

19.
BIJENALE
UMETNOSTI





PANČEVO, 2020.

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SMRT UMETNOSTI! ŽIVELA UMETNOST!

DEATH TO ART! LONG LIVE ART!



Mangelos, Glagoljsko slovo C, m.5,
1951–1956, akril-drvena tabla,
Foto: ljubaznošću Ilija&Mangelos
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Mangelos, Glagolitic letter C, m.5,
1951–1956, acrylic-wood,
Photo: Courtesy of Ilija&Mangelos
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Istorijski, linija kojom se krećemo počinje pojavom časopisa Zenit² - zamišljenog kao mesečna internacionalna revija za umetnost i kulturu, koji nastaje inicijativom Ljubomira Micića. Dva su aspekta ove pojave koja izložba „Smrt umetnosti! Živela umetnost!” potencira. Najpre, časopis Zenit koji izlazimo u originalu zahvaljujući podršci Univerzitetske biblioteke „Svetozar Marković” iz Beograda, koji je sam po sebi predstavljao umetničko delo, određeni avangardni *Gesamtkunstwerk*, te je kao takav činio radikaln iskorak Micića i njegovih saradnika u domenu tumačenja pojma umetnosti i umetničkog dela uopšte. Izuzetno je važna i uloga Zenita kao informatora o najnovijim zbivanjima u umetnosti i društvu u širem smislu, koji je prenosio tekstove autora poput Vasilija Kandinskog, El Lizitskog (El Lissitzky), F.T. Marinettija (Marinetti), Kazimira Maljeviča, kao i reprodukcije radova niza umetnika čija je umetnost vremenom doživela vrhunsko priznanje: El Lisitski, Aleksandar Arhipenko (Archipenko), Vladimir Tatlin (Tatlin), Kazimir Maljevič, Laslo Moholji-Nađ

² „Zenit, koji je, sa povremenim zastojima zbog organizacionih i materijalnih problema, kao i zbog sudskih i policijskih osuda, posle Zagreba izlazio u Beogradu od aprila 1924. do decembra 1926. godine, kada je definitivno zabranjen zbog teksta dr M. Rasinova Zenitizam kroz prizmu marksizma. Objavljeno je četrdeset i tri boja Zenita, raznorodnog idejnog i stilskog usmerenja, različite tipografije i likovnih rešenja, neujednačenog sastava saradnika, ali obeleženog od početka do kraja avangardističkim raspoloženjem, izrazitom kritikom društvene i političke situacije, nemilosrdnim obračunom sa religioznim, gradanskim i malograđanskim vrednostima.” Irina Subotić, *Od Avangarde do Arkadije*, Clio, Beograd, 2000, str.3,4

(László Moholy-Nagy), Georg Gros (George Grosz), Egon Šile (Schiele), Pablo Pikaso, Aleksandar Rodčenko, Vasilij Kandinski i dr, ali i progresivnih domaćih autora među kojima Mihailo S. Petrov, Vilko Gecan, Jo Klek (Josip Seissel) i Vjera Biler (Biller). Drugi aspekt postojanja Zenita i rada Ljubomira Micića koji smo pokušali da prikažemo, jeste kolekcija umetničkih radova koju je Micić stvorio i prezentovao kroz časopis Zenit, a koja je danas u vlasništvu Narodnog muzeja Srbije. Jedan od najvećih poznavaoaca dela Ljubomira Micića, prof dr Irina Subotić, ističe upravo dela iz njegove kolekcije kao i te kako važan moment u ukupnoj zenitističkoj praksi.³ Međutim, upravo zbog visoke vrednosti tih radova i činjenice da su neki u stalnoj muzejskoj postavci, nismo uspeli da ih donesemo na Bijenale. U tom smislu četiri ovde izložena: B.V. Poljanski, *Europe*, Jo Klek, *Nacrt za Zeniteum II*, M. Petrov, *Zenitu u počast 1921*, A. Černigoj, *Nacrt za scenografiju Papa Eccellenza III* govore u ime svih ostalih koji se nalaze u Narodnom muzeju Srbije, o neverovatnoj viziji Ljubomira Micića i ogromnom legatu koji je na posletku postao vredan posed društva, društva i države koja ga je konstantno ponižavala.⁴

³ Monografija *Zenit 1921-1926*, Vidosava Golubović i Irina Subotić, Narodna biblioteka Srbije, Institut za književnost i umetnost, SKD Prosvjeta Zagreb, Beograd, 2008, str.63

⁴ Ljubomir Micić je svoju vrednu kolekciju sačuvao u stanu a deset godina posle njegove smrti, pošto nisu nađeni naslednici, sve je to proglašeno za njegovu zaostavštinu i podeljeno između Narodnog muzeja i Narodne biblioteke Srbije.

→ Upravo ta neslaganja sa principima umetnosti koja postaje “moderna” i formira se u neki prihvaćen pravac ili stil, dokaz su njegove nepomirljive borbe protiv površnih izmena u svetu umetnosti i želja da se umetnost iskreno spoji sa životom i povede čoveka ka nekoj boljoj budućnosti.

Micićev fokus interesovanja je književnost ali svoje za-ključke primenjuje i u domenu plastičkih umetnosti, slike i skulpture, te podržava pojave ekspresionizma, konstruktivizma, dade i futurizma. Međutim dadaizam postaje predmet Micićeve kritike, tako da njegova sintetička proza i poezija, koja naizgled pripada duhu dade, zapravo nastaje na osnovu analogije sa futurizmom. Odnos prema pojavama nadrealizma kompleksna je tema koja je podrazumevala česte kritike nadrealista upućene na rad Micića. Upravo ta neslaganja sa principima umetnosti koja postaje „moderna” i formira se u neki prihvaćen pravac ili stil, dokaz su njegove nepomirljive borbe protiv površnih izmena u svetu umetnosti i želja da se umetnost iskreno spoji sa životom i povede čoveka ka nekoj boljoj budućnosti. Micić je nepomirljiv sa činjenicom da postoje nosioci moći koji određuju šta je dobro a šta loše u umetnosti a što je vrlo zanimljivo, reagovaće Micić često i povodom van-umetničkih događaja – kao primer navodim predavanje Rabindranat Tagorea u Beogradu. Neiskrenost organizatora i govornika uznemiruje Micića i to demonstrira ne samo tekstom u Zenitu (br.43, god.1926) nego i akcijom sprovedenom u okviru samog predavanja. Ili povodom nedovoljnog razumevanja i poštovanja značaja dela Nikole Tesle.

O ELEKTROGENIJU NIKOLI TESLI

Lj. M.

Najređa i najteža je spoznaja velikih stvaralaca. Ta suvišna je spoznaja o njima dok su među živima. Mnogo važnija je danas politička i demagoška svest gradske ulice, međunarodna nogometna utakmica, pad ili skok deviza na kojoj burzi — nego o jednom živućem geniju naše rase. Što će nam naš genije? To je mistifikacija. Ne može biti među nama genija jer mi sami o sebi držimo da to jesmo!? Što će nam

živuci genije — nama trebaju samo neopasni mrtvi. Tko još da se o njima bavi? Narodni poslanik X najveći je naš čovek. Generalni direktor Y banke velik je naš građanin. Trgovac svinjama ugledan je gospodin. Ima vremena za priznanje ostalih. Ima vremena: svi ćemo se još tužno rasplakali i namočiti naše svilene marame u čašama suza. Kad umre mudro ćemo se rastižiti nad njegovim grobom: jest — velik je čovek bio naš Nikola. Oprosti mrtva i velika seno nismo imali dovoljno vremena . . . narod . . . država . . . stranka . . . jedinstvo . . . vječnaja pamjat i.t.d. mrljaće sentimentalni nepozvani čovečuljak nad lešom

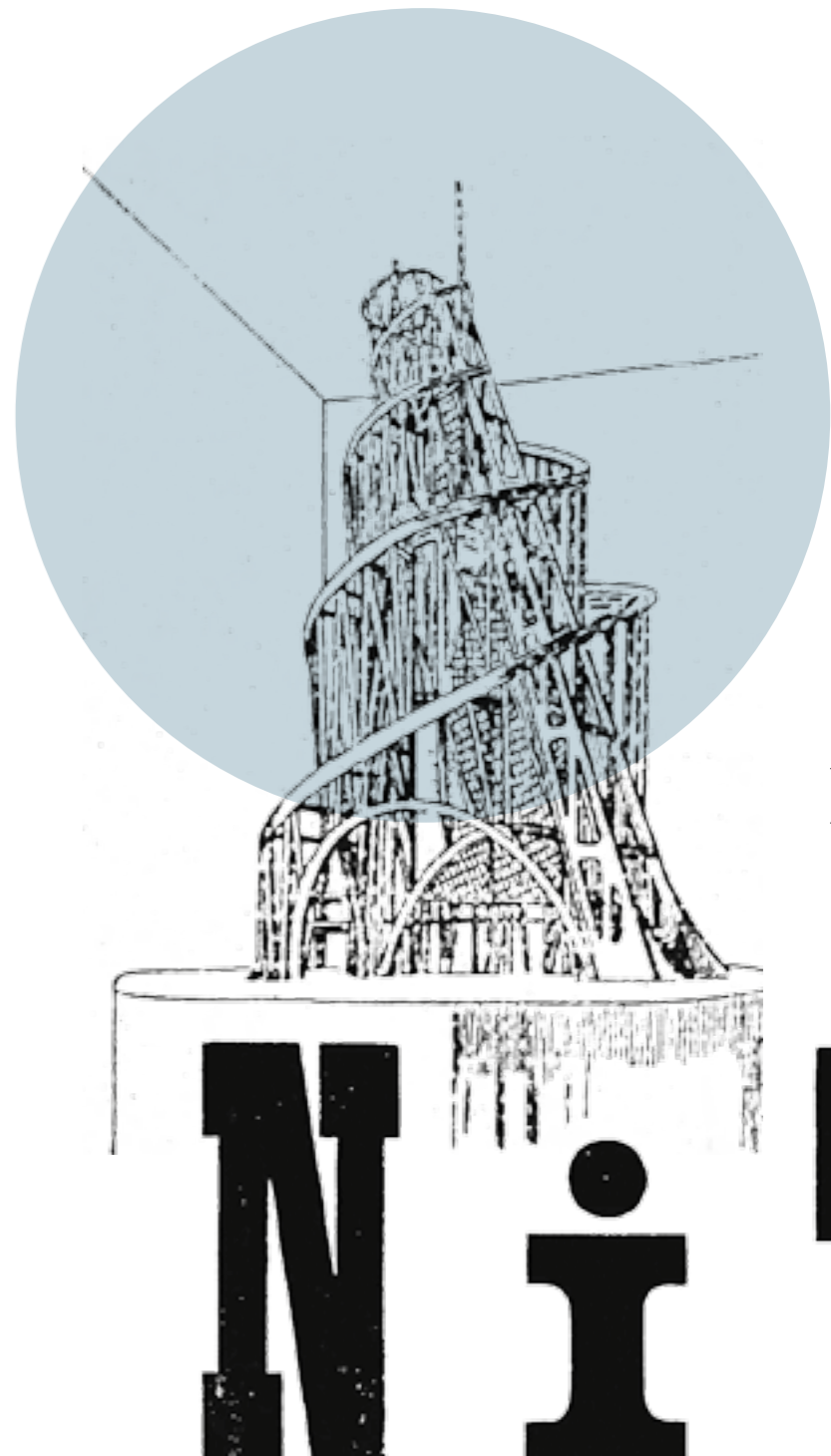
Z E

Kako će se izmeniti civilizacija pojavom moćne mašine koja menja prirodu ljudskog rada i tokove radnih procesa, pita se Micić oduševljeno prizivajući brzinu aeroplana, radija, Teslinih otkrića i svih novina. Nešto kasnije, tokom pedesetih godina dvadesetog veka, motivisan mašinskom proizvodnjom koja je zamenila ručnu, umetnik Dimitrije Bašičević Mangelos manifestom saopštava da je potrebna nova umetnost jer je u potpunosti anahrono stvarati emocijom i metaforom u vreme kada je mašinska civilizacija uveliko zamenila ‘ručno-radnu’ i postavila pred čoveka zahtev da stvaranju umetnosti pristupi svojim raciom a ne emocijom.⁵ Za pravilnije razumevanje obe ove prakse, i zenitističke i Mangelosove, potrebno je primeniti model tumačenja - „značenje se nalazi ispred objekta”⁶ - koji ukazuje da određeno umetničko delo predviđa neku idealnu budućnost koja će doći. Projekat „Utopia Station” Hansa Ulriha Obrista (Hans Ulrich Obrist) na Venecijanskom bijenalu 2003. godine pokazao je da je taj motiv u poslednje vreme ponovo prisutan usled pojave umetničkih praksi koje nastaju kao rezultat vere autora da umetnost može uticati na određene promene te da se zato njome ima smisla baviti.

⁵ O tome govori ovde izložen rad *manifest o psihičkom životu picassa i pretpostavljenog panthe altamirskog*, D.B.Mangelos, 1978.

⁶ David Joselit, *After Art*, Princeton University Press, 2012, str. 57.

Ovaj model autor primenjuje na predstavnike ruskog konstruktivizma i holandskog De Stijla.



Kritičar Bašičević će definisati postulate nove umetnosti najpre u okviru svog teksta „Aktuelnost funkcionalne umetnosti”, 1965, objavljenog u katalogu treće izložbe „Novih tendencija”) a onda ih finalno razraditi u sad već istorijskom tekstu „Aprilske teze” koji prezentujemo na izložbi u celini, jer će „Aprilske teze” biti prva snažna odbrana novih pojava u umetnosti (poput fotografije, videa, kompjutera u umetnosti, performansa) dakle postaće teoretska osnova svega onog što će uslediti, novih umetničkih praksi 1970ih i svega onog što danas uvelike prihvatamo kao umetnički izraz.

UMETNIČKE GRUPE

„Tamo gde je grupa formirana, ili se formira, unapred se naglašava neformalni karakter grupe.” (M. Bašičević, „Aprilske teze”).

Kako načiniti iskorak u sredini koja kao progres prepoznaje samo istaknutije odjeke proslavljenih tekovina iz dominantnih umetničkih sredina? Ispostavlja se vrlo važnim, što je sledeća tačka koju ova izložba želi da potencira, da se autor okruži odabranom grupom ljudi u okviru koje će pronaći razumevanje i potporu za svoje stavove. U slučaju Micića, nalaženje te male grupe često je bilo ispunjeno razočarenjima i neslaganjima, te se negde najdoslednijim sagovornikom ispostavlja njegov brat Branko Ve Poljanski. Da ta razočarenja i osipanja saradnika nisu samo plod Micićevog ‘složenog’ karaktera, nego i doslednosti određenim principi-

7 Katalog izložbe – akcije, CEFFT, Zagreb, 1977



Dimitrije Bašičević Mangelos

ma, ilustruje i podatak o sukobu sa predvodnikom italijanskih futurista, Marinetijem kojem Micić i Poljanski otvoreno iskazuju neslaganje sa fašističkom politikom koju je Marineti podržavao. „Poljanski: Gospodin Marineti! Ja vas pozdravljam kao pokretača futurizma i kao čoveka koji je prvi digao zastavu i pozvao mladost na bunu. To činim kao predstavnik zenitizma u Parizu, po svojoj dužnosti. A pokretač zenitizma i direktor „Zenita”, takođe nema razloga, da Vas takvoga ne ceni. Ali, Vi kao propagator fašizma gubite naše simpatije. Protiv takvoga Marinetija dižemo svoj protest.”⁸ Iz današnje perspektive gledano, zaista deluje hrabro izneti svoje neslaganje vođi jednog međunarodno priznatog pokreta, isto tako neverovatno je koliko je cenjen Zenit u tom momentu međunarodno, te da je do ovog razgovora uopšte moglo doći.

8 *Dialog Marineti – Poljanski*, Pariz, 28. Oktobra 1925, Zenit, br. 37, godina 1925.

U slučaju Bašičevića Mangelosa ta je grupa bila Gorgona Kao neformalna umetnička grupa u sastavu Josip Vaništa, Dimitrije Bašičević Mangelos, Radoslav Putar, Julije Knifer, Đuro Seder, Ivan Kožarić i Matko Meštrović, Gorgona deluje najintenzivnije u periodu 1959. – 1966. godine. Ali ono što je ona zapravo činila i šta je značila, otkriće se pedeset godina kasnije kada se kustosi dominantnih institucija umetnosti zapadne Evrope i Amerike zainteresuju za tragove njenog postojanja i definišu Gorgonu kao tačku progressa u umetnosti Evrope posle Drugog svetskog rata.

Uzevši ime po Mangelosovoj pesmi „Gorgona” objavljenoj 1959. godine u grafičkoj mapi „Eulalija”, ova je grupa snažnih individua - umetnika ili pak teoretičara, želela skameniti lica onih čiji su pogledi ka umetnosti bili prepreka za bilo kakav stvarni napredak u umetnosti. Kao otklon od dominantnih umetničkih pravaca zasnovanih na principima umerenog modernizma, članovi Gorgone traže neku sasvim drugačiju umetnost, radikalno drugačiju od svega postojećeg. Ona bi negirala estetske osobine umetničkog dela, ‘oslobođena psihološkog i simboličkog značenja’ čija je ‘misao ozbiljna i oskudna’, koja zapravo ‘ne traži djelo ni rezultat u umjetnosti.’⁹ Težnja ka „nultoј tački”, tišini, ništavilu kao sadržaju umetnosti okupila je članove Gorgone u privremenu grupnu aktivnost, najviše kao utočište od postojećih institucija i sa-

9 Josip Vaništa, *13 uputa za čitanje nacrtā*, Marija Gattin, *Gorgona/Protokol za dostavljanje misli*, MSU Zagreb, 2002, str.9

držaja umetnosti. Međutim, zamišljati umetnost bez fizički vidljivog umetničkog dela kao i definisati šetnju, prepisku pismima ili pak prazan izlog kao jedini sadržaj te umetničke prakse, bilo je neshvatljivo u to doba (ne samo u toj sredini), i zato delovanje Gorgonaša ostaje zadugo misterija za druge. „Gorgona je u duhu kraja pedesetih godina i početka šezdesetih gajila zanimanje prema egzistencijalizmu, neodadaizmu, novom realizmu, fluxusu i hepeningu, jednako kao i prema redukcionizmu i filozofskoj misli Istoka – zenu.”¹⁰ Da-

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kle, u vreme kada se Jugoslavija polako ali sigurno okreće ka zapadnom sistemu, prvenstveno obeleženom potrošačkim društvom, modom, komforom i reklamama, Gorgonaši se okreću Istoku težeći ka minimalnoj potrošnji stvari. U svemu pa i u umetnosti. U težnji za dematerijalizovanim umetničkim radom, nastaje i antičasopis „Gorgona” koji se ispostavlja kao jedno od najznačajnijih dostignuća ove grupe. U tom se smislu pred nama dakle opet ukazuje časopis kao jedan oblik umetničkog rada, slično onom koji nam je ostavio Zenit. Časopis međutim postaje u slučaju Gorgone ‘dematerijalizovan’ u smislu njegove osnovne funkcije a to je pružanje informacije, te on ne donosi informacije niti bilo kakve tekstove. Svaki broj časopisa zapravo je jedno originalno umetničko delo. Izašlo je 11 brojeva časopisa s tim da je dvanaesti broj, Mangelosov, onaj broj koji uopšte nije bio štampan, sprovođeci dematerijalizaciju do krajnje granice.

10 B. Stipančić, *Mangelos no. 1-9 1/2*, DAF, Zagreb, 2007, str.22



Dimitrije Bašičević Mangelos,
paysage de la mort, 1941, knjiga,
Foto: ljubaznošću Ilija&Mangelos fondacije

Dimitrije Basicovic Mangelos,
paysage de la mort, 1941, book, notebook,
Photo: Courtesy of Ilija&Mangelos Foundation



Dimitrije Bašičević Mangelos,
paysage de la mort, 1941, knjiga (strane),
Foto: ljubaznošću Ilija&Mangelos fondacije

Dimitrije Basicovic Mangelos,
paysage de la mort, 1941, book, (pages), notebook,
Photo: Courtesy of Ilija&Mangelos Foundation

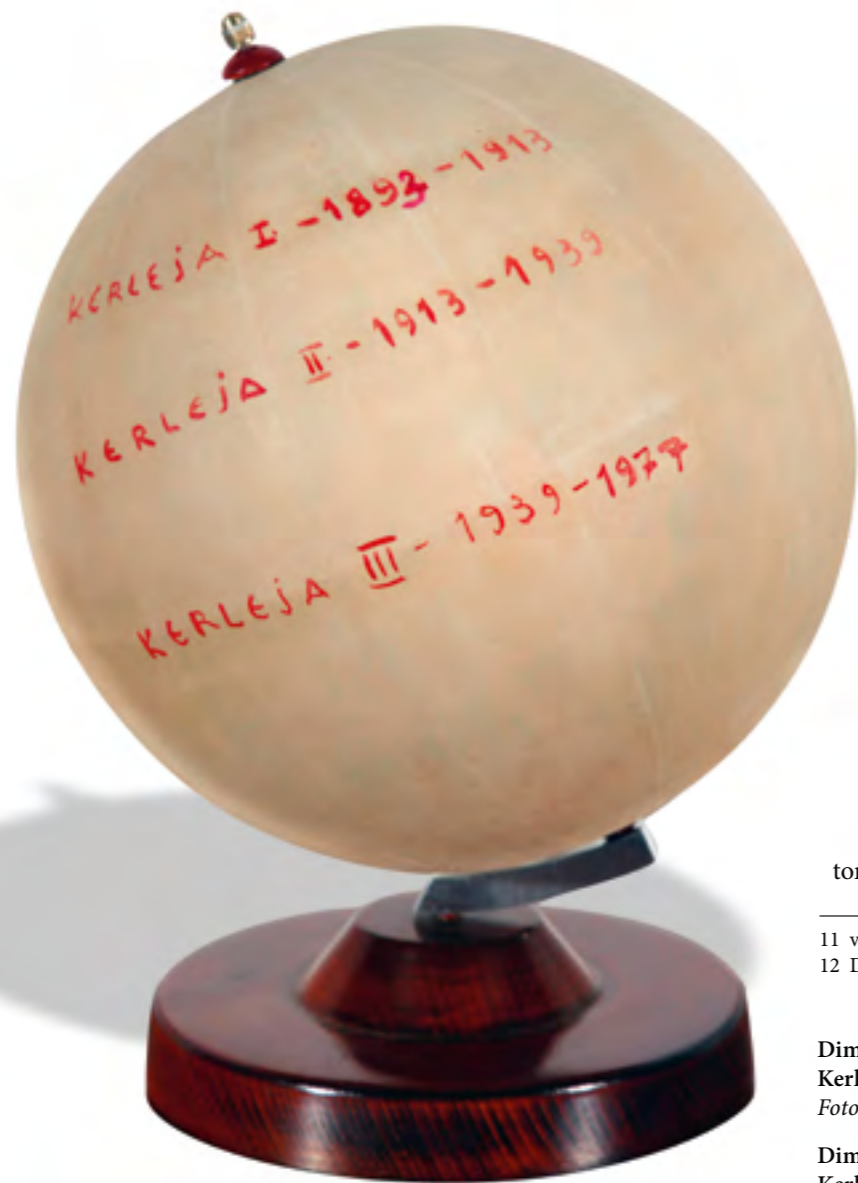
→ Sve prethodne sadržaje briše i Mangelos u najranijim radovima, kada tokom 1941. i 1942. godine stvara crna polja, *paysages de la mort*, koji se ispostavljaju u očima savremenih stručnjaka kao primeri najranijih monohroma u umetnosti uopšte.

Komunikacija sa stranim autorima čiji rad osećaju srodnim svom, važna je odlika Zenita i Gorgone. Gorgonaši stupaju u komunikaciju sa vodećim predstavnicima šire međunarodne scene poput grupa Zero i Azimuth, te će tako nekoliko brojeva časopisa za autore imati Vazarelija (Victor Vasarely), Harolda Pintera, Rota (Dieter Roth), dok će nerealizovani ostati brojevi Pjera Manconija (Piero Manzoni) i Enca Marija (Enzo Mari) između ostalih. Pristanak tih stranih autora na saradnju sa Gorgonom govorio je o progresivnosti njenih ideja, najzad o činjenici da je njen rad zapravo postavio ovaj region na mapu svetske umetnosti iako to tada i zadugo posle sam taj region nije znao. Klanjao se i dalje starim veličinama: „zakašnjela romantičarska pobuna mladog račića izražena s ‘manet hat nicht so gemalt’, pre-rasla je, u svijesti naših slikarskih ideologa i kritičara na čelu s krležom i babičem, u dimenzije revolucionarnih razmjera, danas u svijetu recentnih stavova najmlađe generacije, ta račićevsko-krležijanska revolucija svedena je na pravu mjeru: na dimenzije skromne želje za približavanjem vlastitom vremenu, ne računajući relaciju zakašnjenja od cirka pola vijeka, praktične posledice tog račićevskog kulta, plaćene su sa još pola vijeka jednoteistog zakašnjelog ‘guljenja’ platna na štafelaju.” (Bašičević Mangelos, „Aprilske teze”) To jedno te isto guljenje platna koje Bašičević primećuje tokom 1970ih

godina, možemo nažalost primetiti i danas, gotovo pola veka kasnije, jer ono što se ispostavilo nerazumljivim njegovom okruženju, ostalo je umnogome nerazumljivo čak i današnjoj sredini. A što ne razumemo to napadamo!

Doba kasnih pedesetih i šezdesete godine prošlog veka donosile su značajne promene kao rezultat napora niza umetnika da odgovori na pitanje šta je to umetnost. I dalje, šta umetnost može (ili treba) biti nakon užasa svetskih ratova. Izbrisati sa slike sve ono prepoznatljivo, mimetičko, i estetski primamljivo buržoaziji sprovodila je dada u njenim ‘šokantnih’ kabareima, intervencijama u književnom ili pak umetničkom polju. Sve prethodne sadržaje briše i Mangelos u najranijim radovima, kada tokom 1941. i 1942. godine stvara crna polja, „paysages de la mort”, koji se ispostavljaju u očima savremenih stručnjaka kao primeri najranijih monohroma u umetnosti uopšte.

Nakon Drugog svetskog rata, beležimo još jednu važnu tačku kontinuiteta sa prethodnicima. U okviru prve pojave apstrakcije u našem regionu, Ivan Picelj svoju umetnost objašnjava u duhu linije koju ova izložba danas postavlja pred vas: „Pored svih mogućih i nemogućih argumenata protiv našeg slikarstva, jedan od stalno ponavljanih bio je da mi ne pripadamo ovoj sredini, a pri tom se zaboravljalo da su u ovom gradu djelovali Aleksić (dada), Micić (Zenit), Šumanović



(postkubizam), Seissel (Bauhaus). Međutim, njihovo djelovanje je zatrla građanska kultura.¹¹ Picelj i ostali članovi grupe EXAT u manifestu¹² saopštavaju svoje ciljeve i zapravo vidimo da se nastavlja na prethodnike kod kojih su istoričari umetnosti uočili težnju da spoje ono što je dotada bilo strogo odvojeno: umetnost i prostorno oblikovanje životne sredine (što vidimo u radovima De Stijla i Bauhauusa, u Zenitu u arhitektonskim projektima Jo Kleka). Manifestom su zenitisti saopštili svoj program, dok manifest posle Drugog svetskog rata postaje glavni oblik izražavanja Mangelosovih zaključaka o umetnosti ali i društvu uopšte. Na Piceljev rad i pojavu apstrakcije, referira ovde izloženi rad „Collaged View on Abstraction” (2017-2019) umetnika Siniše Ilića, dobitnika Mangelos nagrade za 2006. godinu, autora koji kroz svoju umetnost proučava odnose u umetničkoj proizvodnji i oblike umetničkog rada, krećući se pritom i kroz prošlost i kroz sadašnjost.

11 van Picelj, *Apstrakcija naša, prva!* Oko, 199, Zagreb, 15.11.1979.

12 Dva manifesta: 1951. i 1953.

Dimitrije Bašičević Mangelos,
Kerleja I, II, III, 1977, globus,
Foto: ljubaznošću Ilija&Mangelos fondacije

Dimitrije Basicovic Mangelos,
Kerleja I, II, III, 1977, globe,
Photo: Courtesy of Ilija&Mangelos Foundation

OD SALONA ŠIRA PREKO TRIBINE MLADIH SVE DO TREĆEG BEOGRADA

Nastojanja određenih, doduše retkih, autora da nastave potragu za novom umetnošću nastavlja se od Micića do današnjeg dana. Nemogućnost mehanizama sveta umetnosti da se odredi prema novim pojavama, vodilo je uvek do pobune dominantnih protiv novih, avangardnih, radikalno drugačijih pojava. Jedna takva pojava je bio i samouki slikar Ilija Bašičević Bosilj.¹³ Ovaj slučaj spominjem ovde jer se u sukobu koji je na umetničkoj sceni izazvala pojava Ilijinog slikarstva, jedna institucija vrlo rano ispostavila gotovo neverovatno hrabrom i preuzela rizik da u jeku nikad ranije (a ni kasnije viđene) afere „Afera Bosilj” upravo tom autoru organizuje izložbu u svom prostoru. U pitanju je galerija Studentskog centra Zagreb i izložba *ILIJA*, 1965, u uvodu kataloga stoji: „Priređujemo ovu izložbu isključivo, da bismo čitav onaj kompleksni razgovor o slikarstvu Ilije Bosilja (Bašičevića) vratili samome slikarstvu Bosiljevom.”¹⁴ Ubrzo posle te izložbe, voditelj te galerije postaje Želimir Košćević po čijem mišljenju početak ozbiljnog i revolucionarnog rada Galerije SC-a jeste upravo u tim godinama (sredina 1960ih)

13 Inače, slučajno, Mangelosov otac.

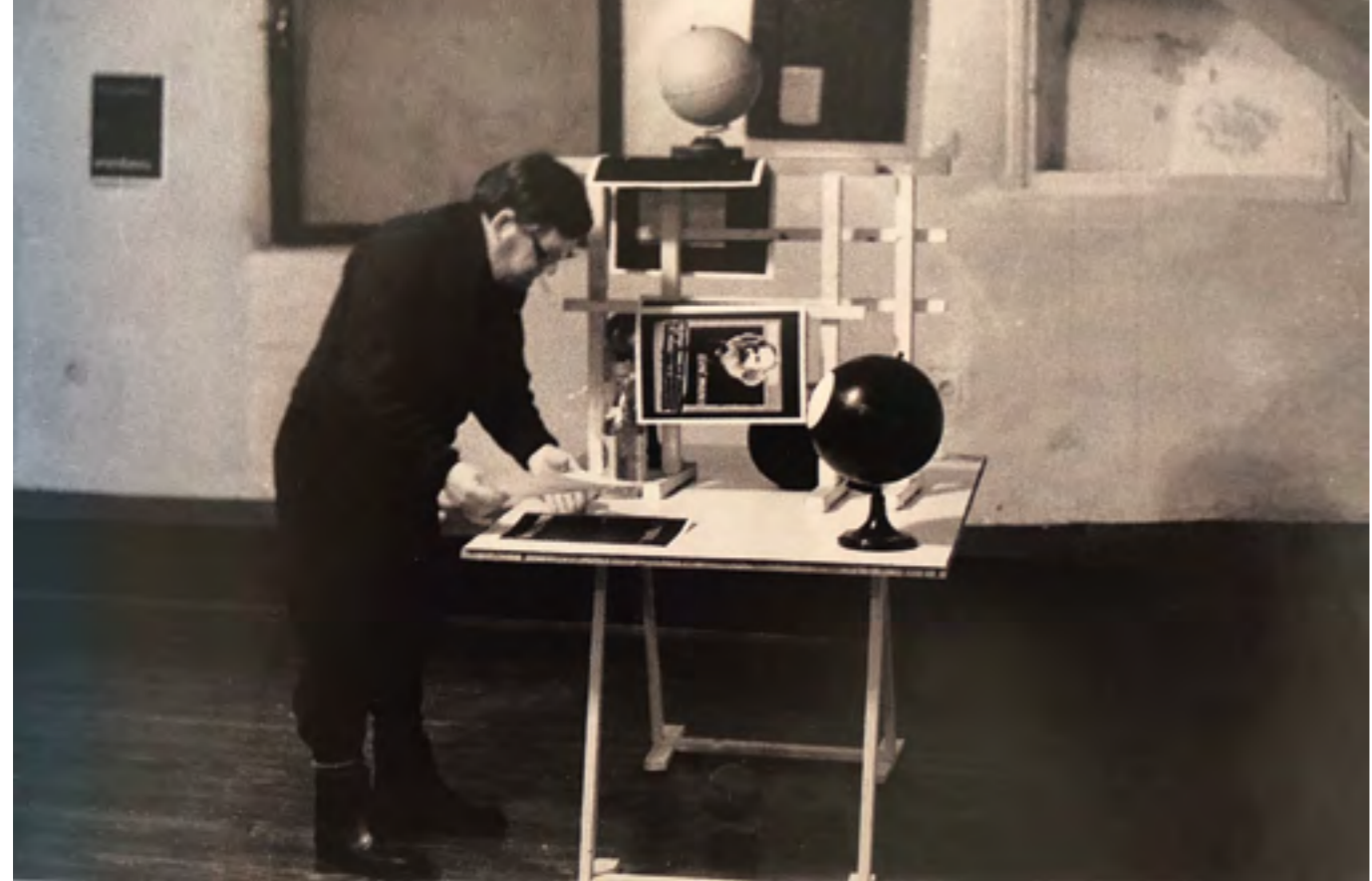
14 Uvod kataloga izložbe „ILIJA”, u potpisu: Redakcija Galerije Studentskog centra, Izložbeni salon Studentskog centra, Zagreb, 1965.

kada je SC započeo „jedan profesionalan rad, a orijentacija je usmjerena na mladu generaciju. Od tada se stvara i fundus Galerije. Iste sezone dolazi do izražaja i komponenta koja će biti karakteristična za GSC – to je određeni polemički karakter koji je začet s Ilijom Bosiljem.”¹⁵

Današnja struka pogled usmerava na galerije studentskih centara nakon 1968. godine kada oni postaju mesto nastanka Novih umetničkih praksi 70ih, koje nastavljaju kritiku dominantnih pozicija u umetnosti (i društvu) s tim da sada ipak poseduju svoj prostor i ljude koji taj prostor profesionalno vode (studentski centri u Beogradu, Zagrebu, Novom Sadu i Ljubljani).¹⁶ Među umetnicima svakako najpoznatija je Marina Abramović, zatim Raša Todosijević, Era Milivojević, Zoran Popović, Neša Paripović i Gergelj Urkom (Gergely Urkom) (takozvana grupa šest autora). Pored studentskih centara, moramo spomenuti da se iz današnje perspektive kao zapravo vrlo vizionarski ispostavljaju još dva mesta: „Tribina mladih” u Novom Sadu u periodu 1968-1972, gde je i organizovana prva samostalna izložba Mangelosa (u organi-

15 Maković Z., „Od Šuteja do akcije Total”, razgovor sa Želimirom Košćevićem, *Studentski list*, jesen 1971. U: Košćević Ž., ur. *Galerija Studentskog centra Zagreb*, Zagreb: Studentski centar Sveučilišta u Zagrebu, 1975.: str.153

16 Ovde prvenstveno mislim da činjenicu da su studentski centri budžetski finansirani i time je njihovo postojanje bilo izvesno. Za razliku od ranijih – Zenit i Gorgona - koji su samofinansirali svoje prostore delovanja što je činilo njihovo postojanje neizvesnim.



Dimitrije Bašičević Mangelos,
na izložbi *Shid-Theory*, Podroom, Zagreb, 1978.
Foto: ljubaznošću Ilija&Mangelos fondacije

Dimitrije Basicovic Mangelos,
while preparing the exhibition *Shid-Theory*,
Podroom, Zagreb, 1978
Photo: Courtesy of Ilija&Mangelos Foundation

zaciji Biljane Tomić¹⁷ a oko Tribine se formira i deluje novosadska grupa Kōd¹⁸, i drugi, galerija „Podroom” u Zagrebu – čiji plakat izlažemo sa popisom umetnika koji su tu izlagali a iz kog se može videti značaj tog mesta u formiranju nove generacije umetnika koji se kreću ovom „drugom” linijom u odnosu na dominantne umetničke trendove sredine. Liniju samo-organizacije grupa autora izvan zvaničnih prostora

¹⁷ Umetnik čitavu izložbu postavlja kao umetnički rad te on sam kreira i sav prateći materijal poput postera, pozivnice odnosno kataloga izložbe (poster upravo zato izlažemo na ovoj izložbi).

¹⁸ Članovi grupe su Slavko Bogdanović, Miroslav Mandić, Mirko Radojčić, Slobodan Tišma, Janez Kocijančić, Branko Andrić i Kiš-Jovak Ferenc. Grupa deluje tokom 1970te godine.

sveta umetnosti, primećujemo tokom 2000ih u radu grupe Treći Beograd koja se okuplja u predelu urbanistički definisanom kao treći Beograd, na obali Dunava.¹⁹ Jedan od osnivača, Selman Trtovac definisao je Treći Beograd sledećim rečima: „Treći Beograd je misaoni i fizički prostor, umetnička zadruga i praktična implementacija određene strategije ponašanja grupe savremenih umetnika iz Beograda. Ona se mentalno nadovezuje na tezu Alana Badjua (Alain Badiou) o događaju

¹⁹ Članovi umetničke zadruge Treći Beograd su: Anica Vučetić, Olivera Parlić, Marina Marković, Sanja Latinović, Radoš Antonijević, Milorad Mladečević, Marko Marković i Selman Trtovac. Kasnije se članstvo grupe promenilo.

kao definiciji autonomnog utopijskog prostora, odnosno kao prakse umrežavanja savremenosti.”²⁰

Uočavamo i ovom izložbom potenciramo činjenicu da se ponavlja potreba da se grupacije umetnika koji zapravo deluju kao individue sa zasebnim umetničkim karijerama, okupe u određenom vremenu i određenom prostoru radi postizanja te bar privremene utopijske sredine neophodne za njihov rad. Zanimljivo je međutim da se ta potreba registruje počev od Micića i okupljanja istomišljenika oko časopisa *Zenit* i *Gorgonaša* neposredno posle Drugog Svetskog rata, ali se u periodu oko šezdeset osme opet jedna grupa umetnika i kustosa morala boriti za određen prostor za umetnost koja neće biti u dosluhu sa tržištem niti sa akademskim institucijama, a onda, početkom 2000ih mi vidimo da se taj prostor nikada nije stvorio te da ga umetnici kojima je potreban moraju stvarati ponovo sami. Ali da svaki taj iskorak nije bio uzaludan nego da je do značajnih promena prirode galerijskog prostora, odnosa te institucije i umetnika, ipak došlo svedoči nam rad Siniše Ilića „Paviljon” u čijem tumačenju umetnik prostor galerije vidi kao „prostor društvene realnosti”²¹.

²⁰ S. Trtovac, *Treći Beograd kao fizički prostor umetnosti*, iz: Selman Trtovac, *Umetnička strategija*, Proartorg, Beograd, 2012, str.49

²¹ (Intervju) Siniša Ilić, likovni umetnik: „Galerija je sastavni deo društvene realnosti”, 17.10.2016., www.domomladine.org/intervju-sinisa-ilic-likovni-umetnik-galerija-je-sastavni-deo-drustvene-realnosti/



→ Svedoci smo veliki promena u svetu umetnosti gde pod uticajem sveprisutnog principa da sve mora postojati radi nekog profita, muzeji postaju mesta spektakla namenjena prikupljanju masovnih posetilaca...

„Nova umetnost mora postati novi život na starom sferskom ostrvu koje zovemo globus.”²²

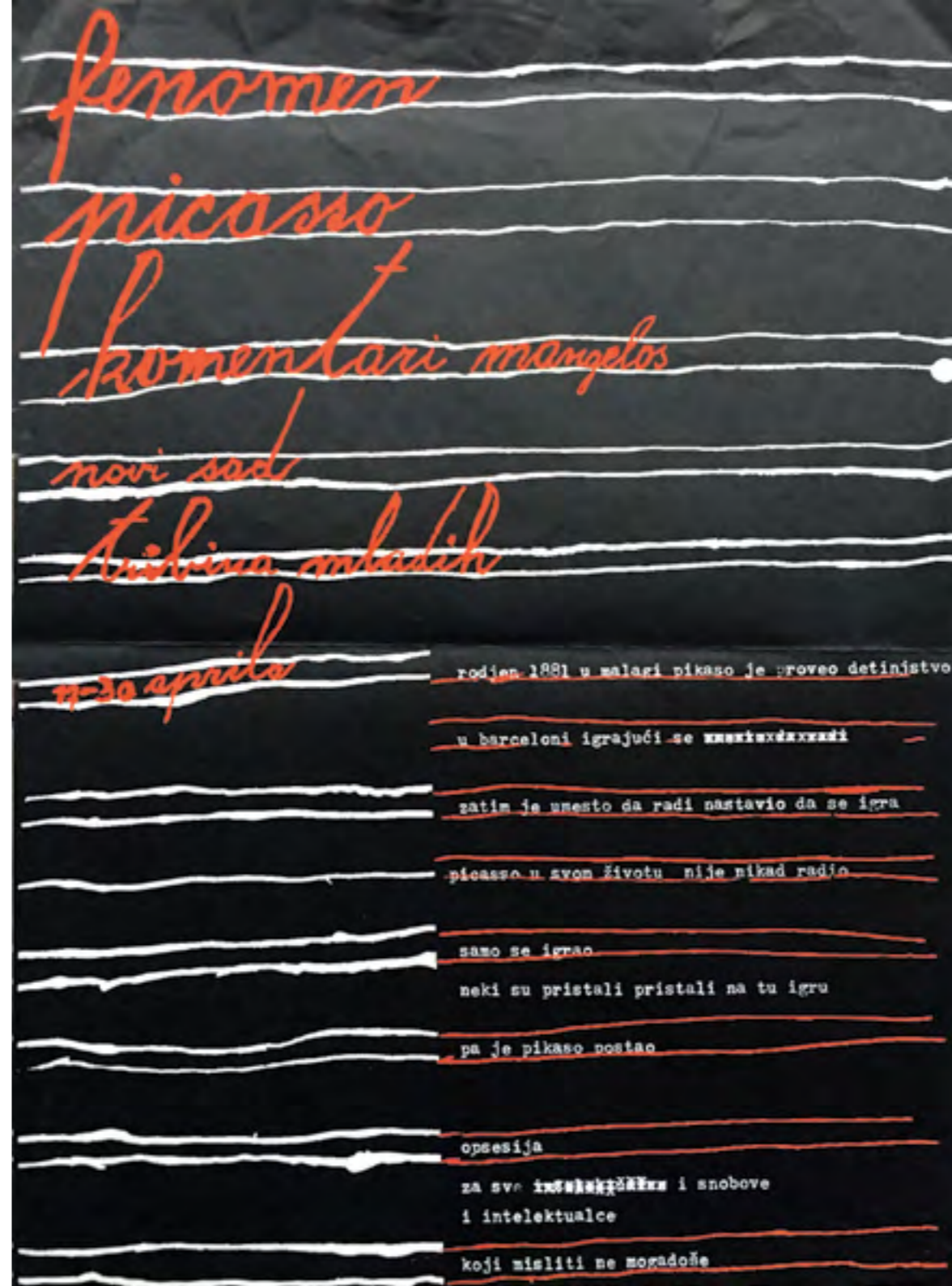
Da su stremljenja umetnika ove linije uvek globalna i odnose se na umetnost uopšte, govori gore navedeni citat, a zatim od 1952. godine, kada nastaje prvi primerak globusa, govore Mangelosove skulpture – globusi koji vremenom postaju dragoceni artefakti i izmiču našim mogućnostima da ih izložimo. No, jedan aspekt značaja Mangelosovih globusa a I njegove umetnosti uopšte, jeste njihov uticaj na malde generacije umetnika kao što je bila grupa „Šestorica” u Zagrebu 70ih godina dvadesetog veka. Da su i savremeni umetnici pod utiskom ovih anti-umetničkih skulptura govore ovde izloženi radovi Damira Stojnića, iz Rijeke, koji postavlja čitavu izložbu posvećenu Mangelosovim globusima, pod nazivom „Planetarij” najpre u labinskoj Galeriji KuC-a „Lamparna” (2016) a zatim na Akademiji umjetnosti u Rijeci (2016). Strip autorka Ivana Armanini (u saradnji sa MSU Zagreb), zajedno sa autorom teksta Markom Golubom, stvara strip „Mangelos vol. I”, koji na ovaj specifičan način upoznaje nove generacije sa likom i delom Dimitrija Bašičevića Mangelosa.²³

22 Manifest „Nova Umetnost”, objavljen uz predavanje koje je Micić održao povodom izložbe u organizaciji Zenita, Beograd, 1924.

23 „Komikaze#18” autorke Ivane Armanini i njenog strip kolektiva Komikaze, nedavno je proglašen najboljim alternativnim stripom na međunarodnom festivalu u Angulemu (Angoulême, Francuska).

ZAKLJUČAK ILI ZAŠTO SE BIJENALE BAVI MUZEJSKIM POSLOM?

Svedoci smo velikih promena u svetu umetnosti gde pod uticajem sveprisutnog principa da sve mora postojati radi nekog profita, muzeji postaju mesta spektakla namenjena prikupljanju masovnih posetilaca, samim time slabi se njihova osnovna uloga – prostora za stručno tumačenje i prezentovanje određenih materijala. Upravo zato mi se ovde, na Bijenalu, u jednom njegovom delu bavimo rekonstrukcijom razvoja tzv. druge linije, što izložbu „Smrt umetnosti, živela umetnost” čini i istorijskom analizom. U taj smo posao ušli uz odluku da ne promovišemo pojedince i ne zastupamo interese drugih (privatnih) institucija odnosno kolekcija. Pominjem ovde privatne kolekcije misleći na sve zastupljeniju pojavu u savremenoj umetnosti da se usled finansijskih ograničenja javnih institucija ponajpre muzeja, mnogi vredni radovi nalaze u privatnim kolekcijama koje pretenduju da zauzmu mesto stožera dešavanja na umetničkoj sceni. Ta pojava svakako nije vezana samo za naš region nego je globalni problem. Isto tako niz privatnih grupacija, galerija i kolekcionara zauzima ju prostor društvenih.



Dimitrije Bašičević Mangelos, Fenomen Picasso, poster za Mangelosovu prvu samostalnu izložbu, 1971.

Foto: ljubaznošću Ilija&Mangelos fondacije

Dimitrije Bašičević Mangelos, Picasso Phenomenon, exhibition poster of Mangelos's first solo exhibition, 1971

Photo: Courtesy of Ilija&Mangelos Foundation

Dimitrije Bašičević Mangelos

APRILSKE TEZE

uvod pri kraju posljednjeg stoljeća
umjetnosti

period od industrijske revolucije do danas bez sumnje je najburniji u čitavoj povijesti umjetnosti. nakon relativno sporog razvojnog toka, proces se, nakon francuske revolucije, naglo ubrzava, krećući smjerom koji se dugo činio nejasnim. danas više nema sumnje da je to bio smjer odumiranja. prvi simptomi procesa primijećeni su u engleskoj, da bi, uskoro, obuhvatili sve one zemlje što su preživljavale one promjene koje su naknadno okarakterizirane kao najodlučnija revolucija u povijesti rada uopće.

iako su se prvi znaci javili u engleskoj, proces se, radi posledica francuske revolucije, najjasnije očitavao u francuskoj. pariz je postao meka umjetnička za strance koji su hodočastili i još hodočaste iz svih zemalja evrope, a potom i sa drugih kontinenata. sam proces je veoma kompliciran, no ne tako da nije moguće izlučiti neke od njegovih osnovnih elemenata.

1. centralizacija instrumenata ideološke i komercijalne moći. pariz, njegove galerije, izložbe, muzeji, časopisi postaju apsolutni arbitri umjetnosti.

2. kozmopolitizacija umjetnosti preko pariskih obrazaca. vrši se uporno, pa i uz zakašnjenja čak i do sto godina, već prema vremenu ulaska dotične zemlje u fazu industrijalizacije. (ovaj argument, na prvi pogled – ali samo na prvi pogled – ide protiv glavne teze o ulozi industrijalizacije.)

3. odumiranje nacionalnih i lokalnih obrazaca umjetnosti, koji postepeno iščezavaju pod pritiskom koncepata svjetske metropole. nacionalne metropole ubrzo preuzimaju ulogu filijala (london, berlin, münchen, moskva, sidney, rim, new york, san francisco, sao paulo, honkong, shangai itd.).

4. progresivno ubrzanje takozvanog razvojnog procesa likovne forme. to ubrzanje smjena likovnih koncepata srazmjerno je vremenskom udaljavanju od datuma industrijske revolucije u engleskoj i francuskoj. praćeno je karakterističnim borbama između nosilaca pojedinih koncepata, borbama grupa, skandalima, svađama u štampi, protestnim nastupima itd.

5. paralelno nastajanje i produbljivanje povijesnog jaza između umjetnosti i publike, odnosno društva.

6. paralelni razvoj proizvoda mašinske civilizacije, čija se upotreba činila upravo podesnom za konstruiranje umjetničkih kreacija na novom nivou. i za obnovu, za preporod, za novu renesansu umjetnosti. žeđ za obnovom stalno će biti prisutna u tom procesu, pa je u ovom slučaju izvanredno odigrala ulogu jedna skoro institucija nazvana avangardom.

predstavnici najmlađe generacije istraživača društvenog sektora, koji se još uvijek zove „umjetnost“, javili su se u javnosti posljednjih nekoliko godina, javili su se i djeluju, bilo pojedinačno, bilo u grupnim nastupima. profilacija tih grupacija odstupa od profila grupa iz manje i više nedavne prošlosti. tamo gdje je grupa formirana, ili se formira, unaprijed se naglašava neformalni karakter grupe. „nepovezanost u deklarativnom smislu. djelovanje akcentuirano na individualnosti“ – uvodni je stavak u zajedničkoj deklaraciji grupe koja svoje djelovanje, već nekoliko godina, manifestira u obliku „izložbi – akcija“ (demur, martek, m. stilinović, s. stilinović, f. vučemilović). iako najčešće nastupaju zajednički, oni kategorički odbijaju nametanje bilo kakvih okvira, pa i naziv grupi, što je nekada bilo nezaobilazno. nasuprot tradicijama prethodnih grupacija, ova generacija, ponovo kategorički, odbija formuliranje nekog okvirnog i zajedničkog programa. ono što bi moglo zvučiti kao program, oni smatraju nekom vrstom neizbežnih informacija o polaznim pretpostavkama:

„karakter kriterija je promijenjen sa pozicija vrednovanja djela, na poziciju vrednovanja rada“.

„izložbe – akcije su nekompaktne cjeline“.

„informacije o individualnom radu daje sam rad i naše sudjelovanje“, ipak, pored deklarirane antihomogenosti, njihovi radovi, njihove izložbe, njihove akcije, njihove intervencije, pa djelomično i same deklaracije, uključuju nekoliko zajedničkih odlučujućih za novi pristup problematici još uvijek „umjetnosti“.

„takvim djelovanjem isključeni su teoretski i programski principi“ (iz uvodne informacije u ovom katalogu, te iz kataloga nedavne izložbe u galeriji studentskog centra u beogradu).

„način prezentacije uključuje našu praksu (direktan rad), toliko o (ne)homogenosti. (izvjesna proturječja, kao i izvjesne nejasnosti, manje su važni od stavova koji se na ovaj ili onaj način manifestiraju).

ono što se obično naziva generacijskim problemom danas se pokazuje najmanje takvim. stupanj promjenjenih stavova najmlađe generacije, u odnosu na prošle, ukazuje na pomak svijesti kakav se nije mogao konstatirati u cjelokupnom razvoju naše umjetnosti, od karasa do račića i daljih pola vijeka poslije račića. zakašnjela romantičarska pobuna mladog račića izražena s „manet hat nicht so gemalt“, pre-rasla je, u svijesti naših slikarskih ideologa i kritičara na čelu s krležom i babičem, u dimenzije revolucionarnih razmjera, danas u svijetu recentnih stavova najmlađe generacije, ta račićevsko-krležijanska revolucija svedena je na pravu mjeru: na dimenzije skromne želje za približavanjem vlastitom vremenu, ne računajući relaciju zakašnjenja od cirka pola vijeka, praktične posljedice tog račićevskog kulta, plaćene su sa još pola vijeka jednog te istog zakašnjelog „guljenja“ platna na štafelaju.

ispalo je da su revoluciju doneli „čupavci“ i to tek sedamdeset godina nakon račića. oni isti čupavci koje su, još nedavno, naši poštteni građani lovili, preko svojih predstavnika vlasti, i šišali kao ovce. i šišanje i „čupavljenje“ su stavovi. i ponašanje. prve nije potrebno objašnjavati. ali za druge još nije dovoljno utvrđeno da revolucija bijahu. nakon neznanog broja vijekova, revolucija ljudskog ponašanja. pre-

ma tome i pomak svijesti, pa možda i jedan od preduslova za veliki pomak koji će se izraziti u (skorij ili ne tako skorij) revoluciji mišljenja. ali vratimo se praktičnim stavovima mlade, još uvijek umjetnosti. pokušajmo u najkraćim potezima sumirati njihove osnovne principe:

1. odbacivanje sistema estetskog vrednovanja i uvođenje kriterija procesa rada. to praktično znači odbacivanje slike, kao umjetničke slike. estetika se izgubila u cijelosti, zajedno s „duhovnim“ vrijednostima umjetničkog dijela.

2. najodlučniji u čitavom stavu generacije, a i najnoviji, jeste odnos prema radu. svi se akcenti svode na proces rada.

3. odbacuje se unapred pripremljena i smišljena izložba radova koja je prezentacija neke robe za prodaju. naprotiv, izložba je istovremeno akcija u čijem procesu nastaju radovi. pritom je akcenat upravo na procesu, na akciji.

4. (djelomično) odustajanje od umjetničkog načina mišljenja. utoliko što se odbacuju osnovni principi umjetničkog govora, iluzioniranje i simboliziranje. nema dakle više metaforičkih posrednika komuniciranja, već izravna komunikacija između umjetnika i medija – a način prezentacije uključuje praksu (direktan rad).

5. s tim stavom je povezan stav otvorenosti prema novim medijima. a kod njih akcent na fotografiji i filmu.

6. princip identifikacije.

7. krajnja konzekvenca – poistovećivanje mišljenja i prakse.

slika koja je važila ujedno kao slika svijeta više ne postoji. slika svijeta je dokinuta. definitivno. barem što se tiče historije. slika se više ne slika... „te slike su stvorile ambijente,“ kaže boris demur, u kojima je naknadno intervenirano bojom. „gotove slike trljao sam pijeskom, prao sapunom, 20 minuta trljao sliku bojom tušem pocrnio 20 papira itd.“ (b. demur, interview) slika se više i ne zove slika. zove se rad. „u tim radovima težište je na radnom postupku“ (b. demur, interview).

na jednom drugom mestu istog interviewa, demur drugim rečima informira o svojoj metodi: „likovnost neminovno rezultira estetskim objektom, a ja inzistiram na samom toku izvedbe koji je analitičkog karaktera, dok me rezultat kao estetski objekt ne interesira. tok izvedbe rada je angažiran u radu i na njemu je akcentirano samo djelovanje.”

cijeli katalog svoje samostalne izložbe u galeriji studentskog centra u beogradu demur je upotrebio kao informaciju o svom odnosu prema radu. pošto su te stavove uglavnom prihvatili ž. jerman, braća stilinović i f. vučemilović, možda se mogu citirati kao zajednički. stav prema radu je utoliko primijenjen što rad nije više neki izrazito „duhovni” napor višeg reda, ali vrijedan tek po rezultatu koji je najvišeg reda: slika slike svijeta. sancta umjetnost. jedan od kandidata buduće religije. sastavni dio mnogih religija i kandidat za samu religiju budućnosti.

bez obzira na to koliko je to diskutabilno, za „akcijaše” na prvom mjestu stoji upravo sam rad, proces rada i „analiza rada kao poistovjećenje mišljenja i prakse”.

sledeći principijelni stav demura, a relevantan za sve „akcijaše” i umjetničku generaciju „sedamdeset i sedam”, jeste princip isključivanja pretpostavki iluzioniranja i simboliziranja: „ovim radom isključene su sve pretpostavke iluzioniranja ili simboliziranja pomoću ideje ili materijala”. možda nova generacija i nije svjesna (a treba da bude) da je taj stav „glogov kolac” za umjetničko mišljenje. možda nije svjesna, a treba da bude jer konzekvence tog stava idu na obračun sa umjetnošću koju oni još uvek prave i izlazak iz kruga društvene elite kojoj oni ili još uvek po svom radu „debelo” pripadaju, ili po svom stažu, tek prilaze.

možda će neko reći da ta pjesma o poistovećivanju mišljenja i prakse nije nova i da se pjeva solo i u zboru od klasika materijalizma do „praxisa”. ta ograda bi bila bez sumnje točna, da je iko iz branše, od g. courbeta do m. stilinovića na tom valu uopće mislio. ali nije. stav „mišljenje i rad su poistovjećeni” implicira osnovnu liniju društvenog razvoja uopće, a umjetničkom načinu mišljenja već vidljivi konac.

1. teza - ručni i mašinski rad su dvije historijske faze ljudskog rada
ljudska historija poznaje dvije različite faze rada.
ručni rad i mašinski rad

ručni rad karakteriše društvenu proizvodnju od prahistorije do industrijske revolucije.

manuelni rad je također osnovni uslov umjetničkog ili naivnog načina mišljenja.

mašina je revolucionirala ljudski rad mehanizirajući ga.

pojava mašine u procesu rada prouzročila je mnogobrojne konzekvence od nivoa samog rada do nivoa svijesti.

2. teza - o umjetničkom i funkcionalnom načinu mišljenja (načinom proizvodnje određen je način mišljenja)
historijska pojava mašine izazvala je najodlučnije promjene najprije mehanizirajući rad i proizvodnju a potom ili paralelno s tim i način mišljenja koji se počeo formirati na sistemu funkcioniranja.

na svim nivoima od pojedinačnog rada mašine do društvene upotrebe mehanizacije i industrijalizacije.

3. teza - osnovni kvalitet umjetničke slike je ručni rad
proizvođenja umjetnička slika je proizvođena milenijima tehnologijom ručnog rada.

za sve to vrijeme cjelokupna je proizvodnja proizvođena u istoj tehnologiji ručni način proizvođenja za sve to vrijeme

je uslovljavao odgovarajući način mišljenja formiran na sistemu emocija proizvođena milenijima na toj bazi umjetnost je bila podložna promjenama samo uslovno u odnosu na bazu.

kada je umjetnost nakon srednjeg vijeka naslijedila religiju kao područje najvišeg mogućeg dometa „duha” bila je to samo revolucija sekularizacije emocija mjesto duše zauzeo je duh.

4. teza - o prekidu komunikacije između umjetnosti i društva

historija moderne umjetnosti ne bi bila ništa drugo do historija jaza između društva (19. i 20. vijeka) i njegove umjetnosti kada bi ta umjetnost bila njegova. bio bi apsurd ali nije. historija moderne umjetnosti jest historija jaza između društva

i umjetnosti koja ali nije njegova.

historija moderne umjetnosti samo historija najprije otpora industrijskog društva koje se razvija u uslovima sve razvijenije mehanizacije i industrijalizacije protiv primitivne ručne tehnologije.

historija moderne umjetnosti ujedno je historija otpora novog funkcionalnog načina mišljenja protiv starog umjetničkog i njegovih konzekvenci.

pokušavajući objasniti uzroke nastalog jaza između društva i umjetnosti historičari su previdili činjenicu da su proizvođači umjetničkih slika ostali pri tehnologiji ručne proizvodnje koja se pokazala historijski zaostalom.

5. teza – uvodna teza o principima funkcionalnog mišljenja

prva mašina je prvi model objektivnog i funkcionalnog mišljenja.

prva (fotografija) fotomašina je prvi model objektivnoga i funkcionalnog gledanja (percepcije).

6. teza – o fotografiji kao modelu funkcionalnog načina mišljenja

industrijska revolucija koja je inaugurirala društvenu upotrebu mašine u procesu rada izazvala je niz promjena na planu društvenih zbivanja. mašine započele proizvoditi nove mašine. među ostalim je proizvedena mašina za produkciju slika.

mašinski proizvedena slika otvorila je novu problematiku u umjetnosti i oko nje.

zahtjevajući nove definicije mašinski proizvedena slika postavila je kao zahtjev društvu za nove definicije kulture i drukčije strukturiranje takozvanog kulturnog života indicirajući konture sasvim nove civilizacije

fotografija i rukom proizvedena slika imaju jednu jedinu dodirnu tačku. obje su slike

razlike među njima međutim stavljaju pod znak pitanja njihovu srodnost tehnologija i funkcija fotografije i umjetničke slike ukazuju na to da se radi o dva različita fenomena koji pripadaju različitim civilizacijama. istovremeno ukazuju na različita porekla u načinima mišljenja koja su ih uslovlila.

fotografija je jedan od prvih indikatora funkcionalnog mišljenja.

fotografija je istovremeno jedan od prvih fenomena novog načina gledanja. objektivne percepcije. fotografija kao slika je rezultat totalnog odsustva emocija.

fotografija je za svakog čitljiva ne postavlja niti pretpostavlja potrebu za posrednikom u svrhu komunikacije. fotografija ne „predstavlja” ništa drugo osim onoga što jest a to svako vidi. fotografija je ne samo izraz funkcionalnog mišljenja ni samo rezultat već instrument mišljenja (gledanja) fotografija pokazuje specifičan odnos prema vremenu. ne dodirujući prošlost ni budućnost ona je praktično samo u sadašnjosti.

iz tog aspekta proizilaze neke još neregistrirane dimenzije

fotografija nije fenomen umjetnosti ona ne funkcionira kao umjetnička slika kao što ni fotostroj ne funkcionira kao umjetnik.

umjetnička upotreba fotografije kao i filma i TV je zabluda prelaznog perioda.

7. teza – karakter mass-media je neumjetnički

fotografija film i televizija nisu mediji umjetnosti.

oni su rezultat strojne tehnologije i funkcionalnog mišljenja

netočna je tvrdnja da se mass-media služe umjetnošću. točna je obrnuta postavka umjetnost se služi masovnim medijima mijenjajući i iskrivljujući

njihove funkcije u ovom prelaznom periodu

odgovarajuće funkcioniranje masovnih medija namjenjeno je drugoj civilizaciji od koje društvo poznaje tek strojeve koji su preuzeli funkciju rada ruku te fotografiju film televiziju kompjutor.

katalog. izložbe – akcije, cefft, zagreb, 1977.

Dimitrije Bašičević Mangelos,
Aprilske teze – uvod pri kraju posljednjeg stoljeća umjetnosti, katalog izložbe – akcije, cefft, Zagreb, 1977.
Foto: ljubaznošću Ilija&Mangelos fondacije

Dimitrije Basicević Mangelos,
April Theses – introduction at the end of the last century of art, catalogue of the exhibitions – actions, cefft, Zagreb, 1977
Photo: Courtesy of Ilija&Mangelos Foundation



DEATH TO ART!

BY IVANA BASTIČEVIĆ ANTIĆ

LONG LIVE ART!

The possible path of radical art practices in our region

The answer to the question of what brought the curatorial-selection team of the 19th Art Biennial in Pančevo together serves at the same time as a definition of this Biennial's concept. Namely, it was the idea that we must not forget nor discard the past, even though that appears to be the global aspiration of those in today's art scene. Particularly young artists. What is worth remembering from the past is of course a complex question and our selection is only one of many possible answers to it. Different criteria can lead to entirely different choices, but our guiding criterium was the sincere belief of the artist in the power of art and its relation to life in general, a belief which drew individuals into difficult struggles with their milieu and very frequently meant their undeserved erasure from historical overviews. Thereby, that is interesting, primarily from a local perspective because in the eyes of the global or the international art scene it is precisely these phenomena that are only worth remembering. Thus art practices emerged characterised by a constant questioning of the meaning and sense of art, merging it with life because in the eyes of these artists there had never been any boundary between their personal lives and the domain of art. Based on the above criteria we made a selection of artists engaged in contemporary production seeking those who are in some sort of dialogue with the achievements of the preceding generations. For us turning to history does not empha-

size a mourning for some past times, but rather it is based on a search for a way to reconfigure the present and to take a new step forward based on a knowledge of the previous breakthroughs.¹ Lastly, in the field of interpretation, it transpired that the belief of these artists in the power of art calls for a different interpretation of their works. Historically, the line along which we will move begins with the appearance of the magazine Zenit² - conceived as a monthly international review of art and culture, born out of the initiative of Ljubomir Micić. The exhibition "Death to art. Long live art" emphasise two aspects of this phenomenon. First, the magazine Zenit which we are exhibiting in the original owing to the kind support of the University library "Svetozar Mark-

¹ The comprehensive project entitled: *Art Always Has Its Consequences* was carried out to this end, arising from a collaboration with the new media center_kuda.org (Novi Sad), tranzit.hu (Budapest), Muzeum Sztuki (Lodz) and What, How & for Whom/WHW (Zagreb).

² "Zenit, which with temporary interruptions due to organizational and financial problems, as well as with the courts and the police, after Zagreb continued to publish in Belgrade from April 1924 to December 1926, when it was finally banned because of the text by dr Rasinova entitled "Zenitizam through the Marxist prism". 43 issues of Zenit were published, heterogeneous in terms of concept and stylistic orientation, differing typographies and visual identities, uneven compositions of collaborators, but characterized from the start to the end by an avant-garde mood, severe criticism of the social and political situation, a merciless confrontation with religion, civic and bourgeois values". Irina Subotić, *Od Avangarde do Arkadije*, Clio, Belgrade, 2000, pgs.3,4

...our guiding criterium was the sincere belief of the artist in the power of art and its relation to life in general, a belief which drew individuals into difficult struggles with their milieu and very frequently meant their undeserved erasure from historical overviews.

ović” in Belgrade, which in itself is a work of art, a particular type of avant-garde *Gesamtkunstwerk*, and so as such constitutes a radical step forward by Micić and his collaborators in the domain of the interpretation of the idea of art and the art work in general. There is also the exceptionally important role Zenit plays as a source of information about the newest events in art and society in a broader sense, which is conveyed in essays from artists such as Wassily Kandinsky, El Lissitzky, F.T. Marinetti, Kazimir Malevich, as well as reproductions of the works of many artists whose works had enjoyed in the course of time great recognition: El Lissitzky, Aleksander Archipenko, Vladimir Tatlin, Kazimir Malevich, László Moholy-Nagy, George Grosz, Egon Schiele, Pablo Picasso, Alexander Rodchenko, Wassily Kandinsky and others, but also progressive local artists amongst whom were Mihailo S. Petrov, Vilko Gecan, Jo Klek and Vjera Biller. The second aspect of the existence of Zenit and the work of Ljubomir Micić which we have tried to present is the collection of art works which Micić created and presented via the Zenit magazine, and which today is owned by the National Museum of Serbia. One of the greatest experts on the work of Ljubomir Micić, professor dr Irina Subotić, emphasises the importance of the works in his collection as well as how this was an important moment in the overall Zenitist practice.³ However,

³ Monograph *Zenit 1921-1926*, Vidosava Golubović and Irina Subotić, National Library of Serbia, Institute for literature and art, SKD Prosvjeta Zagreb, Belgrade, 2008, pg.63

exactly because of the high value of these works and the fact that some of them are a part of the permanent exhibit in the museum, we were unable to borrow them for the Biennial. In this sense the four works exhibited here: B.V. Poljanski, *Europe*, Jo Klek, *Nacrt za Zeniteum II*, M. Petrov, *Zenitu u počast 1921*, A. Černigoj, *Nacrt za scenografiju Papa Eccellenza III* speak for all the others in the National Museum of Serbia, and about the incredible vision of Ljubomir Micić and his enormous legacy that eventually became part of the state-owned, museum collection. A property of the state which constantly humiliated him.

The focus of Micić’s interest is literature but he applies his conclusions also in the domain of the plastic arts, painting and sculpture, and supports phenomena such as Expressionism, Constructivism, Dadaism and Futurism. However, Dadaism becomes the object of Micić’s criticism, so that his synthetic prose and poetry, which on first appearance is in the spirit of Dada, actually arises from an analogy with futurism. Relation towards Surrealism is a complex subject which implied that Micić often was the subject of his harshest criticism. These disagreements with the principles of an art which becomes “modern” and is formed in an acceptable way or style are indeed proof of his irreconcilable fight against superficial changes in the art world and of the desire for art to truly merge with life and to lead man towards a better future. Micić cannot reconcile himself with the fact of the existence of the powerful who

determine what is good and bad in art and what also is very interesting is that Micić will often respond critically to the occasion of a non-art event – the example I give here being the lecture by Rabindranath Tagore in Belgrade. The dishonesty of the organisers and speakers disturbs Micić and this is demonstrated not only in the text in Zenit (nr.43, 1926) but also in the action carried out in the Tagore lecture itself. Or it is caused by an inadequate understanding of the significance of the work of Nikola Tesla as well as inadequate respect towards it.

How will civilisation change with the appearance of a powerful machine which alters the nature of human work and the flows of working processes, Micić enthusiastically asks himself invoking the speed of the airplane, radio, Tesla’s discoveries and all the other novelties. Somewhat later, during the fifties of the Twentieth Century, motivated by the machinic production which replaces manual labour, the artist Dimitrije Bašičević Mangelos announces in a manifesto that a new type of art is needed because it is completely anachronistic to create art with emotions and metaphors in a time when a machinic civilization has largely replaced “manual-labour” and demands of man that he approach the creation of art with his rational and not emotional side.⁴ For a more correct understanding of both these practices, that is Zenitism and Mangelos, it is necessary to apply the model of interpreta-

⁴ About this see the here exhibited work *manifesto on the mental life of Picasso and the assumed Altamira pantha*, D.B.Mangelos, 1978

→ These disagreements with the principles of an art which becomes “modern” and is formed in an acceptable way or style are indeed proof of his irreconcilable fight against superficial changes in the art world and of the desire for art to truly merge with life and to lead man towards a better future.

tion - “meaning lies before the object”⁵ – which indicates that a particular artwork anticipates an ideal future which will surely come. The project “Utopia Station” of Hans Ulrich Obrist at the 2003 Venice Biennale shows how this motivation has become once again present in recent times as a result of the appearance of art practices which arise out of the belief of the artist in art to bring about a certain type of change and that is why it is justified to do it.

The critic Bašičević will define the postulates of a new art first in his text “The actuality of functional art”, 1965, published in the catalogue of the third exhibition of the “New Tendencies”, and give them their full elaboration in the now already historic text “The April Theses”⁶ which we are presenting in full at the exhibition, because the April theses will be the first serious defense of the new phenomena in art (such as photography, video, computer art, performance) and therefore will become the theoretical foundation of everything else which will follow, of the new art practices of the 1970s and everything that we today on the whole take to be artistic expression.

⁵ David Joselit, *After Art*, Princeton University Press, 2012, pg. 57. The author applies this model to the representatives of Russian Constructivism and the Dutch De Stijl.

⁶ Catalogue *izložbe – akcije*, CEFFT, Zagreb, 1977

ARTIST GROUPS

“Wherever a group has formed, or is forming, the informal character of the group is accentuated in advance.”

(M. Bašičević, “Aprilske teze”)

How does one make a breakthrough in a milieu which only recognises as progress that which clearly echoes the well-celebrated accomplishments of the dominant art scenes? It is also very important, and this is the next point which this exhibition wishes to emphasise, that the artist surrounds him/herself with a select group of people in whose company he/she will find understanding and support for his/her stance. In the case of Micić, the experience of finding that small group was often filled with disappointment and disagreement, so somewhere along the line it was his brother Branko Ve Poljanski who turned out to be the most constant of his interlocutors. That this disappointment and dropping away of collaborators wasn’t only the product of Micić’s ‘complex’ character, but rather of a strict adherence to certain principles, there is illustrated by his clash with the leader of the Italian Futurists, Marinetti with whom Micić and Poljanski openly expressed their disagreement over the Fascist politics which Marinetti supported. “Poljanski: Mr Marinetti! I support you as the initiator of Futurism and as the man who first raised the flag and called the youth to rise up. I do this as a representative of Zenitism in Paris, according to my duty. And the initiator

and director of “Zenit”, also has no reason not to respect you as such. But, you as a propagator of Fascism lose our sympathy. Against such a Marinetti we stand in protest.”⁷ Seen from today’s perspective, it really appears to be a courageous move to assert one’s disagreement with the leader of an internationally recognised movement, just as it is also incredible how much Zenit was respected in that moment internationally, and that this conversation could at all take place.

In the case of Bašičević’s Mangelos this was the Gorgona group. As an informal art group comprising Josip Vaništa, Dimitrije Bašičević Mangelos, Radoslav Putar, Julije Knifer, Đuro Seder, Ivan Kožarić and Matko Meštrović, Gorgona was most active in the period 1959 – 1966. But what it really did and what it meant will be discovered fifty years later when curators from the leading art institutions of Western Europe and America become interested in unearthing traces of its existence and define Gorgona as a key moment in the progress of art in Europe after the Second World War. Taking the name from Mangelos’ poem “Gorgona” published in 1959 in the graphic map “Eulalia”, this group of strongminded individuals – artists and even theoreticians, sought to petrify the faces of those whose view on art presented an obstacle to any real progress in art. As a deviation from the dominant artistic orientations based on the principles of a moderate form of

⁷ *Dialog Marineti – Poljanski*, Paris, 28th October 1925, Zenit, nr. 37, year 1925

modernism, the Gorgona members pursued a completely different type of art, radically unlike anything that existed. They negated the aesthetic characteristics of the artwork which was ‘liberated from psychological and symbolic significance’ and whose ‘idea is serious and sparse’, one which actually “seeks neither a work nor a result in art.”⁸ The aspiration for the “zero-point”, for silence, nothingness as the content of art brought the members of Gorgona together into a momentary group activity, most frequently as a sanctuary away from the prevailing institutions and content of art. However, to conceive of art without a physically visible artwork and to define walking, letter correspondences or even an empty show window as the content of an art practice was unacceptable in that age (not only in that milieu), and for this reason the activities of Gorgona artists long remained a mystery to others. “Gorgona nurtured in the spirit of the fifties and the beginning of the sixties an interest in Existentialism, Neo-Dadaism, New Realism (Neue Sachlichkeit), Fluxus and happenings, and equally in reductionism and the philosophical thought of the East – Zen.”⁹ Therefore, in the time when Yugoslavia was slowly but surely turning itself towards the Western system, primarily characterised as a consumer society, fashion, comfort and advertising, the Gorgo-

⁸ Josip Vaništa, *13 uputa za čitanje nacrtu*, Marija Gattin, *Gorgona/Protokol za dostavljanje misli*, MoCA Zagreb, 2002, pg.9

⁹ B. Stipančić, *Mangelos no. 1-9 1/2*, DAF, Zagreb, 2007, pg.22

na artists turn to the East striving for the minimalistic expenditure of things. In all things and in art. In the pursuit of the dematerialised artwork, the anti-magazine “Gorgona” will appear which turns out to be one of the most important achievements of this group. In this sense we thus find again before ourselves the situation of a magazine being referred to as a form of artistic work, similar to one left to us by Zenit. However, in the case of Gorgona the magazine becomes ‘dematerialised’ in the sense of its basic function which is to disseminate information, so that it bears no information nor any texts whatsoever. Every issue of the magazine was actually an original artwork. 11 issues of the magazine were published and with that the twelfth issue, the Mangelos issue, was not printed at all, bringing the dematerialisation to its ultimate limit.

Communication with foreign artists with whose work they sensed a relation is an important characteristic of Zenit and Gorgona. The Gorgona artists entered into communication with the leading representatives of a wide international scene such as the Zero Group and Azimuth, so that several issues of the magazine will have as their authors Victor Vasarely, Harold Pinter, Dieter Roth, whilst the issues by Piero Manzoni and Enzo Mari amongst others will remain unrealized. The willingness of these foreign artists to collaborate with Gorgona bespeaks the progressivity of the group’s ideas, lastly about the fact that its work actually put this region on the world art

map even though then and long afterwards this region knew nothing about this art. It continued to worship the old masters: “the belated romantic rebellion of the young shrimp expressed by ‘Manet hat nicht so gemalt’ (Manet didn’t paint that way), overgrows into, in the consciousness of our ideologues and critics of painting at whose head is Krleža and his midwives, dimensions of a revolutionary scale, and today in the world of the latest attitudes of the youngest generation, that shrimplike-Krleža revolution is reduced to its correct proportions: to the dimensions of the modest desire to be closer to one’s own time, not relying on a delay of about half a century, on the practical consequences of this shrimp cult, they are paid with still another half century of monotheistic and belated ‘stripping’ of the canvas on the easel.” (Bašičević Mangelos, *April Theses*) This one and the same stripping of the canvas which Bašičević observes in the 1970s can unfortunately be seen in our time, because what turned out to be incomprehensible to his milieu, remained largely incomprehensible even to today’s milieu. And what we don’t understand we attack!

The period of the late fifties and sixties of the last century bore significant changes as a result of the efforts of a number of artists to find an answer to the question of what art is. Furthermore, what art can (or should) be after the horrors of the World Wars. The erasure from the picture of all that is recognisable, mimetic, and aesthetically appealing to the

bourgeoisie was carried out by Dada with its “shocking” cabarets, interventions in the field of literature and visual arts. Mangelos also deletes all previous content in his earliest works, when in 1941 and 1942 he creates the black fields, *paysages de la mort*, which in the eyes of contemporary experts are examples of the earliest monochromes in art in general.

After the Second World War, we note one more important point of continuity with regard to predecessors. As part of the first manifestations of abstraction in our region, Ivan Picelj explains his art as belonging to the spirit of the line in art which the exhibition today places before us: “Aside from all possible and impossible arguments brought against our painting, one of those which is constantly repeated is that we do not belong to this environment, and above all it is forgotten that Aleksić (Dada), Micić (Zenit), Šumanović (Post-Cubism), Seissel (Bauhaus) were active in this city. However, civic culture suppressed their activity.”¹⁰ Picelj and the other members of the group EXAT announced their aims in a manifesto¹¹ and we actually see that these artists continue the work of their predecessors with whom, as art historians have observed, they desire to join that which until then been kept strictly separate i.e. art and the spatial design of the environment (which we see in the works of De Stijl and Bauhaus, in Zenit in the archi-

¹⁰ Ivan Picelj, *Apstrakcija naša, prva!* Oko, 199, Zagreb, 15.11.1979

¹¹ Two manifestos: 1951 and 1953



Ilija and Dimitrije Bašičević

Photo: Courtesy of Ilija&Mangelos Foundation

tectural projects of Jo Klek). The Zenitists announced their programme using a manifesto, whilst after the Second World War the manifesto becomes the main form of expression for Mangelos's observations about art and society in general. That which refers in this exhibition to Picelj's work and the appearance of abstraction is the work "Collaged View on Abstraction" (2017-2019) by the artist Siniša Ilić, recipient of the Mangelos award in 2006, and an artist who through art studies the relations inherent in artistic production and the forms of the artwork, thereby traversing the past and the present.

FROM THE SALON ŠIRA THROUGH THE TRIBINA MLADIH ALL THE WAY TO TREĆI BEOGRAD

The endeavours of certain, albeit a few, artists to continue the search for a new form of art runs from Micić to the present day. The incapacity of the mechanism of the art world to define itself according to new manifestations always resulted in the rising up of the mainstream against new, avant-garde, radically different phenomena. One such instance was that of the self-taught painter Ilija Bašičević Bosilj.¹² This case is mentioned here because in the conflict which the appearance of Ilija's paintings caused in the art scene there was one institution which displayed the quite incredible courage of taking on the risk of organising an ex-

12 Also, by chance, Mangelos's father.

hibition for this artist in its space at the peak of a never before or later seen such affair, namely the 'Bosilj Affair'. The gallery in question is the Student Centre in Zagreb and the particular exhibition is *ILIJA*, 1965. In the exhibition catalogue it states: "We are organising this exhibition solely in order to return this entirely complex debate about the painting of Ilija Bosilj (Bašičević) to the subject of Bosilj's paintings themselves".¹³ Soon after this exhibition, Želimir Koščević becomes the director of the gallery according to whom the serious and revolutionary work of the SC Gallery really begins in those years (the mid-1960s) when the SC commences "a professional undertaking, an orientation towards the young generation. From then onwards the holdings of the Gallery is created. In that same season the key components also become manifest which will characterise the GSC – that is a certain polemical character which is conceived with Ilija Bosilj."¹⁴

Today's experts turn their attention to the galleries of the student centres in the period after 1968 when they became the place where the New Art practices of the 70s emerged. These continued the criticism of the dominant positions in art (and society) but with the difference

13 Introduction in the exhibition catalogue *ILIJA*, signed by: The Redaction of the Gallery of the Student's Centre, Exhibition space of the student cultural centre, Zagreb, 1965.

14 Maković Z., "Od Šuteja do akcije Total", conversation with Želimir Koščević, *Studentski list*, autumn 1971. In: Koščević Ž., ed. *Galerija Studentskog centra Zagreb*, Zagreb: Student Centre of the University of Zagreb, 1975: pg.153

that they now own a space and people who run that space (the student centres in Belgrade, Zagreb, Novi Sad and Ljubljana).¹⁵ Amongst the artists active in the student centres in this time Marina Abramović is certainly the best-known, then Raša Todosijević, Era Milivojević, Zoran Popović, Neša Paripović and Gergely Urkom (the so-called group of Six artists). In addition to the student centres, we should mention two other places that from today's perspective can be regarded as being highly visionary: "Tribina mladih" in Novi Sad in the period 1968-1972, where the first solo exhibition of Mangelos was organized (by Biljana Tomić)¹⁶ and around which the Novi Sad art group *Köd*¹⁷ is formed and is active, and the second is the gallery "Podroom" in Zagreb – whose poster we are exhibiting with the signatures of the artists who exhibited there and thus showing the significance of this place in the formation of a new generation of artists who took up the "other" line in rela-

15 Here I am primarily thinking about the fact that the student centres were financed by the government budget and thus their existence was secured. Unlike the situation of their predecessors – Zenit and Gorgona – who self-financed their spaces which made their existence uncertain.

16 The artist treats the exhibition itself as an artwork and himself creates all the necessary supporting material for it, such as the posters, invitations and exhibition catalogue (hence the poster that we are exhibiting in this exhibition).

17 The members of the group are Slavko Bogdanović, Miroslav Mandić, Mirko Radojičić, Slobodan Tišma, Janez Kocijančič, Branko Andrić and Kiš-Jovak Ferenc. The group is active in the 1970s.

→ We are witnesses of a great change in the artworld where under the influence of the omnipresent principle that everything must exist in order to produce profit, the museums become places of spectacle intended to pull in masses of visitors...

tion to the dominant artistic trends of the milieu. We can see the line of self-organised groups of artists outside the official spaces of the artworld continuing in the 2000s in the group Treći Beograd which assembled in an area defined by urbanists as treći Beograd (third Belgrade), on the banks of the Dunav.¹⁸ One of its founders, Selman Trtovac defined Treći Beograd in the following words: "Treći Beograd is a conceptual and physical space, an artist association and the practical implementation of a particular strategic behaviour of a group of contemporary artists from Belgrade. It is mentally constructed on the thesis of Alan Badiou about the event which is defined as an autonomous utopic space, as a practice for the networking of contemporaneity."¹⁹

We observe and stress with this exhibition the fact that the need recurs for groups of artists, already active as individuals and pursuing their own artistic careers, to come together in a particular space and at a particular time in order to attain at least the temporary utopic conditions for their work. It is interesting how this need can be registered as starting with Micić and the gathering of likeminded artists and theorists around the magazine *Zenit* and then the Gorgo-

18 The members of the artist association Treći Beograd are: Anica Vučetić, Olivera Parlić, Marina Marković, Sanja Latinović, Radoš Antonijević, Milorad Mladenović, Marko Marković and Selman Trtovac. The membership later underwent changes.

19 S. Trtovac, *Treći Beograd kao fizički prostor umetnosti*, from: Selman Trtovac, *Umetnička strategija*, Proartorg, Belgrade, 2012, pg.49

na immediately after the Second World War, and also again in the period around sixty-eight when a group of artists and curators had to fight for a space for a particular type of art which will not connive with the market nor with academic institutions, and then, at the beginning of the 2000s we see how that space was never created so that the artists to whom it is necessary have to once again create it themselves. But that each of these steps wasn't in vain but rather led to a significant change in the gallery space, of those institutions and artist practices, is testified to by Siniša Ilića's work "Paviljon" in the interpretation of which the artist views the space of the gallery as a "space of social reality"²⁰.

*"The new art must become the new life on this old spherical island we call the globe."*²¹

That the aspirations of the artists of this line in art are always global and relate to art in general is attested to the above quotation, and from 1952 then by the first example of globes, namely the Mangelos sculptures – globes which become precious artefacts and thus elude our ability to exhibit them here but one of the

20 (Interview) Siniša Ilić, fine artist: "Galerija je sastavni deo društvene realnosti", 17.10.2016, www.domomladine.org/intervju-sinisa-ilic-likovni-umetnik-galerija-je-sastavni-deo-drustvene-realnosti/

21 Manifesto "Nova Umetnost", published on the occasion of the conference which accompanied the exhibition organized by Zenit, Belgrade 1924

important features of Mangelos's globes, his art in general, is their influence on the younger generations of artists like the group "Six" in Zagreb in 1970s. This influence on the contemporary generation of artists is bespoken by the works exhibited here of Damir Stojnić, from Rijeka, who is installing an entire exhibition dedicated to Mangelos's globes, entitled "Planetarium" first in the KuC gallery "Lamparna" in Labin in 2016 and then in the Art Academy in Rijeka. The comic artist Ivana Armanini (in cooperation with MoCA Zagreb), together with the author of the text Marko Golub, has created the comic "Mangelos vol. I", which in this specific way will familiarize the new generations with the personality and work of Dimitrije Bašičević Mangelos.²²

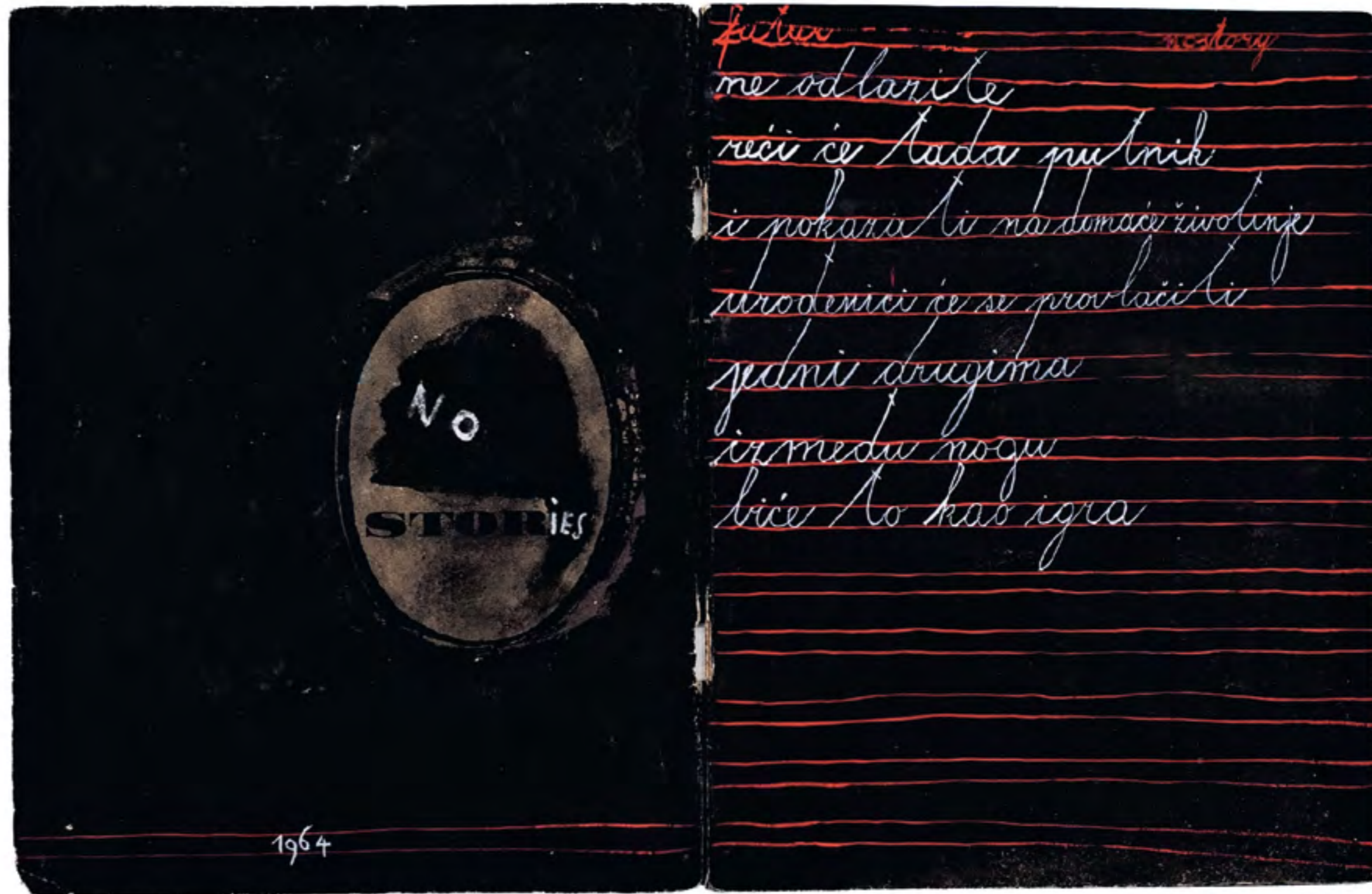
CONCLUSION OR WHY THE BIENNIAL IS DOING THE JOB OF A MUSEUM?

We are witnesses of a great change in the artworld where under the influence of the omnipresent principle that everything must exist in order to produce profit, the museums become places of spectacle intended to pull in masses of visitors, and thus by doing so their essential role is weakened – that of being a space for the expert interpretation and presentation

²² *Komikaze#18* of the artist Ivana Armanini and her comic collective Komikaze, were recently voted the best alternative comic at the international festival in Angoulême.

of a particular type of material. Which is exactly the reason why we in the Biennial in one of its parts are reconstructing the development of the so-called Second Line, which makes the exhibition "Death to art, long live art" into a kind of historical analysis. We entered this undertaking with the resolution not to promote individuals nor represent the interests of other (private) institutions or collections. I mention here private collections mostly keeping in mind the evermore present phenomenon in contemporary art whereby due to the financial constraints imposed on public institutions, mostly on museums, many important artworks are becoming a part of private collections which aspire to take on a central place in the events of the art scene. This phenomenon is certainly not only restricted to our region but is rather a global problem. In the same way many private groups, galleries and collectors are taking over the space which belongs to the public sphere.

Dimitrije Basiccevic Mangelos,
No stories 2, 1964.
tempera, print, paper, 192x144mm
Photo: Museum of Avantgarde



APRIL THESES

introduction at the end of the last century of art

the period from the industrial revolution until today, without doubt is the most turbulent in the whole history of art. following a phase of relatively slow development, the process, after the French revolution, has suddenly accelerated, moving in a direction which for a long time has seemed obscure, and today there is no doubt that this was in the direction of its dying. the first symptoms of this process were noticed in england, to soon encompass those other countries which went through those changes, later defined as the most decisive revolution in the history of art in general.

although the first signs appeared in england, the process was most clearly visible in france due to the effects of french revolution. paris had become an artistic mecca to which foreigners used to make the pilgrimage and still do from all the parts of europe, and from other continents as well. the process per se, is very complicated but not so much that it isn't possible to single out some of its basic elements.

1. the centralization of the instruments of ideological and commercial power. paris, its galleries, exhibitions, museums, magazines, are becoming the absolute arbiters of art.

2. the cosmopolization of art through parisian models. this is being done consistently, even happening as much as a hundred years later, according to the time when the respective country has entered the phase of industrialization. (this argument, on first sight - but only on first sight - runs against the main thesis about the role of industrialization).

3. the dying off of national and local models of art which have been gradually disappearing under the pressure of the concept of the global metropolis. national metropolises are quickly taking on the role of branches (london, berlin, münchen, moscow, sidney, rome, new york, san francisco, sao paulo, hong kong, shanghai etc.).

4. the progressive acceleration of the so-called developmental process of the visual form. this acceleration of the replacement of visual concepts is proportionate to the temporal distance from the date of the industrial revolution in england and france. it is accompanied by the characteristic battles between the protagonists of specific concepts, battles between the groups, scandals, quarrels in the press, protest performances etc.

5. the parallel appearance and deepening of the historical gap between art and the public, i.e. society.

6. the parallel development of the products of machine civilization, the use of which seemed exactly to be suitable for the construction of artistic creations on a new level. and for the renovation, for the revival, for the new renaissance of art. the appetite for renovation will be constantly present in this process, so in this case one borderline institution called the avant-garde has played an exceptional role.

representatives of the youngest generation of explorers of the social domain, which is still being called "art", have appeared in public in the past several years, have appeared and been active, either individually, or in group performances. the profiling of these groupings differs from the profile of the groups from the more or less recent past. in cases where the group has been formed, or is being formed, the informal character of the group is emphasized in advance. „an incoherence in the declarative sense. action accented by individuality.” - is the introductory line in the collective declaration of the group the actions of which, already for several years, have been manifested in the form of „exhibitions - actions“ (demur, martek, m. stilinović, s.stilinović, f.vučemilović). although they most often perform together, they categorically reject the imposition of any type of frame, even the naming of the group, which was once unavoidable, contrary to the traditions of the preceding groups, this generation, again categorically, rejects the formulation of any collective and general program. that, which could sound like a program, they view as some kind of unavoidable information about the initial assumptions:

„the character of the criteria is changed from a position of the evaluation of the work, to the position of the evaluation of the act of working “.

„exhibitions - actions are incompact entities“.

„information about the individual work is given by the work itself as well as by our participation“ although, in addition to the proclaimed anti-homogeneity, their works, their exhibitions, their actions, their interventions, and even to a degree the declarations themselves, include some collective and decisive determinants for a new approach to the problematic of what is still "art":

„this type of action excludes theoretical and programmatic principles“ (from the introductory information in this catalogue, as well as from the catalogue of the recent exhibition in the gallery of the student center in belgrade).

„the forms of presentation include our practice (direct work), as much about (non)homogeneity. (certain contradictions, as well as certain ambiguities are not as important as the attitudes which are manifested in this or that way).

that which is usually called a generational problem, today does not appear to be such issue. the degree of the changes in the attitudes of the youngest generation in relation to previous generations points to a shift in the consciousness such as has not been seen in the whole development of our art, from karas to račić and in the following second half of the century after račić. the late-arriving romantic rebellion of the young račić expressed in „manet hat nicht so gemalt“, has grown into the consciousness of our ideologists and critics of painting at the head of which are krleža and babičić, into dimensions of a revolutionary scale, present today in the new attitudes of the youngest generation, this račić-krleža's revolution is reduced to the right size: to the dimensions of the humble wish to draw closer to one's own time, not relying on a relation to things from about a half century before, the practical consequences of this račić's cult, paid for by the additional half century delay in the arrival of the same type of "peeling" the canvas on the easel.

it transpired that the revolution was brought about by the „men with messy hair“ and that this only happened seventy years after račić. those same "men with messy hair" who were, still until recently, hunted by our honest citizens, through their government representatives, and whose hair is cut like a sheep's. both a hair-cut and "having messy hair" are attitudes. and a form of behaviour. the first don't need any explanation. but for the second it is still not sufficiently determined that they were the revolution. after an unknown number of centuries, the revolution of human behaviour comes. according to this the change in consciousness, maybe also one of the pre-conditions for the significant shift which will be expressed by the (near or not so near) revolution of thought. but let's return to the practical attitudes of the young, still art. let's try to sum up in the briefest strokes their basic principles:

1. the rejection of the system of aesthetic evaluation and the introduction of criteria of the work procedure. this in practical terms means the rejection of the painting, the artistic painting. aesthetics have been totally lost, together with "spiritual" value of the work of art.

2. that which is most decisive in the entire attitude of this generation, as well as also being the most novel, is the relation to work. all accents are placed on the work process.

3. the preconceived and pre-prepared exhibition of art works which is a presentation of some kind of goods for sale has been rejected. on the contrary, the exhibition is at the same time an action in the process of which the art works are made. in doing so the accent is put precisely on the process, action.

4. the (partial) abandonment of the artistic way of thinking. inasmuch as the basic principles of artistic speech, of illusionism and symbolism are discarded. there are therefore no more metaphorical intermediaries, rather a direct communication between artists and the media - and the means of presentation includes the practice (the direct work).

5. with this attitude is connected the attitude of openness to the new media. and in these the accent is put on photography and film.

6. the principle of identification

7. and the final consequence -the identification of thinking and practice,

- the painting that existed as a picture of the world doesn't exist any more. the picture of the world has been eliminated. definitely. at least that which concerns history. the painting is not being painted any more... „... those paintings created ambients, boris demur said, in which further interventions with colour were made. I used to rub the finished paintings with sand, wash them down with soap, I used to rub the painting with colour for 20 minutes and then blacken 20 sheets of paper with ink etc ...” (b. demur, interview) the painting is no longer called a painting. it's called (the) work. “in these works the focus is put on the working procedure...” (b. demur, interview).

at another place in the same interview, demur, provides information about his method using different words: „pictoriality inevitably results in an aesthetic object, but I insist on the process of execution itself which has an analytic character, while the result as an aesthetic object does not interest me. the work engages the process of the work's execution and the action itself is accented in the work.”

demur has used the whole catalogue of his solo show in the gallery of the student center in belgrade to provide information about his relation towards work. since those attitudes have for the most part been accepted by ž. jerman, the stilinović brothers and f. vučemilovića, maybe they could be cited as something communal. the attitude toward work is applied inasmuch as the work is no longer some intensely “spiritual” effort of a higher order, but valuable only in its result which is of the highest order: the picture of the picture of the world. sanctus art. one of the candidates for a future religion. an essential part of numerous religions and a candidate for the religion itself of the future.

no matter how questionable it is, for “the men of action” the work itself stands in the first place, the work process and the “analysis of work as the identification of thinking with practice...”

the following principled attitude of demur, relevant for all the “men of action” and the generation of artists of “seventy seven” is the principle of the exclusion of the premises of illusionism and symbolism: “with this work all the premises of illusionism and symbolism via the idea and material are excluded”. maybe the new generation is not (and it should be) aware that this attitude is “a hawthorn stake” driven into the artistic way of thinking. maybe it's not aware of this, and it should be because the consequences of this attitude lead to a showdown with the art which they still produce and an departure from the circle of the social elite to whom they still according to their work “wholly” belong, or to which they come close according to number of years they have spent in this type of work.

maybe someone will say that this song about the identification of thinking and practice is not new and that it has been sung solo or in a choir from the time of the classics of materialism up till the „praxis“. this bracketing would doubtless be true if anyone from the branch running from g. courbet until m. stilinović had been thinking at all. but no one did. the attitude that “thinking and work are identified” implies a basic line of social development in general, and to the artistic way of thinking an already visible end.

1. thesis - manual and machine labour are the two historical phases of human work

the history of humankind knows of two different phases of labour. manual labour and machine labour.

manual labour characterized social production from prehistory until the industrial revolution.

manual labour is also the basic condition of the artistic or naive way of thinking. the machine has revolutionized human labour by mechanizing it.

the appearance of the machine in the process of labour has had numerous consequences from the level of the work itself to the level of consciousness.

2. thesis - about the artistic and functional way of thinking (from the way of production the way of thinking is defined)

the historical appearance of the machine has brought about the most decisive changes firstly mechanizing labour and production and then or parallel to this the way of thinking as well which started to take its shape based on the system of functioning.

on all levels from the individual work of the machine to the social use of mechanization and industrialization.

3. thesis - the essential quality of artistic painting is the manual labour

of production the artistic painting has been produced for millennia by the technology of manual labour.

for all that time the whole production

has been produced with the same technology

the manual way of production has for all that time helped condition the appropriate way of thinking formed on the system of emotions

produced over the millennia on this basis art was subject to changes only conditionally with regard to the basis.

when art after the middle ages inherited religion as a space of the highest possible point of the „spirit “ this was no more than the revolution of the secularization of emotion the place of the soul was taken by that of the spirit.

4. thesis - about the break in the communication between art and society

the history of modern art wouldn't have been anything else but the history of the gap between society (of the 19th and 20th centuries) and its art when that art

would have been its own.
it would have been absurd
but it isn't.
the history of modern art
is the history of the gap
between society
and art
which
however, isn't
its own.

the history of modern art is
only the history
foremost of the resistance
of industrial society
which is developing
under the conditions
of ever more developed
mechanization and
industrialization
against
primitive manual technology.
the history of modern art
is at the same time
the history of the resistance
of the new
functional
way of thinking
against the old artistic (way)
and its consequences.

in an attempt to explain
the causes of the gap that
appeared
between society and art
historians have
overlooked the fact

that producers
of artistic paintings

have stuck with the technology
of manual production
which proved to be
historically
outdated.

5. thesis - the introductory
thesis about principles of
functional thinking

the first machine
is
the first
model
of objective
and functional
thinking.

the first (photography)
photo-machine
is
the first model
of an objective
and functional
way of looking
(perception).

6. thesis - about photography
as a model of a functional way
of thinking

the industrial revolution
which inaugurated
the social use of machine
in the work process
has brought about a series of
changes
in the field of social phenomena.
machines

began producing
new machines.
amongst other things a machine
for the production of paintings
has been produced.

the machine-produced painting
has opened up a new problematic
in art and around it.
demanding new definitions
machine-produced painting
has demanded from society
new definitions
of culture
and a different structuring
of so-called cultural life
indicating the contours
of a completely
new
civilization
photography
and manually produced painting
have one and only one
point of contact.
both are paintings

the differences between them
however
put into question
their relatedness
the technology
and function
of photography and artistic
painting
indicate that
two different phenomena are at
stake here
which belong
to different
civilizations.

pointing at the same time
towards different origins
for the ways of thinking
which shaped them.

photography
is one of the first indicators
of functional thinking.
photography is at the same time
one of the first phenomena
of the new way of looking.
objective perception.
photography as painting
is
a result
of the total
absence of emotions.
photography is
readable
for everyone
it doesn't ask for nor assume
the necessity of an intermediary
for the purposes of
communication.
photography doesn't „represent“
anything else but that
which it is
and everyone can see that.
photography is
not only the expression of functional
thinking
nor only the result
but the instrument of thinking
(looking)
photography shows
a specific
relation
towards
time.

not touching the past
nor the future
it is practically speaking
only in the present.

from this point of view
emerge some
still unregistered dimensions

photography
is not a phenomenon of art
it doesn't function
as artistic painting
similar as a photo-machine
doesn't function as artist.
the artistic use
of photography as well as film
and TV
is a delusion
of the transitional period.

7. thesis - the character of
mass-media is non-artistic

photography
film
and television
are not media
of art.

they are the result
of machine technology
and functional thinking

the claim is untrue
that mass-media
use art.
the opposite claim is true
(that) art uses

the mass-media
changing
and distorting
their functions
in this transitional period
the corresponding functioning
of the mass-media
is intended for
the second civilization
from which society knows only
the machines that took over the
function
of manual labour
that is photography film television
computer.

catalogue. *izložbe - akcije*
(*exhibitions-actions*), *cefft*,
zagreb, 1977.

Dimitrije Basicovic Mangelos,
April Theses - introduction at the end
of the last century of art, catalogue of the
exhibitions - actions, *cefft*, Zagreb, 1977
Photo: Courtesy of Ilija&Mangelos
Foundation

PRETPOSTAVKE I KARAKTERISTIKE POJMA

„DRUGA LINIJA”

U „JUGOSLOVENSKOM UMETNIČKOM PROSTORU”

Fenomeni okupljeni pod terminom „druga linija” u „jugoslovenskom umetničkom prostoru”, u vremenskom rasponu od istorijskih avangardi sa početka dvadesetih do „novih umetničkih praksi” sedamdesetih godina prošlog veka, kao doprinosi celog niza uzastopnih generacija, nastali su u jedinstvenom društvenom i kulturno-političkom području „između Istoka i Zapada”.

Za obeležavanje pojedinih poglavlja u istoriji moderne umetnosti uvedeni su i korišteni različiti termini koji ne obuhvataju jedino objektivne rekonstrukcije konkretnih umetničkih pojava nego dozvoljavaju teorijske i kritičke konstrukcije zahvaljujući kojima su mogle da se obave subjektivne valorizacije i revalorizacije upravo tih istih umetničkih pojava. Tako je, između ostalih, za jedno od takvih obeležavanja unutar nekadašnjeg „jugoslovenskog umetničkog prostora” svojevremeno bio predložen pojam „druga linija”, koji se odnosio na kontinuitet pokreta istorijskih avangardi i posleratnih neo- i postavangardi, u periodu od početka dvadesetih do kraja sedamdesetih godina proteklog veka, sa mnogobrojnim modifikacijama toga pojma u zavisnosti od brojnih, u međuvremenu izmenjenih, istorijskih, društvenih i kulturnih prilika.

Prvi evidentni nagoveštaji postojanja „druge pozicije” i „druge tradicije” u posleratnom „jugoslovenskom umetničkom prostoru” došli su do izražaja na skupu povodom monografije grupe EXAT-51, u izdanju Galerije Nova u Zagrebu 1979, kojom prilikom jedan od članova pomenute Grupe, Ivan Picelj, svedoči sledeće: „Pored svih mogućih i nemogućih argumenata protiv našeg slikarstva, jedan od stalno ponavljanih bio je da mi ne pripadamo ovoj sredini, a pri tome se zaboravljalo da su u ovom gradu djelovali Aleksić (Dada), Micić (Zenit), Šumanović (postkubizam), Seissel (Bauhaus). Međutim, njihovo djelovanje je zatrla građanska kultura”.

A na istom skupu istoričar umetnosti Milan Prelog izjavljuje: „Postojala je izvjesna mikroklima koja je pogodovala rastu novih shvaćanja. Međutim, u makroklimi prevladavala su tradicionalna shvaćanja slikarstva i umjetnosti uopće. Govorilo se ovdje o socijalističkom realizmu, no trebalo bi jednom pokazati koliko je ta socrealistička estetika bliža tradicionalnim shvaćanjima slikarstva i kako su tradicionalni akademizam, opći ukus toga vremena, lakše prihvaćali ‘realizam’, pa makar i socijalistički obojen, nego bilo kakvu avangardu”.

Pod pojmom „druga linija” podrazumevaju se one pojave unutar „jugoslovenskog umetničkog prostora” koje se po jezičkim i tipološkim svojstvima odvajaju, stoje po strani ili nasuprot središnjih formacija zasnovanih na praksama i nasleđu predratnog i posleratnog umerenog modernizma, ovog poslednjeg u srpskom kulturnom kontekstu nazvanog pojmovima „socijalistički estetizam” i „socijalistički modernizam”. Prenos pojma „socijalistički estetizam”, koji se izvorno duguje tvorcu toga pojma u području književnosti estetičaru i kritičaru Sveti Lukiću, u područje likovnih umetnosti obavili su i prilagodili ga različitim sopstvenim interpretacijama Miodrag B. Protić i Lazar Trifunović. Dok je prema mišljenju Protića, „estetizam” u srpskom slikarstvu šeste decenije posedovao izvesne pozitivne konotacije, pre svega zato jer je u njemu afirmisana svest o modernoj slici kao autonomnoj plastičkoj tvorevini, pre-

ma Trifunovićevom mišljenju, „estetizam” je „postao zvanična umetnička ideologija pedesetih godina” zbog toga što je „bio dovoljno moderan da se uklopi u opšti kompleks otvorenosti prema svetu, dovoljno tradicionalan – preobličena estetika intimizma četvrte decenije – da zadovolji nov građanski ukus izrastao iz društvenog komformizma...”. U periodu nakon prethodnog i odbačenog socijalističkog realizma, „moderni tradicionalizam” Grupe šestorice umetnika i „socijalistički estetizam” Decembarske grupe, kako ih je nazvao L. Trifunović, postali su vladajuće formacije srpske umetnosti pedesetih godina prošlog veka, sa potonjim direktnim ili indirektnim posledicama u institucionalnom utemeljenju i daljem odvijanju domaćeg umetničkog života.

Kao prvu reakciju na takvo stanje, Trifunović je izdvojio fenomen beogradskog enformela, koji će se uskoro, zbog niza simptoma, pre uklopiti u lokalni *mainstream* umesto što će postati njegova suštinska negacija, koju će najaviti i obaviti nekolicina nosilaca radikalnih iskoraka u slikarstvu, skulpturi kao i u kinetičkim objektima i ambijentima u pedesetim i šezdesetim godinama. Ali koreniti prekid sa platformama i nasleđem „socijalističkog estetizma” i „socijalističkog modernizma” biće izvršen tek početkom naredne decenije nastupom „nove umetnosti” ili „nove umetničke prakse” sedamdesetih, nastalim u društvenom i duhovnom okrilju

šezdeset i osme, sa dalekosežnim posledicama po same temeljne karakteristike izražajnih jezika i operativnih postupaka, glavninom izvan klasičnih umetničkih disciplina slikarstva, skulpture, crteža i grafike, u smeru uvođenja novih tehničkih medija, sve do krajnjih konsekvencija dematerijalizacije i konceptualizacije umetničkog dela.

Pred tako krupnom promenom problemskih paradigmi što ih donosi nova umetnost sedamdesetih postavilo se pitanje njenih duhovnih i idejnih, umesto stilskih, prethodnika koji su unutar „jugoslovenskog kulturnog prostora” dvadesetih i tridesetih godina prošlog veka mogli da se nađu u nasleđu istorijskih avangardi, poput likovnog ogranka zenitizma i dadaizma, slovenačkog konstruktivizma i beogradskog nadrealizma. Prve revalorizacije zenitizma i dadaizma obavljene su u uvodnoj studiji M. B. Protića u katalogu izložbe *Treća decenija: konstruktivno slikarstvo* u Muzeju savremene umetnosti 1967, dok je revalorizacija likovne eksperimentacije beogradskog nadrealizma izvršena u studiji istog autora u katalogu izložbe *Četvrta decenija: nadrealizam – socijalna umetnost 1929–1950*, takođe u Muzeju, 1969. godine.

Detaljna i studiozna obrada zenitizma kao fenomena istorijskih avangardi početka treće decenije i njegovih protagonista u vizuelnim umetnostima Mihaila S. Petrova i Jospa Seissela/Jo Kleka, obavljena je autorskom izložbom Irine



➔ Pred tako krupnom promenom problemskih paradigmi što ih donosi nova umetnost sedamdesetih postavilo se pitanje njenih duhovnih i idejnih, umesto stilskih, prethodnika...

→ Opšti pojam avangardnosti se uvodi kao otvoreni i relativno neodređeni naziv za vanstilske, radikalne, ekscesne, kritičke, eksperimentalne, projektivne, programske i interdisciplinarne prakse u umetnosti i kulturi.



Joseph Beuys, 12-Hour Lecture, Melville College Edinburgh, 20 August 1973.
Photo: Gera Urkom

Subotić *Zenit i avangarda '20-ih godina*, uz jedan od uvodnih tekstova u katalogu Vide Golubović, u Narodnom muzeju u Beogradu 1983. godine.

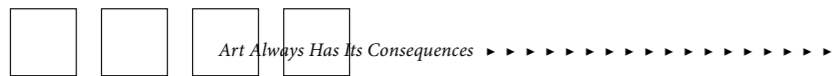
Revalorizacija potisnutih i zapostavljenih pojava istorijskih avangardi u Sloveniji izvršena je retrospektivom polaznika Bauhausa i predvodnika konstruktivističke grupe umetnika i arhitekata u Trstu Avgusta Černigoja, u Mestnoj galeriji u Idriji 1978, i njemu posvećenoj monografiji autora Petra Krečiča, objavljenoj 1980. U Hrvatskoj pak ove revalorizacije obavljene su retrospektivom Josipa Seissela/Jo Kleka u Galeriji Nova u Zagrebu 1978, sa uvodnom studijom u katalogu Vere Horvat Pintarić, te dvema monografijama posvećenim njegovom slikarskom, arhitektonskom, dizajnerskom i crtačkom opusu ranog zenitističkog i poznog nadrealističkog perioda autora Vladimira Bužančića i Marijana Susovskog iz 1997. godine. Predlog za „drugu liniju” u hrvatskoj umetnosti obuhvata početne zagrebačke godine izlaženja časopisa *Zenit*, *Dada Tank*, *Dada Jazz* i *Dada Jok*, zajedno sa grupom Traveleri, polaznicu Bauhausa Ivanu Tomljenović Meller u predratnom, te u periodu posle Drugog svetskog rata podrazumeva grupu EXAT-51, domaće učesnike međunarodnih izložbi *Nove tendencije*, predstavnike radikalnog enformela i grupu Gorgona, a kojim je pojavama u proteklom periodu posvećena obimna kritička, teorijska i istoriografska literatura.

U intenzivnoj atmosferi sedamdesetih godina prošlog veka u Sloveniji predvodnička uloga pripada grupi OHO i Družini u Šempasu, u Hrvatskoj pak brojnim pojedincima i članovima grupa Crveni peristol u Splitu i Šestorica u Zagrebu. Početkom osamdesetih menja se ukupna duhovna i umetnička klima, tekovine istorijskih avangardi i posleratnih neoavangardi postepeno postaju potvrđene i prihvaćene. Kao tada aktualne javljaju se nove teorijske formulacije i praktične umetničke formacije, kojih je tipični eksponent u Sloveniji pojava grupe IRWIN, a za čiju ideološku i tipološku poziciju uvode se i koriste izričito antiavangardni pojmovi koji glase *Retroavangarda* (prema Peteru Vajbelu) ili *Retrogarda*.

Pojedini fenomeni obuhvaćeni pojmom „druga linija” u srpskoj umetnosti podudarni su sa poglavljima knjige *Istorija umetnosti u Srbiji XX vek – radikalne umetničke prakse vek I*, autora trotomnog projekta Miška Šuvakovića, ujedno i pisca tekstova „Eklektički avangardizam: Zenit, Dada i postdada” i „Nadrealizam: nesvesno u doba mehaničke reprodukcije”, koji se odnose na pojave međuratnog perioda, kao i tekstova u bloku Neoavangarda – kritika & transgresija socijalističkog modernizma, u drugoj polovini 20. veka, kao što su „Autorefleksija višemedijskog: Vladan Radovanović”, „Konceptualna umetnost u Jugoslaviji i Srbiji”, „Nomadske prakse: Bosch+Bosch, Grupa Kòd i Grupa Э), SKC ili o

beogradskom postkonceptualizmu”, uz brojne ostale priloge niza saradnika na ovom vrlo značajnom izdavačkom projektu, Orion Art, Beograd 2010. Prema autoru projekta, „Ova istorija 'avangardnosti', da se taj pojam upotrebi u najopštijem metaforičnom smislu, ukazuje se kao odstupajuća (druga, drugačija) ili kao kritična, odnosno transgresivna, u odnosu na velike narative lokalnih i internacionalnih i globalnih modernosti i modernizama u slikarstvu, skulpturi, grafici, vizuelnim tehničkim medijima, filmu, teatru, izvođačkim umetnostima, muzici i arhitekturi. Opšti pojam avangardnosti se uvodi kao otvoreni i relativno neodređeni naziv za vanstilske, radikalne, ekscesne, kritičke, eksperimentalne, projektivne, programske i interdisciplinarne prakse u umetnosti i kulturi. Pri tome, 'avangardnost' se ne posmatra kao autonomni ekscesni fenomen unutar same moderne umetnosti, već pre kao mnoštvo događaja kulturalnih praksi uslovljenih složenim kontradikcijama uspostavljanja nacionalne buržoaske modernosti pre Drugog svetskog rata i izvođenja socijalističkih modernosti u epohi *hladnog rata* posle Drugog svetskog rata, odnosno, razgradnje ili, čak, ubrzavanja modernosti na kraju *hladnog rata* i u dramatičnom i entropijskom periodu postsocijalizma”.

„Odstupajuće” umetničke pojave, „druge” i „drugačije” u odnosu na nasleđe međuratnog i posleratnog umerenog



modernizma, u sedamdesetim godinama prošlog veka predstavlja formacija „nove umetničke prakse”, pod kojim se pojmom podrazumevaju u Srbiji novosadske konceptualističke grupe, subotički *Bosch+Bosch*, neformalna Grupa šestorice umetnika, prvobitno okupljenih oko Galerije Studentskog kulturnog centra, uz niz pojedinaca i umetničkih zajednica. Sve su ove pojave „druge” i „drugačije” zato jer odstupaju od klasičnih likovnih disciplina slikarstva i skulpture, baveći se tada uvedenim postupcima poput performansa, telesnih akcija, korištenja tehničkih medija fotografije, kratkog filma i videa, tekstualnih i konceptualnih radova, knjige umetnika, intervencija u izvangalerijskim prostorima, ali čak i slikarstva analitičkih svojstava nazvanog elementarnim i primarnim, shodno simptomima potpune ili delimične „dematerijalizacije umetničkog objekta”, sve to nastalo u tada usijanoj društvenoj i duhovnoj atmosferi „velikog odbijanja” šezdeset i osme kao njenih posledica u kulturi i umetnosti ovog neponovljivog istorijskog trenutka.

Manjinske i alternativne u odnosu na središnja poglavlja posleratne srpske umetnosti, pomenute pojave „druge linije” znatno dopunjuju raspone umetničkih praksi i time suočavaju domaću sredinu sa fleksibilnim i nekonvencionalnim postupcima u kojima se pod okriljem umetnosti ispoljavaju različite ljudske duhovne potrebe, poistovećujući pojam

umetnosti sa načelno i praktično bezgraničnim pravima subjekta na individualnu slobodu „govora u prvom licu”.

Ali ova kratkotrajna uzavrela atmosfera krajem osme i početkom naredne decenije stišana je i postepeno privedena, na globalnom planu, u pluralističnu kulturnu i umetničku situaciju nastupajućeg postmodernizma, u koju se uklapa zajedno sa tada brojnim novonastalim umetničkim pojavama, čime definitivno prestaje da važi ekstremna ekskluzivnost pojma „druga linija”. Ali prethodno osvojene tekovine slobode umetničkog izražavanja ostaju na snazi i u krajnje raznorodnim sadašnjim umetničkim poimanjima, zahvaljujući kojima još jedino u umetnosti u savremenom svetu treba da bude „sve moguće” i „sve dopušteno”.

Dometi i nasleđa umetničkih pojava podrazumevanih pod pojmom „druga linija” danas se mogu razumevati kao dovršeni istorijski fenomeni potvrđeni tim pre kada se ima u vidu da su upravo mnogi pojedinci i grupe sa nekadašnjeg „jugoslovenskog umetničkog prostora” obuhvaćeni tim pojmom u poslednje vreme stekli znatnu prisutnost i vidljivost u njima odgovarajućim problemskim kontekstima međunarodnih razmera. Ali ono što je još dragocenije i dalekosežnije od tih priznanja, dokazanih njihovim učesćima na brojnim izložbama, kao i obradama u katalozima, zbornicima i knjigama, jeste spoznaja da se među pojavama pod

okriljem pojma „druga linija” najavilo, razvijalo i definitivno se učvrstilo krajnje neizvesno poimanje umetnosti kao neprekidno ispitivanje i preispitivanje samih njenih temeljnih egzistencijalnih pitanja i odgovora.

Fenomeni okupljeni pod terminom „druga linija” u „jugoslovenskom umetničkom prostoru”, u vremenskom rasponu od istorijskih avangardi sa početka dvadesetih do „novih umetničkih praksi” sedamdesetih godina prošlog veka, kao doprinosi celog niza uzastopnih generacija, nastali su u jedinstvenom društvenom i kulturno-političkom području „između Istoka i Zapada”. Stoga poseduju oznake izvornih, neponovljivih i glavniom visokih umetničkih dometa, na drugačiji način ali po specifičnim vrednostima ravnopravnih središnjim i vrhunskim dometima moderne umetnosti u sopstvenim sredinama. Upravo sa ovim fenomenima, kulturne sredine u kojima su ovi fenomeni nastali, najčešće pravovremeno, one se uključuju u globalne umetničke procese predstavljajući u njima ujedno integralna i zasebna problemska poglavlja.

→ Dometi i nasleđa umetničkih pojava podrazumevanih pod pojmom „druga linija” danas se mogu razumevati kao dovršeni istorijski fenomeni...



THE ASSUMPTIONS OF THE OTHER LINE IN THE YUGOSLAV ART SPACE AND CHARACTERISTICS OF THE CONCEPT BY JESA DENEGRİ

The phenomena gathered under the term the „other line“ in the „Yugoslav art space“, in a time span from the historical avant-gardes of the early twenties to the „new art practices“ of the seventies of the last century, as the contributions of a long sequence of generations, emerged in the unique social and culturo-political space „between the East and the West“.

In order to be able to record individual chapters in the history of modern art various terms are introduced and used which not only encapsulate the objective reconstruction of actual artistic phenomena but also permit theoretical and critical constructions owing to which one is able to conduct a subjective valorisation and revalorisation of precisely these same artistic phenomena. So that, amongst other things, for one such instance within the former „Yugoslav art space“ in my time the concept of the „other line“ was proposed which related to the continuity of the movements of the historical avante-gardes and post-war Neo- and Post-avant-gardes, in the period from the beginning of the twenties to the end of the seventies of the last century with many modifications of that term depending on the numerous, in the meantime, changed historical, social and cultural conditions.

The first clear indications of the existence of the „other position“ and an „other tradition“ in the post-war „Yugoslav art space“ became apparent in the gathering for the occasion of the publication of the monograph of the group EXAT-51 by the Galerije Nova in Zagreb in 1979, at which one member of the aforementioned group, Ivan Picelj, gave the following statement: „In addition to all the possible and impossible arguments brought against our painting, one which is constantly repeated was that we do not belong to this milieu, and above all it is forgotten that Aleksić (Dada), Micić (Zenit), Šumanović (Post-cubism), Seissel (Bauhaus) were active in this city. However, their activity was suppressed by the civic culture.“ At the same gathering the art historian Milan Prelog declares: „A particular micro-climate existed which favoured the development of new ways

of comprehending art. However, in the macro-climate traditional conceptions of painting and art in general prevail. They talk here about Socialist Realism, but it should be at last shown how close this Socialist-Realist aesthetic is to traditional conceptions of painting and how easily the traditional academicism, the general taste of this time, accepted 'realism', even if socialistically painted, rather than any type of avant-garde“.

By the „other line“ we mean those phenomena within the „Yugoslav art space“ which according to their linguistic and typological features detach from, stand apart from or opposed to the mainstream formations which are based on the practices and legacy of pre-war and post-war moderate modernism, of the concepts last named in the Serbian cultural context, „Socialist Realism“ and „Socialist Modernism“.

The transfer of the concept of „socialist aestheticism“, which was originally conceived in the field of literature by the aesthetician and critic Sveta Lukić, to the field of the visual arts was brought about by the various individual interpretations and adaptations of Miodrag B. Protić and Lazar Trifunović. Whilst according to M. B. Protić „aestheticism“ in Serbian painting of the sixties possessed particular positive connotations, above all because it affirms within itself a consciousness of modern painting as an autonomous plastic creation, for L. Trifunović „aestheticism“ had „become the official artistic ideology of the fifties“ for the reason that it was „sufficiently modern to fit into the general complex of an openness to the world, sufficiently traditional – the reformulated aesthetic of the intimism of the forties – to satisfy the civic taste grown out of a social conformism...“. In the period after the preceding and discarded phenomenon of socialist realism, the „modern traditionalism“ of the group *Šestorica* (the Six) and the „socialist aestheticism“ of the *Decembarska grupa* (the December group), as they were called by L. Trifunović, became the prevailing formations of the Serbian art of the fifties of the last century, with subsequent direct and indirect consequences for the institutional foundations and further development of local artistic life.

Trifunović marks out as the first reaction to such a state of affairs the phenomenon of Belgrade 'Enformel'

which will soon, because of a number of undesirable factors, fit itself into the local mainstream rather than become its fundamental negation. The latter will be announced and put into practice by several protagonists of the radical breakthroughs in painting, sculpture, as well as kinetic objects and environments in the fifties and sixties. But a thorough break from the platforms and legacy of „socialist realism“ and „socialist modernism“ will be made only at the beginning of the following decade with the emergence of the „new art“ or the „new art practice“ of the seventies, emerging from under the wings of the social and spiritual mood of Sixty-eight, with far-reaching implications for the fundamental characteristics of the languages of expression and the methods of working in art, the majority of these coming from outside the classical artistic disciplines of painting, sculpture, drawing and graphics, and moving towards the introduction of new technical media, as far as the dematerialisation and conceptualisation of the artwork.

The question asked of the problem of such a major paradigmatic change brought about by the new art of the seventies was who were its spiritual and conceptual, rather than stylistic, forerunners who inside the „Yugoslav cultural space“ of the twenties and thirties of the last century could be found in the legacy of the historical avant-garde such as the branches in art of Zenitism and Dadaism, Slovenian Constructiv-

ism and Belgrade Surrealism. The first revalorisation of Zenitism and Dadaism is conducted by M. B. Protić in the introductory study for the catalogue of the exhibition *Treća decenija: konstruktivno slikarstvo* (The third decade: constructive painting) in the Museum of Contemporary Art in 1967, whilst the revalorisation of the visual experimentation of Belgrade Surrealism was performed in a study by the same author in the catalogue for the exhibition *Četvrta decenija: nadrealizam – socijalna umetnost 1929-1950* (The fourth decade – social art, 1929-1950), also in the Museum but in 1969.

A detailed and meticulous analysis of Zenitism as a phenomenon of the historical avant-gardes of the third decade of the last century and its protagonists in the visual arts, Mihailo S. Petrov and i Josip Seissel/Jo Klek, was conducted in the exhibition curated by Irina Subotić entitled *Zenit i avangarda 20ih godina* (Zenit and the avant-garde of the twenties), accompanied with one of the introductory texts by Vida Golubović in the catalogue, in the National museum in Belgrade in 1983.

The revalorisation of the suppressed and overlooked phenomena of the historical avant-garde in Slovenia was conducted in the retrospective exhibition of the student of the Bauhaus and the leader of the constructivist group of artists and architects in Trieste, namely Avgust Černigoj in the Mestna gallery in Idrija in 1978 and in the monograph by Peter

→ The question asked of the problem of such a major paradigmatic change brought about by the new art of the seventies was who were its spiritual and conceptual, rather than stylistic, forerunners...

Krečič dedicated to him and published in 1980. In Croatia these revalorisations were conducted in the retrospective exhibition of Josip Seissel/Jo Klek in the Galerija Nova in Zagreb in 1978, with an introductory study by Vera Horvat Pintarić in the catalogue, and in two monographies by Vladimir Bužančić and Marijan Susovski from 1997 dedicated to Seissel/Klek's painting, architectural, design and drawing opus from the early Zenitist and late Surrealist period. The proposal of an „other line“ in Croatian art encompasses the initial Zagreb-based years of the magazine publications *Zenit*, *Dada Tank*, *Dada Jazz* and *Dada Jok*, together with the group *Traveleri*, the Bauhaus student Ivana Tomljenović Meller in the pre-war period, and in the period after World War Two includes the group EXAT-51, the local participants in the international exhibition *The New Tendencies*, representatives of radical enformel and the group *Gorgona*, to whose manifestations an abundance of critical, theoretical and historiographic literature has been dedicated in the past period.

In the intense atmosphere of the seventies of the last century in Slovenia the OHO group and *Družina u Šempasu* occupied the leading role, in Croatia the numerous individuals and members of the group *Crveni peristol* in Split and the group *Šestorica* in Zagreb. At the beginning of the eighties the spiritual and artistic climate as a whole undergoes a change, the achievements of the

historical avant-garde and post-war Neo avant-garde become validated and accepted. New theoretical formulations and practical artistic formations appear at this time, of which a typical exponent in Slovenia is the group IRWIN, for the building of whose ideological and typological position extremely anti-avant garde concepts are introduced such as *Retroavangarda* (according to Peter Weibel) or *Retrogarda*.

Some phenomena encapsulated by the term the „other line“ in Serbian art are consistent with the chapters of the book *Istorija umetnosti u Srbiji XX vek – radikalne umetničke prakse* (The history of art in Serbia in 20th Century – radical art practices) by the author of this three-volume project, Miško Šuvaković, also the author of the essays *Eklektički avangardizam: Zenit, Dada i postdada i Nadrealizam: nesvesno u doba mehaničke reprodukcije* (Electrical avant-gardism: Zenit, Dada and Post-Dada and Surrealism: Unconscious in the age of mechanical reproduction), which relate to phenomena from the interwar years, and of the essays in the book *Neoavangarda – kritika & transgresija socijalističkog modernizma* (The Neo avant-garde – the criticism and transgression of socialist modernism, in the second half of the 20th century, as well as *Autorefleksija višemedijskog: Vladan Radovanović, Konceptualna umetnost u Jugoslaviji i Srbiji, Nomadske prakse: Bosch+Bosch, Grupa Kôd i Grupa*), *SKC ili o beogradskom postkon-*

ceptualizmu (Multi-media self-reflection: *Vladan Radovanović, Conceptual art in Yugoslavia and Serbia, Nomadic practices: Bosch+Bosch, Grupa Kôd and Grupa , SKC or about Belgrade post-conceptualism*), with numerous other contributions by many authors in this very important publishing project, Orion Art, Belgrade 2010. According to the project's author:

→ The ranges and legacies of the artistic phenomena encapsulated by the term the „other line“ can today be understood as a now finite and historically acknowledged phenomenon...

„This history of 'avant-gardism,' to use this concept in the most general metaphorical sense, shows itself as deviating from (being other or different to) or being critical, or transgressive, of the great narratives of local and international and global modernity and modernism in painting, sculpture, graphic art, visual technical media, film, theatre, the performing arts, music and architecture. The general idea of avant-gardism is introduced as an open and relatively undefined name for extra-stylistic, radical, excessive, critical, experimental, projective, programmatic and interdisciplinary practices in art and culture. Thereby, 'avant-gardism' cannot be viewed as an autonomous and excessive phenomenon occurring within modern art itself, but rather as a multiplicity of events of cultural practices conditioned by the complex contradictions established by national bourgeois modernity before the Second World War and the practice of socialist modernism in the epoch of the *Cold War* after the Second World War, that is the disintegration or, even, acceleration of modernity at the end of the *Cold War* in the dramatic and entropic period of post-socialism“.

„Deviating“ artistic phenomena, „other“ or „different“ with regard to the legacy of interwar and postwar moderate modernism, were represented in the seventies of the last century by the formation of the „new art practice“, a term which in Serbia encompasses the

Novi Sad conceptualist groups, the Subotica-based Bosch+Bosch, the informal Šestoro group of artists (The Six) which first came together around the Student Cultural Centre Gallery, as well as many individual and artistic groups. All these phenomena are “other” or “different” because they deviate from the classic art disciplines of painting and sculpture and engage with the then recently introduced media such as performance, body actions, artist books, interventions in non-gallery spaces, and even also in an analysis of the elementary and primary characteristics of painting, namely analytical painting, in accordance with the complete and partial “dematerialisation of the art object”; all this emerging in the then incandescent social and spiritual atmosphere of the “great rejection” of the 1968 as well as its consequences for the culture and art of that unrepeatable historical moment.

Minority-based and alternative phenomena, the aforementioned phenomena of the „other line“, in relation to the central chapters of postwar Serbia art significantly widen the scope of artistic practices and thus confront the local scene with elastic and unconventional methods in which various spiritual needs are expressed under the auspices of art, identifying the idea of art with the in principle and in practice unbounded rights of the subject to the individual freedom of „speaking in the first person“.



Joseph Beuys, 12-Hour Lecture, Melville College Edinburgh, 20 August 1973.
Photo: Zoran Popović

But this shortlived and heated atmosphere at the end of the eighth and the beginning of the following decade is pacified and gradually drawn, at a global level, into the pluralistic cultural and artistic situation of Postmodernism then appearing, in which it aligns itself with the many newly emerged artistic phenomena of the time, whereby the extreme exclusivity of the „other line“ definitely ceases to be valid. But the previously adopted accomplishments of free artistic expression stay in force in the extremely diverse current artistic conceptions owing to the fact that only in the arts of the modern world should „everything be possible“ and „everything permitted“.

The ranges and legacies of the artistic phenomena encapsulated by the term the „other line“ can today be understood as a now finite and historically acknowledged phenomenon especially

when one considers that many individuals and groups from the former „Yugoslav art space“ covered by this term have in recent times gained a significance presence and visibility in the international contexts in line with the paradigmatic art problems they address. But what is still more valuable and far-reaching than this recognition, as proven by their participation in numerous exhibitions, as well as being the subjects of essays and texts in catalogues, journals and books, is the knowledge that amongst the phenomena under the umbrella term the “other line” an extremely ambiguous notion of art as a constant questioning and re-questioning of its very fundamental existential concerns and responses is declared, developed and definitively consolidated.

The phenomena gathered under the term the „other line“ in the „Yugoslav art space“, in a time span from

the historical avant-gardes of the early twenties to the „new art practices“ of the seventies of the last century, as the contributions of a long sequence of generations, emerged in the unique social and cultural-political space „between the East and the West“. For this reason they possess the signs of an authentic, unrepeatable and on the whole high quality artistic scope, different from but also according with the specific values of the equally valid central and major achievements of modern art in their environment. Together with these phenomena, the cultural environments in which they emerge often become in a timely way included in the global artistic processes where they represent both an integral and particular chapter in the problem of art.

Portret protagonista Novih umetničkih praksi poredanih
u liniju, i okrenutih ka zidu galerije SKC

Foto: Milan Jozic, 1972.

Protagonists of New Art Practices portrayed in a line
facing the camera and leaning against the wall of the SKC gallery

Photo: Milan Jozic, 1972



Treći cilj bio je da ponudim okvir za interpretaciju performansa koji bi potpuno odgovarao mestu i vremenu. Taj okvir ponudila je, s jedne strane, tadašnja umetnička kritika, koja je u umetničkim delima prepoznala pre svega koncentraciju na umetnika kao subjekt, kao i jezičku, komunikativnu utemeljenost umetnosti kao govorni čin ili kao „umetnost u prvom licu” (Ješa Denegri). S druge strane, okvir za interpretaciju bio je filozofsko-istorijske prirode. Posmatrajući dela u kombinaciji sa diskursima koji ih u savremenoj umetničkoj kritici i filozofiji neposredno ili posredno uokviruju, zauzela sam specifičnu poziciju prema njima. Iz te perspektive performanse sam protumačila kao oblik umetničkog izraza koji se bavi problemom šta je uopšte umetnost, ali ne definišući je analitičkim metodama, već otvarajući pitanje šta je uopšte čovek i tražeći odgovor na njega.

Umetnička produkcija u Studentskom kulturnom centru u Beogradu, instituciji koja je i sama među glavnim protagonistima moje knjige, bila je deo jednog bogatog kulturnog života. Samo postojanje SKC-a pritom je bilo neposredna posledica političkih nemira i studentskih protesta 1968. godine, što znači da su umetnice i umetnici delovali u periodu saznanih previranja. Bila su to previranja u unutrašnjoj politici (mlada generacija kao opozicija leva), ali i na međunarodnom nivou (Hladni rat i naftna kriza, te njene posledice po veru u napredak).

Govoreći o veri u napredak već, međutim, izlazimo iz političke sfere u užem smislu, stupajući na tle jedne filozofske debate koja je i u Jugoslaviji bila vrlo intenzivna. Zato joj moja knjiga posvećuje veliki prostor, polazeći od hipoteze da su performansi preuzeli humanističko mišljenje kakvo su u Jugoslaviji oblikovali praksisovci. Studenti šezdesetmašići, kojima su pripadale i same umetnice i umetnici, pozivali su se upravo na tu filozofsku školu.

Close readings izložbi, komentara umetničke kritike i pre svega samih umetničkih dela slede taj trag, ukazujući na usku vezu između razmišljanja o čoveku i o društvenoj ulozi umetnika, teleološke slike sveta i konkretnih oblika i izvedbi performansa. U performansu čovek – i umetnik kao subjekt i posmatrač kao deo publike – po prirodi stvari uvek zauzima središnje mesto.

Analiza dela pokazala je, međutim, da ne postoji jednostavna paralela između tadašnjih humanističkih tendencija u jugoslovenskoj filozofiji, s jedne strane, i umetničke produkcije, s druge strane. Baš naprotiv, umetnička dela izražavaju radikalnu sumnju u humanističku sliku čoveka, doduše ne odustajući pritom od čoveka i njegovog delanja kao središnje kategorije, čemu je težila antihumanistička francuska filozofija tog vremena, npr. Mišel Fuko.



Specifičan, diferencirani pristup na kraju je pokazao nemogućnost da se dela potpuno svrstaju na bilo koju stranu. Naprotiv, slika je izuzetno složena i vodi nas sve do sadašnjosti, koju niz istaknutih predstavnika prirodnih nauka i filozofije kulture naziva „antropocenom”, kao i do još uvek nerešenog pitanja kakvo mesto mogu – ili treba – da zauzimaju čovek i njegovo delanje.

Studirajući istoriju umetnosti na jednom zapadnoevropskom univerzitetu, nikada ništa nisam čula o umetnosti u socijalističkoj Srednjoj i Istočnoj Evropi. Tek 2006. godine, jedan novi, mladi profesor počeo je gotovo svakog semestra da organizuje jednonedeljna studijska putovanja u neku od postsoci-

jalističkih zemalja. Zahvaljujući njemu, ja sam između 2006. i 2010. posetila Rusiju, Poljsku, Makedoniju, Srbiju, Albaniju i Rumuniju, gde smo se intenzivno bavili urbanizmom, spomenicima (kao mestima kulturnog samopredstavljanja) i savremenom umetnošću. Ta putovanja su mi otvorila oči – upoznala sam jedan potpuno novi svet.

Pišući knjigu i istražujući za nju, želela sam da bar delimično popunim rupe u vlastitom znanju, ali pre svega da doprinesem tome da jugoslovenska umetnost sedamdesetih godina prošlog veka konačno nađe mesto i u našim umetničko-istorijskim kartama.

ON THE PERIPHERY OF THE 19TH BIENNIAL IN PANCEVO

BY SERAINA RENZ

...here is no simple parallel between the then humanist tendencies in Yugoslav philosophy, on the one hand, and artistic production on the other. Quite the opposite, the art works express a radical degree of doubt in the humanist image of man, albeit not abandoning man and his activities as a central category...

My book deals with the performance and conceptual art which developed in the seventies of the last decade in the Student Cultural Centre in Belgrade. The text has three goals, the first of which is the reconstruction of the very lively course of artistic events in one of the cultural peripheries of Europe, which despite this peripherality counts as one of the high points of the era of performance¹. In the foreground of this stands one cultural institution, a series of exhibitions, and above all the actual works of artists such as Marina Abramović, Era Milivo-

¹ On the problematics of the periphery see for example Pejić, B. (2007). *Einmal mehr. Das Zentrum-Peripherie-Paradigma*. U: Block, R. & Babias, M. *Die Balkan-Triologie*. München: Verlag Silke Schreiber, 170–185. or the first chapter in Piotrowski, P. (2009). *In the Shadow of Yalta. Art and the Avant-garde in Eastern Europe 1945–1889*. London: Reaktion Books.

jević, Neša Paripović, Zoran Popović, Raša Todosijević and Gergelj Urkom.

The basis of the research was provided by archival material and interviews with the contemporaries of the time, with Ješa Denegri, Miško Šuvaković, Raša Todosijević and Biljana Tomić amongst others. With the exception of the works of Marina Abramović, not one single work from this period has been described in detail, let alone interpreted. The relevant literature as a rule limits itself to brief descriptions of the works and frequently mentions the significance of the Student Cultural Centre in Belgrade, without going into the reasons for this significance. Precisely because of this it was for me extremely important to take these art works seriously in themselves and to assure the conditions for their proper interpretation.

The second task of my research was to establish which artisto-historical values, categories and mechanisms - and why - led to particular practices either being taken up or not by the art canon. Observing that the reason for this should not be sought in the „geographical“ handicap, I specified the concrete reasons why the artistic creations which I was dealing, again with the exception of the works of Marina Abramović, did not make it into the art canon of the West.

The third goal was to offer a frame of interpretation for the performances which completely corresponded to their time and place. This frame was, on the one hand, offered by the art criticism of the time, which is most recognisable in the art works in their being concentrated on the person of the artist as a su-



subject, as well as in their linguistic, communicative grounding – art as a speech act or as „the artist in the first person“ (Ješa Denegri). On the other hand, the frame of interpretation is of a philosophico-historical nature. I adopted a specific position in relation to the works by viewing them in combination with the discourses which frame them directly or indirectly in contemporary art criticism and philosophy. From this perspective I interpreted performance as a form of artistic expression which deals with the problem of what art in general is, but not defining it using analytical methods and rather opening up the question of what is it to be human and seeking an answer to this.

The artistic production in the Student Cultural Centre in Belgrade, in an institution which is itself one of the main protagonists of my book, constituted one part of a rich cultural life. The existence alone of the SCC was a direct consequence of the political unrest and student protests of 1968, which means that the artists were active in a period of considerable turmoil. There was turmoil in interior politics (the young generation as the opposition from the Left), but also on the international level (the Cold War and the Oil Crisis, and the consequences of these on the belief in progress).

In talking about the belief in progress we, however, have already moved out of the political sphere in the narrow sense, stepping

onto the ground of the very intense philosophical debate taking place in Yugoslavia at the time. That is why a big part of my book is dedicated to this debate, embarking from the hypothesis that the performances adopted a humanist way of thinking as shaped in Yugoslavia by the followers of Praxis philosophy. The students of the seventies, to which the artists themselves belonged, directly invoked this school of philosophy.

Close readings of the exhibition, the comment(aries) of art criticism and foremost the very art works follow this lead, pointing to the close relation between thinking about humanity and about the social role of the artist, of the teleological picture of the world and the actual forms and the performances. In performance man – and the artist as a subject and the viewer as a member of the public – according to the nature of things always occupies a central place.

An analysis of the works showed that, however, there is no simple parallel between the then humanist tendencies in Yugoslav philosophy, on the one hand, and artistic production on the other. Quite the opposite, the art works express a radical degree of doubt in the humanist image of man, albeit not abandoning man and his activities as a central category, to which the antihumanist French philosophy of the time aspired, i.e. Michel Foucault.

The specific, differentiated approach in the end revealed the impossibility of classifying the works into either category. On the contrary, the picture that emerges is extremely complex and brings us to the present moment, which a number of eminent representatives of the natural sciences and philosophy call the „anthropocene“, as well as to the unsolved issue of what type of place and actions man can – and should – take.

Whilst studying the history of art at one West European university, I never heard anything about art in socialist Central and Southern Europe. Only in 2006 did one new and young professor begin almost every semester to organise one week study trips to some of the post-socialist countries. Thanks to him, from 2006 to 2010 I visited Russia, Poland, Macedonia, Serbia, Albania and Romania, where we engaged intensively with urbanism, monuments (as places of cultural self-representation) and contemporary art. Those trips opened my eyes – they introduced me to an entirely new world.

In writing the book and conducting the research for it I wanted to at the least partially fill the hole in my own knowledge, but foremost to contribute to the Yugoslav art of the seventies of the last century at last finding a place on our artistico-historical maps.

19TH BIENNIAL

Danas, možda više nego ikad ranije, suočeni smo sa problemima koje je prouzrokovala beskrupulozna eksploatacija ljudi i prirodnih resursa. Ekološki problemi prete da ugroze egzistenciju života na zemlji, a samim tim i čoveka kao vrste. Predominantna logika kapitala, odnosno profita, dovela je do serije različitih kriza – ekonomske krize, ekološke krize, pandemije, ratova itd. U takvim okolnostima neophodno je razmisliti kakva je uloga umetnosti, kakvo je njeno mesto i, pre svega, koji potencijal umetnost ima. Da li umetnost može da generiše utopijske modele, drugačiju viziju nekog boljeg mesta za život i boljih odnosa između ljudi?

Kako sada stvari stoje, utopijske ideje su moguće samo unutar malih, može se reći, mikroprostora. One se zato često vide kao incident ili kao naivno bežanje od stvarnog sveta. Pod tim okolnostima, umetnost, za koju duboko verujem da nije samo označiteljska praksa unutar kulture, već da je mnogo više od toga, ima zadatak da stvori nove modele, koji bi bili od koristi čitavom

čovečanstvu. Umetnost i nauka jedine imaju potencijal da spoznaju nove istine, da stvore novi jezik i, shodno tome, nove forme i znanja. Na taj način da promene svet! Takva uloga i karakter umetnosti i nauke imaju snažne političke implikacije.



Da bi se umetnost ponovo povezala sa osnovnim ljudskim potrebama i stremljenjima, neophodno je setiti se vremena kada je umetnost imala snagu, kada su ljudi verovali u umetnost, u njene spoznaje i ideje. Osnovno je pitanje: Zašto je to bilo tako, a danas možda nije?

Autorski tim Bijenala u Pančevu 2020, Ivana Bašičević Antić, Sanja Latinović, Stevan Vuković i ja, promišljajući o izložbi, pošli smo od pretpostavke da je neophodno razmisliti o kontinuitetu u istorijskom toku umetničkog mišljenja. O kompleksnim procesima i vezama lokalnog i globalnog, unutar umetničkog mišljenja. Posebno nas je zanimala tzv. „druga linija”, kako je to definisao Ješa Denegri, ona umetnička praksa koja je

bila na margini, nepoželjna i neudobna. Kritička! Ona koja je za umetnike predstavljala pitanje života i smrti. Zanimali su nas umetnici koji u svom radu i mišljenju nisu išli linijom manjeg otpora, već su verovali u moć umetnosti i imali duboku potrebu da se suoče sa pojavama i okolnostima u kojima su živeli kroz umetnički jezik. Nisu nas zanimale pojave koje su, kako Raša Todosijević šaljivo voli da kaže, slavne od Slavije do Kalemegdana, već one pojave koje su bile u skladu sa duhom vremena.

Pošli smo, u hronološkom smislu, od časopisa *Zenit*, preko pojave grupe Gorgona, nove umetnosti sedamdesetih, devedesetih i došli do danas. Taj sled nismo posmatrali kao ravnu vremensku liniju, već smo smatrali da je kontinuitet u umetnosti kompleksniji, da su veze unakrsne, da se pojave nekad ponavljaju, a istovremeno su različite. Možda usled promenjenih okolnosti, koje se stalno i neprekidno menjaju.

Pokušali smo da identifikujemo neke ličnosti i njihove radove koje ilustruju ono što smo hteli da naglasimo. Drugu liniju!

Takav pristup koncipiranju Bijenala u Pančevu, iako je tema „druge linije” ranije obrađivana na različite načine, neobično je važan u današnjim društveno-političkim okolnostima ekstremne hipokrizije. Vrednosni sistem u društvu je na veoma niskom nivou, a politička svest shodno tome takođe, pa je zato bilo dobro još jednom naglasiti važnost posvećenog umetničkog mišljenja, koje je u skladu sa vremenom u kome se dešava i povezano je sa globalnim procesima.

Razmišljanje autorskog tima o kontinuitetu koji se odnosi na „drugu liniju” i umetničke radove današnjice, koji bi mogao pripadati takvom pristupu života i umetničkom radu, veliki je izazov. I rizik! Zato bi ovu izložbu trebalo videti pre kao predlog i povod za zajedničko promišljanje i dijalog, nego kao gotov recept.

BY SELMAN TRTOUAC

...ART!



...art which I deeply believe not to be only one signifying practice within culture, but much more, has the task of creating new models which will be useful to the whole of mankind. Art and science possess the potential to comprehend new truths, to create a new language and consequently new forms and knowledge. To change the world in this way!

The Postmodern thesis of discontinuity in the historical course of art, that is of artistic thinking, has been dominant already for some time. It talks about the impossibility of creating something new, how art is dead, that it is only a signifying practice within a larger culture, that it only exists in a contextual way, or that it is only possible as a discursive form (of art). The theory of art has cynically distanced itself from art. It determines what is important in art, and what isn't. In some way all this points to the principle of recycling old ideas to the benefit of interests outside art and humanism. Art is forced to fit into the economico-social relations of late capitalism, often as the instrument of particular political strategies. Many of the artists who participated in the student protests of 1968 across Europe, or those who experienced these protests in a positive light, believe that the para-

digmatic change, in the mid-seventies of the last century, in culture was political in character, that it served as a mechanism in the class war in the circumstances of the Cold War.

Today, maybe more so than ever before, we are faced with problems caused by the unscrupulous exploitation of people and natural resources. Ecological problems threaten to endanger the existence of life on earth, and therefore also of man as a species. The overridingly dominant logic of capital, namely profit, has resulted in a series of different crises: economic, ecological, pandemics, wars etc. In such circumstances it is necessary to think about what the role of art is, what is its place and above all what is its potential. Is art able to generate utopic models, a different vision of a better place for life and better relations between people.

How things now stand, utopian ideas are possible only within small, so to say micro-spaces. They are often seen as incidental or as a naive flight from the real world. Under these conditions, art which I deeply believe not to be only one signifying practice within culture, but much more, has the task of creating new models which will be useful to the whole of mankind. Art and science possess the potential to comprehend new truths, to create a new language and consequently new forms and knowledge. To change the world in this way! For art and science to have such a role and character bears powerful political implications.

In order for art to connect again with fundamental human needs and aspirations, it is necessary to recall the time when art possessed force, when people believed in art, in its knowledge and ideas. The basic question is: Why was it like that, and today maybe not anymore?

The curatorial team of the Biennial in Pančevo 2020: Ivana Bašičević Antić, Sanja Latinović, Stevan Vuković and myself, in thinking about the exhibition started from the premise that it is necessary to about continuity in the historical course of artistic thought. About the complex processes and relations between the local and global, inside artistic thinking. The „Other Line“ was of particular interest to us, as it was defined by Ješa Denegri, that artistic practice which was on the margins, unwanted and made one feel uncomfortable. Critical! That which represented for artists a question of life and death. We were interested in the artists who in their work and thoughts didn't follow the line of least resistance, but believed in the power of art and harboured the deep need to confront the phenomena and circumstances in which they lived using artistic language. We were not interested in the

phenomena which, as Raša Todosijević jokingly likes to say, were celebrated from Slavija to Kalemegdan.

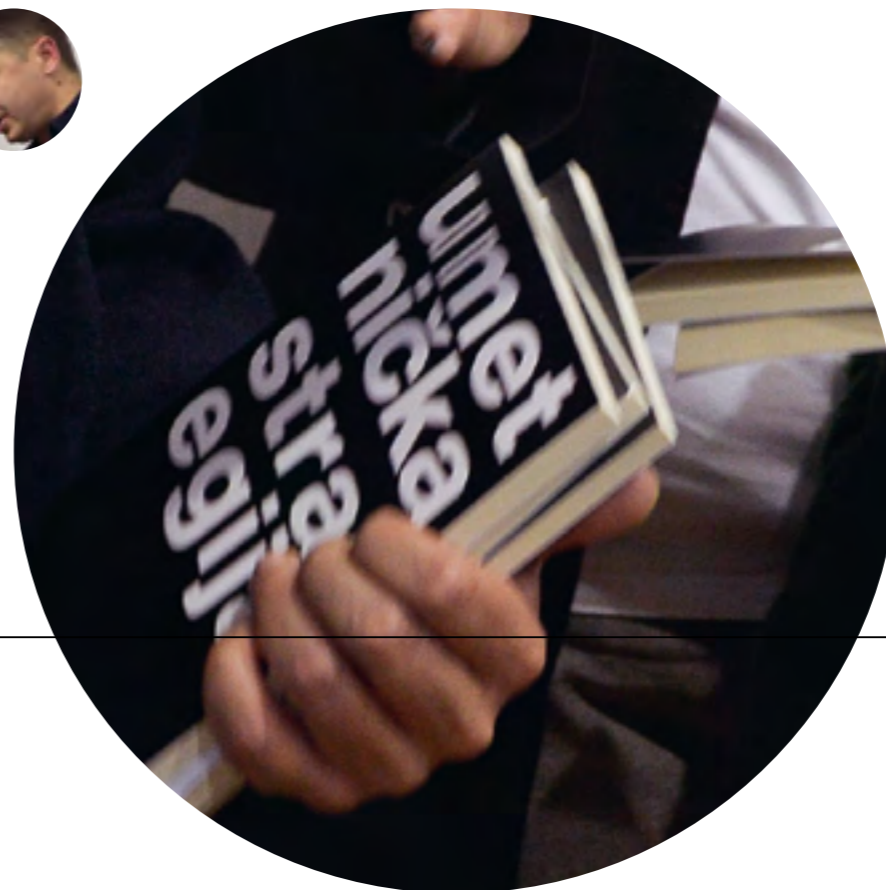
We began, in a chronological way, from the magazine Zenit, through the phenomenon of the group Gorgona, the new art of the seventies, nineties and arrived in the present day. We didn't see this sequence as a straight temporal line, but rather we thought that continuity in art is more complex, that the relations crisscross, that phenomena sometimes recur but are at the same time different. Maybe as a result of the changed circumstances, which constantly and continuously shift. We tried to identify some individuals and their works who illustrate what we want to emphasise. The Other Line!

Such an approach to the conception of the Pančevo Biennial, even though the topic of the „Other Line“ has been dealt with before in different ways,

is unusually important in today's socio-political circumstances of extreme hypocrisy. The value system in society sits at a very low level, and consequently also political awareness, which is why it is worth emphasising once more the importance of committed artistic thought, which is in line with the time of its occurrence and tied to global processes.

It is a great challenge for the curatorial team to think about the continuity which relates to the „Other Line“ and artistic works from the present day, which could belong to such an approach to life and the way of artistic working. And risk! Which is why this exhibition should be seen as a proposal and reason for a shared contemplation and dialogue, rather than a ready-made recipe.

zenitisme combat pour la balcanisation de l'europe



O GATANJU PO PEPELU, U PRORICANJU NOVE UMETNOSTI



...sagoreti za
svoju ideju,
i dati život za nju,
bio je ultimativni
ideal koji se iz
društvenih pokreta
preneo i u polje
umetnosti...

Zadati smrt umetnosti

„Umetnost je mrtva, ne hranite se njenim lešom.
Umetnost je mrtva, oslobodimo naš svakodnevni život.”

Sa grafita *Situacionističke Internacionale*, maj 1968.¹

„Čujem da se govori o smrti umjetnosti
smrt umjetnosti je smrt umjetnika
mene netko hoće ubiti
upomoć!”

Mladen Stilinović, tekstualni sadržaj rada istog naziva, 1977.

P očetkom ove 2020. godine, u regionalnoj štampi se ponovo pronela vest o smrti umetnosti, odnosno smrti umetnika, kao onih koji je stvaraju. Međutim, nije tu bilo očekivanog pozivanja na filozofe poput Hegela, Artura Dantoa ili Donalda Kaspita, koji su smrt umetnosti na različite načine obrazlagali kompleksnim setovima argumenata. Prva referenca je bio umetnik Mladen Stilinović, koji se tim motivom ironično poigravao u svom radu. Naime, kada su tokom februara na željezničkom nadvožnjaku na zagrebačkoj Savskoj cesti osvanuli transparenti sa porukom *Smrt umjetniku / sloboda kulturi i I mene će moja mati mrtvom zvati*, uz omču spremnu za vešanje, mnogima je kao referenca pao na pamet upravo njegov rad. Nju je eksplicitno potvrdila i autorka te akcije, Lucija Žuti. Ona je za *Večernji list*, u komentaru motivâ za realizaciju te akcije u kontekstu sporova oko nacrtâ Zakona o obavljanju umjetničke djelatnosti i poticanju umjetničkog stvaralaštva, izjavila da „ovaj Zakon može biti manifest o tome kako maknuti umjetnika, a sačuvati kulturu”. Kao izraz svojeg dominantnog osećanja vezanog za mogućnost da on stupi na snagu, rekla je: „Ja se jednako kao i Stilinović bojim da će me ta ista kultura ubiti”². Taj strah, koji je nakon donošenja novog Zakona o kulturi Republike Srbije, februara ove godine, realan i za nas, kulturne rad-

...u kulturi postoje „dve paralelne kontrarevolucionarne taktike”. To su „delimična kooptacija novih vrednosti”, s jedne strane, i „namerno antikulturalna, industrijska proizvodnja (romana, filmova)”, s druge. Pritom, „ova druga predstavlja prirodan nastavak imbecilizacije mladih ljudi, koja počinje u školama i porodicama”.



nike koji deluju u Srbiji, ona je adresirala i ispoljila strategijom preterane identifikacije³. Dok su drugi akteri na sceni, poput Hrvatske zajednice samostalnih umjetnika (HZSU), postupali legalistički i u skladu sa svim demokratskim procedurama, te su formalno zatražili ostavku ministarke kulture Republike Hrvatske, Nine Obuljen Koržinek, ona je uradila umetnički rad. Tim radom, umesto racionalne analize nedostataka Nacrta, i svih nepogodnosti koje bi njegovo usvajanje donelo samostalnim umetnicima, ona je, shodno logici svoje dotadašnje umetničke prakse, primenila postupak koji se u istoriji zapadne misli zvao *praemeditatio malorum*⁴. Radi se, naime, o vizualizaciji negativnih posledica koje određena pojava može imati na život pojedinca ili zajednice, ali doteranih do krajnosti. Novinarima je svoj rad, u skladu sa diskursom koji je u njemu primenila, obrazložila govoreći: „Ovo je ozbiljno vrijeme, kada idemo gore s kulturom, a dolje s umjetnicima!” i, ako se sve konsekvence tog nacrtu prihvate, „što mi onda drugo preostaje nego da slijedim vrijednosti Ministarstva i ubijem umjetnika u ime kulture?”⁵

Smrt koju je kuršumom sebi u glavu naneo situacionista Gi Debor u samoći francuskog sela, 1994. godine, mogla se upravo tako tumačiti. Kada je shvatio da je potpunom apropiacijom njegovo delo, ujedno i umetničko i aktivističko, integrisano u kulturni pogon koji je prezirao, samo je svoju simboličku smrt tim radikalnim činom dopunio i fizičkom smrću⁶.

Naime, još u tekstu koji je pisao u pre-situacionističkom periodu, 1957, on je tvrdio da u kulturi postoje „dve paralelne kontrarevolucionarne taktike”. To su „delimična kooptacija novih vrednosti”, s jedne strane, i „namerno antikulturalna, industrijska proizvodnja (romana, filmova)”, s druge. Pritom, „ova druga predstavlja prirodan nastavak imbecilizacije mladih ljudi, koja počinje u školama i porodicama”. Prvom taktikom, koja je još manje bezazlena, kultura uspeva čak i da „iskoristi subverzivne individue – falsifikujući njihove radove nakon njihove smrti, ili čak tokom njihovih života”⁷. Ekstenzivna produkcija literature o situacionizmu, kao i primena situacionističkih parola u legitimaciji izložbi i drugih kulturnih manifestacija koje sa tim što je on propagirao nisu imale nikakve veze, uverili su ga da jedino žrtvom može da se iskupi. To, naravno, nije bila prva njegova žrtva za revoluciju. Znatno pre toga, on se odrekao umetnosti, iako ga je primarno ona pokretala u smeru promene društva i kulture. To se moglo čitati na grafitima iz '68. I tu on nije bio jedini. Čak se može reći da su generacije koje su pripremale i one koje su izvele pobunu '68. imale, i negde u sebi održale, taj apokaliptički ton mišljenja, i na njemu zasnovan fantazam o kraju umetnosti i kraju kulture, kakvi su postojali u buržoaskom društvu. Taj kraj je za njih bio nužan pre ili kasnije da bi revolucija stvarno bila moguća, makar ona progutala i sve one koji su je pripremali i u njenom izvođenju aktivno učestvovali.



Simptomalna slika želje za smrću – sveproždiruća vatra

Jan Palah (21), zapaljeni student filozofije, samozapaljeni predmet na Vaclavskim namjestima, konstrukcija načinjena od čoveka (još živog) i vatre (izazvane prolivenim benzinom, kao i varničanjem glave šibice). Zapaljeni pokretan predmet (pri pokušaju da ga ugase, potrčao je vičući: „Pustite me, ja moram da izgorim!”). Sledeća četiri dana: ljudska mixed-tvorevina koja umire, misli i govori. Legura gareži (85%) i kože (15%). Melanž, naprava, kolaž od elemenata 'egzistencijalnih', fizioloških, bioloških i onih drugih, moralno-filozofskih. Do trenutka smrti (19. januar), neka vrsta konkretne skulpture, za razliku od Segalovih, crne. Potom, kao i uostalom pre toga, znak istorije (istorijski znak), monument, spomenik.

Bora Ćosić, 1970.⁸

Prema mišljenju Bore Ćosića, opisani radikalni čin studenta Jana Palaha (čijim imenom je tada već bio nazvan i jedan od eksperimentalnih studentskih kulturnih centara u Rijeci, koji baštini tradiciju avangardi)⁹, može se tretirati ne samo kao politički, već i kao umetnički. Naime, stvorio je simbol epohe. Stvorio je sliku koja je postala predmet identifikacije mnogih radikalizovanih pojedinaca i grupa u evroatlantskom regionu tog doba, upravo kao što je pola decenije ranije slika protestnog samospaljivanja vijetnamskog budističkog monaha Tiš Kuang Duka bila u pacifičkom¹⁰. Naime, sagoreti za svoju ideju, i dati život za nju, bio je ultimativni ideal koji se iz društvenih pokreta preneo i u polje umetnosti oko '68, kako je tu epohu nazvao Ješa Denegri¹¹. Mnogi lokalni mitovi o pripadnicima grupe Crveni Peristil, koji su čak i smrti dvojice umetnika iz te grupe, Pave Dulčića i Tome Čaleta, svrstavali u kategorije svesno izvedenih i jasno unapred koncipiranih umetničkih činova, jasna su refleksija potrebe da se traže primeri realizacije takvog ideala u konkretnim umetničkim praksama tog vremena¹². Takvu agonističku težnju razvijenu



u epohi „kojom dominira anksioznost ili patnja, strana svakom metafizičkom ili mističkom spasenju”,¹³ po mišljenju Renata Podolija, jednog od lokalno prilično uticajnih teoretičara avangarde tog vremena, moramo „pre svega shvatiti kao žrtvu Molohu istorizma”.¹⁴ Dajući istorijsku dimenziju novim pokretima tog doba, preko tumačenja istorijskih avangardi, Podoli je evocirao i interpretirao „agonističku varijantu futurizma kao samožrtvovanja ne za posmrtnu slavu, već za slavu vremena koja dolaze”¹⁵. Kao jedan od ključnih elemenata simbolike futurističkog agonizma, koji se iz prve i druge dekade dvadesetog veka prenose u sedmu i osmu, upravo je vatra koja proždire institucije koje su ostale zarobljene u prošlosti. Stoga i uvodni tekst kataloga velike retrospektive futurizma u Muzeju moderne umetnosti u Njujorku 1961. godine počinje na sledeći način, usklikima: „Spalimo muzeje!” i „Isušimo kanale Venecije!” i „Ubijmo mesečinu!”¹⁶. Kao manifestacija uticaja takvih stavova futurista na američku neoavangardu kraja te decenije može se tumačiti i čin spaljivanja svih dotadašnjih radova koji je Džon Baldezari, kasnije poznat kao jedna od

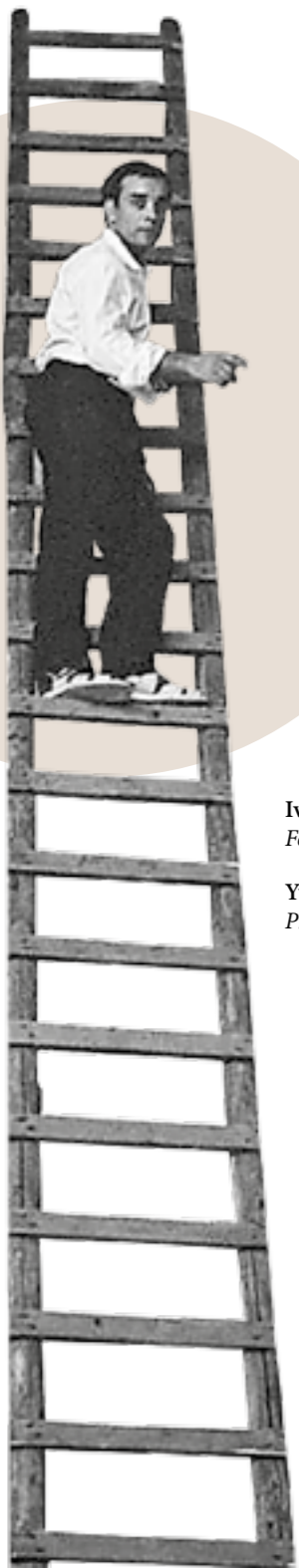
ključnih figura konceptualne umetnosti, sproveo 1970. godine. On je tada napustio svoju dotadašnju slikarsku praksu simboličkim činom fotografisanja svih svojih radova koje je načinio od maja 1953, kada je diplomirao slikarstvo, pa sve do marta 1966, te njihovog lomljenja u komade i odnošenja u krematorijum groblja u San Dijegu, gde su spaljeni u pećima u kojima se inače spaljuju ljudski leševi. To sve je nazvao „Projekat kremacije”. Od pepela tih radova posle je stvorio neke sasvim nove, mešajući ih sa smesom za pravljenje kolača, i pravio kolače koje je kasnije izlagao u MOMA muzeju u Njujorku. U tim metamorfozama tragao je za onim aspektima umetnosti koji su bili nezavisni od materijalne podloge za koju su vezani, u skladu sa tada popularnom tezom o dematerijalizaciji umetničkog predmeta¹⁷, za koju se, doduše kasnije, uspostavilo da je bila mit, ali je ipak delovala heuristički za umetnike iz tog doba.

PEPEO UMETNOSTI

U jednom od mnogih zabeležaka Miroslava Mandića, tokom njegovih projekata hodanja i lutanja, čitamo i sledeće: „... svakog trena istina... svakog trena neopiranje... svakog trena podavanje... svakog trena čednost... svakog trena odanost ... svakog trena novalis i bajka... svakog trena

„Opšte raspoloženje protiv establišmenta šezdesetih fokusiralo se na demitologizaciju i dekomodifikaciju umetnosti, na potrebu za nezavisnom (ili „alternativnom”) umetnošću koja ne može da se proda ili kupi od strane pohlepnog sektora koji je posedovao sve što je eksploatisalo svet ...”

Lusi Lipard



Iv Klajn
Foto: Charles Wilp

Yves Klein
Photo: Charles Wilp

helderlin i spasonosno ... svakog trena Iv Klajn i pepeo umetnosti...¹⁸ Nakon *Četiri hodanja za poeziju* (1984, 1987, 1988, 1990), kao i desetogodišnjeg hodanja *Ruža lutanja* (1991–2001), on je sada na kraju drugog desetogodišnjeg hodanja (2010–2020), u okviru kojeg je stavio sebi za zadatak da hodajući 13 kilometara dnevno posle 10 godina obiđe obim Zemlje od 40.076,569 kilometara. „Pepeo umetnosti”, koji pominje tokom tog hodanja, preuzet je iz naslova jednog od tekstova u katalogu koji je pratio izložbu Iva Klajna u Muzeju savremene umetnosti u Beogradu, i u velikoj meri je poslužio u legitimaciji lokalnih primera konceptualne umetnosti, a kasnije i Denegrijevih teza o *Novim umetničkim praksama* i *Drugoj liniji*. Ona je bila otvorena neposredno pre otvaranja izložbe *Primeri konceptualne umetnosti u Jugoslaviji* u Salonu istog muzeja. Njeni su kustosi bili Ješa Denegri i Biljana Tomić, i u Salonu Muzeju savremene umetnosti u periodu od 2. do 22. marta 1971. prikazani su radovi umetnika: Braco Dimitrijević, Goran Trbuljak, Nuša i Srečo Dragan, te i umetničkih grupa: OHO, Kod i (E. Imala je, dakle, za cilj da legitimiše upravo takve lokalne prakse kao što je Mandićeva (koji je tada i bio član grupe Kod). Iako su, kao što pun naziv izložbe *Yves Klein, Slike, reljefi, skulpture* rečito govori, na njoj bili izlagani dosta klasičniji Klajnovi radovi, i to još u saradnji sa privatnim galeristima iz Pariza i

Minhena. Nezavisno od postavke, ona jeste bila prekretna, i to možda baš zbog Klajnovog teksta u katalogu koji se završavao parolom „Dug život Imaterijalnom!”, što je mogao biti borbeni poklič generacije konceptualnih umetnika u borbi protiv stare umetnosti. Ali, zašto je baš Iv Klajn uzet za tu ulogu? Kako je to, u sasvim drugom kontekstu, tumačio Dejan Sretenović, jedan od kasnijih kustosa Muzeja savremene umetnosti u Beogradu, Klajn upravo pripada toj vrsti umetnika koji rade neretinalnu i dematerijalizovanu umetnost, ali onu koja pretvara „anti-estetsko u artističko, a transgresivno u institucionalno”¹⁹, što ga čini izuzetno pogodnim da posluži za institucionalizaciju tokova avangarde i njihovo uvođenje u muzejski kanon. Nakon što se publika upoznala sa Klajnovim opusom i njegovom teorijskom elaboracijom, i konceptualna umetnost je postala donekle prepoznatljiva u njenom istorijskom kontekstu, kao nešto što ima preteče. A tada započeto traganje za konceptom *druge linije* jeste upravo bilo traganje za takvim pretečama i na lokalnom planu. Ubrzo su se kao preteče umetnosti koja je vrlo brzo redefinisana, odnosno prevedena iz kategorije ‘konceptualne’ u kategoriju ‘nove umetničke prakse’ pojavili Zenit, Gorgona, Exat i sva druga „zbiivanja koja odudaraju ili se svesno odvajaju od nekih u toj sredini prevladajućih tokova, da bi se nasuprot tome zasnovalo jedno posebno područje koje u svojoj osnovnoj oznaci teži radikalizaciji pojma umetnosti,

...svako umetničko delo zadržava svoju političku prirodu, upravo zato što ima nestabilno značenje i ne do kraja definisanu poziciju u odnosu na publiku.

a u skladu s tim radikalizaciji umetničkog ponašanja.”²⁰ Što se samih ‘novih umetničkih praksi’ tiče, termin je preuzet iz naslova poslednjeg poglavlja teksta Katrin Mije „Konceptualna umetnost kao semiotika umetnosti”, koji će biti nešto kasnije i preveden i objavljen u časopisu *Polja* (1972). Uzet je kao nešto šira kategorija, koja pored konceptualne može da uključi i telesnu umetnost, kao i one koje se vezuju za siromašnu umetnost, za performans, akcije itd. Bitno je napomenuti da Katrin Mije te godine gostuje i na likovnom programu V Bitefa, donosi dve izložbe sa Bijenala mladih u Parizu u Studentski kulturni centar u Beogradu i tesno saraduje sa Biljanom Tomić i Ješom Denegrijem, upravo kao i italijanski kustos i kritičar Đermano Čelant, koga su ugostili godinu dana kasnije. Naime, likovni program Bitefa, u periodu od 1968. do 1973. godine, uređuje Biljana Tomić, u saradnji sa Ješom Denegrijem i Irinom Subotić. Đermano Čelant na njemu gostuje 1970, i govori o konceptualnoj i siromašnoj umetnosti i land art-u, pri čemu siromašnu umetnost istorizuje preko veze sa futurizmom, kao pretečom, što Denegriju pruža model da kasnije na isti način poveže *Nove umetničke prakse* sa Zenitom.



Termin ‘nove umetničke prakse’ uvodi se tek na izložbi *Nova umjetnička praksa 1966–1978*, u Galeriji suvremene umjetnosti u Zagrebu 1978, i prvi put se obrazlaže u tekstu „Problemi umjetničke prakse posljednjeg decenija”, što je bilo uvodno poglavlje u katalogu pomenute izložbe. Što se tiče tipologije radova koji su na izložbi *Nova umjetnička praksa* predstavljani, njen glavni kustos, Marjan Susovski, insistirao je na tome da to nisu objekti ili predstave, već prikazi praksi, te je u katalogu naveo sledeće: „Ono novo što tu praksu odvaja i odvodi od ostale umjetnosti, a što pokazuje i dokumentacija ove publikacije jeste: korišćenje novim medijima, promjena načina umjetničkog djelovanja i shvaćanja pojma umjetničkog djela, te specifični društveni angažman”²¹. Dene-gri, sa svoje strane, kasnije će navesti da kovanica ‘nova umetnička praksa’ obuhvata sledeća značenja:

1. nova – govori da je reč o inovativnoj neoavangardnoj pojavi bitno drugačijoj u odnosu na sve prethodne struje u domaćoj sredini (umereni modernizam, enformel, nova figuracija, neokonstruktivizam i dr.);

2. umetnička – želi da otkloni svaku sumnju u to da je ovde sasvim legitimno reč o umetnosti (nipošto o izvanumetnosti, neumetnosti ili anti-umetnosti, kako se često u suprotstavljanju toj pojavi tada govorilo);

3. praksa – izričito naglašava da je reč o procesima, operacijama, činjenjima, vršenjima, obavljanjima, odvijanjima umetničkih radnji i umetnikovih ponašanja, a ne o finalnim ili završenim estetskim objektima (slikama, skulpturama) kao neprikosnovenim tehnikama i rodovima u dotadašnjim vladajućim umetničkim disciplinama.”²²

Ali, nažalost, taj pojam će vrlo brzo, svega pet godina kasnije, biti napušten, i to kada su „u Hrvatskoj i Srbiji bile priređene prve retrospektivne izložbe ovih umetničkih pojava u korist sledećih naziva: *Inovacije u hrvatskoj umetnosti sedamdesetih godina* i *Nova umetnost u Srbiji 1970–1980*.”²³ To znači da su svi ti „proces, operacije, činjenja, vršenja, obavljanja, odvijanja”, stavljeni u sekundarni plan i ustupili su mesto novoj vrsti objektivizacije rada, kroz dokumentaciju i njegove reference, kao fetišizirani pepeo prakse.

FENIKS JE MRTAV, ŽIVEO PEPEO!

„U nekom trenutku, međutim, svaka referenca mora biti odbačena”, piše Slavko Bogdanović u izjavi kojom prati svoju instalaciju izloženu na izložbi u Pančevu 2020. Potom, međutim, sasvim oksimoronski, dodaje i citat, i to na engleskom, sledeće sadržine: “to actually make us aware that we are alive, to kill our roots and cut off our links with past”, potpisan “John Kavez, 1956”. Na šta to upućuje? I šta to uopšte znači? Prevod te rečenice bi mogao da se formuliše tako da nam govori da se odbacivanje svake reference odvija zato „da bi nas to u stvari učinilo svesnim da smo živi, da bi ubilo naše korene i iseklo naše veze sa prošlošću”, a povratni prevod prezimena i transkripcija celog imena osobe upućuje nas na Džona Kejdža. Da li je to poziv na radikalni diskontinuitet sa prošlošću? U nastavku stoji da to sve povlači imperativ zadanja smrti „referentnom Feniksu koji mora biti odbačen (raskomadani kao Oziris), pretvoren u pepeo koji će raspršen sadržati sav bezvremeni nesupstancijalni potencijal”. Da li to znači borbu protiv referencijalnog pozicioniranja kao nove vrste materijalizacije one umetničke prakse za koju je on u tekstu iz 1970. godine pisao da „ne proizvodi predmete kojima se može manipulirati”, već „akcije koje predstavljaju umetničko delo samo dok traju”²⁴ Da li to znači povratak

nekom konkretnom umetničkom delu, bez svrstavanja, makar ono bilo svrstavanje i u rubriku ‘konceptualne umetnosti’. Za nju je Džozef Košut već sredinom sedamdesetih godina prošlog veka uočio da sadrži i nešto što je nazvao „stilistička konceptualna umetnost”, koju je vrlo brutalno odredio kao „formalno hipostaziranje kulturnog mesečarenja, koje je jednako zavisno i jednako izražava karakter institucija dominantne društvenopolitičke – ekonomske ideologije, kao što su to činili tradicionalni načini proizvodnje umetnosti (slikarstvo i skulptura)”²⁵. Pritom, Košut nije bio jedini, pa čak ni najradikalniji u takvoj kritici. Pre njega je, u našem regionalnom kontekstu, istoričarka umetnosti Nena Dimitrijević već zaključila: „Nikada ne prihvativši zaista, zbog inertnosti ili dogmatizma, bazične premise konceptualne ideologije, većina publike, a i profesionalno uključenih promatrača (galerista, teoretičara, organizatora) jednostavno je odenula u novo ruho i primjenila principe stare formalističke metodologije na proizvode nove umjetnosti”²⁶. Pritom je, prema njenom mišljenju, već sam „oblik prodaje konceptualnog djela” postao „konstitutivni deo djela samog (a ne više samo posao trgovaca) s povratnim djelovanjem na uspjelost kreativnog rješenja”, što je dovelo do stanja u kome se zapaža da „posjednički zahtjevi tržišta našli su se u kontradikciji s pokušajima ‘dematerijalizacije umjetničkog objekta.’”²⁷ A cela priča o ‘de-

The Return of the Real

Hal Foster



materijalizaciji' je, prema mišljenju Lusi Lipard, koja je i uvela taj termin, počela na sledeći način: „Opšte raspoloženje protiv establišmenta šezdesetih fokusiralo se na demitologizaciju i dekomodifikaciju umetnosti, na potrebu za nezavisnom (ili „alternativnom“) umetnošću koja ne može da se proda ili kupi od strane pohlepnog sektora koji je posedovao sve što je eksploatisalo svet i koji je promovisao rat u Vijetnamu”.²⁸ Kako se rad onih autora koji su bili primer za ono o čemu Lusi Lipard piše sveo na svoju suprotnost, to jest na služenje tržištu i političkim moćnicima? Ona sama je za reizdanje te knjige 1997. godine dodala poglavlje koje je nazvala „Pokušajji bega”, i u njemu je napisala da „koliko god da su ti pokušaji bega bili buntovnički, većina radova je zadržala svoje reference spram umetnosti, i ni ekonomske ni estetske veze prema svetu umetnosti nisu bile potpuno prekinute”.²⁹ Da li je onda stvarno rešenje u tome da se svaka referenca koju radovi imaju ipak odbaci?

GATANJE PO PEPELU

Prema mišljenju Hala Fostera, „svaka teorija govori o promenama koje se dešavaju u trenutku njene sadašnjosti, ali samo indirektno, kroz rekonstrukciju prošlih trenutaka, za koje se kaže da su početak ovih promena, i anticipaciju

budućih trenutaka, kada se smatra da će ove promene biti završene”³⁰. Ako je ona uvek i samo upućena na pepeo umetnosti, da li onda ti procesi rekonstrukcije i anticipacije mogu da se tumače kao bilo šta drugo do gatanje po pepelu? U spoznajnom smislu, verovatno je gatanje jedini izlaz. Na svu sreću, značenje – bilo prošlih bilo budućih kretanja u polju umetnosti – ne može nikako da se izvede iz nekog neutralnog objekta spoznaje. Ono je pre predmet borbe za značenje, u agonističkom smislu koji u teoriji zastupaju Vilijam Konoli, Džeјms Tuli i Šantal Muf. Na njega je na neki način navodio već i Benjamin Buhloh u svom komentaru Birgerove teorije avangarde, kojoj nalazi smisao u tome da se stalnim novim takvim pokretima „neprekidno obnavlja borba za definiciju značenja kulture, za otkrivanje i reprezentaciju nove publike i razvoja novih strategija kontradelovanja i razvoja otpora protiv tendencija ideoloških aparata kulturnih industrija da okupiraju i kontrolišu sve prakse i sve prostore reprezentacije”.³¹ Takva vrsta agonizma ne pristaje na racionalne konsenzuse niti fiksna stanja stvari, ali istovremeno izbegava da se pretvori u potpuni antagonizam, koji opstaje samo u raskolu strana u sukobu,

između kojih vlada potpuno međusobno negiranje, na granici borbe na život i smrt.³² Kako ona to sama određuje, Šantal Muf pokušava da „ne misli na model javne sfere koja bi bila takva da u njoj ljudi ostavljaju po strani sve međusobne razlike, samo da bi došli do konsenzusa, već upravo na sferu u kojoj se odigrava agonistička konfrontacija”.³³ U tako shvaćenoj javnoj sferi, svako umetničko delo zadržava svoju političku prirodu, upravo zato što ima nestabilno značenje i ne do kraja definišenu poziciju u odnosu na publiku. Pritom se i kritički usmereni muzeji današnjice otvaraju prema publici sa težnjom da proizvedu takvu vrstu javne sfere unutar svojih programskih shema. Tako je, na primer, Horhe Ribata, šef javnih programa u MACBA muzeju u Barseloni, odredila agonistički pluralizam kao model delovanja koji „konstituiše muzej kao prostor za debate i konflikte, i kritičko ponovno iščitavanje tradicije moderne, koje ujedinjuje umetničke metode u društvu prisutno znanje i delovanje u javnoj sferi”.³⁴ Čarls Eše, direktor Muzeja Van Abe u Ajndhovenu je čak stvorio koncept ‘Devijantne institucije’, kojim označava upotrebu postojećih institucija umetnosti kao sredstava za ostvarivanje komunikacije sa različitim zajedni-

„... neprekidno se obnavlja borba za definiciju značenja kulture, za otkrivanje i reprezentaciju nove publike i razvoja novih strategija kontradelovanja i razvoja otpora protiv tendencija ideoloških aparata kulturnih industrija da okupiraju i kontrolišu sve prakse i sve prostore reprezentacije”. Benjamin Buhloh

cama o alternativnim načinima mišljenja politike i otvaranja mogućnosti za zamišljanje drugačijih budućnosti, u kojima važe „radikalno različiti vrednosni sistemi od onih koje nam pruža konzumerska kultura”.³⁵ I, konačno, sada slobodna kustoskinja, nekada direktorka doktorskih programa iz kustoskih praksi na Bard Koledžu u Njujorku, kao i kustoskinja više bijenala i muzejskih institucija, Marija Lind, zaključila je u tom smislu, navodeći kao referencu Roberta Ungera, da „i u neoliberalnim i u socijaldemokratskim društvima su institucije u krizi, u načelnom smislu”, ali da „ne treba od njih da odustanemo, već treba da ih ponovno izumemo iznutra”.³⁶

Rad na ovakvoj izložbi koja se uklapa u formu lokalnog bijenala, sa regionalnim opsegom autora, i sa pretenzijom da se različiti segmenti avangardne prošlosti pomešaju sa sekvencama radova u kojima se neki sada aktivni autori pozivaju na njih, kao i sa drugim aktuelnim radovima koji imaju element refleksije na jezik i sistem umetnosti, nužno mora da uračuna svu tu masu u ovom tekstu nabacanih i donekle u logične, a donekle začudne veze dovedenih činjenica. Koliko god da se na izložbi fokusirali na pojedinačne radove i koliko god od njih pravili prostorne narative koji manje ili više neposredno komuniciraju sa publikom, bitno je da se pokažu i pozicije kustosa iz kojih se u ovakav projekat ušlo. U tom smislu, i

ovaj i drugi tekstovi u ovom katalogu poziv su na razgovor i na polemiku o statusu tog nasleđa koje je na izložbi prikazano, a prema kome je sasvim prirodno imati ambivalentan odnos, jer na to su i autori koji su ga stvarali računali. Iako su najvećim delom, a posebno oni koji su iz nekih prethodnih decenija, radovi sa ove izložbe deo lokalnih ili regionalnih umetničkih kanona, pri njihovom izboru je ipak vođeno računa da imaju neki element drugosti, makar toliko koliko to podrazumeva koncept ‘druge linije’.

Tekst Ješe Denegrija, koji se ovde objavljuje, stoga je na čudnoj ivici između artefakta koji bi trebalo da bude deo same postavke, kao aktivan činilac atmosfere u kojoj su neke od izloženih umetničkih pojava nekada nastajale, i naknadno pisanog teksta koji objašnjava poziciju aktivnog kritičara koji je neke od tih lokalnih pojava uopšte učinio mogućim, a veći deo institucionalno vidljivim. Računajući baš na njegovu eksplanatornu snagu, ovaj tekst je po tonu više usklađen sa izjavama umetnika, a po referencama je usmeren ka kontekstualizacijama različitog tipa, vukući čak neke metaforičke sadržaje u polje koje je obično mapirano pojmovima. Ako se može na kraju izreći neki njegov opšti stav, to je da je savremena umetnost, posebno ona predstavljena na ovoj izložbi, u velikoj meri post-konceptualna, sa jednakim akcentom na

‘post’ i na ‘konceptualno’. S jedne strane, ona nosi tragove tog ‘jezičkog obrta’ koji je u lokalnu umetnost donelo upoznavanje sa konceptualnom umetnošću, a sa druge, taj zaborav iz koga neke osnovne pretpostavke tog obrta stalno moramo da izvlačimo, tekstovima i izložbama, da se ne bi sve na kraju svelo na puko koketiranje sa formalnim aspektima konceptualne i drugih novih umetničkih praksi, kao neutralnim sadržajima prošlosti sa kojima baš svako može da se poigrava sa nevinošću i naivnošću.



1 K. Knabb (priređivač), *Situationist International: Anthology- Revised and Expanded Edition*, Berkeley, CA: Bureau of Public Secrets, 1995, str. 451.

2 Citati su intervju integrisanog u redakcijski tekst Večernjeg lista od 9. februara 2020, objavljenog pod naslovom „Ovo su ozbiljna vremena, umjetnik mora umrijeti u ime kulture”.

3 Preterana identifikacija ili subverzivna afirmacija je umetnička strategija koju je prvi obrazložio Slavoj Žižek u tumačenju grupe Laibach, da bi se kasnije primenjivala na razne prakse koje nemaju kritičku distancu prema tome što denunciraju, već ga razotkrivaju iz nepodnošljive blizine uranjanja u njegov fantazmatski okvir. O tome videti: BAVO (Gideon Boie & Matthias Pauwels) (priređivač), *Cultural Activism Today. The Art of Over-Identification*, Rotterdam: Episode Publishers, 2007.

4 ‘Praemeditatio malorum’ je bila stoička tehnika pripremanja na najgore moguće posledice nečega sa čime se potencijalno susrećemo, da nas više ništa ne bi moglo iznenaditi i dočekati nespemne. Najčešće se vezuje za Seneku (videti: L. A. Seneka, *Rasprava o blaženom životu i odabrana pisma Luciliju*, Beograd: Grafos 1978) i Marka Aurelija (videti M. Aurelije, *Samom sebi*, Beograd, Dereta, 2019).

5 Večernji list od 9. februara 2020, isti članak.

6 O odnosu simboličke i fizičke smrti pisao je Lakan u analizi Sofoklove *Antigone*, koja se nalazi ‘između-dve-smrti’ (simboličke i stvarne) nakon što je Kreont ekskomunicira iz polisa, videti: J. Lacan, *XI Seminar – Četiri temeljna pojma psihoanalize*, Naprijed, Zagreb, 1986. Kasnije je tu razliku Žižek koristio u analizi različitih filmova i literarnih narativa.

7 G. Debord: "Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action", u K. Knabb (priređivač) *Situationist International: Anthology – Revised and Expanded Edition*, str. 26.

8 B. Ćosić: *Mixed Media*, nezavisno autorsko izdanje, Beograd, 1970, str. 31.

9 Studentski klub Index u Rijeci promijenio je naziv u Jan Palach 5. februara 1969, na predlog Igora Mrduljaša, predsjednika Izvršnog odbora Saveza studenata, koji je taj predlog dao nakon što se susreo sa fotografijama studenta mašinskog fakulteta Željka Morovića, koji se vratio sa studentske razmene iz tadašnje Čehoslovačke i priredio izložbu nazvanu *Agresija u svijetu*, te je iste fotografije objavio i u Novom listu.

10 Tiš Kuang Duk, rođen kao Lam Van Tuk, bio je vijetnamski budistički monah koji se 11. juna 1963. godine samospalio u Sajgonu, nakon protestnog marša oko 350 monaha i monahinja, dok je jedan od monaha ponavljao u mikrofon „budistički sveštenik spaljuje samog sebe nasmrt, budistički sveštenik postaje mučenik”. Poruka koju je u pisanoj formi ostavio sadrži sledeća dva poziva: „Pre nego što zatvorim svoje oči i pomerim se ka viziji Bude, s poštovanjem molim predsednika Ngoa Dina Dijema da postane samilostan prema narodu i primeni religijsku jednakost kako bi zanavek održao snagu otadžbine” i „Pozivam poštovane, časne članove sange (budističke monaške zajednice; prim. nov.) i laičke budiste da se organizuju u solidarnosti kako bi se žrtvovali za zaštitu budizma”. Fotografija koju je tada načinio Malkolm Braun, i za nju dobio Pulicerovu nagradu, pronela je taj prizor kroz globalnu mrežu časopisa tog doba.

11 U poglavlju pod naslovom „Nova umetnost šezdesetih i 1968.,” svoje knjige koja donosi skup tekstova koji sabiraju njegovo kritičarsko zalaganje za novu umetnost u tom periodu, Denegri se pita „kako se umetnost koja tada nastaje, dakle pretežno umetnost mladih i mlada umetnost, uključuje u okolna socijalna i politička zbivanja?”

J. Denegri, *Sedamdesete: teme srpske umetnosti, nove prakse, 1970–1980*, Svetovi, Novi Sad, 1995, str. 10.

12 Projekat „Narančasti pas i druge priče (još bolje od stvarnosti)”, koji je 2009. u Zagrebu realizovao Biro suvremene umjetničke prakse Kontejner (Ivana Bago, Olga Majcen Linn i Sunčica Ostoić), izvukao je veoma jasnu poentu važnosti tih mitova: „Postoje priče o tome kako su dva člana splitske grupe Crveni Peristil počinila samoubojstvo, jedan (Pave Dulčić) bacivši se 1974. pod vlak, a drugi (Tomo Čaleta) 1972. skočivši sa zgrade, navodno držeći natpis *Ja sam umjetnik*. Oba se čina prema ovoj predaji navode kao umjetnička djela, što ih svrstava među ultimativne body art performanse u povijesti hrvatske suvremene umjetnosti, sa smrću, kako ističe Alain Badiou, kao jedinim mogućim događajem čija se 'stvarnost' ne može dovesti u pitanje, ne ostavljajući mjesta za odmak u korist privida”.

13 R. Pođoli, *Teorija avangardne umetnosti*, Nolit, Beograd, 1975, str. 98.

14 R. Pođoli, op. cit, str. 99–100.

15 Ibid.

16 J. Taylor, *Futurism*, cat. pref, New York: MOMA, 1961, str. 9.

17 Revolucionarne 1968. Luci Lipard je u saradnji sa Džonom Čandlerom napisala tekst zavodljivog i nadahnju-

jućeg imena, koji je obećavao napuštanje objektne prirode umetnosti. Kasnije je tu tezu proširila na knjigu koju je samostalno napisala, da bi se više decenija kasnije od tih teza i donekle ogradila. O tome nešto više reči biće u pretposljednem i poslednjem poglavlju ovog teksta.

18 Ovaj projekat Miroslava Mandića ima i web ekstenziju, odakle je preuzet ovaj zapis, <http://miroslavmandic.name/hodanje/>

19 D. Sretenović, *Umetnost prisvajanja*, Beograd: Orion Art, 2013, str. 71.

20 J. Denegri, *Razlozi za drugu liniju*, Novi Sad, MSUV, 2007, str. 97.

21 M. Susovski, uvodni tekst u *Nova umjetnička praksa 1966–1978*, u M. Susovski (priređivač), *Nova umjetnička praksa 1966–1978*, Zagreb: Galerija suvremene umjetnosti, 1978, str. 3.

22 J. Denegri, *Sedamdesete: teme srpske umetnosti nove prakse, 1970–1980*, Novi Sad: Svetovi, 1996, str. 22–23.

23 Ibid, str. 24.

24 Tekst je u celosti objavljen u S. Bogdanović, *Politika tela: Izabrani radovi 1967–1997*, n.d., str. 143.

25 J. Kosuth, "1975", u J. Kosuth, *Art After Philosophy and After: Collected Writings, 1966–1990*, Cambridge, Mass: MIT Press, 1991, str. 129.

26 N. Dimitrijević, „Platno”, *Tendencije 5* (predgovor katalogu), Galerija suvremene umjetnosti, Zagreb, 1973.

27 Ibid.

28 L. Lippard, *Six Years: the Dematerialisation of the Art Object From 1966 to 1972*, University of California Press, Berkeley, Los Angeles, London, 1997, (prvi put objavljeno 1973), str. XIV.

29 L. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, str. xvii.

30 H. Foster, *Povratak realnog*, Orion Art, Beograd 2012, str. 219.

31 B. Buchloh, "Theorizing the Avant-Garde" u *Art in America*, New York, Novembar 1984, str. 19–21.

32 C. Mouffe, "For an Agonistic Public Sphere", u Okwui Enwezor et al. (priređivači), *Democracy Unrealized*, Ostfeldern-Ruit, Germany: Hatje-Cantz, 2002, str. 90.

33 C. Mouffe, "Every Form of Art Has a Political Dimension", u intervjuu koji su sa njom vodili Rosalyn Deutsche, Branden W. Joseph i Thomas Keenan Source, Grey Room, No. 2 (Winter, 2001), str. 125.

34 J. Ribalta, "Experiments in a New Institutionality" in Jorge Ribalta and Manuel Borja-Villel (eds.), *Relational Objects: MACBA Collection 2002–2007*, MACBA Publications, Barcelona, 2010, str. 226.

35 Charles Esche, "The Deviant Art Institution", u J. Mourão & L. Silva (Eds.) *Performing the Institutional*, Kunsthalle Lissabon, Lisbon, 2010, str.15.

36 "Going Beyond Display – The Munich Kunstverein in years", Maria Lind u intervjuu koji je sa njom vodio Paul O'Neill, u *On Curating*, Issue 9, 2011, str. 40–41.

ON DIVINATION BY STEVAN UKROVIC
 ASSES IN THE PROPHECYING
 BY OF THE NEW ART



TO INFLICT DEATH ON ART

“Art is dead: do not consume its corpse. Art is dead, let’s liberate our everyday life.”

From graffiti of the *Situationist International* of May 1968.¹

“I hear talk about the death of art / the death of art is the death of the artist / someone wants to kill me/ help!”

Mladen Stilinović, text from the work: *I hear talk about the death of art / the death of art is the death of the artist*, 1977).

At the beginning of this year, 2020, news of the death of art, that is the death of the artist, that is he/she who creates art, was disseminated by the regional press. However, there were not the expected references to philosophers like Hegel, Arthur Danto or Donald Kuspit, who expounded the death of art in different ways with complex sets of arguments. The first point of reference was the artist Mladen Stilinović, who played ironically with this theme in his work. Namely, when in February a banner on which was the messages “Death to the artist / freedom to culture” and “my mother will call me a dead person, too” alongwith an hangman’s noose appeared on the overhead trainline above the Savska road in Za-

greb, the reference which occurred to many was exactly Stilinović’s above mentioned work. The author of this action, Lucija Žuti, confirmed this explicitly. For the *Večernji list*, in a comment about the motivation to realise this action whose context was the controversy over the draft for the *Law on the practice of artistic activities and the stimulation of artistic creativity (Zakona o obavljanju umjetničke djelatnosti i poticanju umjetničkog stvaralaštva)*, she stated that “this law could be a manifesto about how to get rid of the artist, and to preserve culture”. In order to express her overwhelming feeling that the law will most probably be enacted she said: “I am as scared as Stilinović was that this same culture will kill me”². This fear, which has become real for us cultural workers who are active in Serbia after the enactment of the new *Law on culture* by the Republic of Serbia in February of this year, was addressed and manifested in the work in Žuti by her use of the strategy of Over-identification³. While the other protagonists in the scene, such as the *Hrvatske zajednice samostalnih umjetnika (HZSU)* (The Croatian association of independent artists) responded to the *Draft* with legal means and in line with all democratic processes, seeking the formal resignation of the minister of culture of the Republic of Croatia, Nina Obuljen Koržinek, her response was to make an artwork. With this artwork, instead of a rational analysis of the shortcomings of the *Draft*, and all the disad-

... to burn for one’s idea, to give one’s life for it, was the ultimate ideal which was conveyed from the social movements into the art field...

vantages it would bring for independent artists, she applied sticking to the logic of her previous art practice a method known as *premeditatio malorum*⁴ in the history of Western thought. This is namely the visualisation of the negative consequences a particular phenomenon might have for the life of the individual and that of the community, but one that is taken to the extreme. She explained her work to journalists, within the discourse she had applied in it, by saying: “these are serious times, when we go upwards with culture and downwards with artists!”, and, in the situation that all the aspects of the draft are accepted, “what else is left for us to do but to adopt the values of the Ministry and to kill artists in the name of culture”⁵?

The death by a bullet to the head which the situationist Guy Debord inflicted on himself in the isolation of a French village in 1994 could be interpreted in just this way. When he realised that his work, both artistic and activist, had been integrated through its total appropriation into the cultural machinery which he despised, the only way his symbolic death could be fully completed was by the radical act of his physical death.⁶ Namely, he still claimed in a text which he wrote in the pre-Situationist period that in culture there are “two parallel counterrevolutionary confusionist tactics”. These are “the partial co-option of new values” on the one hand, and “a deliberate anticultural, industrially facilitated production (novels,

films)” on the other. Thereby, “the latter being a natural imbecilization of young people begun in their schools and families”. With the first tactic, which is less naïve, culture “even manages to make use of subversive individuals – by falsifying their works after their deaths, or, while they are still alive”⁷. The extensive production of literature about Situationism, as well as the use of Situationist slogans to legitimize exhibitions and other cultural manifestations which had nothing to do with what he propagated convinced him that only his own sacrifice could redeem this situation. That, of course, hadn't been the first of the sacrifices he made for the revolution. Before this notably he had rejected art, even though it had primarily pushed him to wanting to change society and culture. This can be read from the graffiti of '68. And he wasn't the only one in this respect. It can even be said that the generations which prepared the way for and which brought about the revolution of '68 also contained and maintained somewhere within themselves that apocalyptic way of thinking, on which the phantasm of the end of art and of culture is based, being a part as such of bourgeois society. Sooner or later this end was necessary for them, for a revolution to be really possible, although it swallowed up all those who laid the way for it and even those actively participated carrying it about.

A SYMPTOMATIC PICTURE OF THE DEATH WISH –THE ALL-CONSUMING FIRE

„Jan Palach, a philosophy student (21), immolated, the self-immolated object on Wenceslas square, a construction made from a man (still alive) and fire (ignited by a dousing in petrol and the spark from a match head). The burning and moving object (in response to the attempts to extinguish him, he ran around shouting: ‘Let me go, I must burn’) The four next days: a human mixed-creation which dies, thinks and speaks. An alloy of soot (85%) and skin (15%). A *mélange*, a device, a collage of ‘existential’, physiological, biological and those others, moral-philosophical elements. Up to the moment of death (19th January) some kind of actual sculpture, black, unlike those of Segal. Afterwards, and moreover before this, a historical sign, a monument, a memorial”.

Bora Ćosić, 1970.⁸

According to Bora Ćosić the above described radical act of the student Jan Palach (after whom one of the experimental Student cultural centres in Rijeka had then been already called, which inherited the avant-garde tradition)⁹, cannot only be treated as a political but also as an artistic act. Namely, he creat-

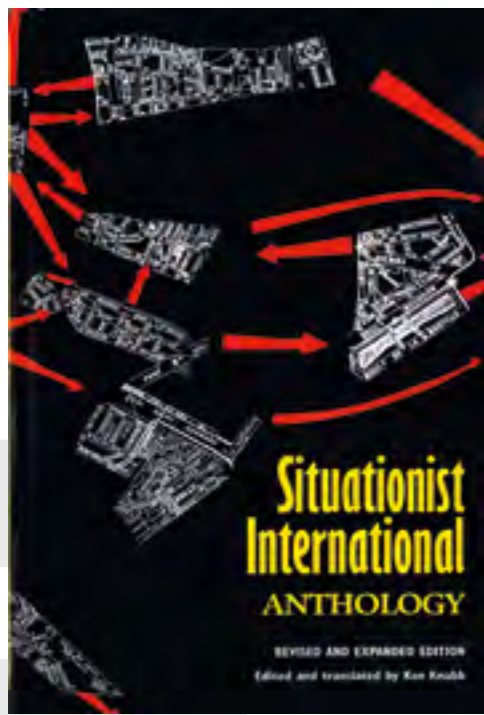
ed one of the symbols of the epoch, that is a picture which became the object of identification for many radicalised individuals and groups in the Euro-Atlantic region of that period, exactly like the picture of the self-immolation of the protesting Vietnamese Buddhist monk Thích Quảng Đức in the Pacific half a decade earlier¹⁰. Namely, to burn for one's idea, to give one's life for it, was the ultimate ideal which was conveyed from the social movements into the art field “around '68”, as that epoch was called by Ješa Denegri¹¹. The many local myths about the members of the group *Crveni Peristil*, and even the deaths of two artists from the group, Pave Dulčić and Tomo Čaleta, which have been classified into the category of clearly pre-con-

ceived and consciously carried out and artistic acts, clearly reflect the need to look for cases from the actual art practices of that time which realise such an ideal.¹² Such an agonistic aspiration developed in an epoch “dominated by anxiety and suffering, is partly to every metaphysical and mystical salvation”¹³ according to Renato Poggioli, one of the locally most influential theoreticians of the avant-garde of that time, and must be understood “above all as a sacrifice to the Moloch of historicism.”¹⁴ By giving a historical dimension to the new movements of that age, through an interpretation of the historical avant-garde, Poggioli evoked and interpreted “the agonistic variant the agonistic variant of futurism as a self-sacrifice not to post-

humous glory, but to the glory of posterity”¹⁵. One of the key elements of the symbolism of the futuristic agonism which is carried from the first and second decades into the seventh and eighth of the twentieth century was precisely the fire which devours institutions which have stayed enslaved to the past. For this reason, the introductory text in the catalogue of the great retrospective of Futurism in the *Museum of Modern Art in New York* in 1961 begins in the following way: “Exclamations: ‘Burn the museum!’, ‘Drain the canals of Venice!’ and ‘Kill the moonlight!’”¹⁶. As a manifestation of the influence of the futurist attitudes on the American avant-garde at the end of that decade, the act of burning of all previous works can be in-



Vietnamese Buddhist monk
Thích Quảng Đức
Photo: Malcolm Browne



terpreted as such which John Baldessari carried out in 1970, later on becoming famous as one of the key figures in conceptual art. At the time he abandoned his previous painting practice with the symbolic act of photographing all the works he had made from May 1953 when he graduated in painting up to March 1966, the breaking of the works into pieces and carrying them to the crematorium cemetery in San Diego where they were incinerated in the ovens usually intended for burning human corpses. He called this "Cremation project". From the ashes of the works he then created something completely new, mixing the ashes into a cookie mixture and baking cookies which were later exhibited in the MOMA museum in New York. In these metamorphoses he sought after those aspects of art which were independent of the material base to which they were tied, in line with the popular thesis of the time on the dematerialization of the art object¹⁷, which, moreover, later transpired to be a myth but which nevertheless exerted a heuristic influence on the artists of that age.

THE ASHES OF ART

In one of the many notes of Miroslav Mandić, taken during his walking and wandering projects, we can read the following: "...every moment of truth... every moment of non-resistance... every moment of acquiescence... every moment of virtue... every moment of

loyalty... every moment of Novalis and fairytales... every moment of Hölderlin and salvation... every moment of Yves Klein and the ashes of art..."¹⁸ After *Četiri hodanja za poeziju* (1984, 1987, 1988, 1990) (*Four walks for poetry*), as well as the ten-year work *Ruža lutanja* (1991-2001) (*Rose of wandering*), he is now at the end of the second ten-year work (2010-2020), in which he has set himself the task by walking 13 kilometres a day, after 10 years covering the circumference of the entire Earth, a distance of 40,076,569 kilometers. The „Ashes of art“, which he mentions during this walk, comes from the titles of one of the texts in the catalogue of the exhibition of Yves Klein in the *Museum of contemporary art* in Belgrade, which to a great degree served as a legitimization of the local instances of conceptual art, and later of Denegri's theses about the *New art practices* and the *Other line*. The exhibition was opened immediately before the opening of *Examples of conceptual art in Yugoslavia* in the *Salon* of the same museum. The latter's curators were Ješa Denegri and Biljana Tomićand ran in the Salon of MoCAB from 2nd to 22nd March 1971. The works of the following artists were shown: Braco Dimitrijević, Goran Trbuljak, Nuša and Srečo Dragan, and the art groups: OHO, Kod and (E). Their goal, therefore, was precisely to legitimise those local practices such as Mandić's (who had also at the time been a member of the group Kod). However, they had been

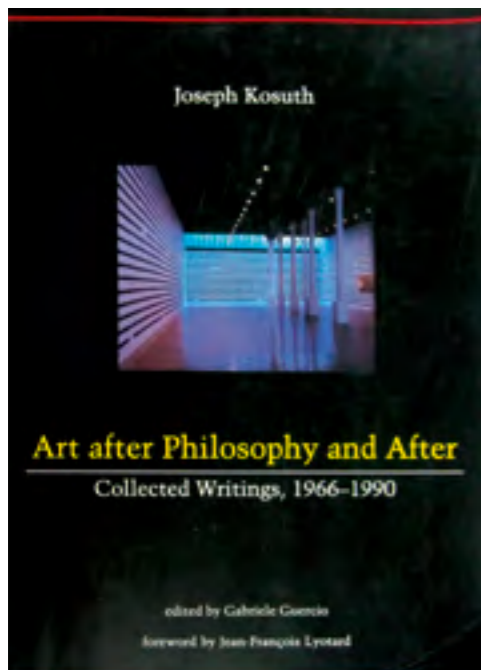
exposed, as the full title of the Museum exhibition: *Yves Klein, Paintings, Reliefs, Sculptures*, eloquently puts it, to many of Klein's classic work, and this in a cooperation with private gallerists from Paris and Munich. Apart from the exhibits, the exhibition was a turning point, and maybe precisely because of Klein's text in the catalogue which ends with the slogan „Long live the immaterial!“, which could be construed as a battle cry for the generation of conceptual artists in the fight against the old arts. But why was Yves Klein chosen for this role? As one of the later curators of the *Museum of contemporary art* in Belgrade, Dejan Sretenović interpreted it, in a completely different context, Klein really belongs to that type of artist who makes non-retinal and dematerialised art, but that which transforms „the anti-aesthetic into the artistic, and the transgressive into the institutional“¹⁹, which makes it incredibly well-suited to the instrumentalisation of avant-garde trends, and for their incorporation into the museum canon. After the public had become acquainted with Klein's opus and his theoretical elaboration(s), conceptual art became somewhat recognisable to its historical context, as something with a lineage of predecessors. But the search for the concept of the *Other line* begun at the time was actually a search for such predecessors from the local level. Those predecessors from the field of art which were speedily recalled and very quickly redefined, or translated from



Yves Klein
Photo: Harry Shunk and Janos Kender

the 'conceptual' category into the category of the 'new art practice', were Zenit, Gorgona, Exat and all the other „developments which differ or consciously detach themselves from those of the prevailing trends in the environment in order, contrary to these, to found a distinct region whose basic character is the aspiration to radicalise the idea of art, and in line with this, to radicalise artistic behaviour.“²⁰With regard to the 'new

art practices' themselves, this term was taken from the title of the last chapter of a text by Catherine Millet "Conceptual art as the semiotics of art", which will be both translated and published somewhat later in the magazine Polja in 1972. It is treated as a somewhat broad category, which in addition to conceptual art can also include in itself body art, as well as those art forms associated with Arte Povera, performance, action



art etc. It is important to mention that Catherine Millet was a guest that year in the visual arts programme of the fifth (V) Bitef, and brings two exhibitions from the Biennale of young artists in Paris to the Student cultural centre in Belgrade, and closely collaborates with Biljana Tomić and Ješa Denegri, just like the Italian curator and critic Germano Celant, who they hosted the following year. Namely, the Bitef visual arts programme is organised from 1968 to 1973 by Biljana Tomić, cooperating with Ješa Denegri and Irina Subotić. Germano Celant is a guest in the 1970 edition, and gives a talk about conceptual art, Arte Povera and Land art, whereby he historicises Arte Povera through its con-

nection to Futurism as its predecessor, which provides the model to Denegri to connect later on in the same way the *New art practices* with Zenit.

The term *New art practices* is only first introduced in 1978 at the exhibition *New art practices 1966-1978* in the *Gallery of contemporary art in Zagreb*, and expounded for the first time in the text “Problemi umjetničke prakse posljednjeg decenija” (The problems of the art practices of the last decade) which was the introductory chapter in the catalogue for this exhibition. Regarding the typology of the works presented in the exhibition *New art practices*, its main curator, Marjan Susovski, insists on the fact that they are not objects or performances but rather presentations of the practice, so that in the catalogue he states the following: „what makes this practice different from the previously existing forms of art is the use of new media, a new approach to artistic activity and a new understanding of the work of art, as well as a specific kind of social commitment”²¹. Denegri, for his part, will later state that the *New art practice* contains the following significations:

1. The term *new* communicates how this concerns an innovative Neo avant-garde phenomenon essentially different to all the preceding trends in the local environment (moderate modernism, Enformel, New Figuration, Neo-constructivism and others)

2. The term *art* seeks to erase any doubt about the total legitimacy of this art (by no means extra-art, non-art or anti-art, how this phenomenon was often referred to in that time by those who opposed it).

3. lastly, the term *practice* explicitly states how this is about processes, operations, doings, the carrying outs, the performances, the playings out of art practices and forms of artistic behaviour, and not about the final or finished aesthetic objects (paintings, sculptures) nor the inviolable techniques and genera in the previously prevailing artistic disciplines.”²²

But, unfortunately, this concept will very quickly, only five years later, be abandoned, and that happens when „in Croatia and in Serbia two retrospective exhibitions of these art phenomena are organised under the following titles: *Innovation in Croatian art of the Seventies* and *New art in Serbia 1970-1980*.”²³ This means that all these „processes, operations, doings, carrying outs, performances, playings out”, are pushed into the background and relinquish their places to a new type of the objectification of the work, that is one based on documentation and their references, as the fetishised ashes of the practice.

→ “Anti-establishment fervor in the 1960s focused on the de-mythologization and de-commodification of art, on the need for an independent (or “alternative”) art that could not be bought and sold by the greedy sector that owned everything that was exploiting the world...”

THE PHOENIX IS DEAD, LONG LIVE THE ASHES!

“At some point, alas, every reference has to be discarded”, Slavko Bogdanović write in the statement for his installation exhibited in Pančevo in 2020. Then, in a totally oxymoronic way, he adds, and in English too, the following quotation which reads: “to actually make us aware that we are alive, to kill our roots and cut off our links with past”, signed “John Kavez, 1956”. The reverse translation of the surname from English to Serbian and the transcription of the first name of the person referred to John Cage. Is this a call for a radical discontinuity with the past, with the reference to Cage? In the rest of the statement it says that all this withdraws the imperative of inflicting death “on the referential phoenix which must be cast aside (cut up into pieces like Osiris), turned into ashes to be scattered with all their timeless insubstantial potential”. Does this mean a fight against referential positioning so as to produce a new type of the materialization of that art practice which “does not produce objects by which it can be manipulated” but rather “actions which present an artwork only while they last”, taken from a text he wrote in 1970?²⁴ Is this a return to some type of actual artwork, one without a classification, or at least not in the rubric of “conceptual art”? This had been already noticed by Joseph Kosuth in the mid-seventies of the last century who observed that this rubric also con-

tains something which he called “stylistic conceptual art”, which he brutally defines as the “formal hypostasis of cultural sleepwalking; which is equally dependent upon, and equally expresses the character of the institutions of the dominant socio-political – economic ideology as was done by the traditional ways of producing art (painting and sculpture)”²⁵. At the same time, Kosuth wasn’t the only, nor even the most radical in such a critique. Before him there was, from our regional context, the art historian Nena Dimitrijević who had already concluded: „never accepting, due to its inertia and dogmatism, the truly fundamental premise of the ideology of conceptualism, the majority of the public, as well as the professionally engaged observers (gallerists, theoreticians, organisers) simply changed into new clothes and applied the principles of the old formalistic methodology to the production of the new art”²⁶. In doing so according to her it was “the form of the sale of the conceptual artwork” which became “the constitutive part of the work itself (and not only the job of the dealer) with a retroactive effect on the success of the creative decision”, which led to a state of affairs in which it is noted that the “ultimate demands of the market found themselves in a position contradicting the attempts to ‘dematerialize the art object’”²⁷. “Anti-establishment fervor in the 1960s focused on the de-mythologization and de-commodification of art, on the need for an inde-

pendent (or “alternative1 art that could not be bought and sold by the greedy sector that owned everything that was exploiting the world and promoting the Vietnam war. ²⁸“How did the work of those artists which were an example of what Lippard was writing about end up being reduced to its antithesis, that is in the service of the market and the political powers?She herself adds a chapter in the republished book from 1997 called “Escape attempts”, in which she wrote that “However rebellious the escape attempts, most of the work remained art-referential, and neither economic nor esthetic ties to the art world were fully severed” ²⁹.Is the only solution then to discard every reference which these works might still contain?

DIVINATION IN THE ASHES

According to Hal Foster, „ Instead each theory speaks of changes in its present, but only indirectly, in reconstruction of past moments when these changes are said to have begun, and in anticipation of future moments when these changes are projected to be complete ³⁰.If the theory always and only refers to the ashes of art, can that process of reconstruction and anticipation be interpreted as anything else than one of divination in the ashes? In cognitive terms, divination is probably the only way out. Fortunately, the meaning of past and future movements in the field of art cannot in anyway be derived from

a neutral object of cognition. The movement is rather the object of the struggle to find meaning, in the agonistic terms of the theory represented by William Connolly, James Tulley and Chantal Mouffe. Benjamin Buchloh already cited it in some way in his commentary on Peter Bürger’s theory of the avant-garde according to which meaning is found in how, through constantly new movements of this type, exist a “continually renewed struggle over the definition of cultural meaning, the discovery and representation of new audiences and the development of new strategies to counteract and develop resistance against the tendency of the ideological apparatuses of the cultural industry to occupy and control all practices and all spaces of representation”³¹ Such a type of agonism does not agree with rational consensus, nor with a fixed state of affairs, but at the same time is able to avoid turning into a total antagonism, which can only survive in the schism between two conflicting sides, between those who are ruled-by total mutual negation, at the border of the struggle for life and death.³² How she herself defines it, Chantal Mouffe tries to “think of a model of the public sphere that would be such that people didn’t put aside all their mutual differences only in order to reach a consensus, but rather a sphere in which agonistic confrontations are play outed.”³³In such a conception of the public sphere, each art work retains its political nature, precisely because of its unstable mean-

→ In such a conception of the public sphere, each art work retains its political nature, precisely because of its unstable meaning and not fully defined position with regard to the public.

ing and not fully defined position with regard to the public. At the same time critically oriented museums of the present day open themselves to the public with the aspiration of producing such a type of public sphere within their programmes. Thus for example Jorge Ribalta, the head of the public programme of the MACBA Museum defined agonistic pluralism as a mode of operation which “constitutes the museum as a space for debate and conflict, and a critical re-reading of the modern tradition that brings together artistic methods, social knowledge and action in the public sphere ³⁴”. Charles Esche, the director of the *Van Abe Museum* in Eindhoven even created the concept “Deviant institutions”, which designates the use of existing art institutions as a means to generate a communication with different communities about alternative ways of thinking about politics and about opening up the possibility to imagine different futures, in which “radically different value systems from those who offer us consumer culture”³⁵are valid. And finally, the currently freelance curator, the former director of the doctoral programme at *Bard College* in New York, as well as the curator of many biennials and museal institutions, Maria Lind, concluded, citing Robert Unger as a reference, that “both the neo-liberal societies and the social democratic societies the institutions are in crisis in general” but that “we shouldn’t give them up, we should reinvent them from the inside”³⁶

The work in this exhibition, which fits the form of a local biennial, with a regional range of artists, and with the pretension that various segments of the avant-garde of the past are mixed with sequences of works in which now active artists refer to them, as well as with other current works which reflect on the language and system of art, by necessity needs to take into account the whole mass of partly logical, partly wondrous constellations of facts crammed into this text. As much as the focus has been on individual works in this exhibition, and as much as spatial narratives which more or less directly communicate with the public have been made that from these, it is important to also show the positions of the curators, from which they entered into such a project. In this sense, this and the other texts in this catalogue are a call to take part in a discussion, and in a polemic about the status of this legacy shown at this exhibition, and towards which it is absolutely natural to feel ambivalent, because this is what the artists who produced it were counting on. Even though the greatest part, and especially those from the earlier decades, of works from this exhibition are a part of the local and regional art canons, in choosing them care was taken that they contain an element of otherness, at least as it is understood by the concept of the ‘other line’.

The text by Ješa Denegri, which is published here, therefore, is in the strange place between being an artefact

which should be a part of the exhibit itself, as an active factor which helped produce the atmosphere in which some of the exhibited artistic phenomena arose, and being a retrospectively written account which explains the position of an active critic who made some of these local phenomena possible, and a large part of them institutionally visible. Relying precisely on his powers of explanation, this text in its tone is more consistent with the artist statements, and according to its references oriented towards conceptualizations of a different type, even pulling some metaphorical content into a field usually mapped out by concepts. If it is possible in the end to express his general attitude, this is that contemporary art, especially that shown at this exhibition, is to a large degree post-conceptual, with the accent equally on ‘post’ and ‘conceptual’. On the one hand, this art bears traces of the ‘linguistic turn’ which introduced conceptual art to the local art scene, and on the other, that amnesia from which we have to extract through such texts and exhibitions some of the basic premises of that turn, so that everything in the end does not get reduced to a mere flirtation with the formal aspects of conceptual and the other new art practices, like some neutral content of the past which everyone is able to play with in an innocent and naïve way.

1 K. Knabb (editor and translator), *Situationist International: Anthology- Revised and Expanded Edition*, Berkeley, CA: Bureau of Public Secrets, 1995, pg. 451.

2 Quotation from an interview integrated in the editorial text of the Evening post (Večernji list), from 9th February 2020, published under the caption “These are serious times, the artist must die in the name of culture.”

3 Over-identification or subversive affirmation is an artistic strategy which was first defined by Slavoj Žižek in his interpretation of the group Laibach, to be later applied to the various practices which have no critical distance from the thing they are denouncing, but rather expose it from the position of an unbearably intimate immersion in its phantasmal frame. See: BAVO (Gideon Boie & Matthias Pauwels) (editor), *Cultural Activism Today. The Art of Over-Identification*, Rotterdam: Episode Publishers, 2007.

4 ‘Premeditatio malorum’ was a stoicist technique of preparation for the worst possible result of something with which one could be potentially confronted, so that nothing can surprise or catch us unprepared. It is most frequently associated with Seneca. (see: L. A. Seneca, *Moral Epistles and Letters from a Stoic* and Marcus Aurelius *To Himself*).

5 Večernji list from 9th February 2020, same article.

6 Lacan wrote about the relation be-

tween symbolic and physical death in his analysis of Sophocles’ Antigone, who finds herself “between-two-deaths” (symbolic and real) after Creon excommunicates her from the polis, see: J.Lacan, *XI Seminar - Četiri temeljna pojma psihoanalize*, Naprijed, Zagreb, 1986. Žižek later used this difference in his analysis of various films and literary narratives.

7 G. Debord: “Report on the Construction of Situations and on the International Situationist Tendency’s Conditions of Organization and Action”, in K. Knabb (editor and translator) *Situationist International: Anthology - Revised and Expanded Edition*, pg. 26

8 B. Ćosić: *Mixed Media*, independent artist publication, Belgrade 1970, pg. 31.

9 The Student club *Indexin* Rijeka changed its name to *Jan Palachon* 5th February 1969, on the suggestion of Igor Mrduljaš, the president of the Executive board of the Student Union, who proposed this name change after coming across the photography of the student Željko Morović from the faculty of mechanical engineering, who had returned from a student exchange in the then Czechoslovakia and organised an exhibition of the photographs entitled “Aggression in the world”, and also published the same photographs in the *Novi list*.

10 Thích Quảng Đức, born as Lâm Văn Túc, was a Vietnamese Buddhist monk who on 11th June 1963 set himself on fire in Saigon, after a protest march of about 350

monks and nuns, whilst one of the monks repeated into a microphone “A Buddhist priest burns himself to death. A Buddhist priest becomes a martyr”. The written message he left contained the following two requests: “Before closing my eyes and moving towards the vision of the Buddha, I respectfully plead to President Ngô Đình Diệm to take a mind of compassion towards the people of the nation and implement religious equality to maintain the strength of the homeland eternally”, and “I call the venerables, reverends, members of the sangha (the Buddhist monastic community; monks and novices) and the lay Buddhists to organize in solidarity to make sacrifices to protect Buddhism”. The photograph which then taken by Malcolm Browne, and for which he received the Pulitzer prize, was disseminated through the global network of magazines of that time.

11 In the chapter “The New art of the sixties and 1968” of his book which brings together the texts which sum up his commitment as a critic to the new art in that period, Denegri asks “how the then emerging art, that is mostly the art of the young and young art, can engage itself in the surrounding social and political events?” J. Denegri, *Sedamdesete: teme srpske umetnosti, nove prakse, 1970-1980*, Svetovi, Novi Sad, 1995, pg. 10.

12 The project “Narančasti pas i druge priče (još bolje od stvarnosti)” (The Orange Dog and other stories (Much better than reality) which was realized in 2009 in Zagreb *Biro suvremene umjetničke prakse Kontejner*

(Ivana Bago, Olga Majcen Linn and Sunčica Ostoić), made a very clear point about the importance of these myths: There are the stories about how two members of the Split-based group Crveni peristol committed suicide, one (Pave Dulčić) in 1974 throwing himself under a train and the other (Tomo Čaleta) in 1972 jumping from a building allegedly holding a sign on which was written “I am an artist”. Both acts of surrender are cited as art works, which classifies them amongst the ultimate examples of body art performances in the history of contemporary art, with death, as pointed out by Alain Badiou, being one possible event which “reality” cannot put into question, not leaving any room to withdraw into illusion”.

13 R. Podoli, *Teorija avangardne umetnosti*, Nolit, Belgrade, 1975, pg. 98.

14 R. Podoli, op. cit, pgs. 99-100.

15 Ibid.

16 J. Taylor, *Futurism*, cat. pref, New York: MOMA, 1961, pg. 9.

17 In the revolutionary year of 1968, Lucy Lippard, in collaboration with John Chandler, wrote the seductively and inspiringly titled text, which promised the abandonment of the objective nature of art... She later expanded this thesis into a book which she wrote alone, so many decades later on to dissociate herself somewhat from these theses... about which more will be said in the penultimate and final chapters of this text.

18 There is a website for this project of Miroslav Mandić, from which this note is taken, <http://miroslavmandic.name/hodanje/>

19 D. Sretenović, *Umetnost prisvajanja*, Belgrade: Orion Art, 2013, pg. 71.

20 J. Denegri, *Razlozi za drugu liniju*, Novi Sad, MoCAV, 2007, pg. 97.

21 M. Susovski’s introductory text in *Nova umjetnička praksa 1966-1978*, in M. Susovski (editor), *Nova umjetnička praksa 1966-1978*, Zagreb: Gallery of contemporary art, 1978, pg. 3.

22 J. Denegri, *Sedamdesete: teme srpske umetnosti nove prakse (1970-1980)*, Novi Sad: Svetovi, 1996, pages 22-23

23 Ibid, pg. 24.

24 The whole text is published in S. Bogdanović, *Politika tela: Izabrani radovi 1967-1997*, n.d., pg. 143.

25 J. Kosuth, ‘1975’, in J. Kosuth, *Art After Philosophy and After: Collected Writings, 1966-1990*, Cambridge, Mass: MIT Press, 1991, pg. 129.

26 N. Dimitrijević, “Platno”, *Tendencije 5* (foreword in the catalogue), Gallery of contemporary art, Zagreb, 1973

27 Ibid.

28 L. Lippard, *Six Years: the Dematerialisation of the Art Object From 1966 to 1972*, University of California Press, Berkeley, Los Angeles, London, 1997 (first published in 1973), pg. XIV.

29 L. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, pg. xvi

30 H. Foster, *The Return of the Real*, MIT Press, Cambridge and London, 1996, pg. 209.

31 B. Buchloh, “Theorizing the Avant-Garde” in *Art in America*, New York, November 1984, pg. 19-21.

32 C. Mouffe, ‘For an Agonistic Public Sphere’, in Okwui Enwezor et al. (editors), *Democracy Unrealized*, Ostfeldern-Ruit, Germany: Hatje-Cantz, 2002, pg. 90.

33 C. Mouffe, “Every Form of Art Has a Political Dimension”, from an interview with her conducted by Rosalyn Deutsche, Brandon W. Joseph and Thomas Keenan Source, Grey Room, No. 2 (Winter, 2001), pg. 125.

34 J. Ribalta, “Experiments in a New Institutionality” in Jorge Ribalta and Manuel Borja-Villel (eds.), *Relational Objects: MACBA Collection 2002-2007*, MACBA Publications, Barcelona, 2010, pg. 226

35 Charles Esche, “The Deviant Art Institution”, in J. Mourão & L. Silva (Eds.) *Performing the Institutional*, Kunsthalle Lissabon, Lisbon, 2010, pg.15.

36 “Going Beyond Display – The Munich Kunstverein years”, Maria Lind in an interview conducted by Paul O’Neill, in *On Curating*, Issue 9, 2011, pg. 41

MANGELOS GORGONA ZENIT

MANGELOS GORGONA ZENIT



DIMITRIJE
BAŠIČEVIĆ
MANGELÓS

manifest
o psihičkom životu picassa
i pretpostavljenog panthe altamirskog

uporedi li se picassova "guernica"
koja važi kao jedan od vrhunskih dometa
čovjekove misli mire
s produktom njegovog slikarskog pretka iz alta-
kojega nedostatak signature dozvoljava
da ga se hipotetski nazove pretpostavljeni panthe
zaključci su slijedeći.
oba "španca" proizvodili su
tehnologijom ručnog rada
upotrebljavajući identični "psihički" instrumen-
u tridesetom vijeku tarij
neće biti sasna jasno
koji je od tih produkata iz dvadesetog
a koji iz minus hiljaditog stoljeća.
picasso i pretpostavljeni panta
pripadaju istom evolucijskom segmentu
iste civilizacije. ručnoradne.
iz predloženih slika nemoguće je zaključiti
da bi "psihički život" pretpostavljenog pante
bio bogatiji od picassovog.
ali ni siromašniji.
razlike nema.

Manifest o psihičkom životu
Picassa i pretpostavljenog panthe
Altamirskog, 1978.

Fotografija: ljubaznošću Fondacije
Ilija & Mangelos

Manifesto on the mental life of
Picasso and the assumed Altamira
panthe, 1978.

Photo: Courtesy of Ilija & Mangelos
Foundation

DIMITRIJE BAŠIČEVIĆ MANGELOS

Dimitrije Bašičević Mangelos (Šid 1921 – Zagreb 1987). Studije istorije umetnosti započeo u Beču a završio u Zagrebu, gde je diplomirao a zatim i doktorirao (1957). Istaknuti je istoričar umetnosti, kritičar i teoretičar, prepoznat u poslednje vreme kao jedan od vodećih teoretičara modernizma u jugoslovenskoj likovnoj umetnosti posle 1950. godine. Svojim izuzetnim kritičkim i teorijskim radom anticipirao je niz novih teorijskih oblasti rada u jugoslovenskoj umetnosti. Jedan je od osnivača i članova grupe Gorgona, koja je aktivna u Zagrebu u periodu 1959–1966. U okviru Gorgone čini prve iskorake u pravcu javnog prikazivanja svoje umetničke prakse, koju je razvijao paralelno sa kritičarskim radom. Prvi

umetnički radovi koje potpisuje pseudonimom Mangelos nastaju 1940–1941. godine u formi malih crnih monohroma, budućih *Tabula rasa*, koje će pak vremenom na mestu praznine biti ispunjene novim sadržajem. Mangelosovi radovi, koji podrazumevaju ručno radene knjige, skulpture i slike, danas se nalaze u vodećim međunarodnim javnim i privatnim kolekcijama (MoMA, Njujork; Tate, London; George Pompidou, Paris; Museu de Arte Contemporânea, Porto; Museum Abteiberg Mönchengladbach...), a njegova se pozicija na umetničkoj sceni definiše kao preteča konceptualizma.

www.mangelos.org



Mangelos na izložbi Shid-Theory, Podroom, Zagreb, 1978.

Fotografija: ljubaznošću Fondacije Ilija & Mangelos

Mangelos while preparing the exhibition Shid-Theory, Podroom, Zagreb, 1978.

Photo: Courtesy of Ilija & Mangelos Foundation

Dimitrije Bašičević Mangelos (Šid 1921 - Zagreb 1987). Began his art history studies in Vienna and completed them in Zagreb, Croatia, where he also wrote his PhD thesis in 1957. He is a prominent art historian, critic and theorist, recently coming to be recognized as one of the leading theorists of modernism in the Yugoslav visual arts after 1950. He anticipated numerous new fields of theoretical work in Yugoslav art through his exceptional work as a critic and art theorist and was a founding member of the group *Gorgona* which was active in Zagreb from 1959-1966. As a member of *Gorgona*, Mangelos took his first steps towards the public presentation of his art practice which he was developing parallel

to his work as a critic. The first works of his artistic oeuvre which he signed with the pseudonym Mangelos were made in 1940 – 41 in the form of small black monochromes, the future *Tabula rasa* whose empty surfaces would be filled with new content over time. His work which includes handmade books, sculptures and paintings, is found today in the leading international private and public collections (MoMA New York, Tate London, Pompidou Paris, Museu de Arte Contemporanea Porto, Museum Abteiberg Mönchengladbach, ...) and he is defined as a forerunner of conceptual art in general.

www.mangelos.org



GORGONA





Gorgona, Gorgona gleda u nebo, 1961.
kolektivni rad, 242 x 299 mm
Foto: Branko Balić

Gorgona Group, Gorgona is Looking at the Sky, 1961,
collective work, 242 x 299 mm
Photo: Branko Balić

GORGONA

Gorgona (Zagreb, 1959–1966). Neoavangardna grupa koja je delovala u Zagrebu u periodu između 1959. i 1966. godine krećući se u svom radu linijom anti-umetnosti. Članovi grupe su bili: umetnik Josip Vaništa, istoričari umetnosti Dimitrije Bašičević Mangelos i Radoslav Putar, slikari Julije Knifer, Đuro Seder i Marijan Jevšovar, vajar Ivan Kožarić, arhitekta Miljenko Horvat i teoretičar Matko Meštrović. Grupa Gorgona se interesovala za proces stvaranja pre nego rezultat, igre, okupljanja i šetnje. U periodu od 1961. do 1966. godine grupa je objavila jedanaest brojeva antičasopisa *Gorgona*. Svaki broj je predstavljao jedno umetničko delo a u njegovom

stvaranju učestvovali su, pored članova grupe, i strani autori, poput Ditera Rota, Viktora Vazarelija, Harolda Pintera, Pjera Manconija i dr. Ono što je u grupu okupilo inače snažne individue bio je duh modernizma kome su pripadali, priznavanje apsurdna, praznine i monotonije kao estetskih kategorija, sklonost ka nihilizmu i metafizičkoj ironiji. Gorgona je prisutna u istaknutim muzejskim i privatnim kolekcijama poput: MoMA, Njujork; Muzej suvremene umjetnosti, Zagreb; Muzej savremene umetnosti, Beograd; Marinko Sudac kolekcija i dr.



Adoration, Playing with a hat, A collective event at the opening of Julije Knifer's exhibition in the Gallery of Contemporary Art in Zagreb in 1966
From: Mangelos no. 1 – 9 1/2, ed. Branka Stipančić, Daf, Zagreb, 2007.

Adoracija, Igra sa šeširom, Gorgona, na otvaranju izložbe Julija Knifera, GSU Zagreb, 1966.
Preuzeto iz Mangelos no. 1 – 9 1/2, ur Branka Stipančić, Daf, Zagreb, 2007.

Gorgona (Zagreb, 1959-1966) was a neo-avant-garde group operating along the anti-art line in Zagreb between 1959 and 1966. The members of the group were: the artist Josip Vaništa, the art historians Dimitrije Bašičević Mangelos and Radoslav Putar, the painters Julije Knifer, Đuro Seder and Marijan Jevšovar, the sculptor Ivan Kožarić, the architect Miljenko Horvat and the art theorist Matko Meštrović. The Gorgona group was interested in the process of creation rather than its results, in games, gatherings and walks. From 1961 to 1966 Gorgona also published eleven issues of the "anti-magazine" *Gorgona*. Each issue presented one art work and



Gorgona (2012), documentary, Croatia
Director and editor: Ana Marija Habjan
 The documentary film was realised by the Croatian National Radiotelevision documentary program, in collaboration with the Museum of Contemporary Art Zagreb and the Marinko Sudac Collection.

Gorgona (2012), dokumentarni film, Hrvatska
Reditelj: Ana Marija Habjan
 Dokumentarni film nastao je u produkciji Dokumentarnog programa HTV-a, uz suradnju Muzeja suvremene umjetnosti u Zagrebu te Zbirke Marinka Sudca.

in addition to the members of the group, foreign artists such as Dieter Roth, Harold Pinter, Victor Vasarely, Piero Manzoni etc. took part in the creation of each issue. What united the strong-minded individuals into a group was the spirit of modernism of which they were a part, the recognition of absurdity, emptiness and monotony as aesthetic categories, a tendency toward nihilism and metaphysical irony. Gorgona works are present in prominent museum and private collections such as MoMA New York, the Museum of Contemporary Art Zagreb, the Museum of Contemporary Art Belgrade, the Marinko Sudac Collection etc.



ZENIT
LJUBOMIR
MICIĆ



Manifest zenitizma, 1921.

Ljubomir Micić, Ivan Goll, Boško Tokin

Zenitism manifesto, 1921.

Ljubomir Micić, Ivan Goll, Boško Tokin

ZENIT, LJUBOMIR MICIĆ

Zenit (1921–1926), Ljubomir Micić (Sošice, Jastrebarsko 1895 – Kačarevo kod Pančeva 1971).

Časopis *Zenit* osnovao je i prvi broj izdao februara 1921. godine u Zagrebu književnik i kritičar Ljubomir Micić. Od maja 1923. godine redakcija se nalazila u Beogradu – sve do definitivne policijske zabrane decembra 1926, zbog teksta nepoznatog autora dr M. Rasinova (verovatno samoga Micića), „Zenitizam kroz prizmu marksizma”. Ukupno su izašla 43 broja.

Zenit je bio osnovni forum avangardnog zenitističkog pokreta i njegovih programskih ideja. Bio je međunarodno glasilo leve orijentacije, s velikim brojem saradnika, kako iz Beograda, Zagreba i Ljubljane, tako i iz gotovo svih evropskih sredina, ali i Severne i Južne Amerike, pa i Japana. *Zenit* je bio jasno opredeljen za novu umetnost, za koju se verovalo da će doprineti stvaranju novog čoveka XX veka.

U različitim fazama postojanja časopisa *Zenit* i samog pokreta prisutna je aktivna razmena i recepcija ideja i iskustava evropskih umetničkih pokreta, od ekspresionizma, postkubizma, futurizma i dadaizma, do ruske avangarde i socijalnih tendencija. Oštru kritičku orijentaciju protiv konzervativne (malo)građanske svesti i kapitalističkog društva, autoriteta političke vlasti i crkve, socijalne nepravde i okoštalih institucija, izražavao je kroz polemičke i programske tekstove, manifeste, prozu i poeziju već od prvog broja. Upečatljivi vizuelni efekti – dizajn časopisa i drugih zenitističkih izdanja, reprodukcije, tipografska i grafička rešenja – odražavali su taj borbeni aktivizam.

Zenitizam je prvi umetnički pokret sa Balkana koji je bio priznat u Evropi.

Časopis *Zenit*, 1921–1926,
iz digitalne biblioteke
Univerzitetske biblioteke
„Svetozar Marković”, Beograd.

Foto: arhiva
digitalne biblioteke Univerzitetske
biblioteke „Svetozar Marković”,
Beograd

Zenit Magazine, 1921-1926,
from the digital library
of the University library
of Svetozar Marković, Belgrade

Photo: archive of the
digital library
of the University library
of Svetozar Marković,
Belgrade

№ 01



Čovek i Umetnost

Ljubomir Micić — Zagreb

ČOVEK — To je naša prva reč.

Iz sameće ukočenih zidova i prokletih ulica, iz mladenačkih dubina podvesti i sablasnih noći, mi izlazimo pred vas kao apostoli, kao proroci, da propovedamo: ČOVEKA UMETNOST.

Čovek je centar makrokosmosa a umetnost i filozofija kružnica njegove najviše spoznaje — najviše svesti. Najviša manifestacija duha i duše. DUH ili polubog Anah, hoće u haosu da bude vladar — „svetovod“, da bude bog. On žudi — iz haosa stvoriti delo. A jedini stvaralac je umetnik, koji svek u stvorenom delu ovaploćuje Čoveka. Umetnik je ovaploćenje i strasna težnja za objavljem: Čoveka. Umetnik je Objavljenje — Bogojavljenje — Strašni Sud: Čoveka. On je beskrajni krugozor koji nigde ne počinje i nigde ne svršava na smetno divljem zemljokraku kroz prostore. Centar je ZENIT — jedino čovečje spasenje — jedino otkupljenje.

Umetnik kao inkarnacija višega pati u sagorevanju svojih vlastitih i svečovečjih belova. On je krik ponižene duše za spasenjem. Krik metafizički — krik dubokih ponora naših unutrašnjih sfera.

Duboko smo utonuli u bezdan duše i mi hoćemo da izademo iz nas s Novim Čovekom, s novim svetlom u mrak starih crnih dana, naše tužne nezladosti. Mi ćemo izneti novu žaru da svetli u mraku Jugoslavije.

Mi hoćemo da iznesemo naše unutrašnje lice.

Mi ulazimo danas u Novi Decenij i moramo preko granica Jugoslavije. Proilog decenija bili smo van granica

vojnici rata i ubistva za „slobodu naroda“, a od danas hoćemo da budemo vojnici svečovečje Kulture. Ljubavi i Bratstva. Mi ulazimo ispačeni i preobraženi. Ulazimo sakati i povređeni kao ljudi, ali u nama je snaga onih koji su patili, bili poniženi, bili kamenovani na prangeru Evrope. Naš ulaz u treći decenij XX. stoleća neka bude borba za čovečnost kroz umetnost.

Naša patnička generacija izumire. Ona je sva pregažena i uništena. Sablast crvene furje rata iskopala je svojim zločinačkim pandžama groblja za sve nas — za milijune ljudi. Jedan mrtvac na dva vojnika. Ne zaboravimo nikad, da je ubijeno 13 milijuna ljudi u prošlom deceniju, od koje umrlo 10 milijuna a oslabljeno 150 milijuna. A mi što ostadomo kao poslednja straža, nosimo zajednički bol pod srcem, zajedničku dašu očaja, zajednički protest: Nikada više rata! Nikada! Nikada!

Tilinu živaca raznele su granate i strah pred smrti. Vedrina duše zamračila je strabota iznakaženih čovečjih leževa. Spokoj srca koje se guši danas u krvavim suzama razoren je smehu neprežalnih majka što pomrele od glada tuže i žalosti za svojom nevinom decom. O vi, što ste videli oči ubijenih ljudi što u agoniji molile od vas život, vi što ste videli crninu majka što su sviškavale od žemera — vi nikada nećete i ne smete poći da ubijate čoveka. Vi jedini znate što je bio čovek u ljudnici prokletoga stoleća.

Čovek — bio je razapet i popljuvan kô Hrist, a on nije bio Hrist.

Čovek — bio je zaboravljen i ponižen kô prosjak pred zatvorenim vratima.

Čovek — bio je stvoren da bude Bog — a ubijan je kao stoka na klaonici.

Zenit (1921-1926), Ljubomir Micić (Sošice, Jastrebar-sko, Austro-Hungarian Empire, 1895 - Kačarevo near Pančev, Yugoslavia, 1971). The Zenit magazine was founded and edited by Ljubomir Micić, a writer and critic, in Zagreb in 1921. The editorial board of the magazine was based in Belgrade from May 1923 until the moment the magazine was banned by the police due to its publishing the essay “Zenitism through the Marxist prism” by the unknown author dr M. Rasinov (most probably Micić himself). In total 43 issues were published.

Zenit was the basic forum of the avant-garde Zenitist movement and its ideas. It was an international left-oriented revue, with numerous contributors from Belgrade, Zagreb, Ljubljana but also from almost the whole of Europe, as well as both North and South America, and even Japan. Zenit was clearly conceived for the new art, one which would, as it was believed, contribute to the creation of a new man of the 20th century.

An active exchange and reception of the ideas and experiences of the European art movements, from expressionism, post-cubism, futurism and Dadaism, to the Russian avant-garde and social tendencies was present in the different phases of the Zenit magazine and in the movement itself. A severely critical orientation against conservative provincialism and capitalist society, the authority of the political rulers and church, social injustice and ossified institutions, found a means of expression from the first issue onwards through polemical and programmatic essays, manifestos, prose and poetry. Striking visual effects – the design of the magazine and of the other Zenitist publications, reproductions, typographic and graphic solutions – mirrored that activism.

Zenitism was the first art movement from the Balkans to be acknowledged in Europe.



1921.



№ 02

№ 03

№ 04

№ 05



1921.

№ 06



1921.



№ 07 | № 08

№ 09 | № 10



1922.

№ 11



1922.

№ 12



1922.

№ 13

№ 14

№ 15

№ 16



1922.



№ 17
18

№ 19
20



1923.

№ 21	№ 22
№ 23	№ 24



1924.



№ 25 № 26
 № 33
 № 34

1924.



№ 35



1925.



№ 36 | № 37



1926.



№ 38 | № 39
№ 40



1926.



№ 41 | № 42

1926.



№ 43



M. Petrov, Zenitu u počast, 1921. inv.gr.35_2086
Foto: arhiva Narodnog muzeja, Beograd

M. Petrov, Zenitu u počast, 1921. inv.gr.35_2086
Photo: archive of the National museum, Belgrade



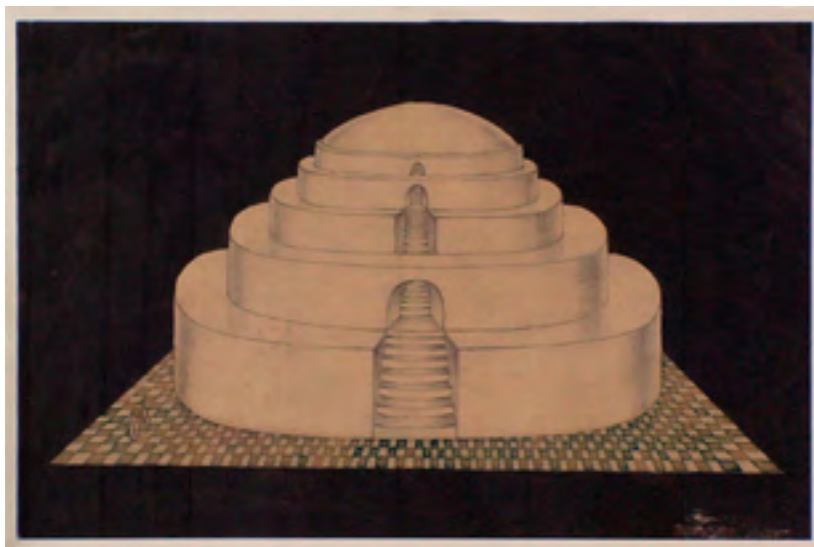
M. Petrov, Autoportret, 1921. c35_2083
Foto: arhiva Narodnog muzeja, Beograd

M. Petrov, Self-portrait, 1921. inv.gr.35_2086
Photo: archive of the National museum, Belgrade



M. Petrov, Zenitova izložba 1924, plakat,
inv.gr.35_2879
Foto: arhiva Narodnog muzeja, Beograd

M. Petrov, Zenit exhibition 1924, poster, inv.
gr.35_2879
Photo: archive of the National museum,
Belgrade



Jo Klek, Nacrt za Zeniteum II, 35_2890

Foto: arhiva Narodnog muzeja, Beograd

Jo Klek, Draft for Zeniteum II, 35_2890

Photo: archive of the National museum, Belgrade



B.V. Poljanski, Evropa, 35_4055

Foto: arhiva Narodnog muzeja, Beograd

BV Poljanski, Europe, 35_4055

Photo: archive of the National museum, Belgrade

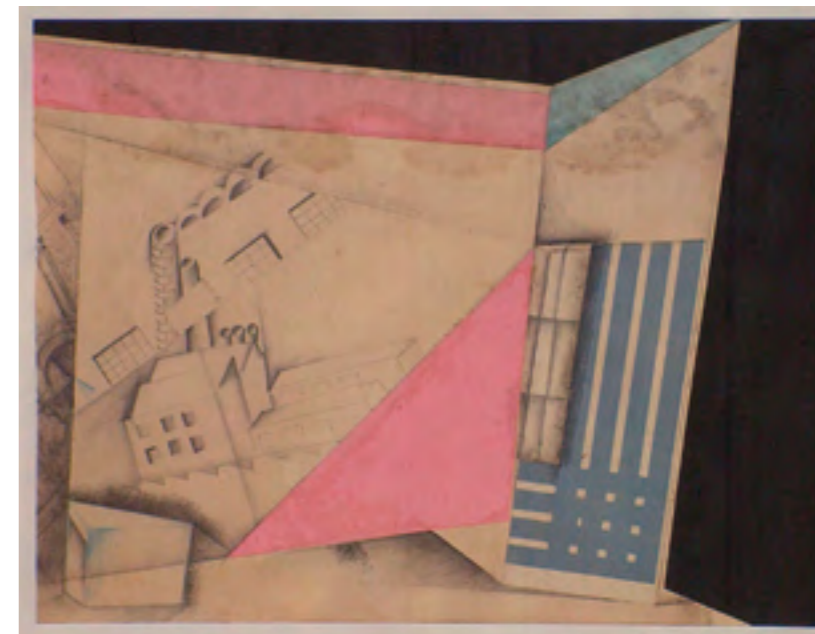


A. Černigoj, OSP, 35_2865

Foto: arhiva Narodnog muzeja, Beograd

A. Černigoj, OSP, 35_2865

Photo: archive of the National museum, Belgrade



A. Černigoj, Nacrt za scenografiju Papa Eccelenza III, 35_2867

Foto: arhiva Narodnog muzeja, Beograd

A. Černigoj, Draft for the scenography of Pope Eccelenza III, 35_2867

Photo: archive of the National museum, Belgrade



Branko Micić V. Poljanski

Boško Tokin i Ljubomir Micić,
Zagreb, 1921.

Ljubomir Micić, Anuška Micić, Pavle i Oto Bihalji

Radovi iz kolekcije Narodnog muzeja Srbije koji su izloženi na ovom Bijenalu deo su legata Ljubomira Micića. Zbog velike istorijske vrednosti i činjenice da su mnogi radovi iz ovog legata deo stalne postavke Narodnog muzeja, nije bilo moguće izložiti ceo legat na Bijenalu. Izabrani radovi su stoga predstavnici celine koja govori o izuzetnoj viziji Ljubomira Micića.

The works from the National museum of Serbia which are exhibited at this Biennial are a part of the legacy of Ljubomir Micić.

Due to their great historical value and the fact many of the works from this legacy are in the permanent display of the National museum, it has not been possible to exhibit the entire legacy at the Biennial. The selected works are thus representative of the whole which attests to the exceptional vision of Ljubomir Micić.



UMETNICI

ARTISTS

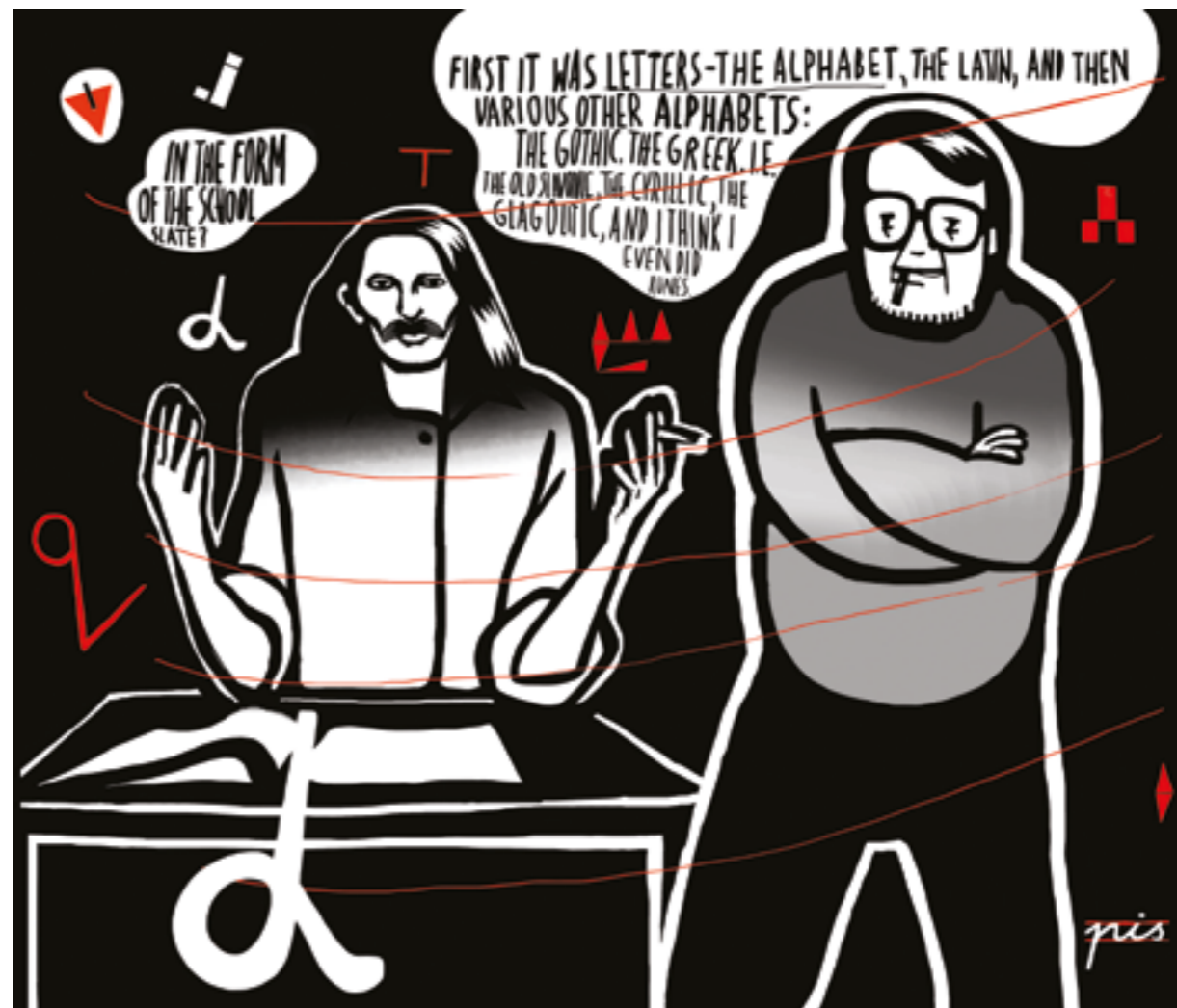
Ivana Armanini

Strip-autorica i ilustratorica. Njezin rad je neodvojiv od aktivizma i društvenog konteksta. Član je Hrvatske zajednice samostalnih umjetnika. Završila je Školu primijenjene umjetnosti i dizajna i Akademiju likovnih umjetnosti u Zagrebu (Mag. Art, Rektorova nagrada). Ima 7 samostalnih strip-izdanja (albumi, fanzini, art-books): *Pustolovine Glorije Scott*, 2005, po pričama Mime Simić; *Katalog*, 2016.; FMCX, 2017.; *Mangelos*, 2017, scenarij: Marko Golub; *Blue concertina*, 2018.; *She must be mad*, 2018, i *Nini zine*, 2019. Od 2002. pokreće i vodi KOMIKAZE, mrežu za produkciju, promociju



i distribuciju autorskog stripa s fokusom na nezavisnoj sceni, u okviru koje objavljuje (18 strip-antologija Komikaze, 52 webzina, 30 fanzina, FEMICOMIX mapu itd.), i izlaže na 235 događanja (izložbe, radionice, sajmovi i festivali), lokalno i međunarodno (Hrvatska, Srbija, Bosna, Italija, Francuska, Njemačka, Švedska, Švicarska, Mađarska, Austrija, Rumunjska, Poljska, Portugal, Portland, NY).

komikaze5001@gmail.com



Ivana Armanini (scenarij: Marko Golub)

MANGELOS STRIP, 2017, digitalni print na limu rada crtanog Wacom olovkom na tabletu i kompjuteru, 66 x (297 x 420 mm)

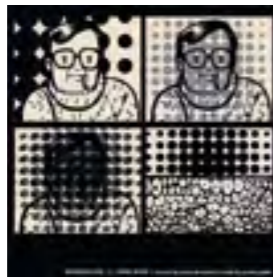
* Izloženi rad je u zajedničkoj produkciji i vlasništvu Muzeja suvremene umjetnosti u Zagrebu i KOMIKAZE udruge.

Ivana Armanini (script: Marko Golub)

MANGELOS COMIC, 2017, Digital print on tinfoil of the work drawn with a Wacom pen on a tablet and computer. 66 X (297 x 420 mm)

* The exhibited work was produced in cooperation with and is owned by Museum of Contemporary Art Zagreb and Komikaze Association.

Comic artist and illustrator. Her work is cannot be separated from activism and its social context. She is a member of the Croatian Freelance Artists Association and studied at the School of Applied Arts & Design and the Academy of Arts in Zagreb (Mag. Art, Rector's Award). She has 7 solo comic editions (books, zines, art-books): *The Adventures of Gloria Scott*, 2005 (based on the stories of Mima Simić); *Katalog*, 2016; *FMCX*, 2017; *Mangelos Comic Book*, 2017 (script: Marko Golub); *Blue concertina*, 2018; *She must be mad*, 2018 and *Nini* zine, 2019. From 2002 she founds and manages KO-MIKAZE, a network for the production, promotion and distribution of authorial comics with a focus on the independent scene in which she has been publishing (18 anthologies, 52 webzines, 30 zines, FEMICOMIX map etc) and exhibiting at 235 events (shows, workshops, fairs, festivals) locally and internationally: Croatia, Slovenia, Serbia, Bosnia, Italy, France, Germany, Sweden, Switzerland, Hungary, Austria, Poland, Portugal, Romania, Portland, NY.



web: <https://ivanarmanini.net>

link/comic: <https://komikaze.hr/author/mangelosstrip/>

link/comic book: https://komikaze.hr/print_issue/mangelos-vol-1/

link/info: <https://ivanaarmanini.net/mangelos-comic-book/>

link/ show moca zg (2017-2019):

<https://ivanaarmanini.net/comic-exhibition-comments-mangelos/>

link/ press: <https://ivanaarmanini.net/reviews-mangelos-comic/>

komikaze5001@gmail.com

AT THE SAME TIME, DIMITRIJE BAŠIČEVIĆ IS AN ESTABLISHED ART CRITIC, ASSISTANT AT THE MODERN GALLERY AND CURATOR AT THE ARCHIVES OF THE INSTITUTE FOR FINE ARTS

Ovaj rad nastao je kao rezultat projekta *Umjetnik na odmoru 2018*, gdje sam trebala odgovoriti na pitanje: Kakva umjetnica iz jugoistočne Evrope treba biti?

Kao mlada umjetnica, kojoj tek prethodi stvaranje vlastite umjetničke prakse, suočena sam sa nedostatkom inspiracije. Umjetničko djelovanje može u svakom momentu da stane, s obzirom na to da je glavni pogon stvaranja radova vlastita inspiracija i volja za djelovanjem.

U pokušaju da ne iznevjerim očekivanja koja su mi nametnuta, ili koja sam sama sebi zadala, odlučujem da svoj naredni rad napravim u formi obećanja.

Rad predstavlja anticipaciju vlastitih stanovišta o umjetničkom djelovanju. To je obećanje koje izvodim javno i kojim se obavežujem da ću nastaviti da konstruišem umjetničku praksu.

Rad se nalazi u Kolekciji Marinko Sudac.

Rođena je 1997. u Tuzli, Bosna i Hercegovina. Studira na

Obećanje, 2019, Performans – video-dokument, 4 min 17 s
Fotografije – skrinšotovi iz videa



Pored izložbi u sklopu Fakulteta, učestvuje:

- 2018. *Napuštanje bezbednog režima*, Goethe institute, Beograd
- 2018. *Umetnost u doba klasnog rata*, Ostavinska galerija, Beograd
- 2018. *Umetnost za 1000 dinara*, Ostavinska galerija, Beograd
- 2018. *Umjetnik na odmoru*, učešće u programu koji je pokrenuo Marinko Sudac zajedno sa Institutom za istraživanje avangarde
- 2018. učestvuje u Ljetnoj školi umjetnosti i aktivizma u Grožnjanu – Fund4Others
- 2019. "I'M NOT YOUR Barbie GIRL" – u sklopu MUK-a – festivala aktivizma i ženskih prava, Pula
- 2019. *Umjetnik na odmoru 2018. by Valamar*, Institut za istraživanje avangarde, Kolekcija Marinko Sudac, Muzej suvremene umjetnosti, Zagreb
- 2019. *Drugo mesto*, performans, Promaja, Stara šećerana, Beograd
- 2019. *Obećavam da neću odustati od bavljenja umetnošću!*, Goethe institute, Beograd
- 2019. *Potkanje*, Muzej primenjene umetnosti, Beograd
- 2020. *Skupinska razstava / K+*, Multimedijiski centar KiD Kibla, Maribor

milicabilanovic09@gmail.com

Suočivši se sa ovim problemom, našla sam se suočena i sa krizom mišljenja, stvaranja i djelovanja. Stoga se moj trenutni rad odvija najviše na unutrašnjem nivou, u kom pokušavam da dokažem ili ubijedim sama sebe da ću nastaviti da se bavim umjetnošću, čak i u ovakvim momentima sumnje i nedostatka inspiracije.

Fakultetu likovnih umetnosti u Beogradu, smjer Novi mediji, u klasi profesora Zorana Todorovića. Studiranje na ovom smjeru navodi je na razmišljanje o savremenim formama izražavanja, kojima ukazuje na problem ili ideju. U dosadašnjim radovima bavi se društveno predodređenim konstruktima, kao što su seksualni identitet, jezik, kao i ulogom stereotipa.



The Promise, 2019, Performance – video, 4'17"
Photography- screenshots from the video

This work came about as a result of the project Umjetnik na odmoru/The Artist on Holiday 2018 where I was required to answer the question What should an artist from Eastern Europe be like?

As a young artist, who is just embarking on the creation of my own artistic practice, I can be confronted by a lack of inspiration. Artistic action can come to a standstill at any moment, given that the main drive to create works is one's inspiration and desire to act.

Faced with this problem, I found myself in a crisis of thought, creation and action. From here my current works takes place mostly on the internal level, in an attempt to prove or convince myself to continue to make art, even in such moments of doubt and a lack of inspiration.

In trying not to disappoint others' expectations of me, or which I have set myself, I decide to make my work in the form of a promise.

The work represents the anticipation of one's own view point about artistic action, that is the promise which I publicly carry out, and in which I oblige myself to continue to construe an art practice.

The work is a part of the Marinko Sudac collection.

Born in 1997 in Tuzla, Bosnia and Herzegovina. She has graduated with BA in Fine Arts at the Faculty of Fine Arts in Belgrade, majoring in New Media in the class of Professor Zoran Todorović. Study in this branch prompts her to consider contemporary forms of expression which indicate a particular problem or idea. In her works, she has dealt with socially determined constructs such as sexual identity, language, as well as the role of stereotypes.

In addition to the exhibitions within the faculty she has participated in:

“Napuštanje bezbednog režima”, 2018, Goethe institute Belgrade, 2018;

“Umetnost u doba klasnog rata”, Ostavinska galerija, KC Magacin, Belgrade, 2018;

“Umetnost za 1000 dinara”, Ostavinska galerija, KC Magacin Belgrade, 2018;

In 2018 she participated in the programme Umjetnik na odmoru initiated by Marinko Sudac with the Institute for the research of the avant-garde;

In 2018 she took part in the summer school of art and activism in Grožnjan - Fund4Others;

“I'M NOT YOUR BARBIE GIRL” - as part of MUK – the festival for activism and women's rights, Pula, 2019;

“Umjetnik na odmoru 2018” by Valamar- Institute for the research of the avant garde, Collection of Marinko Sudac – Museum of contemporary art, Zagreb, 2019;

In 2019 she was a participant in the event “Promaja” in the old sugar factory, with the performance “*Drugo mesto*”;

“Obećavam da neću odustati od bavljenja umetnošću!” Goethe institute, Belgrade, 2019;

“Potkanje” Museum of applied art, Belgrade, 2019;

“Skupinska razstava / K+” -multimedia center KiD Kibla, Maribor, 2020

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SLAVKO BOGDANOVIĆ



Slavko Bogdanović: AUTOPOTRET,
(Mac Photo Booth, Thermal Camera), 2019

Slavko Bogdanović (1948)

Jugoslovenska i vojvođanska konceptualna umetnost
Novosadski tekstualizam
INDEX (1968—1970)
GRUPA KÔD (1970—1971)

Knjige

MOČVARA (1970)
POLITIKA TELA (1997)
DINGO VOLI DINGAČ (1998)
FINAL SHOT—FINAL CUT (2007)
VAE VICTIS (2008)
SIMPTOMI SINGULARIZACIJE—
SRBSTVA SLUČAJ: BIĆE I LJUDI (koautor sa Gerom
Grozđanićem) (2008)
INVENTAR DISCERNACIJE (2018)
INTER VIVOS (2018)

Objekti, instalacije, drugo

OTVORENA KNJIGA / ZATVORENA KNJIGA (1970)
ZAKOVANA KNJIGA (1971)
LIVING TREE OF LIFE (mapa grafika) (1983)
BIZANTINE XXI (14 objekata, instalacija) (2006)
FINAL SHOT—FINAL CUT (kratki film) (2007)
VAE VICTIS (audio-vizelni koncept) (2008)
HORIZONT DOGAĐAJA (2008)
[Serija I (35 printanih panela)
Serija II (34 printana panela)
Serija III (24 printana panela)
Serija IV (FORMIDABLE KÔD, 2017); I—XXXIII]
SMRT FENIKSU – ŽIVEO PEPEO! (2020)

U običnoj stvarnosti: Pravo i pravne nauke.

nsslavko@gmail.com

slavko bogdanović

SMRT FENIKSU — ŽIVEO PEPEO!

I

umetnost je fenomen u kontekstu
umetnosti bez / van konteksta (~~kao da~~) nema
postoji samo Potencijal
[za kojim je tragao Megalit Malj Severinović Kazimirovič]
samo ideja

arte-fakti

[materijalni ostaci individualnog traganja
za (sopstvenim jezikom iskazanom) manifestacijom Umetnosti
u nekakvom/bilo kakvom kontekstu – u kontekstu sopstvene
individualne stvarnosti ili slike svog individualnog konteksta]

mogu (a i ne moraju) biti ili jesu važni (uvek važni) Tragaču (Umetniku)
ali mogu biti važni i drugima

(koji razumeju ili pokušavaju da razumeju kontekst) koji su deo supstrata
(ili poznaju supstrat)
iz kojeg je izrastao kontekstualni
konstrukt umetnika

ipak

individualni umetnički konstrukti

ma koliko (jedinствeno) koherentni i monumentalni bili
ma koliko konzistentnim i autentičnim jezikom bili izraženi

nisu više (ili teško da mogu biti više) od inspirativne edukativne reference
nekome (Nekome) ko na svom putu ruje po jeziku/jezicima tragajući za svojom definicijom

u nekom trenutku međutim svaka referenca mora biti odbačena

[...] *to actually make us aware that we are alive, to kill our roots and cut off our links with past*

[John Kavez, 1956]

da bi se mogao izgraditi svoj kontekst

u svom jeziku
(svojim jezikom)

koji
isto tako

neće biti više od inspirativne edukativne reference

(Nekome Drugom)

koji će je jednom morati odbaciti
da bi mogao izgraditi svoj sopstveni kontekst

II

reprodukovanje
(ma kako zavodljive ili kao večnost/
aksiomatski izgledajuće)

edukativne reference
[(kao svog sopstvenog umetničkog konteksta)
možda sa kompetitivnom željom
da se referenca nadmaši/

(da se naslika bolja slika/
napiše bolji roman/
napravi bolja istorija)]

udovoljavanje nekakvom

[(nečijem) priznatom ili nepriznatom] pretekstu
/zahtevu o tome kakva umetnost (Umetnost) treba biti
nije li to narativ o

(uvek-na-službu-spremnom)

dogmatizmu
(ili strahu od života)
o agitaciji
propagandi

u najboljem slučaju

o artizantstvu
ili o dizajnu

III

nije li onda opravdano reći
[ma koliko to paradoksalno bilo

ili samo zvučalo/izgledalo tako]

SMRT KONTEKSTU!

smrt referentnom Feniksu

koji mora biti odbačen
(raskomadani kao Oziris)
pretvoren u pepeo
koji će (raspršen) sadržati
sav bezvremeni

nesupstancijalni potencijal (Potencijal)

(savršen/apsolutan po Sebi)
ali koji će (ipak) omogućiti definisanje
nebrojenih
novih
supstrata

(tla)

iz kojih(eg) će izrasti

(nikad-ranije-viđeni)

umetnički konstrukti

plodovi novog entuzijazma
rasplamsalog

pod

moćnim krilima Feniksa

koji se rađa
i koji

u novom životu

obznanjuje

urbi et orbi

ŽIVELA UMETNOST!

Slavko Bogdanović (1948)

Conceptual art of Yugoslavia and Vojvodina
Textualism of Novi Sad
INDEX (1968—1970)
GROUP CODE [*GRUPA KÔD*]
(1970—1971)

Books

SWAMP [*MOČVARA*] (1970)
POLITICS OF BODY [*POLITIKA
TELA*] (1997)
DINGO LIKES DINGACH [*DINGO
VOLI DINGAČ*] (1998)
FINAL SHOT—FINAL CUT (2007)
VAE VICTIS (2008)
SYMPTOMS OF
SINGULARISATION—THE CASE
OF SERBS: BEING AND HUMANS
(co-author with Gera Grozdanic)
[*SIMPTOMI SINGULARIZACIJE—
SRBSTVA SLUČAJ: BIĆE I LJUDI* (ko-
autor sa Gerom Grozdanićem)] (2008)
INVENTORY OF DISCERNATION
[*INVENTAR DISCERNACIJE*] (2018)
INTER VIVOS (2018)



Slavko Bogdanovic: FINAL SHOT – FINAL CUT
(Pražvedba redukovane minimalističke varijante
performansa), tajna lokacija u Vojvodini, 29. april 2007.

Slavko Bogdanovic: FINAL SHOT – FINAL CUT
(Premiere of an reduced minimalistic variant of the
performance, Undisclosed location in Vojvodina, 29th April 2007

Objects, Installations, Other

OPEN BOOK / CLOSED BOOK
[*OTVORENA KNJIGA / ZATVORENA
KNJIGA*] (1970)
NAILED BOOK [*ZAKOVANA
KNJIGA*] (1971)
LIVING TREE OF LIFE (a map of
graphics) (1983)
BIZANTINE XXI (14 objects,
installation) (2006)
FINAL SHOT—FINAL CUT (short
movie) (2007)
VAE VICTIS (audio-visual concept)
(2008)
EVENT HORIZON [*HORIZONT
DOGAĐAJA*] (2008)
[Serijal I (35 printed pannels)
Serijal II (34 printed pannels)
Serija III (24 printed pannels)
Serijal IV (FORMIDABLE CODE
[*KÔD*], 2017); I—XXXIII]
DEATH TO PHONIX – LONG LIVE
THE ASH! [*SMRT FENIKSU – ŽIVEO
PEPEO!*] (2020)

In Ordinary Reality: Law and Law Sciences

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Slavko Bogdanović, Grupa KÔD,
ZAKOVANA KNJIGA (lice), 1971.

Slavko Bogdanović, Group CODE,
NAILED BOOK (cover page), 1971

slavko bogdanovic

DEATH TO PHOENIX – LONG LIVE THE ASH!

I

art is a phenomenon in context
art without a context (seems) does not exist

there is only the Potential
[which the Megalit Malj Severinovič Kazimirovič had searched for]
only an idea

artifacts
[the material residues of an individual quest
expressed (in a specific language as the manifestation of Art)
in any kind of context

in the context of an individual's own reality or
in the image of an individual's own context]
may (but do not have to) be or are important (always important) to a Human on the Quest (to the Artist)
however

they might be important to others as well
(to those who understand
or

who seek to understand
the context)
who are part of the substratum
(or have been acquainted with it)
in which an Artist's contextual

construct has grown

yet
individual artistic constructs

in spite of their (unique) coherence and monumentality
notwithstanding the evidence of consistency and authenticity of the language in
which they are expressed

are no more (or hardly more) than inspiring educative references
to somebody (Somebody Else) who is mining a body of language(s) in the quest for her/his own definition
at certain moments however

an Artist must abandon any reference

[... to actually make us aware that we are alive, to kill our roots and cut off our links with past... – John Cage, 1956]

to enable the construction of their own context
 in their own language
 (by their own language)

which
 n the same way

will not be more than
 an inspiring educational reference
 (to Somebody Else)

that shall have to be abandoned
 once
 to enable construction of its own context

II

the reproduction of
 (no matter
 how seductive/vampy
 or
 how eternal/axiomatic
 that it looks)

an educational reference
 [(as a part of an Artist's own context)

it may appear with a competitive desire to top it
 (to paint a better picture/
 to write a better novel
 /to construct a better history)]

indulging any [(anybody's) recognized or unrecognized] pretext/request on
 how the art (Art) has to be (looked at/seen)

wouldn't it be a narrative about
 (an on-the-service-always-poised)
 dogmatism
 (or the angst of life)

agitation
 propaganda
 at best
 a narrative about
 artisanship

or
design

III

then
 wouldn't it be justifiable to say
 [despite a paradoxical look or only the sound of it]

DEATH TO CONTEXT!

death to the referent Phoenix
 which must be abandoned
 (dismembered like Osiris)
 transformed into ash
 which (dispersed) shall carry on
 all the timeless
 insubstantial potential (Potential)
 (perfect/absolute in and of Itself)

and will (yet) enable the defining
 of
 innumerable
 new
 substrata

[the soil for
 (never-before-seen) art
 constructs]

for fruits of a new enthusiasm
 ignited
 under the mighty wings of a
 newborn Phoenix

which
 in a new life

rattles

urbi et orbi

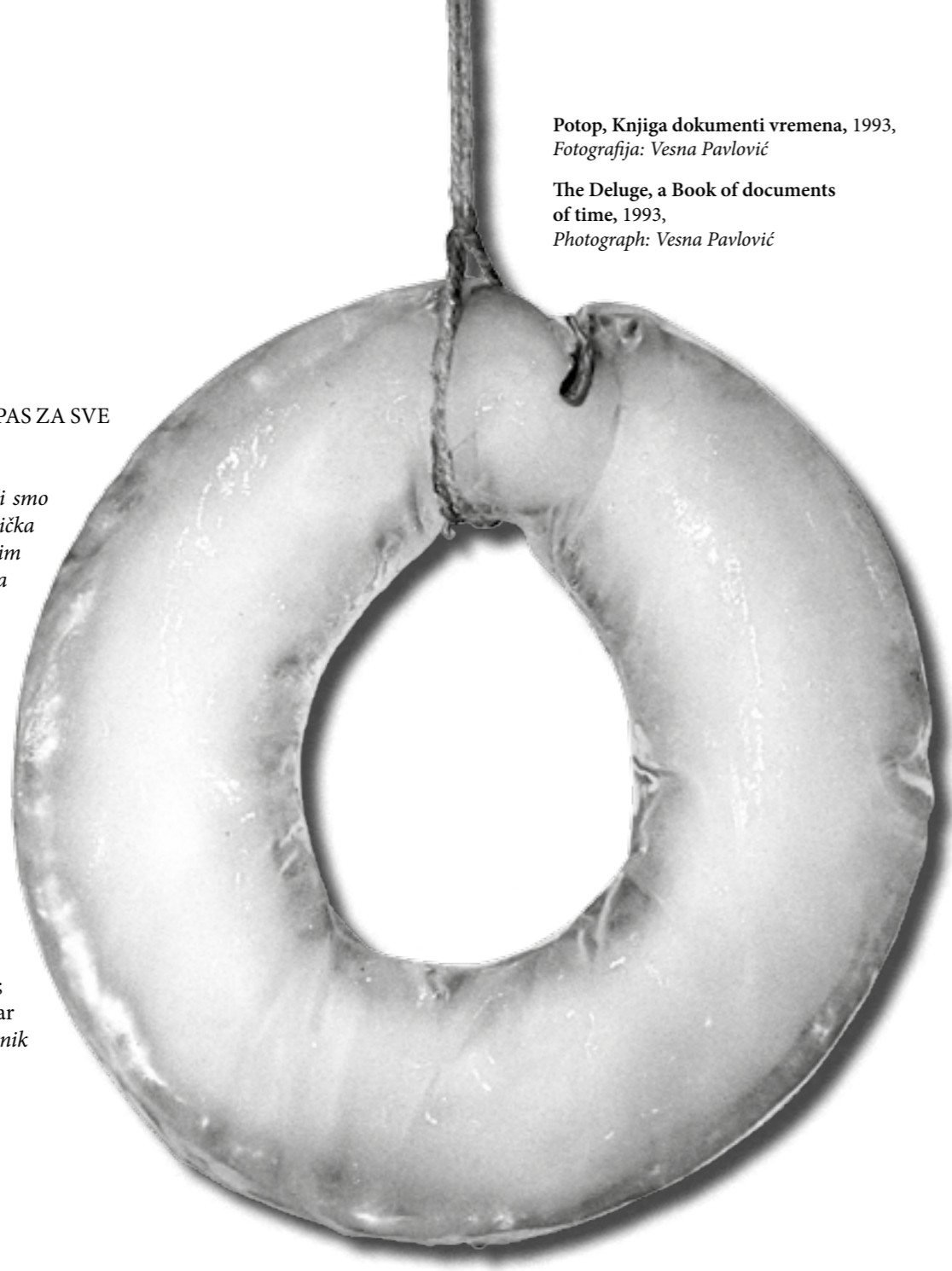
LONG LIVE ART!

PREDSEDNIKOV SOS POJAS – PUJ SPAS ZA SVE
NAS

Nismo imali viziju katastrofe, verovali smo da postoji neka mogućnost da se zajednička država rekonstruiše u slobodno izabranim parlamentima i republike i federacije, a pokazalo se da je to bilo naivno.

18. oktobar 1993. Novi Sad
Gradska mlekarana nam je ustupila hladnjaču gde je nastao SOS POJAS. Mi, grupacija Led Art, u Novom Sadu realizovali smo multimedijalni hepening *Javni rad*, Zmaj Jovina ulica je pregrađena ledom, a u večernjem performansu POTOP ledeni objekti su prepušteni topljenju, kafe Šmaug 1. februar 1997.

Pojasevi su nastavili da se pojavljuju:
Deponija Vinča; Galerija Srbija – Niš;
Labin Art – Seul, Južna Koreja; Centar za metamedije – Plasy, Češka; *Umjetnik na dopustu* – Poreč, Hrvatska.



Potop, Knjiga dokumenti vremena, 1993,
Fotografija: Vesna Pavlović

The Deluge, a Book of documents
of time, 1993,
Photograph: Vesna Pavlović

Nikola Džafo (1950, Novi Sad). Diplomirao i magistrirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Član Udruženja likovnih umetnika Srbije i Vojvodine. Od 1990. pasivizira bavljenje slikarstvom i maksimalno je aktivan u borbi za društvene vrednosti i umetnički dignitet. Idejni tvorac i pokretač grupe Led Art (1993), s kojom kreira i realizuje više od trideset projekata. Suosnivač Centra za kulturnu dekontaminaciju u Beogradu (1995) i Multimedijalnog centra Led Art u Novom Sadu (2000). Iste godine, u podrumu u ulici Grčkoškolska 5, pokreće Art kliniku, s utopijskom idejom da umetnost može da menja i leči svet. Godine 2013, posle

NIKOLA DŽAFO

eutanazije Art klinike, u novom radnom prostoru učestvuje u pokretanju i formiranju Šok zadruge, koja pokušava da stane na noge i funkcioniše na istim etičkim principima kao i prethodna umetnička udruženja. Od 2013. ponovo se bavi slikanjem, vajanjem, crtanjem, zanatima koje je izučavao. Za izložbu *Lepus in fabula*, u Muzeju savremene umetnosti Vojvodine, dobio je 2012. godine Politikinu nagradu.

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PRESIDENT'S SOS LIFEBELT – SPIT, FOR THE SALVATION OF THE REST OF US

„We didn't have a vision of catastrophe, we believed in the possibility of a common state reconstituting itself in freely elected parliaments and republics and federations, but this turned out to be naive.”

18th October 1993, Novi Sad,

The city dairy has given us the use of its cold storage where „SOS LIFE BELT“ came into existence. Our group Led Art (Ice Art) realised the multi-media happening „Public work“ in Novi Sad, the Zmaj Jovina street is blocked with ice, and in the evening performance entitled THE DELUGE (POTOP) the ice is left to melt, cafe Šmaug

11th February 1997

The belts continued to appear:

The Vinča rubbish dump; Galerija Srbija -Niš; Labin Art - Seoul, South Korea; Centre for Metamedia - Plasy, Czech Republic; „The artist on vacation” - Poreč, Croatia.



Puj spas za sve nas – SOS pojas za predsednika, Protest Pojas, Knjiga dokumenti vremena, 2003.

Fotografija: Dragoslav Krnajski

Spit on saving the rest of us - SOS lifebelt for the president, the Lifebelt Protest, a Book of documents of time , 2003

Photo: Dragoslav Krnajski

Nikola Džafo, (1950, Novi Sad) He completed his undergraduate and postgraduate studies at the Faculty of Fine Art Belgrade. He is a member of the Association of Fine Artists of Serbia and Vojvodina. From 1990 he is engaged pacifically in painting and is active to the maximum in the struggle for social values and artistic dignity. He is the conceptual founder and instigator of the LED ART group (1993), with which he has created and realised over thirty projects. He is co-founder of the Centre for Cultural Decontamination in Belgrade (1995)

and the Multimedia centre “Led art” in Novi Sad (2000). In the same year he initiated Art Klinik in a cellar at Grčkoškolska 5, with the utopic idea that art can change and heal the world. In 2013, after the euthanasiation of Art Klinik, he participated in the setting up and formation of the Shock cooperative in a new space, which 'tries to stay on its feet' and function with the same ethical principles as the preceding artistic associations. From 2013, he engaged again with painting, sculpture, drawing, the crafts he studied. For the exhibition „Lepus in fabula“ in the Museum of contemporary art Vojvodina he received the Politika award of 2012.

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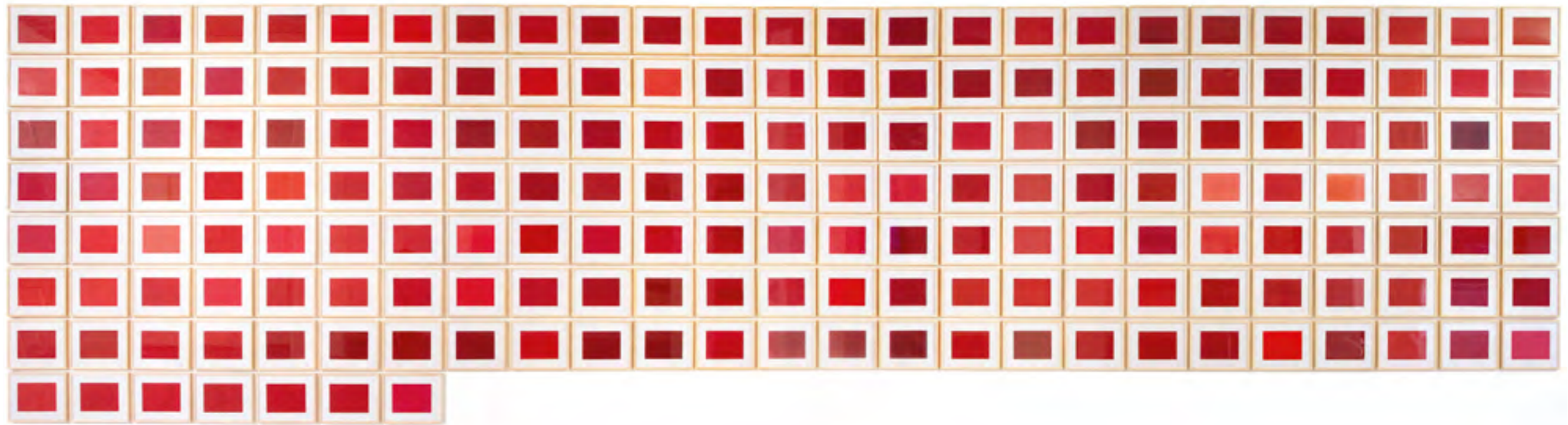
VLADIMIR FRELIH

Rođen je u Osijeku. Magistrira 2000. na Kunstakademie Düsseldorf u klasi za proširenu skulpturu i instalaciju kod prof. Magralene Jetelove, a 2002. godine stiče naziv Master of Art/ Meisterschüler. Kroz samostalne i skupne izložbe aktivno djeluje na suvremenoj domaćoj i inozemnoj umjetničkoj sceni. Dobitnik je nekoliko nagrada za svoj umjetnički rad. Njegovi se radovi također nalaze u više javnih i privatnih zbirki i fondacija suvremene umjetnosti (Kunstmuseum Bonn,

Stadt Düsseldorf, MSU Zagreb). Pokreće i suosniva 2012. godine *POPUP umj. org.* U zvanju izvanrednog profesora na Umjetničkoj akademiji u Osijeku predaje Fotografiju, Video i film i Multimediju.

Na Akademiji umetnosti u Novom Sadu od 2010. predaje kao gostujući profesor.

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Katalog No 13 041 664, 2014, c-print (141. od 189 komada), 31 x 40 cm,
Republika Češka, izrađeno u FOTOPRÁČE PANDA EXPRESS PRAG, 18. 7. 2014.
Fotografija: Davorin Palijan

Catalogue No. 13 041 664, 2014, c-print, (141st of 189 works), 31 x 40 cm,
Czech Republic, developed in FOTOPRÁČE PANDA EXPRESS PRAG, 18.07.2014.
Photo: Davorin Palijan

POPIS foto-radnji

Katalog br. 13 041, 189 komada

1. A&K COLOR FOTO, OSIJEK, HR, 08.2004.
2. FOTOREKLAM, OSIJEK, HR, 08.2004.
3. FOTO ART, OSIJEK, HR, 08.2004.
4. SCHLECKER, DÜSSELDORF, D, 10.2004.
5. MEDIMAX, DÜSSELDORF, D, 11.2004.
6. KIPSIDVAT FIVALE, LIEGE, B, 12.2004.
7. DELHAIZE, LONGDOZ, LIEGE, B, 12.2004.
8. PROMARKT, DÜSSELDORF, D, 01.2005.
9. FOTO VIDEO STUDIO C, OSIJEK, HR, 07.2005.
10. FOTO STUDIO EXPRESS, ZAGREB, HR, 10.2005.
11. FOTO REX, ZAGREB, HR, 10.2005.
12. FOTO BADROV, ZAGREB, HR, 10.2005.
13. FOTO FOCUS, ZAGREB, HR, 10.2005.
14. PHOTO SERVICE, LOUSANNE, CH, 12.2005.
15. FOTO STUDIO M COLOR, OSIJEK, HR, 04.2006.
16. TOP-FOTO (LAB.MUSTER) DÜSSELDORF, D, 09.2006.
17. ENGELS BILD SERVICE, DÜSSELDORF, D, 09.2006
18. FOTO PETRIĆ BR.1, OSIJEK, HR, 10.2006.
19. FOTO PETRIĆ BR.2, OSIJEK, HR, 10.2006.
20. REAL, DÜSSELDORF, D, 10.2006.
21. TOP FOTO, DÜSSELDORF, D, 11.2006.
22. EXPR. SCHÄEFER FOTOLABOR&FOTOGRAFIE, DÜSSELDORF, D, 11.2006
23. OLA FOTO, DÜSSELDORF, D, 11.2006.
24. DPC DIGITAL PRINT, DÜSSELDORF, D, 11.2006.
25. FOTO KOCH, DÜSSELDORF, D, 11.2006.
26. SATURN, DÜSELDORF, D, 11.2006.
27. FOTO GELLER, DÜSSELDORF, D, 11.2006.
28. FOTO WEST, DÜSSELDORF, D, 11.2006.
29. PROMARKT, LIEGE, B, 26.11.2006.
30. FNAC, LIEGE, B, 26.11.2006.
31. BLITZ FOTOLABOR, MÖNCHENGLADBACH, D, 06.2007.
32. ROSSMANN, MÖNCHENGLADBACH, D, 07.2007.
33. FOTO CENTAR, SKENDERIJA, SARAJEVO,

- BIH, 08.2007.
34. FO-VI-COM, MÖNCHENGLADBACH, D, 08.2007.
35. FOTO PROSTI, MÖNCHENGLADBACH, D, 08.2007.
36. FOTO EXPRESS SERVICE, MÖNCHENGLADBACH, D, 08.2007.
37. STUDIO FEY, LUXEMBOURG, L, 10.2007.
38. FOTO PLUS, OSIJEK, HR, 11.2007.
39. CARREFOUR, LIEGE, B, 11.2007.
40. FOTO SEFFERN, KAARST-BUTTGENID, D, 12.2007.
41. PHOTO SERVICE, PARIS, F, 12.2007.
42. EXP, PARIS, F, 12.2007.
43. PHOTO WORLD, SARAJEVO, BIH, 01.2008.
44. FOTO PLUS II, OSIJEK, HR, 01.2008.
45. FOTO STUDIO ĐUMIŠIĆ, SARAJEVO, BIH, 02.2008.
46. FOTO STUDIO KREŠO, OSIJEK, HR, 02.2008.
47. EVLF SPECIALISTE PHOTO, LIEGE, B, 03.2008.
48. PHOTO-CINE-STUDIO, MIRGAIN & HOBRTY, LUXEMBOURG, L, 03.2008.
49. MINI COLORS, LIEGE, B, 03.2008.
50. FOTO EXPRESS, VUKOVAR, HR, 05.2007.
51. PHOTO LABO ZRIKEM, MARRAKECH, MAROC, 05.2008.
52. PHOTO KOUTOUBIA, MARRAKECH, MAROC, 05.2008.
53. LABO ISLANE, MARRAKECH, MAROC, 05.2008.
54. LABO PHOTO ART NOUVAU, MARRAKECH, MAROC, 05.2008.
55. LABO PHOTO FLASH, ESSAOUIRA, MAROC, 05.2008.
56. PHOTO LABO KAWKAB, ESSAOUIRA, MAROC, 05.2008.
57. FOTO JUG II, OSIJEK, HR, 08.2008.
58. FOTO BEGANOVIĆ, SARAJEVO, BiH, 14.09.2008.
59. FOTO MONTENO, SARAJEVO, BiH, 15.09.2008.
60. FOTO JUSUF, SARAJEVO, BIH, 18.08.2008.
61. COLOR 24, SARAJEVO, BiH, 18.08.2008.
62. FOTO ANDREA I DINKO, ŠIBENIK, HR, 05.09.2008.
63. FOTO SUNCE, VUKOVAR, HR, 22.10.2008.

64. BAČKA PALANKA, SRB, 21.11.2008.
65. FOTO MISS 2, NOVI SAD, SRB, 22.11.2008.
66. FOTO-RAČUNOVODSTVENI SERVIS MAJA, VUKOVAR, HR, 12.12.2008.
67. MISS PHOTO LAB, NOVI SAD, SRB, 13.12.2008.
68. DIGITAL CANON II PHOTO LAB, NOVI SAD, SRB, 13.12.2008.
69. FOTO STUDIO COLOR 24, NOVI SAD, SRB, 13.12.2008.
70. FOTO QUICK, NOVI SAD, SRB 13.12.2008.
71. FOTO COLOR 36, NOVI SAD, SRB, 13.12.2008.
72. FOTO STUDIO CANON, NOVI SAD, SRB, 13.12.2008.
73. FOTO STAR, NOVI SAD, SRB, 13.12.2008.
74. FOTO OTOKA, SARAJEVO, BIH, 29.12.2008.
75. FOTO STUDIO AZRA, SARAJEVO, BiH, 29.12.2008.
76. PHOTO SHOP EDO I TATA, SARAJEVO, BiH, 29.12.2008.
77. SAMOSTALNA ZANATSKA FOTO. RADNJA, SORAJA, SARAJEVO, BiH 02.01.2009.
78. FOTO ANTE STOJAN, ŠIBENIK, HR, 24.07.2009.
79. STUDIO O, SPLIT, HR, 27.07.2009.
80. DIGITALNI FOTO STUDIO, SPLIT, HR, 27.07.2009.
81. FOTO KURTI, PULA, HR, 10.08.2009.
82. FOTO STUDIO CENTAR, PULA, HR, 10.08.2009.
83. FOTO KOVAČIĆ, PULA, HR, 10.08.2009.
84. FOTO DUGA, ROVINJ, HR, 14.08.2009.
85. FOTO CARERA, ROVINJ, HR, 14.08.2009.
86. FOTO BORIS, PULA, HR, 12.08.2009.
87. ALLABORO, PULA, HR, 12.08.2009.
88. FOTO PETROVIĆ, BAČKA PALANKA, SRB, 25.08.2009.
89. ZOOM, SARAJEVO, BIH, 31.12.2009.
90. PRO-FOTO, SARAJEVO, BIH, 31.12.2009.
91. FOTOPPLUS, PECS, H, 05.02.2010.
92. FOTO KARIOKA, SPLIT, HR, 05.05.2010.
93. FOTO IVO, SPLIT, HR, 06.05.2010.
94. FOTO NENA, SPLIT, HR, 06.05.2010.
95. FOTO TONI, SLAVONSKI BROD, HR, 28.06.2010.
96. PAGI FOTO, ODŽACI, SRB, 22.12.2010.

97. FOTO STUDIO ZAGREB, ZAGREB, HR, 25.02.2011.
98. FOTO PLUS, (Ilica), ZAGREB, HR, 25.02.2011.
99. FOTO PLUS, (Kranjčevićeva), ZAGREB, HR, 25.02.2011.
100. FOTO STUDIO CENTAR, ZAGREB, HR, 25.02.2011.
101. FOTO AS, NOVI SAD, SRB, 03.2011.
102. FOTO GENC, NOVI SAD, SRB, 27.05.2011.
103. FOTO ŠUNJO, POŽEGA, HR, 26.07.2011.
104. FOTO PLUS, ZAGREB, HR, 27.07.2011.
105. FOTO DIGITAL KORANA, KARLOVAC, HR, 27.07.2011.
106. FOTO STUDIO FRK, KRAPINA, HR, 28.07.2011.
107. FOTO COLOR BRUNA, POREČ, HR, 06.08.2011.
108. LICUL, POREČ, HR, 08.08.2011.
109. FOTO EXPRESS LABOR, GRAZ, A, 02.11.2011.
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NASTAVLJA SE

Born in Osijek, Vladimir Freljeh graduated from the Kunstakademie Düsseldorf in 2000 where he gained his MA degree in expanded sculpture and installation in the class of Magralena Jetelova. In his artwork, Vladimir explores the concepts of visualizing the outer limits of digital and analogue mediums as well as their communication, translatability, and compatibility. The outcome, an artwork, is often an aesthetic by-product whether it's video, video installation, photography, web, computer program, object, or painting in all its variations. The individual, community and society are inseparable elements of his artistic and pedagogical thinking.

Through solo and group exhibitions, he is active in the contemporary art scene in Croatia and abroad. Vladimir has also won several awards for his art. His artworks are also a part of several public and private collections and contemporary art foundations (Kunstmuseum Bonn, Stadt Düsseldorf, and MSU Zagreb). He initiated and co-founded *POPUP umj.org*. He is a guest professor in photography, video and film, and Multimedia classes at the Art Academy in Osijek. From 2010, he is a guest professor at the Art Academy in Novi Sad, where he teaches Contemporary Art Practice and Methods of Artistic Research classes.

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Katalog No 13 041 664, 2005–2017, c-print, 182 komada 30 x 40 cm,
Salon MSU Beograd, septembar 2017.

Fotografija: Ana Petrović

Catalogue No. 13 041 664, 2005–2017, c-print, 182 works 30 x 40 cm,
Salon of the Museum of contemporary art Belgrade, Septembar 2017.

Photo: Ana Petrović

LIST Photo works Catalogue No. 13
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Rođen je 1977. u Beogradu. Vizuelni umetnik, aktivan i u oblasti izvođačkih umetnosti, u svojoj praksi istražuje oblike rada, napetosti, nasilje, stanja neizvesnosti i mehanizme institucija. Među recentnijim projektima su *Radovi na sceni* (kokustos sa M. Mirković i B. Đorđević) – nastup Srbije na Praškom kvadrijenalu dizajna scenskog prostora i performansa (2019), *Kolekcija decenija* (sa Z. Đaković Miniti) – istraživanje pozicije umetničke kolekcije i serija izložbi baziranih na kolekciji Oktobarskog salona. Suosnivač je TkH–Teorije koja hoda (2000–2017). Izlagao: Beogradski kulturni centar, Oktobarski salon, Muzej savremene umetnosti, Ostavinska galerija u Beogradu; Zagrebački salon vizuelnih umet-

nosti, II Industrijski bijenale u Rijeci; u galerijama Nova u Zagrebu i Apoteka u Vodnjanu; Žorž Pompidu centru i Kadist art fondaciji u Parizu; Tejt modern, galerijama Kalvert 22 i Fordam u Londonu; Uralskom bijenalu u Jekaterinburgu, Galeriji „Nadežda Petrović” u Čačku, Lofoten festivalu u Norveškoj; Muzeju savremene umetnosti i Mestnom muzeju u Ljubljani; Open spejsu u Beču; DEPO-u u Istanbulu; Galeriji Arsenal u Bjalistoku; Tenis Palas muzeju u Helsinkiju...

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SINIŠA ILIĆ



Kolažni pogled na apstrakciju,
 Ostavinska galerija, Beograd, 2019.
Fotografija: Jelena Mijić

A collaged view of abstraction,
 Ostavinska Belgrade, 2019.
Photo: Jelena Mijić

Kolaži sa auto-puta, Zagreb, 2017.
Fotografija: Damir Žižić i Stan Softić

Collages from the highway,
 from the exhibition 'Janje moje malo (sve što vidimo bi moglo biti i drugačije)', Zagreb, 2017.
Photo: Damir Žižić and Stan Softić



Od Kolaža na auto-putu do Kolažnog pogleda na didaktičku izložbu
 Serija kolaža 2017–2019.

From a collage on the motorway to a collaged view of the didactic exhibition.
 Collage series 2017-2019.



Kolažni pogled na didaktičku izložbu, Performativna instalacija,
Muzej savremene umetnosti, Beograd, 2019.
Fotografija: Hy Yun / Hu Jin

A collaged view of the didactic exhibition, Performative installation,
Museum of contemporary art, Belgrade, 2019.
Photo: Hy Yun / Hu Jin

Siniša Ilić. Born 1977 in Belgrade, a visual artist and active in the field of performance art in his practice of researching the forms of work, tension, violence, and the state of uncertainty and mechanisms of institutions. Amongst recent projects are *Radovi na sceni* (co-curator with M. Mirković and B. Đorđević) appearance at the the Prague Quadrennial of Performance Design and Space (2019), *Kolekcija decenija* (with Z. Đaković Miniti) – investigation of the position of the art collection and a series of exhibitions based on the October Salon's collection. He is co-founder of TkH-Teorija koja hoda/Walking Theory (2000-2017). He has exhibited in: the

Belgrade cultural centre, the October Salon, the Museum of contemporary art Belgrade, the Ostavinska Gallery in Belgrade; the Zagreb salon of visual arts, the 2nd Industrial Art Biennial in Rijeka; Galerija Nova in Zagreb and Apoteka in Vodnjan; Centre Georges Pompidou and Kadist Art Foundation in Paris; the Tate Modern, the Calvert 22 and Fordham galleries in London; the Ural Industrial Biennial in Ekaterinburg, galerija Nadežda Petrović in Čačak, the Lofoten festival in Norway; the Museum of contemporary art and the City museum in Ljubljana; *Open space* in Vienna; DEPO in Istanbul; Galeria Arsenal in Bialystok; Tennis Palace Museum in Helsinki.....

More about the work at:
sinisailic.blogspot.com
sinisa_i@yahoo.com

SANJA IVEKOVIĆ

Sanja Iveković (Zagreb, 1949). Fotografkinja, aktivistkinja i jedan od pionira video i performans umetnosti. Na njen umetnički rad presudno je uticao period neposredno posle 1968. godine, kada su se umetnici u Jugoslaviji pokušavali osloboditi institucionalnih stega, postavljajući teren za stvaranje opozicije zvaničnoj modernističkoj kulturi u obliku alternativnog pokreta poznatog kao Nove umetničke prakse. Rad Sanje Iveković bavi se nizom tema, od „slatkog nasilja” medija 1970-ih do transformacije stvarnosti od komunističkog do postkomunističkog političkog sistema u Istočnoj i Centralnoj Evropi nakon pada Berlinskog zida 1989.

godine, sve do nepoštovanja prava žena, koje preovladava danas i u društvima u tranziciji i u demokratijama koje se prikazuju drugačijim. Baveći se takvim složenim pitanjima u različitim medijima – konceptualni foto-kolaži, video-radovi, socijalna skulptura, crtež, poster, performans – umetnica je konstantno dovodila u pitanje *status kvo* i politiku moći. Njeni se radovi nalaze u sledećim muzejskim kolekcijama: MoMA, Njujork; MACBA, Barselona; Muzej suvremene umjetnosti, Zagreb; Centar Pompidu, Pariz.

sanjai@zamir.net

INTER NOS, 1978, crno-beli video, trajanje 30 min
Vlasništvo Muzeja savremene umetnosti u Beogradu
Fotografije: arhiva Muzeja savremene umetnosti u Beogradu

INTER NOS, 1978, c.b. video, trajanje 30 min
Collection of the Museum of contemporary art Belgrade
Photo: Archive of the Museum of the Museum of contemporary art Belgrade





Sanja Iveković is a photographer, activist, and one of the pioneers of video and performance art. The post-1968 period in the former Yugoslavia was of decisive influence on her work when artists were breaking free from institutional restraints and laying down the ground to create an opposition to the official modernist culture in the form of an alternative movement known as the New Art Practice. Iveković's work engages with a range of subjects, from the "sweet violence" of the media the 1970s, to the transformation of reality from a communist to post-communist political system in East Central Europe after the fall of the Berlin Wall in 1989, to the disregard for women's rights that prevails today both in transitional societies and democracies that pretend otherwise. Addressing such complex matters with a variety of mediums—conceptual photomontage, video, social sculpture, drawing, posters, performance—the artist has continually challenged the status quo and the politics of power. Her work is in the following collections: MoMA New York, MACBA Barcelona, MoCA Zagreb, Center Pompidou Paris.

sanjai@zamir.net

INTER NOS, 1978, crno-beli video, trajanje 30 min
Vlasništvo Muzeja savremene umetnosti u Beogradu
Fotografije: arhiva Muzeja savremene umetnosti u Beogradu

INTER NOS, 1978, c.b. video, trajanje 30 min
Collection of the Museum of contemporary art Belgrade
Photo: Archive of the Museum of the Museum of contemporary art Belgrade

KATARINA JOVANOVIĆ ALFA

Rođena 1995. u Beogradu, Srbija. Završila Dizajnersku školu u Beogradu.

Diplomirala vajarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Mrđana Bajića.

2016. dobitnica nagrade za kolekciju FLU.

2017. dobitnica nagrade za rad u kamenu.

2017. dobitnica nagrade za scenografiju i dizajn scene "Theatar networking talents".

Pored vajarstva bavi se performansom i medijskim radom.

Na Trijenalu proširenih medija 2019. izvodila je performans „Zauzdavanje” u selekciji Sanje Latinović pod segmentom *Tišina je sexy*.

2019. izvela performans na inkluzivnoj izložbi za slepe i slabovide.

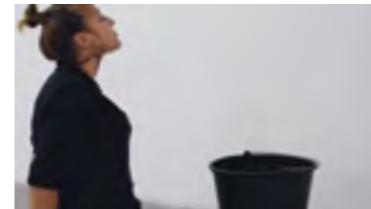
„U dodiru sa” u Muzeju savremene umetnosti u Beogradu (rad u kolekciji muzeja).

Više puta izlagala na izložbama *Intervencije* (2016/17/18), kao i na radionici-izložbi *Real Presence* u organizaciji Biljane Tomić. Član je projekta "Triology", predstavljan na tri izložbe. Izlagala na izložbama: *Obećavam da neću odustati od bavljenja umetnošću* (Galerija Menjačnica i Gete institut u Beogradu), *Izložba minijatura* (Dom omladine u Beogradu), kao i na mnogim drugim izložbama širom Srbije.

Iza sebe ima i rad u pozorištu, bavila se scenografijom i kostimom. Učestvovala je na nekoliko umetničkih kolonija i radionica kao što je *Invisible* Yana Duyvendaka.

U svom radu najviše se obazire na kolektivno nezadovoljstvo u društveno-političkim paradigmatama.

katarina.allfa@gmail.com



MENI JE SVE BOLJE, 2019, performans

Stilovi iz video-zapisa performansa/fotografija: ljubaznošću autorke

Performans u kome umetnica izgovara ili iznudi popularnu autosugestivnu, najzastupljeniju rečenicu moderne psihologije.

Sugeriše na dva gledišta:

– sukob samoosvešćivanja i primoravanja prisvajanja;

– svakodnevni teret kapitalističkog sistema danas, koji zbog nesigurnosti balansira između odricanja i održavanja istog.

Pojedinac stavlja taj teret na sebe.

Born 1995 in Belgrade, Serbia. Studied at the secondary „Design“ school in Belgrade.

Graduated in sculpture from the Faculty of Visual Arts in Belgrade, in the class of Mrđan Bajić.

2016 recipient of the award for the collection of FLU.

2017 recipient of the award for work in stone.

2017 recipient of the award for scenography and the design of the scenery for “Theatre networking talents”.

In addition to sculpture, she works with performance and multi-media.

At the “Triennial of expanded media” 2019 she performed the work “Zazidavanje” (Embedding), is a part of the selection made by Sanja Latinovic for the segment “Tišina je sexy” (Silence is sexy).

2019 She carried out the performance in an inclusive exhibition for blind and poor-sighted people for “U dodiru sa...” (In touch with...) in the Museum of contemporary art

Belgrade (the work is in the Museum collection). She has exhibited a number of times in the exhibitions “Interventions” (2016-17-18) as well as in the workshop-exhibition “Real Presence” organised by Biljana Tomić. She is a member of the project “Trilogy” and has been represented at three of their exhibitions. She took part in the exhibition “I promise not to stop making art” in the gallery Menjačnica – Goethe institut in Belgrade, “Izložba minijatura” (The exhibition of miniatures) in Dom omladine Belgrade as well as many other exhibitions across Serbia.

She also works in theatre, on scenography and costumes. She has participated in several artist colonies and workshops such as “Invisible” organised by Yana Duyvendaka.

In her work, she primarily addresses collective dissatisfaction in socio-political paradigms.

katarina.allfa@gmail.com



FOR ME IT'S GETTING BETTER AND BETTER, 2019, Performance
Stills from video documentation of the performance, photograph: courtesy of the artist

A performance in which the artist utters or extorts a popular autosuggestive, the most common sentence of modern psychology.

Suggest two points of view:

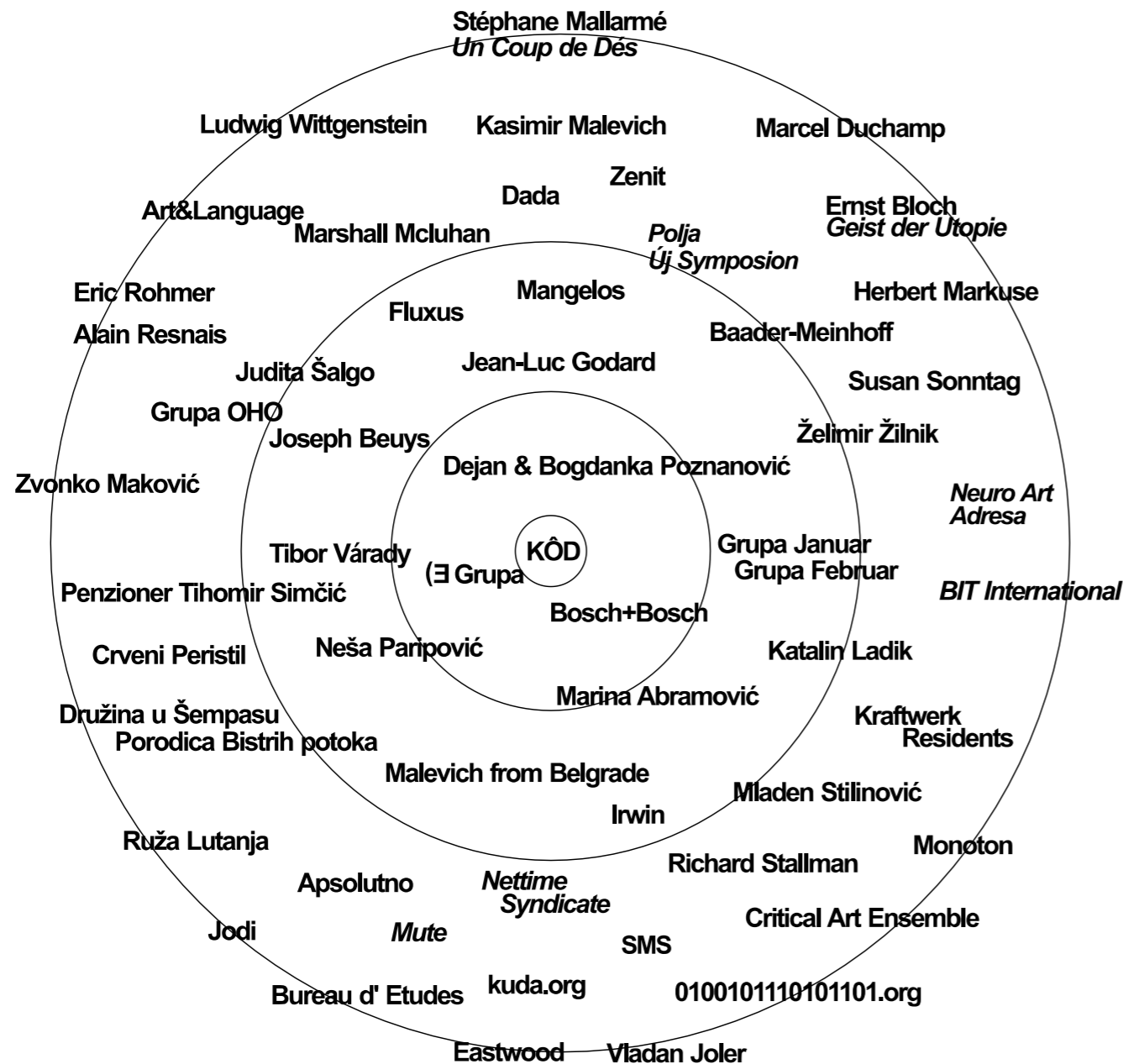
- conflict of self-awareness and coercion of appropriation;
- the everyday burden of the capitalist system today which, for uncertainty, balances between renunciation and maintenance of the same. The individual places that burden on himself.

MEDIA ONTOLOGY

The mapping of the social and art history of Novi Sad
The Continuous Art Class
Radical practice, flexible art, dogmatic framework

MEDIJSKA ONTOLOGIJA

Mapiranje društvene i umetničke istorije Novog Sada
Trajni čas umetnosti
Radikalna praksa, fleksibilna umetnost, dogmatski okvir



KUDA.ORG

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.----->

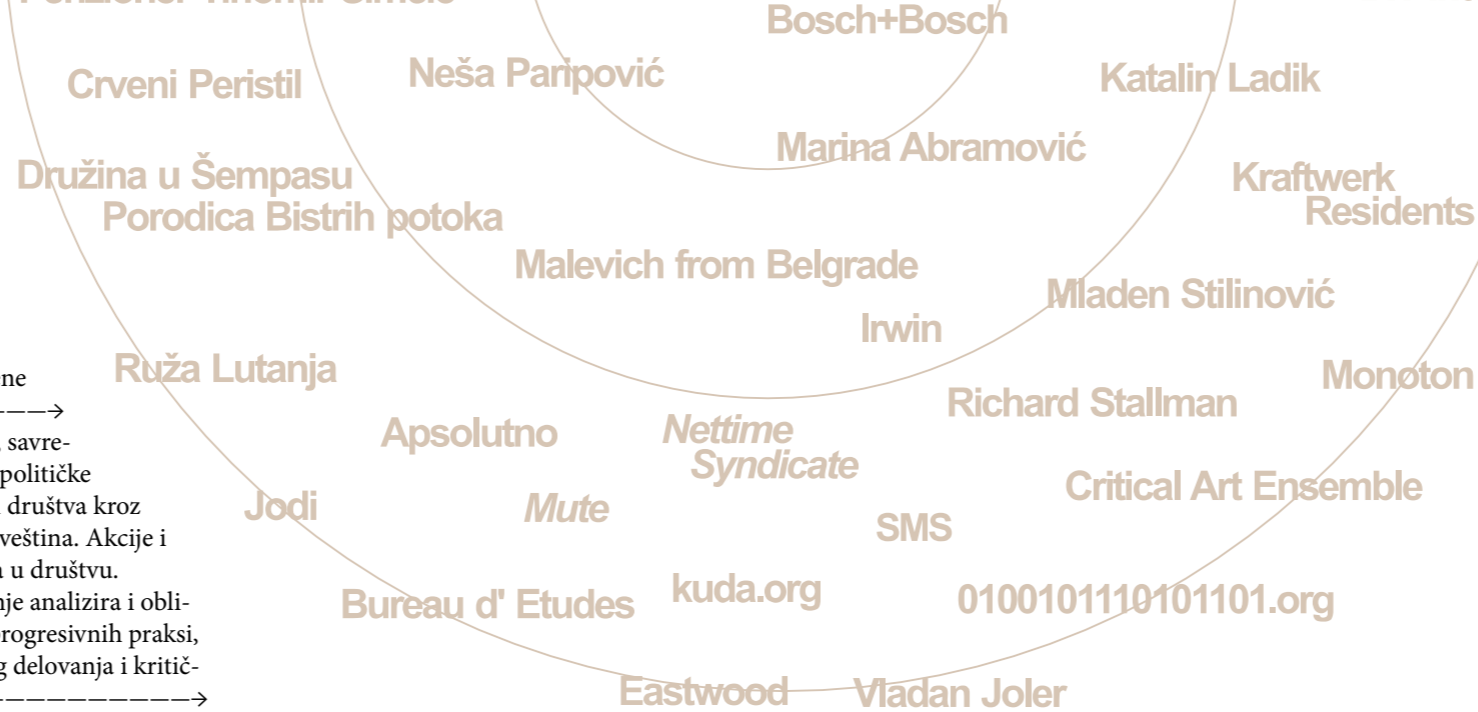
Projektom *Trajni čas umetnosti* daje se kontekstualni uvid u istorijske progresivne i angažovane umetničke prakse u Novom Sadu i ukazuje se na kompleksno društveno i političko okruženje, koje je značajno određivalo ove prakse, gde se pre svega misli na glavne ekonomske i političke preokrete u tadašnjoj Jugoslaviji. U odnosu na kontekst, *Trajni čas umetnosti* prikazuje odnos tzv. *novih umetničkih praksi* prema kulturnom establišmentu i dominantnom diskursu socrealizma, 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 negativnim, kao i sa etnonacionalističkim pozicijama koje negirajući na opštem nivou upravo ovo nasleđe uspešno utiru put tzv. „ne-ideološkom” uplivu liberalne demokratije i slobodnog tržišta u postjugoslovenska društva. Promene u novosadskim institucijama kulture nakon političkih previranja početkom 1970-ih godina ukinule 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 vakuuma 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 zadatak 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 pitanja: Kako uobičajene prakse zaštite i konzervacije kulturnog i intelektualnog nasleđa mogu biti transcendovane i postati aktivni politički agenti današnjice? Da li specifičan način bavljenja kulturnim nasleđem može postati alat za analizu savremene kulturne kreacije?----->

Dugoročni projekat *Trajni čas umetnosti* u svojoj strukturi nosi različite formate – izložbe, publikacije, DVD izdanja, kataloge i koprodukcije, koji 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

Profil kolektiva_kuda.org
 Centar za nove medije_kuda.org je nezavisna organizacija posvećena umetnosti, aktivizmu i politici. U okviru svojih programa, okuplja, pre svega, ljude otvorenog uma i duha: umetnike, teoretičare, medijske i društvene aktiviste, istraživače, kreatore politikâ i širu javnost.-----→
 Polje delovanja i istraživanja su umetnost, nove medijske tehnologije, savremene umetničke teorije i prakse, sa stalnom analogijom na društvene i političke implikacije. Sve aktivnosti Centra_kuda.org usmerene su ka emancipaciji društva kroz javne debate kao sredstva njihovog izražavanja, sticanja različitog znanja i veština. Akcije i projekti snažno su posvećeni javnom dijalogu i kreiranju kritičkog mišljenja u društvu. Centar_kuda.org definisali bismo kao organizaciju koja kroz mrežno delovanje analizira i oblikuje društvo kao socijalnu skulpturu, kroz produkciju, edukaciju, afirmaciju progresivnih praksi, koprodukciju i ohrabrenje građana na udruživanje u oblasti samoorganizovanog delovanja i kritičkog mišljenja u društvu.-----→
 Centar_kuda.org trenutno razvija projekat *Umetnička organizacija*, koji se oslanja na ranije višegodišnje istraživanje o istorijskim umetničkim praksama nedavne istorije novosadske neoavangarde (*Trajni čas umetnosti*, *Medijska ontologija*, *Lost & Found* itd.). Poseban fokus interesovanja i istraživanja usmeren je na analizu kroz propitivanje istorijskog nasleđa organizovanja i kolektivnog rada – o grupnom radu, o liderstvu, o ravnopravnosti i zajedničkim odlukama kolektiva itd. **Umetnička organizacija** je dugoročan međunarodni istraživački projekat koji realizuje istraživački tim kuda.org sa teoretičarima i istoričarima umetnosti Milicom Pekić, Stevanom Vukovićem, Anom Vilenicom, Darijom Medić i Anom Peraicom.-----→
Umetnička organizacija analizira fenomen umetničkog (samo)organizovanja i relacije unutar umetničkih grupa i kolektiva u postjugoslovenskoj regiji u poslednjih pedesetih godina. Istraživanje u okviru projekta *Umetnička organizacija* je usmereno ka grupnim i kolektivnim procesima stvaralaštva i unutrašnje dinamike između umetnika i drugih učesnika u njima. Kao rezultat prvog ciklusa istraživanja je publikacija *Fragmenti za studije o umetničkim organizacijama*.
www.kuda.org



kuda.org –

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 Con-

tinuous Art Class is established with the permanent intention of changing the status quo.

Centar_kuda.org, Novi Sad Profile of the collective_kuda.org

The centre for new media_kuda.org is an independent organisation committed to art, activism and politics. Its programmes bring together open-minded and open-spirited people: artists, theoreticians, media and social activists, researchers, public policy political movements and the wider public.

The fields of activity and research are art, new media technologies, contemporary art theory and practice, with the constant analogue of their social and

political implications. All the activities of Centar_kuda.org are directed to the emancipation of society through public debate as a means of expression, and the stimulation of different types of knowledge and skills. The actions and projects are firmly dedicated to public dialogue and the creation of critical thinking in society.

We would define Centar_kuga.org as an organisation which through its networked actions analyses and models society like a social sculpture, through the production, education, affirmation of progressive practices, co-production and encouraging citizens to come together in the field of self-organised activity and critical thinking in society.

Centar_kuga.org is currently developing a project of the Art Association, which is based on earlier many-year research into the historical artistic practices of the recent history of the Novi Sad neo-avant garde (The Continuous Art Class, Media ontology, Lost & Found, etc). A special focal point of interest and research is the analysis conducted by a process of questioning the historical heritage of the organisation of collective works – about the group works, leadership, equality and the joint decisions of collectives etc.

The *Art organization* is a long-term international research project implemented by the kuda.org research team with theorists and art historians Milica

Pekić, Stevan Vuković, Ana Vilenica, Darija Medić and Ana Peraica.

Art Organisation analyses the phenomenon of artistic (self)organisation and relations within artistic groups and collectives in the post-Yugoslav region during the last fifty years. Research within the project *Art Organisation* is aimed at group and collective processes of creation and internal dynamics between artists and other participants in them. As a result of the first cycle of research, the publication *Fragments for Studies on Art Organizations*.

www.kuda.org



SLOBODAN ERA MILIVOJEVIĆ

Art Session (art sešn) je sintagma koju je Era Milivojević uveo radi imenovanja procesa „stvaranja i ispoljavanja unutar različitih medija i različitih vidova slika u vremenu i prostoru”. Osnova tog procesa je sažimanje mnoštva impulsa koje produkuje konceptualno polazište rada, to jest ideja, zatim svest, mašta, intuicija i akumulirano znanje, te misao i reč, kao i komunikacija i informacija. Nju nadograđuju filtriranje tog kondenzovanog materijala kroz neposredno iskustvo konteksta u kome se se sešn odigrava i njihova artikulacija u medijumu koji se u datom konkretnom slučaju pokaže kao najprimereniji ispoljavanju celokupnog spleta komponenata koje ulaze u strukturu rada. Art Session se izvodi u specifičnom odnosu spram konkretnog konteksta (vremena i mesta, institucionalnog sklopa), i neretko uključuje i druge izvođače osim autora, pa čak i publiku.

Slobodan Era Milivojević (Užice, 1944)

Diplomirao je 1965. godine na Školi za primenjenu umetnost u Novom Sadu, a zatim na Akademiji likovnih umetnosti u Beogradu 1971, na Odseku za slikarstvo, u klasi prof. Stojana Čelića. Milivojević je jedan od pripadnika neformalne Grupe šestorice umetnika, koja se formirala oko Studentskog kulturnog centra u Beogradu početkom 1970-ih. I unutar te grupe, i svojim zasebnim radom, Milivojević se pokazuje kao pionir i učesnik prve generacije beogradske nove umetničke scene, a kasnije ga teorija često definiše kao začetnika konceptualne umetnosti na beogradskoj umetničkoj sceni. Njegova pozicija i unutar i izvan ove grupe, ali i nove umetničke scene uopšte, dovela je do jedne vrlo individualne umetničke prakse definisane najčešće terminima ‘dematerijalizacija umetničkog dela’ i ‘ponašanje umetnikovog subjekta’. Dobitnik je više nagrada. Njegovi radovi nalaze se u Muzeju savremene umetnosti u Beogradu, Muzeju grada Beograda, Muzeju savremene umetnosti u Banjaluci, kao i u mnogim privatnim kolekcijama.



Era Milivojević će izvesti rad pod nazivom ‘Antislika’. Paket od osam blind ramova na kojima su razapeta slikarska platna, biće rekvizit za izvođenje kojim se aktivira mnoštvo mentalnih i telesnih akumulacija kojom se otvara novi segment njegovog neprekidnog performansa koji autor naziva „art sešnom”. Na tim platnima se ne izvodi nikakva predstava, čak se na njih ne nanosi ni boja ili bilo kakav drugi materijal. Koriste se kao redi mejd, u svojoj objektnoj prirodi, negirajući bilo kakvu ikoničnost.

Art Session (art sešn),
Fotografija: Srđan Veljović

Art Session,
Photo: Srđan Veljović

Art Session is a phrase introduced by Era Milivojević to name the process of “creating and manifesting within different media and different types of images in time and space”. The basis of this process is the summarization of the multitude of impulses produced by the conceptual starting point of the work, that is the idea, followed by consciousness, imagination, intuition and the accumulated knowledge, and thought and word, as well as communication and information. It is upgraded by filtering that condensed material through the direct experience of the context in which the session takes place and through the articulation of the impulses in the medium that in a given case is best suited to the manifestation of the whole set of components that enter the structure of the work.

Portret,
Fotografija: ljubaznošću autora

Portrait,
Photo: courtesy of the artist



Art Session is performed in a specific relationship to a specific context (time and place, institutional set) and often includes performers other than the author, and even the audience.

Era Milivojević will perform a work titled *Antiimage*. Bulk set of eight pre stretched canvases will serve as a prop for the performative action that activates a bulk of mental and corporeal accumulations, which opens a new segment of his constant performance, which he calls ‘art session’. On those canvases no representation is made, no colour, or any other material is pasted on them. They are used as ready mades, in their objectual nature, negating any type of iconicity.

Slobodan Era Milivojević (Užice 1944)

He graduated from the School of Applied Arts in Novi Sad and from the Academy of the Fine Arts in Belgrade in 1971, in the class of professor Stojan Ćelić.

Milivojević was a member of the informal artistic group of the Six which formed around the Student Cultural Center in Belgrade during the early 1970s. Within this group and in his own individual work Milivojević showed himself to be a pioneer and a key member of the first generation of the Belgrade new art scene. Contemporary art theory later defines

him as a founder of conceptual art practice in the Belgrade art scene. His position both inside and outside the group of Six and also in the new art scene in general resulted in a highly individual art practice defined most often in terms of the dematerialisation of the art object and the behaviour of the artistic subject. Milivojević has received several awards for his artistic work. His work is present in collection of the Museum of Contemporary Art in Belgrade, Museum of the city of Belgrade, Museum of Contemporary Art in Banja Luka as well as in numerous private collections.

Rad „Kakva istočnoevropska umetnica treba da bude?“ trokanalna je instalacija koja sučeljava tri video-zapisa tretmana psihoterapije. Tokom boravka u Poreču na projektu *Umjetnik na odmoru*, koji organizuje kolekcionar, postavljeno je pitanje, predlog za rad na temu „Kakva istočnoevropska umetnica treba da bude?“

Ovaj rad predstavlja rezultat mukotrpnog razmišljanja. Tri videa prikazuju tri terapije kod terapeuta različitih usmerenja. U pitanju su: geštalt terapija, psihoanaliza i bihejvioristička terapija. Na svakoj od ovih terapija iznet je isti problem, koji je tražio rešenje ili bar savet od različitih terapeuta. To je problem nedostatka inspiracije za rad i stres koji je to pratio.



Ovaj rad daje odgovor na pitanje „Kakva istočnoevropska umetnica treba da bude?“, ali to radi na više nivoa. S jedne strane, na terapijama su izneti stavovi umetnice na ovu temu, zatim, terapeuti su davali svoja mišljenja i, na kraju, izlaganjem sebe kao istočnoevropske umetnice, autorka daje mogući odgovor. Sam čin odlazaka na psihoterapije, pored toga što prikazuje umetnicu u krizi, problematizuje i kritikuje poziciju umetnice u odnosu na očekivanja kolekcionara.

Rođena 1997, Moskva, Rusija. Trenutno student četvrte godine Fakulteta likovnih umetnosti u Beogradu. Živi i radi u Beogradu.

TIJANA PETROVIĆ



Kakva istočnoevropska umetnica treba da bude?

2019, video/trokanalna instalacija, 1920 x 1080, piksel
Rad pripada Kolekciji Marinko Sudac
Fotografija: Tijana Petrović

What should an East European artist be like?

2019, video/three-channel installation, 1920 x 1080 pixels
The work belongs to the Marinko Sudac collection
Photo: Tijana Petrović

Izložbe:

- 2016. *Foto-impresija izlagačkih prostora*, Magacin u Kraljevića Marka
- 2017. *Završna izložba studenata Fakulteta likovnih umetnosti*, Beograd
- 2018. *Završna izložba studenata Fakulteta likovnih umetnosti*, Beograd
- 2018. *47. Izložba crteža i skulptura malog formata studenata FLU* u Beogradu, Dom omladine, Beograd
- 2018. *Napuštanje bezbednog režima*, Goethe-Institute, Beograd
- 2018. *Umetnost u doba klasnog rata*, Ostavinska galerija, Beograd
- 2019. *Završna izložba studenata Fakulteta likovnih umetnosti*, Beograd
- 2019. *Umjetnik na odmoru 2018*, Muzej suvremene umjetnosti, Zagreb
- 2019. *Obećavam da neću odustati od bavljenja umetnošću!*, Goethe-Institute, Beograd
- 2019/20. *Potkanje*, Muzej primenjene umetnosti, Beograd
- 2019. *Umjetnik ne radi za nagradu*, Prva nagrada podrške mladim umetnicima Goethe-Instituta, Beograd

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The artwork “What should an East European artist be like?” is a three-channel installation which brings together three videos of psychotherapy sessions. Whilst taking part in the project „The artist on holiday“ (“Umjetnik na odmoru“) in Poreč organised by the art collector Marinko Sudac, the question was asked: „What should an East European artist be like?“ and was also proposed as the subject of the work. This work presents the results of a painstaking consideration of this subject. Three videos show three therapy sessions with therapists from different orientations: Gestalt therapy, psychoanalysis and behavioural therapy. This problem was raised at each of these therapy sessions and a solution or at least the opinion of the therapist was sought. This concerns the problem of a lack of inspiration to make work and the stress which accompanies it.

This work is not an answer to the question “What should an East European artist be like?” but works on a higher level. On the one hand, the artist expresses her attitudes about this subject during the sessions and on the other, the therapist gives his/her opinion, and in the end, by exhibiting herself as an East European artist, she provides a possible answer. The act itself of going into psychotherapy, aside from the fact that it shows the artist in a state of crisis, problematises and criticises the position of the artist with regard to the expectations of the art collector.

Born in 1997 in Moscow, Russia. Currently in the fourth year at the Faculty of Visual Arts in Belgrade, where she lives and works.



What should an East European artist be like?
2019, video/three-channel installation, 1920 x 1080 pixels
The work belongs to the Marinko Sudac collection
Photo: Tijana Petrović

Kakva istočnoevropska umetnica treba da bude?
2019, video/trokanalna instalacija, 1920 x 1080 piksel
Rad pripada Kolekciji Marinko Sudac
Fotografija: Tijana Petrović

Exhibitions:

Exhibition “Foto-impresija izlagačkih prostora” (2016);
Magacin in Kraljevića Marka
End of year student exhibition of the Faculty of Visual Arts (2017)
End of year student exhibition of the Faculty of Visual Arts (2018)
47th Exhibition of small-scale drawing and sculpture of the students of FLU in Belgrade (2018); Dom Omladine, Belgrade
Exhibition «Napuštanje bezbednog režima» (2018);
Goethe-Institute, Belgrade

Exhibition «Umetnost u doba klasnog rata» (2018); Ostavinska galerija, Belgrade
End of year student exhibition of the Faculty of Visual Arts (2019)
Exhibition «Umjetnik na odmoru 2018.» (2019); Museum of contemporary art, Zagreb
Exhibition «Obećavam da neću odustati od bavljenja umetnošću!» (2019); Goethe-Institute, Belgrade
Exhibition „Potkanje“ (2019/20); Museum of applied art, Belgrade
First prize for assistance to young artists Goethe-Institut Belgrade: The artist does not work to receive awards (2019)

MILICA RAKIĆ

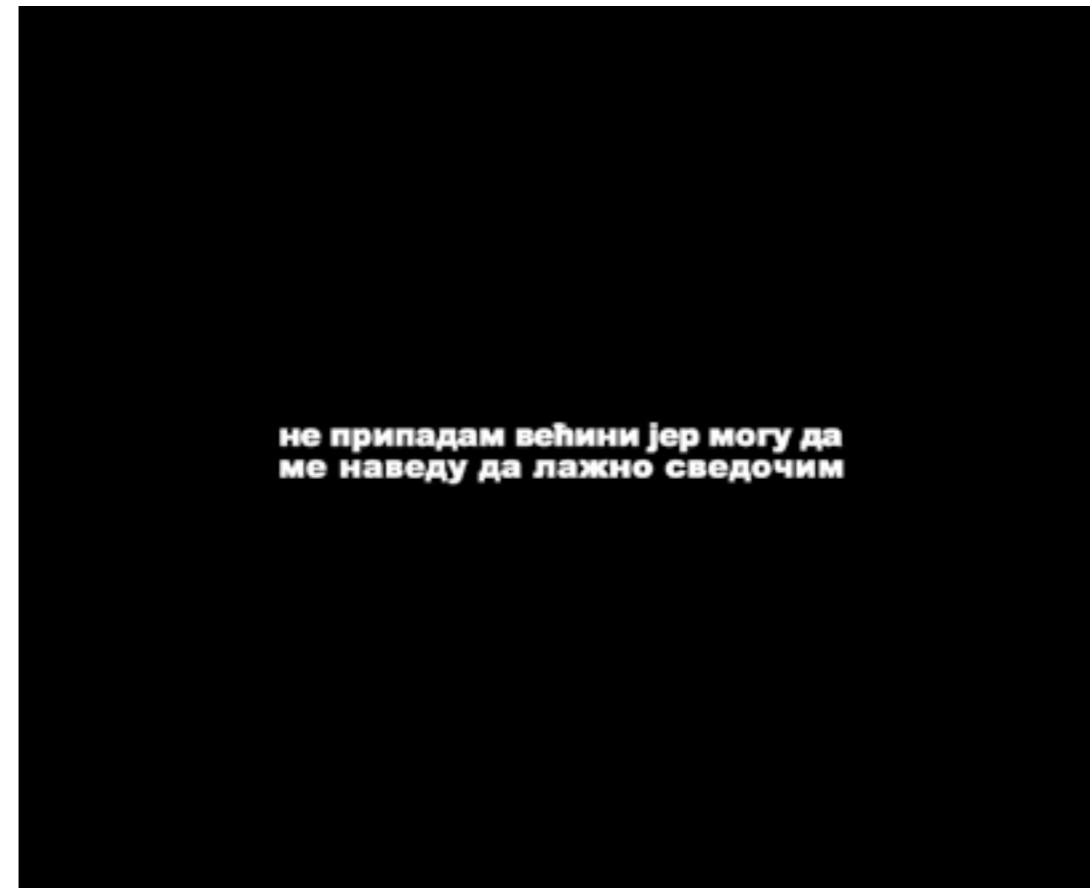
Umetnički rad *Samoupravljanje* nastao je kombinovanjem arhivskih dokumenata i teksta s jedne strane, i konstruisanog sopstvenog iskustva s druge, čiji vizuelni sadržaj nastaje na preseku umetnosti i poezije, vizuelnosti i jezika, ili gledanja i čitanja. Istorija se u radu ne prepravlja, već iznova stvara, kroz potpuno novu originalnu misao autorke, koja pobija tvrdnju da žene nisu imale svoju istoriju i važno mesto u prošlosti. Čini to kroz preispitivanje ličnog i kolektivnog identiteta kao dela jugoslovenske istorije i nasleđa.

Poreklo slogana „Vazduh miriše na ludilo” vezuje se za tok umetničkog istraživanja, uglavnom arhivskog tipa, koje je Milica Rakić sprovela dok je radila na projektu „Lepa sam kao revolucija”.

Ona je, naime, insistirala na revolucionarnom dejstvu jezika koji podriva ustaljenu koherentnost značenja i destabilizuje simbolički poredak. Milica Rakić, revolucionarka po životnom opredeljenju, stoga ne limitira svoje aktivnosti na tematizaciju raznih emancipatorskih borbi koje imaju revoluciju kao ideal, i kao izvor smisla i značenja, nego se fokusira i na jezik kojim se one posreduju. I tu, u samoj materiji jezika, ona nalazi jednako snažno uporište kao i u tragovima revolucionarne prošlosti koje oživljava radovima koji neposrednije tematizuju frontove raznih političkih borbi.

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 temeljnom paradoksu, ali tim pre ne pošteduju 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. Otud i slogani poput „ako ja nisam heroj, šta je onda heroj”, ili „na strah treba trošiti snagu, a ja sam lenja žena”, u kojima spoljašnji, društveno istorijski kontekst očigledno nije osnovna referenca, upravo kao što to nije ni vernost emancipatorskim događajima koji se umetničkim činom štite od istorijskih revizija i čine osnovom subjektiviteta.

Stevan Vuković



Rođena je 1972. godine u Socijalističkoj Federativnoj Republici Jugoslaviji. Doktorirala je na Fakultetu likovnih umetnosti u Beogradu. Predstavila je svoje radove na 31 samostalnoj izložbi i preko 400 grupnih, u zemlji i inostranstvu (Albanija, Amerika, Bosna i Hercegovina, Bugarska, Grčka, Egipat, Iran, Italija, Japan, Kina, Mađarska, Makedonija,

Meksiko, Nemačka, Portugal, Rumunija, Rusija, Slovenija, Turska, Francuska, Hrvatska, Crna Gora, Španija). Član je Saveza komunista Jugoslavije i Udruženja likovnih umetnika Srbije. U svom radu ispituje način na koji jezik i kultura oblikuju lični identitet. Živi i radi u Beogradu.

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Samoupravljanje, 2020,
akril na platnu, 100 x 80 cm

*Samoupravljanje
(Self-management)*, 2020,
acrylic paint on canvas,
100 x 80 cm



Jugovizija, 2019, Beograd (Bioskop „Balkan”)
Fotografija: Fondacija Saša Marčeta
 opisa rada: Svakom svoje lično ludilo

Jugovizija, 2019, Belgrade (Bioskop „Balkan”)
Photo: Saša Marčeta Foundation
 Description of work: To each his own madness

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 Hercegovina, Bulgaria, Greece, Egypt, Iran, Italy, 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.

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The art work *Samoupravljanje* on the one hand came about through the combination of archival documentation with text and on the other from how one's own experience is constructed, the visual content of both arising at the meeting point between art and poetry, visuality and language or looking and reading. History is not reconstructed in the work but rather is renewed through the totally new and original process of thought of the artist, which refutes the claim that women did not possess their own history or place of importance in the past. This is done through questioning both personal and collective identity, as a part of Yugoslav history and of its heritage.

The origin of the slogan “The air smells of madness” relates to the course taken by the artistic research, mostly of an archival nature, of Milica Rakić whilst working on the project “Lepa sam kao revolucija” (I’m beautiful like the revolution).

Specifically, with regard to this she insisted on the revolutionary effect of language which undermines the established coherency of meaning and destabilises the symbolic order. Milica Rakić, a lifelong committed revolutionary, does not limit her activity to the thematization of emancipatory struggles the ideal of which is revolution, both as the source of their meaning and significance, but rather focuses on the language by which they are mediated. And there, in the very material it-

self of language, she finds an equally strong foothold powerful as well as in the traces left by the revolutionary past which she brings back to life in works which most immediately thematise the different fronts of various political struggles.

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 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. Hence the slogans “if I am not a hero, what then is a hero”, or “one should expend their strength against fear, but I am a lazy woman”, in which the external, social historical context is obviously not the primary point of reference, just as it is not a fidelity to emancipatory events which are shielded from historical revision by the artistic act and form the basis of subjectivity.

Stevan Vuković

ZORAN POPOVIĆ

Zoran Popović (1944) je više od četrdeset godina prisutan na srpskoj i nekadašnjoj jugoslovenskoj sceni, sa vrlo приметnom ulogom i u odgovarajućim međunarodnim umetničkim zbivanjima. Jedan je od članova neformalne grupe šestorice umetnika koja početkom sedamdesetih godina prošlog veka uvodi u Beograd ideje i postupke tzv. *nove umetničke prakse*. U tom kontekstu Popović je autor niza pionirskih 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 najužim centrom predvodnika američke konceptualne umetnosti, učestvuje u njihovim manifestacijama i saraduje u časopisu *The Fox*, 1975, što dokumentuje autorskim društveno-angažovanim filmom, *Struggle in New York – Борба у Њујорку*, 1976. koji je prika-



Zoran Popović,
Fotografija: Marija Stanković,
kustos galerije Rima,
26.11.2019.

Zoran Popović,
Photo: Marija Stanković,
curator of the Galerije Rima,
26.11.2019

zan u nizu važnih institucija umetnosti u svetu, zaključno sa MoMA – Museum of Modern Art, New York, April 27, 2019.

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. Samostalnom izložbom *Nova ikonodulija* u Salonu Muzeja savremene umetnosti, 1983, otvara novu fazu svog rada koja traje do danas. Dobitnik je više uglednih nagrada među kojima su i nagrada jugoslovenskog značaja *Sedam sekretara SKOJ-a* u Zagrebu 1973; i nagrada 31. Oktobarskog salona za crtež, Beograd 1990; Nagrada „Branko Vučićević” na 4. *Festivalu Meta filma*, Art bioskop, Kolarčeva zadužbina Beograd 2019.

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Jozef Bojs, Dvanaestočasovno predavanje: omaž Anaharsis Klocu,
Richard Demarco Gallery, Melvil koledž, 20. avgust 1973.

Fotograf: Zoran Popović

Putanjom kazaljke na satu: Biljana Tomić (s leđa okrenuta profilom), Jozef Bojs, Radoje Popović (u prugastom džemperu), Raša Todosijević, Jasna Tijardović, Marina Abramović, Tom Marioni (sagnut), Gera Urkom (leži na bini), Irina Subotić (u uglu).

Joseph Beuys, Twelve-Hour Lecture: A Homage to Anacharsis Cloots,
Monday 20th August 1973, Midday to Midnight, in Melville College,
The Richard Demarco Gallery, Edinburgh Arts '73.

Photo: Zoran Popović



Zoran Popović (1944) has been active for more than forty years in the Serbian and former Yugoslav art scene, with a very noticeable role in its corresponding international artistic events. He was a member of the informal group of six artists who at the beginning of the seventies of the last century introduced the ideas and methods of the so-called *New art practice* to Belgrade. In this context Popović is the author of a



Gestural Speech of Joseph Beuys (Joseph Beuys Twelve-Hour Lecture: Homage to Anacharsis Cloots),
Melville College-Richard Demarco Gallery, Edinburgh, 20. avgust, 1973.
Digitalna kopija 8 mm film, kolor, zvuk, 15' 50"
Vlasništvo Muzeja savremene umetnosti Vojvodine
Fotografije: Zoran Popović

Gestural Speech of Joseph Beuys (Joseph Beuys Twelve-Hour Lecture: Homage to Anacharsis Cloots),
Melville College-Richard Demarco Gallery, Edinburgh, August 20, 1973.
Digital copy 8mm film, color, sound, 15' 50"
Courtesy of Contemporary Art Museum of Vojvodina
Photo: Zoran Popović

series of pioneering and key works such as the first *film umetnika* (Artist film), the film *Glava/Krug* (Head/Circle), 1968 and a whole system of drawings, photographs, posters, installations and performances based on *Aksiomi* (Axioms), 1971-73. When staying in New York in 1974 he was in close contact with the most central protagonists of American conceptual art, participating in their manifestations and collaborating in the magazine *The Fox*, 1975, all of which is documented by his socially engaged film, *Struggle in New York-Борба у Њујорку* which has been shown in a number of important art institutions in the world including MoMA Museum of Modern Art, New York, April 27, 2019.



He has participated in numerous presentations of contemporary Yugoslav art abroad (Edinburgh, Vienna, Warsaw, Modena, Dortmund, Berlin, Brussels, Luxemburg, Rome, Genova and others), as well as the Biennale of Young Artists in Paris in 1977. With his solo exhibiton *Nova ikonodulija* (A New Iconodule) in the salon of the Museum of contemporary art in 1983 he opened up new phase in his work which is ongoing to the present day. He is the recipient of several dis-

tinguished awards amongst which is the award of significant repute in Yugoslavia, *Sedam sekretara SKOJ* in Zagreb in 1973 and the award of the 31st Octobar Salon of drawing, Belgrade 1990, the *Branko Vučićević award* at the *4th Festival of Meta film*, Art bioskop, the Kolarac endowment, Belgrade 2019.

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Zoran Popović, Informacije 6,
Yu-umetnici na Edinburgh Art Festivalu '73,
Galerija SKC, 1973

Zoran Popović, Information 6,
Yu-artists at the Edinburgh Art Festival '73,
Galerija SKC, 1973

Rođen u Rijeci, 1972. Diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2000. Izlagao na preko stotinu skupnih i samostalnih izložbi u Hrvatskoj i inozemstvu (Cairo, Athens, Wien, London, Venice, Prague, Milano...). Dobitnik je više nagrada i priznanja za svoj rad: Otkupna nagrada Muzeja moderne i suvremene umjetnosti u Rijeci na XV Međunarodnom trijenalu originalnog crteža 2002. godine, druga nagrada na VII Trijenalu hrvatskog akvarela, te nagrada Muzeja grada Rovinja na Rovinjskoj koloniji 2013. godine. Pored umjetničke djelatnosti bavio se organiziranjem izložbi i performansa u Galeriji O.K. MMC-a d.o.o. u razdoblju od 2003. do 2007. godine. Umjetničkim direktorom art-kolektiva Labin Art Express XXI postaje 2015. godine, te u tom

DAMIR STOJNIĆ

svojstvu vodi galeriju DKC Lamparna, u kojoj kroz ciklus V.I.T.R.I.O.L. predstavlja neke od najznačajnijih umjetnika i umjetničkih skupina bivše Jugoslavije, kao što su: Dimitrije Bašičević Mangelos, Vladimir Dodig Trokut, IRWIN, Bojan Štokelj, Vladimir Gudac, Marko Pogačnik i mnogi drugi. Bio je i umjetničkim direktorom I Bijenala industrijske umjetnosti s fokusom na rad Josepha Beuysa, održanom u Labinu 2016. Radi kao izvanredni profesor na kolegijima Slikarstvo i Ilustracija i strip na Akademiji primijenjenih umjetnosti u Rijeci, gdje je također pokrenuo Galeriju APURI, u kojoj je u razdoblju od tri godine također predstavio mnoge domaće i svjetske umjetnike.

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Planetarij Mangelos, 2016,
prostorna instalacija varijabilnih dimenzija
Fotografija: Damir Stojnić

The Mangelos Planetarium, 2016,
installation, dimensions variable
Photo: Damir Stojnić

PLANETARIJ MANGELOS, GENEZA

Ideja za ovaj prilično kompleksan kuratorsko-umjetnički poduhvat polako se kristalizirala cijele 2016. godine, kada sam u svojstvu voditelja galerije DKC Lamparna u Labinu namjerio napraviti izložbu Mangelosu, po mome mišljenju, jednom od najznačajnijih – i proporcionalno jednako zanemarenih – umjetnika koji su u Hrvatskoj stvarali suvremenu umjetničku praksu. Njegov utjecaj bio je od presudne važnosti za konceptualnu umjetnost '70-ih: na Grupi šestorice umjetnika (Martek, braća Stilinović...), V. D. Trokuta, Željka Kipkea, a trag njegove misli rezonirao je i do moje generacije, koja se na sceni pojavila devedesetih, i „kontaminirao” je. Uslijed nemogućnosti posuđivanja ma i jednog Mangelosova artefakta, pošto se sada vrednuju popriličnim ciframa, morao sam pribjeći kreativnosti, tom posljednjem utočištu entuzijasta bez financijske potpore. Negdje 2005. godine, V. D. Trokut poklonio mi je jedan, navodno, originalan Mangelosov globus na kojemu grčkim slovima piše „Energeia”. Dakle, imao sam barem nešto, i to me je primoralo da se konceptualno usredotočim upravo na njegove crne globuse kojih ima dovoljno za nekoliko „planetarnih sustava”. Listajući monografiju *9 i pol Mangelosa* Branke Stipančić, naišao sam na skicu u akvarelu jednog globusa kojeg Mangelos nije stigao napraviti za života. Odlučio sam ga, za potrebe izložbe, dovršiti ja. Ali gdje naći globus? Tjedan dana po mojoj zamisli, pokraj kontejnera za smeće, osnovna škola koja se nalazi preko puta mog ateljea odlučila se riješiti starog inventara. I među gomilom bačenih zemljopisnih karata i gipsanih reljefa, kutija, ormara i ladica, stajao je, kao stvoren za moje potrebe, jedan starinski globus, baš iz '50-ih godina. Navečer, toga dana, bacio sam se na posao. Mogu samo reći da je jednostavnost Mangelosova



rukopisa opasan privid, pogotovo za nepripremljenog falsifikatora poput mene. Kako bilo, i uz dosta muke, drugi je artefakt bio tu. Listajući dalje prijespomenutu monografiju, na zadnjoj sam stranici naišao na gotovo smiješan objekt: „Jaje muzejske patke”. To je jedan crveni oblutak na kojemu je Mangelos bijelom, jednopoteznom linijom, kaligrafski iscrtao malu patku. Nadalje piše: vlasništvo Vladimira Gudca. Osim što je bio moj kolega na Akademiji primijenjenih umjetnosti u Rijeci (gdje je ova instalacija doživjela svoje drugo izdanje, i to baš na Dan Akademije), Vlado je konceptualni umjetnik, član grupe Tok (1972–73). Od 1980. do 1990. vodio je galeriju Studentskog centra u Zagrebu. U njegovoj je kancelariji Mangelos instalirao jednu drvenu policu, koju je nazvao „Antimuzej”, i na nju stavio gumenu patku, a pored nje taj svoj crveni oblutak. Gumenu patku i koncept „Antimuzej” prisvojio je kasnije Vladimir Dodig Trokut, dok je Vladimiru Gudcu ostalo „Jaje muzejske patke”. Jedan dan sam svratio do njegova kabineta, točno nasuprot mome, i upitao ga bi li mi posudio „jaje” za izložbu. Taj je rad malen i lako mu se gubi trag, pa mi je Gudac – sa svom benevolentnošću spram mojih nakana, ali i smjernošću prema vlastitoj kolekciji – napravio repliku, tako da od Mangelosovih originala imate originalne kopije koje potpisujem: Trokut (po svoj prilici), Vladimir Gudac i ja. Začudnost sinhroniciteta koji su „kumovali” ovoj ambijentalnoj instalaciji, njihov gotovo organski rast, doživio sam kao prirodan slijed Mangelosove poetike, u kojoj se međusobno prožimaju mističnost, duhovitost koja graniči s ironijom, i potresna dominacija crne boje na kojoj je ispisivao „pejzaže smrti”, ili su to samo pejzaži onkraj fizičkog života... što će nam se otkriti u završnom od, tko zna koliko, sedmoljetnih ciklusa koji stoje pred svakim od nas.

Damir Stojnić, ožujak, 2020.

DIMITRIJE BAŠIČEVIĆ MANGELOS
„CRNI PLAN / ET”

„često” se citiraju „dva” marxa „tri” van gogha „više” picassa itd. time se ukazuje na znatne razlike između ranih i kasnih faza autora. stavovi ranih prema kasnim fazama mnogo se razlikuju. do suprotnosti. kao da potiču od različitih jedinki.

objašnjenje te pojave je jednostavno. radi se o sasma različitim subjektima u istoj pravnoj osobi. materijalna pretpostavka diferenciranja je totalna promjena ćelija u organizmu. ćelije se izmjenjuju svakih sedam godina.

ukoliko su informacije o fiziologiji koje sam pokupio u šidskoj školi pouzdane, bilo bi devet i pol mangelosa.

mangelos №1 ... 1921–1928
mangelos №2 ... 1928–1935
mangelos №3 ... 1935–1942
mangelos №4 ... 1942–1949
mangelos №5 ... 1949–1956
mangelos №6 ... 1956–1963
mangelos №7 ... 1963–1970
mangelos №8 ... 1970–1977
mangelos №9 ... 1977–1984
mangelos №9 ½ ... 1984–1987
(ukoliko su točna izračunavanja)

1933 – šid – 1987, les champs du dernier goul
PLANETOGENEZA „PEJZAŽA SMRTI”

Citat u zaglavlju teksta Mangelosov je „manifest šidski”, prvi puta objavljen u katalogu njegove izložbe *Šid theory (no art)* 1978. godine. Dakle, devet godina ranije točno predviđa godinu vlastite smrti, negdje na pola puta do Mangelosa no.10. U njegovoj monografiji *mangelos 1–9 ½** na stranici 160. prikazana je skica jednog – ili jednog od – globusa koje vjerovatno nije stigao, a na kraju, nije niti mogao napraviti, sve i da je htio. Osim te „karte prije teritorija”** nigdje ni traga izgubljenom planetu. Posuđivanje radova „apostola subterena”*** pokazalo se zamalo nemogućim, pa sam za potrebe ove izložbe odlučio oprostoriiti jedinu dvodimenzionalnu od njegovih crnih Zemlji. Nimalo lagan posao. Ni konceptualno, ni tehnički, neukusno začinjjen s ponešto etičkih dvojbi. Iz popisa reprodukcija, na kraju prije spomenute monografije, jasno stoji da je svoje crne globuse oslikavao uljanim bojama, pa sam se dosljedno pridržavao tog recepta, a i globus-predložak datira iz pedesetih godina prošloga stoljeća i zasigurno nije mlađi od onih koje je i sam koristio. Izložbom sam odlučio istaknuti upravo te njegove crne planete-manifeste, koji sublimiraju više faza njegova opusa: od najranijeg „kvadriranja mrtvih”, kada je u svoje bilježnice, tijekom 1941–42, najprije malim, a potom sve većim crnim četvrtastim površinama, bilježio smrti njemu bliskih osoba, ali i nekih koje je samo poznao. U tome je prekrivanju bijelog prostora papira bilježnice crnim površinama vidio i promjenu vremena kroz sveprisutnost smrti tih ratnih godina. Premda anonimna, ta je pačetvorina simbolički označavala ime čovjeka koji je umro. Najprije ih je nazivao „pejzaži rata”, a potom i „pejzaži smrti”, da bi ih kasnije jasno diferencirao u dva zasebna odjeljka jednog ciklusa. U globusima je prisutan i nešto kasniji element koji se pojavio u njegovu opusu nakon bilježnica: crna školska pločica premrežena crvenim crtovljem na kojoj se nekoć učilo pisati, i to se uglavnom činilo bijelom kredom. Crne pačetvorine iz bilježnica poistovjećivao je s crnim školskim pločicama, i kako sam navodi: „Onda je taj grob za mene postao tabula rasa.”

A te je „neispisane ploče” opredmećene Praznine, metodom „cirkumpolacije” kvadrata, prenosio na globuse, i dalje ih nazivajući „pejzažima”. Prvi je tako nazvan *Paysage of Al Capone* i datira iz 1952. Planove crne pretočio je u crne planete i postavom sâm želio promatrača smjestiti usred njegova ktonskog planetarija. Mangelosove planete mantraju vlastite zapise, slično tibetanskim „molitvenim strojevima”**** I u starome su Rimu ukop uz opijevanje mrtvih terminološki povezivali s krugom: cirkumdederum, tako su tada nazivali tu procesiju.

ALKEMIJSKI SPEKTAR I ADIMENZIONALNOST NULE

Mangelosov je opus implicite vezan uz ikonografiju drevnih alkemičara: od/do isključivosti konzekventne uporabe „pentatonike” alkemijskog spektra: crne, crvene, bijele, zlatne i srebrne, do njegove (pod)svjesne opsjednutosti onim stanjem materije koje su alkemičari zvali „nigredo” kao ujedno proto-i post-formativna, nulta točka postojanja, koja u sebi sažima i pozitiv i negativ ukupnosti Postojanja, iz koje sve proizlazi dok, istodobno, u nju uvire, riječju: život i smrt. Njegov broj je nijema „0”, broj sveukupnosti kao i besadržajnosti, kao što, horizontalno položena, predstavlja elipsu putanje svakog planetoida. Jedini broj časopisa skupine Gorgona, kojoj je pripadao, a kojega je upravo on dobio zadatak urediti, bio je onaj nepostojeći, nikada objavljen niti štampan, numeriran jedino razmakom, praznim mjestom ili crnom rupom, unutar harmoničnog slijeda brojeva. Mangelos se tu, a na čemu i inače inzistira, pojavljuje u svojstvu anomalne praznine, postojećeg ne-subjekta.

NUMEROLOGIKA BROJEVA „0” I „9”

Osim što predstavljaju prvi i posljednji broj, budući da nakon 9 svi ostali brojevi nastaju kombinacijama iz toga niza, zanimljivo je Mangelosovo inzistiranje na biografskoj dataciji raznih projekata koje je započinjao, od Mangelosa no.1 do no.10, gdje zbrajanjem i složenim izračunima matematički projicira sebe u daleku budućnost, dok su, ipak, svi ti datumi usko vezani i šifrirani iz faktičkih godina njegova djelovanja u stvarnome vremenu njegove sadašnjosti. Neke od godina progresira brojem 66, druge brojem 9. Brojevi 6 i 9 antipodi su jednog te istog broja: beskonačja horizontalno položene osmice. Vratimo li se njegovu „manifestu šidskom” i tezi iz fiziologije po kojoj se stanična struktura svakog čovjeka u potpunosti promijeni svakih sedam godina, dolazimo do čudnovate koincidencije vezane uz godinu 1978, kada je predvidio vlastitu smrt, i godinu 1987, kada je ona nastupila: $1987 - 1978 = 9$. Taj se broj konstantno ponavlja u geometrijskom liku pentagrama. U njemu nalazimo tri kuta pod stupnjevima 36, 72 i 540, ukoliko ga „opašemo” pentagonom. On je bio simbolom čovjeka i stoga je njegova, sada gotovo zaboravljena šifra: 999. Pored bremenite simbolike, bio je i zaštitnim simbolom pitagorejaca, koji su ga nazivali „Pentalfa”, a upravo je „alfa” ključno slovo za Mangelosove eksperimente sa pismenima i slovnim znakovljem (od glagoljice do runa...), kao što je i seriju od nekoliko tempera na kartonu, slikanih u razdoblju 1951–56, nazvao „Pythagora”. Slijedom takvih, ezoternih numeroloških analogija moguće je izvesti i slijedeći izračun: ukoliko 1 Mangelos transmutira 9,5 puta, dobijemo broj 19,5, što je tetraedralni kut i na tome se stupnju, na svakom od planeta Sunčevog sustava, pojavljuje značajna anomalija: na našem planetu na tom se stupnju zemljopisne



širine nalazi Bermudski trokut, na Marsu je to najveći od svih planetarnih kratera Olympus Mons, na Jupiteru se tu nalazi ogroman vrtlog plinova kojega nazivlju „Jupiterovo oko” ili „crvena pjega”... Planovi crne, vječita no- i anti- negacija, ne-pripadanje postojanju koje to nije, ali je nekim misterijem ipak „tu” i usisava u sebe manifestirano prostor-vrijeme, svijest o vlastitoj i općoj nemogućnosti egzistencije, a ipak nosalomljive snage gravitacije nemoći jednog ne-bivanja u ne-stanju nestajanja, Mangelos, deklarirani pesimist i skeptik, sažima jednom rečenicom: „Najljepše je ne biti prisutan” i zato je odabrana da dočekuje posjetitelje njegova Planetarija, kao što je u staroj Heladi „Gnothi seauton” dočekivala hodočasnike delfijskog svetišta.

*Branka Stipančić, *mangelos 9 ½*, DAF, Biblioteka Monografije, Zagreb, 2007.

**Sintagma Jean Baudrillarda koju je preuzeo od J. L. Borghesa.

***Naslov teksta o Mangelosu kojega je napisao Željko Kipke u svojoj knjizi tekstova *Iluminatori novoga ciklusa*, Biblioteka Quorum, Zagreb, 1989.

****Tehnički termin Željka Kipkea.

Dimitrije Bašičević Mangelos rođen je 14. travnja 1921. u Šidu, Srijem. Diplomirao je povijest umjetnosti na Filozofskom fakultetu u Zagrebu, 1949. godine. Od tada do kraja 1959. radio je kao asistent u Modernoj galeriji i kao kustos u Arhivu Instituta likovne umjetnosti JAZU, kada se zaposlio i u Gradskoj galeriji suvremene umjetnosti. Suosnivač je Galerije primitivne umjetnosti, koja je njegovom zaslugom postigla međunarodni ugled. Potpuno odvojena od javne aktivnosti njegova je umjetnička djelatnost bila dugo vremena nepoznata čak i krugu bliskih prijatelja i suradnika. Kako bi jasno odijelio svoj rad muzealca, kritičara i teoretičara umjetnosti od eksperimentalnog umjetničkog djelovanja, Bašičević koristi pseudonim Mangelos, prema nazivu jednog mjesta u blizini rodnog Šida. Od 1959. godine članom je umjetničke grupe Gorgona, unutar koje su još djelovali Josip Vaništa, Radoslav Putar, Julije Knifer, Ivan Kožarić, Đuro Seder, Miljenko Horvat i Matko Meštrović. Učestalije izlaže tek od 1977. godine. Svojim je radom i osobnošću značajno utjecao na mlađe konceptualne umjetnike sedamdesetih godina okupljene oko galerije Podroom: Vladu Marteka, Mladena Stilinovića, Vladimira Dodiga Trokuta, Željka Kipkea i ostale. Danas Mangelos zauzima respektabilno mjesto na internacionalnoj umjetničkoj sceni, što potvrđuju brojne izložbe, kritički tekstovi i djela zastupljena u najvažnijim svjetskim muzejskim zbirkama.

Damir Stojnić, 2016.

Posebna zahvala Vladimiru Gudcu na ustupljenom radu „Jaje muzejske patke”, 1980–82, i Vladimiru Dodigu Trokutu na „Antimuzejskoj patki”.

Planetarij Mangelos, 2016,
prostorna instalacija varijabilnih dimenzija
Fotografija: Damir Stojnić

The Mangelos Planetarium, 2016,
installation, dimensions variable
Photo: Damir Stojnić



Born in Rijeka in 1972, he graduated in painting from the Academy of Fine Arts in Zagreb in 2000. He has exhibited in over one hundred group and solo exhibitions in Croatia and abroad (Cairo, Athens, Vienna, London, Venice, Prague, Milan...). He is the recipient of several awards for his work: the Acquisition Award of the Museum of Modern and Contemporary Art in Rijeka at the 15th International Triennial of Drawing in 2002, the second prize at the 7th Triennial of Croatian Watercolour Painting, and the award of the City Museum – Rovinj, at the Rovinj art colony in 2013. In addition to being an artist, he organised exhibitions and performances in the „O.K“ gallery of MMC d.o.o. from 2003 to 2007. From 2015 he has been the artistic director of the art collective Labin Art Express and in this capacity runs the DkC „Lampar-

na“ gallery in which in the exhibition series „VI.T.R.I.O.L.“ he has presented some of the most important groups of artists from the former Yugoslavia: Dimitrije Bašičević-Mangelos, Vladimir Dodig – Trokut, IRWIN, Bojan Štokelj, Vladimir Gudac, Marko Pogačnik and many others. He was the artistic director of the 1st Industrial Art Biennial, held in Labin in 2016 with a special focus on the work of Joseph Beuys and works as associate professor at the collegium of „Painting“ and „Illustration and Comics“ at the Academy of Applied Arts in Rijeka, where he also initiated the „APURI“ gallery in which over a three year period he presented the works of many local and international artists.

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THE MANGELOS PLANETARIUM, GENESIS

The idea for this pretty complex curatorial-artistic undertaking gradually crystallised into a whole in 2016 when in the capacity of the director of the gallery DKC "Lamperna" in Labin I set out to make an exhibition dedicated to Mangelos, who in my opinion, is one of the most important – and just as equally neglected – artists who initiated contemporary art practice in Croatia. His influence was decisive for the conceptual art of the 70s: for the group Šestorica (Martek, the Stilinović brothers...), V. D. Trokut, Željko Kipke, and his thinking resonated up to my generation which came on to the scene in the 90s, and „contaminated“ it. Due the impossibility of borrowing even at least one of the Mangelos artefacts, since they are now worth considerable sums, I had to resort to being creative, to the last option available to the enthusiast with no financial support. Somewhere in 2005, V.D. Trokut gave me one of the, allegedly, original Mangelos's globes on which is written in Greek letters „Energeia“. Therefore, I had at least something, and that obliged me to conceptually focus precisely on his black globes of which there are enough for several „planetary systems“. Leafing through the monograph „9 ½ Mangeloses“ („9 i pol Mangelosa“) by Branka Stipančić, I came across a sketch in watercolour of one globe which Mangelos did not get around to making in his lifetime. I decided, for the purposes of the exhibition, to realise it but where does one find a globe. A week later in line with my idea and next to the rubbish container, the primary school opposite my studio decided to sort through and dispose of its old inventory. And in the heap of thrown away world maps and plaster reliefs, boxes, cabinets and drawers, there stood as though specially created for my needs an antique globe, genuinely from the 50s. In the evening of that same day I got down to work. I can only say that the simplicity of the Mangelos signature is an illusion, particularly for an unprepared forger like myself.



Regardless, with a great deal of effort, the second artefact was produced. Leafing further through the above-mentioned monograph, on the last page I came across a quite humorous object: the egg of the museum duck. This is a round red pebble on which Mangelos calligraphically drew in white and a single stroke a small duck. Below it stands: property of Vladimir Gudac. Apart from the fact that he had been my colleague at the Academy of applied arts in Rijeka (where this installation was exhibited for the second time, and that also being on the Academy Day), Vlado is a conceptual artist, was a member of the group Tok from 1972-73. From 1980 to the nineties he ran the gallery of the Student Centre in Zagreb. In his office Mangelos installed a single wooden shelf which he titled "Anti-museum" (Anti-museum) and placed a rubber duck on this, and beside this his red pebble. The rubber duck and concept of the "Anti-museum" was later adopted by Vladimir Dodig Trokut, whilst the "Egg of the museum duck" remained in Vladimir Gudac's possession. One day I went to his office, exactly opposite mine, and asked him if he would loan me the "egg" for the exhibition. It was a small work and could get easily lost, so Gudac – benevolent towards my plans, but with a concern for his own collection – made a replica of it for me, so that from the Mangelos original came an original copy signed by us all: Trokut (in all probability), Vladimir Gudac and myself. I experienced the miracle of these synchronicities, which were something like a metaphorical "godfather" to this ambiental installation, their quite organic development, as a natural continuation of Mangelos's poetics which are a permeation of mysticism, humour bordering on irony, and the jarringly dominant black paint on which is written "pejzaž smrti" (landscape of death), or are simply the landscapes beyond physical life... which will be revealed to us in the last, no one knows how many, of the seven-year cycles which stand waiting before each one of us.

Damir Stojnić, March 2020.

DIMITRIJE BAŠIČEVIĆ - MANGELOS
"BLACK PLAN / ET"

often "the second" Marx "the third" Van Gogh "the many" Picassos etc are quoted to show the great differences between the early and later phases of an artist's works. the attitudes greatly differ between the early and later phases, to the extreme as if they come from different individuals.

the explanation for these phenomena is simple. it concerns totally different subjects in the same legal entity. the material assumption of differentiation is the total change of the organism's cells cells which change every seven years.

if the information about physiology I acquired at the Shid school is correct there would be nine and a half Mangeloses

mangelos №1 ... 1921–1928
mangelos №2 ... 1928–1935
mangelos №3 ... 1935–1942
mangelos №4 ... 1942–1949
mangelos №5 ... 1949–1956
mangelos №6 ... 1956–1963
mangelos №7 ... 1963–1970
mangelos №8 ... 1970–1977
mangelos №9 ... 1977–1984
mangelos №9 ½ ... 1984–1987
(if the calculations are correct)

1933 – šid – 1987, les champs du dernier goulag

PLANETOGENESIS OF "PEJZAŽI SMRTI"
(LANDSCAPE OF DEATH)

The quotation in the heading of the Mangelos "the Shid manifesto" was first published in the catalogue for his exhibition "Shid theory (no art)" in 1978. Thus, nine years earlier he accurately predicts his own death, at about the halfway point of Mangelos no.10. In his monograph "Mangelos 1-9½" on page 160 is a sketch of one, or one of, the globes which he probably never got around to making, and in the end he couldn't do everything he wanted to do. Apart from that "map and the territory" ** there is no trace of the lost planet. It was almost impossible to borrow the works "apostles of the subterrain" *** so for the purposes of the exhibition I decided to convert into three dimensions one of his two-dimensional black earths. It's not at all an easy job. Neither conceptually, nor technically and is spiced with unpalatable ethnic dilemmas. From the list of reproductions at the end of the aforementioned monograph, it states clearly that his black globe was painted in oil paint so that I faithfully retained that recipe, and the globe model also dates from the 50s of the last century, and certainly isn't newer than those which he used himself. I decided in the exhibition to foreground precisely his black globes-manifestos which sublimate many phases of his opus: from the earliest "squaring the dead" (kvadriranje mrtvih), when he marked the deaths of those close to him in his notes from 1941-42 using at first small and then increasingly bigger black squares, some of whom I knew myself. In this covering of the white space of the paper of the notebook with black areas, he also saw the changing of time through the omnipresent death of those war years. Though anonymous, those parallelograms symbolically marked the name of someone who had died. He first called them "landscapes of war", and then "landscapes of death" so as to later clearly differentiate them into two particular segments of the same series.

In the globes is present an element which also appeared somewhat later in his opus after the notes: a school slate crossed by a red lines on which writing was once taught, and this was done largely using white chalk. He identified the black parallelograms from the notes with the school slate, and as he sta-

tes: “Then this grave became for me a *tabula rasa*.” So that he conveys this “blank slate” as a reification of the Void through a method of the „circumpolarization“ of the squares into the globes which he continues to call “landscapes”. The first is named “Paysage of Al Capone” and dates from 1952. He turned his black spaces into black planets, and with the installation I wanted to place the observer in the middle of his chthonic planetarium. Mangelos’s planets chant their own mantras, similar to the Tibetan “prayer machines”.**** And in old Rome burial and the singing to the dead is terminologically associated with the circle, circulation: circum dederum as the procession was then called.

THE ALCHEMICAL SPECTRUM AND THE ADIMENSIONALITY OF ZERO

Mangelos’ opus is implicitly tied to the iconography of the ancient alchemists: from and to the inclusion and consistent use of the “pentatonic” of the alchemical spectrum: black, red, white, gold and silver, to his (sub)conscious obsession with the state of matter which alchemists called: “nigredo” as both the proto- and post-formative, the zero point of existence, from which everything comes whilst at the same time sinking back into it, in a word: life and death. His number is the mute “0”, the number of totality as well as contentlessness, as is represented by the horizontally lying elliptical trajectory of each planetoid. The only issue of the magazine of the group “Gorgona” of which he was a member and for which he was actually given the task of editing, was that non-existent, never published nor printed issue, whose number was only present as a space, an empty place or black hole in the harmonic sequence of issues. Mangelos appears here, he is insistent about this, in the capacity of an anomalous void, an existing non-subject.

THE NUMEROLOGY OF THE NUMBERS “0” AND “9”

Apart from what the first and last numbers represent – given that after 9 all other numbers arise from combinations from this sequence – of interest is also Mangelos’ insistence on the biographical dating of the various projects he initiated, from Mangelos no.1 to no.10 where through the processes of addition and complex calculations he mathematically projects himself into the distant future, whilst all these dates are still closely tied and encrypted from all the factual years of his actions into the real time of his present. Some of these years progress with the number 66, others with the number 9. The numbers 6 and 9 are the antipodes of one and the same number: the infinity of the horizontally lying number eight. Are we returning to his “Shid manifesto” and thesis taken from physiology according to which the cellular structure of every person completely changes every seven years, arriving at the strange coincidence of the year 1978 when he foresaw his own death and the year 1987 when it came: 1987-1978=9. This number constantly appears in the geometric figure of the pentagram. We find in it three angles whose respective degrees are: 36, 72 and 540 if we ‘frame’ it with a pentagram. It was at one time the symbol of man and thus was his, now quite forgotten, code: 999. Apart from this loaded symbolism, it was also the protective symbol of Pythagoras who called it the “Pentalpha”, and actually “alpha” is the critical letter in Mangelos’s experiments with letters and alphabets (from Glagolitic to the Runes...) as well as a series of several temperas on cardboard, painted from 1951-56, which he called “Pythagora”. Consequently from such esoteric numerological analogues it is possible to carry out the following calculation:

If 1 Mangelos is transmuted 9.5 times, we get the number 19.5 which is a tetrahedral angle and at this degree, on every planet in the Solar system, significant anomalies become manifest: on our planet that is the angle of the line of latitude of the Bermuda Triangle, on Mars that is the angle of the biggest of all the planetary craters Olympus Mons, on Jupiter it is the location of an enormous gas vortex called “Jupiter’s eye” or the “red spot”... Black plans, eternal no- and anti-negation, non-belonging to an existence which isn’t, but is through some mystery ‘here’ and sucks into itself manifested space-time, the consciousness of the impossibility of one’s own and existence in general, and even the unbreakable force of gravity by the powerlessness of one non-being in the non-condition of disappearing, are summed up by Mangelos, a self-declared pessimist and sceptic, in one sentence: “It’s best not to be present.” and that is why it has been chosen as a welcome for visitors to his Planetarium, as in the old Hellas the words “Gnoti seauton” (Know thyself) awaited pilgrims to the Delphi oracle.

*Branka Stipančić, “Mangelos 9 ½” DAF, Biblioteka Monografije, Zagreb 2007.

**Syntagm of Jean Baudrillard which he took from J.L. Borges.

***Title of the text about Mangelos written by Željko Kipke in his book of essays “Iluminatori novoga ciklusa” Biblioteka Quorum, Zagreb 1989.

****Technical term conceived by Željko Kipke.

mngls

Dimitrije Bašičević – Mangelos, born 14th April 1921 in Šid, Srijem. He graduated history of art from the faculty of philosophy in Zagreb in 1949. From then until the end of 1959 he worked as an assistant in the Modern Gallery and as a curator in the Archive of the Institute of visual arts JAZU, when he was employed also in the City gallery of contemporary art. He is co-founder of the Gallery of primitive arts which thanks to his efforts gained an international reputation. Being completely detached from his public activities his artistic side stayed long unknown even to the circle of his close friends and co-workers. In order to clearly demarcate his work as a museologist, art critic and theoretician from his experimental art activities, Bašičević used the pseudonym Mangelos, after the name of a place close to his city of birth Šid. From 1959.godine he was a member of the art group Gorgona which also included Josip Vaništa, Radoslav Putar, Julije Knifer, Ivan Kožarić, Đuro Seder, Miljenko Horvat and Matko Meštrović. He has been exhibiting more frequently since 1977. His work and personality were an important influence on the younger generation of conceptual artists of the 70s which collected around the gallery of “Podroom”: Vlada Martek, Mladen Stilinović, Vladimir Dodig-Trokut, Željko Kipke and others. Today Mangelos holds a highly respectable place in the international art scene which is confirmed by the numerous exhibitions, critical essays and works represented in the most important museum collections.

Damir Stojnić, 2016.

Special thanks to Vladimir Gudac for the provided work “The egg of the museum duck” 1980-82 and Vladimir Dodig – Trokut for “The Anti-museum duck”

SLOBODANKA STUPAR

U SARADNJI SA ZAJEDNICOM ZA ISTRAŽIVANJE PROSTORA

9 x 2 > 18, 1985, bronza, 170 x 8 x 8 cm

Stub gline u jednom dahu stegnut i tako preoblikovan.

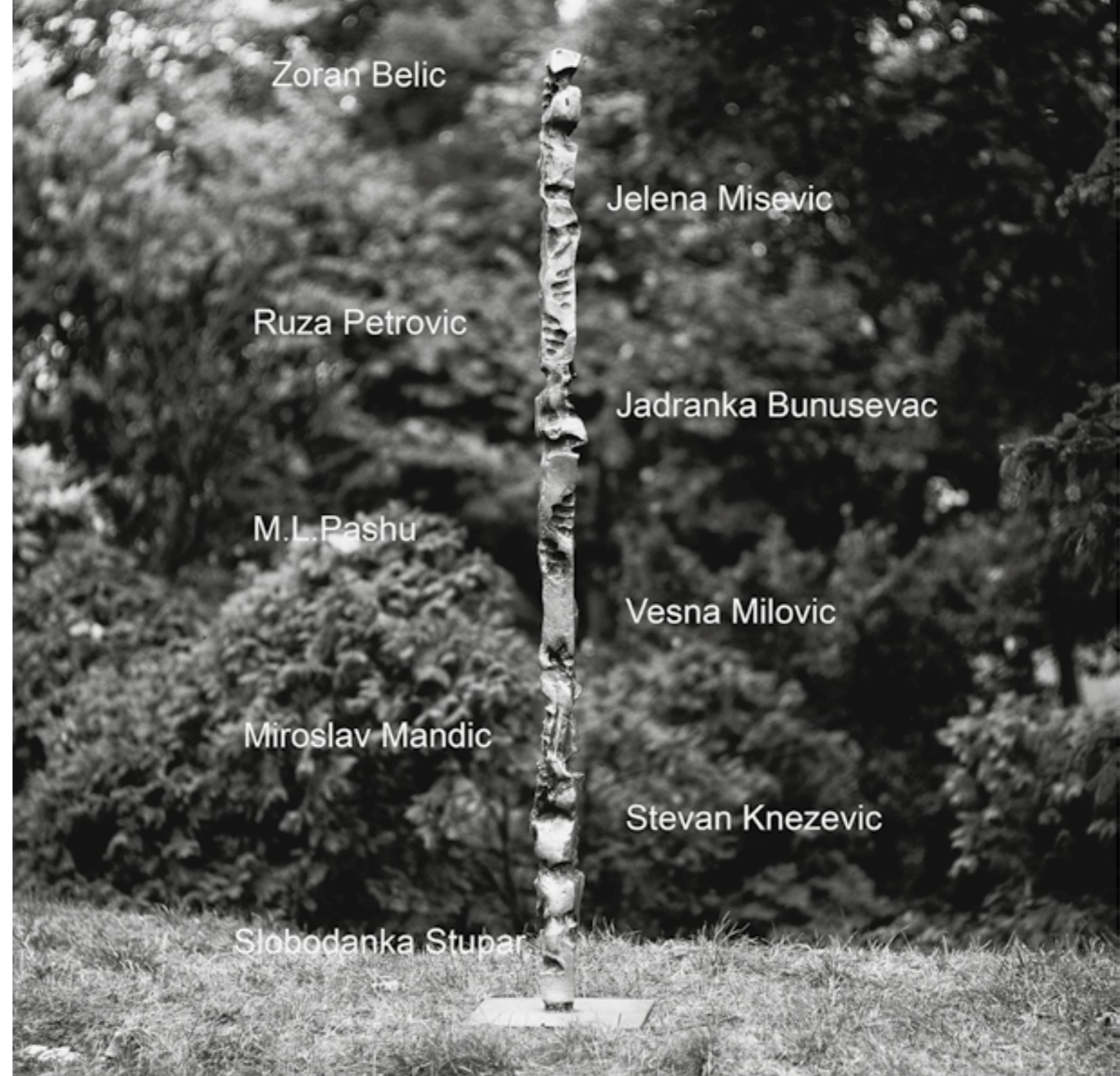
Učesnici: Zoran Belić, Jelena Mišević, Ruža Petrović,
Jadranka Bunusevac, Miodrag Lazarov Pashu, Vesna Milović,
Miroslav Mandić, Stevan Knežević, Slobodanka Stupar.

Akteri su uglavnom članovi Zajednice za istraživanje Prostora
i priključeni učesnici J. Mišević, V. Milović, S. Knežević.

9 x 2 > 18, 1985, bronz, 170 x 8 x 8 cm

(A pillar of clay thrown together and formed in one go. Participants:

Zoran Belić, Jelena Mišević, Ruža Petrović, Jadranka Bunusevac,
Miodrag Lazarov Pashu, Vesna Milović, Miroslav Mandić,
Stevan Knežević, Slobodanka Stupar. The participants are on the whole
members of the Zajednice za istraživanje Prostora/Community
for the research of space and the additionally included individuals
are J. Mišević, V. Milović, S. Knežević)



Zoran Belic

Jelena Misevic

Ruza Petrovic

Jadranka Bunusevac

M.L.Pashu

Vesna Milovic

Miroslav Mandic

Stevan Knezevic

Slobodanka Stupar

Slobodanka Stupar.

Rođena u Sarajevu, 1947.

Diplomirala grafiku i unutrašnju arhitekturu na FPU u Beogradu.

Magistrirala grafiku na FLU u Beogradu.

Specijalizirala grafiku na Školi lepih umetnosti u Atini kao stipendista Vlade Grčke.

Stipendije i studijski boravci

1980–81. Stipendija Mladi umetnici, Beograd

1983. Stipendija Moša Pijade za studijski boravak u Londonu

1985. Stipendija Ministarstva prosvete Grčke

1991. Stipendija Fondation pour une Entraide

Intellectuelle Europeene, Pariz

1996. Stipendija Stiftung Kulturfonds Haus Lukas Aahrenshop, Nemačka

Nagrade i priznanja

1999. Nagrada na Fotowettbewerb AWARD 1999.

IG Medien – Druck und Papier, Publizistik und Kunst, Landesbezirk, Baden-Wurttemberg

1997. Otkupna nagrada Narodnog muzeja na Međunarodnom beogradskom grafičkom bijenalu

1993. II nagrada na Bijenalu Suva igla, Užice

1990. Grand Prix 9, Internacionalni grafički trijenale, Frechen, Nemačka

1989. Otkup Nacionalne sveučilišne biblioteke na XII Zagrebačkoj izložbi jugoslovenskog crteža

1988. Nagrada 1. Mediteranskog bijenala grafičke umetnosti, Ag. Nikolaos, Grčka

1987. Nagrada za grafiku Oktobarskog salona, Beograd

1987. Nagrada za skulpturu Likovne kolonije Željezara, Sisak

Dela u muzejima i javnim kolekcijama

MSU, Beograd; Ludwig muzej, Keln; Narodni muzej, Beograd; Muzej grada Beograda; Muzej Zepter, Beograd; muzeji u Smederevu, Kraljevu, Vranju, Knjaževcu; Muzej međunarodne savremene grafike, Fredrikstad, Norveška; Zbirka GSLU, Niš; Nacionalna Pinakoteka, Pirej; American College of Greece, Atina; Savremena galerija, Zrenjanin; Grafička zbirka Frechen, Nemačka; Zbirka Grafički kolektiv Beograda; Zbirka Nacionalne sveučilišne biblioteke, Zagreb; Zbirka Lazar Vozarević, Sremska Mitrovica.

Samostalne izložbe (izbor)

Galerija KNU, Beograd, 2019.

Muzej Smederevo, 2017.

Umetnička galerija Narodnog muzeja u Kruševcu, 2016.

Galerija SLU, Niš, 2012.

Galerija ULUS, Beograd, 2011.

Prodajna galerija, Beograd, 2009.

Galerija Red, Atina, 2008.

Galerija Zlatno oko, Novi Sad, 2008.

Moderna galerija, Lazarevac, 2006.

Artforum galerija, Solun, 2003.

Diana galerija, Atina, 2002.

Galerija KCB, Beograd, Beograd, 2001.

Artforum Galerija, Solun, 1999.

Christuskirche, Keln, 1998.

Zepter galerija, Beograd, 1997.

Kaos galerija, Keln, 1997.

Galerija Zlatno oko, Novi Sad, 1996.

BAP Witten, Nemačka, 1996.

Galerija BBK, Keln, 1995.

Rathaus Keln, 1995.

Simultanhalle, Keln, 1992.

Ligue Franco-Hellenique, Atina, 1990.

Galerija KCB, Beograd, 1987.

Galerija Kreonidis, Atina, 1985.

Galerija KNU, Beograd, 1984.

Galerija Richard Demarco, Edinburg, 1984.

Galerija Sebastian, Varaždin, 1982.

Studio galerije Forum, Zagreb, 1980.

Galerija Sebastian, Dubrovnik, 1979.

Grupne i kuratorske izložbe (izbor)

Pogled u centar, Muzej grada Beograda, 2017.

Skriveno nasleđe, Tvrđava Golubac, 2019.

Rhythm Devine, GSLU, Niš, 2019.

Chronicle of the Absurde, International Photo Exhibition, Solun, 2007.

New Forms Festival, Vankuver, 2006.

Intro/Out video festival, Solun, 2006.

Erasing, internacionalni/interdisciplinarni projekat, Muzej 25. maj, Beograd, 2004.

In The Beginning Was Fire, Atina (kurator Bia Papadopoulos), 2004.

Terra Incognita, Atina (kurator Lena Kokkini), 2002.

Intimnosti, Sarajevo (kurator G. Dobrić), 2002.

Commentary on the Twentieth Century, Solun (kurator Bia Papadopoulos), 2000.

Eshylaeia 97, Eleusina, 1997.

Visible / Invisible, Thessaloniki Cultural Capital of Europe, Solun, 1997.

Coincidence, Keln (kurator Gunter Demnig), 1997.

Ars Futura, Keln, Köln Kunst 4, 1994/95; Köln Kunst 5, 1996.

Seven Artists from Belgrade, Atina, 1992.

IX International Graphic Triennial, Frechen (Germ.), 1990.

Six Yugoslav Artists, Kulturni centar, Atina, 1987.

Tajni život grada, Komunikacije 86, Beograd, 1986.

Mostovi/Armagedon, Beograd (kurator A. Đurić), 1986.

Umetnost interrelacija, Beograd (kurator A. Đurić), 1986.

Učestvovala na brojnim izložbama, kao što su

Oktobarski salon, Majska izložba, Jesenja izložba, Grafički krug Beograda, Internacionalni grafički bijenale Beograda i Ljubljane, Zagrebačka izložba jugoslovenskog crteža i grafike, Trijenale grafike, Bitolj itd.

Interdisciplinarni i ostali radovi

1984. *Simfonija*, tekstualno/zvučna struktura, javno izvođenje na fetivalu *Druga nova muzika*, SKC, Beograd

1986. *Simfonija*, tekstualno/zvučna struktura, javno izvođenje na festivalu *Tajni život grada*, Beograd

1987. *Prostor dodira*, predavanje u Otvorenoj đurđevackoj školi, Đurđevo

1992. *Čest ci ne pas une pipe* live-video performans u galeriji *Moltkerei Werkstatt Keln* a u okviru *Piazza Virtuale* projekta za *Kassel Dokumenta 9*. direktni prenos na TV-u Kassel i 3Sat TV-u kanalu

1995. *Ogledalo*, performans sa Lj. Jovanović, Simultanhalle, Keln

1996. *Ueber den Teillerrand hinaus* performans sa Inge Broska i Hans-Joerg Tauchert, *Festival Tangenten*, Milhajm, Keln

1996. *Odgovori na moje pismo*, otvoreni rad sa temom umetnička komunikacija

1999. *What if...?*, performans, Galičnik, Severna Makedonija

slobodanka.stupar@gmail.com



Slobodanka Stupar in cooperation with the Community for the research of space

Simfonija, 1984/1986,
video-zapis 00:22:07, tekstualno/zvučna struktura

Snimak je video-zapis drugog javnog izvođenja 1986. na festivalu *Tajni život grada* u Beogradu. U radu učestvuju: (prošireno) Zajednica za istraživanje Prostora, Miša Savić, Miomir Milovanović, Ruža Petrović, Miodrag Lazarov Pashu, Dinka Pignon, Miroslav Mandić, Vesna Milović, Zoran Belić i Slobodanka Stupar. U izvođenju na snimku tekstove Miomira Milovanovića i Dinke Pignon čitaju Veljko Nikolić „Papa Nick” i Nataša Bogojević, Petar Marinović, cello.

Tekstualna struktura u formi muzičke kompozicije u 4 stava. Tekstovi su autorski sastavljeni samo od reči na **S**.
Izvođenje u 4 stava/kruža čitanja koje kruži u pravcu kazaljke na satu.
1. Svako čita svoj tekst.
2. Svako čita po jednu rečenicu redom (cello na 7 sekundi, svira si-sol).
3. Istovremeno čitanje svih tekstova, sa narastanjem dinamike pri svakom sledećem čitanju, od jedva čujnog šapata do vikanja, listovi sa tekstovima kruže u pravcu kazaljke na satu, cello improvizuje.
4. Dijagonalni presek kroz sve tekstove – svako čita samo rečenicu po redu sedenja.
Pauza 7 sekundi, pa udarac drvenih štapića, stavljaju tačku.

Fotografije: Milan Jozić, Vlada Popović

Symphony, 1984/1986,
video 00:22:07, textual/audio structure

The video records the second public performance of the work in 1986 at the festival *Tajni život grada/The secret life of the city*, Belgrade. The following took part (extended) in the work *Zajednica za istraživanje Prostora*, Miša Savić, Miomir Milovanović, Ruža Petrović, Miodrag Lazarov Pashu, Dinka Pignon, Miroslav Mandić, Vesna Milović, Zoran Belić and Slobodanka Stupar. (In the performance in the video texts from Miomir Milovanović and Dinka Pignon are read by Veljko Nikolić “Papa Nick” and Nataša Bogojević), Petar Marinović, cello

Textual structure in the form of a musical composition in 4 movements. The texts are composed by the artists with words starting with **S**.
Performance in 4 movements/circles of reading which go round in the same direction as a watch hand.
1. Each participant reads his own text
2. Each participant reads in turn one sentence (the cello at 7 seconds plays modulo)
3. The simultaneous reading of all the texts, with a crescendo dynamic before the subsequent reading which starts as a whisper and becomes a shout, the lists with the texts circle in the direction of a watch hand, the cello improvises
4. A diagonal line through all the texts – each participant reads only the sentence in the seating order
A break of 7 seconds which is ended by the strike of a wooden stick.

Photo: Milan Jozić, Vlada Popović

Slobodanka Stupar

Born in Sarajevo 1947. Graduated graphic arts and interior architecture at FPU in Belgrade. Postgraduate in graphic arts from FLU in Belgrade. Specialised in graphic arts at the School of Fine Arts in Athens as a recipient of a stipendium from the Greek government.

Stipends and residencies

1980/81. *Stipendija Mladi umetnici/Stipend for Young Artists*, Belgrade; 1983. *Stipend Moša Pijade* to study in London; 1985. Stipend from the Ministry of Education of Greece; 1991. Stipend of the *Fondation pour une Entraide Intellectuelle Européene*, Paris; 1996. Stiftung Kulturfonds Haus Lukas Aahrenshop, Germany

Awards and prizes

1999. Prize at the Fotowettbewerb AWARD 1999. IG Medien – Druck und Papier, Publizistik und Kunst, Landesbezirk, Baden-Württemberg
1997. Acquisition prize of the National museum at the Belgrade International Graphic arts Biennial.
1993. II Prize at the Bijenal Suva Igla/Biennial of Dry Point, Užice
1990. Grand Prix 9th International graphic arts triennial, Frechen Germany
1989. Purchase by the National University Library at the XII Zagreb exhibition of Yugoslav drawing
1988. Prize at the 1st Mediterranean biennial of graphic arts, Ag. Nikolaos, Greece
1987. Prize for graphic arts at the October Salon Belgrade
1987. Prize for sculpture at the Visual arts colony Željezara Sisak

Works in museum and public collections

MoCAB Belgrade, Ludwig Museum Cologne, National Museum Belgrade, City Museum Belgrade, Zepter Museum Belgrade, National Museum Smederevo, Kraljevo, Vranje, Knjazevac, Museum of international contemporary graphic arts Fredrikstad, Norway, Collection of the Gallery of Contemporary Art Niš, Piraeus National Pinacotheca, American College of Greece, Athens, Contemporary Gallery Zrenjanin, Graphic arts collection of Frechen, Germany, Collection of the Graficki Kolektiv Belgrade, Collection of the National University Library Zagreb, Collection of Lazar Vozarević, Sremska Mitrovica

Solo exhibitions (selected)

2019. Galerija KNU Belgrade; Museum of Smederevo; 2017. Umetnička galerija Muzeja in Kruševac; 2016. Galerija SLU Niš; 2012. Galerija ULUS Belgrade; 2011. Prodajna Galerija Belgrade; 2009. Galeria Red, Athens; 2008. Galerija Zlatno Oko, Novi Sad; 2008. Moderna Galerija, Lazarevac; 2006. Artforum gallery, Thessaloniki; 2003. Diana gallery, Athens; 2002. Gallery of the Belgrade Cultural Centre, 2001. Artforum gallery, Thessaloniki; 1999. Christuskirche, Cologne; 1998. Zepter galerija, Belgrade; 1997. Chaos Galerie, Cologne; 1997. Zlatno Oko, Novi Sad; 1996. BAP Witten (Germany); 1996. Galeria BBK Cologne; 1995. Rathaus Cologne; 1995. Simultanhalle, Cologne; 1992. Ligue Franco-Hellenique, Athens; 1990. Gallery of the Belgrade Cultural Centre; 1987. Galeria Kreonidis, Athens; 1985. Galerija KNU, Belgrade; 1984. Richard Demarco gallery, Edinburgh; 1984. Galerija Sebastian, Varaždin; 1982. Studio galerije Forum, Zagreb; 1980. Sebastian galerija, Dubrovnik; 1979. Galerija Grafički Kolektiv Belgrade



Group and curated exhibitions (selected)

2017. *Pogled u Centar*, City Museum Belgrade; 2019. *Skriveno Nasleđe*, Golubac fortress; 2019. Rhythm Devine, GSLU Niš; 2007. Chronicle of the Absurde, International Photo Exhibition, Thessaloniki; 2006. *New Forms Festival*, Vancouver; 2006. *Intro/Out* video festival, Thessaloniki; 2004. *Erasing*, internacionalni interdisciplinarni projekat, Muzej 25 Maj Belgrade; 2004. *In The Beginning Was Fire*, Athens (curator Bia Papadopoulos); 2002. *Terra Incognita*, Athens (curator Lena Kokkini); 2002. *Intimnosti*, Sarajevo (curator G. Dobrić); 2000. *Commentary on the Twentieth Century*, Thessaloniki (curator Bia Papadopoulos); 1997. Eshylaea 97. Eleusina ; 1997. *Visible / Invisible*, Thessaloniki Cultural Capital of Europe, Thessaloniki; 1997. *Coincidence*, Cologne (curator Gunter Demnig); 1996. *Ars Futura*, Cologne ; 1994/95 *Köln Kunst 4, Köln Kunst 5*; 1992. Seven Artists from Belgrade, Athens ; 1987. *Six Yugoslav Artists*, Cultural Centre Athens; 1990. IX International Graphic Triennial, Frechen (Germ.); 1986. *Tajni zivot grada, Komunikacije 86*. Belgrade; 1986. *Mostovi/Armagedon*, Belgrade (curator A. Đurić); 1986. *Umetnost Interrelacija*, Belgrade (curator A. Đurić),

Has participated in numerous exhibitions such as the October Salon, Majske and Jesenje exhibitions, Grafički Krug in Belgrade, Internacionalni Grafički Bienale Belgrade and Ljubljana, Zagreb exhibition of Yugoslav drawing and graphic arts, the Graphic Arts Triennial Bitolj etc.

Interdisciplinary and other works

1984. *Simfonija/Symphony*, textual/audio structure, publicly performed at the festival *Druga Nova muzika*, SKC Belgrade
1986. *Simfonija/Symphony*, textual/audio structure, publicly performed at the festival *Tajni život grada* Belgrade
1987. *Prostor Dodira* lecture at the Open Đurđevo School, Đurđevo
1992. *C'est ci ne pas une pipe* live-video performance in the gallery of Moltkerei Werkstatt Cologne and within the *Piazza Virtuale* project for *Kassel Dokumenta 9* with a live TV transmission on TV Kassel and 3sat
1995. *Ogledalo* performance with Lj. Jovanović, Simultanhalle Cologne
1996. *Ueber den Teillerrand hinaus* performance with Inge Broska and Hans-Joerg Tauchert, Festival *Tangenten*, Muelheim, Cologne
1996. *Odgovori na moje pismo*, open work whose subject is artistic communication
1999. What if...? performance, Galičnik, Northern Macedonia

slobodanka.stupar@gmail.com

Zoran Todorović je umetnik rođen u Beogradu 1965, gde živi i radi. Vanredni je profesor na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu. Njegov rad često se bavi pitanjima nadzora i kontrole, osvetljavajući neugodne istine i prikrivene motive. Predstavnik je biopolitičkog performansa, radikalnog bodi-arta, interhuman-arta i politizirane

ZORAN TODOROVIĆ

postmedijske umetnosti. Radi sa afektivnim individualnim i kolektivnim situacijama i predstavljanjem granica „ljudskih uslova”. Todorović je izlagao svoje radove u mnogim vodećim medijskim umetničkim institucijama i na događajima u Evropi i šire. Bio je koautor Srpskog paviljona na 53. Venecijanskom bijenalu.

ztodorovic0@gmail.com



Zoran Todorović is an artist born in Belgrade in 1965. He lives and works in Belgrade. He holds the position of a Associate professor at the Faculty of Fine Arts, of the University of Arts in Belgrade. His work often deals with issues of surveillance and control, shedding light on uncomfortable truths and concealed motivations. He is a representative of biopolitical performance, radical body art, interhuman performance art and politicised postmedia art. He works with affective individual and collective situations and representations of the borders of “human conditions”. Todorovic has exhibited his work in numerous leading media art institutions and events in Europe and beyond. He was the co-author of the Serbian pavilion at the 53rd Venice Biennale.

ztodorovic0@gmail.com

Ugriz - 50 dm, 1997, 154 x 90 cm
Fotografija: Bojan Stokelj

Bite - 50dm, 1997, 154 x 90 cm,
Photo: Bojan Stokelj

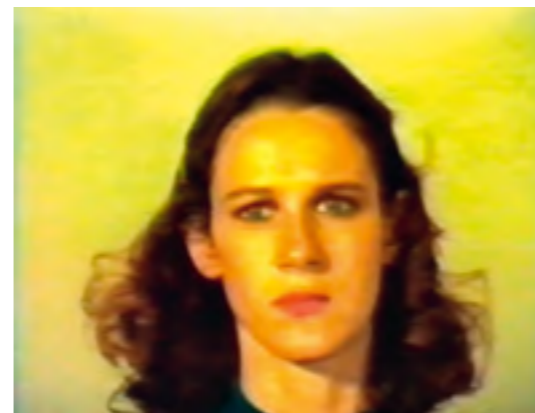
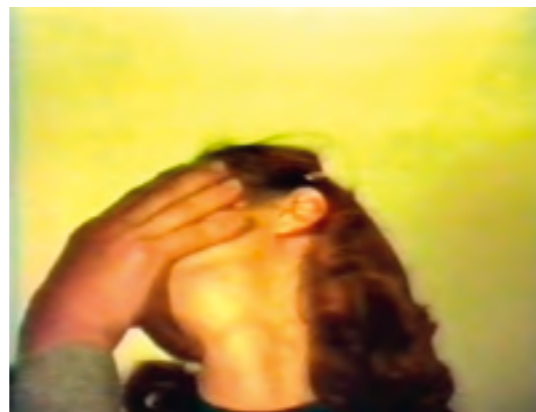
DRAGOLJUB TODOSIJEVIĆ RAŠA

Dragoljub Raša Todosijević (Beograd, 1945) konceptualni je umetnik koji se bavi performansom, video-umetnošću, instalacijama i slikarstvom. Sa Marinom Abramović, Erom Milivojevićem, Zoranom Popovićem, Nešom Paripovićem i Gerom Urkomom pripada grupi umetnika koja je stasavala u okviru Studentskog kulturnog centra u Beogradu. Ovu grupu umetnika zanimalo je uvođenje novih medija u umetnost, video i performans, a cilj im je bio da svojim radom provociraju postojeći sistem umetničke prakse, kao i društva u celini. Raša u performansima agresiju okreće ka publici, ka drugom, a ne ka sebi (što je slučaj kod Marine Abramović). Tako u performansu *Was ist Kunst?* agresivno propituje određenu žensku osobu koja sedi pored njega: „Šta je umetnost?“

Ovaj je rad izvođen u različitim varijacijama u periodu od 1976. do 1981. godine i predstavlja jedno od njegovih najizvođenijih dela. Sedamdesetih godina Todosijević se pretežno bavi ispitivanjem autoriteta i autorstva u svetu umetnosti kroz brojne kolaže i tekstove („Edinburška izjava“, 1975).

Raša Todosijević je 2011. godine predstavljao Srbiju na 54. Venecijanskom bijenalu izložbom za koju je dobio nagradu Unikredit banke. Njegovi se radovi nalaze u brojnim privatnim kolekcijama i muzejima, među kojima su: Tejt, London; Pompidu, Pariz; MSU, Beograd; MSUV i dr.

kekarasa@mts.rs



Was ist Kunst, Marinela Koželj?
1979, video, trajanje 16 min 20 s
Vlasništvo Muzeja savremene umetnosti u Beogradu
Fotografija: arhiv Muzeja savremene umetnosti u Beogradu

Was ist Kunst, Marinela Koželj?
1979, video, duration 16:20 min
Collection of the Museum of Contemporary Art Belgrade
Photo: Courtesy of the archive of the Museum of Contemporary Art Belgrade

EDINBURŠKA IZJAVA

KO PROFITIRA OD UMETNOSTI A KO POŠTENO ZARAĐUJE? I OVAJ TEKST JE AUTOR NAPISAO DA BI NEKAKO PROFITIRAO OD DOBROG I ZLOG U UMETNOSTI

Dragoljub Raša Todosijević, Beograd, 21.04.1975. god.

Fabrike koje proizvode materijale potrebne umetnicima.

Preduzeća koja prodaju materijale potrebne umetnicima.

Njihovi radnici, službenici, prodavci, posrednici itd...

Preduzeća ili privatnici koji opremaju ili ulepšavaju radove umetnika.

Stolari koji prave lajsne, ramove itd...

Proizvođači stakla, papira, olovaka, boje, alata itd...

Njihovi radnici, službenici, prodavci, preprodavci itd...

Stambena preduzeća koja ubiraju stanarinu za: atelje, radni prostor, životni prostor ili rupu u kojoj umetnik živi.

Njihovi radnici, službenici itd...

Svi koji prave, prodaju ili preprodaju životne namirnice umetnicima.

Svi koji prave, prodaju ili preprodaju obuću i odeću umetnicima.

Svi koji stvaraju, prodaju ili preprodaju kulturne potrepštine umetnicima.

Svi koji prave, prodaju ili preprodaju: lekove, higijenski pribor, alkohol, kurtone, cigarete i sportske rekvizite umetnicima.

Svi koji ubiraju porez na autorske honorare.

Opštinski službenici, poreski službenici i ostalo administrativno osoblje.

Banke i njeni viši i niži službenici.

Sitne zanatlije: limari, ramdžije, obučari, lekari, grobari itd...

Profesionalni mozaičari koji izvode tuđe mozaike.

Profesionalni livci koji liju tuđe skulpture.

Profesionalni klesari koji klešu tuđe skulpture.

Modelari i stručnjaci za gips, vosak, mermer i bronzu.

Zlatari.

Pečatoresci.

Cinkografi.

Profesionalni izvođači visokotiražnih grafika, litografija, bakropisa, akvatinti, serigrafija, drvoreza, linogravura itd...

Medaljeri.

Kamenoresci.

Galerije.

Prodajne galerije i njihovi službenici.

Galerije bez profita.

Galeristi, voditelji galerija, kustosi galerija i njihovi lični sekretari i prijatelji.

Plaćeni savet galerije.

Neplaćeni savet galerije koji ubira novac zato što nije plaćen.

Otkupne komisije, njihovi članovi i savetodavci.

Beskrajno dobro istrenirani konferencijaši sa zlim ili dobrim namerama u umetnosti.

Menadžeri, preprodavci, nakup-

ci i ostali sitni i krupni profiteri od umetnosti.

Organizatori javnih ili polujavnih aukcija.

Kolekcionari.

Lukavi profiteri od boljih ili kapitalnih dela van javnih kolekcija.

»Anonimni« darodavci.

Poznati i cenjeni darodavci.

Niži, viši i najviši službenici kulturnih institucija i organizatori umetničkog, kulturnog i obrazovnog programa.

Osoblje potrebno za organizovanje jedne uzložbe.

Svi administrativni službenici.

Službenik koji je zadužen za pisanje adresa i slanje pozivnica za izložbu.

Službenik koji nabavlja ili izdaje ili otpisuje potrošni materijal potreban da se aranžira jedna umetnička izložba.

Računovodstvo.

Domar.

Sekretar, sekretarica ili neka druga osoba koja je u vezi sa institucijom koja nabavlja i odobrava novac za vođenje kulturnog programa.

Sve administrativno osoblje.

Sve tehničko osoblje.

Profesionalni ili neprofesionalni aranžeri.

Dizajner kataloga, pozivnice i plakata.

Kurir.

Vatrogasac.

Umetnički kritičar, književnik ili neko treće pismeno ili polupismeno lice koje piše predgovor u katalogu.

Lektor predgovora ili tekstova umetnika ili tekstova o umetniku u katalogu.

Prevodioci predgovora ili teksta o umetniku ili umetnikovog teksta u katalogu.

Daktilograf.

Fotograf koji snima radove za katalog.

Izdavač kataloga.

Urednik kataloga.

Štamparija koja štampa katalog, pozivnicu i plakat.

Radnici koji slažu, štampaju i povezuju katalog i pozivnicu.

Korektor.

Administrativno osoblje štamparije.

Oni koji propisuju porez i oni koji uzimaju porez za štampanje kataloga.

Oni koji pišu i izdaju potvrde da je katalog oslobođen poreza.

Poštanske usluge za slanje pozivnica i kataloga.

Telefonske usluge oko organizovanja izložbe.

Elektrodistribucija koja naplaćuje potrošenu električnu energiju za vreme trajanja izložbe.

Čuvar galerije i prodavac ulaznica, kataloga, razglednica itd...

Čistačice.

Moleri.

Osoba koja drži uvodni govor na otvaranju izložbe iliti vernisaže.

Spoljna informativna služba.

Oglasno odeljenje dnevnog lista.

Novinar koji je zabeležio kraću ili nešto dužu vest o izložbi.

Stručni kritičar koji je dao manji prikaz u dnevnoj štampi.

Odgovorni urednik kulturne rubrike dnevnog lista.

Tehnički urednik kulturne rubrike i svih ostalih rubrika.

Kritičar ili komentator koji je dao potpuniji osvrt povodom izložbe.

Hroničar koji nema veze sa umetnošću ali piše o umetnicima, o njihovim delima i problemima u umetnosti.

Književnik koji za dnevni, nedeljni ili mesečni list škraba lirske slike i prodaje tj. obelodanjuje svoje neznanje ili bedno poznavanje neke druge umetnosti.

I svi oni koji bez obzira na profesionalno opredeljenje napadaju ili brane izložbu i umetnika preko dnevne i nedeljne štampe.

Karikaturisti.

Izmišljatori doskočica, epigrama i mudrolija o umetniku i umetnosti.

Televizija, njeni službenici, radnici i »umetnici«.

Snimatelj koji snima otvaranje izložbe ili to čini nakon otvaranja.

Radnik ili student koji je zadužen za snimateljevu rasvetu.

Niži saradnik kulturnog programa televizije na terenu.

Njegovo tehničko i pomoćno osoblje.

Urednik kulturne rubrike na televiziji.

Režiseri, scenografi i ostali amateri.

Komentator ili spiker koji čita vest o izložbi.

Organizator i voditelj televizijske emisije o kulturi.

Organizator i voditelj televizijskog intervjua sa umetnikom.

Oni koji pišu, režiraju i snimaju kraće

ili duže televizijske filmove i drame o živim i mrtvim umetnicima.

Oni koji snimaju kratke filmove o umetnicima u turističke svrhe.

Oni koji snimaju dugometražne romansirane biografije umetnika.

Radio stanice, njeni službenici, radnici i spoljni saradnici.

Reklamna rubrika.

Informativna rubrika i vesti.

Rubrika rekla-kazala.

Pisci koji pišu za radio program o umetnicima i oni koji te škrabotine čitaju ili recituju.

Spikeri i voditelji radio programa.

Organizatori raznih intervjua i emisija za ili o kulturi i umetnosti.

Pisci radio nekrologa o umetniku ili o nekom umetničkom pravcu.

Svi saradnici i svo ostalo osoblje na radiju.

Izdavačka preduzeća, njihovi službenicim, radnici i savetodavci.

Tvorci biltena i urednici biltena o umetnosti.

Nedeljni umetnički časopisi i osoblje koje piše za časopis ali i osoblje koje rastura časopise.

Mesečni, tromesečni ili polugodišnji časopisi za kulturu i umetnost.

Pisci monografija, biografija, sabranih eseja o umetniku i o umetnosti.

Oni koji pišu anegdote iz života umetnika

Oni koji pomažu umetniku da napiše autobiografiju.

Oni koji usmenim putem prepričavaju anegdote i viceve iz života umetnika pa za taj trud zarade: cigarete, kafu, pivo ili rakiju ili konjak ili vino ili jelo itd ...

Umetnički kritičari svih fela, godišta i opredeljenja.

Knjižare koje prodaju knjige, časopise, reprodukcije i originalne grafike umetnika i neumetnika.

Antikvarnice, antikvari, privatni prodavci, posrednici i tajni preprodavci.

Trgovački putnici i transportna preduzeća.

Akviziteri.

Starinari i starinarnice.

Komisioni, crkve i grobari.

Stručnjaci koji prodaju svoje znanje i poznavanje ranih radova umetnika.

Stručnjaci za njegova poznija dela.

Stručnjaci za pra-oblike, primitivnu umetnost, modernu umetnost itd...

Stručnjaci za ovaj ili onaj vek ili za ovu ili onu godinu ili epohu.

Organizatori samostalnih izložbi umetnika.

Organizatori grupnih izložbi, kulturnih manifestacija, priredbi itd...

Organizatori međugradskih i međurepubličkih izložbi.

Organizatori međunarodnih izložbi.

Organizatori mamutskih izložbi: Od Kulina Bana pa do Danas.

I svi njihovi komesari, sekretari, sarađnici, pomoćnici, savetodavci, lektori, izdavači, administrativno osoblje, tehnički personal, radnici itd...

Žiri, savetodavci i kafe kuvarice.

Ambasade, ambasadori i kulturni atašei koji u inostranstvu zdušno protežiraju svoje unuke i prababe.

Konzervatori, restauratori, tehnolozi...

Direktori instituta, direktori muzeja, kustosi muzeja, pripravnici i ostalo osoblje.

Tatini sinovi i tatine kćeri koje tata, deda ili izlapela strina preko veza i protekcija ili preko članstva u političkoj partiji zapošljavaju po muzejima ne bi li oni i tamo širili svoj smrad i nedotupavu mizeriju svojih ljigavih predaka.

Noćni čuvari galerija, muzeja, zbirki i kojekakvih kolekcija i legata.

Lažni čuvari galerija, muzeja i kolekcija.

Doušnici.

Tehničko osoblje muzeja, zbirki i legata.

Organizatori simpozijuma, susreta i festivala umetnosti.

Organizatori seminara i ubrzanih ili skraćenih kurseva o umetnosti.

Organizatori organizovanog profitiranja od umetnosti.

Njihovo idejno, administrativno i tehničko osoblje.

Turističke organizacije, agencije i njihovi službenici.

Avionske kompanije, autobuska preduzeć, železnica itd...

Ugostiteljska preduzeća, kafane, kelneri, kelnerice, hoteli, pansioni itd...

Profesionalni vodiči po galerijama, muzejima, ruševinama i manjim zbir-kama.

Profesionalni vodiči sa znanjem jednog ili više stranih jezika.

Aukcionarske kuće.

Obožavateljke.

Šiparice.

Studentkinje.

Modeli.

Udate žene.

Supruge.

Ljubavnice.

Prijateljice.

Udovice.

Deca.

Pederi.

Stari prijatelji i poznanici.

Rođaci i ostali bliži i dalji naslednici.

Advokati.

Domaćice i majke koje po neki put dušebrižno lupetaju preko štampe za i protiv umetnosti.

Prefrigani voditelji i čuvari legata, zaostavština i kolekcija.

Narodni spasitelji umetničkog blaga.

Patroni umetnikovog fonda ostavljenog za dodelu nagrada, poklona i stipendija: bogatim studentima, karijeristima i ostalim lupežima.

Patroni i organizatori fondova i stipendija u svrhu jednogodišnjeg ili stogodišnjeg stipendiranja: ulizica, poltrona, bogatije dece i solidnih epigona.

Patroni i organizatori stipendija za studiranje u inostranstvu koje se po pravilu dodeljuju: deci viših državnih činovnika, deci uglednih bankara i deci maskirane i pritajene buržoazije u Socijalizmu.

Organizatori umetničkih udruženja i nužno stručno tehničko i administrativno osoblje.

I sve ostale niže, više i najviše birokrate koji otimaju novac od umetnika sa osmehom i ponosom na svoje »svete misije« u kulturi i umetnosti.

Plakateri, grafički urednici i dizajneri koji potkradaju umetnike.

Industrijski dizajneri svih vrsta.

Anti-dizajneri.

Proizvođači i prodavci: multipla, plakata i porto folija sa potpisima ili za jeftinije pare bez potpisa.

Proizvođači i prodavci »ploča umetnika«, puni nade i snova o velikom novcu.

Oni koji zarađuju ili se nadaju da će zaraditi na ponovom štampanju (reprintu) Fluksusa, DADA pokreta itd., a to nisu ni u snu činili kada je to bilo potrebno umetnicima.

Proizvođači suvenira i njihovi prodavci.

Proizvođači razglednica, čestitki i reprodukcija umetničkih dela.

Oni koji štampaju kalendare sa reprodukcijama umetničkih dela i kičeva.

Priznati i nepriznati kopisti umetničkih dela.

Tajni falsifikatori umetničkih dela.

Javni i priznati falsifikatori umetničkih dela.

Modni kreatori koji javno karadu umetnike i na tom poslu zgrću novac.

Kreatori dezena koji sistematski srozavaju umetnike i za to su plaćeni.

Keramička preduzeća ili privatnici koji otiskuju poznata dela na kič vaze, ćupove, tanjire i to prodaju kao umetnost.

Zidni dekorateri.

Arhitekti.

Fasaderi.

Izvođači tepiserija.

Fotografi i celokupna foto industrija.

Proizvođači bombona, slatkiša, čarapa, duvana i ostalih proizvoda koji za ambalažu koriste reprodukcije umetničkih dela i na tome zarađuju.

I svi oni koji koriste umetnička dela za marke, nalepnice, barjake, slikovnice, tapete i kuhinjske ili klozetske pločice.

Direktori izdavačkih kuća koji povremeno krčme svoj uticaj da bi uzgred profitirali i od sitne trgovine »umetničkim delima«.

Oni koji izdržavaju iznemogle i izlapele umetnike da bi se dočepali njihove zaostavštine i na tome gangsterski profitirali.

Ekskluzivni rasturači i profiteri na video trakama, dokumentarnim i istorijskim fotografijama, potpisima i salvetama umetnika.

Oni koji maltretiraju slučajne prolaznike.

Oni kojima je drago što mogu »ovo ili ono«.

Imitatori koji zarađuju imitirajući umetnike.

Ozbiljni i samouvereni epigoni koji bez trunke savesti podražavaju umetnike i tako bolje prolaze i zarađuju od njih samih.

Falsifikatori istorije umetnosti koji zarađuju na tim falsifikatima.

Zagovornici jednog stila u umetnosti radi koristoljublja i profita.

Oni koji ističu jednog umetnika ili više umetnika ili neku ideju ili koncepciju ili tezu ili problem, da bi istakli sebe i svoju koncepciju i na tome kad-tad nešto zaradili.

Diletanti, umetnici i nabeđeni i priučeni teoretičari u tajnom ortakluku radi lakšeg lova na profit u umetnosti.

Dame iz finijih kuća koje svašta rade sa umetnicima radi »Umetnosti«.

Dame koje studiraju umetnost i umetnike.

Oni koji su pobornici: »Umetnost na ulice!« - pa te ideje uvaljuju, prodaju, plakatiraju i izlažu po najelitnijim galerijama.

Kritičari, teoretičari i ostali umobolnici koji se bave dnevnom politikom da bi stekli pozicije u umetnosti i osigurali profit od umetnosti.

Pritajeni ideolozi, demagozi i mračnjaci sa instituta, visokih škola, fakulteta, muzeja i akademija kojima je pre-stalo do moći i uticaja u umetnosti, a ne do OBRAZOVANJA i KULTURE koji ne nude nikakav profit.

I svi oni koji nam verbalnim liberalizmom prikrivaju svoje dekadentne, prevaziđene, reakcionarne, šovinističke i buržoaske modele umetnosti i kulture, da bi stekli pozicije izvan umetnosti, izvan kulture i nad umetnošću i nad kulturom.

Psiholozi i sociolozi koji izvlače nebulozne zaključke o umetnosti i to nam bleferski prodaju kao veliki doprinos boljem razumevanju umetnosti.

Filozofi koji pišu o umetnosti a koju nikad stvarno nisu ni razumeli.

I svi ostali jeftini politikanti koji su se na »tajnovit« način, preko svojih roditelja, prijatelja i veza dočepali sinekure, pa sole pamet umetnicima i od tod besmislenog posla zarađuju za dva života.

Was ist Kunst, Marinela Koželj?

Dragoljub Raša Todosijević (Belgrade, 1945) is a conceptual artist engaged in performance art, video art, installations and painting. Together with Marina Abramović, Era Milivojević, Zoran Popović, Neša Paripović and Gera Urkom, he belongs to the group of artists which developed around the Belgrade's Student Cultural Centre during the early 1970s. This group was interested in introducing new media into art, that is video and performance, aiming to provoke with its work the existing system of art practice as well as that of society in general. In his performances Raša turns his aggression towards the audience, towards the other and not against himself (the latter being the case with Marina Abramović). So that in his performance *Was ist Kunst?* he aggressively interrogates a particular woman who is sitting beside him, asking: What is art? This work has been performed in different versions from 1976 to 1981 and is one of his most performed works. In the 1970s Todosijević was mostly interested in questioning the authority and authorship in the art world through numerous collages and texts ("Edinburgh Statement", 1975).

In 2011 Raša Todosijević represented Serbia at the 54th Venice Biennale with the exhibition for which he received the UniCredit Award. His work is present in numerous private collections as well as in museums such as Tate London, Pompidou Paris, MoCAB Belgrade, MoCAV Novi Sad etc.

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EDINBURGH STATEMENT

WHO MAKES A PROFIT ON ART, AND WHO GAINS FROM IT HONESTLY? THE AUTHOR WROTE THIS TEXT IN ORDER TO PROFIT FROM THE GOOD AND BAD IN ART!

Dragoljub Raša Todosijević, Belgrade, 21.04.1975

The factories, which produce materials, are necessary to artists.
The firms, which sell materials, are necessary to artists.
Their workers, clerks, sales personnel, agents, etc...
The firms or private business owners who provide the equipment or decorate the work of artists.
The carpenters who make frames, wooden structural supports, etc...
The producers of glass, paper, pencils, paints, tools, etc...
Their workers, clerks, sales personnel, retailers, etc...
The real estate agencies which collect rent for: studios, lofts, living quarters or for the holes where artists live.
Their employers, clerks, etc...
All those producing and selling either wholesale or retail everyday items to artists.
All those producing and selling either wholesale or retail footwear and clothing to artists.
All those who create and sell either wholesale or retail cultural requisites to artists.
All those produce and sell, wholesale or retail drugs, sanitary supplies, and alcohol, contraceptives, cigarettes and sporting goods to artists.

All those collecting taxes on artists' incomes.
Municipal clerks and other administrative personnel.
The banks with their higher and lower-ranking staff members.
Small craftsmen: tinsmiths, doctors, frame-makers, shoemakers, and gravediggers.
Professional mosaic craftsmen who execute someone else's mosaics.
Professional casters who cast someone else's sculpture.
Modelers and experts in plaster, wax, marble and bronze.
Goldsmiths.
Signet makers.
Zincographers.
Professional executors of high-circulation prints: Lithograph, etching aquatint, silkscreen, woodcuts etc...
Medallists.
Stonecutters.
The galleries.
Sales galleries and their staff.
Non-profit galleries.
Gallery owners, gallery administration, gallery curators and their personal secretaries and friends.
The subsidized gallery council.
The voluntary gallery council, which collects money because, is not paid.

Purchasing commissions, its members and consultants.
Extremely well trained conference experts having both good and bad intentions concerning art.
Managers, retailers, dealers and all other small-time or big-time art profiteers
The organizers of public or partially public auctions.
The collectors.
Those shrewd profit makers who profit from finer or capital works outside of public collections.
"Anonymous" benefactors.
The well-known and respected benefactors.
The low, higher and highest-ranking personnel of cultural institutions and the organizers of art, cultural and educational programs. The staff members involved in the organization of an exhibit.
All administrative employers.
The clerk, who orders, issues and account for the necessary materials for an exhibit.
The account office.
The janitor.
The secretaries of other persons related with institutions, which provide funds for cultural programs.
The all technical personnel.
Professional and non-professional managers.

The designer of the catalogue, of invitations and posters.
The messenger.
The fire inspector.
The critic, writer or other individual responsible for writing the preface to the catalogue.
The copyreader who checks the preface, of the artist's texts, or those about the author, included in catalogue.
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The typist.
The photographer who shot pictures from the catalogue.
The catalogue publisher.
The catalogue editor.
The printing firm responsible for printing the catalogue and invitations.
The workers, who set the print, bind the catalogue and the invitations.
The proofreader.
The administrative personnel of the printing firm.
Those who fix tax rates and collect taxes on catalogue publications.
Those who sign and issue certificates deeming that the catalogue be Tax-free.
Postal fees for mailing invitations and catalogues.
Telephone expenses connected with arrangements made for the exhibit.
The electric companies, which charge for electric energy, spent during the time of the exhibit.
The gallery guard and catalogue, postcard and ticket salesmen.
The cleaning women.
The housepainters.
The individual giving the introductory address at the grand opening of the exhibit.

Outside information service.
The ad department of the daily paper.
The journalist is giving a long or short report on the exhibit.
The expert critic giving the exhibit a short review in the daily paper.
The competent editor of the cultural section of the daily paper.
The technical editor of the cultural and all other sections.
The critic or commentator offering a more detailed review of the exhibit.
The publicist who has nothing to do with art but writes about artists, their works and problems in the art world
The author scribbles out his lyric images on art for daily, weekly or monthly newspapers, putting them up for sale and thus making public his ignorance or extremely pro knowledge of some particular branches of art.
And all others who regardless of their professional fields either attack or defend the exhibit and the artist through the daily and weekly press.
The cartoonists.
The makers of trickery, epigrams and sophistries related to art and artists,
The television station, its personnel, workers and "artists".
The cameraman who films either the opening of the exhibit or a film report on it.
The worker responsible for the camera lighting.
The lower-ranking associate of the television's cultural programme who covers the story.
His technicians and assistants.
The editor of the television station's cultural section.

The director, stage designer and remaining amateurs.
The commentator or speaker who reads news on the television.
The organizers and television hosts for cultural shows.
The organizer and host of television interview made with the artist.
Those who write, direct or film either brief or long TV films and plays about the lives of either living or dead artists.
Those who make films about artists as tourist ads.
Those who film full-length romanticized biographies of artists.
Radio stations, their personnel, workers and other associates.
The advertisement page.
News reports and information spots.
The gossip column.
Radio program writers who write about artists and those reading or reciting this material.
The speaker and radio program host.
The organizers of various interviews and shows dealing with either cultures or art.
Writers of radio necrology announcements concern the artist or some artistic movement.
All associates and other radio staff members.
Publishing houses, their staffs, workers and consultants.
Bulletins and the editors of these bulletins on art.
Weekly art magazine and the staff which writes for the magazine, as well as those staff members responsible for the distribution of the magazine.
Monthly, quarterly or bimonthly magazines dealing with culture and art.

Monographers, biographers and editors of collected essays dealing with a particular artist and his works of art.

Those who recording anecdotes from the artist's life.

Those assist the artist in writing his autobiography.

Those who verbally retell anecdotes and jokes from the artist's life, in this way earning: cigarettes, coffee, beer or brandy or cognac or wine or food, etc...

The critics of all fields age and trends. The bookstores that sell the books, magazine, reproductions and original prints created by artist and by the non-artist.

Antique shops, antique dealers, private sellers, agents and retailers.

The collectors.

Second-hand stores and second-hand dealers.

The commission stores.

Those selling their knowledge and familiarity with the artist's earlier works

Experts familiar with later works.

Experts for pre-historic art, primitive art, modern art, etc...

Experts for a particular century of a particular epoch.

The organizers of one particular artist's one man show.

The organizers of group exhibits, cultural manifestations, presentations, etc...

The organizers of exhibit which take place between cities or republics.

The organizers of international exhibits.

The organizers of mammoth exhibits: from ancient times through to the present day.

All their commissioners, secretaries, associates, assistants, consultants proofreaders, publishers, administrative and technical personnel, workers and so forth...

The juries, consultants, experts and café hostesses.

The conservators: restorers, technicians, etc...

Institute directors, museum directors, museum curators, clerks and other staff members.

The insurance companies and their personnel.

The night guards of museums, of the galleries or collections of this, and that type of compilation or legacy.

The organizers of symposium, meetings and art festivals.

The organizers of seminars and brief or crash courses in art.

The organizers of organized profit making on art.

Theirs ideological, administrative and technical personnel.

Tourist organizations, agencies and their personnel.

Airline companies, bus lines, railroads, etc...

Hotel chains, cafes, waiters, restaurants, boarding houses, etc...

Professional guides working for galleries, museums, ruins and smaller collections.

Professional guides with knowledge of one or more foreign languages.

The Fans.

Teenyboppers.

Young female students.

Models.

Married women.

Wives.

Mistresses,

Girlfriends.

Widows.

Children.

Old friends and acquaintances.

Relatives and all other closer or further removed heirs.

Lawyers.

Housewives and mothers who occasionally preach nonsense through the press in support of and against art. Shrewd overseers and the trustees of legacies, inheritances and collections.

The overseers of art funds left to be distributed as awards, gifts and scholarships: to rich students, careerists and other assorted thieves.

The organizers of funds and scholarships had given as one-month, one-year, or hundred-year scholarships to lackeys, bootlickers, and wealthier children and to solid epigones.

Organizers granting scholarships for study abroad which are usually granted to the children of higher government officials, to the children of masked and hidden bourgeoisie in socialism.

The organizers of various associations and the required technical and administrative personnel.

And all other lower, higher and highest-ranking bureaucrats squeezing money out of artists with a smile, proud of their "holy mission" in art and in culture.

reproducing a work of art on its wrapping, thus The poster markers, graphic

editors and designers who slyly steal from the artist.

Industrial designers of all kinds.

Anti-designers.

Producers and sellers of: handbills, posters and portfolios with signatures or for cheaper without them.

The producer and sellers of "record as art work", full of hope and loaded down with dreams of large sums of money.

Those who earn or hope to earn from additional publications (reprint), the DADA movement, Fluxus and so forth, though they didn't even dream of doing this when it was truly necessary for the artist.

Souvenir producers and their sales people.

Producers of postcards, greeting cards and reproductions of art works.

Those who print calendars with reproductions of works of art and junk art.

The acclaimed and unclaimed copyist of art pieces.

The secret forges of works of art.

Wall decorators.

Façade makers.

Tapestry makers.

Tradesmen dealing in candy, sweets, stockings, tobacco and all other products, reproducing a work of art on its wrapping, thus necessarily make an earning on it.

All those using a work of art on stamps, labels, flags, picture books, wallpapers and kitchen or bathroom tiles.

The directors of publishing houses who occasionally dispense with their influence in order to make a profit from small trade on "works of art".

Those supporting helpless and senile artists in order to get hold of their inheritance, thus making a gangster-like profit from it.

Exclusive distributors and profiteers on videotapes, documentary and historical photographs, signatures and authors' napkins.

Those exploiting anonymous artists.

Those abusing occasional by-passers.

Those who are glad to do "this or that".

Impostors make a living by imitating artists.

Serious and self-confident epigones that imitate artists without feeling the least bit guilty, thereby faring better and earning more than the artists did themselves.

Counterfeiters of art history who make money on these fakes.

Those favoring a particular style in art due to their own greed and lust for profit.

Those pointing out one artist, or a number of them, or a particular idea, theme or thesis or problem, in order that they might draw attention to themselves and their ideas, thus earning something from it sooner or later.

Art dilettantes and other indoctrinated, calumniated theoreticians joined in secret partnership, in order to simplify the hunt for profit in art.

Ladies studying art and artists.

The ladies from good families that engage in all kinds of business with artists for the sake of "Art".

Those who support "Street Art" or "Protest Art" and thus thrust, sell, advertise and place these ideas on exhibit in the most elitist galleries.

The critics, theoreticians and other quack engaged in everyday politics so that they might attain a position in the art world and thus ensure themselves a profit from it.

Camouflaged ideologists, demagogues and reactionaries in institutions, schools of higher learning, universities and academies who have a greater interest in power and influence in the art world, than in EDUCATION and CULTURE, which doesn't offer any kind of profit.

And all those who shade their decadent, dated, reactionary, chauvinist and bourgeois models of art and culture with verbal liberalism, in order that they might attain positions outside of the art world, outside of culture, thus being both above and beyond art and culture.

The psychologists and sociologists who extract nebulous conclusions about art and then start to sell this bluff as a great contribution to the better understanding of art.

Philosophers writing about art, yet never really understanding, and all the other cheap politicians who have, in this "mysterious" way. Through relatives, friends and connections seized at the sinecure, brainwashing artists and make enough money for two life times through this nonsensical business.

VESNA TOKIN

Diplomirala 1994. godine na Akademiji umetnosti u Novom Sadu, Odsek slikarstvo. Postala je članica ULUS-a 1999. godine. Aktivno se bavi slikarstvom i istraživanjima u oblasti filma i videa, a od 2003. godine proširuje svoja interesovanja ka istraživanju na polju razvoja svesti i duhovnosti. Njeni radovi su prikazivani ili izloženi na više od sedamdeset festivala i izložbi u zemlji i inostranstvu. Dobitnik je više nagrada za umetnost. U statusu je samostalnog umetnika od 2004. godine.

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KALI,
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Format: DVD
Kali: Mirjana Vuković

KALI,
production: Vesna Tokin, 2003/4, 8 min
Format: DVD
Kali: Mirjana Vuković

Video je inspirisan hinduističkom boginjom Kali u njenom razornom obličju, sa ogrlicom od ljudskih glava. Kali simbolizuje nebesku Majku koja štiti i neguje ali, istovremeno, i moć raspadanja i destrukcije, razornu moć vremena i prolaznosti. Da bi nastalo nešto dobro i lepo, prvo mora da se uništi sve što je loše...

U video-radu se pojavljuje Kali sa ogrlicom. Postepeno, u svakom zrnu njene ogrlice pojavljuju se delovi TV show-a popularnih folk zvezda, ljudske lobanje i dokumentarne scene iz rata.

Koncept ovog rada je „arheološki”, njime se stapaju slojevi nepovezanog iskustva u jednu sliku, na kojoj detalj dezintegriše celinu, a celina ostaje tek splet tragova koji nestaju, koji se naziru i talože jedan preko i pored drugog kao zapis razorenog iskustva.





Vesna Tokin graduated from the Academy of Art in Novi Sad, in painting, in 1994. In 1999 she became a member of ULUS. She is active as a painter and researcher in film and video. Her works have been shown in more than seventy festivals and exhibitions in the country and abroad. She is the recipient of many awards for art. She has been an independent artist since 2004.

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This video is inspired by the Hindu goddess Kali, represented in her destructive form, with a necklace made from human heads. On the one hand, Kali symbolizes the heavenly Mother who protects and nurtures but on the other hand, she is the symbol of decay and destruction, and also the devastating power of time and its transience. In order to create something good and beautiful, everything bad has to be destroyed first.



Kali is wearing a necklace in this video. Gradually, in each of her beads clips of TV shows of popular folk-stars, human skulls and documentary war scenes appear.

The video's concept is "archeological", merging layers of incoherent experience into one image in which the details disintegrate the totality, and the totality remains as just a patchwork of fading tracks and trails, coming into view on top of and beside each another as a record of destroyed experience.

Treći Beograd kao mentalni i fizički prostor umetnosti

Treći Beograd je bio misaoni i fizički prostor, umetnička zadruga i praktična implementacija određene strategije ponašanja grupe savremenih umetnika iz Beograda. Ona se mentalno nadovezuje na tezu Alana Bađua o događaju kao definiciji autonomnog utopijskog prostora, odnosno kao praksi umrežavanja savremenosti. Postojao je od 2009. do 2014. godine.

Naziv Treći Beograd je preuzet iz urbanističke terminologije. Prvi Beograd je staro gradsko jezgro, drugi Beograd je Novi Beograd, a treći Beograd je deo grada na levoj obali Dunava.

Fizički prostor 3. BGD-a se sastoji od galerije kao centralne prostorije, kluba, biblioteke i rezidencijalnih prostori-ja u kojima će se održavati predavanja i radionice. Dvorište Trećeg Beograda je, takođe, zamišljeno kao otvorena pozornica za odvijanje različitih umetničkih dešavanja.

Da bismo shvatili razloge za nastanak mentalnog prostora 3. BGD-a i odluke grupe umetnika (**Sanje Latinović, Marine Marković, Anice Vučetić, Olivera Parlić, Radoša Antonijevića, Marka Markovića, Ranka Đankovića, Veljka Pavlovića i Selmana Trtovca**) iz Beograda da se udruže oko zajedničke strategije, moramo ukratko analizirati istorijski i politički kontekst u kome se umetnost razvijala u poslednjih nekoliko decenija, lokalno i globalno.

Umetnost je postala marginalna, izgubila je svoju autonomiju i značaj, funkcioniše samo kao označiteljska praksa u okviru kulture. To znači da se ona pretvorila u jedan oblik industrije otpada, reciklirajući ideje, forme i vrednosti. Te umetničke prakse proizvele su veliku konfuziju, a takav razvoj mišljenja u umetnosti i kulturi je uslovljen karakterom savremenih ekonomskih odnosa i karakterom raspodele političke i ekonomske moći. Za umetnike 3. BGD-a se postavilo pitanje šta jedan umetnik može, odnosno šta bi morao da radi! Šta umetnik pojedinac radi za druge?



Poseta Umetničke zadruge Treći Beograd izložbi umetnika Josipa Vanište u Muzeju suvermene umjetnosti u Zagrebu 2013.

Fotografija: Veljko Pavlović

The visit of the Art Cooperative Third Belgrade to the exhibition of the artist Josip Vanište at the Museum of Contemporary Art in Zagreb in 2013.

Photo: Veljko Pavlović

Ovde dolazimo do razloga za grupisanje, umrežavanje, stvaranje novih struktura na umetničkoj sceni, jednog novog ili drugačijeg mentalnog prostora u umetnosti, odnosno u kulturi uopšte. Taj deo razmišljanja o umetničkoj strategiji se odnosi na pitanje kako da umetnik osvoji jedan novi prostor, gde se taj prostor nalazi i koje su perspektive tog prostora! Tu dolazimo do pitanja moguće utopije koje je jedno egzistencijalno pitanje.

Takvo razmišljanje je predstavljalo u osnovi i poziciju Trećeg Beograda vezano za umetnički mentalni prostor.



Fotografija zgrade u kojoj su se odvijale aktivnosti Umetničke zadruge Treći Beograd
 Arhitekta: Milorad Mladenović, mesto: Beograd — Krnjača, na obali Dunava u blizini
 Pančevačkog mosta
 Fotografija: Selman Trtovac

Photo of the building in which the activities of the Art Cooperative Third Belgrade took place
 Architect: Milorad Mladenović, place: Belgrade — Krnjača, on the bank of the Danube near the
 Pancevo bridge
 Photo: Selman Trtovac

The third Belgrade as a mental and physical space of art

The third Belgrade was a mental and physical space, an artistic cooperative and a practical implementation of a certain strategy of behavior of a group of contemporary artists from Belgrade. It mentally builds on Alan Badiou's thesis about the event as a definition of an autonomous utopian space, that is, as a practice of networking modernity. It existed from 2009 to 2014.

The name Third Belgrade is taken from urban terminology. The first Belgrade is the old city center, the second Belgrade is New Belgrade, and the third Belgrade is a part of the city on the left bank of the Danube.

The physical space of 3.BGD consists of a gallery as a central room, a club, a library and residential premises where lectures and workshops will be held. The courtyard of the Third Belgrade is also conceived as an open stage for various artistic events.

To understand the reasons for the emergence of the mental space of 3.BGD and the decision of a group of artists (**Sanja Latinović, Marina Marković, Anica Vučetić, Olivera Parlić, Radoš Antonijević, Marko Marković, Ranko Đanković, Veljko Pavlović and Selman Trtovac**) from Belgrade to unite around common strategies, we must briefly analyze the historical and political context in which art has developed in the last few decades, locally and globally.



Art has become marginal, it has lost its autonomy and significance, it functions only as a signifying practice within culture. This means that it has turned into a form of waste industry, recycling ideas, forms and values. These artistic practices have produced great confusion, and such a development of thought in art and culture is conditioned by the character of contemporary economic relations and the character of the distribution of political and economic power. For the artists of 3.BGD, the question was what an artist can do, that is, what he should do! What does an individual artist do for others?

Here we come to the reasons for grouping, networking, creating new structures on the art scene, a new or different mental space in art, or in culture in general. That part of thinking about artistic strategy refers to the question of how an artist can conquer a new space, where that space is located and what are the perspectives of that space! Here we come to the question of possible utopia, which is an existential question.

Such thinking was basically the position of the Third Belgrade related to art mental space.

Kolektivne akcije u Trećem Beogradu

Moskovska grupa Kolektivne akcije gostovala je 2011. godine u galeriji Trećeg Beograda. Premda su ove dve umetničke grupe nastale u različitim istorijskim kontekstima, povezuje ih želja za zajedničkom umetničkom delatnošću.

Kolektivne akcije formiraju se u poznom sovjetskom razdoblju. Od 1970-ih godina igrale su značajnu ulogu u samoorganizovanju moskovske alternativne kulturne scene – izvan državnih struktura, ali i izvan tržišne ekonomije.

Treći Beograd osnovan je u burnom periodu po završetku rata u Jugoslaviji 1990-ih godina i snažno se angažovao u obnovi kulturne infrastrukture, kao i za to da se ona izgradi odozdo, odnosno da je izgrade sami umetnici.

Vrlo je zanimljivo to što su obe grupe odlučile da sedište njihovih aktivnosti ne bude u centru grada. Kolektivne akcije organizovale su *Odlaske iz grada* u ruralnu periferiju Moskve, najčešće na neko široko, prazno polje. Netaknuta polja prekrivena snegom često su služila kao pozornica za minimalističke radnje koje su tematizovale elementarne prostorno-vremenske strukture ili opažanja, simulirajući time samoposmatranje učesnika u stanju očekivanja nekog događaja.

Treći Beograd ime je preuzeo iz arhitekture, odlučivši da vlastitu galeriju ne smesti ni u istorijskom centru grada (Prvi Beograd), ni u socijalističkom Novom Beogradu (Drugi Beograd), već na neuporedivo manje razvijenom prostoru na levoj obali Dunava.

SABINE HÄNSGEN



Portret Sabine Henzgen
Fotografija: Yuri Albert

Portrait of Hänsgen Sabine
Photo: Yuri Albert

Saradnja između ove dve grupe otpočela je time što su Kolektivne akcije postavile instalaciju u galeriji Trećeg Beograda. Ona se sastojala od tekstova, fotografija i video-materijala, a posetiocima je nudila mogućnost za „sekundarno” putovanje kroz različite slojeve dokumentacije. Tom prilikom je grupa Treći Beograd – izvedeci vlastitu akciju „Kolektivni san” – čitavu noć provela u prostoriji u kojoj se nalazila instalacija Kolektivnih akcija. Beogradski umetnici primenili su na svoju dokumentaciju metodu pražnjenja spoljnih znakovnih svetova („prazna radnja”), koja je inače karakteristična baš za Kolektivne akcije. Želja im je bila da tako omoguće potragu za alternativnim oblicima zajedništva i da steknu uvid u moguće perspektive.

Na Bijenalu u Pančevu 2020. posetioci će moći da vide još jednu instalaciju Kolektivnih akcija. Ona će im predstaviti seriju akacija sa parolama koja su tekle od 1970-ih godina pa sve do u prvu deceniju 21. veka. Posebnu pažnju ovo ostvarenje posvećuje vremenskoj dimenziji: seriju obeležava ritmično smenjivanje u kome se prepoznaje nit tradicije. Parole se pritom promišljaju kao kolektivni program, ali i kao individualna maksima, i to u različitim političkim, psihološkim, estetskim i filozofskim kontekstima.

Sabine Hänsgen/Henzgen (1955, Diseldorf) po zanimanju je slavista, teoretičar medija, konceptualni umetnik, prevodilac i kustos. Zahvaljujući stipendiji Nemačke agencije za akademsku razmenu DAAD 1984. boravila je u Moskvi, na filmskoj akademiji VGIK. Kao istraživač i predavač radila je na univerzitetima u Bohumu, Bilefeldu, Bremenu, Kelnu i Bazelu, a gostujući profesor bila je i na Humboltovom univerzitetu u Berlinu i na Univerzitetu u Bremenu. Od 1984. godine učestvuje u radu Kolektivnih akcija, kao i u izgradnji audio-vizuelnog arhiva moskovskog konceptualizma. Član je istraživačkog tima *Performance Art in Eastern Europe* pri Univerzitetu u Cirihi. Dobitnik je radne stipendije slovenačkog Društva Igor Zabel za kulturu i teoriju za 2012. godinu.

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Kolektivni san II,
Fotografija: Veljko Pavlović

Collective dream II,
Photo: Veljko Pavlović

Sabine Henzgen, Andrej Monastirski
dijalog o sloganima Kolektivnih akcija (1)

S.H.: Naziv poslednje akcije „Slogan 2005” ukazuje na određenu formu političkog dizajna u sovjetskoj kulturi, ali i na tradiciju performansa unutar grupe „Kolektivne akcije” u okviru kojih se primenjuju slogani. Čini mi se zanimljivim da se na primeru ovih akcija još jednom prodiskutuje značenje specifičnih odnosa između spoljnih i unutrašnjih motivacionih konteksta za aktivnost grupe.

Važan sižejni element „Putovanja izvan grada” koja „Kolektivne akcije” organizuju sastoji se u prelaznju granice. Prelaz iz gradskog u ruralni prostor pri tome je povezan sa semiotičkom redukcijom. Ruralni prostor – u metafizičkom smislu prazno polje – postaje pozornica za minimalistička delanja koja tematizuju elementarne prostorno-vremenske strukture opažanja: pojavljivanje – nestajanje, približavanje – udaljavanje, hodanje, stajanje, ležanje, zvuk – tišina, ritmizovanje vremenskog sleda. Od samih početaka grupne aktivnosti koje su dokumentovane u prvom svesku KA (2) (1976 – 1980), „Kolektivne akcije” podvrgavaju procesu ideološkog praznjenja i znakovni materijal koji potiče sa područja metropole Moskve. U tom kontekstu akcije, iz kojih se tokom godina izrodila čitava serija, zaslužuju posebnu pažnju. Kako ti vidiš veze između spoljnih i unutrašnjih konteksta na primeru ovih sloganskih akcija?

A.M.: Udaljavanje od spoljnih sovjetskih konteksta počelo je praktično odmah nakon prve akcije „Slogan 1977” kod koje je još uvek korišćen sovjetski slogan. Druga akcija „Slogan 1978” već je predstavljala refleksiju o unutrašnjem sadržaju prvog slogana, dok se kod trećeg slogana nije radilo samo o udaljavanju teksta iz oblasti vizuelne percepcije već i o udaljavanju iz diskurziviteta u deskripciju tj. o potpunoj formalizaciji i „nultifikaciji” svakog mogućeg ideološkog diskursa. Sledeća akcija „Slogan 1986” vraća na neki način iz potpune praznine, iz krajolika (bez jasnog „karaktera slogana”) sasvim drugačiji diskurs u ovu seriju, koji je povezan samo sa apriorijskim kontemplacijama, sa prostorom i vremenom (njen tekst je predgovor četvrtom svesku „Putovanja izvan grada”). U plastičnoj

dimenziji formalizam sovjetske ideologije nestaje u „dečijoj ideologiji” u obliku „dečije tajne” u kojoj se zakopavaju sova i pas koji su bili izrađeni od geografske karte na kojoj je teritorija SSSR bila obojena crnom bojom. Sledeći „Slogan 1989” je Ready-Made (ili Pop-Art) ideologije monetarizma koja nastaje, a u Rusiji je ’90-ih godina prošlog veka bila u punom zamahu. Ovde takođe vidimo snažno dodirivanje unutrašnjih i spoljnih konteksta („neprimetljivost” kao estetska kategorija KA i rastući monetarizam koji nalazi svoj izraz na finansijskoj tabli slogana).

„Slogan 1990” je komplikovan za diskurs. On je na neki način povezan sa spoljnim htoničnim svetovima (moskovski metro) i sa mojim ličnim psihodeličnim avanturama početkom 80-ih godina prošlog veka. Sledeći „Slogan 1996” se u pravom smislu reči „izvlači” iz ovog htoničnog sveta. Pri tome se figura profesionalnog sovjetskog filozofa Mihaila Riklina povezuje sa sudbinom novoruskog diskursa. Kod „Slogana 2003” (sa Hajdegerom) radi se o pojedinačnoj akciji koja je usidrena duboko u opštoj strukturi dve akcije i to sa „Akcijom sa satom” i sa fakičkim sloganom. Ona se zasniva na pojmovnim kategorijama kao što su „skrivenost” i „mesto” (ali ne „prostor”).

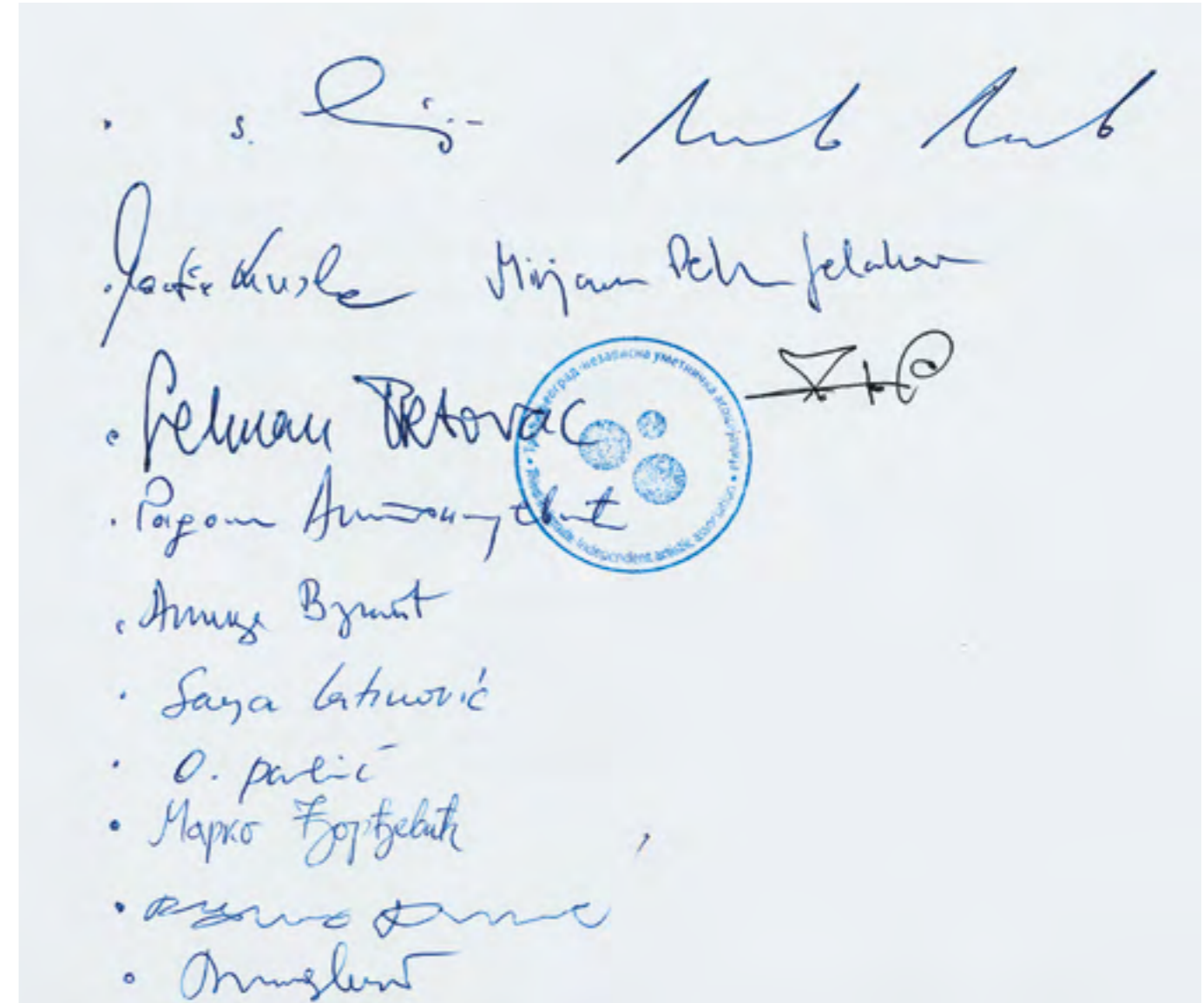
Poslednji, „Slogan 2005”, realizovan je na istom mestu kao i onaj prethodni. To je akcija u okviru serije koja istovremeno nastavlja različite linije KA, a ne samo liniju fakičkih slogana (ona nastavlja na primer i liniju akcija „Sredstva za seriju” i „Protiv svetlosti”).

SH.: Sa jedne strane se slogani KA prilagođavaju izražajnim formama okolnog znakovnog miljea, ali se postupkom serijskog ponavljanja za gledaoce istovremeno otvara drugačiji horizont opažanja. Ovaj čin distanciranja povezan je sa kritičkim intencijama. U „Sloganu 1977” „Mi” je zamjenjeno sa „Ja”, a u jednom ličnom tekstu se kaže: „Ja se ne žalim ni na šta i sve mi se sviđa, uprkos činjenici da nikada nisam bio ovde i ništa ne znam o ovom mestu.” U nastavku serije prvi slogan se drugim „Sloganom 1978” relativizuje u svom značenju: „Čudno je što sam sebe lagao, da nikada nisam bio ovde i da ništa ne znam o ovoj mestu, jer je u stvari ovde kao i svuda, samo što se ovde jasnije oseća i dublje ne razume.” Varijacije unutar serije usmeravaju pažnju u sve većoj meri na uobličavajuće faktore dok se istovremeno odvija sadržajno praznjenje. U poetičnim tekstovima prva dva slogana KA uz pomoć paradoksalnih jezičkih konstrukcija u tradiciji zen-budističkih koana već se stremlji ka ukidanju smisla. U trećem sloganu „Za G. Kizevaltera” koji je bio tako postavljen da tekst više nije mogao da se dešifruje, preostaje samo spoljna materijalna forma, dizajn bez sadržaja.

Na primeru slogana postaje jasno koliko je značajna uloga principa serijalnosti u estetici KA. Serijalnost stavlja pod znak pitanja konvencionalno razumevanje umetničkog dela kao pojedinačnog dela sa čvrsto određenim granicama. Repetitivne strukture ukazuju, sa jedne strane, na stare ritualne kulture u kojima se postupkom ponavljanja jača samopotvrđivanje jedne zajednice pri čemu je to povezano sa osećanjem zadovoljstva prepoznavanjem nečeg što očekujemo. Ukoliko sa druge strane posmatramo tradicije poezije i muzike ponavljanja i varijacije ni u kom slučaju ne potvrđuju samo ono što očekujemo već stvaraju novi estetski senzibilitet za minimalne promene, za jedva primetne nijanse u procesu stvaranja forme. Ono što se ponavlja manje je važno od načina kako se ponavlja. Serijalnim sistemom KA, njegovom

principijelno beskrajnom tekstualnošću generišu se takođe novi postupci i nova doživljajnost. Kako bi opisao odnos između tekstualne mašine KA i neposrednog opažanja doživljajnosti tokom performansa?

A.M.: To je važno pitanje. Tekst generiše doživljajnost. Na početku serije doživljajnost se generiše „skrivenim”, „neznanim” tekstom (ova eksplicitna ili implicitna podražavanja oslanjaju se na premisu da svaka estetska doživljajnost proizlazi iz teksta). Tokom daljeg razvoja serije – a u slučaju dugogodišnje aktivnosti KA radi se o prilično dalekosežnom razvoju – stvara se „uzani” put, staza (za razliku od početnih, jedva prepoznatljivih, nejasno označenih poljskih puteva). Estetska plasiranja novih artikulacija nadovezuju se na one koje im prethode. Na neki način, od polja do staze. Prve slogane realizovali smo na mestima koja se nalaze na otvorenim poljima, poslednja dva na pešačkoj stazi na prilično uzanom šumskom proplanku. U prvom slučaju suočavamo se sa prostorom i sa horizontima, a u drugom slučaju sa mestom i vertikalama (šuma). „Poljski” slogani sa estetski neodređenim „rubovima” stupaju u intenzivni uzajamni odnos sa spoljnim kontekstima i u njima se čak i rastvaraju („Pruge nemogućnosti razlikovanja”). „Stazni” slogani imaju nasuprot tome svoj sopstveni čvrsti estetski konstrukt, od spoljnih konteksta odvojeni su, između ostalog, svojim historicitetom: portret Hajdegera, Dijamantska sutra (umesto „aktuelnosti” finansijske table ili egzistencijalne situacije „Ovde i Sada”). Sa ekspozicionog stanovišta rani slogani su sekundarni (postmodernizam), a kasniji slogani primarni (modernizam). Rani slogani realizovani su u „pozadinskoj” estetici. Oni su instrumentalni i u izvesnom smislu služe samo kao izgovor za opažanje i kontemplaciju spoljnog sveta (konteksti). Sa druge strane su obeleženi veoma kritičkim stavom prema ideološkim slojevima konteksta. Poslednji slogani su samodovoljni, po-



Potpisi na ugovoru Kolektivne akcije

godni za opažanje i kontemplaciju i u tom smislu su umetnički „upadljiviji”. Tekstualna mašina prema mom mišljenju odvodi od neposrednosti i stvara na kraju svoje sopstvene svetove.

S.H.: Kod pretposlednje akcije „Slogan 2003” između drveća je umesto teksta bio okačen portret nemačkog filozofa Martina Hajdegera. Kako treba razumeti ovaj gest? Da li se ovde radi o direktnom programatskom iskazu tj. o upućivanju na određenu filozofsku tradiciju u kojoj se „Kolektivne akcije” lokalizuju? Ili se čudnim postupkom smanjivanja portreta izražava ambivalentni stav prema ovoj tradiciji? Ovde se radi o samodefinisanju KA, koje u svojim performansima ne preusmeravaju samo pažnju gledalaca sa teksta na situaciju, već ovu situaciju takođe uzimaju kao povod za dalje refleksije. Direktno doživljavanje „Ovde i Sada” na taj način upućuje na opšti sistem filozofskih pojmova. Odlučujući značaj za aktivnost KA nalazi se u umetničkom istraživanju procesa opažanja i spoznaje. U tom kontekstu moglo bi da se postavi pitanje zašto nije bio okačen portret Imanuela Kanta? Možda to ima veze sa time što u slučaju Hajdegera upućivanje na filozofsku tradiciju u sebi krije provokativni potencijal? Dok se u racionalnom sistemu Kanta u centru nalazi subjektivna sposobnost opažanja i spoznaje, kod Hajdegera nailazimo na kompleksniji odnos između subjekta i objekta, koji u svom uzajamnom odnosu iznedruju strukturu estetskog iskustva. Subjekt i objekat mogu pri tome principijelno da zamenjuju mesta. Istinska provokacija sastoji se u tome što upotrebljeni portret Hajdegera sa hrastovim lišćem kao ukrasom na njegovoj jakni tematizuje realizaciju filozofske prakse u političkom kontekstu fašističke ideologije. Pre nego što podrobnije progovorimo o vezama između filozofsko-estetskih i političkih konteksta želim da se pozabavim upotrebom pojmova prostora i mesta kod Hajdegera.

Za akcionu umetnost je bitno što se kod Hajdegera – kao protivteža apstraktnom matematičkom prostoru – razvija fenomenološko razumevanje prostora. Instalacija stvari iznedruje u situativnom kontekstu estetsko iskustvo mesta koje je doduše označeno protivrečnošću koju nije moguće razložiti.

Sa jedne strane „zemlja” i „domovina” označavaju kod Hajdegera mesto koje služi kao osnova za egzistenciju jednog naroda – predstava koja je bila relevantna i za fašističku ideologiju. Sa druge strane se stvari – ukoliko sledimo razmišljanja Hajdegera – u instalaciji ne opažaju kao takve (kao kod Kanta), već se u estetskom iskustvu mesta otvara kroz njih dinamična perspektiva, drugačiji i novi pogled na svet koji nas okružuje.

A.M.: Kanta smo upotrebili u formi neobično velike (debele) knjige u akciji „625-520” tj. u prvoj akciji šumskog ciklusa, čija je poslednja akcija bio „Slogan 2003” sa neobično malim portretom Hajdegera. U oba slučaja je zanimljivo izobličavanje i hipertrofija razmera, ne samo kao stilističko obeležje romantizma već takođe kao patologija diskursa na šta upućuje plastična anormalnost. Ovde se suočavamo sa dijagnozom KA: tekstualna nadutost pri istovremenoj vizuelnoj nedostatnosti i siromaštvu dizajna. Ova dijagnoza može, međutim, takođe da se odnosi na ruski logocentrični mentalitet. Manijakalno podređivanje logocentrizmu (a ovo želim da naglasim tako što nastavljam diskurs KA i sučeljavam ga sa zapadnjačkim antropocentrizmom) predstavlja u Rusiji „filozofsko” obrazloženje za potpuno nepoštovanje ljudske ličnosti tokom svih etapa njene istorije – uključujući i sadašnjost. Čovek je u Rusiji (i u estetici KA - što moram da priznam sa iskrenim žaljenjem i sramom) samo apstraktni strukturni element koji visi negde po „rubovima”, instrument za tobožnje „naučno” istraživanje nečeg „opšteg”, „celine” itd. Iz tog razloga ljudski život ovde u suštini ne vredi ništa.

Želim još jednom da se vratim na portret Hajdegera u akciji „Slogan 2003” i osmotrim strukturalno zajedništvo između „Akcije sa satom” i ovog slogana. Od kasetofona „Akcije sa satom” kroz šumu je razapet kanap do Hajdegerovog portreta. Sa kasetofona su se čuli izveštaji sovjetskih polarnih istraživača '30-ih godina prošlog veka koji su u Hajdegerovom tekstu razvučeni. Ovde se suočavamo sa različitim stranama vremenskog i totalitarnog zajedništva u poređenju sovjetskih polarnih istraživača sa Hajdegerom. Hajdeger na izvesni način proizlazi iz ovih polarnih istraživača kao ruska

književnost iz Gogoljevog ogrtača iako je struktura ovih uzajamnih odnosa sveukupno komplikovanija. No, ovaj aspekt je takođe prisutan. Preterano oštar stav prema egzistencijalizmu vodi u totalitarizam. Polarni istraživači i isposnici su veoma slični. Sovjetski polarni istraživači su državni isposnici i predstavljaju zanimljivu državnu formu egzistencijalizma. Polarni istraživači su na neki način askete i veoma religiozni. To važi i za Hajdegera. Na osnovu njegove religioznosti njemu pripada „portret” („ikona”) („Slogan 2003”) i „govor” („propoved”) („Akcija sa satom”). Kant je u tom smislu kritična figura koja je suprotstavljena Hajdegeru – zbog toga mu je pripala „knjiga” (625-520), koja je doduše naduvena do abnormalne veličine, verovatno zbog toga što su u njoj objavljeni njegovi rani predkritički spisi. Što se tiče KA, čini mi se da smo stupili u postkritički period, posebno u poslednjoj akciji „Slogan 2005”. Ovde je važno da ne izgubimo ironiju da ne bi došlo do novog manijakalnog stava.

S.H.: Za kraj bi trebalo još jednom da se pozabavimo poslednjom akcijom „Slogan 2005”. Za razliku od drugih slogana KA „karakter slogana” ovde je prvi put – ukoliko se ne varam – prenesen u auditivnu sferu. Početna etapa akcije sastojala se od slušanja Dijamantske sutre sa kasetofona koji je bio okačen o drvo. Postupak slušanja nevidljivog glasa podseća na formu starih religioznih kultova kod kojih se sfera nevidljivosti asocira sa transcendentnom misterijom. Ova tradicija predstavlja pozadinu za slogan. Sa druge strane se tokom akcije uspostavilo stanje slušanja kao takvog koje je pokrenulo proces oslobađanja od bilo kakvih konkretnih sadržaja. Pažnja je pri tome bila usmeravana na materijalne detalje sloganske instalacije u prirodi. Jedno uporište slogana bilo je markirano žutom lepljivom trakom, kojom je bio pričvršćen kasetofon, dok je drugo uporište bilo obeleženo narandžastom ruskom lutkom „nevaljaškom”. Između ove dve tačke bili su okačeni listovi sa naučnim komentarom o pročitanoj sutri. Akcent se nalazio takođe na dizajnu, na uobličavanju slogana. Tekstualna mašina je ponovo nastavila da radi i iznedrila račvanje teksta u njegove komentare.

Smatram da ovo ne može da stimuliše samo jednostrani pokret koji vodi do sve udaljenijih konteksta i svoje ispunjenje pronalazi u estetskoj samodovoljnosti. Ja zapravo mislim na spiralni pokret koji na neočekivani način može takođe da izazove kontakt sa okolnim kontekstom nove ruske realnosti.

A.M.: U slučaju „Slogana 2005” ne padaju mi na pamet nikakvi aktuelni konteksti, a oni me i ne zanimaju čak i ukoliko tamo postoje. Za mene je ovaj slogan pre svega apstraktna kompozicija, hromatična struktura. On takođe predstavlja muzički komad. Radi se o uzajamnom odnosu taoističkog i budističkog mentaliteta (što možda i jeste aktuelno – u najmanju ruku za KA). Dogodio se veoma čudan trenutak živosti: pruče kojim je zamenjen kasetofon i faraonski pas koji je tokom akcije bio prisutan. Nakon prethodne četiri akcije na temu ruskog kosmizma ova poslednja akcija kod mene ne budi nikakvu diskurzivnu želju da je razumem. I to je dobro.

(2005)

(1) Grupa Kolektivne akcije (Kollektivnye dejstvija) postoji od 1976. godine. Osnovali su je Nikita Aleksejev, Georgij Kizevalter, Andrej Monastirski i Nikolaj Panitkov, a kasnije su se, između ostalih, pridružili Elena Elagina, Igor Makarevič, Sergej Romaško i Sabine Hensgen. Stalnom krugu učesnika pripadaju poznati umetnici i pisci Moskovskog konceptualizma: Ilja Kabakov, Erik Bulatov, Dmitrij Prigov, Lev Rubinštejn, Vladimir Sorokin, članovi drugih grupa (kao na primer Inspekcije Medhermeneutike), Vadim Zaharov ili Juri Albert, ali i predstavnici nove ruske umetnosti. Prvih pet dokumentacionih svezaka „Kolektivnih akcija”, koje je prvi objavio Samizdat, objavljeni su u knjizi pod naslovom „Putovanja iz grada” (Kollektivnye Dejstvija: Poezdki za gorod. Moskva: Ad Marginem 1998). Grupa je u međuvremenu realizovala 153 akcije i radi na trinaestom dokumentacionom svesku.

(2) KA stoji u daljem tekstu kao skraćenica za naziv grupe Kolektivne akcije.

UGOVOR

Zaključen u noći između 29. i 30. oktobra 2011., u Beogradu, između:

1. *Trećeg Beograda*, Srbija 2. *Коллективные действия*, Россия 3. *KunstOst, Austrija* 4. Veljka Pavlovića

Član 1.

Ovaj ugovor reguliše odnose tokom i posle izvođenja umetničkog rada *Kolektivni san*, umetničke zadruge *Treći Beograd* i kulturnog projekta *KunstOST*, umetničke grupe *Kolektivne akcije (Коллективные действия)*, umetnika Veljka Pavlovića, kao i drugih učesnika koji su pozvani da učestvuju u umetničkom radu.

Član 2.

Umetnička grupa *Kolektivne akcije* bezuslovno dopušta *Trećem Beogradu* da tokom trajanja njihove izložbe „*Virtuozni obmane*“ u izložbenom prostoru *Galerije Treći Beograd* izvede umetnički rad *Kolektivni san*.

Član 3.

Kolektivni san je umetnički rad *Trećeg Beograda* i on podrazumeva organizovano, grupno spavanje / sanjanje u *Galeriji Treći Beograd* članova umetničke zadruge i ljudi (gostiju) koji su pozvani da ravnopravno učestvuju u događaju. *Treći Beograd* izvodi ovaj rad sa željom da promišlja modalitete sopstvenog kolektivnog umetničkog delovanja kroz sopstveno iskustvo, ali i kroz iskustvo drugih kolektivnih umetničkih delovanja. Specijalno odabrani prostor u kome traje postavka izložbe umetničke grupe *Kolektivne akcije* navodi na razvijanje odnosa prema umetničkoj poziciji moskovske umetničke grupe i refleksije na određene estetske pojmove kao što su *Prazna akcija*¹, *Demonstraciono znakovno polje*², *Težišna šema*³ itd.

Član 4.

Treći Beograd ništa ne sugerise učesnicima, svako se na svoj način priprema za spavanje u izložbenom prostoru (*dovoljno je biti prisutan*). Ovaj stav se utemeljuje u poziciji da svako sopstvenim postojanjem estetizuje svet, a da se prostor *čiste estetike* otvara kada se odrekne svakog dodatnog estetskog delovanja. Do ovakvog doživljaja stvarnosti kretaćemo se tehnikama kakve preporučuju *Kolektivne akcije*, poput tehnike *Upotpunjeno čekanje*⁴. Na primer: ovu tehniku bi primenili u situacijama iščekivanja gostiju, čekanja da se zaspi, čekanja da svane itd. Umetnici *Kolektivne akcije* stvarali su umetničke događaje uglavnom na prostoru snegom prekrivene livade oivičene šumom, koristeći ga kao polje refleksije sopstvenih propozicija. Period spavanja, odnosno sna, period je, oslobođen od svake svesne želje za delovanjem ili estetizacijom, te je stoga idealan kao prostor refleksije. *Treći Beograd*, koristeći razvijene tehnike moskovskih konceptualista, istražiće pojedinačne dubine ličnih reflektivnih prostora, bez sigurnosnog pojasa estetike, očekivanog i naučenog. Prazneći lične umetničke prostore stvorice se uslovi za refleksiju i proširivanje oivičenog polja. Stakleni zid galerije iskorišćen kao „ekran“ sa tekstovima umetničko filozofskih pojmova *Kolektivne akcije*, u čijoj pozadini je obod grada i velika vodena masa Dunava, u suprotnom pravcu postaje slika umetnika *Trećeg Beograda* (refleksija na pojam *Nedeterminisana zona*⁵ i *Ekspoziciono znakovno polje*⁶, *Trake nerazlikovanja*⁷).

1 PRAZNA AKCIJA – element teksta izvan demonstracije (u akcijama KA je često za posmatrača „vreme izvan demonstracije događaja, ono što predstavlja dramatični centar akcije“).

2 DEMONSTRACIONO ZNAKOVNO POLJE – sistem elemenata prostorno-vremenskog kontinuuma, koji su autori svesno uključili u ustrojstvo teksta konkretnog rada. Jedna od dve komponente korelacionog para „demonstraciono znakovnog polja – ekspoziciono znakovnog polja“. Oblikovanje tog odnosa utemeljenog u diskursu KA, zasniva se na elementima događaja, koji se u jednako meri mogu odnositi i na jedan i na drugi član korelativnog para („kategorije KA“): hodanje, stajanje, ležanje u jami, „ljudi u daljini“, kretanje na pravcu, „neprimetnost“, svetlo, zvuk, govor, grupa, slušanje slušanje itd.

3 TEŽIŠNA ŠEMA – demonstracioni element događaja, sastoji se od njegovih organizatora i gledalaca.

4 UPOTPUNJENO ČEKANJE – čin čekanja kao predmet čekanja (čekanje kao očekivanje). Najvažniji element u „estetici čekanja“ KA. U izvesnom smislu predstava čekanja kao potpuni i samodovoljni estetski (i kontemplativni) akt – cilj praksi KA.

5 NEDETERMINISANA ZONA (zona slučajnih utisaka) – etape pre očekivanja, očekivanja prazne akcije, dobijanja poziva za akciju i putovanja ka mestu dejstvovanja u akcijama KA. Grupa, slušanje slušanja itd.

6 EKSPOZICIONO ZNAKOVNO POLJE – sistem elemenata prostorno-vremenskog kontinuuma, koje autori nisu svesno uključili u ustrojstvo teksta konkretnog rada, ali koji utiču na tekst kao njegovi skriveni motivacioni konteksti. Aktualizuju se kao članovi korelativnog para „demonstraciono znakovnog polja – ekspoziciono znakovnog polja“ kroz diskurs „praznih akcija“ u estetskoj praksi KA. Grupa, slušanje slušanja itd.

7 TRAKE NERAZLIKOVANJA – zona demonstracionog znakovnog polja (najčešće na granici sa ekspozicionim znakovnim poljem), u kojoj audio ili vizuelni objekti akcija ne mogu biti prepoznati od posmatrača kao definitivno pripadajući akciji.

Član 5.

Vreme dešavanja je veče i noć 29. na 30. oktobar 2011. godine u Galeriji Treći Beograd na levoj obali Dunava u neposrednoj blizini Pančevačkog mosta (refleksija na estetski pojam *Putovanje izvan grada*⁸).

Član 6.

Umetnik Veljko Pavlović se obavezuje da će, u toku priprema i odvijanja umetničkog rada, napraviti foto, video ili neku drugu dokumentaciju kojom će omogućiti meta nivoe umetničkog događaja kao produktivan kontekst estetskog delovanja i dostaviti je *Trećem Beogradu* u odgovarajućem formatu. *Treći Beograd* prepušta estetsku kontrolu i odgovornost umetniku Veljku Pavloviću da, po ličnom izboru, donese odluku o vremenu i načinu dokumentovanja umetničke akcije *Kolektivni san*, čime on dobija ulogu „spoljašnjeg“ posmatrača, a Treći Beograd se u potpunosti odriče svake estetske kontrole nad rezultatom rada umetnika Veljka Pavlovića kao i svake druge moguće sugestije u izradi umetničkog dokumenta. Odbacivanje kontrole nad dokumentovanjem bazira se na potrebi slobode kao preduslovu doživljaja estetike „takvosti“ i pojavljivanju „nedogađajnog“, ali i učvršćivanju grupne kohezije odbacivanjem propozicija formalizovane pojavnosti (refleksija na estetski pojam *Faktografski diskurs*⁹, *Nezapaženost*¹⁰ i *Šunjata*¹¹).

Član 7.

Svu dokumentaciju kao i ovaj ugovor sve ugovorne strane mogu koristiti po sopstvenoj volji u daljoj promociji sopstvenog rada bez naknadne dozvole drugih strana.

Član 8.

Ugovor je sačinjen u 24 (dvadesetčetiri) istovetna primerka, od kojih svakoj ugovornoj strani i svakom učesniku u akciji pripada po 1 (jedan) primerak.

U Beogradu, u noći između 29. i 30. oktobra 2011.

Ugovorne strane:

U ime *Trećeg Beograda*, Srbija

U ime *KunstOst, Austrija*

U ime *Коллективные действия*, Россия

U ime Veljka Pavlovića

8 PUTOVANJA IZVAN GRADA (PIG) – akcioni žanr (i istovremeno – knjige KA), u kome je sadržinski akcenat na estetskom značaju raznih etapa puta ka mestu dejstvovanja (akcije) i oblicima komunikacije o tome. Takođe – opšti siže svih tomova PIG-a.

9 FAKTOGRAFSKI DISKURS – sistem dokumentovanja, koji omogućava meta nivoe umetničkog događaja kao produktivan kontekst estetskog delovanja.

10 NEZAPAŽENOST – jedna iz „kategorija KA“. U značenju „nezapaženost demonstracije“ – estetski postupak, koji ukazuje na naličje prisustva (često – osnovnog) događaja u toj prostorno-vremenskoj zoni opšteg događanja akcije, gde se „ovde i sada“ nalazi van pažnje i interesa posmatrača.

11 ŠUNJATA – budistički koncept. Za estetiku KA – varijanta „praznine“ kao metod za smanjenje fantazmi kolektivnog tela. Metod percepcije, distanciranja. Ovo je zasnovano na uverenju da u stvari „ništa ne proizilazi iz samog dejstvovanja“. Kroz Šunjatu se pojavljuje „nedogađajno“. Stvari su u svojoj „takvosti“. Praznina kao filozofski poezis, neodređenosti ličnog. Grupe, slušanje saslušanja itd.

Sabine Hänsen, Andrej Monastirski
Dialogue about the slogans of
„Kolektivne akcije“ (1)

S.H.: The title of the last action „Slogan 2005“ is indicative of a particular form of design in Soviet culture, and also of the tradition of performance in the group „Kolektivne akcije“ in which slogans are applied. It's interesting how in the example of these actions the significance of the specific relations between the external and internal contexts motivating the activities of the group is being discussed once again.

An important and enduring element, namely „Travels outside the city“ which „Kolektivne akcije“ organises consists in the crossing of a border. The transition from urban to rural space therein is associated with a semiotic reduction. Rural space – an empty field in the metaphysical sense – becomes the stage for the minimalistic actions which thematise the elementary spatio-temporal structure of perception: appearance – disappearance, approaching – withdrawing, walking, standing, lying, sound – silence, the rhythmicality of a temporal ordering or a timeline. From the very beginning of the group's activities which have been documented in the first volume of KA (2) (1976 – 1980), „Kolektivne akcije“ subjects signage material which originates in the metropolis of Moscow to an emptying out of its ideological content. In this context the actions, from which over the years whole series have arisen, deserve

special attention. How do you see the relation between the external and internal contexts in the example of these slogan actions?

A.M.: The withdrawal from the external Soviet context began practically straight after the first action „Slogan 1977“ in which a Soviet slogan was still being used. The second action „Slogan 1978“ already represented a reflection on the internal content of the first slogan, whilst in the case of the third slogan not only was there a withdrawing of the text from the field of visual perception but also a withdrawal from discursivity into description i.e. there was a total formalisation and „nullification“ of every possible ideological discourse. The following action „Slogan 1986“ returns in some way from absolute emptiness, from the landscape (without the clear „character of the slogan“) a completely different discourse to this series which is only related to *a priori* forms of contemplation, to space and time (its text serves as the foreword in the fourth volume „Travels outside the city“). In the plastic dimension, the formalism of Soviet ideology disappears in a „children's ideology“ in the form of a „child's secret“ in which models of an owl and a dog made out of geographical maps on which the territory of the USSR is painted red are buried. The next action „Slogan 1989“ is the Ready-Made (or Pop-Art) ideology of monetarism which is in the ascendant, and was in full swing in Russia during the 90s of the last century.

Here we also see a powerful point of contact of the internal and external contexts („unnoticeability“ as the aesthetic category of KA and the ascendant monetarism which finds its mode of expression on the financial board of the slogan).

„Slogan 1990“ is complicated vis-à-vis discourse. It is in some way associated with the external chthonic (subterranean) worlds (the Moscow metro) and with my personal psychedelic adventures at the start of the 80s of the last century. The following „Slogan 1996“ in the true sense of the word „withdraws“ from this chthonic world. In doing so, the fate of New Russian discourse is tied to the figure of the professional Soviet philosopher Mihail Riklin. In the case of „Slogan 2003“ (with Heidegger) this is an individual action which is anchored deeply in the joint structure of two other actions and those are „Action with a watch“ and the action with a factual slogan. „Slogan 2003“ is based on conceptual categories such as „hiddenness“ (or „concealment“) and „place“ (and not „space“).

The last action „Slogan 2005“ is realised at the same place as its above predecessor. This is an action within a series which at the same time develops the various lines pursued by KA, not only the line of factual slogans (for example it also develops the line of the actions „The means for the series“ or „Against light“).

S.H.: On the one hand the slogans of KA are adapted to the visual forms of the signs of the surrounding milieu,

but using serial repetition which at the same time opens for the viewers a different horizon of perception. This act of distancing is associated with certain critical intentions. In the „Slogan 1977“ „We“ is replaced by „I“, and it says in one personal text: „I don't complain about anything and I like everything, despite the fact that I have never been here and I know nothing about this place.“ In the continuation of the series the meaning of the first slogan is relativised in the second „Slogan 1978“: „It's strange that I lied to myself, that I was never here and that I know nothing about this place, because it is actually here as everywhere, only that here it is more clearly felt and more deeply less understand.“ The variations in the series progressively direct one's attention to the configuring factors whilst at the same time the content is emptied out. In the poetic texts of the first two slogans, using paradoxical linguistic constructions from the tradition of Zen Buddhist Koans (riddles or anecdotes), KA already seek to nullify any sense. In the third slogan „For Mr. Kizevalter“ which was hung up so that the text could no longer be deciphered, only the external material form remains, design without content.

In the example of the slogan it becomes clear just how important the role of the principle of seriality is in the aesthetics of KA. Seriality puts into question the conventional understanding of the artwork as an individual work with firmly defined boundaries. The repetitive structure on the one hand refers to old

ritualistic cultures in which the self-affirmation of a community is strengthened by the action of repetition and this is associated with the feeling of satisfaction gained from the recognition of something which we were expecting. If on the other hand we look at the traditions of poetry and music, repetitions and variations not only confirm what we are expecting but they also create a new aesthetic sensibility towards minimal changes, for barely noticeable nuances which arise out of the process of the form's creation. What is repeated is less important than how it repeats itself. Through the serial system of KA, through its in principle infinite textuality, new methods and new experiences are also generated. How would you describe the relation between the textual machine of KA and the direct perception of the experience during the performance?

A.M.: That's an important question. The text generates experience. At the start of the series experience is generated by a „concealed“, „unknown“ text (the explicit or implicit imitation relies on the premise that each aesthetic experience arises out of the text). During the further development of the series – and this is a pretty far-reaching development in the case of the many years of KA activity – a „narrow“ path is created, a track (as opposed to the initial, hardly recognisable, unclearly marked out trails across fields). The aesthetic placement of the new articulations builds on those which preceded

them. From a field to a path in some way. We realised the first slogans in places found in open fields, the last two on a footpath in a pretty narrow forest glade. In the first case we are confronted with space and horizons, and in the second with place and verticals (the forest). The „Field“ slogans with their aesthetically indefinite „edges“ enter an intensively reciprocal relation with the external contexts and even also dissipate in these („Stripes of the impossibility of distinction“). Contrary to this the „Path“ slogans have their own solid aesthetic construct, are separated from the external context by amongst other things their historicity: a portrait of Heidegger, the Diamond sutra – an ancient Buddhist text (instead of the „actuality“ of financial tabla or the existential situation of „Here and Now“). From an exhibitional point of view, the early slogans are secondary (Postmodernism), and the later slogans are primary (Modernism). The early slogans are executed in a „background“ aesthetic. Instrumentally they serve in a certain sense only as an excuse for the perception and contemplation of the external world (the context). On the other hand they are marked by a very critical attitude towards the ideological layers of the context. The last slogans are self-sufficient, suited to perception and contemplation and in this sense they are more artistically „striking“. The textual machine in my opinion leads away from immediacy and creates in the end its own worlds.

S.H.: In the last but one action „Slogan 2003“ instead of a text a portrait of the German philosopher Martin Heidegger was hung between the trees. How should one understand this gesture? Is it a direct programmatic statement i.e. a reference to a particular philosophical tradition in which „Kolektivne akcije“ wishes to localise itself? Or is an ambivalent attitude towards this tradition being expressed through the unusual action of shrinking a portrait? This is about KA's process of self-definition who in their performances not only redirect the attention of the public from the text to the situation, but also treat this situation as an occasion for further reflection. Directly experienced „Here and Now“ in this way refers to the general system of philosophical ideas. The decisive meaning in the activity of KA is found in the artistic research of perception and knowledge. In this context the question could be posed of why a portrait of Immanuel Kant wasn't hung up? Maybe this is has something to do with the fact that in the case of Heidegger a reference to the philosophical tradition hides within itself a provocative potential? Whilst the subjective facility of perception and knowledge are at the centre of Kant's rational system, with Heidegger we find a more complex relation between the subject and object which in its reciprocal relation engenders the structure of aesthetic experience. The subject and object can thus in principle exchange places. The genuine provocation consists in the fact that the use of a

portrait of Heidegger whose jacket is embellished with oak leaves thematises the realisation of a philosophical practice in the political context of fascist ideology. Before we talk in more detail about the relations between the philosophico-aesthetic and political contexts, I wish to deal with the use of the concepts of space and place in Heidegger.

That is important for action-based art because in Heidegger – as an antithesis to abstract mathematical space – a phenomenological conception of space is developed. The installation of things in a situational context generates the aesthetic experience of place which however is characterised by a contradiction which is impossible to expound. On the one hand „country“ and „homeland“ (Heimat) signify in Heidegger a place which serves as a base for the existence of a nation – a notion which was relevant also in Fascist ideology. On the other – if we follow Heidegger's thinking – the things in the installation are not perceived as such (as in Kant's sense), but in the aesthetic experience of place a dynamic perspective opens through them, a different and new view of the world around us.

A.M.: We used Kant in the form of an unusually big (thick) book in the action „625-520“ i.e. in the first action of the forest series of which the last action was „Slogan 2003“ with an unusually small portrait of Heidegger. In both cases the distortion and hypertrophy of scale is interesting not only as the stylistic

trademark of romanticism but also as the pathology of a discourse referred to by a plastic abnormality. We are confronted here with a diagnosis of KA: a concurrence of textual self-importance with the visual inadequacy and impoverishment of design. This diagnosis, however, also bears on the Russian logocentric mentality. A maniacal subordination to logocentrism (and I wish to emphasise this in order to develop the discourse of KA and contrast it with Western anthropocentrism) stands in Russia as the „philosophical“ justification for the absolute contempt of the human person through all the stages of its history – also including the present moment. Man in Russia (and in the KA aesthetic – which I have to admit with sincere regret and shame) is only an abstract structural element which hangs somewhere around the „edges“, an instrument for the supposedly „scientific“ research of something „general“, „the whole“ etc. For this reason human life in essence is worth nothing here.

I wish to return again to the portrait of Heidegger in the action „Slogan 2003“ and to look at the structural unity between „Action with a watch“ and this slogan. A string is unfurled from the tape recorder in „Action with a watch“ through the forest to the Heidegger portrait. One can hear the tape recorder playing the reports of Soviet polar explorers from the 30s of the last century which are interspersed through the reading of a Heidegger text. Heidegger in a certain way stems from these Soviet polar explorers as does

Russian literature from Gogol's 'The Overcoat' even though the structure of these mutual relationships is altogether complicated. However, this aspect is also present. An overly severe attitude towards existentialism results in totalitarianism. Polar explorers and ascetics are very similar. Soviet polar explorers are the ascetics of the state and represent an interesting form of state existentialism. Polar explorers are in some way ascetics and very religious. This also applies to Heidegger. The „portrait“ („Icon“) (Slogan 2003) and „the speech“ („the sermon“) (Action with a watch) belong to him on the basis of his religiosity. In this sense Kant is a critical figure who is placed in an opposition to Heidegger – for which reason the „book“ (625-520) belongs to Kant and is blown up to an abnormal size, probably because his early pre-critical writings are published in it. Regarding KA it seems to me that we have entered a post-critical period, especially in the last action „Slogan 2005“. Here it's important that we don't lose the irony so as not to get into a new maniacal way of viewing of things.

S.H.: To end I should once again deal with the last action „Slogan 2005“. Unlike the other KA slogans „the character of the slogan“ here is for the first time – if I am not mistaken – transferred into the phonetic sphere. The first stage of the action consists in listening to the Diamond sutra from a tape recorder hung on a tree. The method of listening to an invisible voice is reminiscent of the form of the old religious cults in which the sphere

of invisibility is associated with transcendental mystery. This tradition is the background to the slogan. On the other hand during the performance the state of listening transpires is also that which sets in motion the process of emancipating the work from any concrete content. In doing so one's attention is directed towards the material aspects of a slogan installation in nature. One of the fixtures of the slogan was marked with yellow sticky tape which was used to fix the tape recorder to the tree whilst the second anchor point was marked by the orange-coloured Russian doll of „the naughty boy“. Sheets of paper on which were scientific commentaries about the Diamond sutra were hung between these two points. The design, the configuring of the slogan was also accentuated. The textual machine again went to work and gave rise to a bifurcation in the text.

I believe that this cannot stimulate only a unilateral movement leading to an increasingly remote context and which finds its fulfillment in aesthetic self-sufficiency. I am in fact thinking about a spiral movement which in an unexpected way also can come into contact with the surrounding context of the new Russian reality.

A.M.: In the case of „Slogan 2005“ no actual contexts come to my mind, and they don't interest me even if they exist. The slogan for me is above all an abstract composition, an chromatic structure. It also represents a piece of music. It's about

a mutual relation between the Taoist and Buddhist mentalities (which perhaps is something current – at least for KA). A very strange moment of vibrancy occurred: the wattle which was replaced by the tape recorder and a Pharaoh hound dog which was present during the performance. After the four previous actions about the subject of Russian Cosmism, this last action didn't stir in me any discursive desire to understand it. And that's a good thing.

(2005)

(1) The group „Kolektivne akcije“ (Kollektivnye dejstvija or Collective Action) exists since 1976. It was founded by Nikita Aleksejev, Georgij Kizevalter, Andrej Monastirski and Nikolaj Panitkov, and later joined by Elena Elagina, Igor Makarevič, Sergej Romaško and Sabine Hensgen amongst others. Belonging to the permanent circle of participants are the famous artists and writers of Moscow conceptualism: Ilja Kabakov, Erik Bulatov, Dmitrij Prigov, Lev Rubinštejn, Vladimir Sorokin, the members of other groups (as for example „Inspekcije Medhermeneutike“), Vadim Zaharov or Juri Albert, but also representatives of the new Russian art. The first five volumes documenting the work of „Kolektivne akcije“, first published by Samizdat, are in the book entitled „Putovanja iz grada“ (Kollektivnye Dejstvija: Poezdki za gorod. Moscow: Ad Marginem 1998). The group has realised 153 actions and is working on the thirteenth volume.

(2) „Kolektivne akcije“ is abbreviated to KA in the following text.

Concluded in the night between 29th and 30th October 2011, in Belgrade, between:

1. *Treći Beograd*, Serbia 2. *Коллективные действия*, Россия 3. *KunstOst*, Austria 4. Veljko Pavlović

Article 1.

This contract regulates the relations during and after the execution of the artwork *Kolektivni san* (Collective Dream), between the artist association *Treći Beograd* and the cultural project *KunstOST*, the artist group *Kolektivne akcije* (*Коллективные действия* or *Collective action*), the artist Veljko Pavlović, as well as the other invited participants in this artwork.

Article 2.

The artist group *Kolektivne akcije* unconditionally allows *Treći Beograd* during their exhibition „*Virtuozi obmane*“ (Virtuosos of deception) in the exhibition space of the *Gallery of Treći Beograd* to carry out the artwork *Kolektivni san* (*Collective dream*).

Article 3.

Kolektivni san is an artwork by *Treći Beograd* and it involves the organised sleeping/dreaming in the *Gallery of Treći Beograd* of the members of the artist association and other persons (guests) who have been invited to participate in this event. *Treći Beograd* carries out this work in the desire of reflecting on the modalities of its own collective artistic action through its own experience, but also through the experience of another collective artistic action. The specially selected space for the installation of the exhibition develops the relationship with the artistic position of the Moscow-based art group and a reflection on certain aesthetic concepts such as *Prazna akcija*¹ (Empty action), *Demonstraciono znakovno polje*² (Demonstrational sign field), *Težišna šema*³ (The essential schema) etc

Article 4.

Treći Beograd will not suggest anything to the participants, each preparing him/herself in his/her own way to sleep in the exhibition space (*it is enough to be present*). This attitude is founded on the position that each through his/her own experience aestheticises the world, that the space of *pure aesthetics* is opened when we renounce every additional aesthetic activity. We will arrive at such an experience of reality using the techniques recommended by *Kolektivne akcije* such as *Upotpunjeno čekanje* (Completed waiting)⁴. For example: this technique could be applied to the situations of waiting for a guest, waiting to fall asleep, waiting for sunrise etc. The artists of *Kolektivne akcije* have created artistic events in an area largely made of snow-covered meadows surrounded by woods, using it as a field to reflect on their own propositions. The period of sleep, or dreaming is one freed from every conscious desire for action and aestheticisation, and is thus ideal as a space for reflection. *Treći Beograd*, using the highly developed techniques of the Moscow conceptualists, will explore the individual depths of their personal spaces of reflection, without the safety belt of aesthetics, expected or learnt. Evacuating the personal art space of its content will produce the conditions for a reflection on and expansion of the bounded field. The glass walls of the art space will be used like a „screen“ for philosophical texts on art – the concepts of *Kolektivne akcije*, in the background of which is the periphery of the city and the great mass of water of the Dunav river, in the opposite direction there being the paintings of the artists of *Treći Beograd* (a reflection on the concept of *Nedeterminisana zona*⁵ (an Undetermined zone) and *Ekspoziciono znakovno polje*⁶, *Trake nerazlikovanja*⁷ (Strips of undifferentiation).

1 PRAZNA AKCIJA (EMPTY ACTION) – an element of text outside the demonstration (in the actions of KA there is often for the observers “a time outside the demonstration of the event, that which represents the dramatic centre of the action”).

2 DEMONSTRACIONO ZNAKOVNO POLJE (DEMONSTRATIONAL SIGN FIELDS) – a system of the elements of a spatio-temporal continuum which the artists have consciously included in the constitution of the text of the actual work. One of two components of the correlational pair “demonstraciono znakovnog polja – ekspoziciono znakovnog polja” (Demonstrational sign field – Expositional sign field). The shaping of the fundamental relation in the discourse of KA, based on the elements constituting the event, which in equal measure also relate to each and both members of the correlative pair („kategorije KA”) (Categories of KA): walking, standing, lying in a pit, “people in the distance”, movement in a direction, “unnoticeability”, light, sound, speech, group, listening to listening etc.

3 TEŽIŠNA ŠEMA – the demonstrational element of an event, comprising its organisers and observers.

4 UPOTPUNJENO ČEKANJE – the act of waiting as the object of the waiting (waiting as expectation). The most important element in the “aesthetic of waiting” of KA. In a certain sense the idea of waiting as a full and self-sufficient aesthetic (and contemplative) act – the goal of KA’s practice.

5 NEDETERMINISANA ZONA (a zone of contingent impressions) – the stage before expectation, the expectation of an empty action, the receiving of a call to action and the journey to the place of engagement in the actions of KA. Group, listening to listening etc.

6 EKSPOZICIONO ZNAKOVNO POLJE – the system of the elements of a spatio-temporal continuum which the artists have consciously not included in the constitution of the text of the actual work, but which as its concealed motivational contexts influence the text. These are actualised as the members of the correlational pairs “demonstraciono znakovnog polja – ekspoziciono znakovnog polja” via the discourse of “empty actions” in the aesthetic practice of KA. Group, listening to listening etc.

7 TRAKE NERAZLIKOVANJA (STRIPS OF UNDIFFERENTIATION) – the zone of the demonstrational sign field (most often on the border with the expositional sign field), in which the audio and visual objects of actions cannot be recognised by the observer as definitively being a part of the action.

Article 5.

The time of the event is the evening and night of 29th and 30th October 2011 in the Gallery of *Treći Beograd* on the left bank of the Dunav in the immediate vicinity of the Pančevo bridge (a reflection on the aesthetic idea of *Putovanja izvan grada - Travels outside the city*⁸).

Article 6.

The artist Veljko Pavlović commits himself, in the course of preparations and the occurrence of the artwork, to making photographic, video and other forms of documentation which will enable the manifestation of the meta levels of the artwork such as the productive context of the aesthetic action and *Treći Beograd* will present this in a suitable format. *Treći Beograd* relinquishes aesthetic control and responsibility to the artist Veljko Pavlović, according to his personal wish, to decide about the time and means of documenting the artist action *Collective dream* whereby he is given the role of an „external“ observer, and *Treći Beograd* completely renounces aesthetic control over the result of the work of the artist Veljko Pavlović as well as every other possible suggestion for the making of the artistic document. The renunciation of control over the documentation is based on the necessity of freedom as a precondition of the experience of the aesthetic of „suchness“ and of the appearance of „non-eventfulness“, but also a consolidation of the cohesion of the group through the discarding of propositions of a formalised occurrence (a reflection on the aesthetic idea *Faktografski diskurs*⁹ - Factographic discourse, *Nezapaženost*¹⁰ - Unnoticeability and *Shunjata*¹¹ - Emptiness).

Article 7.

All parties to this contract may use all the documentation and this contract according to their wishes in the further promotion of their own work without the additional consent of the other parties.

Article 8.

The contract is drawn up in 24 (twenty-four) identical copies, of which each contracting party and each participant in the action receives 1 (one) copy.

In Belgrade, in the night between 29th and 30th October 2011.

Contracting parties:

On behalf of *Treći Beograd*, Serbia

On behalf of *KunstOst*, Austria

On behalf of *Коллективные действия*, Россия

On behalf of Veljko Pavlović

8 PUTOVANJA IZVAN GRADA (PIG OR TRAVELS OUTSIDE THE CITY) – an action-based genre (and at the same time – the book of KA) whose content emphasises the aesthetic significance of the various stages of the way to the place of engagement (action) and to the forms of communication about this. Also – a general summary of all the volumes of PIG.

9 FAKTOGRAFSKI DISKURS (FACTOGRAPHIC DISCOURSE) – a system of documentation which enables the appearance of the meta levels of the artistic event as the productive context of the aesthetic action.

10 NEZAPAŽENOST (UNNOTICEABILITY) – one of the KA „categories“. Meaning „the unnoticeability of the demonstration“ – the aesthetic method which indicates the most personal presence (often – the foundational) of the event in the spatio-temporal zone of the general occurrence of the action, where „here and now“ lie outside the attention and interest of the observer.

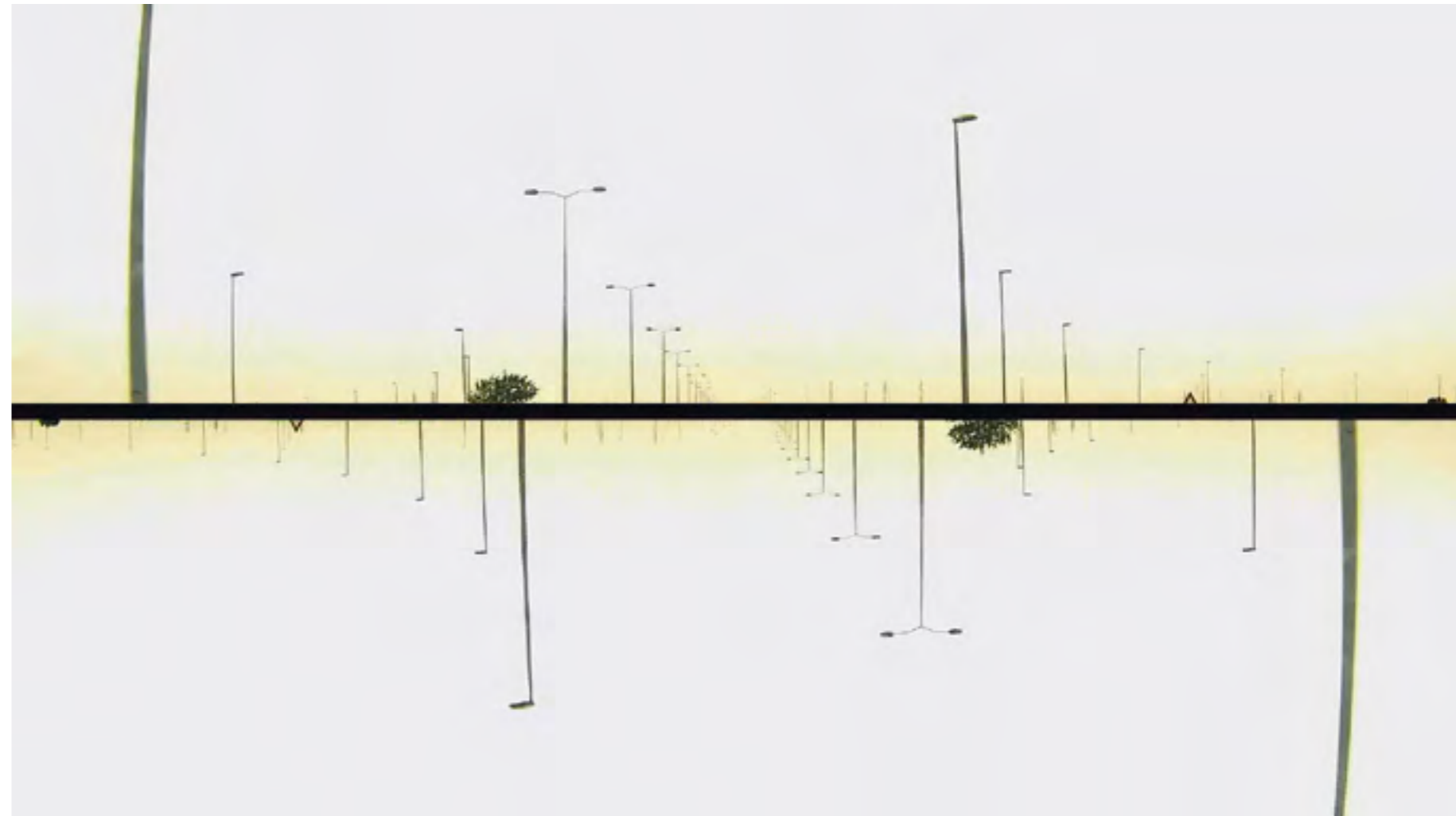
11 SHUNJATA (EMPTINESS) – a Buddhist concept. For the KA aesthetic – a variation of „emptiness“ as a method to reduce the phantasm of the collective body. A method of perception, distancing. It is based on the belief that actually „nothing comes out of action itself“. Through the *Shunjata* “non-eventfulness” is manifested. Things are in their „suchness“. Emptiness as philosophical poetry, the indeterminacy of the personal. Group, listening to listening etc.

Slobodna umetnička zadruga Treći Beograd je povodom izložbe Josipa Vanište putovala u maju mesecu 2013. godine u Zagreb, što je u prenesenom smislu predstavljalo povlačenje linije između Beograda i Zagreba, odnosno umetnički akt cele grupe. Motiv za to, naročito putovanje, jeste volja grupe umetnika 3. BGD-a da „vide” Vaništininu liniju. Taj događaj je na sve umetnike koji su tada bili u Zagrebu ostavio moćan trag.

Proces tog putovanja, fizičkog i mentalnog, je video-kamerom zabeležio umetnik i član Trećeg Beograda, Veljko Pavlović. Od tog materijala je nastao video rad BG-ZG-BG.

Veljko Pavlović (1959—2014). Rođen u Beogradu. Diplomirao kameru na Fakultetu dramskih umetnosti u Beogradu. Na istom fakultetu je radio u zvanju redovnog profesora na predmetu Kinematografska slika. Bio je doktorand na Fakultetu likovnih umetnosti u Beogradu i aktivan član umetničke grupe Treći Beograd.

VELJKO PAULVIĆ



Veljko Pavlović, BG-ZG-BG, 2013, video-rad
Fotografije: skrinšotovi iz videa

Veljko Pavlović, BG-ZG-BG, 2013, video
Photo: screenshots from the video



Veljko Pavlović, BG-ZG-BG, 2013, video
Photo: screenshots from the video

Veljko Pavlović, BG-ZG-BG, 2013, video-rad
Fotografije: skrinšotovi iz videa

The Free Art Cooperative Third Belgrade traveled to Zagreb on the occasion of the exhibition of Josip Vanište in May 2013, which in a figurative sense represented the withdrawal of the line between Belgrade and Zagreb, ie the artistic act of the entire group. The motive for that, especially the trip, is the will of a group of 3BGD artists to “see” Vanishtina’s line. This event left a powerful mark on all artists who were in Zagreb at the time.

The process of that journey, physical and mental, was recorded with a video camera by the artist and member of the Third Belgrade, Veljko Pavlović. The video work BG-ZG-BG was created from that material.



Veljko Pavlović (1959 -2014). Born in Belgrade. Graduated in cinematography from the Faculty of dramatic arts in Belgrade. At the same faculty he was the professor in cinematography. He completed his doctoral studies at the Faculty of visual arts in Belgrade and was an active member of the art group Treći Beograd.

DRAGAN VOJVODIĆ

Performans je koncipiran kao kolaž postupaka/ličnih rituala čiji je cilj prevazilaženje egzistencijalne teskobe u doba sveprisutne i konstantne tranzicije. U različitim segmentima autor upisuje simbole sa eksplicitnim ideološkim diskursom, koje dovodi u vezu s elementima iz savremene alternativne kulture (rock, heavy metal, elektronska muzika).

Svaka telesna radnja, pored vizuelne sugestije, realizuje se tako da proizvodi određeni zvuk, te nastaje kompilacija zvučnika koji se, u isto vreme, elektronski obrađuju i emituju u prostoru, sugerišući prelazak iz telesnog iskustva u elektronsko manipulativno i digitalno; spoznaju puta koji prelazimo na individualnom i kolektivnom nivou, ali i vid nepristajanja i otpora.

Multimedijalni umetnik (1965), koji studije na Akademiji umetnosti započinje u Sarajevu, a diplomira u Novom Sadu (1995), izražava se kroz različite medije (performans, instalacije, in situ, video, fotografija, skulptura, slika), a sopstvenu umetničku praksu zasniva na vlastitim egzistencijalnim situacijama, kao i na komunikaciji sa različitim akterima i pojavama u svetu savremene umetnosti.

Veliki deo svoje umetničke prakse realizovao je u Skandinaviji, gde je i samostalno izlagao (Rogaland Kunstcenter, Stavanger, Norveška 2015; Konstpedemin, Geteborg, Švedska 2014; USF Verftet, Bergen, Norveška 2014; Titanik galerija, Turku, Finska 2008. i dr.).

Samostalno i kolektivno je izlagao na brojnim izložbama u zemlji i inostranstvu (Francuska, Island, Austrija, Nemačka, Japan, Mađarska, Hrvatska, Bosna i Hercegovina, Makedonija). Takođe je učestvovao na međunarodnim festivalima performansa u Hrvatskoj, Mađarskoj i Italiji.

Njegovi radovi se nalaze u kolekcijama sledećih ustanova: Muzej savremene umetnosti Vojvodine, Srbija; Pierre Courtine, Duplex100m2, Sarajevo, BiH; Regionalni umetnički muzej Južne Ostrobotnije, Erro Nelimarkka, Finska; 700 IS Video Art Festival na Islandu; Terra, Kikinda, Srbija; DEPO 2015, Plzenj, Češka itd. Živi i radi u Novom Sadu.

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Heavy Trash Trance, performans,
trajanje: 20 min (približno)
Fotografije: Sanja Latinović

Heavy Trash Trance, performance,
duration: 20 min (approximately)
Photos: Sanja Latinović



Heavy Trash Trance, performans,
trajanje: 20 min (približno)
Fotografije: Sanja Latinović

Heavy Trash Trance, performance,
duration: 20 min (approximately)
Photos: Sanja Latinović

The performance is conceived like a collage of actions/personal rituals whose aim is the overcoming of existential difficulties in an age of omnipresent and constant transition. In the different segments of the performance the artist inscribes symbols with an explicit ideological discourse which he brings into a relation with elements from contemporary alternative culture (rock, heavy metal, electronic music).

Every physical act, aside from being visually suggestive, is realized in such a way as to produce a particular sound, so that a complicated mass of sounds arises which, at the same time, are electronically processed and emitted in the space inferring the passage from the corporeal and physical experience to the electronically manipulated and digital; they find the way by which we pass onto the individual and collective level, but also where we meet rejection and resistance.

He is a multimedia artist (born 1965) who began his studies at the Academy of Art in Sarajevo, and graduated in Novi Sad (1995), expressing himself through various forms of media (performance, installation, in situ, video, photography, sculpture, painting), and bases his own artistic practice on his own existential situation, as well as on a dialogue with various protagonists and phenomena in the contemporary art world.

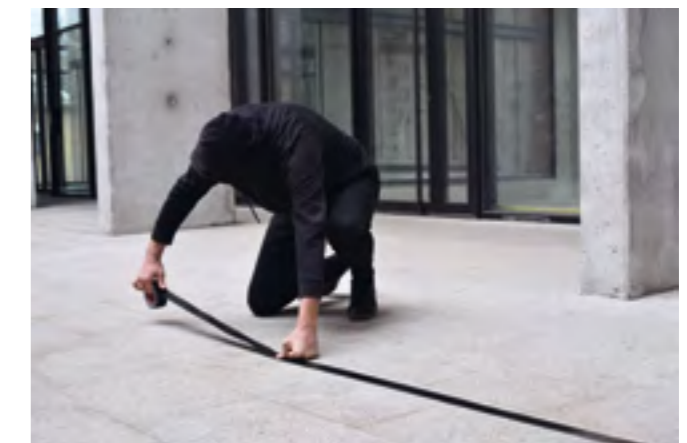
He has realized a great part of his artistic practice in Scandinavia where he had solo exhibitions (Rogaland Kunstsenter, Stavanger, Norway 2015; Konstpedemin, Gothenburg, Sweden 2014; USF Verftet, Bergen, Norway 2014; Titanik gallery, Turku, Finland 2008 and others).

He has exhibited in numerous solo and group exhibitions in Serbia and abroad (France, Iceland, Austria, Japan, Hungary, Croatia, Bosnia and Herzegovina, Macedonia). Also, he has participated in international performance festivals in Croatia, Hungary and Italy.

His works are to be found in the collection of the Museum of contemporary art Vojvodina, Serbia; the Collection Pierre Courtine, Duplex100m2, Sarajevo, BH; the Regional art museum of Northern Ostrobothnia, Erro Nelimarkka, in Finland; 700 IS Video Art Festival in Iceland; Terra, Kikinda, Serbia; DEPO 2015, Pilsen etc.

He lives and works in Novi Sad.

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BIOGRAFIJE

BIOGRAPHIES



Ivana Bašičević Antić

Rođena 1976. Temom „Teorija tekstualnih praksi u vizuelnim umetnostima – Funkcije reči i slike – Studije slučaja: Dimitrije Bašičević Mangelos i Marsel Brodars” (2012), doktorirala je na Univerzitetu umetnosti u Beogradu na Grupi za interdisciplinarnu studiju.

Kustos izložbi: *Investigating the Limits of Painting: Mangelos, Julije Knifer*, Galerie Frank Elbaz, Dallas, SAD, 2017; *Ilija's Breath*, KIBLA, Maribor, Slovenija, 2017; *Ilija-Mangelos-Fenomen*, Goethe Institut, Beograd, Srbija, 2018.

Koorganizator izložbi: *ILIJA!*, Gallery St. Etienne, Njujork, SAD, 2006; *Svet po Iliji*, MSU Istre, Hrvatska, 2012; *Miroirs Noirs*, Frank Elbaz Gallery, Pariz, Francuska, 2013; *Ilija/Mangelos, Father & Son, Inside & Out*, Galerie St. Etienne, Njujork, SAD, 2014; *Mangelos: A Retrospective of Exhibitions 1971-1981*, Gallery Peter Freeman Inc, New York, SAD, 2016. i dr.

Ivana je od 2010. član Upravnog odbora Nagrade „Dimitrije Bašičević Mangelos”, nagrade za najboljeg mladog vizuelnog umetnika u Srbiji. Nagrada je deo regionalnog projekta Young Visual Artist Award (YVAA).

Autor je brojnih stručnih tekstova i nekoliko knjiga, među kojima su: *Trijumf reči u vizuelnoj umetnosti dvadesetog veka: Dimitrije Bašičević Mangelos i Marsel Brodars*, OrionArt, Beograd, 2018; *Dimitrije Bašičević Mangelos*, edicija: Kritičari i teoretičari umetnosti, Muzej savremene umetnosti u Beogradu, 2018; *Miroirs Noirs*, koautor, Paraquay Press, Paris, 2014; *Emerik Feješ*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2012; „Svet po Iliji”, u: *Svet po Iliji*, monografija, Fond Ilija & Mangelos, Novi Sad, 2009; „Gergelj Urkom”, u: *Radikalna apstrakcija*, Miško Šuvaković, Ješa Denegri, Nikola Dedić, Fond „Vujičić kolekcija” i Službeni glasnik, Beograd, 2013.

Born in 1976, she has a doctorate from the University of arts in Belgrade in the group for Interdisciplinary studies entitled: “The theory of textual practices in the visual arts – The function of words and images – Two case studies of Dimitrije Bašičević Mangelos and Marcel Broodthaers” (2012).

She is a curator of many exhibitions amongst which are: **Investigating the Limits of Painting: Mangelos, Julije Knifer**, galerie frank elbaz, Dallas, USA, 2017; **Ilija's Breath**, KIBLA, Maribor, Slovenia, 2017; **Ilija-Mangelos Fenomen**, Goethe Institut, Belgrade, Serbia, 2018, and co-organiser of the exhibitions: **ILIJA!**, Gallery St.Etienne, New York, USA, 2006; **Svet po Iliji**, MoCA Istria, Croatia, 2012; **Miroirs Noirs**, Galerie Frank Elbaz, Paris, France, 2013, **Ilija/Mangelos, Father & Son, Inside & Out**, Galerie St. Etienne, New York, USA, 2014, **Mangelos: A Retrospective of Exhibitions 1971-1981**, Gallery Peter Freeman Inc, New York, USA, 2016, and others.

From 2010 Ivana has sat on the governing board of the **Dimitrije Bašičević Mangelos Award** – an award for the best young visual artist in Serbia, which is a part of the regional project Young Visual Artist Award (YVAA).

She is the author of many specialist texts and several books amongst which are: **Trijumf reči u vizuelnoj umetnosti dvadesetog veka: Dimitrije Bašičević Mangelos i Marsel Brodars**, pub. OrionArt, Belgrade, 2018; **Dimitrije Bašičević Mangelos**, edition: Kritičari i teoretičari umetnosti, pub. Museum of Contemporary Art Belgrade, 2018; **Miroirs Noirs**, coauthor, pub. Paraquay Press, Paris, 2014; **Emerik Feješ**, Museum of Contemporary Art Vojvodina, Novi Sad, 2012; **Svet po Iliji**, u: *Svet po Iliji*, monograph, Fond Ilija & Mangelos, Novi Sad, 2009; **Gergelj Urkom**, in: *Radikalna apstrakcija*, pub: Miško Šuvaković, Ješa Denegri, Nikola Dedić, Fond “Vujičić kolekcija” and Službeni Glasnik, Belgrade, 2013.

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JERKO JEŠA DENEGRİ

Rođen 1936, Split.

Studije: Filozofski fakultet – Istorija umetnosti u Beogradu, 1964.

Doktorat: Filozofski fakultet, Beograd, „Umetnost konstruktivnog pristupa“, 1989.

1965 –1989. Muzej savremene umetnosti u Beogradu: kustos, viši kustos i muzejski savetnik.

1990. Vanredni profesor Istorije moderne umetnosti na Filozofskom fakultetu.

2004. Penzionisan kao redovni profesor.

Upravnik Odeljenja za istoriju umetnosti – jedan mandat.

Član redakcijâ i urednik 1965–1995: *Umetnost, Arhitektura i urbanizam, Spot i Projek/Art, Moment*. Selektor Bijenala mladih u Parizu 1971, Jugoslavije na Bijenalu u Veneciji 1984.

Knjige:

EXAT-51,1979; Apstraktna umjetnost u Hrvatskoj, 1985; Fragmenti: šezdesete –devedesete u Vojvodini, 1994; Teme srpske umetnosti 1-5, 1993-2000; Fragmenti postmodernog pluralizma, 1997; Jedna moguća istorija moderne umetnosti, 1998, 2008; Umjetnost konstruktivnog pristupa: EXAT 51 - Nove tendencije, 2000; Studentski kulturni centar, 2003; Prilozi za drugu liniju,2003; Sprehodi po slovenski moderni in postmoderni umetnosti, 2004; Opstanak umetnosti u vremenu krize, 2004; Prilozi za drugu liniju, 2, 2005; Umetnička kritika u drugoj polovini 20. veka, 2006; Razlozi za drugu liniju, 2007; Teme srpske umetnosti 1945-1970, 2009; Jugoslovenski umetnički prostor: MoCAB, 2011. Modernizam / avangarda, 2012, Prilozi za drugu liniju, 3, 2015, Posleratni modernizam / neoavangarda / postmodernizam, 2016. *Art in the Network of Technological Media and Mass Communication: New Tendencuies*, Munich 2016. *Die Gruppe Gorgona heute und damals*, Kunstmuseum, Vaduz, Liechtenstein 2017. Gorgona, Zagreb 2018. Teme srpske umetnosti / Srpska umetnost 1950-2000, Fondacija kolekcije Trajković, Beograd, 2019.

Born 1936 in Split. Studies at the Philosophy faculty – History of art in Belgrade 1964

PhD – Philosophy faculty, Belgrade „The art of the Constructive Approach“, 1989

1965 – 1989 Museum of Contemporary Art Belgrade: curator, senior curator and museum advisor

Philosophy Faculty – Assistant professor History of Modern Art

2004, retires from post of full-time professor. Head of the Art history, department, one mandate. Member of the editorial board and editor 1965-1995: *Umetnost, Arhitektura i Urbanizam, Spot i Projek/Art, Moment*. Selector for Biennale of Young artists in Paris 1971 and for Yugoslavia in the Venice Biennale 1984.

Books:

EXAT-51,1979; Apstraktna umjetnost u Hrvatskoj, 1985; Fragmenti: šezdesete –devedesete u Vojvodini, 1994; Teme srpske umetnosti 1-5, 1993-2000; Fragmenti postmodernog pluralizma, 1997; Jedna moguća istorija moderne umetnosti, 1998, 2008; Umjetnost konstruktivnog pristupa: EXAT 51 - Nove tendencije, 2000; Studentski kulturni centar, 2003; Prilozi za drugu liniju,2003; Sprehodi po slovenski moderni in postmoderni umetnosti, 2004; Opstanak umetnosti u vremenu krize, 2004; Prilozi za drugu liniju, 2, 2005; Umetnička kritika u drugoj polovini 20.veka, 2006; Razlozi za drugu liniju, 2007; Teme srpske umetnosti 1945-1970, 2009; Jugoslovenski umetnički prostor: MoCAB, 2011. Modernizam / avangarda, 2012, Prilozi za drugu liniju, 3, 2015, Posleratni modernizam / neoavangarda / postmodernizam, 2016. *Art in the Network of Technological Media and Mass Communication: New Tendencuies*, Munich 2016. *Die Gruppe Gorgona heute und damals*, Kunstmuseum, Vaduz, Liechtenstein 2017. Gorgona, Zagreb 2018. Teme srpske umetnosti / Srpska umetnost 1950-2000, Fondacija kolekcije Trajković, Belgrade, 2019.

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SANJA LATINOVIĆ

Sanja Latinović (1983) iz Srbije, završila Fakultet likovnih umetnosti u Beogradu, Odsek vajarstvo. Master studije, Odsek performans, na HKB Bern, Švajcarska završila je 2016. Iako po vokaciji vajar, Sanja Latinović svoj rad uglavnom fokusira na performansu, videu i foto-dokumentaciji, birajući ih kao polja umetničkog izraza kroz koje preispituje i sam medij skulpture istražujući njegove transformativne potencijale u relacijama materija – prostor - forma – ideja. U radovima Sanjine tematske preokupacije najpre su usmerene na problematizovanje kompleksne pozicije funkcionisanja individue danas, na naša svakodnevna suočavanja sa brojnim i različitim oblicima društvenih determinisanosti, imperativa,

pritisaka. Baveći se više emocionalno psihološkom dimenzijom tih odnosa, umetnica iznosi i artikuliše svoja viđenja u nepretencioznim, svedenim vizuelnim rešenjima/izvođenjima uobličavajući ih u svojevrzne metafore o sindromima, stanjima, procesima koji karakterišu usložnjenu globalnu društvenu sliku.

U periodu između 2009. i 2014. bila je član grupe Treći Beograd, sa kojom je realizovala veći broj zajedničkih akcija: „Toplo mesto”, „Doručak na travi”, „Veliki san”, „Mi volimo umetnost drugih” itd.

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Sanja Latinović (1983) from Serbia, 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 those carefully as the fields of her artistic 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 problematizing the 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 complex global image of the society.

In the period from 2009 to 2014 she was a member of the Third Belgrade association with which she participated in many joint actions: *The Warm Place*, *Breakfast on the Grass*, *The Big Dream*, *We Like the Art of Others*, etc.

More about Third Belgrade here:

<https://issuu.com/treci.beograd>

2019. Sanja Latinovic initiates the formation of Group 04, which is a generation of graduated sculptors from the Faculty of Fine Arts in Belgrade (2004), her classmates. Their field of interest is based on the position of the artist in the society.



SERAINA RENZ

Seraina Renz je istoričarka umetnosti i kustos specijalizovana za modernu i savremenu umetnost Centralne Evrope. Trenutno predaje na Univerzitetu u Friburgu (Švajcarska).

2018. godine u Studentskom kulturnom centru u Beogradu objavljena je njena knjiga o performansu i konceptualnoj umetnosti 1970-ih. Bila je docent na Univerzitetu u Cirihu (2016-2019) i istraživač na ETH Zurich (2013-2016) gde je doktorirala na istraživačkom projektu Konfliktne identiteti - politika predstavljanja i kontrakulture u Jugoslaviji tokom hladnog rata. Njena istraživačka interesovanja uključuju odnos čoveka i životinje u umetnosti i filozofiji 20. veka, kao i umetnost tokom hladnog rata (u istočnoj Evropi, zapadu i nesvrstanoj Jugoslaviji).

Seraina Renz is an art historian and curator specialized in modern and contemporary art of Central Europe. She is currently teaching at the University of Fribourg (Switzerland). In 2018 her book about performance and conceptual art of the 1970s was published at the Student Cultural Center in Belgrade. She was an Assistant Professor at the University of Zurich (2016-2019) and a researcher at ETH Zurich (2013-2016) where she worked on her PhD in the research project *Conflicting Identities - Politics of Representation and Counterculture in Yugoslavia during the Cold War*. Her research interests include the human-animal-relation in art and philosophy of the 20th century as well as Art during the Cold War (in Eastern Europe, the West and the Non-Aligned Yugoslavia).

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SELMAN TRTOVAC

Rođen 1970. u Zadru, SFR Jugoslavija.

Studirao je slikarstvo (1990-1993) na Fakultetu likovnih umetnosti u Beogradu. U vajarsku klasu Klause Rinkea na Umetničkoj akademiji u Diseldorfu prešao je 1993. godine, gde je 1997. godine proglašen za majstora. Član IKG-a (Internacionalni umetnički gremijum) postao je 2003. godine. Pokretač Umetničkog centra Univerzitetske biblioteke „Svetozar Marković“, gde je od 2008. do 2012. godine uređivao likovni program. Idejni tvorac i suosnivač Nezavisne umetničke asocijacije *Treći Beograd*, kasnije i *Perpetuummobile* (www.perpetuummobile.rs). Doktorirao je 2012. godine na Odseku za skulpturu Fakulteta likovnih umetnosti u Beogradu. Izlagao na mnogobrojnim izložbama u zemlji i inostranstvu, a radovi mu sa nalaze u mnogim privatnim i javnim kolekcijama. Živi i radi u Beogradu.

Born in Zadar, SFR Yugoslavia, in 1970. He studied painting (1990-1993) at the Academy of Fine Arts in Belgrade. In 1993, he moved to the sculpture class of Klaus Rinke at the Art Academy in Düsseldorf, where he received his MA in 1997. He became a member of the IKG - Internationales Künstler Gremium (International Artists Forum) in 2003. Founder of the University Library “Svetozar Markovic” Art Centre, where he worked as the art program editor from 2008 to 2012. Creator and co-founder of the Independent Art Association *Third Belgrade*, and later *Perpetuummobile* (www.perpetuummobile.rs) as well. He received his doctorate in 2012 at the Department of Sculpture at the Academy of Fine Arts in Belgrade. He has exhibited at numerous exhibitions at home and abroad, and his works are included in many private and public collections. He lives and works in Belgrade.

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STEVAN VUKOVIĆ

Stevan Vuković je po vokaciji kustos, istoričar i teoretičar umetnosti. Diplomirao je na Odeljenju za filozofiju Filozofskog fakulteta Univerziteta u Beogradu i pohađao doktorske studije na istom odeljenju, kao i postdiplomske studije teorije umetnosti na Jan van Eyck Academie u Maastrichtu i studije umetnosti u javnom prostoru na Bahauss Dessau. Objavljuje tekstove o savremenoj likovnoj umetnosti, teoriji i filozofiji umetnosti u kontinuitetu od 1992. Bio je višegodišnji saradnik mnogih časopisa, kao što su *Projekat* (Novi Sad), *New Moment* (Beograd), *Monitor* (Podgorica), *Košava* (Vršac), *Contemporary* (London), *Spike* (Beč), *Springerin* (Beč), *Umjelec* (Prag), *Zarez* (Zagreb), kao i dnevnog lista *Politka* (kulturni dodatak). Objavio je tekstove i u časopisu *Documenta 12* (2007), *Manifesta Journal 4* (2005), *On Curating 16* (2013). Član je lokalne sekcije međunarodnog udruženja novinara (IFJ), te likovnih kritičara (AICA). Dobitnik je Nagrade „Lazar Trifunović“ za najbolji tekst o vizuelnoj umetnosti objavljen u Srbiji 1998.

Od 1996. radi kao samostalni kustos. Realizovao je veći broj autorskih i koautorskih izložbi, među kojima se izdvajaju: *Drugo jugoslovensko bijenale mladih*, Konkordija, Vršac (1996), *Balkan konzulat: Misija Beograd*, Rotor Galerija, Grac (2002), *Urban Fog of Belgrade*, Urban Drift, Berlin, (2003), *Belgrade Art Inc.*, Secession, Beč (2004), *A Documentary*

Approach, Kunstverein München (2004), *Kada otvorim oči vidim film*, Moderna galerija, Ljubljana, (2010/11), *Poslednja mladost u Jugoslaviji*, Muzej istorije Jugoslavije, Beograd (2011/12), *Pred sudom*, Galerija „Nadežda Petrović“, Čačak (2016). Vodio je galerijske programe u Remontu, Domu omladine, Galeriji O3ONE i u SKC-u. Bio je u savetima galerija KCB, Kontekst, Opservatorium i Jan Palah (Rijeka). Dobitnik je nagrade Društva istoričara umetnosti za najbolju izložbu u Srbiji 2003. godine (za izložbu u Muzeju savremene umetnosti u Beogradu, koju je osmislio i realizovao zajedno sa Zoranom Erićem).

Njegov rad se stalno odvija i u formi edukativnih radionica, autorski ili koautorski osmišljenim i realizovanim. Među njima se izdvajaju: *Art Session* (za mlade umetnike), u okviru umetničke asocijacije Remont (2001–2002); *Curating in Transition* (za mlade kustose), na Univerzitetu umetnosti u Beogradu (2002) i u Muzeju savremene umetnosti u Beogradu (2003); *Umetničko oblikovanje javnih prostora* (za studente arhitekture), na Katedri za urbanizam Arhitektonskog fakulteta Univerziteta u Beogradu (2003–2004); *Televizualizacija* (za studente umetnosti) na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu (2004); *Collective Curating* (za kustoske kolektive), u Rum46, u Aarhusu, Danska (2006); *Umetnost sada i ovde* (za mlade umetnike) u okviru BELEF festivala u Beogradu (2007); *Umjetnost u javnom prostoru* (za studente umetnosti) na Akademiji umjetnosti u Osijeku (2007–2009); *Od dionizijskog socijalizma do predatorskog kapitalizma* (za umetnike i arhitekate), u Muzeju savremene umetnosti u Beogradu (2010–2012); *Precarious Labour in the Filed of Art* (za studente kustoskih studija), na kustoskom kursu Instituta za kulturalne studije umetnosti Ciriškog univerziteta umetnosti (2012); *Program orijentacije u polju umetnosti* (za studente fotografije), na Novoj akademiji Evropskog univerziteta u Beogradu (2012–2014), *Slike sa izložbi* (za srednjoškolce), u Magacinu MKM (2016); *Napuštanje bezbednog režima* (za studente intermedija) na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu i *Kolektivne umetničke prakse* (za studente kustoskog kursa) u organizaciji Udruge Mavena u Splitu (2018). Od 2019. radi kontinuiranu kustosku radionicu *Izložbotvornica* (za studente istorije umetnosti).

Stevan Vuković is curator, art historian and theoretician by vocation. He has graduated from the department of philosophy at the *Faculty of Philosophy* of the *Belgrade University*. He has attended postgraduated studies at the same department, as well as graduate studies of art theory at *Jan van Eyck Akademie* in Maastricht and art in public space at *Bahauss Dessau*. He publishes texts on contemporary visual art, art theory and philosophy of art continually from 1992. He was a long term collaborator of numerous magazines, such as *Projekat* (Novi Sad), *New Moment* (Beograd), *Monitor* (Podgorica), *Košava* (Vršac), *Contemporary* (London), *Spike* (Vienna), *Springerin* (Vienna) *Umjelec* (Prague), *Zarez* (Zagreb), as well as the Belgrade based daily *Politka* (cultural supplement). He has published texts in the *Documenta 12 Magazine* (2007), *Manifesta Journal 4* (2005), *On Curating 16* (2013). He is a member of the local section of the *International Journalist Association*, as well as of AICA. He got awarded the *Lazar Trifunović Award*, for the best text on visual art published in Serbia in 1998.

Since 1996. he works as an independent curator. He has curated and co-curated numerous exhibitions, such as: “The Second Yugoslav Young Biennial”, *Konkordija*, Vršac (1996), “Balkan Consulate: Mission Belgrade”, *Rotor Gallery*, Graz (2002), *Urban Fog of Belgrade* *Urban Drift*, Berlin, (2003.), “Belgrade Art Inc.” *Secession*, Vienna (2004), “A Documentary Approach”, *Kunstverein München* (2004), „When I Open My Eyes I See Film.“ *Moderna Galerija*, Ljubljana, (2010/11), „The Last Youth in Yugoslavia“, *Museum of Yugoslav History*, Belgrade (2011/12), „Before the Court“, *Nadežda Petrović Gallery*, Čačak (2016). He has curated gallery programs at *Remont Gallery*, *The Youth Cultural Centar Belgrade*, *O3ONE Gallery*, and in SKC Gallery, and he was in the boards of galleries *KCB*, *Kontekst*, *Opservatorium* i *Jan Palah* (Rijeka). He

got awarded the *Award of the Union of Art Historians of Serbia*, for the best exhibition in Serbia in 2003. (for the exhibition in the *Museum of Contemporary Art Belgrade*, which he has conceptualized and realized with Zoran Erić).

He often works workshop based. Among the workshop conceptualized and realized are: „Art Session“ (for young artists), in the framework of *Remont* (2001. – 2002.); “Curating in Transition“ (for young curators), at the *University of Arts* in Belgrade (2002.), and in the *Museum of Contemporary Art Belgrade* (2003); “Artistic Approach to Public Spaces“ (for students of architecture), at the *Urban Design Department* at the *Faculty of Architecture* of the *Belgrade University* (2003 – 2004.); “Televizualization“ (for art students) at the *Faculty of Fine Arts* at the *University of Arts in Belgrade* (2004.); „Collective Curating“ (for curatorial collectives), in *Rum46*, in Aarhus (2006.); “Art Here and Now“ (for young artists) *BELEF* festival in Belgrade (2007.); “Art in Public Space“ (for art students) at the *Academy of Arts* in Osijek (2007. – 2009.); „From Dionysian Socialism to Predatory Capitalism“ (for artists and architects), *Museum of Contemporary Art Belgrade* (2010. - 2012.); „Precarious Labour in the Filed of Art“ (for students of curatorial studies) at the *Zurich University of Arts*, (2012.); „Orienting Onself in the Field of Art“ (for photography students), at the *New Academy* of the *European University in Belgrade*, (od 2012. do 2014.), „Images From the Exhibitions“ (for high school students), in *Magacin MKM* (2016.); „Leaving the Security Regime“ (for intermedia art students) at the *Faculty of Fine Arts* at the *University of Arts in Belgrade*, and „Collective Art Practices“ (for students of the curatorial course) organized by *Udruga Mavena* in Splitu (2018). From 2019 he conducts a permanent curatorial workshop titled „Izložbotvornica“ (for art history students).

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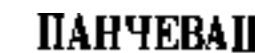


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