

milky  
way

A R T  
T I M E  
S P A C E

**MLEČNI PUT / MILKY WAY**  
**umetnost, vreme, prostor / art, time, space**

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MUZEJ SAVREMENE  
MUSEUM OF CONTEMPORARY  
**UMETNOSTI VOJVODINE**  
ART VOJVODINA



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## **MLEČNI PUT umetnost, vreme, prostor**

Izložba MLEČNI PUT\_ umetnost, vreme, prostor predstavlja svojevrsnu umetničku platformu, čiji je cilj da na jednom mestu okupi veći broj umetnika, umetnica i umetničkih grupa, predstavnika istorijskih umetničkih praksi, ali i savremenih stvaralaca kako iz Novog Sada i Srbije tako i internacionalne umetničke scene. Ako govorimo o umetničkim pojавama u širem smislu, izložba je usmerena na prezentaciju primera nestabilne i emancipatorske umetničke prakse, od avangarde do savremene, medijske i postmedijske umetnosti. Posebno je usmerena na intermedijalna istraživanja – medijsku ontologiju, medijski pluralizam – transpolitiku i *posthuman transmobility* – ekstraktivističke tehnologije. Strategije koje često nisu bile prihvaćene u vremenu kada su nastajale, a koje su, posmatrajući primere umetničkih radova na ovoj izložbi, uticale na mnoge naslednike i nastavljajuće. Povezivanje umetnosti u različitim vremenskim periodima, kao i geografskim, realnim i digitalnim prostorima naglašeno je u konceptu izložbe i selekciji umetničkih radova.

Naziv izložbe – MLEČNI PUT možemo posmatrati kao apstraktни pojam koji uključuje mrežu učesnika koji kreiraju sistem ili zajednicu različitih sistema, delimično izdvojenih od ostalih, koji funkcionišu u određenoj ravnoteži, međusobnom odnosu, relacijama i mrežama komunikacije.

Potreba za međusobnim umrežavanjem i povezivanjem, primetna u zakonima prirode, egzistira i na umetničkim scenama kroz istoriju i u različitim, često udaljenim geografskim mestima. Avangardni procesi, kao pokretači umetničkog eksperimenta, inovativnosti i slobode umetničkog izraza, obeležili su umetničku i društvenu istoriju Novog Sada, te se postavlja pitanje očuvanja postignutih vrednosti u lokalnoj sredini, vidljivosti i povezanosti sa sličnim, važnim regionalnim i internacionalnim istraživanjima, kao i bliskosti sa savremenim medijskim i postmedijskim praksama.

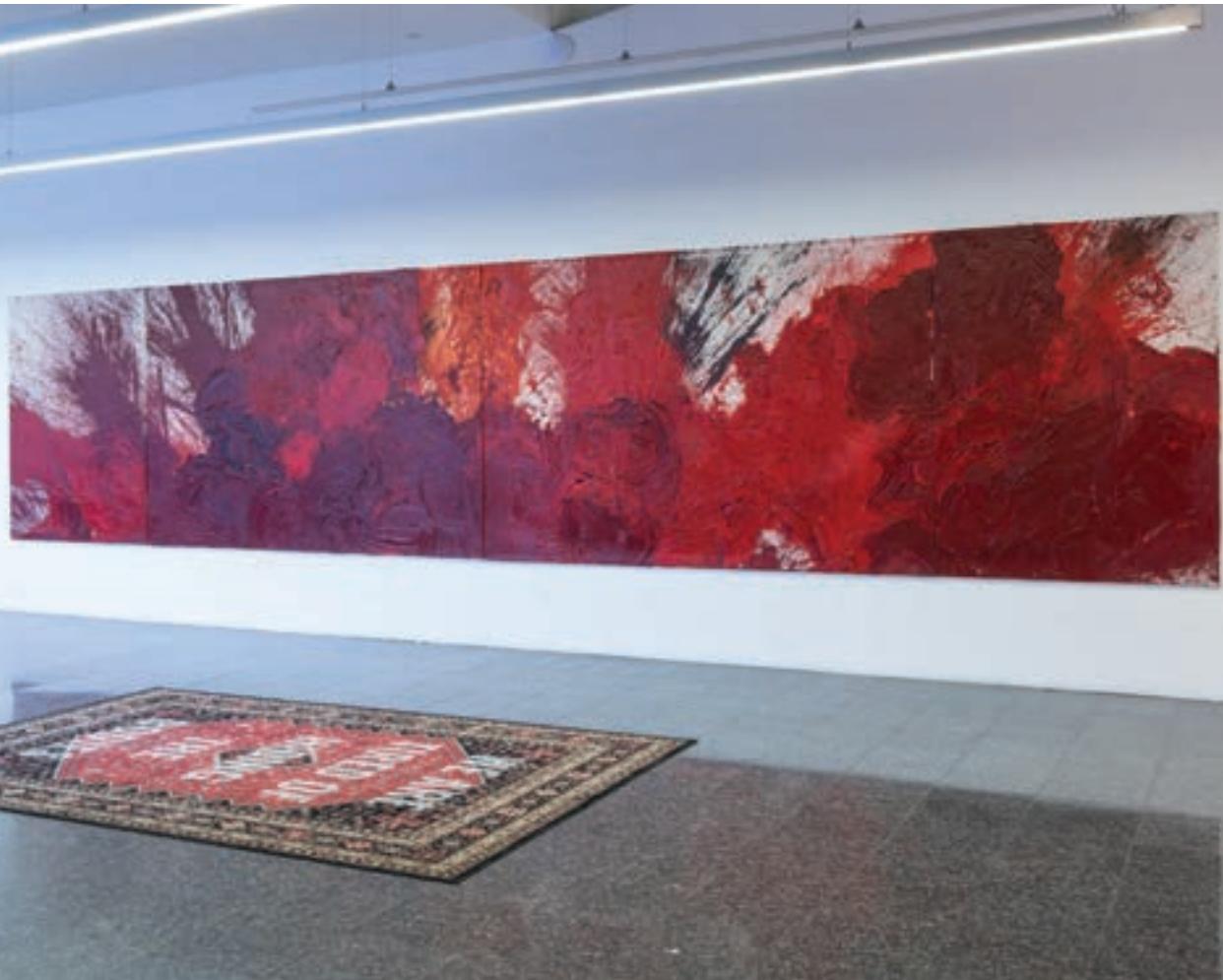
Izložba postavlja pitanje: Kako danas uspostaviti dijalog i povezati vrednosti kompleksnih pojava istorijskih avangardi, neoavangardi i mogućih postavangardi? Koliko je otpor prema postojećim sistemima u umetnosti, društvu i tehnologiji važan za razvoj kritičke umetničke prakse i koliko je prisutan kao odraz nezadovoljstva nametnutim, podrazumevanim i ustaljenim dogmama, predrasudama i tabuima? Takođe, da li u uslovima zatvorenosti i izolovanosti društva jačaju konzervativizam, nacionalizam i ksenofobija, suprotni avangardnom kosmopolitskom i nadnacionalnom duhu povezivanja?

Učesnici i učesnice izložbe su: Katarina Allfa, Apsolutno, Arhiva MSUV – Projekti u Kineskoj četvrti / Kreativnom distriktu, Arhiva Ateljea DT20, Dimitrije Bašičević Mangelos, Ilia Belorukov, Danica Bićanić, Centar za nove medije\_kuda.org, Christo and Jeanne-Claude, Vuk Čosić, Attila Csernik, Tibor Bada (Bada Dada), Aleksandar Davić, diSTRUKTURA, Doplenger, Čedomir Drča / Slobodan Tišma, Uroš Đurić, IRWIN, Vladan Joler / Kate Crawford, Novi\_sad / Isaac Niemand, László Kerekes, Femkanje (Bojana S. Knežević / Katarina Petrović), Katalin Ladik, Sanja Latinović, Mirko Lazović, Hermann Nitsch, Novosadska gradska komuna / Božidar Mandić, Pyotr Pavlensky, Dan Perjovschi, Zoran Popović, Bogdana Poznanović, Darija S. Radaković, Milica Rakić, Saša Stojanović, Bálint Szombathy, Judita Šalgo, Predrag Šiđanin, Rastislav Škulec, TOKI Art Space (Tokio Maruyama, Ikuhisa Sawada), Vujica Rešin Tucić, Ulay, Verbumprogram (Ratomir Kulić, Vladimir Mattioni), Bill Viola, Dragan Vojvodić, Želimir Žilnik, Radionica – Akademija Umetnosti Novi Sad / Novi likovni mediji.

Za svoje polazište izložba referiše na rezultate projekta *Trajni čas umetnosti*, Centra za nove medije\_kuda.org usmerenog na mapiranje društvene i umetničke istorije Novog Sada, a kroz predstavljanje mreže protagonista i referenci, umetničke, društvene i političke teorije i prakse koja je uticala na novosadsku neoavanguardu šezdesetih i sedamdesetih godina XX veka. Centralni deo izložbe, iz tog razloga, zauzima mapa „Medijske ontologije”, kao ključni segment projekta *Trajni čas umetnosti* koja prezentuje istraživačku metodologiju projekta i pokriva polje istorijskih avangardi sa početka dvadesetog veka, preko posleratne neoavangarde, pa sve do savremene umetničke medijske produkcije. Projekat kojim se kuda.org bavi proteklim dvadesetak godina je na izložbi MLEČNI PUT prezentovan i svojevrnom ekstenzijom, odnosno prostornom postavkom, *konceptualnim zidom*, sa primerima akcentovanja uglavnom novosadske, ali i subotičke neoavanguardne umetničke prakse, iz zbirke Muzeja savremene umetnosti Vojvodine i Centra kuda.org. Među zastupljenim autorima i autorkama su: Arhiva Ateljea DT20, Attila Csernik, Tibor Bada (Bada Dada), Čedomir Drča, Slobodan Tišma, László Kerekes, Katalin Ladik, Novosadska gradska komuna / Božidar Mandić, Bogdana Poznanović, Bálint Szombathy, Judita Šalgo, Predrag Šiđanin i Vujica Rešin Tucić. „Nastojali smo da napravimo objedinjeni podijum gde nije suštinski važan autorski rad već više potreba da se istakne problematika duha vremena i u tom smislu smo napravili jedan korpus od dvadesetak radova umetnika koji su uzajamno uticali jedni na druge i kreirali specifičnu atmosferu”, navodi Zoran Pantelić u izjavi povodom izložbe. Pristup postavci odstupa od ustaljene muzejske prakse i radove dovodi u nekovencionalne prostorne međuodnose, naglašavajući povezanost sadržaja i njihove relacije sa drugim radovima prisutnim na izložbi. Primeri ovakvog pristupa su

poznati u međunarodnim, ali i lokalnim istorijskim praksama, npr. *Nadrealističkom zidu* Mirka Ristića (MSU, Beograd) ili *Dnevniku* Dragoljuba Raše Todosijevića i sl.

Izložba se dalje razvija širim sagledavanjem lokalnih i međunarodnih praksi, prezentovanjem drugih projekata svojevrsnog mapiranja umetničke scene, kao što su *Mapa istočne umetnosti (East Art Map)* slovenačke grupe IRWIN, društvena i interdisciplinarna pozicioniranja vidljiva u delu *Društveni portreti* Uroša Đurića, radijski podkast *Femkanje* Bojane Knežević i Katarine Petrović, psihogeografska mapiranja grupe diSTRUKTURA, te mrežna mapiranja prisutna u projektima Vladana Jolera i Kejt Krofordin. Potreba za kreiranjem određene strukture ili sagledavanjem sopstvene pozicije unutar umetničkog i kulturnog sistema, primetna je kao pojava na umetničkoj sceni kroz istoriju, kao i danas. Posmatramo li same mape, integrisanjem različitih ličnosti i informacija koje su u njima pojavljuju, izložba se može učiniti još proširenijom i interdisciplinarno razvijenijom.







Projekat *Mapa istočne umetnosti* (*East Art Map*) nastoji da prikaže nevidljivu i fragmentarnu umetnost čitavog prostora Istočne Evrope, odnosno praksu koja se suprotstavlja institucionalizovanoj umetnosti, te je zato ostala marginalizovana u svojoj sredini. Umetničku scenu, koja se na rubu Evrope razvijala tokom perioda socijalizma sve do danas, grupa IRWIN teži da učini prisutnom izvan nacionalnih okvira i posmatra kroz relacije sa zapadnom, što se u istorijskim, teorijskim i izložbenim iskustvima može smatrati retkošću. Kroz projekat mapiranja ukazuje se na značaj pojedinih umetnika, rasvetljava se njihov doprinos izvan nacionalnih okvira i posmatraju se kroz jedinstven prikaz. Projekat je na izložbi prezentovan mapom, knjigom, fotografijama i video-radovima, čime istraživanje iznosi na videlo veliki broj umetničkih dostignuća iz istočnoevropskog kulturnog konteksta i čini ih dostupnim široj publici. Kao segment njihovog istraživanja posvećen novosadskoj neoavangardni, uključeno je istraživanje Centra za nove medije \_kuda.org što naglašava metodološku i jezičku povezanost oba projekta, te ističe važnost njihovog korespondiranja i zajedničkog prikazivanja kroz međusobne korelacije.

*Društveni portreti* Uroša Đurića sa druge strane, u mediju fotografije i videa, okupljaju mnoge ličnosti prisutne na društvenoj i kulturnoj mapi Srbije na prelasku vekova, od kojih mnogi ne poznaju jedni druge, niti se nalaze na istim društvenopolitičkim gledištima. Pojedini pripadaju alternativnom diskursu, dok drugi u širem društvenom kontekstu mogu biti prepoznati ili doživljeni kao važni, bilo da su u pitanju političke ili televizijske zvezde, muzičari, književnici ili vizuelni umetnici. Pristup društvenim potretima je opštiji, čime se omogućava šire sagledavanje društvenog i medijskog ambijenta u kojem nastaje i deluje savremena umetnost.

Kako je većina projekata posvećenih mapiranju kroz istoriju uglavnom bila usmerena na uključivanje muških protagonisti u okviru izložbe MLEČNI PUT prostor se otvara i za nove poglede ka *drugosti*. Radijski podkast Bojane S. Knežević i Katarine Petrović, zajedno





sa zvučnom databazom *Femkanje* čini zvučnu instalaciju sastavljenu od intervjua uglavnom ženskih, nezavisnih autorki i kolektiva posvećenih savremenoj umetnosti i kulturi u Srbiji, regionu Jugoslavije i Evropi. Cilj je da se kroz ukrštanje stvarateljki (i stvaralaca) iz različitih oblasti delovanja od vizuelne, zvučne, muzičke, dramske i primenjene umetnosti, do aktivizma, obrazovanja i nauke, istakne značaj nezavisnog sektora, doprinosa mlađih akterki, te da se njihova znanja i iskustva umreženo prezentuju u formi prostornog audio-ambijenta. Projekat ukršta preko 80 imena različitih učesnica, kao i pojedinih učesnika, te proširuje opseg izložbe na one pojave i ličnosti koje čine društveno razvijeniji diverzitetni ambijent u kojem se odvija savremena umetnička scena, ističući značaj otvorenijeg i slobodnijeg delovanja.

Ukoliko projektima mapiranja pojedinaca i njihovih dostignuća dodamo mapu ljudskog rada, informacija i planetarnih resursa, *Anatomiju jednog sistema veštačke inteligencije*, temu proširujemo aktuelnim tehnološkim promenama i iz sfere usko umetničkog sadržaja izlazimo u oblast savremenih alata čiji razvoj svojom eksploatacijom resursa utiče na umetnost, nauku, te uopšte ljudsko znanje i mogućnosti razvoja. Šematski prikaz dijagrama i vizuelizacije procesa neophodnih za razvoj veštačke inteligencije, u ovom slučaju Amazon Echo uređaja, kao jednog od mogućih primera primene AI sistema, svojom načelnom kompleksnošću zamagljuje zakonite i etičke prakse, čime Vladan Joler i i Kejt Krford ukazuju na postojanje istovremenih ekstraktivnih procesa koji se neprimetno razvijaju i koriste postojeća znanja i logistiku.

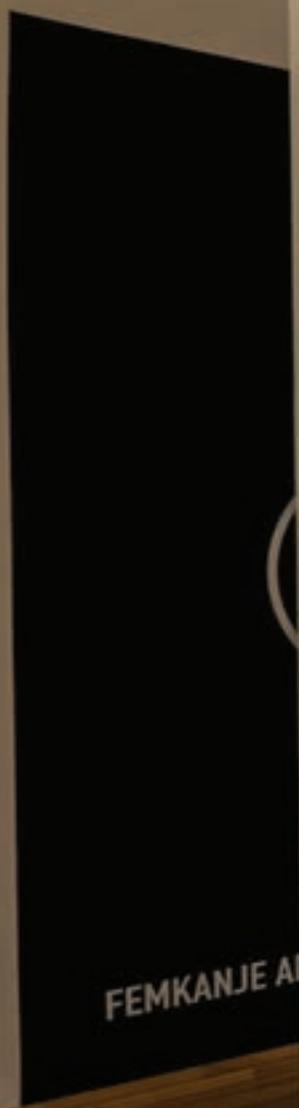
Psihogografska istraživanje umetničkog para diSTRUKTURA, prisutna u njihovoj celokupnoj umetničkoj praksi kao i u radu *HomeLand*, segmentu projekta *We are living in a beautiful wOURld*, u svom osnovnom sloju se odnose na fizičku dislokaciju, kao i na sociološki ili kulturološki osećaj nepripadanja, što navode sami autori Milica Milićević i Milan Bosnić. Komad zemlje, koji su iskopali u Austriji, zamenili su zemljom donetom iz Srbije, čime propituju poziciju doma, migracijskih procesa koji se kontinuirano odvijaju na Balkanu, ali isto tako i percepciju samog mesta i procesa njegovog označavanja. Mesta izložbe takođe čine određenu mapu istorijskih i savremenih kulturnih tačaka važnih za umetničku scenu Novog Sada. Koliko su ona važna MLEČNI PUT naglašava postavkom izložbe na tri različite lokacije: Muzej savremene umetnosti Vojvodine, Likovni salon KCNS, Kreativni distrikt – BIRO. Rad diSTRUKTURE, govori o umetničkoj intervenciji koja ističe značaj situacionističkog manevra *iseći i nalepi*, izmeštanja značenja iz jedne pozicije u drugu, kao jednostavne umetničke akcije sa složenijim podtekstima. Rad je simbolično postavljen u Kulturnom centru, mestu nekadašnje Tribine mladih, stecištu novosadske neoavangardne umetničke prakse nekada mladih protagonisti koji su kroz segment istorijskih referenci prisutni na izložbi u okviru mape „Medijske ontologije“. U pitanju su društveno angažovane snage lokalne umetničke scene koje su političko-policajskom akcijom skrajnute na margine umetničkih procesa, sve do novijih istraživanja i njihovog ponovnog institucionalnog vrednovanja.

Prostor Likovnog salona Kulturnog centra je, u slučaju ove izložbe, označen i reinterpretacijom *Velikog crteža*, intervencijom u prostoru umetničkog para Verbumpogram, koji su jedni od začetnika teorijsko-prostornih istraživanja 70-ih i 80-ih godina u Jugoslaviji, zatim skulpturom

Rastislava Škuleca, predstavnika nove skulpture 90-ih godina, te radovima međunarodno reprezentnog umetničkog para Kristo i Žan Klod (Christo and Jeanne-Claude). Njihove monumentalne ekološke instalacije realizovane za specifične lokacije, znamenite arhitektonске objekte i pejzaže, umotane u tkaninu ili ispunjene elementima koji se ponavljaju, kao što su metalna burad, bile su poznate u lokalnoj sredini i činile su neku vrstu uzora. Pored njih, na izložbi je prezentovan i rad Katarine Alfe, umetnice mlađe generacije koja primenjuje postupak uzimanja otisaka / gipsanih odlivaka izložbenih prostora, mesta konstituisanih za prezentaciju umetničkih radova i izmešta ih izvan postojećih okvira. Kreiranim negativima izlagačkih prostorija – *Invalid Art*, jednim u Likovnom salonu i drugim u Muzeju savremene umetnosti Vojvodine, nastalim kroz direktnu intervenciju u muzejskoj zgradbi, zaokružuje se celina segmenta izložbe u Kulturnom centru posvećena intermedijalnim istraživanjima – propitivanju značenja mesta, institucionalne kritike, pozicije umetničkog dela i slobode izraza, kroz istorijske i savremene, lokalne i međunarodne prakse.

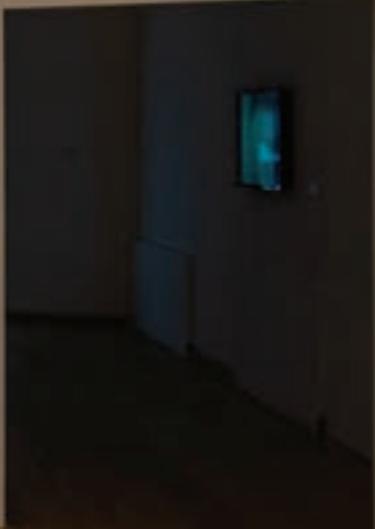
Pored toga, prikazana je arhiva projekata i umetničkih intervencija MSUV realizovanih pre više od petnaest godina u Kreativnom distriktu, centralnom mestu EPK danas, a nekada industrijskom kvartu, prostoru na kojem se gradio *imaginarij* o novoj zgradi Muzeja.

Segment izložbe u Kreativnom distriktu – BIRO, takođe se bavi sličnim relacijama, ali višemedijskim pluralizmom. U pitanju je prostor nekadašnje tzv. Kineske četvrti, mesta koje je bilo urbanistički zapušteno, ispunjeno malim zanatskim radionicama, brodskom opremom, nelegalizovanim objektima i noćnim klubovima, gde se pre više od petnaest godina gradio *imaginarij* o novoj zgradi Muzeja. MSUV je, u saradnji sa *The Manual Forgotten Art Museum* i Asocijacijom za vizuelnu umetnost Visart, u ovom kvartu realizovao nekoliko projekata i umetničkih intervencija. Izložbe *In situ*, 2007. i *Prostor za novi dijalog* 2008. godine, čija je kustoskinja bila Sanja Kojić Mladenov, imale su za cilj da se, na lokaciji na kojoj je u to vreme planirana izgradnja zgrade MSUV, pokrenu umetnički procesi i uvedu kulturni sadržaji. Takođe, intervencije su imali i umetnica Jelena Kovačević, umetnički par Deo Leči (Bora Vitorac i Dragoljub Pavlov) i sl. Kako se od plana izgradnje u međuvremenu odustalo, prostor četvrti je kroz projekat Evropske prestonice kulture dobio novi značaj i postao Kreativni distrikt, čije renoviranje i izgradnja su otvorili mogućnost za razvoj kulture, ali i pokrenuli pitanja njihove namene nakon 2022. godine. U okviru izložbe MLEČNI PUT ovi procesi su akcentovani uvođenjem arhive MSUV iz perioda umetničkih intervencija u četvrti, ali i projektom medijske ontologije. Mirko Lazović, koji je imao zapažen rad na izložbi *WonderLand* u MSUV 2015. godine, ovaj put kroz interaktivni video *Naš pogled grebe sjajem*, kreira softver koji kadrove iz centra Novog Sada deformiše nakon što kamera registruje posmatrača i prizor čini apstraktним. Danica Bičanić, kroz instalaciju *Hold* i video-dokument performansa *Briga ide preko reke*, istražuje proces kreiranja umetničkog objekta, njegove autonomne pozicije i promenljivosti. Pitanja ekologije, čovekovog odnosa prema prirodi i pojačanog konzumerizma, uočavaju se kako u dokumentaciji performansa tako i postapokaliptičnoj estetizaciji izloženog monumentalnog objekta. Na njena istraživanja se nadovezuju radovi umetnika iz Japana, konceptualnog umetnika Tokio Maruyama, koji je svoju instalaciju i video-



... FEMKANJE OF SOUND

ВАЗДУХУ МИРИШЕ НА ЛУДИЛО



performans realizovao u prostoru skladišta u Fukušimi i Ikuhisa Sawade koji se bavi istraživanjem transformacije dvodimenzionalnog i trodimenzionalnog prostora.

Otvorena forma izložbe podrazumeva integrisanje različitih medijskih, procesualnih i interdisciplinarnih istraživanja, performans i kolektivne akcije, intervencije u realnom i digitalnom prostoru, diskusije i razmene, uz utopiske i društveno-kritičke stavove. Jedan od ciljeva koncepta izložbe MLEČNI PUT je da se ukaže na mogućnost povezivanja i ravnopravnog predstavljanja lokalne umetničke scene sa međunarodnom, te veće vidljivosti i afirmacije zajedničkog doprinosa, kroz primere nestabilne i emancipatorske umetničke prakse i uključivanje nekih od pionira medijske umetnosti i akcionizma.

Među njima je američki umetnik Bil Vajola, začetnik video-umetnosti, koji je svojom četrdesetogodišnjim umetničkim radom uticao na globalni razvoj videa u umetnosti i pop kulturi, pozorištu, muzici, mas-medijima i sl. Na izložbi u Novom Sadu se predstavlja video-instalacijom *Nevini*, segmentom projekta Preobraženje kojim ispituje protok vremena, život kao beskrajno putovanje u okviru kojeg se odvija proces transformacije čovekovog unutrašnjeg bića, a voda koristi kao metafora za promenu i simboličnu granicu između života i smrti, rađanja i umiranja. Odnosom svetlosti i tame, prirodnim silama i ljudskim čulima, bavio se Herman Nič, vodeća ličnost bečkog akcionizma. Njegov monumentalni poliptih *Om teatar*, nastao kroz akcione slikarstvo, prikazan je kao snažni gestualni kontrapunkt između dva muzejska, galerijska prostora. Rad radikalnog performer Pjotra Pavlenkog koji je, zbog svoje političke, kritičke umetnosti konstantno proganjani prvo od ruske, a zatim i od francuske vlasti, takođe je prvi put izložen u Srbiji. Njegove akcije u javnom prostoru ukazuju na prisustvo ekstremnih formi umetničkog izraza na međunarodnoj umetničkoj sceni, kroz analizu odnosa moći u društvu i „subjekta-objekta” u umetnosti. Koncept izložbe dopunjuje rad Ulaja, jednog od prvih stvaraoca polaroid fotografija, ali i performansa realizovanih kroz saradnju sa Marinom Abramović. Video *Iritacija – Postoji dodir kriminala u umetnosti*, prikazan na izložbi, predstavlja radikalnu akciju u javnom prostoru, krađu slike, nacionalnog blaga iz Berlinskog muzeja. Dokumentarni film o autoru, *Projekat rak*, prikazan u okviru pratećeg programa izložbe, uz razgovor sa scenaristom i kustosom Tevžom Logarom, propituje odnos umetnosti i života, ali i status i vrednost dematerijalnog umetničkog dela kroz vreme. Svi ovi radovi pokazuju usmerenost izložbe ka problemima medijskih transpolitika, radikalnom delovanju i probijanju klasičnih formi umetničkog izraza.

Istovremeno, pojedini umetnički radovi su se svojom postavkom na izložbi našli u određenoj korelaciji, međusobnom dijalogu. Osim mapa o kojima je već bilo reči, Ulajev akt krađe muzejskog predmeta iz 1976. se nalazi nasuprot koju godinu starijeg filma Želimira Žilnika, jednog od međunarodno najpriznatijih novosadskih filmskih stvaralaca. Film *Javno pogubljenje* iz 1974. godine se bavi kontroverznim policijskim intervencijama u Nemačkoj koje je pratila neovlašćena likvidacija osumnjičenih, zbog čega je Žilnikov film cenzurisan i dugo bio nevidljiv javnosti. Uz rad Pjotra Pavlenkog, izloženi su snimci političkih performansa Saše Stojanovića, realizovanih tokom devedesetih i početkom dvehiljaditih godina, koji su važni za progovaranje o društvenopolitičkoj stvarnosti koja nas okružuje, kritiku dominantnog vrednosnog sistema i banalnosti potrošačkog

društva. Oba autora ukazuju na značaj aktivizma u savremenoj umetnosti i umetnika kao osvešćenog političkog bića koje kritički reaguje na zatvorene i nepravedne sisteme, u razlilčitim sredinama i vremenskim distancama. Protokom vremena i promenama unutar pojedinca, koje su usledile uvođenjem distance tokom pandemije korona virusa, bavi se Sanja Latinović u instalaciji *Dok nas smrt ne rastavi*. Ispituje odnos života i smrti, tematizuje strah i otuđenje, teme prisutne i u radu Bila Vajole, ali kroz drugačiji koncepcjski i medijski pristup. Rad Darje S. Radaković sa tekstom na tepihu „umorni smo od skrivanja tela”, govori o prečutkivanju zločina počinjenih u prošlosti. Osim u dijalogu sa Ničovim eksplicitnim telesnim pristupom, na samom ulasku u izložbeni prostor MSUV, ova bitna izjava savremene umetnice komunicira i sa, na prvi pogled *prikrivenim*, nastavkom izložbe.

Naime, poseban segment izložbe čini *bunker 90-ih* posvećen radovima koji na različite načine pristupaju i analiziraju problematiku ratova i raspada Jugoslavije. Među njima je video-rad *Neimenovani fragmenti #1* umetničkog para Doplgenger o čuvenom govoru Slobodana Miloševića na Gazimestanu, na Kosovu, 1989, pred više hiljada ljudi, kao istorijski narativ, predtekst ili dekodiranje potisnutog sećanja na uvertiru raspada države i preteču počinjenih zločina. Zatim sledi dokumentarni film Aleksandra Davića *Mrtvi putuju* o pronalasku kamiona punog leševa u Đerdapskom jezeru tokom NATO bombardovanja i sa iskazima svedoka o prikrivanju surovog ubistva civilnog stanovništva na Kosovu. *In the Balkans* grupe Apsolutno prikazuje izvitopereni snimak Balkana, sa smetnjama i šumovima, aluziju na stereotipe o neuređenom Balkanu, a koji kroz primenu različitih tehnoloških postupaka govori o različitim načinima percipiranja stvarnosti. Ranim kritičkim medijskim praksama se bavi Vuk Čosić, posebno net.artom i medijskom arheologijom. *Duboki ASCII* ističe fascinaciju hakerskim folklorom i referiše na tada aktuelni film porno-industrije *Duboko grlo*. Svi ovi radovi kritički pristupaju društvenopolitičkoj situaciji poslednje dekade 20. i početka 21. veka, kroz istovremeno razmišljanje o tehnologiji i promenama koje su one donele.

Svetlosna instalacija Milice Rakić *Vazduh miriše na ludilo*, osim primarne ekološke poruke, postavljena u novi kontekst izložbe, nosi i ironični iskaz o društvenopolitičkom stanju i egzistenciji. Na nju se nadovezuje instalacija Dragana Vojvodića *Silver Hole*, koja kroz efekat zamućenog, izlomljenog *ogledala* istražuje prirodu medija, ali i društveno-kulturološku refleksiju i upućuje na ambivalentnost samospoznaje. Njima se, kao posebni akcenti, na samoj izložbi pridodaju izdvojeni pojedini radovi koji čine posebne tačke uporišta medijske ontologije, institucionalne kritike i intelektualne upitanosti. U pitanju je rad Dimitrija Bačićevića Mangelosa, ključne avangardne figure jugoslovenskog prostora, čiji je plakat samostalne izložbe na Tribini mlađih u direktnoj vezi sa *konceptualnim zidom* ili rad Dana Peržovskog, koji u crtežu na školskoj tabli, nastalom prilikom njegove samostalne izložbe u MSUV, aludira na donkihotovsku borbu sa vetrenjačama, kao ulogu intelektualaca.

Na izložbi su takođe prezentovani radovi iz kolekcije MSUV iz Zbirke konceptualne umetnosti, Centra za film, video i fotografiju, Centra za intermediju i digitalnu umetnost, te Zbirke crteža i grafika. Na izložbi su i dela koja su u vlasništvu drugih institucija, organizacija, umetnika i njihovih

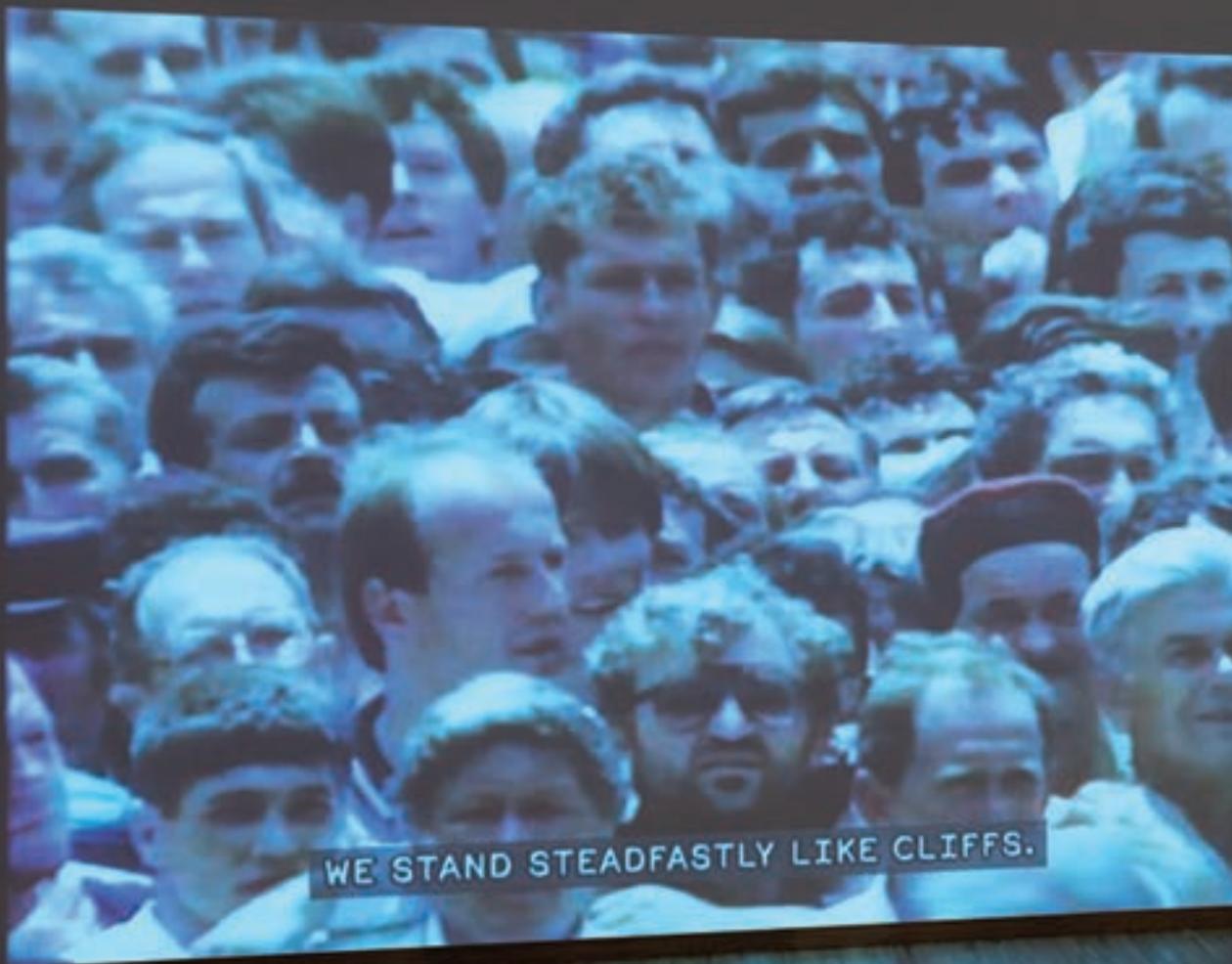
porodica (NITSCH FOUNDATION, Beč, LIMA, Amsterdam; BILL VIOLA Studio, Njujork; Muzej u Smederevu; Centar za nove medije\_kuda.org...). Producirano je više umetničkih radova i realizovan *Veliki crtež* grupe Verbumprogram na platou Katoličke porte ispred Kulturnog centra. U okviru izložbe je održano više pratećih programa, već na samom otvaranju publika je prisustvovala audio-performansu *,around, there, now*, ruskog medijskog umetnika Ilije Belorukova i projekcijama filmova Zorana Popovića, *Gestualni govor Jozefa Bojsa, 12-časovno predavanje*, Edinburg, kao i grupe IRWIN, *Izvinjenje za modernost, Paviljon NSK Država u Vremenu (Apology for Modernity, The NSK State in Time Pavilion)*, uz gostovanje i razgovor sa autorima. Poseban događaj izložbe je bio audio-vizuelni performans *IIC – International Internal Catastrophes* by Novi\_sad / Isaac Niemand u SKC Fabrika, Kreativni distrikt, kao i radionica održana sa studentima i studentkinjama Akademije umetnosti u Novom Sadu, na predmetu Intermedijalna istraživanja, koji je osnovala Bogdana Poznanović, intermedijiska i konceptualna umetnica još krajem 70-ih godina.

Projekat MLEČNI PUT je zamišljen kao javni segment rada Centra za intermedijsku i digitalnu umetnost MSUV, okrenut mapiranju, afirmaciji i prezentaciji intermedijskih, interdisciplinarnih i hibridnih pristupa umetnosti, kao i nastavku uvođenja novih funkcija Muzeja u odnosu na različite procese u savremenoj kulturi.

Veliki je profesionalni izazov koncipirati i organizovati izložbu sa preko 50 relevantnih lokalnih i međunarodno afirmisanih učesnika, u više izložbenih prostora, a da nije u pitanju tradicionalna manifestacija, bijenale ili festival, sa već razvijenim mehanizmima rada na ovakvim projektima. Šire postavljeni pristup, podstaknut proglašenjem Novog Sada Evropskom prestonicom kulture i samim tim povećanim kulturnim kapacitetom, sa jedne strane, kao i manjkom izložbenih prostora i infrastrukture za savremenu vizuelnu umetnost, postavio je MSUV, u određenom smislu, nove zahteve. MLEČNI PUT zato, kao muzejska izložba, ne predstavlja samo potrebu za prezentacijom aktuelne umetničke prakse, već i njenim povezivanjem sa određenim istorijskim pojavama, medijskim referencama, težnju za uvažavanjem i sumiranjem pojedinih rezultata, koji se mogu smatrati važnim za savremenu umetničku scenu, te se može dalje razvijati i nastavlјati.











**MILKY WAY**  
**art, space, time**

The exhibition *MILKY WAY\_art, time, space* represents specific artistic platform, the aim of which is to gather, in one place, a large number of artists and artistic groups, representatives of historical artistic practices, but also contemporary creators, both from Novi Sad and Serbia, as well as international art scene. If we talk about artistic phenomena in a broader sense, the exhibition is aimed at presenting examples of unstable and emancipatory artistic practice, from avant-garde to contemporary, media and post-media art. It is especially focused on intermedia research - media ontology, media pluralism - transpolitics and posthuman transmobility - extractivist technologies. Strategies that were often not accepted at the time when they were created, and which, observing the examples of artistic works in this exhibition, influenced many successors and continuers. The connection of art in different time periods, as well as geographical, real and digital spaces is emphasized in the concept of the exhibition and the selection of artworks.

The name of the exhibition - MILKY WAY can be observed as an abstract concept that includes a network of participants who create a system or a community of different systems, partially separated from others, which function in a certain balance, mutual relationship, relations and communication networks.

The need for mutual networking and connection, noticeable in the laws of nature, also exists in art scenes throughout history and in different, often distant geographical places. Avant-garde processes, as initiators of artistic experiment, innovation and freedom of artistic expression, have marked the artistic and social history of Novi Sad, and the question arises of preserving the achieved values in the local environment, its visibility, as well as the connection with similar, important regional and international research, and their closeness to contemporary media and post-media practices.

The questions raised by the exhibition are how to establish a dialogue today and connect the values of the complex

phenomena of historical avant-gardes, neo-avant-gardes and possible post-avant-gardes? How important is the resistance to existing systems in art, society and technology for the development of critical artistic practice and how much is it present as a reflection of dissatisfaction with imposed, default and established dogmas, prejudices and taboos? Also, do conservatism, nationalism and xenophobia, contrary to the avant-garde cosmopolitan and supranational spirit of association, strengthen in the conditions of closed and isolated societies?

The participants of the exhibition are: Katarina Allfa, Apsolutno, MSUV Archive – Projects in China Quarter – Creative District, Studio Archive DT20, Dimitrije Bašičević Mangelos, Ilia Belorukov, Danica Bičanić, Centre for New Media\_kuda.org, Christo and Jeanne-Claude, Vuk Čosić, Attila Csernik, Tibor Bada (Bada Dada), Aleksandar Davić, diSTRUKTURA, Doplgenger, Ćedomir Drča / Slobodan Tišma, Uroš Đurić, IRWIN, Vladan Joler / Kate Crawford, Novi\_sad / Isaac Niemand, László Kerekes, Femkanje (Bojana S. Knežević / Katarina Petrović), Katalin Ladik, Sanja Latinović, Mirko Lazović, Hermann Nitsch, Novi Sad City Commune / Božidar Mandić, Pyotr Pavlensky, Dan Perjovschi, Zoran Popović, Bogdanka Poznanović, Darija S. Radaković, Milica Rakić, Saša Stojanović, Bálint Szombathy, Judita Šalgo, Predrag Šiđanin, Rastislav Škulec, TOKI Art Space (Tokio Maruyama, Ikuhisa Sawada), Vujica Rešin Tucić, Ulay, Verbumprogram (Ratomir Kulić, Vladimir Mattioni), Bill Viola, Dragan Vojvodić, Želimir Žilnik, Workshop – Academy of Arts Novi Sad / New media department.

For its starting point, the exhibition refers to the results of the *Trajni čas umetnosti* (Permanent Art Class) project of the Centre for New Media\_kuda.org aimed at mapping the social and artistic history of Novi Sad, and through the presentation of a network of protagonists and references, artistic, social and political theory and practice that influenced the Novi Sad neo-avant-garde in the sixties and seventies of the XX century. For this reason, the central part of the exhibition is occupied by the “Media Ontology” map, as a key segment of the *Trajni čas umetnosti* (Permanent Art Class) project, which presents the research methodology of the project and covers the field of historical avant-gardes from the beginning of the twentieth century, through the post-war neo-avant-garde, all the way to the contemporary artistic media production. The project that kuda.org has been working on for the past twenty years was also presented at the MILKY WAY exhibition with a specific extension, that is, a spatial display, *a conceptual wall*, with examples of accentuating mainly Novi Sad, but also Subotica neo-avant-garde art practice, from the collection of the Museum of Contemporary Art Vojvodina and Centar kuda.org.. Among the represented authors are: Studio Archive DT20, Attila Csernik, Tibor Bada (Bada Dada), Ćedomir Drča, Slobodan Tišma, László Kerekes, Katalin Ladik, Novi Sad City commune / Božidar Mandić, Bogdanka Poznanović, Bálint Szombathy, Judita Šalgo, Predrag Šiđanin and Vujica Rešin Tucić. “We tried to create a unified podium where the author’s work is not essential, but rather the need to highlight the issues of the spirit of the time, and in this sense we created a corpus of about twenty works by artists who mutually influenced each other and created a specific atmosphere”, says Zoran Pantelić in statements regarding the exhibition. The approach to the exhibition deviates from the established museum practice and brings the works into unconventional spatial interrelationships with each other, emphasizing the connection of the contents and their relations with other works present in

the exhibition. Examples of this approach are present in international and local historical practices, e.g. the surrealistic wall of Mirko Ristić (MSU, Belgrade) or the *Dnevnik* (Diary) of Dragoljub Raša Todosijević, etc.

The exhibition continues to develop through a broader view of local and international practices, presenting other projects of specific mapping of the art scene, such as the *East Art Map* by the Slovenian group IRWIN, social and interdisciplinary positioning visible in the work *Društveni portreti* (Society portraits) of Uroš Đurić, radio podcast *Femkanje* Bojana Knežević and Katarine Petrović, psychogeographic mappings of the diSTRUKTURA group, and network mappings present in the projects of Vladan Joler and Kate Crawford. The need to create a certain structure or consider one's own position within the artistic and cultural system is noticeable as a phenomenon on the art scene throughout history, as well as today. If we look at the maps themselves, by integrating different personalities and information that appear in them, the exhibition can be made even more expanded and interdisciplinary developed.

The *East Art Map* project seeks to show the invisible and fragmentary art of the entire area of Eastern Europe, i.e. the practice that was opposed to institutionalized art, and therefore remained marginalized in its environment. The IRWIN group strives to make the art scene that developed on the edge of Europe during the period of socialism until today present outside of national frameworks and observes it through relations with the West, which can be considered a rarity in historical theoretical and exhibition experiences. Through the mapping project, they indicate the importance of individual artists, shed light on their contribution beyond national frameworks and observe them through a unique display. The project is presented at the exhibition by a map, a book, photographs and video works, with which the research brings to light a large number of artistic achievements from the Eastern European cultural context and makes them available to a wider audience. As a segment of their research dedicated to the Novi Sad neo-avant-garde, the research of the Centre for New Media\_kuda.org is included, which emphasizes the methodological and linguistic connection of both projects and highlights the importance of their correspondence and joint presentation through mutual correlations.

*Društveni portreti* (Society Portraits) of Uroš Đurić, on the other hand, in the medium of photography and video, bring together many figures present on the social and cultural map of Serbia at the turn of the century, many of whom do not know each other, nor are they of the same socio-political viewpoint. Some belong to an alternative discourse, while others in the wider social context can be recognized or experienced as important, whether they are political or television stars, musicians, writers or visual artists. The approach to social portraits is more general, which enables a broader view of the social and media environment in which contemporary art is created and works.

As most of the projects dedicated to the mapping throughout history were mostly focused on the inclusion of male protagonists, within the exhibition the MILKY WAY the space opens up for new views towards otherness. The radio podcast of Bojana S. Knežević and Katarina Petrović, together with the sound database *Femkanje*, constitutes a sound installation composed of interviews of





mostly female, independent authors and collectives dedicated to contemporary art and culture in Serbia, the region of Yugoslavia and Europe. The aim is to highlight the importance of the independent sector and the contribution of the younger artists and to present their knowledge and experience in a networking manner and in the form of spatial, audio environment by crossing of artists from various fields of activity starting from visual, sound, music, drama and applied arts all the way to activism, education and science. The project crosses more than 80 names of different participants, as well as individual participants, and expands the scope of the exhibition to those phenomena and personalities that make up a more socially developed and diverse environment in which the contemporary art scene takes place, highlighting the importance of more open and free action.

If we add a map of human work, information and planetary resources, the *Anatomy of an artificial intelligence system* to the projects of mapping people and their achievements, we expand the topic with current technological changes and move from the sphere of purely artistic content into the field of modern tools whose development, through the exploitation of resources, affects art, science, and human knowledge and development possibilities in general. Schematic representation of the diagram and visualization of the processes necessary for the development of artificial intelligence, in this case the Amazon Echo device, as one of the possible examples of the application of the AI system, obscures legal and ethical practices with its fundamental complexity, whereby Vladan Joler and Kate Crawford point to the existence of simultaneous extractive processes that are seamlessly developed and use existing knowledge and logistics.

The psychogeographic research of the artistic couple diSTRUCTURA is present in their entire artistic practice, as well as in the work *HomeLand*, a segment of the *We are living in a beautiful wOURld* project, that in its basic layer refers to physical dislocation, as well as to the sociological or cultural feeling of not belonging, which the authors

Milica Milićević and Milan Bosnić state themselves. They dug up a piece of soil in Austria and replaced it with the soil brought from Serbia, thus questioning the position of home, the migration processes that continuously take place in the Balkans, but also the perception of the place itself and the process of marking it. The exhibition locations also form a specific map of historical and contemporary cultural points important for the artistic scene of Novi Sad. How important they are, MILKY WAY emphasizes by exhibiting in three different locations: Museum of Contemporary Art Vojvodina, KCNS Art Salon, Creative District - BIRO. The work by diSTRUCTURE is about an artistic intervention that emphasizes the importance of the situationist cut-and-paste maneuver, of the displacement of meaning from one position to another, as a simple artistic action with more complex implications. The work was symbolically placed in the Cultural Centre, the site of the former Tribina mladih, the meeting place of formerly young protagonists of Novi Sad's neo-avant-garde artistic practice, who are present at the exhibition in the "Media Ontology" map through the segment of historical references. These are the socially engaged forces of the local art scene, which were almost pushed to the margins of artistic processes by political-police action, until recent research and their re-institutionalized evaluation.

In this exhibition, the space of the Art Salon of the Cultural Centre is also marked by the reinterpretation of the *Veliki crtež* (*Great Drawing*), an intervention in space, by the artistic couple Verbumprogram, one of the pioneers of theoretical-spatial research in the 70s and 80s in Yugoslavia, then by the sculpture of Rastislav Škulec, a representative of the new sculpture of the 90s, and by the internationally renowned artistic couple Christo and Jeanne-Claude. Their monumental ecological installations realized for specific locations, famous architectural objects and landscapes, wrapped in fabric or filled with repetitive elements, such as metal barrels, were known in the local environment and constituted a kind of role model. In addition to them, the exhibition also presents the work of Katarina Allfa, an artist of the younger generation who applies the process of making prints / plaster casts of exhibition spaces, places constituted for the presentation of artworks and moves them outside the existing frames. The created negatives of the exhibition rooms - *Invalid Art*, one in the Art Salon and the other in the Museum of Contemporary Art Vojvodina, created through direct intervention in the Museum building, round off the entire segment of the exhibition in the Cultural Centre dedicated to intermedia research - questioning the meaning of the place, institutional criticism, the position of the artwork and freedom of expression, through historical and contemporary, local and international practices.

In addition, an archive was shown of projects and artistic interventions of MSUV realized more than fifteen years ago in the Creative District, the central place of EPK today, and once an industrial district, the area where the illusion of the construction of the new Museum building was being built.,

The segment of the exhibition in the Creative District - BIRO, also deals with similar relations, but more with media pluralism. It is the area of the former so-called Chinatown, a place that was filled with small craft workshops, ship's equipment, illegal establishments and night clubs, urbanely neglected, where more than fifteen years ago the illusion of a new Museum building was being built. MSUV has implemented several projects and artistic interventions in this neighbourhood,

in cooperation with The Manual Forgotten Arts Museum and Visart Visual Art Association. The exhibitions *In situ* in 2007 and *Space for new dialogue* in 2008, curated by Sanja Kojić Mladenov, aimed to initiate artistic processes and introduce cultural content at the location where the construction of the MSUV building was planned at that time. Also, the artist Jelena Kovačević, the artistic couple Deo Leči (Bora Vitorac and Dragoljub Pavlov) and others had interventions. As the construction plan was abandoned in the meantime, this city quarters gained new importance through the European Capital of Culture project and became the Creative District, the renovation and construction of which opened the possibility for cultural development, but also raised questions about its purpose after 2022. Within the exhibition MILKY WAY, these processes are accentuated through the introduction of the MSUV archive from the period of artistic interventions in the city quarter, as well as through the media ontology projects. Mirko Lazović, who had a notable work at the *WonderLand* exhibition in MSUV, in 2015, this time, through the interactive video *Naš pogled grebe sjajem* (*Our view scratches with shine*), creates software that deforms shots from the centre of Novi Sad after the camera registers the observer and makes the scene abstract. Danica Bičanić, through the installation *Hold* and the video document of the performance *Briga ide preko reke* (*Worries go across the river*), explores the process of creating an artistic object, its autonomous position and changeability. Issues of ecology, man's relationship to nature, and increased consumerism can be seen both in the documentation of the performance and in the post-apocalyptic aestheticization of the monumental object on display. Her research is followed by the works of artists from Japan, conceptual artist Tokio Maruyama, who created his installation and video performance in a warehouse in Fukushima, and Ikuhisa Sawada, who researches the transformation of two-dimensional and three-dimensional space.

The open form of the exhibition implies the integration of various media, procedural and interdisciplinary research, performance and collective action, interventions in real and digital space, discussions and exchanges, along with utopian and socio-critical attitudes. One of the goals of the concept of the exhibition MILKY WAY is to indicate the possibility of connecting and equally representing the local art scene with the international one, the possibility of greater visibility and affirmation of joint contribution, through examples of unstable and emancipatory artistic practice and the inclusion of some of the pioneers of media art and actionism.

Among them is the American artist Bill Viola, the founder of video art, who with his forty years of artistic work influenced the global development of video in art and pop culture, theatre, music, mass media, etc. At the exhibition in Novi Sad, he is represented by the video installation *Innocent*, a segment of the Transfiguration, a project that examines the passage of time, life as an endless journey within which the process of transformation of the human inner being takes place, and where water is used as a metaphor for change and the symbolic border between life and death, births and deaths. The relationship between light and darkness, natural forces and human senses was dealt with by Hermann Nietzsche, the leading figure of Viennese actionism. His monumental polyptych *Om Theater*, created through action painting, is shown as a strong gestural counterpoint between two museum and gallery spaces. The work of the radical performer Piotr Pavlensky, who is under constant persecution first by the Russian and then by the French authorities because of





his political, critical art, is also exhibited for the first time in Serbia. His actions in public space indicate the presence of extreme forms of artistic expression on the international art scene, through the analysis of power relations in society and “subject-object” in art. The concept of the exhibition is complemented by the work of Ulay, one of the first creators of Polaroid photographs, as well as performances realized through collaboration with former partner Marina Abramović. *Video Irritation - There is a touch of crime in the art* shown at the exhibition represents a radical action in public space, the theft of a painting, a national treasure, from the Berlin Museum. The documentary film about him, *The Cancer Project*, shown as part of the accompanying program of the exhibition, along with a conversation with screenwriter and curator Tevž Logar, questions the relationship between art and life, as well as the status and value of immaterial works of art over time. All these works show the orientation of the exhibition towards the problems of media transpolitics, radical action and breaking through the classical forms of artistic expression.



At the same time, certain artworks, displayed at the exhibition, appeared to be in a certain correlation, mutual dialogue. Apart from the already mentioned maps, Ulay's act of theft of a museum object from 1976 is located opposite a few years older film by Želimir Žilnik, one of the most internationally recognized filmmakers from Novi Sad. The 1974 film *Public Execution* deals with controversial police interventions in Germany that were followed by the unauthorized liquidation of suspects, which is why Žilnik's film was censored and was not seen by the public for a long time. Alongside the work of Piotr Pavlensky, several political performances can be seen that are important for talking about the socio-political reality that surrounds us, that criticize the dominant value system and the banality of the consumer society and that were realized during the nineties and the beginning of the 2000s by Saša Stojanović. Both authors point to the importance of activism in contemporary art and to the artist as a conscious political being who critically reacts to closed and unjust systems, in different environments and time distances. In the installation *Until death does us part* Sanja Latinović deals with the passage of time, the changes within the individuals that have followed the introduction of distancing during the corona virus pandemic. She examines the relationship between life and death, thematises fear and alienation which are themes also present in Bill Viola's work, but through a different conceptual and media approach. Darija S. Radaković's work with the text on the carpet "we are tired of hiding bodies", talks about the silence about crimes committed in the past. Apart from the dialogue with Nietzsche's explicit bodily approach, this significant statement by this contemporary artist at the very entrance to the exhibition space of MSUV, communicate, in fact, with the, at first glance *hidden*, rest of the exhibition.

Namely, a special segment of the exhibition is the *bunker of the 90s* dedicated to works that approach and analyse the problems of wars and the disintegration of Yugoslavia in different ways. Among them there was the video work *Unnamed Fragments #1* by the artist couple Doplgenger about the famous speech of Slobodan Milošević in Gazimestan, Kosovo, in 1989, in front of thousands of people, as a historical narrative, a pretext or decoding of a repressed memory as a prelude to the collapse of the state and a forerunner of the crimes committed. Then follows Aleksandar Davić's documentary *The Dead Travel* about the discovery of a truck full of corpses in Djerdap Lake during the NATO bombing and witness statements about the cover-up of the brutal killing of the civilian population in Kosovo. *In the Balkans*, the Absolutno group shows a distorted recording of the Balkans, with disturbances and noises, an allusion to the stereotypes of the unorganized Balkans, which, through the use of different technological procedures, talks about different ways of perceiving reality. Vuk Ćosić deals with early critical media practices, especially net.art and media archaeology. *Deep ASCII* highlights the fascination with hacker folklore and refers to the then current porn industry film *Deep Throat*. All these works critically approach the socio-political situation of the last decade of the 20th and the beginning of the 21st century, through simultaneous thinking about technology and the changes it brought.

Milica Rakić's light installation *The air smells like madness*, apart from the primary environmental message, placed in the new context of the exhibition also carries an ironic statement about the socio-political state and existence. It is followed by Dragan Vojvodić's *Silver Hole* installation, which explores the nature of media through the effect of a blurred, broken mirror, but also points to the

importance of self-knowledge. As special accents, individual works performed at the exhibition are added to them, which form special points of support for media ontology, institutional criticism and intellectual questioning. The work in question is the work of Dimitri Bačićević Mangelos, a key avant-garde figure in the Yugoslav space, whose poster for his solo exhibition at the Tribina mladih is directly connected to the *conceptual wall*, or Dan Perjovschi, who in a drawing on the school blackboard created as part of his solo exhibition at MSUV alludes to Don Quixote's struggle with windmills, as the role of intellectuals.

The exhibition also presented works from the MSUV collection, parts of several collections including: Collection of Conceptual Art, Centre for Film, Video and Photography, Centre for Intermedia and Digital Art, and Collection of Drawings and Graphics. Also works owned by other institutions, organizations, artists and their families (NITSCH FOUNDATION, Vienna, LIMA, Amsterdam, BILL VIOLA Studio, New York, Museum in Smederevo, Centre for New Media\_kuda.org...) were exhibited. Several works of art were produced and a *Large Drawing* of the Verbumprogram group was realized on the plateau of the Catholic Church in front of the Cultural Centre. Several accompanying programs were held as part of the exhibition, and already at the very opening the audience attended the audio performance 'around, there, now' by the Russian media artist Ilija Belorukov and film screenings by Zoran Popović, *Gesture Speech by Jozef Beuys, 12-hour lecture*, Edinburgh, as well as the IRWIN group's, *Apology for Modernity, The NSK State in Time Pavilion*, with a guest appearance and a conversation with the authors. A special event of the exhibition was the audio-visual performance "IIC – International Internal Catastrophes" by Novi\_sad / Isaac Niemand at SKC Fabrika, Creative District, as well as a workshop held with students of the Academy of Arts in Novi Sad, on the subject Intermediary research, which had been founded by Bogdanka Poznanović, an intermedia and conceptual artist, back in the late 70s.

The MILKY WAY project is conceived as a public segment of the work of the Centre for Intermedia and Digital Art MSUV, focused on mapping, affirmation and presentation of intermedia, interdisciplinary and hybrid approaches to art, as well as the continuation of the introduction of new functions of the Museum in relation to various processes in contemporary culture.

It is a great professional challenge to conceive and organize an exhibition with over 50 relevant local and internationally established participants, in several exhibition spaces, without it being a traditional manifestation, biennial or festival, with already developed mechanisms for working on such projects. The broader approach, encouraged by the declaration of Novi Sad as the European Capital of Culture and thus increased cultural capacity, on one hand, and on the other hand, the lack of exhibition spaces and infrastructure for contemporary visual art, has, in a certain sense, placed new demands on MSUV. The MILKY WAY, therefore, as a museum exhibition, represents not only the need for the presentation of current artistic practice, but also its connection with certain historical phenomena, media references, the aspiration to appreciate and summarize certain results, which can be considered important for the contemporary art scene, and can further develop and continue.





KATARINA ALLFA, APSOLUTNO, ARHIVA ATELJEA  
DT20, DIMITRIJE BAŠIČEVIĆ MANGELOS, ILIA  
BELORUKOV, DANICA BIĆANIĆ, CENTAR ZA NOVE  
MEDIJE\_KUDA.ORG, CHRISTO AND JEANNE-  
CLAUDE, VUK ĆOSIĆ, ATTILA CSERNIK, TIBOR  
BADA (BADA DADA), ALEKSANDAR DAVIĆ,  
diSTRUKTURA, DOPLGENDER, ČEDOMIR DRČA /  
SLOBODAN TIŠMA, UROŠ ĐURIĆ, IRWIN, VLADAN  
JOLER / KATE CRAWFORD, NOVI\_SAD / ISAAC  
NIEMAND, LÁSZLÓ KEREKES, FEMKANJE (BOJANA  
S. KNEŽEVIĆ / KATARINA PETROVIĆ), KATALIN  
LADIK, SANJA LATINOVIĆ, MIRKO LAZOVIĆ,  
HERMANN NITSCH, NOVOSADSKA GRADSKA  
KOMUNA / BOŽIDAR MANDIĆ, PYOTR PAVLENSKY,  
DAN PERJOVSCHI, ZORAN POPOVIĆ, BOGDANKA  
POZNANOVIĆ, DARIJA S. RADAKOVIĆ, MILICA  
RAKIĆ, SAŠA STOJANOVIĆ, BÁLINT SZOMBATHY,  
JUDITA ŠALGO, PREDRAG ŠIĐANIN, RASTISLAV  
ŠKULEC, TOKI ART SPACE (TOKIO MARUYAMA,  
IKUHISA SAWADA), VUJICA REŠIN TUCIĆ, ULAY,  
VERBUMPROGRAM (RATOMIR KULIĆ, VLADIMIR  
MATTIONI), BILL VIOLA, DRAGAN VOJVODIĆ,  
ŽELIMIR ŽILNIK, ARHIVA MSUV – PROJEKTI U  
KINESKOJ ČETVRTI / KREATIVNOM DISTRIKTU,  
RADIONICA – AKADEMIJA UMETNOSTI NOVI SAD  
/ NOVI LIKOVNI MEDIJI

## KATARINA ALLFA

**Invalid Art, 2022**

gipsani odlivak | plaster cast  
MSUV, Novi Sad

Autorka dovodi u pitanje politiku legitimite umetničkog rada kao i samog umetnika u okvirima određenih institucija. Samim tim što nije umetnički rad i što je postavljen u javnosti samo sa otiskom unutrašnjosti jedne umetničko-izlagачke prostorije, pokušava da izmesti umetničku praksu van okvira, prostorija, muzeja, galerija koji nadilaze svoju funkciju. U tom postupku odlivak ili gipsani otisak predstavlja negativ umetnosti danas. Postupak ponavlja izlivanjem odlivaka izložbenih prostora, mesta kontituisanih za prezentaciju umetničkih radova.

The work questions the politics of the legitimacy of artistic work as well as the artist him/herself within the framework of certain institutions. By the very fact that it is not a work of art and that it is placed in public only with an impression of the interior of an art exhibition room, it tries to move artistic practice outside the framework, rooms, museums, galleries that go beyond their function. In this process, a cast or a plaster impression represents the negative of art today. She repeats the process by making the casts of exhibition spaces, places constituted for the presentation of works of art.







**APSOLUTNO  
1998 APSOLUTNO 0002**

IN THE BALKANS, 1998  
video, 2' 5"  
MSUV kolekcija | MSUV Collection

Ovaj video-rad predstavlja Balkan viđen iz perspektive izvan ovog regiona. Materijal za ovaj video snimljen je na Crnom moru u Bugarskoj, a korišćena je kamera sa SECAM sistemom. Potom je prebačen u SAD, a tom prilikom je korišćen sistem AVID zasnovan na NTSC standardu, bez kompatibilnih adaptera. Master kopija u sistemu NTSC potom je prebačena na PAL sistem i vraćena na Balkan. Rezultat ovog postupka je crno-bela, razvučena, izvitoperena slika koja obiluje smetnjama i šumom, nastalim zbog toga što izvorni materijal nije bio kompatibilan sistemima na kojima je traferiran i obrađivan.

U ovom radu, asocijacija APSOLUTNO koristi tehničku nekompatibilnost različitih globalnih video-standarda kako bi naglasila razlike u načinima percipiranja stvarnosti. Predstavljen kroz filtere tehnologije i medijskih slika zasnovanih na apriornim pretpostavkama, Balkan se percipira kao daleka crno-bela masa bez strukture ili organizacije.

This video presents a view of the Balkans from the outside of this region. The material for this video was shot at the Black Sea, in Bulgaria, using the SECAM system. It was then edited on the NTSC-based AVID system in the US, without being actually transferred into NTSC. The NTSC master copy was then transferred into PAL and brought back to the Balkans.

The result is a black and white stretched image, rich in glitches and noise, caused by the manipulation of the incompatible source.

In this work, the association APSOLUTNO uses the technical incompatibility of different video standards to emphasise the differences in the ways reality is perceived. Presented through the filters of technology and media representations based on a priori assumptions, the Balkans is perceived as something IN BULK, a distant black and white mass, without structure or organisation.

In

In

In

In

*Bulk*

*Bulk*

## ARHIVA ATELJEA DT20 I STUDIO ARCHIVE DT20

Bogdanka & Dejan Poznanovića, Novi Sad, 1961–1996

c/b foto-dokumentacija | b/w photo documentation

Izložba: **Knjiga kao mesto istraživanja**, Jugoslavija, 1974.

Exhibition: **Book as an Exploration Place**, Yugoslavia, 1974

(Marina Abramović, Bálint Szombathy, Katalin Ladik, Slobodan Tišma, Mirko Radojičić,

Dejan Poznanović...)

Hvala porodici Filipović | Thanks to the Filipović family

U Ateljeu DT20, koji su osnovali Bogdanka i Dejan Poznanović, organizovani su različiti događaji, kao što je prva izložba knjiga umetnika iz Jugoslavije – *Knjiga kao mesto istraživanja*, Jugoslavija (1974), uređivale su se strane posvećene savremenoj umetnosti pod nazivom *Informacije o vizuelnim umetnostima u redakciji Bogdanke Poznanović ili Atelje DT20 / b&d poznanović Novi Sad informiše*. Odatle su krenule i mnoge mejl-art pošiljke: *Feedback Letter box* (1973/74), *A.R.T. order: Was ist Kunst?* (1973), *Original Body Prints* (1983–1984), *Kontakt Art* (1984) itd.

In Studio DT20, founded by Bogdanka and Dejan Poznanović, various events were organized, such as the first exhibition of books by artists from Yugoslavia - *Knjiga kao mesto istraživanja* (The Book as a Place of Research), Yugoslavia (1974), pages dedicated to contemporary art under the name *Information on Visual Arts were edited in the editorial office of Bogdanka Poznanović or Studio DT20 / b&d poznanović Novi Sad informs*. Many mail-art shipments also started from there: *Feedback Letter box* (1973/74), *A.R.T. order: Was ist Kunst?* (1973), *Original Body Prints* (1983-1984), *Kontakt Art* (1984), etc.



## **ARHIVA ATELJEA DT20 | STUDIO ARCHIVE DT20**

Bogdanka & Dejan Poznanović, Novi Sad, 1961–1996.

c/b foto-dokumentacija | b/w photo documentation

**III Aprilski susreti – Festival proširenih medija |**

**Expanded Media Festival, April, 1974**

Studentski kulturni centar, Beograd | Student Cultural Center, Belgrade

(László Kerekes, Dejan Poznanović, Nuša Dragan, Joseph Beuys, Bogdanka Poznanović, Goran Đorđević...)

Hvala porodici Filipović | Thanks to the Filipović family

Proces razvoja društveno-kritičke pozicije nove umetnosti sedamdesetih godina u Jugoslaviji podstiče i ubrzava nekoliko događaja među kojima je performans / predavanje Jozefa Bojsa (Joseph Beuys), kojom prilikom je on pred brojnom publikom u Studentskom kulturnom centru u Beogradu izneo svoja filozofsko-umetnička i politička gledišta. Dolazak Bojsa je rezultat kontakata lokalnih umetnika i kritičara koji su imali priliku da ga upoznaju na zajedničkom nastupu na Festivalu u Edinburgu. Skupu prisustvuju i umetnici/umetnice iz Novog Sada, Slovenije, Hrvatske...

Intervencija na fotografiji na engleskom i slovenačkom jeziku je deo komunikacije između dve neoavangardne umetnice – Nuše Dragan iz Ljubljane (Slovenija) i Bogdanke Poznanović iz Novog Sada (Srbija).

The process of development of the socially critical position of new art in Yugoslavia in the 1970s was stimulated and accelerated by several events, among which was the performance / lecture by Joseph Beuys, during which he presented his philosophical, artistic and political views to a large audience at the Student Cultural Centre in Belgrade. Boyce's arrival was the result of contacts between local artists and critics who had had the opportunity to meet him during joint performances at the Edinburgh Festival. The gathering was also attended by artists from Novi Sad, Slovenia, Croatia... The intervention on photography in English and Slovenian was part of the communication between two neo-avant-garde artists – Nuša Dragan from Ljubljana (Slovenia) and Bogdanka Poznanović from Novi Sad (Serbia).

walking upwards is growth of energy in the body  
walking downwards is vanishing of energy in the body  
hoja navkreber je naraščanje energije v telesu  
hoja navzdol je upadanje energije v telesu



## DIMITRIJE BAŠIČEVIĆ MANGELOS

**Fenomen Picasso I The Picasso phenomenon, 1972**

štampa na papiru I print on paper, 43 x 32,5 cm

plakat samostalne izložbe u Likovnom salonu Tribine mladih, Novi Sad

Poster of a solo exhibition in the Art Salon of the Tribina mladih, Novi Sad

autorski rad, limitirana serija I author's work, limited series

Hvala Ivani Bašičević Antić I Thanks to Ivani Bašičević Antić

# fenomen picasso romantari manjelos

novi sad

tribina mladih

20 aprila

rodjen 1881 u malagi picasso je proven detinjstvo

u barceloni igrajući se ~~mentalizirao~~

satim je smesto da radi nastavio da se igra

picasso u svom životu nije nikad radio

samo se igrao

neki su pristali pristali na tu igru

pa je picasso postao

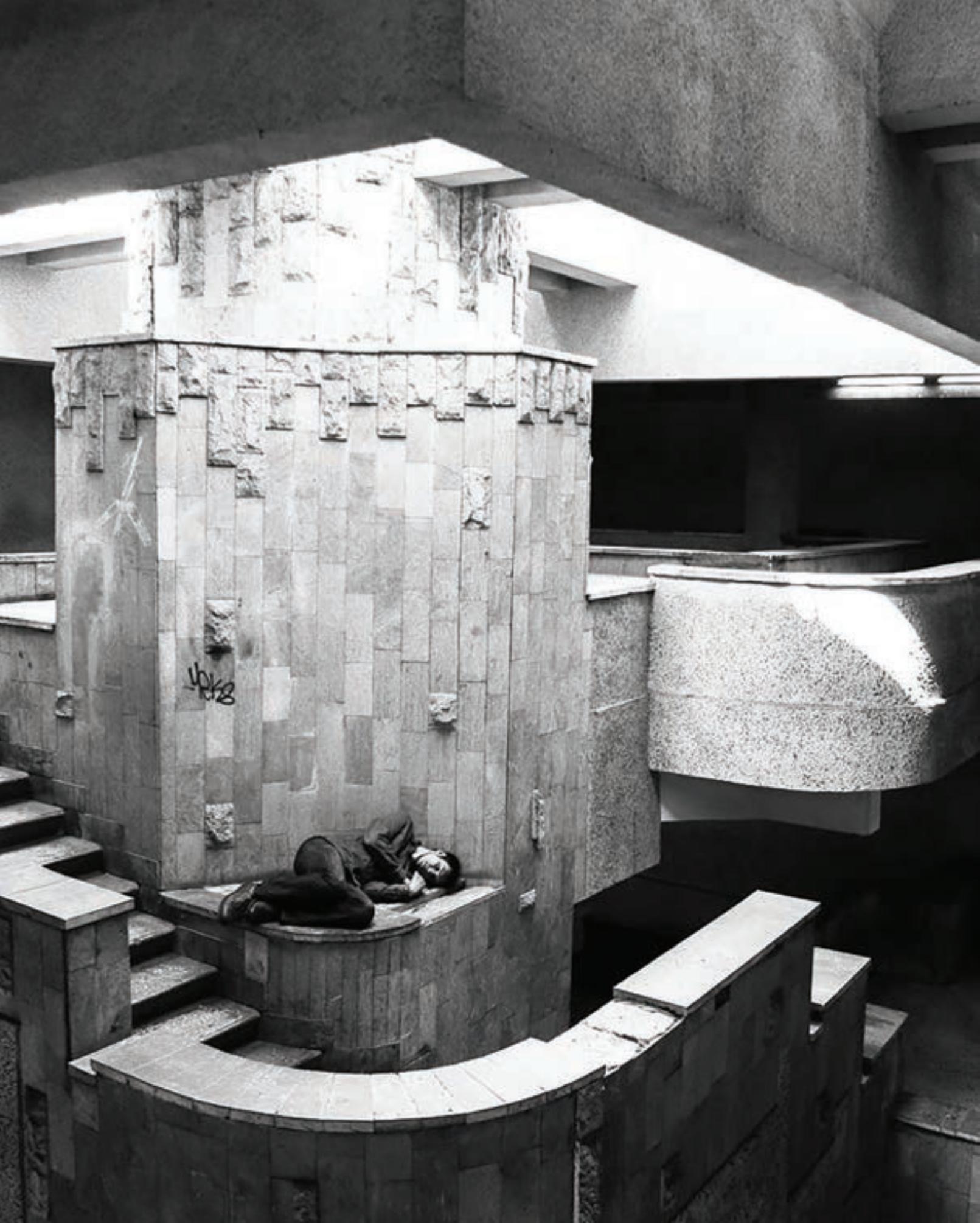
obsesija

za sve instalacije i snobove  
i intelektualce

koji misliti ne moguće

**ILIA BELORUKOV**

**okolo, tamo, sada I around, there, now, 2022**  
zvučni performans I sound performance, MSUV







## DANICA BIĆANIĆ

**Hold**, 2018–2022

instalacija, objekat od aluminijumske folije | installation, object made of aluminum foil  
dimenzijsne promenljive | dimensions variable

**Briga ide preko reke | Worry Crosses the River**, 2018

video-dokument performansa | video document of the performance, 5' 39", loop (∞)

Instalacija *Hold* je jedan od dokumenata prethodnih autorkinih radova, procesa *Ciklusi*, kao i audio-vizuelnog performansa pod nazivom *Briga ide preko reke*. Instalaciju čine video-dokument, veliki reflektujući objekat i svetlost koji su nastali ili su upotrebljeni prilikom izvedbe pomenutih performansa/procesa. Objekat je postavljen u prostoru kao lebdeći objekat koji se spušta na Zemlju, ali je u nekom trenutku zadržan snopom plavog svetla.

Umetničinu praksu, posvećenu istraživanju odnosa subjekta i sveta i pratećim fenomenima tog susreta, karakteriše proces/umetničko delo određeno vremenskom dimenzijom, kao i efemernošću, određeni događaj, prostorno-vremenski čin koji se transformiše u umetničko delo. U skladu sa tim, dokument i pristup umetničkom delu kao dokumentu njena je suštinska preokupacija jednako kada je u pitanju konceptualni aspekt kao i kada je u pitanju sama izvedba ili prezentacija i interpretacija dela. Još jedna od preokupacija jeste i dvostruka pozicija umetnice, koja nije samo autorka distancirana od krajnjeg ishoda, već i sama učestvuje u tom ishodu, svojim telom, prisustvom, akcijom, direktnim telesnim činom...

*Hold* installation is one of the documents of the previous artist's work – *Cycles* process and audiovisual performance called *Worry Crosses the River*. Installation is made of a video document, large reflective object and light made or used in the aforementioned performances/processes. The object is placed in space like a levitating object that is coming down to Earth, but it is caught somewhere in the midland stopped by some blue light.

The artist's practice, dedicated to researching the relationship between the subject and the world and the accompanying phenomena of that encounter, is characterized by a process - a work of art determined by time, as well as ephemerality, a certain event, a space-time act transformed into a work of art. Accordingly, the document and the approach to the work of art as a document is its essential preoccupation, both when it comes to the conceptual aspect and when it comes to the performance or presentation, and interpretation of the work itself. Another preoccupation is her dual position as an artist, who is not only the author distanced from the outcome, but also participates in that outcome, with her body, presence, action, direct bodily act, etc.



Мост  
Варадински  
Most  
Varadinski

Река  
Дунав  
Reka  
Dunav





## CENTAR ZA NOVE MEDIJE\_kuda.org

### Medijska ontologija I Media Ontology, 2004

Mapiranje društvene i umetničke istorije Novog Sada I The mapping of the Social and Art History of Novi Sad

Trajni čas umetnosti I The Continuous Art Class

Radikalna praksa, fleksibilna umetnost, dogmatski okvir I Radical practice, flexible art, dogmatic framework

Prikazana mapa je proistekla iz istraživanja u okviru projekta „Trajni čas umetnosti“. Mapa predstavlja mrežu protagonista i referenci umetničke, društvene i političke teorije i prakse, koja je uticala na novosadsku neoavangardu šezdesetih i sedamdesetih godina XX veka. Mapa pokriva polje istorijskih avangardi sa početka dvadesetog veka, preko posleratne neoavangarde, pa sve do savremene umetničke produkcije. Projektom „Trajni čas umetnosti“ se daje kontekstualni uvid u istorijske progresivne i angažovane umetničke prakse u Novom Sadu i ukazuje se na kompleksno društveno i političko okruženje koje je značajno određivalo ove prakse, gde se pre svega misli na glavne ekonomski i politički preokrete u tadašnjoj Jugoslaviji. U odnosu na kontekst, „Trajni čas umetnosti“ prikazuje odnos tzv. novih umetničkih praksi prema kulturnom establišmentu i dominantom diskursu soc-realizma, prema zvaničnim institucijama kulture (Tribina mladih i studentski i književni časopisi), prema modelima samoorganizacije, umrežavanja sa kulturnom i intelektualnom scenom iz Zagreba, Ljubljane, Beograda, prema diskusiji o autonomiji umetnosti, alternativnim oblicima organizovanja društvenog i političkog života.

Projekat „Trajni čas umetnosti“ pravi otklon od uobičajenog romantičarskog pogleda na umetničke prakse perioda druge polovine 1960-ih godina do početka 1970-ih, kao ekscesne, cenzurisane i nemoguće, raskidajući sa savremenim pogledom na nasleđe jugoslovenskog socijalizma kao isključivo negativno kao i sa etno-nacionalističkim pozicijama koje negirajući na opštem nivou upravo ovo nasleđe uspešno utiru put tzv. „ne-ideološkom“ uplivu liberalne demokratije i slobodnog tržišta u post-jugoslovenska društva.

Promene u novosadskim institucijama kulture, nakon političkih previranja početkom 1970-ih godina, ukinuli su ideju o „javnoj instituciji“ kao relevantnom okviru za diskusiju tekućih društvenih i političkih pitanja. Štaviše, skoro da možemo zaključiti da se nakon ukidanja Tribine mladih stvara neka vrsta vakuma u kritičkom diskursu umetnosti i kulture, barem ukoliko govorimo o terenu Novog Sada. Posledice toga su vidljive i danas i ogledaju se u kontinuiranom nedostatku javne kritike fašizma 1990-ih godina, desnog ekstremizma početkom 2000-ih godina i neoliberalnog kapitalizma danas. Institucionalne prakse umetnosti i kulture danas se razvijaju pod okriljem kreativnih industrija i u mirnoj su koegzistenciji sa vladajućim režimom, te svoj zadat� ne vide u pokretanju gorućih društvenih pitanja ili kritici javnosti kao što je to npr. bio slučaj sa Tribinom mladih s kraja 1960-ih godina. Projekat ovim postavlja pitanje: Kako uobičajene prakse zaštite i konzervacije kulturnog i intelektualnog nasleđa mogu biti transcedovane i postati aktivni

politički agenti današnjice? Da li specifičan način bavljenja kulturnim nasleđem može postati alat za analizu savremene kulturne kreacije?

U dugoročni projekat „Trajni čas umetnosti“ u svojoj strukturi nosi raziličite formate od izložbi, publikacija, DVD izdanja, kataloga i koprodukcija koja detektuju širok spektar uticaja i transmisije ovakvih praksi u savremenom trenutku. Trajni čas umetnosti je uspostavljen kao trpno stanje u permanentnoj intenciji promene stanja.

Centar\_kuda.org, Novi Sad

The exhibited map is the result of the research conducted during the project „The Continuous Art Class“. The map presents the network of protagonists and references to art, social and political theory and practice which influenced the Novi Sad neo-avant garde in the sixties and seventies of the 20th Century. The map reveals the fields of the historical avant gardes from the beginning of the twentieth century, via the post-war neo-avant garde, all the way up to contemporary art production. Insight is given by „The Continuous Art Class“ project into the context of the historically progressive and engaged art practices in Novi Sad and the complex social and political environment which significantly determined these practices is revealed, where it is the main economic and political turning points in the former Yugoslavia which are above all taken into consideration. With regard to the context, „The Continuous Art Class“ shows the relation of the so-called New art practices towards the cultural establishment and dominant discourse of soc-realism, towards the official cultural institutions (Tribina mladih and the student and literary magazines), towards models of self-organisation and networking between the cultural and intellectual scenes from Zagreb, Ljubljana, Belgrade, towards the discussion about art's autonomy, and alternative forms of the organisation of social and political life.

The project „The Continuous Art Class“ takes a deviation from the usual romantic way of looking at the art practices of the second half of the 1960s and the beginning of the 1970s as being excessive, censored and impossible, breaking from the contemporary view of the heritage of Yugoslav socialism as exclusively negative as well as from the ethno-nationalistic positions which, in negating this heritage on a more general level, pave the way for the so-called „non-ideological“ influence of liberal democracy and the free market in post-Yugoslav society.

Changes in the Novi Sad cultural institutions after the political ferment of the beginning of the 1970s dispelled the idea of the „public institution“ as a relevant framework for the discussion of current social and political issues. Moreover, one might also conclude that after the abolition of the Tribina Mladih some kind of vacuum in the critical discourse about art and culture was created, at least if we speak about Novi Sad. The consequences of this are visible even today and are reflected in the continued absence of a public critique of the fascism of the 1990s, of right-wing extremism at the beginning of the 2000s and of the neo-liberal capitalism of today. The institutional practices of art and culture today are developing under the wings of the creative industries and in a peaceful

coexistence with the current regime, so that they do not see their task in posing burning questions or a critique of the public as for example had been the case with the Tribina Mladih at the end of the 1960s. This project poses the questions: How can the customary practice of the protection and conservation of the cultural and intellectual heritage be transcended and become an active political agent of the current day? Can a specific way of dealing with the cultural heritage become a tool to analyse contemporary cultural creations?

Various formats are borne by the structure of this long-term project „The Continuous Art Class“, from the exhibitions, publications, DVD releases, catalogues and co-productions which detect the wide spectrum of influence and transmission of such practices in the contemporary moment. The Continuous Art Class was established as a incessant process in the permanent intention of changing the state of society.

Centar\_kuda.org, Novi Sad



## CHRISTO AND JEANNE-CLAUDE

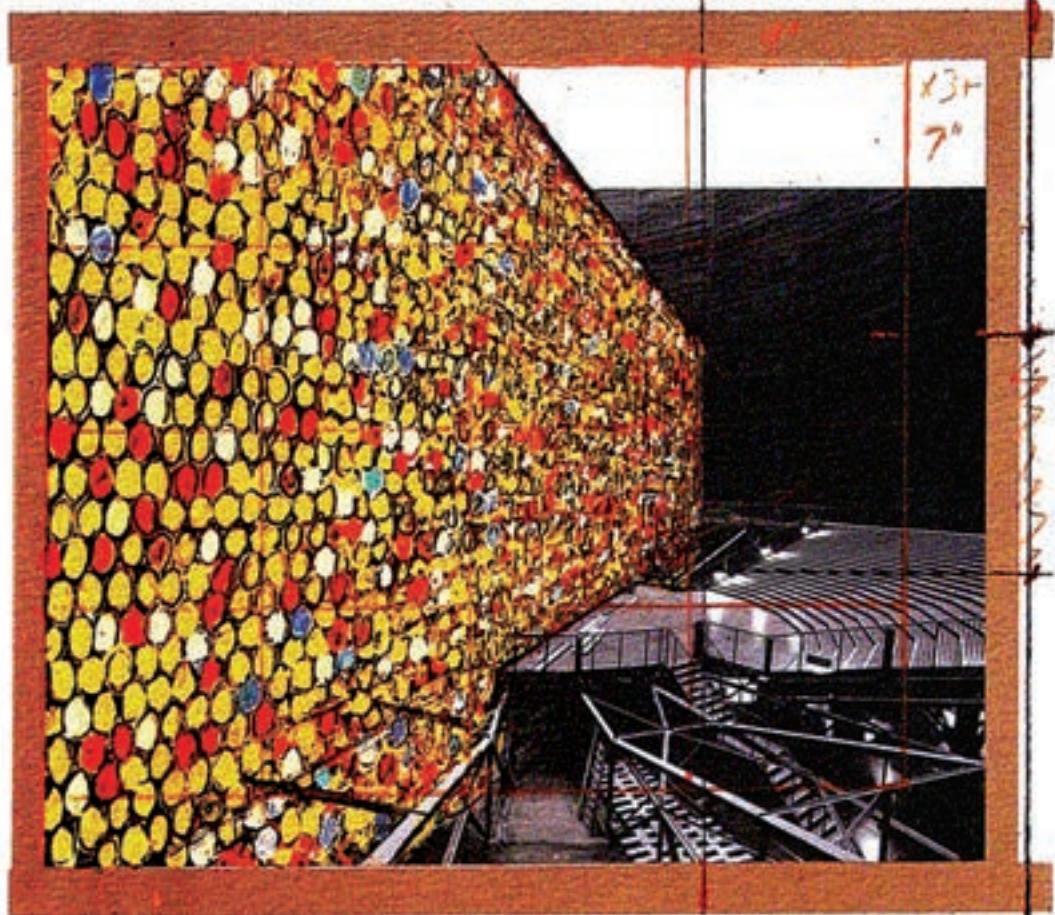
Grafike skica i fotografija velikih ekoloških instalacija realizovanih za specifične lokacije  
Graphics of sketches and photos of large environmental installations realized for specific locations

Grafički listovi skica i fotografija velikih ekoloških instalacija realizovanih za specifične lokacije, znamenih arhitektonskih objekata i elemenata pejzaža umotanim u tkaninu ili ispunjenih elementima koji se ponavljaju, kao što su metalna burad. Izlagani su na više izložbi u Srbiji. Kao posebna samostalna izložba na Internacionalnom trijenalu savremene umetnosti Balkan art, 1996. godine, Centra za vizuelnu kulturu Zlatno oko u Novom Sadu, autora Save Stepanova, zatim na međunarodnoj izložbi *Relacije* (2000) Bijenala vizuelnih umetnosti Pančevo i segmenta *Kontakti, Regionalno-univerzalno*, 2001. godine u Pančevu, autorskih projekata Svetlane Mladenov.

Graphic sheets of sketches and photographs of large site-specific environmental installations, architectural landmarks and landscape elements wrapped in fabric or filled with repetitive elements such as metal barrels. They were exhibited at several exhibitions in Serbia. As a special solo exhibition at the Balkan Art International Triennial of Contemporary Art, 1996, at the Center for Visual Culture Zlatno oko in Novi Sad, authored by Sava Stepanov, then at the international exhibition *Relations* (2000) of the Pančevo Biennial of Visual Arts and the segment of *Kontakti, Regional-universal*, 2001 in Pančevo, author's projects by Svetlana Mladenov.

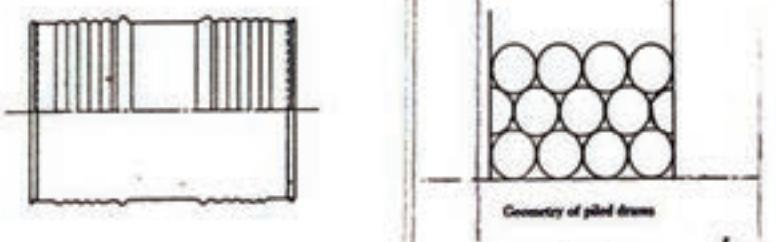
length 68.00 mtrs. (width 7.00 mtrs.)

height overall 26.02m



### The Wall / project for 13,600 oil barrels, Copenhagen-Gasometer

1 May 1999



Umrto





## VUK ĆOSIĆ

### Deep ASCII, 1998

HD video, 51"

programiranje | programming: Luka Frelih

produkcija | production: Ljubljana Digital Medialab – Ljudmila

### O savremenom ASCII meta-projektu

Umetnik – školovan za arheologa – krenuo je u potragu za spekulativnom istorijom kompjuterske grafike kao da ne postoji vektorska ili rasterska rešenja. Ovo konceptualno putovanje otkrića kombinuje principe rane kritičke medijske umetnosti (posebno net.art) i osjetljivosti medijske arheologije. Dalji motiv je bio pokušaj da se izbegne percipirani diktat standardizacije od strane velikih tehnologija.

Prvi umetnički projekti koji su proizašli iz ovog pristupa uključuju: ASCII video-snimci, ASCII muzički spotovi, ASCII kamera, ASCII arhitektura, ASCII za slepe, ASCII Nestvarna igra (sve 1998. i 1999.) i Deep ASCII (Duboko ASCII), roman (knjiga umetnika), Vrlo duboko (Very Deep) ASCII (klinaste table) plus niz grafičkih otisaka i manjih projekata.

### Deep ASCII (Duboko ASCII) 1998

Video nudi ASCII konverziju integralne verzije filma *Duboko grlo* (1972) koji se obično smatra rodonačelnikom savremene porno-industrije. Fascinacija hakerskim folklorom bila je veoma važna tokom takozvanog herojskog perioda net.arta. Sopstvena ASCII grafika samog hakera je još uvek bila divlja i neistražena, a ovaj video-rad predstavlja prvu inkarnaciju pokretnih ASCII slika u svetu umetnosti i van programerskih laboratorija.

### About the Contemporary ASCII meta-project

The arstist – trained as archaeologist – has embarked on the quest for speculative history of computer graphics as if there were no vector or raster solutions. This conceptual journey of discovery combined the tenets of early critical media art (specifically net.art) and the sensitivities of media archaeology. Further motive was an attempt to escape the percieveed standardization diktat by the big tech.

The first artistic projects that derived from this approach include: ASCII videos, ASCII music videos, ASCII Camera, ASCII Architecture, ASCII for the blind, ASCII Unreal game (all in 1998 and 1999) and Deep ASCII, a novel (artists book), Very Deep ASCII (cuneiform tablets) plus a number of graphic prints and smaller projects.



### Deep ASCII 1998

The video offers the ASCII conversion of the full length of *Deep Throat* (1972) that is typically considered the birthplace of contemporary porn industry.

The fascination with the hacker folklore was intensely important during the so-called Heroic period of net.art. The hacker's own ASCII graphics were still wild and unexplored, and this video piece represents the first incarnation of moving ASCII images in the world of arts and outside the programmers laboratories.

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**ATTILA CSERNIK**

**Vizuelne rečenice | Visual sentences, 1973**  
tekst na papiru | text on paper  
MSUV kolekcija | MSUV Collection

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podignite šaku do visine očiju, zatim je okrećite

pokrećite levu šaku i za to vreme registrujte  
vizuelni doživljaj tog prizora

**TIBOR BADA (BADA DADA)**

**Aukcija Apsolutno I Apsolutno Auction, 1986**

kolaž I collage

MSUV kolekcija I MSUV Collection

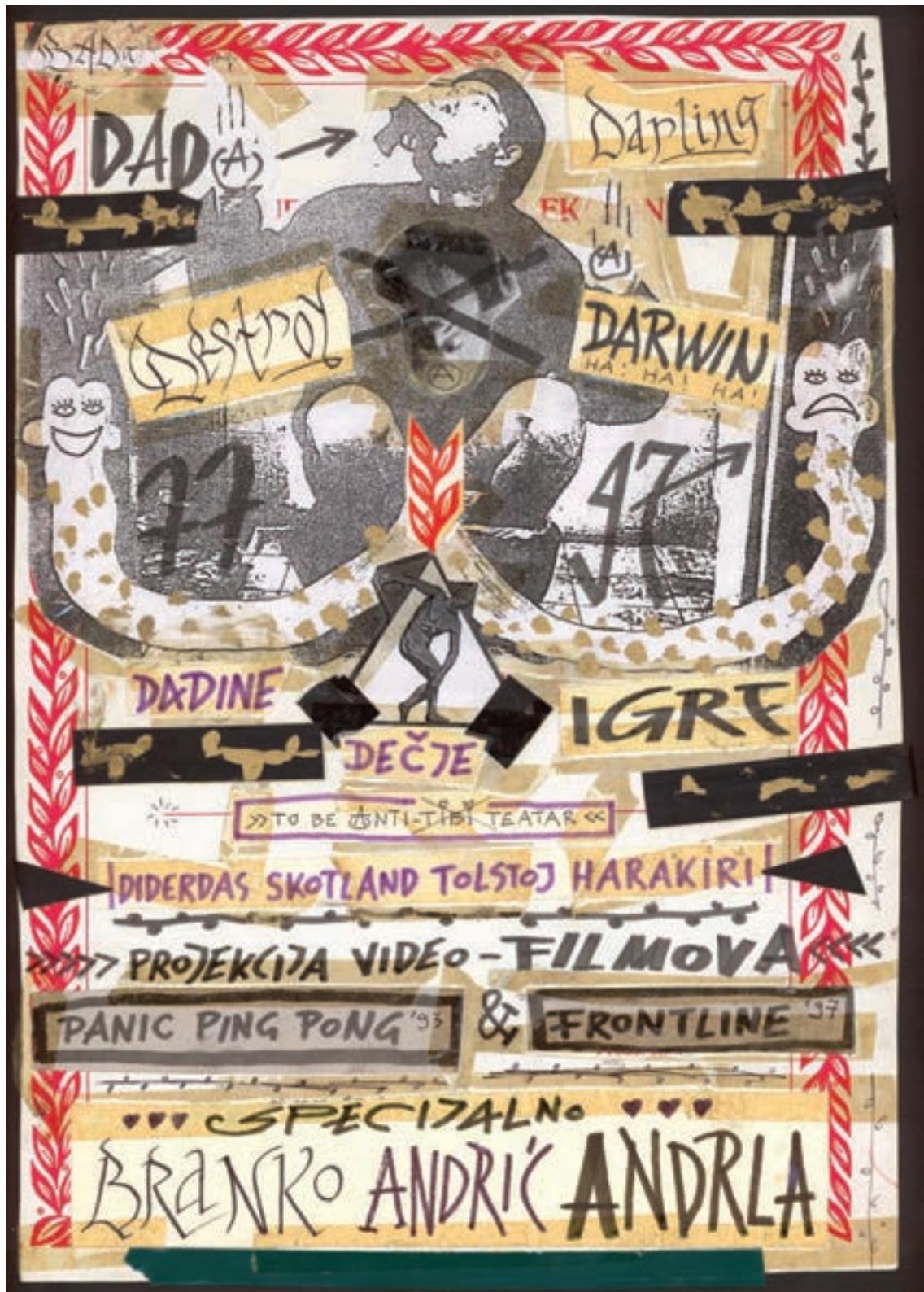


**TIBOR BADA (BADA DADA)**

**Braun Bada, 1986**

kolaž | collage

MSUV kolekcija | MSUV Collection



## ALEKSANDAR DAVIĆ

**Mrtvi putuju I The Travelling of the Dead, 2001**

reditelj I director: Aleksandar Davić

dokumentarni film I documentary film, 26'

produkacija I production: urbaNS

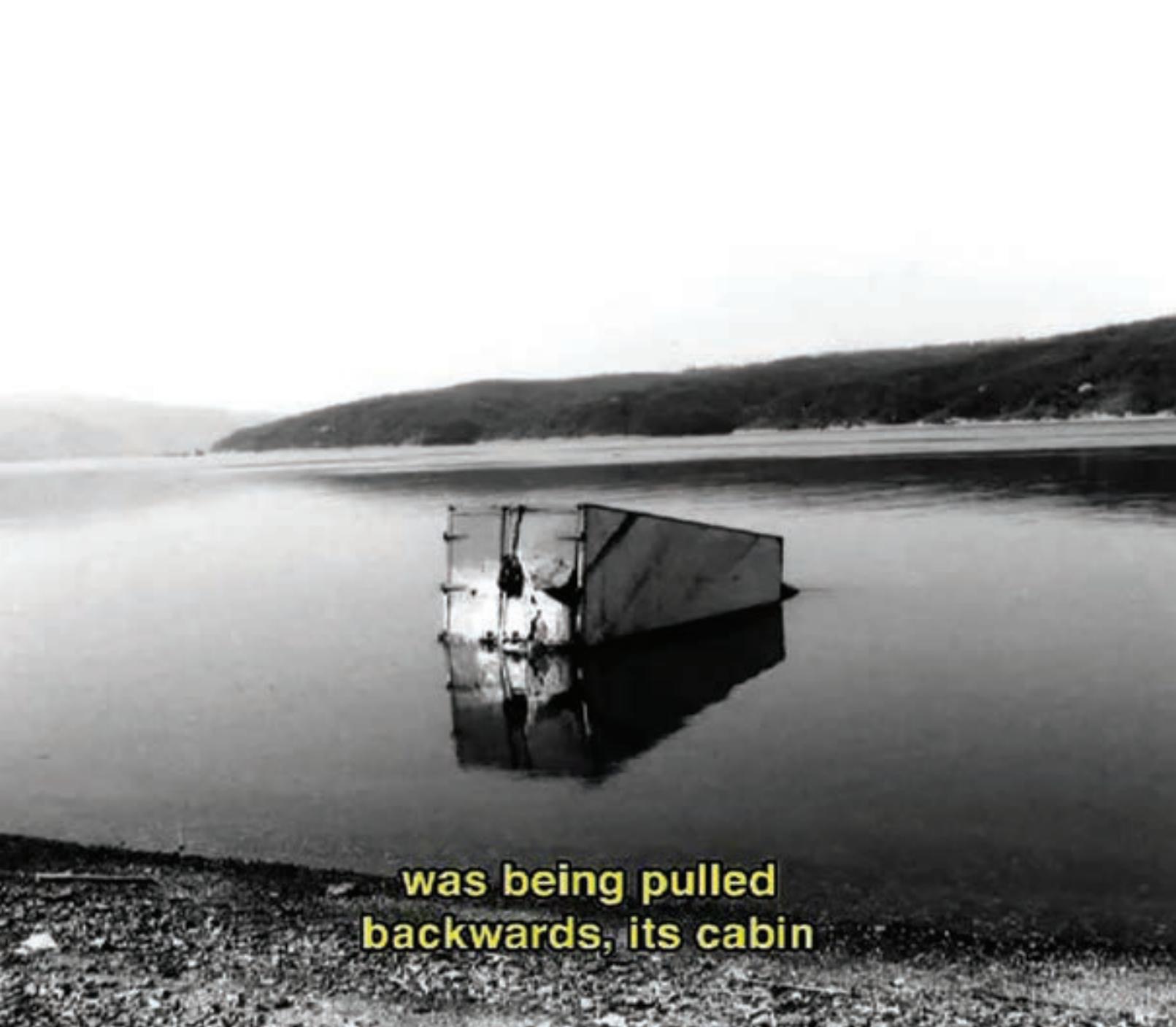
Tokom NATO bombardovanja policija pronađe kamion pun leševa u Đerdapskom jezeru.

During the NATO bombing police finds a truck full of corpses in Lake Djerdap.

Festival i nagrada: Specijalna nagrada Dokufest Prizren 2003; Roterdam Film Festival, 2002.

Festival and award: Special Prize Dokufest Prizren 2003; Rotterdam Film Festival, 2002





**was being pulled  
backwards, its cabin**



## diSTRUKTURA

**HomeLand, 2010 – 2011**

foto-instalacija | photo installation

dimenzijske promenljive | variable dimensions

HomeLand je nastao kao deo projekta *We are living in a beautiful wOURld* i odnosi se kako na fizičku dislokaciju tako i na sociološki ili kulturno-istički osećaj nepripadanja. U isto vreme podstiče nas da preispitamo našu percepciju doma (šta je dom i gde se nalazi?).

Na sredini jedne livade u nacionalnom parku Pöllauer Tal u Austriji, iskopali smo zemlju (oko 5 cm dubine) u obliku kvadrata, dimenzija 2 x 2 m, i to mesto popunili zemljom koju smo doneli iz Srbije. Zahvaljujući svom efemernom kvalitetu, ovaj rad se assimilovao kako je vreme prolazilo pa smo tako, posle godinu dana, dobili situaciju u kojoj su tragovi intervencije gotovo potpuno nestali.

HomeLand was created as part of the project *We are living in a beautiful wOURld* and refers to both the physical dislocation and the social and cultural sense of not belonging. At the same time it inspires us to re-examine our perception of home (what is home and where it is?).

In the middle of a meadow in the Pöllauer Tal Nature Park in Austria, we dug up the ground (about 5 cm deep) in the form of a square measuring 2 x 2 m and filled it with the soil we brought from Serbia. Due to its ephemeral quality this work assimilated into the environment as time passed and a year later we got the situation in which traces of intervention had almost completely disappeared.

HomeLand 1, Close to Nature, Pollau, July 2010

HomeLand 1, Close to Nature, Pollau, July 2011

HomeLand 2, Close to Nature, Pollau, July 2010, str. | p. 84–85







## DOPLGANGER

### **Neimenovani fragmenti #1 | Fragments untitled #1, 2012**

video, DV PAL (4:3), kolor | color, stereo, 6' 50"

Izlagački format: projekcija | exhibition format: projection, 2 x 1,5 m

MSUV kolekcija | MSUV Collection

Čuveni govor Slobodana Miloševića, održan je na Kosovu 28. juna 1989. godine, pred više hiljada ljudi. Nacionalna televizija ga je prenosila. Ovaj događaj, poznat kao „dešavanje naroda“, oličen je u liku i govoru Miloševića. Istorija ga smatra predznakom raspada Jugoslavije i krupnog jugoslovenskog ratova. Video *Neimenovani fragmenti #1* vivisecira arhivski snimak, ukazuje na ono što je ostalo nekodirano i dekonstruiše sećanje.

Serija radova *Neimenovani fragmenti* bavi se politikom medijskih slika koje su učestvovali u izgrađivanju istorijskih narativa na prostoru bivše Jugoslavije u razdoblju 1980–2000. Posebno se bave medijskim slikama koje su predstavljale predtekst za jugoslovenske ratove i raspad Jugoslavije. *Neimenovani fragmenti* zasnivaju se na privatnim arhivama građana, koji su snimali TV šeme 90-ih godina. Radovi u seriji iznova izvode kontekst medijskog sadržaja, ali sada ističu ono što je prethodno bilo nevidljivo i potisnuto, ono što je u medijskom toku ostalo marginalizovano ili se smatralo efemernim. Doplgenger kroz ovu seriju radova u sadašnjem trenutku analizira i dekonstruiše sklopove slika i zvukova prošlosti, te ih sukobljava i aktualizuje. Ove slike prošlosti istovremeno odgovaraju savremenosti.

The famous speech of Slobodan Milošević, which took place at Kosovo on June 28th 1989, was performed in front of the thousands of people. The National television was streaming it. This event, as known as “happening of the people”, is embodied in the image and the speech of Milošević. History regards it as a presage of the collapse of Yugoslavia and the bloodshed of the Yugoslav Wars. *Fragments untitled #1* vivisects media footage and TV stream of the 1989 event in order to denote the invisible and deconstruct the memory.

*Fragments untitled* is an ongoing serial of works through which Doplgenger researches the politics of media images that participated in creating the historical narratives of Yugoslavia in the period of 1980–2000, especially media images that performed the pretext to the Yugoslav Wars and the breakup of Yugoslavia. *Fragments untitled* are based on the private archives of citizens who recorded the TV schemes in the 90s. The works in the series re-perform the context of media content, but now they emphasise what has previously been made invisible and suppressed, what remained marginalised in the media flow or was regarded ephemeral. Through this series of works, Doplgenger at the present time analyses and deconstructs sets of images and sounds of the past, juxtaposes and actualises them. The images of the past correspond to the present.







## ČEDOMIR DRČA / SLOBODAN TIŠMA

**Galerija – primeri nevidljive umetnosti | Gallery – Examples of Invisible Art, 1976**  
c/b fotografije | b/w photographs  
MSUV kolekcija | MSUV Collection

Akcija *Galerija – primeri nevidljive umetnosti* nastala je kao svojevrsni odgovor umetnika na zatvaranje Tribine mladih i onemogućavanje dalje upotrebe javnog prostora kao prostora otvorenog za umetnička delovanja i eksperiment. Autori Čedomir Drča i Slobodan Tišma koriste javni prostor ulice kao mesta za umetničke akcije, u kojem kroz iznošenje svakodnevice preispituju poziciju umetničkog dela u društvu. U duhu situacionizma, momenat slučajnosti i zaokreta postaje segment umetničkog akta, uz isticanje procesualnosti i kontekstualizacije umetničkog delovanja. Razgovori, razmene između umetnika, iznošenje stejtmenta, kao i odnosa prema stvarnosti postaju važni umetnički artefakti.

The action *Gallery - examples of invisible art* was created as a kind of response of artists to the closure of the Tribina mladih and the prevention of further use of public space as a space open for artistic activity and experiment. The authors, Čedomir Drča and Slobodan Tišma, use the public space of the street as a place for artistic actions, in which they re-examine the position of the work of art in society through the expression of everyday life. In the spirit of situationism, the moment of chance and turn becomes a segment of the artistic act, emphasizing the processuality and contextualization of artistic activity. Conversations, exchanges between artists, making statements, as well as attitudes towards reality become important art artefacts.





GALERIJA

## **UROŠ ĐURIĆ**

**Društveni portreti | Society Portraits, 2009**

fotografija, kolor | photo, color

49 x (15 x 21 cm)

MSUV kolekcija | MSUV Collection







## IRWIN

### **East Art Map, 2002**

instalacija | installation

dimenzije promenljive | dimensions variable

U Istočnoj Evropi (poznatoj, takođe, i kao bivše komunističke zemlje, Istočna i Centralna Evropa ili Nova Evropa) po pravilu ne postoji vidljive strukture u kojima su događaji, artefakti i umetnici značajni za istoriju umetnosti organizovani u referentni sistem, prihvaćeni i poštovan van granica određene zemlje. Umesto toga, susrećemo se sa sistemima koji su zatvoreni unutar nacionalnih granica, najčešće zasnovanim na argumentaciji prilagođenoj lokalnim potrebama, a koji su ponekad čak *dvostruki* tako da, osim zvanične istorije umetnosti, postoji čitav niz priča i legendi o umetnosti i umetnicima koji su bili suprotstavljeni Institucionalizovanoj umetnosti. Ali pisani tragovi o njima su malobrojni i fragmentarni. Poređenja sa savremenom umetnošću i umetnicima Zapada su izuzetno retka.

Sistem koji je u tolikoj meri fragmentiran pre svega sprečava svaku ozbiljnu mogućnost razumevanja umetnosti stvorene tokom perioda socijalizma u celini. Drugo, to predstavlja ogroman problem za umetnike koji su, osim što im nedostaje čvrsta podrška u njihovim aktivnostima, iz istog razloga prinuđeni da se kreću između lokalnog i međunarodnog sistema umetnosti. I treće, to je sprečavalo komunikaciju među umetnicima, kritičarima i teoretičarima iz ovih zemalja.

Cilj *Mape istočne umetnosti* (*East Art Map*) je da prikaže umetnost čitavog prostora Istočne Evrope, da izvuče umetnike iz njihovih nacionalnih okvira i posmatra ih u jedinstvenom prikazu.

In Eastern Europe (also known as the former communist countries, East & Central Europe, or New Europe) there are as a rule no transparent structures in which those events, artifacts and artists that are significant to the history of art have been organized into a referential system accepted and respected outside the borders of a particular country. Instead, we encounter systems that are closed within national borders, most often based on argumentation adapted to local needs, and sometimes even doubled so that besides the official art histories there are a whole series of stories and legends about art and artists who were opposed to this official art world. But written records about the latter are few and fragmented. Comparisons with contemporary Western art and artists are extremely rare.

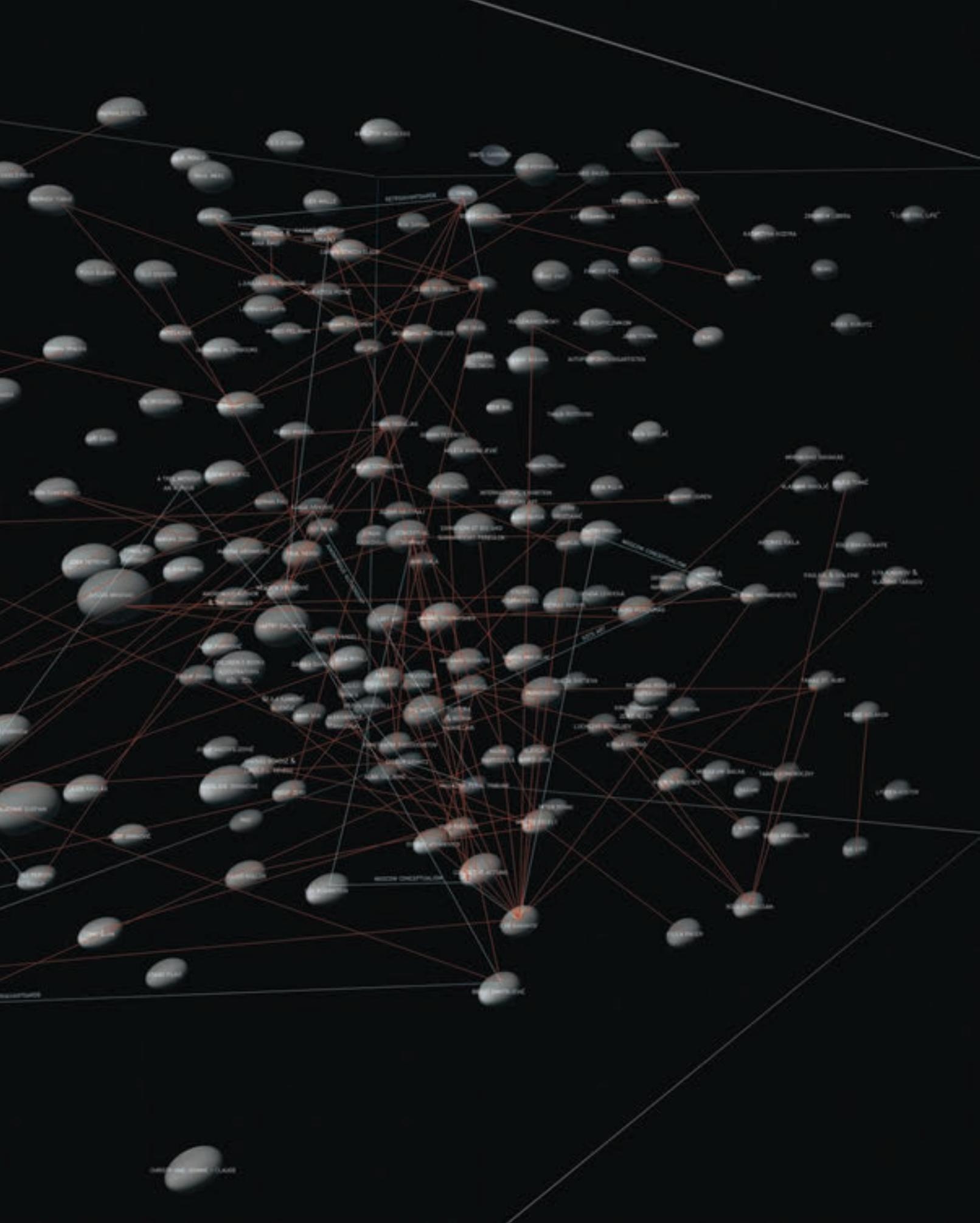
A system fragmented to such an extent, first of all, prevents any serious possibility of comprehending the art created during socialist times as a whole. Secondly, it represents a huge problem for artists who, apart from lacking any solid support in their activities, are compelled for the same reason to steer between the local and international art systems. And thirdly, this blocks communication among artists, critics and theoreticians from these countries.

The aim of the *East Art Map* is to show the art of the entire space of Eastern Europe, to take artists out of their national frameworks and present them in a unified scheme.

IRWIN, 2002







## VLADAN JOLER / KATE CRAWFORD

**Anatomija jednog sistema veštačke inteligencije | Anatomy of an AI System, 2018**  
Amazon Echo kao anatomska mapa ljudskog rada, informacija i planetarnih resursa |  
The Amazon Echo as an anatomical map of human labor, data and planetary resources  
AI Now Institute & Share Lab

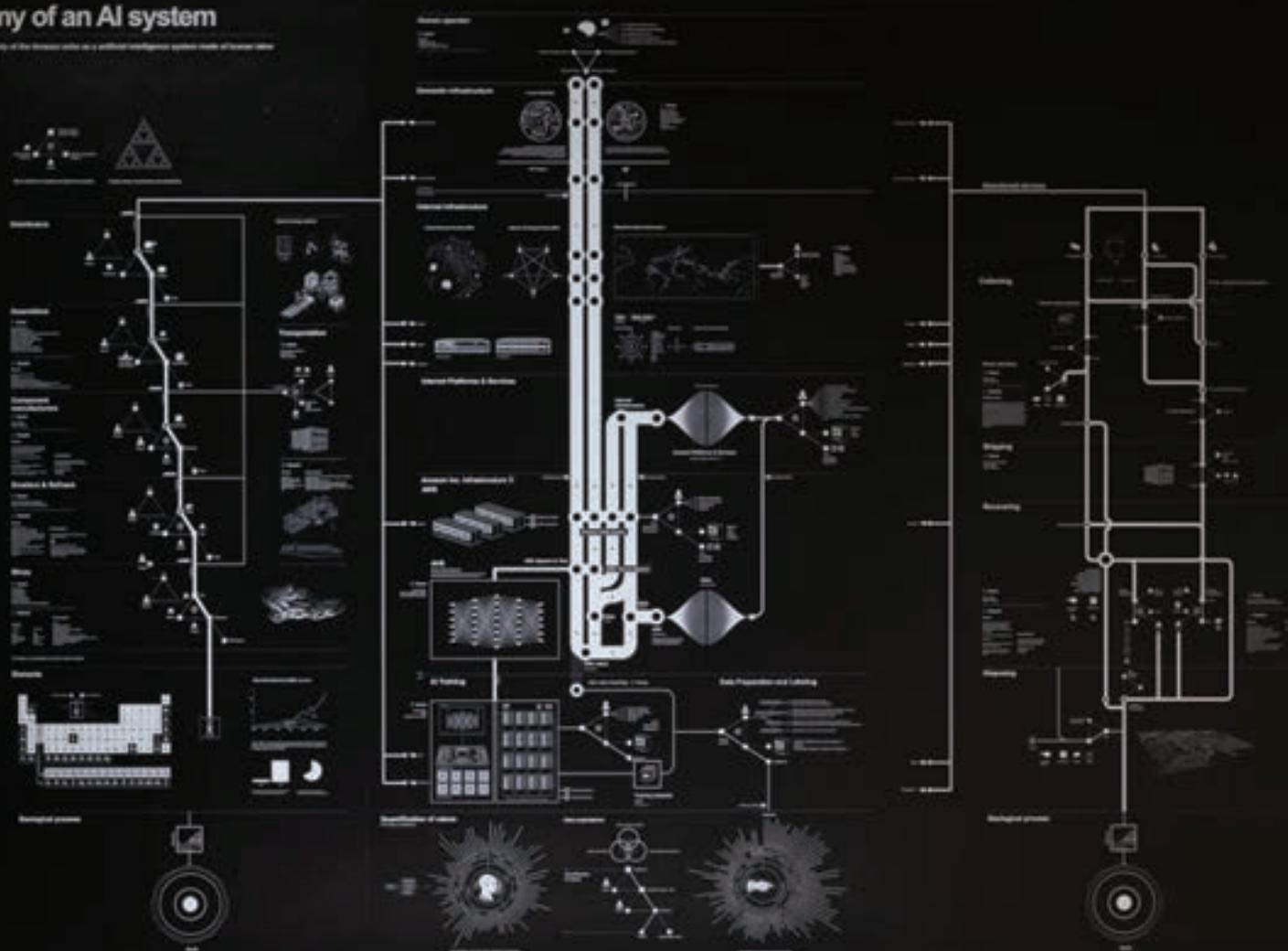
Anatomija jednog sistema veštačke inteligencije je mapa velikih razmara i obiman esej u kome se istražuju ljudski rad, informacije i planetarni resursi koji su neophodni za razvijanje i funkcionisanje uređaja Amazon Echo. Šematski dijagram spaja i vizuelizuje tri središnja ekstraktivna procesa koji su neophodni za upravljanje jednim sistemom veštačke inteligencije velikog obima: materijalne resurse, ljudski rad i informacije. Mapa i esej razmatraju ta tri elementa u vremenu – predstavljena kao vizuelni opis rođenja, života i smrti jednog Amazon Echo uređaja. Istinski troškovi tih sistema – socijalni, ekološki, ekonomski i politički – ostaju skriveni, i tako mogu ostati neko vreme. Nudimo ovu mapu i esej kao način da se počnu sagledavati sistemske ekstrakcije u širokom rasponu. Opseg neophodan za razvijanje sistema veštačke inteligencije odveć je kompleksan, zamagljen zakonom o intelektualnoj svojini i zaglavljen u logističku složenost da bi bio sasvim razumljiv u ovom trenutku.

Anatomy of an Artificial Intelligence System is a large-scale map and extensive essay that explores the human labour, information, and planetary resources necessary for developing and operating the Amazon Echo device. A schematic diagram brings together and visualizes the three central extractive processes necessary to manage a single large-scale artificial intelligence system: material resources, human labour, and information. The map and essay consider those three elements in time – presented as a visual description of the birth, life and death of an Amazon Echo device. The true costs of those systems – social, environmental, economic and political – remain hidden, and may remain so for some time. We offer this map and essay as a way to begin to look at systemic extractions broadly. The scope required to develop an artificial intelligence system is too complex, obscured by intellectual property law, and bogged down in logistical complexity to be entirely comprehensible at this point.

<https://anatomyof.ai>

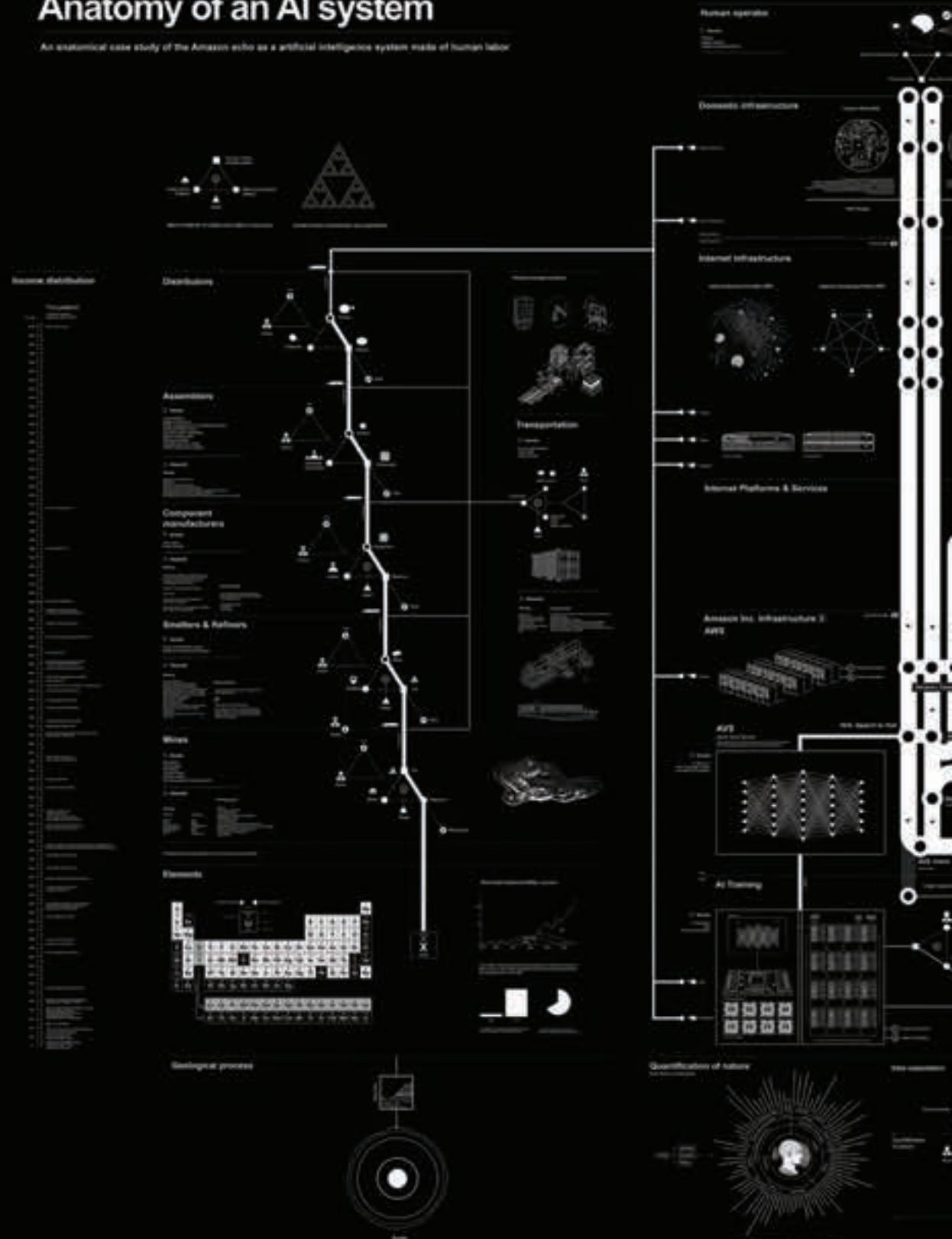
## Anatomy of an AI system

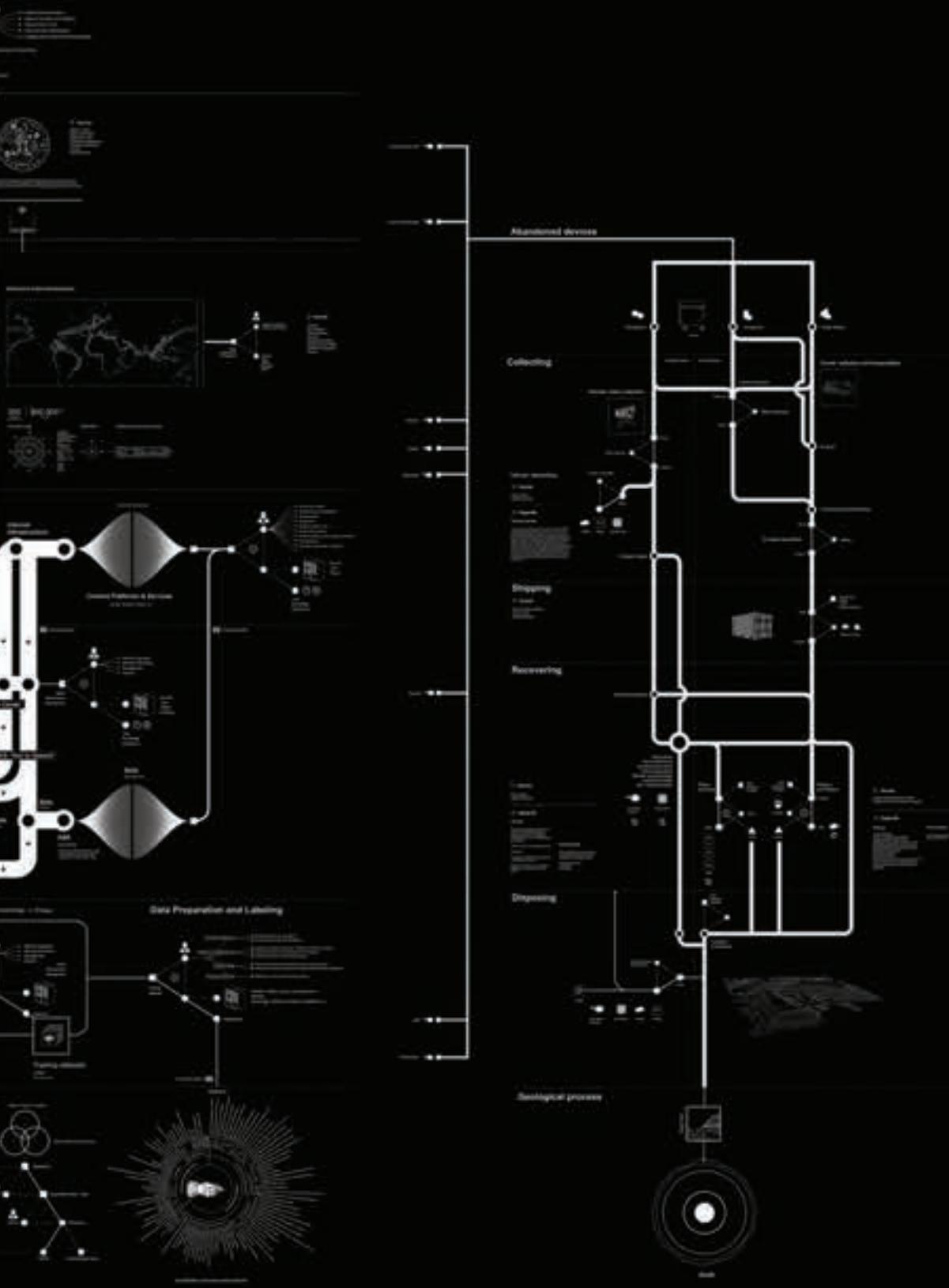
An anatomical study of the various parts that a modern computing system needs to function.



# Anatomy of an AI system

An anatomical case study of the Amazon Echo as a artificial intelligence system made of human labor





## **NOVI\_SAD / ISAAC NIEMAND**

**IIC – Međunarodne unutrašnje katastrofe | IIC – International Internal Catastrophes,**  
2015

proizvedeno na Islandu | made in Iceland

režija | directed: Novi\_sad

snimanje + kinematografija | filming + cinematography: Isaac Niemand

montaža | edited: Novi\_sad + Isaac Niemand

muzika | music: Novi\_sad

*IC – International Internal Catastrophes* je autorski rad dva umetnika (Novi\_sad + Isaac Niemand) sa audio i filmskim materijalom snimljenim na Islandu i pretvorenim u audio-vizualne iskaze.

Umetnici polaze od ispitivanja postmedijske prakse, audio-vizuelnih stimulansa koji pokreću različite čulne procese kod posmatrača. U pitanju je interdisciplinarni performans koji svojim oscilacijama pokreće dijalog između video-zapisa specifičnog pejzaža i realnog zvučnog ambijenta.

*IC - International Internal Catastrophes* is the author's work of two artists (Novi\_sad + Isaac Niemand) with audio and film material recorded in Iceland and transformed into audio-visual statements. The artists start from the examination of post-media practice, the audio-visual stimuli that trigger different sensory processes in the viewer. It is an interdisciplinary performance that, with its oscillations, initiates a dialogue between video recordings of a specific landscape and a real sound environment.







**LÁSZLÓ KEREKES**

**20 godina Grupe Bosch + Bosch — Memorijalni rad | 20 years of Bosch + Bosch Group  
— Memorial work, 1989**

kombinovana tehnika | mixed media  
MSUV kolekcija | MSUV Collection



## FEMKANJE (BOJANA S. KNEŽEVIĆ / KATARINA PETROVIĆ)

**Arhiva Femkanje: Snage zvuka I Femkanje Archives: Forces of Sound, 2022**

8-kanalna zvučna instalacija I 8-channel sound installation

dimenzijske promenljive I dimensions variable

**Femkanje** je podkast, umetnički i medijski projekat, posvećen savremenoj umetnosti i kulturi u Srbiji, regionu bivše Jugoslavije i Evropi. Fokusirajući se pre svega na ženske, nezavisne autorke i kolektive, *Femkanje* predstavlja njihov rad u formi intervjeta, zvučnih instalacija i zvučnih arhiva u oflajn i onlajn prostoru. Otkrivajući različite modele kreiranja, saradnje i samoorganizovanja, kroz razgovor sa autorkama i autorima iz različitih oblasti (vizuelne i zvučne umetnosti, muzike, dramske i primenjene umetnosti, aktivizma, obrazovanja i nauke), *Femkanje* doprinosi i jačanju nezavisnog umetničkog sektora, podstičući mlade stvarateljke/oce, na dalju profesionalizaciju njihovog rada kao i interdisciplinarnе saradnje.

Projekat, koji su pokrenule dve umetnice, Bojana S. Knežević i Katarina Petrović, zasniva se na zvuku kao neistraženoj teritoriji koja nudi necenzurisan izraz, novo iskustvo i dokumentaciju u savremenoj umetnosti. Od 2013. godine, *Femkanje* je proizvelo 88 epizoda podkasta i trenutno priprema novi serijal, koji će biti objavljen na desetogodišnjicu početkom 2023. godine.

*Arhiva Femkanje: Snage zvuka* je 8-kanalna kompozicija, zvučna instalacija i specijalna podkast epizoda. Dve autorke, Bojana S. Knežević i Katarina Petrović, u narativnoj formi vode slušaoce/teljke kroz desetogodišnju arhivu *Femkanja*, koja se sastoji od podkasta (2013–2018) i zvučne baze (2021–). Putujući kroz različite priče, vremena i borbe, one se osvrću na nesigurni položaj umetnica/ka i kulturnih radnika/ka sa Balkana, posebno istaćući glasove mlađih nezavisnih umetnica i aktivistkinja. Koristeći kakofoniju i buku, ovo višekanalno zvučno iskustvo koje se sastoji od dijaloga, audio-isečaka i intervencija kolažnog tipa, otvara prostor za nove načine otpora, saradnje i umrežavanja kroz zvuk.

**Femkanje** is a podcast, art and media project, dedicated to contemporary arts and culture in Serbia, former Yugoslavian region and Europe. Focusing on primarily female, independent authors and collectives, *Femkanje* presents their work in the form of interviews, sound installations and sound archives in both offline and online space. By sharing different models of making, collaborating and self-organising, and going into depth with authors from various fields (visual and sound arts, music, drama and applied arts, activism, education and science) *Femkanje* also contributes to the strengthening of the independent arts sector, encouraging young creators, their further professionalisation as well as interdisciplinary collaborations.

Initiated by two artists, Bojana S. Knežević and Katarina Petrović, the project is based on sound as an uncharted territory that offers an uncensored expression, a new experience and documentation in the contemporary arts. Since 2013, *Femkanje* has produced 88 podcast episodes and is currently preparing a new series, to be launched on its 10 year anniversary in the beginning of 2023.



**Femkanje Archives: Forces of Sound** is an 8-channel composition, sound installation and special podcast episode. Two authors, Bojana S. Knežević and Katarina Petrović, guide the listeners in a narrative form through the 10 year archive of *Femkanje*, consisting of both podcast episodes (2013-2018) and a sound database (2021-). Going on a journey through different stories, times and struggles, they reflect on the precarious position of artists and cultural workers from the Balkans, amplifying the voices of young independent female artists and activists. Using cacophony and noise, this multichannel sonic experience consisting of dialogues, audio excerpts and collage-type interventions, opens the space to new ways of resisting, collaborating and networking through sound.

[www.femkanje.rs](http://www.femkanje.rs)

FEMKANJE ARCHIVES. FORCES OF SOUND



AUTORE I TEKNUKE POKASTI / ZVUKOVI DOKADA

KLECHOMA, MITROVIĆ, ANA SEFERIĆ I JOVANA BACHOVĆ, AYHAR 2009, DARILA S. KAMATIĆ, ĐEJMI MARINCIĆ, DISCUSUS, EFFEKTERNE KONFESIJE, FRANCISZEK ARASZKIEWICZ I MICHAŁ FISCHER, GALO MĀCĒNĀ I SANDRA BRADYČ, IGOR STANGLIČKI I MARKO BATIŠA, ISOBRA KESTEL, IN NEEDE I TAMARA POPPIĆ, JOSELLINE BLACK, KAREN WERNER, LIJLA I MARIA JELIĆ, MILA PELEŽE I MILA VOGBERG I SHETLAMA MARAŠ, MARKO HORI & RONALD VAN DER MEIJ, MARINA ĐOKALEJK, MILANA ŽARIĆ & RICHARD BARRETT, MINIPOGON (VARHOŠIKA, TUJAN ČETKOVĆ) / OTV (JAMILA HALILAGIĆ, AZENIMA HALILAGIĆ), MIRJANA ĐOKIĆ, MIRJANA ĐOKIĆ / OTV (JAMILA HALILAGIĆ, AZENIMA HALILAGIĆ), MIRJANA ĐOKIĆ, MIRJANA ĐOKIĆ, ALIVER HANIĆ, PORTA, VLADIMIR RJELOĐIĆ I MARINA BULUROĐIĆ, MOLLA NOVAKHEZ HAMEL, NEVENA PILIĆ BURNEY I DAVID BURNEY, NOGUE SYNTAZ, PRIMER, LUKAS VAN DER VELDEN, UNNEMARIE TURK, ROMA ART FOUNDATION, DANTE DUO, MTA GLASCHENKO, ALEXANDRA CARTER, MIKA ŠAARVALJA, JEFF GUERRA, GWENDOLA WAGNER, SRI LEA CHEHAL, STALT, STERLING, ZARE CERNOVA, KAREN FINLEY, NOBIA TURATO, OLDF VAN WINKEL, MICHAEL WORMER, MARSHET SCHWENEMAKER, JOHAN GUSTAVSSON, PAČ ČUKIĆ, TAO VREĆE SAMBOLES, SANDRA TOME, I NELJAMI MILAŠKOVĆ, JAGNA VELIČKOVIĆ, MARINA ĐOKIĆ, GALERIJA 1250 (DUŠA ULELERA PILIĆ, MILICA PETROVIĆ, MIKO LAZAROV, LUKATOTOVAC, ROBERT PRUŠA, MUDŽA KAVIĆ, NOBOGOR DORINGER, MIKO LAZAROV, MESTO ŽENSK (MATA PIJĀ, TEA REA, MELINDA BABIĆ, LENKA BORGELIĆ, NIKOLA KREŠEVIĆ THINT INC., KRISTINA LEJNE, JANI STARČEVĆA, JANA KOCEVSKA, ISOBRA TOGOĐORIĆ, VARHOŠIKA, IN PERIĆ I REINA GAĆIĆ, SHETLAMA MARAŠ, VTM UMETNIČKI PROSTOR (MARJLA ŠERIĆ, KINA PAVLOVIĆ, NEVENA KODOLIĆ, PA ČEZKAROVIĆ, ILJA MILOŠEVIĆ, JELENA ĐOKIĆ, TUJAN ČETKOVĆ, MILAN REBEZ, TINA KAPLAN, DINA KAŽIĆ, MILICA PRELIC, MLA ĐEVIĆ, VLADIMIR RADOMIĆ, MATA SKILJANE, MILICA POPOVIĆ, DUNJA ĐAČIĆ DOJO, ROMENA ŠUPR, NEVENA PETROVIĆ, ANA NEDELJKOVIĆ, SARA RADULKOVIĆ, DEJANA STANKOVIĆ / ROMENA ŠUPR, NEVENA PETROVIĆ, DEJANA STANKOVIĆ, MARIJANA ĐAKOVIĆ, GABRIELA TRNAY GALE, ZOE BOSKOV, GALERIJA 1250 (PA BROŠEC, BOJANA ĐAKOVIĆ, FENIX (SACAMA KODOLIĆ, ALEKSANDAR ĐURMIĆ), MARGARETA JELIĆ, SIMONIDA ĐAKOVIĆ, DINA ŠČAĐA, ANA NOVAKOVIĆ, MATA TOGOĐORIĆ, MILANA ŽARIĆ, OLGA ĐAKOVIĆ, GRPA KOGA (DEJANA I DILJANA FUŠKALOVIĆ), ANDREA PALAŠT, BILJANA ČIKAREK, KATA KUDERČEVIĆ, MARINA BATOŠIĆ, MILICA MESTEROVIĆ, MARČELA ZANKIĆ, MATA ĐAKOVIĆ I KORNELIJA ŽENSKA UMETNIČKA DAVNA (NEVENA POPoviĆ, IRIS ČERIMAGIĆ, MATA ĐAKOVIĆ, MATA ČOMAŠEVIĆ, DPA YONA, MARINA MARŠOVIĆ I ANDREJKUŠA ĐAKOVIĆ, NEVENA POPoviĆ, MARLA KELDVIĆ, TEYOSI, ANA ČURČIN, ŽENE SA INTERESI, DVI, REINA FARU, LIZA ĐA MARKOVIĆ, LE ZBOR, MARTA POPIĆIĆA I NAĐAŠA ĐAKOVIĆ, MAGALIĆA KLAŠA, ANA JORDANOVIĆ, NATA, IVA PRESTER, TATJANA ĐAKOVIĆ, TUJAN TOGOĐORIĆ, MATA KRSAC, MARKO JESTIĆ, KATARINA A. PETROVIĆ, REINA TOME I SABINA MERIC, MARGARA ĐOKIĆ,

## KATALIN LADIK

### **Shaman Poem, 1970**

performans / performance, Zagreb  
c/b fotografije / b/w photographs

„Proširiti granice poezije u prostoru i vremenu! To je moje geslo od kada sam počela pisati poeziju šezdesetih godina. Godine 1970. sam odlučila da u multimedijalnom performansu pokažem kako je moguće pisanu poeziju za čitanje ostvariti i pretvoriti u zvučnu poeziju i poetski, ritualni performans.“ (Katalin Ladik)

Raniji performansi Katalin Ladik nastali krajem 60-ih godina 20. veka, predstavljaju prve primere, tada, jugoslovenske umetničke scene; bavili su se seksualnim oslobođenjem žene kroz telesno-vokalno izražavanje, odnosno umetnički akt, dekonstrukciju ustaljenih sistema umetnosti i afirmaciju žene autorke, oslobođene svih društvenih i umetničkih stereotipa.

“Expand the boundaries of poetry in space and time! That has been my motto ever since I started writing poetry in the 1960s. In 1970, I decided to show, in a multimedia performance, how it was possible to realize and turn the poetry written for reading into sound poetry and poetic, ritual performance.“ (Katalin Ladik)

An older performance by Katalin Ladik, created in the late 1960s, presents one of the first examples of the then Yugoslav art scene that dealt with sexual liberation of women through physical-vocal expression, i.e. artistic act, deconstruction of the established art systems and affirmation of the woman author liberated of all social and artistic stereotypes.







## SANJA LATINOVIĆ

**Dok nas smrt ne rastavi I Until Death Do Us Part, 2021**

instalacija I installation

dimenzijs promenljive I dimensions variable

foto str. 123/124 I photo p. 123/124: Nebojša Vasić, Vesna Grba

Kolekcija savremene umetnosti Muzeja u Smederevu I Collection of contemporary art,

Museum in Smederevo

„...Posmatramo li savremeno doba kao kompleksni proces promena izazvan korona krizom, uočavamo niz problema koji se usložnjavaju tokom vremena. Sanja Latinović analizira sve veću ugroženost stanja čoveka tokom ovih procesa, ne samo u fizičkom, već i u psihičkom smislu. Svakodnevno mediji pothranjuju strah surovim vestima, te se ohrabrenje ne vidi. Svesni smo da moramo da držimo odstojanje jedni od drugih. Latinović istražuje pojam distance, prostora koji postoji između ljudi, a koji je u različitim vremenima i kulturama uvek imao određena pravila i zakonitosti. Sada je nametnut svima. Kreirajući posebna pomagala, autorka zahteva od publike da budu na distanci tokom posmatranja izložbe, ali na *distanci* koja istovremeno spaja. „To je distanca koja osvešćuje prisustvo drugog, a ne koja ga otcepljuje i produbljuje najdublji strah koji imamo”, umetnica ističe bojazan *da je celo čovečanstvo na putu ka potpunom otuđenju*. Sanja Latinović tematizuje strah, ali istovremeno ukazuje na važnost brige o drugom, na međusobnu povezanost i zajedništvo. Koncept rada obuhvata kretanje publike u parovima po prostoru tokom posmatranja izložbe, uz pomoć posebno kreiranih modula/objekata, što dokumentuje video-zapisom iz ptičje perspektive, kreirajući tako svojevrsni crtež oscilirajućih linija u prostoru”.

Sanja Kojić Mladenov, „Dijalog: Sanja Latinović – Selman Trtovac”, 2021. NGVU, Beograd

„...If we would consider the contemporary moment as a complex process of perpetual change caused by Coronavirus, we would have noticed a variety of problems that have become more complex over time. Sanja Latinovic analyzes the current human state as being threatened in the midst of these processes, not only physically but psychologically. Everyday media transmits fear through alarming news and it seems as if the end is not in sight. We are conscious of the fact that we have to keep our distance from each other. Sanja problematizes the notion of distance, space between people, space that has been circumscribed by different rules and regulations in different times and cultures. The distance has been imposed on all of us now. By creating special tools, the artist demands from her audience to keep that space while attending the exhibition. “That distance is the one that makes us conscious of the presence of the other, not the one that separates and deepens the fear that we already have” – the quote from the artist who expresses her concern that the menkind may be heading toward total alienation. Sanja thematizes fear and simultaneously points at the importance of caring about the other, of entwinement and togetherness. The concept of her work includes the movement of the audience members in pairs, with specially created objects-tools. Performance has been documented by the camera placed above the heads of participants who are creating the drawing of oscillating lines in the exhibition space.”

Sanja Kojić Mladenov, “Dialogue: Sanja Latinović – Selman Trtovac”, 2021. NGVU, Belgrade







## MIRKO LAZOVIĆ

**Naš pogled grebe sjajem. | Our gaze scretches aglow, 2022**

interaktivni video | interactive video

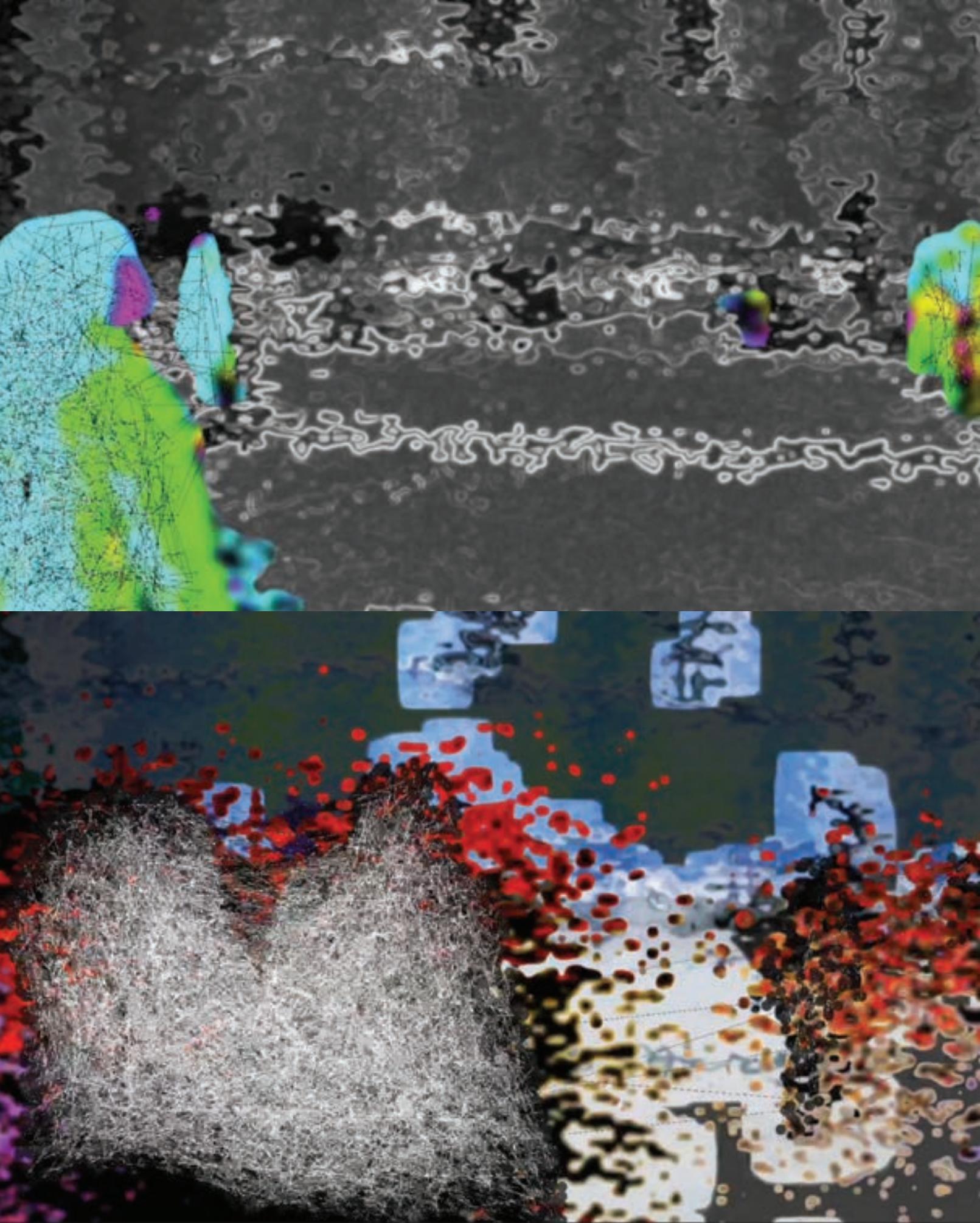
10 minutni video-lup, kamera i softver | 10 minute video loop, camera and software

Snimak svakodnevnog prizora se topi i pretvara u apstraktnu kompoziciju dok ga posmatrate. Kamera registruje vaš pogled a softver čini da tragovi vašeg prisustva ostanu zabeleženi i vidljivi sledećem posmatraču.

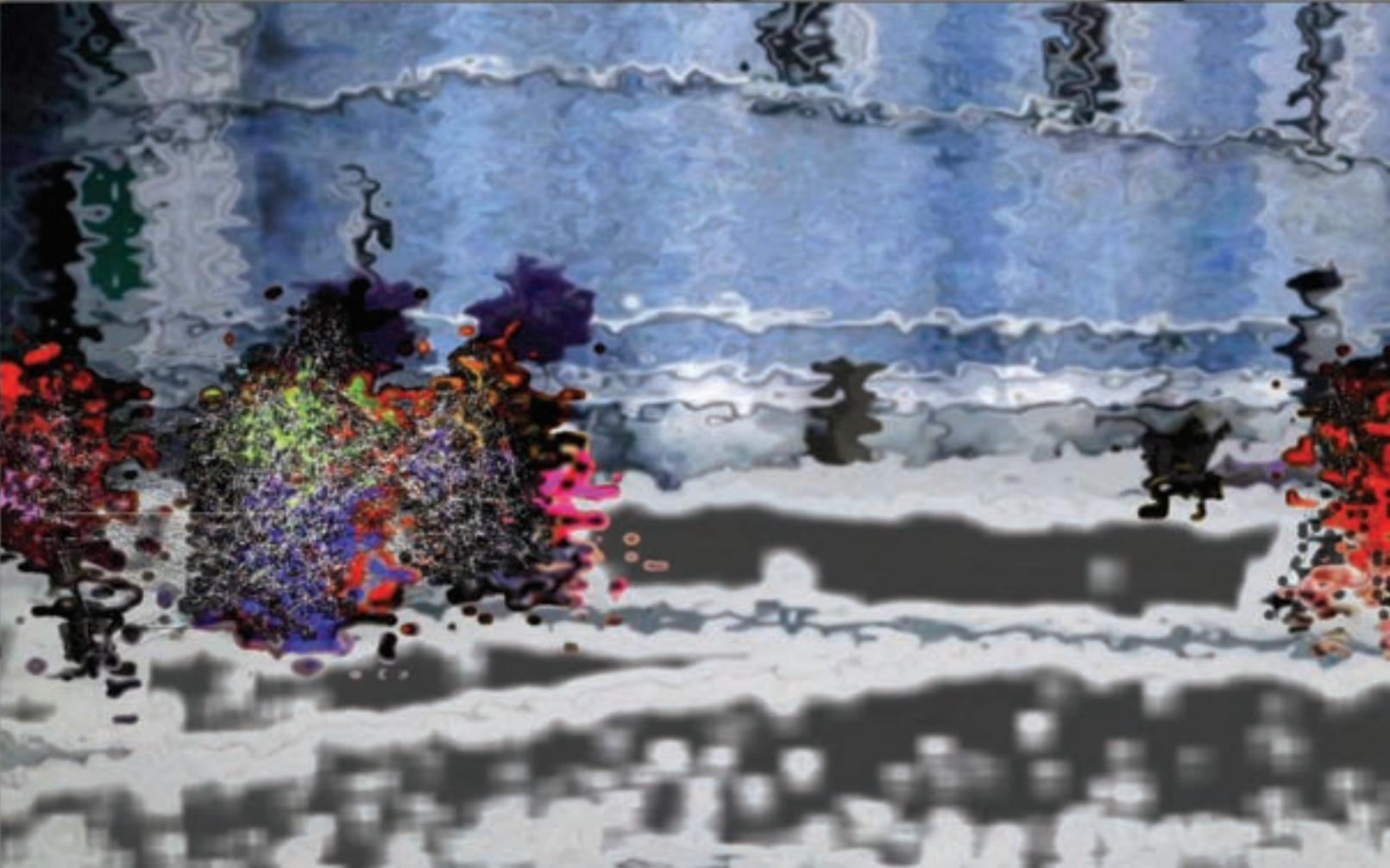
Ovaj interaktivni video se bavi posebnošću naše pažnje i tragovima koje ostavljamo. Niko drugi ne može videti sveta na isti način na koji ga mi vidimo. Ovaj rad omogućava gledaocu da ga svojom pažnjom deformiše.

A snapshot of an everyday scene melts and turns into an abstract composition as you watch it. The camera registers your gaze and the software makes traces of your presence recorded and visible to the next observer.

This interactive video looks at the peculiarity of our attention and the traces we leave behind. No one else can see the world the same way we do. This work allows the viewers to deform it with their attention.







## HERMANN NITSCH

**Om teatar | Om Theater, 2022**  
6-dnevna predstava | The 6-days play  
reliktsko slikarstvo | relic painting  
200 x 900 cm

noć, virtuelno odsustvo svetlosti, vraća nas u tamu materice (u vegetativnu noć materice koja jedva da poznaje sposobnost oka da doživljava) i, još dublje, u nepostojanje naših pet čula, u stanje nerođenog i nezačetog, u nirvanu, u NIŠTAVILU, u nepostojanje svega. celokupna tvorevina, svi njeni svetlucavi fenomeni, potonuli su u ništavilo.

preokret ove perspektive omogućava biću da nastane iz ništavila, da rađa prirodne sile, sunce, solarne sisteme, svetove. nuklearna fisija se dešava unutar sunca, topote, SVETLO se razvija. život se vrednuje, naša čula se razvijaju i doživljavaju svet. formiraju se čula: miris, ukus, dodir, sluh i vid. BOJE utiču na mozak – ljubičasta, krvavo crvena, signalno crvena, lala crvena, vinsko crvena, i ciklama zrače svojom lila ljubičastom. od crvene do narandžaste i žute, ruže izdišu belu boju, boju svetlosti. ljiljani su takođe beli, jorgovani i voćni cvetovi takođe. [...] dao sam doprinos razvoju slikarstva koje se bavilo svim ovim potisnutim područjima. umetnost, slika, koristila je iskustva psihoanalize. nije bila važna građa; ono što je postalo važno je supstanca boje, tečnosti, pasta za boju. u okviru mog akcionog slikanja, boje (supstance), tečnosti su bile razmazane, rasprskane, zapljušnute. kao rezultat su nastajale ekstatične dionizijske slike, mogućnosti registrovanja i percepcije izvučene iz potiskivanja prekomernim doživljavanjem zabeležene su seizmografski, postale su grafičke, osvećene kroz umetnost. moje akcionalo slikarstvo je izuzetno gestualno slikanje, od suštinskog je značaja da se fizički izvede. procesni karakter ovog slikarstva orijentisan je ka dramskom i pozorišnom. važno je dešavanje u vremenu, u tome leže počeci delovanja o. m. pozorišta. praktično izvođenje mog o. m. pozorišta se, zapravo, razvilo iz akcionog slikarstva. moje akcionalo slikarstvo je vizuelna gramatika mog akcionog pozorišta na (slikovnoj) površini. radnja napušta (slikovnu) površinu, odlazi u trodimenzionalni prostor, postavljaju se stvarni događaji. akcionalo slikarstvo je osnovni ritual o. m. pozorišta.

*Herman Nič, boja kao glavna briga slikarstva (color as a core concern of painting) (odломак)*  
engl. prevod objavljen u: NITSCH. *The Gesamtkunstwerk of the Orgien Mysterien Theater*, 2015. (str. 477/478)

the night, the virtual absence of light, takes us back into the dark of the womb (into the womb's vegetative night that scarcely knows the eye's ability to experience) and, deeper still, into the non-existence of our five senses, into a state of being unborn and unconceived, into nirvana, into NOTHINGNESS, into the not being there of everything. the entire creation, all its shimmering phenomena, has sunk into nothingness.



the reversal of this perspective enables being to arise from nothingness, to give birth to natural forces, suns, solar systems, worlds. nuclear fission occurs within suns, heat, LIGHT develops. life is evaluated, our senses develop and experience the world. the senses form: smell, taste, touch, hearing, and sight. COLORS impact the brain – purple, blood red, signal red, violet, tulip red, wine red, violet, and cyclamen radiate their lilac violet. from red to orange and yellow, roses exhale the color white, the color of light. lilies, too, are white, lilac and fruit blossoms as well. [...] i contributed to the development of painting that dealt with all these repressed areas. the art, the painting, used the experiences of psychoanalysis. it was not the timbre that was important; what became important was the substance of the color, the fluid, the color paste. in the framework of my action painting, colors (substances), fluids were smeared, sprayed, splashed. ecstatic dionysian paintings resulted, the registration and perception possibilities retrieved from suppression through excessive experiencing were recorded seismographically, became graphic, made conscious through art. my action painting is an extremely gestural painting, to act out the physical is essential. the processual character of this painting is oriented toward the dramatic and theatrical. the happening in time is important, therein lies the beginnings of the actions of the o. m. theater. the practical execution of my o. m. theater did, in fact, develop from action painting. my action painting is the visual grammar of my action theater on a (pictorial) surface. the action leaves the (pictorial) surface, goes into three-dimensional space, real events are staged. action painting is a basic ritual of the o. m. theater.

*Hermann Nitsch, color as a core concern of painting (excerpt)*  
engl. translation published in: *NITSCH. The Gesamtkunstwerk of the Orgien Mysterien Theater, 2015*  
(pgs. 477/478)





## NOVOSADSKA GRADSKA KOMUNA I NOVI SAD CITY COMMUNE / BOŽIDAR MANDIĆ

**Konji | Horses, 1971**

c/b film | b/w film, 8 mm, 3' 40"

MSUV kolekcija | MSUV Collection

Tokom ranih 70-ih godina 20. veka, Božidar Mandić snima više filmova na osmomilimetarskoj traci, među kojima je *Manijak 7001*, sa Miroslavom Mandićem, *Crveni film*, *Konji* i sl. Kratki film *Konji* sniman je na obali Dunava, na pesku, uz učešće više bliskih neoavangardnih umetnika iz Novog Sada koji se okupljali oko komuna i svakodnevni život posmatrali kao umetničko delo. Jednostavno oponašanje galopa konja postaje međusobna igra prijatelja iz Novosadske gradske komune, u duhu dadaističkog performansa. Svako od učesnika je istovremeno bio i konj i jahač, koji je kroz ponavljanje absurdne radnje u različitim delovima grada i različitim prilikama sprovodio svojevrsnu promenu ustaljenog ponašanja, zaokret od realnosti i provociranje stereotipnih uloga. Jahanje u tzv. hordi više učesnika zabeleženo je kamerom u videu koji se tokom različitih prikazivanja nazivao *Konji* ili *Jahači*, kao delo Božidara Mandića ili Novosadske gradske komune, što govori i o različitoj postkontekstualizaciji i atribuciji radova poslednjih decenija, kada je dolazilo do problematizacije kolektivne i individualne prakse, uticaja savremenog tržišta i kritičkih analiza.

During the early 70s of the 20th century, Božidar Mandić recorded several films on eight-millimetre tape, among them *Manijak 7001*(Maniac 7001), with Miroslav Mandić, *Red Film*, *Horses*, etc. The short film *Horses* was shot on the banks of the Danube, on the sand, with the participation of several close neo-avant-garde artists from Novi Sad who gathered around the communes and viewed everyday life as a work of art. A simple imitation of a horse's gallop becomes a mutual game between friends from the Novi Sad City Commune, in the spirit of Dada performance. Each of the participants was both a horse and a rider at the same time, who through the repetition of an absurd action in different parts of the city and on different occasions implemented a kind of change in established behaviour, expressing a turn from reality and provoking stereotypical roles. Riding in the so-called hordes of multiple participants were recorded on camera in a video that was, during various screenings, called *Horses or Riders*, as the work of Božidar Mandić or the Novi Sad City Commune, which also speaks of the different post-contextualization and attribution of the works of the last decades, when collective and individual practices were problematized and came under the influence of contemporary markets and critical analyses.



## NOVOSADSKA GRADSKA KOMUNA I NOVI SAD CITY COMMUNE

**Novosadska gradska komuna I Novi Sad City Commune, 1970s**

c/b film | b/w film, 8mm, 17' 04"

MSUV kolekcija | MSUV Collection

Nakon iznenadne smene upravljačkih struktura Tribine mladih i promena uređivačke politike i načina organizovanja, dolazi do svojevrsnog rasturanja i rasipanja neoavangardnih protagonisti okupljenih oko nje. Mnogi prelaze u različite vrste egzila i intimnijeg delovanja koje se sprovodilo u okviru privatnih stanova i kuća, te u spoljnom prostoru, a u čemu su učestvovali grupe najbližih prijatelja i istomišljenika, koji su istovremeno bili i učesnici i posmatrači. Među takvim mestima je deo kuće u Teslinoj ulici br. 18 gde borave Braila i Božidar Mandić i svraćaju pojedini neoavangardni umetnici, okupljeni u neformalnoj hip komuni – Novosadska gradska komuna, u periodu od kraja 1974. do sredine 1977. godine. Intimni događaji, umetničke i književne večeri, veganske večere, dešavale su se spontano, kroz razmenu umetničkih i životnih energija i saznanja. Video *Novosadska gradska komuna* svedoči o njihovim okupljanjima, međusobnim druženjima, spontanoj aktivnosti i svakodnevici provedenoj sa partnerima i decom.

After the sudden change of the management structures of the Tribina mladih and changes in the editorial policy and way of organisation, there is a kind of dispersal and dissipation of the neo-avant-garde protagonists gathered around it. Many move into different types of exile and more intimate activities that were carried out within private apartments and houses, but, also, in the outer space, with the participation of groups of closest friends and like-minded people who were both participants and observers at the same time. Among such places there is a part of the house in Tesla street no. 18 where certain neo-avant-garde artists, gathered as in an informal hippy commune - Novi Sad city commune, abide (Braila and Božidar Mandić) or stop by in the period from the end of 1974 to the middle of 1977. Intimate events, artistic and literary evenings, vegan dinners happened spontaneously, through the exchange of artistic and life energies and knowledge. The video of the *Novi Sad city commune* testifies to their gatherings, mutual gatherings, spontaneous activities and everyday life spent with partners and children.

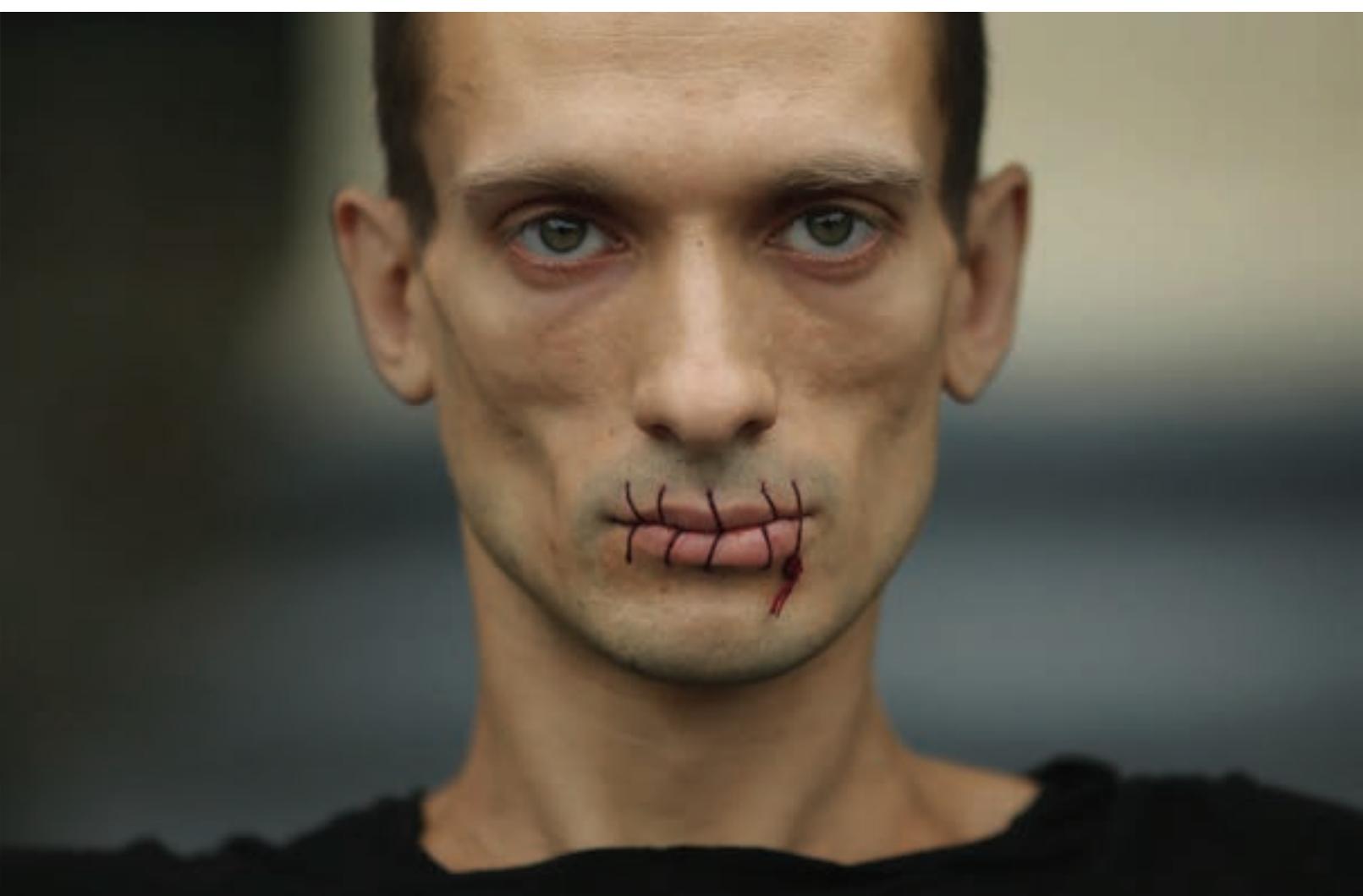




PYOTR PAVLENSKY

**Fiksiranje | Fixation**, 2013

fotografija, dokument performansa | photograph,  
performance document



PYOTR PAVLENSKY

Šav I Seam, 2012

fotografija, dokument performansa | photograph,  
performance document

## PYOTR PAVLENSKY

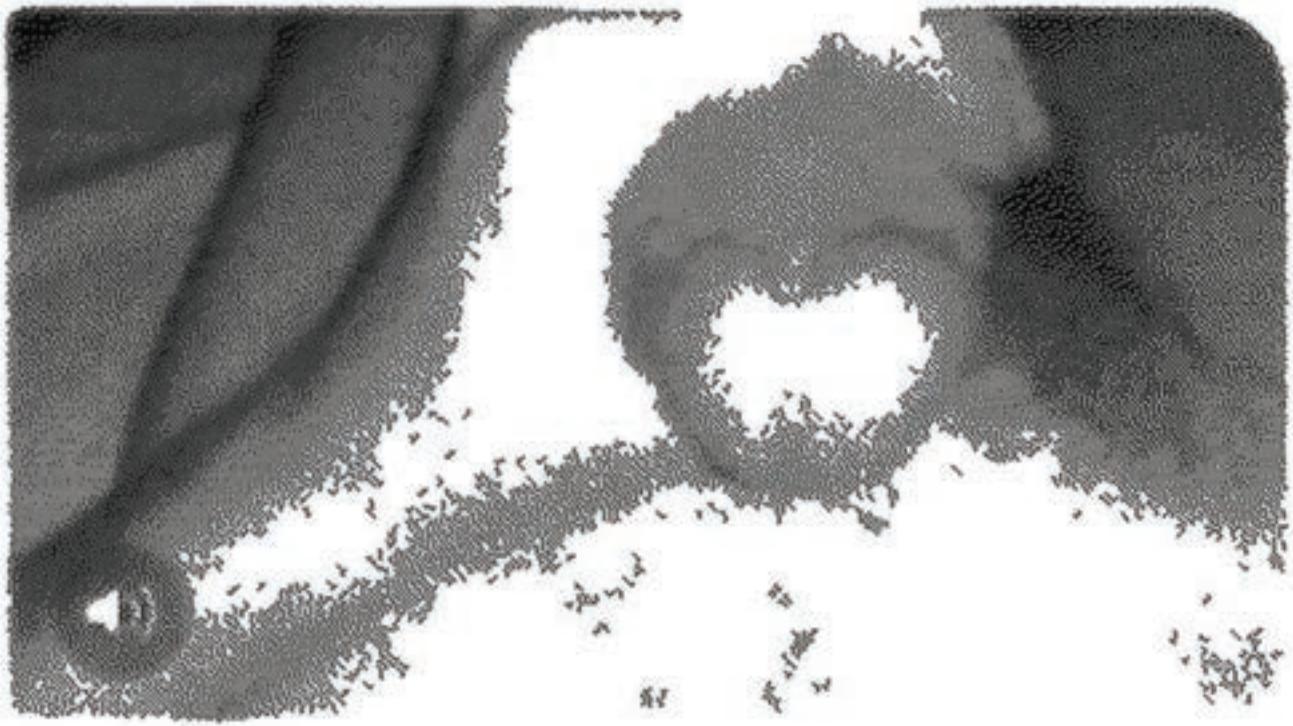
### **Pornopolitika I Pornopolitics, 2022** tripthi, fotografija I triptych, photograph

Napomena: datum koji se pripisuje presedanima rada *Pornopolitics* utvrđuje godinu kada je umetnik primio i odabrao estetski najrelevantniji proizvod rada aparata moći. Datumi ne odgovaraju godini događaja koja je, u ovom slučaju, 2020.

Note: the date ascribed to the *Pornopolitics* precedents ascertain to the year the artist received and selected the most aesthetically relevant product of the apparatus of power's work. The dates do not correspond to the year of the event which is, in this case, 2020.

Prva dva umetnička rada su dokumentarne fotografije dva događaja „subjekat-objekat umetnosti”. Prvi događaj se zove *Šav*. Realizovan je 2012. Drugi događaj se zove *Fiksiranje*. Realizovan je 2013. Treći umetnički rad je triptih. Urađen je 2022. Naziv mu je *Pornopolitika*. Ovaj se umetnički rad razlikuje od prva dva jer se ne sastoji od dokumentarnih fotografija događaja, već od tri presedana „subjekat-objekat” umetnosti. Svaki presedan je slika. To je slika koju stvaraju pravosudni mehanizmi moći i ima jasnu estetsku vrednost. Može li se bilo koja slika, koju su stvorili tužioci, istražitelji ili sudije, nazvati presedanom? Ne. Ono što predstavlja presedan su samo estetski vredni proizvodi njihovog rada koje stvaraju u procesu sudskog ugnjetavanja umetnika i njihove umetnosti. Međutim, da bi se presedan desio, umetnik treba ovo ugnjetavanje da okrene protiv same moći. Jer tada umetnik ostvaruje preokret koji je toliko potreban umetnosti. On naglavačke okreće trajni odnos između umetnosti i moći, čineći tako da moć radi za umetnost. U tom procesu svako ostaje tamo gde mu je mesto. Moć ostaje moć, a umetnost ostaje umetnost. Jedino što se menja je njihov uzajamni odnos. Umetnost više ne služi interesima moći: sada moć počinje da služi interesima umetnosti. Sve što umetnik treba da uradi je da stvori okolnosti koje bi naterale moć da počne sa radom. A onda izabere najbolje od proizvoda ovog rada.

The first two artworks are documentary photographs of two events of “Subject-Object Art”. The first event is called *Seam*. It was realised in 2012. The second event is called *Fixation*. It was realised in 2013. The third artwork is a triptych. It was produced in 2022. Its name is *Pornopolitics*. This artwork differs from the first two, as it consists not of documentary photographs of events, but of three precedents of “Subject-Object Art”. Each precedent is an image. It is an image created by judicial mechanisms of power, and it has a clear aesthetic value. Can any image created by prosecutors, investigators or judges be called a precedent? No. What constitutes a precedent are only the aesthetically valuable products of their work that they create in the process of judicially oppressing an artist and their art. To make a precedent happen, however, the artist should turn this oppression against power itself. For that is when the artist effects a turn-around so much needed by art. They turn upside down the perennial disposition between art and power, making power work for art. In



the process, everyone remains where they belong. Power remains power, and art remains art. The only thing that changes is who works for whom. Art no longer serves the interests of power: now it is power that begins to serve the interests of art. All the artist has to do is create circumstances that would force power to commence work. And then select the best of the products of this labour.

## DAN PERJOVSCHI

### **Uloga intelektualaca | The Role of Intellectuals, 2010**

crtež, kreda na iverici | drawing, chalk on chipboard, 120 x 240 cm

MSUV kolekcija | MSUV Collection

Ja svet poimam kroz crtež. Za mene, to je i jezik i taktika. Moj crtež izgleda kao grafit ili karikatura. A nije. Krijem se iza ovih popularnih formi vizuelnog izraza. Ja radim intelektualne karikature. Zapravo, moj rad predstavlja političku aktivnost. Kroz crtež, iskazujem svoje stavove o društvu.

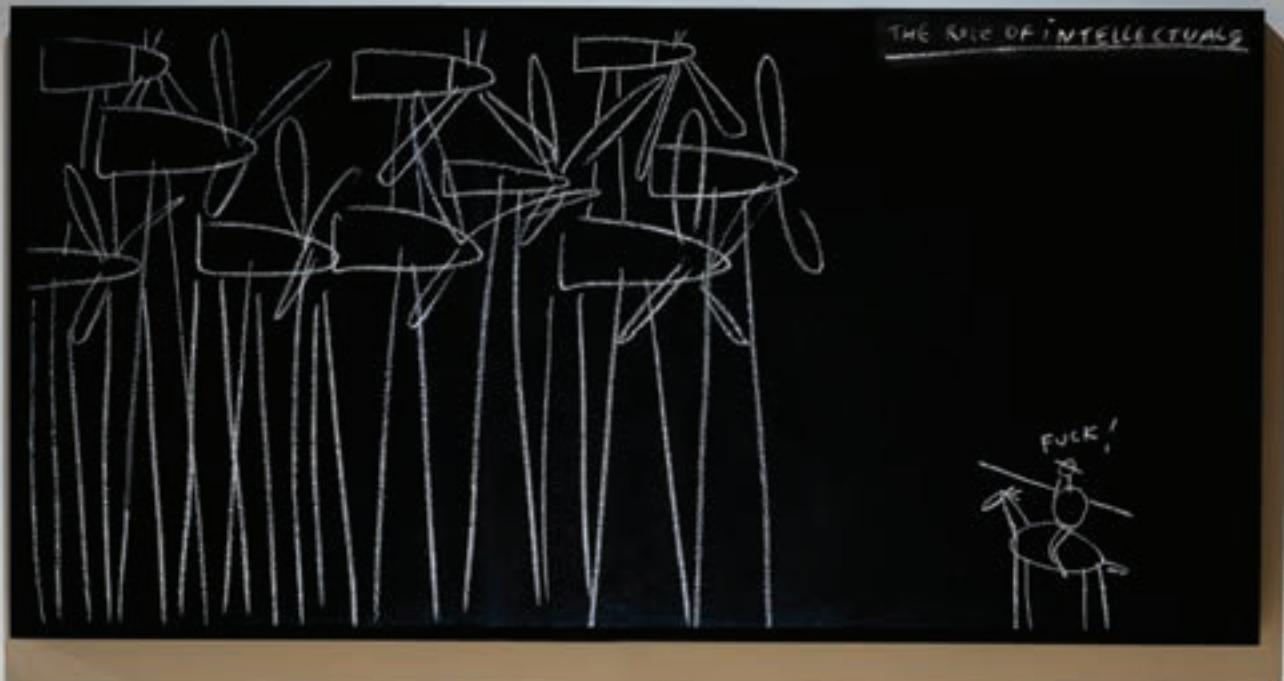
Da, bavim se aktivizmom tolerancije. Drugog. Zato što imam tu sposobnost da sažmem složen problem u nešto jednostavno i neposredno, svojevrsnu svesnost. Verujem da živimo u inteligentnoj epohi i ovaj uslov sam nametnuo svom odnosu prema umetnosti. Moj crtež izgleda jednostavno, ali to nije. On prvo navede čoveka na smeh da bi se odmah potom namršto. Kritikujem svet, njegove stavove i ponašanja, uverenja, njegovu glupost i pohlepu. Ali kritikujem na naglašen i jasan način. Moj humor nije crni humor. Crteži su mi crno-beli, ali mi je humor raznobojan.

Kada radim izložbu i crtam in situ, premeštам crteže iz prethodnih projekata u nove, posebno ako međunarodna situacija ima isti kliše. Moji crteži su privremeni na relativan način, zapravo prelaze sa jednog na drugi zid, ili u nekim slučajevima sa zida na pod. Prečrtavanje predstavlja oko 30% svakog novog projekta. Ostalo je specifično, odigrava se u datom trenutku u svetu i u tada sa mnom tamo prisutnim. Putujem da bih crtao i zato što crtam. Moja umetnost ide u kompletu sa mojim fizičkim prisustvom i reafirmiše moje pravo da putujem koje sam stekao 1989. godine. Uživam u pomisli kako se diktator prevrće u grobu pošto me je držao zatvorenog zbog nacionalnih interesa do moje 29. godine. Za mene, svaka izložba predstavlja pobedu. Nemam neku banku podataka iz koje biram šta želim da crtam. Sve što prečrtavam dolazi iz sećanja. Ima dosta improvizacije i slučaja u onome što radim, iako je struktura projekata strogo kontrolisana.

Deo Intervjua koji je realizovala Ileana Pintilie, februara 2006, prvi put objavljen u onlajn časopisu ArtMargins.

I understand the world through drawing. For me, it's both language and tactics. My drawing looks like graffiti or caricature. And it's not. I hide behind these popular forms of visual expression. I do intellectual cartoons. Actually, my work is a political activity. Through drawing, I express my views on society.

Yes, I am engaged in tolerance activism. The other one. Because I have this ability to summarize a complex problem into something simple and immediate, a kind of awareness. I believe that we live in an intelligent epoch and I have imposed this condition on my attitude towards art. My drawing looks simple, but it's not. It first makes a man laugh and then immediately frowns. I criticize the



world, its attitudes and behaviours, beliefs, its stupidity and greed. But I criticize in an emphatic and clear way. My humour is not dark humour. My drawings are black and white, but my humour is colourful.

When I do an exhibition and draw in situ, I move drawings from previous projects to new ones, especially if the international situation has the same cliché. My drawings are temporary in a relative way, they actually move from one wall to another, or in some cases from wall to floor. Redrawing represents about 30% of every new project. The rest is specific, it takes place at a given moment in the world and at that time with me present there. I travel to draw and because I draw. My art goes hand in hand with my physical presence and reaffirms my right to travel that I acquired in 1989. I enjoy the thought of the dictator rolling over in his grave after keeping me locked up for national interests until I was 29. For me, every exhibition is a victory. I don't have a data bank from which I choose what I want to draw. Everything I redraw comes from memory. There is a lot of improvisation and chance in what I do, although the structure of the projects is strictly controlled.

Part of the interview conducted by Ileana Pintilie, February 2006, first published in the online magazine ArtMargins.

ZORAN POPOVIĆ

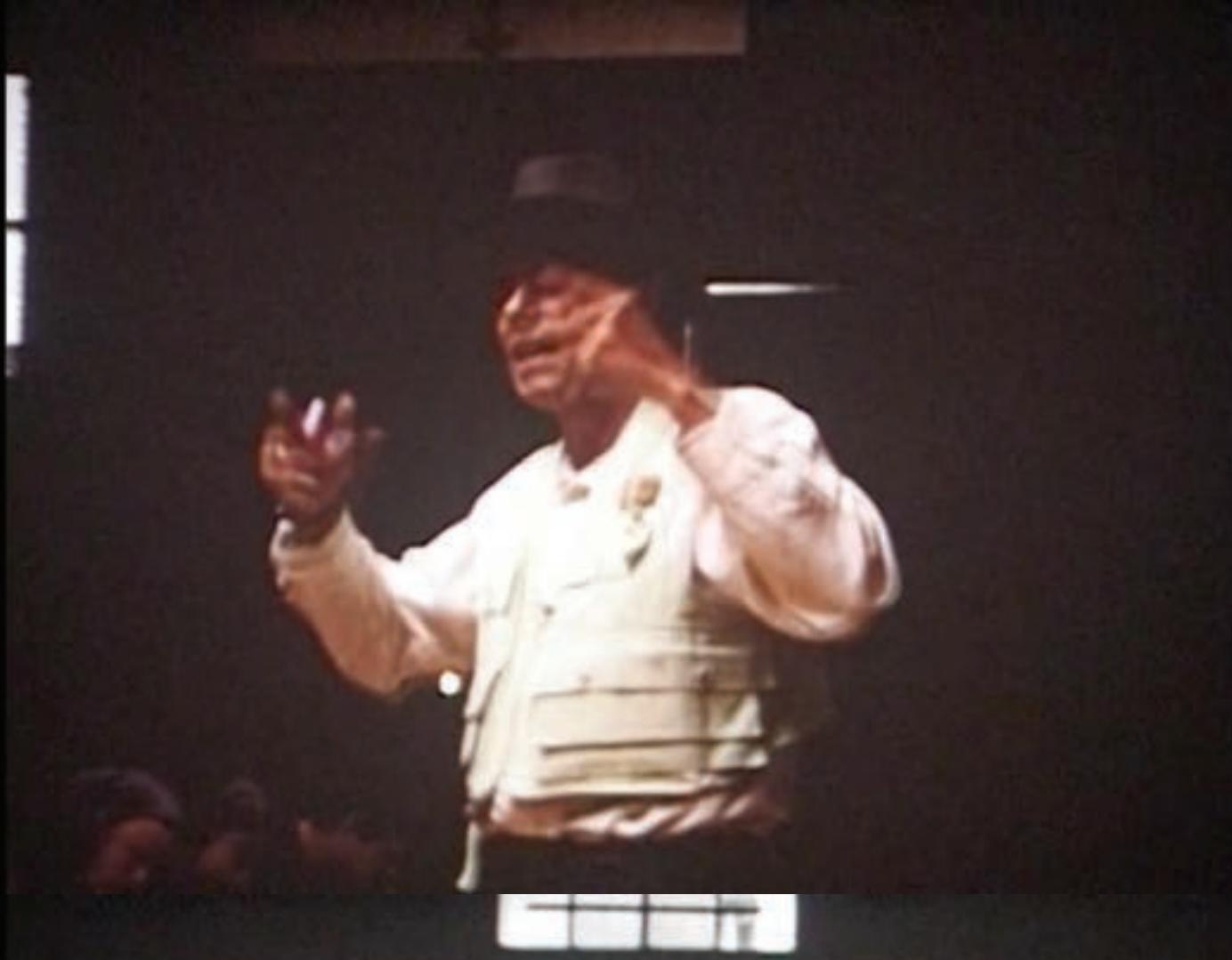
Gestualni govor Jozefa Bojsa, 12-časovno predavanje Edinburg | Gestural Speech of Joseph Beuys, Twelve-Hour Lecture, Edinburgh, 1973

Dokument kao umetnički rad | Document as a work of art

film 8mm, kolor, 18 sličica u sekundi | film 8mm, color, 18 frames per second, 15' 28"

zvuk: Rihard Vagner, Prsten Nibelunga | sound: Richard Wagner, *The Ring of the Nibelung*

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## BOGDANKA POZNANOVIĆ

### Computer Tape Bodies, 1973

intermedijski performans | intermedia performance

c/b foto-dokumentacija | b/w photo documentation

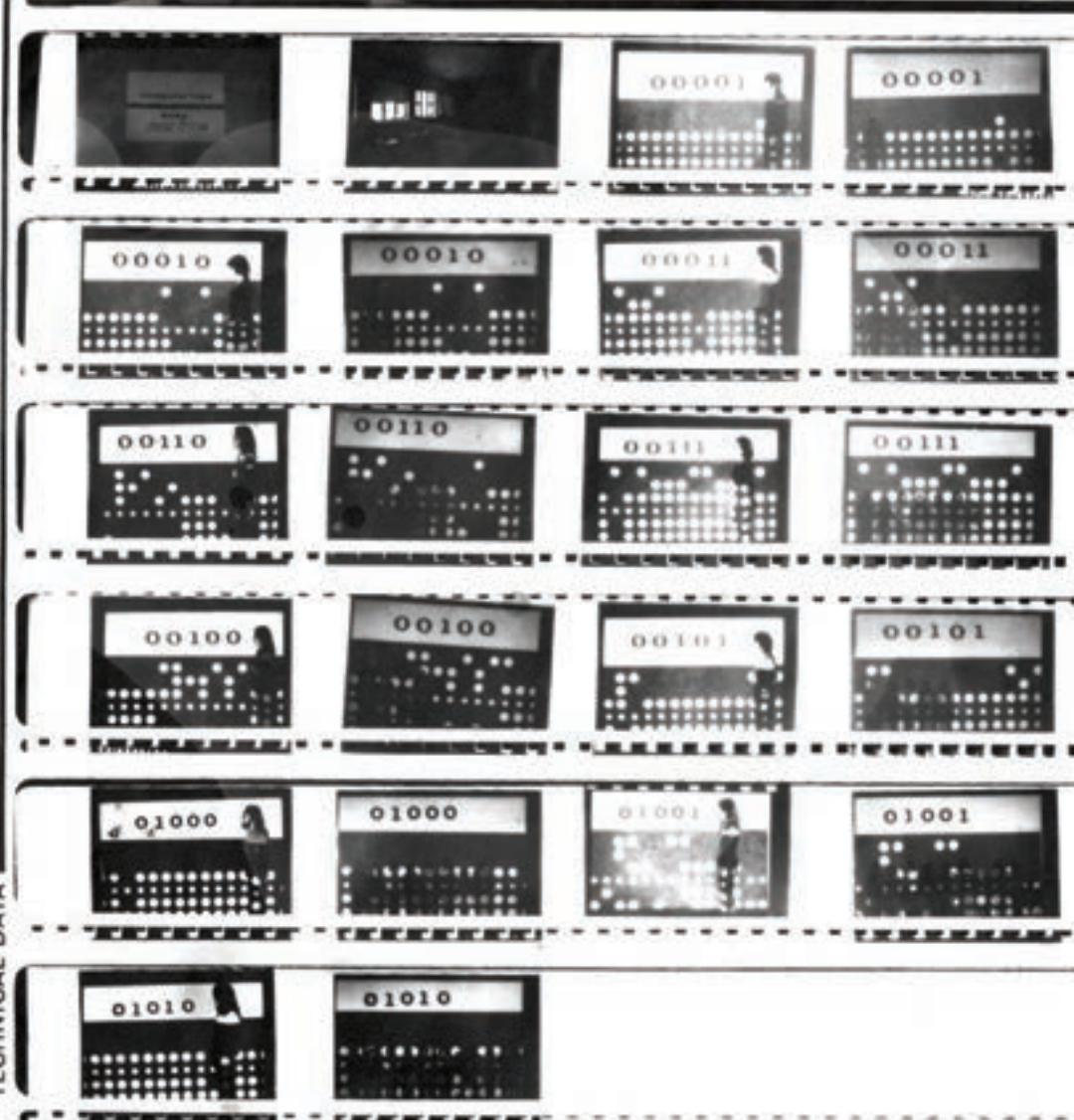
MSUV kolekcija | MSUV Collection

Rad se sastoji od fragmenata korišćenih kompjuterskih traka uokvirenih u dijareme značene brojevima. U svakoj od dijarema je po jedna projekcija sa dijaprojektora u koju je uključena po jedna osoba (telo), u prostoru Tribine mladih u Novom Sadu. Duž leve strane je tekst koji je napisala Bogdanka Poznanović: „AKCIJA NA TRIBINI MLADIH U NOVOM SADU 22. 8. 1973...”. Ukupno 30 fotografija sa performansa, na kartonu za dokumentaciju (date, subject, technical data) popunjeno tekstom pisanim rukom. Ideja je u dehumanizaciji ljudskog tela i pronalaženja novog identiteta u kompjuterskom vremenu. Rad kritikuje sužavanje ličnih društvenih sloboda u SFRJ, kao i proces numeracije, koji je tada bio aktuelan u bivšoj Jugoslaviji (JMBG – jedinstveni matični broj građanina), kao vidove kontrole države nad pojedincem. Dokumentarne fotografije projekta autorka je predstavila na izložbi CAYC u Buenos Airesu (1973) i velikoj izložbi *Contemporanea* u Rimu (1973–1974), u alternativnom izložbenom prostoru vile Borgeze, po pozivu likovnog kritičara Akile Bonito Olive (Achille Bonito Oliva).

The work consists of fragments of used computer tapes framed in numbered dioramas. In each of the dioramas, there is one projection from the slide projector in which one person (body) is included in the space of the Tribune of young people in Novi Sad. Along the left side there is the text written by Bogdanka Poznanović: "ACTION AT THE TRIBINA MLADIH IN NOVI SAD 8/22/1973...". It amounts to total of 30 photos from the performance, on cardboard pieces used for documentation (date, subject, technical data) filled with handwritten text. The idea is to dehumanize the human body and find a new identity in computer time. The work criticizes the narrowing of personal social freedoms in the SFRY, as well as the numbering process, which was then current in the former Yugoslavia (JMBG - unique citizen's identity number), as a form of state control over the individual. The author presented documentary photos of the project at the CAYC exhibition in Buenos Aires (1973) and the large exhibition *Contemporanea* in Rome (1973 - 1974), in the alternative exhibition space of Villa Borghese, at the invitation of art critic Achille Bonito Oliva.

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TECHNICAL DATA



## DARIJA S. RADAKOVIĆ

**We Are Tired**, 2021

akril na sintetičkim vlaknima | acrylic on synthetic fibre

340 x 240 cm

Sakrili neka pitanja pod tepih nije novi impuls. Prećutkivati i poricati istinu kada nije prijatno je još razumljivije. Ali živeti u laži ne bi trebalo da bude opcija; biti svedok zločina i čutati je neprihvatljivo. To postaje breme prošlosti koje moramo izneti na videlo i o njemu pričati zarad naše budućnosti.

„UMORNI SMO” je tekst zasnovan na tekstu koji je usko povezan sa neophodnošću iznošenja nezgodnih istina.

To sweep some issues under the carpet is not a new impulse. To hide and deny the truth when it's not pleasant is even more understandable. But to live within a lie should not be an option; to witness a crime and stay silent is unacceptable. It becomes a burden of the past that we have to bring out into the light and talk about for the sake of our future.

“WE ARE TIRED” is a text-based piece that is closely related to the necessity of coming out with inconvenient truths.



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## MILICA RAKIĆ

JUGOvizija, 2019

kombinovana tehnika I mixed media, 4 x 0,5 m

foto I photo: Nataša Maksimović

Svakom svoje lično ludilo (...) „Za Milicu Rakić jezik je sredstvo inviduacije i subjektivacije. To potvrđuje i veliki broj njenih slogana-parola koji počinju prvim licem jednine, od kojih su mnogi i krajnje autoironični, ili počivaju na nekom temeljnog paradoksu, ali tim pre ne pošteđuju autorku od kritike koju ima za druge i za društvo u celini. Ona nije mali vojnik neke velike revolucije kojoj se pripisuju neke eshatološke karakteristike, i u čije ime se poništava ličnost i insistira samo na kolektivitetu, već neko ko u svojoj borbi polazi od sebe same, i pokušava da revolucionarizuje svoje stavove i svoje činove, svoj svakodnevni život.“

Stevan Vuković – istoričar umetnosti.

To each his own madness „(...) For Milica Rakić language is a means of individuation and subjectivisation. This fact is confirmed by the great number of her slogans-*parole* which start in the first person, and many of which are also extremely self-ironic, or are based on some fundamental paradox, but do not spare the author from the criticism she levels against others and society as a whole. She is not a small soldier in some great revolution to which has been attributed an eschatological character, and in the name of which the individual is destroyed in the exclusive insistence on the collective, but rather she is someone who in her struggle starts from herself, and seeks to revolutionise her very attitudes and acts, her everyday life.“

Stevan Vuković – art historian.

ВАЗДУХ МИРИШЕ НА ЛУДИЛО

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ВАДУХ МИРИШ

Е НА ЛУДИЛО



## **SAŠA STOJANOVIĆ**

**Hleb I Bread, 2004**

performans I performance, 1' 05"

video-dokumentacija I video documentation

MSUV kolekcija I MSUV Collection

Značajan deo njegovog stvaralaštva čine performansi realizovani tokom devedesetih i početkom dvehiljaditih godina koji su bili deo konteksta angažovane alternative. Ti radovi su kritikovali vrednosti koje je promovisao dominantni režim. Likovnim predlozima progovara slobodnim duhom protiveći se banalnosti dekorativnih potrošačkih trendova.

A significant part of his creativity consists of performances realized during the nineties and the beginning of the 2000s, which were part of the context of engaged alternative. Those works criticized the values promoted by the dominant regime. With artistic suggestions, he speaks with a free spirit, opposing the banality of decorative consumer trends.





SAŠA STOJANOVIĆ

**Osećati tudu bol | I Feel Someone Else's Pain, 2004**

performans | performance, 1' 20"

video-dokumentacija | video documentation

MSUV kolekcija | MSUV Collection



SAŠA STOJANOVIĆ

Drvo I Tree, 2003  
performans I performance, 1' 21"  
video-dokumentacija I video documentation  
MSUV kolekcija I MSUV Collection

## BÁLINT SZOMBATHY

**Nontextualité, 1971**

papir, flomaster | paper, felt-tip pen  
MSUV kolekcija | MSUV Collection

Rad *Nontextualité* koji sadrži 12 listova je intervencija flomasterom na štampanim stranicama časopisa. Može da se uvrsti u istorijski pojam novosadskog tekstualizma jer je nastao u Novom Sadu 1972, kada su se pojavili osnovni primeri istoimenog umetničkog fenomena.

U ovom radu primećujemo interferenciju logike i razigranosti. Dok horizontalne i vertikalne linije sistematski povezuju ispunjena tela zaobljenih slova (o, ó, ö, ö), stvorivši neku vrstu rešetke, linije povučene pod raznim uglovima razbijaju strogoću geometrijske mreže. Iz vizuelne statistike jezički elementi prelaze u vizuelnu igru. *Nontextualité* se donekle izdvaja iz verbi-voko-vizuelnih poetika Szombathy-ja i više se povezuje sa strukturalističkim studijama koje je autor realizovao početkom 70-ih.

The work *Nontextualité*, which contains 12 sheets, is an intervention with a felt-tip pen on the printed pages of the magazine. It can be included in the historical concept of Novi Sad textualism because it was created in Novi Sad in 1972, in the time period when the basic examples of the artistic phenomenon of the same name appeared.

In this work, we notice the interference of logic and playfulness. While horizontal and vertical lines systematically connect the filled bodies of rounded letters (o, ó, ö, ö), creating a kind of grid, lines drawn at various angles break the strictness of the geometric grid. From visual statistics, linguistic elements move into visual play. *Nontextualité* is somewhat separated from the verby-voco-visual poetics of Szombathy and is more connected to the structuralist studies that the author carried out in the early 70s.

amaz pedig a ~~rétegművek~~ ~~rétegműveket~~ (Magyarországi, hogy a régebbi Jenő filmben is felcsillít elmondanak maguknak Egy bárány ~~hasznatot~~-dimenziójának valósait, hogy az Egy bárány nem veszi el a „keresztmetzés”-dimenziót). Ez utóbbi dílleset nem említi a Zs. Péter elemzéséből, mert többet is abban megsejtettük az Egy bárány hallelon használtakról. A fentebb összefoglalás lapjának a filmrészleteinek érzékelteti. A Szegénydegségek apja, puskai, pirosboly, bárd, Jerabelli egyszerű és viselő, gyárépület, felső, körzimalom, völgy, szent, néprajzi jelmdrés színénél közölt régésznek bemutatását keresztfül a történelmi színig az először előforduló magyarázatokkal, majd először a pillanatnyi relációkat is tükrözni kezdi. A Cserná és kihívott fájdalmat adó díllies felszínre felhasználva Rethy is említi. Ennek személye az Egy bárány bárályja, a sall ~~személye~~ az időszámú árcait hűti, mi a kihívások körül röhök is kerültekben. Valamint azt is, hogy Jenő a bárályszínben is elhagyja az ő terén való részét, hogy Tornateremben a másik történetben is köpcedéve vonnak. Van, aki ezt díllíti, hogy Jenő a filmrészletek ~~szerepében~~ alakulmára, a példányos felvételre hivatott fel. Mi történik, a muska elején, díllíti, hogy a Jenő a filmben a másik történetben való részében, hogy az Egy bárányra gondolunk, a másik részről kell minni legelőbb a felszíni jelenet díllítése a filmzárónégnél.

A felszínenben az enyhe boldogsági fejlődésen kívül nemrég hajlik a saját instrukciók adása, mi minden lehet az emberek törehetően lehetséges köréig, hogy a diákok aktívan részvessenek.

Mi díllíti ez a színig halászatnára való utazás? A leíró nyilatkozatban a következőt mondja: Egy másik részben az előző az instrukciók óta meg az Egy bárány szerepében elhagyja a színpadot, így a diákok a következőkig csak felül, az emagdombon röve is dolgoznak, a körül elhelyezkedők nap felkészítő fejük, mindenki kiáll. A háttérben uszítás, hosszú ideig. Már neki az instrukciók alapján ismerheti a bárályt, hogy miért, hogy mindenki szemmelközelében van, hogy el fogja el a színtet tűnniuk.

Példa lehet ez a jelenet a kép és az előző előzetességekben, mi minden meríthet a kép a színpadon a felkészítőkön kívül a bárályra. Véleményem szerint az ilyen jelenet megképzeléséhez filmzáró előírás. A leírt jelenet, mint láthatunk, ellentétes alapul, a színpad és rövidig (~~színpad~~ nincs színpad), a másik részről a gyakorlás, örtetlenség, védte-tendrég (a színpad rövidítése – meztelen kislány) ellentétes. Az Egy bárány egyik jellegzetessége, hogy a kreativitás jár a gyakorlásban, előbbi filmek használatával. Ilyennek a felkészítőként Rethy emlékezének bejelentése után szinte díltáblázik a diákok, a tanárak. Itt jól látni, hogy a hiperaktív diákok díllítéstől függetlenül, a másik részükben a gyakorlás, véreság, szexuális illéptések mögötti, csak azoknak, kiannak kere-remnek (háromszoros?) a gyakorlás, a tanárak, a diákok fölötti meföldjei fogalmat.

Először az Egy bárányról elmondhatjuk, hogy felszínen a legelőbb bárályokat, de valójában az előző részben is járt a filmzáró-grammatikának törzsgátló eseményt. Árnyalatba lép, a másik előbbi filmjei alapján merézeség lett a másik felkészítőknek, akikről szerepel. A hépek felkészítetlenek, egyszerre a szírkák, az asszimilációk, amelyeket előírják ki, nyugtalansájuknak, kedélyüknek felvonják. S nem hittük meg, hogy ilyen felkészítőkkel is fizethet, mint amilyen az Egy bárány megnyezésé utáni. Ez a film magyarázat hatalmának, az előző részről a felkészítők, a diákok nem, akik előbb a pillanatban, amikor a tanár a diákokra fordította melléket a filmben is felkészítők előttetől származik. A diákok kielégítik vissza, hogy a művészet Magyar tisztelet-e, vagy érintése pillanatban ellenállásra készítet és pakolt teremt.

Az előző részben előfordult a kérés, hogy mit Jenő a magyarázat? Filmjei kivétel nélkül arról tanulhatunk, hogy a bárály antihumánus, ember ellen irányuló ~~személyisége~~, a bárálynak azaz diadala. Márkárt, filmjeinek legelője az antikrisztus, hogy a János – azen felkészítők – emlék a tematikai rendszertartásban elszigetelhetetlen, hisz épp az ilyen tudományos felkészítőkhez köthetően kevésbé kitermeli a részt. Ez mindenki szempontjából türelmes, hogy el nem férhetne hozzá vele. A felszínen bárályt használhatnak, hogy ott maradjanak örökké, ám a diákok oktatási igénye, Jenő személynak gondolati aktivitásai való kezberéssel lehetne csak hosszújáig. A bárályt megoldás helyett illúzó Gyula szép erőit idézzük:

Zuhanni magod is elég szép  
vagy már, de — fel,  
egy centit, ahhoz szívek  
színezezhetek kell!

beli szeregszimbólumok megfjtésére épül. A film, mint filmalkotás, ez esetben is érdekkelt marad. A kritikus, a biblia iradalmi jelképeit analizálva kiindulva tartalmi elvezetésre soríti ők, holott Jancsi filmjeit a tulajdonképpeni művészeti színén ez esetben nem a szerepek hihagyhatóak lennének, az nem miatt végzettségi képesséket szolgáltatják, hanem a kritikus a film beszélgetések a szociális szabberől mond. Ez a terheléselv alapján kritikailag a film legényszereplése. Jancsi, Jancsikról beszél, ami a maga szerepkörükben szereplő vagy nem szereplő karrieri történetekről beszél, aki szerepkörökkel kapcsolatosan — minden esetben a legtöbbet a szerepkörökkel.

Ezben az először nem meggyőző törzseről beszélget, hanem a szerepkörökkel kapcsolatosan szerepkörökkel kapcsolatosan beszél. Nagyon meglehetősen kevés a filmrészletekkel kapcsolatosan beszélget, de az először nem meggyőző törzseről beszélget, hogy alkalmazottja valójában mitől beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan.

Ez az idézet a filmrészletekkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan.

Jancsikról a filmrészletekkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan. A jancsi története a szerepkörökkel kapcsolatosan beszélget, az először nem meggyőző törzserőről beszélget, az önmagától zártan.



## JUDITA ŠALGO

**Mojih N minuta | My N Minutes, 1979**

Grupno čitanje u Galeriji UPIDIV, Novi Sad | Group reading in the UPIDIV Gallery, Novi Sad

c/b fotografije | b/w photographs

Ljubaznošću porodice, hvala Tamari Mirković | Courtesy of the family, thanks to Tamara Mirković

Judita Šalgo se bavila poližanrovskom prozom i poezijom, kao i performativnim čitanjem. *Mojih N Minuta* predstavlja grupno čitanje njenog teksta u prostoru galerije u Novom Sadu, za vreme trajanja izložbe nekog od glanova udruženja. Afirmisala je ne samo radikalni umetnički izraz u poeziji, već je književnost proširila audio-vizuelnim performansima, čitajući poeziju stojeći, sedeći, ležeći na katedri, pod svetлом reflektora ili u mraku, sa zalogajem hleba u ustima ili kolektivno, zajedno sa prijateljima i drugim umetnicima. Performativna čitanja su se odvijala u javnim prostorima ili intimnim prostorima doma. Osim kroz formu vojvođanskog tekstualizma, Judita Šalgo se postepeno uvodi u register neoavangardnih pokreta u Novom Sadu i u istoriju vizuelne umetnosti.

Judita Šalgo was engaged in polygenre prose and poetry, as well as performative reading. *My N Minutes* is a group reading of her text in the gallery space in Novi Sad, during the exhibition of one of the members of the association. She not only affirmed radical artistic expression in poetry, but expanded her literature with audio-visual performances, reading poetry while standing, sitting, lying on a desk, under a spotlight or in the dark, with a bite of bread in her mouth or collectively, with friends and other artists. Performative readings took place in public spaces or intimate spaces at home. Apart through the form of Vojvodina's textualism, Judita Šalgo is gradually being introduced into the register of neo-avant-garde movements in Novi Sad and into the history of visual art.



JUDITA ŠALGO

**Mlečni put | Milky way, 1986**

Život na stolu, Nolit, Beograd, str. 11 | *Life on the table*, Nolit, Belgrade, p. 11

## *Mlečni put*

Samo jedna probušena kesa,  
a mleko curi za mnom  
otkako se odvojih od sise.

Nije me osamostalila samousluga,  
stidim se hrane koja mi ide na oči  
pa usput sisam sve prste u mene uprte.

## PREDRAG ŠIĐANIN

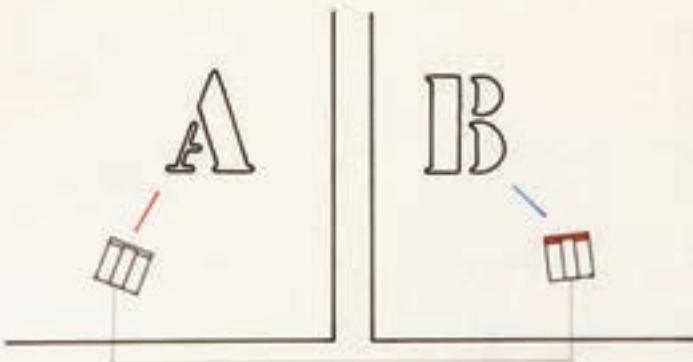
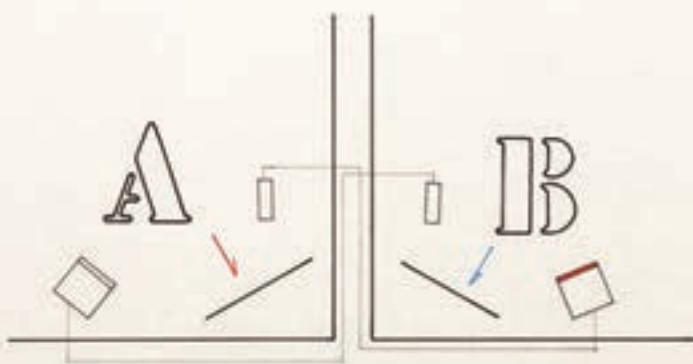
**Komunikacija sa i video-traka | Communication With and Video Tape, 1973**

crtež, intervencija na papiru | drawing, intervention on paper

MSUV kolekcija | MSUV Collection

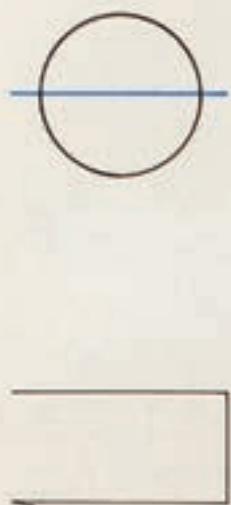
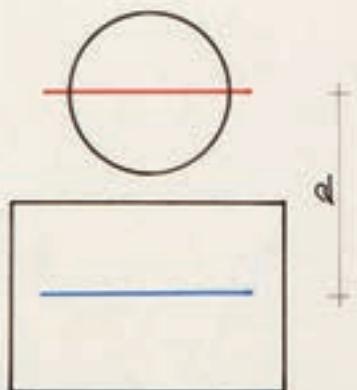
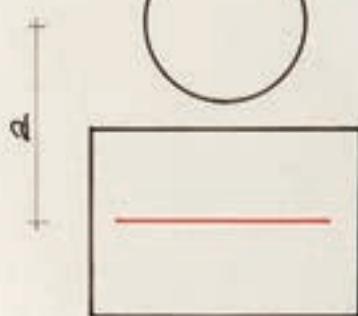
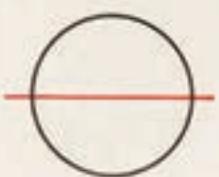
Rad ispituje mogućnosti slanja i primanja poruke/informacije između osobe A i osobe B, posredstvom video-opreme u dva odvojena galerijska prostora. Korišćnjem dva video-seta: video-kamere, rekordera (traka) i monitora, uspostavljaju se moguće razmene informacija/komunikacija. Direktna/o interakcija/učešće između A i B je zbog prostorne odvojenosti nemoguće. Posredstvom video-opreme je omogućeno. Uslovi komunikacije su diktirani ili indirektni, različitim postavkama (*set-up*) video-opreme. Direktni su korišćenjem kamere i monitora, indirektni korišćenjem trake/rekordera. U oba slučaja su pošiljalac i primalac u aktivnoj ili pasivnoj poziciji. Sama informacija, u ovom slučaju, nije relevantna za ove odnose i izostavljen je njen estetski ili bilo koji drugi smisao. Svedena je na signal/znak/pokret i njegovo vremenski uslovljeno ponavljanje komunikacije izmenom *set-up-a* video-opreme. Ovo je početna pozicija ispitivanja fenomena korišćenja video-opreme u galerijskim uslovima, koji su sledećim radovima istog ciklusa uspostavljeni konkretnijim odnosima sa uvođenjem estetskih premlsa.

The work examines the possibilities of sending and receiving messages/information between person A and person B, through video equipment in two separate gallery spaces. By using two video sets: a video camera, a recorder (tape) and a monitor, possible exchanges of information/communication are established. Direct interaction/participation between A and B is impossible due to spatial separation. It is made possible by means of video equipment. Communication conditions are dictated or indirect, by different settings (*set-up*) of video equipment. They are direct by using a camera and monitor, indirect by using tape/recorder. In both cases, the sender and receiver are in the active or passive position. The information itself, in this case, is not relevant to these relationships and its aesthetic or any other meaning is omitted. It is reduced to a signal/sign/movement and its time-dependent repetition of communication by changing the *set-up* of the video equipment. This is the initial position of examining the phenomenon of using video equipment in gallery conditions, which were established by the following works of the same cycle in more concrete relationships with the introduction of aesthetic premises.



A

B



A

ACTIV

B

PASSIV

B

ACTIV

A

PASSIV

## **RASTISLAV ŠKULEC**

**Naslonjeno vol. 2 | Leaning vol. 2, 1990**  
gvožđe, drvo | iron, wood, 250 x 160 x 40 cm

Kada danas, trideset i više godina od nastanka ove skulpture sagledavam svoj celokupni opus mogu da primetim i istaknem da u mom radu i prosedeu postoji jedna neprekinuta linija doslednosti u negovanju, da tako kažem, određene formalne neekspresivnosti. Iako sam po školovanju slikar, sebe prvenstveno smatram skulptorom. Moje shvatanje skulpture je blisko definiciji prostorne instalacije. S druge strane sklon sam da na sebe i svoj rad gledam na tradicionalan način. Ja sam skulptor koji se bavi antropomorfnim telom. Stilizacijom i pojednostavljinjem antropomorfije tela skulpture do neprepoznatljivosti iste te antropomorfije, trudim se da izbegnem bilo kakav oblik narativnosti ili ilustrativnos. Sklonost ka geometrizaciji forme i konstruktivizmu vidim kao jedini način ka stvaranju absolutne skulpturalnosti. Privremenost i mogućnost preformulacije i prezentacije jednom izrađenog komada prostornog oblika sasvim na drugačiji način u nekom drugom prostoru, vremenskom ili društvenom kontekstu svedoči o namjeri da se dođe do te absolutne skulpturalnosti. Jednostavnost izrađenog oblika, njegova neekspresivnost i njegovo stalno preformulisanje i manipulacija značenja prilikom građenja i stvaranja neke nove prostorne situacije ima za namjeru da pojača simulaciju katatoničnosti, tog psihotičnog stanja otuđenosti i traume bez jasno utvrđenih uzroka koji duboko prožimaju gotovo svakog pojedinca i celokupno savremeno društvo.

Takođe sklonost ka ponavljanju oblika i njegovo preformulisanje u nekom novom kontekstu, uvek na novi način, ima za cilj kao i ova izjava, da potakne, izazove, zbuni potencijalnog posmatrača i ujedno da ukaže na osnovnu uporišnu tačku moga umetničkog delovanja koja je ostala nepromjenjena sve ovo vreme bez obzira da li se radi o skulpturama, objektima, slikama ili inim vizuelnim produktima a to je vera u uzvišenost misije umetnosti. Kada se sretnemo sa nekim umetničkim delom ili činom uvek u sebi otkrivamo nešto novo, neko svoje novo lice, emocije i nekada neočekivane spoznaje. Dok istinski pokušavamo da proniknemo i pročitamo tuđe ili svoje delo ono ustvari otkriva nas same. Sebi.

When I look at my entire oeuvre today, thirty or more years after the creation of this sculpture, I can notice and emphasize that in my work and medium there is an unbroken line of consistency in nurturing, so to speak, a certain formal non-expressiveness. Although I am a painter by training, I consider myself primarily a sculptor. My understanding of sculpture is close to the definition of spatial installation. On the other hand, I tend to look at myself and my work in a traditional way. I am a sculptor who deals with the anthropomorphic body. By stylizing and simplifying the anthropomorphy of the body of the sculpture to the point of unrecognizability, I try to avoid any form of narrative or illustrativeness. I see the inclination towards geometrization of form and constructivism as the only way to create absolute sculpturality. Temporality and the possibility of reformulation and presentation of a once created piece of spatial form in a completely different way



in another space, time or social context testify to the intention to reach that absolute sculpturality. The simplicity of the created form, its inexpressiveness and its constant reformulation and manipulation of meaning during the construction and creation of some new spatial situation are intended to intensify the simulation of catatonicity, that psychotic state of alienation and trauma without clearly established causes that deeply permeate almost every individual and the entire contemporary society.

Also, the tendency to repeat the form and reformulate it in a new context always in a new way aims, like this statement, to stimulate, challenge, confuse the potential observer and at the same time to indicate the basic point of reference of my artistic activity which has remained unchanged all this time regardless of whether it is about sculptures, objects, paintings or other visual products, and that is the belief in the sublimity of the mission of art. When we encounter a piece of art or an act, we always discover something new in ourselves, a new face, emotions and sometimes unexpected insights. While we truly try to penetrate and read other people's or our own work, it actually reveals ourselves. To oneself.





## SLOBODAN TIŠMA

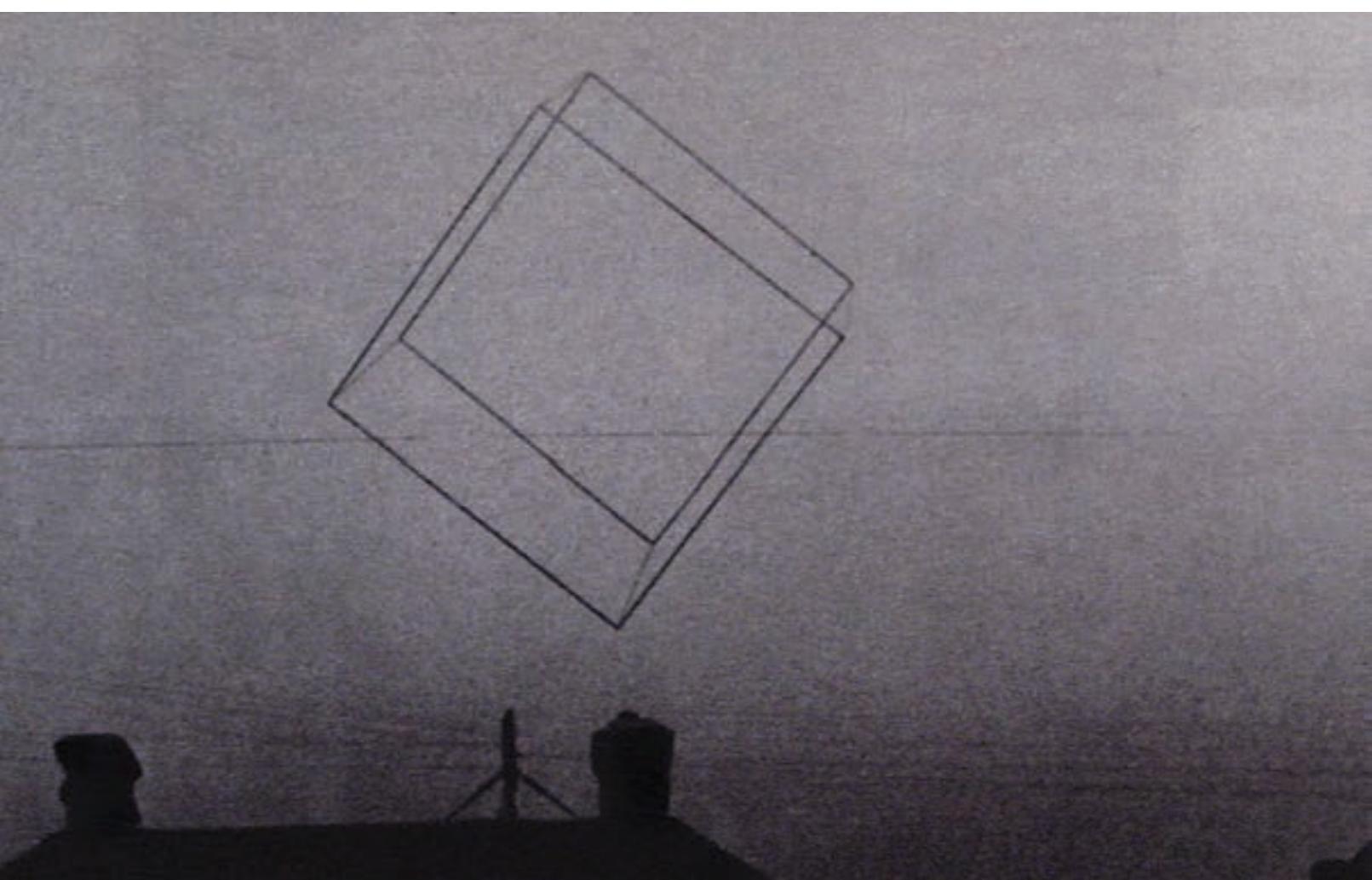
**Kocka i Kube, 1970**

c/b foto-dokumentacija | b/w photo documentation

MSUV kolekcija | MSUV Collection

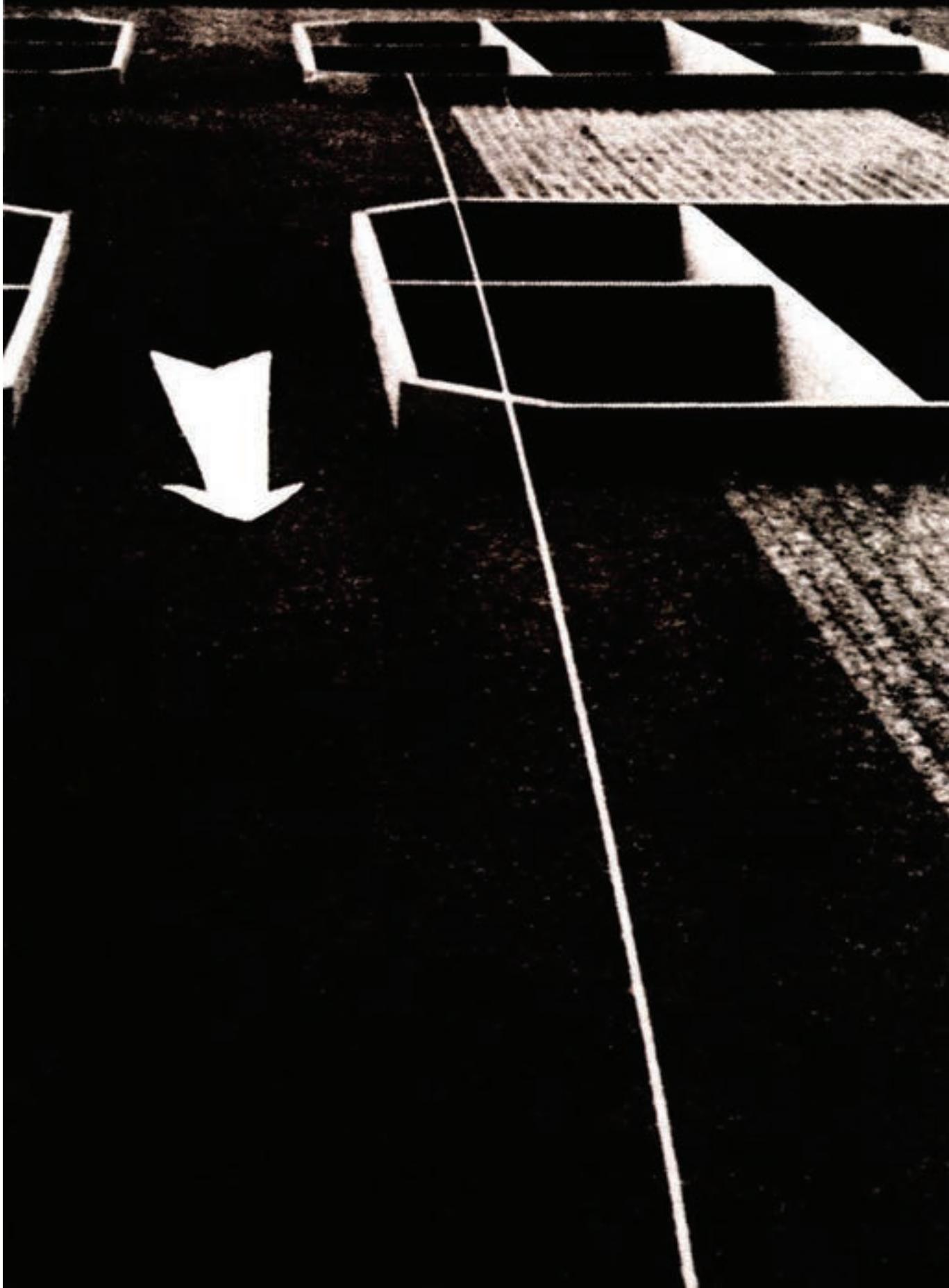
*Kocka i Crno-žuta vrpca*, kao i mnoge druge akcije i performansi grupe KÔD, težile su analizi identiteta umetnika i umetnosti, svakodnevice, života umetnika i njegovog ponašanja. Akcije su izvedene u kontekstu Tribine mladih, kao ključnog mesta za pojavu i razvoj neoavngardne umetničke scene Novog Sada, te odnosa umetnika ka javnom prostoru. Obe akcije su bile izvedeni na ili pored zgrade Tribine mladih i obližnjeg trga, istražujući tako i prostor grada i ulice.

*The Cube and Black and Yellow Ribbon*, as well as many other actions and performances of the KÔD group, aimed to analyse the identity of the artist and art, everyday life, the artist's life and his behaviour. The actions were carried out in the context of the Tribina mladih, as a key place for the emergence and development of the neo-avant-garde art scene of Novi Sad, and the key place for the relationship of artists to public space. Both actions were performed on or next to the Tribina mladih building and the nearby square, thus exploring the space of the city and the street.



**SLOBODAN TIŠMA**

**Crno-žuta vrpca | Black - Yellow rope, 1970**  
c/b foto-dokumentacija | b/w photo documentation  
MSUV kolekcija | MSUV Collection



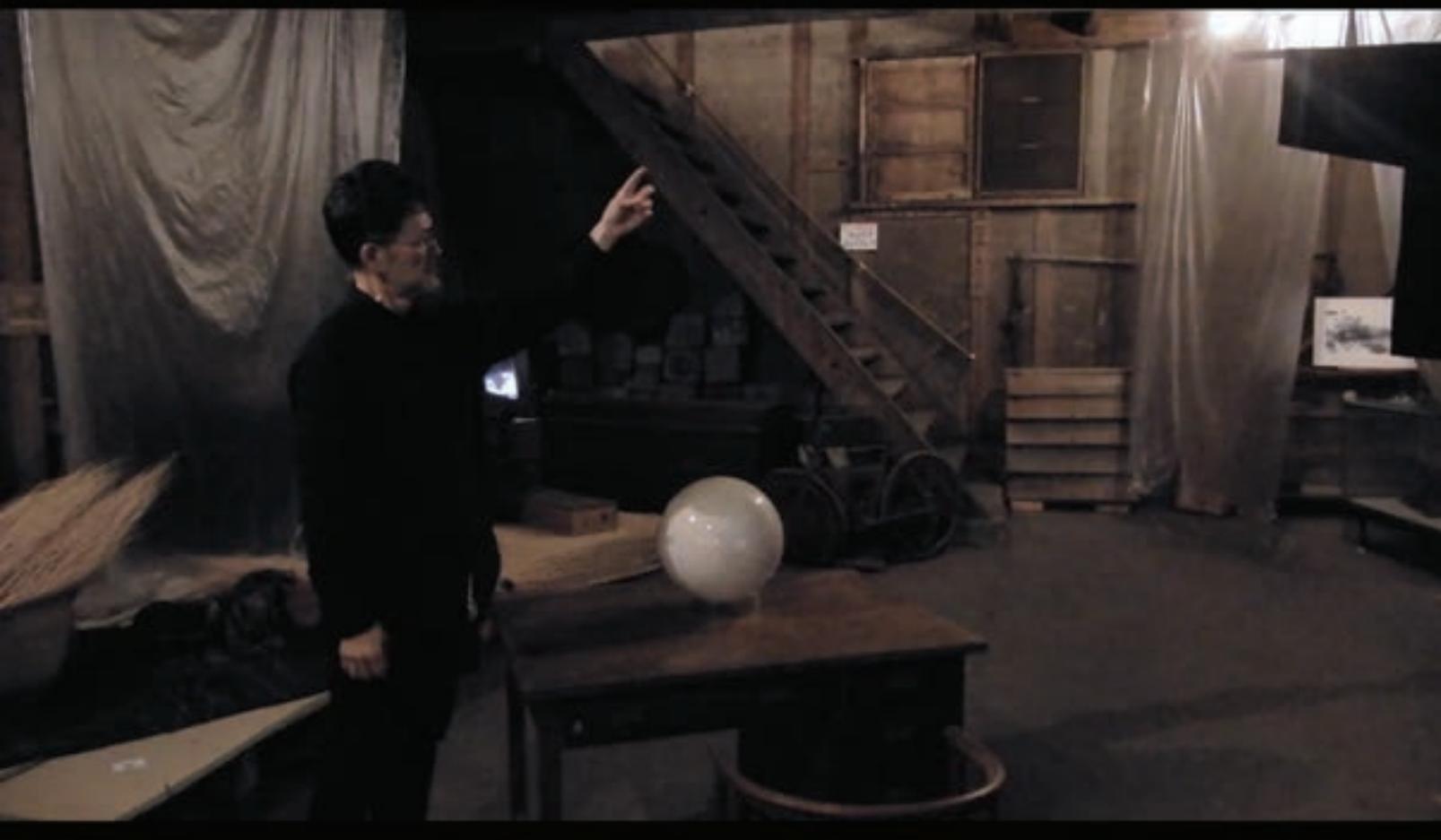
**TOKI ART SPACE  
TOKIO MARUYAMA**

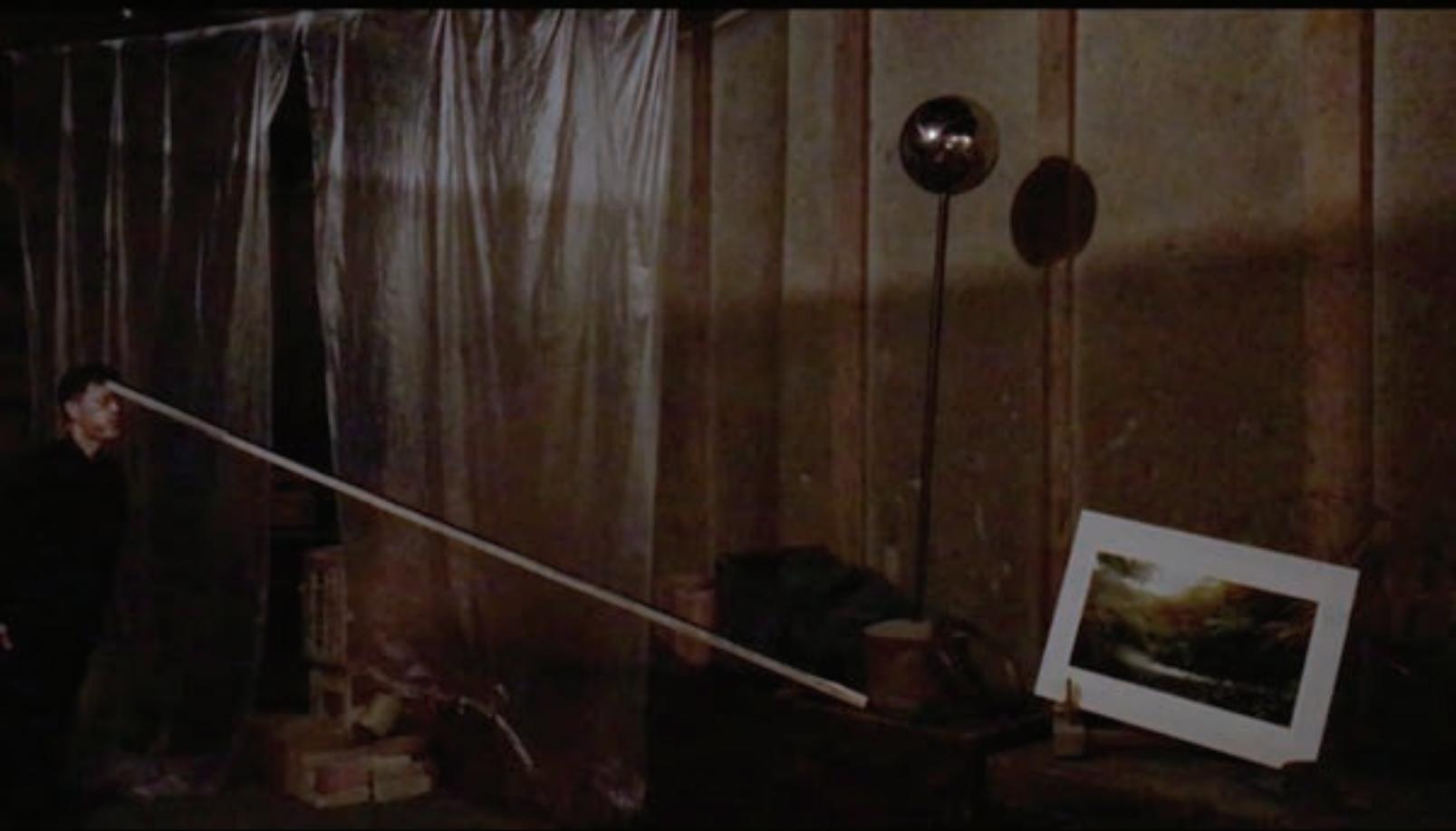
Izmišljeni globus – magacin, voda, vetar...  
**Imaginary Globe – storehouse, water, wind..., 2021**  
instal-akcija | Install-action  
video, 6' 09"  
izložba | exhibition: Spirit of North, 2021  
mesto | venue: Nijuken-gura, Kitakata, Fukushima, Japan

Nijuken-gura je veliko staro japansko skladište.  
MARUJAMA Tokio je napravio instal-akciju (instalaciju i akciju) na mestu gde je kombinovao kolekciju vlasnika skladišta sa video i foto-radovima škotske umetnice Su Grierson.

Nijuken-gura is a large old Japanese storehouse.  
MARUYAMA Tokio made an install-action (installation and action) at the venue where combining the collection of the storehouse owner with Scottish artist Su Grierson's video and photo works.







**TOKI ART SPACE**  
**IKUHISA SAWADA**

**Ejection Device**, 2022  
video, 09' 36"

Fotografisani trodimenzionalni prostor se kao fotografija pretvara u dve dimenzije.

Kada inkđet štampač odštampa dvodimenzionalnu fotografiju, izbačena rolna papira se izobličuje, savija i preoblikuje da ponovo postane trodimenzionalna.

Fotografija se izbacuje iz uređaja i pretvara u dvodimenzionalnu filmsku sliku dok menja oblik kretanjem.

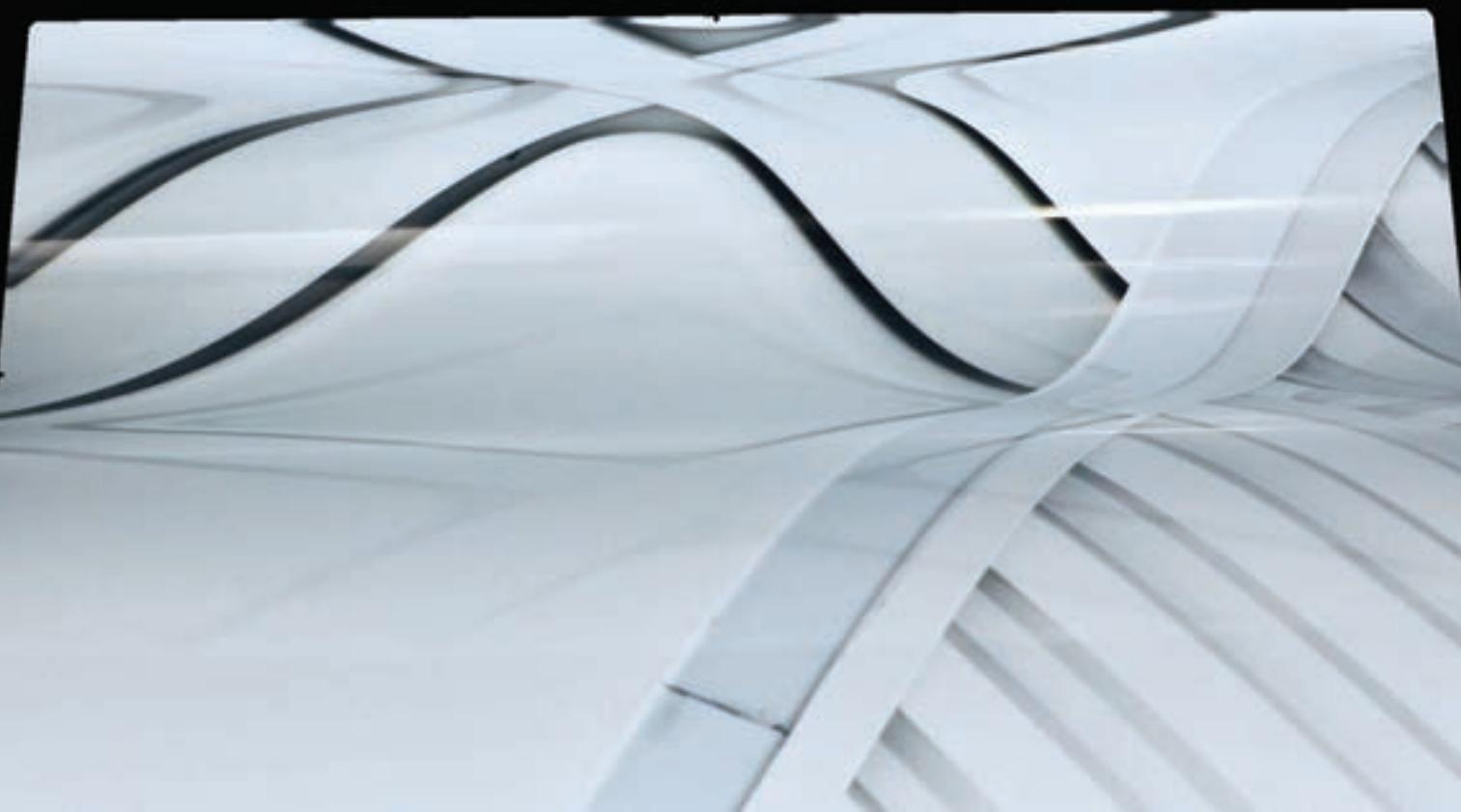
Objekti u realnom prostoru se transformišu kroz aparate i transportuju napred-nazad između dimenzija

The photographed three-dimensional space is converted into two dimensions as a photograph.

When an inkjet printer prints a two-dimensional photograph, the ejected paper roll is distorted, folded, and reshaped to become three-dimensional again.

The photograph is ejected from the device and transformed into a two-dimensional movie image as it changes shape with movement.

The objects in real space are transformed through the apparatus and transported back and forth between dimensions.







**VUJICA REŠIN TUCIĆ**

**Struganje mašte | Scraping Imagination, 1971 (2011)**  
kolaž | collage, digitalni print | digital print 143 x 50 x 70 cm  
MSUV kolekcija | MSUV Collection







## ULAY

**Iritacija – Postoji dodir kriminala u umetnosti I Irritation – Da ist eine Kriminelle Berührungen in der Kunst I Irritation – There is a Criminal Touch to Art, 1976**  
jednokanalni video, digitalizovan 16-tomilimetarski film, c/b, zvuk I single channel video,  
16 mm film transferred to digital, b&w, sound, 27' 51"  
Autorska prava pripadaju umetniku, ljubaznošću Ulay fondacije i LIMA | Copyright the artist, Courtesy Ulay Foundation and LIMA

*Iritacija – Postoji dodir kriminala u umetnosti, 1976*

Ulajev događaj

Ovo je jedno od najznačajnijih Ulajevih dela i nesumnjivo jedna od najradikalnijih akcija u javnom prostoru u istoriji umetnosti. Osmišljen u Berlinu 12. decembra 1976. godine, označio je privremeni kraj Ulajeve karijere solo umetnika i početak saradnje sa Marinom Abramović. U 14 unapred određenih koraka delo je „demonstrativni čin“ u kojem je Ulaj ukrao čuvenu sliku Karla Špicvega „Siromašni pesnik“ (1839) iz Nove nacionalne galerije (Neue National Galerie) u Berlinu. Slika, koja se smatrala ikonom nemačkog identiteta i jednom od Hitlerovih omiljenih slika, premeštena je u Krojcberg; Ulaj ju je okačio na zid u dnevnoj sobi jedne turske emigrantske porodice. Pažljivo planirana akcija razvila se iz „potrebe da se deluje“, da se odgovori na trenutnu (društvenu/političku/etničku/i umetničku) situaciju u gradu.

„Sve što sam želeo da uradim bilo je da uzmem ovu sliku, da je ukradem sopstvenim rukama, da istrčim iz muzeja sopstvenim nogama, bez tehnike ili pomoći u ovome.“ Nakon što je Ulaj uspeo da iznese sliku iz muzeja, odvezao se – sa muzejskim čuvarima za petama – u Krojcberg, tada poznat emigrantski geto. Tamo je Ulaj trčao kroz sneg sa slikom ispod ruke do jedne turske porodice, koja je pristala da mu dozvoli da snimi dokumentarni film u njihovoju kući – ne znajući, međutim, da se radi o ukradenoj slici. Pre ulaska u porodični dom, umetnik je iz telefonske govornice pozvao policiju i zatražio od direktora muzeja da preuzme i proveri sliku. Zatim je okačio umetničko delo u domu te turske porodice „da se o čitavom ovom pitanju o diskriminisanim turskim stranim radnicima povede rasprava. Da se povede rasprava o marginalizaciji umetnosti od strane institucija. Da se povede rasprava o povezanosti umetničkih institucija od akademije do muzeja“. Akcija naglašava umetnikovu borbu sa sopstvenim nemačkim poreklom i nacističkim nasleđem, ukazujući na problematično pitanje manjina u posleratnom nemačkom društvu.

Video-rad je dokumentovanje akcije izvedene uživo, koja korak po korak prikazuje Ulajevu planiranu „krađu umetnosti“ i njen odjek u nemačkoj štampi. Originalne reakcije štampe predstavljaju važan deo Ulajeve akcije, jer samo preko medija umetnikov simbolički čin može da postigne svoj cilj i da osvesti javnost. Njegovo suočavanje dira u živac društva koje ostvaruje svoje (statusne) simbole i operiše njima. Ova „krađa“ ne predstavlja bezazlenu simulaciju, već čin sa ciljem da pogodi u metu, da zaboli. U tom smislu, ovo delo je povezano sa Ulajevom brigom kako za ljudsku ranjivost tako i recipijenta, koju on nastoji da otkrije ili kroz samopovređivanje ili, kao u svojim delima *Foto-mrtav* (*Fototo*) čineći ga publici nemogućim za gledanje.

Marina Abramović je fotografски dokumentovala akciju, dok je bivši snimatelj Verner Hercoga, Jorg Šmit-Rajtvajn, snimio akciju iz vozila koje je pratilo Ulajev kombi.

*Irritation – There Is a Criminal Touch to Art, 1976*

An event by Ulay

This is one of the most iconic works of Ulay and undoubtedly one of the most radical actions in public space in art history. Conceived in Berlin on December 12, 1976, it marked a temporary end of Ulay's career as a solo artist and the beginning of a collaboration with Marina Abramović. In 14 predetermined steps the work is a "demonstrative act", in which Ulay stole the renowned Carl Spitzweg's painting *The Poor Poet* (1839) from Neue National Galerie in Berlin. The painting, which was considered a German identity icon and one of Hitler's favourite paintings, was relocated to Kreuzberg; Ulay hung it on the wall in a Turkish immigrant family's living room. The carefully planned action developed from "an urge to act" to respond to the city's current (social / political / ethnic / also artistic) situation.

"All I wanted to do was get this painting, steal it, run out of the museum with my hands and feet, no technique or assistance for doing this." After Ulay succeeded in getting the painting out of the museum, he drove – with the museum guards at his heels – to Kreuzberg, then known as a ghetto for immigrants. Here, Ulay ran through the snow with the painting under his arm to a Turkish family, who had agreed to let him shoot a documentary film in their home – however, unaware that it involved a stolen painting. Before entering the family's home, the artist called the police from a phone booth and asked for the museum director to pick up and check the painting. He then hung up the artwork in the home of the family "for the reason to bring this whole issue of Turkish discriminated foreign workers into the discussion. To bring into discussion the institute's marginalisation of art. To bring a discussion about the correspondence between art institutes from the academy to museums." The action emphasises the artist's struggle with his own German origin and the Nazi legacy, pointing out the problematic situation of minorities within post-war German society.

The video work is a documentation of the live-action, which shows, step by step, Ulay's arranged "art theft" and its reception in the German press. The original press reactions feature form an important part of Ulay's action because it is only via the media that the artist's symbolic act can achieve its aim and make the public aware. His confrontation is touching a raw nerve in society as it realises its (status) symbols and operates with them. This "theft" does not constitute a harmless simulation but an act intended to hit home, to hurt. In that sense, this work is connected with Ulay's concern with the sore and tender spot of both man and the recipient, which he strives to reveal either through self-mutilation or, as in his Fototot ("Photo-dead") works, by making it for the audience impossible to watch.

Marina Abramović photographically documented the entire action, while Werner Herzog's former cameraman Jörg Schmitt-Reitwein recorded the action from a vehicle that followed Ulay's van.





## **ULAY**

**Projekat rak | Project Cancer, 2013**

dokumentarni film | documentary film

režija | director: Damjan Kozole

scenario | screenwriter: Tevž Logar

direktor fotografije | director of photography: Matjaž Mrak

producent | producer: Danijel Hočevac

produkacija | produced: Vertigo

sufinansirali: Slovenski filmski centar i Medijski program | co-financed by Slovenian Film

Centre and Media Programme

zajedno sa | with

Ulay / Marina Abramović / Chrissie Iles / Chris Dercon RoseLee Goldberg / Saskia Bos

/ Charlemagne Palestine / Vlado Kreslin / Chuck Close / Sean Kelly / Henk "Hanky

Panky" Schiffmacher...

Slovenija | Slovenia

Ulajev dnevnik od novembra do novembra.

Godine 2009. Ulaj se preselio u Ljubljano (Slovenija). Kada su razgovori i planovi o filmu već bili u toku, Ulaju je dijagnostikovan rak i svi planovi za film su promenjeni. Prve scene snimljene su u novembru 2011. na ljubljanskom Institutu za onkologiju, gde je Ulaj bio na hemoterapiji. Kada mu se zdravlje malo popravilo, odlučio je da poseti prijatelje širom sveta i kamera ga je pratila na ovom takozvanom oproštajnom putu: u Berlin na premijeru Marininog filma, zatim u Njujork i na kraju u „njegov“ Amsterdam. Ulaj je svoju bolest tretirao kao najveći i najvažniji projekat svog života, pa otuda i naslov filma „Projekat Rak“.

Ulay's Journal from November to November.

In 2009, Ulay moved to live in Ljubljana (Slovenia). When talks and plans on the film were already under way, Ulay was diagnosed with cancer, and all plans for the film were changed. The first scenes were shot in November 2011 at the Ljubljana Institute of Oncology, where Ulay was undergoing chemotherapy treatment. When his health slightly improved, he decided to visit his friends around the world and the camera followed him on this so-called farewell journey: to Berlin for the premiere of Marina's film, then to New York and finally to »his« Amsterdam. Ulay treated his illness as the biggest and most important project of his life, hence the title of the film "Project Cancer".

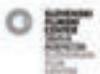


Ulay's Journal from November to November

# PROJECT CANCER

a feature documentary by DAMJAN KOZOŁE

scenarist / screenwriter TEVŽ LOGAR / director fotografie / director of photography MATJAŽ MRAK / montažer / editor JURIJ MOŠKOV / glasba / music by SILENCE / zvok / sound designer JULIJ ZORNIK / producent / producer DANIEL HOČEVAR / režiser / director DAMJAN KOZOŁE / produkcija / production company VERTIGO/EMOTIONFILM / sfinanciranje / co-financed by SLOVENIAN FILM CENTRE, MEDIA PROGRAMME



MEDIA



**VERBUMPROGRAM (RATOMIR KULIĆ / VLADIMIR MATTIONI)**

**Veliki crteži | Large drawings, 1980 (2022)**

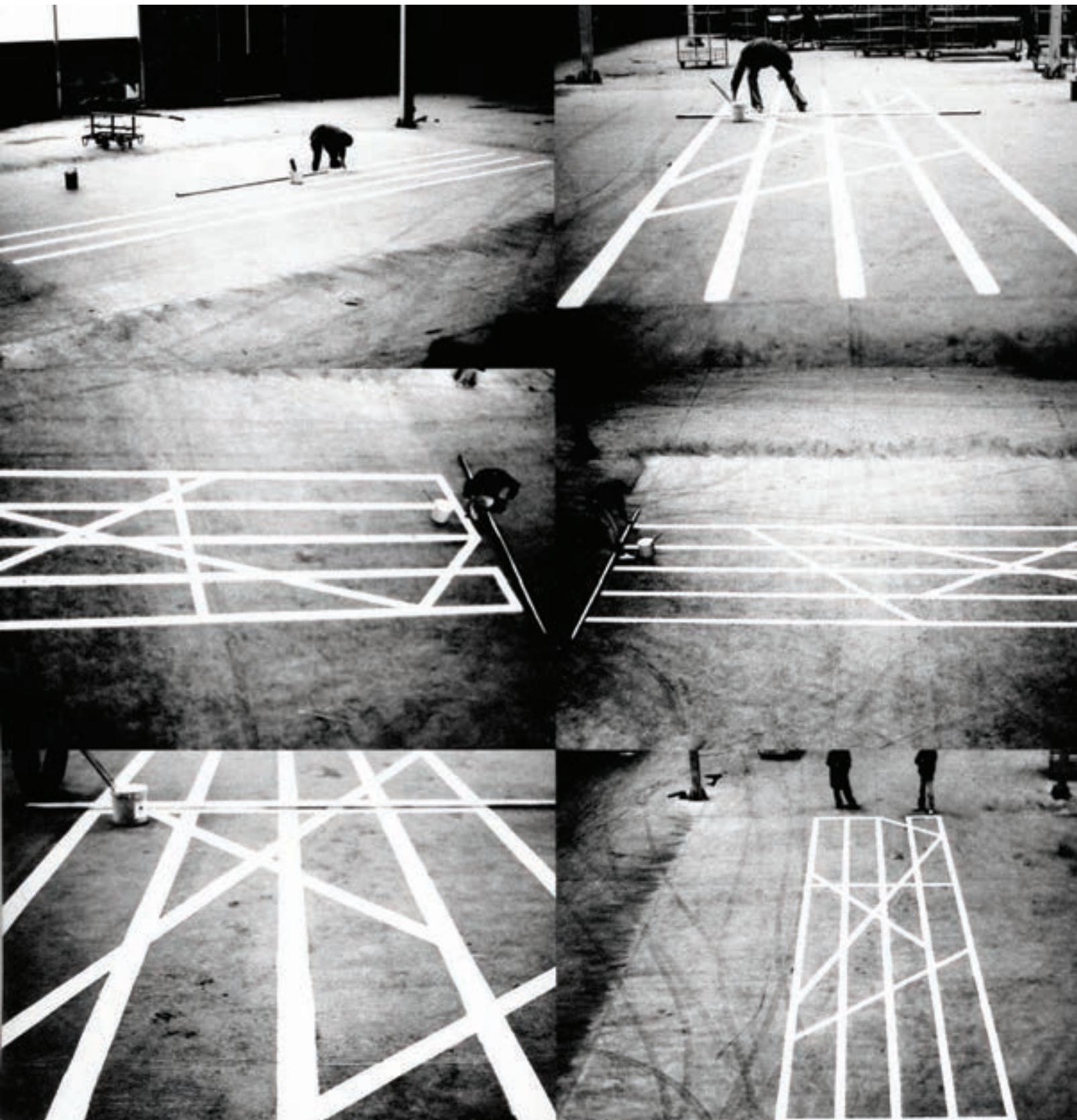
intervencija u prostoru | intervention in space

skladište „Sava Commerce“ | “Sava Commerce” warehouse, Ruma, 1980

Kulturni centar | Cultural Center, Novi Sad, 2022







## BILL VIOLA

### *Nevini I The Innocents*, 2007

kolor, video-diptih visoke rezolucije na dva ravna ekrana | color, high-definition video diptych on two flat panel displays

performeri | performers: Anika Ballent, Andrei Viola

fotografija | photo: Yong-Kuan Kim, str. | p. 203

ljubaznošću | courtesy Kukje Gallery, Seoul

*Nevini* su deo serije Preobraženja, grupe dela koja se odnose na protok vremena i proces transformacije čovekovog unutrašnjeg bića. Sufijski mistik Ibn Arabi opisao je život kao beskrajno putovanje kada je rekao: *Ja je okean bez obale. Gledanje u njega nema ni početka ni kraja, u ovom i onom svetu.* Ova duboka vizija večne prirode ljudskog života lucidno je izražena u ovim delima koja koriste vodu kao metaforu za transformaciju.

Ovaj diptih predstavlja dvoje mlađih, muškarca i ženu, u vreme kada postaju punoletni. Oni samostalno izlaze iz senke i koračaju prema nama, a njihove crte postaju sve jasnije kako se približavaju. Shvatamo da će njihova putovanja biti samostalna, bez međusobne interakcije. Oboje prolaze kroz vodenim zidom koji postaje turbulentniji tokom tog prolaza. Dolazeći u svjetlost, mokri i zapanjeni, kao da doživljavaju obred prelaska ili rođenja, polako uviđaju da su stigli. Postepeno, međutim, oni bivaju povučeni natrag, odakle su došli, polako, neumoljivo, nazad kroz svjetlost i vodu, u tamu da nastave svoj ciklus rođenja i smrti.

*The Innocents* is part of the Transfigurations series, a group of works that reflect on the passage of time and the process by which a person's inner being is transformed. The Sufi mystic Ibn al' Arabi described life as an endless journey when he said: *The Self is an ocean without a shore. Gazing upon it has no beginning or end, in this world and the next.* This profound vision of the eternal nature of human life is eloquently expressed in these works that use water as a metaphor for transformation.

This diptych presents two young people, male and female, at a time of their coming of age. They emerge independently from the shadows and walk towards us, their features becoming increasingly clear as they approach. We realize that their journeys will be solitary, with no interaction between them. Each passes through a wall of water that becomes more turbulent as they cross. Moving into the light, soaking wet and stunned, as if enduring a rite of passage or a birth, it slowly dawns on them that they have arrived. Gradually, however, they are drawn back from where they came, slowly, inexorably, back through the light and the water, into the darkness to continue their cycle of birth and death.







## DRAGAN VOJVODIĆ

### Silver Hole, 2022

instalacija, silver miror samolepljiva folija | installation, silver mirror self-adhesive foil  
dimenzijsne promenljive | dimensions variable

Instalacija *Silver Hole* je proistekla iz autorovog prethodnog rada, instalacije *Black Hole*, realizovane u muzejima i galerijama u zemlji i inostranstvu (Norveška, Francuska, Crna Gora, Hrvatska i Srbija).

Geometrijsku formu kruga autor preuzima iz slikarstva Kazimira Maljevića i plasira u drugi medij. Postavlja ga u prostor galerije kao instalaciju, aplicira na zid pomoću miror silver folije i lomi pod uglom od 90 stepeni na spojevima zidova. Rad referiše na nasleđe avangardnih umetničkih pokreta s početka XX veka, postavlja pitanje koliko je ono živo danas, a ujedno predstavlja autorovo propitivanje prirode medija: da li delo u zavisnosti od njegove dimenzionalnosti može da egzistira u prostoru izvan određenih medija (slika – dvodimenzionalna forma, skulptura – trodimenzionalna forma) ili se svojom lomljrenom formom rasteže od slike do trodimenzionalnog objekta?

Zbog prirode materijala od kog je izведен – miror folije, kao i zbog lomljene forme, rad uspostavlja interaktivan odnos s posmatračem jer reflektuje okolini prostor na svojoj površini. Ta refleksija se odvija i unutar samog rada. Izlomljeni delovi se reflektuju međusobno i kreiraju pseudo-elemente ili otvaraju nov prostor koji ovaj rad, inače statičan, čini dinamičnim.

The *Silver Hole* installation resulted from the author's previous work, the *Black Hole* installation, realized in museums and galleries in the country and abroad (Norway, France, Montenegro, Croatia and Serbia).

The author takes the geometric form of the circle from the painting of Kazimir Maljevic and places it in another medium. He places it in the gallery space as an installation, applies it to the wall using mirror silver foil and breaks it at a 90-degree angle at the joints of the walls. The work refers to the legacy of avant-garde artistic movements from the beginning of the 20th century, to how alive it is today, and at the same time represents the author's questioning of the nature of the medium: whether the work, depending on its dimensionality, can exist in a space outside certain media (painting - 2D, sculpture - 3D) or does it stretch from a picture to a three-dimensional object with its broken form?

Due to the nature of the material from which it is made - mirror foil, as well as due to its broken form, the work establishes an interactive relationship with the viewer because it reflects the surrounding space on its surface. This reflection also takes place within the work itself. The broken parts reflect each other and create pseudo elements or open a new space that makes this work, otherwise static, dynamic.







## ŽELIMIR ŽILNIK

**Javno pogubljenje | Öffentliche Hinrichtung | Public Execution, 1974**

film digitalizovan u video | film transferred to digital video, 9' 35"

scenario i rezija | written and directed: Želimir Žilnik

kamera | camera: Andrej Popović, Vlada Majić

proizvodnja | production: Vlada Majić Filmproduktion KG, Münich (1974)

Filmski esej izlaže analizi kontroverzne policijske postupke u Nemačkoj u jesen 1974. godine kada u više intervencija dolazi do likvidacija osumnjičenih, pre nego što su uhapšeni ili im je suđeno. Film je baziran na dokumentarnom arhivskom materijalu zapisa stvarnih policijskih akcija i snimljenim svedočenjima očevidaca. Materijal u filmu komentarišu pozvani pravnici i politikolozi, izvodeći zaključak da u aktuelnim policijskim intervencijama ima prekoračenja ovlašćenja i zakona.

Film essay analyses controversial police procedures in Germany in autumn 1974, when in a number of the police interventions suspects were killed before being arrested or tried. The film is based on the documentary television footage of real police actions and on recorded testimonies by witnesses. The content of the footage is discussed by lawyers and political analysts who come to conclusion that in the current interventions the police have exceeded their authority and broken the law.







**ARHIVA MSUV – PROJEKTI U KINESKOJ ČETVRTI / KREATIVNOM DISTRIKTU  
MSUV ARCHIVE - PROJECTS IN CHINA QUARTER / CREATIVE DISTRICT**

**IN SITU, 26/10/2007**

Muzej savremene umetnosti Vojvodine | Museum of Contemporary Art Vojvodina

The Manual Forgotten Arts Museum

VISART – Association for Visual Arts and Culture

Kustoskinja | Curator: SANJA KOJIĆ MLAĐENOV

Umetnici | Artists: IGOR ANTIĆ / STEVAN KOJIĆ, STANIŠA DAUTOVIĆ, GORAN DESPOTOVSKI, ŽIVKO GROZDANIĆ, BRANISLAV PETRIĆ, JELICA RADOVANOVIĆ I DEJAN ANĐELOVIĆ, ČEDOMIR VASIĆ, ANICA VUČETIĆ

**ŽIVKO GROZDANIĆ**

**Alegorija | Allegory, 2007**

instalacija | installation

**ČEDOMIR VASIĆ**

**Ka novom Muzejonu (Ka staništu Muza) | Towards the new Museum (Towards the habitat of the Muses), 2007**

instalacija | installation

**GORAN DESPOTOVSKI**

**... mumbled, 2007**

instalacija | installation

**BRANISLAV PETRIĆ**

**Bez naziva | Untitled**

instalacija | installation

**IGOR ANTIĆ / STEVAN KOJIĆ**

**Spekulacije | Speculations, 2007**

3D animacija | 3D animation

**ANICA VUČETIĆ**

**Zalog | Pledge, 2007**

video-instalacija | video

**STANIŠA DAUTOVIĆ**

**Memento mori, 2007**

granitne ploče | granite panels

12 x (40 x 40 cm x 7mm)



## ARHIVA MSUV – PROJEKTI U KINESKOJ ČETVRTI / KREATIVNOM DISTRIKTU

PROSTOR ZA NOVI DIJALOG I SPACE FOR A NEW DIALOGUE, 20/09/2008

Muzej savremene umetnosti Vojvodine | Museum of Contemporary Art Vojvodina

The Manual Forgotten Arts Museum & Kineska četvrt | Chinese Quarters

Centar za vizuelnu kulturu "Zlatno oko" | Center for Visual Culture "Golden Eye",

VISART – Association for Visual Arts and Culture

Kustoskinja | Curator: **SANJA KOJIĆ MLADENOV**

Autori izložbi | Exhibition authors: **ILEANA PINTILIE TELEAGA** (Temišvar), **NEBOJŠA**

**VILIĆ** (Skoplje), **KSENIA ORELJ** (Rijeka), **VASJA NAGY** (Koper) i **SVETLANA**

**MLADENOV** (Novi Sad)

Učestnici | participants: **DAN MIHĀLTIANU** (Berlin), **DAN PERJOVSCHI** (Bukurešt),

**ION GRIGORESCU** (Bukurešt), **LIA PERJOVSCHI** (Bukurešt), **ATANAS BOTEV** (Skoplje),

**SLAVČO SPIROVSKI** (Skoplje), **ALEKSANDAR STANKOVSKI** (Skoplje), internacionalni

projekat **GLOCAL**, projekat **PICTURE-TEXT**, **ARTGROUP RGB** (Ljubljana), **ROBERTINA**

**ŠEBJANIČ** (Ljubljana), **ANDRAŽ BEGUŠ** (Ljubljana), **URŠULA BERLOT** (Ljubljana),

**ŽELJKO BADURINA** (Zagreb), **IVICA MALČIĆ** (Zagreb), **MITAR MATIĆ** (Rijeka), **INES**

**MATIJEVIĆ** (Osijek), **TONI MEŠTROVIĆ** (Kaštel Gomilica), internacionalna umetnička

grupa **OKUP – AGNÈS BOURGEOIS** (Strazbur), **AUDREY CAVELIUS** (Lozana),

**IVANA CEROVIĆ** (Strazbur-Novи Sad), **CAROLE DELTENRE** (Strazbur), **NATALIA**

**GRABUNDŽIJA** (Pariz), **DANIJELA JOVIĆ** (Brisel), **MARION RINAUDO** (London-

Jerusalim-Strazbur), **JEAN-GRÉGOIRE SPAETH** (Brisel-Strazbur), **PAULINE SQUELBUT**

(Strazbur- Pariz), **MARIE STORUP-CANABIÉ** (Barselona) i **MARIE SZERSNOVICZ**

(Brisel), **STEVAN KOJIĆ** (Novi Sad), **MAJA JOSIFOVIĆ** (Beograd), **DIMITRIJE TADIĆ**

(Beograd), **ART KLINIKA** (Novi Sad), **NENAD MIKALAČKI** (Novi Sad)

### STEVAN KOJIĆ

Iz pepele muzej | Museum from the ashes, 2008

3D animacija | 3D animation, 2', loop

### ART KLINIKA

Iz pepela muzej | Museum from the ashes, 2008

kolektivna akcija spaljivanja umetničkih dela | collective action of burning artworks

### GRUPA OKUP I GROUP OKUP (GATHER)

**AGNÈS BOURGEOIS / AUDREY CAVELIUS / IVANA CEROVIĆ / CAROLE DELTENRE**

/ **NATALIA GRABUNDŽIJA / DANIELA JOVIĆ / MARION RINAUDO / JEAN-**

**GRÉGOIRE SPAETH / PAULINE SQUELBUT / MARIE STORUP-CANABIÉ / MARIE**

**SZERSNOVICZ**

In situ transformacija kvarta Kineska četvrt | In situ transformation of the Chinese

Quarters, 2008

### MAJA JOSIFOVIĆ & DIMITRIJE TADIĆ

Izložba *Priča o životinjama* | The Story about Animals exhibition, 2008

intervencija u prostoru, skulpture od tekstila | intervention in space, textile sculptures





BIOGRAFIJE / BIOGRAPHIES

## KATARINA ALLFA

Diplomirala je i masterirala vajarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi prof. Mrđana Bajića. Više puta je nagrađivana tokom studija. Dobitnica je nagrade za scenografiju i dizajn scene „Theater Networking Talents”, 2017. godine, u Rumuniji. Pored vajarstva bavi se performansom i višemedijskim radom. Prvu samostalnu izložbu je otvorila 2020-te u Domu Omladine Beograda pod nazivom „MASTER STATE“. Iza sebe ima nekoliko samostalnih izložbi u Beogradu kao i više grupnih širom regiona, i rad u pozoristu na scenografiji i kostimu za koji je nagrađivana u regionu. Trenutno je aktivna članica projekta „Commons, zamišljanje institucije budućnosti“ koji deluje u Srbiji i inostranstvu. U svom radu najviše se obazire na stanje pojedinca kao funkcionalne jedinice sistema, u dominantnoj društvenopolitičkoj paradigmi. Ispituje sistem vrednosti i analizira okvire mogućnosti i potencijala, prinoseći posledično stanje tih odnosa kao opciju u datom istorijskom trenutku. Najčešći medij delovanja su: performans i instalacija.

She graduated and got her MA degree in sculpture at the Faculty of Fine Arts in Belgrade, in the class of prof. Mrđan Bajić. She was awarded several times during her studies. She is the winner of the scenography and stage design award "Theatre Networking Talents", in 2017, in Romania. In addition to sculpture, he deals with performance and multi-media work. She opened her first solo exhibition in 2020 at the Belgrade Youth Centre under the name "MASTER STATE". So far he has had several independent exhibitions in Belgrade as well as several group exhibitions throughout the region, and has worked in theatre on scenography and costumes for which she has been awarded in the region. She is currently an active member of the project "Commons - Imagining the Institution of the Future" which operates in Serbia and abroad. In her work, she focuses on the condition of the individual as a functional unit of the system, in the dominant socio-political paradigm. She examines the topology of man in the system of values and analyses the frameworks of possibilities and potentials, presenting the resulting state of those relations as an option at a given historical moment. The most common media of her work are performance and installation.

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

## APSOLUTNO

Asocijacija APSOLUTNO osnovana je 1993. godine u Novom Sadu. Članovi asocijacije su bili Zoran Pantelić, Dragan Rakić (†), Bojana Petrić i Dragan Miletić. Kolektiv je razvijao interdisciplinarni proces rada i medijski pluralizam. Producija asocijacije APSOLUTNO proistekla je iz vizuelnih umetnosti, da bi se vremenom proširila na interdisciplinarna istraživanja činjenica iz neposrednog okruženja sa ciljem da se otvore mogućnosti njihovog novog iščitavanja. Projekti su se često realizovali na javnim mestima ili lokacijama posebne namene (npr. brodogradilište, most, groblje, granični prelazi itd.), a u zavisnosti od ideje projekta i u različitim formatima: video, štampani materijali, instalacije, akcije, site specific projekti, audio, web-projekti, itd. Svoju produkciju asocijacija APSOLUTNO je prezentovala na

brojnim izložbama, festivalima i simpozijumima u zemlji i inostranstvu. Za svoj rad asocijacija je nagrađivana (Berlin, San Francisko), njihovi radovi se nalaze u zbirkama muzeja savremenih umetnosti i kolekcijama privatnih kolekcionara.

The association APSOLUTNO was founded in 1993 in Novi Sad. Its members were Zoran Pantelić, Dragan Rakić (†), Bojana Petrić and Dragan Miletić. Collective developed an interdisciplinary work process and a media pluralism. The production of the association APSOLUTNO arose from visual arts, and over time it expanded to include interdisciplinary investigation of facts from their immediate surroundings, with a view to opening up new possibilities for reading them. Their projects were often realised in public places or in locations serving special purposes (for example, a shipyard, a bridge, a cemetery, border crossings, etc.), and depending on the idea of the project, they were realised in various formats: video, printed materials, installations, actions, site specific projects, audio, web projects, etc. During the period while the association was active, there was a parallel development of its curatorial practice through the realisation of exhibitions of other authors, group exhibitions, seminars and workshops. The association received awards for its work (Berlin, San Francisco), and its works are to be found in the collections of contemporary art museums and in those of private collectors.  
[www.apsolutno.net](http://www.apsolutno.net)

## ARHIVA ATELJEVA DT20 I STUDIO ARCHIVE DT20

Atelje DT20 osnivaju Bogdana i Dejan Poznanović, kao mesto okupljanja novosadske alternativne umetničke scene tokom više od tri decenije. Naziv je po adresi na kojoj se atelje nalazio – u ulici Dimitrija Tucovića broj 20. Atelje je bio ispunjen štampanim publikacijama, mnogim potpisanim izdanjima, ličnim pismima, prevodima, avangardnom i eksperimentalnom muzikom, video-materijalima, umetničkom dokumentacijom i radovima. Posle smrti Dejana (1996), Bogdanka je poklonila biblioteku obrazovnim ustanovama i javnim bibliotekama, a deo umetničke dokumentacije Centru za nove medije \_kuda.org gde je oformljen Legat Bogdanke i Dejana Poznanovića. Međutim, inicijativa Centra da se fizički prostor DT20 zadrži kao simbolički važno mesto i nanovo koristi tako što će biti oformljen „Institut neo-avangarde – legat Bogdanke i Dejana Poznanovića“, iako je naišao na partnera u Muzeju savremene umetnosti Vojvodine, nakon niza pregovora s gradskim i pokrajinskim strukturama vlasti nije podržan.

Studio DT20 was founded by Bogdanka and Dejan Poznanović, and has been a gathering place for Novi Sad's alternative art scene for more than three decades. The name comes from the address where the studio was located - 20 Dimitrija Tucovića Street. The studio was filled with printed publications, many signed editions, personal letters, translations, avant-garde and experimental music, video materials, artistic documentation and works. After Dejan had passed away (1996), Bogdanka donated the library to educational institutions and public libraries, and part of the artistic documentation to the Centre\_kuda.org, where the Legacy of Bogdanka and Dejan Poznanović was established. However, the Centre's initiative to keep

the physical space of DT20 as a symbolically important place and re-use it by establishing the "Neo-avant-garde Institute - Legacy of Bogdanka and Dejan Poznanović", after a series of negotiations with city and provincial government structures, was not supported, although it found partners in the Museum of Contemporary Art of Vojvodina.

#### DIMITRIJE BAŠIČEVIĆ MANGELOS

Dimitrije Bašičević Mangelos (Šid 1921 – Zagreb 1987) Studije istorije umetnosti započeo je u Beču, a završio u Zagrebu, gde je diplomirao, a potom i doktorirao (1957). Istaknuti istoričar umetnosti, kritičar i teoretičar, Mangelos je nedavno priznat kao jedan od vodećih teoretičara modernizma u jugoslovenskoj vizuelnoj umetnosti posle 1950. godine. Svojim izuzetnim kritičkim i teorijskim radom anticipirao je nove teoretske oblasti rada u jugoslovenskoj umetnosti. Bio je jedan od osnivača grupe Gorgona, koja je delovala u Zagrebu u periodu od 1959. do 1966. godine. U Gorgoni je napravio prve korake u pravcu javnog predstavljanja svoje umetničke prakse koju je razvijao uporedno sa svojim kritičkim radom. Prva umetnička dela potpisana pseudonimom Mangelos nastala su 1940–1941. godine, u vidu malih crnih monohroma, budućih Tabula rasa, koji su vremenom, umesto praznine, ispunjeni novim sadržajem. Danas se Mangelosova dela nalaze u vodećim međunarodnim javnim i privatnim kolekcijama (MoMA, Tate, Museo Reina Sofia, itd.), a njegova pozicija na umetničkoj sceni definisana je kao preteča konceptualizma.

Dimitrije Bašičević Mangelos (1921–1987) began his studies of art history in Vienna and completed them in Zagreb, where he graduated and later acquired his doctorate degree (1957). A prominent art historian, critic and theoretician, Mangelos has recently been recognised as one of the leading theoreticians of modernism in Yugoslav visual arts after 1950. With his exceptional critical and theoretical work, he anticipated new theoretical areas of work in Yugoslav art. He was one of the founding members of the Gorgona group, which was active in Zagreb in the period between 1959 and 1966. It was within Gorgona that he made the first steps in the direction of public presentation of his artistic practice, which he developed along with his critical work. The first works of art signed under the pseudonym Mangelos were created in 1940–1941, in the form of small black monochromes, the future Tabula rasa, that were eventually filled with new content in place of emptiness. Today, Mangelos's works are in the leading international public and private collections (MoMA, Tate, Museo Reina Sofia, etc.) and his position on the art scene is defined as a forerunner of conceptualism.

#### ILIA BELORUKOV

Ilja Belorukov je muzičar iz Sankt Peterburga, Rusija. Radi u pravcima improvizovane, elektroakustične, buka muzike. Široko sarađuje sa domaćim i stranim muzičarima i izvođačima. Praktikuje eksperimentalni pristup ekstrakciji zvuka na alt sakofonu, koristi modularni sintisajzer i elektroniku. Osnivač je Intonema label (od 2011) i jedan je od kustosa Spina!Rec label (2013–2017). Organizator je različitih događanja u Sankt Peterburgu i Rusiji, bio je

koorganizator festivala Teni Zvuka (2010–2014) i Spina!Fest (2016–2017). Piše recenzije i članke za Jazzist i beleške o muzici na Telegram kanalu pod nazivom musicworm, ranije je pisao za Časopis savremene muzike GEZeta, syg.ma i blogove uživo. Radi kao mikš i mastering inženjer za sopstvene projekte i različite izdavačke kuće i muzičare.

Ilia Belorukov is a musician from Saint Petersburg, Russia. He works in the directions of improvised, noise and electroacoustic music. He's widely collaborating with local and foreign musicians and performers. Ilia practices an experimental approach of sound extraction on alto saxophone, uses modular synthesizer and electronics. He is a founder of Intonema label (from 2011) and was one of curators of Spina!Rec label (2013–2017). Organizer of events in Saint Petersburg and Russia, was co-organizer of the Teni Zvuka (2010–2014) and Spina!Fest festivals (2016–2017). He writes reviews and articles for Jazzist and notes about music in Telegram channel called musicworm, before he wrote for Contemporary Music magazine, GEZeta, livejournal and syg.ma blogs. Working as mixing and mastering engineer for own projects and different labels and musicians.

[www.belorukov.blogspot.com](http://www.belorukov.blogspot.com)

[www.liabelorukov.bandcamp.com](http://www.liabelorukov.bandcamp.com)

[www.intonema.org](http://www.intonema.org) / [www.spinarec.bandcamp.com](http://www.spinarec.bandcamp.com)

#### DANICA BIĆANIĆ

Danica Bićanić (Novi Sad, 1985), master studije vajarstva na Akademiji umetnosti u Novom Sadu završila je 2010. godine u klasi prof. Gordane Kaljalović. Doktorirala je 2022. godine na istoj Akademiji, pod mentorstvom prof. dr. um. Stevana Kojića. Dobitnica je više studentskih nagrada – Nagrada za najuspešniji diplomski rad na Vajarskom odseku (2008), Nagrada Art klinike „Perspektiva“ za perspektivnog studenta u kategoriji Skulptura (2008), Nagrada Univerziteta u Novom Sadu za odlične rezultate ostvarene u oblasti umetnosti (2009). Aktivno nastupa od 2006. godine. Imala je četrnaest samostalnih i više grupnih izložbi i drugih nastupa kod nas i inostranstvu (Rumunija, Bosna i Hercegovina, Velika Britanija, SAD, Bugarska, Rusija, Grčka, Austrija, Nemačka, Hrvatska, Slovenija). Od 2011. radila je na mnogobrojnim projektima u oblasti kulture, a od 2017. je članica Predsedništva i koordinatorka programa Saveza udruženja likovnih umetnika Vojvodine. Živi i radi u Novom Sadu.

Danica Bićanić was born in Novi Sad, Serbia, in 1985. She acquired her master's degree at the Academy of Fine Arts in Novi Sad – Sculpture Department, in 2010 and Ph.D. in fine arts in 2022 at the same Academy. She has won several student awards – Award for most successful graduate work at the Sculpture Department (2008), Art Clinics Award “Perspective” for a perspective student in the category Sculpture (2008), University of Novi Sad Award for excellent results achieved in the field of arts (2009). She has been active in the field of art since 2006. She has had 14 solo and numerous group exhibitions and other performances in our country and abroad (Romania, Bosnia and Herzegovina, Great Britain, USA, Bulgaria, Russia, Greece, Austria, Germany, Croatia, Slovenia). Since 2011, she has worked on

numerous projects in the field of culture, and since 2017 she has been a member of the Presidency and program coordinator of the Union of Associations of Fine Artists of Vojvodina. She lives and works in Novi Sad.  
<https://danicabicanic.blogspot.com/>

#### CENTAR ZA NOVE MEDIJE\_kuda.org

Center\_kuda.org je neprofitna organizacija usmerena na savremenu eksperimentalnu umetničku praksu i istraživanje društveno angažovanih projekata u zajednici. Centar je osnovan 2000. godine u Novom Sadu, Srbija, kao trajna fizička i organizaciona infrastruktura. Okuplja umetnike, arhitekte, teoretičare, inženjere i dr., sa ciljem razvoja umetničke produkcije iz koje proizilaze izložbe, simpozijumi, izdavaštvo, akcije, javne intervencije itd., kao odgovor na probleme i pojave društva u kojem deluje. Projekti Centra\_kuda.org često uključuju transmisiju umetničke produkcije na društvenu kritiku i obrnuto. Naglasak je stavljen na umetničke intervencije i društveni aktivizam, koz univerzalne probleme u produkciji vizualnih umetnosti, muzike, prostornih i drugih intervencija. Posljednjih godina pažnja je usmerena na projekte koji uključuju alternativne obrazovne procese u umetnosti sa školama, lokalnom zajednicom i umetnicima.

Center\_kuda.org is a non-profit organization focused on contemporary experimental art practice and research and socially engaged community projects. The Center was founded in 2000 in Novi Sad, Serbia, established as a permanent physical, organizational and human infrastructure. It gathers artists, architects, theoreticians, engineers, etc, with the aim of developing artistic production. Activities that arise from the production processes are exhibitions, symposiums, publishing, actions, public interventions etc, and they arise in response to the problems and phenomena of the society in which we operate. Center\_kuda.org projects often have elements of transmission from artistic production to social criticism and vice versa. Emphasis is placed on artistic interventions that both include social activism and deal with universal problems in the production of visual arts, music, spatial and other interventions. In recent years, attention has focused on projects involving alternative art-oriented education processes with schools, local community and artists.  
<https://kuda.org>

#### CHRISTO AND JEANNE-CLAUDE

Kristo Vladimirov Javačef (1935–2020) i Žan-Klod Duna de Žilebon (1935–2009), poznati su po svojim ekološkim instalacijama velikih dimenzija specifičnim za lokaciju, kao što su znamenitosti i elementi pejzaža umotani u tkaninu, uključujući Umotani Rajhstag, Umotani Pont Nef, Ograda u Kaliforniji i Kapije u Central parku u Njujorku. Rođeni u Bugarskoj i Maroku, par se upoznao i venčao u Parizu kasnih 1950-ih. Prvobitno su radili pod Kristoovim imenom, dok su kasnije svoje instalacije potpisivali sa „Christo and Jeanne-Claude“ (Kristo i Žan-Klod). Kristo je, i nakon smrti Žan-Klod 2009. godine, nastavio da planira i izvodi projekte, sve do svoje smrti 2020. godine. Rad ovih umetnika je obično bio velikih dimenzija, vizuelno

impresivan i kontroverzan, često je zahtevaо godine, a ponekad i decenije pažljive pripreme – uključujući tehnička rešenja, političke pregovore, izdavanje dozvola i ekološka odobrenja, saslušanja i ubedljivanje javnosti. Ovaj umetnički par je odbijao grantove, stipendije, donacije i javni novac a rad je finansirao prodajom sopstvenih umetničkih dela. Kristo i Žan-Klod su opisali bezbroj elemenata koji su doveli do realizacije projekata kao sastavni deo samog umetničkog dela, i govorili su da njihovi projekti nemaju dublje značenje od njihovog neposrednog estetskog uticaja; njihova svrha je jednostavno bila radost, lepota i novi načini sagledavanja poznatog.

Christo Vladimirov Javacheff (1935–2020) and Jeanne-Claude Denat de Guillebon (1935–2009), were artists noted for their large-scale, site-specific environmental installations, often large landmarks and landscape elements wrapped in fabric, including the Wrapped Reichstag, The Pont Neuf Wrapped, Running Fence in California, and The Gates in New York City's Central Park. Born in Bulgaria and Morocco, respectively, the pair met and married in Paris in the late 1950s. Originally working under Christo's name, they later credited their installations to both "Christo and Jeanne-Claude". Until his own death in 2020, Christo continued to plan and execute projects after Jeanne-Claude's death in 2009. Their work was typically large, visually impressive, and controversial, often taking years and sometimes decades of careful preparation – including technical solutions, political negotiation, permitting and environmental approval, hearings and public persuasion. The pair refused grants, scholarships, donations or public money, instead financing the work via the sale of their own artwork. Christo and Jeanne-Claude described the myriad elements that brought the projects to fruition as integral to the artwork itself, and said their projects contained no deeper meaning than their immediate aesthetic impact; their purpose being simply for joy, beauty, and new ways of seeing the familiar.  
<https://christojeanneclaude.net>

#### VUK ĆOSIĆ

Internet veteran i međunarodno priznati klasik internet umetnosti. Suosnivač ljubljanskog Digital Medialab-a i Nettima-a. Živi u Ljubljani, Slovenija. Vuk Ćosić je široko priznat kao jedan od začetnika net.arta, poslednjeg avangardnog pokreta dvadesetog veka. Davno izgubljen i nepristupačan, njegov kulturni klasik net.arta iz 1998. smatra se jednim od uticaja na čuvenu Matriks estetiku. Istorija konverzija filma Duboko grlo (Deep Throat) u intergralnoj verziji bio je prvi ASCII film u svetu umetnosti, naručen za izložbu u Stedeljku i odmah prepoznat kao kamen temeljac digitalne umetnosti dve deset godine prošlog veka. Jedna od najčešće reproducovanih slika tog doba.

Vuk Ćosić često izlaže svoje rade (Vajtčepel, London; Bijenale u Veneciji; Havana Bijenale; Manifesta, Ciriš; ICA, London; Bobur, Pariz; Reina Sofia, Madrid; Garage, Moskva; ICC, Tokio; Kunsthalle, Beč; Digital Artlab, Tel Aviv; ZKM, Karlsruhe; Ars Electronica, Linč; Kastelo Rivoli, Torino; Voker, Mineapolis; Postmasters, Njujork; Fridrikanum, Kasel; Neue Galerie, Grac; IAS, Seul; Baltik, Njukasl; Moka, Oslo; Barbican, London, Kabare Volter, Ciriš...) i realizuje

predavanja (Muzeji: Bobur, Pariz; Gugenhajm, Venecija; CCA, Glazgov; Thing, Njujork; LAMoCA, LA; Festivali – Hong Kong, London, Liverpul, Desau, Montreal, Banf, Madrid, Gorica, Kopenhagen, Barcelona...; umetničke škole i univerziteti – Stokholm, Los Andeles, Čikago, San Francisko, Troja, Dandi, Liverpul, Beč, Venecija, Linc, Barselona...). Predmet brojnih diplomskih, magistarskih i doktorskih teza (univerziteti u Rimu, Sao Paolu, Lidsu, Manchesteru, Briselu, Trstu...), medijske pokrivenosti (NY Times, Liberation, La Repubblica, Guardian, Financial Times, Cahiers du Cinema, Artforum, Newsweek, Wired, Haaretz, ORF, CNN, BBC...) kao i ključne publikacije o novim medijima (MIT press, Thames & Hudson, Tate, Taschen, Baltic...).

Internet veteran and internationally acclaimed classic of internet art. Co-founder of the Ljubljana Digital Medialab and Nettyme. Lives in Ljubljana, Slovenia. Vuk Ćosić is widely recognised as one of the founding pioneers of net.art, the last avant-guard movement of the twentieth century. Long lost and inaccessible, his cult classic of net.art from 1998 is viewed as one of the influences on the famous Matrix aesthetics. The historic conversion of the full length Deep Throat was the very first ASCII movie in the art world, commissioned for the exhibition in the Stedelijk and immediately recognised as a zeitgeist cornerstone of the nineties digital art. One of the most frequently reproduced images of the era.

Frequently exhibits (Whitechappel, London; Venice Biennial; Habana Biennial; Manifesta, Zurich; ICA, London; Beaubourg, Paris; Reina Sofia, Madrid; Garage, Moscow; ICC, Tokio; Kunsthalle, Vienna; Digital Artlab, Tel Aviv; ZKM, Karlsruhe; Ars Electronica, Linz; Castello Rivoli, Torino; Walker, Minneapolis; Postmasters, NYC; Friedricanum, Kassel; Neue Galerie, Graz; IAS, Seoul; Baltic, Newcastle; Moca, Oslo; Barbican, London, Cabaret Voltaire, Zurich... ) and lectures (Museums: Beaubourg, Paris; Guggenheim, Venice; CCA, Glasgow; Thing, NYC; LAMoCA, LA; Festivals – Hong Kong, London, Liverpool, Dessau, Montreal, Banff, Madrid, Gorizia, Copenhagen, Barcelona...); Art schools and Universities- Stockholm, Los Angeles, Chicago, San Francisco, Troy, Dundee, Liverpool, Vienna, Venice, Linz, Barcelona...).

Subject of numerous BA, MA and PHD theses (universities of Rome, Sao Paolo, Leeds, Manchester, Bruxelles, Trieste...), media coverage (NY Times, Liberation, La Repubblica, Guardian, Financial Times, Cahiers du Cinema, Artforum, Newsweek, Wired, Haaretz, ORF, CNN, BBC...) as well as key publications on new media (MIT press, Thames & Hudson, Tate, Taschen, Baltic...).

[www.ljudmila.org/~vuk](http://www.ljudmila.org/~vuk)

#### ATTILA CSERNIK

Atila Černik je rođen 1941. godine u Bačkoj Topoli. Srednju školu je završio u Subotici, u Novom Sadu je studirao i neko vreme živeo i radio u izdavačkoj kući Forum. U Montrealu je izučavao slikarstvo 1965–67, boravio je kratko i u Njujorku. U Subotici se 1971. godine priključuje grupi Bosch+Bosch u kojoj od 1969. godine deluju Slavko Matković, Balint Sombati, Katalin Ladik, Laslo Kerekes, Laslo Salma. Černik je u kontaktu i sa drugim značajnim umetnicima na savremenoj vojvodanskoj sceni, pogotovo onima koji su

okupljeni oko prvih umetničkih kolonija u Senti i Bačkoj Topoli (Jožef Ač, Jožef Beneš) ili sa grafičarima i dizajnerima novosadskog kruga (Ferenc Maurić, Ferenc Barat, Laslo Kapitanj) i književnicima okupljenim oko časopisa *Új Symposion* kao i Ottom Tolnaijem, kritičarem i piscem. Kao pripadnik vojvodanske nove umetničke prakse često izlaže u Mađarskoj koja u delima Bošovaca prepoznaje odjeke vlastitih avangardnih strujanja.

Iz Atila Černika (Csérik Attila), Moderna galerija likovni susret, Subotica, 2008.

Attila Csérik was born in 1941 in Bačka Topola, graduated from high school in Subotica, studied and for some time lived in Novi Sad, and worked in the publishing house Forum. He studied painting in Montreal in 1965-67, and lived briefly in New York. In 1971, in Subotica, he joined the group Bosch+Bosch, in which Slavko Matković, Bálint Szombathy, Katalin Ladik, László Kerekes, László Salma have been active since 1969. Černik is also in contact with other important artists on the contemporary Vojvodina scene, especially those who are gathered around the first art colonies in Senta and Bačka Topola (Jožef Ač, Jožef Beneš,) or with graphic artists and designers from the Novi Sad circle (Ferenc Maurić, Ferenc Barat, László Kapitanj) and writers gathered around the magazine *Új Symposion*, as well as with Ottó Tolnai, critic and writer. As a member of Vojvodina's new artistic practice, he often exhibits in Hungary, the country that recognizes the echoes of its own avant-garde currents in the works of the group Bosch+Bosch.

from Atila Černik (Csérik Attila), Modern Art Gallery "Likovni susret", Subotica, 2008.

#### TIBOR BADA (BADA DADA)

Tibor Bada (Bada Dada) (Novi Sad, 1963 – Budimpešta, 2006). Slikar, pesnik i performer. Završio Srednju školu za dizajn „Bogdan Šuput“ u Novom Sadu. Studirao mađarski jezik i književnost na Filozofskom fakultetu u Novom Sadu. Bio saradnik časopisa *Új Symposion* i urednik lista *Képes Ifjúság* u Vojvodini. Od 1992. živeo u Budimpešti gde je radio kao saradnik „Studio za animirane filmove“. Područja umetničkog rada bila su mu: slikarstvo, crtež, strip, autorski crtani film, poezija, muzika, akcija, performans – sve u duhu neodadaizma. Naziva se anti-slikarom, jer je svojim umetničkim programom kritikovao, negirao i ismevao prethodnu slikarsku praksu i neprikosnovene umetničke veličine. Bio je pripadnik alternativne i undergrund umetničke scene Vojvodine i Mađarske. Poslednje godine života proveo je u Sent Andreji.

(Novi Sad, 1963 - Budapest, 2006). Painter, poet and performer. He graduated from the "Bogdan Šuput" High School for Design in Novi Sad. He studied Hungarian language and literature at the Faculty of Philosophy in Novi Sad. He was a contributor to the magazine *Új Symposion* and editor of the newspaper *Képes Ifjúság* in Vojvodina. Since 1992, he lived in Budapest, where he worked as an associate of the "Studio for Animated Films". The areas of his artistic work were: painting, drawing, comics, author's cartoon, poetry, music, action, and performance – all in the spirit of Neo-Dadaism. He is called an anti-painter, because, in his artistic program, he criticized, denied and

ridiculed the previous painting practice and indisputable artistic greatness. He was a member of the alternative and underground art scene of Vojvodina and Hungary. He spent the last years of his life in Saint Andrea.

#### ALEKSANDAR DAVIĆ

Aleksandar Davić (1961–2020) je bio profesor filmske i pozorišne režije na Akademiji umetnosti Univerziteta u Novom Sadu i profesor digitalnog videa na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu. Diplomirao je na Akademiji umetnosti u Novom Sadu, Jugoslavija, Intermedijalna režija (film, TV, pozorište, radio).

Aleksandar Davić (1961–2020) was Professor of Film and Theatre Directing at the Academy of Arts University of Novi Sad and Professor of Digital Video at Interdisciplinary studies University of Arts in Belgrade. He graduated from Academy of Arts Novi Sad, Yugoslavia, Intermedia directing (film, TV, theatre, radio).

[aleksandardavici.net](http://aleksandardavici.net)

#### diSTRUKTURA

Milica Milićević i Milan Bosnić su diplomirali i magistrirali na Fakultetu likovnih umetnosti u Beogradu, na Odseku za slikarstvo. Od 2005. rade na zajedničkim projektima kao umetnički par pod nazivom diSTRUKTURA. Mediji u kojima rade su uglavnom fotografija, slika, crtež i video. Njihov rad je prezentovan kako u zemlji tako i u inostranstvu na preko 30 samostalnih i više od 70 grupnih izložbi. Samostalno su izlagali u Srbiji, Austriji, Holandiji, Nemackoj, Češkoj, Sloveniji, Japanu i Finskoj. Njihove aktivnosti su podržali Pollock-Krasner Fondacija (2015), Evropska kulturna fondacija, KulturKontakt, Kraljevina Norveška, ProHelvetica, Ministarstvo Republike Srbije i drugi. Radovi im se nalaze u privatnim, javnim i korporativnim kolekcijama u zemlji i inostranstvu, uključujući kolekciju H2 Centra za savremenu umetnost, Muzeja savremene umetnosti Vojvodine, Kulturnog centra Beograda, Wiener Stadtsche collection, Muzeja grada Beograda, Telenor kolekcije, Okolje Consulting Art Collection iz Ljubljane kao i mnogim drugim. Tokom proteklih godina učestvovali su u raznim rezidencijalnim programima, simpozijumima i radionicama u Španiji, Nemackoj, Francuskoj, Švajcarskoj, Holandiji, Austriji, Italiji, Sloveniji, Egiptu, Srbiji i Finskoj.

Milica Milicevic and Milan Bosnic are both MA's of Departments of Painting, Faculty of Fine Arts, University of Arts in Belgrade, Serbia and although in diverse individual artistic ventures in group and solo exhibitions, they have been working on joint projects under name diSTRUKTURA since 2005.. Their ideas are expressed in different media but mostly photography, painting, drawing and video. diSTRUKTURA took part in over 30 individual and more than 70 group exhibitions. They exhibited solo in Serbia, Austria, Netherlands, Germany, Japan, Czech, Slovenia and Finland. Their activities were supported by Pollock-Krasner Foundation (2015), European Cultural Foundation, KulturKontakt, Kingdom of Norway, ProHelvetica, Serbian Ministry of Culture, Belgrade City Municipality, Okolje Consulting and others. Their works are now part of many

private, public and corporate collections such as H2 Center for Contemporary Art Collection, Collection of Museum of Contemporary Art Vojvodina, Cultural Center Belgrade Collection, Wiener Stadtsche collection, Belgrade City Museum, Telenor collection as well as Okolje Consulting Art Collection from Ljubljana. For the past fifteen years, they participated in artist in residence programs and workshops in Spain, Germany, Switzerland, Austria, Netherlands, Slovenia, Italy, Finland, Egypt and Serbia.

[www.distruktura.com](http://www.distruktura.com)

#### DOPLGANGER

Doplgener umetnički duo čine Isidora Ilić i Boško Prostran iz Beograda. Radovi Doplgenera bave se odnosom između umetnosti i politike kroz preispitivanje režima pokretnih slika i modusa njihove recepcije. Oslanjajući se na tradicije eksperimentalnog filma i videa, Doplgener interveniše na već postojećim medijskim proizvodima ili proizvodi u formi proširenog filma. Njihovi radovi se nalaze u javnim kolekcijama i predstavljeni su u međunarodnim institucijama umetnosti i na filmskim festivalima. Dobitnici su umetničkih stipendija i rezidencijalnih boravaka, nagrada filmskih festivala i Politikine nagrade „Vladislav Ribnikar”.

Doplgener is an artist duo from Belgrade, comprising Isidora Ilić and Boško Prostran. The practice of Doplgener revolves around the relation between art and politics by exploring the regimes of moving images and the modes of their reception. They rely on the tradition of experimental and avant-garde film and through some of the actions of these traditions intervene on the existing media products or work in expanded cinema forms. Their works are in public collections and have been shown internationally at both art institutions and film festivals. Doplgener a recipient of fellowships and artist residences, film awards and Politika Award „Vladislav Ribnikar”.  
[www.doplgener.org](http://www.doplgener.org)

#### UROŠ ĐURIĆ

Uroš Đurić (1964) živi i radi u Beogradu. Studirao je istoriju umetnosti na Filozofskom fakultetu (1984–87) i slikarstvo na Fakultetu likovnih umetnosti u Beogradu, na kojem je diplomirao (1992) i magistrirao (1998). Aktivno izlaze od 1989. Tokom godina radovi su mu predstavljeni u mnogobrojnim galerijama i muzejima uključujući Že de Pom u Parizu, Kunsthalle Fridericianum u Kaselu, Austrijski kulturni forum u Njujorku, Albertinu, Ludvig, Secesiju i Kunsthalle u Beču, Zahenta galeriju u Varšavi, Frankfurter Kunstferajn u Frankfurtu, Muzej moderne umetnosti u Sent-Etjenu, Forum Štatpark u Gracu. Saradivao je sa Haraldom Zemanom, Reneom Blokom, Gabi Makert, Geraldom Matom, Lorandom Hedijem, Tomasom Trumerom, Viktorijom Kombalijom, Amijem Barakom kao i sa većinom najznačajnijih institucija i kustosa u zemlji i regionu. Dela su mu zastupljena u kolekcijama Albertine i Ludvig muzeja u Beču, Muzeja savremene umetnosti u Beogradu, Muzeja savremene umetnosti Vojvodine u Novom Sadu, kao i u mnogim javnim i privatnim kolekcijama širom sveta. Dobitnik je Nagrade Oktobarskog salona (1991. i 2005), Memorijala Nadežde Petrović (1994), Bijenala mladih (1996) i „Sava Šumanović“ (2021).

Uroš Đurić (1964) Lives and works in Belgrade. Studied Art History at the Faculty of Philosophy (1984–1987) and Painting at the Faculty of Fine Arts in Belgrade, where he received B. A. (1992) and M. A. Degree (1998). Actively exhibiting since 1989. Over the years, his works have been presented in Jeu de Paume in Paris, Kunsthalle Fridericianum in Kassel, Austrian Cultural Forum in New York, Kunsthalle Wien, Zachęta gallery in Warszawa, Frankfurter Kunstverein, Musée d'art moderne de Saint-Étienne Métropole, Secession Wien, Katzen Arts Center in Washington, Centre Cultural Tecla Sala in Barcelona, Museum Moderner Kunst Sammlung Ludwig Wien, Forum Stadtpark in Graz, La Maison Rouge in Paris, Klovićevi Dvori in Zagreb, Nacionalna galerija in Skopje, Muzeum Narodowe in Poznań, Studio Tommaseo in Trieste, La Criée centre d'art contemporain in Rennes, Kunstforum Ostdeutsche Galerie in Regensburg, and elsewhere. He has collaborated with Harald Szeemann, René Block, Marina Gržinić, Gerald Matt, Lorand Hegyi, Lenka Klodová, Thomas D. Trummer, Gabriele Mackert, Tobi Maier, Iara Boubnova, Thomas Mießgang, Victoria Combalía, Jiří Ševčík, Mica Gherghescu, Gorančo Gjorgjevski, Ivan Mečl, Ami Barak... His works are part of various public collections including Albertina & Museum Moderner Kunst Sammlung Ludwig Wien, EVN sammlung in Maria-Enzersdorf, La Collection Antoine de Galbert in Paris, Museum of Contemporary Art, City Museum, Museum Zepter and Telenor Collection in Belgrade, Museum of Contemporary Art of Vojvodina, Novi Sad, as well as part of many private collections around Europe.

## IRWIN

IRWIN grupu čini pet umetnika: Dušan Mandić (Ljubljana, 1954), Miran Mohar (Novo Mesto, 1958), Andrej Savski (Ljubljana, 1961), Roman Uranjek (Trbovlje, 1961–2022) i Borut Vogelnik (Kranj, 1959). Grupa je osnovana 1983. u Ljubljani, a IRWIN je takođe i osnivač NSK organizacije i NSK State in Time (Država u vremenu) Nedavne izložbe u projektima: Collaborations, mumok – Muzej fondacije moderne umetnosti Ludwig, Beč; 2022, Bigger than Myself. Heroic Voices from Ex-Yugoslavia, Nacionalni muzej umetnosti 21. veka MAXXI, Rim 2020/21; I'm One Only If I'm many, Christine König galerija, Beč, 2019; Was ist Kunst Bosna i Hercegovina; Heroji 1941–1945, Muzej savremene umetnosti Republike Srpske, 2018; NSK State, paviljon na Bijenalu u Veneciji, Ca'tron; NSK (Neue Slowenische Kunst), From Capital to Capital, Muzej kraljice Sofije, Madrid, 2017 i Van Abbemuseum, Ajndhoven i Muzej savremene umetnosti Garaža, Moskva, 2016; IRWIN Planting Seeds Łaznia centar za savremenu umetnost Gdansk, Gdansk, Poljska, 2016; NSK (Neue Slowenische Kunst), From Capital to Capital, Moderna galerija, Ljubljana; Eastward, Freedom, Borders, Projections, Ludwig Forum Ahen, 2015; Hans in Luck – Art and Capital, Lehmbruck Muzej, Duisburg; Dreams and Conflicts, Galleria Civica di Modena, Modena 2014; Former West, HKW, Berlin, 2013; A Bigger Splash, Tate Modern, London; NSK Passport Office, Museum of Modern Art (MOMA), Manifesta, Genk, 2012; The Global Contemporary. The Art Worlds after 1989, ZKM /Centar za umetnost i medije Karlsruhe, Barselona, The International, MACBA, 2011; The Promises of the Past, Centar Pompidu, Pariz, 2010; State in

Time, Umetnička hala Krems, 2009; Here Is Every, Muzej moderne umetnosti (MOMA), 2008–09; NSK Passport Holders, Tajpej Bijenale, Muzej umetnosti Tajpeja, 2008; Birds of a Feather, Akbank Art Center, Istanbul, 2006–2007.

The IRWIN group consists of five artists: Dušan Mandić (Ljubljana, 1954), Miran Mohar (Novo Mesto, 1958), Andrej Savski (Ljubljana, 1961), Roman Uranjek (Trbovlje, 1961–2022) and Borut Vogelnik (Kranj, 1959). The group was founded in 1983 in Ljubljana and IRWIN was also a co-founder of the NSK organization and the NSK State in Time. Recent exhibitions and projects: Collaborations, mumok - Museum Moderner Kunst Stiftung Ludwig, Vienna; 2022, Bigger than Myself. Heroic Voices from Ex-Yugoslavia, National Museum of 21st Century Art MAXXI, Rome 2020/21, I'm One Only If I'm many, Christine König Galerie, Wien, 2019; Was ist Kunst Bosnia and Herzegovina, Heroes 1941 – 1945, Museum of Contemporary Art of Republic of Srpska, 2018; NSK State Pavilion Venice Biennale, Ca'tron, NSK (Neue Slowenische Kunst), From Capital to Capital, Museo Reina Sofia, Madrid in 2017 and Van Abbemuseum, Eindhoven and Garage Museum of Contemporary Art, Moscow in 2016; IRWIN Planting Seeds Łaznia Centre for Contemporary Art in Gdańsk, Gdańsk, Poland, 2016; NSK (Neue Slowenische Kunst), From Capital to Capital, Moderna galerija, Ljubljana; Eastward, Freedom, Borders, Projections, Ludwig Forum Aachen, 2015 Hans in Luck - Art and Capital, Lehmbruck Museum, Duisburg; Dreams and Conflicts, Galleria Civica di Modena, Modena 2014; Former West, HKW, Berlin, 2013; A Bigger Splash, Tate Modern, London; NSK Passport Office, Museum of Modern Art (MOMA), Manifesta, Genk, 2012; The Global Contemporary. The Art Worlds after 1989, ZKM /Center for Art and Media Karlsruhe, Karlsruhe, Barcelona, The International, MACBA, 2011; The Promises of the Past, Centre Pompidou, Pariz, 2010, State in Time, Kunsthalle Krems, 2009; Here Is Every, Museum of Modern Art (MOMA), 2008–09; NSK Passport Holders, Taipei Biennial, Taipei Art Museum, 2008; Birds of a Feather, Akbank Art Center, Istanbul, 2006–07.  
<https://www.irwin-nsk.org>

## VLADAN JOLER / KATE CRAWFORD

Vladan Joler je univerzitetski profesor, istraživač i umetnik čiji rad predstavlja spoj istraživanja podataka, kontrapiranja, istraživačkog novinarstva, spisateljskog rada, vizuelizacije podataka, kritičkog dizajna i brojnih drugih disciplina. On istražuje i vizuelizuje razne tehničke i društvene aspekte algoritamske transparentnosti, eksploatacije digitalnog rada, nevidljivih infrastruktura i mnogih drugih savremenih fenomena na preseku između tehnologije i društva. Tokom 2018. godine, u saradnji sa Kejt Krford, objavio je Anatomiju sistema veštačke inteligencije, mapu velikih razmara i eseju u kome istražuje ljudski rad, informacije i planetarne resurse koji su neophodni za razvijanje i funkcionisanje uređaja Amazon Echo, bežičnog zvučnika čije se funkcionisanje kontroliše glasom. Njegova prethodna studija, naslovljena Fejsbuk algoritamska fabrika, sadržala je dubinsko forenzičko istraživanje i vizuelno mapiranje algoritamskih procesa i vidova eksploatacije skrivenih u pozadini najveće društvene mreže. Među druge studije čiji je bio autor, a objavljene su poslednjih godina u izdanju

nezavisnog istraživačkog kolektiva SHARE Lab, spadaju istraživanja koja se bave informatičkim ratom, analizom metapodataka, eksplorisanjem istorije pretraživanja interneta, nadzorom i arhitekturom interneta.

U svojstvu kustosa organizovao je brojna događanja i okupljanja internet aktivista, umetnika i istraživača, uključujući tu događaje u organizaciji kolektiva SHARE u Beogradu i Bejrutu. Njegova umetnička pristorija ukorenjena je u medijskom aktivizmu i hakovanju igara.

Stvaralaštvo Vladana Jolera uključeno je u kolekcije Muzeja moderne umetnosti (MoMA) u Njujorku, Muzeja Viktorije i Alberta i Muzeja dizajna u Londonu, a takođe je deo stalne postavke Centra Ars Electronica. Njegovi radovi izlagani su na više od stotinu međunarodnih izložbi, uključujući tu institucije i događaje kao što su: ZKM, XXII Milanski trijenale, HKW, Bečki bijenale, V&A, Transmediale, Ars Electronica, Biennale WRO, Šenžensko društvo za dizajn, Hjundai Motorstudio u Pekingu, MONA, Glassroom, La Gaite Lyrique, te Savet Evrope u Strazburu i Evropski parlament u Briselu.

Dobitnik je brojnih nagrada, među kojima su Nagrada Beazley Design of the Year

2019. godine dodeljena od strane Muzeja dizajna u Londonu i S+T+ARTS '19, počasno priznanje dodeljeno od strane Evropske komisije i Centra Ars Electronica.

Vladan Joler is a university professor, researcher and artist whose work is a combination of data research, countermapping, investigative journalism, writing, data visualization, critical design and numerous other disciplines. He explores and visualizes various technical and social aspects of algorithmic transparency, exploitation of digital work, invisible infrastructures and many other contemporary phenomena at the intersection between technology and society.

In 2018, in collaboration with Kate Crawford, he published *Anatomy of an Artificial Intelligence System*, a large-scale map and essay exploring the human labour, information, and planetary resources necessary for developing and functioning of the Amazon Echo device, a wireless speaker whose functioning is controlled by voice. His previous study, titled *Facebook's Algorithmic Factory*, featured an in-depth forensic research and visual mapping of the algorithmic processes and exploits hidden behind the world's largest social network. Other studies he authored, published in recent years by the independent research collective SHARE Lab, include research dealing with information warfare, metadata analysis, exploiting Internet browsing history, surveillance, and Internet architecture.

As a curator, he organized numerous events and gatherings of internet activists, artists and researchers, including events organized by the SHARE collective in Belgrade and Beirut. His artistic prehistory is rooted in media activism and game hacking.

Vladan Joler's work is included in the collections of the Museum of Modern Art (MoMA) in New York, the Victoria and Albert Museum and the Design Museum in London, and is also part of the permanent exhibition of the Ars Electronica Centre. His works have been exhibited at more than a hundred international exhibitions, including institutions and events such as: ZKM, XXII Milan Triennale, HKW, Vienna Biennale, V&A, Transmediale, Ars Electronica,

Biennale WRO, Shenzhen Design Society, Hyundai Motorstudio in Beijing, MONA, Glassroom, La Gaite Lyrique, and the Council of Europe in Strasbourg and the European Parliament in Brussels.

He is the winner of numerous awards, among them the Design of the Year Award for 2019 awarded by the Design Museum in London and S+T+ARTS '19, an honourable mention awarded by the European Commission and Ars Electronica Centre.

<https://anatomyof.ai>

## NOVI\_SAD

Novi\_sad je pseudonim Thanasisa Kaproulias (1980) koji je diplomirao ekonomiju na Univerzitetu u Piraeusu. Pod uticajem pionira audio-novacija, počeo je da generiše zvukove 2005. godine. Pojačani snimci okoline, manipulacije dronom, strukturirani ambijentalni zvučni pejzaži, mikrotonovi naspram prizvuka, sve se spaja u hiperstrukturu ikonoklastičkog oblika. Umetnički rad Novi\_sada pokazuje visok nivo tehničke sposobnosti, kao i osjetljivost na nijanse lokacije. Živi i radi u antičkoj Olimpiji, Grčka.

Novi\_sad is the pseudonym for Thanasis Kaproulias (b. 1980) who holds a degree from the Economic University of Piraeus. He lives and works in Ancient Olympia, Greece. Influenced by the pioneers of audio assault, he began generating sounds in 2005. Amplified environmental recordings, drone manipulations, structured ambient soundscapes, microtones vs overtones, all come together in a hyper structure of iconoclastic form. Novi\_sad's artistic output displays a high level of technical ability, as well as a sensitivity to the nuances of location.

<https://novi-sad.net>

## LÁSZLÓ KEREKES

László Kerekes (Bácskossuthfalva / Stara Moravica, 1954 – Berlin, 2011). Završio višu pedagošku školu, te Fakultet likovnih umetnosti u Beogradu, odsek konzervacije, 1980. Godine 1984. postao je grafički dizajner časopisa *Új Symposion*, Novi Sad. Bio je multimedijski umetnik i performer, začetnik transavangardnog slikarstva u Jugoslaviji. Pridružio se konceptualnoj grupi Bosch+Bosch na poziv umetnika Sombati Balinta 1971. i bio njen član do 1975. godine. Od 1976. do 1982. putovao je Azijom, Evropom i Afrikom. Od 1988. živeo je i radio u Zapadnom Berlinu. Na svoj pedeseti rođendan, 2004. godine, simbolično se povukao iz javnih umetničkih nastupa. Reditelj Aleksandar Davić iz Novog Sada napravio je njegov video-portret (Novosadska TV, 1985).

Početak umetničke prakse Lasla Kerekeša, u prvoj polovini 70-ih godina 20. veka bio je usmeren na land art istraživanja, umetničke intervencije i beleženje tragova u prirodom okruženju. Kad su 1972. godine isušila jezera Palić i Krvavo jezero pored Subotice, na isušenim površinama dna je napravio „korekciju krajolika“ crtajući linije kao znakovne forme kojima je definisao sopstveni koordinatni sistem. Istovremeno su njegove aktivnosti uključivale mejl art, kseroksidnu elektrografiju, eksperimentalni film i akcije nadahnute fluxusom. Godine 1971. u časopisu *Új Symposion* objavio je brojne eksperimentalne stripove i

pisane konkretnе pesme. Tokom studija u Beogradu, osim nematerijalne umetnosti, bavio se slikarstvom napuštajući grupu Bosch+Bosch. Nakon emigracije u Berlin, njegova je umetnost ponovo bila prožeta multimedijskim pristupom.

László Kerekes (Bácskossuthfalva (Stara Moravica, Vojvodina, 1954 – Berlin, 2011) graduated from the Pedagogical School and the Faculty of Fine Arts, Department of Conservation in Belgrade in 1980. In 1984, he became the graphic designer of Új Symposia, Novi Sad. He was a multimedia artist and performer, and the originator of trans-avant-garde painting in Yugoslavia. He joined the conceptual group Bosch+Bosch at the invitation of the artist Bálint Szombathy in 1971 and was a member until 1975. From 1976 to 1982, he travelled through Asia, Europe and Africa. Since 1988 he lived and worked in West Berlin. On his fiftieth birthday, in 2004, he symbolically retired from public artistic performances. Director Aleksandar Davić from Novi Sad made a video portrait of him (Novosadska TV, 1985).  
The beginning of the artistic practice of László Kerekes, in the first half of the 70s of the 20th century, was devoted to land art research, artistic interventions and recording traces in the natural environment. When the lakes Palić and Kravalo jezero near Subotica dried up in 1972, he made a "landscape correction" on the dried-up bottom surfaces by drawing lines as symbolic forms with which he defined his own coordinate system. At the same time, his activities included mail art, xeroxide electrography, experimental film and Fluxus-inspired actions. In 1971, in the magazine Új Symposion, he published numerous experimental comics and written concrete poems. During his studies in Belgrade, apart from non-material art, he was engaged in painting after leaving the Bosch+Bosch group. After immigrating to Berlin, his art was again imbued by a multimedia approach.

#### FEMKANJE (BOJANA S. KNEŽEVIĆ / KATARINA PETROVIĆ)

Katarina Petrović je umetnica i istraživačica koja radi na preseku umetnosti, nauke i humanističkih nauka. Njen rad se fokusira na kreativne procese, od stvaranja značenja, poesisa i organizacionih sistema do fizike zvuka, svetlosti i vakuma. Stvara procesne radevine koristeći medije teksta, zvuka, softvera i performansa. Katarina Petrović je magistrirala na ArtScience Interfaculty, Kraljevskom konzervatorijumu i Kraljevskoj akademiji umetnosti u Hagu i diplomirala na Akademiji likovnih umetnosti u Beogradu. Dobitnica je Nagrade „D. B. Mangelos“ za 2019. godinu. Koinicijatorka je projekata Femkanje i ArtScience Forum, članica i predsednica odbora umetničkog prostora Trixie u Hagu, istraživačica pri transdisciplinarnom istraživačkom Centru Leo Apostel, VUB u Briselu i gostujući predavačica na postdiplomskom programu School of Thinking, VUB i ArtScience Interfaculty u Hagu. <https://www.katarinapetrovic.net>

Bojana S. Knežević je medijska umetnica aktivna u domenu performansa, videa, audio-vizuelne instalacije, zvučne i radijske umetnosti, i umetničke edukacije. Koautorka je umetničko-medijskog projekta i podkasta Femkanje, inicijatorka nezavisne obrazovne platforme Lutajuća katedra za para-akademske aktivnosti i jedna je osnivačica umetničkog kolektiva Audio Leakage Community. U svojim

angažovanim i participativnim umetničkim projektima, ona dekonstruiše različite društvene stereotipe, sa fokusom na glasove marginalizovanih ili skrivenih individualnih i kolektivnih identiteta. Osnovne i master studije završila je na studijskoj grupi Novi likovni mediji, na Akademiji umetnosti u Novom Sadu, a doktorirala je na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu. Trenutno radi kao stručna saradnica na Akademiji umetnosti Univerziteta u Novom Sadu.  
<https://linktr.ee/bojanasknezevic>

Bojana S. Knežević is a media artist, working in the fields of performance, video, audio-visual installation, sound and radio art and art education. She is co-author of an art/media project and podcast Femkanje, founder of an independent educational platform Wandering cathedra for para-academic activities, and a founding member of a sound art collective Audio Leakage Community. In her socially engaged and participatory art projects, she deconstructs various social stereotypes, with a focus on voices of marginalized or hidden individual and collective identities. She holds a BA and MFA degree (New Media Arts) from the Department of Fine Arts, Academy of Arts Novi Sad, and a doctoral degree (Interdisciplinary art - Digital Art) from the University of Arts in Belgrade. Since 2018, she has been working as a higher professional associate at the Academy of Arts in Novi Sad.  
<https://linktr.ee/bojanasknezevic>

Katarina Petrović is an artist and researcher working at the intersection of art, science and humanities. Her work focuses on creative processes, from meaning-making, poesisis and organizational systems to physics of sound, light and vacuum. She makes process works using media of text, sound, software and performance. Katarina holds a MMus degree from ArtScience Interfaculty, Royal Conservatoire and Royal Academy of Arts, The Hague and an MFA from the Academy of Fine Arts, Belgrade. In 2019 she was the winner of D.B. Mangelos award. Katarina is co-initiator of Femkanje and ArtScience Forum, a member and board chair of an artist-run space Trixie in The Hague, an affiliated researcher at transdisciplinary research Center Leo Apostel, VUB in Brussels and a guest lecturer at postgraduate School of Thinking, VUB and ArtScience Interfaculty in The Hague.  
<https://www.katarinapetrovic.net>

#### KATALIN LADIK

Katalin Ladik je rođena 1942. godine u Novom Sadu (Jugoslavija). Odrastajući u multietničkom, višejezičnom i multikulturalnom okruženju, njenu stvaralačku maštu u književnosti (poezija i beletristica), likovnoj umetnosti (vizuelni radovi, vizuelne partiture), zvučnoj poeziji, radio-igrami i u performansima, podsticale su različite kulturne i narodne tradicije. Objavila je sedamnaest knjiga poezije na mađarskom, a dvanaest njenih pesničkih knjiga prevedeno je na različite jezike. Njena serija kolaža vizuelne poezije može se naći u Muzeju moderne umetnosti u Njujorku, Galeriji Tejt u Londonu, Kontakt Kolekciji Erste Grupe u Beču, muzeju MACBA u Barseloni, Muzeju Sztuki u Lođu, Muzeju Ludwig u Budimpešti, Verbund kolekciji u Beču, Savremenoj zbirci Mađarske nacionalne galerije, acb galeriji u Budimpešti. Otkrivena je i međunarodno priznata na Međunarodnom festivalu zvučne poezije u Amsterdamu, 1977, potom slede

Centar Pompidu, Pariz, 1980, Međunarodni festival zvučne poezije, Njujork i Baltimor, 198, documenta 14 Kasel, Atina (2017). Dobitnica je sledećih nagrada: Nacionalna nagrada za kulturu Republike Srbije (2009); Nagrada Ivorov venac Mađarske (2012); Lennon Ono nagrada za mir (2016).

Katalin Ladik was born in Novi Sad, Yugoslavia in 1942. Growing up in a multi-ethnic, multilingual and multicultural environment, her creative imagination in literature (poetry and fiction writing), in fine arts (visual works, visual scores), in sound poetry, in radio plays and in performances has been fuelled by the diverse cultural landscape and many-faceted folk tradition. She has seventeen published books of poetry in Hungarian and twelve poetry books of hers have been translated into various languages. Her visual poetry collage series can be found in Museum of Modern Art New York; Tate Gallery, London; Kontakt Collection of Erste Group, Vienna; MACBA, Barcelona; Museum Sztuki, Lodz; Ludwig Museum, Budapest; Verbund Collection, Vienna; Contemporary Collection of Hungarian National Gallery; acb Gallery in Budapest. She was discovered and recognized internationally at the International Festival of Sound Poetry in Amsterdam, 1977; Centre Pompidou, Paris, 1980; International Sound Poetry Festival, New York City and Baltimore, 1980; documenta 14 Kassel, Athens (2017). She was awarded the National Award for Culture of the Republic of Serbia (2009); Laurel Wreath of Hungary Award (2012); Lennon Ono Grant for Peace Award (2016).

#### SANJA LATINOVIĆ

Sanja Latinović (Srbija, 1983) diplomirala je na Fakultetu likovnih umetnosti u Beogradu, odsek vajarstvo. Godine 2016. završila je Master studije za performans na HKB, Bern, Švajcarska. Iako vajarka po vokaciji, Sanja svoj rad uglavnom fokusira na performans, video-rad i fotografiju, pažljivo birajući ta polja za svoje umetničko istraživanje i izražavanje kako bi dovela u pitanje sam medij skulpture istražujući njegov transformativni potencijal u odnosima materijal-prostor-forma-ideja. Sanjine tematske preokupacije se uglavnom odnose na tematizovanje i problematizovanje višeslojnog i složenog funkcionalisanja pojedinca u današnjem svetu, naših svakodnevnih suočavanja sa brojnim i raznovrsnim oblicima društvenih opredeljenja, imperativa, pritisaka. Baveći se više emotivno-psihološkom dimenzijom tih odnosa, umetnica predlaže i artikuliše sopstvene poglедe kroz nepretenciozna, pojednostavljena vizuelna rešenja/performanse oblikujući ih u svojevrsne metafore o sindromima, stanjima i procesima koji karakterišu napet globalnu sliku društva. Zastupa je Galerija NGVU u Beogradu i Galerija Catinca Tabacaru u Temišvaru.

Sanja Latinović (Serbia, 1983) graduated from the Faculty of Fine Arts in Belgrade, Department of Sculpture. In 2016 she finished Master Studies for Performance Art at HKB, Berne, Switzerland. Although a sculptor by vocation, Sanja focuses her work mainly on performance, video work and photography, choosing carefully those fields for her artistic research and expression in order to question the very medium of sculpture by exploring its transformative potential in the relations matter-space-form-idea. Sanja's thematic preoccupations are mainly about thematizing

and problematizing the multilayerd and complex functioning of an individual in today's world, our everyday confrontations with numerous and various forms of social determinations, imperatives, pressures. Dealing more with the emotionally psychological dimension of those relations, the artist proposes and articulates her own views through unpretentious, simplified visual solutions/performances forming them into a kind of metaphores about syndromes, states and processes that characterise the tense global image of the society. She is represented by the NGVU gallery in Belgrade and Catinca Tabacaru gallery in Timisoara.  
<https://www.sanjalatinovic.com>

#### MIRKO LAZOVIĆ

Mirko Lazović, srpski/holandski umetnik, diplomirao je na Univerzitetu umetnosti u Beogradu i Kraljevskoj akademiji u Hagu, magistrirao na Kraljevskom konzervatorijumu u Hagu. Sa sedištem u Holandiji, njegova široka praksa uključuje samostalne i grupne izložbe širom Evrope, od relevantnih kulturnih mesta do opskurnih i napuštenih lokacija. Njegove instalacije i zvučni radovi stavlaju snažan tematski akcenat na prisustvo, interaktivnost, percepciju vremena i otelotvoreni doživljaj gledaoca. Kroz instalacije i zvučne radove, on traži transformativne kvalitete u običnim elementima, kao što su svjetlost, voda, struja i zvuk kroz koje pokušava da uskladi okruženje i posmatrača.

Mirko Lazović, Serbian/Dutch artist, graduated from the University of Arts in Belgrade and Royal Academy in The Hague, got his MA from the Royal Conservatory in the Hague. Based in the Netherlands, his wide-reaching practice includes solo and group exhibitions throughout Europe, from relevant cultural venues to obscure and abandoned locations. His installations and sound works place strong thematic emphasis on presence, interactivity, perception of time and the embodied experience of the spectator. Through installations and sound works, he seeks transformative qualities within ordinary elements, such as light, water, electricity and sound through which he attempts the alignment between an environment and spectator.

#### TEVŽ LOGAR

Tevž Logar (1979) je samostalni kustos, urednik i pisac koji saraduje sa raznim galerijama, institucijama i kolekcijama. Na 58. Venecijanskom bijenalu 2019. saradivao je sa Paviljonom Republike Sjeverne Makedonije kao kustos – konsultant i Paviljonom Kosova kao pisac. Godine 2013. bio je kustos projekta Jasmine Cibić For Our Economy and Culture za Paviljon Slovenije na 55. Venecijanskom bijenalu. Od 2020. godine je stalni saradnik časopisa Artforum. Bio je kustos ili kokustos više grupnih i samostalnih izložbi, uključujući When in Doubt, Go to a Museum (2021); Trijenale, 54. Zagreb Salon –Without Anaesthesia (2019); Borderline Relation (2018); Ulay: I Other (2017), Vadim Fishkin: Light Chaser (2016); Ulay: Irritation (2015); Crossings (2014); Bas Jan Ader (2012); Tanja Ostojić: Body, Politics, Agency (2012); Accretions II (2011)... Saradivao je sa institucijama, galerijama i izdavačima, kao što su: Muzej moderne i savremene umetnosti, Lod, Poljska; Fondacija

Sandretto Re Rebaudengo, Turin, Italija; TBA21, Beč, Austria; Muzej savremene umetnosti, Ljubljana, Slovenija; Bijenale grafičkih umetnosti, Ljubljana, Slovenija; Muzej moderne i savremene umetnosti, Rijeka, Hrvatska; Muzej Ludwig, Budimpešta, Mađarska; James galerija, Njujork, SAD; VOX, Montreal, Kanada; Cooper Galerija, Dandi, UK; Američki univerzitet Bejrut, Liban; CAC Ženeva, Švajcarska; Kontakt kolekcija, Beč, Austria; Nacionalna galerija Kosova; Galerija Gregor Podnar, Berlin; Gaep and Suprainfinit, Bukurešt; Mousse Publishing, Milano, Italija; Routledge, Njujork, SAD; i gurgur izdanja, Berlin, Nemačka. Od 2009. do 2014. bio je umetnički direktor Galerije Škuc u Ljubljani, Slovenija, i predavač istorije umetnosti 20. veka na Akademiji vizuelnih umetnosti (AVA) u istom gradu. Bio je scenarija celovečernjeg dokumentarnog filma Project Cancer: Ulay's journal from November to November (2013) i suosnivač je Ulay fondacije (2014) u Amsterdamu, gde je sada član Savetodavnog odbora. Godine 2014. nominovan je za nagradu Gerrit Lansing Independent Vision (Independent Curators International) u Njujorku. Živi u Rijeci, u Hrvatskoj.

Tevž Logar (1979) works as an independent curator, editor, writer who collaborates with various galleries, institutions and collections. For the 58th Venice Biennial in 2019, he worked with the Pavilion of Republic of North Macedonia as curatorial consultant and the Pavilion of Kosovo as a writer. In 2013 he curated the project Jasmina Cibic: For Our Economy and Culture for the Slovenian Pavilion at the 55th Venice Biennial. Since 2020 he is a regular contributor to Artforum magazine. He has curated or co-curated a number of group and solo exhibitions, including When in Doubt, Go to a Museum (2021); the Triennial, 54th Zagreb Salon – Without Anaesthesia (2019); Borderline Relation (2018); Ulay: I Other (2017), Vadim Fishkin: Light Chaser (2016); Ulay: Irritation(2015); Crossings(2014); BasJanAder(2012); Tanja Ostojić: Body, Politics, Agency (2012); Accretions II (2011).... and collaborated with institutions, galleries and publishers, such as: Museum of Modern and Contemporary Art, Łódź, Poland; The Fondazione Sandretto Re Rebaudengo, Turin, Italy; TBA21, Vienna, Austria; Museum of Contemporary Art, Ljubljana, Slovenia; Biennial of Graphic Arts, Ljubljana, Slovenia; Museum of Modern and Contemporary Art, Rijeka, Croatia; Ludwig Museum, Budapest, Hungary; James Gallery, New York, US; VOX, Montreal, Canada; Cooper Gallery, Dundee, UK; American University Beirut, Lebanon; CAC Geneve, Switzerland; Kontakt Collection, Vienna, Austria; National Gallery of Kosovo; Galerija Gregor Podnar, Berlin; Gaep and Suprainfinit, Bucharest; Mousse Publishing, Milan, Italy; Routledge, New York, USA; and gurgur editions, Berlin, Germany. From 2009 to 2014, he was the artistic director of the Škuc Gallery in Ljubljana, Slovenia, and a lecturer in 20th Century Art History at the Academy of Visual Arts (AVA) in the same city. He was the screenwriter of the full-length documentary Project Cancer: Ulay's journal from November to November (2013) and is a co-founder of the Ulay Foundation (2014) in Amsterdam, where he now sits as a member of the Advisory Board. In 2014, he was nominated for the Gerrit Lansing Independent Vision Award (Independent Curators International) in New York. He lives in Rijeka, Croatia.

## HERMANN NITSCH

Herman Nič (1938–2022), živeo je i radio u zamku Princendorf u Austriji. Herman Nič je bio značajan osnivač bečkog akcionalizma. Bio je jedan od najznačajnijih savremenih umetnika, ali i jedan od najsvestranijih: umetnik performansa, slikar, kompozitor (simfonije, orguljaški koncerti), dramaturg, scenograf. Njegov „Gesamtkunstwerk“, Pozorište misterija orgije obuhvata širok spektar njegove umetnosti zahtevajući upotrebu svih pet čula – tragično vodi ka involviranosti mesa, krv i iznutrica. Radovi Hermanna Niča su u stalnoj postavci dva monografska muzeja (Mistelbach/Austria i Napulj/Italija) i zastupljeni su u najprestižnijim međunarodnim muzejima i galerijama širom sveta.

Hermann Nitsch (\*1938–2022), lived and worked in Prinzendorf Castle in Austria. Hermann Nitsch was a substantial founder of the Vienna Actionism. He was one of the most significant contemporary artists and also one of the most versatile: performance artist, painter, composer (symphonies, organ concerts), dramatist, stage designer. His „Gesamtkunstwerk“, the Orgies Mysteries Theatre includes the wide spectrum of his art by demanding the use of all five senses - the tragic leads on to the involvement of flesh, blood and entrails. Works of Hermann Nitsch are permanently presented in two monographic museums (Mistelbach/Austria and Naples/Italy) and in the most prestigious international museums and galleries all over the world.

## NOVOSADSKA GRADSKA KOMUNA I NOVI SAD CITY COMMUNE / BOŽIDAR MANDIĆ

Božidar Mandić je rođen u Novom Sadu 1952. U proleće 1977. na planini Rudnik, u selu Brezovica osniva našu prvu eko komunu pod nazivom Porodica bistrih potoka. Njena dejstva su: ekologija, skromna ekonomija, filozofija zemlje i umetnosti. Ova komuna spada u pionirske, evropske povratke prirodi. Božidar sa suprugom i troje dece formira dom koji je već 40 godina paradigm da se može živeti alternativno i autohtonu. Osnovna filozofija ove komune je borba za pojedinca i planetu. Ovaj dom je do sada posetilo preko 47.000 ljudi.

Božidar Mandić je do sada objavio 26 knjiga, realizovao 28 pozorišnih predstava kao i 23 samostalne izložbe posvećene prirodi. Napravio je preko 1000 radio-emisija, 300 televizijskih i preko 200 angažovanih tribina. Takođe, kolumnista je lista Politika i član Dečije redakcije Radio Beograda. Božidar Mandić je dobitnik nekoliko nagrada, a ove godine je dobio „Zmajev štap“ za dečiju poeziju, „Stražilovo“ za životno delo i „Srpski krivak“ za naj Srbina.

Božidar Mandić was born in Novi Sad in 1952. In the spring of 1977, on Mount Rudnik, in the village of Brezovica, he founded our first eco commune called the Family of Clear Streams. Its activities are: ecology, modest economy, philosophy of the country and art. This commune belongs to the pioneering, European return to nature. Božidar with his wife and three children forms a home that has been a paradigm for alternative and autochthonous living for 40 years. The basic philosophy of this commune is the fight for the individual and the planet. Over 47,000 people have visited this home so far.

Božidar Mandić has so far published 26 books, realized 28 theatre performances and 23 independent exhibitions, all dedicated to nature. He made over 1,000 radio shows, 300 television shows and over 200 engaged tribunes. He is also a columnist for Politika and a member of Radio Belgrade's children's editorial staff. Božidar Mandić is the winner of several awards, and this year alone he was awarded: "Dragon's stick" for children's poetry, "Stražilovo" for life's work and "Srbski krivak" for the best Serb.

#### PYOTR PAVLENSKY

Pjotr Pavlenski je rođen 1984. godine u Lenjingradu (današnji Sankt Petersburg). Studirao je monumentalno slikarstvo na Državnoj akademiji za umetnost i dizajn Štiglic u Sankt Peterburgu. Godine 2012. počeo je da stvara umetnost koju je definisao kao „političku“. Međutim, 2019. godine, potpuno zamagljene granice ovog pojma navele su Pavlenskog da razmisli o redefinisanju svoje umetničke prakse. Nazvavši je „subjekat-objekat umetnost“, 2021. je nastavio da artikuliše niz osnovnih pojmoveva i teorijskih osnova, koje trenutno kombinuje u knjizi Subject-Object Art Theory (Teorija umetnosti subjekat-objekat) koja će uskoro biti publikovana.

Od 2017. godine živi u Parizu, nakon što je emigrirao zbog cenzure i stalne pretnje progonom od strane ruskih vlasti. Kasnije je, u Francuskoj, doživeo cenzuru i konstantnu pretnju progonom od strane francuskih vlasti.

Pjotr Pavlensky was born in 1984 in Leningrad. He studied monumental painting at the Saint Petersburg Stieglitz State Academy of Art and Design. In 2012 he began making art that he defined as 'political'. In 2019, however, the totally blurred boundaries of this term made Pavlensky consider redefining his artistic practice. Calling it 'Subject-Object Art', in 2021 he proceeded to articulate a number of basic notions and theoretical foundations, which he is currently combining into a forthcoming book, Subject-Object Art Theory.

He lives in Paris since 2017, having emigrated because of censorship and a constant threat of prosecution from the Russian authorities. Later in France, he has encountered censorship and a constant threat of prosecution from the French authorities.

#### DAN PERJOVSCHI

Dan Peržovski (Dan Perjovschi, 1961, Sibiu, Rumunija) diplomirao je na Konzervatorijumu „Žorž Enescu“ u Jaši, na Odseku za slikarstvo. Radikalni zaokret od poetskog ka političkom izrazu započinje davne 1989. sa društvenopolitičkim transformacijama u Rumuniji (revolucija, demokratija, prelazak iz komunizma u kapitalizam), odnosa sa štampom (radi za politički časopis od 1991), pristupačnosti međunarodne umetnosti (posle 1990. godine stiče pravo da putuje i učestvuje na bijenalima ili izložbama, da posećuje muzeje).

Internacionalnu afirmaciju stekao je svojim duhovitim crtežima u kojima, sa dozom ironije i humoru, upućuje oštru kritiku društvu, politici, ekonomiji, kulturi na lokalnom i globalnom planu. Usvojivši jedinstven diskurs oslonjen na strip i karikaturu i koristeći velike zidne i staklene

površine kao podlogu za svoj vizuelni koncept, umetnikova istraživanja postaju osobena i prepoznatljiva. Kako se skoro svi njegovi crteži izvode in situ, kontekst mesta takođe utiče na krajnju realizaciju umetnikove prvobitne ideje.

Dan Perjovschi (1961, Sibiu, Romania) graduated from the "George Enescu" Conservatory in Iași at the Department of Painting. A radical turn from poetic to political expression began back in 1989 with socio-political transformations in Romania (revolution, democracy, transition from communism to capitalism), relations with the press (working for a political magazine since 1991), accessibility of international art (after 1990 acquired the right to travel and participate in biennials or exhibitions, to visit museums). He gained international recognition with his witty drawings in which, with a touch of irony and humour, he criticizes society, politics, economy, and culture on a local and global level. Adopting a unique discourse based on comics and caricatures and using large wall and glass surfaces as a basis for his visual concept, the artist's research becomes distinctive and recognizable. As almost all of his drawings are executed in situ, the context of the place also influences the final realization of the artist's original idea.

#### ZORAN POPOVIĆ

Jedan od članova istorijske grupe šestoro umetnika koja početkom sedamdesetih godina prošlog veka uvodi u Beograd ideje i postupke tzv. nove umetničke prakse izvršivši jedan od najkrupnijih preobražaja u poimanju jezika umetnosti i sredstava umetničkog izražavanja. U tom kontekstu Popović je autor niza pionirskeh i ključnih radova kao što su prvi film umetnika, film Glava/Krug, 1968. i ceo sistem crteža, fotografija, postera, instalacija i performansa Aksiomi, 1971–73. U vreme boravka u Njujorku 1974. stupa u lični i radni kontakt sa najuzimljivim centrom predvodnika američke konceptualne umetnosti, učestvuje u njihovim manifestacijama i sarađuje u časopisu The Fox, 1975. Svoj njujorški boravak dokumentuje autorskim društveno-angažovanim filmom, Struggle in New York–Борба у Јујорку, 1976, antologijskim delom srpske i svetske konceptualne umetnosti. Učesnik je brojnih prezentacija savremene jugoslovenske umetnosti u inostranstvu (Edinburg, Beč, Varšava, Modena, Dortmund, Berlin, Brisel, Luksemburg, Rim, Đenova i dr.), kao i Bijenala mladih u Parizu 1977. Učestvuje na vrlo značajnoj međunarodnoj izložbi na kojoj je posle pada berlinskog zida došlo do predloga objedinjavanja zapadnoevropske i istočnoevropske umetničke scene Evropa – Europa, Sto godina avangarde u srednjoj i istočnoj Evropi (Europa – Europa, Das Jahrhunderet Der Avantgarde In Mitel und OstEuropa) u Bonu 1994, i zastupljen je na uzložbi Reme Bloka In den Schluchten des Balkan u Muzeju Fridericianum u Kaselu 2003. O njegovom radu pisano je, ili je svojim prilozima zastupljen, u brojnim publikacijama u zemlji i inostranstvu. Dobitnik je nagrade jugoslovenskog značaja Sedam sekretara SKOJ-a u Zagrebu 1973, nagrade 31. Oktobarskog salona za crtež, Beograd 1990, kao i nagrade Branko Vučićević na 4. Festivalu Meta filma, Art bioskop, Kolarčeva zadužbina Beograd 2019. (Ješa Denegri)

He is one of the members of the historical group of six artists who, in the early seventies of the last century, introduced the ideas and practices of the so-called new artistic practices, having carried out one of the biggest transformations in the understanding of the language of art and the means of artistic expression. In this context, Popović is the author of a number of pioneering and key works such as the first artist's film, the film Head/Circle, 1968 and the entire system of drawings, photographs, posters, installations and performances Axioms, 1971-73. During his stay in New York in 1974, he came into personal and work contact with the innermost circle of leaders of American conceptual art, participated in their events and collaborated with The Fox magazine in 1975. He documented his stay in New York in the author's socially engaged film, Struggle in New York - Borba u Nju Jorku, 1976, an anthological work of Serbian and world conceptual art. He participated in numerous presentations of contemporary Yugoslav art abroad (Edinburgh, Vienna, Warsaw, Modena, Dortmund, Berlin, Brussels, Luxembourg, Rome, Genoa, etc.), as well as in the Youth Biennale in Paris in 1977. He participated in a very important international exhibition in Bonn in 1994, where, after the fall of the Berlin Wall, there was a proposal to unify the Western and Eastern European art scene of Europe - Europe, One Hundred Years of the Avant-Garde in Central and Eastern Europe (Europa, Das Jahrhunder Der Avantgarde In Mitel und OstEuropa), and in 2003 he was represented in René Blok's exhibition In den Schluchten des Balkans at the Fridericianum Museum in Kassel. His work has been written about or presented in numerous publications in the country and abroad. He was the winner of the significant Yugoslav award Sedam sekretara SKOJ-a (Seven Secretaries of the SKOJ) in Zagreb in 1973, the Award of the 31st October Drawing Salon, Belgrade in 1990, as well as the Branko Vučićević Award at the 4th Meta Film Festival, Art cinema, Kolarčeva zadužbina, Belgrade in 2019. (Ješa Denegri)

#### **BOGDANKA POZNANOVIĆ**

Bogdanka Poznanović (1930–2013) je avangardna višemedijska umetnica i nekadašnja profesorka Akademije umetnosti u Novom Sadu, gde je osnovala Vizuelni studio za intermedijalna istraživanja (1979) – prvi predmet posvećen novim medijima u bivšoj Jugoslaviji, čime je u nastavni proces uvela video-umetnost. Završila je slikarstvo na Akademiji likovnih umetnosti u Beogradu (1956). Bila je članica uredništva Tribine Mladih i časopisa Polja, urednica Salona Tribine mladih i likovna kritičarka u periodu uvođenja i afirmacije novih umetničkih tendencija. Zajedno sa suprugom Dejanom Poznanovićem osnovala je Atelje DT20 – mesto susreta mnogih lokalnih i inostranih umetnika i umetnica tokom više od tri decenije. Uporedo je razvijala sopstvenu umetničku praksu, koja je na početku bila okrenuta enformel slikarstvu da bi se vremenom usmerila ka novoj umetničkoj praksi, interdisciplinarnom pristupu i novim medijima. Jedna je od prvih umetnica kod nas koja se bavila akcijama, umetnošću u javnom prostoru, mejl-artom, instalacijama i video-umetnošću kao novim, konceptualnim kategorijama. Svoj rad je usavršavala na brojnim specijalističkim putovanjima i boravcima u različitim inostranim institucijama. Dobitnica je više nagrada, a njenim

imenom nazvana je nagrada koju dodeljuje međunarodni festival video-umetnosti, Videomedеja, u Novom Sadu.

Bogdanka Poznanović (1930 – 2013), is an avant-garde multimedia artist and former professor at the Academy of Arts in Novi Sad where she founded the Visual Studio for Intermedia Research (1979) – the first subject dedicated to new media in former Yugoslavia which introduced video art into the teaching process. She graduated painting at the Academy of Fine Arts in Belgrade (1956). She was a member of the editorial board of the Tribina Mladih (Youth Tribune) and Polje (Field) magazine, editor of the Salon tribine mladih (Youth Tribune Salon) and art critic during the period of the introduction and affirmation of new artistic tendencies. Together with her husband Dejan, she founded the Atelje DT20 (DT20 Atelier) - a meeting place for many local and foreign artists for over more than three decades. Simultaneously, she developed her own artistic practice, initially turned to an enformel painting expression, to eventually move towards a new artistic practice, an interdisciplinary approach and new media. She was one of the first artists in our region to deal with action, public space art, email art, installations and video art as new, conceptual categories. She has perfected her work on numerous specialist trips and residencies in various foreign institutions. She was the recipient of several awards, and the award given by the Videomedеja International Video Art Festival in Novi Sad is named after her.

#### **DARIJA S. RADA KOVIĆ**

Darija S. Radaković je međunarodno priznata umetnica poreklom iz BiH, sa sedištem u Kalgariju, čiji je rad pretežno konceptualan, bilo da se radi o performansi, redimejdju, skulpturi, textualnom radu, minimalističkom slikarstvu ili instalaciji velikih dimenzija. Zajednički imenitelj njene umetničke prakse je iskreno suočavanje sa temama koje izazivaju njenu pažnju i izlaganje tog suočavanja publici. Pošto je 90-ih iskusila izbegličku situaciju, a potom je dve decenije bila emigrantkinja, njena umetnost preispituje pitanja identiteta, jednakosti, društvenih sukoba, slobode izražavanja...

Darija is a Bosnian-born, Calgary-based, internationally recognized artist whose work is predominantly conceptual, whether it is a performance, ready-made, sculpture, textual work, minimalist painting, or a large-scale installation. The common denominator of her artistic practice is her honest confrontation with the issues that trigger her attention and exposing that confrontation to the audience.

Since she experienced being a refugee in the '90s, then being an immigrant two decades later, her art is questioning issues of identity, equality, social conflict, freedom of expression...

<http://radakovic.darija.ca/>

#### **MILICA RAKIĆ**

Milica Rakić je rođena 1972. u Socijalističkoj Federativnoj Republici Jugoslaviji. Doktorirala na Fakultetu likovnih umetnosti u Beogradu. Predstavila je svoje radeve na 31 samostalnih izložbi i preko 400 grupnih u zemljii i inostranstvu

(Albanija, Amerika, Bosna i Hercegovina, Bugarska, Grčka, Egipat, Iran, Italija, Indonezija, Japan, Kina, Mađarska, Makedonija, Meksiko, Nemačka, Portugal, Rumunija, Rusija, Slovenija, Turska, Francuska, Hrvatska, Crna Gora, Španija). Članica je Saveza komunista Jugoslavije i Udrženja likovnih umetnika Srbije, sa statusom samostalne umetnice. U svom radu ispituje način na koji jezik i kultura oblikuju lični identitet.

Born in 1972 in the Socialist Federal Republic of Yugoslavia. She completed her doctoral thesis at the Faculty of Fine Arts in Belgrade. She has presented her works in 31 solo exhibitions and over 400 group exhibitions at home and abroad (Albania, America, Bosnia and Herzegovina, Bulgaria, Greece, Egypt, Iran, Italy, Indonesia, Japan, China, Hungary, Macedonia, Mexico, Germany, Portugal, Romania, Russia, Slovenia, Turkey, France, Croatia, Montenegro and Spain). She is a member of the League of Communists of Yugoslavia and the Association of Fine Artists of Serbia. In her work she researches the way in which language and culture shape personal identity. She lives and works in Belgrade.

#### SAŠA STOJANOVIC

Saša Stojanović (1968) je vizuelni umetnik, performer i aktivista. Svoj rad zasniva na afirmaciji ljubavi i komunikacije, kao i kritičkog i autorefleksnog odnosa prema životu, društvenoj stvarnosti i institucijama. Iz druženja i bliskosti sa Bogdankom Poznanović i Miroslavom Mandićem, primio je radost stvaranja, rafiniranost i hrabrost. Praksa Saše Stojanovića usmerena je protiv potrošačkog društva i neoliberalnog kapitalističkog društva koje pokreću ekonomski interesi manjine i koje proizvodi siromaštvo, seksizam, marginalizaciju, institucionalizovano nasilje i subordinacije svih vrsta. Autor je plakata i omota za album „Sva sreća general voli decu“ grupe Obojeni program. Likovno je opremio knjige: Tri čvora na trepavici Ljubivoja Ršumovića (2007) i Otvoreno pismo Radomana Kanjevac (2001). Sa IP CLIO 2016. realizuje projekat Gral biblioteka čuda. Dobitnik je Nagrade „Zeleni list“ za 2022. godinu Radio Beograda 2. Diplomirao slikarstvo 1997. Član je ULUS-a.

Saša Stojanović (1968) is a visual artist, performer and activist. His work is about love, communication affirmation, a critical and self-reflexive attitude towards life, social reality and institutions. From friendship and closeness with Bogdana Poznanović and Miroslava Mandić, he received the creation joy, refinement and courage. Saša Stojanović's practice is directed against consumer society and neoliberal capitalist society driven by the minority economic interests which produces poverty, sexism, marginalization, institutionalized violence and all kinds subordination. He is the author of the album cover FORTUNATELY, THE GENERAL LOVES CHILDREN by the rock group Obojeni program, illustrated the books THREE KNOTS ON THE EYELASHES by Ljubivoj Ršumović (2007) and OPEN LETTER by Radoman Kanjevac (2001), IP CLIO Grail Miracles Library designer, 2016. He is the Radio Belgrade 2's GREEN LIST award winner, 2022. Graduated in painting, 1997 and a member of ULUS. [www.sasastojanovic.com](http://www.sasastojanovic.com)

#### BÁLINT SZOMBATHY

Balint Sombati (1950), umetnik je koji deluje u mediju performansa, prostornih instalacija, vizuelne poezije, elektrografike, postkonceptualizma i urbane semiologije. Aktivan je i kao pisac, urednik, umetnički organizator. Član je i osnivač konceptualne umetničke grupe Bosch+Bosch (Subotica, 1969-1976) i istaknuti predstavnik jugoslovenske nove umetničke prakse. Od 2000. živi u Budimpešti gde uređuje časopis za umetnost Magyar Műhely, vodi istoimenu galeriju, organizuje zajedničke izložbe mađarskih i internacionalnih umetnika, piše za vodeće umetničke časopise, izdaje knjige. Poslednjih godina bavi se između ostalog tematikom rodne zemlje, zavičaja (Heimat), istražujući pojmovne poremećaje ovog termina u svetu migracija i selidbe naroda, te etničkih entiteta u bliskoj prošlosti. Izbor nagrada i odlikovanja: Nagrada „Lajos Kassák“ za književni rad, Pariz, 1989; Nagrada Izdavačke kuće „Forum“ za likovnu umetnost, Novi Sad, 1993; Nagrada „Sava Šumanović“ za likovnu umetnost, Novi Sad, 2007; Nagrada „Mihály Munkácsy“ za likovno stvaralaštvo, Budimpešta, 2008; Nagrada „Vladislav Ribnikar“ za najbolju izložbu u Srbiji 2014, Beograd, 2015; Viteški krst – državno odlikovanje Mađarske za doprinos savremenoj umetničkoj sceni, Budimpešta, 2018.

Balint Sombati (1950), is an artist who works in the medium of performance, spatial installations, visual poetry, electrographics, post-conceptualism and urban semiology. He is also active as a writer, editor, and artistic organizer. He is a member and founder of the conceptual art group Bosch+Bosch (Subotica, 1969-1976) and a prominent representative of the Yugoslav "new artistic practice". Since 2000, he has been living in Budapest, where he edits the art magazine Magyar Műhely, runs the gallery of the same name, organizes joint exhibitions of Hungarian and international artists, writes for leading art magazines, and publishes books. In recent years, he has been dealing, among other things, with the topic of his native country, homeland, i.e. Heimat, investigating the conceptual disturbances of this term in the light of migrations and relocation of peoples and ethnic entities in the recent past. Selection of awards and decorations: "Lajos Kassák" prize for literary work, Paris, 1989; Prize of the "Forum" publishing house for fine arts, Novi Sad, 1993; "Sava Šumanović" award for fine arts, Novi Sad, 2007; "Mihály Munkácsy" Award for Fine Arts, Budapest, 2008; "Vladislav Ribnikar" award for the best exhibition in Serbia 2014, Belgrade, 2015; Knight's Cross - Hungarian state award for contribution to the contemporary art scene, Budapest, 2018.

#### JUDITA ŠALGO

Juditka Šalgo (1941-1996) je diplomirala na katedri Opšte književnosti u Beogradu, 1966. godine. Bila je jugoslovenska i vojvođanska književnica, pesnikinja, prevoditeljka za mađarski, srpski i engleski jezik, multimedijalna umetnica, performerka, a pored svog autorskog rada, bavila se društvenim delovanjem. Bila je glavna urednica Tribune mladih (1969-1971) od koje je stvorila centar tadašnje eksperimentalne umetničke scene - nove umetničke prakse Novog Sada i Jugoslavije. Pored toga je radila u

Forumu, Tribini mladih, TV Vojvodini, knjižari Nolit, Društvo književnika Vojvodine i Matici srpskoj. Književni opus Judite Šalgo se sastoji od tri pesničke knjige, jedne zbirke pripovedaka, zbirke eseja i tri romana. Osim kroz formu vovodanskog tekstualizma, rad Judite Šalgo se postepeno uvodi u registar neoavangardnih pokreta u Novom Sadu, novomedijske, nove umetničke prakse, čime postepeno ulazi i u istoriju vizuelne umetnosti. Jedna ulica u Veterniku, pored Novog Sada, nosi njeno ime.

Judita Šalgo (1941–1996) graduated from the Department of General Literature in Belgrade in 1966. She was a Yugoslav and Vojvodina writer, poetess, interpreter for the Hungarian, Serbian and English language, multimedia artist, performer and, in addition to her creative work, she was involved in social activities. She was the editor-in-chief of the Youth Forum (1969–1971), which she developed into the centre of the, then experimental, art scene - the new artistic practice of Novi Sad and Yugoslavia. In addition, she worked at the Forum, Youth Forum, TV Vojvodina, Nolit bookstore, the Writers' Association of Vojvodina and Matica Srpska. Judita Šalgo's literary oeuvre consists of three books of poetry, one collection of short stories, a collection of essays and three novels. Apart from the form of Vojvodina's textualism, all Judita Šalgo's work is gradually being introduced into the register of neo-avant-garde movements in Novi Sad, new media new artistic practice, hence, gradually entering the history of visual arts. One street in Veternik near Novi Sad is named after her.

#### PREDRAG ŠIĐANIN

Predrag Šiđanin (1953) doktor nauka i profesor univerziteta, najmlađi je predstavnik nove umetničke prakse. Stvara i izlaže u raznim medijima izražavanja (tekst, fotografija, unikatna knjiga, mail-art, grafika, slika, instalacija, film, video, performans, kompjuterska umetnost i virtualna realnost), u duhu konceptualne umetnosti. Radovi i eseji su mu objavljivani u knjigama, antologijama i časopisima kao i u alternativnim neoavangardnim časopisima. Realizovao je veliki broj individualnih i kolaborativnih projekata i učestvovao na mnogim značajnim manifestacijama. Bio je selektor izložbe Kompjuterska umetnost u Jugoslaviji na Ars Electronica u Linču, 1988. Tokom devedesetih aktivran je na internetu gde kreira radove bazirane na online pisanju i veb-artu. Na njegovim projektima sarađivali su internacionalni medijski umetnici između ostalih i cyber punk pisac Jef Noon. Sa Majom Budžarov 2003. započinje životno-kreativni projekat MP\_Art ([www.mpart.rs](http://www.mpart.rs)). Godine 2015. pokreće nezavisnu izdavačku kuću FIRST EDITION ([www.firstedition.in.rs](http://www.firstedition.in.rs)) sa desetak objavljenih autorskih, kolekcionarskih izdanja u tiražu do 25 primeraka. Sa saradnicima 2020. pokreće Virtual.Unity\_creative VR lab ([www.virtualunit.org](http://www.virtualunit.org)) sa ciljem realizacije umetničkih i naučnih projektata u mediju virtuelne realnosti (VR).

Predrag Šiđanin (1953), PhD of science and university professor, is the youngest representative of the new artistic practice. He creates and exhibits in various media of expression (text, photography, unique book, mail-art, graphics, painting, installation, film, video, performance, computer art and virtual reality), in the spirit of conceptual

art. His works and essays have been published in books, anthologies and magazines as well as in alternative neo-avant-garde magazines. He realized a large number of individual and collaborative projects and participated in many significant events. He was the selector of the exhibition 'Computer Art in Yugoslavia' at Ars Electronica in Linz, A, 1988. During the nineties, he was active on the Internet, where he created works based on online writing and web art. International media artists collaborated on his projects, including cyberpunk writer Jeff Noon. In 2003, he started the life-creative project MP\_Art ([www.mpart.rs](http://www.mpart.rs)) with Maja Budžarov. He launched the independent publishing house FIRST EDITION ([www.firstedition.in.rs](http://www.firstedition.in.rs)) in 2015, with a dozen published author's, collector's editions in a circulation of up to 25 copies. In 2020, together with collaborators, he launched the VirtualUnity\_creative VR lab ([www.virtualunit.org](http://www.virtualunit.org)) with the aim of realizing artistic and scientific projects in the medium of virtual reality (VR). [www.mpart.rs](http://www.mpart.rs) / [www.firstedition.in.rs](http://www.firstedition.in.rs) / [www.virtualunit.org](http://www.virtualunit.org)

#### RASTISLAV ŠKULEC

Rođen u Lugu, 09. 08. 1962. godine. Završio Akademiju umetnosti – slikarski odsek (klasa profesora Jovana Rakidžića) 1989. godine. Član SULUV-a od 1989. godine. Jedan je od osnivača neformalnog omladinskog centra „Žuta kuća“, 1988. godine. Godine 1990. zajedno sa Zoranom Pantelićem osniva umetničku grupu Apsolutno skulpturalno koja kasnije prerasta u asocijaciju APSOLUTNO. Godine 1996., ogorčen zbog političke situacije u državi, gubi interes za izlaganje i prekida sa javnim nastupima. Tokom 1996–2000. godine radi na projektima pretežno konceptualnog karaktera osnivanjem pseudogrupe Apsolutno frakcija čija aktivnost nije bila vezana za izlagачke prostore i galerije već je bila usmerena na delovanje u javnom prostoru i interakciju sa slučajnim prolaznicima. Ujedno prekida saradnju sa asocijacijom APSOLUTNO. Na umetničku scenu se vraća 2000. godine samostalnom izložbom skulptura u Galeriji „Zlatno oko“. Od 1986. godine, još za vreme studija, počinje profesionalno da izlaže slike i skulpture kako grupno tako i samostalno. Tokom devedesetih godina dvadesetog veka a i kasnije, učestvuje na skoro svim problemskim izložbama savremene umetnosti u Srbiji. Više puta i u inostranstvu. Muzej savremene likovne umetnosti Vojvodine 2013. godine mu upriličuje retrospektivnu izložbu i priređuje obiman monografski katalog. Učestvovao je na brojnim likovnim kolonijama od kojih je najznačajniji vajarski simpozijum „Terra“ u Kikindi 1993. godine. U Vršcu, 2005. godine učestvuje u radu Likovnih susreta – Tragom Paje Jovanovića, gde izvodi skulpturu za javni prostor. Takođe u Apatinu 2007. godine izvodi veliku skulpturu za javni prostor.

Godine 2015. dobija Nagradu „Karol Miloslav Lehotski“ koju dodeljuje Muzej vovodanskih Slovaka i Galerija Zuske Medvedove iz Bačkog Petrovca. Nagrada za likovnu umetnost „Sava Šumanović“ mu je dodeljena 2017. godine. Pored skulpture bavi se i slikarstvom, crtežom i digitalnom grafikom.

Born in Lug, August 9, 1962. He graduated from the Academy of Arts - Department of Painting (Professor Jovan Rakidžić's

class) in 1989. He is a member of SULUV since 1989. He is one of the founders of the informal youth centre "Yellow House" in 1988. In 1990, together with Zoran Pantelić, he founded the Absolutno skulpturalno (Absolutely sculptural) art group, which later grew into the Absolutno Association. In 1996, exasperated by the political situation in the country, he lost interest in exhibiting and stopped public performances. During the period 1996-2000, he works on projects of a predominantly conceptual character by founding the pseudo-group Apsolutno frakcija (Absolutno Fraction) whose activity was not related to exhibition spaces and galleries, but was focused on acting in public space and interacting with random passers-by. At the same time, he terminated the cooperation with the Absolutno Association. He returned to the art scene in 2000 with a solo exhibition of sculptures in the "Golden Eye" Gallery. Since 1986, during his studies, he has started exhibiting paintings and sculptures professionally, both in groups and independently. During the nineties of the twentieth century and later, he participated in almost all problem exhibitions of contemporary art in Serbia, and many times, also, abroad. In 2013, the Museum of Contemporary Art of Vojvodina organized a retrospective exhibition and prepared an extensive monographic catalogue. He participated in numerous art colonies, the most significant of which was the Sculpture Symposium "Terra" in Kikinda in 1993. In 2005, in Vršac, he participated in the Art Encounters – In the Footsteps of Paja Jovanović, where he created a sculpture for a public space. Also, he created a large scale sculpture for public space in Apatin in 2007. In 2015 he was the winner of the "Karol Miloslav Lehotski" Award, which is awarded by the Museum of Vojvodina Slovaks and the Zuska Medveđova Gallery from Bački Petrovac. He was awarded the Sava Šumanović Fine Arts Award in 2017. In addition to sculpture, he also works in painting, drawing and digital graphics.

#### VUJICA REŠIN TUCIĆ

Vujica Rešin Tucić (Melenci, 1941–Novi Sad, 2009) bio je književnik, vizuelni umetnik, urednik, esejista. Bio je deo kulturne i umetničke klime neoavangardnog pokreta u Jugoslaviji tokom šezdesetih i sedamdesetih godina 20. veka (nova umetnička praksa). Svojim interdisciplinarnim pristupom izlazio je izvan okvira tradicionalne podele umetnosti. Izvodio je svoje pesme uvodeći elemente filma, glume i performansa, što je u datom vremenu bila eksperimentalna i pionirska aktivnost.

Bio je urednik više časopisa: Ulaznica (Zrenjanin), Dalje (Sarajevo) i Tisa (Novi Bečeј). Godine 1977. pokrenuo je neoavangardni časopis Adresa. Bio je zaposlen u biblioteci Radio Novog Sada, a zatim i kao dramaturg u dramskom programu iste medijske kuće. Osnovao je i vodio književnu školu Tradicija avangarde (Beograd, 1993–95), iz koje je nastala umetnička grupa Magnet. Dobitnik je više nagrada: „Vasko Popa“ za najbolju pesničku knjigu na srpskom jeziku 2007. godine, „Pečat varoši sremskokarlovачke“ i „Paja Marković Adamov“.

Vujica Rešin Tucić (Melenci, 1941–Novi Sad, 2009) was a writer, visual artist, editor, and essayist. He was part of the cultural and artistic climate of the neo-avant-

garde movement in Yugoslavia during the sixties and seventies of the 20th century (New Art Practice). With his interdisciplinary approach, he stepped out of the framework of the traditional division of art. He performed his poems by introducing elements of film, acting and performance, which was an experimental and pioneering activity at the time. He was the editor of several magazines: "Ulaznica" (Zrenjanin), "Dalje" (Sarajevo) and "Tisa" (Novi Bečeј). In 1977, he launched the neo-avant-garde magazine "Adresa". He was employed in the library of Radio Novi Sad, and then as a dramaturge in the drama program of the same media company. He founded and led the literary school "Tradicija avangarde" (Belgrade, 1993-95), from which the artistic group Magnet emerged. He is the winner of several awards: "Vasko Popa" for the best poetry book in Serbian language in 2007, "Seal of the Town of Sremski-Karlovci" and "Paja Marković Adamov".

#### SLOBODAN TIŠMA

Slobodan Tišma, novosadski umetnik, književnik i muzičar, jedan od članova nekadašnje grupe KÔD, definiše sopstvenu umetničku praksi i životnu filozofiju kao nevidljivu umetnost. Polazeći od istočnjačke duhovnosti, čoveka posmatra u odnosu na svet koji ga okružuje, te zadovoljstvo traži u jednostavnosti, prirodnosti i svedenosti življenja. Istovremeno, trivijalnost svakodnevice posmatra kao umetnički akt, a samog umetnika kao umetnost.

Slobodan Tišma, artist, writer and musician from Novi Sad, one of the members of the former group KÔD, defines his own artistic practice and life philosophy as invisible art. Starting from Eastern spirituality, he observes man in relation to the world that surrounds him, and seeks satisfaction in the simplicity, naturalness and simplicity of living. At the same time, he sees the triviality of everyday life as an act of art, and the artist as art.

#### TOKI ART SPACE / TOKIO MARUYAMA

Vizuelni umetnik i umetnik performansa. Rođen je i živi u Tokiju. Završio je B.F.A. i M.F.A. na Univerzitetu umetnosti u Tokiju, Japan. MARUJAMA Tokio nastavlja svoje umetničko delo pod nazivom „instal-akcija“, koje je integrисano sa prostorom formiranim objektima i vremenom izazvanim fizičkim aktivnostima od 1979. godine. Ovaj ekspresivni stil obuhvata različite načine kao što su instalacija, performanse, fotografije i crteži, itd.

Većina tih radova proizilazi iz psiholoških fluktuacija koje se javljaju između mesta kao sredine u kojoj je obavljao terenski rad i radnji sopstvenog tela. Ono što on namerava je da reorganizuje mesta na kojima možemo bolje živeti, pritom otkrivajući izgled sadašnje ljudske civilizacije koja održava ravnotežu u ograničenoj poziciji između dvostrislenosti „postojanja i nestanka“ ili „izgradnje i kolapsa“.

Visual artist and Performance artist. Born and live in Tokyo. He finished B.F.A. and M.F.A. at Tokyo University of the Arts, Japan. MARUJAMA Tokio continues his artwork named "install-action", that is integrated with the space formed by objects and the time caused by physical activities since 1979. This expressive style spans a variety of ways such as

installation, performance, photo and drawing, and so on. Most of those works are derived from the psychological fluctuations that occur between the place as environment where he did fieldwork and the actions by his own body. What he intends is to reorganize the places where we can live better, while revealing the appearance of current human civilization which keeps equilibrium in the limited position between the ambiguity of "existence and disappearance" or "construction and collapse".

#### TOKI ART SPACE / IKUHISA SAWADA

Ikuhisa Sawada (1970) živi u Tokiju. Fotograf je i direktor alternativnog prostora The White od 2014. do danas. Učestvovao je u radionici Osamu Kanemure. Koristi snimanje i mehanička svojstva kamere da otkrije nove načine gledanja na stvari koje svakodnevna pogled ne prepoznaće. Kontinuirano radi na projektu „zatvoreno kolo“ od 2011. godine. Pravi velike printove fotografija snimljenih na javnim mestima (železničkim stanicama), poznatim mnogim ljudima. Prikazuje ih slojevito u izložbenom prostoru. Dok gledaoci hodaju između fotografija, slike jedna drugu ometaju. Umetnik pokušava da stvorи novi pejzaž dekonstruišući i rekonstruišući odnose.

Značajne izložbe uključuju Ogledala i rupe - Fotografija u skulpturi (aM Project 2017 - Mirrors and Holes - Photography into Sculpture) vol. 2, kustos Yuri Mitsuda, 2017, aM Tokyo; prostor/vodič/volume (space/guide/volume, 2021, CAVE-AYUMIGALLERY, Tokyo; Export / Import uz podršku Ambasade Kraljevine Holandije, 2021; The White , Tokyo and ps. K\_o\_t\_ / Amsterdam i jednogodišnju seriju mesečnih izložbi pod nazivom zatvoreno kolo (closed circuit, monthly) vol.1- vol12, The Gallery, Tokyo.

Ikuhisa Sawada (b.1970), based in Tokyo. Photographer and the director of the alternative space "The White" from 2014 to the present. He participated in the Osamu Kanemura workshop.

Sawada uses the recording and mechanical properties of the camera to discover new ways of looking at things unrecognized by everyday vision. He has been working continuously on the "closed circuit" project since 2011. He makes large prints of photographs taken in public places (train stations) familiar to many people. He displays them in a layered manner in the exhibition space. As viewers walk among the photographs, the images interfere with each other. The artist attempts to create a new landscape by deconstructing and reconstructing relationships.

Significant exhibitions include "aM Project 2017 - Mirrors and Holes - Photography into Sculpture." vol. 2 (curator: Yuri Mitsuda / 2017 / aM / Tokyo), "space/guide/volume" (2021 / CAVE-AYUMIGALLERY / Tokyo), "Export / Import" supported by the Royal Netherlands Embassy (2021 / The White / Tokyo and ps. K\_o\_t\_ / Amsterdam) and a year-long series of monthly exhibitions titled "closed circuit, monthly vol.1- vol12" (The Gallery / Tokyo).

#### ULAY

Ulaj, rođen kao Frank Uwe Laisipen (1943, Solingen, Nemačka – 2020, Ljubljana, Slovenija) pionir je polaroid fotografije, performansa i bodi arta. Od samog početka svog umetničkog delovanja bavio se pitanjem odnosa između medija performansa i fotografije. Rad na ukrštanju oba medija, kao i njegova doživotna potraga za identitetom, ostala je konstanta njegovog opusa. Nemački je umetnik, koji je živeo u Amsterdamu, Holandiju, i Ljubljani, Slovenija. Ulaj je dobio međunarodno priznanje za svoj rad kao fotograf, uglavnom u Polaroidu, od kasnih 1960-ih, a kasnije i kao umetnik performansa, uključujući i njegove saradničke nastupe sa Marinom Abramović od 1976. do 1988. godine. Njegov rad se kontinuirano bavi politikom, identitetom i polom. Godine 2016. Širn Kunsthalle u Frankfurtu, Nemačka, održalo je prvu veliku retrospektivnu izložbu njegovog dela „Ulay Life-Sized“. Poslednjih godina Ulajev rad je takođe bio izložen u Muzej fotografije Holandije u Roterdamu i GNIP galeriji u Berlinu. Ulajev rad, kao i njegov saradnički rad sa Marinom Abramović, predstavljen je u mnogim kolekcijama velikih umetničkih institucija širom sveta, kao što su Stedelijk muzej u Amsterdamu, Centar Žorž Pompidou u Parizu, Tejt Modern u Londonu i Muzej moderne umetnosti u Njujorku.

Ulay, born Frank Uwe Laysiepen (1943, Solingen, Germany – 2020, Ljubljana, Slovenia), is a Pioneer of Polaroid photography and performance and body art. From the very beginning of his artistic activity, he challenged the relationship between the mediums of performance and photography. Working at the intersection of both as well as his life-long identity search, remained the constant of his oeuvre. He is a German artist, who was based in Amsterdam, Holland, and Ljubljana, Slovenia. Ulay received international recognition for his work as a photographer, mainly in Polaroid, from the late 1960s, and later as a performance artist, including his collaborative performances with Marina Abramović from 1976 to 1988. His work has continuously dealt with politics, identity and gender. In 2016 Schirn Kunsthalle in Frankfurt, Germany, held the first major retrospective show of his work 'Ulay Life-Sized'. In recent years Ulay's work has also been on show at the Nederlands Fotomuseum in Rotterdam and GNYP Gallery in Berlin. Ulay's work, as well as his collaborative work with Marina Abramović, is featured in many collections of major art institutions around the world such as Stedelijk Museum in Amsterdam, Centre Pompidou in Paris, Tate Modern in London and Museum of Modern Art in New York.  
<https://www.ulayfoundation.org>

#### VERBUMPROGRAM (RATOMIR KULIĆ / VLADIMIR MATTIONI)

Vermumprogram je autorski, umetnički par koji čine Vladimir Mattioni (1943–2022) arhitekta i Ratomir Kulić (1948) istoričar umetnosti. Tokom boravka u Rumi, aprila 1974, privučeni srodnim sklonostim počinju zajednički rad i delovanje, s ciljem međusobne duhovne komunikacije, zajedničkog rada, planiranja i realizacije projekata. Naziv umetničkog para Verbumprogram čini termin s neobičnim prizvukom nekog (pseudo) naučnog pojma. Prve javne prezentacije imaju u Galeriji Studentskog kulturnog centra

u Beogradu u marta 1975. (Verbumpogram: Dokumenti 1-12). Do 1980. traje stalni i intenzivni zajednički rad, promišljanje i razrade pitanja koja ih zaokupljaju (ciklusi Papir, Y.K.B., Slike: obrasci, Slike: negativi, Standardni formati: ploče, Veliki crteži), uz diskretno, ali vrlo selektivno prisustvo na tadašnjoj (alternativnoj) jugoslavenskoj umetničkoj sceni (Beograd, Ljubljana, Zagreb). Godine 1980. autori se odvajaju nastavljajući rad u spostvenim profesionalnim usmerenjima. Do ponovnog okupljanja dolazi 1985. (na izložbi Idola Fori u Novom Sadu), kada sledi serije izložbi projekta Achromia (1986-87) i završna izložba Forma Occidit (Ruma 1990).

Verbumpogram is an artistic author's couple consisting of Vladimir Mattioni (1943-2022) architect and Ratimir Kulić (1948) art historian. During their stay in Ruma, in April 1974, attracted by similar inclinations, they began to work and act together, with the aim of mutual spiritual communication, joint work, planning and implementation of projects. The name of the artistic couple Verbumpogram is a term with an unusual overtone of a (pseudo) scientific term. They had their first public presentations in the Gallery of the Student Cultural Centre in Belgrade in March 1975 (Verbumpogram: Documents 1-12). Until 1980, there was constant and intense joint work, reflection and elaboration of the issues that occupied them (cycles Paper, Y.K.B., Paintings: forms, Paintings: negatives, Standard formats: plates, Large drawings), with a discreet, but very selective presence at the then (alternative) Yugoslav art scene (Belgrade, Ljubljana, Zagreb). In 1980, the authors separated, continuing to work in their respective professional fields. The reunion took place in 1985 (at the Idola Fori exhibition in Novi Sad), when the series of exhibitions of the Achromia project (1986-87) and the final exhibition Forma Occidit (Ruma 1990) happened.

#### BILL VIOLA

Bil Vajola je međunarodno priznat kao pionir video-umetnosti. Više od 40 godina bavi se radom koji istražuje niz humanističkih i duhovnih pitanja. Njegovi radovi uključuju sobne video-instalacije, zvučna okruženja, performansi elektronske muzike i video-radove na ravnom ekranu, kao i radove za televizijski prenos, koncerete, operu i sakralne prostore.

Vajola je rođen u Njujorku 1951. godine, a diplomirao je na Univerzitetu Sirakuza 1973. godine. Predstavlja je SAD na Bijenalu u Veneciji 1995. godine na izložbi Buried Secrets. Druge ključne samostalne izložbe uključuju: Bill Viola: 25-godišnji pregled koju je organizovao Vitni muzej američke umetnosti (1997); The Passions u Muzeju Džeј Pol Geti (2003); Bill Viola, Grand Palais, Pariz (2014); Bill Viola Retrospektiva, Gugenhajm muzej Bilbao, Španija (2017). Za 2019, Bill Viola/Michelangelo na Kraljevskoj akademiji umetnosti u Londonu. Takođe te godine: Bill Viola: Mirrors of the Unseen (Ogledala neviđenog) u La Pedreri, Barselona, Španija; 2021. Bill Viola: The Journey of the Soul (Putovanje duše) u Državnom muzeju likovnih umetnosti Puškin, Moskva; i nedavno, Bill Viola u Muzeju Moderne Salzburg, Austrija (2022).

Vajola je dobitnik brojnih nagrada i priznanja, uključujući stipendiju Fondacije John D. i Catherine T. MacArthur

(1989). Godine 2006. francuska vlada ga je odlikovala Ordenom umetnosti i književnosti. Godine 2009. dobio je XXI Međunarodnu nagradu Katalonije u Barseloni, Španija, a 2011. dobio je nagradu za umetnost Japanske umetničke asocijacije Praemium Imperiale u kategoriji slike (2017. godine). Vajola je izabran za počasnog kraljevskog akademika 2017. godine.

Bill Viola is internationally recognized as a pioneer of video art. For over 40 years he has been making work that explores a series of humanistic and spiritual issues. His works include room-size video installations, sound environments, electronic music performances and flat panel video pieces, as well as works for television broadcast, concerts, opera, and sacred spaces.

Viola was born in New York in 1951 and graduated from Syracuse University in 1973. He represented the US at the Venice Biennale in 1995 for the exhibition Buried Secrets. Other key solo exhibitions include; Bill Viola: A 25-Year Survey organized by the Whitney Museum of American Art (1997); The Passions at the J.Paul Getty Museum (2003); Bill Viola, Grand Palais, Paris (2014); Bill Viola: Retrospective, Guggenheim Museum Bilbao, Spain (2017). For 2019, Bill Viola/Michelangelo at the Royal Academy of Arts, London. Also that year, Bill Viola: Mirrors of the Unseen at La Pedrera, Barcelona, Spain; in 2021, Bill Viola: The Journey of the Soul at the Pushkin State Museum of Fine Arts, Moscow; and most recently, Bill Viola at Museum der Moderne Salzburg, Austria (2022).

Viola is the recipient of numerous awards and honors including a John D. and Catherine T. MacArthur Foundation Fellowship (1989). In 2006 he was awarded Commander of the Order of Arts and Letters by the French Government. In 2009 he received the XXI Catalonia International Prize in Barcelona, Spain and was awarded the Japan Art Association's Praemium Imperiale art award in the category of painting in 2011. Viola was elected an Honorary Royal Academician in 2017.

<https://www.billviola.com>

#### DRAGAN VOJVODIĆ

Multimedijalni umetnik Dragan Vojvodić diplomirao je na Akademiji umetnosti u Novom Sadu. Fokusira svoje istraživanje na performans, umetničke akcije, instalacije, fotografiju, video i prostorne intervencije, često ih kombinujući i stvarajući multimedijalni dijalog. Raspad Jugoslavije 1990-ih rezultira egzilom i nomadizmom u njegovoj umetničkoj praksi. Njegovi radovi referiraju se na društvenopolitičke procese, kao i na različite fenomene i procese unutar savremenog stvaralaštva, a takođe nastaju i kao rezultat putovanja i boravaka u rezidencijalnim projektima u inostranstvu.

Dragan Vojvodić dobija istraživačke stipendije (Univerzitet Illinois u Čikagu; EU- Japan Fest u Tokiju; Novi Sad EPK 2022 u Novom Sadu; DEPO 2015 u Pilsenu, Češka, itd.) i učestvuje u umetničkim rezidencijalnim programima u inostranstvu (Island, Norveška, Finska, Hrvatska, Švedska, Rusija, Francuska, Češka, Estonija...).

Učestvuje na grupnim izložbama u Japanu, Islandu, Francuskoj, Nemačkoj, Austriji, Mađarskoj, Češkoj, Rumuniji, Sloveniji, Hrvatskoj, Bosni i Hercegovini, Crnoj Gori, Severnoj Makedoniji itd., samostalno izlaže u SAD,

Norveškoj, Finskoj, Islandu, Hrvatskoj, Crnoj Gori, Bosni i Hercegovini, itd. Takođe učestvuje na međunarodnim festivalima performansa u Hrvatskoj, Mađarskoj i Italiji, nastupao u Rogaland Kunstsenter u Stavangeru, Norveška; Muzeju moderne i savremene umjetnosti Rijeka u Rijeci; Galeriji savremene umjetnosti Istre u Puli; Muzeju savremene umjetnosti Vojvodine u Novom Sadu, Centru savremene umjetnosti Crne Gore u Podgorici, itd. Učestvovao je u međunarodnim umetničkim projektima i bijenalima poput: Art Encounters Biennale Temišvar u Temišvaru; Oktobarski salon u Beogradu; Projekt Risk Change u Novom Sadu; 700 IS Video Art Festival u Islandu itd. Njegovi radovi se nalaze u kolekciji Muzeja savremene umjetnosti Vojvodine u Novom Sadu; zbirci Pierre Courtina u Sarajevu; kolekciji Regionalnog umetničkog muzeja Južne Ostroboothnije u Finskoj; 700 IS VideoArt festivala na Islandu; Galeriji Matice srpske u Novom Sadu; međunarodnom simpozijumu skulpture Terra u Kikindi; Fondaciji Obras u Estremozu, Portugal; DEPO 2015 u Pilsenu, Češka, Centru savremene umjetnosti Crne Gore u Podgorici, itd.

Multimedia artist Dragan Vojvodić graduated from the Academy of Arts in Novi Sad. , He focuses his research on performance, art action, installation, photography, video, and space intervention, often combining them and creating a multimedia dialogue. Vojvodić witnessed the disintegration of the Former Yugoslavia in the 1990s. As a result of this unrest, exile and nomadism influence his artistic process. Most of his works reflect socio-political issues and personal responses to international travel and were produced during artist-in-residency projects abroad, including USA, Japan, Iceland, Norway, Finland. He participated in international group exhibition in Japan, Iceland, France, Germany, Austria, Hungary, Czech Republic, Romania, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, North Macedonia, had solo exhibition in USA, Norway, Finland, Iceland, Croatia, Montenegro, Bosnia and Herzegovina, etc., participated in festivals of performance in Croatia, Hungary and Italy, made performance at Rogaland Kunstsenter, Stavanger (Norway), Museum of modern and contemporary art Rijeka (Croatia), Gallery of contemporary art of Istria, Pula (Croatia), Museum of Contemporary Art of Vojvodina, (Serbia), etc.

His works are part of the collections of the Museum of Contemporary Art of Vojvodina, (Serbia), Pierre Courtin Collection, Sarajevo (BiH), Regional Art Museum of Southern Ostrobothnia, Erró Nelimarkka (Finland), 700 IS Video Art Festival (Iceland), Gallery of Matica srpska, Novi Sad (Serbia), Terra, Kikinda, (Serbia), Foundation Obras (Portugal), DEPO 2015, Pilsen (CZ), Contemporary gallery, Zrenjanin (Serbia), etc.

### **ŽELIMIR ŽILNIK**

Želimir Žilnik (1942) je autor preko 50 igranih i dokumentarnih filmova, televizijskih drama i video-radova. Od starta profesionalnog rada na filmu, okrenut je temama koje uključuju društvenu, političku i ekonomsku kritiku svakodnevice. Žilnikov filmski opus predmet je niza inostranih retrospektiva (SAD, Argentina, Portugal, Nemačka, Austrija, Švajcarska, Grčka, Turska, Francuska). Pojedini Žilnikovi video-radovi sastavni su deo nekoliko

kolekcija u evropskim umetničkim centrima (Kontakt Collection, Beč; Thyssen-Bornemisza Art Contemporary Collection, Beč; Centre Pompidou Collection, Pariz; The Museum für Moderne Kunst – MMK, Frankfurt; Wexner Center for the Arts, Columbus).

Želimir Žilnik (1942), is the author of over 50 feature and documentary films, television dramas and video works. From the start his professional work in film is focused on topics that include social, political and economic criticism of everyday life. Žilnik's film opus is the subject of a number of foreign retrospectives (USA, Argentina, Portugal, Germany, Austria, Switzerland, Greece, Turkey, and France). Some of Žilnik's video works are an integral part of several collections of European art centres (Kontakt Collection, Vienna; Thyssen-Bornemisza Art Contemporary Collection, Vienna; Centre Pompidou Collection, Paris; The Museum für Moderne Kunst - MMK, Frankfurt; Wexner Center for the Arts, Columbus).

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