

Dve izložbe

tiraž:500

*Zamrznuta umetnost
Tesla: Umetnost, Svetlost, Energija*

Ovo je putopis sa dva različita umetnička događaja iz poslednje decenije dvadesetog veka. Prvi događaj je izložba *Umetnost, Svetlost, Energija* u Muzeju savremene umetnosti u Beogradu povodom 140 godina od rođenja Nikole Tesle. Možete je posetiti od 22. januara do 22. februara 1994. godine.

Drugi događaj je umetnička akcija u javnom prostoru *Zamrznuta umetnost* u okviru projekta *Led art* na koju možete naleteti na ulici 15. i 16. maja 1993. godine. Jedna izložba o mrtvom naučniku i performansi o živoj politici.

Reči koje slike govore preuzete su iz teksta Miška Šuvakovića "Fragmenti o tragovima umetnosti, ideologije i politike".

In front of you are travelogues from the two different artistic events from the last decade of the twentieth century. The first event is an exhibition *Art, Light, Energy* in Museum of contemporary arts in Belgrade on the occasion of 140 years from the birth of Nikola Tesla. You can visit it from 22. January to 22. February in 1994.

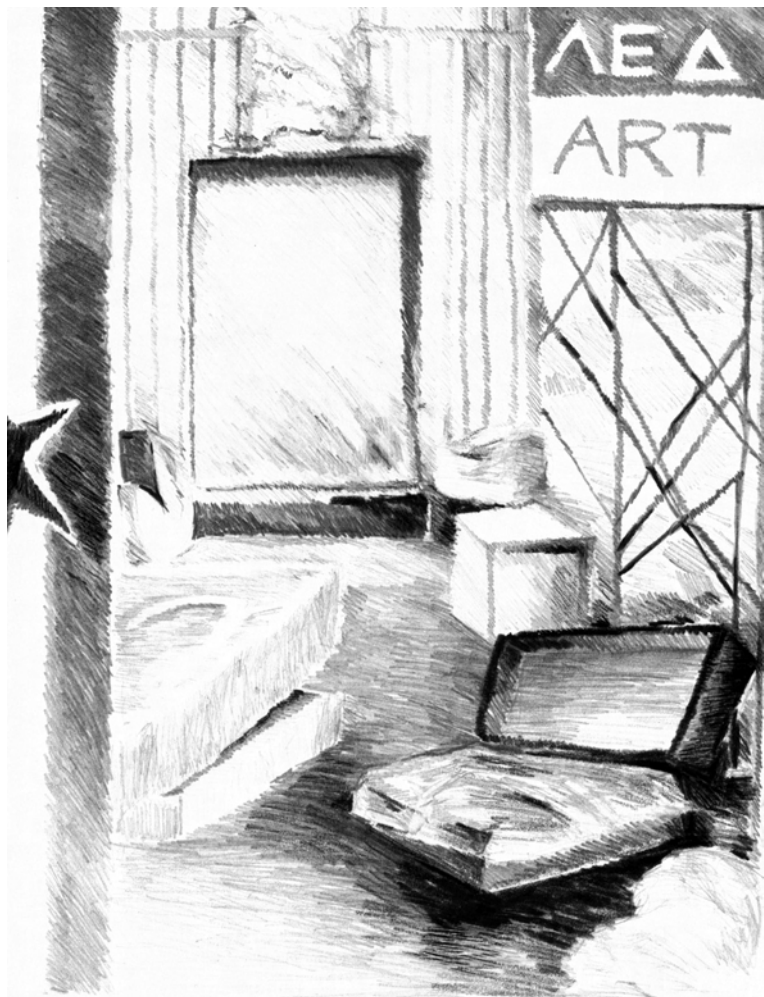
The second event is an artistic performance in public space *Frozen Art* as a part of the *Led Art* project and you can stumble upon it in the streets on 15th and 16th May in 1993. One exhibition on a dead scientist and one performance about live politics.

Words that are spoken by these images are taken from the text "Fragments on Traces of Art, Ideology and Politics" by Misko Suvakovic.

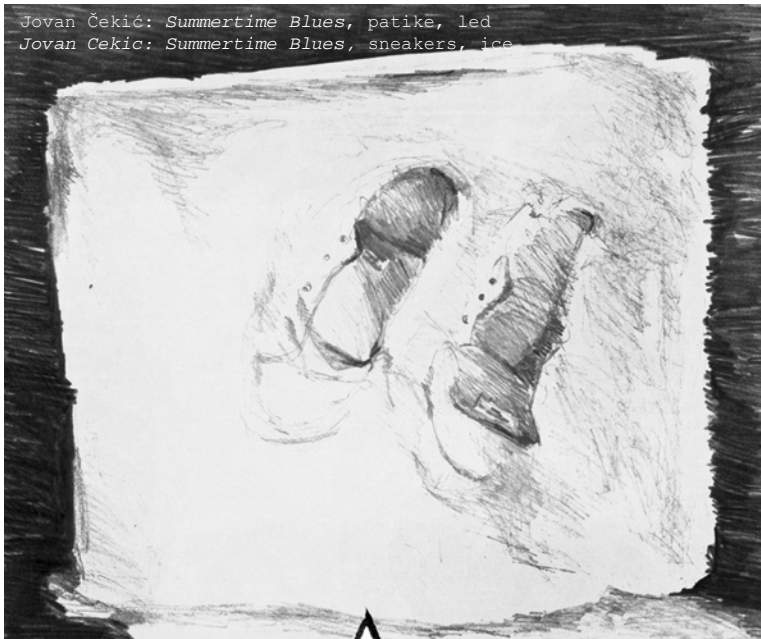
Darinka Pop-Mitić

Partneri u programu "Opening Our Closed Shops" /
Partners in the artists-in-residency programme:
"Opening Our Closed Shops":
Akademija Schloss Solitude, Štuttgart / www.akademie-solitude.de
a-and-r laboratorija
CCA Ujazdowski dvorac, Varšava / www.csw.art.pl
Udruženje mladih pisaca Jožef Atila, Budimpešta /
www.jozsefattilakor.hu
Agencija za razmenu u savremenoj umetnosti, Budimpešta /
www.acax.hu
Inter Space Media Art Centar, Sofija / www.i-space.org
Centar za nove medije_kuda.org, Novi Sad / www.kuda.org

Podrška programu / Support of the program Opening Our Closed Shops:
Allianz Kulturstiftung

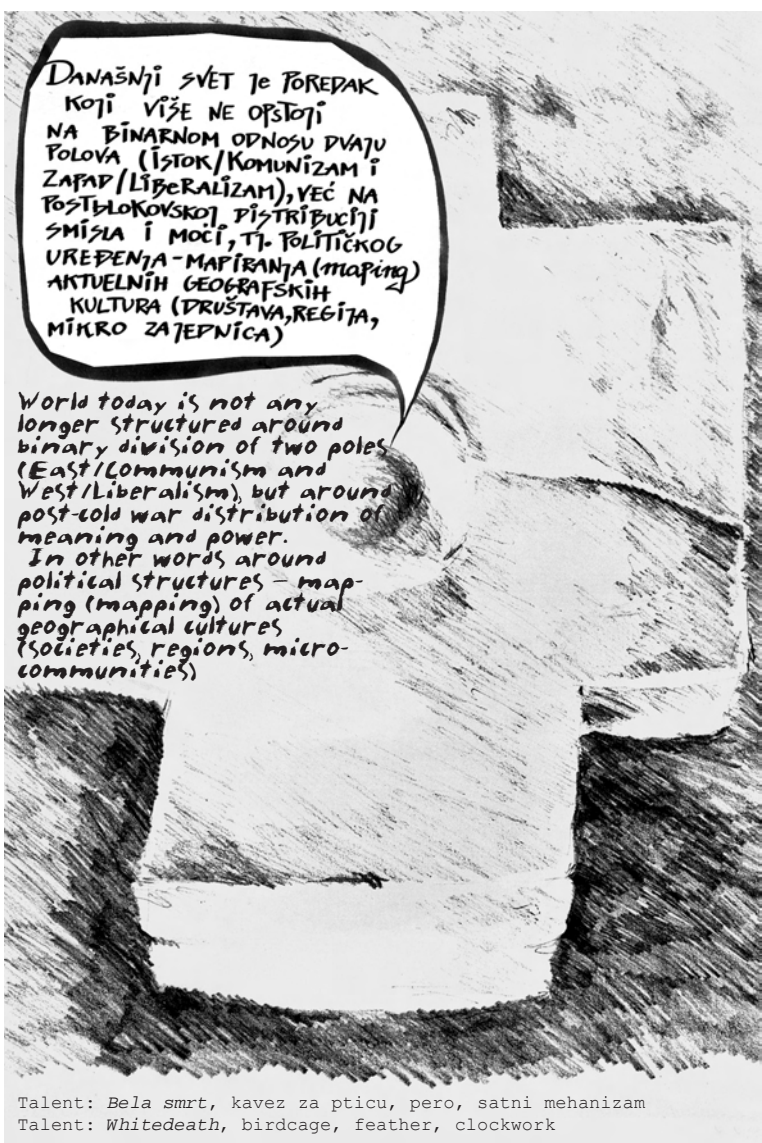


Jovan Ćekić: Summertime Blues, patike, led
Jovan Ćekić: Summertime Blues, sneakers, ice



After the fall of the Berlin wall and dissolution of the Soviet union as well as of second Yugoslavia and following the NATO intervention in Serbia, Gulf war and Iraq war or in other words after the end of the cold war - art is not any longer the field of autonomous esthetic expression. Art has become a vehicle for society to confront its representations and identifications.


Posle pada berlinskog zida, raspada sovjetskog saveza i druge Jugoslavije, posle NATO intervencije nad Srbijom, Zalivskog rata i rata u Iraku, odnosno nakon raspada blokovske binarne podelje sveta - umetnost nije podruĉje autonomnog estetskog izrazavanja. Umetnost je postala sredstvo (vehicle) kojim se društvo suoĉava sa sopstvenim reprezentacijama i identifikacijama.

A hand-drawn sketch of a birdcage, rendered in a textured, charcoal-like style. The cage is rectangular with a visible door on the right side. A large speech bubble is attached to the top left of the cage, containing text in both Croatian and English. The background is filled with dense, dark, cross-hatched lines, suggesting a dark or shadowed environment.

DANAŠNJI SVET JE POREDAK
KOJI VIŠE NE OPSTOJI
NA BINARNOM ODNOSU DVAJU
POLOVA (ISTOK/KOMUNIZAM I
ZAPAD/LIBERALIZAM), VEĆ NA
POSTBLOKOVSKOJ PISTRIBUCIJI
SMISLA I MOĆI, TJ. POLITIČKOG
UREĐENJA - MAPIRANJA (mapping)
AKTUELNIH GEOGRAFSKIH
KULTURA (DRUŠTAVA, REGIJA,
MIKRO ZAJEDNICA)

World today is not any
longer structured around
binary division of two poles
(East/Communism and
West/Liberalism), but around
post-cold war distribution of
meaning and power.

In other words around
political structures - map-
ping (mapping) of actual
geographical cultures
(societies, regions, micro-
communities)



U AMERIČKOM KONTEKSTU,
SAVREMENE UMETNIČKE PRAKSE
BIVAJU USMERENE NA ARTIKULACIJE,
REGULACIJE I TRANSFORMACIJE,
PRIVIDNO POSTPOLITIČKIH
MIKROSOCIJALNIH PROBLEMA.

UMETNIČKE PRAKSE BIVAJU USME-
RENE NA RASNE, ETNIČKE, RODNE
(gender), GENERACIJSKE, PA I
KLASNE KONFLIKTE ILI TRAUMATIČKA
ISKLIŽNUĆA UNUTAR SAVREMENOG
POZNOKAPITALISTIČKOG I IMPERITA-
LNOG DRUŠTVA

*In American context contempo-
rary artistic practices are aimed at
articulation, regulation and trans-
formation of apparently post-polit-
ical micro-social problems. Artistic
practices are aimed at racial, ethnic,
gender, generational and even class
conflicts or traumatic slippage of the
late capitalist and imperial society.*

Suzana Jovanović i Emir Geljo: Kocka je bačena, led
Suzana Jovanovic and Emir Geljo: The Die is Cast, ice

In European East there are various artistic strategies and tactics of integration into Western art using new media (which are essential media of global culture) to represent local micro and macro political narratives (history, actuality, identity, ethnicity, political, class issues)

NA EVROPSKOM ISTOKU REČ JE O RAZLIČITIM UMETNIČKIM STRATEGIJAMA I TAKTIKAMA INTEGRACIJE U ZAPADNU UMETNOST, PRUŽENJU SE NOVI MEDIJI (KAO NUŽNI MEDIJI GLOBALNE KULTURE) PRIMENJUJU NA PREDOČAVANJA LOKALNIH MIKRO I MAKRO POLITIČKIH NARACIJA (ISTORIJA, AKTUELNOST, IDENTITET, ETNIČKO, POLITIČKO, KLASNO)

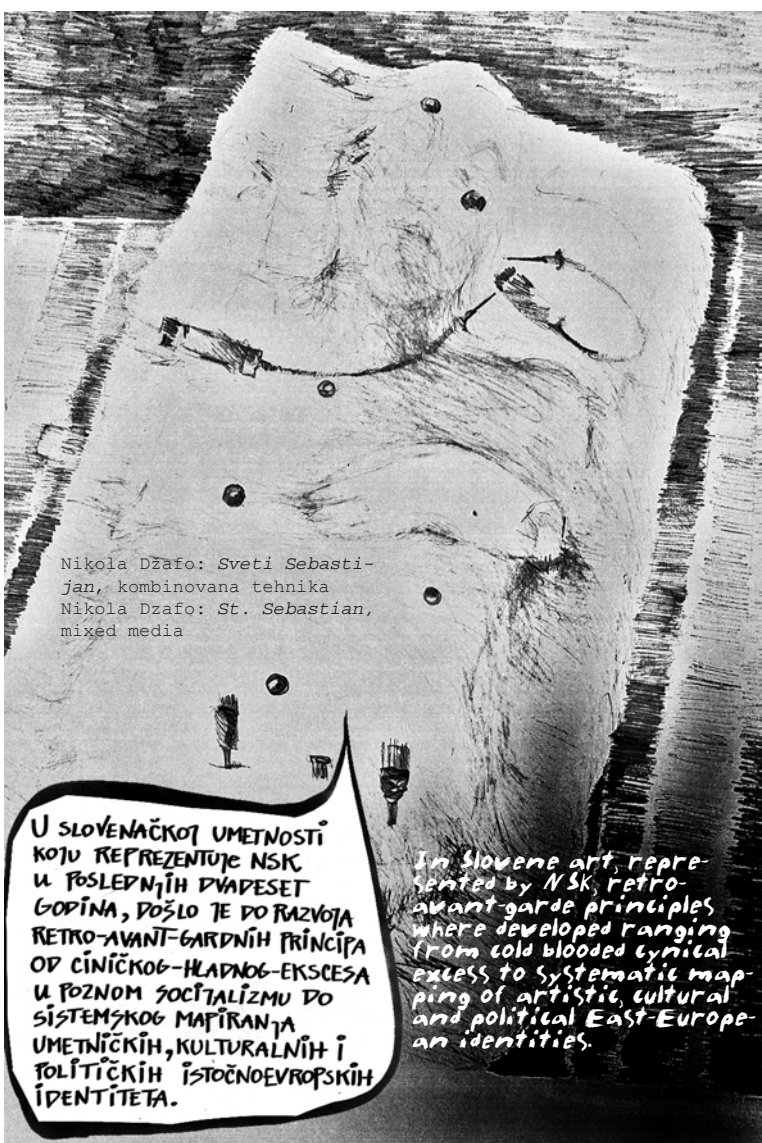
Raša Todosijević: Gott liebt die Serben, zastava Jugoslavije, metalno bure, svinjska mast
Raša Todosijević: Gott libet die Serben, Yugoslav flag, steel barrel, pig fat.



Saša
Marković
Mikrob:
Zastava,
led, foto-
grafije,
tuš u
boji: pla-
vi, crveni
crni
Sasa Mar-
kovic Mik-
rob: Flag,
ice, pho-
tographs,
red, blue
and black
ink.

NA PRIMER, U RUSKOJ UMETNOSTI
MOŽE SE PRATITI PREOBRAZAJ OD
SOVIJETSKE PERESTROJKA UMETNOSTI
OSAMDESETIH GODINA U NOVI
AKCIONIZAM I RADIKALNI
CINIZAM TRANZICIJSKIH UMETNIKA
DEVEDESETIH GODINA, A TO ZNAČI
UMETNIKA KOJI SE NAKON
SLOMA REALNOG SOCIJALIZMA
SUOČAVAJU SA KRIZAMA I
PARADOKSIMA TRANZICIJE.

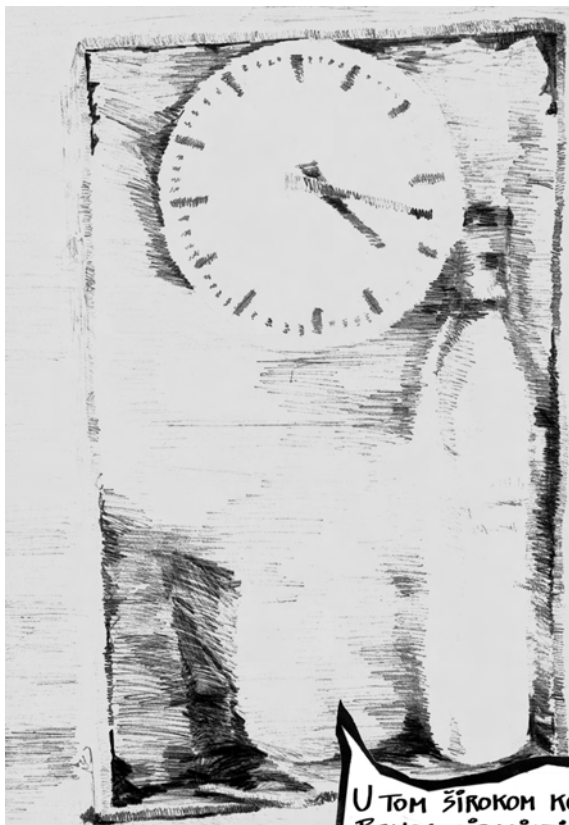
For example, in Russian
art we can follow trans-
formation from Soviet
perestroika art of the
80s to the new action-
ists and radical cyni-
cism of the transitional
artists of the 90s, who
are artists that have
after the fall of the real-
socialism confronted
crises and paradoxes of
the transition.



Nikola Džafo: Sveti Sebastijan, kombinovana tehnika
Nikola Džafo: St. Sebastian, mixed media

U SLOVENAČKOJ UMETNOSTI
KOJU REPREZENTUJE NSK
U POSLEDNJIH DVADESET
GODINA, DOŠLO JE DO RAZVOJA
RETRO-AVANT-GARDNIH PRINCIPA
OD CINIČKOG-HLADNOG-EKSCESA
U POZKOM SOCIJALIZMU DO
SISTEMSKOG MAPIRANJA
UMETNIČKIH, KULTURALNIH I
POLITIČKIH ISTOČNOEVROPSKIH
IDENTITETA.

In Slovene art, represented by NSK, retro-avant-garde principles were developed ranging from cold blooded cynical excess to systematic mapping of artistic, cultural and political East-European identities.



Milorad
Cvetičanin:
Bez naziva,
led, vukovarska
čaura u drvenom
sanduku, ulični
sat

Milorad
Cvetičanin:
Untitled,
RPG shell form
Vukovar in
wooden box,
street clock

In this wide context of late-socialist artistic practices, Led art projects can be identified as critical and critiquing tactics that question different stadia of transformation of ideological apparatus from real-socialism to actual transitional pro-liberalism.

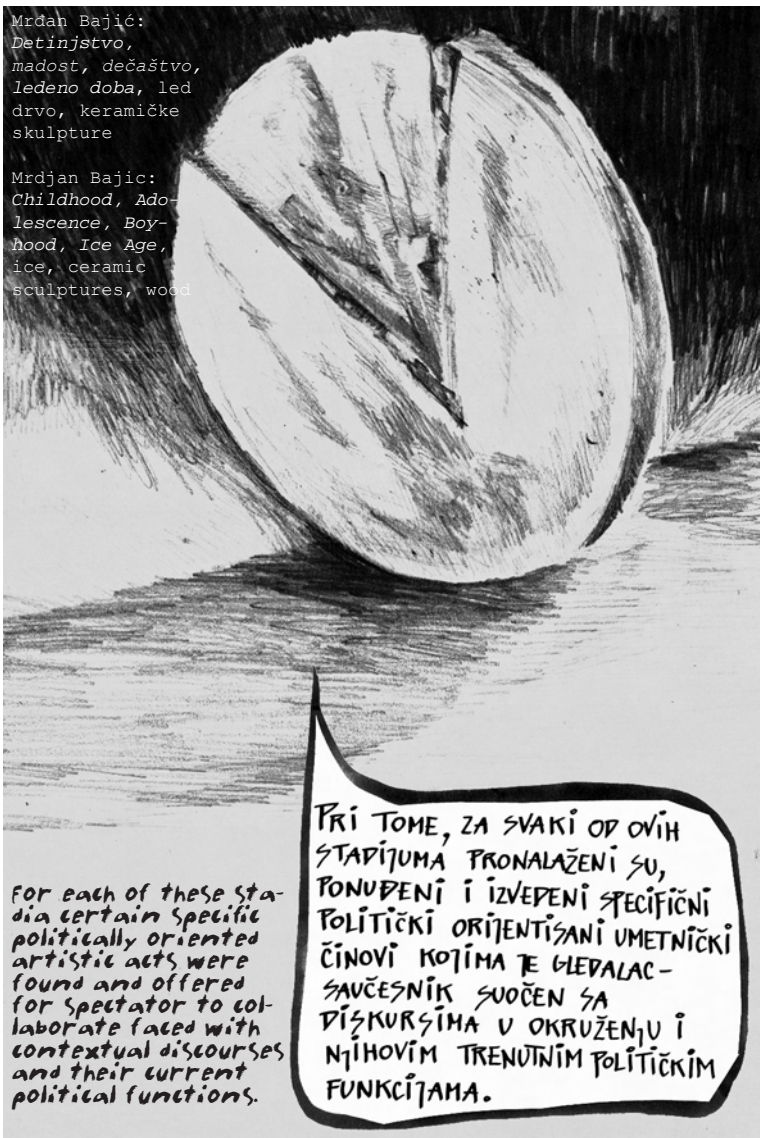
U TOM ŠIROKOM KONTEKSTU
POZNO SOCIJALISTIČKIH I
POST SOCIJALISTIČKIH UMETNIČKIH
PRAKSI, PROJEKTI LED ARTA MOGU
SE IDENTIFIKOVATI KAO KRITIČNE
I KRITIČKE TAKTIKE PROBLEMA-
TIZOVANJA RAZLIČITIH STADIJUMA
TRANSFORMACIJA EFEKATA
IDEOLOŠKIH APARATUSA OD
REALNOG SOCIJALIZMA DO
AKTUELNOG TRANZICIJSKOG
PROLIBERALIZMA

Mrdan Bajić:
Detinjstvo,
madost, dečastvo,
ledeno doba, led
drvo, keramičke
skulpture

Mrdjan Bajic:
Childhood, Ado-
lescence, Boy-
hood, Ice Age,
ice, ceramic
sculptures, wood

For each of these sta-
dia certain specific
politically oriented
artistic acts were
found and offered
for spectator to col-
laborate faced with
contextual discourses
and their current
political functions.

PRI TOME, ZA SVAKI OD OVIH
STADIJUMA PRONALAZENI SU,
PONUĐENI I IZVEDENI SPECIFIČNI
POLITIČKI ORIJENTISANI UMETNIČKI
ČINOVI KOJIMA JE GLEDALAC-
SAVČESNIK SUOČEN SA
DISKURSI MA U OKRUŽENJU I
NJIHOVIM TRENUTNIM POLITIČKIM
FUNKCIJAMA.



Jugoslovenski slikari posvetili
svoja umetnička dela sećanju na
140 godina od rođenja i 100
godina od primene prvih патенata
Nikole Tesle na Nijagarinim
vodopadima.



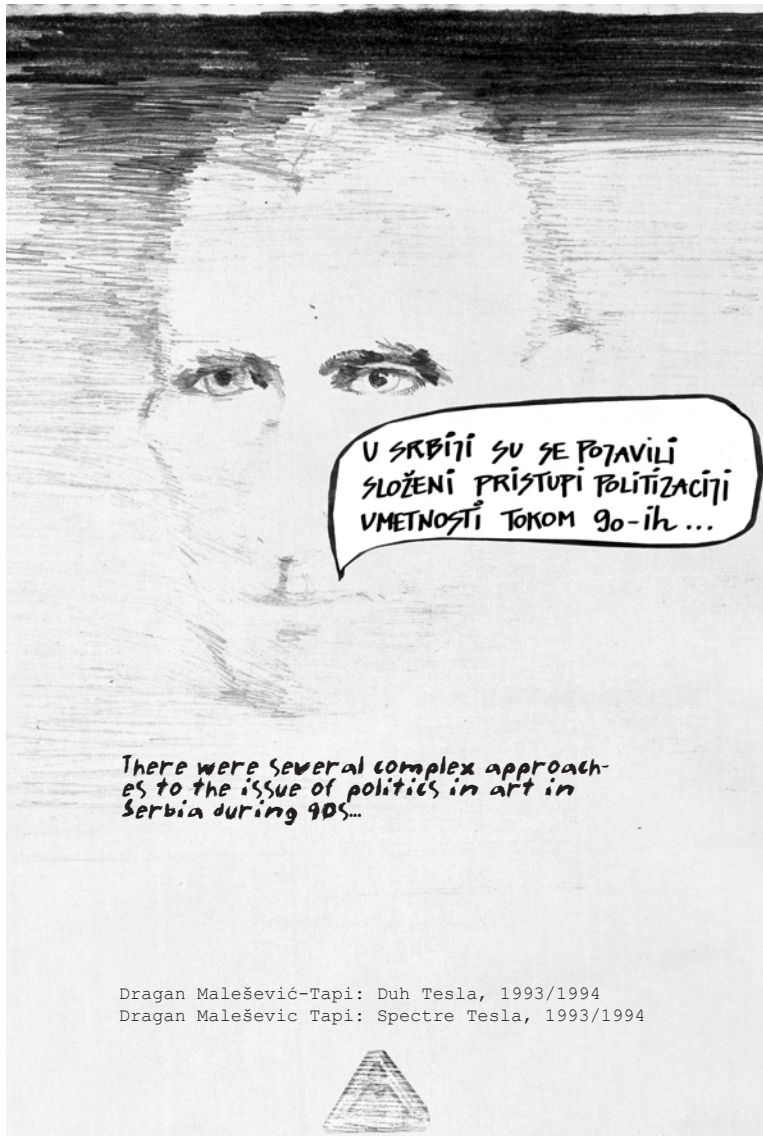
ХРАМ СВЕТЛОСТИ – Илуминација



MUZEJ SAVREMENE UMETNOSTI NA UŠĆU

Beograd, 011 / 14 - 59 - 00

radno vreme: 10 - 17, utorkom zatvoreno



U SRBIJI SU SE POJAVILI
SLOŽENI PRISTUPI POLITIZACIJI
VMETNOSTI TOKOM 90-ih ...

There were several complex approaches to the issue of politics in art in Serbia during 90s...

Dragan Malešević-Tapi: Duh Tesla, 1993/1994

Dragan Malešević Tapi: Spectre Tesla, 1993/1994



ХРАМ СВЕЛОСТИ - Илуминација



...U RASPONU OD DESNIČARSKIH
NACIONALISTIČKIH I RELIGIOZNIH
OBNOVA „IZVORNE UMETNOSTI“
(RAZLIČITI NACIONALREALIZMI)

...ranging from right-wing nationalistic
and religious restoration of 'traditional
art' (various nationalrealisms)

Peda Gavrović: Objekt *Hram Svetlosti-iluminacija-kula*
Vanderklif 1993, drvo, platno reflektori

Pedja Gavrovic: Object *Temple of Light-Illumination-*
Wanderkliff Tower 1993, wood, canvas, lights

Božidar Plazinić: Iz ciklusa *Priča o krstu II*, zemlja,
čađ, zlato, 1992.

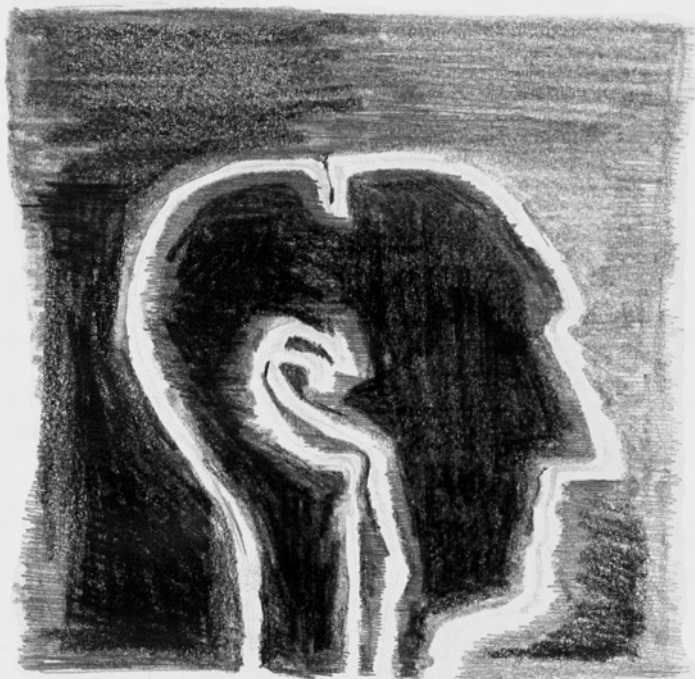
Bozidar Plazinic: From the *Stories About the Cross II*
cycle, earth, soot, gold, 1992.

Autor projekta pored slike Olje Ivanjicki. Dvadeseti vek, ulje na platnu, 1983.

Author of the project beside painting by Olja Ivanjicki. Twentieth Century, oil on canvas, 1983.

UMETNOST, SVETLOST, ENERGIJA





Peda Gavrović, rad bez naslova
u katalogu, neon.

Pedja Gavrovic, Untitled, in
catalogue, neon lights.

RAZLIČITE UMETNIČKE TAKTIKE
USMERENE NA KRITIKU,
SUBVERZIJU I DEKONSTRUKCIJU
"POLITIKE" VLADAJUĆEB REŽIMA
NASTATALE SU U OKVIRIMA
NEOKONCEPTUALISTIČKOG
MEDIJSKOG UMETNIČKOG
RADA

*Different artistic
tactics aimed at
critique, subver-
sion or deconstruc-
tion of the ruling
regime's 'politics'
have appeared in-
side neo-conceptual
media and artistic
code.*

IZVESNI AUTORI ZAPOČELI SU
NEOKONCEPTUALISTIČKA MEDIJSKA
ISTRAŽIVANJA POSTSOCIALISTIČKIH
IDENTITETA

*Certain
artists have
embarked
upon neo-
conceptual
media explo-
ration of
post-socialist
identities.*

Miodrag D. Jelić: bez naslova
u katalogu, ulje na platnu.
Miodrag D. Jelic: untitled in
catalogue, oil on canvas.

Neuhvatiti dubine budućnosti



Some other authors have come from alternative inter-spaces between high and popular culture and have juxtaposed their work against anti-urbane activities of the dominant nationalistic para patriarchal cultural politics.

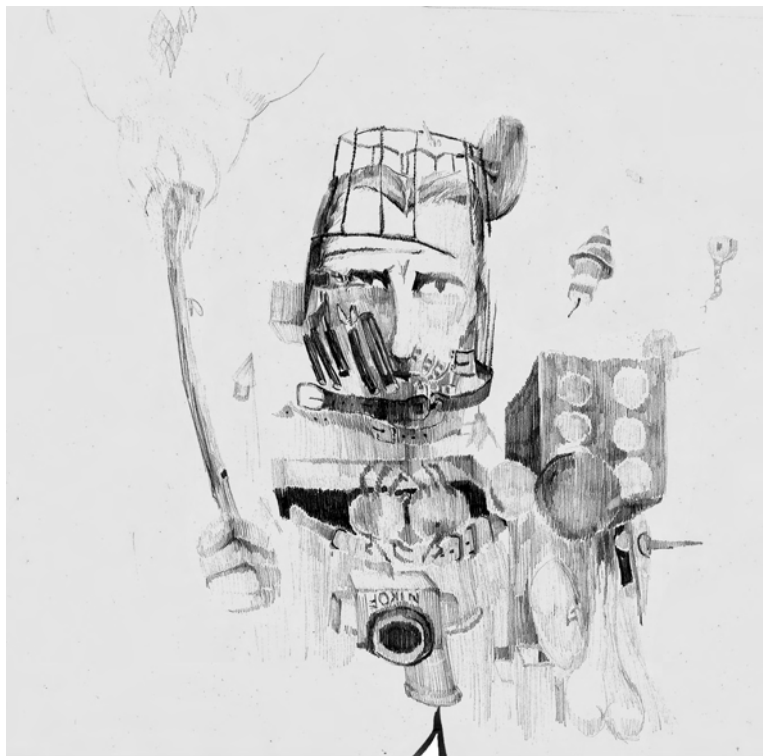
NEKI DRUGI AUTORI PROISTEKLI SU IZ ALTERNATIVNIH MEĐUPROSTORA VIŠOKE I POPULARNE KULTURE I SVOJ RAD SUPROTSTAVILI SU ANTIURBANOM DELOVANJU DOMINANTNE NACIONALISTIČKE PATRIJAHALNE KULTURNE POLITIKE

"Tesla: l'Art, La Lumiere, l'Energie

Dragan Ilić Di Vogo: *Legende o bludilu*, ulje na platnu, 1995.

Dragan Ilić Di Vogo: *Legends of the Wantonness*, oil on canvas, 1995.





ONI SU PONUDILI SVOJA MEKA,
SUPTILNA I OTVORENA DIZAJNERSKA
ILI SLIKARSKA ISTRAŽIVANJA
MOGUĆIH SVETOVA STVARNE ILI
FIKCIONALNE KOMUNIKACIJE

The have offered
soft, subtle and open
explorations of pos-
sible worlds of real
or fictitious com-
munication in fields
of visual arts or
design.

Milić od Mačve: *Bukač svetlosti*, kombinovana tehnika na platnu i dasci, ulje, 1974.

Milic od Macve: *Bittern of light*, mixed media on canvas and wood, oil, 1974.

Peda Gavrović: Veliki performer i duhovi svetlosti, akrilik na platnu, 1993.
Pedja Gavrovic: The Great Performer and the Spectres of Light, acrylie on canvas, 1993.

Perpetuummobile je veličanstvena različitost
naizmjeničnih energija umetnika

Led art projects
are an example
of art that
confronts the
spectator - witness
with the
limits of artistic
and political
universality
meaning with
the framework
of that deciding
here-and-now.

PROJEKTI LED ARTA SU PRIMER
UMETNOSTI KOJA POSMATRAČA
SAUČESNIKA SUOČAVA S
GRANICAMA UMETNIČKE I
POLITIČKE UNIVERZALNOSTI
A TO ZNAČI S OKVİROM
ONOG ODLUČUJUĆEG TU-I-SADA



LED art is the project of provocative artistic intervention in the field of ideology in the field of politics of the actual society and culture.

Božidar Damjanovski:
Mentalno polje svetlosti, detalj, ulje na platnu sa optičkim vlaknima, 1993.

Bozidar Damjanovski:
Mental Field of Light, oil on canvas with optical fibers, 1993.

LED ART JE PROJEKAT PROVOKATIVNE UMETNIČKE INTERVENCIJE U POLJU IDEOLOGIJE U POLJU POLITIKE AKTUELNOG DRUŠTVA I KULTURE



„Transformacija čitave zemaljske
Kugle v osećajno biće, kroz koje
misli seva ju kao kroz mozak,
gde energija jedne misli može
odrediti kretanje svemira”.

Nikola Tesla.

Kula Vanderklif 1903. Long Ajland

