAR FOOD. THE SHRIMP-FLAVOURED CUP NOODLE SURPRISINGLY INCLUDES PETITE SHRIMPS, WHICH ARE COMPLETELY DRIED OUT, ALONG WITH THE REST OF THE BEVERAGE. IN ORDER TO PREPARE THIS MEAL, BOILING HOT WATER MUST BE POURED INTO THE CUP AND LEFT TO BREW WITH THE LID ON FOR ABOUT TWO TO THREE MINUTES. AT FIRST, THE SHRIMPS ARE CURLED UP, SMALL AND WRINKLED, RESEMBLING A CREATURE IN HIBERNATION AND MOST LIKELY HAVING FALLEN INTO A STATE OF DEPRESSION, BEING TRAPPED IN A PACKAGE OF COMMERCIAL FAST FOOD. THE TEMPORARY CLAUSTROPHOBIA WHICH IS HEREBY BEING EXPERIENCED, GAINS WAY TO A FURTHER MENTAL CONDITION. AS ONE HAS TO FORCEFULLY LOCK THEMSELVES AWAY, WHILST STILL KEEPING AN INNER CONNECTION TO OTHERS AND THEMSELVES, EACH EXPERIENCE WILL HAVE TURNED OUT VERY DIFFERENT FROM ONE ANOTHER IN THE END.



KRISTINA BAJILO OPEN SKY

UVELIČAN PRIKAZ BRENDIRANOG NOVČANIK I KREDITNIH KARTICA U FORMI KOJA PRATI SAM OBJEKAT SA CILJEM DA ISTAKNE NJEGOVU PREDMETNOST. RAD PREDSTAVLJA KOMENTAR NA DANAŠNJU POPULARNU KULTURU, DRUŠTVENE MREŽE, I ISTOVREMENO ISPITUJE POJAM VREDNOSTI I PROSTOR SLOBODE U MULTIKAPITALISTIČKOM I KORPORATIVNOM SISTEMU U KOJEM ŽIVIMO. KRISTINA BAJILO SE BAVI PROBLEMIMA UTICAJA POPULARNE KULTURE NA FORMIRANJE MLADIH GENERACIJA. SAGLEDAVA RAZLIČITE ASPEKTE DELOVANJA TE KULTURE, PRE SVEGA NJEN DESTRUKTIVAN EFEKAT, ALI I MOGUĆNOST KRITIČKOG DELOVANJA NJENIM SREDSTVIMA. U SLIKARSKOM MANIRU KOLAŽA SPAJA ODABRANE SLIKE SCENA IZ FILMOVA, MUZIČKIH SPOTOVA, SLIKE IZ ČASOPISA, SA DRUŠTVENIH MREŽA, PREDSTAVLJAJUĆI I ISPITUJUĆI POZICIJU POJEDINCA UNUTAR KORPORATIVNOG I KAPITALISTIČKOG SISTEMA U KOJEM ŽIVIMO, GDE DOMINIRAJU KONZUMERIZAM I NAMETNUTE NORME ŽIVOTNIH VREDNOSTI KOJE SVESNO PRIHVATAMO BEZ OBZIRA DA LI IH DOŽIVLJAVAMO KAO ISTINSKE ILI ONE KOJE STVARAJU OSEĆAJ PARADOKSA. ATRAKTIVAN KOLORIT ODIŠE BLAGOSTANJEM, DOK SE U IZBORU MOTIVA KOJI SE PREPOZNAJU NAJČEŠĆE U FRAGMENTIMA, KRIJE DUBOKA TENZIJA, ČIJI JE IZVOR KRITIČKI ODNOS PREMA STVARNOSTI U KOJOJ SE VREDNOSTI POPULARNE KULTURE ISTOVREMENO PREUZIMAJU I ODBACUJU U ZAMUĆENOJ GRANICI ZADOVOLJSTVA I ANKSIOZNOSTI.

MAGNIFIED REPRESENTATION OF A BRANDED WALLET AND CREDIT CARDS IN THE FORM THAT ACCOMPANIES THE OBJECT ITSELF IN ORDER TO EMPHASIZE ITS OBJECTIVITY. THIS WORK PRESENTS A COMMENTARY ON TODAY’S POPULAR CULTURE, SOCIAL NETWORKS, AND AT THE SAME TIME EXAMINES THE NOTION OF VALUES AND THE SPACE OF FREEDOM IN THE MULTI-CAPITALIST AND CORPORATE SYSTEM IN WHICH WE LIVE. KRISTINA BAJILO DEALS WITH THE PROBLEMS OF THE INFLUENCE OF POPULAR CULTURE ON YOUNG GENERATIONS. THE ARTIST CONSIDERS VARIOUS ASPECTS OF THE ACTIVITIES OF THAT CULTURE, PRIMARILY ITS DESTRUCTIVE EFFECT, BUT ALSO THE POSSIBILITY OF CRITICAL ACTION WITH ITS MEANS. IN THE PAINTING STYLE OF COLLAGE, SHE COMBINES SELECTED IMAGES OF SCENES FROM MOVIES, MUSIC VIDEOS, PICTURES FROM MAGAZINES, SOCIAL NETWORKS, REPRESENTING AND EXAMINING THE POSITION OF THE INDIVIDUAL WITHIN THE CORPORATE AND CAPITALIST SYSTEM IN WHICH WE LIVE, DOMINATED BY CONSUMERISM AND IMPOSED NORMS OF LIFE VALUES WHETHER WE PERCEIVE THEM AS TRUE OR THOSE THAT CREATE A SENSE OF PARADOX.



MILA PANIĆ TANTE AUS DEUTCHLAND (TETKA IZ NEMAČKE), 39'25'' / TANTE AUS DEUTCHLAND (AUNT FROM GERMANY), 39'25''

DELA UMETNICE MILE PANIĆ DOTIČU SE ŠIRIH FENOMENA MIGRACIJA, KOJI SE SASTOJE OD SLOJEVA, POPUT MOTIVACIJE KOJA STOJI IZA TOGA, I KOMUNIKACIJE IZMEĐU ONIH KOJI SU OTIŠLI I ONIH KOJI SU OSTALI; UZROCI MIGRACIJA KOJI SE OGLEDAJU U ODNOSU IZMEĐU RAZVIJENIH I NERAZVIJENIH, ŽELJENIH I NEŽELJENIH PROSTORA; SOCIJALNA I EKONOMSKA NEJEDNAKOST ZA KOJU SE ČINI DA JE JEDINO DATO RJEŠENJE EMIGRACIJA TE LIČNE I PRAKTIČNE POSLEDICE MIGRACIJE ISPRIČANE KROZ REFLEKSIJE DIJASPORE — ISKUSTVA PRIKUPLJENA IZMEĐU OBEĆANE ZEMLJE I TEŠKE ŽRTVE. „TANTE AUS DEUTSCHLAND (Tetka iz Njemačke)“ JE SEMI-FIKTIVNA FIGURA I CENTRALNA JE LIČNOST U SAVREMENIM NARODNIM PRIPOVEDANJIMA JUGOISTOČNE EVROPE. ONA JE BOGINJA MIGRACIJE, SIMBOL USPEHA, NOVCA I DOBROG ŽIVOTA NEGDE DRUGDE. VIDEO RAD DOKUMENTUJE DISKUSIJU IZMEĐU UMETNICE I NJENIH TETKI IZ NEMAČKE KOJE SU PRIJE 26 GODINA STIGLE U DARMSTADT IZ RATOM ZAHVAĆENE BOSNE. U VIDEOU RASPRAVLJAJU O OVOM TAKOREČI STATUSNOM SIMBOLU, NJEGOVOJ ISTINITOSTI, STALNOJ TEŽNJI ZA BOLJIM ŽIVOTOM I KROZ MODEL INTERVJUA, ONE UMETNICU SAVETUJU NA KOJI NAČIN DA SE “BOLJE INTEGRIRA” U NEMAČKO DRUŠTVO, TE O LIČNIM STREPNJAMA, UKLJUČUJUĆI OSEĆAJE ODGOVORNOSTI, KRIVICE, OČEKIVANJA I MOGUĆNOSTI POVRATKA.

„TANTE AUS DEUTSCHLAND (AUNT FROM GERMANY)“ IS A SEMI-FICTIONAL CHARACTER AND A CENTRAL FIGURE IN CONTEMPORARY FOLK NARRATIVES OF SOUTHEASTERN EUROPE. SHE IS THE GODDESS OF MIGRATION, THE SYMBOL OF SUCCESS, MONEY, AND A GOOD LIFE SOMEWHERE ELSE. THE COMPLEXITY OF THIS CHARACTER SERVES AS THE ARTIST’S MOTIVATION FOR THIS WORK — MIGRATION AND THE NARRATIVE SURROUNDING IT. PANIĆ STARTS FROM HER OWN EXPERIENCES AS A MIGRANT IN GERMANY, JUXTAPOSING THEM WITH THE ENCOUNTER OF CERTAIN CULTURAL CONSTRUCTS FORMED BY THE REGION SHE COMES FROM AND REFLECTED IN HER CURRENT POSITION. LIVING AND WORKING IN GERMANY ARE ASSOCIATED WITH CONCEPTS SUCH AS BETTER LIVING, STABLE INCOME, AND SECURITY, BUT ON THE OTHER SIDE INTEGRATION PROBLEMS COMING WITH IT ARE BLURRED. THE VIDEO WORK RECORDS THE DISCUSSION BETWEEN THE ARTIST AND HER AUNTS THAT ARRIVED IN GERMANY 26 YEARS AGO. THEY DISCUSS THIS STATUS SYMBOL, ITS REALITY, THE CONSTANT ASPIRATION FOR A BETTER LIFE, AND THROUGH THE INTERVIEW MODEL, THEY ADVISE HER ON THE NEXT STEPS OF HOW TO “BETTER INTEGRATE” INTO GERMAN SOCIETY AND PERSONAL ANXIETIES INCLUDING THE FEELINGS OF RESPONSIBILITY, GUILT, EXPECTATIONS, AND THOUGHTS OF RETURN.



PAVLE ĆURČIĆ KANAL / CANAL

OD ROĐENJA UMETNIKOVO PREBIVALIŠTE NALAZI SE NA LEVOJ OBALI DUNAVA U BEOGRADU. U SEBEŠU, KOMUNALNE OTPADNE VODE IZLIVAJU SE U SEPTIČKE JAME ILI KANALE KOJI NAJČEŠĆE PRATE ULICU. KANALI SU NASTALI PROIZVODNJOM “DIVLJE” GRADNJE, KROZ NJU PLUTAJU NANOSI OTPADA I U NJIH SE IZLIVAJU FEKALIJE. OVAJ NARATIV NE SAMO DA PRIKAŽUJE STANJE U DATOM TRENUTKU KAKVO GA UMETNIK ZAPAŽA VEĆ I SIMBOLIZUJE ŠIRU SLIKU URBANISTIČKOG PLANA GRADA SA KOJIMA SE, KAKO GRADSKJE VLASTI, TAKO I GRAĐANI, SVAKOG DANA SUOČAVAJU. VIDEO ZAPIS PLUTAJUĆEG DUŠEKA U KANALU UPEČATLJIVO ROZE BOJE I UMETNIKA POTPUNO NAGOG PREKRIVENOG SAMO PEŠKIROM, UMETNIČKOM INTERPRETACIJOM PERFORMATIVNOG KARAKTERA UMETNIK SE IZMEŠTA IZ PASIVNOG POSMATRAČA I SVOJE TELO POSTAVLJA U ULOGU DELANJA. PLUTANJE PO SVIM OVIM NELAGODNOSTIMA TREBALO BI DODATNO DA DOBIJE NA SNAZI STAVLJANJEM KRSTAVCA NA OČI ODNOSNO PREKO OČIJU. U SRED PROBLEMA PREKRIVANJE OČIJU DAJE UTISAK NEMOĆI, IGNORISANJA, SKRIVANJA-ZATAŠKIVANJA NA LIČNOM PLANU. OPET KAO SUPROTNOST TOME KRSTAVCI SE KORISTE U SPA TRETMANIMA KAO JEDNA NIJANSA BRIGE O SEBI.

PAVLE’S BIRTHPLACE, AND PLACE OF RESIDENCE, IS LOCATED ON THE LEFT BANK OF THE DANUBE IN BELGRADE. IN SEBEŠ, MUNICIPAL SEWAGE IS POURED INTO SEPTIC TANKS OR CHANNELS THAT MOST OFTEN FOLLOW THE STREET. CANALS WERE CREATED BY THE PRODUCT OF “WILD” CONSTRUCTION, THROUGH WHICH FLOATS OF WASTE ARE FLOATED AND FECES ARE POURED INTO THEM. THIS NARRATIVE NOT ONLY SHOWS THE SITUATION AT A GIVEN MOMENT AS THE ARTIST SEES IT BUT ALSO SYMBOLIZES A WIDER PICTURE OF THE CITY’S URBAN PLAN WITH WHICH BOTH CITY AUTHORITIES AND CITIZENS ARE FACING EACH DAY. A RECORD OF A FLOATING MATTRESS IN THE CHANNEL OF A STRIKING CONTRASTING PINK AND AN ARTIST COMPLETELY NAKED, COVERED ONLY BY A TOWEL WITH AN ARTISTIC INTERPRETATION OF A PERFORMATIVE CHARACTER, THE ARTIST IS REMOVED FROM THE PASSIVE OBSERVER AND HIS BODY IS PLACED IN THE ROLE OF DOING. FLOATING IN ALL THESE DISADVANTAGES SHOULD BE ADDITIONALLY GAINED BY PLACING CUCUMBER ON THE EYES OR THROUGH THE EYES. DURING THE PROBLEM, THE OVERLAP OF THE EYES GIVES THE IMPRESSION OF THE INABILITY, IGNORE, HIDING-COVERINGS ON THE PERSONAL PLAN.



TARA RODIĆ ONLY BILLIONAIRES LEFT ALIVE

SLIKA „ONLY BILLIONAIRES LEFT ALIVE“ PRIPADA CIKLUSU RADOVA NASTALIH TOKOM 2020. I 2021. GODINE KOJI SE BAVE POJMOVIMA POSEDOVANJA U MATERIJALNOM SMISLU I ČISTE EGZISTENCIJE. UMETNICA SMEŠTA OVA DVA POJMA U DVA POLOŽAJA, POSEDOVANJE U HORIZONTALNI, A EGZISTENCIJU U VERTIKALNI. IZLOŽENA SLIKA PREDSTAVLJA ŽIVOT U HORIZONTALNOM ASPEKTU, PRIKAŽUJUĆI MILIJARDERE U SVOM LIČNOM RAJU SMEŠTENOM U PUSTINJI, KOJI TOKOM IMAGINARNOG KRAJA SVETA IPAK UŽIVAJU, NE OSEĆAJUĆI NJEGOVE POSLEDICE. IDEJA JE DA SE UKAŽE NA PRIVATIZACIJU PRIRODE I NAČIN NA KOJI NOVAC, KAO I STEČENA MOĆ KOJU ON GARANTUJE, ODUZIMAJU PRIRODU KOJA PRIPADA SVIMA, OMOGUĆAVAJUĆI POJEDINCIMA DA PRAVE SVOJ LIČNI VRT UŽIVANJA.

THE PAINTING „ONLY BILLIONAIRES LEFT ALIVE“ BELONGS TO THE CYCLE OF WORKS CREATED DURING THE YEARS 2020 AND 2021, WHICH DEALS WITH THE CONCEPTS OF PROPERTY AND EXISTENCE. THE ARTIST PLACES THESE TWO CONCEPTS IN TWO ASPECTS, WHERE POSSESSION IS THE HORIZONTAL ONE, AND EXISTENCE IS THE VERTICAL ONE. THE EXHIBITED PAINTING REPRESENTS LIFE IN A HORIZONTAL ASPECT, DEPICTING BILLIONAIRES IN THEIR PERSONAL PARADISE IN THE DESERT, WHO STILL ENJOY THE IMAGINARY END OF THE WORLD, WITHOUT FEELING ITS CONSEQUENCES. THE PICTURE POINTS TO THE PRIVATIZATION OF NATURE AND THE WAY MONEY, AS WELL AS THE ACQUIRED POWER IT GUARANTEES, TAKES AWAY THE NATURE THAT BELONGS TO EVERYONE AND ALLOWS INDIVIDUALS TO MAKE THEIR OWN PERSONAL GARDEN OF ENJOYMENT.



TÊTE-À-TÊTE: THE FUTURE'S OPEN WIDE

FOOTNOTE CENTAR ZA SLIKU I TEKST

Teško je zamisliti našu novu realnost. Šta nas čeka dalje nakon godine prekida i nesigurnosti? Koji će nam strahovi ostati, i za čime ćemo u budućnosti biti nostalgичni, a šta želimo da zaboravimo zauvek? Odgovore na ova pitanja nemamo. Ali znamo da se novo srećno mesto gradi kroz konstantnu razmenu znanja, mišljenja, sećanja i iskustava koja će nam pomoći da prepoznamo trenutak u kome se nalazimo i izgradimo imaginarne pejzaže ka kojima ćemo se tek kretati.

FOOTNOTE CENTRE FOR IMAGE AND TEXT

It is difficult to imagine our new reality. What awaits us after a year of interruption and uncertainty? What fears will we have left, and what will we be nostalgic for in the future, and what do we want to forget forever? We do not have the answers to these questions. But we know that a new happy place is being built through a constant exchange of knowledge, opinions, memories and experiences that will help us recognize the moment we are in and build imaginary landscapes that we are about to move towards.



ALEKSANDAR RAKEZIĆ BEZ NAZIVA (UKUS DOBROG UKUSA) / UNTITLED (TASTE OF A GOOD TASTE)

NA TORTAMA SU PRIKAZANA DVA AKVAREL CRTEŽA: BEZ NAZIVA (POTION) I BEZ NAZIVA (PHROMETEUS) KOJI OD 2020. GODINE NISU VIŠE VLASNIŠTVO UMETNIKA. TA DVA CRTEŽA SE NALAZE U PRIVATNOJ KOLEKCIJI U STOKHOLMU ŠTO POTVRĐUJE DA SU ODGOVARALI UKUSU ONOGA KO IH JE KUPIO. ORIGINALNI CRTEŽI SU TIME DO DALJNJEG UČINJENI NEDOSTUPNIM ŠIROJ JAVNOSTI ZBOG ČEGA UMETNIK ODLUČUJE DA REPRODUKUJE SVOJA DELA KAO PROIZVODE NAMENJENE MASOVNOM KONZUMIRANJU ALI TIM ČINOM IH I POZIVA DA OSETI "UKUS DOBROG UKUSA". PORED TOGA ŠTO JE VIDELA REPRODUKCIJE RADOVA NA FONDANU PUBLIKA JE IMALA PRILIKU DA DEGUSTIRA ROZEN TORTU KOJU JE SAM UMETNIK PRAVIO. RAD PREISPITUJE GODINAMA DUGU TRADICIJU UMETNIČKOG KOLEKCIONARSTVA I ELITISTIČKI KARAKTER UMETNIČKIH DELA.

THE CAKES SHOW TWO WATERCOLOR DRAWINGS: UNTITLED (POTION) AND UNTITLED (PHROMETEUS), WHICH FROM 2020 ARE NO LONGER THE PROPERTY OF THE ARTIST. THESE TWO DRAWINGS ARE IN A PRIVATE COLLECTION IN STOCKHOLM BECAUSE THEY CORRESPONDED TO THE TASTE OF THE ONE WHO BOUGHT THEM. THE ORIGINAL DRAWINGS ARE INACCESSIBLE TO THE GENERAL PUBLIC UNTIL FURTHER NOTICE. FOR THAT REASON, THE ARTIST REPRODUCES HIS WORKS AS PRODUCTS INTENDED FOR MASS CONSUMPTION AND INVITES THE AUDIENCE TO FEEL THE "TASTE OF GOOD TASTE". THE AUDIENCE WILL HAVE THE OPPORTUNITY TO TASTE THE FAMOUS ROZEN CAKE MADE BY THE ARTIST HIMSELF. THE WORK RE-EXAMINES THE LONG TRADITION OF ART COLLECTING AND THE ELITIST CHARACTER OF WORKS OF ART.



MAJA SIMIŠIĆ RE-IMAGINING A HAPPY PLACE, 39' 14''

UMETNICA MAJA ŠIMIŠIĆ U SVOJIM RADOVIMA ISTRAŽUJE DRUŠTVO I KULTURNE FENOMENE POSEBNO NA PORDUČJU BALKANA S OBIZIROM NA TO DA JE SENTIMENTALNO VEZANA ZA PODRUČJE SA KOJEG POTIČU NJENE BAKE. BAVI SE TEMAMA DOMA, DIJASPORE, IMIGRACIJE, EMOTIVNE POVEZANOSTI SA OBJEKTIMA I STVARANJEM SVOG IMAGINARNOG SVETA. UMETNICA KROZ SVOJU PRAKSU UNIŠTAVA STVARNOST I REKONSTRUIŠE JE U NEŠTO NOVO, NEŠTO NJENO. SIMIŠIĆEVA SE, KAKO KAŽE, KROZ UMETNOST PRAZNI, A POLITIČKE I ANGAŽOVANE TEME OBRAĐUJE NA DUHOVIT NAČIN. VEĆINA TEMA KOJE UMETNICA OBRAĐUJE, I ZA KOJE SE INTERESUJE, PROIZILAZE IZ SAMOANALIZE I INTROSPEKTIVNOG PROCESA UPOZNAVANJA SEBE, KAO I SUOČAVANJA SA SOPSTVENIM TRAUMATIČNIM ISKUSTVIMA. RAD PREDSTAVLJEN U OKVIRU BIJENALA MLADIH JE NEKA VRSTA BEGA OD STVARNOSTI, KREIRANJA SOPSTVENOG SVETA U KOJI ODLAZIMO KADA ONAJ U KOJEM ZAISTA JESMO NIJE DOVOLJNO DOBAR.

IN HER WORKS, THE ARTIST MAJA ŠIMIŠIĆ EXPLORES SOCIETY AND CULTURAL PHENOMENA, ESPECIALLY IN THE BALKANS, CONSIDERING THAT SHE IS SENTIMENTALLY CONNECTED WITH THE AREA WHERE HER GRANDMOTHERS COME FROM. SHE MOSTLY DEALS WITH THE TOPICS OF HOME, DIASPORA, IMMIGRATION, EMOTIONAL CONNECTION WITH OBJECTS AND THE CREATION OF HER IMAGINARY WORLD. THROUGH HER PRACTICE, THE ARTIST DESTROYS REALITY AND RECONSTRUCTS IT INTO SOMETHING NEW, SOMETHING ONLY HERS. ŠIMIŠIĆ, AS SHE SAYS, LIBERATES HER MIND THROUGH ART, AND TREATS POLITICAL AND ENGAGED TOPICS IN A WITTY WAY. MOST OF THE TOPICS THAT THE ARTIST DEALS WITH AND IS INTERESTED IN ARISE FROM SELF-ANALYSIS AND THE INTROSPECTIVE PROCESS OF GETTING TO KNOW HERSELF, AS WELL AS DEALING WITH HER OWN TRAUMATIC EXPERIENCES. WORK THAT WAS SHOWN AS PART OF THE BIENNIAL OF YOUTH IS ABOUT ESCAPE FROM REALITY, CREATING OUR OWN WORLD THAT WE GO TO WHEN THE ONE IN WHICH WE REALLY ARE IS NOT GOOD ENOUGH.



MILICA DUKIĆ
TEKSTILNE NOVINE: KURIR 16. MAJ 2021. / TEXTILE NEWSPAPER: KURIR 16TH OF MAY 2021

VEĆ DESETAK GODINA U SVOJOJ PRAKSI UMETNICA MILICA DUKIĆ KORISTI VEZ KAO DEO KOMBINOVANE TEHNIKE, PRVOBITNO U CRTEŽU I SLIKARSTVU, POTOM U OBJEKTIMA — SVETLOSNIH KUTIJAMA, A OVDE U POKUŠAJIMA DA ISKREIRA TEKSTILNE NOVINE. UMETNICA U SVOJOJ PRAKSI KORISTI TRADICIONALNU TEHNIKU NA SASVIM NOV I SLOBODAN NAČIN. OVAJ RAD BAVI SE TEMOM NOVINA, TAČNIJE KOLIČINOM VIZUELNIH INFORMACIJA KOJIMA SMO IZLOŽENI I KOJE PRIMAMO KROZ NJIHOVO LISTANJE/ČITANJE. UMETNICA JE IZLOŽILA NEKOLIKO TEKSTILNIH VERZIJA SRPSKIH NOVINA. OVAJ RAD UMETNICA JE IZVELA KROZ TIMSKI RAD — SARADNJU SA RADNIM CENTROM ŠKOLE „MILAN PETROVIĆ“, NAMENJEN OSOBAMA SA SMETNJAMA U RAZVOJU, U NOVOM SADU.

POMOĆ PRI REALIZACIJI PROJEKTA PRUŽILI SU: RADNI CENTAR ŠKOLE MILAN PETROVIĆ U NOVOM SADU NAMENJEN OSOBAMA SA INVALIDITETOM (NASTAVNICE, KORISNICI, VOLONTERKE): VESNA VIŠEKRUNA, ANKICA MORAVEK, JELENA STEFANOVSKA, NATALIJA VLADISAVLJEVIĆ, EMILI TOMAŠ, MILJANA ŠELVER, MAJDA KEREŠEVIĆ, SNEŽANA JEREMIĆ, MILICA BRKIĆ, KALI PETROVIĆ, DUNJA KOVAČEVIĆ, MAJA KERKEZ, VALENTINA PETRUŠIĆ, RAJNA JANKOVIĆ, ATILA KOLOMPAR. VAN RADNOG CENTRA: MIRJANA RELJA I MARINA SKANDARSKI HAMAN.

FOR TEN YEARS IN HER PRACTICE, THE ARTIST MILICA DUKIĆ HAS BEEN USING EMBROIDERY AS A PART OF A COMBINED TECHNIQUE, INITIALLY IN DRAWING AND PAINTING, THEN IN OBJECTS - LIGHTBOXES, AND IN THIS PROJECT, SHE CREATES TEXTILE NEWSPAPERS. IN HER PRACTICE, THE ARTIST USES A TRADITIONAL TECHNIQUE IN A COMPLETELY NEW AND LIBERATED WAY. THIS WORK DEALS WITH THE TOPIC OF NEWSPAPERS, MORE PRECISELY THE AMOUNT OF VISUAL INFORMATION TO WHICH WE ARE EXPOSED AND WHICH WE RECEIVE THROUGH THEIR BROWSING/READING. THE ARTIST EXHIBITED SEVERAL TEXTILE VERSIONS OF SERBIAN NEWSPAPERS. ARTIST REALIZED THIS WORK THROUGH TEAMWORK - COOPERATION WITH THE WORK CENTER OF THE MILAN PETROVIĆ SCHOOL, INTENDED FOR PEOPLE WITH DISABILITIES, IN NOVI SAD.

ASSISTANCE IN THE REALISATION OF THIS PROJECT: WORK CENTER OF THE MILAN PETROVIĆ SCHOOL, INTENDED FOR PEOPLE WITH DISABILITIES, IN NOVI SAD (PROFESSORS,USERS,VOLUNTEERS):VESNA VIŠEKRUNA, ANKICA MORAVEK, JELENA STEFANOVSKA, NATALIJA VLADISAVLJEVIĆ, EMILI TOMAŠ, MILJANA ŠELVER, MAJDA KEREŠEVIĆ, SNEŽANA JEREMIĆ, MILICA BRKIĆ, KALI PETROVIĆ, DUNJA KOVAČEVIĆ, MAJA KERKEZ, VALENTINA PETRUŠIĆ, RAJNA JANKOVIĆ, ATILA KOLOMPAR. VAN RADNOG CENTRA: MIRJANA RELJA I MARINA SKANDARSKI HAMAN.



NAĐA KRAČUNOVIĆ, DENISE LEE I DAVID BILEK
FUTURE NOSTALGIA FM

FUTURE NOSTALGIA FM JE EKSPERIMENTALNI, IMAGINARNI RADIO, KOJI KOMBINUJE SPEKULATIVNO PRIPOVEDANJE, POEZIJU, ZVUKOVE I AUDIO ZAPISE KOJI SE PREKLAPAJU U EPOHAMA - OD DALEKE PROŠLOSTI DO POTENCIJALNE BUDUĆNOSTI. NJEGOV NOSTALGIČAN, IPAK FUTURISTIČKI SADRŽAJ KREIRAJU UMETNICE NAĐA KRAČUNOVIĆ IZ SRBIJE, DENISE LEE IZ HONG KONGA, A KOMPONUJE SOUND ARTIST DAVID BILEK IZ NEMAČKE. HUMOR I IMAGINACIJA KAO SREDSTVA KORIŠĆENI SU ZA POKRETANJE TEMA SVAKODNEVICE KAO ŠTO SU RELIGIJA, UMETNOST, POPULARNA PSIHOLOGIJA I GLOBALNA POLITIKA. RAD POSTAVLJA PITANJA O VREMENSKIM CIKLUSIMA, FETIŠIZACIJI PROŠLOSTI I BUDUĆNOSTI, EMOCIONALNOSTI VREMENA I DEKOLONIJALNIM PERSPEKTIVAMA. POSTAVLJAJUĆI PITANJE VREMENA, „FUTURE NOSTALGIA“ NE PREDVIĐA BUDUĆNOST, VEĆ SPEKULIŠE O ONOJ MOGUĆOJ, ALTERNATIVNOJ.

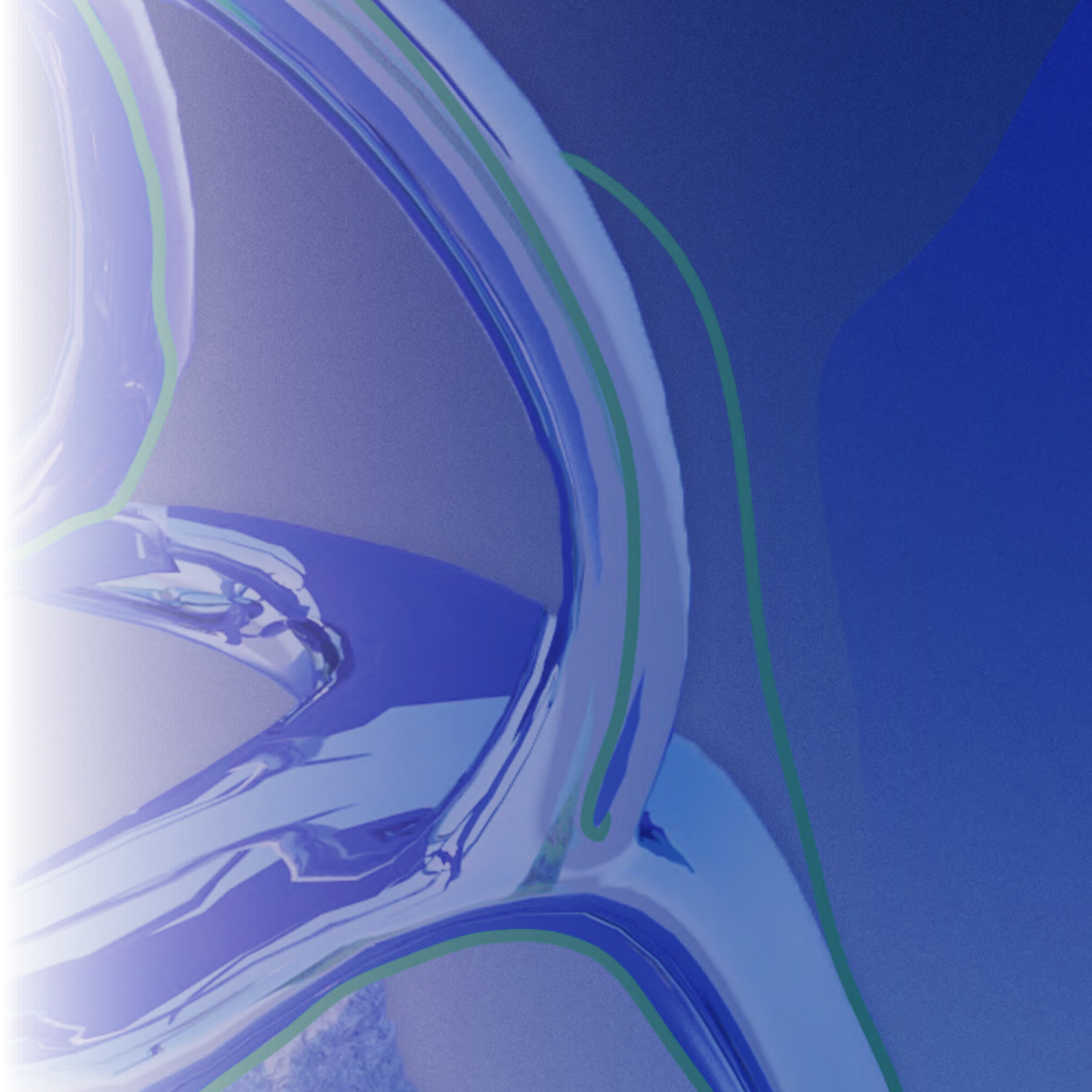
FUTURE NOSTALGIA FM IS AN EXPERIMENTAL, IMAGINARY RADIO, COMBINING SPECULATIVE STORYTELLING, POEMS, AND DIFFERENT AUDIO FORMS THAT OVERLAP ERAS - FROM THE DISTANT PAST TO THE POSSIBLE FUTURE. ITS CONTENT IS CREATED BY ARTISTS NAĐA KRAČUNOVIĆ, DENISE LEE, AND COMPOSED BY SOUND ARTIST DAVID BILEK. EXPLORING THE IDEA OF NOSTALGIA OF THE TIMES TO COME, THE TEAM CREATED A 26-MINUTE FEATURE WITH MANY SECTIONS. THROUGH HUMOR AND CRITICAL IMAGINATION, THESE SECTIONS WERE USED TO DISCUSS TOPICS OF TODAY’S, YESTERDAY’S, AND TOMORROW’S WORLD, FROM RELIGION AND ART TO POPULAR PSYCHOLOGY AND POLITICS. THE PIECE RAISES QUESTIONS ABOUT CYCLES OF TIME, THE FETISHISATION OF THE PAST AND FUTURE, EMOTIONALITY OF TIME, AND DECOLONIAL PERSPECTIVES.



TIJANA RADENKOVIĆ EDEN – IMMORTAL PLACE

UMETNICA SE BAVI POSMATRANJEM LJUDSKIH ŽELJA I STRAHOVA, ISTRAŽUJUĆI MOGUĆI IDEALNI PROSTOR U KOME SE ODVIJA ISTINSKA, NEOMETANA KOMUNIKACIJA SA PRIRODOM, REFERIŠUĆI PRITOM NA FENOMEN BIOFILIJE, ODNOSNO PSIHOLOŠKE ORIJENTACIJE LJUBAVI PREMA SVEMU ŠTO JE ŽIVO, RASTE I RAZVIJA SE. OVAJ RAD ZA PRIMER UZIMA PRIČU O RAJSKOM VRTU, PRIKAZUJUĆI GA KAO SAVRŠEN EKOSISTEM U KOJEM SE POJAVLJUJU I AKTERI LJUDSKE VRSTE, ODNOSNO ADAM I EVA. KAO IDEALNA UTOPIJA ILI MESTO BESMRTNOSTI, OVAJ VRT KAO REKONSTRUISANI MITOLOŠKI PROSTOR, UJEDNO GOVORI I O REKONSTRUKCIJI DRUŠTVA, UKAZUJUĆI NA SISTEME KOJI SVAKODNEVNO PROPADAJU, ČEMU SMO SVEDOČILI U PROŠLOSTI, ALI I ŠTO NAS OČEKUJE U NEIZBEŽNOJ BUDUĆNOSTI. PREDMETI STVORENI OD SILIKONA I BIO MATERIJALA, POPUT KOSE, NOKTIJU I PRAHA SA KOŽE, OKAČENI SU NA METALNE ŠIPKE, KAO PREDSTAVE NOVIH TELA. KORISTEĆI PLASTIČNE, ALI I LJUDSKE MATERIJALE, UMETNICA POKUŠAVA DA STVORI IDEALNA BUDUĆA TELA BEZ ORGANA I NEDOSTATKA EMOCIJA.

THE ARTIST OBSERVES HUMAN DESIRES AND FEARS, EXPLORING A POSSIBLE IDEAL SPACE IN WHICH TRUE, UNDISTURBED COMMUNICATION WITH NATURE TAKES PLACE, REFERRING TO THE PHENOMENON OF BIOPHILIA, THE PSYCHOLOGICAL ORIENTATION OF LOVE FOR EVERYTHING THAT IS ALIVE, GROWING, AND DEVELOPING. THIS ARTWORK TAKES THE STORY OF THE GARDEN OF EDEN AS AN EXAMPLE, PRESENTING IT AS A PERFECT ECOSYSTEM IN WHICH THE ACTORS OF THE HUMAN SPECIES, ADAM AND EVE, ALSO APPEAR. AS AN IDEAL UTOPIA OR PLACE OF IMMORTALITY, THIS GARDEN- AS A RECONSTRUCTED MYTHOLOGICAL SPACE, ALSO SPEAKS OF THE RECONSTRUCTION OF SOCIETY, AS A REFLECTION ON THE SYSTEMS THAT ARE DECAYING EVERY DAY, WHICH WE HAVE WITNESSED IN THE PAST, BUT ALSO WHAT AWAITS US IN THE INEVITABLE FUTURE. OBJECTS CREATED FROM SILICONE AND BIOMATERIALS, SUCH AS HAIR, NAILS, AND HEEL POWDER, ARE HUNG ON METAL BARS AS REPRESENTATIONS OF NEW BODIES. USING PLASTIC, BUT AS WELL AS HUMAN MATERIALS, THE ARTIST TRIES TO CREATE IDEAL FUTURE BODIES WITHOUT ORGANS AND LACK OF EMOTIONS.



JAVNI PROSTORI U OKVIRU BEOGRADSKE TVRĐAVE / PUBLIC SPACES WITHIN THE BELGRADE FORTRESS

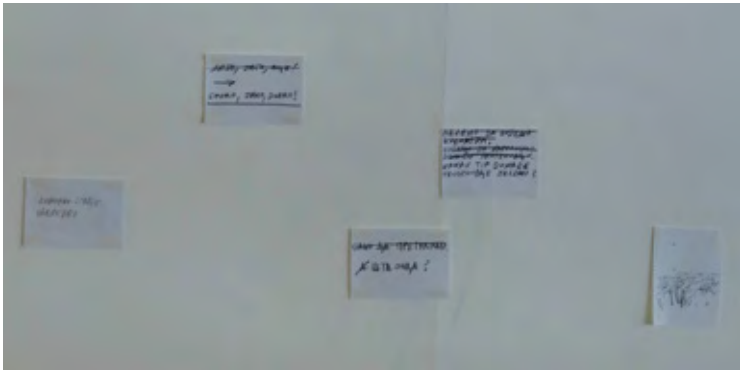
LUNA PARK / AMUSEMENT PARK — BORJAN GRUJIĆ, NASTASIJA FRANKLIN I JELENA KRIVOKAPIĆ, SABA - SILVIA AMANCEI AND BOGDAN ARMANU
VOJNI MUZEJ / MILITARY MUSEUM — JOVANA SUDIMAC
ŠETAČKA ZONA NA TERASI GORNJEG GRADA / WALKING AREA ON THE TERRACE OF UPPER TOWN — BOGDAN ĐUKANOVIĆ
PLATO ISPRED UP „CVIJETA ZUZORIĆ“ / PLATEAU IN FRONT OF AP “CVIJETA ZUZORIĆ” — DARIJA DRAGOJLOVIĆ
ZELENA POVRŠINA ISPRED AMAM KUPATILA / GREEN AREA IN FRONT OF THE HAMAM BATH — JELISAVETA RAPAĆ
ZELENA POVRŠINA U BLIZINI AMAM KUPATILA / GREEN AREA NEAR THE HAMAM BATH — REBEKKA ANA AIMÉE STUHLEMER
DAMAD ALIPAŠINO TURBE / DAMAD ALI PASHA'S TURBE — SAMIT NESVRSTANIH
ZELENA POVRŠINA IZA AMAMA / GREEN AREA BEHIND AMAM — VIKTORIA SCHMID



**SABA — SILVIA AMANCEI I
BOGDAN ARMANU**
4 FLAGS FOR A FUTURE
OF POST-CAPITALISM
(LUNA PARK /
AMUSEMENT PARK)

ESTETIKA OVIH ZASTAVA VIŠE LIČI NA REKVIZITSAHRANEILIKOMEMORATIVNOG DOGAĐAJA, DOK TEKST NASLIKAN NA TKANINI PREDLAŽE OSNAŽUJUĆU ALTERNATIVU, T.J. BUDUĆNOST ŽIVOTA IZVAN VLADAVINE KAPITALA. OVA UMETNIČKA INTERVENCIJA JE ISTO TOLIKO NESTABILNA KOLIKO I NADA U NJENO OSTVARENJE, ALI IPAK SA NADOM DA ĆE ZAJEDNIČKA BUDUĆNOST BITI U SENCI STVARNOSTI SADAŠNJE KONFIGURACIJE STVARI.

THE AESTHETIC OF THESE FOUR FLAGS RESEMBLES MORE THE PROP OF A FUNERAL OR COMMEMORATIVE EVENT, WHILE THE TEXT PAINTED ON THE FABRIC LOOKS TO PROPOSE A MORE EMPOWERING ALTERNATIVE, I.E. A FUTURE OUTSIDE OF THE RULE OF CAPITAL OVER LIFE. THIS ARTISTIC INTERVENTION IS AS FRAIL AS THE HOPE ONE HAS IN ITS ACTUAL BECOMING, WITH THE HOPE OF A FUTURE-IN-COMMON BEING SHADOWED BY THE REALITY OF THE PRESENT CONFIGURATION OF THINGS.



BORJAN GRUJIĆ
MERA, ŽELJA, TIP, IMEPERATIV ITD / MEASURE,
DESIRE, TYPE, IMEPERATIVE ETC
(LUNA PARK - UP “CVIJETA ZUZORIĆ” / AMUSEMENT
PARK - AP “CVIJETA ZUZORIĆ”)

U SVOJIM RADOVIMA BORJAN GRUJIĆ POKUŠAVA DA UHVATI AKTUELNOST DOMINANTNOG IDEOLOŠKOG DISKURSA I DA, PO PRINCIPU PSIHOANALITIČKOG REZA, POSTAVLJA PITANJA (SVAKOM SUBJEKTU POJEDINAČNO U ODNOSU NA TAJ DISKURS) I PRETVARA IH U SVOJ AUTENTIČNI DISKURS. U SKLOPU BIJENALA MLADIH, BORJAN JE IZLOŽIO RAD U OBLIKU SPONTANIH PITANJA KOJA SU SE OBRAČALA PROLAZNICIMA, KAKO POSETIOCIMA LUNA PARKA, TAKO I POSETIOCIMA IZLOŽBE U UMETNIČKOM PAVILJONU „CVIJETA ZUZORIĆ“.

IN HIS WORKS, BORJAN GRUJIĆ TRIES TO CAPTURE THE TOPICALITY OF THE DOMINANT IDEOLOGICAL DISCOURSE AND, ACCORDING TO THE PRINCIPLE OF PSYCHOANALYTIC CUT, TO ASK QUESTIONS (TO EACH SUBJECT INDIVIDUALLY IN RELATION TO THAT DISCOURSE) AND TURN THEM INTO HIS AUTHENTIC DISCOURSE. AS PART OF THE YOUTH BIENNIAL, BORJAN PRESENTED HIS WORK IN THE FORM OF SPONTANEOUS QUESTIONS THAT WERE ADDRESSED TO PASSERS-BY, BOTH VISITORS TO THE LUNA PARK AND VISITORS TO THE EXHIBITION IN THE ART PAVILION “CVIJETA ZUZORIĆ”.



JOVANA SUDIMAC
SWOOSHE GRIP 1
(VOJNI MUZEJ / MILITARY
MUSEUM)

„SWOOSHE GRIP 1“ JE ŠNALA KOJA STILIZUJE FRIZURU DOK JE U ISTO VREME PRAKTIČNO I ERGONOMSKO ORUŽJE ZA SAMOODBRANU. SMEŠTENA U KOSI, ZA OKOLINU NEČITLJIVA KAO ORUŽJE A UZ SAMO JEDAN KLIK NA MEHANIZMU UDOBNO LEŽE NA DLAN I PRUŽA MOGUĆNOST ODBRANE OD POTENCIJALNOG NAPADAČA. DLAN JE OBAVIJEN OKO GLAVE I SREDIŠNJEG DELA ZNAKA, MEHANIZAM KOJI DRŽI ŠNALU NA KOSI OKRENUT KA JAGODICAMA PRSTIJU A PRITISKOM PALCA NA NAJISTURENIJI OBLI DEO KONTROLIŠE SE JAČINA ZAMAHA.

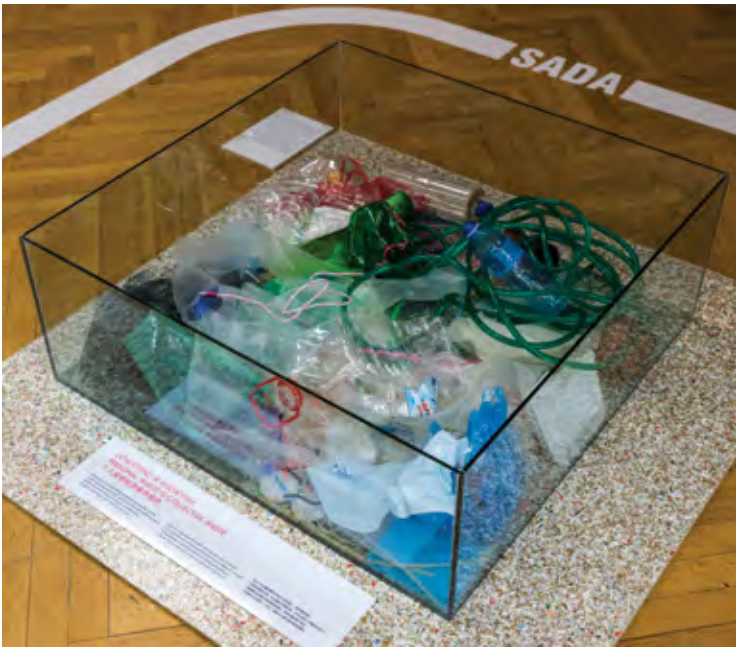
THE SWOOSHE GRIP 1 IS A BARRETTE THAT STYLIZES HAIR WHILE AT THE SAME TIME BEING A PRACTICAL AND ERGONOMIC WEAPON FOR SELF-DEFENSE. PLACED IN THE HAIR, IT IS AS UNREADABLE TO THE ENVIRONMENT AS A WEAPON, AND WITH JUST ONE CLICK ON THE MECHANISM, THEY LIE COMFORTABLY IN THE PALM OF THE HAND AND OFFER THE POSSIBILITY OF DEFENSE AGAINST A POTENTIAL ATTACKER. THE PALM IS WRAPPED AROUND THE HEAD AND THE CENTRAL PART OF THE SIGN, THE MECHANISM THAT HOLDS THE BARRETTE ON THE HAIR IS TURNED TOWARDS THE CHEEKBONES OF THE FINGERS, AND BY PRESSING THE THUMB ON THE MOST PROTRUDING PART, THE STRENGTH OF THE SWING IS CONTROLLED.



BOGDAN ĐUKANOVIĆ PROLAZ / THE PASSAGE (PANORAMA — PEŠAČKA ZONA NA GORNJEM GRADU / PANORAMIC PEDESTRIAN ZONE, UPPER TOWN)

PRAVOLINIJSKI PROCEP JE METAFORA DRUŠTVENOG ODNOSA DNEVNE POLITIKE I KULTURE PREMA POJEDINCU. DOVOĐENJEM PUBLIKE U NEIZVESNU SITUACIJU I ODUZIMANJEM NJENE MOĆI NA TRENUTAK, PODSTIČE SE RACIONALIZACIJA OSEĆAJA SLOBODE, KAO I PREISPITIVANJE NJENE VAŽNOSTI. RAD JE MONUMENTALNIH DIMENZIJA (232 x 131,5 x 320 CM) IZVEDEN OD ARMIRANOG BETONA, DOK SU PREGRADNI ZIDOV IZRAĐENI OD GIPSANIH PLOČA I METALNE KONSTRUKCIJE, UZ UPOTREBU FASADNOG LEPKA, BOJA NA AKRILNOJ I NITRO BAZI I DNEVNIH NOVINA.

A STRAIGHT-LINE PASSAGE IS A METAPHOR FOR THE SOCIAL RELATIONSHIP OF DAILY POLITICS AND CULTURE TO THE INDIVIDUAL. BY BRINGING THE AUDIENCE INTO AN UNCERTAIN SITUATION AND TAKING AWAY ITS POWER FOR A MOMENT, THE RATIONALIZATION OF THE FEELING OF FREEDOM IS ENCOURAGED, AS WELL AS THE RE-EXAMINATION OF ITS IMPORTANCE. THIS MONUMENTAL INSTALLATION (DIMENSIONS: 232 x 131.5 x 320 CM) IN PUBLIC SPACE IS MADE OF REINFORCED CONCRETE WHILE PARTITION WALLS ARE MADE OF GYPSUM BOARDS AND METAL CONSTRUCTIONS, WITH THE USAGE OF FACADE GLUE, PAINTS ON ACRYLIC AND NITRO BASE, AND DAILY NEWSPAPERS



DARIJA DRAGOJLOVIĆ LIČNI OTPAD JE KOLEKTIVNI / PERSONAL WASTE IS COLLECTIVE WASTE (ZELENA POVRŠINA NA PLATOU KOD UP „CVIJETA ZUZORIĆ“ / PARK ZONE, ART PAVILION „CVIJETA ZUZORIĆ“ PLATEAU)

RAD SE SASTOJI OD STAKLENIH OBJEKATA (U VIDU KADICA), KOJI SU POSTAVLJENI U SPOLJAŠNJOJ SREDINI NA MESTIMA ZA ODLAGANJE OTPADA, ALI KOJE SE ESTETSKI I ZBOG NAČINA OPREMANJA, NA PRVI POGLED NE DOŽIVLJAVAJU KAO MESTO ZA OTPAD. POSTAVLJAJUĆI GA U DELOVIMA PROSTORA GDE SE OBIČNO MOŽE NAĆI KANTA ZA ODLAGANJE SMEĆA, UMETNICA DAJE UPUTSTVO PROLAZNICIMA KOJI ĆE MOĆI DA PRILOŽE SVOJ OTPAD NA ADEKVATAN NAČIN (PRANJE, SORTIRANJE, SLAGANJE). UPRAVLJAJUĆI SE UPUTSTVOM, PROLAZNICI SU IMALI MOGUĆNOST DA PROMISLE KAKO I NA KOJI NAČIN OTPAD MOGU USKLADITI SA VIZUELNOM KONCEPCIJOM KOJA SE NALAZI ISPRED NJIH. POZVANI SU DA PROMISLE MOGUĆNOSTI SAGLEDAVANJA MESTA ZA ODLAGANJE OTPADA KAO OTVORENOG PROSTORA KOJI IMA SVOJ RED, ZNAČAJ I TOK. OBJEKTI SU SE TOKOM TRAJANJA IZLOŽBE TRANSFORMISALI I TRANSPORTOVALI NA RAZLIČITA MESTA, VAN PROSTORA UP „CVIJETA ZUZORIĆ“ I U SAMOM PROSTORU, SA IDEJOM DA SE IZ VIŠE PERSPEKTIVA SAGLEDA ZAJEDNIČKI UČINAK PUBLIKE I IDEJE, KAO I DA SE NAMETNE PITANJE KAKO DOŽIVLJAVAMO NAŠE - LIČNO MESTO ZA SORTIRANJE OTPADA I DA LI MOŽEMO KROZ ZAJEDNIČKU KOLABORACIJU DA OBRATIMO PAŽNJU NA KOLEKTIVNU SVEST O OTPADU, DEPONIJ I GENERALNOM EKOLOŠKOM STANJU U DRŽAVI U KOJOJ ŽIVIMO. UPUTSTVA KOJE DRAGOJLOVIĆEVA POSTAVLJA PORED RADA, APLICIRANA SU NA PLEKSIGLASIMA, KOJI JESU NUSPRODUKT I OTPAD IZ FABRIKE POLIKARBONATA KOJE UMETNICA PRIKUPLJA I REUPOTREBLJAVA ZA RAZNE SVRHE. PRILIKOM IZRADE RADA UMETNICA ULAŽE LIČNI MAKSIMALNI DOPRINOS DA OBJEKTI BUDU U SKLADU SA EKOLOŠKIM PRINCIPIMA. U RADU NA PRIKUPLJANJU I KLASIFIKOVANJU OTPADA ZAHVALJUJEMO SE DOBROVOLJCIMA SA FEJSBUK STRANICE „ZA MANJE SMEĆA I VIŠE SREĆE - ZERO & LOW WASTE SERBIA“.

THE WORK CONSISTS OF GLASS OBJECTS (IN THE FORM OF TUBS), WHICH ARE LOCATED IN THE EXTERNAL ENVIRONMENT (NEAR ART PAVILION „CVIJETA ZUZORIĆ“) AT WASTE DISPOSAL SITES, BUT WHICH ARE NOT PERCEIVED AS A PLACE FOR WASTE AT FIRST SIGHT AESTHETICALLY AND DUE TO THE WAY THEY ARE EQUIPPED. BY PLACING IT IN THE PARTS OF THE SPACE WHERE GARBAGE CAN USUALLY BE FOUND, THE ARTIST GIVES INSTRUCTIONS TO PASSERS-BY WHO WILL BE ABLE TO DISPOSE OF THEIR WASTE IN AN ADEQUATE WAY (WASHING, SORTING, STACKING). FOLLOWING THE INSTRUCTIONS, PASSERS-BY WOULD HAVE THE OPPORTUNITY AND CHALLENGE TO THINK ABOUT HOW AND IN WHAT WAY THEY CAN HARMONIZE WASTE WITH THE VISUAL CONCEPT IN FRONT OF THEM, BUT THEY WOULD ALSO BE ABLE TO SEE WASTE DISPOSAL SITES AS OPEN SPACE THAT HAS ITS OWN ORDER, SIGNIFICANCE, AND FURTHER FLOW. DURING THE EXHIBITION, THE OBJECTS ARE TRANSFORMED AND TRANSPORTED TO DIFFERENT PLACES, OUTSIDE THE SPACE AND IN THE SPACE ITSELF, WITH THE IDEA TO LOOK AT THE JOINT PERFORMANCE OF THE AUDIENCE AND THE IDEA FROM SEVERAL PERSPECTIVES, AS WELL AS TO ASK HOW WE EXPERIENCE OUR PERSONAL WASTE SORTING PLACE. CAN WE, THROUGH JOINT COLLABORATION, PAY ATTENTION TO THE COLLECTIVE AWARENESS OF WASTE, LANDFILLS, AND THE GENERAL ENVIRONMENTAL SITUATION IN THE COUNTRY IN WHICH WE LIVE AND CONSUME. THE INSTRUCTIONS THAT DRAGOJLOVIĆ PUT NEXT TO THE WORK ARE APPLIED TO PLEXIGLAS, WHICH IS A BY-PRODUCT AND WASTE FROM THE POLYCARBONATE FACTORY THAT SHE COLLECTS AND REUSES FOR VARIOUS PURPOSES. THE STATEMENT, AS WELL AS THE TITLE OF THE PAPER, ALSO THE INSTRUCTIONS OF CONCISE CHARACTER, ARE PRESENTED IN THREE LANGUAGES, ALLUDING TO CURRENT INVESTMENTS AND PROJECTS TAKING PLACE IN OUR COUNTRY, WHICH ARE OF FOREIGN CHARACTER AS WELL AS FOREIGN BENEFITS, MAKING THE SITUATION A COLLECTIVE OPINION OF CITIZENS SERBIA DEVALUED. THE WORK ITSELF IS A PERSONAL MAXIMUM CONTRIBUTION TO THE FACILITIES TO BE IN ACCORDANCE WITH ENVIRONMENTAL PRINCIPLES. SPECIAL THANKS TO VOLUNTEERS WHO PARTICIPATE IN COLLECTION AND CLASSIFICATION OF WASTE, FROM THE FACEBOOK PAGE „ZA MANJE SMEĆA I VIŠE SREĆE - ZERO & LOW WASTE SERBIA“.



JELISAVETA RAPAIC SAFE HAVEN: WELCOME! RELAX! BE CAREFUL! (ZELENA POVRŠINA ISPRED AMAMA, DONJI GRAD / GREEN AREA IN FRONT OF AMAM, LOWER TOWN)

KAKO SAM NAZIV NALAŽE, DOBRODOŠLI! MOLIM VAS DA SE OPUSTITE! SAMO PAZITE! OVO JE BEZBEDNO UTOČIŠTE; MOŽETE DA MI VERUJETE. VERUJTE MI. SAMO BUDITE OPREZNI I OPUSTITE SE. SAD. PRIVIDAN OSEĆAJ SIGURNOSTI, FAKE IT TILL YOU MAKE IT, SELF-HELP I DRUGI MAGIČNI NAPICI, POVERENJE JE NUŽNO, LEPE STVARI ĆE SPASITI SVET, SANJARITE, ODLAŽITE I SVE ĆE BITI U REDU. U REDU? LIVE.LOVE.LAUGH.HAHAHA

AS IT IS STATED IN THE TITLE, WELCOME! PLEASE RELAX! JUST BE CAREFUL! THIS IS A SAFE HAVEN; YOU CAN TRUST ME. TRUST ME. JUST BE CAREFUL AND RELAX. NOW. FALSE SENSE OF SECURITY, FAKE IT TILL YOU MAKE IT, SELF-HELP AND OTHER MAGIC POTIONS, TRUST IS A MUST, PRETTY THINGS WILL SAVE THE WORLD, DAYDREAM, PROCRASTINATE AND EVERYTHING WILL BE OKAY. OK? LIVE.LOVE.LAUGH. HAAAA



REBEKKA ANA AIMÉE STUHLEMER IMPLANTED LONGING (PASARELA, DONJI GRAD / WALKWAY, LOWER TOWN)

REBEKINE SLIKE FUNKCIONIŠU KAO PROŠIRENE MEMBRANE U JAVNOM PROSTORU. ONE DIREKTNO OKUPIRAJU ARHITEKTURU, DAJU JOJ DELIKATNIJI DOJAM I PRUŽAJU MOGUĆNOST POVEZIVANJA POSMATRAČA SA ISTOM. KOMPOZICIJA SE PROTEŽE U OKOLINI, UKLJUČUJUĆI I VIDLJIVO I NEVIDLJIVO. UMETNICA ŽELI DA PRONAĐE KOLEKTIVNE, ALI INTIMNE JEZIKE KAKO BI RAZVILA NOVE NARATIVE KROZ PRIPOVEDANJE. SVE NJENE SLIKE U JAVNOJ SFERI NASTAJU FIZIČKI, KOLEKTIVNO I U ODNOSU SU NA ŽIVOTNU SREDINU. NAROČITO JE ZANIMAJU GRUPNE IZLOŽBE U JAVNIM PROSTORIMA, JER ONE STVARAJU NOVI FIZIČKI I VIRTUELNI SVET, OTVARAJU SUBVERZIVNE SFERE I TIME TRANSFORMIŠU JAVNI PROSTOR.

REBEKKA'S PAINTINGS FUNCTION AS EXPANDABLE MEMBRANES IN THE PUBLIC SPHERE. THEY OCCUPY ARCHITECTURE DELICATELY, SOFTEN IT AND PROVIDE DIMENSIONS THAT PEOPLE CAN CONNECT WITH. THE COMPOSITION STRETCHES INTO THE SURROUNDINGS, INCLUDING THE VISIBLE AS WELL AS THE INVISIBLE. THE ARTIST WANTS TO FIND COLLECTIVE YET INTIMATE LANGUAGES TO DEVELOP NEW NARRATIVES THROUGH STORYTELLING. ALL OF HER PAINTINGS IN THE PUBLIC SPHERE ARE CREATED PHYSICALLY, COLLECTIVELY AND ARE IN RELATION TO THE ENVIRONMENT. THUS, REBEKKA'S WORK CROSSES THE BOUNDARIES OF THE WESTERN CARTESIAN CONCEPT OF THE INDIVIDUAL. SHE IS PARTICULARLY INTERESTED IN GROUP EXHIBITIONS IN PUBLIC SPACES, AS THEY CREATE NEW PHYSICAL AND VIRTUAL WORLDS, OPEN SUBVERSIVE SPHERES, AND THEREBY TRANSFORM PUBLIC SPACE.





SAMIT NESVRSTANIH SKEJT PARK / SKATE (DAMAD ALI PAŠINO TURBE — PEŠAČKA ZONA NA GORNJEM GRADU / PARK (PANORAMIC PEDESTRIAN ZONE, UPPER TOWN)

SAMIT NESVRSTANIH JE SKUP SKEJTERA, UMETNIKA, ZIDARA I MUZIČARA. SAMIT JE MESTO NA KOJEM ČEŠ UPIJENU ENERGIJU PROSLEDITI DALJE I TAKO OHRABRITI SEBE I DRUGE DA RADE ONO ŠTO STVARNO VOLE. PORED "STREET" VOŽNJE KOJA JE INICIJALNI POKRETAČ ZA NASTANAK FESTIVALA, SAMIT NESVRSTANIH UKLJUČUJE I FILMSKE PROJEKCIJE, IZLOŽBE FOTOGRAFIJA, DIY I FILMING RADIONICE. FESTIVAL JE OSMIŠLJEN TAKO DA SE PO PRVI PUT U SRBIJI PREDSTAVE NAJAKTUELNIJI I NAJZNAČAJNIJI UMETNIČKI PROJEKTI SKEJTERA ŠIROM SVETA. PRIMARNA IDEJA SAMITA JE DA SE PRENESE ZNANJE I ISKUSTVO IZ SVAKOG SEGMENTA SKEJT KULTURE PROLETERIMA KOJIMA JE SKEJT NEZAOBILAZNA SVAKODNEVICA, ALI I DA SE OVA SUBKULTURA PREDSTAVI ONIMA KOJI SE SA NJOM SUSREĆU PO PRVI PUT. U ŽELJI DA SE CELA IDEJA PROŠIRI I DA SE SPOJI SKEJT I UMETNOST, NASTAO JE SAMIT TIM KOGA ČINE SKEJTERI I MULTIMEDIJALNI UMETNICI KOJI SU ZAJEDNIČKIM SNAGAMA SAZIDALI FESTIVAL. U SKLOPU BIJENALA MLADIH SAMIT TIM JE REALIZOVAO MINI SKEJT PARK U VIDU NEOČEKIVANE INTERVENCIJE NA PEŠAČKOJ ZONI BEOGRADSKE TVRĐAVE. ČLANOVI TIMA: DANILO PISANJUK, ALEKSA VITOROVIĆ, LUKA MILOSAVLJEVIĆ, DAMJAN DOBRILA, IGOR GRAHOVAC, NEBOJŠA RESANOVIĆ, HANA PIŠČEVIĆ, NEVENA PETROVIĆ, ANA GOLUBOVIĆ, DAVID MILOSAVLJEVIĆ, LARS EKBERG, NEMANJA ČIRIĆ, RALE OBRENOV, LAURA FERRERO, NISAM SLAVKO, TERZO TERZA

SAMIT NESVRSTANIH (THE NON-ALIGNED SUMMIT) IS A GATHERING OF SKATERS, ARTISTS, MASONS AND MUSICIANS. THE SUMMIT IS A PLACE WHERE YOU WILL PASS ON THE ABSORBED ENERGY AND THUS ENCOURAGE YOURSELF AND OTHERS TO DO WHAT THEY REALLY LOVE. IN ADDITION TO THE "STREET" RIDE THAT IS THE INITIAL DRIVER FOR THE FESTIVAL, THE NON-ALIGNED SUMMIT ALSO INCLUDES FILM SCREENINGS, PHOTO EXHIBITIONS, DIY AND FILMING WORKSHOPS. THE FESTIVAL IS DESIGNED SO THAT FOR THE FIRST TIME IN SERBIA, THE MOST CURRENT AND MOST IMPORTANT ART PROJECTS OF SKATERS AROUND THE WORLD ARE PRESENTED. THE PRIMARY IDEA OF THE SUMMIT IS TO TRANSFER KNOWLEDGE AND EXPERIENCE FROM EVERY SEGMENT OF SKATE CULTURE TO PROLETARIANS FOR WHOM SKATE IS AN UNAVOIDABLE EVERYDAY LIFE, BUT ALSO TO PRESENT THIS SUBCULTURE TO THOSE WHO MEET IT FOR THE FIRST TIME. IN THE DESIRE TO EXPAND THE WHOLE IDEA AND TO UNITE SKATE AND ART, THE SUMMIT TEAM WAS CREATED, WHICH CONSISTS OF SKATERS AND MULTIMEDIA ARTISTS WHO BUILT THE FESTIVAL TOGETHER. AS PART OF THE BIENNIAL OF YOUTH, THE SUMMIT TEAM REALIZED A MINI SKATE PARK IN THE FORM OF AN UNEXPECTED INTERVENTION IN THE PEDESTRIAN ZONE OF THE BELGRADE FORTRESS. TEAM MEMBERS: DANILO PISANJUK, ALEKSA VITOROVIĆ, LUKA MILOSAVLJEVIĆ, DAMJAN DOBRILA, IGOR GRAHOVAC, NEBOJŠA RESANOVIĆ, HANA PIŠČEVIĆ, NEVENA PETROVIĆ, ANA GOLUBOVIĆ, DAVID MILOSAVLJEVIĆ, LARS EKBERG, NEMANJA ČIRIĆ, RALE OBRENOV, LAURA FERRERO, NISAM SLAVKO, TERZO TERZA



VIKTORIA SCHMID
#VIKTORIASSHADOWS CYANOTYPES
(LIVADA IZA AMAMA, IZMEĐU DVA DRVETA, DONJI GRAD / MEADOW BEHIND AMAM, BETWEEN TWO TREES, LOWER TOWN)

RUČNO PRAVLJENO PLATNO USRED ZELENOG PEJZAŽA KOJE "HVATA SENKE" VIKTORIA SCHMID JE INSTALIRALA I U DONJEM GRADU BEOGRADSKE TVRĐAVE ZA POTREBE BIJENALA MLADIH.

VIKTORIA SCHMID ALSO INSTALLED A HAND-MADE CANVAS IN THE MIDDLE OF A GREEN LANDSCAPE THAT "CAPTURES SHADOWS" IN THE LOWER TOWN OF THE BELGRADE FORTRESS FOR THE NEEDS OF THE YOUTH BIENNIAL.

JAVNI PROSTORI IZVAN BEOGRADSKE TVRĐAVE / PUBLIC SPACES OUTSIDE BELGRADE FORTRESS

BRANKOV MOST, SILAZAK SA MOSTA PREMA ZELENOM VENCU I GAVRILA PRINCIPA / BRANKO'S BRIDGE, GETTING OFF THE BRIDGE TOWARDS ZELENİ VENAC AND GAVRILO PRINCIP STREET — ALMA GAČANIN
KUĆA LEGATA, KNEZA MIHAILA 46 / HOUSR OF LEGATES, 46, KNEZ MIHAILO STREET — BOJAN STOJČIĆ
TOŠIN BUNAR, POSLE ISKLJUČENJA SA AUTOPUTA KOD STUDENTSKOG DOMA "11. APRIL" / TOŠIN BUNAR, AFTER DISCONNECTION FROM THE HIGHWAY NEAR THE STUDENT DORM "APRIL 11TH" — KEMIL BEKTEŠI
GAVRILA PRINCIPA, PREKO PUTA EKONOMSKOG FAKULTETA I OŠ "ISIDORA SEKULIĆ" / GAVRILO PRINCIP STREET, OPPOSITE THE FACULTY OF ECONOMICS AND ELEMENTARY SCHOOL "ISIDORA SEKULIĆ" — OLENA NEWKRYTA
PEŠAČKI PRELAZ IZ KNEZ MIHAILOVE ULICE KA BEOGRADSKOJ TVRĐAVI / PEDESTRIAN CROSSING FROM KNEZ MIHAILO STREET TO BELGRADE FORTRESS KALEMEGDAN — JOVANA SUDIMAC

ALMA GAČANIN

DOBAR ŽIVOT (AUTOPORTRETI IZ RAZLIČITIH GRADOVA) / GOOD LIFE (SELF-PORTRAITS FROM DIFFERENT CITIES) — (BRANKOV MOST, SILAZAK SA MOSTA PREMA ZELENOM VENCU I GAVRILA PRINCIPA — BILBORD / BRANKO'S BRIDGE, DESCENT FROM THE BRIDGE TOWARDS THE ZELENİ VENAC AND GAVRILO PRINCIP STREET — BILLBOARD)

PROBLEMATIKA KONCEPTA DOBROG ŽIVOTA DANAS JE DEFINISANA JAZOM KOJI POSTOJI IZMEĐU FINANSIJSKI SITUIRANIH LJUDI I RADNIČKE KLASE. NEPRIKOSNOVENA MOĆ I DOMINACIJA UPRAVNIH STRUKTURA PRODUBLJUJE TAJ JAZ I TERA VAN ONE KOJI SE NISU USPELI PRILAGODITI. OSEĆAJ OTUĐENOSTI I USAMLJENOSTI PROŽIMA CELU SERIJU FOTOGRAFIJA KOJE SU UGLAVNOM NASTAJALE KAO AUTOPORTRETI STJUARDESE U HOTELSKIM SOBAMA. FOTOGRAFIJE SU NASTAJALE SPONTANO I NIKAKO NISU BILE PLANIRANE KAO REFERENCA NA FILM „LOST IN TRANSLATION“, IAKO JE NEZABORAVNI SENTIMENT IZ JEDNOG OD NAJVAŽNIJIH FILMOVA NOVIJE ISTORIJE, NEIZBEŽNO PRISUTAN U BORAVCIMA I POGLEDIMA IZ HOTELSKIH SOBA. SVAKI NOVI GRAD PODRAZUMEVAO JE NOVI URBAN LONELINESS KOJI VLADA U SVIM VELIKIM GRADOVIMA I NAJVIŠE POGAĐA SKITNICE KOJE SE ČESTO VRAĆAJU PO TAJ ISTI OPIJUMSKI OSEĆAJ IZMEŠTENOSTI IZ SUROVE I UČMALE REALNOSTI U SVET PROKLETIH MELANHOLIKA. VREME I PROSTOR USLOVLJAVAJU PAŽNJU KOJU IMAMO ILI DAJEMO I ČINE ODREDNICE NA OSNOVU KOJIH DEFINIŠEMO OTUĐENOST OD NEKOGA ILI NEČEGA.

ISSUES CONCERNING THE CONCEPT OF THE GOOD LIFE ARE DEFINED WITH THE DISCREPANCY BETWEEN THE PRIVILEGED AND THE WORKING CLASS. ELUSIVE POWER AND DOMINANCE OF THE RULING CLASS IS INCREASING THIS DISCREPANCY AND IS MAKING THE UNFIT LEAVE. FEELINGS OF ALIENATION AND LONELINESS ARE PRESENT THROUGHOUT THE ENTIRE SERIES OF PHOTOS THAT WERE MOSTLY MADE ON LAYOVERS OF A FLIGHT ATTENDANT IN HOTEL ROOMS. PHOTOGRAPHS WERE MADE SPONTANEOUSLY AND WEREN'T PLANNED AS A REFERENCE TO THE MOVIE „LOST IN TRANSLATION“. PERHAPS RECOGNIZING THIS SENSATION IN THIS WORK AND IDENTIFYING WITH A CERTAIN ARCHETYPE IS WHAT WE CRAVE ON INSTAGRAM BUT ALSO IN REAL LIFE. EVERY NEW CITY IMPLIES NEW URBAN LONELINESS THAT RESIDES IN ALL BIG CITIES AND MOSTLY AFFECTS THE VAGABONDS THAT OFTEN COME BACK FOR THAT RUSH OF EMOTIONS AND FEELING OF DISPLACEMENT FROM HARSH AND DULL REALITY INTO THE WORLD OF HOPELESS MELANCHOLICS. THE ATTENTION WE POSSESS OR GIVE IS CONDITIONED BY TIME AND SPACE, WHICH ALSO DEFINE OUR ALIENATION FROM SOMEONE OR SOMETHING.





BOJAN STOJČIĆ TRAŽIM OSOBU / SEEKING FOR A PERSON (FASADA KUĆE LEGATA, KNEZ MIHAILOVA ULICA (PRVI DEO IZLOŽBE) I VELIKI BARUTNI MAGACIN (DRUGI DEO IZLOŽBE) — BANER / FACADE OF THE HOUSE OF LEGACIES, KNEZ MIHAILOVA STREET (FIRST PART OF THE EXHIBITION) AND GUNPOWDER WAREHOUSE (SECOND PART OF THE EXHIBITION) — BANER)

INTERVENCIJA „TRAŽIM OSOBU“ POJAVLJUJE SE U RAZLIČITIM KONTEKSTIMA. UMETNIK JE ČESTO OBJAVLJUJE U OGLASNIM RUBRIKAMA DNEVNIH NOVINA TE SPECIJALIZOVANIM OGLASNIM SEDMIČNICIMA POPUT MALIH OGLASA. OGLAS JE NEKADA TAKOĐE DIO NJEGOVIH POSTAVKI U GALERIJAMA U BIH, MAĐARSKOJ, FRANCUSKOJ I SRBIJI. INTERVENIŠUĆI SA OGLASOM U RAZLIČITE JAVNE PROSTORE BOJAN STOJČIĆ PRIZIVA OSNOVNU KOMUNIKACIJSKU FUNKCIJU UMETNOSTI, ALI I JEDNU OD OSNOVNIH KARAKTERISTIKA GRAĐANSKOG, DEMOKRATSKOG DRUŠTVA. OGLASOM TAKOĐER POZICIONIRA SEBE KAO GRABANINA, UMETNIKA ILI ČOVEKA UNUTAR JEDNOG DRUŠTVA U KOJEM TAKVE KATEGORIJE NAILAZE NA NERAZUMEVANJE, ODBIJANJE ILI REDUKOVANJE. OVIM POTEZOM SUBVERTIRA I PROPITUJE NJIHOVO MOGUĆE NEPOSTOJANJE. KROZ OVU REDUKOVANU FORMU, RAD SE OSLOBAĐA GENERALIZOVANE KATEGORIJE UMETNOSTI KOJA JAVNOSTI ČESTO MOŽE BITI ZASTRAŠUJUĆA ILI STRANA. U ISTO VREME, OTVARA SE KOMUNIKACIJI SA BILO KIM. SVI MATERIJALI KOJI NASTAJU NAKON OBJAVLJIVANJA OGLASA POSTAJU DEO DOKUMENTACIJE — SVAKI RAZGOVOR, POZIV, SVAKA PORUKA, REAKCIJE NA DRUŠTVENIM MREŽAMA I U MEDIJIMA, KAO I IZOSTANAK REAKCIJA.

THE GALLERY IS ONLY ONE OF THE PLACES WHERE THIS AD APPEARED: OVER TIME, THE ARTIST HAS BEEN POSTING IT IN THE AD SECTIONS OF VARIOUS DAILY NEWSPAPERS OR SPECIALISED AD PAPERS THROUGHOUT THE REGION, AS WELL AS IN THE EXHIBITING SPACES IN BOSNIA AND HERZEGOVINA, SERBIA, HUNGARY, AND FRANCE. THIS INTERVENTION IN PUBLIC SPACE CONVEYS THE BASIC COMMUNICATIVE FUNCTION OF ART ITSELF, AS WELL AS ONE OF THE BASIC CHARACTERISTICS OF A CIVIC, DEMOCRATIC SOCIETY. WITH THIS AD, IN ADDITION, BOJAN STOJČIĆ POSITIONS HIMSELF AS A CITIZEN, AN ARTIST, AND A HUMAN WITHIN AN ENVIRONMENT IN WHICH SUCH CATEGORIES ARE FREQUENTLY MET WITH MISUNDERSTANDING, REJECTION, OR REDUCTION. REDUCED TO THE FORM OF AN AD, THIS WORK DOES NOT NECESSARILY IMMEDIATELY COMMUNICATE ITS ARTISTIC INTENTION TO THE PUBLIC, OPENING IT TO EVERYBODY — EVEN THOSE PEOPLE WHO ARE LESS LIKELY TO RESPOND TO THE ARTISTIC EVENT. THE MATERIALS GATHERED AFTER THE AD HAS BEEN PLACED BECOME PARTS OF THE DOCUMENTATION — EACH CONVERSATION, CALL, EACH MESSAGE, SOCIAL AND TRADITIONAL MEDIA REACTIONS, EACH LACK OF ANY REACTION AT ALL.



JOVANA SUDIMAC 8 SATI RADA, 8 SATI HOBIJA I 8 SATI ODMORA / 8 HOURS OF WORK, 8 HOURS OF HOBBY AND 8 HOURS OF REST (PEŠAČKI PRELAZ IZ KNEZ MIHAILOVE ULICE KA BEOGRADSKOJ TVRĐAVI — GRAFIT / PEDESTRIAN CROSSING FROM KNEZ MIHAILOVA STREET TO BELGRADE FORTRESS — GRAFFITI)

ŠTA SVE OSOBA MOŽE DA SMISLI INSPIRISANA SLOGANOM WRITE THE FUTURE KOMPANIJE NAJKI, POD USLOVOM DA PODRAZUMEVA DA DRUŠTVO POSTOJI? „8 SATI RADA, 8 SATI HOBIJA 8 SATI ODMORA“ DEO JE SERIJE RADOVA KOJA UKLJUČUJE PRONALAŽENJE IZUZETNO POGODNIH PROSTORA ZA REKLAMIRANJE IDEJA ZA BOLJU BUDUĆNOST. OVAJ PRIMER ULIČNE UMETNOSTI IZVEDEN JE NA PEŠAČKOM PRELAZU IZMEĐU KNEZ MIHAILOVE ULICE I KALEMEGDANA 28. 07. 2021. GODINE U PERIODU IZMEĐU 2.30 I 3.30 ČASOVA UJUTRU BEZ DOZVOLE GRADA I NA TOM MESTU JE OSTAO DO DECEMBRA ISTE GODINE KADA SU GA UKLONILI RADNICI GRADSKJE ČISTOČE.

WHAT CAN AN INDIVIDUAL COME UP WITH INSPIRED BY THE NIKE’S SLOGAN “WRITE THE FUTURE” PROVIDED HE OR SHE HOLDS THAT SOCIETY EXISTS? “8 HOURS OF WORK, 8 HOURS OF HOBBY, 8 HOURS OF REST” IS A PART OF A SERIES OF ARTWORKS THAT INCLUDES A SEARCH FOR SPACES ADEQUATE TO ADVERTISE IDEAS FOR A BETTER FUTURE. THIS PIECE OF STREET ART WAS REALIZED AT THE PEDESTRIAN CROSSING BETWEEN KNEZ MIHAILOVA STREET AND KALEMEGDAN PARK ON JULY 28, 2021, WITHOUT THE PERMIT OF THE CITY AND STAYED AT THAT PLACE UNTIL DECEMBER OF THE SAME YEAR, WHEN THE SANITARY WORKERS REMOVED IT.



KEMIL BEKTEŠI BEKTEŠI (TOŠIN BUNAR, POSLE ISKLJUČENJA SA AUTOPUTA KOD STUDENTSKOG DOMA “11. APRIL” — BILBORD / TOŠIN BUNAR, AFTER BEING DISCONNECTED FROM THE HIGHWAY NEAR THE STUDENT DORMITORY “11TH OF APRIL”— BILLBOARD)

RAD “BEKTEŠI” DEO JE ISTOIMENOG CIKLUSA RADOVA (2018—2021) U KOJEM UMETNIK PROPITUJE KOMPLEKSNOSTI VLASTITOG IDENTITETA, TRAGA ZA SVOJIM KORENIMA, POKUŠAVAJUĆI DA PRONAĐE MESTO GDE PRIPADA I DRUŠTVO KOJE ĆE GA PRIHVATITI KAO SVOGA. OSEĆAJ NEPRIPADANJA I OTUĐENOSTI UZROKOVAN JE KOMPLEKSNO KONSTRUISANIM “DIJASPORIČNIM” IDENTITETOM. KEMIL BEKTEŠI JE ROĐEN U BEOGRADU ALI SU MU RODITELJI SA KOSOVA, A TRENUTNO ŽIVI U SARAJEVU. OVAJ CIKLUS RADOVA NASTAO JE NA PUTU KROZ UMETNIKOVU VLASTITU INTIMNU ISTORIJU, KOJA U UMETNIČKOM PROCESU POSTAJE SIMBOL OPŠTEG — SEMANTIČKA JEDINICA ZAJEDNIČKOG JEZIKA KOJIM POKUŠAVAMO OBJASNITI SEBE. OVIM CIKLUSOM RADOVA UMETNIK POTISKUJE NELAGODU IZLAGANJA TUĐEM POGLEDU, TE PROBLEMATIZUJE I ESTETIZUJE SEBE, VLASTITO JA PRETVARA U ZNAK. VIZUELNI I JEZIČKI ZNAKOVI, KAO ŠTO SU UMETNIKOVO IME, PREZIME ILI LICE, POSTAJU UNIVERZALNE OZNAKE SAVREMENOG ČOVEKA KOJI SE NAŠAO U ŠKRIPCU IZMEĐU INDIVIDUALNOG I KOLEKTIVNOG. RAD JE ZAMIŠLJEN KAO INSTALACIJA U JAVNOM PROSTORU, POSTAVLJEN U VIDU BILBORDA, KAO KOMENTAR KOJI PROBLEMATIZUJE NACIONALNU NETRPELJIVOST U DRUŠTVU DANAŠNJE BIVŠE JUGOSLAVIJE, STIGME I PREDRASUDE KOJE SU UKORENJE NE DUBOKO U JEZIK KOJI KORISTIMO, ALI I UNIVERZALNO PITANJE “KO SAM?” UMETNIK PORUČUJE: JA SAM BEKTEŠI, OSTATAK NADOPUNITE SAMI.

THE ARTWORK “BEKTEŠI” IS PART OF THE EPONYMOUS SERIES (2018—2021) IN WHICH THE ARTIST QUESTIONS THE COMPLEXITIES OF HIS OWN IDENTITY, SEARCHING FOR HIS ROOTS, TRYING TO FIND A PLACE WHERE HE BELONGS AND A SOCIETY THAT WILL ACCEPT HIM AS ITS OWN. THE FEELING OF NONBELONGING AND ALIENATION IS CAUSED BY A COMPLEXLY CONSTRUCTED “DIASPORIC” IDENTITY. BEKTEŠI WAS BORN IN BELGRADE, AND HIS PARENTS WERE BORN IN KOSOVO, AND NOW HE LIVES IN SARAJEVO. THIS SERIES OF WORKS WAS CREATED ON THE WAY THROUGH THE ARTIST’S OWN INTIMATE HISTORY, WHICH IN THE ARTISTIC PROCESS BECOMES A SYMBOL OF THE GENERAL — THE SEMANTIC UNIT OF THE COMMON LANGUAGE WITH WHICH WE TRY TO EXPLAIN OURSELVES. WITH THIS SERIES OF WORKS, BEKTEŠI SUPPRESSES THE DISCOMFORT OF EXPOSING HIMSELF TO SOMEONE ELSE’S GAZE, AND HE PROBLEMATIZES AND AESTHETICIZES HIMSELF IN SUCH A WAY THAT BY “GENERALIZING” HIS IDENTITY, HE TURNS HIS OWN “I” INTO A SIGN. THE WORK IS CONCEIVED AS AN INSTALLATION IN A PUBLIC SPACE, PLACED IN THE FORM OF A BILLBOARD, AS A COMMENTARY ON NATIONAL INTOLERANCE IN THE SOCIETY OF TODAY’S FORMER YUGOSLAVIA, STIGMAS AND PREJUDICES ROOTED DEEP IN THE LANGUAGE WE USE, BUT ALSO THE UNIVERSAL QUESTION “WHO AM I?” ARTIST SAYS: I AM BEKTEŠI, THE REST IS FOR YOU TO COMPLETE.

OLENA NEWKRYTA

UND WIR MITTENDRIN. WIR SIND HIER. WIR SIND BEI UNS. AND US IN THE MIDDLE. WE ARE HERE. WE ARE WITH US. MI U SREDINI. MI SMO OVDE. MI SMO UZ NAS (GAVRILA PRINCIPA, PREKO PUTA EKONOMSKOG FAKULTETA I OŠ ”ISIDORA SEKULIĆ”— BILBORD / GAVRILO PRINCIP STREET, ACROSS THE STREET FROM THE FACULTY OF ECONOMICS AND THE ELEMENTARY SCHOOL “ISIDORA SEKULIĆ”— BILLBOARD)

JEDNOM KADA SE IZGOVORI, ZAMENICA MI STVARA JEZIČKE LINIJE, IMAGINARNE PROSTORE ILI KONKRETNE GRANICE TAKVE DA SU JEDNI UNUTAR NJIH, A DRUGI SPOLJA. ALI NE TOLIKO SAMI MI, KOLIKO REČI KOJE GA OKRUŽUJU, OPISUJU GRAMATIČKU I POLITIČKU RAZLIKU IZMEĐU NJEGOVE INKLUZIVNE ILI EKSKLUZIVNE FORME. DRUGE REČI KOJE OBUHVATAJU MI ISPUNJAVAJU GA ZNAČENJIMA KOJA SE NEPRESTANO PROVLAČE U POLITIČKIM GOVORIMA, REKLAMNIM KAMPANJAMA I JAVNIM PROSTORIMA. U OVOJ NESKLADNOJ BORBI REČI, GRANICA IZMEĐU TOGA KO PRIPADA OZNAČITELJU MI, A KO NE, KOME SE DIREKTN OBR AČA, A KO JE ISKLJUČEN — TA GRANICA SE KONSTANTNO IZNOVA KONSTITUIŠE. UZIMAJUĆI U OBZIR SEMANTIČKU, ALI I POLITIČKU SLOŽENOST REČI MI, TEKST JE NASTAO OD SLOGANA KOJI SU SE NAŠLI NA REKLAMNIM POVRŠINAMA I PLAKATIMA NA GRADILIŠTIMA URBANIH PODRUČJA. OVDE SU POJEDINAČNI SLOGANI — SLIČNO IZGRADNJI MODULA - KONSTRUISALI KONCEPTUALNI TEKST GDE SE JEDNA REČENICA POSTEPENO STAPA SA DRUGOM I GDE SE VIŠESTRUKA ZNAČENJA PRISVOJENOG KORPORATIVNOG JEZIKA SUPROTSTAVLJAJU, KONTRASTIRAJU I PREKLAPAJU. S OBZIROM NA POMENUTE PROCES E SOCIJALNE KONSTRUKCIJE ZAMENICE MI KAO I URBANOG PROSTORA, RAD POSTAVLJA PITANJE: KO JE MI KOJI GRADI PROSTORE U KOJIMA ŽIVIMO, A KO MI KOJI TE PROSTORE POSEDUJE ILI DISTRIBUIRA?

ONCE IT’S UTTERED, THE PRONOUN WE CREATES LINGUISTIC LINES, IMAGINED SPACES OR CONCRETE BORDERS WHERE SOME ARE INSIDE AND OTHERS STAND OUTSIDE. BUT IT IS NOT SO MUCH THE WE ITSELF, AS THE WORDS SURROUNDING IT, THAT DESCRIBE THE GRAMMATICAL AND POLITICAL DISTINCTION BETWEEN ITS INCLUSIVE OR EXCLUSIVE FORM. THESE OTHER WORDS ENCOMPASSING THE WE FILL IT WITH MEANINGS THAT ARE CONSTANTLY FOUGHT OVER IN POLITICAL SPEECHES, ADVERTISING CAMPAIGNS AND PUBLIC SPACES IN THIS VICARIOUS BATTLE OF WORDS, THE BOUNDARY BETWEEN WHO BELONGS TO THE WE AND WHO DOES NOT, WHO IS ADDRESSED AND WHO IS EXCLUDED, IS PERPETUALLY BEING CONSTRUCTED ANEW. CONSIDERING THE SEMANTIC BUT ALSO POLITICAL COMPLEXITY OF THE WORD WE, A TEXTUAL WORK WAS CREATED OUT OF SLOGANS WHICH WERE FOUND ON ADVERTISING SURFACES AND POSTERS AT CONSTRUCTION SITES OF URBAN AREAS. HERE THE INDIVIDUAL SLOGANS — SIMILARLY TO BUILDING MODULES — CONSTRUCTED A CONCEPTUAL TEXT WHERE ONE SENTENCE BLENDS SMOOTHLY INTO THE OTHER, AND WHERE THE MANIFOLD MEANINGS OF THE APPROPRIATED CORPORATE LANGUAGE OPPOSE, CONTRAST AND OVERLAP EACH OTHER. WITH REGARD TO THE MENTIONED SOCIAL CONSTRUCTION PROCESSES OF THE WE AS WELL AS THE URBAN SPACE, THE WORK PUTS INTO QUESTION: WHO IS THE WE BUILDING THE SPACES WE LIVE IN, AND WHO IS THE WE OWNING OR DISTRIBUTING THEM?



PRATEĆI PROGRAM / SIDE PROGRAM



ALEXANDRA PAPADEMETRIOU
THE DEGROWTH TOOLBOX FOR
ARTISTIC PRACTICES (ONLINE - 27.
AVGUST 2021. FOOTNOTE — CENTAR
ZA SLIKU I TEKST / 27TH OF AUGUST
2021. FOOTNOTE — CENTER FOR
IMAGE AND TEXT)

„ALAT ZA ODRAST UMETNIČKIH PRAKSI“ JE TRAJNI UMETNIČKI ISTRAŽIVAČKI PROJEKAT, SERIJA RADIONICA I PUBLIKACIJA ČIJA JE SVRHA FORMULISANJE KONCEPTUALNOG OKVIRA ZA KREATIVNE I IZLAGAČKE PRAKSE USMERENE KA ODRASTU, DOK ISTOVREMENO SAČINJAVA SET ALATA ZA RADNIKE U POLJU UMETNOSTI, ČIJI JE CILJ DIZAJNIRANJE ETIČKIH I ODRŽIVIH KREATIVNIH PRAKSI TOKOM PANDEMIJE I NADALJE. OSNOVNA IDEJA ALATA JE DA UMETNICI, KUSTOSI, RADNICI U KULTURI IMAJU ALATE I VEŠTINE ZA IZGRADNJU ALTERNATIVNIH ZAJEDNICA UZAJAMNE POMOĆI I UZAJAMNE BRIGE, POSTAVLJAJUĆI RANE TEMELJE POSTKAPITALISTIČKOJ BUDUĆNOSTI — KAKO SVET TONE DUBLJE U GLOBALNO VANREDNO STANJE OD VITALNE JE VAŽNOSTI DA TO UČINIMO. OVAJ SET ALATA TRENUTNO IMA OBLIK SLOBODNO DOSTUPNE ONLINE PUBLIKACIJE. TOKOM BIJENALA MLADIH ODRŽANA JE I OTVORENA PETODNEVNA RADIONICA KOJA JE ISTRAŽIVALA TEMU ODRASTA U UMETNOSTI. NA RADIONICI SU UČESNICI RAZGOVARALI O POLITICI ODRASTA U KONTEKSTU ETIKE, JEZIKA, ORGANIZACIJE, STRATEGIJA I PRAKSI. ISHOD RADIONICE PREDSTAVLJEN JE U OKVIRU EDUKATIVNOG PROGRAMA BIJENALA MLADIH.

„THE DEGROWTH TOOLBOX FOR ARTISTIC PRACTICES“ IS AN ONGOING, OPEN ARTISTIC RESEARCH PROJECT, SERIES OF WORKSHOPS AND PUBLICATION WHOSE PURPOSE IS TO FORMULATE A CONCEPTUAL FRAMEWORK FOR CREATIVE AND EXHIBITIONARY PRACTICES AIMED TOWARDS DEGROWTH, WHILE SIMULTANEOUSLY COMPOSING A TOOLBOX FOR ART WORKERS, AIMED TOWARDS DESIGNING ETHICAL AND SUSTAINABLE CREATIVE PRACTICES DURING THE PANDEMIC AND BEYOND. THE CORE IDEA OF THE TOOLBOX IS THAT THE ARTISTS, CURATORS, ART WORKERS, HAVE THE TOOLS AND SKILLS TO BUILD ALTERNATIVE COMMUNITIES OF MUTUAL AID AND MUTUAL CARE, SETTING THE EARLY FOUNDATIONS FOR A POST-CAPITALIST FUTURE — AND THAT, AS THE WORLD SINKS DEEPER INTO A STATE OF GLOBAL EMERGENCY, IT IS VITAL THAT WE DO SO. THIS TOOLBOX CURRENTLY TAKES THE FORM OF A FREELY AVAILABLE ONLINE PUBLICATION. DURING THE BIENNIAL AN OPEN, FIVE-DAY WORKSHOP IS HOSTED EXPLORING THE SUBJECT OF DEGROWTH IN THE ARTS. IN THE WORKSHOP, THE PARTICIPANTS WERE DISCUSSING DEGROWTH POLITICS AND ACTION IN TERMS OF ETHICS, LANGUAGE, ORGANIZATION, STRATEGIES, AND PRACTICES. THE OUTCOME OF THE WORKSHOP IS PRESENTED IN A TALK WITHIN THE BIENNIAL’S DISCURSIVE PROGRAM.



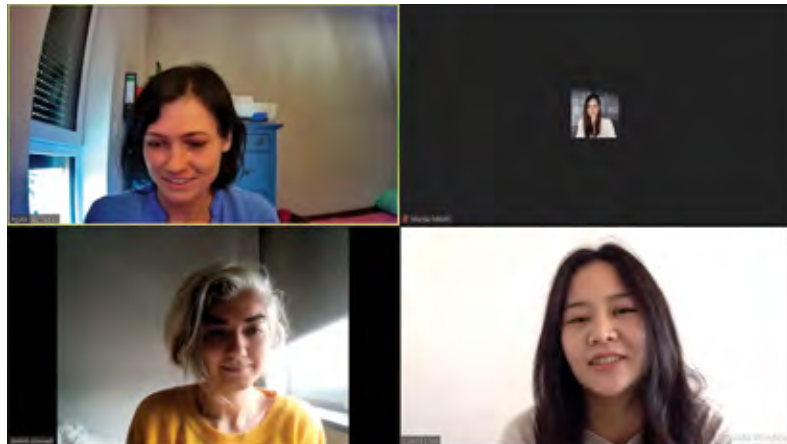


AGATA SZYMANEK

KREATIVNA RADIONICA VIRTUELNOG DODIRA / THE CREATIVE WORKSHOP OF VIRTUAL TOUCH (ONLINE RADIONICA 31. AVGUST 2021. / 31ST OF AUGUST 2021. ONLINE WORKSHOP)

RADIONICA JE POSVEĆENA VIRTUELNOM DODIRU. KROZ SERIJU PRAKTIČNIH VEŽBI UČESNICI ISTRAŽUJU KVALITET I RAZLIČITE OBLIKE POST-PANDEMIJSKOG ZAGRLJAJA. EPIDEMIOLOŠKA SITUACIJA I DOGAĐAJI 2020. GODINE PROUZROKOVALI SU DA SE PRIRODNI I ORGANSKI OBLICI POVEZIVANJA SA DRUGIM LJUDIMA TRANSFORMIŠU U NOVE PRAKSE. DANAS, ZAGRLITI NEKOGA IZISKUJE RAZNE KREATIVNE ALTERNATIVE, MAŠTU I EMOCIONALNU SNAGU. DODIRNUTI NEKOGA NA ZNAČAJAN I OSEĆAJAN NAČIN, TAKOĐE, ZAHTEVA NIZ EMOCIONALNIH, JEZIČKIH I FIZIČKIH INSTRUMENATA KOJIMA SE MORAMO SLUŽITI U OVOM PROCESU. "KREATIVNA RADIONICA VIRTUELNOG DODIRA" SLUŽI ZA POBOLJŠANJE NAŠIH VEŠTINA VIRTUELNOG DODIRA. RADIONICA ĆE SE ODRŽATI ONLINE U TRAJANJU OD DVA I PO DO TRI SATA. ZA UČESTVOVANJE NA RADIONICI NIJE POTREBNO PRETHODNO UMETNIČKO ISKUSTVO.

THIS WORKSHOP IS DEDICATED TO REFLECTING VIRTUAL TOUCH. THROUGH A SERIES OF PRACTICAL EXERCISES, PARTICIPANTS INVESTIGATE THE QUALITY AND VARIOUS FORMS OF POST-PANDEMIC EMBRACE. EVENTS OF 2020 CAUSED NATURAL AND ORGANIC FORMS OF CONNECTING WITH OTHER PEOPLE TO TRANSFORM INTO NEW PRACTICES. NOW, HUGGING SOMEONE, VAST SOURCES OF CREATIVITY, IMAGINATION, AND EMOTIONAL POWER ARE REQUIRED. OUR FOCUS TO TOUCH OTHER PEOPLE IN A MEANINGFUL WAY ALSO NECESSITATES A LANGUAGE OF TOOLS THAT WE MUST EMPLOY IN THIS PROCESS. THE "CREATIVE WORKSHOP OF VIRTUAL TOUCH" SERVES TO IMPROVE OUR SKILLS OF VIRTUAL TOUCHING. THE WORKSHOP HAS AN ONLINE FORM AND TAKES AROUND 2,5 TO 3 HOURS. NO PREVIOUS ARTISTIC EXPERIENCE IS REQUIRED TO JOIN THE WORKSHOP.



HEKLER ANTI-STRAH / ANTI-FAEAR (ONLINE - 4,7. I 10. AVGUST 2021. FOOTNOTE — CENTAR ZA SLIKU I TEKST / 4TH, 7TH AND 10TH OF AUGUST 2021. FOOTNOTE — CENTER FOR IMAGE AND TEXT)

HEKLER JE KOLABORATIVNA PLATFORMA KOJA UKRŠTA UMETNIČKE, PEDAGOŠKE I ORGANIZACIONE METODE KROZ JAČANJE FEMINISTIČKIH PROSTORA RADIKALNE IMAGINACIJE I INTERNACIONALNE SOLIDARNOSTI. KOLEKTIV JE TRANSNACIONALNA ZAJEDNICA UMETNICA I UMETNIKA, RADNICA I RADNIKA U KULTURI, KAO I SVIH ONIH KOJI VERUJU U NEOPHODNOST POSTOJANJA ALTERNATIVE SUPREMACIJI, KOLONIJALIZMU I KAPITALIZMU.

GRUPA HEKLER JE U SKLOPU BIJENALA MLADIH POSTAVILA INSTALACIJU U FOOTNOTE CENTRU I ODRŽALA TRI KOLEKTIVNE RADIONICE „PROTIV STRAHA“. „PROTIV STRAHA“ JE JEDNA OD GRANA DELOVANJA GRUPE HEKLER ZAPOČETA PROŠLOG LETA U TOKU PANDEMIJE U BRUKLINU. NASTALA JE KAO PARTICIPATIVNI KOLEKTIVNI PROJEKAT, KOJI RAZMATRA I NEGUJE POTENCIJALE STRAHA KAO TRANSFORMATIVNOG SREDSTVA ZA STVARANJE PROSTORA KOLEKTIVNE IMAGINACIJE.

OSEĆAJI RANJIVOSTI KOJI OKRUŽUJU STRAH SLUŽE KAO UPORIŠTE SVAKE SESIJE, KOJA SE, ZATIM, U TRAJANJU OD DVA DO TRI SATA, RAZVIJA KROZ KOLEKTIVNE EKSPERIMENTE, HIBRIDE UMETNIČKIH, TEORIJSKIH I TERAPEUTSKIH MODALITETA. U SKLOPU RADIONICA, UČESNICI SU ZAJEDNO VEŽBALI I PRIMENJIVALI UMETNIČKE ORGANIZACIONE ALATE NEGE KROZ POEZIJU, SLUŠANJE, POKRET, CRTEŽ, ČITANJE, PISANJE, PERFORMANS, VEŽBE DISANJA I MEDITACIJE, KOJI SU IMALI ZA CILJ DA ODVEŽU REPRESIVNE ČVOROVE, ČINEĆI DA SE OSEĆAM OSNAŽENO, MAŠTOVITO, NADAHNUTO I INSPIRISANO ZA AKCIJU. OD SESIJE DO SESIJE GRADI SE OSEĆAJ ZAJEDNIŠTVA, SOLIDARNOSTI I SMELOSTI, ISPITUJE ODNOS POJEDINCA I KOLEKTIVA I IZ FEMINISTIČKE PERSPEKTIVE PROBLEMATIZUJU PITANJA VREDNOSTI TELA I RADA U KAPITALIZMU. RADIONICE SU SE ODRŽAVALE PUTEM ZOOM ONLAJN PLATFORME. RADIONICE REZULTIRAJU KOLEKTIVNOM MULTIMEDIJALNOM ARHIVOM NAŠEG VIŠEGLASJA, KAO I ARHIVOM KORIŠĆENIH KOLABORATIVNIH I KOLEKTIVNIH METODA. ONA UKLJUČUJE VIDEO-RAD I PUBLIKACIJU U VIDU RADNE SVESKE, KAO I ANIMIRANI FILM „SESTRINSTVO“ (SISTERHOOD, JELENA PRLJEVIĆ), KOJI JE BIO IZLOŽEN U UMETNIČKOM PROSTORU FOOTNOTE U BEOGRADU. ISTOVREMENO, TOKOM TRAJANJA IZLOŽBE, U ISTOM PROSTORU SU SE ODRŽAVALA OKUPLJANJA I RAZGOVORI SA UMETNICAMA, UČESNICAMA I UČESNICIMA. KOLEKTIV ČINE: NATAŠA PRLJEVIĆ, JELENA PRLJEVIĆ, SONJA BLUM

HEKLER IS A COLLABORATIVE PLATFORM THAT CROSSES ARTISTIC, PEDAGOGICAL AND ORGANIZATIONAL METHODS THROUGH THE STRENGTHENING OF FEMINIST SPACES OF RADICAL IMAGINATION AND INTERNATIONAL SOLIDARITY. COLLECTIVE IS TRANSNATIONAL COMMUNITY OF ARTISTS, WORKERS IN CULTURE, AS WELL AS ALL THOSE WHO BELIEVE IN THE NECESSITY OF AN ALTERNATIVE TO SUPREMACY, COLONIALISM AND CAPITALISM.

AS PART OF THE BIENNIAL OF YOUTH, THE HEKLER GROUP SET UP AN INSTALLATION AT THE FOOTNOTE CENTER AND HELD THREE COLLECTIVE WORKSHOPS "AGAINST FEAR". "AGAINST FEAR" IS ONE OF THE BRANCHES OF THE HEKLER GROUP THAT STARTED LAST SUMMER DURING THE PANDEMIC IN BROOKLYN. IT WAS CREATED AS A PARTICIPATORY COLLECTIVE PROJECT, WHICH CONSIDERS AND NURTURES THE POTENTIALS OF FEAR AS A TRANSFORMATIVE MEANS FOR CREATING A SPACE OF COLLECTIVE IMAGINATION.

FEELINGS OF VULNERABILITY SURROUNDING FEAR SERVE AS A BULWARK FOR EACH SESSION, WHICH THEN DEVELOPS OVER TWO TO THREE HOURS THROUGH COLLECTIVE EXPERIMENTS, HYBRIDS OF ARTISTIC, THEORETICAL, AND THERAPEUTIC MODALITIES. AS PART OF THE WORKSHOPS, PARTICIPANTS TOGETHER PRACTICED AND APPLIED ARTISTIC ORGANIZATIONAL TOOLS OF CARE THROUGH POETRY, LISTENING, MOVEMENT, DRAWING, READING, WRITING, PERFORMANCE, BREATHING EXERCISES AND MEDITATION, WHICH AIMED TO UNTIE REPRESSIVE KNOTS, MAKING US FEEL EMPOWERED, IMAGINATIVE, INSPIRED AND INSPIRED FOR ACTION. FROM SESSION TO SESSION, A SENSE OF TOGETHERNESS, SOLIDARITY AND COURAGE IS BUILT, THE RELATIONSHIP BETWEEN THE INDIVIDUAL AND THE COLLECTIVE IS EXAMINED, AND FROM A FEMINIST PERSPECTIVE, ISSUES OF THE VALUE OF THE BODY AND WORK IN CAPITALISM ARE PROBLEMATIZED. THE WORKSHOPS WERE HELD VIA THE ZOOM ONLINE PLATFORM.

THE WORKSHOPS RESULT IN A COLLECTIVE MULTIMEDIA ARCHIVE OF OUR POLYPHONY, AS WELL AS AN ARCHIVE OF COLLABORATIVE AND COLLECTIVE METHODS USED. IT INCLUDES A VIDEO WORK AND A PUBLICATION IN THE FORM OF A WORKBOOK, AS WELL AS THE ANIMATED FILM "SISTERHOOD" (SISTERHOOD, JELENA PRLJEVIĆ), WHICH WAS EXHIBITED IN THE ARTISTIC SPACE OF FOOTNOTE IN BELGRADE. AT THE SAME TIME, DURING THE EXHIBITION, GATHERINGS AND CONVERSATIONS WITH ARTISTS WERE HELD IN THE SAME SPACE.

THE GROUP MEMBERS: NATAŠA PRLJEVIĆ, JELENA PRLJEVIĆ, SONJA BLUM



LIGHT MOTIVE (29. AVGUST 2021. FOOTNOTE — CENTAR ZA SLIKU I TEKST / 29TH OF AUGUST 2021. FOOTNOTE CENTER FOR IMAGE AND TEXT)

LIGHT MOTIVE (ORIGINAL SPELLING — LEITMOTIF) BIJENALA MLADIH JESTE MLADALAČKA POLETNOST I STVARALAŠTVO U JEDNOM, A FOOTNOTE CENTAR JE UPRAVO MESTO KOJE NAM JE OMOGUĆILO DA IH U PUNOM SJAJU I ISPOLJIMO. Približavajući se kraju BIJENALA TRANSFORMISALI SMO IZLOŽBENI PROSTOR U PLESNI PODIJUM PRETVORIVŠI GA U LIGHT OF THE PARTY! KAO VEĆITIM OPTIMISTIMA, MUKA NAM JE VIŠE OD TRAŽENJA SVETLA NA KRAJU TUNELA, ŽMURKE PREDUGO TRAJU I MI SE UVEK ZAPLJUNEMO POSLEDNJI. ZATO SMO ODLUČILI DA SVETLO STVORIMO SAMI, MADA ISTO KAO KOD SVETLOGUZACA SVITACA, ŠTO NAS JE VIŠE, JAČE CE DA SVETLI. BLJEŠTIMO DOK NE OSLEPIMO. ULAZNICA ZA DOGAĐAJ JE BIO BILO KAKAV ODBAČEN/ ZABORAVLJEN PREDMET: PRAZNA LIMENKA PIVA, TEKSTIL, SIJALICA, KUTIJA ŠIBICA, PLASTIČNA FLAŠA ILI BILO KOJI UMETNIČKI ALAT. SIMBOLIČNO STVARALI SMO NI IZ ČEGA — NEŠTO. Svi OKUPLJENI PRAVILI SU ZAJEDNIČKI UMETNIČKI RAD- INSTALACIJU KOJA JE BILA IZLOŽENA U FOOTNOTE CENTRU POSLEDNJIH DANA TRAJANJA BIJENALA.

LIGHT MOTIVES (ORIGINAL SPELLING — LEITMOTIF) THE YOUTH BIENNIAL IS YOUTHFUL ENTHUSIASM AND CREATIVITY IN ONE, AND THE FOOTNOTE CENTER IS EXACTLY THE PLACE THAT ALLOWED US TO EXPRESS THEM IN FULL GLORY. APPROACHING THE END OF THE BIENNIAL, WE TRANSFORMED THE EXHIBITION SPACE INTO A DANCE FLOOR, TURNING IT INTO A LIGHT OF THE PARTY! AS ETERNAL OPTIMISTS, OUR TORMENT IS MORE THAN LOOKING FOR THE LIGHT AT THE END OF THE TUNNEL, THE BLINDFOLDS LAST TOO LONG AND WE ALWAYS SPIT LAST. THAT IS WHY WE DECIDED TO CREATE THE LIGHT OURSELVES, ALTHOUGH THE SAME AS WITH THE LIGHTS OF THE LIGHTS, THE MORE OF US, THE BRIGHTER IT WILL BE. WE SHINE UNTIL WE GO BLIND. THE TICKET FOR THE EVENT WAS ANY DISCARDED/ FORGOTTEN ITEM: AN EMPTY BEER CAN, TEXTILE, LIGHT BULB, MATCHBOX, PLASTIC BOTTLE OR ANY ART TOOL. WE SYMBOLICALLY CREATED FROM NOTHING — SOMETHING. ALL THOSE GATHERED MADE A JOINT WORK OF ART - AN INSTALLATION THAT WAS EXHIBITED AT THE FOOTNOTE CENTER LAST DAYS OF BIENNIAL.



NASTASIJA FRANKLIN I JELENA KRIVOKAPIĆ KOŠTICA: ŽIVOT JEDNE TRIŠNJE / SEED: THE LIFE OF TRIŠNJA (CREATED BY COMBINING THE NAMES OF THE SOUR CHERRY AS VISNJA AND SWEET CHERRY AS TRESNJA) (5.6. I 7. AVGUST 2021. LUNA PARK / 5TH, 6TH AND 7TH OF AUGUST 2021. AMUSEMENT PARK)

PROJEKAT „KOŠTICA: ŽIVOT JEDNE TRIŠNJE“ (IGRA REČIMA VIŠNJA+TREŠNJA) JE INTERAKTIVNA RADIONICA KOJA JE IMALA ZA CILJ DA EDUKUJE I UPOZNA LJUDE SA POJOMOM CIKULARNE EKONOMIJE. TAKOĐE, RADIONICA JE TEŽILA DA PRUŽI JEDAN ODRŽIV, KREATIVAN, ZDRAV POGLED NA NAŠU BUDUĆNOST I, NADAMO SE, INSPIRIŠE SLIČNE AKTIVNOSTI U LOKALU. PORED EDUKACIJE, NASTASIJIN I JELENIN CILJ JE DA PREDSTAVE MODEL SARADNJE POJEDINACA, DRUŠTVA SA PRIVATNIM — U OVOM SLUČAJU FABRIKAMA I HLADNJAČAMA — I JAVNIM SEKTOROM —GRADSKIM ZELENILOM I DA, NA TAJ NAČIN, PRIKAŽU DA JE PROMENA MOGUĆA SAMO AKO SE SVI UJEDINIMO I RADIMO ZAJEDNO. KROZ RADIONICU POSETIOCI SU IMALI PRILIKU DA NAPRAVE SVOJ TERAPEUTSKI JASTUK PUNJEN KOŠTICAMA TRIŠNJE, KOJI KADA SE ZAGREJE EMITUJE TOPLOTU I PORED TOGA MIRIŠE FENOMENALNO! ZA SVAKI NAPRAVLJEN JASTUK POSETIOCI SU PO SVOM NAHOĐENJU MOGLI DA PRILOŽE DONACIJU KOJOM SU POTOM BILE KUPLJENE SADNICE TRIŠNJE. SVE PRIKUPLJENE DONACIJE BILE SU, BEZ CENZURE, ISKOMUNICIRANE SA JAVNOŠĆU I VOĐENE SU IDEJOM DA SE PODIGNE JAVNA SVEST O PRAVU GRAĐANA NA SLOBODU INFORMISANJA, BEZ CENZURE I LAŽI. “CHERRY ON THE TOP” OVOG PROJEKTA JE BILA AKCIJA SAĐENJA DRVEĆA TRIŠNJE. REČ JE O VIDU OTPORA I PROTESTU, KOJI JE SLAO PORUKU DRUŠTVU: “DOSTA PRIČE, UČINI NEŠTO! POKRENI SE!” * RADIONICA JE ODRŽANA OD 5—7. AVGUSTA 2021. U PROSTORU LUNA PARKA

PROJECT „SEED: THE LIFE OF TRIŠNJA“ IS AN INTERACTIVE WORKSHOP ON CIRCULAR ECONOMY THAT AIMS TO INFORM THE PUBLIC AND INCREASE THEIR UNDERSTANDING OF THE CONCEPT. ADDITIONALLY, NASTASIJA FRANKLIN AND JELENA KRIVOKAPIĆ AIM TO STIMULATE A SUSTAINABLE, CREATIVE, HEALTHY FUTURE AND TO INSPIRE THE CREATION OF SIMILAR, CIRCULAR ECONOMY DRIVEN PROJECTS. ALONG WITH EDUCATION, THEY WANT TO EMPHASISE THE IMPORTANCE OF CROSS-SECTOR COLLABORATION AND SUPPORT. THE UNITED WORK BETWEEN INDIVIDUALS, SOCIETY, PUBLIC AND PRIVATE SECTOR IS THE WAY TO SUCCESSFULLY MOVE FORWARD. AS AN EXAMPLE, THEIR PROJECT ILLUSTRATES THE PARTNERSHIP BETWEEN US AS INDIVIDUALS, SOCIETY, FACTORIES AND COLD STORIES AS THE PRIVATE SECTOR, AND BELGRADE CITY PARK AS THE PUBLIC SECTOR. A SERIES OF WORKSHOPS WILL BE HELD DURING WHICH VISITORS CAN MAKE THEIR OWN THERAPEUTIC PILLOWS FILLED WITH TRIŠNJA SEEDS. THE SEEDS EMIT WARMTH WHEN HEATED UP AND EVEN SMELL AMAZING! FOR EACH HANDMADE PILLOW, VISITORS ARE ASKED TO GIVE A DONATION, WHICH WILL, LATER ON, BE USED TO PURCHASE THE SEEDLING TRIŠNJA TREES. DONATIONS WILL BE COMMUNICATED FREELY AND UNCENSORED TO THE PUBLIC. AS A MEANS OF PROMOTING PUBLIC AWARENESS OF SOCIETY’S RIGHT TO BE INFORMED. AT THE PEAK AND CLOSER OF THIS PROJECT IS THE ACTION OF PLANTING TRIŠNJA TREES. IN A SYMBOLIC WAY, THE PLANTATION SERVES AS A CALLING TO ACTION RATHER THAN MERELY AN INVITATION TO TALK. IT SHOUTS LOUDLY: “STOP TALKING, START PLANTING! MOVE!”



NATAŠA MILOJEVIĆ I ALEKS ZAIN MAZOHIZAM (HOĆU KEKS!) / MASOCHISM (I WANT A COOKIE!) (4. SEPTEMBAR 2021. KULTURNI CENTAR MAGACIN / 4TH OF SEPTEMBER 2021. CULTURAL CENTER MAGACIN)

PERFORMANS “MAZOHIZAM — HOĆU KEKS!” JE PREZENTACIJA RADA NA PRIPREMI ISTOIMENE PREDSTAVE, U OKVIRU BIJENALA MLADIH. PREDSTAVA ISTRAŽUJE PONAŠANJE LJUDI U NAŠOJ OKOLINI KOJI PRISTAJU NA SVE ŠTO IM SE DEŠAVA U ŽIVOTU IAKO NISU ZADOVOLJNI TIME, A DA BI OPRAVDALI STANJE U KOM SE NALAZE, STALNO TRAŽEĆI NEPRILIKE I KONSTANTNO PRAVEĆI POGREŠNE IZBORE. KROZ OVO DELO ŽELIMO DA ISTRAŽIMO UZROKE SAMOPORAŽAVAJUĆEG PONAŠANJA KAO I POSLEDICE KOJE MOGU NASTATI UKOLIKO SE NEŠTO NE PROMENI. JEDNA OD POSLEDICA JE RAZVIJANJE INERTNOG DRUŠTVA KOJE GUBI OSEĆAJ ZA DRUGE, ALI I SAMO ZA SEBE I KONSTANTNO OBARA PRAG TOLERANCIJE ZA OKOLNOSTI U KOJIMA ŽIVI. PROBLEM KOJI SE NALAZI U OSNOVI PREDSTAVE I POTREBE ZA NJENIM STVARANJEM JESTE DRUŠTVENI NESKLAD KOJI U ISTO VREME OBUHVATA POTREBU ZA RAZVIJANJEM DRUŠTVA SA SAVREMENIM TOKOVIMA I ODRŽAVANJEM U ZASTARELIM HIJERARHIJSKIM SISTEMIMA U KOJIMA POJEDINAC MORA DA OBAVLJA ODREĐENE AKTIVNOSTI DA BI ZADOVOLJIO PRETPOSTAVLJENOG. SVEST DA ŽIVIMO U SAVREMENOM DRUŠTVU I DA ŽELIMO NEŠTO DA PROMENIMO, STVARA DEPRESIJU, NEZADOVOLJSTVO, LETARGIJU, POVLAČENJE U SEBE... ŠTO U ISTO VREME PREDSTAVLJA PLODNO TLO ZA RAZVIJANJE HIJERARHIJSKOG SISTEMA. POTREBA DA SE SADA BAVIMO OVIM PITANJIMA INICIRA DA ŠTO DUŽE ČEKAMO VEĆE SU ŠANSE DA SE I SAMA SVEST O POSTOJANJU BOLJEG IZGUBI, A DA DRUŠTVO PRERASTE U APSOLUTNU AUTOKRATIJU. CILJ OVOG RADA JE IZNALAŽENJE ALTERNATIVNIH MODELA PONAŠANJA KOJI ODSUPAJU OD ZADATOG NAMETNUTOG SISTEMA I U OKVIRU KOJIH SE DRUŠTVO MOŽE OSLOBODITI DA DELUJE I MENJA STVARI OKO SEBE. METODOLOŠKI PRISTUP KOJIM SE RAZVIJA PREDSTAVA JE KREATIVNI ‘DEVISING’ PROCES ČIJE SU POČETNE OSNOVE U LIČNIM ISKUSTVIMA UMETNIKA KOJA SE POSISTOVEĆUJU SA SITUACIJAMA U KOJIMA SE NALAZI KOMPLETNO DRUŠTVO. OVAJ PROCES JE POSEBNO ODABRAN KAO MODEL ZA RAZVIJANJE PREDSTAVE, JER SUKCESIVNO RAZVIJA ISKUSTVA I ZNANJA SVIH UČESNIKA TIME I NAVODI CELU GRUPU DA ZAJEDNIČKI ISTRAŽUJE I RAVNOPRAVNO PRONALAZI REŠENJA. KRAJNJI PRODUKT JE KONCIPIRAN U FORMI FIZIČKOG TEATRA SA ELEMENTIMA PERFORMANSA I SAVREMENE IGRE. AUTORI I PERFORMERI: NATAŠA MILOJEVIĆ, ALEKS ZAIN, DUŠAN MURIĆ, JELENA TOŠIĆ

THE PERFORMANCE “MASOCHISM -I WANT A COOKIE” IS A PRESENTATION OF THE WORK ON THE PREPARATION OF THE PLAY OF THE SAME NAME, WITHIN THE YOUTH BIENNIAL. THE PLAY EXPLORES THE BEHAVIOR OF PEOPLE IN OUR ENVIRONMENT WHO AGREE TO EVERYTHING THAT HAPPENS TO THEM IN LIFE, EVEN THOUGH THEY ARE NOT SATISFIED WITH IT, IN ORDER TO JUSTIFY THE SITUATION THEY ARE IN, CONSTANTLY LOOKING FOR TROUBLE AND CONSTANTLY MAKING WRONG CHOICES. THROUGH THIS WORK, WE WANT TO EXPLORE THE CAUSES OF SELF-DEFEATING BEHAVIOR AS WELL AS THE CONSEQUENCES THAT CAN OCCUR IF SOMETHING DOES NOT CHANGE. ONE OF THE CONSEQUENCES IS THE DEVELOPMENT OF AN INERT SOCIETY THAT LOSES ITS SENSE OF OTHERS, BUT ALSO OF ITSELF, AND CONSTANTLY LOWERS THE THRESHOLD OF TOLERANCE FOR THE CIRCUMSTANCES IN WHICH IT LIVES. THE PROBLEM UNDERLYING THE PLAY AND THE NEED TO CREATE IT IS SOCIAL DISCORD WHICH AT THE SAME TIME INCLUDES THE NEED TO DEVELOP A SOCIETY WITH MODERN TRENDS AND MAINTAIN IT IN OUTDATED HIERARCHICAL SYSTEMS IN WHICH THE INDIVIDUAL MUST PERFORM CERTAIN ACTIVITIES TO SATISFY HIS SUPERIOR. THE AWARENESS THAT WE LIVE IN A MODERN SOCIETY AND THAT WE WANT TO CHANGE SOMETHING, CREATES DEPRESSION, DISSATISFACTION, LETHARGY, WITHDRAWAL ... WHICH AT THE SAME TIME REPRESENTS A FERTILE GROUND FOR THE DEVELOPMENT OF A HIERARCHICAL SYSTEM. THE NEED TO DEAL WITH THESE ISSUES NOW INITIATES THAT THE LONGER WE WAIT, THE GREATER THE CHANCES THAT THE AWARENESS OF THE EXISTENCE OF THE BETTER WILL BE LOST, AND THAT SOCIETY WILL GROW INTO AN ABSOLUTE AUTOCRACY. THE AIM OF THIS PAPER IS TO FIND ALTERNATIVE MODELS OF BEHAVIOR THAT DEVIATE FROM THE GIVEN IMPOSED SYSTEM AND WITHIN WHICH SOCIETY CAN FREE ITSELF TO ACT AND CHANGE THINGS AROUND IT. THE METHODOLOGICAL APPROACH WITH WHICH THE PLAY IS DEVELOPED IS A CREATIVE ‘DEVISING’ PROCESS WHOSE INITIAL BASES ARE IN THE PERSONAL EXPERIENCES OF THE ARTIST, WHICH ARE IDENTIFIED WITH THE SITUATIONS IN WHICH THE ENTIRE SOCIETY FINDS ITSELF. THIS PROCESS WAS SPECIALLY CHOSEN AS A MODEL FOR DEVELOPING THE PLAY, BECAUSE IT SUCCESSIVELY DEVELOPS THE EXPERIENCES AND KNOWLEDGE OF ALL PARTICIPANTS, THUS LEADING THE WHOLE GROUP TO JOINTLY RESEARCH AND EQUALLY FIND SOLUTIONS. THE FINAL PRODUCT IS CONCEIVED IN THE FORM OF A PHYSICAL THEATER WITH ELEMENTS OF PERFORMANCE AND MODERN PLAY. AUTHORS AND PERFORMERS: NATAŠA MILOJEVIĆ, ALEKS ZAIN, DUŠAN MURIĆ, JELENA TOŠIĆ



NEMANJA BOŠKOVIĆ RAY PERFORMANS / RAY PERFORMANCE (3. SEPTEMBAR 2021. KULA NEBOJŠA, DONJI GRAD / 3RD OF SEPTEMBER 2021. NEBOJŠA FORTRESS, LOWER TOWN)

PERFORMANS RAY JE IZVOĐAČKO DELO KOJE JE PREMIJERNO IZVEDENO U JANUARU 2021. GODINE. RAD JE PROIZAŠAO IZ PROJEKTA „#45“ KOJI JE SPROVEDEN U 2020. GODINI ZA VREME TRAJANJA LIMITIRANJA SLOBODE KRETANJA ZBOG POJAVE KORONA VIRUSA. KAO ODGOVOR NA DVMESEČNI POLICIJSKI ČAS, NAVEDENI PROJEKAT IZ RANIJE GODINE JE BIO USMEREN TAKO DA U TOKU PANDEMIJSKE SITUACIJE DOPRINESE OČUVANJU PSIHO-FIZIČKE STABILNOSTI, USMERENOSTI I ODRŽI SVEST O VREMENSKOJ ORIJENTACIJI. U OKVIRU PROJEKTA UMETNIK JE ISKORISTIO VEĆ POSTOJEĆU EDUKATIVNU FORMU KOJU JE SPROVODIO PRETHODNIH GODINA, PRILIKOM ODRŽAVANJA ČASOVA U FIZIČKOM OBLIKU. IMPLEMENTIRAJUĆI PLES, TELESNO / SOMATSKO VEŽBANJE I IMPROVIZOVANI POKRET KAO ALATE, PROGRAM JE PREINAČEN I PREBAČEN U VIRTUELNI SVET, A BIO JE DOSTUPAN LJUDIMA RAZLIČITIH PROFESIJA KAO NIZ BESPLATNIH *ONLINE* SESIJA U TRAJANJU OD 45 DANA. U PLESNOM PERFORMANSU RAY UMETNIK KORISTI REALNA DEŠAVANJA I STANJA KOJA JE DOŽIVLJAVAO PRILIKOM SPROVOĐENJA VIRTUELNIH SESIJA I KROZ NJEGA OPISUJE REFLEKSNİ PORIV ZBOG KOJEG SE UPUSTIO U DELJENJE SOPSTVENIH RESURSA, KADA SU I ONI SAMI BILI UGROŽENI. „IZVOĐAČKI AMBIJENT JE HLADAN I IZOLOVAN, DOK U NJEMU POSTOJI SAMO JEDNO FIKTIVNO GREJNO TELO. VOĐEN INTROSPEKCIJOM, PUŠTAM JE DA PROĐE KROZ MATERIJALNO I KORISTIM JE KAO REFERENTNU TAČKU ZA KVALITET POKRETA. SIMBOLIČNIM PRIKAZOM KOMUNIKACIJE I VEZA OBUZIMAM PROSTOR, DAJUĆI KONTRAST ZATVORENOSTI I NE DOZVOLJAVAM JOJ DA PREOVLADE SITUACIJOM. VEĆ SE NALAZIMO U TOME, OSTAJE NAM SAMO DA OSLUŠKUJEMO GDE TREBA ZATEGNUTI, A KADA TREBA OSLOBODITI INTEZIVNOST MOMENTA. KORELIRAMO ZAJEDNO. DRUGI NIVOI, ALI I DALJE U KONTAKTU. Svi SMO ZADUŽENI ZA MEĐUSOBNO BOLJE. PERFORMANS U SEBI SADRŽI KONSTANTNU PROMENU I PRILAGOĐAVANJE, I SAMIM TIM NIKADA NEĆE POSEDOVATI FINALNU FORMU.“ (IZ KONCEPTA UMETNIKA)

PERFORMANCE RAY IS AN ARTWORK THAT PREMIERED IN JANUARY 2021. THE WORK STEMMED FROM THE “# 45” PROJECT, WHICH WAS IMPLEMENTED IN 2020 DURING THE PERIOD OF RESTRICTION OF FREEDOM OF MOVEMENT DUE TO THE APPEARANCE OF THE CORONA VIRUS. IN RESPONSE TO THE TWO-MONTH CURFEW, THE PROJECT FROM THE PREVIOUS YEAR WAS AIMED AT CONTRIBUTING TO THE PRESERVATION OF PSYCHO-PHYSICAL STABILITY, ORIENTATION AND MAINTAINING AWARENESS OF TIME ORIENTATION DURING THE PANDEMIC SITUATION. WITHIN THE PROJECT, THE ARTIST USED THE ALREADY EXISTING EDUCATIONAL FORM THAT HE CONDUCTED IN PREVIOUS YEARS, WHILE HOLDING CLASSES IN PHYSICAL FORM. IMPLEMENTING DANCE, PHYSICAL/ SOMATIC EXERCISE AND IMPROVISED MOVEMENT AS TOOLS, THE PROGRAM WAS MODIFIED AND TRANSFERRED TO THE VIRTUAL WORLD, AND WAS AVAILABLE TO PEOPLE OF DIFFERENT PROFESSIONS AS A SERIES OF FREE “ONLINE” SESSIONS LASTING 45 DAYS. IN THE DANCE PERFORMANCE RAY, THE ARTIST USES REAL EVENTS AND STATES THAT HE EXPERIENCED DURING VIRTUAL SESSIONS AND THROUGH IT DESCRIBES THE REFLEX DRIVE DUE TO WHICH HE STARTED SHARING HIS OWN RESOURCES, WHEN THEY THEMSELVES WERE ENDANGERED. “THE PERFORMING ENVIRONMENT IS COLD AND ISOLATED, WHILE THERE IS ONLY ONE FICTITIOUS RADIATOR IN IT. GUIDED BY INTROSPECTION, I LET IT GO THROUGH THE MATERIAL AND USE IT AS A REFERENCE POINT FOR THE QUALITY OF MOVEMENT. WITH THE SYMBOLIC REPRESENTATION OF COMMUNICATION AND CONNECTIONS, I OCCUPY THE SPACE, GIVING A CONTRAST OF CLOSEDNESS AND I DO NOT ALLOW IT TO PREVAIL OVER THE SITUATION. WE ARE ALREADY IN IT, ALL WE HAVE TO DO IS LISTEN TO WHERE WE NEED TO TIGHTEN, AND WHEN WE NEED TO RELEASE THE INTENSITY OF THE MOMENT. WE CORRELATE TOGETHER. OTHER LEVELS, BUT STILL IN TOUCH. WE ARE ALL IN CHARGE OF MAKING EACH OTHER BETTER. THE PERFORMANCE CONTAINS CONSTANT CHANGE AND ADAPTATION, AND THEREFORE WILL NEVER HAVE THE FINAL FORM. ”(FROM THE ARTIST’S STATEMENT)



NINA RISTIĆ POZITIVNO ZAKLJUČAVANJE / POSITIVE LOCKDOWN (28. AVGUST 202, UMETNIČKI PAVILJON „CVIJETA ZUZORIĆ“ / 28TH OF AUGUST 202, ART PAVILION „CVIJETA ZUZORIĆ“)

PREDSTVA „POZITIVNO ZAKLJUČAVANJE“ BILA JE DEO BIJENALA MLADIH 2021. RADNJA PREDSTAVE SE ODVIJA U VREME IZOLACIJE, A OSVRĆE SE NA PRIČE I PRIČU O ČETIRI OSOBE I TO KAKO SU SE NOSILE SA PANDEMIJSKOM SITUACIJOM. KARAKTERISTIKA PREDSTAVE JE DA TAKOĐE PRIKAŽUJE POZITIVNE STRANE INTERNETA I NAČIN NA KOJI JE MOGAO DA OKUPI LJUDE, KAO I ZABAVU I ESKAPIZAM KOJI SU BILI JEDNAKO POTREBNI U TOM TEŠKOM PERIODU. PREDSTAVA JE MEŠAVINA MIMIKE, LOŠEG POZORIŠTA, FIZIČKOG POZORIŠTA I TEKSTA, A IZVEDENA JE NA SRPSKOM JEZIKU, UZ MIKS KOMEDIJE I DRAME. ULAZ JE BIO BESPLATAN, KAO I NA SVE OSTALE PROGRAME BIJENALA. IGRAJU: KAYA KOLATA, NEMANJA NELE ŽIKY, OLYA OLGA I ĐORĐE JOVIČIĆ

THE PLAY “POSITIVE LOCKING” WAS PART OF THE YOUTH BIENNIAL 2021. THE ACTION OF THE PLAY TAKES PLACE DURING THE TIME OF ISOLATION, AND IT LOOKS BACK AT THE STORIES AND THE STORY OF 4 PEOPLE AND HOW THEY COPEDED WITH THE PANDEMIC SITUATION. THE FEATURE OF THE PLAY IS THAT IT ALSO SHOWS THE POSITIVE ASPECTS OF THE INTERNET AND THE WAY IT COULD BRING PEOPLE TOGETHER, AS WELL AS THE FUN AND ESCAPISM THAT WERE EQUALLY NEEDED DURING THAT DIFFICULT PERIOD. THE PLAY IS A MIXTURE OF MIMICRY, BAD THEATER, PHYSICAL THEATER AND TEXT, AND WAS PERFORMED IN SERBIAN, WITH A MIX OF COMEDY AND DRAMA. ADMISSION WAS FREE, AS WERE ALL OTHER BIENNIAL PROGRAMS. CAST: KYA KOLATA, NEMANJA NELE ŽIKY, OLYA OLGA AND ĐORĐE JOVIČIĆ



SONJA RADAKOVIĆ
PERFORMANS / PERFORMANCE (3. SEPTEMBAR 2021. SAHAT KULA, GORNJI GRAD / 3RD OF SEPTEMBER 2021. OLD CLOCK TOWER, UPPER TOWN)

OMAZ NEOSTVARENIM LJUBAVIMA. PERFORMANS O LJUBAVI KOJA POSTOJI SAMO SA JEDNE STRANE. TUŽNA PRIČA O NEUZVRAĆENOJ LJUBAVI. UZALUDNOST U ŽIVOTU I UMETNOSTI. UMETNOST KOJA SE TITRAVO ODRŽAVA NA SVEČU. NEMA STRUJE. NIŠTA LIČNO. U OVOM PERFORMANSU UMETNICA JE NEKOLIKO SATI BEZ PREKIDA TRČALA U KRUG, DOK JE PUBLIKA MOGLA DA JE POSMATRA KROZ KAVEZASTI OTVOR U PROLAZU KROZ SAHAT KULU.

TRIBUTE TO UNFULFILLED LOVES. A PERFORMANCE ABOUT LOVE THAT EXISTS ON ONE SIDE ONLY. A SAD STORY OF UNREQUITED LOVE. FUTILITY IN LIFE AND ART. ART THAT VIBRATES ON A CANDLE. NO ELECTRICITY. NOTHING PERSONAL. IN THIS PERFORMANCE, THE ARTIST RAN IN A CIRCLE FOR SEVERAL HOURS WITHOUT STOP, WHILE THE AUDIENCE COULD WATCH HER THROUGH A CAGE OPENING IN THE PASSAGE OF THE CLOCK TOWER.

KONCERT / CONCERT
TISA NEŽA HERLEC I MOJCA ZUPANČIČ
(1. AVGUST 2021. MUZIČKI PAVILJON, GORNJI GRAD, BEOGRADSKA TVRĐAVA / AUGUST 1, 2021. MUSIC PAVILION, UPPER TOWN, BELGRADE FORTRESS)

UMETNICE TISA NEŽA HERLEC I MOJCA ZUPANČIČ BILE SU SA SVOJIM BENDOM GOŠĆE BIJENALA MLADIH, A TOKOM BORAVKA U BEOGRADU ODRŽALE SU KONCERT U MUZIČKOM PAVILJONU NA BEOGRADSKOJ TVRĐAVI. TISA NEŽA HERLEC — VOKAL; YAŞAR KAN — SAKSOFON; MOJCA ZUPANČIČ — SINTISAJZER; ROK ZALOKAR — SINTISAJZER; RUGGERO DI LUISI — PERKUSIJE, BUBNJEVI, ALEKSANDAR ŠKORIĆ — PERKUSIJE, BUBNJEVI

ARTISTS TISA NEŽA HERLEC AND MOJCA ZUPANČIČ WERE GUESTS OF THE YOUTH BIENNIAL WITH THEIR BAND. DURING THEIR STAY IN BELGRADE THEY HELD A CONCERT IN THE MUSIC PAVILION AT THE BELGRADE FORTRESS. TISA NEŽA HERLEC — VOCALS; YAŞAR KAN — SAXOPHONE; MOJCA ZUPANČIČ — SYNTHESIZER; ROK ZALOKAR — SYNTHESIZER; RUGGERO DI LUISI — PERCUSSION, DRUMS, ALEKSANDAR ŠKORIĆ — PERCUSSION, DRUMS



7:34 PM on Sunday, September 5, 2021 · Göteborgs Stad, Sweden

Bijenale Mladih

[Add a description](#)

8.17 km

52:38

6:26 /km

Distance

Moving Time

Pace

Elevation

Elapsed Time

Calories

710

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Only you can view this activity. It won't appear on segment leaderboards and may not count toward some challenges.

Splits			Gothenburg
KM	Pace	Elev	
1	0:30 /km	-0 m	
2	0:35 /km	-21 m	
3	0:26 /km	+4 m	
4	5:30 /km	1 m	
5	5:15 /km	+2 m	
6	5:40 /km	0 m	
7	6:20 /km	1 m	
8	6:16 /km	2 m	
0.17	6:03 /km	9 m	



STEFAN LUKIĆ CONNECTION 02 (5. SEPTEMBAR 2021. / 5TH OF SEPTEMBER 2021.)

STEFAN LUKIĆ JE UŽIVO TRČAO ULICAMA U ŠVEDSKOJ, DOK JE SNIMAK NJEGOVOG TRČANJA PROJEKTOVAN NA FASADI UP “CVIJETA ZUZORIĆ” TOKOM DOGAĐAJA ZATVARANJA BIJENALA.

STEFAN LUKIĆ RAN LIVE ON THE STREETS OF SWEDEN, WHILE A RECORDING OF HIS RUNNING WAS PROJECTED ON THE FACADE OF THE UP “CVIJETA ZUZORIĆ” DURING THE CLOSING EVENT OF THE BIENNIAL.



VERA KAVALEUSKAYA SVE ŠTO SE ISTOPILO U VAZDUHU, UDAHNI / ALL THAT HAS MELTED INTO AIR, INHALE – COLLECTIVE SUBVERSIVE MEDITATION (2. SEPTEMBAR 2021. KOLEKTIVNA SUBVERZIVNA MEDITACIJA / 2ND OF SEPTEMBER 2021.)

KOLEKTIVNA SUBVERZIVNA MEDITACIJA SVE ŠTO SE ISTOPILO U VAZDUHU, UDAHNI DOVODI U PITANJE POLOŽAJ NAŠIH TELA NA TERITORIJI BORBE I VAZDUH KOJI UDIŠEMO POSMATRA SE KAO NEVIDLJIVI SVEDOK I REZULTAT PRILIČNO VIDLJIVOG PROBLEMA EKSTRAKTIVNOG KAPITALIZMA. U OKVIRU OVE MEDITACIJE, UČESNICI CSU POKUŠALI DA PREUSMERE PAŽNJU NA STVARANJE KOLEKTIVNOSTI, KRITIČKI RAZMIŠLJAJU O SOPSTVENOJ ISCRPLJENOSTI I ISCRPLJENOSTI RESURSA, TAKOĐE IMALI SU PROSTORA I PRILIKE DA SE POSVETE RAZMIŠLJANJU O TELESNOM, SVOJIM TELIMA I SVOJIM FUNKCIJAMA. SESIJA JE PODELJENA U DVA DELA: VOĐENA MEDITACIJA I KOLEKTIVNA DISKUSIJA IZMEĐU UČESNIKA O TAČKAMA PRITISKA I SIMBOLIČNIM PUKOTINAMA.

*MEDITACIJE SU IZVOĐENE NA TERASI UMETNIČKOG PAVILJONA „CVIJETA ZUZORIĆ“.

COLLECTIVE SUBVERSIVE MEDITATION ALL THAT HAS MELTED INTO AIR, INHALE QUESTIONS THE POSITION OF OUR BODIES WITHIN THE TERRITORY OF STRUGGLE, AND VIEWS THE AIR WE BREATHE AS AN INVISIBLE WITNESS AND A RESULT OF A QUITE VISIBLE PROBLEM OF EXTRACTIVE CAPITALISM. WITHIN THIS SUBVERSIVE MEDITATION, PARTICIPANTS WOULD ATTEMPT TO SHIFT ATTENTION BACK TOWARDS THE PRODUCTION OF COLLECTIVITY, CRITICALLY REFLECT UPON THEIR OWN EXHAUSTION AND THE EXHAUSTION OF RESOURCES, AND TAKE A SIDEWAY IN THINKING ABOUT THE CORPOREAL, THEIR BODIES AND THEIR FUNCTIONS. THE SESSION IS DIVIDED IN TWO PARTS: THE GUIDED MEDITATION ITSELF, AND A TENDER COLLECTIVE DISCUSSION HELD BETWEEN THE PARTICIPANTS ON PRESSURE POINTS AND CRACKS.

*THE MEDITATIONS WERE PERFORMED ON THE TERRACE OF THE ART PAVILION “CVIJETA ZUZORIĆ”.

FINAL DESTINATION

05. SEPTEMBAR 2021.

Odakle je sve počelo tu i je i završilo! Ispred Paviljona "Cvijeta Zuzorić", završnog dana izložbe, 5. septembra, od ranih večernjih sati do ponoći muziku su vrteli Ljubomir Popović i KESKESE! Pored sjajne muzike, bila je to i prilika da se pogleda i performans Connection 02 koji je za Bijenale mladih izveo Stefan Lukić uživo u Švedskoj, a snimak izvođenja performansa live stream-ovan je na fasadi UP „Cvijeta Zuzorić“.

SEPTEMBER 5, 2021.

Where did it all start, it ended! In front of the "Cvijeta Zuzorić" Pavilion, on the final day of the exhibition, September 5, from the early evening hours until midnight, Ljubomir Popović and KESKESE played music for us!

In addition to great music, it was also an opportunity to watch the performance Connection 02, performed for the Youth Biennial by Stefan Lukić live in Sweden, and a live streaming of the performance was projected on the facade of AP "Cvijeta Zuzorić".



RASPRIČAVANJE / AFTERTALKS

SAMOORGANIZOVANI EDUKATIVNI PROGRAM
ZA MLADE U POLJU LIKOVNE UMETNOSTI /
SELF-ORGANIZED EDUCATIONAL PROGRAM
FOR YOUNG PEOPLE IN THE FIELD OF FINE ARTS

Raspričavanje je zamišljeno kao mesto izgradnje dodatnog i dopunskog znanja, onog koje se ne može dobiti kroz formalno obrazovanje u oblasti umetnosti, posebno imajući u vidu veliki deficit diskurzivnog i teorijskog znanja i povezanosti rada umetnika sa aktuelnim društvenim tokovima u programima umetničkih akademija i fakulteta. Iz ovog razloga program i nosi ovaj naziv jer njime želi označiti polje izlaženja iz zatvorenog polja koje je ograničeno samo na vizuelno i zakoračiti u polje refleksivnosti i promišljanja društvenih procesa iz polja umetnosti. Kroz pokretanje tema poput oblika organizovanja kolektivnog umetničkog delovanja, strateške uloge savremenog umetničkog stvaralaštva u kulturnoj politici, ekonomije umetničkog rada i mogućnosti za uključivanje umetnika u šire društveno-ekonomske procese, umetnosti u sajber svetu, odnosa umetnosti i identitetskih politika, ekologije itd, program je nastojao da pospeši razvoj emancipatorskih praksi mladih pod okriljem ULUS-a. U sklopu programa održana je serija razgovora sa Organizacionim timom Bijenala mladih, za koje je teme i goste izabrao sam Organizacioni tim.

Program se realizovao u saradnji sa iskusnim partnerima u pogledu edukacije mladih u polju likovnih umetnosti: Domom kulture Studentski grad i Institutom za savremenu umetnost Crne Gore. Celokupan program je podržan od strane Ministarstva kulture i informisanja Republike Srbije, a prva programska linija je i deo debatnog programa ULUS-a koji je finansijski podržan od strane Međunarodnog fonda za pomoć organizacijama u kulturi i obrazovanju u 2021. godini, koji je sproveo Savezno ministarstvo inostranih poslova Nemačke i Goethe Institut.

Program je realizovan kombinovano: uživo u Klubu Magistrala/ „Dragan Ve Ignjatović“ Doma kulture Studentski grad i strimovan je putem Zoom-a.

Aftertalks is conceived as a place of building additional and supplementary knowledge, one that cannot be obtained through formal education in the field of art, especially given the large deficit of discursive and theoretical knowledge and the connection of artists' work with current social trends in art academies and faculties. For this reason, the program bears this name because it wants to mark the field of exit from the closed field, which is limited to the visual, and step into the field of reflection and reflection on social processes in the field of art. Through the launch of topics such as the form of organizing collective artistic activity, the strategic role of contemporary art in cultural policy, the economics of art and opportunities to include artists in wider socio-economic processes, art in the cyber world, the relationship between art and identity policies, ecology, etc. sought to promote the development of emancipatory practices of young people under the auspices of ULUS. As part of the program, a series of talks were held with the Organizing Team of the Youth Biennial, for which the topics and guests were chosen by the Organizing Team itself.

The program was realized in cooperation with experienced partners in terms of educating young people in the field of fine arts: the Student City Cultural Center and the Institute of Contemporary Art of Montenegro. The entire program is supported by the Ministry of Culture and Information of the Republic of Serbia, and the first program line is part of the debate program of ULUS, which is financially supported by the International Fund for Assistance to Cultural and Educational Organizations in 2021, implemented by the Federal Ministry Foreign Affairs of Germany and the Goethe Institute.

The program was realized in combination: live in the Magistrala Club / “Dragan Ve Ignjatović” of the Student City Cultural Center and was streamed via Zoom.

SESIJA 1: **UMETNOST I KOLEKTIVNO SAMO-ORGANIZOVANJE** / 23.10.2021.

PRVA DEBATNA SESIJA IMALA JE ZA CILJ DA RAZMOTRI MOGUĆNOSTI ZA KOLEKTIVNO SAMO-ORGANIZOVANJE MLADIH U POLJU UMETNOSTI DANAS, PERSPEKTIVE KOJE SAVREMENO DOBA DAJE ZA ZAJEDNIČKO DELOVANJE I MOGUĆNOSTI ZA PREVAZILAŽENJE LIMITA KOJE ONO POSTAVLJA (IZRADA MAPE REALIH MOGUĆNOSTI). OVA TEMA JE PRELOMLJENA KROZ ISKUSTVA NEKOLICINE MLADIH IZ ORGANIZACIONOG TIMA BIJENALA MLADIH I UJEDNO JE BILA MESTO EVALUACIJE ISKUSTVA SAMOORGANIZACIJE MLADIH U SKLOPU BIJENALA MLADIH.

MODERATORKA: IRENA RISTIĆ (KULturna RADNICA, PROFESORKA NA FAKULTETU DRAMSKIH UMETNOSTI) / SAGOVORNICI/E: SLOBODAN SAILOVIĆ (ORGANIZACION TIM BIJENALA MLADIH), JOVANA TRIFULJESKO (KUSTOSKI TIM BM), SENKA RADOVIĆ (TIM ARHITEKATA BM), PREDSTAVNICI ULUS-A, GOSTI.

SESSION 1: **ART AND COLLECTIVE SELF-ORGANIZATION** / 23.10.2021.

THE FIRST DEBATE SESSION AIMED TO CONSIDER THE POSSIBILITIES FOR COLLECTIVE SELF-ORGANIZATION OF YOUNG PEOPLE IN THE FIELD OF ART TODAY, THE PERSPECTIVES THAT MODERN TIMES PROVIDE FOR JOINT ACTION AND THE POSSIBILITIES FOR OVERCOMING THE LIMITS IT SETS (MAKING A MAP OF REAL POSSIBILITIES). THIS TOPIC WAS BROKEN THROUGH THE EXPERIENCES OF SEVERAL YOUNG PEOPLE FROM THE ORGANIZING TEAM OF THE YOUTH BIENNIAL AND WAS ALSO A PLACE TO EVALUATE THE EXPERIENCE OF YOUTH SELF-ORGANIZATION WITHIN THE YOUTH BIENNIAL.

MODERATOR: IRENA RISTIĆ (CULTURAL WORKER, PROFESSOR AT THE FACULTY OF DRAMATIC ARTS) / PARTICIPANTS: SLOBODAN SAILOVIĆ (YOUTH BIENNIAL ORGANIZING TEAM), JOVANA TRIFULJESKO (YB CURATORIAL TEAM), SENKA RADOVIĆ (YB ARCHITECTS TEAM), ULUS REPRESENTATIVES AND GUESTS.



SESIJA 2: **TEORIJA ODRASTA I UMETNOST** / 30.10.2021.

URGENTNOST KLIMATSKE KRIZE ČINI USTALJENE OBLIKE RADA, UKLJUČUJUĆI I UMETNIČKI, NEPRIMERENIM TRENUTNOM VANREDNOM STANJU U KOJEM JE INDUSTRIJSKI POREDAK STVORIO DOSAD NEVIĐENU POLITIČKU KRIZU ČIJE NEREŠAVANJE PRETI OPSTANKU ČOVEKA I NELJUDSKIM VRSTAMA. NAMERA RAZGOVORA JE BILA DA POKRENE PITANJA MIŠLJENJA I PRAKTIKOVANJA UMETNIČKOG RADA I ORGANIZOVANJA UMETNIKA/CA VAN DOMINANTNIH KAPITALISTIČKIH TEORIJA RASTA I NAPRETKA U KONTEKSTU „KANIBALISTIČKOG KAPITALIZMA“, KAKO IMENUJE NJEGOVU EKOLOŠKI DESTRUKTIVNU LOGIKU TEORETIČARKA NENSI FREJZER, KOJE SU I DALJE PRISUTNE U POLJU KULTURE. RAZGOVOR JE RAZMATRAO RADIKALNI ALTERNATIVNI EKONOMSKI MODEL TEORIJE ODRASTA I NJEGOVE POTENCIJALNE IMPLIKACIJE ZA SFERU KULTURE, POSEBNO ZA VIZUELNU UMETNOST, KAKO NA TEORIJSKOM, TAKO I NA PRAKTIČNOM NIVOU, POSEBNO IMAJUĆI U VIDU LOKALNU DRUŠTVENU I KULTURNU SREDINU.

MODERATOR: LAV MRENOVIĆ (ISTORIČAR UMETNOSTI I KUSTOS) / SAGOVORNICI/E: MILOŠ KOVAČEVIĆ (ZAJEDNIČKO.ORG), ALEXANDRA PAPADEMATRIOU (VIZUELNA UMETNICA I UČESNICA BIJENALA MLADIH) I ALEKSANDRIJA AJDUKOVIĆ (VIZUELNA UMETNICA I ČLANICA RADNE GRUPE ZA FER PRAKSE ULUS-A), PREDSTAVNICI ULUS-A I GOSTI.

SESSION 2: **DEGROWTH THEORY AND ART** / 30.10.2021.

THE URGENCY OF THE CLIMATE CRISIS MAKES ESTABLISHED FORMS OF WORK, INCLUDING ARTISTIC ONES, INAPPROPRIATE TO THE CURRENT STATE OF EMERGENCY IN WHICH THE INDUSTRIAL ORDER HAS CREATED AN UNPRECEDENTED POLITICAL CRISIS WHOSE UNRESOLVED THREAT TO HUMAN SURVIVAL AND INHUMAN SPECIES. THE INTENTION OF THE CONVERSATION WAS TO RAISE ISSUES OF THINKING AND PRACTICING ART AND ORGANIZING ARTISTS OUTSIDE THE DOMINANT CAPITALIST CATEGORIES OF GROWTH, PROGRESS AND THE LIKE IN THE CONTEXT OF “CANNIBALISTIC CAPITALISM”, AS ITS ECOLOGICALLY DESTRUCTIVE LOGIC IS CALLED BY THEORIST NANCY FRASER. THE SESSION 2 DISCUSSED THE RADICAL ALTERNATIVE ECONOMIC MODEL OF DEGROWTH THEORY AND ITS POTENTIAL IMPLICATIONS FOR THE SPHERE OF CULTURE, ESPECIALLY FOR THE VISUAL ARTS, BOTH ON A THEORETICAL AND PRACTICAL LEVEL, ESPECIALLY HAVING IN MIND THE LOCAL SOCIAL AND CULTURAL ENVIRONMENT.

MODERATOR: LAV MRENOVIĆ (ART HISTORIAN AND CURATOR) / PARTICIPANTS: MILOŠ KOVAČEVIĆ (ZAJEDNIČKO.ORG), ALEXANDRA PAPADEMATRIOU (VISUAL ARTIST AND PARTICIPANT IN THE YOUTH BIENNIAL) AND ALEKSANDRIJA AJDUKOVIĆ (VISUAL ARTIST AND MEMBER OF THE ULUS FAIR PRACTICES WORKING GROUP), ULUS REPRESENTATIVES AND GUESTS.

SESIJA 3: **DIGITALNA UMETNOST: IZAZOVI I PERSPEKTIVE** / 29.11.2021.

DIGITALNA UMETNOST PODRAZUMEVA ŠIROKO POLJE DELOVANJA I OBUHVATA RAZLIČITE FORME UMETNOSTI, OD DIGITALNO REMEDIJALIZOVANIH TRADICIONALNIH FORMI DO, SADA VEĆ PREPOZNATLJIVIH, NOVIH FORMI KAO ŠTO SU NET.ART, VIRTUELNA UMETNOST, GENERATIVNA UMETNOST, ROBOTIČKA UMETNOST ILI AI UMETNOST. REČ JE O NIZU RAZLIČITIH UMETNIČKIH PRAKSI KOJE SE BAZIRAJU NA UPOTREBI INFORMACIONO-KOMUNIKACIONIH TEHNOLOGIJA (IKT) KAO MEDIJA PRODUKCIJE ILI PREZENTOVANJA UMETNIČKOG DELA. RAZGOVOR SE OSVRNUO NA GRUPU RADOVA DIGITALNE UMETNOSTI KOJI SU PREDSTAVLJENI NA BIJENALU MLADIH I, U TOM KONTEKSTU, DISKUTOVALO SE O PITANJIMA KAO ŠTO SU OPŠTE KARAKTERISTIKE, TRENDОВI I IZAZOVI U OBLASTI DIGITALNE UMETNOSTI U SVETU I KOD NAS, INSTITUCIONALIZACIJA I ZASTUPLJENOST DIGITALNE UMETNOSTI, STATUS UMETNIKA, KAO I PERSPEKTIVE MLADIH UMETNIKA KOJI DELUJU U OVOJ OBLASTI.

MODERATORKA: JELENA GUGA (NAUČNA SARADNICA INSTITUTA ZA FILOZOFIJU I DRUŠTVENU TEORIJU) / SAGOVORNICI/E: MAJA STANKOVIĆ (ISTORIČARKA UMETNOSTI I PROFESORKA NA FAKULTETU ZA MEDIJE I KOMUNIKACIJE) I NEMANJA LAĐIĆ (VIDEO UMETNIK)

SESSION 3: **DIGITAL ART: CHALLENGES AND PERSPECTIVES** / 29.11.2021.

DIGITAL ART IMPLIES A WIDE FIELD OF ACTION AND ENCOMPASSES VARIOUS ART FORMS, FROM DIGITALLY REMEDIATED TRADITIONAL FORMS TO, NOW RECOGNIZABLE, NEW FORMS SUCH AS NET.ART, VIRTUAL ART, GENERATIVE ART, ROBOTIC ART OR AI ART. IT IS A SERIES OF DIFFERENT ARTISTIC PRACTICES BASED ON THE USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES (ICT) AS A MEDIUM OF PRODUCTION OR PRESENTATION OF A WORK OF ART. THE CONVERSATION FOCUSED ON A GROUP OF WORKS OF DIGITAL ART PRESENTED AT THE YOUTH BIENNIAL AND, IN THAT CONTEXT, DISCUSSED ISSUES SUCH AS GENERAL CHARACTERISTICS, TRENDS AND CHALLENGES IN THE FIELD OF DIGITAL ART IN THE WORLD AND IN OUR COUNTRY, INSTITUTIONALIZATION AND REPRESENTATION OF DIGITAL ART, STATUS ARTISTS, AS WELL AS THE PERSPECTIVES OF YOUNG ARTISTS WORKING IN THIS FIELD.

MODERATOR: JELENA GUGA (RESEARCH ASSOCIATE AT THE INSTITUTE OF PHILOSOPHY AND SOCIAL THEORY) / PARTICIPANTS: MAJA STANKOVIĆ (ART HISTORIAN AND PROFESSOR AT THE FACULTY OF MEDIA AND COMMUNICATIONS) AND NEMANJA LAĐIĆ (VIDEO ARTIST)

UMESTO KUSTOSKOG TEKSTA

NAPISAO: ORGANIZACIONI TIM BIJENALA MLADIH

Nećemo pisati klasičan kustoski tekst za katalog. Umesto njega, članovi organizacionog&kustoskog tima Bijenala mladih ponudiće nešto za budućnost - ključna zapažanja o tome šta treba izbeći u pripremi budućih bijenala, na čemu treba insistirati, a šta zaboraviti. Smatramo da je ovakav vid neposrednog osvrta na sopstveno iskustvo još jedan vid brige o drugom, o široj slici, o zajedništvu. Ne želimo da sve neprekidno počinje od nule, neka startna pozicija bude bar broj 1. Važno je znati kako je bilo na početku i čuti glasove učesnika.

SENKA LATINVIĆ

- U celom procesu, najbitniji su ljudi. Ni radovi, ni lokacije, ni produkcija, ni novac - ništa nije bitnije od ljudi koji učestvuju u procesu (organizacioni tim, umetnici, tehničari, svi spoljni saradnici) i njihovih međusobnih odnosa. Važno je da steknete poverenje jedni u druge i da insistirate na iskrenosti i otvorenosti u komunikaciji. Morate da preuzmete odgovornost, ma šta da radite u tom trenutku paralelno. Morate da pomažete jedni drugima i da ne prebacujete teret na nekoliko osoba, samo zato što su one spremne da preuzmu na sebe više nego što mogu. Ako svako preuzme jedan deo odgovornosti, sačuvate jedni druge od iscrpljenosti i pregorevanja.

- Ostavite dovoljno vremena za pregledanje aplikacija i izbor radova. Iako je to izuzetno zanimljiv i zabavan deo procesa, zahteva punu koncentraciju, veliku odgovornost, više krugova odlučivanja, više faktora koji se moraju uzeti u obzir pri odabiru.

- Pametno birajte lokacije za izlaganje. Dobro ih pregledajte sa tehničarima, uzmite u obzir sve što može da pođe po zlu, insistirajte da se u ugovorima precizira što više stvari i da ostane što manje nedoumica. Pokušajte da radove koncentrišete na što manje lokacija, a posebno pažljivo treba razmisлити o izlagačkim mestima čiji zaposleni nisu spremni da pomognu u vidu povremenih dežurstava. Iz našeg iskustva, veliki je problem organizovati volontere na puno lokacija u dužem vremenskom periodu. Stalno menjanje radnog vremena bitno utiče na celokupnu percepciju izložbe i od strane publike će sa pravom biti protumačeno kao nepoštovanje.

- U budžetu planirajte naknadu za sve učesnike: od organizacionog tima, preko tehničara do volontera. Svaki rad, pogotovo dugotrajni poput pripreme bijenala, treba da bude pošteno plaćen. Ono što se često previđa je i da umetnici zaslužuju naknadu za svoj rad, pa od početka treba raditi na tom cilju i odrediti broj učesnika prema realnim mogućnostima.

MARIJA NIKOLIĆ

FORMIRANJE TIMA

Gotovo da ceo projekat zavisi od članova Organizacionog tima. Pre svega je važno da su svi članovi svesni da moraju svojim radom da doprinesu projektu da bi se on ostvario (a.k.a. neće se posao sam uraditi). Treba imati u vidu da je odgovornost ključ. Kada se okupi tim, raspodeliti poslove i insistirati na redovnom obavljanju radnih zadataka. Bilo bi dobro biti spreman da će neko od kolega izneveriti i neće uraditi deo posla koji je preuzeo, pa je potrebno reagovati na vreme, preraspodeliti te zadatke kako Bijenale ne bi trpelo, ali obratiti pažnju da se ne preopterećuju već angažovani članovi tima.

Rokovi

Važno je postaviti sebi realne ciljeve i odrediti rokove koji se moraju ispoštovati. Jedno vuče drugo... Ako se kasni npr. sa raspisivanjem konkursa, kasnije se i sa onime što sledi, što lako može da rezultira večnim angažovanjem oko jednog Bijenala.

RASPODELA BUDŽETA

Kada se odrede ciljevi i okvirno postave rokovi za ceo projekat, važno js odrediti krajnji rok za prikupljanje finansija i formiranje budžeta. Nakon tog roka, ne treba računati na dodatna sredstva (čak i ako se čekaju rezultati nekog konkursa gde je poslalta dobra prijava), već se treba oslanjati isključivo na budžet kojim se raspolaže u tom trenutku. Bilo bi dobro popisati sve šta će biti potrebno za realizaciju projekta (npr. sredstva za organizaciju i rad, honorare, produkciju izložbe, štampu, transport, iznajmljivanje opreme, nadoknadu eventualne štete...) i tada raspodeliti budžet tako da pokrije sve aspekte koji zahtevaju finansije. Naravno, ukoliko postoji mogućnost, nastaviti sa potraživanjem sredstva, koja bi se kasnije lako dodala prvobitnom budžetu.

PRIKUPLJANJE INFORMACIJA

Mislim da je važno na samom konkursu tražiti od kandidata što više informacija koje će biti potrebne jer su male šanse da se do svega potrebnog dođe kasnije. Uglavnom prilikom prijave svaki kandidat priloži ono što je navedeno u propozicijama konkursa. Gotovo je neizvodljivo retroaktivno prikupiti sve potrebne podatke, jer nisu svi ažurni prilikom komunikacije nakon rezultata konkursa. Neki se nikada neće javiti... Bitno je misliti o svemu što će u nekom trenutku trebati, na primer : biografija, opis umetničke prakse/koncept rada, kataloški podaci (naziv rada, tehnika, dimenzije, godina nastanka), adekvatna reprodukcija rada (snimak / fotografija određenog kvaliteta za više namena: sajt+društvene mreže, štampu...), lična fotografija/portret, linkovi ka sajtu, socijalnim mrežama - portfoliou... Ovo je možda šturo, ali je zapravo način da se pripremi sve na vreme, kao i da se izbegnu potencijalne prazne legende, profili izlagača i katalog bez sadržaja...

DOSTAVA I POVRATAK RADOVA

Pre svega bi bilo dobro odrediti ko snosi troškove slanja i na koji način i u kom roku se radovi preuzimaju i šalju. Slanje u okviru granica Srbije ne bi trebalo da bude problem, osim u slučaju glomaznog rada koji bi bio zahtevniji i za sam transport. Ono na šta bi trebalo posebno obratiti pažnju su radovi koje izlagači dostavljaju iz inostranstva, kako zbog finansija tako i zbog logistike i eventualnih problema koji nastaju prilikom neadekvatnog uvoza umetničkog dela.

SLOBODAN SAILOVIĆ

IZAZOVI U RADU SA UMETNICIMA

Čak i kada umetnici tematski, teorijski i kroz svoj rad uključuju kritičku i političku dimenziju, neku vrstu otpora prema sistemu, aktuelnim politikama itd. njihov rad, položaj rada i kako ga oni vide unutar kolektivnog rada, izložbe i u odnosu sa drugim radovima - ne menja taj sistem, i zapravo ga na neki način legitimizuje. U takvom pristupu umetnički rad ima

autonomiju - to neko posebno mesto, izolovano, “samo je za sebe”, izdvaja se, a umetnici prihvataju takav status i uloge. Izazov je prepoznati takve odnose, ukazati na njih, pokušati uspostaviti drugačije odnose, da umetnici prepoznaju širi interes koji je zajednički, proizlazi iz zajedničkog iskustva i rada i kao takav ima efekte i na širu zajednicu.

MOGUĆNOSTI I POTENCIJAL RADA UNUTAR BIJENALA MLADIH

Bijenale mladih i Organizacioni tim Bijenala mladih nudi drugačije ishode organizovanja mladih u polju kulture i umetnosti, izlagačkih i predstavljčkih praksi. Iako postoji konkurs, selekcija kroz odabir umetnika i izlagača, određeni model koji vrednuje uspešnost, takmičenje, i izvrsnosti - struktura Bijenala mladih to razbija i omogućava drugačiji pristup te već u startu pokazuje da je otvorena, horizontalna i usmerena protiv hijerarhijskih matrica. Bijenale mladih nudi otvoren poziv u svakom trenutku i u slučaju da neko od umetnika nije prošao konkurs za izlaganje (a pri tome nije uključen u OT), ima mogućnost da se uključi u rad Bijenala kroz Organizacioni tim i na neki način možda i mnogo više doprinese stvaranju i oblikovanju BM u odnosu na umetnike i autore koju učestvuju na način da dođu, donesu rad, upišu sebi još jednu stavku u CV, dođu po svoj rad nakon izložbe i idu dalje. Na ovom BM smo imali primer jednog mladog kolege koji nije prošao na konkursu, ali se javio u Organizacioni tim i na kraju nam svima pomogao da se ovo Bijenale održi i izgura do kraja svojim angažmanom i na taj način postao aktivni učesnik manifestacije - bitan šraf u našem zajedničkom mehanizmu funkcionisanja.

JOVANA TRIFULJESKO

DAJTE SEBI VREMENA

U svakom smislu. Niko ne može da radi kada je na ivici burnout-a, i sve vam se inherentno čini mnogo gorim nego što objektivno jeste. Kada ste pod tolikim stresom, svaka minorna glupost je skoro fatalna za vašu mentalnu stabilnost. Tako da je prvi korak u izbegavanju ovog stresa - početi sve na vreme. Manjak novca, pa čak i manjak ljudi rešava sloboda da se istražuju sve alternative. Ono što nas je ovo bijenale naučilo jeste, da malo ljudi može uraditi zaista mnogo, ali kada je u jednačini vremenski pritisak, cena je mnogo veća nego što bi inače bila.

NAUČI DA KAŽEŠ NE

Reci barem jedno ne dnevno. Reci ne sponzorima, institucijama, umeticima. Mnogo je dragocenije nego što se čini na prvi pogled. Nije sve izvodljivo i nije sve prihvatljivo, i ne važi za sve parola make it work, neke stvari jednostavno ne moraju da se urade.

BOJANA JOVANOVIĆ

- Važno je da svako zna šta je njegovo zaduženje i da po svojim afinitetima proceni za šta je “najstručniji”, ali ne u smislu hijerarhijske podele rada gde je neko nekome nadređeni već u cilju boljeg organizovanja i koordinacije zadataka što i jeste suština horizontalne strukture podele rada koju mislim da je važno da nastavimo da negujemo.

- U redu je reći da nešto ne znaš. Bijenale mladih treba da bude platforma gde će se razmenjivati saznanja i iskustava.

- Ne bojte se “glupih ideja”

- Svaka ideja ili predlog može da dovede do rađanja neke nove misli, pa i diskusije koje su često veoma korisne kada se radi u kolektivu.

- Umetnici treba da budu deo tima, da učestvuju u procesu organizacije ne samo u okvirima svog rada. Ovo Bijenale mladih je na kustoskim radionicama pokrenulo odličan sistem umetničke saradnje jer su umetnici imali priliku da kako sa kustosima, tako i međusobno razmenjuju ideje i razgovaraju o svojim praksama.

- Za organizacioni tim je možda najvažnije razumevanje sopstvenog vremena i kapaciteta kako se ne bi otežavao rad prihvatanjem poslova koji na kraju ne uspeju da se završe iz bilo kog razloga. Tražiti pomoć ili javiti na vreme da zadatak koji si preuzeo na sebe nećeš moći da završiš kako bi se ostali organizovali u odnosu na to.

TEODORA JEREMIĆ

Transparentnost, zajedništvo i odgovornost. Istina je da bi sumirano iskustvo rada na Bijenalu mladih moglo da stane u mnogo više reči od ovih, ali mi se ipak nekako čini da su ove ključne. Kvalitetno ćemo raditi zajedno samo ako dovoljno transparentno i otvoreno govorimo o idejama, problemima, brigama, potencijalima od konceptualnih preko budžetskih do najbanalnijih logističkih. Topljenje hijerarhijskog modela i njegovo preoblikovanje u novi i drugačiji pristup koji se umesto prema vertikali, širi, raste i razvija horizontalno, rizomski, je moguć ali tako da se ne zanemari pitanje odgovornosti. Možda nam i nisu potrebne etikete, titule i jasno definisane funkcije, a ako se pak i zadrže bitno je imati na umu da se uloge između sebe nikako ne razlikuju svojim statusom i važnošću u celokupnom projektu. Međutim, dodatno važno je imati odgovornost prema dužnostima koje se preuzimaju. Ne samo zbog sebe, nego celog tima koji funkcioniše tako što se oslanjamo jedni na druge i gradimo međusobno poverenje.

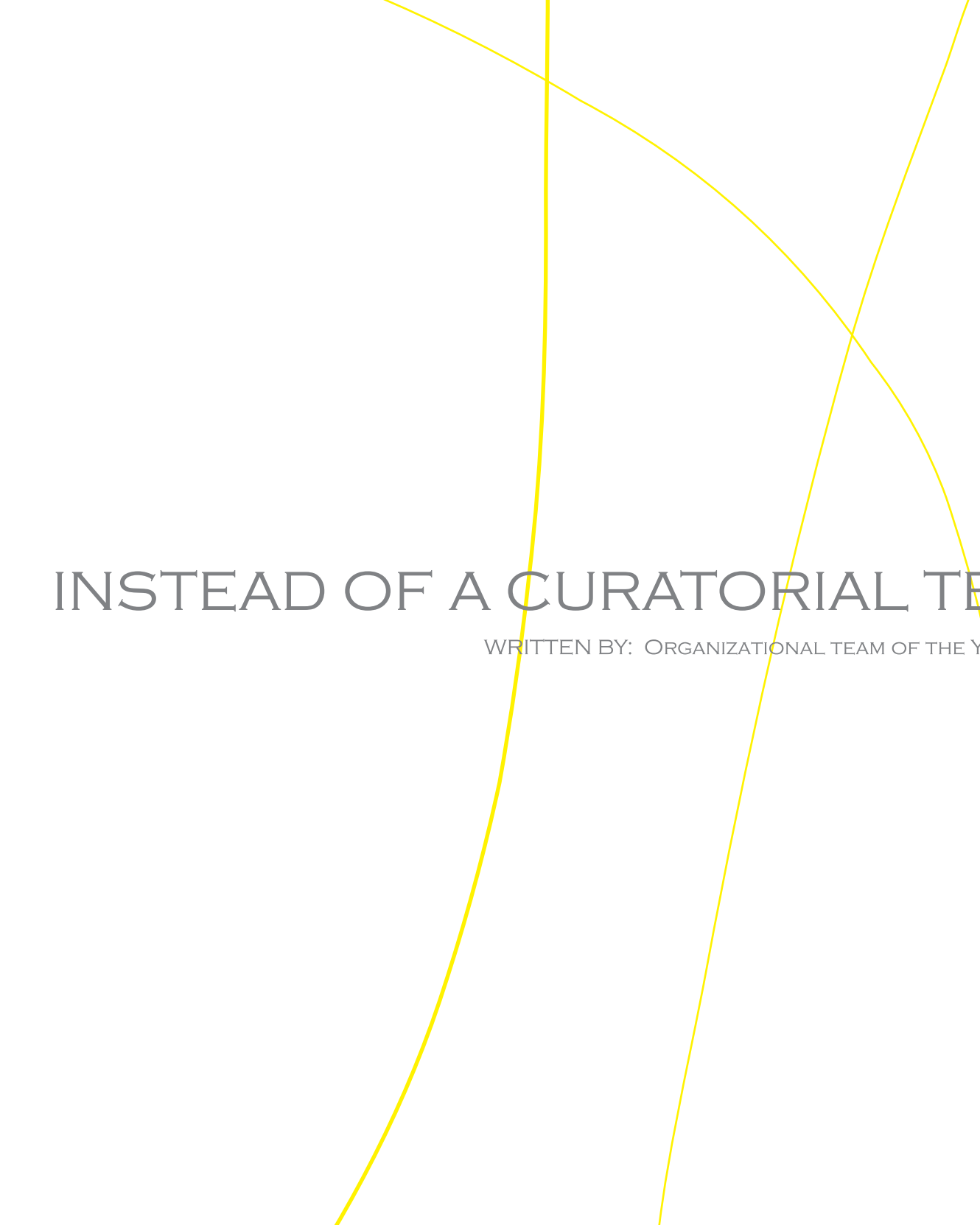
ALEKSA JOVANOVIĆ

Mislim da treba zadržati aktivnosti kao što su bile druženje sa umetnicima, radionice, i ostale koje traju za vreme Bijenala jer doprinose bliskijem odnosu svih i samim tim i boljem funkcionisanju. Za sledeće Bijenale bi mogla da se razradi organizacija i odnos sa praktikantima.

SOFIJA PAVKOVIĆ

Bijenale mladih za mene predstavlja dragoceno iskustvo. Dolazeći na kustoske radionice imala sam priliku da upoznam kolege sa scene i da čujem nešto više o njihovim praksama i stvaralačkom procesu. Na taj način sam naučila nešto novo od iskusnijih kolega i unapredila svoj rad. Moj predlog za naredno Bijenale je da se nastavi sa radionicama i bude još ovakvih ili sličnih okupljanja/druženja na kome bi umetnici, kustoski tim, čak i publika imali prostora za razgovor.



Three abstract yellow lines of varying thicknesses and curves intersect on a white background. One line is a straight vertical line, while the other two are curved, creating a dynamic geometric composition.

INSTEAD OF A CURATORIAL TEXT

WRITTEN BY: ORGANIZATIONAL TEAM OF THE YOUTH BIENNIAL

We will not write a classic curatorial text for the catalog. Instead, the members of the Youth Biennial organizational and curatorial team will offer something for the future - key observations about what should be avoided in the preparation of future Biennials, what should be insisted upon, and what should be forgotten. We believe that this type of direct reflection on one's own experience is another kind of care for the other, for the bigger picture and for togetherness. We don't want everything to start continuously from zero, let the starting position be at least number 1. It is important to know how it was at the beginning and to hear the voices of the participants.

SENKA LATINVIĆ

- In the whole process, what's most important is the people. Neither works, nor locations, nor production, nor money - nothing is more important than the people participating in the process (the organizational team, artists, technicians, and all external collaborators) and their mutual relationships. It is important that to gain trust in each other and to insist on honesty and openness in communication. You have to take responsibility, no matter what you are doing at that moment in parallel. You have to help each other and not put the burden on a few people, simply because they are willing to take on more than they can handle. If everyone takes on a part of the responsibility, you'll save each other from exhaustion and burnout.

- Allow enough time to **review applications and select papers**. Although it is an exceptionally interesting and fun part of the process, it requires full concentration, great responsibility, multiple rounds of decision-making, multiple factors which have to be taken into account when choosing.

- Choose display **locations** wisely. Review them thoroughly with the technicians, take into account everything which can go wrong, insist that the contracts specify as many things as possible and leave as few doubts as possible. Try to concentrate the works on as few locations as possible, and one should think especially carefully about exhibition places whose employees are not ready to help in the form of occasional on-call duties. From our experience, it is a big problem to organize volunteers in many locations for a long period of time. The constantly shifting of working hours significantly affects the overall perception of the exhibition and will be, rightly so, interpreted as disrespect by the audience.

- In the budget, plan for the **compensation for all participants**: from the organizational team, and technicians to volunteers. Any work, especially one which is long-term, like the preparation of the Biennial, should be fairly paid out. What is often overlooked is that artists too deserve compensation for their work, so from the very beginning you should work towards that goal and determine the number of participants according to realistic possibilities.

MARIJA NIKOLIĆ

TEAM FORMATION

Virtually the entire project depends on the members of the Organizational Team. Above all, it is important that all members are aware that they have to contribute to the project with their own work in order for it to be realized (a.k.a. the work won't be done by itself). It should be kept in mind that responsibility is the key. When the team is assembled, tasks should be distributed and insisted upon regular performance of work tasks. It would be good to be

prepared that one of the colleagues will fail and not do the part of the work they have undertaken, so it is necessary to react in time, redistribute those tasks so that the Biennial does not suffer, but attention should be paid on not overworking the already engaged team members.

DEADLINES

It is important to set realistic goals and set deadlines that must be followed. The one influences the other... If one is late, for example, with the announcement of the competition, the thing that follows will also be delayed, which can easily result in eternal engagement around one Biennial.

BUDGET ALLOCATION

Once the goals and deadlines for the entire project are set, it is important to determine the final deadline for the collection of finances and the forming of the budget. After that deadline, one should not count on additional funds (even if you are waiting for the results of a competition where a good application was sent in), but one should exclusively rely on the budget available at that moment. It would be good to list everything that will be needed for the realization of the project (e.g. funds for organization and work, fees, production of the exhibition, press, transport, rental of equipment, compensation for possible damages...) and then distribute the budget so as to cover all aspects that require finance .

Of course, if there is a possibility, continue searching for funds, which would be later easily added to the original budget.

INFORMATION GATHERING

I think that it is important to ask the candidate for as much necessary information as possible during the competition itself, because there is little chance that everything needed will be found later. Mostly, during the application, each candidate must attach what is stated in the competition proposals. It is almost impossible to retroactively collect all the necessary data, as not everyone is up-to-date when it comes to communication after the results of the competition. Some will never even respond...

It is important to think about everything that will be needed at some point, for example: biographies, descriptions of artistic practice/concepts of the work, catalog data (title of the work, technique, dimensions, year of creation), adequate reproduction of the work (a recording / photo of a certain quality for multiple purposes: website + social media, press...), a personal photo/portrait, links to websites, social media - portfolios...

This may be vague, but it's actually a way to prepare everything on time, as well as to avoid potential empty legends, exhibitor profiles and a catalog without content...

DELIVERY AND RETURN OF WORKS

First of all, it would be good to determine who bears the shipping costs, in which way and in what timeframe the works are collected and sent. Shipping within the borders of Serbia should not be a problem, except in the case of

a bulky artwork which would be more demanding for the transport itself. What should be paid special attention to are the works that the exhibitors deliver from abroad, both due to the finances and logistics, as well as any eventual problems that arise when the artwork is inadequately imported.

SLOBODAN SAILOVIĆ

CHALLENGES IN WORKING WITH ARTISTS

Even when artists thematically, theoretically and through their work include a critical and political dimension, some kind of resistance to the system, current policies, etc. their work, the position of the work and how they see it within the collective work, the exhibition and in relation to other works - does not change that system, and in fact legitimizes it in some way. In such an approach, the artwork has autonomy – That special place, isolated, “in and of itself”, stands out, and the artists accept such status and roles. The challenge here is to recognize such relationships, point them out, and try to establish different ones, so that artists recognize a wider interest that is shared, which arises from the shared experience and work, and as such effects the wider community as well.

POSSIBILITIES AND POTENTIAL OF WORK WITHIN THE YOUTH BIENNIAL

The Youth Biennial and the Organizational Team of the Youth Biennial offer different outcomes of organizing young people in the field of culture and art, as well as exhibition and presentation practices. Although there is the competition, selection through the choice of artists and exhibitors, a certain model that values success, competition, and excellence - the structure of the Youth Biennial tears it down and enables a different approach, thus, from the very start, showing that it is open, horizontal and directed against hierarchical matrices. The Youth Biennial offers an open invitation at any moment, and in the event that one of the artists did not pass the exhibition competition (and is not included in the OT), they have the opportunity to get involved in the work of the Biennial through the Organizational Team and in some way, perhaps, contribute much more to the creation and shaping of the YB in relation to artists and participating authors in such a way so as to come, bring their work, write another item in their CV, come get their work after the exhibition and move on. At this YB, we had an example of a young colleague who did not pass the competition, but got in touch with the Organizational Team and in the end helped all of us to hold this Biennial and push it to the end with his engagement and in such a way became an active participant of the event - an important cog in the wheel of our common functioning mechanism.

JOVANA TRIFULJESKO

GIVE YOURSELF TIME

In every sense of the word. No one can work when they are on the edge of burnout, and everything inherently seems so much worse than it objectively is. When you're under so much stress, any minor inconvenience is almost fatal to your mental stability. So, the first step in avoiding this stress - start everything on time. A lack of money and even a lack of people is resolved by the freedom to explore all alternatives. What this Biennial has taught us is that a few people can truly do a lot, but when time pressure is added to the equation, the cost is much greater than it would otherwise be.

LEARN TO SAY NO

Say **no** at least once a day. Say no to sponsors, institutions, artists. It is much more precious than it seems at first glance. Not everything is doable and not everything is acceptable, and the slogan “*make it work*” does not apply to everyone, some things simply do not have to be done.

BOJANA JOVANOVIĆ

- It is important for everyone to know what their tasks are and to judge based on their own affinities what they are “*the most expert*” in, but not in the sense of a hierarchical division of labor where someone is superior to someone else, but rather for the purposes of better organization and coordination of tasks, which is the core of the horizontal structure of labor division which I think is important that we continue to nurture.
- It’s okay to say that you don’t know something. The Youth Biennial should be a platform where knowledge and experiences will be exchanged.
- Don’t be afraid of “*stupid ideas*” Every idea or proposal can lead to the birth of some new thought, even discussions, which are often very useful when working in a collective.
- Artists should be a part of a team, to participate in the process of organization, not only within the framework of their own work. This Youth Biennial initiated an excellent system of artistic collaboration at the curatorial workshops, as artists had the chance to exchange ideas with both the curators, and with each other, and talk about their practices.
- Perhaps the most important thing for the organizational team is to understand their own time and capacity, so as not to complicate the work by accepting jobs that ultimately fail to be completed for any reason. To ask for help or to notify in time that you will not be able to complete the task you have taken on, so that the others can organize themselves based to it.

TEODORA JEREMIĆ

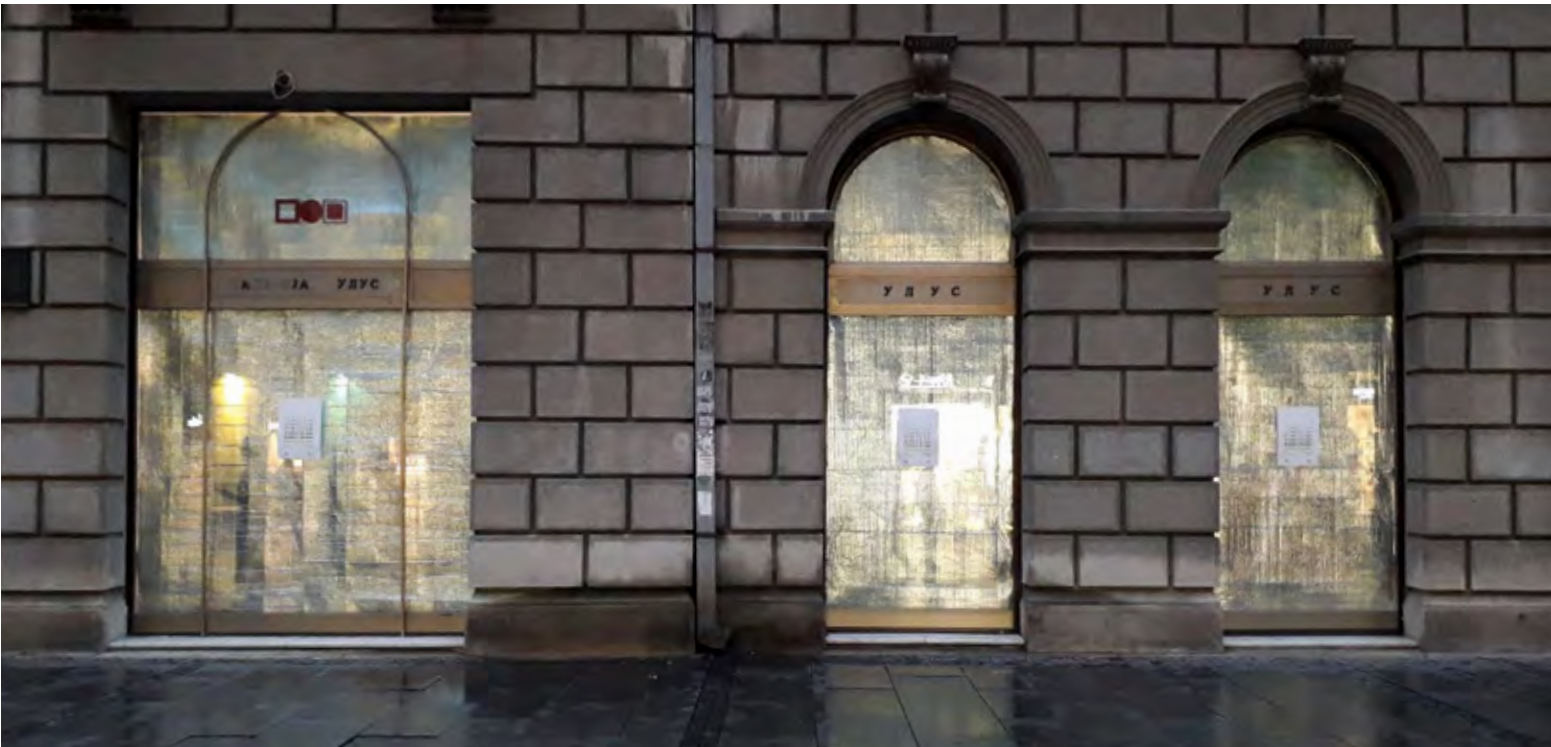
Transparency, togetherness and responsibility. The truth is that the summarized experience of working at the Youth Biennial could fit in many more words than these ones here, but somehow it seems to me that these are the key ones. We will have quality work time together only if we speak transparently and openly enough about ideas, problems, concerns, potentials, from conceptual ones, to budgetary and the most banally logistical ones. Melting down the hierarchical model and reshaping it into a new and different approach which, instead of vertically, it expands, grows and develops horizontally, rhizomatically, is possible, but in such a way so as not to neglect the issue of responsibility. Maybe we don’t need labels, titles and clearly defined functions, and even if they are kept, it is important to keep in mind that the roles do not differ in any way in terms of their status and importance to the overall project. However, it is additionally important to be responsible to the duties which are undertaken. Not just for yourself, but for the whole team which functions in such a way that we rely on each other and build mutual trust.

ALEKSA JOVANOVIĆ

I think that activities such as socializing with artists, workshops, and others which last during the course Biennial should be maintained as they contribute to a closer relationship between everyone and, thus, to better functioning. For the next Biennial, the organization and relationship with practitioners could be worked out more.

SOFIA PAVKOVIĆ

The Youth Biennial represents a valuable experience for me. Coming to curatorial workshops, I had the opportunity to meet colleagues from the scene and to hear something more about their practices and creative processes. In that sense, I learned something new from more experienced colleagues and improved my work. My proposal for the next Biennial is to continue with the workshops and have either more gatherings/get-togethers like this or at least similar ones, where the artists, the curatorial team, and even the public would have a space for a conversation.



BIJENALE MLADIH U BEOGRADU 2021: O JAVNIM PRIPREMAMA I JAVNOM FINANSIRANJU

NAPISALA: JELENA VESIĆ

GOSTI KOMENTATORI: DANILO PRNJAT, BRANISLAV DIMITRIJEVIĆ, ANDREJ DOLINKA
CITATI: JOVANA TRIFULJESKO, SENKA LATINVIĆ, TEODORA JEREMIĆ, STEVAN VUKOVIĆ

GRAD JEDAN A BIJENALA DVA

Deluje kao čista arogancija, kao jedna pretenzija bez pokrića, povremeno karakteristična za Beograd: da baš u godini nakon prvih sleganja pandemije grad koji je u prethodnom periodu pretrpeo i institucionalnu devastaciju scene savremene umetnosti istupi sa dva bijenala u jednom dahu. Prošlo je više od pet godina finansijskog ubijanja nezavisne scene, čemu je sledila politička apropijacija Muzeja savremene umetnosti od stane vlasti i izvlašćivanje iz struke brojnih kritičara, kustosa, pa i samog Muzeja savremene umetnosti kao prostora za izlaganje i refleksiju.

U slučaju Bijenala mladih i Beogradskog bijenala (Oktobarskog salona), jednog pored (ili naspram) drugog, radi se o dve različite vizije i prakse savremene umetnosti – jedne koja deluje u pravcu stvaranja ponovne koherentnosti na sceni i druge koja nastavlja procese atomizacije i razvlašćivanja. Susret dva Bijenala u Beogradu, tokom još jednog dugog koronaškog leta, predstavljao je u simboličnom smislu borbu stavova na terenu.

Dok bi se Bijenale mladih mogao staviti pod okrilje krilatice “Nema povratka u normalnost” koja je ujedinila glasove progresivnih politika tokom vremena pandemije, Oktobarski salon je govorio iz neutralizujuće, univerzalne i sterilne perspektive moći velike izložbe, kao da se u međuvremenu ništa, pa ni pandemija, nije dogodilo.

Unutar političke ekonomije umetnosti koju su vodili donatori, uglavnom Ministarstvo kulture i Grad, Beogradski bijenale i Bijenale mladih stavljeni su u odnos “centra” i “periferije”. Bijenale mladih se, na izvesan način odvijalo u senci neuporedivo finansijski i institucionalno snažnijeg Oktobarskog Salona, noseći se sa teškim produkcionim i institucionalnim uslovima, ali i uprkos tome, proizvodeći složen i promišljeno izveden izlagačko–samoobrazovni program.

Čitavo Bijenale je izvedeno uz pomoć sredstava dobijenih na dva konkursa Ministarstva kulture (650 000 dinara), izvesne pomoći u štampi i malim donacijama kroz besplatne usluge. Ideja tima Bijenala je bila da što više umetnica i umetnika dobije šansu da izlaže. Od 249 prijave, odabrano je 123 učesnika. Oko 15 osoba je radilo u organizacionom timu, na 8 izložbenih prostora i nekolicini javnih prostora Beograda i Tvrdave. Pod temom zajedništva stvarani su novi i drugačiji odnosi zasnovani na modelu kooperativa i fer praksama. Poziv za priključenje timu Bijenala mladih je bio neprekidno otvoren a ljudi su se uključivali i iz njega izlazili tokom trajanja projekta u skladu sa idejom participacije i samo-obrazovanja na terenu. Umetnički radovi su uključivali performanse, predstave, koncerte i radionice.

Kustoskinje izložbe, Senka Latinović, Teodora Jeremić i Jovana Trifuljesko, u kriznom trenutku su odlučile da se odreknu svojih honorara, jer je preusmeravanje tog mikro-budžeta na produkciju Bijenala bio jedini način da se izložba realizuje. Nekoliko dana pred otvaranje je eskalirala kriza u okviru udruženja umetnika, kada su administraciju obnovljenog ULUS-a nasilno preuzele konzervativne snage, što je rezultiralo i blokiranjem računa. “Tim Bijenala mladih je ove godine udario u plafon samoeksploatacije” – svedoče kustoskinje i dodaju kako je “rad u takvim uslovima demoralisao, izuzetno prekan, neminovno amaterski i pun šumova”.

Pogledajmo šta su zaključili kritičari i kustosi poredeći ova dva Bijenala.

STEVAN VUKOVIĆ: “Ne mora nužno svako Bijenale da ima tematsku koherenciju i dobro sprovedenu postavku, ako proizilazi iz istraživačkog rada na terenu koji rezultira komparativnim pregledom aktuelnih umetničkih praksi na globalnoj sceni i u sredini gde se izložba postavlja (...) Bijenale mladih je kustoska izložba nastala kroz veoma kompleksan istraživački i debatan proces, sa budžetom od svega jedan posto budžeta Beogradskog bijenala, ali sa

velikim ljudskim resursima koji su maksimalno efikasno investirani, za razliku od budžeta Oktobarskog salona, koji je uglavnom preliven na račune komercijalnih galerija od kojih su pozajmljivani ili iznajmljivani radovi.”¹

JOVANA TRIFULJESKO: “Naš primarni cilj koji je tim Bijenala mladih uspostavio tokom Javnih priprema, bilo je da negujemo lokalnu scenu i kreiramo izlagačku platformu za naše mlade umetnike koji su ovom prilikom bili pozvani da se pridruže kolektivnom procesu. Iako je izložba bila internacionalnog karaktera, na kustoskim radionicama i u produkcijskom smislu prioritet je dat potrebama lokalnih umetnika. Takođe, želeli smo da probudimo prostore na kojima se ne viđa savremena umetnost. (...) Oktobarski salon/Beogradski bijenale je skoro potpuno dislociran u odnosu na lokalni kontekst u kome se nalazi. Izložba Sanjari je mogla da se odvija bilo gde u istoj ovakvoj postavci i ne bi bilo razlike. Bijenale mladih i Oktobarski salon su ove godine jednostavno govorili dijametralno suprotnim jezikom”.²

SENKA LATINOVIĆ: “Kada je datum Salona pomeren poslednji put, to nam se učinilo kao problem – prvo, mogućnosti za pozajmicu opreme su nam bile znatno sužene, jer je Oktobarski salon u tom smislu svim institucijama bio prioritet. Drugo, smatrali smo da su dva bijenala u istom trenutku previše za Beograd i da će to uticati na posećenost Bijenala mladih. Ipak, čini se da je ovogodišnji Oktobarski salon izneverio očekivanja publike, pa čak i izazvao neku vrstu tihog bojkota. Ključni problemi koje sam uvidela su: distanca, arogancija i elitizam kustosa, ignorisanje domaće i regionalne umetničke produkcije, netransparentnost u trošenju sredstava i konačno nekomunikativnost velikog broja radova sa publikom. Bijenale mladih je, bez obzira na nedostatke, ipak uspeo da započne nešto novo, što tek treba da se ispravlja, nadograđuje, poboljšava i ojačava u narednim godinama”.³

TEODORA JEREMIĆ: “Beogradski bijenale je trebalo da se završi pre početka Bijenala mladih, međutim, kako su se bijenala ipak preklopila novonastala situacija mi je postala dodatno interesantna jer smo u istom trenutku u gradu imali dva apsolutna antipoda, dva modela prema kojima funkcioniše ovdašnja umetnost. S jedne strane je nešto eksperimentalno, nedovršeno, uvek nedovoljno podržano, transparentno u pogledu finansijske nestabilnosti, organsko, fokusirano na lokalni kontekst i umetnike, realno, blisko. S druge, je nešto isplanirano do detalja, produkcijski savršeno izvedeno, netransparentno u pogledu trošenja izuzetno velikih sredstava, artificijelno (pristupom kustosa, ali i načinom na koji je još pre nekoliko godina od Oktobarskog salona postalo Beogradsko bijenale), sa malo ili nimalo veze sa lokalnim kontekstom, distancirano. Dva polariteta na ovdašnjoj umetničkoj sceni koja su primetna i inače, mnogo šire od ova dva bijenala”. ⁴

B — IJENALIZACIJA ILI POTRAGA ZA ZAJEDNIČKIM JEZIKOM

Velike izložbe (ili *-ijenalni* tip izložbi) koje u epohi savremenosti zovemo *bijenala* upravo su umetničke forme koje se razvijaju na istorijskoj podlozi reprezentacija imperijalne moći i kolonijalne modernosti (ili možda *tamne strane modernosti*, kako bi to rekao Minjolo); njihova funkcija je da zasene javnost. Matrica svih *-ijenalnih* izložbi kao formi spektakla jeste londonska Velika izložba u Kristalnoj palati (1851) koja je predstavljala svet(skost) industrijske

revolucije i dominaciju viktorijske Britanije u tom svetu, izložba koja se u popularnim prezentacijama danas (npr. Wikipedia) predstavlja uglavnom svojim numeričkim superiornostima: 92 000 m2 novoizgrađenog izlagačkog prostora, tri puta višeg od katedrale Svetog Pavla u Londonu, 14 000 izložaka, poseta od 6 miliona ljudi... Od “kvalitativnih” indikatora, često se navodi da su izložbu posetili i značajni intelektualaci tog doba koji su u svom radu reflektovali novu industrijsku paradigmu – Čarls Darwin, Karl Marks, Čarls Dikens, Luis Kerol ili Majkl Faradej – a prvo svetsko industrijsko bezalkoholno piće, Šveps, bio je zvanični sponzor događaja.

Za razliku od današnje kvantifikacije pratilaca na info kanalima kao hladne činjenice dominantnog sistema vrednosti, tadašnji konzervativci su se i dalje plašili brojeva, izražavajući bojazan da tolike mase posetioca mogu da se pretvore u “revolucionarnu gomilu”.

U novijoj istoriji umetnosti ova i slične Velike Izložbe i njihove kritičke transformacije u savremenim kustoskim pristupima Bijenalima često su razmatrane na jedan sasvim drugi način – kroz pojmove i prakse (de)kolonijalnosti i različitih formi “odučavanja od imperijalnog mišljenja”. Traženje drugačijih modela se intenzivira sa porastom broja bijenala u svetu i porastom uniformizacije formata velike izložbe savremene umetnosti. Primeri ovakvih praksi su brojni i divergentni. *Manifesta 6* u Nikoziji (2006) su umesto izložbe predložili školu po ugledu na (neo)avangardne projekte umetničkog obrazovanja kao što su Black Mountain koledž ili Bauhaus, gde bi, umesto da budu selektori umetničkih radova, kustosi bili voditelji kurseva. Takođe, jedan od centralnih događaja izložbe *dokumenta 12* bilo je izlaganje, povezivanje i javna debata protagonista preko 70 umetničkih i teorijskih časopisa širom sveta.

U pravcu “odučavanja od imperijalnog mišljenja” velike izložbe su samo-subvertirane iznutra otvaranjem prostora i infrastrukture za susretanje protagonista savremenih aktivističkih borbi, čega bi primer bilo Bijenale u Berlinu (2012) pod nazivom *Zaboravi strah (Forget Fear)* Artura Žmijevskog i Joane Varše. Pored toga, monumentalnost velikih izložbi je amortizovana prevodenjem na performativni format događaja, susreta i diskusija – *Contour Biennial 9* (2019) u Belgiji pod naslovom *Koltan kao Pamuk (Coltan as Cotton)* kustoskinje Nataše Petrešin Bašelez.

Kada su u pitanju subverzije i produktivna reosmišljanja velikih izložbi, možda je najuporedivije sa ovdašnjim Bijenalom mladih upravo *Off Bijenale*⁵ u Budimpešti, koje je od veoma podfinansirane grassroots inicijative “garažnog tipa”, zasnovane na volonterskom radu i često na samo-eksploataciji, postalo najveći kulturni događaj u Budimpešti i jedna od nainteresantnijih - bijenalnih izložbi u regionu, koja pritom otvoreno stoji naspram desnog populizma trenutnog režima u Mađarskoj. *Off bijenale* je i u svojoj razvijenoj fazi ovogodišnjeg izdanja pod nazivom *Udahni (Inhale)* zadržalo principe fer praksi i saradnji na kojima je ustanovljeno, kao i organske veze sa lokalnom scenom. Da citiram kustoskinju Eni Flečer, svojevremeno učesnicu diskusionog programa šestog Bijenala mladih u Vršcu (2004), “Nema pozicije bez lokacije”. Ili, drugim rečima, fenomen bijenalizacije, standardizacije i neutralizacije velikih izložbi savremene umetnosti, što je slučaj i sa bijenalizacijom Oktobarskog salona, naročito njegovog prošlogodišnjeg izdanja, čini svaku izložbu istom, pa samim tim i nebitnom.

U uvodnom tekstu projekta *Kritika je prisutna* Ana Sladojević predlaže da se ukine dihotomija arbitrirajućeg centra i provincijalizovane periferije i da se “u sopstvenom kontekstu uspostavi autentičan horizont nade ili stremljenja u vidu vrednosti koje se primenjuju u svakom koraku rada”. Sladojević predlaže da se sa homogenizujućeg termina periferije, čiji je smisao upravo potvrda centra, pređe na promišljanje *decentriranosti*. Deluje kao da je *Off Bijenale* u Budimpešti ovakvu poziciju već uključilo u svoj program i podvuklo je samim nazivom u duhu *nomen est omen*.

1 Stevan Vuković: *Uvozne sanjarije iz druge ruke*, AICA Serbia serijal “#KritikaJePrisutna2021: Izložbe i okolnosti kulturnog rada u Srbiji – leto i jesen 2021”. Videti: www.aicaserbia.org/likovni-kriticari-o-oktobarskom-salonu-2021 (pristupljeno 30.12.2021,10h)

2 *Intervju: Bijenale mladih – verujemo u snagu umetničkih i kustoskih kolektiva*, intervju vodio Lav Mrenović, MANEK, Magazin nezavisne kulture, br. 10, ur: Vida Knežević, decembar 2021, str. 76.

3 Isto, str. 77.

4 Isto, str. 76.

5 Videti: <https://archive.offBiennial.hu/en/2021.html> (pristupljeno 30.12.2021,10h)

Šta nam Bijenale mladih u Beogradu poručuje o današnjem smislu velikih izložbi savremene umetnosti?

Jednom kada se nađete u Cvijeti Zuzorić, sadašnjem sedištu Udruženja umetnika ULUS i prostoru pred stečajem, čemu je doprineo i nedavni požar, odmah vam je jasno da nije u pitanju jedna od onih velikih izložbi koja će vam se prikazati kao “svetsko čudo”. Niti je u pitanju izložba koja će iznedriti novu generaciju onih šest superuspešnih imena iz SKC-a koja će se liturgijski ponavljati u korpusima istorija savremene umetnosti. Takođe, nije u pitanju ni umorna forma rutinske grupne izložbe koja vrti priručne sadržaje u području izabranog kritičkog termina ili pregleda scene. Dakle, ništa od toga. U pitanju je napor, entuzijazam i eksperiment; nije važno da li će se to čitati na površini izložbe, ali Bijenale mladih 2021. je posledica strukturiranog i kontigentnog radnog procesa koji se odnosi na edukaciju mladih umetnika i kustosa, na arhiv izložbe Bijenala mladih (Riječki i Vršački period), javne programe, radionice, susrete mladih i uspostavljanje organizacije Bijenala. Izložba Zajednički jezik je pokazala da je moguće raditi na velikoj izložbi tako da ona ne bude sama sebi cilj, već da, sasvim suprotno, bude pokretač jednog šireg društvenog delovanja i akcije solidarnosti u umetnosti.

Pojam i koncept *Javnih priprema* svojevremeno sam predložila Umetničkom savetu ULUS-a, u početnom raspisu koncepta projekta 2019/20.⁶ Ovaj koncept proističe iz iskustva projekta *Javne pripreme* Bijenala mladih kustoskinja Airi Truisberg i Rael Artel u Talinu, 2006, u kojima sam svojevremeno učestvovala kao predavačica i voditeljka radionica. Predložila sam da se u kontekstu ponovne instalacije Bijenala mladih u Beogradu ovaj pojam misli kroz praksu rada na konceptualizaciji i realizaciji izložbe koju izvode sami umetnici i umetnice i koji su samim tim u mogućnosti da menjaju format izložbe prema sopstvenim potrebama. Tako je aktuelne *Javne pripreme* u potpunosti osmislio i prilagodio konkretnim okolnostima i potrebama organizacioni tim Bijenala, primenivši ga u najboljem mogućem smislu organskog kreiranja izložbe koja misli svoju sadašnjost, prošlost i budućnost.

Bijenale mladih je kroz samu temu “portage za zajedničkim jezikom” težilo da prikaže pozicije generacije umetnika koja živi u komunikacijskim i medijskim balonima (*media bubbles*), u okruženju u kojem izlaganje vestima, zabavi, društvenim medijima i ostalim ekranima “realnostu” prikazuje jednu zatvorenu ideološku ili kulturnu perspektivu koja isključuje druge tačke gledišta, druge svetove. Ove filtrirane balone (samoperpetuirane i digitalno perpetuirane) u kojima danas živimo internet aktivista Eli Parizer naziva odzvanjajućom sobom (*echo chamber*), ili u duhu našeg jezika možda bolje reći sobom sa ogledalima.⁷ Ono što je u nečijem filtriranom balonu zavisi od toga ko je i čime se bavi; mi ne vidimo i nikada nećemo znati za ono što nije prošlo kroz filter, ono što je odstranjeno iz našeg polja vizije i saznanja.

Bijenale mladih je osmišljeno kao otvoreni susret u kojem se obavlja potraga za zajedničkim jezikom kako bi se “zajedno mapirali problemi, brige i šumovi savremenog društva i istražili horizonti i prostori budućnosti”. Tim Bijenala poziva “sve one koji žele da budu saučesnici, partneri, zaverenici, graditelji novog jezika, učesnici, koautori” i zajednički jezik proglašava “mestom slobode”. Zajednički jezik u tom smislu ne predstavlja reprezentativni govor, formu unifikacije ili potrage za jednoglasjem, već radije proces traženja zajedničkog u različitim jezicima. To traženje je, kao i svako drugo, ispunjeno pitanjima, pogodcima i promašajima.

6 Tada sam bila u funkciji komesarke radne grupe Bijenala mladih koju je inicirao Umetnički savet ULUS-a. Kasnije je, sa početkom realizacije Bijenala, sa programom Javnih priprema, formiran tim Bijenala mladih. Inicijativa o ponovnom osnivanju Bijenala mladih u Beogradu postoji još od sredine 2000ih godina i od gašenja projekta Bijenala mladih u Vršcu, i prenosi se sa generacije na generaciju kustosa i umetnika. Prvi i odlučan korak u ostvarenju ove inicijative je povukao Umetnički savet ULUS-a 2020.

7 Eli Pariser: *Beware online ‘filter bubbles’*, TED2011 konferencija, mart 2011. Videti: www.ted.com/talks/eli_pariser_beware_online_filter_bubbles (pristupljeno 30.12.2021, 10h)

“Da li se nova generacija razume i snalazi u fragementisanosti koja je evidentna, da li se najmlađa generacija umetnika međusobno dovoljno čuje, povezuje, sporazumeva, u haosu i kakofoniji koji ih okružuju i zajedničkom prostoru i vremenu koje deli a koje nazivamo savremeni trenutak“.⁸

Kustoskinje Bijenala mladih 2021 postavile su tri podteme koje rezoniraju sa današnjim stanjem života mladih umetnika, formiranih u digitalnom okruženju i odaljenih od svih velikih narativa XX veka, upravo onih narativa istorije i modernosti koji su tokom prethodne dekade snažno okupirali umetničku scenu.

Jovana Trifuljesko polazi od termina IZOLACIJA kao pokušaja prenošenja situacije pandemije na jedno šire (i deljeno) iskustvo usamljenosti, klaustrofobije i krize, bez obzira na to što smo samo jedan klik udaljeni od voljenih ljudi ili željenih sadržaja. Trifuljesko poziva na pokretanje stvarnog dijaloga koji prilazi problemima od stvarnog početka: “Hajde da definišemo ograničene prostore u kojima mislimo, stvaramo i živimo i da zajedno istražimo problematiku institucija, ideologija, društva i generacije”.

Termin UDISAJ Teodore Jeremić otvara prostor ekološkim temama i borbama i ukazuje na političku ekonomiju zajedničkog disanja i života nasuprot opštem zaganjenju: Kako disati slobodno? Čime i kako adresirati sva ona pitanja koja ne imenujemo ali koja su tu negde “u vazduhu”? „U vazduhu sve nestaje, isparava, iščezava, svi ga udišemo istovremeno, on je prostor koji nastanjujemo, razmenjujemo, uzimamo za sebe i konzumiramo, u kom se susrećemo i koegzistiramo u zajedničkom sistemu.”

POST, POST – termin koji predlaže Senka Latinović pita se o svim težinama konceptualizacije i iskustva života i delovanja pod prefiksom “post-“ koji se sve češće čuje: post-pandemija, post-mladost, post-istina, post-ljudsko ... “Da li postoji jedan zajednički smer, neki određeni pravac koji se ukazuje na horizontu, šta je glavna tema – mislim da takvo pitanje više nije relevantno. Društvo, umetnost, svakodnevnica, naše ličnosti su postale toliko fragmentirane, da je nemoguće očekivati okupljanje oko jedne ideje koja će biti pečat generacije. Previše je gorućih problema u svetu, informacija koje primamo, ludila koje svakodnevno procesuiramo. Takvi su i odgovori – mnogobrojni, haotični, cinični, naivni, nejasni, duhoviti, strogo formalni, dirljivi, surovo realni, magijsko-ritualni, neurotični... Sve su to refleksije različitih načina borbe i preživljavanja u današnjem svetu.”⁹

PIŠE: DANILO PRNJAT

Prvo ULUS-ovo Bijenale mladih, rezultat je sinergije različitih koncepata svih uključenih u ovaj projekat: nekoliko zasebnih kustoskih pristupa, od kojih su svi nastali na osnovu uvida u “Organizacionu strukturu i misiju Bijenala mladih” (dokument u čijem je sastavljanju učestvovalo oko 100 mladih aktera u polju umetnosti) tokom pripremnog perioda rada na Bijenalu (*Javne pripreme I*) i njihovog sjedinjenja u jedinstvenu formu, tokom druge faze organizaciono-pripremnog procesa (*Javne pripreme II*) u toku koje je uobličen finalni koncept same izložbe.

Međutim, da li je moguće govoriti o nekim dominantnim tokovima i značajnim promenama u polju umetnosti, i kako ih mapirati u projekatu koji ne govori u ime neke pojedinačne promene, nego se uspostavlja pluralno i pokušava da progovori zajedničkim jezikom koji će biti kolektivno razumljiv?

8 *Intervju: Bijenale mladih – verujemo u snagu umetničkih i kustoskih kolektiva*, intervju vodio Lav Mrenović, MANEK, Magazin nezavisne kulture, br. 10, ur: Vida Knežević, decembar 2021, str. 69.

9 Isto.

Promena jezika mladih umetnika na ovogodišnjem Bijenalu evidentna je u ostvarenjima novih radova kroz složene sisteme komunikacije jednog novog kolektiva u nastajanju (Organizacioni tim), kroz samoorganizaciju i zajednički rad. Primera radi, jedna mlada umetnica, koja je do sada radila samo autoportrete, tokom procesa produkcije novih radova u sklopu Bijenala, došla je do novog koncepta – izrade kolektivnog portreta. Takođe je reč o novoj etici rada kao političkom gestu u umetnosti. U tehnički lošim uslovima, budući da je izložba rađena sa malim budžetom i u otežanim okolnostima, jedan mladi umetnik je pristao da promeni svoj video rad, konceptualizujući ga kroz uslove njegove finalne realizacije (projektor loše rezolucije), kako bi svom kolegi obezbedio bolji projektor, jer je sam procenio da rad tog kolege zahteva bolji kvalitet reprodukovane slike. Umetničkih gestova solidarnosti i kolektivnosti, tokom dugog rada na realizaciji Bijenala bilo zaista bezbroj, a oni nisu tako česti danas u eri duboko individualističkih uverenja i u velikoj meri privatizovanog polja umetnosti. Upravo je u tim gestovima, po mom mišljenju, sadržana najradikalnija promena same umetnosti, ako o tome uopšte možemo da govorimo u ovim terminima.

POGLED UNAZAD, POGLED UNAPRED (UMESTO ISTORIJE BIJENALA MLADIH)

Institucija Bijenala mladih je kreirana u jugoslovenskom kontekstu sa izložbom Jugoslovenski bijenale mladih u Rjeci (1960-1991), da bi zatim, sa nepromenjenim naslovom bila prenesena u Vršac (1994-2004) aktivnošću produkciono-umetničkog para Nade i Živka Grozdanića. Prilikom nove instalacije Bijenala u Beogradu 2021. unutar programa *Javnih priprema* otpočeta je istorizacija i arhivizacija izložbe koja se u nedovršenom ili otvorenom vidu može naći na linku Arhiva Bijenala mladih.¹⁰ Među ostalim materijalima tu je i snimak poslednjeg Jugoslovenskog Bijenala mladih u Rijeci 1991. koji nam sa tridesetogodišnje distance daje uvide u protok savremene umetnosti u regionu.¹¹

Ako je površina izložbe u Modernoj galeriji u Rijeci bila debeli sloj boja i terakota, površina treće iteracije izložbe u Beogradu je plastika i ekran.

Istorija Bijenala mladih u Vršcu je narativizovana kroz predavanje Nade Grozdanić realizovano u okviru edukativnog programa *Javnih priprema*, zajedno sa predavanjima Irene Ristić, Isidore Ilić, Branislava Dimitrijevića, Mirjane Bobe Stojadinović, Stevana Vukovića, Dejana Vasića, Jelene Vesić, Marijane Cvetković, Divne Vuksanović i Maje Lalić, od kojih su sva bila posvećena savremenoj umetnosti, izlagačkoj praksi i načinima kolektivnog rada.¹² Po svedočenju Nade Grozdanić, početkom turbulentnih devedesetih godina ona se seli sa suprugom sa Hvara u Vršac, gde neposredno otpočinje akciju osnivanja Bijenala mladih po ugledu na riječku izložbu. Iako se Bijenale osniva u vreme rata, velike političke krize, sloma privrede i nezapamćene inflacije – Statut je potpisan 1993. godine tokom koje je vrednost dinara sunovratno padala u toku dana i sata – lokalne vlasti, tada SPS (Socijalistička partija Srbije), dale su podršku inicijativi uprkos opozicionih stremljenja inicijatora projekta, razumevajući važnost ovakve umetničke manifestacije za grad Vršac. Bijenale mladih su takođe inicijalno podržali i nekadašnji privredni giganti Hemofarm, Vršačka Pivara, Vršачki Vinogradi, Vojvođanska banka, ali i republičke vlasti. Kako navodi Nada Grozdanić, osnivanje NVO Centar za kulturu “Konkordija” zasnivalo se na politici decentralizacije i tada popularnim modelom pokretanja Bijenala u manjim sredinama koje onda posledično postaju važne ukrsnice umetničkih puteva i trendova. Bijenale se u tom smislu poziva na jaku umetničku tradiciju samog grada – od Jovana Sterije Popovića do Paje Jovanovića i niza savremenih autora koji su se pridružili projektu. Usled pokidanih intra-jugoslovenskih

kulturnih veza i privremenog zatišja svih institucija na lokalnoj sceni tog vremena nema većih izložbi, tako da upravo vršački Bijenale mladih pionirski pokreće sezonu povratka na umetničku normalnost.

Nada Grozdanić takođe ističe kao važan pred-korak osnivanju Bijenala okupljanje likovnih kritičara oko centra “Konkordija” putem saradnje na časopisu Košava, koji je Centar prethodno pokrenuo, i koji je doprineo stvaranju jednog šireg interesnog kruga oko projekta Bijenala mladih.

Struktura Bijenala je napravljena u skladu sa tranzicionom profesionalizacijom sveta umetnosti tokom devedesetih. Nada i Živko Grozdanić su vodili tehničku i organizacionu infrastrukturu, a svake godine je među kritičarima i istoričarima umetnosti biran Umetnički direktor koji je postavljao temu izložbe i tražio među mlađim kolegama tri selektora/selektorka sa kojima bi formirao kustoski tim. Umetnici su obično odgovarali na Otvoreni poziv, čemu je sledila selekcija radova, ali je proces selekcije varirao – od učešća po pozivu, do učešća po konkursu. Izložba je bila predviđena za mlade umetnike i studente umetnosti, pa je granica „mladosti“ varirala u propozicijama sa gornjim ograničenjem na 25 ili 30 godina, kasnije na 35 godina. Centralna izložba je bila okružena pratećim tematskim izložbama ili međunarodnim programima, a svako Bijenale su pratili i diskurzivni događaji: simpozijumi, paneli, radionice i publikacije. Izložba je uglavnom bila lokalnog karaktera sa sporadičnim međunarodnim učešćima, odnosno bila je „internacionalna u indirektnom smislu“, kako je taj format definisala Nada Grozdanić. Rad umetničkog direktora i kustosa je simbolički honorisan, dok su se umetnici, pored izlaganja i često pokrivene cele produkcije rada, takmičili za Grand Prix Bijenala mladih – nagradu novčanog karaktera.

Prve dve izložbe Bijenala mladih, 1994. i 1996. poverene su novosadskom kritičaru Savi Stepanovu koji je izložbu protivstavio „kvazi-kulturnoj sceni“ nacionalne provenijencije, obojenoj „kvazi-istoricizmom i kvazi-tradicionalizmom“ i postavljenoj na tron Miloševićevske Srbije. Stepanov je otvorio prostor umetnosti ka ličnim pričama i ponovnom okretanju formi.¹³ Tako je na konferenciji prvog vršačkog Bijenala raspravljano o tezi *Modernizam nakon postmodernizma* profesora Miška Šuvakovića i Ješe Denegrija, a na drugom Bijenalu je lansirana prva generacija tada mladih kustosa i kritičara: Stevan Vuković, Aleksandra Estela Bjelica, Zoran Erić i Jadranka Tolić.

PIŠE: BRANISLAV DIMITRIJEVIĆ

Prvo izdanje vršačkog Bijenala mladih na leto 1994. koincidiralo je s mojim povratkom sa trogodišnje emigracije u Češkoj, Norveškoj i Velikoj Britaniji. Pošto je konačno u državi koja se i dalje zvala Jugoslavija (a što je bio poseban cinizam) proglašena amnestija za sve koji se nisu odazvali vojnom pozivu, odnosno učešću u ratu na strani velikosrpske agresije, i ja sam se obreo ponovo u Srbiji i to zaslugom Dejana Sretenovića koji je dobio priliku da osnuje Centar za savremenu umetnost te je Branku Anđelković i mene pozvao da mu se pridružimo u osnivanju

10 Videti: <https://bijenalemladih.ulus.rs/en/arhiv-bijenala-mladih> (pristupljeno 30.12.2021, 10h)

11 Videti: <https://www.youtube.com/watch?v=EgdLvFsgI0> (pristupljeno 30.12.2021, 10h)

12 Videti: <https://bijenalemladih.ulus.rs/javne-pripreme-2020> (pristupljeno 30.12.2021, 10h)

13 “U jednoj postavci kojom kao da je inventarisano pluralističko stanje u umetnosti stvaranoj tokom devedesetih godina, bilo je i novog formalizma, i neokonstruktivizma, i obnovljenog minimalizma i (neo)ekspresionizma, i nove figure, i nove apstrakcije, i “rimejka” konceptualizma, i umetnosti akcije i performansa... Sve je to u prepunoj Konkordiji (i izvan ovog jedinstvenog galerijskog zdanja) odražavalo atmosferu koja je vladala u tom sasvim specifičnom trenutku jugoslovenske stvarnosti: u hermetički zatvorenoj zemlji, u okružju opšteg osećanja epohalne krize i skoro egzistencijalne neperspektivnosti, pod snažnim ehom zaglušujućih detonacija sa ratišta, u zemlji u kojoj je destrukcija dostigla i pokazala svoj najviši fizički stadijum, bilo je potrebno dokazivati sopstvenu stvaralačku moć, ali je isto tako je bilo potrebno “čuvati” dignitet, čistotu i autonomnost umetnosti kao specifične delatnosti ljudskog duha, a njenim ostvarenjima dokazivati smisao življenja i postojanja.” S. Stepanov, katalog Bijenala mladih, Vršac 1994, katalog, str 8. Videti: <https://bijenalemladih.ulus.rs/wp-content/uploads/2021/03/Katalog-II-Jugoslovenskog-likovnog-bijenala-mladih-1996.pdf> (pristupljeno 30.12.2021, 10h)

te nove organizacije. Od Dejana smo prvi put i čuli da se u Vršcu sprema prvo Bijenale mladih, po uzoru na ono riječko koje se sada nalazilo u drugoj državi, i s one strane nišana. Ono što ponajviše pamtim oko tog povratka je jedan poseban osećaj mobilizacije umetničke i kritičarske scene povodom najavljene manifestacije u Vršcu iza koje su stajali Živko i Nada Grozdanić, i koji su uspele nešto danas zbilja neobično. Delovalo je kao da će taj događaj biti od presudnog značaja za scenu, da se sprema nešto što će maltene odlučiti dalji pravac umetnosti, dakle jedan osećaj koji je iz današnje perspektive teško preneti, a i zamisliti. Ne znam šta bi se to danas moglo dogoditi na umetničkoj sceni a da stekne toliku auru i zahukta stavove o umetnosti.

Ono što je nas, tada mlade umetničke kritičare, posebno preokupiralo bila je najavljena debata na temu Šuvakovićeve i Denegrijeve u to vreme zdušno promovisane prolegomene za obnovu modernističkog diskursa i modernističke umetničke prakse koja po mišljenju ovih protagonista stupila (ili treba da stupi) posle epohe osamdesetih, tada identifikovane kao epohe postmodernizma. Dakle tada izrečena krilatica “Modernizam posle postmodernizma” bila je krupna tačka sporenja, i oni koji su joj se suprotstavljali, a to su u prvom redu tada bili Sretenović i Lidija Merenik, oštrili su se da uđu u debatu. Nisam tada ni bio skroz svestan da je Šuvakovićeve krilatica bila preuzeta iz jednog teksta Tomaža Brejca još s kraja sedamdesetih, što dodatno dezavuiše tezu da se radilo o nekoj urgentnoj teorijskoj debati za tu 1994. godinu, ali sam bio svestan da mi je ta debata nekako odudarala od stanja stvari u savremenoj umetnosti, kao i da mi se tadašnja umetnička scena u Srbiji – sa izuzetkom Škarta, Saše Markovića i nekih aktivnosti Darke Radosavljević kao kustoskinje i kritičarke – tada činila izopštenom iz sveta i vremena.

Odnosno, ta debata nije pripadala ni nekim evropskim umetničkim pomeranjima u tom trenutku, a ni nekoj lokalnoj specifičnosti umetničke scene koja deluje u uslovima rata i izolacije. (I dan danas je fascinatno koliko je, osim već navedenih i još nekolicine izuzetaka, rat za umetničku scenu u Srbiji bio neki neželjeni višak, nešto što nam uvek drugi rade, nešto što sa umetnošću mnogo veze nema osim što otežava autonomni status umetnika.)

Kad sada pomislim na to, ovo sve jeste i bio neki poslednji iskaz našeg ubeđenja da umetnost ipak ima svoju autonomiju i da se u okviru nje mora raspraviti njeno sopstveno stanje stvari u odnosu na heteronomiju političkog, društvenog, ekonomskog i kulturnog prevrata koji se od tada događao. Otuda ipak moram reći da je ta vrsta predanosti, upornosti, skoncentrisanosti, volje da se ukrste stavovi, da se pitanjima teorije umetnosti da izuzetan, pa i presudan značaj, možda upravo ono što nam danas najviše nedostaje.

Treće Bijenale mladih umetnika 1998., čija je Umetnička direktorka bila Lidija Merenik, a selektori Nenad Radić, Jelena Vesić i Ivan Jović, bilo je tematsko i bavilo se fenomenom *milenijumske bube* (*Milenia bug*). Naslov *Objava broja 46486800* je odbrojavao broj sekundi od otvaranja Bijenala mladih do početka novog Milenijuma, vršeći time subverzivnu identifikaciju sa globalnom panikom odbrojavanja vremena do očekivanog bug-a kada će sve te nule u rađanju novog leta 2000. pobrkati binarnu logiku sveže uposlenih algoritama i sve svetske berze će pasti, a možda i poneki avion – atmosfera “kraja sveta” uporediva sa srednjevekovnim proročanstvima o nadolazećoj Apokalipsi. Umetnički direktor četvrtog Bijenala mladih u Vršcu 2000. godine je bio Slavko Timotijević čiji je eksperimentalni koncept bio uperen protiv kanona konkursa i selekcije, tako da je na izložbi učestvovalo oko 200 umetnika, i lokalnih i međunarodnih, čiji su radovi postavljeni i mišljeni “horizontalno“, jedan pored drugog. Za naslov Bijenala je uzeta sintagma *S leve na desnu stranu – s desne na levu*, što je naziv rada konceptualnog umetnika Raše Todosijevića.

Peti bijenale je kurirao Jovan Čekić pod temom *Kodovi vremena*, kroz koju je odbio da se povinuje kanonu mladosti, novog, svežeg, potencijalnog, nečeg što obećava, i umesto toga postavio tezu o “zauvek mladim umetnicima“. Na

ovoj izložbi su po pozivu učestvovali umetnici svih generacija, a neki od njih su se i poigrali sa doslovnošću starosti i mladosti, kao što je to npr. Todosijević koji je tom prilikom kupio sebi grobno mesto u Vršcu.

Bijenale mladih u Vršcu je ugašen sa dolaskom Radikalne stranke na vlast u opštini Vršac koja dalje nije imala interesa za savremenu umetnost kao oblik oživljavanja grada (možda nisu morali da “spaljuju knjige” i nepovratno obrišu veb sajt i digitalnu arhivu Bijenala koja se nalazila u Opštini Vršac). Kako svedoči Nada Grozdanić, nije stvorena nova generacija na lokalnu koja bi na sebe preuzela nastavak tehničke organizacije Bijenala kako bi to zahtevao određeni „biološki ritam“ života i rada. Za nju je period vršačke iteracije Bijenala predstavljao vreme entuzijazma i ljubavi spram umetnosti u kojem su mnogi nesebično radili za umetničke ciljeve i smatrali da takvo (samo-)ulaganje ima smisla.

Takođe, za razliku od horizontalnosti i kolektivističkog principa nove instalacije Bijenala mladih u Beogradu, Nada Grozdanić u svom izlaganju na *Javnim pripremama* ističe nužnost “harizmatiskog vođe koji je sposoban da iznese stvari od početka do kraja, da ubedi sve oko sebe u važnost jednog ovakvog projekta i ostvari podršku kako među kritičarima i umetnicima, tako i među finansijerima”. Za nju je ta ličnost u vršačkom periodu izložbe bio njen suprug i partner u Centru za kulturu “Konkordija” – Živko Grozdanić Gera.

Ratovi na teritoriji Jugoslavije, kao i veze ili razvezivanja Bijenala mladih u Vršcu sa svojevremenim riječkim Jugoslovenskim Bijenalom mladih, retko se spominju i diskutuju u okviru izložbe. Detaljnija analiza politika umetnosti i rata iznesena je jedino na seminaru *Pop Vision* kao pratećem programu Drugog jugosovenskog Bijenala mladih u Vršcu 1996, u izlaganju Branislave Anđelković koja analizira film *Lepa sela lepo gore* Srđana Dragojevića; izlaganje je objavljeno u istoimenoj publikaciji 1996.¹⁴ Taj fenomenen odstupanja pred traumatičnom realnošću ratova i zločina Ješa Denegri i Miško Šuvaković zovu “modernizam posle postmodernizma”, Lidija Merenik koristi termin “aktivni eskapizam”, a Goran Đorđević “beli kič”.

Bijenale mladih je tokom čitave svoje istorije održavao edukativne programe i podržavo znanje i proces umetničkog mišljenja. Dok je tokom Bijenala u Vršcu, proizvodnja znanja bila realizovana kao konvencionalni prateći program izložbe, Bijenale mladih u Beogradu je obrnulo redosled, koristeći se formama samo-obrazovanja i samo-organizacije u procesu izvođenja izložbe.

Budžet izložbe u Vršcu bio je znatno veći od prve beogradske iteracije Bijenala mladih. Obično je predstavljano oko 40/50 mladih umetnika i umetnica, osim na poslednjem bijenalu 2004. godine, koji je bio nešto brojniji i razgranatiji po učešćima, formatu i programima, i koji je ujedno bio i jedna od prvih, u punom smislu internacionalnih izložbi savremene umetnosti u Srbiji nakon ratova devedesetih, pre nego što je sezoni internacionalizacije Oktobarskog Salona sproveo Rene Blok sa izložbom *Umetnost, život i pometnja* (*Art, Life & Confusion*) 2006. godine. Bijenale u Vršcu 2004. godine (*Još uvek*) *Bez naziva* predstavilo je niz značajnih umetničkih radova, i obezbedilo produkciju novih radova većem broju mladih umetnika i umetnica aktivnih u lokalnom kontekstu. To poslednje jugoslovensko Bijenale mladih u Vršcu, kako je u katalogu izložbe pisao Svebor Midžić,¹⁵ tadašnji umetnički direktor, nije bilo niti jugoslovensko, niti sasvim bijenale, niti je nužno predstavljalo mlade umetnike. Kustoski tim u sastavu Siniša Mitrović, Jelena Vesić i Ana Nikitović je odbio da izložbu označi prepoznatljivim nazivom, kritikujući

¹⁴ Branislava Anđelković, *Lepa sela lepo gore: Popularni diskursi rata*, Pop Vision, Vršac, 1996, str. 118-138.

¹⁵ Svebor Midžić, Jugoslovenski bijenale mladih 2004. Vršac, (Još uvek) *Bez naziva/ Untitled (as yet)*, katalog projekta, ur. Jelena Vesić, Siniša Mitrović, Svebor Midžić, Ana Nikitović, Centar za savremenu umetnost, Beograd, str. 7-10.

totalitet kustoskog pristupa i artificijelnu tematizaciju umetničkog rada iz jednog centra moći. Anti-naslov (*Još uvek*) *Bez naziva* je označavao određenu otvorenost izložbe spram govora pojedinačnog umetničkog rada. Centralna tema diskusije bio je odnos umetnika i kustosa.

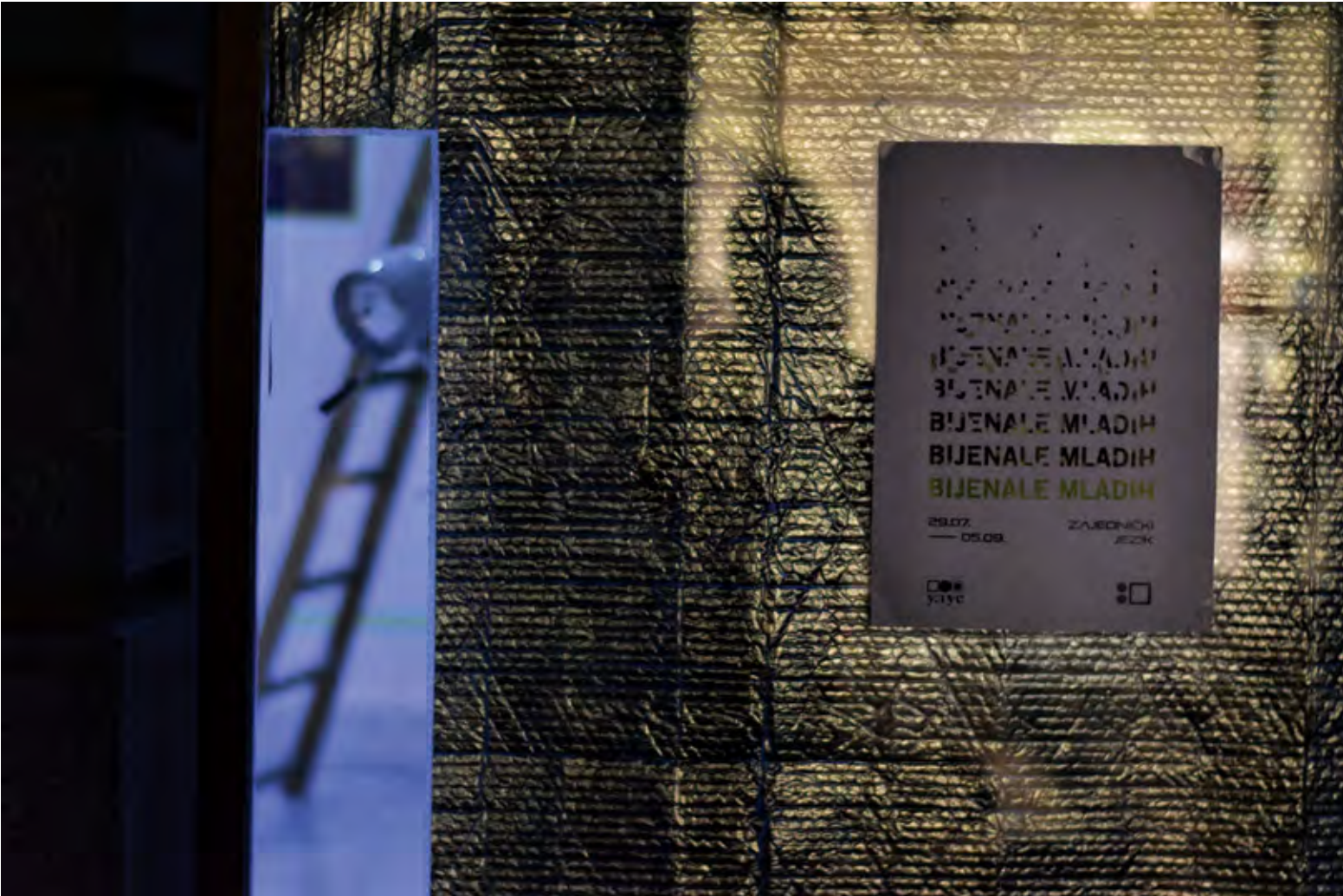
U svojoj tadašnjoj recenziji izložbe Bijenala u Vršcu 2004 kritičar Branislav Dimitrijević je nazvao odnos izlagačkog sjaja i produkcione prekarosti Operom u Džungli, kako je i glasio naslov njegovog teksta objavljenog u nedeljniku Vreme.¹⁶ Tada, upravo kao i sada, ono što se na lokalnoj sceni vrti kao ključni termin na vodenici je “uplivanje na međunarodnu umetničku scenu”, što Dimitrijević uz humorističku intonaciju opisuje kao “ceđenje drenovine” do poslednjeg (kustoskog) daha.

PIŠE: ANDREJ DOLINKA

Kontinuitet održavanja (Jugoslovenskog) bijenala mladih (umetnika) nekima može delovati kao nategnuto pitanje, a nekima kao nepobitna činjenica. Upravo zbog toga je važno razmotriti i pitanja diskontinuiteta bijenala mladih, održavanog u Rijeci (1960–1991) i Vršcu (1994–2004) i novouspostavljenom u Beogradu (2021). Potrebno je uzeti u obzir događaje, okolnosti i uslove koji su uticali na trajanje tih pauza, na oblike ponovnog aktiviranja bijenala, pa i na njegovo samoodređenje u odnosu prema (sistemu) umetnosti i društvenoj situaciji.

Pitanje kontinuiteta eksplicitno se postavlja u tekstovima koji okružuju poslednju vršačku (2004) i prvu beogradsku (2021) manifestaciju koja u nazivu nosi pomenute termine. U oba slučaja koncepti kustosa i kustoskinja zasnovani su na problemu jezika. Umetnički direktor i kustoski tim vršačkog bijenala 2004. – Svebor Midžić, Jelena Vesić, Siniša Mitrović i Ana Nikitović – raščlanjuje sintagmu “Jugoslovenski bijenale mladih” i pokušava da u dubljim i možda neočekivanim značenjskim slojevima pronađe opravdanje za njenu upotrebu unutar istorijske etape u kojoj sva tri pojma vaze za kritičkom interpretacijom i refleksijom diskontinuiteta imena. Vršački bijenale 2004 (*Još uvek*) *Bez naziva* postavlja jezik izlaganja u službu preispitivanja svega postojećeg, pa i same uloge kustosa i umetnika, kao i formata internacionalnih bijenalnih izložbi. U slučaju Bijenala mladih 2021. godine, u izmenjenim okolnostima politike, života i umetnosti, principima realizacije projekta ali i nanovo posloženim društvenim urgentnostima, jezik se povlači sa meta pozicije u samo središte pitanja subjektivacije kolektivnog mi okupljenog u udruženom radu.

Kao i sam projekat, naziv Bijenala mladih 2021. *Zajednički jezik* situira se kako dijahronijski prema sopstvenom kontinuitetu tako i u sinhronijskom odnosu nasuprot sekvenci koju čine nazivi tri izdanja Oktobarskog salona od trenutka kada je transformisan u Beogradski bijenale: *Ljubavni zanos* (2016), *Čudo kakofonije* (2018) i *Sanjari* (2021). Naspram statusa kvo mnoštva “umetničkih jezika” sanjara koji u ljubavnom zanosu doprinose čudu kakofonije postavlja se drugačija mogućnost — potraga za zajedničkim jezikom. Od toga gde su granice pomenutog kolektivnog mi i koliko je pretpostavljeni zajednički jezik oštar, zavisi mnogo štošta, pa i kontinuitet bijenala mladih. *Tekst je prvi put objavljen 16. januara 2022. na portalu AICA Serbia u okviru serijala #KritikaJePrisutna2021 u okviru kojeg su predstavljeni kritički pregledi Bijenala mladih kroz dijaloški i kolaborativni metod rada i iznošenje uporednih stavova u ovom novom kritičkom kolažu.*



¹⁶ Branislav Dimitrijević, *Opera u džungli*, Vreme br. 707, 21. jul. 2004. Videti: www.vreme.com/kultura/opera-u-dzungli (pristupljeno 30.12.2021, 10h)

THE YOUTH BIENNIAL IN BELGRADE, 2021: ON PUBLIC PREPARATIONS AND PUBLIC FINANCING

WRITTEN BY: JELENA VESIĆ

GUEST COMMENTATORS: DANILO PRNJAT, BRANISLAV DIMITRIJEVIĆ, ANDREJ DOLINKA
QUOTES: JOVANA TRIFULJESKO, SENKA LATINVIĆ, TEODORA JEREMIĆ, STEVAN VUKOVIĆ

ONE CITY, TWO BIENNIALS

It seems like pure arrogance, like a pretension without foundation, occasionally characteristic of Belgrade: That exactly in the year after the first signs of the pandemic settling down, the city, that has in the previous period suffered the institutional devastation of the contemporary art scene, steps forward with two Biennials in one breath. It's been more than five years of the financial killing of the independent scene, followed by the political appropriation of the Museum of Contemporary Art by the government and the expropriation of numerous critics, curators, and even the Museum of Contemporary Art itself as a space for presentation and reflection.

In the case of the Youth Biennial and the Belgrade Biennial (October Salon), one next to (or against) the other, one sees two different visions and practices of contemporary art - one which acts in the direction of creating a renewed coherence on the stage, and another that continues the processes of atomization and dispossession. The meeting of two Biennials in Belgrade, during another long Corona summer, represented, in a symbolic sense, the struggle of opinions in the field.

While the Youth Biennial could be put under the umbrella of the slogan "There is no return to normality" which united the voices of progressive policies during the time of the pandemic, the October Salon spoke from the neutralizing, universal and sterile perspective of the power of a large-scale exhibition, as if in the meanwhile, nothing, not even a pandemic, happened.

Within the political economy of art which was led by donors, mainly the Ministry of Culture and the City, the Belgrade Biennial and the Youth Biennial were placed in the relationship of a "center" and the "periphery". The Youth Biennial took place, in a certain way, in the shadow of the incomparably financially and institutionally stronger October Salon, while dealing with the difficult production and institutional conditions. But even despite that, managing to produce a complex and thoughtfully executed exhibit and self-educational program.

The entire Biennial was carried out with the help of funds received from two grants of the Ministry of culture (650,000 RSD), certain help in the press and small donations through free services. The idea of the Biennial team was to give as many artists as possible a chance to exhibit their works. From 249 applications, 123 participants were selected. About 15 people worked in the organizational team, on 8 exhibition spaces and several public spaces in Belgrade and the Fortress. Under the topic of togetherness, new and different relationships based on the cooperative model and fair practices were created. The call for joining the Youth Biennial team was continuously open, and people joined and exited it during the duration of the project in accordance with the idea of participation and self-education in the field. The artworks included performances, plays, concerts and workshops.

Exhibition curators, Senka Latinović, Teodora Jeremić and Jovana Trifuljesko, in a moment of crisis, decided to waive their fees, as the redirection of that micro-budget to the production of the Biennial was the only way to make sure the exhibition takes place. A few days before the opening, the crisis within the association of artists escalated, when the administration of the renewed ULUS was violently taken over by conservative forces, which resulted in the account being blocked. "The team of the Youth Biennial this year hit the wall of self-exploitation" - testify the curators and add how "working in such conditions is demoralizing, extremely precarious, inevitably amateurish and full of noises".

Let's take a look at what the critics and curators concluded while comparing these two Biennials.

STEVAN VUKOVIĆ: “It is not necessary for every Biennial to have a thematic coherence and a well-implemented setup, if it arises from the investigative field-work that results in a comparative review of current artistic practices on the global stage and in the environment where the exhibition takes place (...) The Youth Biennial is a curatorial exhibition created through a very complex research and debate process, with a budget comprising only one percent of the overall Belgrade Biennial budget, but with large-scale human resources that have been invested as efficiently as possible, as opposed to the budget of the October Salon, which was mostly transferred to the accounts of commercial galleries from which works were borrowed or rented.”¹

JOVANA TRIFULJESKO: “Our primary goal, which the Youth Biennial team established during the Public Preparations, was to nurture the local scene and create an exhibition platform for our young artists who were, on this occasion, invited to join the collective process. Even though the exhibition was of an international character, in curatorial workshops and in terms of production, priority was given to the needs of local artists. Furthermore, we wanted to awaken the spaces where you don’t see contemporary art. (...) The October Salon/Belgrade Biennial is almost completely dislocated in relation to the local context in which it is located. The Dreamers exhibition could have taken place anywhere in the same arrangement as this one and there would be no difference. The Youth Biennial and the October Salon this year simply spoke a diametrically opposed language”.²

SENKA LATINOVIĆ: “When the date of the Salon was moved for the last time, it seemed to us to be a problem - first, our possibilities for borrowing equipment were significantly reduced, because the October Salon, in this sense, was a priority for all the institutions. Second, we thought that two Biennials at the same time were simply too much for Belgrade and that it would affect the attendance of the Youth Biennial. However, it appears that this year’s October Salon failed to meet the public’s expectations and even caused a kind of silent boycott. The key problems I saw were: distance, arrogance and elitism of the curators, ignoring domestic and regional art production, non-transparency in spending funds and finally the non-communicative nature of a large number of works with the public. The Youth Biennial has, regardless of its shortcomings, still managed to start something new, which will yet need to be corrected, upgraded, improved and strengthened in the coming years”.³

TEODORA JEREMIĆ: “The Belgrade Biennial should have ended before the start of the Youth Biennial, however, as the Biennials overlapped, the newly created situation became additionally interesting to me, because we had two absolute antipodes occurring at the same moment in the city, two models according to which local art operates. On the one hand, we have something experimental, unfinished, never supported enough, transparent in the sense of financial instability, organic, focused on a local context and artists, real, close. On the other hand, something that is planned out to the last detail, perfectly executed in a production-sense, non-transparent in terms of spending extremely large quantities of resources, artificial (in the sense of the curatorial approach, but also in the way that the October Salon became the Belgrade Biennial a few years ago), with little or no connection to the local context, distanced. Two polarities on the local art scene that are noticeable and otherwise, much wider than these two biennials”.⁴

1 Stevan Vuković: *Imported Second-Hand Daydreams*, AICA Serbia Series “#KritikaJePrisutna2021: Exhibitions and Circumstances of Cultural Work in Serbia – Summer and Fall 2021”, 30.12.2021.

2 *Interview: The Youth Biennial – We Believe in the Power of Art and Curatorial Collectives*, interview chaired by Lav Mrenović, MANEK, Independent Culture Magazine, nr. 10, ed. Vida Knezevic, December 2021, pg. 76.

3 Ibid. pg. 77.

4 Ibid. pg. 76.

B — IENNALIZATION, OR THE SEARCH FOR A COMMON LANGUAGE

The great exhibitions (or the *-iennale* type of exhibitions) which in the epoch of Modernity we call *Biennials* are exactly the kind of art forms which develop on the historical background of representations of imperial power and colonial modernity (or perhaps the *dark sides of modernity*, as Mignolo would say); their function is to overshadow the public. The matrix of all *-iennale* exhibitions as a form of spectacle is London’s Great Exhibition in the Crystal Palace (1851) which represented the world(liness) of the Industrial Revolution and the dominance of Victorian Britain in that world, the exhibition that in popular representations today (e.g. Wikipedia) represents mostly with its numerical superiorities: 92,000 m² of newly built exhibition space, three times higher than the cathedral St. Paul’s in London, 14,000 exhibits, visited by 6 million people... Based on “qualitative” indicators, it is often stated that the exhibition was also visited by important intellectuals of that era who in their works reflected the new industrial paradigm - Charles Darwin, Karl Marx, Charles Dickens, Lewis Carroll or Michael Faraday - and the world’s first industrial soft drink, Schweppes, was the official sponsor of the event.

Unlike today’s quantification of followers on info channels as cold facts of a dominant value system, the conservatives of the time were still afraid of numbers, expressing a fear that such masses of visitors could turn into a “revolutionary crowd”.

In the newer art history, this and similar Great Exhibitions and their critical transformations in contemporary curatorial approaches to Biennials are often considered in a completely different way - through concepts and practices of (de) colonization and various forms of “unlearning of the imperial mindset”. The search for different models intensifies with the increase in the number of Biennials in the world and with the increase in the uniformization of the format of a great exhibition of contemporary art. Examples of such practices are numerous and divergent. *Manifesta 6* in Nicosia (2006) have proposed a school based on (neo)avant-garde art education projects such as Black Mountain College or Bauhaus, instead of an exhibition, whereby, instead of being selectors of works of art, curators would be course leaders. Also, one of the central events of the exhibition of *Documenta 12* was the exposition, connection and public debate of the protagonists of over 70 artistic and theoretical magazines across the world.

In the direction of “unlearning the imperial mindset”, great exhibitions are self-subverted from within by opening up a space and infrastructure for meeting the protagonists of contemporary activist struggles, an example of which would be the Biennial in Berlin (2012) called *Forget Fear* by Arthur Zmijewski and Joanna Warsza. Apart from that, the monumentality of great exhibitions is amortized by the transition to the performative format of events, meetings and discussions – *Contour Biennial 9* (2019) in Belgium under the title *Coltan as Cotton* curated by Natasa Petresin Bachelez.

When it comes to subversions and productive reimaginings of great exhibitions, maybe the one that is most comparable to the local Youth Biennial is the *Off Biennial*⁵ 5 in Budapest, which, from a very underfunded “garage type” grassroots initiative, based on volunteer work and often on self-exploitation, became the biggest cultural event in Budapest and one of the of the most interesting *–iennale* exhibitions in the region, which stands openly against the populism of the political right of the current regime in Hungary. The *Off Biennial* has also in its already developed phase of this year’s edition titled *Inhale* retained the principles of fair practice and cooperation, on which it was established, as well as the organic connections with the local scene. To quote the curator Annie Fletcher, once a participant in the discussion program of the sixth *Youth Biennial* in Vršac (2004), “There is no position without location”. Or, in other words, the phenomenon of biennialization, standardization and neutralization of great

5 See: <https://archive.offBiennial.hu/en/2021.html> (accessed: 30.12.2021, 10pm)

exhibitions of contemporary art, which is also the case with the biennialization of the The October Salon, especially its last year’s edition, makes every exhibition the same, and therefore irrelevant.

In the introductory text of the project *Criticism is Present*, Ana Sladojevic suggests to abolish the dichotomy of the arbitrating center and the provincialized periphery and that “in one’s own context, an authentic horizon of hope or aspiration in the form of values that apply in every step of the work be established”. Sladojevic proposes that instead of the homogenizing term of the periphery, whose meaning is precisely the confirmation of the center, we move on to the consideration of *decentering*. It appears as if the *Off Biennial* in Budapest had already included this position in its program and underlined it in its very name, in the spirit of *nomen est omen*.

What does the Youth Biennial in Belgrade tell us about today’s meaning of great contemporary art exhibitions?

Once you find yourself at the Cvijeta Zuzorić Art Pavilion, the current headquarters of the Association of Artists ULUS and a space facing bankruptcy, to which the recent fire also contributed, it is immediately clear to you that it is not one of those great exhibitions that will be presented to you as a “wonder of the world”. Nor is it an exhibition that will give birth to a new generation of those six hyper-successful names from SKC who will be liturgically repeated in the corpus of contemporary art history. Furthermore, it’s not about either the tired form of a routine group exhibition that spins handy contents in the area of the chosen critical term or scene review. So, none of that. It’s about effort, enthusiasm and experiment; it doesn’t matter if it will be read on the surface of the exhibition, but the Youth Biennial 2021 is the consequence of a structured and contingent work process related to the education of young artists and curators, to the archives of the Youth Biennale exhibition (of the Rijeka and Vršac period), public programs, workshops, meetings of young people and the establishment of the organization of the Biennial. The exhibition *A Language in Common* has shown that it is possible to work on a large exhibition so that it is not an end in itself, but that, quite the opposite, be the initiator of a broader social engagement and action of solidarity in art.

I once proposed the term and concept of Public Preparations to the Artistic Council of ULUS, in the initial open call for the 2019/20 project concept.⁶ This concept stems from the experience of the Public Preparations project of the Youth Biennial curators Airi Triisberg and Rael Artel in Tallinn, 2006, where I once participated as a lecturer and workshop leader. I proposed that in the context of the re-installation of the Youth Biennial in Belgrade, this term is thought through the practice of working on the conceptualization and realization of the exhibition performed by the artists themselves and who are then able to change the format of the exhibition according to their specific needs.

And so, the organizational team of the Biennial completely designed and adapted the current Public Preparations to fit the specific circumstances and needs, applying it in the best possible sense of an organic creation of an exhibition that thinks about its present, past and future.

The Youth Biennial sought to show through the very theme of a “search for a common language” the positions of the generation of artists who live in communication and media bubbles, in an environment where exposure to news, entertainment, social media and other screens of “reality” showcases a closed ideological or cultural perspective which excludes other points of view and other worlds. These filter bubbles (which are self- and digitally perpetuated)

in which we live today, are referred to as echo chambers, according to internet activist Eli Pariser, or in the spirit of the Serbian language, perhaps a better name for them would be rooms with mirrors.⁷ What exists in one’s filter bubble depends on who one is and what one does; we don’t see and will never know about what has not passed through the filter, what has been removed from our field of vision and knowledge.

The Youth Biennial is designed as an open meeting where the search for a language in common is carried out so as to be able to “map out the problems, concerns and noises of contemporary society and investigate horizons and spaces of the future together”. The Biennial team invites “all those who want to be accomplices, partners, conspirators, builders of a new language, participants, co-authors” and proclaims a language in common as “a place of freedom”. In this sense, a language in common does not stand for a representative speech, a form of unification or the search for unanimity, but rather a process of seeking the common in the different languages. That search, like any other, is filled with questions, hits and misses.

“Does the new generation understand and deal with the fragmentation that is evident? Does the youngest generation of artists listen to each other enough, connect, agree, in the chaos and the cacophony that surrounds them and the common space and time they share and that we call the contemporary moment.”⁸

The curators of the 2021 Youth Biennial have arranged three sub-topics that resonate with the contemporary state of life of young artists, formed in a digital environment and distant from all of the great narratives of the 20th century, precisely those narratives of history and modernity that strongly occupied the art scene of the previous decade.

Jovana Trifuljesko starts from the term ISOLATION as an attempt to convey the situation of the pandemic to a wider (and shared) experience of loneliness, claustrophobia and crisis, regardless of the fact that we are only one click away from our loved ones or from our desired content. Trifuljesko invites us to start a real dialogue which approaches the problems from the actual beginning: “Let’s define the limited spaces in which we think, create and live and to explore the problems of institutions, ideologies, societies and generations together”.

The term INHALATION by Teodora Jeremic opens up space for talking about ecological topics and struggles and points to the political economy of shared breathing and living as opposed to the general pollution: How to breathe freely? How and by which means to address all those questions that we do not name but which are there somewhere “up in the air?” “In the air, everything disappears, evaporates, disappears, we all breathe it at the same time, it is the space which we inhabit, exchange, take for ourselves and consume, in which we meet and coexist in a joint system.”

POST, POST - the term proposed by Senka Latinovic asks about all the difficulties of conceptualizations and experiences of life as well as about acting under the prefix “post-”, which is heard more and more often: post-pandemic, post-youth, post-truth, post-human... “Is there a direction in common, some specific direction which one can see on the horizon, what is the main theme - I think that such a question is no longer relevant. Society, art, everyday life, our personalities have become fragmented to such an extent, that it is impossible to expect people to gather around a single idea that will be a stamp of a generation. There are too many pressing problems in the world, the information we receive, the madness which we process daily. Such are the answers - numerous, chaotic, cynical, naive, vague, witty, strictly formal,

⁶ At that time, I was a commissioner of the Youth Biennial working group initiated by the Art Council of ULUS. Later, with the beginning of the realization of the Biennial, with the program of Public Preparations, the team of the Youth Biennial was formed. The initiative to re-establish the Youth Biennial in Belgrade has existed since the mid-2000s and since its closure of the Youth Biennial project in Vršac, and is passed down from generation to generation of curators and artists. The first and decisive step in the realization of this initiative was taken by the Art Council of ULUS in 2020.

⁷ Eli Pariser: *Beware online ‘filter bubbles’*, TED2011 Conference, March, 2011. See: www.ted.com/talks/eli_pariser_beware_online_filter_bubbles (accessed: 30.12.2021,10pm)

⁸ *Interview: Youth Biennial – we believe in the power of art and curatorial workshops*, Interview led by Lav Mrenović, MANEK, Independent Culture Magazine, Nr.10, Ed. Vida Knezevic, December 2021, pg. 69.

touching, harshly realistic, magical-ritual, neurotic... All they are reflections of different ways of fighting and surviving in today’s world”.⁹

WRITTEN BY: DANILO PRNJAT

The first ULUS Youth Biennial is the result of the synergy of different concepts of everyone involved in this project: several separate curatorial approaches, all of which were based on the insight into the “Organizational Structure and Mission of the Youth Biennial” (a document in which around a 100 young actors in the field of art participated) during the preparatory period of working on the Biennial (Public Preparations I) and their unification into a unique form, during the second phase of the organizational- and preparatory process (Public Preparations II) during the course of which the final concept of the exhibition itself was shaped.

However, is it possible to talk about some dominant currents and significant changes in the field of art, and how to map them onto a project which does not speak in the name of some individual change, but establishes itself as a plurality and tries to speak a language in common which would be collectively understood?

The change in the language of young artists at this year’s Biennial is evident in the establishment of new works through complex systems of communication of a new emergent collective (the Organizational Team), through self-organization and teamwork. For example, a young artist, who until now has only done self-portraits during the process of the production of new artworks as part of the Biennial, came up with a new concept - making a collective portrait. It is also about the new ethics of work as a political gesture in art. In technically poor conditions, seeing as the exhibition was made with a small budget and in difficult circumstances, a young artist agreed to change his video art, conceptualizing it through the conditions of its final realization (a poor resolution projector), in order to secure his colleague with a better projector, as he himself assessed that the artwork of that colleague required a better quality of the reproduced image. There were truly innumerable artistic gestures of solidarity and collectivity during the long working time on the realization of the Biennial, and they are not as common today in an era of deeply individualistic beliefs and in the, to a large degree, privatized field of art. It is precisely in those gestures, in my opinion, that the most radical change of art itself is contained, if we can even speak about that in these terms at all.

LOOKING BACK, LOOKING FORWARD (INSTEAD OF A HISTORY OF THE YOUTH BIENNIAL)

The institution of the Youth Biennial was created in the Yugoslav context with the Yugoslav exhibition called the Youth Biennial in Rijeka (1960-1991), which was then, with an unchanged title, transferred to Vršac (1994-2004) and with the activity of the art-producing couple Nada and Živko Grozdanić. During the new installation of the Biennial in Belgrade in 2021 under the program of *Public Preparations* the historization and archivization of the exhibition, which in its unfinished or open form can be found by following the link at the Archive of the Youth Biennial, had begun.¹⁰ Among the other materials there is also a recording of the last Yugoslav Youth Biennial in Rijeka in 1991, which offers us insights into the flow of contemporary art in the region from a 30-year-old distance.¹¹

9 Ibid.
10 See: <https://bijenalemladih.ulus.rs/en/arhiv-bijenala-mladih> (accessed: 30.12.2021,10pm)
11 See: <https://www.youtube.com/watch?v=-EgdLvFsgl0> (accessed: 30.12.2021,10pm)

If the surface of the exhibition in the Modern Gallery in Rijeka was a thick layer of paint and terracotta, the surface of the third iteration of the exhibition in Belgrade is plastic and a screen.

The history of the Youth Biennial in Vršac is narrated through a lecture by Nada Grozdanić realized within the framework of the educational program of Public Preparations, together with the lectures of Irena Ristić, Isidora Ilić, Branislav Dimitrijević, Mirjana Boba Stojadinović, Stevan Vuković, Dejan Vasić, Jelena Vesić, Marijana Cvetković, Divna Vuksanović and Maja Lalić, of which all were dedicated to contemporary art, exhibition practice and ways of working collectively.¹²

According to Nada Grozdanić’s testimony, at the beginning of the turbulent nineties, she moved with her husband from Hvar to Vršac, where she immediately begins the action of founding the Youth Biennial based on the example of the exhibition in Rijeka. Although the Biennial was founded during the wartime, a great political crisis, an economic collapse and unprecedented inflation - the Statute was signed in 1993, during which the value of the dinar fell sharply throughout the day and even the hour - the local authorities at the time, the SPS (Socialist Party of Serbia), supported the initiative despite the oppositional strivings of the project’s initiators, understanding the importance of this kind of artistic event for the city of Vršac. The Youth Biennials were also initially supported by the former economic giants Hemofarm, Vršačka Pivara, Vršački Vinogradi, Vojvođanska banka, but also the republican authorities. According to Nada Grozdanić, The establishment of the NGO Center for Culture “Konkordija” was based on the policy of decentralization and the then popular model of starting the Biennial in smaller communities, which then subsequently become important crossroads of artistic paths and trends. In this sense, the Biennial has a strong artistic tradition of the city itself - from Jovan Steria Popović to Paja Jovanović and a number of contemporary authors who joined the project. Because of the torn intra-Yugoslavian cultural ties and the temporary lull of all institutions operating on the local scene at that time, there were no major exhibitions, so it was the Vrsac Youth Biennial that pioneered the season of returning to artistic normality.

Nada Grozdanić also emphasizes the gathering of art critics around the “Konkordija” Center as an important pre-step to the founding of the Biennial which happened through a collaboration on the Košava magazine, which the Center previously launched, and which contributed to the creation of a wider circle of interest around the project of the Youth Biennial.

The structure of the Biennial was created in accordance with the transitional professionalization of the world of art during the nineties. Nada and Živko Grozdanić headed the technical and organizational infrastructure, and every year an art director was chosen among art critics and historians, who set the theme of the exhibition and looked for three of his younger colleagues to be selectors with whom he would form a curatorial team. Artists usually responded to the open call, followed by the selection of works, but the selection process varied - from participation based on the open call, to participation based on a competition. The exhibition was intended for young artists and students of art, so the limit of “youth” varied in propositions with an upper limit of 25 or 30 years, all the way up to the age of 35. The central exhibition was surrounded by accompanying thematic exhibitions or international programs, and each Biennial was accompanied by discursive events: symposia, panel discussions, workshops and publications. The exhibition was mainly of a local character with sporadic international participations, that is, it was “international in an indirect sense of the word”, as Nada Grozdanić defined that format. The work of the art director and curator is symbolically honored, while the artists, in addition to the exhibition, and the often covered entire production of work, competed for the Grand Prix of the Youth Biennial - a monetary award.

12 See: <https://www.youtube.com/watch?v=-EgdLvFsgl0> (accessed: 30.12.2021,10pm)

The first two exhibitions of the Youth Biennial, in 1994 and 1996, were entrusted to the Novi Sad critic Sava Stepanov, who contrasted the exhibition with a “quasi-cultural scene” of national provenance, colored by “quasi-historicism and quasi-traditionalism” and placed on the throne of Milosevic’s Serbia. Stepanov opened up the space of art towards personal stories and a return to form.¹³ And so, at the conference of the first Vrsac Biennial, the topic of *Modernism after Postmodernism* by professors Miško Šuvaković and Ješa Denegri was discussed, and at the second Biennial, the first generation of then young curators and critics was launched: Stevan Vuković, Aleksandra Estela Bjelica, Zoran Erić and Jadranka Tolić.

WRITTEN BY: BRANISLAV DIMITRIJEVIĆ

The first edition of the Vrsac Youth Biennial in the summer of 1994 coincided with my return from a three-year emigration in the Czech Republic, Norway and Great Britain. After finally in the state that was still called Yugoslavia (and which was a special kind of cynicism) an amnesty was declared for all those who did not respond to military service, that is, participation in the war on the side of the aggression of Greater Serbia, and I happened to find myself again in Serbia owing to Dejan Sretenović, who got the opportunity to found the Center for Contemporary Art, and he invited Branka Anđelković and me to join him in founding that new organization. We heard from Dejan for the first time that the first Youth Biennial is being prepared in Vršac, following the example of the one in Rijeka, which was now in another country, and starring down the barrel of a gun.

What I remember most about that return is a special feeling of mobilization of the artistic and critical scene when the event in Vršac was announced, organized by Živko and Nada Grozdanić, and who succeeded in doing something which is nowadays really unusual. It seemed as if that event would be of crucial importance for the scene, that something was brewing which will basically decide the further direction of art, so a feeling that is difficult to convey or imagine from today’s perspective. I don’t know what could happen on the art scene today and gain such an aura and stirs such attitudes about art.

What particularly preoccupied us, then young art critics, was the announced debate on the topic of Šuvaković’s and Denegri’s enthusiastically promoted prolegomena for the renewal of the modernist discourse and modernist artistic practices which, in the opinion of these protagonists, entered (or should enter) after the epoch the eighties, then identified as the epoch of postmodernism. So, the catchphrase “Modernism after Postmodernism” was a major point of contention, and those who opposed it, and it was primarily Sretenović and Lidija Merenik on the frontlines, tried to get into the debate. I was not even aware at the time that Šuvaković’s catchphrase was taken from a text by Tomaž Brejc from the end of the seventies, which further disavows the thesis that it was about some urgent theoretical debate for the year 1994, but I was aware that, to me, this debate somehow deviated from the state of

affairs in contemporary art, as well as that the art scene in Serbia at that time – with with the exception of Škarto, Saša Marković and some activities of Darka Radosavljević as a curator and critic – then seemed to me to be ostracized from the world and time. That is, that debate did not belong to either any European artistic movements at that moment, nor any local specificity of the art scene that operates in the conditions of war and isolation. (To this day, it is fascinating how much, apart from those already mentioned and a few other exceptions, the war for the art scene in Serbia was some unwanted surplus, something that is always done to us by others, something that doesn’t have a lot to do with art apart from making the autonomous status of the artist difficult.)

When I think about it now, all of this was some kind of a final expression of our conviction that art still has its own autonomy and that within the framework of this autonomy, its own state of affairs must be discussed, in relation to the heteronomy of the political, social, economic and cultural upheaval that has been taking place since then. That’s why I have to say that it is that kind of dedication, persistence, concentration, willingness to pit opinions against each other, to give exceptional, or even crucial importance to questions of the theory of art, perhaps precisely what we lack the most today.

The Third Biennial of Young Artists in 1998, whose Artistic Director was Lidija Merenik, and selectors Nenad Radić, Jelena Vesić and Ivan Jović, was thematic and addressed the phenomenon of the Millenium Bug. The title *Publication of the number 46486800* counted down the number of seconds from the opening of the Youth Biennial to the beginning of the new Millennium, and thus carrying out a subversive identification with the global panic of counting down time until the expected bug when all of those zeroes will, in the birth of the new summer of 2000, confuse the binary logic of the newly-employed algorithms and all of the world stock markets will crash, and maybe even an airplane here or there - the atmosphere of the “end of the world” comparable to medieval prophecies about the approaching Apocalypse.

The artistic director of the fourth Youth Biennial in Vršac in 2000 was Slavko Timotijević whose experimental concept was directed against the canon of competitions and selections, so that about 200 artists, both local and international, participated in the exhibition, whose works were placed and considered “horizontally”, one next to the other. The title of the Biennial was taken from the phrase *From the left, to the right side – from the right to the left*, which is the title of conceptual artist Raša Todosijević’s work.

The fifth Biennial was curated by Jovan Čekić under the theme of *Codes of Time*, through which he refused to comply with the canon of youth, the new, the fresh, the potential, something promising, and instead put forward a thesis about “forever young artists”. Artists of all generations participated in this invitation-only exhibition, and some of them played with the literalness of youth and age, like, for example, Todosijević, who used the occasion to buy himself a burial place in Vršac.

The Youth Biennial in Vršac was shut down with the arrival of the Radical Party to power in the municipality of Vršac which had no further interest in contemporary art as a form of revitalizing the city (perhaps they did not have to “burn books” and irreversibly delete the website and the digital archive of the Biennial which was located in the Municipality of Vršac). As Nada Grozdanić testifies, a new generation was not created locally that would take upon itself the continuation of the technical organization of the Biennial as required by a certain “biological rhythm” of life and work. For her, the period of the Vrsac iteration of the Biennial represented a time of enthusiasm and love for art during which many selflessly worked for the artistic goals and considered that such (self-)investment makes sense.

Also, as opposed to the horizontality and the collectivist principle of the new installation of the Youth Biennial in Belgrade, Nada Grozdanić in her exposition at the *Public Preparations* emphasizes the necessity of “a charismatic

13 "In one installation, that seemed to inventory the pluralistic state of art created during the nineties, there was also new formalism, and neoconstructivism, and a renewed minimalism and (neo)expressionism, and new figures, and new abstractions, and a "remake" of conceptualism, and action art and performance art... All of this, in the crowded Konkordija (and beyond this unique gallery building) reflected the atmosphere which ruled at that very specific moment of Yugoslav reality: in a hermetically sealed country, in an environment of general feeling of an epochal crisis and almost existential lack of perspective, under the strong echo of deafening detonations from the battlefield, in a country where destruction reached and showed its highest physical stage, it was necessary to prove one's own creative power, but it was also necessary to "protect" the dignity, purity and autonomy of art as a specific activity of the human spirit, and with its achievements, to prove the meaning of life and existence." S. Stepanov, Catalog of the Youth Biennial, Vršac 1994, Catalog, pg. 8.
See: <https://bijenalemladih.ulus.rs/wp-content/uploads/2021/03/Katalog-II-Jugoslovenskog-likovnog-bijenala-mladih-1996.pdf>

leader who is capable of presenting things from the beginning to the end, and to convince everyone around him of the importance of such a project and achieve support both among critics and artists, as well as financiers”. For her, that person in the Vrsac period of the exhibition was her husband and partner in the Culture Center “Konkordija” - Živko Grozdanić Gera.

Wars on the territory of Yugoslavia, as well as connections or disconnections of the Youth Biennial in Vršac with the former Yugoslav Youth Biennial in Rijeka, are rarely mentioned and discussed within the framework of the exhibition. A more detailed analysis of the politics of art and war was only delivered at the *Pop Vision* seminar, as the side program of the Second Yugoslav Youth Biennial in Vršac in 1996, in the exposition by Branislava Anđelković, who analyzes the film *Lepa sela lepo gore* by Srđan Dragojević; the exposition was published in the publication of the same name in 1996.¹⁴ That phenomenon of departing from the traumatic reality of wars and crimes Ješa Denegri and Miško Šuvaković call “modernism after postmodernism”, Lidija Merenik uses the term “active escapism”, and Goran Đorđević “white kitsch”.

Throughout its entire history, the Youth Biennial has held educational programs and supported knowledge and the process of artistic thinking. While during the Biennial in Vršac, the production of knowledge was realized as a conventional side program of the exhibition, the Youth Bienale in Belgrade flipped the script, using forms of self-education and self-organization in the process of carrying out the exhibition.

The budget of the exhibition in Vršac was significantly larger than the first iteration of the Youth Biennial in Belgrade. Usually around 40/50 young artists were represented, except at the last Biennial in 2004, which was somewhat more numerous and more branched out in terms of participation, format and programs, and which was, at the same time, one of the first, in the complete sense, of international exhibitions of contemporary art in Serbia after the wars of the nineties, before the internationalization season of The October Salon was conducted by René Block with the exhibition *Art, Life & Confusion* in 2006.

The Biennial in Vršac in 2004 (*Still*) *Untitled* presented a series of important artistic works, and ensured the production of new works for a large number of young artists active in the local context. That last Yugoslav Youth Biennial in Vršac, as Svebor Midžić wrote in the catalog of the exhibition,¹⁵ the artistic director at the time, was neither Yugoslav, nor quite a Biennial, nor did it necessarily represent young artists. The curatorial team composed of Siniša Mitrović, Jelena Vesić and Ana Nikitović, refused to mark the exhibition with a recognizable name, criticizing the totality of the curatorial approach and the artificial thematization of artistic works from one specific center of power. The Anti-Title (*Still*) *Untitled* signified a certain openness of the exhibition towards the speech of an individual work of art. The central theme of the discussion was the relationship between the artist and the curator.

In his review of the 2004 Biennial exhibition in Vršac at the time, the critic Branislav Dimitrijević called the relationship between the splendor of the exhibition and the precarity of the production an Opera in the Jungle, which was also the title of his text published in the weekly magazine *Vreme*.¹⁶ Then, just as now, what has been the key term on the local scene is “Influences on the international art scene”, which Dimitrijević describes, with a humorous intonation as a “Squeezing out Dogwood” until the last (curator’s) breath.

14 Branislava Anđelković, *Lepa sela lepo gore: Popular War Discourses*, Pop Vision, Vršac, 1996, pg. 118-138.

15 Svebor Midžić, Yugoslav Youth Biennial, 2004. Vršac, (*Still*) *Untitled*, Project catalog, eds. Jelena Vesić, Siniša Mitrović, Svebor Midžić, Ana Nikitović, Center for Contemporary Art, Belgrade, pg. 7-10.

16 Branislav Dimitrijević, *An Opera in the Jungle*, Vreme, Nr. 707, July 21st, 2004. See: www.vreme.com/kultura/opera-u-dzungli (accessed: 30.12.2021, 10pm)

WRITTEN BY: ANDREJ DOLINKA

The continuity of maintaining the (Yugoslav) (Artist) Youth Biennial may seem to some like a stretch, and to some as an undeniable fact. This is precisely why it is important to also consider the questions of the discontinuity of the Youth Biennials held in Rijeka (1960–1991) and Vršac (1994–2004) and newly established in Belgrade (2021). It is necessary to take into account the events, circumstances and conditions that influenced the duration of those pauses, the forms of reactivating the Biennial, and also its self-determination in relation to the (system) of art and the social situation.

The question of continuity is explicitly raised in the texts which surround the last event in Vrsac (2004) and the first one in Belgrade (2021), the latter of which, bears the mentioned terms in its name. In both cases, the curator’s concepts are based on the problem of language. The Art director and curatorial team of the Vršac Biennial 2004 – Svebor Midžić, Jelena Vesić, Siniša Mitrović and Ana Nikitović – breaks down the phrase “Yugoslav Youth Biennial” and tries to find a justification for its use, in deeper and perhaps unexpected layers of meaning, within a historical stage in which all three concepts cry out for critical interpretation and reflection of the discontinuity of Names. The Biennial in Vršac, 2004 (*Still*) *Untitled* presents the language of presentation as being in service of questioning everything which exists, even the very roles of curators and artists, as well as the format of the international Biennial exhibitions. In the case of the Youth Biennial in 2021, in the changed circumstances of politics, life and art, principles of realization of the project, but also the newly arranged social urgencies, language retreats from the meta position to the very core of questions regarding the subjectivations of those collective *we*, gathered in mutual work.

Like the project itself, the name of the Youth Biennial 2021. *A Language in Common*, is situated both diachronically in relation to its own continuity as well as in a synchronic relationship in relation to the sequence formed by the names of the three editions of the October Salon from of the moment when it was transformed into the Belgrade Biennial: *The Fervor of Love* (2016), *The Miracle of Cacophony* (2018) and *Dreamers* (2021). In opposition to the status quo of many “artistic languages” of dreamers, who in their fervor of love contribute to the miracle of cacophony, a different possibility arises — the search for a language in common. Many things depend on where the borders of the mentioned collective we are from and how sharp the assumed language in common is, including the continuity of the Youth Biennial.

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1. BIJENALE MLADIH 2021 – ZAJEDNIČKI JEZIK / 1. YOUTH BIENNIAL 2021 – LANGUAGE IN COMMON

29. jul – 05. septembar 2021. / July 29 – September 5, 2021.

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