



Nagrada
Dimitrije
Bašičević
Mangelos
2021.

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Mangelos
Award
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Stvari koje (ni)smo izgubili u vatri?

“What can I do? One must begin somewhere. Begin what? The only thing in the world worth beginning: The End of The World, no less.”¹

Kao godišnja manifestacija i odabir jednog umetnika ili umetnice koji imaju priliku da odu na dvomesečni studijski boravak u Njujork, nagrada “Dimitrije Bašičević Mangelos” ima izuzetan značaj za mlađu generaciju umetnika u Srbiji s obzirom na to da je jedna od retkih, ako ne i jedina, ovog tipa koja se kontinuirano fokusira na prakse mladih autora, i u tome, uprkos svim izazovima, istrajava sada već dve decenije.

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¹ Aimé Césaire, Notebook of a Return to the Native Land, Wesleyan University Press, 2001, 51

menu struke i stručne javnosti dodeljivanje nagrade Mangelos od kada je ustanovljena do danas, izuzetno značajan godišnji presek lokalnih umetničkih praksi, i prilika za mapiranje imena koja scenu čine, za markiranje pozicija i uočavanje novih tendencija. Jednako je važna i zato što predstavlja paradigmu dobre vaninstitucionalne prakse gde se uprkos opštoj atmosferi, tržišnoj logici koja sve više uzima maha (i posledično ostavlja traga i u stvaralaštvu), nedostatku adekvatne podrške, i jasne institucionalne kulturne strategije, nastavlja traganje za kvalitetnim, zao-kruženim izrazom, i podržava formalno i konceptualno istraživanje.

Zanimljivo je takođe da je ovo istovremeno i ono doba godine kada se sintagma “mladi umetnik” čuje češće nego obično. Moguće da to ima veze sa okruglim brojem kom se lično približavam i činjenicom da osećam kao da sam time i korak bliže maglovitoj, pomalo fiktivnoj, i svakako prilično nejasnoj demarkacionoj liniji koja odeljuje mlade od onih koji to više baš i nisu, ali sve češće se pitam šta sintagma “biti mlad” uopšte znači. Popularna kultura je opsednuta brojem 30, dok je u birokratskom pogledu imati 26 godina gornja granica posle koje stvari već počinju da se komplikuju. Kada su otvoreni pozivi i nagrade u pitanju (kako ova tako i mnoge druge), doba mladosti se dodatno rasteže i “mladim” se najčešće smatraju svi ispod 35 godina, dok je statistika malo strožija i recimo Ujedinjene Nacije, u svojim anketama i istraživanjima pod mladim smatraju isključivo one između 15 i 24 godine. Dakle, kako stvari stoje, očigledno je da godine nisu te koje išta definišu, ali se većina slaže da mladost jeste period kojem bi sasvim lepo odgovarao naslov rada prošlogodišnje finalistkinje Sandre Lakićević: “From ‘already no longer’ to ‘not yet’”. Mladost, kao liminalni prostor između dva postojanja, između dve faze i dva sveta, gde smo taman iz jednog iskoračili a novi nam se još uvek nije dovoljno primakao da se sigurno dočekamo. Međutim, pitanje je koliko taj međuperiod traje, i šta on podrazumeva? Ako govorimo o formalnom obrazovanju i još formalnijem zaposlenju kao izvesnim graničnicima, onda je na prostoru gde se zbog opštih neprilika prvi posao često nađe daleko pre poslednjeg ispita, ali i jednako često sreću oni koji su odavno završili studije a još uvek nemaju zaposlenje koje bi im omogućilo ne samo adekvatnu ekonomsku nezavisnost nego još ređe donelo i zadovoljstvo, jasno da je kategorija “mladosti” ne samo zbunjujuća i nadasve promenljiva već je i veoma teško ne zapitati se da li smo svi svuda jednako mladi?

Ako se mladost definiše bezbrižnošću koja je prati, nije li onda lako pretpostaviti da se u stabilnijim ekonomskim sistemima i uređenijim društvima možda ostaje mladim duže? Ili je i tamo ona rezervisana

- 8 samo za privilegovane? A možda mladost uopšte ni nema nikakve veze sa bezbrižnošću. Možda ona mnogo pre leži u otpornosti, pa su umesto lakomisenosti sasvim suprotno, snalažljivost, sposobnost preživljavanja i želja za delovanjem čak i u neuslovima ono što nas održava mladim, aktivnim i budnim? Kada pričamo o mladosti, kako znamo da li govorimo o istom? Kako se ona proživljava bezbrižno, i da li je svačija mladost jednako mlada? Da li “biti mlad” nosi sa sobom predznak jednakosti: iste pretpostavke, iste imaginacije, iste brige? Ili se razlikuje više i nego što možemo da pretpostavimo? Odakle dolazi motivacija da se bude i ostane mladim, i kako se to radi bez griže savesti?

Sva ta pitanja me posebno muče u mesecima kada je upravo mladost, slobodna da se definiše kao sve što poželi i dovoljno neuhvatljiva da bismo je ičim obavezali i bilo šta od nje očekivali, dodatno izazvana situacijom koja globalno potresa sve krajeve sveta tokom protekle i ove godine. Kriza je odjednom postala stanje o kom pričaju svi, ali je za mnoge ona dugotrajnija i za te iste svet se već nekoliko puta završavao i počinjao. Kako i tekstovi iz prethodnih kataloga potvrđuju “neizvesnost i nesigurnost življenja, nestabilna ravnoteža mikro i makro okruženja, mimikrije političke (ne)korektnosti, nejednakost, ravnodušnost, površnost, nestalni društveni/međuljudski odnosi...”² su ovde prirodno stanje. Ovde kriza kao da nikada ne prestaje. Ona je perpetuum mobile koji sam sebe održava i nije preterivanje reći da živimo krizu koja je konstantna budući da se marginalizacija kulture toliko uporno, posvećeno i sistematično sprovodi već decenijama, a da je izostanak finansijske i infrastrukturne državne podrške očigledan stalno, da biti zvanično u krizi i van nje ne čini neku veliku razliku. Ipak, jubilarno, dvadeseto po redu, održavanje nagrade “Dimitrije Bašičević Mangelos” jeste realizovano u dodatno otežanim i vanrednim okolnostima uslovljenim pandemijom virusa COVID-19. Žiriju je to donelo izmenjenu dinamiku rada i drugačije načine na koje bivamo zajedno a čini se da su opšta nesigurnost i neizvesnost (koje između ostalog mogu da utiču na rezidencijalno putovanje) doprineli padu entuzijazma te je ukupan broj pristiglih prijava ove godina bio 25 (malo veći nego prošle, a ipak još uvek znatno manji nego nekoliko godina unazad).

Aktuelna situacija je samo podsetila da konstantno moramo da preusmeravamo komunikacije, da ponovo izgradimo odnose, da uspostavimo nove sisteme funkcionisanja, proradimo nove dinamike, ali i da uvek postoje oni koji su generatori novih svetova i nove energije. Oni koji akumuliraju sve oko sebe i transponuju svoju energiju i entuzija-

2 Suzana Vuksanović “I tako dalje...”, Nagrada „Dimitrije Bašičević Mangelos“ (exhib. cat), Beograd 2016, 7

zam u ono što stvaraju, koji su sposobni da kritički i samoodgovorno rekapituliraju sopstvene pozicije, da problematizuju lične i kolektivne gestove i stave ih u kontekst, i koji su spremni da budu budni, gledaju i pamte kako izgleda dok sve(t) gori.

Ove godine žiri je radio u sastavu Katarina Kostandinović (istoričarka umetnosti i kustoskinja, Kulturni centar Beograd), Teodora Jeremić (istoričarka umetnosti i nezavisna kustoskinja, Beograd), dr. um. Milica Ružičić, (profesorka na Beogradskoj akademiji poslovno umetničkih strukovnih studija i dobitnica nagrade “Dimitrije Bašičević Mangelos” za 2004. godinu), Dejan Vasić (likovni kritičar, samostalni kustos i urednik likovnog programa u Centru za kulturnu dekontaminaciju, Beograd), Boško Bošković (samostalni kustos, Njujork) i u prvom krugu žiriranja odabrano je pet finalista i finalistkinja. Kriterijumi su bili kvalitet celokupne prijave, stepen zaokruženosti estetskih i diskurzivnih promišljanja umetničkih radova, kao i spremnost i sposobnost da se adresiraju goruća pitanja savremenosti ili ponude alternativni modeli ili rešenja. Vodeći se time žiri je doneo odluku da izdvoji dve finalistkinje, Jelenu Micić i Tijanu Radenković, kao i trojicu finalista- Luku Cvetkovića, Arpada Pulaia i Stefana Lukića. Pored finalista/kinja, posebno su pohvaljeni umetnica Sara Kostić kao i umetnik Igor Schiller čije su prijave dodatno razmatrane u prvom krugu selekcije.

Selektovanjem i isticanjem autora koji međusobno imaju izrazito različite estetske i političke pristupe, drugačije artikulacije, kao i sasvim divergentne senzibilitete, pa čak i medije kroz koje se izražavaju, žiri je želeo da ukaže na različite oblike delovanja pri čemu su relevantnost pitanja koja se postavljaju i kvalitet jednaki kojim god jezikom da se progovara. Iako različiti, finaliste i finalistkinje nagrade Mangelos ove godine povezuje posebna osetljivost na okruženje, ono što mu treba i čega je previše, i jedinstvena senzibilnost za sve relacije u kojima može da se postoji u novom svetu koji nastaje, i u kojima se lično i kolektivno ne samo susreću, već su duboko isprepletani, a upravo ti susreti, sa sobom i drugima, imaju transformativni potencijal.

Kada govorimo o svetu koji gori, i malim, ličnim vatrama unutar opšteg požara, nemoguće je ne govoriti o radu **Luke Cvetkovića** koji je na izložbi finalista predstavio performans “Smiling Firefighters” skrećući pažnju na banalnost površne participacije koja više nalikuje kolektivnom ignorisanju nego delovanju. Cvetković govori o sistemima koji propadaju, strukturama koje kolabiraju, a koje pokušavamo da spasimo minimumom angažmana delujući iz zone komfora.

- 10 Specifičnost Cvetkovićevih radova čini autorov uspeh da komunicira na dva nivoa: širi dijalog u kom pokušava da prespoji, pomiri, izazove, preispita, uzimajući u obzir različite pozicije, i onaj užji, intimniji, u kom ostaje sam sa svim ulogama koje može da preuzme. Bilo da hodanjem daje ironičnu podršku predstavnicima na Venecijanskom bijenalu ili da jednako ironično poziva da preispitamo nije li naše delovanje i ono što smatramo uključenošću i aktivnošću, jednako gašenju rasplamsalog požara čašom vode, Cvetković se neuhvatljivo kreće duž različitih osa. Publika može da bude svako, a ideja o stalnom kretanju ne napušta autora. Nekada je ono fizičko, ali daleko češće je između određenih pozicija i funkcija. S obzirom na to da subjekat nije konstruisan kao stabilan, već je u stalnom procesu nastajanja, autor koristi performans kao okidač izmeštanja, i svojim performativnim činovima Cvetković započinje uodnošavanje, uspostavlja nove društvene veze, i novu subjektivnost. Njegove granice su propustljive, ali ne slučajnošću već namerom da se stvori delo koje se pretapa- amalgam u kom publika, institucija, kritika, i autor nemaju više jasno definisane pozicije i gde je veoma lako završiti u bilo kojoj od njih. Svojim radovima umetnik nudi redefinisanje granica i permeabilnost kao model budućnosti gde je “samogarancija kritike sadržana u vezivanju kritičara za istinu koju tek treba otkriti... na taj način je sadašnjost za kritičara postala prostor apsolutne slobode”³.

Jednaku fascinaciju kretanjem i procesom a ne rezultatom deli i **Stefan Lukić**, koji je svoje gloričkanje puta u odnosu na cilj ovom prilikom dodatno pojačao pretvarajući lično važnu situaciju u pitanje šta cilj uopšte predstavlja i ko njega određuje? Da li je ideja o pobedi nametnuta ili urođena, da li je to pozicija ka kojoj su okrenute glave i reflektori, ili sasvim intimna tačka na koju se stiže samostalno? Njegov rad “Pobeda (ni) je umetnost” je kulminacija kojoj su prethodili performansi “Prvi krug u Barseloni” i “Tramvaj zvani želja”, “Drugi krug u Monte Karlu” i “Poslednji krug u Monci”. Performans ili još bolje reći crtež-događaj “Pobeda (ni) je umetnost” realizovan je paralelno sa trajanjem intervju sa ostalim finalistima i donošenjem odluke o pobedniku, i predstavlja Lukićevu otvorenost u promišljanju sopstvenog učešća na konkursu i preispitivanje svoje lične pozicije kao jednog od finalista. Dok je žiri odlučivao o pobedniku, trčanjem u “krugu dvojke” (zoni koja je sinonim za elitizam, ali takođe i potez na kome se nalazi veći deo lokacija beogradske umetničke scene) Lukić je ispisivao svoju definiciju pobede, i svakim pređenim krugom (kajih je na kraju bilo 5, na maratonskoj ruti od 42 kilometara) otvarao novi sloj problema kompetitivnosti u savremenom svetu. Opterećen idejama o tržištu, svestan ranjivosti

3 Rajnhart Kozelek, Kritika i kriza: studija o patogenezi građanskog sveta, Beograd, Plato, 1997, 155

pojedina u današnjem neoliberalnom društvu, ispunjen velikim idejama o grandioznim pojedincima- sve to jesu odlike savremenog sveta, a svojim radom, Lukić u potpunosti izvrće kapitalističku logiku opsesije proizvodom, društvenu zavedenost rezultatom i pobeđivanjem, i odnosa koji odatle potiču i koji umesto povezivanja i interakcije, možda pre dovode do separacije. U njegovim radovima ono što je pojedincu važno postaje cilj ka kome se ide, a u takvom obrtu Lukićev lični gest se pretvara u delo od opšte važnosti, i time otvara pitanje šta zovemo pobedom i zašto, ali i nagoveštava da ideja o pobeđivanju i nagrađivanju možda pripada prošlosti, i hijerarhijski ustrojenim, vertikalnim strukturama koje ćemo u budućnosti sigurno težiti da izazovemo ako ne i u potpunosti promenimo.

O nekim novim strukturama, novim povezivanjima i konstelacijama, gde se prošlost susreće sa sadašnjošću ali veoma često i budućnošću, govori i **Arpad Pulai**. Tehnika pustošavanja ili filcanja je jedna od najstarijih i zahteva izuzetnu posvećenost i preciznost u izvedbi, a sam proces je dovoljno dug i težak da se nekada verovalo da pustošeni proizvodi imaju magična svojstva. Upravo ovom tehnikom Arpad precizno izvodi skulpture u kojima se zoomorfni i biomorfni elementi susreću sa ljudskim formama i tvore neka sasvim nova bića koja dolaze sa granice svesnog. Izgledaju začudno, zazorno, istovremeno i neprijatno i očaravajuće, a kroz njih se autor suočava sa sopstvom i preispituje ga. Traga za opredmetljavanjem i imenovanjem impulsa koji dolaze iz podsvesti i koji ne mogu izgledati drugačije nego nadrealno. Svojim radovima Pulai revalorizuje i osavremenjuje tradicionalnu tehniku dajući joj posve nov život, ali još važnije i novu ulogu u savremenom svetu. Okrećući se tradicionalnim tehnikama filcanja a potom i veza, koji zahtevaju posvećenost, vreme, pažnju i fokus, sve ono sa čime smo danas u deficitu, Pulai otvara nove prostore za usporavanje, promišljanje, i podseća na neophodnost povratka mirnijem i sporijem delovanju, gde je svako usporavanje jedna mala subverzija, mali "kvar" i šum u automatizovanom ritmu koji nam je zadat.

Kroz svoje nove radove **Tijana Radenković** pokazuje da poseduje sposobnost da vešto, zrelo i artikulirano promišlja svoj rad i konstantno napreduje. Instalacijom, koja je deo veće celine "Eden-Immortal Place" autorka je otišla korak dalje od uobičajene prakse ali i uspostavila kontinuitet sa prethodnim radovima. I dalje istražujući pitanje savršenosti, dihotomije prirodno-veštačko, večno-prolazno, savršeno-propadljivo, otvarajući pitanja savršenog tela, njegovih manjkavosti i mogućnosti, propitujući konstrukcije i rekonstrukcije savršenosti i njihove međusobne odnose, Tijana je izložila predmete napravljene od

- 12 silikonu i bioloških materijala (kosa, nokti, prah sa kože), pokušavajući da stvori idealna tela budućnosti. Tela bez organa, bez jasne strukture, bez emocija i pokreta, ali koja i tako "savršena" nose sa sobom elemente nesavršenosti, praškaste tragove poroznosti i propadljivosti kojima autorka kao da podseća da je savršenost večita opsesija vazda nesavršenog čoveka i da je od njegove realnosti neodvojiva.

A o nesavršenoj realnosti posebno govori ovogodišnja pobjednica Mangelos nagrade **Jelena Micić** čiji su narativi proizašli upravo iz takve realnosti, ali na neki čudesan način nisu njom opterećeni. U svojim radovima Jelena govori o nejednakosti, o prekarom radu, o predrasudama, o (ne)mogućnostima, o uslovima koji nisu za sve isti, o snovima koji to jesu, o svakodnevnici koja je sve samo ne "đuskanje kraj bazena", o toksičnim odnosima moći koji su u toj meri utkani u samu osnovu društva da su počeli da nagrizaju sopstveni sistem gotovo jednako intenzivno kao što *isparenja* u njenom radu peku oči. Micić otvara ekonomske i socijalne teme, ali to čini tako vešto i zavodljivo, da svima onima koji nisu upoznati sa temama kojima se bavi, šamar realnosti koji sledi nakon formalne privlačnosti, dolazi veoma neočekivano.

Kroz svoje radove Jelena maestralno uspeva da raspakuje sistem i izbalansira društveni kontekst i kritiku koju nose njeni radovi sa spoljašnnošću koja gotovo uvek koketira sa minimalističkom, ili color-field estetikom. Vizuelni jezik koji koristi je od izuzetnog značaja zato što upravo kroz njega u prvi plan stavlja pozicije nepriviligovanih društvenih slojeva, čiji je rad unutar sistema umetnosti od vitalne važnosti. Tako, radovima koji su i vizuelno i estetski privlačni, društvenoj nejednakosti daje formu i ime, i čini je vidljivom. Kao što je navedeno u zajedničkom saopštenju, upravo zato je rad Jelene Micić izuzetno značajan, senzibilan je prema okruženju u kom se stvara i radi, osvešćen u pogledu pozicija sa kojih se polazi i dolazi, i nadasve transformativan budući da kroz svoju umetničku praksu umetnica rekonstruiše hijerarhije odnosa unutar sveta umetnosti i fizičkog rada. Umesto intelektualne i umetničke "elite", koristeći jednostavan ali ipak ne svima razumljiv jezik, kao primarnu publiku koja komunicira sa njenim delima adresira radničku klasu sa kojom živi i radi. Njihov glas, u umetničkom diskursu neretko odbačen i nečujan, sada postaje skladna eufonija koju svi čuju, dok praznine nevidljivih pozicija zamenjuje titravo šarenilo koje ne možemo da ne vidimo.

Jelenin rad "Đuskanje kraj bazena" izaziva izrazitu fizičku neprijatnost zbog toksičnih isparenja, "peče oči" i čini vazduh teškim za disanje, ali identičnu ako ne i intenzivniju neprijatnost nosi trenutak u kom osve-

stimo da pored bazena na Costa del Magnifico ne đuskaju baš svi, već 13
da postoji mnogo više onih koji te bazene čiste i održavaju.

Sa svešću o tome, a razmišljajući o mladosti, i ovogodišnjim finalistima, i dalje nisam u potpunosti sigurna da znam šta mladost zaista znači ali jesam da ima nečega u njoj što je ipak pre jednako odolevanju i upornom opiranju, provociranju, signaliziranju problema. Uprkos fragmentisanoj i poluapatičnoj sredini, otežanim uslovima rada i stvaranja, i minimalno podrške dovoljne za dostojan rad, ona jeste nešto što ostaje da treperi i bude potencijal iz kog se generišu energija i želja da se sopstvena realnost analizira. Da joj se pristupi kritički, smelo, ali još važnije istraživački i radoznalo, da se problematizuje i da se postave pitanja koja ne moraju da imaju tačan odgovor ili ikakav uopšte, ali koja već samo postavljena iskraju poput vatre koja svedoči da negde ima života, da nešto postoji i funkcioniše. To je valjda jedna od osnovnih karakteristika mladosti, da beskompromisno svetli tražeći uvek nove prilike za novi život.

Things We (Haven’t) Lost in Fire?

*“What can I do? One must begin somewhere. Begin what? The only thing in the world worth beginning: The End of the World, no less.”*¹

As an annual event with the aim of selecting one artist who has the opportunity to go on a two-month artist-in-residence programme in New York, the ‘Dimitrije Bašičević Mangelos Award’ is extremely important for the younger generation of artists in Serbia, given that it is one of the few, if not the only one of this type, which continuously focuses on the practices of young authors, and it has, despite all the challenges, persisted for two decades now.

In addition to the fact that it is awarded to prominent authors, and that for all applicants it is an important and necessary experience to go through the process of preparing the application and understanding and reviewing their own work, in a broader context this award is a continuous opportunity to recapitulate and reevaluate active participants on the local contemporary art scene, understand new needs, vibrations, hints and decisions through discussion, exchange of opinions

¹ Aimé Césaire, *Notebook of a Return to the Native Land*, Wesleyan University Press, 2001, 51

and initiating dialogue. Therefore, in the domain of artistic profession and professional public, since its establishment until today, the 'Mangelos Award' has been extremely important as an annual review of the local artistic practices, and an opportunity to map the names that constitute the art scene, mark positions as well as notice new tendencies. It is equally important because it represents a paradigm of a good non-institutional practice where, despite the general atmosphere, market logic that is gaining momentum (and consequently leaving a mark in the creative sector), lack of adequate support and a clear institutional cultural strategy, it has continued to search for quality and a uniquely shaped expression, and support formal and conceptual research.

At the same time, it is also interesting that this period of the year when the phrase 'young artist' is heard more often than usual. It may have something to do with the round number I am myself approaching and the fact that I feel like being a step closer to the foggy, somewhat fictional, and rather vague demarcation line that separates young people from those who are not. However, I ask myself more and more often what the phrase 'being young' means after all. Popular culture is obsessed with the number 30, while in bureaucratic terms, being 26 years old is the upper limit after which things start to get complicated. When it comes to open calls and awards (such as this award and many others), the age of youth is further extended and 'young' are usually considered all who are under 35. On the other hand, statistics are a little stricter and, for example, in their surveys and research, the United Nations consider young only those between 15 and 24 years old. So, with things as they are, it is obvious that the years of age do not define anything; most people agree that youth is a period that could be nicely suited for the title of last year's finalist Sandra Lakićević: *From 'already no longer' to 'not yet'*. Youth, as a liminal space between two existences, between two phases and two worlds, where we have just stepped out of one and the new one is still not close enough for us to safely place our foot on it. However, the question is how long does this intermediate period last, and what does it mean? If we talk about formal education or even more formal employment as certain boundary lines, then in the regions where due to general difficulties young people are often bound to find their first job much before they pass their last exam, and those who have completed their studies long before and still do not have a job that would enable them not only adequate economic independence but, less usually, bring them satisfaction, it is clear that the category of 'youth' is not only confusing and above all very changeable, but it is also rather difficult not to ask whether we are all equally young everywhere?

- 16 If youth is defined by the carefreeness that accompanies it, then is it not easy to assume that in more stable economic systems and more orderly societies, people stay young longer? Or is carefreeness even there reserved for the more privileged ones? However, maybe youth has nothing to do with carefreeness at all. Could it be that it actually lies in resilience, so that, contrary to frivolity, it is adroitness and the ability to survive and desire to act, even in bad conditions, what keeps us young, active and awake? When we talk about youth, how do we know if we are referring to the same thing? How is it lived carefreely, and is everyone's youth equally young? Does 'being young' carry within itself a sign of equality: the same assumptions, the same imaginations, the same worries? Or is it more different than we can imagine? Where does the motivation to be and stay young come from, and how is it done without a pang of conscience?

All these questions bother me, especially in the months when youth – free to define itself as anything it wishes and elusive enough so that we cannot oblige it by anything or expect anything from it – is additionally challenged by a situation that has been shaking all parts of the world during the past two years. The crisis has suddenly become a state everyone is talking about, but for many it has been much longer, and for them the world already ended several times to begin again. As texts from the previous years' catalogues confirm "uncertainty and the insecurity of living, the unstable balance of micro and macro environments, mimicry of political (in)correctness, inequality, indifference, superficiality, unstable social/interpersonal relations..."² are the natural state here too. The crisis seems to never end. It is a self-sustaining perpetuum mobile and it is no exaggeration to say that we are living a crisis that is constant, since the marginalisation of culture has been carried out so persistently, dedicatedly and systematically for decades, and the lack of financial and infrastructural state support is so evidently regular. Therefore we could easily say that to be officially in crisis and outside it does not make any big difference. Nevertheless, the jubilar, twentieth in a row presentation of the 'Dimitrije Bašičević Mangelos Award' was realised in additionally difficult and extraordinary circumstances caused by the COVID-19 pandemic. This brought about a changed work dynamics to the jury, creating different ways of being together, and it seems that the general uncertainty and insecurity (which, among other things, can affect the artist's residential trip) contributed to the decline in enthusiasm, so the total number of applications this year was 25 (slightly more than last year, and yet considerably less than several years ago).

2 Suzana Vuksanović "I tako dalje...", Nagrada „Dimitrije Bašičević Mangelos“ (exhib. cat), Beograd 2016, p. 7

The current situation has only reminded us that we constantly need to redirect communications, rebuild relationships, establish new systems of functioning, work out new dynamics, but also that there are always those who generate new worlds and new energies. They are the ones who accumulate everything around them and transpose their energy and enthusiasm into what they create, the ones who are able to critically and self-responsibly recapitulate their own positions, to problematise personal and collective gestures and put them in contexts, and the ones who are willing to be vigilant, watch and remember what it looks like while everything (the world) is burning.

This year the jury consisted of the following members: Katarina Kostandinović (art historian and curator, the Cultural Centre of Belgrade), Teodora Jeremić (art historian and independent curator, Belgrade), PhD Arts Milica Ružičić (professor at the Belgrade Business and Arts Academy of Applied Studies and winner of the 'Dimitrije Bašičević Mangelos Award' in 2004), Dejan Vasić (art critic, independent curator and artistic programme editor at the Centre for Cultural Decontamination, Belgrade) and Boško Bošković (independent curator, New York). In the first stage of judging, five finalists were selected, based on the following criteria: quality of the entire application, the degree of completeness of aesthetic and discursive reflections of the works of art, as well as readiness and ability to address the burning issues of contemporaneity or offer alternative models or solutions. Guided by such a framework, the jury made the decision to select these five finalists: Jelena Micić, Tijana Radenković, Luka Cvetković, Arpad Pulai and Stefan Lukić. In addition to the finalists, the artists Sara Kostić and Igor Schiller, whose applications were additionally considered in the first round of selection, received special praise.

By selecting and emphasising authors who have distinctly different aesthetic and political approaches, different articulations, as well as completely divergent sensibilities, and even use different media through which they express themselves, the jury wanted to point out different forms of action where the relevance of the questions raised and their quality are equal regardless of the language spoken. Although quite different, this year's finalists of the 'Mangelos Award' have certain points in common, such as a particular sensitivity to their environment, what it needs and what it has in abundance, and a unique sensibility for all relations in which one can exist in the new emerging world, and in which the personal and the collective not only meet but are deeply intertwined. It is precisely these encounters, with oneself and with others, that have a transformative potential.

- 18 Talking about the burning world, and small, personal fires within the general fire, it is impossible not to talk about the work of **Luka Cvetković** who presented his performance *Smiling Firefighters* at the finalists' exhibition, drawing attention to the banality of superficial participation that appears more like collective ignorance than action. Cvetković talks about collapsing systems and structures, which we are trying to save with a minimum of engagement by acting from our comfort zone.

The specificity of Cvetković's works makes the author's success communicate on two levels: in a wider dialogue in which, taking into account different positions, he tries to reconnect, reconcile, challenge and re-examine, and a more intimate, narrower dialogue, in which he remains alone with all the roles he can take on. Whether he gives ironic support to the representatives at the Venice Biennale by walking, or invites us, equally ironically, to reconsider whether our actions and what we deem to be involvement and activity are actually equal to extinguishing a blazing fire with a glass of water, Cvetković moves elusively along different axes. The audience can be anyone, and the idea of constant movement does not leave the author. Sometimes it is a physical movement, but it is far more often between certain positions and functions. Since the subject is not constructed as stable, but is in a constant process of emergence, the author uses performance as a trigger for displacement, and, with his performative acts, Cvetković begins to establish relationships and new social networks, as well as a new subjectivity. His boundaries are permeable, not by chance but by the intention to create a work that is mergeable – an amalgam in which the audience, institution, criticism, and author no longer occupy clearly defined positions and where it becomes very easy to end up in any of them. With his works, this artist offers a redefinition of boundaries and permeability as a model of the future where “the self-guarantee of criticism is contained in tying the critic to the truth that is yet to be discovered... thus the present has become a space of absolute freedom for the critic.”³

The same fascination with movement and process, and not with the result, is also present in the work of **Stefan Lukić**, who on this occasion further intensified his glorification of a path as opposed to the goal, by turning a personal situation important to him into a general question of what the goal is and who determines it? Is the idea of victory imposed or innate, is it a position towards which heads and spotlights

3 Rajnhart Kozelek, *Kritika i kriza: studija o patogenezi građanskog sveta*, Beograd, Plato, 1997, p. 155

are turned, or is it a completely intimate point we reach individually? His work *Victory (is) not Art!* is the culmination of a series of works and it was preceded by the performances *The First Lap in Barcelona, A Streetcar Named Desire, The Second Lap in Monte Carlo* and *The Last Lap in Monza*. The performance or, more precisely, the drawing-event *Victory (is) not Art!* was realised while the interviews with the other finalists were taking place and the decision on the winner was being made, and it represents Lukić's openness in considering his own participation in the competition and re-examines his personal position as one of the finalists. While the jury was deciding on the winner, running along the 'circle of tram 2' (a zone that is a synonym for elitism, but also where most of the venues of Belgrade art scene are located), Lukić wrote his own definition of victory, and with each lap (at the end there were 5 in total, on the marathon route of 42 km) opened a new layer of the problem of competitiveness in the contemporary world. Obsessed with ideas about the market, aware of the vulnerability of the individual in today's neoliberal society, overwhelmed with great thoughts about grandiose individuals – all features of the contemporary world – Lukić completely twists the capitalist logic of obsession with products, social seduction by results and victories, and relationships that stem from all that, which, instead of connecting and interacting, are more likely to lead to separation. In his works, what is important to an individual becomes the goal to be pursued, and at such a turning point Lukić's personal gesture transforms into a work of general importance, and thus raises the question of what we call victory and why, but also suggests that the idea of winning and rewarding may now belong to the past and to those hierarchically organised vertical structures that we will certainly strive to challenge, if not completely change, in the future.

Arpad Pulai also talks about some new structures, new connections and new constellations, where the past meets the present, but very often also the future. The technique of wool felting is one of the oldest crafts and requires exceptional dedication and precision in execution, and the process itself is long and difficult enough that it was once believed that felt products have magical qualities. It is precisely with this technique that Arpad creates sculptures in which zoomorphic and biomorphic elements meet human forms and create completely new beings that come from the borders of consciousness. They look strange, even uncanny, at the same time unpleasant and enchanting, and it is through them that the author confronts his Self and re-examines it. He seeks to objectify and name those impulses that come from the unconscious and that cannot appear other than surreal. With his

20 works, Pulai revalues and modernises a traditional technique, giving it a completely new life, but more importantly, a new role in the contemporary world. Turning to traditional techniques, such as wool felting and then embroidery, which require dedication, time, attention and focus, everything we are deprived of today, Pulai opens new spaces for slowing down and reflection, and reminds us of the need to return to calmer and slower action, where each deceleration is a small subversion, a small 'failure' and noise in the automated rhythm imposed on us.

With her new projects, **Tijana Radenković** is showing the ability to skilfully, maturely and articulately reflect her work and constantly progress. With this installation, which is part of a larger whole *Eden-Immortal Place*, the author went a step further than her usual practice, but at the same time maintaining the continuity with her previous works. Continuing to explore the question of perfection, the dichotomy of natural-artificial, eternal-transient, perfect-flawed, and opening the questions of a perfect body, its shortcomings and potentials, questioning the constructions and reconstructions of perfection and their interrelationships, Tijana exhibited objects made of silicone and biological materials (hair, nails, skin powder), trying to create the ideal bodies of the future. Bodies without organs, without a clear structure, without emotions and movements, but which as 'perfect' as they are carry with them elements of imperfection, powdery traces of porosity and decay, with which the artist seems to remind us that perfection is the eternal obsession of the ever imperfect man and that it is inseparable from his reality.

And that imperfect reality is, above all, the theme of this year's winner of the 'Mangelos Award', **Jelena Micić**, whose narratives came from such a reality but, in some miraculous way, were not burdened by it. In her works, Jelena talks about inequality, precarious work, prejudices, (im)possibilities, conditions that are not the same for everyone and the dreams that are, where everyday life resembles everything but 'twisting by the pool', and toxic power relations that are so woven into the very foundations of society that they have begun to erode their own system almost as intensely as the *vapours* in her work burn the eyes. Micić opens economic and social issues in such a skilful and seductive way, that to all those who are not familiar with the issues she deals with, the slap of reality that follows the initial formal attraction comes very unexpectedly.

In her projects, Jelena masterfully manages to unpack the system and

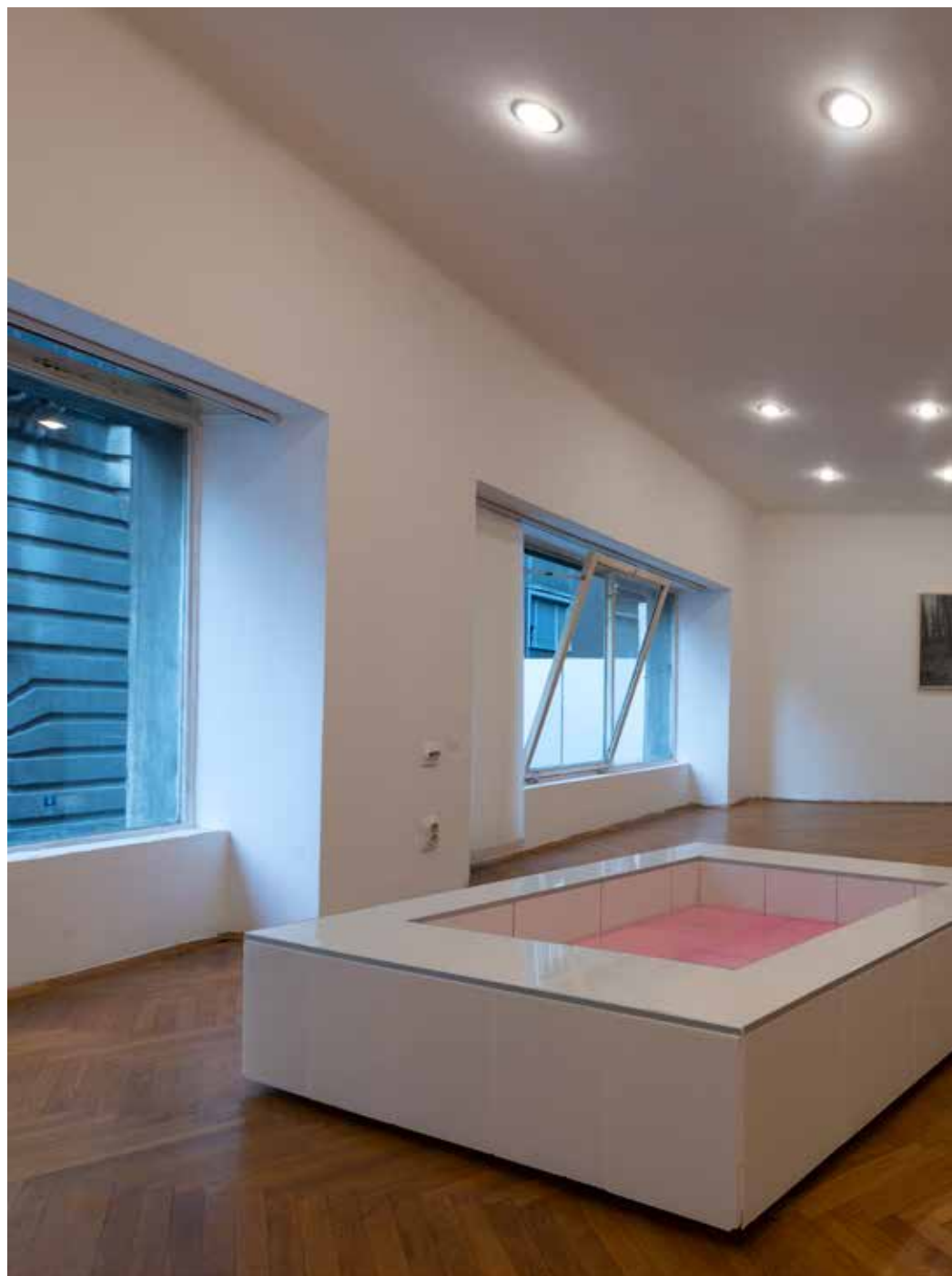
balance the social context and critique of her works with an exterior that almost always flirts with minimalist or colour-field aesthetics. The visual language she uses is of exceptional importance; it is actually her means of putting in the foreground the positions of underprivileged social strata, whose work within the art system is vital. With her works, which are both visually and aesthetically appealing, she gives form and name to social inequality, thus making it visible. As it was noted in the joint statement, that is why Jelena Micić's work is extremely important, sensitive to the environment in which she creates and works, aware of positions from which to start and arrive at, and above all transformative, since, through her artistic practice, the artist reconstructs hierarchies of relationships within the world of art and physical labour. By using a simple language, yet not comprehensible to everyone, instead of the intellectual and artistic 'elite', she addresses the working class with which she lives and works as the primary audience to communicate with her art. Their voice, often discarded and inaudible in artistic discourse, now becomes a harmonious euphony that everyone hears, while the gaps of invisible positions are replaced by a flickering variation that we cannot fail to perceive.

Jelena's work *Twisting by the Pool* causes extreme physical discomfort due to toxic vapors, 'burns the eyes' and makes the air difficult to breathe, but the identical, if not even more intense discomfort comes from realising that not everyone is twisting by the pool on the Costa del Magnifico; on the contrary, there are many more who clean and maintain those pools.

Being aware of all that, and thinking about youth and this year's 'Mangelos Award') finalists, I am still not completely sure that I know what youth really means, but I am sure that there is something in it that feels like resisting and persistently prevailing, provoking and signalling problems. Despite the fragmented and semi-apathetic environment, difficult working and creating conditions and minimal support needed for decent work, it is something that continues to flicker and be a potential from which energy and a desire to analyse one's own reality are generated. To approach it critically, boldly, but, more importantly, with curiosity and from the point of view of a researcher, to problematize and ask questions that need not to have the correct answer or any at all, but, being merely posed as they are, spark like fire that testifies that there is life somewhere, that something exists and functions – this is probably one of the essential characteristics of youth: to shine uncompromisingly, always looking for new opportunities for a new life.









Luka Cvetković

Smiling Firefighters je performans koji se bavi banalnošću participacije u kolektivnom neznanju, pod pretpostavkom da političke, socijalne, ekološke i lične (intimne) požare najčešće uočavamo samo kao sliku neispravnih sistema; onih koji bi požare trebalo da gase. Stoga se performans može razumeti kao dizajniranje kvara sistema. Sa druge strane performans propituje oblike performativnosti unutar izložbe kao umetničke manifestacije sa željom da granicu između izložene umetnosti i naših kolektivnih performativnih uloga unutar umetničkog sistema učini radikalno vidljivom. U postavci aktulene izložbe finalista nagrade "Dimitrije Bašičević Mangelos" predstavljena je i dokumentacija Cvetkovićevog performansa *Honey, I'm Home* koji se, po rečima umetnika, odnosi prema pasivnom posmatraču, neprisutnom vatrogascu, svima koji podmeću požare, a da toga nisu svesni.



foto/photo: Jelena Mijić

Smiling Firefighters, performans na otvaranju izložbe finalista
Smiling Firefighters, performance at the opening of the finalists' exhibition

Luka Cvetković



Honey I'm Home, performans, 11' 42", 2020.
Honey I'm Home, performance, 11' 42", 2020

Smiling Firefighters is a performance about the banality of participation in collective ignorance, assuming that political, social, environmental and personal (intimate) fires are most often perceived only as a picture of faulty systems; those which are expected to put out the fires. Therefore, this performance can be understood as the system failure design. On the other hand, the performance is questioning the forms of performativity within the exhibition as an artistic manifestation, with an ambition to make the boundary between the exhibited art and our collective performative roles within the art system radically more visible. The current exhibition of the finalists of the 'Dimitrije Bašičević Mangelos Award' is also presenting documentation of Cvetković's performance *Honey, I'm Home*, which, according to the artist, refers to a passive observer, an absent firefighter, and anyone who sets fire without being aware of it.



foto/photo: Jelena Mijić

Smiling Firefighters, performans na otvaranju izložbe finalista
Smiling Firefighters, performance at the opening of the finalists' exhibition

30 Stefan Lukić

Pobeda (ni)je umetnost! Ova parola je ujedno i naziv najnovijeg crteža-događaja Stefana Lukića, čije se privremeno zaustavljanje dogodilo 5. jula. 2021. godine. Njegov tok se mogao pratiti putem Instagram profila stefanlukic.art. Ovo umetničko delo u NASTANKU se sastoji iz sage performansa, pop-up izložbi, intervencija u javnom prostoru, instalacija, video radova, fotografija, slika i crteža... U njemu, kako navodi umetnik, se glorifikuje PUT u odnosu na CILJ, pokušaj u odnosu na pobedu! „Da je Sizif izgurao kamen, ostao bi anonimn.“

Victory is (not) Art! This slogan is also the title of Stefan Lukić's latest drawing-event, whose temporary halt happened on 5 July 2021. Its flow could be followed on the artist's Instagram profile stefanlukic.art. This work of art IN THE MAKING consists of a saga of performances, pop-up exhibitions, interventions in public space, installations, video works, photographs, paintings and drawings... It is, in the artist's words, about the wish to glorify a ROAD as opposed to the GOAL, an endeavour as opposed to the victory! "Had Sisyphus pushed the stone, he would have remained anonymous."



Arpad Pulai

Na izložbi finalista nagrade “Dimitrije Bašičević Mangelos” Arpad Pulai se predstavlja radovima *Introspekcija* i *Tekstilna bašta*. Rad *Introspekcija* se sastoji od eksperimentalno nadrealne konstelacije, zoomornih, biomornih i ljudskih formi. Kao rezultat daljeg istraživanja, introspektivna faza stvara nezamislive – imaginarne forme ljudskog bića. Bezgranično preispitivanje sebe kroz druge životne forme, poistovećivanje sa njihovim karakternim osobinama, odnosno, duboko poniranje u sebe kroz druge forme daje novu dimenziju radu. Bezgranični opus analiziranih uspomena koje koristi u svom likovnom izrazu stvaraju, kako kaže umetnik, nove sinaptičke veze, odnosno, sećanja koja se naknadno povezuju u jednu nadrealnu celinu. Rad *Tekstilna bašta* nastavak je umetnikovih interesovanja za biomimikriju u tekstilu, kao i istraživanje biljnih oblika i njihova implementacija u dizajnu tepiha tehnikom filcanja vune. Površinska reljefna struktura tepiha istovremeno deluje na vizuelni i taktilni način percepcije. Tepih zamenjuje prirodno tlo u urbanim i zatvorenim prostorima. Jedan od glavnih ciljeva umetnikovog kreativnog procesa je spajanje prirodnih oblika sa tekstilnim strukturama kako bi stvorio delo koje istovremeno ima estetsku i funkcionalnu primenu.



foto/photo: Bojana Janjić

Introspekcija, tekstilna skulptura, vuna / Introspection, textile sculpture, wool,
142 x 40 x 45 cm, 2017

Arpad Pulai

At the exhibition of the finalists of the 'Dimitrije Bašičević Mangelos Award', Arpad Pulai is presenting his works *Introspection* and *Textile Garden*. The work *Introspection* consists of an experimental surreal constellation of zoomorphic, biomorphic and human forms. As a result of further research, the introspective phase creates unimaginable – imaginary forms of the human being. The continual re-examination of oneself through other life forms, identification with their character traits, that is, deep immersion in oneself through other forms, gives this work a new dimension. According to the artist, an infinite opus of analysed memories that he uses in his artistic expression creates new synaptic connections, that is, memories which are subsequently connected into one surreal whole. The work *Textile Garden* is a continuation of the artist's interest in biomimicry in textiles, as well as his research of plant forms and their implementation in carpet design using the wool felting technique. The surface relief structure of the carpet acts simultaneously on the visual and tactile ways of perception. The carpet replaces natural soil in urban and indoor spaces. One of the main goals of the artist's creative process is to combine natural forms with textile structures in order to create a work that has both aesthetic and functional application.



Arpad Pulai, detalj sa postavke / installation view; foto/photo: Bojana Janjić



Tekstilna bašta, tepih, vuna / Textile Garden, carpet, wool,
120 x 130 x 5 cm, 2020

Biofilija je fenomen koji je Eric Fromm prvi upotrebio da opiše sve psihološke orijentacije ljubavi, prema svemu što je živo, što raste i razvija se. Za njega je to ljubav prema svim živim sistemima. Težnja ka afirmaciji života i svim njegovim karakteristikama. Izraz je vrlo blizak Frojdovom terminu Eros, jedina razlika je u tome što biofilija predstavlja našu psihološku strast, a ne biološki instinkt. Posmatrajući naše želje i strahove, naše ideje o tome šta je „idealni prostor“ u kome se odvija naša istinska neiskrivljena komunikacija sa prirodom, umetnica kao polazište u radu pod nazivom *EDEN – Immortal Place (II)* uzima biblijski trenutak – priču o Rajskom vrtu. Prostor je predstavljen kao savršen ekosistem u kojem se, naravno, pojavljuju i prvi akteri ljudske vrste, odnosno Adam i Eva. Ova idealna utopija, ili mesto koje predstavlja besmrtnost, izgrađeno na mitologiji, u koje duboko verujemo kao društvo, jedna je od centralnih tema autorkinih istraživanja. Instalacija *EDEN – Immortal Place (II)*, odnosno rekonstruisani mitološki prostor, ujedno je i rekonstrukcija društva, njegovi odrazi i sistemi koji propadaju svakodnevno, a kojima smo mi, ljudska vrsta, svedoci od daleke prošlosti sve do današnjice i neizvesne budućnosti.



foto/photo: Bojana Janjić

EDEN – Immortal Place (Il deo), Instalacija u prostoru, fotografija na fotopapiru, kožni objekt na drvenoj vešalici (silikon, uljane boje i bio materijal), zvuk (metoda bio sonifikacije)

Tijana Radenković

Biophilia is a phenomenon that Eric Fromm first used to describe all the psychological orientations of love, an affinity towards everything that is alive, growing and evolving. For him, it encompasses love for all the living systems. It is a tendency for the affirmation of life and all its characteristics. The term is very close to Freud's term Eros, the only difference being that biophilia represents our psychological passion, not a biological instinct. Observing our desires and fears, our ideas about what is the 'ideal space' in which our true and undistorted communication with nature takes place, the artist takes the biblical moment – the story of the Garden of Eden – as a starting point in her work called *EDEN – Immortal Place (II)*. The space is presented as a perfect ecosystem in which, of course, the first actors of the human species, i.e. Adam and Eve, also appear. This ideal utopia, or place that represents immortality, built on mythology, in which we deeply believe as a society, is one of the central themes of the author's researches. The installation *EDEN – Immortal Place (II)*, i.e. the reconstructed mythological space, is at the same time a reconstruction of society, its reflections and systems that are decaying every day, and which we, as the human race, have witnessed from the distant past to the present and uncertain future.



foto/photo: Bojana Janjić

EDEN – Immortal Place (Part II), Installation in space, photo on photo paper, leather object on a wooden hanger (silicone, oil paints and bio material), sound (bio sonification method)

Jelena Micić

Tokom studija na Akademiji likovnih umetnosti u Beču nastala je performativna i redimejd grupa radova pod nazivom *PUTZMALEREI* [*putzen*–čistiti, *Malerei*–slikarstvo], koju sam započela 2016. godine, paralelno sa zaposlenjem u oblasti održavanja čistoće u Beču. Grupa radova se sastoji iz dva osnovna segmenta.

Dok serija *Održavanje slika* tematizuje paralelu između gestova u mom radu kao čistačice i umetnice, čime se briše podela na umetnost i stvaran život, redimejd instalacija *FARBENLEHRE* [Teorija boja] upućuje na postojanje specifičnih pravila o upotrebi boje u profesionalnom čišćenju. *Četvorbojni-sistem* se zasniva na činjenici da se crvena krpa, odnosno sredstvo za čišćenje, uvek i isključivo koristi za WC-šolju i pločice, žuta za lavabo, zelena za kuhinjske površine, a plava za kancelarijski nameštaj i radni prostor.

Nova produkcija *Twisting by the Pool* koncipirana za aktuelnu izložbu finalistkinja i finalista, naslanja se i referiše na gorepomenutu dugogodišnju grupu radova. Prostorna instalacija ikoničnog i ironičnog naziva, preuzetog od kulture rok grupe *Dire Straits*, sastoji se iz sterilne konstrukcije od pločica, kao i uobičajenog sredstva za čišćenje i sažetog uputstva za njegovu upotrebu.

BETAZID Rosso je kiselo koncentrovano sredstvo austrijske kompanije *hollu Systemhygiene GmbH* koje se u profesionalnom čišćenju koristi za održavanje sanitarija i uklanjanje kamenca. „Mitel“ ugodnog mirisa i prepoznatljivije boje umereno peni, a pogodan je za svakodnevno održavanje površina otpornih na kiseline.

Prema *Globalno harmonizovanom sistemu klasifikacije i obeležavanja hemikalija UN-a* označen je sa GHS05. Ova supstanca, niske pH vrednosti, sadrži sulfaminsku kiselinu, koja izaziva ozbiljno nagrizanje kože i oštećenje oka. Kako standardizovane specifikacije sredstvo označavaju kao fizički i opasno po zdravlje, ne treba ga udisati u raspršenom obliku (aerosol), niti ga koristiti bez zaštitnih rukavica, odnosno zašтите za oči i lice.

U praksi „profesionalnog“ čišćenja uslovi rada ne podrazumevaju propisanu zaštitu. Radnice su često primorane ili neobaveštene o radu sa toksičnim hemikalijama. Rad se u nekim slučajevima odvija ne samo bez zaštite disajnih puteva i očiju, već i bez podrazumevanih osnovnih uslova za rad, naime, usisivača, čistog mopa ili pak rukavica. Iako je sredstvo često razblaženo radi smanjenja troškova kompanije koja iznajmljuje radnice i radnike, česta je alergijska reakcija na proizvod u vidu svraba i crvenila. Sa druge strane, dešava se da sredstava nema za sve „objekte,“ a dok su bar u tom periodu radnice privremeno zaštićene, higijenski uslovi nisu na očekivanom nivou. Neki od radnika su angažovani ili zaposleni u oblasti dugi niz godina, a zavisno od tipa (usmenog) ugovora sa poslodavcem, nemaju pravo na zdravstveno osiguranje, penziju i zaštitu prilikom gubitka zaposlenja.

Rad neposredno sučeljava posetioce sa opasnošću po zdravlje sa kojom se nezaštićena, neretko nedokumentovana i prekvalifikovana fizička radna snaga svakodnevno susreće tokom radnog procesa. Direktna uvid je uspostavljen upotrebom supstance za čišćenje čija boja upućuje na segment prostorije koja njome biva tretirana, kao i aproprijacijom atmosfere nevidljivih i neoficijelnih, a fundamentalnih članica i članova sistema socijalne reprodukcije. Instalacijom se takođe podriđa i pojam *uzvišenog* kao užitka u pretnji sa sigurne distance, a maska kao zaštitno sredstvo od aktuelne pandemije dobija dodatnu namenu. Sa druge strane se pojam reprezentacije tretira dvojako—kako sa estetskog, tako i sa političkog aspekta. Inkorporirajući sopstveno radno iskustvo ispitujem ekonomske, socijalne i političke postulate austrijskog tržišta rada, kao i hijerarhijske sisteme koji definišu i regulišu rodne i profesionalne uloge (ne)državljanke-migrantkinja* sa prostora bivše Jugoslavije, koji nije deo Evropske Unije.



Duskanje kraj bazena, 2021. Redimejd instalacija: pločice, hollu BETAZID rosso, uputstvo za upotrebu, dimenzije varijabilne

Twisting by the Pool, 2021 Readymade installation: tiles, hollu BETAZID rosso, instructions for use, variable dimensions

foto/photo: Jelena Micić



Jelena Micić

I started working on the performative and ready-made group of works entitled *PUTZMALEREI* [*putzen* – to clean, *Malerei* – painting] in 2016, during my studies at the Academy of Fine Arts, which coincided with my employment in the sector of cleaning and maintenance in Vienna. The group of works consists of two main segments.

While the series *Maintaining the Pictures* thematises the parallel between the gestures in my work as a cleaning woman and an artist, which also erases the division between art and real life, the ready-made installation *FARBENLEHRE* [*Colour Theory*] points to specific colour rules used in professional cleaning. The *Four-Colour-System* is based on the fact that the red cloth, i.e. cleaning agent, is always and exclusively used for the toilet bowl and tiles, the yellow one for the sink, the green for kitchen surfaces, and the blue one for office furniture and workspace.

The new production *Twisting by the Pool*, created for the current exhibition of the finalists of the ‘Mangelos Award’, refers to the above mentioned group of works. The spatial installation, with its iconic and ironic title taken from the cult rock group *Dire Straits*, consists of a sterile tile construction, as well as the typical cleaning agent and its instruction for use.

BETAZID Rosso is an acid-based concentrated agent produced by the Austrian company *hollu Systemhygiene GmbH* and used in professional cleaning for maintaining sanitation and descaling. With its pleasant

smell and recognisable colour, the 'Mitel' is moderately foamy, and suitable for daily maintenance of acid-resistant surfaces.

According to the *Globally Harmonised System of Classification and Labeling of Chemicals* it is labeled with GHS05. This low-pH-value substance contains sulfamic acid which causes serious skin corrosion and eye damage. As the standardised specifications label the product as physically dangerous to health, it should not be inhaled in a dispersed form (aerosol), nor used without protective gloves, respectively protection for eyes and face.

The practice of 'professional' cleaning, nevertheless, does not imply the prescribed protection. Workers are often forced or uninformed that they work with toxic chemicals. In some cases, the work takes place not only without protection of the respiratory tract and eyes, but also without the assumed basic conditions for work, namely, a vacuum cleaner, a clean mop or gloves. Although the product is often diluted to reduce the costs of the company that hires the workers, allergic reactions to the product in the form of itching and redness are common. On the other hand, it happens that there are no funds for all 'objects', and while, in that case, the workers are temporarily protected, the hygienic conditions are not at the expected level. Some of the workers have been engaged or employed in the sector for many years, and depending on the type of (oral) agreement with the employer, they are not entitled to health insurance, pension, and protection in case of loss of employment.

This work directly confronts visitors with health hazard which unprotected, undocumented, and often overqualified manual labourers face on a daily basis during the work process. Direct insight was established through the use of the cleaning agent, the colour of which indicates the segment of the room to be treated, as well as by appropriating the atmosphere of invisible and undocumented, however still fundamental members of the social reproduction system. The installation also undermines the notion of the *sublime* as a pleasure in the threat from a safe distance, and the mask as a means of protection from the current pandemic is granted an additional purpose. On the other hand, the notion of representation is treated in two ways – both from aesthetic and political positions. By incorporating my own working experience, I am examining the economic, social and political postulates of the Austrian labour market, as well as the hierarchical systems that define and regulate gender and professional roles of female* migrants, (non)-citizens from the former Yugoslavia, which is not part of the European Union.

Biografije

Biographies

Luka Cvetković (1995, Ričmond, SAD) završio je osnovne i master studije na Univerzitetu umetnosti u Beogradu, u klasi Mrđana Bajića. Učestvovao je na samostalnim i grupnim izložbama, među kojima se izdvajaju: *Radovi na sceni, Praško Kvadrilenale* 2019 (CZ); *IT IS YOUR BIRTHDAY*, 2019 (RS), *Vistula is Burning*, 2020 (PL) i *1999 - The Oracle Told Me I Would Fall In Love With The One* 2019 (SLO). Zbog potrebe za širim dijalogom 2018. godine sa grupom umetnika, kustosa i dizajnera osnovao je *Institut za Aplauz*, kolektiv čiji je fokus istraživanja bio publika i umetnost u javnom prostoru. Dobitnik je više nagrada i stipednija, između ostalih (Nagrada za specijalnu kreativnu inovaciju i Stipendija Hans Wilsdorf Fondacije). Trenutno je student dvogodišnjeg master Programa "WORK.MASTER – savremene umetničke prakse" na Univerzitetu umetnosti i dizanja (HEAD) u Ženevi pod mentorstvom Martena Spangberga i Anselma Frankea. Takođe, Luka je specijalni predavač u okviru studentskog programa Univerziteta umetnosti u Londonu (UAL).

Luka Cvetković (1995, Richmond, Virginia, USA) completed his undergraduate and graduate studies at the University of Arts in Belgrade (the Department of Sculpture) at the studio of Mrđan Bajić. He has exhibited in solo and group shows: *Scene Work Ahead, Prague Quadriennial* 2019 (CZ); *IT IS YOUR BIRTHDAY*, 2019 (RS), *Vistula is Burning* 2020 (PL) and *1999 – The Oracle Told Me I Would Fall In Love With The One* 2019 (SLO) among others. In 2018, he co-founded *The Applause Institute*, an art collective consisting of curators, artists, and designers whose main focus was the

investigation of the general public and art in public space. He has received several awards and scholarships (the Special Creative Innovation Award and the Hans Wilsdorf Foundation Scholarship), among others. He is currently pursuing a two-year master programme 'WORK.MASTER - contemporary artistic practice' at the University of Arts and Design (HEAD) in Geneva under the mentorship of Marten Spangberg and Anselm Franke. Also, He is a special lecturer of the student programme at the University of Arts in London (UAL).

<https://lukacvetkovic.com/>

Stefan Lukić (1985, Užice) diplomirao je na Fakultetu primenjenih umetnosti u Beogradu 2018. godine. Treću godinu studija završio je u Parizu na Akademiji lepih umetnosti. Trenutno završava master studije na Fakultetu likovnih umetnosti (slikarski odsek, klasa Biljane Đurđević) i nalazi se na rezidencijalnom boravku u Geteborgu, Švedska. Učestvovao je na rezidencijalnom boravku u umetničkom prostoru Homesession, Barselona, Španija 2021., Masterklasu na Kraljevskoj akademiji, Amsterdam, Holandija, 2019., dobitnik je nagrade za slikarstvo na Fakultetu primenjenih umetnosti u Beogradu 2016. godine. Imao je više samostalnih izložbi od kojih izdvajamo: *24/7*, Geteborg, Švedska, 2021.; *Tramvaj zvani želja – Prvi krug u Barseloni*, Barselona, Španija, 2021.; *Drugi krug u Monte Karlu*, Monte Karlo, Monako, 2021.; *Veličina (nije bitna)*, Kvaka 22, Beograd, Srbija, 2021; *Daleko, koliko me nože nose!*, Dobrinjska 5, Beograd, Srbija, 2020.; *Meduprostor*, U10

umetnički prostor, Beograd, Srbija 2018.; *YUGOnostalgija* u Narodnom pozorištu Užice, 2017.; *Lice i naličje* u Nacionalnom muzeju u Kragujevcu, Srbija, 2016. Grupno je izlagao u Parizu, Beogradu, Novom Sadu, Nišu i Kragujevcu. Trenutno živi i radi u Beogradu, Srbija.

Stefan Lukić (1985, Užice) graduated from the Faculty of Applied Arts in Belgrade in 2018. He spent his third year of Bachelor studies at the Academy of Fine Arts in Paris (ENSBA). He is currently enrolled in a Master's degree programme at the Faculty of Fine Arts in Belgrade (department of Painting, studio Biljana Đurđević) and is attending an artist-in-residence programme in Gothenburg, Sweden. He attended the Homesession residence in Barcelona, Spain in 2021, Masterclass at the Royal Academy in Amsterdam (Rijksakademie van Beeldende Kunsten) in 2019. He received the Award for Best Painter of the Year by the Faculty of Applied Arts where ? in 2016. He has had several solo exhibitions, including: *24/7* (SWE) 2021, *A Streetcar Named Desire – 1st Round /Lap (treba uskladiti i u T tekstu) in Barcelona* (ES) 2021“, *2nd Round /Lap in Monte Carlo* (MC) 2021, *Size (Does)not Matter* at Kvaka 22 (SR) 2021, *As Far as My Feet Will Cary Me*, Dobrinjska 5, (SR) 2020, *Interspace* at U10 Art Space (SR) 2018, *YUGOostalgia* at the Užice National Theatre (SR) 2017, *Obverse and Reverse* at the National Museum in Kragujevac (SR) 2016. He has exhibited in group shows in Paris, Belgrade, Novi Sad, Niš and Kragujevac amongst others. He currently lives and works in Belgrade, Serbia.

www.stefanlukic.art

Jelena Micić (*1986., Knjaževac) je magistrirala na Akademiji likovnih umetnosti u Beču (2020.) na odseku za Tekstualnu skulpturu (mentor Hajmo Cobernig). Master studije filozofije (2012.) i diplomatske studije na katedri za Skandinavske jezike i književnosti (2010.) završava na Univerzitetu u Beogradu. Nagradena je *Würdigungspreis der Akademie der bildenden Künste Wien*

za najbolje završne teze (2020), *Ö1 Talentestipendium Bildende Kunst* (2018.) i stipendijom *kültür gemma!* (2018). U svojoj umetničkoj praksi bavi se društveno-političkim aspektima boje i bojnih sistema. Osnivač neformalne grupe UMETNIK*. Odabrane izložbe: *Alles in Ordnung*. Wien Museum, MUSA Startgalerie. Beč, *I learned from the best*. DKSG. Beograd, *Recikletar: Plastika ude u raj*. Šok Zadruga. Novi Sad, *Soba za izolaciju*. Dom omladine. Beograd (2021); *MULTIPLE SINGULARITIES*. xhibit[®]. Beč, *Die Geburt des Museums der Migration*. Die Schöne. Beč, *bleischwer*. Fabrikraum. Beč (2020); *MOLERAJ*. Temporary Parapet. Bratislava, *kunstnah/kunstfern*. Galerija IG Bildende Kunst. Beč (2019); *NO-YELLOW*. Reflektor. Užice, *minus20degree: Art&Architecture Winter Biennale*. Javni prostor. Flahau (2018); *BOJNA POLJA*. KCNS, Mali likovni salon. Novi Sad, *Tiefe Kirschen*. Lisa Kandlhofer. Beč, *Different Worlds*. Kino Šiška. Ljubljana (2017); *ANEKUMENA*. Dom omladine. Beograd, *Ohne Titel* (Projektraum/Plattform). Austrian Sculpture Park. Grac (2016); *OTAC/FATHER*. Inex. Beograd (2015); *FORMA.izam*. SKC. Beograd (2014). Živi i radi u Beču kao samostalna umetnica i kustoskinja.

Jelena Micić (*1986, Knjaževac) acquired her MA degree from the Academy of Fine Arts in Vienna (2020), the Department of Textual Sculpture (Mentor Heimo Zobernig). She also acquired her MA in Philosophy (2012) and BA in Scandinavian Languages and Literature (2010) from the University of Belgrade. She was awarded with *Würdigungspreis der Akademie der bildenden Künste Wien* for Excellent Artistic Theses (2020), *Ö1 Talentestipendium Bildende Kunst* (2018) and *kültür gemma! Fellowship* (2018). In her artistic practice, Micić is interested in socio-political aspects of colour (systems). She co-founded the informal group UMETNIK*. Selected exhibitions: *Alles in Ordnung*, Wien Museum; MUSA Startgalerie, Vienna; *I learned from the best*, Cultural Centre Studentski Grad, Belgrade; *Recikletar: Plastika ude u raj*, Šok Zadruga, Novi Sad; *Isolation Room*, Dom Omladine Gallery, Belgrade (2021);

MULTIPLE SINGULARITIES. exhibit^F, Vienna; *Die Geburt des Museums der Migration*, Die Schöne, Vienna; *bleischwer*, Fabrikraum, Vienna (2020); *MOLERAJ*, Temporary Parapet, Bratislava; *kunstnah/ kunstfern*, Galerie IG Bildende Kunst, Vienna (2019); *NO-YELLOW*, Gallery Reflektor, Užice; *minus20degree: Art&Architecture Winter Biennale*, public space, Flachau (2018); *BATTLEFIELDS*, KCNS, Mali likovni salon, Novi Sad; *Tiefe Kirschen*, Lisa Kandhofer, Vienna; *Different Worlds*, Kino Šiška, Ljubljana (2017); *ANEKUMENA*, Dom Omladine Gallery, Belgrade; *Ohne Titel* (Projektraum/ Plattform), Austrian Sculpture Park, Graz (2016); *OTAC/FATHER*, Inex Gallery, Belgrade (2015); *FORMA.izam*, Gallery SKC, Belgrade (2014). She lives and works in Vienna as a freelance artist and curator.

<http://www.jelenamicic.com/>

Arpad Pulai (1986. Vrbas) je diplomirao na Fakultetu primenjenih umetnosti u Beogradu, na odseku Tekstil gde trenutno radi kao umetnički saradnik u nastavi. Od 2011. godine aktivno izlaže umetničke radove u polju dizajna i umetnosti tekstila. Član je ULUPUDS-a i Evropske mreže tekstilaca (European textile network). Bavio se patinažom kostima u polju filmske produkcije. Dobitnik je nekoliko prestižnih nagrada od kojih je Velika nagrada na 45. Majskoj izložbi 2013. godine za „Tekstilnu zidnu pregradu sačinjenu od termičke prese” kao i Likovna nagrada Nagypáti Kukac Péter za 2017. godinu. Njegovi radovi se nalaze u kolekciji Ateljea 61, Galeriji savremene likovne umetnosti u Nišu i Muzeju primenjene umetnosti u Beogradu. Osnovao udruženje građana „Čunak” koje za cilj ima revalorizaciju tekstilnih tehnika, rad na horizontalnim i vertikalnim razbojima, obuka ručnog i mašinskog pletenja i likovno-tekstilne radionice. Član je umetničkog saveta Atelje 61. U svojim radovima se uglavnom bavi sociološkim temama, održivošću tekstilnog dizajna u okviru ekoloških, prirodnih materijala i reciklaže. Radio je u Školi za dizajn Bogdan Šuput u Novom Sadu, kao

profesor na predmetu Oblikovanje tekstila. Godine 2019. upisuje doktorske studije na Fakultetu primenjenih umetnosti gde se bavi istraživanjem tekstilnih struktura pod uticajem biomimetike, koja za njega čini imperativ stvaralačkog razvoja tekstilnog dizajna.

Arpad Pulai (1986, Vrbas) graduated from the Faculty of Applied Arts in Belgrade, the Department of Textiles, where he is currently working as an artistic associate in teaching. Since 2011, Arpad has been exhibiting his works of art in the field of design and textile art. He is a member of ULUPUDS (the Association of Applied Arts Artists and Designers of Serbia) and the European Textile Network. Arpad was engaged in the process of patination of clothes for film production. He is the winner of several prestigious awards, such as the Grand Prize at the 45th May Exhibition for the work *Textile Wall Partition Made of Thermal Press* in 2013, and the Art Award Nagypáti Kukac Péter in 2017. Arpad's works are in the collection of Atelier 61, the Gallery of Contemporary Art in Niš and the Museum of Applied Arts in Belgrade. He was the founder of the association of citizens entitled Čunak, which aims to revalue textile techniques, work on horizontal and vertical looms, training in hand and machine knitting and conducting of art-textile workshops. Arpad is a member of the artistic council of Atelje 61. In his works, he mainly deals with sociological topics, the sustainability of textile design within ecological, natural materials and recycling. He worked at the Bogdan Šuput School of Design in Novi Sad, as a professor of Textile Design. In 2019, Arpad enrolled in doctoral studies at the Faculty of Applied Arts, where he researches textile structures under the influence of biomimetics, which for him represents an imperative for the creative development of textile design.

<https://www.behance.net/TextileStudioAR314>

Tijana Radenković (1991, Kraljevo) je završila osnovne studije Fakulteta likovnih umetnosti u klasi prof. dr Čedomira Vasića. Master studije Fakulteta likovnih umetnosti u Beogradu završila je 2014. godine u klasi prof. dr Mileta Prodanovića, a 2021. i doktorske umetničke studije pod mentorstvom doc dr Zorana Todorovića. Kao student Doktorand bila je na Erasmus razmeni na Fakultetu za Umetnost i Dizajn, odsek Intermedia, Bratislava Slovačka kod prof Ilone Nemet. Učestvovala je na više grupnih i samostalnih izložbi u Srbiji, Slovačkoj, Hrvatskoj, Bosni i Hercegovini, Francuskoj, Italiji, Nemačkoj. U 2021. godini učestvovala je na dve umetničke rezidencije, K.A.I.R Artist in Residence, Košice i SNG Shaubmarov Mlyn, Pezinok u Slovačkoj. Učesnica je festivala S.U.T.R.A. (2016) po pozivu kustosa Ivana Stanića, Muzej nauke i tehnike, Beograd. Učesnica je 37. Susreta Akvarelista (2016) *Idoli i ideali*, Umetnička kolonija Ečka, po pozivu kustoskinje Slavice Popov iz Savremene galerije Zrenjanin. Radovi Tijane Radenković se nalaze u kolekcijama: Narodni Muzej Kraljevo, Surdulički kulturni centar, Savremena galerija Zrenjanin, Imago Mundi Luciano Beneton Kolekcija. Živi i radi kao pedagog u Srednjoj Dizajnerskoj školi u Bratislavi.

Tijana Radenković (1991) finished her BA studies at the Faculty of Fine Arts, in class of Prof. Phd Čedomir Vasić, MA studies at the Faculty of Fine Arts in class of Prof. Phd Mileta Prodanović, and in 2021, she completed her doctoral art studies under the mentorship of Prof. Phd Zoran Todorović. As a Phd student she had an opportunity to take part in the Erasmus exchange programme at the Faculty of Art and Design, Department of Intermedia in Bratislava, Slovakia, under Prof. Phd Ilona Nemet. She has participated in several group and solo exhibitions in Serbia, Slovakia, Croatia, Bosnia and Herzegovina, France, Italy and Germany. In 2021 she participated in two art residencies, K.A.I.R Artist in Residence, Košice and SNG Shaubmarov Mlyn, Pezinok in Slovakia. She participated in the festival S.U.T.R.A. organised by the curator Ivan Stanić at the Museum of

Science and Technology in Belgrade. She also participated in the 37th Meeting of Watercolourists (2016) *Idols and Ideals*, the Ečka Art Colony, at the invitation of the curator Slavica Popov from the Contemporary Gallery Zrenjanin. Her works are in the following collections: the National Museum of Kraljevo, the Cultural Centre Surdulica, the Contemporary Gallery Zrenjanin, the *Imago Mundi* Luciano Benetton Collection. She lives and works as a teacher at the High School of Design in Bratislava.

<https://cargocollective.com/tijanaradenkovic>

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