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IZLOŽBA | EXHIBITION

**MOJA UMETNOST JE MOJA
STVARNOST MY ART IS MY
REALITY**



ARTES DA TUNIA 2



dr Sanja Kojić Mladenov

Moja umetnost je moja stvarnost

Izložba *Moja umetnost je moja stvarnost* bavi se ispitivanjem promenljivih pozicija moći, različitih geopolitičkih interesa, menjanja strana i uloga, kroz analiziranje pitanja dokumentovanja istorije, postojanja prikrivenih i zaboravljenih arhiva, te građenja identiteta na osnovu vladajućih stavova i odnosa. Dugoočekivano pomirenje po završetku Prvog svetskog rata otvorilo je nova pitanja i probleme, a nova teritorijalna i ekonomska podela nove izazove i patnje koji su doprineli izbijanju Drugog svetskog rata. Teret prošlosti je uticao na izgradnju budućnosti, te doveo do novih sukoba i podela tokom 90-ih godina XX veka, na području Balkana. Istovremeno, na margini društvenih procesa trajala je istorija stradanja i diskriminacije Roma, koja je postala ključna odlika njihovog nacionalnog identiteta.

Tema memorije i pomirenja je od velike važnosti za stalno preispitivanje i izgradnju evropske perspektive i pozicije u savremenom multipolarnom svetu, naročito kroz uključivanje manjinskih grupa, njihovih viđenja i mesta unutar globalne kulture sećanja i uvažavanja različitosti. Izložba *Memorija nasilja i snovi o budućnosti* (2014)¹ poslužila je kao osnova za kreiranje novog koncepta o povezanosti umetnosti i društvene stvarnosti, usmerenog na razmatranje mesta pojedinca/pojedinke unutar turbulentnih društvenih procesa i odnosa, te diskriminatorne politike isključivanja drugosti.

Položaj romske populacije se istorijski odvija izolovano na marginama evropskog društva, uz snažno prisustvo socijalno – političke diskriminacije. Umetnost Roma je gotovo nevidljiva u umetničkom institucionalnom sistemu i skoro 500 godina nije valorizovana evropskim kriterijumima. Primeri kao što su: *First National Exhibition of Self-Taught Roma Artists* (1979), Budimpešta²; *First World Exhibition of Roma Art* (1985), Pariz³; umetnička kolekcija Kai Dikhas, Berlin, koja prikuplja avangardna i savremena dela umetnika i umetnica

1 Produkcija izložbe: Gete-institut u Beogradu, Francuski kulturni centar u Srbiji, Muzej savremene umetnosti Vojvodine u Novom Sadu, kustoskinja: Sanja Kojić Mladenov, podrška: Francusko-nemački fond (Elysée Fund). Izložba je realizovana prvo u Muzeju savremene umetnosti Vojvodine, Novi Sad, Srbija (2014), a zatim u Narodnom muzeju Crne Gore – Galerija savremene umjetnosti Dado Đurić, Cetinje, Crna Gora i Multimedijalnom centru Kibla, Maribor, Slovenija (2015).

2 Organizovanoj od strane romske aktivistkinje Agneš Daroci (Ágnes Daróczy), kustos Žerar Gartner (Gérard Gartner).

3 *Première Mondiale d'art Tzigane, inicijatorica Sandra Žaja* (Sandra Jayat), umetnica i pesnikinja.

dr Sanja Kojić Mladenov

My Art is My Reality

Exhibition *My Art is My Reality* examines the volatile positions of power, shifting geopolitical interests, unstable sides and roles. It does so by analyzing the issues in the way the history has been documented, as well as the issues of hidden and forgotten archives and the construction of identities based on a critical examination of dominant standpoints and relations. The long-expected reconciliation at the end of World War only brought about new problems, and the new territorial and economic distribution presented new challenges and sufferings that contributed to the outbreak of World War 2. The burden of the past left an impact on the construction of future, leading to new conflicts and divisions throughout the 1990s in the Balkans. At the same time, on the margin of social processes, an entire history played out – a history of hardship and discrimination of Roma people, which became the hallmark of their national identity.

The subject of memory and reconciliation is of an immense importance for a continuous re-examination and reconstruction of the European perspective and position in the modern, multipolar world, especially in terms of inclusion of minorities in the global culture of memory and diversity. Exhibition titled *Memory of Violence and Dreams of the Future* (2014)¹ served as the basis for creating a new concept of the interrelatedness of art and social reality, which is aimed at reexamination of the individual's place within the turbulent social processes, criticizing the discriminatory politics of exclusion of otherness.

The position of the Roma population has been historically isolated; it has been holding on the margins on the European society, burdened by a strong presence of social and political discrimination. The Roma art is almost invisible in the system of institutional art and for nearly 500 years it has been left out from evaluations based on the European criteria. Nevertheless, there are examples of exhibitions such as *First National Exhibition of Self-Taught Roma Artists* (1979), Budapest², *First World Exhibition of Roma Art* (1985), Paris³, art collection Kai Dikhas, Berlin, which collects avant-garde and contemporary works of the European Roma and Sinti, the Roma Pavilion at the Venice Biennale⁴, or the

1 Production: Goethe-Institut Belgrad, L'Institut français de Serbie, Museum of Contemporary Art Vojvodina, curator: Sanja Kojić Mladenov, support: the Franco-German Cultural Fund (Elysée Fund). The exhibition was first held at the Museum of Contemporary Art Vojvodina (2014), after which it was organized at the National museum of Montenegro – Gallery of Contemporary Art Dado Đurić, Cetinje, Montenegro and Kibla Multimedia Center, Maribor, Slovenia (2015).

2 The exhibition was organized by Roma activist Ágnes Daróczi; curator Gérard Gartner.

3 *Première Mondiale d'art Tzigane*, initiated by Sandra Jayat, artist and poet.

4 The first Roma Pavilion at the Venice Biennale, *Paradise Lost* (2007), curator Tímea Junghaus, Palazzo Pisani, Santa Marin, Venice, the first larger presentation of the contemporary Roma art on the international scene.

romskog i sintskog porekla iz Evrope, Romski paviljon na Bijenalu umetnosti u Veneciji⁴ ili aktivnosti nezavisne fondacije, European Roma Cultural Foundation (ERCF), su neki od primera koji ukazuju na mogućnosti okupljanja, izučavanja i afirmacije savremene romske umetnosti. Ove organizacije i događaji postavljaju pitanje da li je vreme da se umetnost marginalizovanih grupa, kao što su Romi i Sinti nađe u razvijenim muzejskim institucijama, kao i „ko upravlja sredstvima predstavljanja i ima moć da promoviše dominantne kulturne i moralne vrednosti u vezi s romskim zajednicama?“⁵

Izložba *Moja umetnost je moja stvarnost*, realizovana kao zajednički projekat Gete-instituta u Hrvatskoj, Francuskog kulturnog centra u Hrvatskoj, Muzeja moderne i suvremene umjetnosti u Rijeci, Muzeja savremene umetnosti Vojvodine u Novom Sadu, uz podršku institucija kulture i pojedinaca/-ki (umetnika/-ica i kustosa/-kinja) iz Nemačke, Francuske, Hrvatske, Srbije, Slovenije, Bosne i Hercegovine, Makedonije, Slovačke, Mađarske, Kanade itd, bavi se konceptualizacijom istorije sećanja, ispitivanjem moći arhiviranja i kolekcioniranja, te (de)konstrukcijom marginalnih pojava kroz lični, autorski pristup i propitivanje vlastite pozicije unutar diskurzivnih istorijskih taloga. Izložba ima nameru da stavi u fokus pitanje vidljivosti i položaja umetničke prakse Roma kao integralnog i ravnopravnog segmenta evropskog kulturnog prostora. Dokumentovanjem, arhiviranjem i kolekcioniranjem akumuliraju se znanja koja imaju moć da kreiraju istoriju, odrede vrednost umetničkih pojava, ličnosti i umetničkih dela, utiču na savremeno viđenje identiteta i njegov budući razvoj. Projekat polazi od ideje da, iako su arhivi i kolekcije „primarni izvori“ koji nose obeležje neutralnosti, već sama metodologija *akumuliranja* predstavlja dizajn koji angažuje društvene, političke i tehnološke moći koje na različite načine mogu pristupiti pitanjima društvene ravnopravnosti (rasne, nacionalne, rodne, seksualne, ekonomske, političke, obrazovne...).

Međunarodna izložba koncipirana je kroz učešće umetnika, umetnica i umetničkih grupa koji se bave (re) interpretacijom memorije nasilja i njenih diskurzivnih taloga, (de)konstrukcijom pamćenja i projekcijom novih (mikro)istorija kroz pomirenje i zajedništvo, kao i pozicioniranjem ličnih fluidnih identiteta unutar globalnih procesa. Umetnici/-ice koriste studije slučaja iz prošlosti, arhivsku građu ili lična iskustva kao resurs za njihovu rekontekstualizaciju i novo predstavljanje. Cilj izložbe je ukazivanje na značaj sećanja na nasilna i traumatična iskustva, ali i važnosti pomirenja i očuvanja zajedništva kroz savremenu umetničku praksu, te ispitivanje pozicije kolektivnog i personalnog identiteta kao promenljive kategorije direktno povezane sa društvenim procesima.

Gili Avisar (Gili Avissar), multimedijalni umetnik iz Tel Aviva, svoju umetničku praksu razvija kroz slikarstvo, instalacije, intervencije u prostoru, performans i video-radove, koje karakteriše uvođenje netipičnih i neočekivanih situacija, odnosno težnja za kritičkim delovanjem unutar ustaljenog društvenog i umetničkog sistema. Bilo da je u pitanju konvencionalni javni prostor ulice, alternativni ili galerijski, na pritisak socijalne zajednice odgovara

4 Prvi Romski paviljon na Bijenalu umetnosti u Veneciji, *Paradise Lost* (2007), kustoskinja Timea Junghaus (Tímea Junghaus) palata Pizani (Palazzo Pisani, Santa Marin) u Veneciji, prvo veće predstavljanje savremene romske umetnosti na međunarodnoj sceni.

5 Drugo izdanje Romskog paviljona u Veneciji, *Call the Witness* (2011), kustoskog tima: Suzana Milevska, Vladan Jeremić, Rena Redle i Enisa Eminovska, koncipirano je kroz ovo pitanje.

activities of the European Roma Cultural Foundation, that point to the possibilities of gathering, investigating and affirming the contemporary Roma art. These organizations and events pose the question whether time has come to include the art of marginalized groups, such as the Roma and Sinti, in prominent museum institutions. In addition, they raise the issue of who has the power to promote the dominant cultural and moral values in relation to Roma communities.⁵

My Art is My Reality, as a shared project of Goethe-Institut Kroatien, Institut français de Croatie and the Museum of Modern and Contemporary Art Rijeka, Museum of Contemporary Art Vojvodina in Novi Sad, supported by cultural institutions and artists and curators from Germany, France, Serbia, Slovenia, Bosnia and Herzegovina, Macedonia, Slovakia, Hungary, Canada etc., seeks to conceptualize the history of memory. It examines the power of archiving and collecting and (de)constructs marginal phenomena, by taking a personal, author-based approach that includes a reexamination of own position among the discursive historical layers. The intention of this exhibition is to call attention to the issue of visibility and position of Roma art as an integral segment of the European cultural space, a segment that is fully equal to others. The activities of documenting, archiving and collecting have resulted in an accumulation of knowledge that has the power to create history, set the value of art phenomena, personas and artworks and affect the contemporary view on identities and their future growth. The project works on the assumption that, even though archives and collections are the “primary sources” that possess the attribute of neutrality, the very methodology of *accumulating* presents a design that uses social, political and technological forces which in different ways approach the issues of social equality (racial, national, gender, sexual, economic, political, educational...).

The concept of this international exhibition rests on the participation of artists and art collectives who engage in a (re)interpretation of the memory of violence and its discursive sediments, (de)constructing people’s memory and projecting new (micro)histories by means of reconciliation and togetherness. At the same time, they are placing their own, personal fluid identities within the global processes. These artists use historical case studies, archive materials and personal experiences as resources in their recontextualizations and new presentations. The aim of the exhibition is to point to the significance of memory of violent and traumatic experiences, but also to stress the importance of reconciliation and togetherness by pursuing a contemporary art practice, and, finally, to examine collective and personal identity as changeable categories which are closely tied to social processes.

Gili Avissar, multimedia artist from Tel Aviv, develops his art practice through painting, installations, spatial interventions, performance, and video works, characterized by introduction of atypical and unexpected situations, exhibiting aspiration for critical action within the context of standard and traditional social and art systems. Whether dealing with conventional public, or an alternative, gallery space, the author responds to pressures of social community with often humorous display of personal identity and its problematization. In his video work *Suitcase* (2015), presented as part of the exhibition *My Art Is My Reality* in Novi Sad, he staged a performance of putting on costumes on top of each other, alluding to the fluidity of identity and the need for its constant change. The accumulation of clothes, which

⁵ The second edition of the Roma Pavilion in Venice, *Call the Witness* (2011), organized by a curatorial team consisting of Suzana Milevska, Vladan Jeremić, Rena Rädle and Enisa Eminovska, was conceptualized based on this issue.

često duhovitim istupanjem personalnog identiteta i njegovom problematizacijom. U video-radu *Kofer* (2015), prezentovanom na izložbi *Moja umetnost je moja stvarnost* u Muzeju savremene umetnosti u Novom Sadu, izvodi performans tokom kojeg kontinuirano oblači jedan kostim preko drugog, aludirajući na fluidnost identiteta i potrebu za njegovim stalnim menjanjem. Gomilanje odeće, koju je prethodno kreirao u duhu pozorišnih, gotovo komičnih scenskih kostima, odvija se u skućenom prostoru kofera, kao simbola putovanja ili migracije, doma ili skloništa, tema koje ga interesuju i koje ispituje.

Kolektiv ISTE, koji je inicirala i vodi **Andreja Kulunčić**, čini grupa žena iz Zagreba različitih etničkih, verskih, rasnih i seksualnih identiteta, koje svojim aktivnostima žele da upozore javnost na prisutnost diskriminacije u hrvatskom društvu, te da ukažu na važnost prihvatanja različitosti. U projektu *ISTE – za prihvatanje različitosti* (2017) materijal čini serija plakata i bilborda postavljenih u javnom prostoru na mestima medijskog oglašavanja, kao i animacija na Jutjub kanalu, proširena putem društvenih mreža. Cilj projekta je da se nepravda prisutnu u društvu, a koju direktno osećaju učesnice projekta, iznese u javnost kako bi se učinila vidljivijom i kako bi se podstakla društvena promena svesti i senzibilizirao odnos prema ženama iz različitih manjinskih, marginalnih grupa. Tabu tema je tako iz prostora doma izašla u prostor galerije, a zatim i u javni prostor, prostor ulice i elektronskih medija, ne samo kao problem pojedinca, već kao simptom društva.

diSTRUKTURA (Milica Miličević i Milan Bosnić) u istraživačkom projektu *We are living in a beautiful wOURld* koristi situacionističke psihogeografske strategije, princip avanture, neočekivanost i zaokret, te šetnju kao umetničku formu kojom mapiraju grad kako bi otkrili manje primetne prostore, putanje i specifičnosti urbanog života. Za svoje subjekte biraju migrante – umetnike, intelektualce i visokoobrazovane pojedince koji su iz različitih razloga napustili svoja prvobitna mesta života i suočili se sa izazovima novih sredina. Segment projekta predstavljen na izložbi u Novom Sadu čini *In between spaces* (2017), kolekcija frotaza sakupljenih tokom šetnji u Madridu i Barseloni, kao serija subjektivnih kartografija, otisaka mesta i puteva, te njihovih manje uočljivih detalja (metalni poklopci za šahtove, kamene kaldrme, zidovi i sl.), koji čine okruženje migranata i segment njihovih novih identiteta. Istraživanje ukazuje na problematiku ljudskog kapitala u kontekstu globalizacije postindustrijskog društva.

U konceptualnom radu *Instant porodice_multiplikacija ljubavi* (2018) **Robert Jankuloski** istražuje aktuelni društveni kontekst Skoplja, grada u kome živi i radi, a koji je kulturološki primer, a ujedno i žrtva posledica tranzicionih procesa započetih raspadom Jugoslavije i formiranja samostalnih zajednica / država, sa problematičnim pitanjem statusa i pozicije identiteta. Savremenom umetničkom fotografijom, Robert Jankuloski beleži scenografiju skopskog javnog prostora u kojem pojedini objekti i zgrade izgledaju kao makete, kompjuterski ubačene u kompoziciju, sa lažnim privremenim fasadama i skulpturama. Autor koristi manipulativne mogućnosti novih tehnologija u fotografiji i metod insceniranja, smeštajući ljude (lažne porodice) u nepripadajući ambijent kako bi preispitao odnos istinitog i lažnog u umetnosti i društvenoj stvarnosti, te mesta čoveka i porodice u njima.

Romeo Kodra deluje u polju aktivističke umetničke prakse kao kustos i kao umetnik, propituje aktuelne društveno-političke odnose nastale delovanjem neoliberalnog kapitalizma i tranzicijskog procesa. Usmeren je na istraživanje

he previously created to resemble theatrical, almost comical, stage costumes, takes place in a small space of a suitcase, as a symbol of travel or migration, home or shelter, subjects that interest him and which he explores.

EQUALS collective, founded and led by **Andreja Kulunčić**, is formed of a group of women from Zagreb, of different ethnic, religious, racial and sexual identities. Their aim is to warn the public about discrimination in the Croatian society and to point to the importance of accepting diversity. Their project called *EQUALS – For the Acceptance of Diversity* (2017) consist of a series of posters and billboards displayed in public places, at media advertising spots, and a YouTube video animation, which has been spreading via social networks. The project's objective is to reveal the injustice that permeates the society and directly affects the project's participants, to encourage change and raise the society's awareness of women coming from different minority groups. In this way, the taboo leaves the spaces of these women's homes and enters the public space, the space of the street and electronic media, not just as an individual's problem, but as a symptom of the society's failings.

diSTRUKTURA (Milica Miličević and Milan Bosnić), as part of a research project *We are living in a beautiful wORLD*, utilize situational psycho-geographical strategies, principle of adventure, unexpectedness and shifts, as well as walks, as an art form which they use to map the city in order to discover less visible spaces, paths, and specificities of urban life. For their subject, they choose migrants - artists, intellectuals, and highly educated people, who, for various reasons had to leave their primary places of residence and are thus confronted with the challenges of life in new environments. The component of the project presented at the exhibition in Novi Sad, *In Between Spaces* (2017), consists of a collection of frottages collected during walks in Madrid and Barcelona, as a series of subjective cartographies, prints of places and roads, and their less conspicuous details (metal manhole covers, cobble stones, walls, etc), which make up migrants' surroundings and a part of their new identities. This research points to issues of human capital in the context of globalization of the post-industrialist society.

In his conceptual work *Instant Families_Multiplication of Love* (2018) **Robert Jankuloski** examines the social context of Skopje, the city where he lives and works. This is the city that presents a culturological example, but which is also a victim, of transitional processes that began with the breakdown of Yugoslavia and the formation of independent communities/states. In his contemporary art photographs, Robert Jankuloski documents the scenery of Skopje's public space, where objects and buildings look like scale models that are computationally inserted into the composition, with fake and temporary facades and sculptures. The author uses manipulative possibilities offered by new photographic technologies, as well as the method of stage setting, and puts people (fake families) in a environment in which they do not belong, in order to question the relationship between the genuine and the fake in art and social reality and to reexamine the place occupied that individuals and families occupy in this reality.

Romeo Kodra works in the field of activist art practice as a curator and artist, he explores current socio-political relations originating as a result of the workings of neoliberal capitalism and transitional processes. He focuses on exploring the position of minority groups - Roma and the impoverished, as well as expressed economic social stratification in Albania. As part of art project *ArtKontak*, an independent art scene, he staged interventions/performances in Tirana public spaces, along with local art students. Photographic documentation of the resulting

položaja manjinskih grupa – Roma i siromašnih, te na propitivanje naglašene ekonomske podele društva u Albaniji. U okviru umetničkog projekta *ArtKontak*, nezavisne umetničke scene, realizovao je intervencije/ performanse u javnom prostoru Tirane zajedno sa lokalnim studentima/kinjama umetnosti. Foto-dokumentacija nastalog rada *Nemi performansi ili getoizacija grada* (*Silent Performances, or the Ghettization of a City*, 2017-2018), izložena u okviru postavke u Novom Sadu, sastoji se od serije akcija izvedenih sa imodži maskama (Emoji Masks) na licu učesnika/ica ili bez njih (Fil ruž/Fil Rouge), koje kritički ukazuju na postojanje urbanistički izolovanih gradskih područja namenjenih odvajanju stanovnika koji pripadaju različitim ekonomskim slojevima društva, na izgradnju zidova i barijera između njih, te diskriminaciju Roma kao planskog državnog projekta.

Stevan Kojić pristupa umetnosti kroz istraživanje složenih interrelacija između umetnosti, društva, nauke i tehnologije, koristeći mogućnosti različitih medija, što njegova umetnička dela čini interdisciplinarnim na više načina. Ne razmišljajući o tradicionalnim granicama postavljenim između različitih medija i tehnika, autor ispituje aktuelna društvena pitanja koristeći savremena tehničko-tehnološka dostignuća, audio-vizuelne, digitalne i elektronske medije. U svom umetničkom projektu *Samoodrživi sistem apsurd* (2010-2018) bavi se savremenim temama, kao što su: ekologija, iskorišćavanje prirodnih resursa, genetska modifikacija, robotika i stvaranje samoodrživih sistema, ali takođe i pitanjima privatnih i javnih odnosa, problemom percepcije sadržaja i promenljivosti informacija. Kreira specifične eko-tehnološke sistema, da bi naglasio primarnu ideju projekta, apsurdnost pojedinih društvenih odnosa, posebno ekonomije i ekologije.

Multimedijalni umetnik **Siniša Labrović** bavi se kritičkom analizom savremenih društvenih procesa, a na izložbi *Moja umetnost je moja stvarnost* predstavlja video-dokumentaciju performansa *Ubij Cigana!* (2015), realizovanog u centru Zagreba u jeku predizborne kampanje. U navedenom događaju je pored njega, učestvovala grupa od dvadesetak Roma, koji su zajednički izveli svojevrсни „muzičko-skandirajući performans“ uputivši oštru kritiku društvu koje počiva na etničkom modelu identiteta koji postaje paradigma za isključivanje i diskriminaciju *Drugih* i *Drugačijih*. Autor problematizuje poziciju nacionalnog identiteta koji se manifestuje kroz nacionalizam, rasizam i fašizam, a u čijoj izgradnji smatra da učestvuju crkva i državne institucije, koje nacionalizam koriste za opravdavanje i legitimaciju pojedinih akcija političkih snaga na vlasti. Izbor vremena, mesta, učesnika, pesama i parola koje su korišćene tokom performansa nije bio slučajan, već je njihov cilj bio direktni poziv na osvešćivanje javnosti.

Valeri Lere (Valérie Leray) se bavi analizom samog fotografskog medija, njegove istorijske uloge kao svedočanstva i artefakta potrebnog za rekonstrukciju događaja, kao i ispitivanjem odnosa istinitog i lažnog u ovom procesu i mogućnosti manipulacije informacijama i slikama. Geopolitički i geoistorijski kontekst je od posebne važnosti za autorku koja u seriji radova *Mesta bez imena* (2006-2015) istražuje mesta romskih interventnih logora tokom Drugog svetskog rata u Francuskoj i Evropi, čija se zaboravljena prošlost razotkriva činom fotografskog i video beleženja. Polazište opsežnog istraživačkog projekta je njena lična perspektiva i porodična istorija, koju dalje nadograđuje antropometrijskim slikama i istorijskim dokumentima. Važnost njenog projekta se ogleda i u mogućnosti

work, *Silent Performances, Or The Ghettoization Of A City* (2017-2018), a part of a larger exhibition in Novi Sad, consists of a series of actions realized with masks on the faces of participants, *Emoji*, and without them, *Fill Rouge*, which in a critical manner point to the existence of urbanistically isolated city areas intended to separate residents belonging to different economic social groups, walls and barriers between them, and the discrimination of Roma as a planned state project.

Stevan Kojić approaches art through an investigation of the complex interrelations among art, society, science and technology, exploring the possibilities offered by different media, which makes his art interdisciplinary in numerous ways. Disregarding the traditional boundaries between different media and techniques, the author examines the current social issues and combines contemporary technical and technological achievements with a variety of audiovisual, digital and electronic media. In his art project *Self-sustaining Systems of Absurdity* (2010 – 2018) he deals with contemporary topics, such as ecology, natural resource exploitation, genetic modification, robotics and creation of self-sustaining systems, but also the topics of public and private relations, perception of content and changeability of information. He creates specific eco-technological systems to accentuate the main idea of the project – the absurdity of certain relations, especially between economy and ecology.

Multimedia artist **Siniša Labrović** conducts a critical analysis of modern social processes. Exhibition *My Art is My Reality* features a video documentation of his performance titled *Kill the Gypsy!* (2015), which was carried out in the center of Zagreb, in the period preceding the parliamentary election in Croatia. A group of about twenty Roma joined him in this event and together they did a music & chanting performance, directing criticism at the society built on the model of ethnic identity which becomes the paradigm of the exclusion of others and otherness. The author problematizes the position of national identity that manifests through nationalism, racism and fascism, and believes that the Church and state institutions, which use nationalism to justify and validate certain actions undertaken by the governing political forces, play the role in the creation of such identity. The choice of time, place, participants, slogans and songs in the performance was not accidental; the performers' aim was to raise people's awareness about these issues.

Leray Valérie engages in an analysis of the photographic medium and its historical role as evidence and artifact required for an event reconstruction. She also questions the relationship between the true and the fake in this process and examines the possibilities of data and image manipulation. Geopolitical and geohistorical context is particularly important for this author, who in her series of works *Place With No Name* (2006 – 2015) investigates the sites of the Roma intervention camps from World War 2 in France and Europe, whose forgotten past is uncovered in an act of photographic and video documentation. The starting point for her extensive project is her personal perspective and family history, which she continues to expand with anthropometric pictures and historical documents. The importance of the project lies in the possibility of shedding more light on the history of Roma in Europe and a recontextualization of individual and collective memory, including the contribution that new knowledge can give to the contemporary social processes.

rasvetljavanja i novog sagledavanja istorije Roma u Evropi, rekontekstualizaciji individualne i kolektivne memorije, te doprinosa koji nova saznanja mogu pružiti savremenim društvenim procesima.

Monika Moteska se bavi istraživanjima osnovnih životnih odnosa, kao što su pitanje života i smrti, čoveka i prirode, vremena i prostora, u različitim vizuelnim medijima. Na izložbi *Moja umetnost je moja stvarnost* kroz seriju crno-belih fotografija *Forever Yours, Elvira* (2001/2018), realizovanih u ruralnom makedonskom pejzažu, pristupa izgradnji specifičnog odnosa sa izabranim modelom, Elvirom, Romom transeksualnog identiteta koji sanja da postane nevesta, a čiju želju na trenutak ispunjava autorka zabeleženim fotografijama. Problem etničke, verske, rasne, rodne i seksualne diskriminacije prisutan je i u ovom radu, kao nerešiv društveni problem, kojeg su svesni i model i umetnica. Kroz medij fotografije Monika Moteska se poigrava klasičnom ikonografijom svadbenih portreta, svakodnevne slike društvene realosti, nudeći prikaz mogućeg, drugačijeg pristupa, te isticanja važnosti promene društvene svesti u prihvatanju različitosti.

Branislav Nikolić svoj umetnički koncept gradi kroz primenu specifične metodologije sakupljanja i recikliranja otpadnog materijala, principa bliskog onom koji se primenjuje pri izgradnji privremenih romskih naselja. Svojevrse kolažne *in situ* ili *situirane* objekte i instalacije, sastavljene kombinacijom različitog raznobojnog, trošnog i odbačenog materijala, umetnik razvija u seriji radova pod zajedničkim nazivom *Sekundarna arhitektura*, koju realizuje u različitim izložbenim i alternativnim prostorima. Tokom rezidencijalnog boravka u Rijeci, realizovan je projekat pod nazivom *Ispovedaonica* (2018), po inicijalnoj ideji Hermana Gletlera, austrijskog savremenog umetnika i sadašnjeg biskupa u Innsbuku, takođe od sekundarnih sirovina i u dijalogu sa stanovnicima romskih naselja. Ovaj umetnički rad, koji istovremeno može biti i sakralni objekat, ukazuje na potrebe marginalizovanih i diskriminisanih društvenih grupa za ostvarivanjem sopstvenih prava na jednakost.

Vesna Perunović (Vessna Perunovich) svojom intermedijском umetničkom praksom, koju razvija boraveći na različitim lokacijama, usmerena je na propitivanje problema koje stvaraju geopolitičke granice i zidovi, zatvorenost i ksenofobičnost društva, pozicije imigranata u novoj sredini boravka, njihove svakodnevne teškoće u komunikaciji i prilagođavanju, prihvatanju i usvajanju novog okruženja. Podstaknuta je političkim i ekonomskim, ali i ličnim i porodičnim razlozima, budući da je i sama iskusila ovakvu vrstu rizika. Video-rad *Odlazak / Preko zida* (2017), realizovan tokom rezidencijalnog programa na Malti, istražuje pitanje doma i neizvesnosti koje nosi promena životne sredine, a takođe i osećaj nesigurnosti, otuđenosti i izolacije karakterističan kako sa migrante, tako i za pripadnike/ice drugih marginalnih grupa. Video beleži intimni odnos autorke prema novom okruženju, simboličnoj rajskoj bašti okruženoj visokim zidom koji pokušava da preskoči.

Andre Jene Rač (André Jenö Raatzsch) je umetnik, kustos i romski aktivista, koji je 2012. godine osnovao *The Roma Image Studio*, platformu za razvoj i praćenje angažovane umetnosti u Berlinu, a 2013. umetničku grupu *The Sostar? / Why? {roma}* kojom je nastavio da se bavi konceptualnom i kritičkom umetničkom praksom. Kroz različite umetničke aktivnosti bavi se istraživanjem pozicije Roma u društvu i mesta romskog identiteta kroz istoriju, kao i analizom arhivske dokumentacije i građe. U video radu *Sostar, Sostar miért vagy te Sostar?* propituje poziciju vlastitog

Monika Moteska looks into life's basic relationships, such as those between humans and nature, or between time and space, by employing different visual media. In *My Art is My Reality*, in a series of black and white photographs entitled *Forever Yours, Elvira* (2001/2018), which are placed in the landscape of rural Macedonia, the author forms a special bond with the selected model, Elvira, a Roma of transsexual identity who dreams of becoming a bride. Moteska makes this dream come true, just for a moment, in her photographs. Ethnic, religious, racial, gender and sexual discrimination appears in this work too, as an unresolvable issue, and both the author and the model are aware of this. By using the medium of photography, Monika Moteska plays with classic iconography of bridal portraits, of everyday images of social reality, offering the idea that a different approach is truly possible and emphasizing the importance of raising people's awareness about the acceptance of diversity.

Branislav Nikolić builds his artistic concept on the use of specific methodology that involves collecting and recycling of waste material, which is the principle similar to that used by the Roma in the construction of their temporary villages. Nikolić makes collages of *in situ* or *situated* objects and installations, combining all kinds of discarded material, which evolve in an entire series of works called *Secondary Architecture*, shown in numerous exhibition and alternative spaces. As an artist-in residence in Rijeka, he created a project called *The Confessional* (2018), based on the idea of Hermann Glettler, Austrian contemporary artist and the current Bishop of Innsbruck. This project also used secondary materials and it was carried out in a dialogue with the inhabitants of Roma settlements. The resulting work of art, which can also serve as a sacral object, points to the need for granting the marginalized and discriminated groups the rights to equality.

Vessna Perunovich uses her intermedia art, which she develops by staying at different locations, to point to the problems caused by geopolitical walls and the closed-mindedness and xenophobia of our society, examining immigrants' position and the difficulties which they encounter in communication, acceptance and adaptation to their new environments. Her work is motivated by political, economic, but also personal and family reasons, as the artist herself has experienced these kinds of risks. Her video work *Descending / Over the Wall* (2017), created during her visit to Malta as an artist-in-residence, explores the topic of home and the insecurities of moving to another place, as well as the topic of alienation and isolation felt by migrants and members of other/marginal groups. The video captures the intimate relationship that the author forms with her new environment – a symbolic garden of Eden enclosed by a high wall which she is trying to jump over.

André Jenő Raatzsch is an artist, curator and Roma activist. In 2012 in Berlin he established the *Roma Image Studio*, the platform for development and documentation of socially engaged art, and in 2013 he founded an art collective *Sostar? / Why? {roma}* where he continued with his conceptual and critically oriented art practice. In different artistic activities Raatzsch examines the Roma position in the society and the place of the Roma identity throughout the history. In his video *Sostar, Sostar, miert vagy te Sostar?* (2014) he questions the position of his own fluid identity which is influenced by the instability of living spaces, social movements and human relationships. Am I a Hungarian, a Roma, a German or a European, he wonders. Raatzsch critically examines the process his artistic development and analyzes his own position in the current art scene, also looking into the possibilities of advancement and recognition.

fluidnog identiteta koji počiva na promenljivosti mesta života, društvenih kretanja i ličnih odnosa. Da li je on Mađar, Rom, Nemač ili Evropljanin, pita se. Kritički ispituje proces tokom kojeg je postao savremeni umetnik te sopstvenu poziciju u aktuelnoj umetničkoj sceni, kao i mogućnosti napredovanja i prepoznavanja.

Emilija Rigova (Emília Rigová) je svojom intermedijском umetničkom praksom usmerena na dekonstrukciju kulturnih i društvenih stereotipa, kao i propitivanje politike tela, naročito romskog tela i identiteta u evropskom kulturno-istorijskom diskursu. Video radom *Vomite, ergo sum!* (2018) i serijom fotografija *Keres Kultúra?* (2018), nastavlja sa istraživanjem načina izgradnje romskog identiteta i pozicije romskog tela polazeći od lične perspektive koju stavlja u širi društveni kontekst. Preispituje društvenu moć predstavljanja, promovisanja i vrednovanja romske kulture i njene pozicije u društvu. Ko ima moć da se time bavi i o tome odlučuje, neka su od pitanja koje autorka postavlja dok se pojavljuje na portretima sa zlatnim zubima ili dok iz svog tela izbacuje zlato. Svojom reprezentacijom kritički analizira preovlađujuću romantizovanu poziciju Romkinje u mejnstrim kulturi, umetnosti i društvu, ukazujući na površnost percepcije javnosti i potrebu za novim, osvešćenim sagledavanjem.

Selma Selman je umetnica koja koristi umetnost kao sredstvo za izazivanje društvenih promena, pogotovo vekovnih predrasuda i izolacije pojedinih zajednica izvan vladajućeg vrednosnog sistema. Usmerena je na propitivanje pozicije identiteta, naročito romskog i ženskog, nametnutih granica, sujeverja, stereotipa i društvenog marginalizovanja. Polazi od problema sopstvene zajednice i ličnog, porodičnog života obeleženog stigmom zbog romskog porekla. Selma Selman na izložbi *Moja umetnost je moja stvarnost* izlaže novi rad nastao kao reakcija na sukob koju je imala tokom prethodnog boravka u Rijeci, a koji je bio izazvan njenim etničkim poreklom i rodnim karakteristikama. Kreira posebnu video - igricu u koju poziva posetioce da se uključe i direktno *obračunaju* sa njenim avatarom (avatarkom), paralelno prikazujući dokumentaciju nemilog događaja koji se proširio na društvenim mrežama. Teži dekonstrukciji tradicionalnog diskriminatornog i objektivizirajućeg pogleda na žensko, posebno, romsko, telo.

Irena Sladoje u svom autobiografskom video-radu *Papir trpi svašta* (2010) kreira aluziju na hiruršku proceduru operacije i šivenja tela, u ovom slučaju papira, uz audio-snimak čitanja pisama koje je tokom rata u Bosni i Hercegovini 1992-1995 godine slala porodici od koje je bila odvojena. Naime, tokom ratnih dejstava, osnovni vid komunikacije građana/ki u Sarajevu bio je putem otvorenih poruka koje je UN služba prenosila. Njena poruka je uvek bila ista – da je dobro, da se porodica ne brine i da se radije ponovnom susretu sa njima. U video-radu autorka kontinuirano ponavlja isti tekst i istu radnju, uz naglašene promene datuma koje snažno ukazuju na protok vremena provedenog u izolaciji. Šivenjem papira, koje prikazuje gotovo kao rutinsku radnju, i ritmičnim tekstom koji izgovara, preispituje lična traumatska iskustva i sećanja, iznosi ih u javnost kao vežbu koju ponavlja kako bi važan segment sopstvenog identiteta simbolično zatvorila i prevazišla.

Andrej Strehovec, autor koji se bavi ispitivanjem utopijskih umetničkih i društvenih pozicija, na izložbi u Novom Sadu je predstavio svoja dva medijska koncepta, video-rad *Europa Membrane – Topos Poiesis* i instalaciju/performans *Europa Membrane – Observing Space Performance*. Video-rad realizovan kroz performans sa Tatjanom Tucić, reinterpretira avangardnu eksperimentalnu pesmu Vujice Rešina Tucića *Pesma rastanka* (1970), koja koristi

Emília Rigová directs her art at a deconstruction of cultural and social stereotypes and a reexamination of the politics of the body, especially Roma body and Roma identity, within the European cultural and historical framework. In her video *Vomite, ergo sum!* (2018) and the series of photographs *Keres Kultúra?* (2018), Rigová continues to explore ways of creating the Roma identity and positioning the Roma body, starting from her own, personal perspective which she puts in a wider social context. She questions the society's power of presentation, promotion and evaluation of the Roma culture and its place in the world. Who has the authority to conduct these processes and make these decisions, is one of the questions raised by this author when she is posing for the portraits with golden teeth or when she is spitting the gold out of her mouth. In her representation, Rigová critically analyzes the dominant romanticized position of a Roma woman in the mainstream culture, art and the society, drawing attention to the superficiality of the society's views and highlighting the need for a fresh and mindful understanding.

Selma Selman uses art as a means of provoking social change, particularly regarding the eternal prejudices and the isolation of certain communities from the governing system of values. Selman questions the position of identities, particularly Roma and female, the imposed boundaries, superstitions, stereotypes and social marginalization. She starts from the problems encountered by her own community and personal, family life stigmatized for its Roma origins. As part of exhibition *My Art is My Reality*, Selman exhibits her new work, created as a reaction to a conflict she had during her previous stay in Rijeka, which was provoked by her ethnic background and gender characteristics. She creates a special video game in which she invites the visitors to get involved and *have it out* with her avatar. At the same time, she presents the documentation of the traumatic event, which has already spread over the social networks. Selman's objective is to deconstruct the traditional, discriminatory and objectified view on female, particularly Roma, body.

In her autobiographical work, *Paper Can Take Anything* (2010), **Irena Sladoje** creates an allusion to a surgical procedure of suturing a body, here presented by means of stitching paper, accompanied by audio-recording of reading letters she sent to her family during the war in Bosnia and Herzegovina from 1992-1995. During the civil war, the basic means of communication for Sarajevo residents were open letters carried by the UN. Her message was always the same - that she is fine, that her family should not worry, and that she can't wait to see them again. In her video work, the author constantly repeats same lines and actions, emphasizing only the change in dates, which strongly points to the passage of time spent in isolation. Through suturing paper, shown almost as a routine procedure, and a rhythmically spoken text, the author re-examines personal traumatic experiences and memories, and presents them to the public as an exercise which she repeats in order to overcome and bring symbolical closure to an important segment of her identity.

Andrej Strehovec, an author who deals with exploring Utopian artistic and social positions, presented at the exhibition in Novi Sad two of his media concepts: video work *Europa Membrane - Topos Poiesis* and the installation/performance *Europa Membrane - Observing Space Performance*. Video work implemented through performance with Tatjana Tucić reinterprets an avant-garde experimental song by Vuica Rešin Tucić, *The Parting Song* (1970), which uses the idea of linguistic deconstruction, with subtext as the author's commentary appearing through accompanying subtitles. With specific form of video work shaped into ASMR (Autonomous Sensory Meridian Reaction), the concept almost meditatively points to the significance of a specific sensory experience and a personal experience of a performative

princip jezičke dekonstrukcije, dok se kroz propratni titl pojavljuje podtekst, svojevrsni aktuelni komentar autora. Uz specifičnu formu video-rada oblikovanog kao ASMR (Autonomna senzorna meridijanska reakcija), koncept gotovo meditativno ukazuje na važnost specifičnog senzorskog iskustva i lični doživljaj performativnog sadržaja. U drugom radu, medijskoj performativnoj instalaciji – naduvanoj kapsuli namenjenoj boravku jedne osobe, uz zvuke snimljene na planeti Jupiter (NASA, Voyager 2, 1979), bavi se propitivanjem pozicije utopijskog idealnog mesta koje nas može spasiti, uz postavku membrane koja nas štiti od spoljnog sveta, navodi na ličnu kontempaciju ili (samo)izolaciju i udaljavanje od realnosti.

Nina Todorović se kontinuirano bavi istraživanjem fenomena grada i urbanog života kroz proces mapiranja ključnih tačaka i putanja kretanja anonimnih pojedinaca, odnosno kreiranja svojevrsnog “emotivnog atlasa arhitekture”, kroz višegodišnji ciklus *Arhitektura sećanja*. Polazište ima u sećanju na sopstveno detinjstvo i odrastanje, arhitektonski ambijent koji je činio njenu svakodnevicu, da bi vremenom temi pristupila kroz propitivanje kolektivne memorije i promena podstaknutih tranzicijskim procesima, te istorijskim talozima. U prostornoj instalaciji *Mapiranje dekonstrukcije* (2017) postavljenoj u okviru izložbe *Moja umetnost je moja stvarnost*, triptih čini jedinstvena prostorna mapa kretanja koja svojim naglašenim tačkama i različitim situacijama ističe neminovnost stalne transformacije grada. Zamućenim prikazom sadržaja, autorka problematizuje sećanje i zaborav, ukazuje na nepostojanje održivog modela i na efemernost stanja u društvu podložnog promenljivim vrednosnim sudovima.

Selman Trtovac u svom radu *Riječka linija* (2018) nastavlja da se bavi kontekstualizacijom linije, kao simboličke ideje i vodilje, kako u formalnom, vremenskom, tako i prostornom smislu. Posle 27 godina autor ponovo dolazi u Rijeku, i u okviru rezidencijalnog programa realizuje video-rad, kao svojevrsni performans u kojem noseći svog sina hoda od mesta na kojem se nekada nalazio MMSU do njegove današnje lokacije, čime simbolično povlači liniju, odnosno daje značaj vremenskom i prostornom povezivanju važnom kako sa lične, generacijske, tako i opšte perspektive, rata u bivšoj Jugoslaviji i neizbežne migracije stanovništva. Drugi segment rada čini crtež velikog formata, blizak njegovoj prethodnoj seriji radova, tzv. energetskih linija u kojima autor kroz upotrebu grafita na papiru, ali i sopstvene krvi, potcrtava koncept i istraživanje o pitanjima odnosa tela i crteža, linije i prostora, vremena i energije, ali i kretanja duhovne životne sile i vodilje.

Polazeći iz različitih umetničkih pozicija, medija istraživanja, geografskih lokacija i kulturnih obrazaca umetnici, umetnice i umetničke grupe okupljeni u projektu *Moja umetnost je moja stvarnost* kroz savremeni umetnički pristup potvrđuju značaj uspostavljanja novih relacija, saradnje i međusobnog dijaloga. Projekat, započet kroz obeležavanje stogodišnjice od uspostavljanja mira nakon Prvog svetskog rata, svojim uključivanjem različitih marginalnih pozicija, naročito romske, poslužio je za kreiranje nove platforme otvorene za razmenu i komunikaciju u vezi sa najrazličitijim, čak i problematičnim temama, potiskivanim i bolnim istorijama, traumatičnim nasleđima i zatvorenim odnosima. Takođe je, kroz partnersku podršku Francuske i Nemačke, povezao većinu zemalja bivše Jugoslavije i njene susede, čime je kreirao mogućnost nove saradnje i pozitivnih odnosa.

content. In another work, media performative installation - inflated capsule intended for a single person, with sounds recorded on planet Jupiter (NASA - Voyager 2, 1979), deals with the examination of a Utopian ideal place which can save us, with a membrane protecting us from the outside world, and moves us to personal contemplation or (self) isolation and distancing from reality.

Nina Todorović continuously deals with exploration of cities and urban life phenomena through the process of mapping key points and movement trajectories of anonymous individuals, and creating a particular “emotional architectural atlas,” through her long-term cycle *Architecture of Memory*. Her starting point is the memory of her own childhood and growing up, architectural environment which made up her everyday life, moving in time to approach the subject through exploration of collective memory and changes instigated by transitional processes and historical residues. In spatial installation *Mapping Deconstruction* (2017), set up as part of the exhibition *My Art Is My Reality* in Novi Sad, the triptych consists of a unique spatial map of movement, whose emphasized points and different situations suggest the inevitability of constant transformations of a city. Through presentation of the content as blurred, the author problematizes notions of remembering and forgetting, suggesting that there is no sustainable model, but rather an ephemerality of the state of the society susceptible to inconstant value systems.

Selman Trtovac in his work *The Rijeka Line* (2018) continues with his contextualization of a line, which for him presents a symbolic idea and a guiding principle, in formal, temporal and spatial terms. Twenty-seven years from his last visit to Rijeka, Trtovac returns to this city as an artist-in-residence and creates a video work that documents his performance of walking from the former to the present location of Rijeka’s Museum of Modern and Contemporary Art, while carrying his son in his arms. In this act, he symbolically draws a line, i.e., he attaches meaning to a temporal and spatial relation, which is significant from both personal and general perspective on the ex-Yugoslavia conflict and the subsequent migrations of its people. The second part of the work consists of a large drawing, which is closely related to his previous series of works, the so-called energy lines, where author uses graphite, but also his own blood, to underline the concept and the exploration of the relationship between the body and drawing, line and space, time and energy, and, finally, to record the movement of spiritual life force.

Starting from different artistic positions, media of research, geographic locations and cultural patterns, and by taking a contemporary approach to art, artists and art collectives gathered in the project *My Art is My Reality* have confirmed the importance of new relations, cooperation and communication. By including different marginal positions, especially the Roma, this project marks the hundredth anniversary of establishing peace after World War 1 and provides the basis for the creation of a new platform that would be open for exchange and communication about most diverse topics, including the suppressed and painful histories, traumatic heritage and closed relations. With the support of France and Germany, it connected most of the ex-Yugoslavian countries and their neighbors, thus creating the possibility of collaboration and positive relationships.





Prof. dr Marijana Prpa Fink

Umetnost kao stvarnost

U kontekstu savremene umetničke scene, gde je jedan od važnih faktora povezivanje umetnika i njihove prakse, izložba kustoskinje dr Sanje Kojić Mladenov u Muzeju savremene umetnosti Vojvodine predstavlja značajan doprinos tumačenju stepena kolektivne svesti o društvenoj ravnopravnosti i pokazuje visok stepen lične odgovornosti umetnika.

Izložba je nastala kao segment projekta Gete instituta (Goethe-Institut) u Hrvatskoj, Francuskog kulturnog centra (Institut français) u Hrvatskoj i Muzeja moderne i suvremene umjetnosti u Rijeci, uz podršku institucija kulture i pojedinaca i pojedinki iz Nemačke, Francuske, Hrvatske, Srbije, Slovenije, Bosne i Hercegovine, Makedonije, Slovačke, Mađarske, Kanade itd. U fokusu istraživanja je umetnička praksa Roma i Romkinja, posebno njihova vidljivost na kulturnoj mapi Evrope.

Konceptualizacijom istorije sećanja ova izložba otvara pitanja odnosa pojedinaca i pojedinki prema ličnim i kolektivnim traumama iz prošlosti, ali je njen značaj u tome da nudi neposredno (ili posredno) duhovno isceljenje danas. Autorka problematizuje odnose i pozicije moći jer stavlja u fokus promenljivost stvarnosti, a naročito percepciju pojedinaca. Pozicioniranjem pojedinke i pojedinca u fokus ličnog i kolektivnog sećanja, otvorena su pitanja višedimenzionalnosti dokumentovanja istorije i naročito perspektiva u odnosu prema budućnosti.

Povezivanjem umetnosti i društvene stvarnosti izložba *Moja umetnost je moja stvarnost* okupila je 18 umetnika i umetnica iz Nemačke, Francuske, Hrvatske, Srbije, Slovenije, Bosne i Hercegovine, Makedonije, Slovačke, Mađarske, Albanije, Izraela i Kanade koji žive i rade u različitim društvenim sredinama i ispituju sopstveni odnos prema društvenim stereotipima različite vrste (rasnim, seksualnim, polnim, etničkim...).

Konceptualni umetnik **Robert Jankuloski** kroz duplu ekspoziciju odnosa društvene stvarnosti i prostora u urbanim celinama problematizuje društvene laži kao deo konteksta prostornih urbanih rešenja. Autor koristi tehnološke mogućnosti rada na fotografiji, gde ispituje odnos istinitog i lažnog kao načina mišljenja. Lažni objekti i lažne fasade na njegovim fotografijama prikazani su sa lažnim porodicama što problematizuje diskurs (uslovno rečeno) lepog u odnosu na istinito kao vredno.

Prof. dr Marijana Prpa Fink

Art as a Reality

In the context of contemporary art scene, where one of the significant factors is connecting artists and their practice, the exhibition *My Art Is My Reality* by curator Sanja Kojić Mladenov, PhD, at the Museum of Contemporary Art Vojvodina, represents an important contribution to the interpretation of the level of collective consciousness related to social equality, while also displaying a high degree of personal responsibility on the part of the artist.

The exhibition originated as part of the project by Goethe Institute in Croatia, Institut Francais in Croatia, Museum of Modern and Contemporary Art in Rijeka, with the support of cultural institutions and individuals from Germany, Macedonia, Slovakia, Hungary, Canada, etc. The focus of the research is placed on art practices of Roma people, particularly their visibility on the cultural map of Europe.

Through conceptualization of history of memory, this exhibition explores issues of the relationship between individuals and personal and collective past traumas, but its main significance lies in the fact that it indirectly (or directly) offers a spiritual healing. The author problematizes relationships and positions of power by placing into focus transformation of reality, especially as it relates to individual perceptions. By situating individuals into the center of personal and collective memory, the exhibition raises questions pertaining to multidimensionality of documenting history and especially perspective associated with the future.

By linking art and social reality, exhibition *My Art Is My Reality* brought together 18 artists from Germany, France, Croatia, Serbia, Slovenia, Bosnia and Herzegovina, Macedonia, Slovakia, Hungary, Albania, Israel, and Canada, who live and work in various social environments and explore their own relationship towards social stereotypes, including racial, sexual, gender, ethnic, etc.

Through double exposition of the relationship between social reality and space in urban entities, conceptual artist **Robert Jankuloski** problematizes social lies as part of the context of spatial urban developments. The author uses technical possibilities of transforming a photograph, where he explores the correlation between true and false as a way of reasoning. Mock structures and facades on his photographs are shown in conjuncture with mock families, which problematizes the discourse of beautiful (in relative sense) as it pertains to truth as a value.

The author **Herlinde Koelbl** is a photographer from Germany, who focuses her artistic engagement on deep permeating of human principle of peace with aggressive policies of war media machinery. As part of her research,

Autorka **Herlinde Kolbl** (Herlinde Koelbl) je fotografkinja iz Nemačke koja svoju umetničku angažovanost fokusira na duboko prožimanje humanog načela mira i agresivnih politika ratne medijske mašinerije. U cilju istraživanja posetila je brojne vojne poligone sa objektima i metama budućih ratova. Odnos mete za vežbanje i živog vojnika intrigira autorku, ali i gledaoce njene postavke, kao moralni problem.

Stevan Kojić, autor iz Srbije, koristi mogućnosti različitih medija u cilju interdisciplinarnog tumačenja odnosa nauke i tehnologije i njihovog dejstva na društvo. Umetnost kao oblik tumačenja tog dejstva ima za cilj da problematizuje ulogu pojedinca i njegov odnos prema stvarnosti. Autor konstruiše sisteme na mikro planu koji ilustruju apsurdnost odnosa živog i neživog sveta. Na makro planu univerzalnost njegovih ideja pokazuje usamljenost čoveka u ogromnom prostranstvu uzajamnog odnosa umetnosti i stvarnosti.

Siniša Labrović je na izložbi dokumentovao performans koji je izveden u Zagrebu neposredno pre političkih izbora, gde je sa grupom Roma posredstvom muzike i pesme kritikovao savremene društvene odnose. Teme etničkog društva i diskriminacije dominiraju u radu ovog autora, a način na koji je koncipiran performans inicira društvenu angažovanost i delovanje na svest društva u cilju humanizacije i ravnopravnosti odnosa.

Valeri Lere (Valérie Leray) je Romkinja iz Francuske koja istražuje dejstvo fotografije kao polazišta u beleženju dokumenta o jednoj ličnoj istorijskoj činjenici kao što su kampovi za Rome (Cigane). Ona je fotografisala kampove (logore) u raznim mestima Evrope i to tako što je snimila današnju sliku logora koji su bili aktivni tokom ratova, a koji su dobili neku drugu namenu koja je (potpuno) izbrisala prethodno sećanje. Ovim umetničkim činom ona je doprinela novoj slici stvarnosti i srazmerama konstantne diskriminacije naroda kom pripada. Ova lična priča, koja ima uporište u istoriji porodice kojoj autorka pripada, ispisuje i istoriju društvenih okolnosti u kojima je priča nastala.

Monika Moteska je pomoću fotografije kao medija prikazala ograničenost u oslobađanju, bilo da je ta ograničenost na ličnom ili na kolektivnom planu. Nemogućnost ostvarenja ličnog, prenesena je na ikonografiju kolektivne percepcije ritualnog, gde se pojedinac suočava sa sopstvenim ograničenjem. Transrodna osoba koja se fotografiše u venčanici, doživljava ostvarenje svoje želje za venčanjem (ali samo u vreme fotografisanja). Na ovaj način autorka stavlja u fokus pitanje oslobađanja pojedinca u okolnostima njegove lične i kolektivne nužnosti.

Branislav Nikolić koristi temu reciklaže kao mogućnost da pokaže potrebu marginalnih grupa za ravnopravnošću. Od otpadnih materijala konstruisao je ispovedaonicu po uzoru na crkvene objekte. Izgradnja ispovedaonice od odbačenih materijala, ekvivalentna je izgradnji privremenih romskih naselja i odgovara razumevanju odnosa između društveno prihvaćenih i neprihvatljivih grupa.

Vesna Perunović (Vesna Perunovich) pitanje granica i ksenofobije razotkriva fotografijama žene koja pokušava da uđe u vrt ograđen zidom. Gledalac na fotografiji ne vidi šta je iza zida, ali žena koja se sprema da pređe zid vidi šta je iza njega. Privlači je nepoznato i spremna je za novi svet. Ova gotovo haiku forma izraza ozbiljno problematizuje ograničenja i njihovu vezu sa neotkrivenim svetovima i želju pojedinca da traga za humanijim životom.

she visited numerous military training grounds with structures and targets of future wars. The relationship between training targets and live soldiers intrigues the author, but also the viewers of her installation, and poses as a moral issue.

Stevan Kojić, author from Serbia, uses possibilities of various media and offers interdisciplinary interpretation of the relationship between science and technology, and their effect on society. The author constructs systems on micro-levels, which illustrate the absurdity of the correlation between animate and inanimate worlds. On the macro level, the universality of his ideas reflects the solitude of humans in the vast expanse of the mutual relationship between art and reality.

Siniša Labrović documented a performance staged in Zagreb immediately before the elections, where he, in collaboration with the band Roma, by means of music and song, criticized contemporary social relations. The subject of ethnic community and discrimination dominate in the work of this author, while the manner in which the performance was designed initiates social engagement and effect on social consciousness for humanization and equality of relationships.

Leray Valérie is a Roma woman from France, who explores the effect on photography as a starting point on documenting personal historical facts, such as concentration camps for Roma (Gypsies). She photographed camps in different places in Europe which were active during wars but are now designated for other purposes, thus practically erasing previous memory of them. With this artistic act, she contributed to a new image of reality and the proportion of constant discrimination against the ethnic group to which she belongs. This personal story, with the basis in the history of the author's own family, also shows the history of social circumstance in which the story originated.

Monika Moteska also used photography as a medium to show limitations in emancipation, both on personal and collective levels. Inability of the accomplishment on the personal level is transferred to the iconography of collective perception of the ritualistic, where an individual is confronted with his/her own limitation. Through posing for a photograph in a wedding dress, a transgender person goes through fulfillment of the desire to get married (but only during the time the photograph is taken). In this manner, the author focuses on the question of liberating the individual in the circumstances of their own personal and collective necessity.

Branislav Nikolić uses the subject of recycling as an opportunity to show the need of marginal groups for equality. He utilizes waste materials to construct a confessional, modeled after regular religious structures. The construction of the confessional from waste materials equals construction of temporary Roma settlements and corresponds to the understanding of relations between socially acceptable and unacceptable groups.

Vessna Perunovich exposes the issue of borders and xenophobia through photographs of a woman trying to enter a fenced-in garden. The viewer cannot see the garden, but the woman getting ready to mount the fence sees what is behind it. She is attracted by the unknown and is ready for a new world. This virtually haiku manner of expression seriously problematizes limitation and their relationship with undisclosed worlds and the desire of an individual to search for more humane life conditions.

Andre Jene Rač (André Jenő Raatzsch) ispituje poziciju Roma u društvu i njihovog identiteta u Evropi. Umetnik je romski aktivista koji se bavi konceptualnom umetnošću. Pitanje identiteta Roma i Romkinja u Evropskoj uniji je osnovno pitanje kojim se autor bavi na fotografijama prikazanim na izložbi jer on ispituje sopstveni identitet u odnosu na različite promene koje primećuje.

Emilija Rigova (Emília Rigová) se bavi ispitivanjem kulturnih stereotipa otvoreno kroz fotografiju pitajući gledaoce: „Šta je kultura?“. Njena izazovnost počiva na različitosti tumačenja i bogatstvu izraza koji zavisi od kulturnog identiteta. Ova romska umetnica, sopstvenim licem na fotografijama, ukazuje na važnost pitanja koje postavlja kada sa fotografije gleda direktno u gledaoca, kao i kada iz tela izbacuje zlatnu masu.

Selma Selman, Romkinja iz Bosne i Hercegovine i SAD-a, ispituje odnos tradicionalne sredine i pojedinke (u njenom slučaju romskog porekla) koja se suočava sa agresivnim otporom okruženja prema njenoj rodnoj pripadnosti i etničkom poreklu. Selma je doživela neprijatnost u Rijeci kada je vozač odbio da je vozi zbog njenih karakteristika. Ovaj događaj je pretvorila u video-igricu u kojoj poziva gledaoce da se obračunaju sa njenim avatarom, uz dokumentaciju o događaju u kom je bila diskriminisana.

Selman Trtovac, konceptom linije kao putanje, sa sinom hoda bosonog od mesta na kom je pre građanskog rata u Jugoslaviji bio Muzej moderne i suvremene umjetnosti u Rijeci do mesta gde se on danas nalazi. Ovom simboličnom putanjom kroz vreme i prostor autor podcrtava stalnu promenu kroz kretanje individualnog i generacijskog. Takođe, na radu velikog formata, iscrtao je svojom krvlju liniju kao još jednu putanju i svedočanstvo o poreklu umetnika i njegovog identiteta.

Izložba autorke Sanje Kojić Mladenov *Moja umetnost je moja stvarnost* sadrži ukupno 18 radova postavljenih u izložbenom prostoru Muzeja savremene umetnosti Vojvodine u Novom Sadu, od 21. decembra 2018. do 27. februara 2019. godine. Po svom karakteru izložba je multimedijalna, sadrži fotografije, crteže, vizuelne i audio-snimke, kao i objekte postavljene u središte prostora. Ono što je novo i dragoceno jesu umetnici iz različitih zemalja, različitih ličnih istorija, objedinjeni u jednom virtualnom umetničkom prostoru koji je za posetioce zajednički prostor, i zajednička istorija prostora i vremena.

Uz izložbu, kao prateći materijal celokupnog međunarodnog projekta *Moja umetnost je moja stvarnost*, štampan je i katalog na četiri jezika (na hrvatskom, nemačkom, francuskom i engleskom) koji na 95 strana sadrži podatke o projektu, autorima, fotografije radova i biografije (tiraž 400) .

Značaj izložbe *Moja umetnost je moja stvarnost*, kao vizuelne komunikacije sa gledaocima, jeste u tome što podstiče promišljanje o posebnim grupama društva koje nose nasleđe sa dubokim osećanjem neravnopravnosti i prenose ga na generacije koje dolaze. Izložba je poziv za aktivno učešće gledalaca u ostvarenju prava na jednakost, sa visokom svešću o odgovornosti pojedinca i njegovoj angažovanosti u društvenoj zajednici. Značaj je time veći što je ovu izložbu već videla publika u Muzeju moderne i suvremene umjetnosti u Rijeci i na taj način povezuje i posetioce ove izložbe u zajedničko iskustvo.

André Raatzsch explores the position of Roma in society and their identity in Europe. The artist is a Roma activist who deals with conceptual art. The question of identity of Roma people in European Union represents the principal interest of the artist in photographs presented at the exhibition, as he explores his own identity in relation to different changes he notices.

Emília Rigová deals with examining cultural stereotypes through photography, asking the question 'What is culture?'. Her controversiality lies in different interpretation and richness of expression depending on cultural identity. This Roma artist uses her own face in her photographs to point to the significance of questions she raises by looking straight at the camera lens, but also when she releases golden mass from her body.

Selma Selman, a Roma from Bosnia and Herzegovina and the USA, explores the relationship between traditional environment and an individual (in her case, of Roma background) confronted with aggressive resistance of her environment toward her gender and ethnic background. Selma was refused a ride in a bus in Rijeka because of her physical characteristics. She transformed this event into a video game, where she invites viewers to deal with her avatar, displaying information about the event where she was discriminated against.

Selman Trtovac uses the concept of a line as a path on which he walks barefoot with his son, from the place where Museum of Modern and Contemporary Art was located in Rijeka before the civil war, to the place where it stands today. With this symbolic trajectory through time and space, the author underlines constant change through individual and generational movement. Also, he drew a line on a large format canvas in his own blood, as another pathway and testimony of the artist's background and identity.

The exhibition by Sanja Kojić Mladenov *My Art Is My Reality* contains a total of 18 works put up in the exhibition space of the Museum of Contemporary Art Vojvodina in Novi Sad, from December 21, 2018 to February 27, 2019. The exhibition is of a multimedial character and includes photographs, drawings, video and audio recordings, as well as objects placed in the middle of the exhibition space. A unique and valuable element of this exhibition is the fact that it brings together artists from 18 countries with different personal histories into a single virtual art space, which, for the viewers, represents a common space, as well as a joint history of space and time.

The exhibition also includes supporting material for the entire international project *My Art Is My Reality*, in the form of a catalogue printed into 400 copies and translated into four languages (Croatian, German, French, and English) which contains information about the project, authors, photographs of the artwork, and biographies.

The significance of the exhibition as visual communication with the audience lies in the fact that it instigates questions about different social groups, which carry the legacy of deep-seated feelings of inequality carried over to following generations. The exhibition represents a call for audience's active participation in achieving rights to equality, with high awareness of individual responsibility and individual's engagement in social community. The significance is even greater considering the fact that the exhibition was shown at the Museum of Modern and Contemporary Art in Rijeka, thus connecting all the visitors into a common experience.





Snaga koja menja – Savremena umetnost Sinta i Roma

Galerija Kai Dikhas je galerija za savremenu umetnost Sinta i Roma koja je, tokom proteklih godina, postala mesto susreta velikog broja angažovanih i talentovanih umetnika i umetnica iz čitave Evrope, ali i mesto za sve one koji žele da nešto više saznaju u vezi sa Sintima i Romima. Reč je o galeriji koja se bavi romskom umetnošću koju ne možemo opisati ili definisati, uprkos njenom kvalitetu, snazi i raznolikosti. Upitno je i da li bi jedna takva definicija uopšte bila korisna, jer se sami umetnici svojim delima opiru definiciji. Dakle, u pitanju je galerija čiji se naziv poigrava sa očekivanjima posetilaca. Naime, mnogi, nažalost, i dalje neguju zablude u vezi sa manjinama uprkos tome što, često, uopšte lično ne poznaju pripadnike tih manjina. Istoriju Sinta i Roma su, obično, nažalost, pisali oni koji nisu pripadnici navedene manjine. Dakle, *sliku* o njima je stvorila većina za koju je oduvek bilo korisno da, pomoću manjine, kreira konstrukt o strancima, tj. *sliku* koja bi preuzela ulogu dežurnog krivca. Na taj način je Sintima i Romima bila uskraćena mogućnost da budu deo društva, da se obrazuju, politički samostalno zastupaju i da dobiju neophodne izvore pomoći.

Zato su prvi politički aktivisti i aktivistkinje (i umetnici i umetnice među njima) imali za cilj kreiranje realnije *slike* o Sintima i Romima.

Film Aleksandra Petrovića, srpskog reditelja rođenog u Francuskoj, *Skupljači perja*, nastao nekoliko godina pre prvog Svetskog kongresa Roma 1971. godine u Londonu, prvi film koji tretira položaj Roma u društvu i otkriva njihov život, kao i prvo ostvarenje u kome Romi govore svojim jezikom, postao je inspiracija i podsticaj za mnoge tadašnje aktiviste i aktivistkinje za borbu za afirmaciju Roma i romskog jezika u medijima. Za pripadnike pokreta Roma bilo je revolucionarno da su se sa svojim vlastitim jezikom pojavili na filmu koji je dobio Gran pri i FIPRESCI nagradu u Kanu i koji je nominovan za Oskara kao najbolji strani film. Iz saundtreka ovog filma potiče i današnja himna ove manjine *Delem, delem*. Film Aleksandra Petrovića je motivisao i makedonskog Roma, reditelja Rahima Burhana, za osnivanje, kasnije, veoma uspešnog međunarodnog romskog pozorišta Pralipe u Skoplju koje je, tokom 35 godina, u značajnoj meri podsticao vidljivost Roma na evropskoj kulturnoj sceni. Mada je danas taj, nekada toliko inspirativan film Aleksandra Petrovića, potrebno doživljavati sa dozom kritike, budući da prikazuje brojne antiromske stereotipe, on je, uprkos tome, izuzetno značajan dokument.¹ Nakon prvog Svetskog kongresa Roma

¹ Videti u vezi sa tim rad Radmile Mladenove www.questia.com/library/journal/1P3-4032355591/the-figure-of-the-imaginary-gypsy-in-film-i-even

Moritz Pankok

Transforming Powers – The contemporary Art of Sinti and Roma

Kai Dikhas, as the gallery of contemporary art of Sinti and Roma, has over the years become the place of gathering of many socially engaged and talented artists from all over Europe. But also it has become a place for curious questions about Sinti and Roma, which can't be answered here in the form the other person expects or hopes for. For there is by no means a description or definition of Romany Art, or even, who *they* – the Roma – are. It is doubtful that definitions would be of any use, as definitions can hardly denote what artists do. Moreover, artists themselves would challenge such definitions. Therefore, this is the gallery of something that cannot be defined, but something that truly exists, something good, powerful and diverse. The name of the gallery plays with the visitors' expectations in a way, because many people still have their own misconceptions about minorities even though they personally do not know any member of those minorities. Unfortunately, the history of the Sinti and Roma was mostly written by those who are not members of these minorities. In other word, the picture of the Sinti and Roma was created by the majority, and majorities often found it suitable to use minorities to create myths about foreigners, myths that served to present foreigners as the main culprits for everything. In such processes, the Roma were denied the possibility of being part of society, of receiving education and being represented in their own legislative bodies and of obtaining the necessary resources.

The first political activists, artists being among them, aimed to present the real image of the Sinti and Roma. *I Even Met Happy Gypsies*, the film made by French-born Yugoslav director Aleksandar Petrović several years before the first World Romani Congress, held in London in 1971, inspired many to fight for the affirmation of the Roma and Romani language in the media. At that time, the very fact that the Roma and their language appeared in a film awarded with the Oscar and the Palme d'Or was revolutionary enough in the eyes of Romani activists. A song from the film's soundtrack, *Gyelem, gyelem*, even became the Romani anthem. The film also motivated Macedonian Roma director Rahim Burhan to establish the international Roma theater, called Pralipe, which would soon become very successful – in the 35 years of its existence it made a strong contribution to the Romani presence on the European cultural scene. Even though Petrović's film should be taken with a larger dose of criticism nowadays, as it contains

u Londonu 1971, prošlo je još nekoliko godina dok se nije, nadovezujući se na optimistični duh pokreta za prava građana, i pokret likovnih umetnika i umetnica Sinta i Roma, pojedinim izložbama počela skretati pažnja javnosti na zanemarenu, ali postojeću likovnu umetnost ove manjine. Promene su se počele događati gotovo simultano, na raznim mestima: mlada aktivistinja, Agneš Daroci (Agnes Daroczi) je privukla pažnju nastupom na mađarskoj državnoj televiziji recitacijom pesme na romskom jeziku, ona je 1979. godine bila kustoskinja izložbe *First National Exhibition of Self-Taught Roma Artists* u Mađarskoj; u Francuskoj su harizmatični multitalentovani Žerar Gartner (Gérard Gartner), koji nije bio uspešan samo kao profesionalni bokser već i po tome što je stvarao i jedinstvene apstraktne skulpture, kao i francuska književnica Sandra Žaja (Sandra Jayat) velikom umetničkom izložbom javnosti predstavili novi autoportret ove manjine. Oni su, zahvaljujući pomoći tadašnjeg ministra kulture i sadašnjeg rukovodioca Arapskog instituta u Parizu, Džeka Langa (Jack Lang), čiji je telohranitelj povremeno bio Gartner, 1985. godine u pariskoj Konsjeržeriji, organizovali veličanstvenu izložbu pod nazivom *Prva međunarodna izložba „Art Tzigane“*.

S početka je interesovanje za umetnost Roma bilo simplifikovano kroz percepciju da je reč o „naivnoj“ umetnosti. U tome se odmah krila opasnost od nespornosti. Jer često, poklonici i kolekcionari, ove navodno *naivne* umetnosti, suočeni sa raznovrsnim umetničkim iskazima današnjih umetnika i umetnica, smatraju da se ne radi o umetnosti pravih „Cigana“, kako Sinte i Rome čak i danas pejorativno nazivaju. Pritom, ne vodeći računa o tome da je umetnost moćno sredstvo samoodređenja (a to uključuje i prethodno navedenu navodno *naivnu* umetnost) i da prikazuje slike koje se razlikuju od slika koje oblikuju drugi. Stoga, ne možemo govoriti o romskim umetnicima/-icama, već o umetnicima/-icama koji su (i) Romi.

Prvi Romski paviljon na Bijenalu umetnosti u Veneciji 2007. godine, na kojem je kustoskinja bila Timea Junghaus (Tímea Junghaus) bio je mesto međunarodnog proboja ove umetnosti. Upravo izraženi individualizam umetnika i umetnica, njihova formalna i sadržajna raznolikost, njihovo decidirano i svesno korišćenje različitih medija urušava uspešnost hegemonije tuđe slike o ovoj manjini, koja je postojala vekovima, a koja pogrešno polazi od toga da se svim pripadnicima jedne manjine mogu pripisati iste osobine.

Umetnost Valeri Lere, Andrea Rača, Emilije Rigove i Selme Selman, predstavljena na izložbi *My Art is my Reality*, je primer današnje umetničke avangarde evropskih Roma koja sledi dela svojih prethodnika, a koja se, izuzev po etničkom poreklu i delimično tematici ovih dela, ne bi mogla prepoznati, isključivo kao romska umetnost. Štaviše, ona je važan doprinos opsežnijoj aktuelnoj i kritičnoj raspravi o tome ko smo mi sami i u kojoj je meri upravo tretman manjina u Evropi onaj momenat koji, s obzirom na desničarski populizam i ponovno buđenje nacionalnih refleksija, definiše preživljavanje naše zajedničke transnacionalne državne tvorevine.

Austrijska Romkinja Ceija Stojka (1933-2013), koja je preživela zatočeništvo u tri koncentraciona logora, svojom je umetnošću, i svojim pisanjem, u velikoj meri doprinela tome da se u Austriji konačno prizna holokaust nad Romima. Njena umetnost se mogla videti i na velikoj izložbi *Rekvijem za Aušvic (Requiem for Auschwitz)* i *Ceija Stojka Slike i crteži (Ceija Stojka Paintings and Drawings)* 2018. godine u Zagrebu. Prikaz nepravde koja je učinjena njoj i nenoj porodici postala je čin emancipacije. Ona je prekinula tabu ćutanja te prihvatila bolno suočavanje sa

many anti-Roma stereotypes, it remains an important document.¹ Several years passed after the first Romani Congress before a movement of the Sinti and Roma artists, pursuing the optimistic spirit of civil right movements, began to organize exhibitions and direct the public's attention towards the neglected art of these minorities. In Hungary, a young activist Agnes Daroczi drew attention by reciting a poem in Romani language on public TV, while in 1979 she curated the exhibition *First National Exhibition of Self-Taught Roma Artists*. Meanwhile, in France, the charismatic and multitalented Gérard Gartner, who was not just a successful boxer, but he also created unique abstract sculptures, and French writer Sandra Jayat decided together to hold an exhibition that would present the world with the new self-portrait of this minority. In 1985, with the help of Jack Lang, today's president of the World Arab Institute in Paris, who then served as the minister of culture, for whom Gartner occasionally worked as a bodyguard, they organized a marvelous international exhibition, *Art Tzigane*, at Conciergerie in Paris.

At first, the general opinion was that the Romani art was a "naïve" art, and this gives rise to a misunderstanding. When they see different expressions of contemporary Roma artists, admirers and collectors of this supposedly naïve art often think that it is not the real art of the "Gypsies", as they discriminately refer to the Sinti and Roma even today. However, they fail to understand that, in order to set the Roma free from the stereotypical images that people use to define them, we should not categorize these artistic expressions. Art (including the supposedly naïve art) is a powerful means of self-determination, presenting images that differ from the images formed by others. Therefore, these are not *Romani artists*, but they are *artists*, who are (also) Roma. The first Roma pavilion at the Venice Biennale (2007), curated by Tímea Junghaus, was the place of breakthrough of the Roma art. The strong individualism of these artists, the diversity of their artistic expression, their resolute and mindful use of different media debunks the mythical image of the minority, image that has been built for centuries and which works on a false assumption that all members of a minority have the same traits.

The art of Valérie Leray, André Raatzsch, Emilia Rigová and Selma Selman, presented as part of *My Art is my Reality* exhibition, represents the latest avant-garde art of the European Roma, which follows the works of its predecessors, but, except for its ethnic background and to some extent the subject matter of the works, cannot be defined as strictly Roma art. Moreover, this art strongly contributes to critical discussions about our own identities and the extent to which the treatment of minorities affects the survival of our shared transnational state.

The Austrian Roma artist Ceija Stojka (1933 – 2013), who survived three concentration camps, in her art and writings largely contributed to the fact that Austria finally recognized the Romani holocaust. Her art could recently be seen in Zagreb (2018), in *Requiem for Auschwitz* and *Ceija Stojka Paintings and Drawings* exhibitions. Depiction of injustice done to her and her family became an act of emancipation. Stojka broke down the taboo of silence and

¹ Compare with the text of Radmila Mladenova, <https://www.questia.com/library/journal/1P3-4032355591/the-figure-of-the-imaginary-gypsy-in-film-i-even>

sopstvenim sećanjem kako bi izašla iz pasivne uloge žrtve i postala ona koja deluje, javni glas Roma u Austriji. Valeri Lere se, kao potomak Manuša koji je za vreme Drugog svetskog rata bio zatvaran u francuskim logorima, na potpuno drugačiji i višeslojan način, kroz svoje fotografije, posvetila sećanjima na progon i politici sećanja. Mestima progona i bivšim logorima, koji obično nisu obeleženi, umetnica svojim često neupečatljivim, ali tehnički preciznim slikama krajolika, dodaje nevidljivi kontekst sećanja na okrutne zločine etničkog progona. Njeni radovi su ujedno i promišljanja o mediju fotografije kao takvom, ali i snažna opomena protiv prećutkivanja i zaborava, koje je nemoguće za porodice progonjenih. Andre Rač, danas saradnik u Dokumentacijskom centru nemačkih Sinta i Roma (Dokumentationszentrum Deutscher Sinti und Roma) u Hajdelbergu, konceptualno se bavi fotografijom i prikazom manjina na fotografiji. U navedenom mediju istražuje umnožavanje stereotipa, koji se doduše prepoznaje kao takav, ali realno dokumentovan u stvarnosti služi za širenje rasističkih stereotipa kao što je, recimo, *egzotika* ili se koristi za isticanje ili iskorišćavanje (pa i komercijalno) navodno *pitoreskne različitosti*. I Emilija Rigova, u svojim radovima, pronalazi osetljive puteve za prelaz iz pasivnog ćutanja žrtava u subjekat koji deluje, što se manifestuje kroz iskaz umetnosti kao oblika otpora. I na kraju, neophodno je pomenuti i međunarodno uspešnu, mladu umetnicu iz Bosne i Hercegovine, Selmu Selman, koja svoju umetnost vešto i samosvesno upotrebljava kao moćno sredstvo provokacije čime izaziva snažnu pažnju.

Dok su politički zahtevi aktivista i aktivistkinja iz redova Sinta i Roma od Svetskog kongresa Roma iz 1971. godine još uvijek gotovo isti i, nažalost nisu ispunjeni, zahvaljujući uspešnim radovima umetnika i umetnica, poljuljani su vekovima stari stereotipi o manjinama za koje se činilo da su večni te i među Sintima i Romima dolazi do promena, tako da se, na kraju, i same romske institucije mogu posvetiti temama u vezi sa manjinama.

Galerija Kai Dikhas (engl. *place to see*), čiji bismo naziv sa romskog jezika mogli prevesti kao *mesto posmatranja, gledanja*, otvorena je 2011. godine, mada je potreba za takvim mestom postojala i ranije. Danas ona služi kao platforma za umetnike i umetnice, mesto koje prati razvoj savremene istorije Sinta i Roma, na kojem je, u međuvremenu, realizovano 95 izložbi.

Za mene, koji poreklom nisam Rom, posebna je čast i zadovoljstvo što uživam poverenje i prijateljstvo tako velikog broja ljudi i jedne takve institucije.

S obzirom da je dominantan istoriografski diskurs onaj u kojem preovladavaju zapisi i gledišta Zapadnjaka i ljudi bele rase, te činjenici da je romska kultura najčešće arhivirana samo u etnološkim zbirkama, izuzetno je značajno što je, s međunarodnim digitalnim arhivom Sinta i Roma (RomArchive, the Digital Archive of the Roma) a uz pomoć nemačkog Zavoda za kulturu (Kulturstiftung des Bundes), pod vođstvom Roma konačno osnovan Arhiv koji bi dokumentovao kulturu ove manjine i učinio je dostupnom. A sa Evropskim institutom Roma za umetnost i kulturu (European Roma Institute for Arts and Culture) koji je osnovan nakon dugogodišnjih priprema umetnika/-ica i aktivista/-kinja Arhiv će pod vođstvom njegove direktorke, Timee Junghaus, od januara 2019, biti u rukama stručno angažovanog tima.

accepted the painful memories in order to shed the passive role of a victim and transform into someone who reacts, into the spokesman of Austrian Roma. Valérie Leray, as a descendant of the Manush, the Romani who were held prisoners in French concentration camps in World War 2, devoted her photographic work to the memory of these sufferings, taking a different, multilayered approach. Her technically precise depictions of landscapes give the places of imprisonment an invisible context of memory. Leray's work, which can also be seen as a reflection on photography as a medium, serve as a stern warning against forgetting and suppression. André Raatzsch, the associate in Documentation and Cultural Centre of German Sinti and Roma in Heidelberg, focuses on conceptual photography and presentations of the Romani minorities. In his work, Raatzsch examines the multiplication of stereotypes that, when documented in public, only induce further multiplication, thus making the alleged differences even more visible. Like Stojka, Emilia Rigová also pursues the tender paths of the transformation from the passive role of a silent victim into an active subject, which is manifested through art as means of resistance. Finally, the internationally acclaimed artist from Bosnia, Selma Selman, knows how to use her art to provoke our attention and deepen our perception.

Even though the political demands of the Sinti and Roma activists have mainly remained unfulfilled since the first World Roma Congress, the successful work of the Roma artists have managed to challenge the traditional stereotypes about minorities. That being so, the Sinti and Roma have also raised awareness among themselves, which means that the Roma institutions also begin to deal with this subject.

The place of observing (i.e., the place where you can see, or in Romani *Kai Dikhas*) was needed even before 2011, when Kai Dikhas Gallery opened its door to the world. Since then, this gallery has become the platform for artists, the place that follows the interesting development of the modern Sinti and Roma history, and so far held as much as 95 exhibitions. Not being a Roma myself, I am therefore particularly honored and happy for enjoying the trust and friendship of this large number of people.

Considering the fact that dominant ways of writing down the history is those of the Westerners and the whites, and that the Roma culture has, at best, been only documented in ethnological collections, it is good that with the digital archives of the Sinti and Roma, the international RomArchive, created with the support of the Federal Cultural Foundation, we have finally received a platform that documents the culture of this minority and makes it available. And thanks to the recently founded European Roma Institute for Arts and Culture, which is run by director Tímea Junghaus, the archives will soon be in the hands of a devoted and professional team.

Gili Avissar



Kofer | Suitcase
2015.
video
2'16"

Ja se savijam da stanem unutar kofera i počinjem da oblačim jedan kostim preko drugog, brzo menjajući identitete dok prihvatom gomilu odeće i držim se toga. Kofar funkcioniše i kao dom, i kao prevozno sredstvo, i kao sklonište.

I bend myself to fit inside a suitcase and start wearing one costume over another, rapidly changing identities as I embrace a pile of clothes and cling to it. The suitcase functions both as a home, as a means of transport, and as a shelter.







Kofer | Suitcase
2015,
video
2'16"

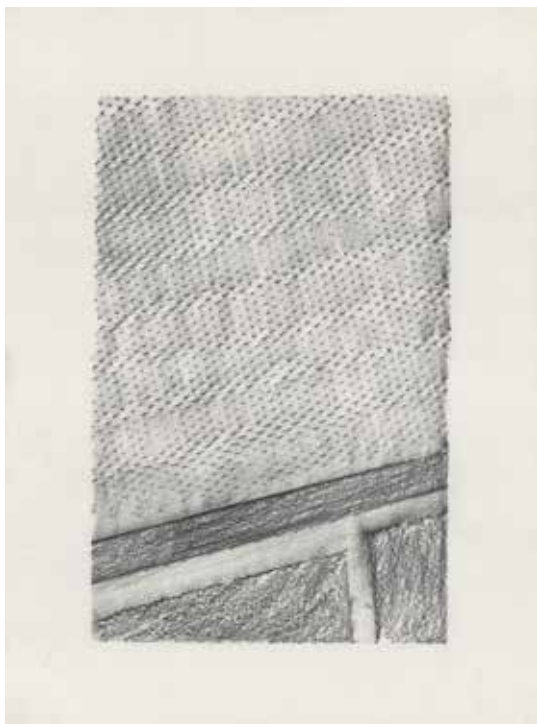
diSTRUKTURA



In between spaces
2017.
frotáž, olovka na papiru
frottage, pencil on paper
98x(40,5x29,5cm)

U svojim istraživanjima urbanog prostora, umetnička grupa diSTRUKTURA često prati model situacionističkih psihogeografija kako bi mapirala neotkrivene prostore i manje poželjne putanje. U projektima *We are living in a beautiful wORLD*, predstavljajući šetnju kao umetničku formu, bave se pitanjima „odliva mozgova“ i ljudskog kapitala, upoznaajući grad iz perspektive migranata.

In between spaces je deo projekta *We are living in a beautiful wORLD – Spain*, koji prati migraciju umetnika, intelektualaca i drugih agenata visokoobrazovanog društva latinske Amerike u gradove Španije, tačnije Barselonu i Madrid. 6 visokoobrazovanih mladih migranata su podelili svoje gradske rute ali i svoja iskustva o poteškoćama, prednostima i mogućnostima koje se javljaju u novom okruženju. Vizuelni tok kojima je formalizovan projekat pokazuju ne samo seriju subjektivnih kartografija već i mapu njihovog odlaska i dolaska kojom se odražava identitet, integritet i stvaranje odnosa sa drugima. Rad se sastoji od 98 frotáža, dimenzija 40,5 x 29.7 cm svaki, nastalih od otisaka koje je grad svojim površinama ponudio duž putanja koje su umetnici pratili. Ovi otisci antropocene dozvoljavaju nam da razmišljamo o gradskim tokovima koji su vezani za naše identitete i emocije a ponajviše o procesima uspostavljanja modela življenja u kontekstu globalizacije post-industrijskog kapitalizma.



In their explorations of urban space, artistic duo diSTRUKTURA often relies on model of Situationists' psychogeography in order to map obscure spaces and less desirable paths. In projects *We are living in a beautiful wORLD*, with walking as art form, diSTRUKTURA deals with issues of brain drain and human capital, introducing the city from the perspective of migrants.

In between spaces is part of *We are living in a beautiful wORLD – Spain*, which tracks migration of artists, intellectuals and other agents of the Latin American cognitive capital in the cities of Barcelona and Madrid in Spain. 6 highly educated young migrants shared their city routes as well as their experiences on difficulties, advantages and possibilities that arise in a new environment. The visual drifts by which the artists formalized this project showed not only this series of subjective cartographies but also a map of their departure and arrival reflecting on identity, integrity and making of the relationship with others. The work comprise of 96 frottage drawings, size 40,5 x 29,7 cm each, made as imprints that the city, with its surfaces along the paths followed by artists, had to offer. These prints of the Anthropocene allows us to think alongside these paths, in these lines of drifts relating to our identities and emotions and mostly about the processes of establishments of life models in the context of the globalisation of postindustrial capitalism.

In between spaces
2017.
frotaž, olovka na papiru
frottage, pencil on paper
98x(40,5x29,5cm)

Robert Jankuloski



INSTANT PORODICE_Multiplikacija ljubavi
| INSTANT FAMILIES_Multiplication of love
2017.
video, fotografije
2'

U svojem najnovijem projektu nazvanom *Instant porodice_multiplikacija ljubavi*, ostvarujući atmosferu distance i sceničnosti, Robert Jankuloski direktno suočava nepoznate ljude s izabranom skopskom scenografijom, ljude koji među sobom nemaju pravi kontakt i vezu, a koji su okupljeni u grupama radi stvaranja iluzije porodice. Te „nepostojeće“ i „nestvarne“ porodice, licem okrenute prema novim/ starim „kulisama“, građevinama, fasadama i objektima (skulpture, fontane...), a leđima prema slučajnim promatračima, govore o besmislu, zbrci i konfuziji lažno-istinitih informacija i činjenica. Svojim radovima umetnik postavlja pitanja: Kako doći do istine, kako utvrditi verodostojnost izrečenog ili prikazanog? I da li je to uopšte potrebno kada su laž i manipulacija zavodljivije i privlačnije, te kroz skandale i ekscese nude permanentna uzbuđenja? (Svetlana Mladenov)



In his latest project, called *Instant Families_Multiplication of Love*, which creates an atmosphere of distance and picturesqueness, Robert Jankuloski puts unknown people in a selected Skopje scenery. These people are completely unrelated to each other, but they are gathered in groups in order to give the illusion of families. The “nonexistent”, “unreal” families, placed in such way that they face the new/old “backdrops”, buildings, facades and objects (sculptures, fountains, galleons...), with their backs against random observers, speak of the meaninglessness, mess and confusion created by falsely true information and facts. How can we reach the truth, how can we determine the authenticity of what is said or presented? Moreover, is it necessary, as lies and manipulation are more seductive and attractive, and offer permanent excitement in scandals and excesses? (Svetlana Mladenov)

INSTANT PORODICE_Multiplikacija ljubavi
| INSTANT FAMILIES_Multiplication of love
2017.
video, photos
2’

Romeo Kodra



Tihi performans, ili Getoizacija grada
| Silent Performances, or the Ghettization of a City
2018.
fotodokumentacija performansa
photodocumentation of the performance
12x(29,7x42cm)

Rad je nastao oktobra 2018 u okviru "Artivism-a", projekta *ArtKontak*, organizacije za kulturu (NVO) iz Tirane, Albanija. Sastoji se od 12 fotografija (9 fotografija sa maskama su iz serije *Imodži (Emoji)*, a 3 bez maski su iz serije *Fil ruž (Fil Rouge)*) javne intervencije/performansa pod nazivom *Nemi performansi, ili Getoizacija grada*.

Na ovom radu su, kroz radionicu, kao ko-autori i kustosi sarađivali i studenti-umetnici sa Univerziteta umetnosti i Umetničkog liceja u Tirani.

Između decembra 2017. i februara 2018. gradonačelnik Tirane, Erjon Veljaj, zajedno sa ambasadorom SAD-a u Albaniji, Donaldom Luom, ambasadorom Italije u Albaniji, Albertom Kutiljom, stalnim predstavnikom UNDP-a (UN programa za razvoj)u Albaniji, Brajanom Vilijamsom, je bio srećan da otvori 120 *kuća*, nalik na logorske, za romsku zajednicu, koje su zamenile one *tradicionalne*, efemerne barake na istom prostoru. Ove *kuće* su sagrađene nakon pobune romske zajednice (požari, sukobi) protiv vladine i opštinske zabrane da uđu u obližnje kuće za socijalno stanovanje koje su bile dostupne siromašnim porodicama, ali samo onima koje su mogle garantovati, stalnim legalnim zaposlenjem, da će redovno plaćati mesečnu stanarinu. Ova podela između siromašnih i najsiromašnijih društvenih slojeva je deo vladavine albanskog (ne)tranzicionog perioda koji nalazi svoju apoteozu u *Rolling Hills*-u (*Ustalasani brežuljci*), naselju sa vilama više-milionske vrednosti, *zaštićenom* visokim zidovima, čiji su vlasnici ili stanari albanski oligarsi, novi bogataši ili strani predstavnici koji mogu priuštiti ove cene.

Foto: Ajet Rira

Obrada/Editovanje/: Paul Voggenreiter, Dritan Hyska, Romeo Kodra

Koncept: Olsi Bogdani, Arens Dobi, Anxhela Shehi, Claudia Imami, Angjelo Sevo, Suela Biba, Emanuela Gjona, Marinela Sufa, Frensi Duka, Emanuela Kullaj, Romeo Kodra



The work was created in October 2018, in the framework of “Artivism”, a project of *ArtKontak*, a cultural organization (NGO) from Tirana, Albania. It consists in 12 photos (9 photos with the masks are of the series *Emoji* and 3 without masks of the series *Fil Rouge*) of a public intervention / performance titled *Silent Performances, or the Ghattization of a City*. This work, through a workshop, was co-created-curated with the students-artists of the University of Arts and Artistic Lyceum of Tirana.

Between December 2017 and February 2018 Tirana's Mayor Erjon Veliaj together with US Ambassador in Albania Donald Lu, Italian Ambassador in Albania Alberto Cutillo, and UNDP Resident Representative in Albania Brian J. Williams happily inaugurated 120 lager-like *houses* for Roma community that replaced the *traditional* ephemeral barracks in the same territory. These *houses* were constructed after the Roma community uprising (fires, clashes) against the governmental and municipal prohibition to enter the nearby social houses that were available only for poor families, but that could guarantee through a legal job the monthly payment of the rent. These division between the poor and poorest social classes is part of the governmentality of the Albanian (un)transitional period that finds its apotheosis in the *Rolling Hills*, a multimillionaire villas quarter *protected* by high walls, mostly owned or rented by Albanian oligarchs, new riches, or foreign representatives who can afford the prices.

Credits – Photo: Ajet Rira

Editing: Paul Voggenreiter, Dritan Hyska, Romeo Kodra

Concept: Olsi Bogdani, Arens Dobi, Anxhela Shehi, Claudia Imami, Angjelo Sevo, Suela Biba, Emanuela Gjonaj, Marinela Sufa, Frensi Duka, Emanuela Kullaj, Romeo Kodra

Tihi performans, ili Getoizacija grada
| Silent Performances, or the Ghattization of a City
2018.
fotodokumentacija performansa
photodocumentation of the performance
12x(29,7x42cm)

Stevan Kojić



Umetničko polje interesa Stevana Kojića nalazi se u preseku nauke, umetnosti i tehnologije. Svoje interdisciplinarno istraživanje Kojić najčešće realizuje kroz hibridne instalacije, digitalne animacije i fotografiju. U svom umetničkom projektu *Samoodrživi sistem apsurda* (2010-2018) bavi se savremenim temama, kao što su: ekologija, iskorišćavanje prirodnih resursa, genetska modifikacija, veštačka inteligencija i stvaranje samoodrživih sistema, ali takođe i pitanjima privatnih i javnih odnosa, problemom percepcije sadržaja i promenljivosti informacija. Kreira specifične bio-tehnološke strukture, da bi naglasio primarnu ideju projekta, apsurdnost pojedinih društvenih odnosa.

Samoodrživi sistemi apsurd - Hauba za kosu koja leči depresiju
Self-Sustaining Systems of Absurdity - Hair Dryer that Cures Depression
2010-2018.
Instalacija | Installation



Artistic field of interest of Stevan Kojić lies at the intersection of science, art and technology. He usually implements his interdisciplinary research through hybrid installations, digital animations and photography. In his art project *Self-sustaining Systems of Absurdity* (2010 – 2018) he deals with contemporary topics, such as ecology, natural resource exploitation, genetic modification, artificial intelligence and creation of self-sustaining systems, but also the topics of public and private relations, perception of content and changeability of information. He creates specific bio-technological structures to accentuate the main idea of the project – the absurdity of certain relations.

Samoodrživi sistemi apsurdna - Hauba za kosu koja leči depresiju
Self-Sustaining Systems of Absurdity - Hair Dryer that Cures Depression
2010-2018.
Instalacija | Installation

Andreja Kulunčić s kolektivom ISTE / with collective Equal



Rad kolektiva ISTE sastoji se od serije plakata, bilborda i animacija kojima se senzibilizira odnos prema ženama različitih etničkih, verskih, rasnih i seksualnih pripadnosti.

Na radioničkim sastancima članice kolektiva ISTE detektovale su osnovne probleme s kojima se susreću na svakodnevnoj i institucionalnoj osnovi, a koji su rezultat diskriminatornih oblika ponašanja i diskriminatornog donošenja zakona: od straha od prolaska određenim delovima grada zbog boje kože ili verskih obeležja (hidžab), nelagode zbog upotrebe vlastitog jezika (arapski) do nemogućnosti usvajanja deteta u istospolnoj zajednici ili dobijanja azila. ISTE zajednički osmišljavaju javnu kampanju u kojoj, u prvom licu, govore o tim problemima. Kampanja se sprovodi deljenjem animiranog videa na društvenim mrežama, plakatima u siti lajt boksovima i bilbordima. Zahvaljujući javnoj kampanji navedeni problemi se očituju kao simptom društva, a ne samo privatni problemi određene grupe.

Autorke: kolektiv ISTE (inicirala i vodi Andreja Kulunčić, ostale članice žele zadržati anonimnost) / Dizajn plakata: Dejan Dragosavac – Ruta / Fotografije na plakatu: Ivan Posavec / Režija i animacija: Vedran Štefan / Montaža: Maida Srabović / Dizajn zvuka i mix: Ivan Mihoci / Muzika: Žen / Tekst o projektu: Irena Bekić / Dokumentacija projekta: Ivo Martinović / Zagreb, 2017.

ISTE - za prihvatanje različitosti | EQUALS - for the Acceptance of Diversity
2017.

city-lights poster, dokumentarni material, animacija
citylights, documentation material, animation
2x (118,5x175)cm, 350x86cm, 350x34cm, 1'52"



The work of the EQUALS Collective comprises a series of posters, billboards and animations that sensitise attitudes to women of diverse ethnic, religious, racial and sexual affiliations.

Through a series of workshop meetings, the members of EQUALS Collective have defined the basic problems they encounter on daily and institutional basis as the results of discriminatory behaviour and discriminatory legislation: from the fear of passing through certain parts of the city because of their skin colour or religious emblems (the hijab), embarrassment at using their own language (Arabic), to the inability of a same-sex couple to adopt a child and difficulties in being granted asylum. Together the members of the collective devise a public campaign in which they speak in the first person about these problems. When these problems are spoken out in public, in an animated video shared on social networks or in posters in city light boxes and on billboards, they cease to be the problems of a given person or a group of people, but are manifested as symptoms of collective identities.

Authors: EQUALS Collective (initiated and led by Andreja Kulunčić; the other members wish to remain anonymous) / Poster design: Dejan Dragosavac – Ruta / Photos: Ivan Posavec / Director and animation: Vedran Štefan / Editing: Maida Srabović / Sound Design and Mix: Ivan Mihoci / Music: Žen / Text: Irena Bekić / Photo documentation: Ivo Martinović / Zagreb, 2017

ISTE - za prihvatanje različitosti | EQUALS - for the Acceptance of Diversity
2017.
city-lights poster, dokumentarni material, animacija
citylights, documentation material, animation
2x (118,5x175)cm, 350x86cm, 350x34cm, 1'52''

Siniša Labrović



U okviru inicijative ZA DNO – Desnica novih obećanja, koju je iniciralo Udruženje Domino uoči parlamentarnih izbora 2015, na Cvetnom trgu u Zagrebu izveden je muzičko-skandirajući performans *Ubij Cigana!* Performans je izvela grupa od dvadesetak Roma pod vodstvom konceptualnog umetnika Siniše Labrovića, a sastojao se od četiri dela. Najpre je vokalni solista otpevao jedan katren katoličko-rodoljubive pesme *Rajska Devo, kraljice Hrvata*, a zatim je čitav hor, okupljen za tu priliku, pevao distih ustaške rodoljubive pesme *Evo zore, evo dana* koja slavi ustaške zločince, Juru Francetića i Rafaela Bobana. Nakon svake strofe izvođači su skandirali: "MI HRVATI, MAMIĆU CIGANE, ZA DOM SPREMNI", a na kraju su frenetično izvikivali: "UBIJ CIGANA!"

Pesma *Rajska Devo, kraljice Hrvata* se sastoji od četiri strofe i simboliše katoličanstvo kao glavni deo hrvatskog duhovnog, političkog i kulturnog identiteta. Katolička crkva je jedan od glavnih nosilaca preobražaja hrvatskog društva od 1990. godine i ima ogroman uticaj u društvu pa se ova pesma učinila kao logičan izbor. Deo tog katoličkog, nacionalističkog i fašistoidnog preobražaja je i istorijska revizija događaja iz Drugoga svetskog rata u kojoj ustaše, nacistički kolaboracionisti, postaju pozitivna strana pa se *Evo zore, evo dana* činila kao dobar nastavak na *Rajska Devo*... Nakon svake otpevane strofe, valjalo je sve začiniti identitetskim, mrziteljsko-rasističkim i fašističkim parolama.

Ubij Cigana! | Kill the Gypsy!
2015.
video
5'15''



As part of the initiative entitled “ZA DNO – Desnica novih obećanja” [For the Bottom – the promising new Right], conducted by the Croatian nonprofit, nongovernmental organization Domino right before the parliamentary elections in Croatia in 2015, a music & chanting performance was held in Cvjetni Square in Zagreb. The performance was done by a group of twenty Roma people, led by Croatian conceptual artist Siniša Labrović, and it consisted of four parts. First a soloist sang one stanza of the catholic and patriotic song “Rajska Djevo, kraljice Hrvata” [Virgin of Paradise, the queen of Croats], then the entire ad-hoc choir sang the stanzas of pro-Ustasha song “Evo zore, evo dana” [Here comes the dawn, here comes the day], which celebrates Ustasha war criminals Jure Francetić and Rafael Boban. After each stanza, the performers chanted “WE ARE THE CROATS”, “MAMIĆ, YOU GIPSY”, “FOR THE HOMELAND – READY!”, ending with a frenetic “KILL THE GIPSY!”

The song “Rajska Djevo, kraljice Hrvata” [Virgin of Paradise, the queen of Croats] has four stanzas and it symbolizes Catholicism as the main feature of the Croatian spiritual, political and cultural identity. Catholic Church has been one of the main bearers of Croatia’s transformation since the 1990s and it has a pervasive influence in the Croatian society, hence this song seemed a logical choice. Another characteristic of the catholic, nationalist and fascistoid transformation is a historical revision of events from Second World War, where Ustashas, the Nazi collaborators, become the good guys, so “Evo zore, evo dana” seemed a logical addition to “Rajska Djevo”. Finally, after each stanza the performers called out hate-infused, racist and fascist slogans.

Ubij Cigana! | Kill the Gypsy!

2015.

video

5'15”

Valérie Leray



U svom radu *Mesto bez imena* (*Lieu sans nom*) iz ciklusa *Nomadi*, Valéri Lere predstavlja seriju fotografija i video zaipisa (ne)mesta čija se istorija iščitava jedino kroz fotografiju koja razbija prazninu njihovog postojanja u tom trenutku. Počevši od vlastite porodične priče, antropometrijskih slika i istorijskih dokumenata, umetnica sledi tragove romskih sabirnih logora iz Drugog svetskog rata u Francuskoj.

Na taj način fotografije i video zapisi postaju tragovi; dokumenti koji popunjavaju prazninu individualnog i kolektivnog sećanja, a svojom estetskom prisutnošću, svedoče o odsustvu sećanja u vezi sa istorijom Roma u Evropi. Baš zahvaljujući estetskoj snazi koju posjeduju, radovi se mogu posmatrati kao doprinos aktuelnoj političkoj raspravi koja se odvija u Nemačkoj, Francuskoj i na drugim mestima u Evropi, raspravi u kojoj postoji rizik da Romi postanu instrument, ali ovaj put u kontekstu opšte krize i krize identiteta koja se ponovo javlja na regionalnoj i nacionalnoj osnovi. (Peter Krile, filozof)

Betonske ruševine | Concrete Ruins
2009-2015.
video



In her work *Place With No Name* (*Lieu sans nom*) from *Nomads* series, Valérie Leray presents a series of photographs and videos of (non)places whose history reveals itself only through the photography that breaks the emptiness of their existence. Using her own family story, anthropometric images and historical documents as her starting points, Valérie Leray follows the trails of the Roma internment camps from World War 2 in France.

In this way, the photographs and videos become the evidence, the documents that fill the gaps in individual and collective memories. At the same time, thanks to their esthetic power, these works contribute to political discussions that are currently taking place in Germany, France and other European countries, discussions that carry the risk of making the Roma a mere instrument, but this time in the context of general crisis and the crisis of identity that reoccurs nationally and regionally. (Peter Krille, Philosopher)

Betonske ruševine | Concrete Ruins
2009-2015.
video

Monika Moteska



Ponekad su naši snovi nešto neispunjeno, daleko i neopipljivo, tek plen ptica grabljivica. Ali ponekad, samo na trenutak, mogu nas odvesti u drugi svijet, u Elvirin svijet (travestija), gde ona nakratko postaje mlada. Hoće li se, međutim, letačev (Ikarov) san ostvariti? Hoćemo li sačuvati svoje snove nakon smrti?

Sometimes our dreams can be something unfulfilled, distant and far away, captured by birds of prey. But sometimes, just for a moment, they can take us to another world, to Elvira's world (travesty), where she becomes a bride just for a moment. However, will the birdman's dream (Icarus) come true? Are we going to keep our dreams after our death?

Zauvek tvoja, Elvira | Forever yours, Elvira
2001-2018.
fotografije | photos
60x90cm, 90x60cm, 90x60cm





Branislav Nikolić



Metodologija mog umetničkog rada, koja se sastoji od sakupljanja odbačenih elemenata arhitekture, enterijera stanova, nameštaja i drvene građe, te njihove ponovne upotrebe u stvaranju umetničkog rada, na mnogim je značenjskim nivoima umrežena s terminom „sekundarna arhitektura“. Ta sintagma, koja obeležava proces mog umetničkog delovanja, odnosi se na ekonomiju sakupljanja i recikliranja materijala specifičnu za izgradnju „kartonskih kuća“ u romskim naseljima. Ovim procesom, uz specifične zanatske veštine, može se napraviti „krov nad glavom“, ali i umetnički rad arhitektonskih oblika. Finalni proizvod rada (često ostvaren uz aktivno učestvovanje samih stanovnika takvih naseobina) kombinacija je jednostavnih zanatskih postupaka gradnje privremenih objekata te “slikarskih” i “vajarskih” postupaka. Na ovaj način stvara se kolaž od raznobojnih trošnih i odbačenih elemenata.

Rad *Ispovedaonica* nastao je prema ideji gospodina Hermana Gletlera, austrijskog savremenog umetnika i sadašnjeg biskupa u Innsbuku, koji mi je jednom prilikom predložio da, od pronađenog materijala, izgradim ispovedaonicu koja bi se (privremeno) koristila u katedrali u Gracu.

Izbor materijala za ovaj rad nedvosmisleno ukazuje na marginalizovane društvene grupe (romsku i druge manjine, kao i na izbeglice kojih je danas u Evropi sve više) te na njihov drugorazredni položaj i ulogu u društvu.

Stavljanjem *Ispovedaonice* u javni prostor crkve i njenom svakodnevnom upotrebom podsećamo se na skoro zaboravljenu staru izreku da smo pred Bogom svi jednaki.

Ispovedaonica (iz serije Sekundarna arhitektura)
Confessional (from Secondary Architecture series)
2018.
instalacija - reciklirano drvo i metal
installation - recycled wood and metal
160x80x220cm



The methodology of my art, which consists of collecting discarded elements of architecture, apartment interiors, furniture and timber and their re-use in the creation of works of art, correlates in numerous ways with the term “secondary architecture”. This phrase, which marks the processes of my art, refers to the economy of collecting and recycling the materials normally used in the construction of the so-called cardboard houses in Roma settlements. This process of collecting and recycling, with the help of certain craftsman skills, can result in an artwork with true architectural forms. The final product of such work (which is often carried out with active involvement of people living in such settlements) is a combination of simple craftsman procedures of building temporary objects and painting and sculpting processes. In this way we create a collage of multi-colored, expendable and discarded objects.

The Confessional was created based on the idea of Mr. Hermann Glettler, Austrian contemporary artist and the Bishop of Innsbruck, who once told me I should use the collected material to build a confessional that would be used for some time in the Innsbruck cathedral.

The choice of materials for this work sheds a bright light on the marginalized social groups (the Roma and other minorities, as well as refugees whose number in Europe is constantly growing) and their degraded position in the society.

The Confessional, placed in the public space of the church, serves as a reminder of what is almost forgotten today: we are all equal in the eyes of God.

Ispovedaonica (iz serije Sekundarna arhitektura)
Confessional (from Secondary Architecture series)
2018.
instalacija - reciklirano drvo i metal
installation - recycled wood and metal
160x80x220cm

Vessna Perunovich



Silazak / Preko zida | Descending / Over the Wall
2018.
video
3'29"

*Za kratko vreme ovo će postati moj novi dom, sve što me ovde okružuje, dobiće novo značenje: dvorište, bašta, limunovo drvo, kameni zid koji graniči sa nebom, merdevine koje dodiruju oblake, lelujanje palmi na vetru, mirisi, zvuci ...
Upoznaću ovo mesto tako dobro da ću moći da svoje telo merim u odnosu na njega, da ovde zamislim svoj život i stvorim nove uspomene.*

Video-rad *Odlazak / Preko zida*, realizovan za vreme rezidencijalnog boravka na Malti 2017. godine, istražuje pojam doma i rizike koje donosi odlazak u novu sredinu. U širem smislu ovaj se rad bavi ključnim pitanjima vezanim za temporalnu prirodu migracija i izmeštanja te promatra univerzalno ljudsko stanje u savremenom trenutku: pitanja inkluzije i isključivanja, granica i sigurnosti, komunikacije i izolacije, kuće i otuđenja. Rad poetski istražuje ova pitanja, kroz umetničino iskustvo boravka u privremenom staništu, koje nakratko preuzima ulogu novog doma i testira lične i društvene granice. Povrh svega, rad je intimni portret pojedinca u fluksu, individue koja se kreće kroz emocionalni prostor migracije i neizvesnosti koje nosi sadašnji trenutak.



Silazak / Preko zida | Descending / Over the Wall
2018.
video
3'29"

For a brief moment this will become my new home, everything here will gain a new meaning: the courtyard, the garden, the lemon tree, the stone wall steering into the sky, the ladder touching the shifting clouds, swaying palm trees, the smells, the sounds... I will get to know this place so well that I could measure my body up against it, reimagine my life here, and create new memories.

The video work *Descending / Over the Wall*, created during Perunovich's artist residency in Malta in the winter of 2017, contemplates the notion of home and the risks of leaving one's shelter in the face of danger. On a wider scale, this work reflects on crucial issues relating to the transitory nature of migration and exile and looks at the universal state of the present human condition: the notion of inclusion and exclusion, borders and safety, communication and isolation, the notion of home and alienation. The work engages in a poetic exploration of those issues through the artist's own experience of a temporary residency stay, inhabiting an unfamiliar place, in the context of a transient home where personal and social boundaries are tested. Ultimately, the work is an intimate portrait of an individual in flux, moving through an emotional space of migration and uncertainty in this moment in time.

André Raatzsch



BECAUSE I AM AT THE SAME TIME ROMA, HUNGARIAN AND
EUROPEAN!

{roma} Ugovor o prodaji etničke pripadnosti
{roma} The contract to sell the ethnicity
2014.
video
5'30"

Umetnički kolektiv *Sostar? / Why? {roma}* osnovan je 2013. godine u Berlinu. Njegovi početnici su pisci, pesnici, umetnici i filmski stručnjaci različitog romskog porekla – Lovari, Bojaši, Karpatski Romi i Romungro. Kao nezavisna umetnička grupa uspostavljaju odnose s pretečama samoodređenja, kao i s pokretima za emancipaciju i građanska prava manjina širom sveta. Ovo iznose u svom manifestu iz 2013, nazvanom *Romska renesansa*, kao i u *Umetničkom manifestu* u kojem kažu: „Mi, etablirani umetnici i umetnici u usponu, romski intelektualci i naši prijatelji, želimo da donosimo sopstvene odluke, određujemo sopstvenu istoriju i kulturnu ulogu u Evropi (...)“

Članovi umetničkog kolektiva *Sostar? / Why? {roma}* su: Jožef Čoli Daroci (József Choli Daróczi), pesnik i prevodilac, Gustav Nađ (Gusztáv Nagy), pesnik, pisac i prevodilac, Norbert Tihanjič (Norbert Tihanyics), sineast, Andraš Kalai (András Kállai), umetnik, Henrik Kalai (Henrik Kállai), sineast, Andre Rač (André Raatzsch), umetnik i kustos, Bela Rac (Béla Rácz), rukovodilac projekata i Rodrigo Balog (Rodrigo Balogh), glumac i reditelj.



{roma} Ugovor o prodaji etničke pripadnosti
{roma} The contract to sell the ethnicity
2014.
video
5'30"

The *Sostar? / Why? {roma}* art collective was founded in 2013 in Berlin by international, Hungarian, and Hungarian-Roma members: writers, poets, artists, and film professionals with lovári, bájas, Carpathian-gypsy and romungro origins. As an independent art group it relates to the forerunners of self-determination, as well as to the emancipatory and civil right movements of the minorities worldwide. This is conceived in their manifesto from 2013 entitled *Roma Renaissance*, and their *Artistic Manifesto*: “We, the established and emerging Roma artists, Roma intellectuals and our friends, wish to make decisions ourselves, to determine our history and cultural role in Europe (...)”

Members of the *Sostar? / Why? {roma}* art group: József Choli Daróczi (poet, translator), Gusztáv Nagy (poet, writer, translator), Norbert Tihanyics (filmmaker), András Kállai (artist), Henrik Kállai (filmmaker), André Raatzsch (artist, curator), Béla Rác (project manager), Rodrigó Balogh (actor, director, Independent Theatre)

Emília Rigová



Vomite, ergo sum!
2018.
video
45", loop

Navedena umetnica se već dugo u svom radu bavi temom kulturnih i društvenih stereotipa i politike tela. Njeni umetnički projekti se temelje na istraživanju i analizi društva, a ideje koje u tim projektima nastaju izražava vizuelnim jezikom. Proteklih pet godina posebno se bavi temom unutrašnje i spoljašnje izgradnje romskog identiteta i apropijacije romskog tela u dugačkoj istoriji evropske kulture. Provodi dekonstrukciju stereotipnih reprezentacija kojima se služi većina. Upušta se u dijalog s publikom i preispituje njihove duboko ukorenjene stavove koji se, uglavnom, temelje na površnim kontaktima s Romima ili prikazima koje nam plasira mejnstrim kultura. Naziv ovog video-rada aludira na Dekartovu izreku *Cogito, ergo sum*, odnosno, *Mislim, dakle jesam*. Povraćanje je zapravo metafora za položaj Roma i način na koji ih društvo posmatra.

For quite a long time, the artist has been dealing in her work with the topic of cultural and social stereotypes and politics of the body. Her art projects are based on social research and analyses and the resulting ideas are expressed in visual language. Over the past five years, she has been exploring the topic of internal and external construction of the Roma identity and the appropriation of the Romani body in the long history of European culture. She deconstructs stereotypical representations used by majorities. She engages in a dialogue with the audience on the topic of perception and construction of the Romani identity and challenges their subjective views which are mostly based on their superficial contact with Roma or stereotypical depictions of the mainstream culture. The title of this video is an allusion to Rene Descartes' saying *Cogito, ergo sum*, usually translated into English as *I think, therefore I am*. Vomiting here serves as a metaphor of the position of the Roma and people's perception of them.



Keres Kultúra?
2018.
fotografije | photos
100x100cm

Autoportreti umetnice sa zlatnim zubima kritički progovaraju o tome ko stvara kulturu Roma i na koji se način ta kultura predstavlja. Autorka dekonstruiše stereotipe o Romima, ali ujedno izlaže Rome kritici jer često prisvajaju romantične mitove o sebi samima i nadograđuju ih. Tekst koji prati foto-instalaciju potiče iz romskog jezika i znači: Stvaramo li kulturu?

These self-portraits of the author with golden teeth critically discuss the issue of who forms the culture of the Roma and how this culture is presented. The author deconstructs the stereotypical view of the Roma, but she also exposes them to criticism because they often take the romantic myth about themselves and fill it in. The text accompanying the photo installation comes from the Roma language and it means Do we create a culture?

Selma Selman



Zbog nedavne medijske pažnje koju je privukao moj rad, povećao se broj pojedinaca koji žele da me, u različitim stepenima intenziteta i na različite načine, izazovu na rasnoj, seksualnoj i elitističkoj osnovi. Kao umetnica, aktivistkinja i edukatorka koja se bori protiv nasilja svake vrste – od socioekonomske marginalizacije i rata pa sve do individualnih zločina mržnje – ne odobravam nijedan čin koji bi mogao imati negativne posledice, pa ni one koji žele da napadnu mene ili moj rad. Međutim, kao pojedinka koja se čitavog života mukotrpno trudila, da se, usprkos društvenoj nejednakosti, obrazuje, brine za porodicu, bori protiv negativnih stereotipa i doprinosi svojoj zajednici, ne želim da podnosim neinformisana, negativna, reakcionarna sranja koja proizlaze iz lažnih podela. I stoga, otvoreno izazivam sve one koji žele izazvati mene i moj rad kako bismo se obračunali u onlajn dvoboju Mortal Kombata. Ovi onlajn dvoboji će biti deo mog rada u toku pod nazivom *Superpozicija 3: Napad napada*, a vaša nezadovoljstva, kao i igre, biće prikazani u umetničkim prostorima širom sveta. Rad se realizuje u saradnji sa Čongom Piterom Lijem a.k.a Ši-Taj Vejom (Chongha Peter Lee, a.k.a Shi-Tay Wei).

Napad | Attack
2018.
rad u toku | ongoing work



Due to the recent media attention of my works, there has been a rise in individuals who would like to challenge me on racist, sexist and elitist grounds in varying degrees and tones of intensity. As an artist, activist and educator struggling to end violence of all sorts - from socio-economic marginalization, to militarized warfare, to individual-level hate crimes - I cannot condone any actions that would result in negative outcomes, even for those who seek to aggress me or my work. However, as an individual who has worked hard the entire life through social inequality to educate themselves, provide for their family, enrich their community, and combat negative stereotypes - I'm not going to put up with uninformed, negative, reactionary bullshit borne out of false divisions. Hence, I am openly challenging anyone who would like to challenge me or my work to settle the issue through an online duel of Mortal Kombat. These online duels will be part of an ongoing art work titled *Attack*, and your grievances in addition to the games will be shown in art-spaces worldwide. This work is an ongoing project in creative partnership with Chongha Peter Lee, aka Shi-Tay Wei.

Napad | Attack
2018.
rad u toku | ongoing work

Irena Sladoje



Papir trpi svašta
Paper can take anything
2010.
video
7'

Slika predstavlja hiruršku proceduru na listu papira. Slika je praćena audio snimkom - čitanjem otvorene poruke koja je bila vrsta komunikacionih alata koji su zamenili pismo tokom rata u Bosni i Hercegovini 1992-1995. Sadržaj poruke se ponavlja samo, se datumi menjaju. Ovaj rad govori o preispitavanju sećanja, otvaranju traumatske prošlosti i zatvaranju (proces šivenja) - proces koji se ponavlja.

The image represents a surgical procedure on a sheet of paper. The image is accompanied with an audio recording – a read-out of an open type message that was a type of communication tools that replaced the letter during the war in Bosnia and Herzegovin 1992 - 1995. The content of the message is repeated, only the dates are changed. The piece speaks of reexamination of memory, opening of traumatic past and the closure (stitching process) - the process that repeats.



We are



Papir trpi svašta
Paper can take anything
2010.
video
7'

e alive.

Andrej Strehovec



'EUROPIA MEMBRANE - OBSERVING SPACE PERFORMANCE' je performans smešten u okviru naduvane kapsule sa ulazom za jednu osobu. U unutrašnjosti, posetioci mogu čuti zvučni zapis planete Jupiter *. Membrana je razvijena kao ikona, koja predstavlja utopiju uspostavljanja idealnog društva u svemiru. Struktura se odnosi na vremenski okvir od prvih istraživanja leta do savremenih rešenja za život u vanzemaljskom okruženju. Membrana se koristi za uspostavljanje prostora unutar prostora, za ličnu kontemplaciju. Kroz svoje simbolično prisustvo i iskustvo unutrašnjosti, struktura ima za cilj pokretanje kolektivnog sećanja na otkrića u svemiru i očekivanja u vezi sa razvojem društva.

** Originalni prostorski snimci snimljeni uz pomoć NASA i Donald Gurnett sa Univerziteta u Ajovi.*

<http://www-pw.physics.uiowa.edu/space-audio>

(audio interpretacija napunjenih solarnih čestica koje reaguju sa Magnetosferom Jupitera, snimljene pločastim valom PWS na Voyager 2, dok je letelica pristupila Jupiteru 2. jula 1979.)

*** Projekat je deo bijenala BIO50: Europa membrane (Observing space) / MAO Ljubljana, Modern Gallery Ljubljana (24th Bienal of Design Ljubljana - BIO50), Ljubljana, Slovenia / septembar 2013*

'EUROPIA MEMBRANE - OBSERVING SPACE PERFORMANCE' is a performance set within a blown-up capsule with a single-person entrance. Inside, the visitor can hear a soundtrack of planet Jupiter*. The membrane is developed as an icon, representing the utopia of establishing an ideal society in Space. The structure refers to a timeframe from the first flight explorations, to the contemporary solutions for living in an alien environment. The membrane is used to establish a space within a space, for personal contemplation. Through its symbolic presence and experience of the interior, the structure aims to trigger a collective memory of Space discoveries and expectations regarding the development of society.

** Original space audio recordings provided courtesy of NASA and Donald Gurnett of The University of Iowa.*

<http://www-pw.physics.uiowa.edu/space-audio>

(audio interpretation of charged solar particles reacting with the Magnetosphere of Jupiter, recorded by the PWS plasma wave instrument on Voyager 2 as the spacecraft was approaching Jupiter on July 2, 1979)

*** Project was a part of BIO50: Europa membrane (Observing space) / MAO Ljubljana, Modern Gallery Ljubljana (24th Bienal of Design Ljubljana - BIO50), Ljubljana, Slovenia / september 2013*

EUROPIA MEMBRANE - OBSERVING SPACE PERFORMANCE

2013, 2018.

arhitektonska instalacija, zvuk

architecture installation with sound

600x220x220cm, 26'51"



Andrej Strehovec
(sa saradnicima: Tatjana Tucić, Branislav Majstorović)
(in collaboration with Tatjana Tucić, Branislav Majstorović)
EUROPIA MEMBRANE – TOPOS POIESIS
2017-2018.
video instalacija
video installation
4'4''

EUROPIA MEMBRANE – TOPOS POIESIS` je audio-video performans, koji istražuje napetost između ideala utopije i distopijske stvarnosti kroz savremeni internetni fenomen ASMR*. Izvođenje interpretira ovaj fenomen kao kolektivnu kapsulu.

Video zapis uključuje reinterpetaciju avangardne pjesme (Vuica Rešin Tucić: `Pesma rastanka`, 1970), koja koristi eksperimentalni princip jezičke dekonstrukcije. Pjesma je interpretirana i snimljena u načinu ASMR* (Autonomna senzorna meridijanska reakcija), koji je sociološki fenomen i internetska sub-kultura koja služi audio i video eksperimentima za pružanje ličnog senzorskog iskustva.

Video zapis je praćen tekstom u obliku titlova, koji odražava stanje savremenih ideoloških tendencija.

** ASMR se opisuje kao nizak nivo euforije ili smirujuće i meditativno stanje koji se može podstaknuti različitim zvucima i vizuelnim podsticajem. Na YouTubeu taj fenomen nadahnuo je stvaranje "šaputavih" video zapisa u kojima ljudi pokušavaju pokrenuti reakciju (ASMR - Autonomna senzorna meridijanska reakcija) gledaoca govoreći tihim glasom i stvarajući razne zvuke, a te videoe prate milioni sledbenika.*

*autor koncepta, performans, video editovanje: Andrej Strehovec
performans, savjetovanje: Tatjana Tucić
audio/video snimak: Branislav Majstorović
akustična pjesma: Vujica Rešin Tucić ("Pesma rastanka", 1970)*

`EUROPIA MEMBRANE – TOPOS POIESIS` is an audio-video performance, which explores the tension between the ideals of utopia and the dystopian-like reality through a contemporary internet phenomenon of ASMR*. Performance interprets this phenomenon as a collective capsule.

The video includes a reinterpretation of an avant-garde poem (Vuica Rešin Tucić : `A Farewell poem` - `Pesma rastanka`, 1970), which uses an experimental principle of language deconstruction. The poem is interpreted and recorded in an ASMR* (Autonomous Sensory Meridian Response) manner, which is a sociological phenomenon and an internet sub-culture that uses auditory and video experiments to provide a personal sensory experience. The video is accompanied by text in a form of subtitles, that reflects on a state of contemporary ideological tendencies.

**ASMR is described as low-grade euphoria or calming and meditative state and can be triggered by different sounds, and visual stimulus. On YouTube, the phenomenon inspired the creation of "whisperer" videos, in which people attempt to trigger the viewer's ASMR by speaking in a soft voice and making various sounds and have millions of followers.*

*author of concept, performance, video edit: Andrej Strehovec
performance, counseling: Tatjana Tucić
audio/video footage: Branislav Majstorović
phonic poem by: Vujica Rešin Tucić ("A Farewell poem - Pesma rastanka", 1970)*

Nina Todorović



Mapiranje dekonstrukcije (triptih)
Mapping of Deconstruction (triptych)
2017.
ambijentalna instalacija (paravani od drveta i digitalni print na juviduru)
ambient installation (wooden decks and digital print on juvidura)
3x(180x120cm)

Rad *Mapiranje dekonstrukcije* predstavlja deo istoimene samostalne izložbe, održane u Muzeju primenjene umetnosti, 2017. godine. Takođe je i nastavak istraživanja fenomena *Arhitekture sećanja*¹, ispitivanja grada, mapiranja i stvaranja jednog emotivnog atlasa arhitekture, uglavnom vezane za ono što se može definisati kao privatni život anonimnih pojedinaca. U prvoj fazi istraživanja u fokusu je bilo sećanje na sopstvenu porodicu i intimni pristup toj tematici, upravo kroz ispitivanje arhitekture koja je obeležila detinjstvo i odrastanje. Gaston Bašlar je verovao da postoji dinamičko jedinstvo čoveka i kuće, kao i dinamičko rivalstvo kuće i svemira, budući da kuća u kojoj se živi predstavlja čitav univerzum njenog stanara.

U drugom segmentu je predstavljen povratak na kolektivno sećanje, kroz prikazivanje otisaka zgrada koje nestaju, usled tranzicije. Jedna od nuspojava tranzicionog perioda je nadogradnja starih objekata, kao i ubrzana gradnja novih stambenih objekata, ne nužno idealnih, niti estetskih, ali prilagođenih potrebama i duhu vremena, na mestu starih, manje adekvatnih. Lice grada se menja, a intimni prostor, fizički i mentalni, poprima druge oblike i polako mutira.

Triptih *Mapiranje dekonstrukcije* (prostorna instalacija) se bavi mapiranjem delova grada u kojima su fotografije iz prethodnih ciklusa radova nastajale. Cilj nije da se napravi precizna dokumentacija ili lista mesta, već da se ukaže na to kako se grad transformiše, pa su predstavljeni paterni samo obrisi realnih mapa, zamučeni skoro do neprepoznatljivosti, svedeni i očišćeni od naziva, ali sa vrlo jasno definisanim oštrim elementima, stalnim putanjama ličnih kretanja, kao i alternativnim stazama, svojevrsni *dnevnik hodanja*.

Rad ukazuje na efemernost čak i naizgled vrlo postojanih objekata, kakve bi građevine trebalo da budu, efemernost grada, kao i varljivost i nepostojanost pamćenja i uspomena. Suprotstavljanjem zamućenih i oštrih elemenata unosi se pometnja u kategorije sećanja, a pojam efemernosti se potire pojmom fiksiranja uspomena i pamćenja.

Triptih je nastao iz istog, jedinstvenog predloška mape. Glavne tačke su obeležene manjim i većim krugovima, kao i detaljima fotografija zidova i otisaka, samo kao nagoveštaj onoga što se na tim mestima nalazilo.

¹ Projekat pod nazivom *Arhitektura sećanja* postepeno se razvija od 2000. godine, pravljenjem fotografskih beleški na lokacijama u fazi prelaska iz ruševina u novogradnju. Ovaj ciklus fotografija i video zapisa nije puko nabranje i deskripcija, iako, neminovno nosi dozu dokumentarnosti, bez obzira na to što su najstarije fotografije iz ove serije osim prelaska iz analognog u digitalno pretrpele i uticaj vremena, u vidu ličnog zaborava, pa tako neki lokaliteti ostaju nepoznati i neprepoznatljivi.



The work *Mapping of the deconstruction* is part of the same-named solo exhibition, held at the Museum of Applied Arts, in 2017. It is also a continuation of the research of the phenomenon of *Architecture of memory*¹, the examination of the city and of the mapping and creating of an emotional atlas of architecture, mainly related to what can be defined as the private life of anonymous individuals. The first phase of the research focuses on the memory of the artist's own family and on an intimate approach to the theme through the very examination of the architecture which marked her childhood and growing up. Gaston Bachelard believes that there exists a dynamic unity of a man and a house, as well as a dynamic rivalry between a house and the universe, since the house that is lived in represents the whole universe of its tenant.

In the second segment, the return to the collective memory is presented through the display of imprints of the buildings that disappear due to transition. One of the side effects of the transitional period is the expansion of the old facilities, as well as the accelerated construction of new residential buildings, not necessarily ideal or aesthetic, but adjusted to the needs and spirit of time, at the site of the old, less adequate ones. The appearance of the city changes, and the intimate space, both physical and mental, takes on other forms and mutates slowly.

Triptych *Mapping of deconstruction* (spatial installation) deals with the mapping of the parts of the city where the photographs from the previous cycle of works were created. The goal is not to create precise documentation or list of places, but to point out how the city is transformed, hence the presented patterns are only contours of the real maps, blurred almost beyond recognition, reduced and cleared of names, but with very clearly defined sharp elements, the constant, as well as the alternative, paths of personal movements, a kind of a *logbook of walking*.

The work points to the ephemerality even of seemingly stable objects, such as buildings should be, to the ephemerality of a town, as well as illusiveness and transience of remembering and memories.

By confronting the blurred and sharp elements confusion is introduced into the categories of reminiscence, and the idea of ephemerality is neutralised by the idea of fixing the reminiscence and memory.

The triptych was created from the same, unique template of the map. The main points are marked by smaller and larger circles, as well as by details of the photographs of the walls and prints, just as a hint of what used to be in those places.

¹ The project, titled *Architecture of memory*, has gradually developed since 2000 by making photographic notes at sites that were in the phase of transition from ruins to new buildings. This cycle of photos and videos is not a mere listing and description, although it inevitably carries a dose of documentary character, in spite of the fact that the oldest photographs from this series have, apart from switching from analogue to digital, suffered the impact of time in the form of personal forgetting, therefore some sites remain unknown and unrecognizable.

Selman Trtovac



Performans pod naslovom *Riječka linija*, svojevrsan je autorov osvrt na zanimljivu činjenicu: na dan početka rata u bivšoj Jugoslaviji, 27. juna 1991, boravio je u Rijeci, i sada, nakon 27 godina, vraća se u isti grad. To je za autora bio povod da vizuelnim jezikom naznači vremensku i prostornu liniju između ta dva događaja i okolnosti u kojima smo svedoci velikih migracija. Umetnik Selman Trtovac hodao je centrom Rijeke, bosonog i odeven u crno, noseći svog sina odevenog u belo. Kretanje se odvijalo od bivše pa sve do sadašnje lokacije riječkog Muzeja moderne i suvremene umjetnosti. Za umetnika je to simbol kretanja kroz vreme i prostor, kroz više generacija, a smisao ovog čina je dublja spoznaja i sagledavanje šire slike – drame kroz koju smo svi zajedno prošli.

Crtež *Riječka linija* sastavni je deo rada koji je autor realizovao tokom rezidencijalnog boravka u Rijeci. U pitanju je crtež velikog formata, koji prikazuje liniju izrađenu grafitom i ljudskom krvlju na papiru. Nastala linija je u skladu sa serijom sličnih radova (tzv. *energetskim linijama*) koje autor izvodi poslednjih nekoliko godina.

Riječka linija | Rijeka's line

2018.

crtež (grafit i krv na papiru), video

drawing (graphite and blood on paper), video

160x70cm, video 12'



Performance entitled *Rijeka's Line* is Selman Trtovac's reflection on an interesting fact: on the day that marked the beginning of the war in Yugoslavia, 27 June 1991, the author was staying Rijeka; 27 years later, he returns to this city. This served as the motive for the author to employ visual language to draw a temporal and spatial line connecting the two visits and point to the circumstances of intense migrations that have happened over the past few years. In the video, Selman Trtovac walks barefoot through Rijeka's city center, wearing black, carry his son who is dressed in white. This walk takes place from the former to the new location of Rijeka's Museum of Modern and Contemporary Art, symbolizing the progression through time and space, through generations. The meaning of this act is a deeper realization and understanding of a larger picture, i.e., drama that we all went through together.

The drawing entitled *Rijeka's Line* is an inseparable part of a work created during the Trtovac's artist residence in Rijeka. It is a drawing of a large format, of a line made in graphite and human blood. The line corresponds to the series of similar works created by the author in the past several years. These are so-called energy lines, gestural and directed. It may be said that the lines represented a graphic image of a force moving in a particular direction.

Riječka linija | Rijeka's line
2018.
video
12'

IZLOŽBA | EXHIBITION

SPOT





SPOT

Umetnici/e: Marina Abramović, Mihajlo Arsovski, Christian Boltanski, Boris Bućan, Roman Cieslewicz, Petar Dabac, Vlasta Delimar, Braco Dimitrijević, Alain Fleischer, Ivan Ladislav Galeta, Gorgona, Tomislav Gotovac, Grupa šestorice autora, Vladimir Gudac, Sanja Iveković, Vladimir Jakolić, Željko Jerman, Jagoda Kaloper, Laszlo Kerekeš, Enes Midžić, Tomislav Mikulić, Vlado Martek, Dalibor Martinis, Vladimir Petek, Friederike Pezold, Ivan Picelj, Sandor Pinczehelyi, Podroom, Ivan Posavec, Zabunyan Sarkis, Mladen Stilinović, Josip Stošić, Marijan Susovski, Davor Tomićić, Goran Trbuljak, Jiří Valoch.

Časopis za fotografiju *Spot* pokreće Galerija suvremene umjetnosti u Zagrebu 1972. godine, u sklopu djelovanja Centra za film, fotografiju i televiziju: urednici su bili Dimitrije Bašičević i Radoslav Putar, kustosi Galerije suvremene umjetnosti, likovni kritičari i, što nije nevažno, nekadašnji članovi protokontekstualne grupe Gorgona, te članovi redakcije časopisa *Bit international*, koji je Galerija suvremene umjetnosti izdavala od 1968. do 1971. Kao suradnik na prijelomu prvog broja naveden je, uz Alberta Goldsteina, dizajner Mihajlo Arsovski, koji je u to vrijeme oblikovao plakate i pozivnice Galerije suvremene umjetnosti.

Uredništvo je u uvodniku prvog broja, „Zašto izlazi *Spot*“ najavilo da će časopis objavljivati modernu i avangardnu fotografiju, kao i onu koja „može biti i sredstvo obrane, oruđe pri radu, a napose može s velikim učinkom poslužiti i u borbi za ideje koje nas vode“. Na tragu neoavangardnog pokreta Novih tendencija, na suradnju se pozivaju i znanstvenici koji koriste fotografiju kao sredstvo unutar svojih znanstvenih disciplina. No *Spot* će, prije svega, u svojih jedanaest brojeva i sedam godina izlaženja, biti sredstvo diseminacije fotografske slike koja istupa izvan okvira fotografije shvaćene kao „lijepe umjetnosti“. Stoga je manifestan i izbor naslovnice – reprodukcija jedne od mogućih verzija fotoobjekta Petra Dabca, koja će doskora, točnije 1971. postati i dijelom zbirke Muzeja suvremene umjetnosti u Zagrebu. Sadržaj prvog broja dat će primjer otvorene i dinamične strukture koja će, u najboljem mogućem smislu, ispreplitati suvremena fotografska istraživanja i rubne dosege medija sa izletima u tradiciju te sa povremenim kuriozitetima. Svaki broj otvara doslovno proglas uredništva putem kojeg *Spot* animira i poziva na sudjelovanje publiku i autore. Većina brojeva donosi uvid u fotografske scene u inozemstvu, sa iznimno kvalitetnim esejima o, primjerice, čehoslovačkoj, poljskoj, britanskoj, francuskoj, španjolskoj ili američkoj fotografiji. Predstavljena

Jasna Jakšić & Ivana Kancir

SPOT

Artists: Marina Abramović, Mihajlo Arsovski, Christian Boltanski, Boris Bućan, Roman Cieslewicz, Petar Dabac, Vlasta Delimar, Braco Dimitrijević, Alain Fleischer, Ivan Ladislav Galeta, Gorgona, Tomislav Gotovac, Grupa šestorice autora, Vladimir Gudac, Sanja Iveković, Vladimir Jakolić, Željko Jerman, Jagoda Kaloper, Laszlo Kerekeš, Enes Midžić, Tomislav Mikulić, Vlado Martek, Dalibor Martinis, Vladimir Petek, Friederike Pezold, Ivan Picelj, Sandor Pinczehelyi, Podroom, Ivan Posavec, Zabunyan Sarkis, Mladen Stilinović, Josip Stošić, Marijan Susovski, Davor Tomićić, Goran Trbuljak, Jiří Valoch.

The Magazine for photography *Spot* was launched by the Gallery of Contemporary Art in Zagreb in 1972 as part of the activity of the Centre for Film, Photography and Television: the editors were Dimitrije Bašičević and Radoslav Putar, curators of the Gallery of Contemporary Art, art critics and, last, but not least, former members of proto-conceptual group Gorgona (Gorgon) and members of the editorial board of the magazine *Bit International*, published by the Gallery of Contemporary Art from 1968 to 1971. As an associate at the break of the first issue, along with Albert Goldstein, the designer Mihajlo Arsovski was listed, who at that time, designed posters and invitation cards for the Gallery of Contemporary Art.

The Editorial Board, in the editorial of the first issue, “Why is *Spot* Published” announced that the magazine would publish modern and avant-garde photography, as well as the one that “can be a means of defense, a tool for work, and can, in particular and with great effect, also serve in the fight for the ideas that lead us.” On the trail of the neo-avant-garde movement the New Tendencies, scientists who use photography as a means within their scientific disciplines are also invited to collaborate. But, *Spot* will, above all, in its eleven issues and seven years of being published, be the means of disseminating the photographic image which steps out beyond the frame of photography understood as “fine art”. Therefore, the choice of the cover page is obvious – a reproduction of one of the possible versions of the photo-object by Petar Dabac, which will soon afterwards, in 1971 precisely, become a part of the collection of the Museum of Modern Art in Zagreb. The content of the first issue will offer the example of open and dynamic structure that will, in the best possible sense, intertwine the modern photographic research and marginal reach of media with the excursions into tradition as well as occasional curiosities. Each issue literally begins with a

fotografska istraživanja variraju od povijesnih (poput nedatiranog fotoperformansa slikara Leonida Šejke u drugom broju *Spota*), do medijskih, bilo da se odnose na sam medij fotografije ili na fotografiju unutar tiskanih izdanja – poput intervencije francuskog umjetnika Christiana Boltanskog koji kroz vlastiti umjetnički projekt na osam stranica časopisa prisvaja fotografije iz albuma jedne zagrebačke obitelji (*Spot* 6, 1975., 35-42). Samostalno, na stranicama časopisa postoji i rad Ivana Ladislava Galete, *Scenarij* 28, u kojemu je fotografska slika supstitucija za flimski kadar i sredstvo montaže koja se događa u samom pogledu, čitanju i listanju.

Kustosica porjeklom iz Zagreba, no aktivna u Parizu, Ida Biard, članica je uredništva i uređuje drugi broj *Spota* te na njegovim stranicama predstavlja umjetnike vezane uz fluidan i nestalni projekt Galerije stanara u čijoj su produkciji i nastali video radovi Alaina Fleischeira, Gorana Trbuljaka i Zabunyana Sarkisa. Problemom originala i kopije bavila se međunarodna izložba *Xerox*, održana u Galeriji studentskog centra Grada Zagreba, koja je gotovo u cjelosti predstavljena u petom broju časopisa. Jedna od tema bio je i fotografski plakat Borisa Bućana i Željka Stojanovića, medij koji je fotografiju u velikom formatu unio u ulični život. Prisustvo u izlagačkom prostoru više se izrijeком ne traži, umjetnički se rad izlaže pogledu gradskog šetača - flanera.

Stranice *Spota* pokazat će i neke od prvih fotoeksperimenta Željka Jermana, pokazati jugoslavensku novu fotografiju, nastalu na relaciji izložbi Maribor-Zagreb-Beograd, početkom sedamdesetih godina, jugoslavensku novu fotografiju, ali i uvesti generaciju koja će osamdesetih godina, u krugu časopisa *Polet*, pratiti život gradskih ulica i klubova i stvoriti takozvanu „poletovsku fotografiju“. O Jermanovim će radovima, kao i o izložbama-akcijama u javnom prostoru Grupe Šestorice autora i fotografiji kao mediju posredovanja uličnih akcija pisati Radoslav Putar. Međunarodnu je fotografsku scenu pratio Goran Trbuljak, a u sedmom broju Ješa Denegri objavljuje jedan od svojih antologijskih tekstova *Fotografija – predodžba ili jezik*. Otvorene stranice desetog broja donosi jedan od prvih opsežnijih pregleda video produkcije u Jugoslaviji, čiji je autor Marijan Susovski, urednik časopisa i kustos Galerije suvremene umjetnosti. No, uz neizostavnu povijesnu vrijednost časopisa, značaj i utjecaju objavljenih tekstova te iznimno dinamičnu uredničku politiku, među njegovim je najvećim kvalitetama, osim naizgled neočekivane ažurnosti i aktualnosti za ono vrijeme, i korištenje reproduksijskog potencijala fotografije u tiskanom mediju i prezentacije umjetničkog rada koja kvalitetom i koncepcijom odskake od puke reprodukcije, ma koliko ona bila vjerodostojna. Godine 1978., kada izlazi posljednji, jedanaesti broj časopisa, u Galeriji suvremene umjetnosti u sklopu manifestacije *Tendencije* 6 (službeno se posljednjom izložbom Novih tendencija smatraju *Tendencije* 5, održane 1973.), održava se izložba *Nova umjetnička praksa u Jugoslaviji*. Na njoj sudjeluje velik broj autorica i autora do tada predstavljenih na stranicama *Spota*, a predstavljanjem u prestižnom galerijskom prostoru njihov se rad i format muzealizira, između ostalog i u formi kataloga *Nova umjetnička praksa u Jugoslaviji*, objavljenog kao časopis *Dokumenti* 3-6. Nakon ulice, novina, časopisa i plakata, umjetnički se rad, potpomognut institucionalnom kritikom, vraća u sigurnost galerijskog prostora. Korak dalje za mnoge su bile muzejske zbirke i čuvaonice, u kojima efemerni i nestalni radovi svjedoče o neortodoksnom pristupu kako umjetničkoj tako i tekstualnoj produkciji. Godinu dana ranije, izložbom u Galeriji suvremene umjetnosti, u kustoskoj interpretaciji Nene Dimitrijević, muzealizira se

proclamation of the editorial board through which *Spot* animates and invites the audience and authors to participate. Most of the issues provide an insight into the photography scene abroad, with exceptionally high-quality essays on, for example, Czechoslovak, Polish, British, French, Spanish or American photography. The presented photographic research vary from historic (such as the undated photo-performance of the painter Leonid Šejka in the second issue of *Spot*) all the way to the media ones, regardless of whether they refer to the medium of photography itself or to the photography from within the printed publications - such as the interventions of the French artist Christian Boltanski, who, through his own art project on eight pages of the magazine, appropriates photographs from the album of a Zagreb family (*Spot* 6, 1975., 35-42). Independently, on the pages of the magazine there is the work of Ivan Ladislav Galeta, *Scenarij 28* (Scenario 28), in which the photographic image is the substitution for the movie frame and the means of editing that occurs in the very view, reading and browsing.

A curator, originally from Zagreb, but active in Paris, Ida Biard, is a member of the editorial board and edits the second issue of *Spot*, and presents, on its pages, the artists related to a fluid and impermanent project *Galerije stanara* (Tenants' Galleries) in the production of which the video works by Alain Fleisclair, Goran Trbuljak and Zabunyan Sarkis were created. The international exhibition *Xerox*, held at the Gallery of the Students' Centre of the town of Zagreb that deals with the issues of originals and copies was almost entirely presented in the fifth edition of the journal/magazine. One of the topics was Boris Bučan and Željko Stojanović's photo-poster, a medium that has introduced large-format photography into the street life. Presence in the exhibition spaces is no longer explicitly requested, artistic work is exposed to the view of the city walkers – flaner.

The pages of *Spot* will show some of the first photo-experiments of Željko Jerman, then the Yugoslav *Nova fotografija* (new photography), created on the relation of exhibitions in Maribor-Zagreb-Belgrade, at the beginning of the seventies, but will, also, introduce the generation that will, in the eighties, within the *Polet* magazine circle, document the life of city streets and clubs and create the, so-called, "polet-like photography". Radoslav Putar will write about Jerman's works, as well as about the exhibition-actions in public spaces by the Group of Six Authors and about photography as the medium of mediating of street actions. The international scene is followed by Goran Trbuljak, and in the seventh issue Ješa Denegri publishes one of his anthological texts, *Fotografija – predodžba ili jezik* (Photography - a concept or a language). The open pages of the tenth issue bring one of the first extensive reviews of the video production in Yugoslavia, written by Marijan Susovski, editor of the magazine and curator of the Gallery of Contemporary Art. However, with the indisputable historical value of the journal, the significance and impact of the published texts and the extremely dynamic editorial policy, among its highest qualities, besides the seemingly unexpected accuracy and actuality for that time, is the use of reproductive potential of photography in printed media and presentation of artistic work which by its quality and concept differs from the mere reproduction, no matter how authentic it is. In the year 1978, when the last, eleventh issue of the magazine is issued, an exhibition *New Artistic Practice in Yugoslavia* is held at the Gallery of Contemporary Art in the scope of the manifestation *Tendencije 6* (Tendencies 6) (officially, *Tendencies 5*, held in 1973, are considered to be the last exhibition of New Tendencies). It is attended by a large number of authors who have been featured on *Spot*'s pages, and whose work

aktivnost grupe Gorgona, čija su dva nekadašnja člana, Dimitrije Bašičević i Radoslav Putar, sudjelovala u radu obaju časopisa i u formiranju galerijske izložbene politike: na razmeđu između privatnog i javnog, između neoavangardnog i ikonoklastičkog, kroz kustosku i kritičarsku djelatnost surađivali su na stvaranju onoga što zovemo umjetničkom scenom u nekoliko generacija. Ta je izgradnja vidljiva i u Zbirkama muzeja, koje su, posebno u navedenom razdoblju, doista imale mogućnosti sakupljati djela koja će se vrlo skoro pokazati kao antologijska.

Budući da je kao izdavački projekt bio vezan uz zagrebačku Galeriju suvremene umjetnosti, *Spot* nedvojbeno reflektira i izlagačku i otkupnu politiku Galerije suvremene umjetnosti sedamdesetih godina. No ono što ga čini iznimno zanimljivim je mreža suradnika – kritičara, teoretičara, fotografa, umjetnika koja ne donosi samo portret jedne institucije, već i dobrog dijela likovne scene tadašnjeg Zagreba. Tako prvi broj objavljuje i razgovor s vjerojatno jednim od najpoznatijih hrvatskih i jugoslavenskih fotografa, Tošom Dabcem, i članovima njegovog iznimno aktivnog fotografskog ateljea – Petrom Dabcem, Marijom Braut i Enesom Midžićem. Reprodukcije objavljene uz razgovor donose ili portrete ili radove nekih od protagonista zagrebačke umjetničke scene šezdesetih i sedamdesetih godina – poput povjesničara umjetnosti i umjetnika Josipa Stošića ili instalacija vizualne umjetnice, a kasnije i poznate glumice Jagode Kaloper. Upravo je Jagoda Kaloper pripadala generaciji umjetnika koji su krajem šezdesetih godina formirali u kontekstu Galerije Studentskog centra u Zagrebu – među kojima su bili Sanja Iveković, Dalibor Martinis, Goran Trbuljak, Boris Bučan, Gorki Žuvela, Braco Dimitrijević, Goran Tomić. Ta će grupa mladih umjetnica i umjetnika izložbom *Mogućnosti za 1971.*, izložbom urbanih intervencija u gradskom tkivu oko Galerije suvremene umjetnosti, izvesti svoje radove u javnom prostoru, i to u kontekstu institucionalne izložbe. Na izmaku sedamdesetih godina pojavit će se Nova umjetnička praksa, koju će ispratiti Vlado Martek i Željko Jerman na naslovnici časopisa *Maj '75* početkom osamdesetih godina, kada nastaje Galerija proširenih medija.

Na kraju, jedini suvremeni rad koji zaključuje izložbu koja kroz stranice *Spota* i njegove suradnike nastoji pokazati kako se, u kratkom i intenzivnom razdoblju formirala jedna scena koja je stvorila neke od međunarodno najprepoznatljivijih umjetničkih osobnosti s ovih prostora, video je Jagode Kaloper *Žena u zrcalu*, u kojemu autorica daje osoban i kritični osvrt na vlastitu filmografiju, pretvarajući ga u povijest jedne epohe. Polazeći tek isprva od fotografije i umjetničke dokumentacije te kroz filmske kadrove, plakate i objekte na izložbi, želja nam je bila ukazati na nepovratno izgubljeno vrijeme kada su galerijske institucije doista mogle ne samo pratiti, već i stvarati umjetnički život.

and format become museumized, by way of presenting them in the prestigious gallery space, and, additionally, in the form of the catalogue *New Art Practice in Yugoslavia*, published as a magazine *Dokumenti 3-6* (*Documents 3-6*). After streets, newspapers, magazines and posters, the art work, supported by institutionalised critique, returns into the safety of gallery spaces. A step further for many were museum collections and depots, where ephemeral and impermanent works testify to an unorthodox approach to both artistic and textual production. A year earlier, through the exhibition at the Gallery of Contemporary Art, in the curatorial interpretation of Nena Dimitrijević, the activity of the group Gorgona was musealized, the group whose two former members, Dimitrije Bašičević and Radoslav Putar, had participated in the work of both magazines and in forming of the gallery exhibition policy: on the edge between the private and public, between neo-avant-garde and iconoclastic, through curatorial and critique activity they had cooperated on the creation of what we call art scene of several generations. This creation is also visible in the Museum collections which, especially at the aforementioned period, indeed had the opportunity to collect works that will soon prove to be anthological.

Since as the publishing project *Spot* was linked to the Zagreb's Contemporary Art Gallery, it undoubtedly reflects both the exhibiting and purchasing policy of the Gallery of Contemporary Art in the Seventies. But what makes it exceptionally interesting is the network of collaborators – critics, theoreticians, photographers, artists, which not only portray the institution, but also a large part of the visual art scene of Zagreb in that period. Thus, the first issue publishes an interview with probably one of the most famous Croatian and Yugoslav photographers, Toša Dabac, and members of his exceptionally active photography studio - Petar Dabac, Marija Braut and Enes Midžić. The reproductions published together with the interviews present either portraits or works of some of the protagonists of the Zagreb art scene of the sixties and seventies – such as the art historian and artist, Josip Stošić, or the installations of the visual artist, and later well-known actress, Jagoda Kaloper. It was precisely Jagoda Kaloper who belonged to the generation of artists who formed in the context of the Student Centre Gallery in Zagreb at the end of the sixties – among them are Sanja Iveković, Dalibor Martinis, Goran Trbuljak, Boris Bućan, Gorki Žuvela, Braco Dimitrijević, Gorki Žuvela, Goran Tomić. This group of young artists will produce their works in public space, in the context of institutional exhibition, at the show *Mogućnosti za 1971* (*Opportunities for 1971*), which was an exhibition of urban interventions in the urban surrounding of the Gallery of Contemporary Art. At the end of the seventies, *New Art Practice* will appear and will be featured on Vlado Martek and Željko Jerman's cover of the magazine *Maj* '75 (May '75) at the beginning of the 1980s when the Gallery of Expanded Media was created.

Finally, the only contemporary work that concludes the exhibition, which through the pages of *Spot* and through its associates, aims to show how, in a short and intensive period of time, a scene was formed which has created some of the internationally, most recognizable artistic characteristics of this region, is the video work by Jagoda Kaloper *Žena u zrcalu* (*Woman in a Mirror*), in which the author gives a personal and critical review of her own filmography, turning it into the history of one epoch. Starting, only initially, with the photography and art documentation, and also showing film frames, posters and objects at the exhibition, it was our wish to point to the irretrievably lost time when gallery institutions could not only observe, but also create life of art.









IZLOŽBA | EXHIBITION

**MONIKA MOTESKA &
ROBERT JANKULOSKI**

SIMULACIJE SIMULATIONS





dr Sanja Kojić Mladenov

Monika Moteska & Robert Jankuloski: Simulacije

Simulacija, strategija prisutna u savremenom društvu kao proces svesnog predstavljanja, oponašanja i obmanjivanja, odnosno pretvaranja i zavaravanja okoline da je neko/nešto što nije, čini osnovni koncept postavke i okosnicu izložbe Monike Moteske i Roberta Jankuloskog u Muzeju savremene umetnosti Vojvodine u okviru međunarodnog projekta *Rizikuj promene* (Risk Change). Pojam simulacije dobro je poznat u različitim oblastima, a na izložbi je usmeren na ispitivanje društvenih vrednosti, identiteta i prirodnih procesa kroz dva različita umetnička koncepta. Postavka izložbe funkcioniše kroz interrelaciju umetničke prakse svagoga od autora koje se, bez obzira na posebnosti i specifičnosti ličnih diskursa, usaglašavaju u propitivanju zajedničkog vrednosnog polja istaknutog u pojmu simulacije.

Monika Moteska se bavi istraživanjima osnovnih životnih odnosa, kao što su pitanje života i smrti, čoveka i prirode, vremena i prostora, u različitim vizuelnim medijima. Instalacijom *Disanje ispod*, predstavljenom premijerno u Muzeju savremene umetnosti u Novom Sadu, istražuje proces arhiviranja i odnosa prema memoriji kroz ontološku potrebu ljudi za radom i čuvanjem (prepariranjem) svojih rezultata za večnost. Istovremeno analizira pitanje beskonačnosti kroz aluzije na poznate istorijske teme, kao što su *Memento mori* i *Danse Macabre*, o sveprisutnosti smrti i prolaznosti života. Podsećanje na krhkost života i uzaludnost slave i društvenih priznanja, istaknuto je propitivanjem ideje „mrtve prirode“ u umetnosti i istorijske simbolike cveća, ptica, ribe i skeleta (kostiju). Klasično tretiranje ove teme čini početak procesa razmatranja koji autorka dalje razvija alegorijskim pomeranjem od osnovne ikonografije otvarajući mogućnost za nova značenja i čitanja.

Celine koje se izdvajaju su: video-instalacija kupatilskih kâda postavljenih u neočekivanoj kompoziciji, slobodno u izložbenom prostoru, bez vode, sa zemljom koja ispunjava jednu od kâda, dok su preostale dve simbolično označene prekrivenim crno-belim fotografijama sa motivom riba. Aluzije na tanatos, simboliku vode, ribe, njihove povezanosti sa istorijom, ali i savremenim životom, naglašene su monumentalnom video-projeksijom planinskog pejzaža Prilepa praćenog snažnim zvukom vetra kojima autorka, kroz sažimanje realne in situ zemlje i efemerne elektronske slike predela iz svog detinjstva, naglašava univerzalnost poruke. Koncept izložbe zatim čine crteži moljaca relizovani upotrebom kose žena, crteži uterusa naglašeni kosom ljudi različite dobi i crteži miša (miša igračke, živog ili mrtvog miša...), kojima razmatranje vremena i prostora nadograđuje pitanjima mesta i uloge žene u društvu, njene svakodnevice i povezanosti sa prirodom u duhu ekofeminizma.

dr Sanja Kojić Mladenov

Monika Moteska i Robert Jankuloski: Simulations

Simulation, an omnipresent strategy in contemporary society, as a process of conscious presentation, imitation, and deceit, in other words, pretending and misleading the surroundings that we are someone/something we are not, represents the main concept and the essence of the exhibition by Monika Moteska and Robert Jankuloski at the Museum of Contemporary Art Vojvodina as part of the international project *Risk Change*. While the term simulation is generally well-known and analyzed, this exhibition focuses on several of its aspects: exploration of social values, identities, and natural processes through two different art concepts. The exhibition design functions through interrelation of art practices of each author, which are, regardless of the particularities and specificities of each personal discourse, synchronized through examination of a common focal point underlined by the term simulation.

Monika Moteska deals with exploration of basic life relations, such as life and death, man and nature, time and space, through different visual media. Her installation *Breathing Beneath*, first presented at the Museum [of Contemporary Art Vojvodina] in Novi Sad, examines the process of archiving and a relationship with memory through people's ontological need to work and preserve (taxiderming) of its results for eternity. Simultaneously, she analyzes the question of infinity, through allusions to well-known historical subjects, such as *Memento mori* and *Danse Macabre*, related to the omnipresence of death and fleeting nature of life. Through examining the idea of 'inanimate nature' in art and historical symbolism of flowers, birds, fish, and skeletons (bones), the author brings forth a reminder of life's fragility and futility of fame and social recognition. Classical treatment of this subject represents the beginning of the exploration process, further developed by the author through an allegorical shift from the basic iconography opening a possibility for new meanings and understandings.

The pieces which stand out include: a video-installation of bathroom tubs staged in an unexpected composition, standing freely in an exhibition space, one of the tubs filled not with water but earth, while the other two are symbolically marked with covered black and white photographs of the fish. Allusions to tanatos, symbolism of water, the fish, and their connection to history but also contemporary life, are emphasized with monumental video projection of Prilep mountain landscape accompanied by a strong sound of wind, all of which the author uses to accentuate the universality of the message through integration of in situ earth and ephemeral electronic image of a landscape from her childhood. The concept of the exhibition also includes moth drawings implemented by using women's hair, drawings of uteruses highlighted by utilization of human hair of different ages, and the drawings of mice (a toy mouse, alive or dead mouse, etc.) - the questions of time and space are here augmented by questions of the place and role of women in society, their everyday lives and their connection with nature in the spirit of eco-feminism.

Kroz medije fotografije, crteža i video-instalacije Monika Moteska se poigrava klasičnom ikonografijom prisutnom u hrišćanstvu, istoriji umetnosti i pop kulturi, nudeći prikaz mogućeg, drugačijeg pristupa, te isticanja važnosti prirodne i društvene promene i postojanja simulacije, kao obmane. Dovodi u dijalog osnovne životne elemente, menja njihove pozicije i uloge, te ih neočekivano kombinuje naglašavajući apsurdnost ustaljenih stavova i odnosa.

Kroz savremeni konceptualni pristup fotografiji Robert Jankuloski u radu *Instant porodice_multiplikacija ljubavi* (2017) istražuje aktuelni društveni kontekst Skoplja, grada u kome živi i radi, a koji je kulturološki primer, a ujedno i žrtva posledica tranzicionih procesa započetih raspadom Jugoslavije i formiranja samostalnih zajednica/država, sa problematičnim pitanjem statusa i pozicije identiteta.

Autor beleži scenografiju javnog prostora koji čini njegovu svakodnevicu, a koji dobija funkciju tematskog parka namenjenog kako njegovim stanovnicima, tako i posetiocima kao svojevrсни vid zabave, ali i promocije državnih interesa sa dalekosežnim posledicama na identitet grada, istoriju i kulturu zajednice. Dok su objekti i zgrade u užem gradskom jezgu dobili novo sjajno ruho u vidu lažnih privremenih fasada, bliskih filmskim kulisama ili arhitektonskim maketama, isceniranim u kompoziciju još jedne tranziciono devastirane zemlje, pogled iza ili van ove nametnute strukture ukazuje na veliki disbalans između državno prikazivačkog i realnog u društvu. Pitanjima ovih odnosa i razlika bavi se autor, smeštajući ljude (lažne porodice) u nepripadajući ambijent kako bi preispitao odnos istinitog i lažnog u umetnosti i društvenoj stvarnosti, te mesta čoveka i porodice u njima.

Prilikom realizacije koncepta Robert Jankuloski koristi mogućnosti fotografskog i video medija, te metod insceniranja za kreiranje specifičnih scena u kojima su glavni akteri “slučajno” izabrani stanovnici ili posetioci grada. Oni su često okupljeni bez prethodnih poznanstava ili veza i ubačeni u novi ambijent grada tako što su, u ulozi nemih posmatrača stvarnosti, leđima okrenuti ka kameri. Za razliku od njih, ka kameri je okrenuto uvek prisutno dete, kao simbolični svedok koji svojom naivnošću propituje istinu. Seriju crno-belih fotografija “remete” dve fotografije koje pružaju sliku realne porodice u takođe rekreiranom prostoru, pozorišnoj dvorani Makedonskog narodnog pozorišta, nastaloj takođe kao rezultat grandioznog vladinog projekta “Skoplje 2014”. Ritmični, kratki kadrovi video-rada, zapisi sa snimanja scena, naglašavaju težnju autora za povezivanjem koncepta sa filmskim kontekstom, u kojem je dihotomija istinitog i lažnog u suštini umetničkog izraza, a kreiranje iluzije jedan od važnih ciljeva.

Izložba *Simulacije* se kroz dva različita pristupa bavi analizom odnosa istinitog i lažnog, verodostojnog i manipulativnog u umetnosti i društvenoj stvarnosti, povezujući ih sa pitanjima mesta čoveka i porodice u njima, vrednostima važnim za Moniku Motesku i Roberta Jankuloskog, autore koji dele zajedničku bliskost doma i životnu svakodnevicu. Njihovo predstavljanje u Muzeju savremene umetnosti Vojvodine nastavak je ranije saradnje i rezultat praćenja povezanih diskursa umetničke prakse regiona nekadašnje Jugoslavije, kao i promišljanja o važnosti nastavka komunikacije i anžovanom pristupu nagomilanim problemima kolektivnog identiteta, tranzicijskog osiromašenja i zatvorenosti društva.

Through photography, drawing, and video installation, Monika Moteska plays with classical iconography present in Christianity, art history, and pop culture, offering presentation of optional, different approach, as well as emphasizing the importance of natural and social change and existence of simulation as deceit. She juxtaposes basic life elements, transforming their positions and roles, and unexpectedly combines them accentuating the absurdity of rigid traditional attitudes and relations.

Through contemporary conceptual approach to photography, Robert Jankuloski in his work *Instant Families_Multiplication of Love* (2017) explores current social context of Skoplje, a city where he works and resides, which represents a cultural example, but is also a victim, of the consequences of transitional processes started after the breakup of former Yugoslavia and formation of new independent units / states, with problematic issues of status and identity.

The author records the scenography of public space which makes up his everyday life and which acquires the function of a theme park intended both for its inhabitants and visitors, as type of entertainment, but also government promotion with long-term consequences for city's identity, history, and community culture. While structures and buildings in the city center receive a new 'attire,' apparent in mock, temporary facades, resembling a movie set or architectural model, showing a composition of yet another country ruined in the process of transition, a glimpse behind or beyond this imposed structure points to a great imbalance between government's show and society's reality. The author deals with these questions and disproportions, locating people (mock families) into inappropriate environments in order to explore the relationship between true and false in art and social reality, and the place of people and family in them.

For the realization of his concept, Robert Jankuloski uses potentials offered by photography and video media, as well as a staging method for creating particular scenes where main protagonists are "accidentally" chosen residents or visitors of the city, gathered frequently without previously meeting each other or having any connections whatsoever, and placed into new city surroundings with their backs to the camera, in the role of silent observers of the reality, except for a single child in the setting which is always turned toward the camera, representing a symbolic witness who, with his/her innocence questions the truth. A series of black and white photographs are "disturbed" by two photographs offering an image of a realistic family in another recreated space, a theatre hall of the Macedonian National Theatre, which was built as part of a monumental government project "Skoplje 2014." Rhythmical short frames of his video work, recordings from behind the scenes, emphasize aspirations of the author to connect the concept with a movie context, in which the dichotomy of the true and false lies at the essence of artistic expression, and creating an illusion represents one of its significant goals.

The exhibition *Simulations* uses two different approaches to deal with the analysis of the relationship between true and false, legitimate and manipulative, in art and social reality, and relates them to questions of man and family's position in these issues. These are the values important to Monika Monteska and Robert Jankuloski, authors who share the intimacy of home and everyday life. The presentation of their work at the Museum of Contemporary Art Vojvodina is a continuation of an earlier cooperation and a result of being a part of related discourses of art practices in the former Yugoslavia region, as well as analyzing the importance of extending communication and engaged approach to accumulated problems of collective identity, transitional impoverishment, and society's xenophobia.

















IZLOŽBA | EXHIBITION

**DOPLGENDER
(Isidora Ilić, Boško Prostran)**

**KROZ NOĆ BEZ ZVEZDA, TAMNU
I GUSTU KAO MASTILO THROUGH A
STARLESS NIGHT, DARK AND
THICK AS INK**



ISIDORA ILIĆ | BOŠKO PROSTRAN
DOPLGENDER

KROZ NOĆ BEZ ZVEZDA, TAMNU
I GUSTU KAO MASTILO BENEATH A
STARLESS SKY AS DARK AND THICK AS
INK



MUZEJ
SAVREMENE
UMJETNOSTI
VOJVODINE

Kulturni Centar Novi Sad

6/9-30/9



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Gordana Nikolić

DOPLGENDER (Isidora Ilić, Boško Prostran): Kroz noć bez zvezda, tamnu i gustu kao mastilo

KROZ NOĆ BEZ ZVEZDA, TAMNU I GUSTU KAO MASTILO predstavlja umetničko istraživanje putem kojeg Doplgenger preispituje složene i komplikovane odnose rada, rata i ekonomije. Oni se fokusiraju na pitanje medijske reprezentacije rada - od fenomena privremenih ekonomskih migracija tzv. „gastarbeiters“ u posleratnoj Evropi 60-ih, preko izvoza tehnologije i radne snage u zemlje Nesvrstanih, do polarizovane rasprave o razlici između ekonomskih i ratnih izbeglica u toku savremenih masovnih migracija u Evropu. Književno-istorijski tekstovi koji se bave različitim kontekstima rada pružili su inspiraciju i naslove za dosadašnje radove. Naslov projekta odnosi se na uvodni odlomak iz romana *Žerminal* Emila Zole (1885), koji opisuje uslove rada francuskih rudara iz 19. veka. *Kroz noć bez zvezda, tamnu i gustu kao mastilo* je instalacija koja se sastoji iz nekoliko umetničkih radova dua Doplgenger.¹

U Muzeju savremene umetnosti Vojvodine pod istim nazivom, u okviru platforme Risk Change koji propituje temu globalnih migracija, predstavljena je samostalna izložba dua Doplgenger koju čini grupa umetničkih instalacija iz njihovog dugoročnog projekta *Kroz noć bez zvezda, tamnu i gustu kao mastilo*, tri video skulpture i jedan objekat-mapa. Doplgenger u ovom projektu istražuje ekonomski prouzrokovane migracije iz perspektive njihove medijske reprezentacije kroz istoriju. Njihova video praksa na ovom projektu oslanja se na rešenja iz tradicija eksperimentalnog filma i videa u kojima su apropijacija, u ovom slučaju dokumentarnih, televizijskih snimaka i intervencija na tom materijalu konceptualna matrica umetničke prakse. Doplgenger tako uobličava novu formu pokretnih slika koja funkcioniše kao umetnički objekat: video-skulptura.

Pažljivo odabrane reference iz angažovanih seminalnih dela svetske književnosti u nazivima projekta/izložbe, kao i u naslovima dveju audio-video skulptura, čine celine zajedno s videom i zvukom koje prikazuju međusobno različite istorijske i geopolitičke kontekste rada, eksploatacije, rata i migriranja. Četvorokanalna audio-video skulptura *I u očima gladnih raste gnev* [06'20", 06'20", 06'20", 06'20", video, c/b, stereo, loop, 2016] preuzima naziv iz romana Džona Stajnbeka *Plodovi gneva* (1939) koji govori o "stradanjima, egzodusu, izrabljivanju i društvenoj marginalizaciji porodice farmera sa Srednjeg zapada za vreme Velike depresije 30-ih godina prošlog veka".² Video na kom je glavni

¹ Doplgenger – iz opisa: <http://www.doplgenger.org/portfolio/>

² Isto

Gordana Nikolić

DOPLGENDER (Isidora Ilić, Boško Prostran): Through A Starless Night, Dark and Thick as Ink

THROUGH A STARLESS SKY AS DARK AND THICK AS INK is a larger body of work in which Doplgenger explore the complex and intricate relations of labor, war, and economy. They focus on, and question, the media representation of labor—from the phenomenon of the temporary economic migration of gastarbeiter in postwar 1960s Europe to the labor market debate around the polarization between economic and war refugees in the course of today's massive migration into Europe. Historic literary texts that deal with different labor contexts provide the inspiration and the titles for the works created so far. The project's title refers to the opening passage from Émile Zola's novel Germinal describing the labor conditions of 19th-century French miners. Beneath a starless sky as dark and thick as ink is an installation that consists out of several artworks by Doplgenger.¹

Museum of Contemporary Art Vojvodina, under the same title, hosts an individual exhibition authored by art duo Doppelgänger, from their long-term project *Through A Starless Night, Dark and Thick as Ink*, comprised of a group of art installations, three video sculptures and one object-map, as part of the Risk Change platform which examines the subject of global migrations. In this project, Doppelgänger examine economically caused migrations from the perspective of the subject's media presentation through history. Their video practice in this project leans on concepts from the traditions of experimental film and video, where appropriations of, in this case, documentary television recordings, as well as interventions on this material, represent a conceptual matrix of art practice. In this way, Doppelgänger create a new form of moving images, which functions as art object: video-sculpture.

Carefully selected references from engaged influential works of world literature for the names of project/exhibition, as well as titles of two audio-video sculptures, each comprise wholes, together with the video and sound showing mutually different historical and geopolitical contexts of work, exploitation, war, and migrations. Four-channel audio-video sculpture *And In the Eyes of the Hungry There Is A Growing Wrath* [06'20", 06'20", 06'20", 06'20", video, c/b, stereo, loop, 2016] takes over its title from John Steinbeck's *Grapes of Wrath* (1939), which talks about "suffering, exodus, exploitation, and social marginalization of a farming family from the Mid-West during the Great Depression in the 1930s."² The video, whose main concept is a departing train carrying workers to Austria and West

1 Doplgenger – from description: <http://www.doplgenger.org/portfolio/>

2 Doplgenger – from description: <http://www.doplgenger.org/portfolio/>

motiv odlazećeg voza s radnicima u Austriju i zapadnu Nemačku, zasnovan je na arhivskim snimcima jugoslovenske televizije koji prikazuju procese migracije radnika iz Jugoslavije u zemlje zapadne Evrope krajem 1960-ih.³ Montažnim postupkom usporavanja i repeticije istih kadrova kretanja ljudi na železničkoj stanici, zatim kretanja voza u horizontalnoj projekciji, kao i uvođenjem muzike, Doplgenger pretvara kretanje u apstrakciju, u univerzalni simbol migrirajuće radne snage koju pokreće nada za boljim životom.

Druga četvorokanalna audio-video skulptura *a mirni vodeni putevi koji vode u najudaljenije krajeve sveta tekli su mračno pod natuštenim nebom* [2', 2', 2', video, kolor, stereo, loop, 2016] pozajmljuje za naziv rečenicu iz knjige *Srce tame* (1899), Džozefa Konrada "koja govori o putovanju rekom Kongo u srce Afrike"⁴. Reč je o umetničkoj intervenciji na izabranim televizijskim kadrovima koji beleže odlazak jugoslovenskih kompanija i radnika u zemlje Nesvrstanih tokom 1970-ih i 1980-ih godina. Zvuk koraka radnika i mašina na gradilištu spojen sa vertikalnom kompozicijom videa sažima nam sliku neo-kolonijalnih i post-kolonijalnih globalnih procesa u nekoliko kadrova, u ovom slučaju kroz istorijske slike kretanja kapitala iz Jugoslavije u zemlje Trećeg sveta. Ova video-skulptura tematski komunicira s jednokanalnom audio-video instalacijom *Pobuna za hleb 1977*. [01'15", video, kolor, stereo, loop, 2016] koja predstavlja Doplgengerovu intervenciju u televizijski dokumentarni snimak pobune stotine hiljada Egipćana iz nižih klasa koji su protestovali protiv mera države, motivisanih pritiscima Svetske banke i Monetarnog fonda, da se ukine državna pomoć najsiromašnijim slojevima za osnovne namirnice. Aktualizacija ove teme danas nakon talasa masovnih građanskih protesta u Egiptu 2011. godine i drugim zemljama Trećeg sveta kao tzv. Arapskog proleća, zaokružuje umetnički komentar o savremenom ratu i geopolitičkoj perspektivi odnosa moći kapitala i eksploatacije ljudi, rada, teritorija i resursa.

Istorijskoj perspektivi kretanja radnika i kapitala je kontrastirana savremena perspektiva koju predstavlja *Mapa svetskih migracija (2010-2015)*, objekat u formi apstraktne vizualizacije podataka o neto stopi globalnih migracija ljudi u petogodišnjem periodu dobijenih iz procena Komisije Ujedinjenih nacija o populaciji i razvoju ukupnog broja globalnih migranata (podeljen po zemlji iz koje migranti dolaze i zemlji u kojoj žive). Drvena ploča sa ukucanim ekserima predstavlja mapu globalnih toposa povezanih koncem koji obeležava mnoštvo relacija odakle migracije polaze i zaustavljaju se, za koje Doplgenger koristi zvaničnu kvantitativnu referencu koja je istinitija od mnogobrojnih filtriranih i iskrivljenih reprezentacija teme globalnih migracija u medijima. Estetizacija postignuta intezivnim koloritom elemenata na mapi i mrežom povezanih i ukrštenih niti stvara iluziju o dopadljivom i distanciranom umetničkom predmetu koji je suštinski apstraktan i autonoman, iako on to nije. Doplgenger primenjuje jezik umetnosti da bi ukazali na trenutno najveću globalnu društvenu katastrofu uslovljenu ratom, politikom i ekonomijom.

3 Privredna reforma iz 1964. u socijalističkoj Jugoslaviji, koja je zagovarala zaokret ka pseudo-tržišnoj (proto-kapitalističkoj) ekonomiji, već u drugoj polovini 1960-ih godina suočila je narod s velikim porastom nezaposlenosti koju je država pokušala da reguliše usmeravanjem radnika ka evropskom tržištu privremenog najma radne snage, što je uzrokovalo ekonomske migracije u zemlje zapadne Evrope.

4 Doplgenger – iz opisa: <http://www.doplgenger.org/portfolio/>

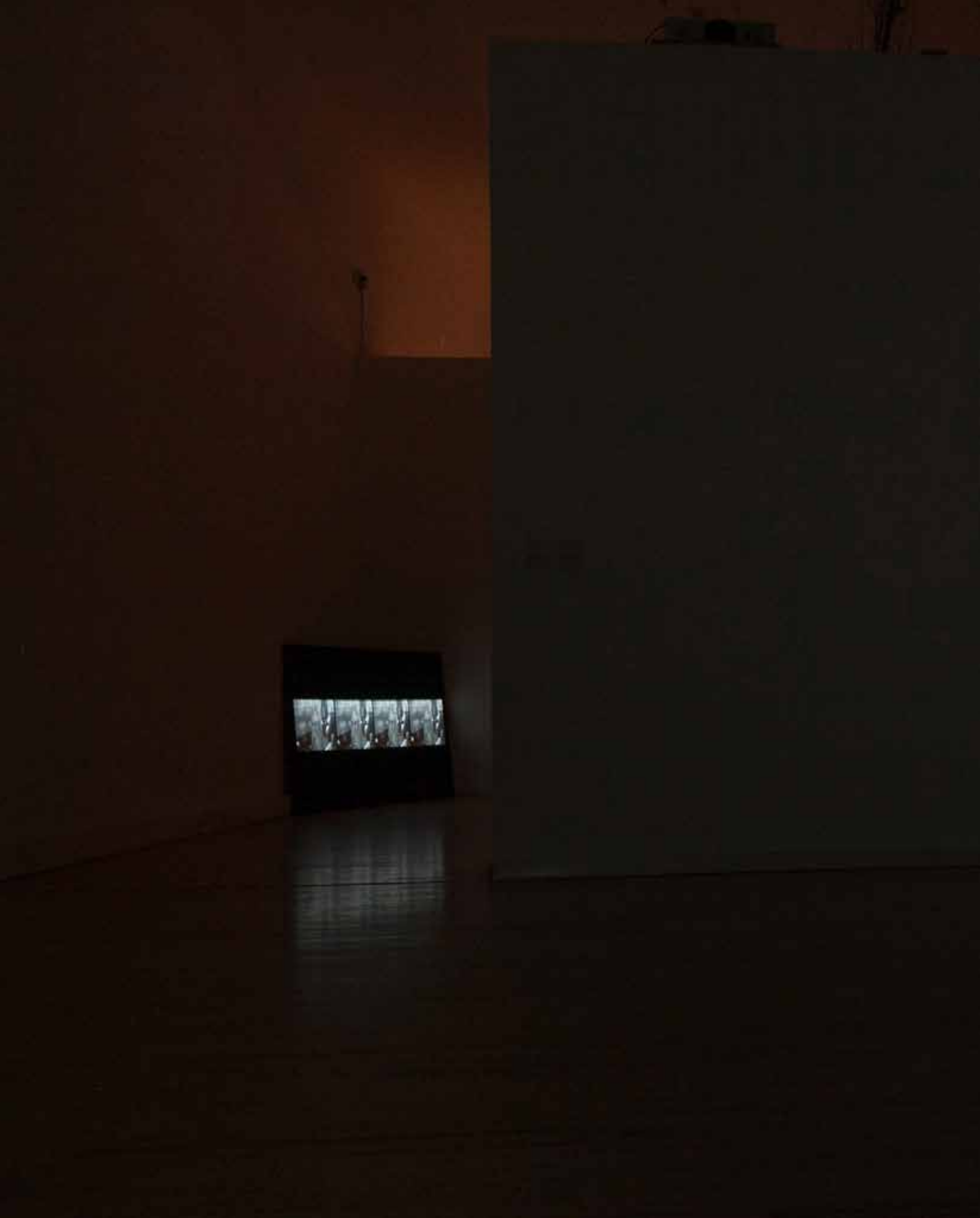
Germany is based on an archive footage from former Yugoslav television showing processes of worker migrations from Yugoslavia to Western Europe at the end of the 1960s.³ Through a slowdown, achieved through editing process, and the repetition of the same frames of people moving around the railway station, followed by the train movement in the horizontal projection, as well as through the introduction of music, Doppelgänger transform motion into abstraction, into a universal symbol of a migrating workforce motivated by the hope for a better future.

Second four-channel audio-video sculpture *And the Tranquil Waterways Leading to the Uttermost Ends of the World Flowed Somber Under the Overcast Skies* [2', 2', 2', 2', video, color, stereo, loop, 2016] borrows its title from Joseph Conrad's *Heart of Darkness* (1899), which "talks about travels along the river Kongo into the heart of Africa."⁴ This is an art intervention of selected television frames showing the departure of Yugoslav companies and workers to the Non-Aligned countries during the 1970s and the 1980s. The sound of workers' footsteps and machines on the construction sites, intertwined with a vertical composition of the video, summarizes the understanding of neocolonial and post-colonial global processes in few frames, in this case through historical images of movement of capital from former Yugoslavia to the Third World Countries. This video-sculpture thematically communicates with the one-channel audio-video installation *Bread Riot 1977* [01'15' ', video, color, stereo, loop, 2016], which represents Doppelgänger's intervention of the television documentary about the riots of the hundreds of thousands of lower-class Egyptians protesting against the government's measures, motivated by the pressures of the World Bank and the Monetary Fund to suspend state assistance to the poorest segments of the society and other Third World countries, as part of the so-called Arab Spring, and rounds the artistic commentary about contemporary war and geopolitical perspective on the relationship between the power of capital and exploitation of people, labor, territories, and resources.

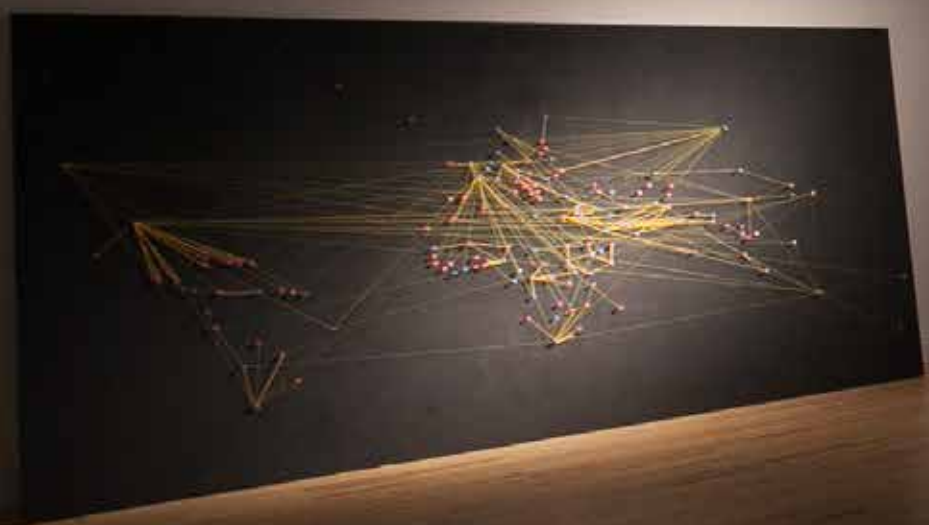
Historical perspective of the movement of workers is contrasted by the contemporary perspective represented by the *Map of Global Migrations* (2010-2015), object in the form of abstract visualization of net rate data of global migrations in a five-year period received from the United Nations Department of Economic and Social Affairs, Population Division (divided by the country of origin and the country of residence). Wooden board with nails represents a map of global locations connected with strings, marking multitude of migrations' starting and end points, for which Doppelgänger use an official quantitative reference, more accurate than many filtered and distorted representations of global migrations in the media. Aestheticization achieved through intensive color of elements on the map and the network of intertwined and crisscrossed threads creates an illusion of a likable and detached art object, which is essentially abstract and autonomous, even though it is not. Doppelgänger apply the language of art to point to currently most significant social catastrophe precipitated by war, politics, and economy.

³ The economic reform of 1964 in socialist Yugoslavia, which advocated a turn to the pseudo-market (pro-capitalist) economy, already in the second half of the 1960s was faced by a nation with a large increase in unemployment that the state tried to regulate by directing workers to the European market temporary labor force hire, which caused economic migration to the countries of Western Europe.

⁴ Doppelgänger – from description: <http://www.doplgenger.org/portfolio/>



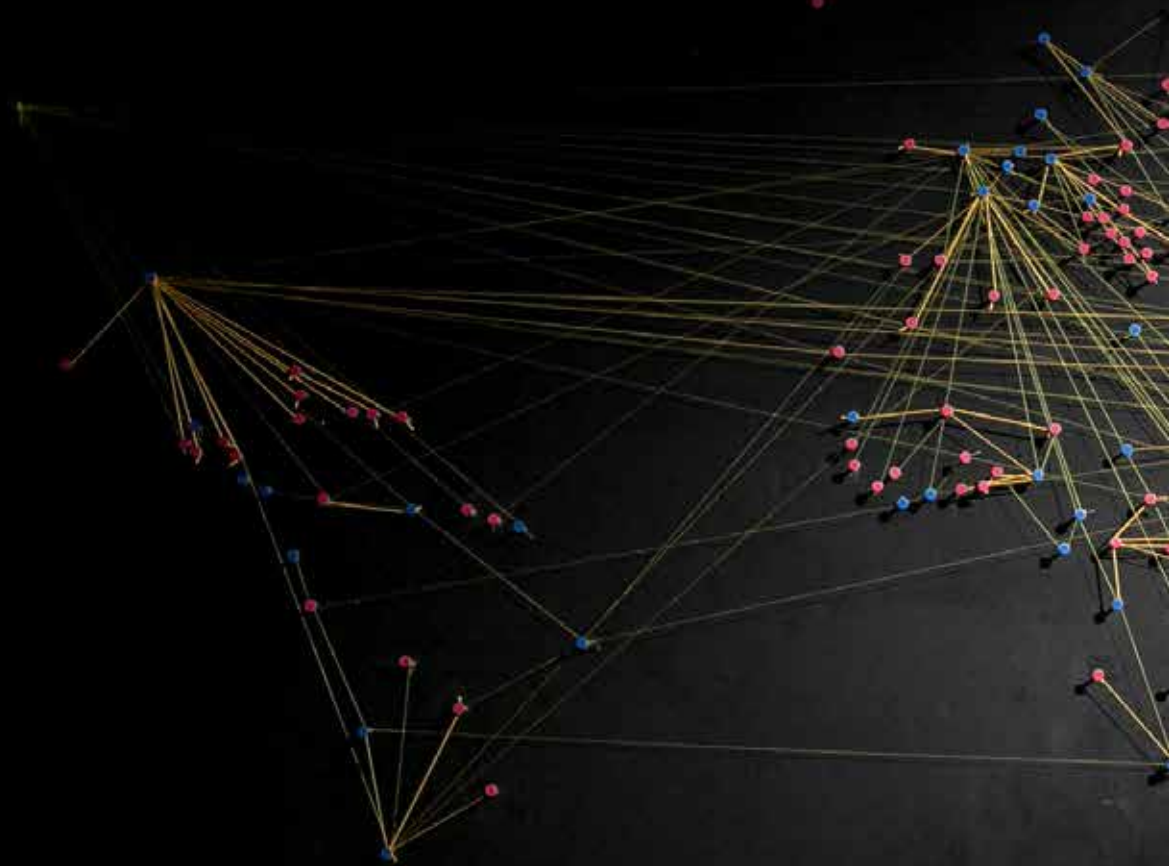


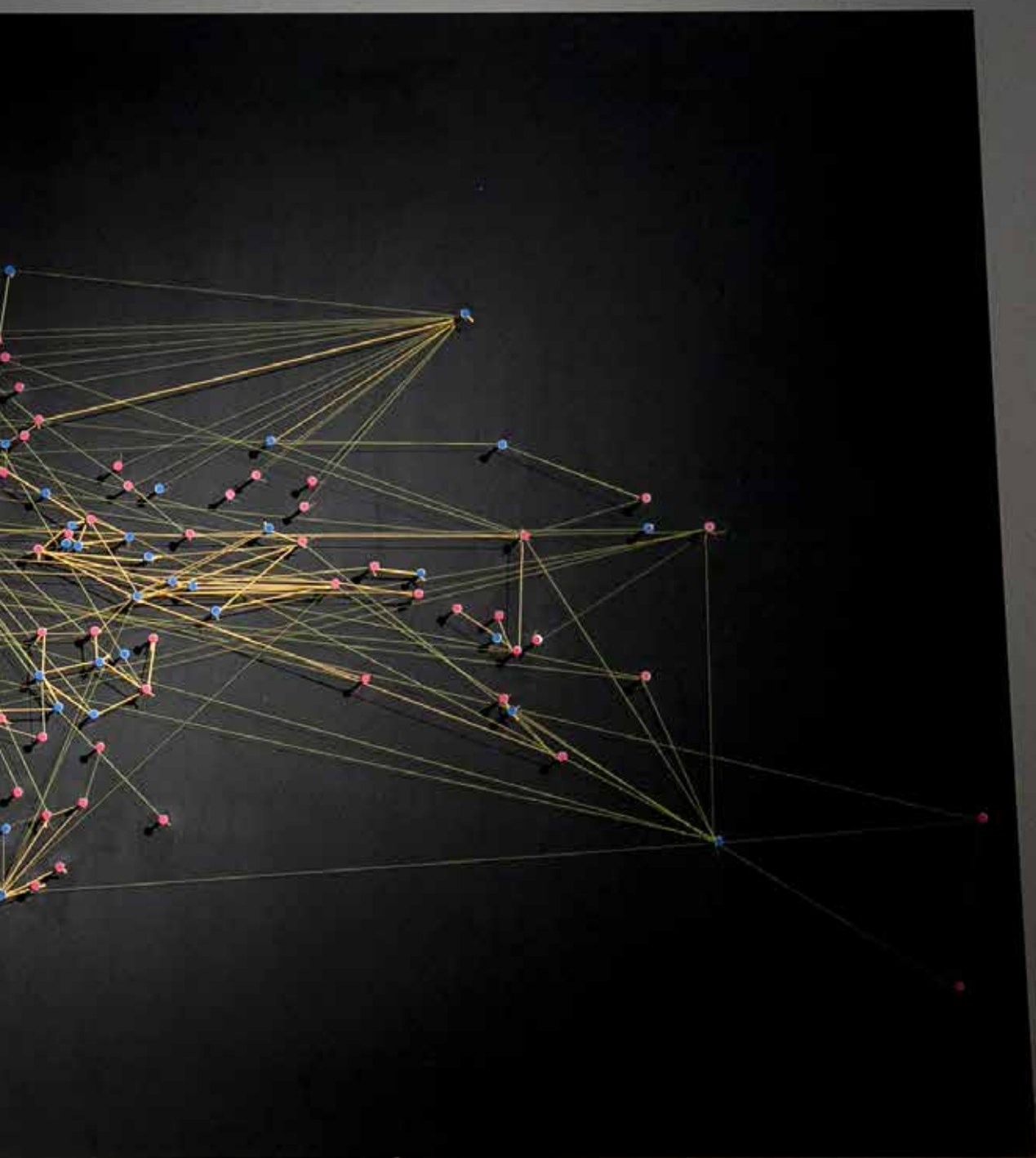












REZIDENCIJALNI PROGRAM
RESIDENTIAL PROGRAM

Theo Prodromidis



Theo Prodromidis je umetnik sa sedištem u Atini, Grčka. Njegova praksa obuhvata film, instalacije i performans, gde, između ostalog, kombinuje istraživanje istorije, igrane i dokumentarne elemente i izaziva različite asocijacije kritičkim preispitivanjem odnosa savremenih operacija arhitekture, filozofskog diskursa, modernističke i druge avangarde, autorske kinematografije i osmišljenih pozorišnih tehnika.

Tokom svog boravka u Novom Sadu, on je radio sa studentima, mladima i članovima DaNS Ansambla Sokolskog društva Vojvodine, radeći sa mobilnom tehnologijom kako bi zadovoljio potrebe i lako ostvario saradnju kroz razmenu brzo i iz višestrukih izvora nabavljenog materijala.

Theo je predstavio i izbor iz svoje prakse i govorio o istraživanju koje je razvijao u Novom Sadu u okviru međunarodnog projekta *Rizikuj promene*, a koje se bavi neformalnim obrazovanjem, mobilnošću, državljanstvom i analizom dinamike i sinagonizma parova i grupa.



Theo Prodromidis is an artist based in Athens, Greece. His practice includes film, installation and performance, which combines historical research, fiction and documentary elements and induces a variety of associations by critically examining the relationships and contemporary operations of architecture, the philosophical discourse, the modernist and other avant-gardes, auteur cinema and devised theater techniques, amongst others.

During his residential program, he worked with students, young people and members of 'DaNS Ansambl - Sokolsko društvo Vojvodine', working with mobile technology in order to accommodate needs and easily produce a collaboration through exchanging fast and multiply sourced material.

Theo also presented a selection of his practice and talked about the project he was developing in Novi Sad for Risk Change that engages with informal education, mobility and citizenship and reflects on duet and group dynamics and synagonism.

Selman Trtovac



Performans i crtež pod naslovom *Riječka linija*, koji sam izveo u vreme boravka u Rijeci krajem jula i početkom avgusta 2018. godine, posledica je svesti o neobičnoj slučajnosti da sam u svojstu umetnika boravio na istom mestu, u Muzeju suvremene umjetnosti u Rijeci, na dan početka rata u bivšoj Jugoslaviji, 27.6.1991. i da sam tu opet nakon 27 godina. To je za mene predstavljalo povod da vizuelnim jezikom naznačim vremensku i prostornu liniju, odnosno poveznicu, između ta dva događaja, a sve to u kontekstu projekta «Risk Change» i okolnosti u kojima smo svedoci velikih migracija naroda poslednjih nekoliko godina.

Jedna od dominantnih slika koje nam kroz medijsko izveštavanje ostaje u svesti jesu ljudi koji hodaju, koji beže i nose svoju decu u pokušaju da spasu goli život. Ta slika je pratila i sudbinu naroda bivše Jugoslavije. Orgomna migracija naroda danas stavlja Evropu, kao društvenu i vrednosnu strukturu, pred veliku probu. Postavlja se pitanje da li smo nešto naučili iz istorije, da li ideal kome načelno težimo ostaje samo daleka utopijska projekcija ili je *konkretna utopija*, kako je govorio Rudi Dučke, moguća.

Performans *Riječka linija* sastoji se od jednostavnog hodanja kroz ceo centralni deo grada Rijeke. Tom prilikom nosio sam svog sina, ja sam bio obučen u crno, a on u belo. Kretanje se dogodilo od mesta gde je nekada bio muzej do mesta gde se danas nalazi. To je za mene bilo simbolično kretanja dve generacije, kroz vreme i prostor, sve to sa željom sagledavanja šire vremenske i prostorne slike onog što smo svi zajedno proživeli.

Crtež *Riječka linija* je sastavni deo procesa mišljenja i rada za vreme boravka u Rijeci. Performans ne bi bio potpun bez crteža. Crtanje u mom umetničkom radu ima ključno mesto, ono ima ritualni karakter, i služi kao prenosnik u posebno, rekao bih povišeno, stanje svesti. Crtež, koji je sastavni deo prezentovanog rada, mutira video snimak performansa u nešto drugo. Hodanje nije više puka bosonoga šetnja ulicama Rijeke, već postaje simbol. Crtež je napravljen jednostavnim sredstvima, grafit na papiru uz dodatak jedne geometrijski precizne i ravne linije od ljudske (moje) krvi. Dakle, u pitanju je i krvava linija.

Umetnik ne može učiniti ništa da spreči postojeću, niti nadolazeću tragediju, osim da umetničkim jezikom iskaže duh vremena, kao potencijalno upozorenje ljudima koji će živeti u budućnosti.



Performance and drawing titled *Riječka linija* (The Rijeka Line), which I created and performed during my stay in Rijeka in late July and early August 2018, is a result of awareness of a strange coincidence that I was staying as an artist in this very place, at the Museum of Contemporary Art in Rijeka, on the day of the outbreak of the war in former Yugoslavia, 27th June 1991 and that I am here again 27 years later. For me it was a reason to visualize the time and space line, i.e. the link, between these two events, and all in the context of the project "Risk Change" and the circumstances in which we witness large scale migrations of people over the last few years

One of the dominant images presented through media coverage that remains in our minds is the image of people who walk, who run carrying their children in an attempt to barely save their lives. This image is also tied to the fate of the peoples of former Yugoslavia. Huge migration of people puts Europe, as a social structure and a structure of values, before a difficult challenge. The question arises whether we have learned something from our history, whether the ideal we aspire to in principle, remains just a distant utopian projection or is a *concrete utopia* possible, as Rudi Dutchke has said.

The performance *Riječka linija* (The Rijeka line) consists of simple walking through the entire central part of the city of Rijeka. On that occasion I was carrying my son, I was dressed in black and he in white. This movement happened between the place where the museum used to be and the place where it is today. It was for me a symbolic movement of two generations, through time and space, with the desire to see the wider time and space picture of what we all lived through together.

The drawing *Riječka linija* (The Rijeka Line) is an integral part of the process of thinking and working during my stay in Rijeka. The performance would not be complete without the drawing. Drawing has a key place in my art work, it has a ritual character, and serves as transmitter into a particular, I would say elevated, state of consciousness. The drawing, which is an integral part of the presented work, mutates the video of the performance into something else. Walking is no longer a mere barefoot walk along the streets of Rijeka, but becomes a symbol. The drawing is made with simple means, graphite on paper with the addition of a geometrically precise and straight line made of human (my) blood. Hence, it is also a bloody line.

An artist cannot do anything to prevent an existing or upcoming tragedy, except to express, in artistic language, the spirit of the period, as a potential warning to people who will live in the future.

Branislav Nikolić



1. Autobus sa tri putnika spuštao se starim putem preko Gorskog Kotara kroz pljusak i izmaglicu. Jedino mesto kojeg se sećam između neprestanih uranjanja u san su Delnice. Nedelja je. Studenti sa torbama ulaze u bus. Rijeka je poslednja stanica. Znači, ipak veliko mesto, neki tamo idu da studiraju, pomislio sam.

2. Kiša je prestala. Nebo se razvedrilo. Izašao sam na maloj autobuskoj stanici. Izgledalo je baš kao na Google Earth-u, izuzev onog neponovljivog mirisa mora koji se oseća samo na hrvatskom primorju. Ili je moj nos odmalena naviknut da hvata ove molekule? Onda sam se na Marinino oduševljenje SAM odšetao do stana. E, da zna ona kolike su distance u Beogradu! Ovoliko mi treba do najbliže prodavnice kada me nedeljom pošalju da kupim hleb.

3. Pokazuje mi stan – ovde ti je soba, druga soba, treća, četvrta..., kupatilo, kuhinja, sušiona za veš... Stan je nadrealan, ogroman, čist, prazan, pomalo kao iz horor filmova, ali na dobroj poziciji: u luci, pored pijace, okružen mornarskim barovima i lokalnim kafićima. Rijeka je pravi grad. Veoma različit od ostalih na obali. Pošto nije okrenut turizmu, živi svoj normalan život i preko zime.

4. Prvi put sam na rezidenciju došao znajući tačno šta ću da radim. Nije da sam sada to mudro i svesno odlučio, već se eto tako dogodilo. Jednostavno sam imao sreće. Naime, pre dve godine na jednoj grupnoj izložbi u Gracu (Austrija) prišao mi je neki sveštenik i oduševljen mojim radom Sekundarna arhitektura (<http://branislavnikolic.net/project/secondary-architecture-2013/>) pitao da li bih izveo jedan sličan rad koji bi bio postavljen u njihovoj katedrali. Da, rekoh, kakav? Pa, da napravite ispovedaonicu od istog ovakvog pronađenog, odbačenog materijala.

Da napravim skulpturu koja bi funkcionisala kao prava ispovedaonica u kojoj bi se pravi, random ljudi ispovedali pravom popu u pravoj katedrali?! Pomislih prvo, da' dobro čujem, a odmah zatim setih se Mikelandela, Đota, Tintoreta, Berninija, Bramantea... sve u deliću sekunde. Nekako se pribraha i rekoh veoma staloženo i profesionalno – da, svakako! Zašto da ne, to bi bilo izuzetno zanimljivo.



Kasnije sam preko svojih prijatelja iz Gete instituta (koji su btw bili ključni igrači za pokretanje upravo projekta *Sekundarna arhitektura*) saznao da se čovek zove Hermann Glettler, da je sveštenik u Gracu, da je i sam savremeni vizuelni umetnik koji se bavi audio i video instalacijama i da vodi umetnički projekat *Sacred Space* (Savremena umetnost u katedrali). (<http://virtualsacredspace.blogspot.com/2010/11/contemporary-art-in-st-andra-graz.html>). U međuvremenu je postao velika zverka – biskup u Insbruku. Ne verujem da i dalje vodi taj projekat ali u svakom slučaju ovo je bila ideja vredna pažnje i truda.

Saznao sam i to da Katolička crkva ima budžet za savremenu umetnost i da je verovatno ceo ovaj projekat njima mnogo manje čudan nego meni.

5. Tako se moj boravak u Rijeci pretvorio u tajni zadatak sa skrivenim ciljem – infiltracija u samo srce Katoličke crkve. Skoro kao u onoj glupoj knjizi *Da Vinčijev kod*. Ko zna kakve će sve mračne tajne čuti ovo drvo?

6. U međuvremenu sam živio mirno, sam na obali mora, u horor gajbi sa drvenim žaluzinama koje škripe na vetru i salonskim sobnim vratima koja se sama otvaraju usred noći. Svako veče išao sam u Kinoteku da gledam češko/slovačko/korejske filmove, jeo specijalitete domaće kuhinje u Nostalgiji, pio čaj sa komšinicom Tanjom, družio se sa ekipom iz Muzeja, Marinom, Ninom, Ivom, zatim, Holandanima, Ivanom, Lucijom, Vladom, išao na otvaranja izložbi da povećam brojno stanje ljubitalja umetnosti u Rijeci i steknem nove prijatelje, zaglavio čak i na kastingu za reklamu hrvatskog Telekoma i, naravno, sekao daske, kucao eksere, zavrtao šrafove po ceo dan ispunjavajući misiju zadatu sa više instance.

7. Ipak, ni jedna skulptura, pa ni ova, nije samo puko kucanje dasaka na pripremljeni ram. To je avantura koja je uvek uzbuđljiva i drugačija. Nikada ne znate zapravo kako će rad izgledati na kraju. Stvarnost se oblikuje i menja iz časa u čas, a kada vidite svoje delo posle mnogobrojnih dana i nedelja teškog rada kažete: to je to, baš sam to želeo da vidim na ovoj izložbi!

A izložba o položaju Roma i drugih manjinskih grupa pod nazivom *Moja umetnost je moja stvarnost* je bila dobra, raznovrsna, živa, kakve su uostalom i manjine bez kojih bi život bio dosadan kao neslana supa.

8. Poslednjih dana su se pojavili ostali umetnici, Valérie sa svojim dečkom Michael-om, takođe izvrsnim umetnikom, Emília, Selman, Stevan, Siniša, kustoskinja Sanja, predstavnici Gete i Francuskog instituta, novinari, posetioci. Kuću i galeriju ispunila mi je gomila sveta. Došlo je vreme da se ide dalje – na sever. Polupraznim busom preko Delnica za Antwerpen, u novu avanturu.

1. A bus with three passengers was descending down the old road through Gorski Kotar through downpour and haze. The only place I remember in-between constant dozing-offs is Delnice. It was Sunday. Students with bags were entering the bus. Rijeka was the last stop. So, a big place, after all, some go there to study, I thought.
2. The rain stopped. The sky cleared. I got off at a small bus station. It looked exactly as on Google Earth, except for the unique fragrance of the sea that is felt only on the Croatian coast. Or had my nose, since the early childhood, got used to catching these molecules? Then, to Marina's delight, I walked ON MY OWN to the apartment. Well, if she knew how big the distances were in Belgrade! This is how long it takes me to the nearest shop when they send me to buy bread on Sundays.
3. She is showing me the apartment – this is your room, another room, the third, fourth ..., bathroom, kitchen, room for drying the laundry ... The apartment is surreal, huge, clean, empty, somewhat like as if from horror films, but well situated: in the harbour, next to the market, surrounded by seamen's bars and local cafes. Rijeka is a real city. Very different from others on the coast. Since it is not oriented to tourism, it lives its normal life in winter, too.
4. It was the first time I came to the residential programme knowing exactly what I was going to do. Not that this time I had wisely and conscientiously decided, but because it just so happened. I had, simply, been lucky. Namely, two years before, at a group exhibition in Graz (Austria) a priest, delighted by my work *Sekundarna arhitektura* (Secondary Architecture) (<http://branislavnikolic.net/project/secondary-architecture-2013/>), had approached me and asked if I would do another similar work that would be placed in their cathedral. Yes, I said, what would it be? Well, you would make a confessional from the material like this, the found, discarded material. I was to make a sculpture which would function as a real confessional where the real, random people would give confessions to a real priest at a real cathedral?! My first thought was: did I hear it well, and immediately I remembered Michelangelo, Giotto, Tintoretto, Bernini, Bramante... all in a split second. Somehow I pulled myself together and said very calmly and professionally – yes, certainly! Why not, it would be very interesting.
Later, I learned, through my friends from Goethe-Institute (who, btw, had been the key actors for the initiation of the very project *Sekundarna arhitektura* (Secondary Architecture)), that the man's name was Hermann Glettler, that he was a priest in Graz, and that, he, himself, was a contemporary visual artist who dealt with audio and video installations and led the art project *Sacred Space* (Contemporary art in cathedral)(<http://virtualsacredspace.blogspot.com/2010/11/contemporary-art-in-st-andra-graz.html>). In the meantime, he became a VIP – the bishop in Innsbruck. I do not think he still runs that project, but, in any case, it was an idea worth attention and effort. I had, also, found out that the Catholic Church has a budget for contemporary art and that this whole project is far less strange to them than it is to me.

5. Thus, my stay in Rijeka turned into a secret task with a hidden goal – infiltration into the very heart of the Catholic Church. It was almost like in that stupid book *Da Vinci Code*. Who knew what dark secrets this wood would hear?

6. In the meantime I lived peacefully, alone on the seashore, in a horror crib with wooden blinds that creaked in the wind and lounge room doors that opened on their own in the middle of the night. Every evening I would go to the Cinematheque to watch Czech / Slovak / Korean films, eat specialties of local cuisine in Nostalgia, drink tea with the neighbour, Tanja, spend time with the crew from the Museum, Marina, Nina, Iva, then with the Dutch, with Ivan, Lucija, Vlada, I would go to the vernissages in order to increase the number of art fans in Rijeka and to meet new friends; I even got caught up in a casting for a commercial of Croatian Telekom, and, of course, I would cut the boards, nail the nails, screw the screws all day long, fulfilling the mission cast upon me from a higher instance.

7. Yet, no sculpture, and this one too, is a mere nailing the boards to the prepared frame. It is an adventure that is always exciting and different. You never know what your work will look like in the end. The reality shapes and reshapes every minute of the hour, and when you see your work, after long days and weeks of hard labour, you say: that's it, that's exactly what I wanted to see at this exhibition! And the exhibition on the position of Roma and other minority groups named *Moja umetnost je moja stvarnost* (My Art is My Reality) was good, diverse, lively, just like the minorities are, without whom our life would be dull as the unsalted soup.

8. During the last days other artists appeared, Valérie with her boyfriend Michael, also an exceptional artist, Emília, Selman, Stevan, Siniša, Sanja, the curator, representatives of Goethe and French Institute, journalists, visitors. The house and the gallery were filled by a bunch of people. The time came to move on – northwards. By a half empty bus, via Delnice towards Antwerp, into a new adventure.

Gili Avissar



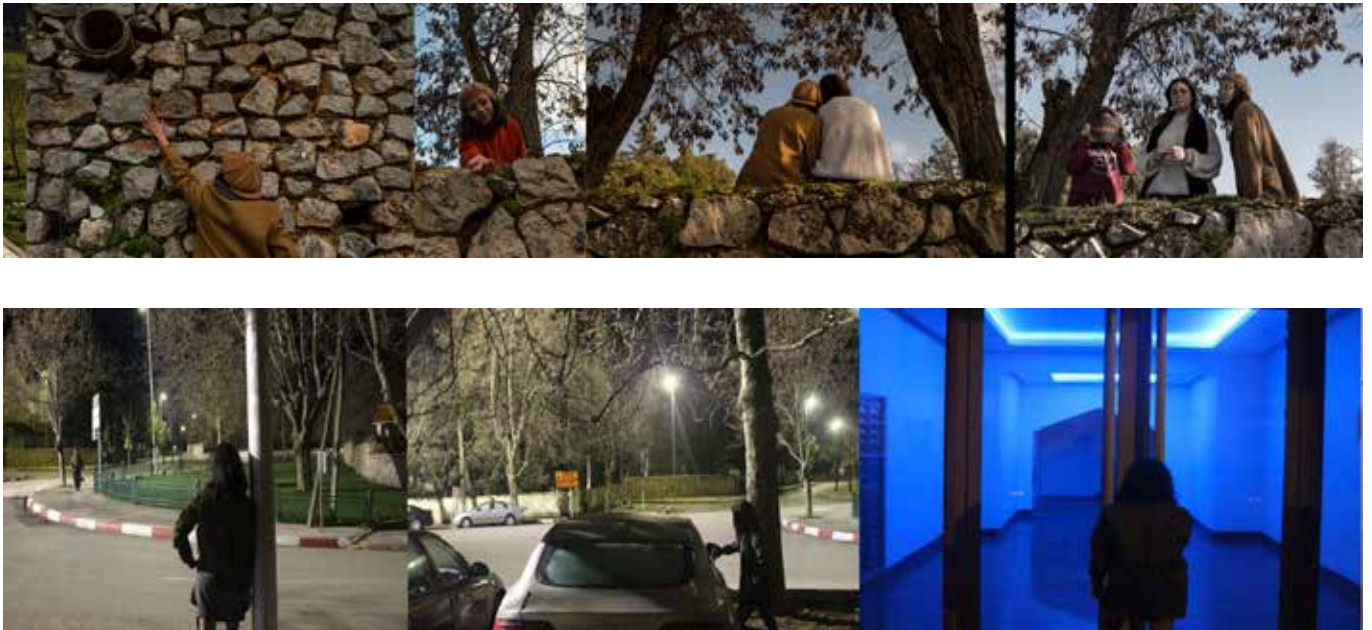
”Svakodnevno sam satima šetala po snegu. Iako su se ljudi iz muzeja brinuli da ću se prehladiti budući da nisam navikla na takvo vreme, nastavljala sam da šetam, često ne znajući kuda sam se to uputila. Kad bih ugledala mostove, osetila bih poriv da ih pređem, pitajući se šta me to čeka na drugoj strani. Nakon što sam prešla preko jednog od njih, začula sam pse kako laju. Uplašilasam se, te zastala. U tom je trenutku naišla nepoznata žena koju sam zapitala: ”Jesu li psi opasni?”. Ona se nasmejala i rekla: ”Nimalo.” Nastavile smo šetnju zajedno. Hodale smo barem dva sata, ona obradovana jer ima priliku da sa nekim razgovara na engleskom jeziku, ja radosna zbog društva na putu, kud god da me je on vodio. Dok smo hodale, uživala sam u pejzažu Srbije, u prirodi koja je bila potpuno pokrivena snegom, gde je sve izgledalo tako čisto i jednostavno, toliko da sam osećala kako se i moj um odmara na toj čistoti i belini. Hodale smo sve dok nismo stigle do mesta na kom je moja ”sagovornica” predložila da se odmorimo uz kafu. Pila sam čaj, vatra je u kaminu pucketala, nikoga drugog nije bilo sem nas dve. Pošto sam želela da stignem do Fruške Gore, morala sam sama da nastavim put. Vlasnik kafea mi je objasnio da mesto na koje sam se zaputila i nije baš blizu i pozeleo mi je sreću. Nastavila sam da hodam, delom auto-putem, pošto su trotoari bili pokriveni snegom. Kada bi prošao automobil ili kamion, ja bih se sklonila u sneg. Bilo je već kasno popodne i pitala sam se kako će se dan nastaviti i gde ću, na kraju, završiti. Konačno, ugledala sam lepu gostionicu. Izgledala je pusto, ali se pojavio jedan mladić. Prišao mi je, upitala sam ga imaju li nešto za jelo. Pružio mi je jelovnik, a meni su ”oči bile gladne”, pa sam naručila nekoliko jela od kojih su sva bila jako ukusna – supa, punjena paprika, kao i sve ostalo. Posle obroka mi je pokazao sobu za izdavanje. Rekao mi je da u njoj mogu prenoćiti ili mu se mogu pridružiti na putu kući, za Novi Sad, kasno te večeri. Takođe mi je objasnio i na koji se način sama mogu vratiti autobusom. Svidelo mi se što sam imala izbor. Na kraju sam se vratila ’kući’ autobusom. Razmenila sam kontakte sa to dvoje ljudi koje sam srela tog dana. Zadržala sam u sebi najtoplija sećanja koje sam ikada stekla kad bih šetala sama.”



“I walked in the snow for hours every day. While the people in the museum were worried that I might catch a cold since I am not used to such weather, it was something I couldn’t miss, so I kept on walking, usually not even knowing where I was headed. When I saw bridges I had the urge to cross them, wondering what awaited me on the other side. After crossing one of them I heard dogs bark and I was a bit afraid, so I waited a while. Then a woman came, and I asked her if the dogs were dangerous. She laughed and said “not at all”, so I walked on with her. We walking together for at least two hours, and she was very happy to have encountered a stranger, since she wanted to practice her English, and I was happy to have company on my way to wherever it was I was going. While walking I thought how much I was enjoying the landscape in Serbia, nature all covered with snow, everything looking so clean and simple, and I felt my brain getting much rest from this clear and white environment. We kept walking until she said that we arrived at her coffee rest, and she invited me to join. I drank tea, the fireplace was lit and we were the only ones there. Since I wished to reach Fruska Gora, I had to continue on my way. The teashop owners told me that it was not that close, and wished me good luck. I continued walking, partly on the highway, since the sidewalks were covered with snow. Every time a car or a truck passed I jumped back into the snow. It was already late afternoon and I wondered how the day would continue and where I would end up. Eventually I spotted a nice guest house. It looked empty, but then a young guy approached me and I asked him if they had anything to eat. He handed me the menu, and I had big eyes and ordered a few dishes, all of which were very tasty – soup, stuffed red pepper and all. Afterwards he showed me the room that they had available. He told me that I could stay or else I could join him on his way back to Novi Sad late that night. He also explained to me how to get back by bus. I liked not being pressured to stay there. In the end I took the bus back ‘home’. I exchanged contact details with both people I encountered that day, and was left with the warmest impression I had ever had while walking by myself. “

UMETNIČKI RAZGOVORI I PREDAVANJA
ARTIST TALKS AND LECTURES

Vesna Gerić



Sadašnji status umetnosti i dizajna u Maroku u okviru ubrzanih političkih, ekonomskih i društvenih promena; kroz prizmu ličnog iskustva na Univerzitetu Al Akhawayn u Maroku

The current status of art and design in Morocco within the framework of accelerated political, economic and social change; through the prism of personal experience at Al Akhawayn University in Morocco

Igor Bošnjak



Prezentacija umetnika u rezidencijalnom programu

Presentation of the artist in the residential program

Razgovor - Rezidencijalni programi – umetnička produkcija **Artist talk - Residential Programs - Art Production**

diSTRUKTURA, Branislav Nikolić, Selman Trtovac



F3 TRIPTIH / F3 TRIPTYCH
Prezentacija. Panel. Diskusija
Presentation. Panel. Discussion

Zoran Tairović, Jelica Marić, Sanja Kojić Mladenov



Valérie Leray

Prezentacija umetničke prakse / *Presentation of artistic practice*



BIOGRAFIJE UMETNIKA/CA
ARTISTS' BIOGRAPHIES

Gili Avissar

Multidisciplinarni umetnik, rođen 1980. godine u Haifi. Trenutno živi u Tel Avivu. Avissar je završio studije na Akademiji umetnosti i dizajna Bezalel u Izraelu i od tada stvara velike tekstilne instalacije i video-materijale. Izabrana lista njegovih izložbi uključuje muzeje i galerije u Izraelu i inostranstvu, među kojima su Mevo Kunsthalle, Memingen (DE), Galerija Kostka, Prag (CZ), Galerie Koal, Berlin (DE), Uri & Rami Nehoshtan Museum (IL), Muzej Nahum Gutman, Tel Aviv, (IL), Rupert Pfab Gallerie, Dizeldorf (DE), Kunstverein Konstanz, Konstanc (DE), Muzej umetnosti u Tel Avivu (IL), Muzej savremene umetnosti Herzliia (IL), Kunst im Tunnel, Dizeldorf (DE).

Njegovi video-snimci, koji često prikazuju prerade njegovih skulptura i instalacija, prikazani su u Mana Contemporary Chicago (SAD), Flux Factori (SAD), KARST contemporary art venue, Plymouth (UK), Skulpturenmuseum Glaskasten (DE), Spaces gallery, Cleveland (SAD).

Avissar je osvojio razne stipendije i nagrade, uključujući Nagradu za mlade umetnike Izraelskog ministarstva kulture i sporta, Nagradu Isracard i nagradu muzeja u Tel Avivu za izraelske umetnike i dr.

Njegova dela se čuvaju u kolekcijama u Izraelu i inostranstvu, uključujući i Muzej umetnosti u Tel Avivu, Umetničku kolekciju Igal Ahouvi, Muzej savremene umetnosti Herzliya, Philara kolekciju u Dizeldorfu i dr.

Gili Avissar is a multi-disciplinary artist, born in 1980 in Haifa and currently based in Tel Aviv. Avissar gained his B.F.A and M.F.A at the Bezalel Academy of Art and Design, Israel, and since then has been creating large-scale textile installations and videos.

A selected list of his exhibitions includes museums and galleries in Israel and abroad, among them Mewo Kunsthalle, Memmingen, DE; Kostka Gallery, Prague, CZ; Galerie Koal, Berlin, DE; Nehushtan Museum, Kibbutz Ashdot Yaacov, IL; Nahum Gutman Museum, Tel Aviv, IL; Rupert Pfab Gallery, Düsseldorf, DE; Kunstverein Konstanz, DE; The Tel Aviv Museum of Art, IL; Herzliya Museum of Contemporary Art, IL; Kunst im Tunnel, Düsseldorf, DE.

Avissar created stage and costume design for dance and theater productions, among which are the Theater Freiburg, The Israel Festival and Theater & Orchester Heidelberg.

His videos, which often feature reworkings of his sculptures and installations, were screened in Mana Contemporary Chicago, US; Flux Factory, NY, US; KARST Contemporary Art Venue, Plymouth, UK; Museum of Sculpture Glaskasten, Marl, DE; Spaces Gallery, Cleveland, US.

Avissar has won various grants and art prizes, including the Artis residency grant, NY; Artport residency program, Tel Aviv; The Young Artist Award, Israel Ministry of Culture; The Isracard and Tel Aviv Museum Art Prize; and The Bronner / Goethe/ NRW Residency Exchange Program, Düsseldorf, DE.

Works by Avissar are kept in collections in Israel and abroad, including the Tel Aviv Museum of Art; Igal Ahouvi Collection; Herzliya Museum of Contemporary Art; the Philara Collection, Düsseldorf.

Igor Bošnjak

Igor Bošnjak (rođen 1981 u Sarajevu) živi i radi u Trebinju (Bosna i Hercegovina). Uglavnom radi na polju filma, videa, instalacije i fotografije. Trenutno radi kao docent na Akademiji likovnih umjetnosti u Trebinju. Završio je Akademiju likovnih umjetnosti Trebinje 2005. (BA) na Odseku za slikarstvo. Od 2006. osnivač je i kustos međunarodnog projekta Bijenale namaTREba. Od 2007. do 2008. završio je interdisciplinarne master studije (MA) na Odseku teorija umetnosti i medija na Univerzitetu umetnosti u Beogradu, Srbija.

Njegovi radovi su prikazivani u : Whitechapel Gallery, London; Kunsthalle Wien; New Cinema & Contemporary Art, Rencontres Internationales, Gaîté Lyrique & Palais de Tokyo, Paris; Kunsthall Charlottenborg, Copenhagen; Atopia Film & VideoKunst Gallery, Oslo; Moscow Museum of Modern Art, Moscow; Hong Kong Art Hall; CAM Casoria, Contemporary Art Museum, Naples; Kunst Museum, Bonn; Agnes B. Foundation, Galerie du Jour, Paris; MSUV Muzej savremene umetnosti Vojvodina, Novi Sad; Galleria d'Arte Moderna Palazzo Forti, Verona;

Muzej savremene umjetnosti RS, Banja Luka; Point Ephemere, Paris; The Museum of Modern Art Dubrovnik; Contemporary Music Centre, Dublin; MMC Kibla, Maribor; Espacio Center Canarias, Tenerife; Fabbrica del Vapore, Milan; Center of Contemporary Art, Plovdiv; Budapest Art Fair Mucsarnok, Budapest; Charinthian Museum of Modern Art Klagenfurt; Spazio Monitor, Museum of Contemporary Art, Rome; 2nd Project Biennial D-0 ARK Underground, Konjic; Tapetenwerk Halle C, Leipzig; Galerija Remont, Beograd; National Art Gallery of B&H, Sarajevo; Kulturni centar Beograd; Museo di Palazzo Poggi, Bologna; Eastwards Prospectus Gallery, Bucharest, itd.

Godine 2010. Igor Bošnjak bio je finalista za nagradu ZVONO za mlade likovne umetnike koju organizuje Centar za savremenu umjetnost Sarajevo; od 2009 do 2011 bio je finalista B&H Henkel takmičenja za nagradu za mlade umetnike organizovanog u Zagrebu; 2007 nagrađen je prvom nagradom za video rad na 45-tom Salon Clovek Spomenik (Salonu čovek spomenik) u Velenju, Slovenija.

Više informacija na: www.igorbosnjak.com

Igor Bošnjak (b. 1981 in Sarajevo) lives and work in Trebinje (Bosnia & Herzegovina). He is mainly working within the fields of film, video, installation & photography. Curently works as a asistant professor at Academy of Visual Arts in Trebinje. In 2005 he finished Academy of Visual Arts (BA) in Trebinje, Department of Painting. From 2006 he is a founder and the curator of the international namaTREBa project biennial. From 2007 to 2008 he finished (MA) Interdisciplinary studies, Theory of Art & Media Department at the University of Arts in Belgrade, Serbia.

His works have been shown at: Whitechapel Gallery, London; Kunsthalle Wien; New Cinema & Contemporary Art, Rencontres Internationales, Gaité Lyrique & Palais de Tokyo, Paris; Kunsthall Charlottenborg, Copenhagen; Atopia Film & VideoKunst Gallery, Oslo; Moscow Museum of Modern Art, Moscow; Hong Kong Art Hall; CAM Casoria, Contemporary Art Museum, Naples; Kunst Museum, Bonn; Agnes B. Foundation, Galerie du Jour, Paris; MOCAV Museum of Contemporary Art Vojvodina, Novi Sad; Galleria d' Arte Moderna Palazzo Forti, Verona;

Museum of Contemporary Art RS, Banja Luka; Point Ephemere, Paris; The Museum of Modern Art Dubrovnik; Contemporary Music Centre, Dublin; MMC Kibla, Maribor; Espacio Center Canarias, Tenerife; Fabbrica del Vapore, Milan; Center of Contemporary Art, Plovdiv; Budapest Art Fair Mucsarnok, Budapest; Charinthian Museum of Modern Art Klagenfurt; Spazio Monitor, Museum of Contemporary Art, Rome; 2nd Project Biennial D-0 ARK Underground, Konjic; Tapetenwerk Halle C, Leipzig; Gallery Remont, Belgrade; National Art Gallery of B&H, Sarajevo; The Cultural Centre of Belgrade; Museo di Palazzo Poggi, Bologna; Eastwards Prospectus Gallery, Bucharest & etc.

In 2010 Igor Bošnjak was a finalist of ZVONO Young Visual Artist Award, organised by Sarajevo Center for Contemporary Art; From 2009 to 2011 he was a finalist for B&H Henkel Art Award organised in Zegreb; 2007 was awarded with 1st prize for video art on 4th Salon Clovek Spomenik in Velenje, Slovenia.

More info on: www.igorbosnjak.com

diSTRUKTURA

diSTRUKTURA (Milica Milićević i Milan Bosnić) su diplomirali i završili Master studije na Fakultetu likovnih umetnosti, Beograd, Odsek slikarstva. Od 2005. godine rade na zajedničkim projektima kao umetnički duo pod nazivom diSTRUKTURA. Mediji u kojima rade su, uglavnom, fotografija, crtež i video. Žive i rade u Beogradu.

Kao diSTRUKTURA su učestvovali na preko 15 samostalnih i više od 40 grupnih izložbi, kao što su Memorija nasilja i snovi o budućnosti (Muzej savremene umetnosti Vojvodine), Prigušena egzistencija (Taičung, Nacionalni muzej Tajvana, 2014.), distURBANces u Luksemburgu (2013.), u Beču i Bratislavi (2012.), TINA B festival u Pragu (2012.), Police the Police (prati policiju, prm. prev.) / Bijenale mladih umetnika u Bukureštu (2010.), Beogradska ne-mesta u Salonu Muzeja savremene umetnosti Beograd (2009), Hotel Marijakapel: portret Ketī Džejn u Hornu, Holandija (2008.), Mikro narativi u Muzeju modernih umetnosti Sen Etjen (2008.), 48. Oktobarski

salon u Beogradu (2007.) i Štajerska jesen 20017 - sledeća šifra: ljubav u Gracu (2007.).

Samostalno su izlagali u Srbiji, Austriji, Holandiji, Nemačkoj, Japanu, Češkoj, Sloveniji i Finskoj. Dobili su stipendiju Polok-Krazner fondacije (2015) kao i druge važne stipendije i nagrade.

Milica Milićević and Milan Bosnić graduated and completed their Master's degrees at the Faculty of Fine Arts, Belgrade, Department of Painting. Since 2005, they have been working on joint projects as an artistic duo called diSTRUKTURA. The media which they work in are mainly photography, painting, drawing and video. They live and work in Belgrade.

diSTRUKTURA took part on over 15 solo and more than 40 group exhibitions, such as Memory of Violence and Dreams about the Future (Museum of Contemporary Art Vojvodina), Subdued Existence in Taichung, National Taiwan Museum (2014), distURBANces in Luxembourg (2013), in Vienna and Bratislava (2012), TINA B festival in Prague (2012), Police the Police / Biennial of young artists in Bucharest (2010), Hotel Mariakapel: a portrait by Katie Jane in Hoornu, Netherlands (2008), 48th October Salon in Belgrade (2007) and Steirischer Herbst 2007 - next code: love in Graz (2007).

They exhibited solo in Serbia, Austria, Netherlands, Germany, Japan, Czech, Slovenia and Finland. They received a fellowship from Pollock-Krasner Foundation (2015) along with other important fellowships and awards.

DOPLGENDER

Doplgenger je umetnički duo Isidore Ilić i Boška Prostrana iz Beograda. Doplgenger su filmski / video umetnici, istraživači, pisci i kustosi. Rad dua Doplgenger se bavi odnosom umetnosti i politike kroz preispitivanje režima pokretnih slika i načina njihovog prijema. Oni dekonstruišu filmski medij, jezik i strukturu kako bi otkrili način na koji umetničke / pokretne slike učestvuju u stvaranju političke stvarnosti. Doplgenger se oslanjaju na tradiciju eksperimentalnog filma i videa i kroz neke od postupaka ovih tradicija intervenišu

na postojećim medijskim proizvodima ili proizvode u formama proširenog filma. Iako su njihovi glavni mediji pokretne slike, njihov rad se realizuje kroz tekst, prostorne instalacije, performanse, predavanja i diskusije. Sve ove medije Doplgenger tretiraju u njihovoj materijalnosti, u odnosu spram drugih medija i kao nosioce značenjskih struktura putem kojih se strukturiše društvena i politička realnost.

Rad umetničkog dua Doplgenger predstavljen je u Srbiji i na međunarodnom nivou na brojnim grupnim ili samostalnim izložbama u institucijama poput Umetničkog muzeja u Bonu, Centru Žorož Pompidu, Birou Stedelijk muzeja iz Amsterdama, Muzeju savremene umjetnosti u Zagrebu, Fondu Antoni Tapies, Muzeju savremene umetnosti Vojvodine, Galeriji Osage u Hong Kongu, Galeriji likovnih umjetnosti u Splitu itd. Njihovi radovi su bili uključeni u zvanične selekcije filmskih i video festivala kao što su Međunarodni filmski festival Rotterdam, Festival dokumentarnog filma i videa Kasel, Međunarodni filmski festival u Sijetlu, Video Festival u Kairu, VIDEOEKS Međunarodni eksperimentalni filmski i video festival i drugi.

Doplgenger je dobitnik Politikine nagrade za najbolju izložbu u 2015. godini. Boravili su kao umetnici u rezidencijalnim programima Kultur Kontakta u Beču, Umetničke asocijacije Krems, AiR Celeia Celje, Frindž MK u Milton Kinsu, Programu za umetnost i teoriju Künstlerhaus Büchsenhausen u Inzbruku, Međunarodnoj umetničkoj radionici Brejzirs u Oksfordu.

Doppelgänger is an art team comprised of Isidora Ilić and Boško Prostran from Belgrade. Doppelgänger are film/ video artists, researchers, writers, and curators. The work of this duo deals with the relationship of art and politics through examination of moving images management and the manner of their reception. They deconstruct the film medium, its language and structure, in order to discover the way in which artistic/moving images participate in creation of political reality. Doppelgänger draw from the tradition of experimental film and video, and through some of the processes of this tradition, they intervene in the existing media products or create in the form of extended film. Even though their principal medium are

moving images, their work is also implemented through texts, spatial installations, performances, lectures, and discussions. Doppelgänger treat the above-mentioned media in their materiality, in relation to other media, and as carriers of substance structures used to construct social and political reality.

Work of this art team was presented in Serbia and internationally on numerous group and individual exhibitions in institutions such as Kunst Museum in Bonn, Centre George Pompidou in Paris, Stedelijk Museum Bureau in Amsterdam, Museum of Contemporary Art in Zagreb, Fundacio Antoni Tàpies in Barcelona, Museum of Contemporary Art Vojvodina, Gallery Osage in Hong Kong, Gallery of Fine Arts in Split, etc. Their work has been included in official selection of film and video festivals, such as International Film Festival Rotterdam, Kassel Documentary and Video Festival, International Film Festival in Seattle, Video Festival in Cairo, Videoex International Experimental Film and Video Festival in Zurich, and others.

Doppelgänger team is a recipient of Politika Award for the Best Exhibition in 2015. They were a part of residential art programs of KulturKontakt in Vienna, Krems Art Association, AiR Celeia Celje, Fringe MK in Milton Keynes, Program for Art and Theory Künstlerhaus Büchsenhausen in Innsbruck, and International art workshop Braziers in Oxford.

Vesna Gerić

Bogati profesionalni život Vesnu Gerić početkom devedestih odnosi iz sveta lingvistike i fonetike, predmeta koje je dugo predavala na katedri za engleski jezik i književnost na Filozofskom fakultetu, u Americu, gde potpuno menja svoju profesionalnu orijentaciju i usmerava se na studije dizajna i digitalnih umetnosti. Narednih 20 i više godina još jednom magistrira, ovaj put na studijama dizajna, i počinje da predaje predmete u okviru svoje nove struke, sledećih 15 godina. Godine 2016. napušta Ameriku i nastavlja svoju karijeru na fakultetu u Maroku gde već dve godine predaje fotografiju, umetnost i dizajn, te se upoznaje se sa novom kulturom, studentima i živi

u internacionalnom okruženju, uz puno mogućnosti da doprinese Maroku svojim stečenim znanjem i iskustvom iz Amerike.

At the beginning of the nineties her rich professional life takes Vesna Gerić away from the world of linguistics and phonetics, which she used to teach at the Department of English Language and Literature at the Faculty of Philosophy, to America where she completely changes her professional orientation and focuses on the studies of design and digital arts. In the following twenty or more years she obtained another Master's Degree, this time in design, and turned to lecturing subjects within her new profession for the next fifteen years. In 2016 she leaves America and continues her career at a faculty in Morocco where, for two years now, she lectures photography, art and design, learns about new culture and students and where she lives in an international environment with many opportunities to contribute to Morocco with her knowledge and experience obtained in America.

Jasna Jakšić

Jasna Jakšić je kustoskinja i likovna kritičarka iz Zagreba. Diplomirala je istoriju umetnosti i italijanski jezik i književnost te bibliotekarstvo na Filozofskom fakultetu u Zagrebu. Autorka je niza izložbi koje se bave odnosima umetničkih publikacija, arhivske građe i savremenog umetničkog istraživanja. Rukovođila je međunarodnim saradničkim projektom *Digitalizacija ideja: arhivi neoavangardnih i konceptualnih umetničkih praksi* (2010/12) i *Izvedba muzeja* (2014/16). Članica je Saveta Galerije Vladimir Nator i Galerije Miroslav Kraljević. Sarađivala je s Queer Zagrebom (2003-2004) i Kustoskom platformom (2013). Radi u Muzeju suvremene umjetnosti u Zagrebu od 2003. godine. Od 2012. godine vodi muzejsku biblioteku, a od 2014. Odeljenje za dokumentaciju.

Jasna Jaksic is a curator and art critic from Zagreb. She graduated from the History of Arts and Italian Language and Literature and Librarianship at the Faculty of Philosophy in Zagreb. She is the author of a series of exhibitions dealing with the relations of artistic publications, archival material and contemporary artistic research. She led the international collaborative project

Digitalization of Ideas: archives of neo-avant-garde and conceptual artistic practices (2010/12) and the Execution of the Museum (2014/16). She is a member of the Gallery of the Vladimir Nazor and the Gallery Miroslav Kraljević. She collaborated with Queer Zagreb (2003-2004) and the Curatorial Platform (2013). Works in the Museum of Contemporary Art in Zagreb since 2003. Since 2012 she has been running a museum library, and since 2014, the Department for Documentation.

Robert Jankuloski

Rođen je u Prilepu, Makedonija (1969). Diplomirao je na Fakultetu dramskih umetnosti – Odsek kamera, u Skoplju (1996), a magistrirao je na Univerzitetu za audiovizuelne umetnosti ESRA Pariz – Skoplje – New York, Skoplje, na Odseku za kameru (2011). Osnivač je Makedonskog centra za fotografiju. Trenutno radi kao profesor na Univerzitetu audiovizuelnih umetnosti – ESRA Pariz – Skoplje – New York u Skoplju.

Samostalno je izlagao u Skoplju, Beogradu, Novom Sadu, Pančevu, Podgorici, kao i u Njujorku, Briselu, Budimpešti, Beču, Istanbulu, Plovdivu, Strasburu i mnogim drugim mestima. Dobitnik je nekoliko nagrada u zemlji i inostranstvu.

Born in Prilep, Macedonia (1969). He graduated from the Faculty of Dramatic Arts – Department of Camera, in Skopje (1996) (BA), and finished his Master's at the Camera Department of University of Audio-Visual Arts "ESRA Paris-Skopje-New York", Skopje (2011). He is the founder of the Macedonian Centre for Photography. He currently works as a professor at the University of Audio-visual Arts - "ESRA Paris-Skopje-New York" in Skopje

He had solo exhibitions in Skopje, Belgrade, Novi Sad, Pančevo, Podgorica, New York, Brussels, Budapest, Vienna, Istanbul, Plovdiv, Strasbourg and many other places. He has received several awards at home and abroad.

Ivana Kancir

Ivana Kancir je diplomirala istoriju umetnosti i istoriju na Filozofskom fakultetu u Zagrebu 1997. godine. Od

2000. godine radi kao kustoskinja u Muzeju suvremene umjetnosti u Zagrebu. Rukovodilac je Donacije Silvine Seissel i Audiovizuelnog odeljenja. Realizovala je više izložbi domaćih i stranih umetnika. Učestvuje na stručnim i naučnim skupovima. Bila je članica više žirija u vezi sa savremenom umetničkom produkcijom.

Ivana Kancir graduated in History of Arts and History at the Faculty of Philosophy in Zagreb in 1997. Since 2000 she has worked as a curator at the Museum of Contemporary Art in Zagreb. She is the Head of the Silvana Seissel Donation and Audio-visual Department. She has realized several exhibitions of domestic and foreign artists. She has participated in expert and scientific meetings. She was a member of several juries dealing with contemporary art productions.

Romeo Kodra

Romeo Kodra je rođen, živi i radi u Tirani (Albanija). Njegovo teorijsko istraživanje fokusira se na izazvane prostore između umetnosti i političkih sila u tranzicijskim i savremenim društvima, dok se umetničko i kustosko istraživanje fokusira na izo-polifoniji objekta i organizacije prostora.

Romeo Kodra is born, lives and works in Tirana (Albania). His theoretical research focuses on challenged spaces between arts and political powers in transitional and contemporary societies, while the artistic and curatorial research on iso-polyphony of the object/s and of the organization of space/s.

Sanja Kojić Mladenov

Dr Sanja Kojić Mladenov, doktorka nauka, viša kustoskinja i istoričarka umetnosti, usmerena ka istraživanju savremene umetničke prakse, medija i roda od 1995. godine. Završila istoriju umetnosti na Filozofskom fakultetu Univerziteta u Beogradu, master i doktorske Rodne studije na interdisciplinarnim studijama Univerziteta u Novom Sadu – ACIMSI. Direktorka Muzeja savremene umetnosti Vojvodine od 2013. do 2016. godine. Kustoskinja istog Muzeja od 2006. godine, Odeljenja za izložbe aktuelne

umetnosti, te Centra za intermedijisku i digitalnu umetnost. Dobitnica nagrade "Lazar Trifunović" Društva istoričara umetnosti, Katedre za modernu umetnost Filozofskog fakulteta u Beogradu i Kulturnog centra Beograda za 2016. godine, kao i priznanja Društva istoričara umetnosti Srbije (DIUS) za najbolju autorsku izložbu u 2013. godini. Kustoskinja Paviljona Srbije na 54. Venecijanskom Bijenalu savremene umetnosti (2011), izložbe *Svetlost i tama simbola*, Dragoljuba Raše Todosijevića nagrađene internacionalnim priznanjem - Uni Credit Venice Award. Članica je međunarodnih udruženja AICA, ICOM i CIMAM - čija je stipendistkinja (2011). Autorka je, kustoskinja i selektorka mnogih izložbi i projekata u zemlji i inostranstvu. Urednica i autorka preko 100 kritičkih eseja, recenzija izložbi i naučnih tekstova.

Sanja Kojić Mladenov, Ph.D, senior curator, art historian and researcher in the field of recent artistic practice, media and gender, since 1995. Graduated from History of Art department at the Faculty of Philosophy in Belgrade, and completed postgraduate master and Ph.D Interdisciplinary Gender Studies at the University of Novi Sad (ACIMSI). Director (2013-2016) and Senior Curator at the Museum of Contemporary Art Vojvodina, Novi Sad since 2006, where run the Department of Current Art Exhibitions and Center for Intermedia and Digital Art. Curator of Serbian Pavilion on 54th Venice Biennale of Contemporary Art in 2011 and exhibition *Light and Darkness of Symbols*, Dragoljub Raša Todosijević, that won the UniCredit Venice Award. Winner of the »Lazar Trifunović« Award of the Society of Art Historians of Serbia, the Department of Modern Art - Faculty of Philosophy in Belgrade and the Cultural Center of Belgrade, in 2016, as well as the award of the Society of Art Historians of Serbia for the best author exhibition in 2013. She is the author and curator of many thematic exhibitions and research projects in Serbia and abroad. Writes and publishes more than 100 critical essays, exhibition reviews and scientific articles. A member of international associations – AICA, ICOM and CIMAM (Scholarship holder for 2011).

Stevan Kojić

Stevan Kojić (1973, Kikinda) diplomirao je i magistrirao na Odseku vajarstva na Fakultetu likovnih umetnosti u Beogradu. Profesor je na Katedri za nove likovne medije Akademije umetnosti u Novom Sadu i na Fakultetu likovnih umetnosti na Cetinju.

Stevan Kojić (1973, Kikinda) completed his BA and MA at the Department of Sculpture, Faculty of Fine Arts in Belgrade. He is a professor at the New Media Department at the Academy of Arts in Novi Sad and at the Faculty of Fine Arts in Cetinje.

Andreja Kulunčić s kolektivom ISTE / with collective Equal

(inicirala i vodi Andreja Kulunčić, ostale članice žele zadržati anonimnost)

Kolektiv ISTE čini grupa žena iz Zagreba različitih etničkih, verskih, rasnih i seksualnih identiteta. Cilj njihovog delovanja je upozoravanje na prisutnost diskriminacije u hrvatskom društvu te podizanje svesti o važnosti prihvatanja različitosti. Kolektiv je inicirala i vodi Andreja Kulunčić, vizuelna umetnica. Ostale članice žele ostati anonimne.

[Izjednačene / Solidarne / Transnacionalne / Emancipovane]

EQUALS Collective is a group of women from Zagreb of various ethnic, religious, racial and sexual identities. The aim of their activity is directing attention to the presence of discrimination in Croatian society and raising awareness on the importance of acceptance of diversity. The collective was initiated and led by a visual artist Andreja Kulunčić. The other members wish to remain anonymous.

Izjednačene (Equal) / Solidarne (Solidary) / Transnacionalne (Transnational) / Emancipirane (Emancipated)

Siniša Labrović

Siniša Labrović (1965, Sinj) je multimedijalni umetnik. U 2005. godini je privukao pažnju svetskih medija radom Flock.org u kojem su ovce bile takmičarke u rialiti programu.

Radovi mu se nalaze u zbirkama MSU-a u Zagrebu, Galerije umetnina u Splitu, Umetničke galerije u Dubrovniku, kao i u privatnim kolekcijama.

Izlagao je na 11. Istanbulskom bijenalu 2009. godine.

Predstavljao je Hrvatsku na 13. Venecijanskom bijenalu arhitekture 2012. godine, s Pulskom grupom (H. Brkušić, I. Bezinović i B. Cvjetanović).

Siniša Labrović (1965, Sinj, Croatia) is a multimedia artist. In 2005 he drew attention of the world media with his work Flock. org where sheep performed as contestants in a reality show Labrović's work is part of the collections of the Zagreb Museum of Contemporary Art, Art Gallery in Split, Art Gallery in Dubrovnik, as well as private collections. He exhibited his work at the 13th Venice Biennale of Architecture in 2012, with the Pula Group, H. Brkušić, I. Bezinović and B. Cvjetanović.

Valérie Leray

Valéry Leray je vizuelna umetnica koja koristi fotografiju i umetnost kao polje istraživanja. Živi i radi u Orleansu i Berlinu.

Kroz svoj rad propituje položaj fotografije, te fotografiju kao medij kroz istoriju, složenost događaja i sećanja koja nestaju, stavljajući na taj način teme kojima se bavi u njihov geopolitički i geoistorijski kontekst.

Rad Valéry Leray na temu Roma i Sinta predstavljen je u galeriji Kai Dikhas u Berlinu.

Valérie Leray is a visual artist who uses photography as the field of her research. She lives and works in Orléans and Berlin. In her work, Leray examines the position of photography, photography as an art medium throughout the history, the complexity of events and the notion of vanishing memories, thus placing these topics in their

geopolitical and geohistorical context. Leray's work about the Roma and Sinti has been presented in Kai Dikhas Gallery in Berlin.

Monika Moteska

Rođena je u Prilepu, Makedonija (1971). Diplomirala na Fakultetu za likovne umetnosti Skoplje, na odseku slikarstva (1996). Svoj umetnički koncept razvija kroz različite medije: slikarstvo, fotografiju, video i instalaciju. Bavi se i dizajniranjem izložbi i pratećeg promotivnog materijala u području stare fotografije (fotografske baštine).

Izlagala je na brojnim samostalnim i grupnim izložbama u Makedoniji, Srbiji, Nemačkoj, Austriji, Švedskoj, Bugarskoj, Grčkoj, Francuskoj, Mađarskoj, SAD-u, Japanu itd.

Njeni radovi se nalaze u kolekcijama Muzeja savremene umetnosti – Skoplje, Nacionalne galerije Makedonije i u privatnim zbirkama.

Born in Prilep, Macedonia (1971). She graduated from the Faculty of Fine Arts Skopje, Department of Painting (1996). She develops her artistic concept in various media: painting, photography, video and installation. She is also involved in designing of exhibitions and accompanying promotional materials in the field of traditional photography (photographic heritage). She has exhibited at many solo and group exhibitions in Macedonia, Serbia, Germany, Austria, Sweden, Bulgaria, Greece, France, Hungary, USA, Japan, etc. Her works are part of the collections of the Museum of Contemporary Art, Skopje, the National Gallery of Macedonia and private collections.

Branislav Nikolić

Rođen je 1970. godine u Šapcu. Diplomirao je na Akademiji umetnosti u Novom Sadu, na Odseku slikarstva, 1996. godine. Magistrirao je na akademiji Dutch Art Institute u Holandiji, 2001. i na Akademiji umetnosti u Novom Sadu, 2002. godine. Član je Udruženja likovnih umetnika Srbije (ULUS) od 1995. godine. Selektor je Jalovičke likovne kolonije od 2002. godine. Bavi se skulpturom, slikarstvom, videom, dizajnom i kustoskim radom. Izlagao na brojnim

grupnim i samostalnim izložbama u zemlji i inostranstvu. Živi i radi u Beogradu.

Born 1970 in Šabac, Serbia. He graduated from the Academy of Fine Arts in Novi Sad, Serbia, the Department of Painting, in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. He is a member of the Association of Fine Artists of Serbia since 1995 and a selector for the Jalovik Art Colony since 2002. He works in sculpture, painting, video, design and as a curator. Branislav Nikolić has exhibited his works independently and together with other artists, both at home and abroad. He lives and works in Belgrade, Serbia.

Gordana Nikolić

Gordana Nikolić je istoričarka umetnosti, na poziciji više kustoskinje rukovodi Centrom za film, video i fotografiju u Muzeju savremene umetnosti Vojvodine u Novom Sadu. Diplomirala je na katedri za istoriju umetnosti na Filozofskom Fakultetu u Beogradu, gde je trenutno i kandidatkinja na doktorskim studijama. Master studije je završila na odseku za Interdisciplinarne studije – Teorija umetnosti i medija na Univerzitetu umetnosti u Beogradu. Učestvovala je u konceptualizaciji i realizaciji preko dvadeset međunarodnih grupnih i samostalnih izložbi i brojnih programa o novomedijskoj umetnosti, umetnosti pokretnih slika i digitalnoj kulturi u zemlji i inostranstvu. Koautorski s Aleksandrom Davićem je realizovala istraživački projekat i izložbu Tehnologija narodu! Film i video u Vojvodini (2013); u saradnji s Inke Arns je koncipirala retrospektivnu izložbu o umetničkoj asocijaciji Apsolutno iz Novog Sada (2015); iste godine sa Šefikom Tatlićem priredila je zbornik eseja The Gray Zones of Creativity and Capital u izdanju Institute of Network Cultures, Amsterdam. Nikolić je bila kustoskinja međunarodnog projekta Performing the Museum realizovanog u okviru EU programa Kreativna Evropa 2014–2016. godine.

Gordana Nikolić is an art historian. As a senior curator, she manages the Center for Film, Video, and Photography at the Museum of Contemporary Art Vojvodina in Novi

Sad. She graduated from the Faculty of Art History at the Belgrade University, where she is currently in the process of completing her PhD. She completed her Master's Degree at the Department of Interdisciplinary Studies, at the Art University in Belgrade, on the subject of Theory of Art and the Media. She participated in the conceptualization and realization of over twenty group and individual exhibitions and numerous programs related to new-media art, art of moving images and digital culture in the country and abroad. Along with Aleksandar Davić, she co-authored a research project and the exhibition Technology to the People! Film and Video in Vojvodina (2013); in cooperation with Inge Arnes, she designed a retrospective exhibition about art association Absolutely, from Novi Sad (2015); in the same year, she and Šefik Tatlić edited anthology of essays The Gray Zones of Creativity and Capital, published by the Institute of Network Cultures, Amsterdam. Nikolić was a curator of the international project Performing the Museum, implemented as part of the EU program Creative Europe 2014-2016.

Moritz Pankok

Moritz Pankok je nemački scenograf, režiser, kustos i likovni umetnik. Predmet njegovog interesovanja su društveno angažovani umetnički projekti, često povezani sa kulturom Sinta i Roma. Umetnički je direktor i osnivač prve stalne galerije za savremenu umetnost Sinta i Romskog naroda pod nazivom Galerija Kai Dikhas (*Mesto koje bi trebalo videti*) u kojoj je predstavljen, između ostalih, britanski umetnički par *Damian i Delaine Le Bas*. Od otvaranja galerije bio je kustos na više od 50 izložbi. Član je uprave kolektiva pozorišne asocijacije TAK – *Theater Aufbau Kreuzberg* koja predstavlja, između ostalih, različite umetničke projekte iz MENA regiona pod nazivom *Spring Lessons (Prolećne lekcije)*. Pankok je koosnivač grupe *Artvists 4 Change* (Artvists 'za' promene) i kopredsedavajući je *Otto-Pankok-Art* fondacije koja upravlja arhivom i imanjem *Otto-Pankok* muzeja. Nosilac je nagrade *Ruhrpreis für Kunst und Wissenschaften der Stadt Mülheim an der Ruhr 2004* (Nagrada za umetnost i nauku grada Milhajma na Ruru 2004), a za svoj galerijski projekat *Galerie Kai Dikhas* dodeljena mu je nagrada *Premio de la*

Cultura Gitana 2016 de la Instituto de la Cultura Gitana, Madrid (Nagrada za romsku kulturu za 2016. godinu Instituta za kulturu Roma, Madrid). Pankok živi u Berlinu, u svom rodnom gradu, Milhajmu na Ruru i u Grčkoj.

Jobst Moritz Pankok is a German scenographer, director, curator and fine artist. He is interested in socially engaged art projects, very often linked to the culture of Sinti and Roma. He is artistic director and founder of the first permanent gallery for contemporary art of Sinti and Roma, called *Galerie Kai Dikhas* (in English: Place to See) representing amongst others the British artist couple Damian and Delaine Le Bas. Since its opening he curated more than 50 exhibitions at the gallery. He is member of the management collective of the theatre association TAK – Theater Aufbau Kreuzberg that presents, amongst others, various art projects from the MENA region under the title “*Spring Lessons*”. Pankok is co-founder of the group Artvists 4 Change and co-chair of the Otto-Pankok-Art Foundation running the Otto-Pankok-Museum, -archive and estate.

Awarded with the Ruhrpreis für Kunst und Wissenschaften der Stadt Mülheim an der Ruhr 2004 (in English: Prize for Arts and Sciences of the City Mülheim an der Ruhr 2004) and for his gallery project *Galerie Kai Dikhas* with the Premio de la Cultura Gitana 2016 of the Instituto de la Cultura Gitana, Madrid. Pankok lives in Berlin, his hometown Mülheim an der Ruhr and Greece.

Vesna Perunović (Vessna Perunovich)

Vesna Perunović (Vessna Perunovich) je međunarodno priznata interdisciplinarna umetnica iz Toronta, čiji rad obuhvata performans, video, skulpturu, slikarstvo i crtež. Izlagala je na međunarodnim bijenalima na Kubi, u Albaniji, Engleskoj, Veneciji, Portugaliji, Jugoslaviji i Grčkoj i učestvovala je u rezidencijalnim programima u Berlinu (Nemačka), Banfu (Kanada), Bursi i Istanbulu (Turska), Njujorku (SAD), Pekingu (Kina), Zejtunu (Malta), u Mileševi i Ečkoj (Srbija). Njene retrospektivne izložbe *Borderless* i *Emblems of Enigma* obišle su prestižne galerije i muzeje širom Kanade i Europe.

Rad Vesne Perunović je prikazan u brojnim časopisima i publikacijama. Dobitnica je T.F.V.A. (Toronto Friends of Visual Arts) nagrade za 2005. godinu te stipendije Chalmers Development u 2011. godini, kao i brojnih stipendija Kanadskog veća za umetnost, Veća umetnosti u Ontariju i stipendija Veća za umetnost u Torontu.

Vessna Perunovich is a Serbian-born, Toronto-based internationally acclaimed interdisciplinary artist whose work embraces performance, video, sculpture, painting and drawing. Perunovich has exhibited at International biennials in Cuba, Albania, England, Venice, Portugal, Yugoslavia, and Greece and attended residencies in Berlin (Germany), Banff (Canada), Bursa and Istanbul (Turkey), New York (USA) and Beijing (China) and Zejtun (Malta). Her survey exhibitions *Borderless* and *Emblems of Enigma* toured prestigious galleries and museums across Canada and Europe. Her work has been reviewed in numerous magazines and periodicals. Vessna Perunovich is a recipient of T.F.V.A. (Toronto Friends of Visual Arts) award in 2005, and a Chalmers Development Grant in 2011, as well as numerous, Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council Grants for her projects.

Theo Prodromidis

Theo Prodromidis je umetnik sa sedištem u Atini, Grčka. Njegova praksa obuhvata film, instalacije i performans, gde, između ostalog, kombinuje istraživanje istorije, igrane i dokumentarne elemente i izaziva različite asocijacije kritičkim preispitivanjem odnosa savremenih operacija arhitekture, filozofskog diskursa, modernističke i druge avangarde, autorske kinematografije i osmišljenih pozorišnih tehnika.

Theo Prodromidis is an artist based in Athens, Greece. His practice includes film, installation and performance, which combines historical research, fiction and documentary elements and induces a variety of associations by critically examining the relationships and contemporary operations of architecture, the philosophical discourse, the modernist and other avant-gardes, auteur cinema and devised theater techniques, amongst others.

Marijana Prpa Fink

Prof. dr. Marijana Prpa Fink je rođena 1966. godine, u Novom Sadu. Na Akademiji umetnosti u Novom Sadu, diplomirala je glumu, 1988. godine. Magistarski rad sa temom *Mogućnosti fotografije, slike, grafike i crteža u tumačenju pokreta i tehnika tela kao specifičnog pozorišnog jezika i neverbalnog scenskog izraza*, odbranila je 16. decembra 2008. godine, na Univerzitetu u Novom Sadu, kod mentora prof. dr. Živka Popovića. Doktorsku tezu pod nazivom *Značaj i uticaj biomehanike Mejerholjda na pozorište XX veka (Grotovski, Barba, Brook)* odbranila je na Fakultetu dramskih umetnosti u Beogradu, kod mentora prof. dr. Vladimira Jevtovića. Profesoric je na Akademiji umetnosti u Novom Sadu, na predmetu Neverbalno pozorište, čiji je inicijator i predavač. Predaje i na Medicinskom fakultetu u Novom Sadu, predmet Umetnost i medicina. Dobitnica je dve jugoslovenske nagrade za predstavu *Šeherezada*. Igrala je u televizijskim i filmskim produkcijama. Bila je član žirija na brojnim festivalima. Kao stipendistkinja Vlade Republike Francuske, boravila je na pozorišnom festivalu u Avinjonu. Učestvovala je na više stručnih konferencija. Objavila je brojne radove u domaćim i stranim stručnim časopisima.

Prof. dr. Marijana Prpa Fink was born on February 28th 1966 in Novi Sad. She finished primary and secondary school in Novi Sad and Sremski Karlovci. In 1988 she graduated from the Department of Acting at the Academy of Arts in Novi Sad. On 16th December 2008 she defended the Master of Arts thesis *"Possibilities of photography, painting, graphics and drawing in the interpretation of movements and techniques of the body as a specific theatre language and non-verbal stage expression"* at the University of Novi Sad under the mentorship of prof. Živko Popović PhD.

She defended her PhD thesis titled *"Significance and influence of biomechanics of Meyerhold on 20th century theatre (Grotowski, Barba, Brook)"* on October 6th 2011 at the Faculty of Drama Arts in Belgrade with the mentor prof. Vladimir Jevtović PhD. She is a professor at the Academy of Arts in Novi Sad where she initiated and lectures the subject Non-verbal Theatre. She also lectures

the subject Arts and Medicine at the Medical Faculty in Novi Sad. Marijana Prpa Fink is the winner of two Yugoslav awards for the theatre performance *"Šeherezada"* (Scheherazade). She played in TV and film productions. Marijana Prpa Fink was a member of juries at numerous festivals. As the grantee of the French government she stayed in France and participated on the French theatre festival in Avignon. She took part on a number of expert conferences. She has published numerous works in domestic and foreign professional magazines.

André Raatzsch

Umetnik, kustos i romski aktivista, rođen 1978. u Ilmenauu, u Nemačkoj. U proteklih pet godina učestvovao je u brojnim međunarodnim izložbama, među kojima je i Prvi romski paviljon, pod nazivom *Izgubljeni raj*, na Venecijanskom bijenalu 2007. godine. Pokrenuo je nekoliko umetničkih i kulturnih projekata, uključujući *Rewritable Pictures*, koji – kao deo studijskog rada zasnovanog na participatornim i umetničkim metodama – preispituju, proširuju i kritički promišljaju slikovne prikaze u privatnim romskim arhivima. Andre Rač je rukovodilac Dokumentacijskog odeljenja u Dokumentacijskom i kulturnom centru nemačkih Sinta i Roma u Hajlderbergu.

Born 1978 in Ilmenau/Germany. Participated in numerous international exhibitions over the past few years, among them the first Roma Pavilion *Paradise Lost* at the Venice Biennial in 2007. Subsequently he carried out several artistic and cultural projects, including *Rewritable Pictures*, which – as part of a studio work using participatory and artistic methods – questions, expands, and critically reflects on pictorial representations in private Roma image archives. André Raatzsch is head of the Documentation Department at the Documentation and Cultural Centre for German Sinti and Roma in Heidelberg.

Emília Rigová

Vizuelna umetnica i univerzitetska profesorka iz Banske Bistrice (Slovačka), rođena je 1980. godine. U svojim grafikama, instalacijama, performansima i prostorno

specifičnim intervencijama istražuje teme kulturnih i društvenih stereotipa i politike tela. Posebnu pažnju u svom radu usmerava na manjine koje se sistematski uklanjaju iz dominantnih istorijskih diskursa, kolektivnog pamćenja i vizija zajedničke budućnosti, na izgradnju romskog identiteta te kulturnu i političku apropijaciju romskog tela. Emília Rigová intenzivno izlaže svoje radove, a aktivna je i kao spisateljica i urednica. Trenutno je finalistkinja nagrade Oskar Čepan za mlade slovačke umetnike.

Emília Rigová (born 1980) is a visual artist and university teacher based in Banská Bystrica, Slovakia. In her graphic art, installations, performances and site-specific interventions, she deals with the topic of cultural and social stereotypes and politics of the body. She focuses on minorities that have been systematically eradicated from the hegemonic historical discourses, collective memory and visions of common future, on construction of the Romani identity and cultural and political appropriation of the Romani body. Emília Rigová exhibits extensively, she is also active as writer and editor, currently, she is a finalist of Oskár Čepan Award for young Slovak artist.

Selma Selman

Umetnica i aktivistkinja, rođena 1991. godine, u Bihaću, u Bosni i Hercegovini. Diplomirala je, 2014. godine, na Akademiji likovnih umetnosti u Banjaluci, na Odseku slikarstva. Godine 2018. je magistrirala na Univerzitetu Sirakuza u saveznoj državi Njujork, u oblasti transmedija, vizuelne umetnosti i performansa. Radila je kao saradnica na Romskom pripremnom diplomskom programu na Srednjoevropskom univerzitetu u Budimpešti. Dobitnica je nagrade Zvono, koja se dodeljuje najboljem mladom umetniku/-ici u Bosni i Hercegovini, čime je osvojila i rezidencijalni boravak u Njujorku. Učestvovala je na Međunarodnoj letnjoj akademiji Asociación de Arte Util, umetnice Tanie Bruguere 2013, u Salcburgu. Godine 2018, dodeljena joj je nagrada za mladu evropsku umetnicu (Trieste Contemporanea Award). Njeni radovi su prikazani na internacionalnoj sceni: *Hero Mother* (Kunstquartier Bethanie, Berlin, 2016), *Identification – Field exercises after Katalin Ladik* (acb Gallery, Budapest, 2017), *You have no idea* (agnès b. Galerie Boutique, New York, 2017), *I will buy my freedom when* (Studio Tormaseo, Trieste (ITA), 2018).

Selma Selman je osnivačica organizacije Get The Heck To School čiji je cilj da ohrabri i osnaži romske devojčice širom sveta koje se suočavaju sa siromaštvom i društvenim isključivanjem. Živi i radi u SAD-u i u Evropi.

Selma Selman, artist and activist, born in 1991 in Bihac, Bosnia. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting and in 2018 she graduated from Syracuse University, Master of Fine Arts – Transmedia, Visual and Performing Arts, Syracuse, NY. She was a fellow for the Roma Graduate Preparation Program at the Central European University in Budapest. Selman was the recipient of the prestigious "Zvono Award", given to the best young artist in Bosnia and Herzegovina, winning a residency in New York City. Selman participated in Tania Bruguera's International Summer Academy in Salzburg, Arte Util, in 2013. In 2018 Selman was awarded as the best Young European Artist "Trieste Contemporanea Award", Trieste (ITA). Her works were shown internationally, *Hero Mother* at Kunstquartier Bethanie, Berlin (2016), *Identification – Field exercises after Katalin Ladik*, acb Gallery, Budapest (2017). Solo shows *You Have No Idea*, agnès b. Galerie Boutique, New York (2017), 2018, *I Will buy my freedom when*, Studio Tormaseo, Trieste (ITA). Selma is a founder of the organization "Get The Heck To School" whose aim is to empower Roma girls all around the world who face the ostracization from the society and poverty. Selma lives and works in the USA and Europe.

Irena Sladoje

Rođena 1976. godine u Fojnici, Bosna i Hercegovina. Diplomirala je na Akademiji likovnih umetnosti u Sarajevu 2003. godine, gde trenutno studira slikarstvo. Nakon što je radila kao autorka lutaka za lutkarsku predstavu i kao scenograf na filmu, posvećuje se radu sa decom sa posebnim potrebama i osobama sa psihijatrijskim problemima. Ovo je za nju bilo najuticajnije iskustvo koje je koristila u umetničkom delu za koji je osvojila i Zvono nagradu. Izlagala je u zemlji i inostranstvu.

Born in 1976 in Fojnica, Bosnia and Herzegovina. She graduated from the Academy of Fine Arts in Sarajevo in 2003 where she is now a student in the Painting Masters Programme. After working as author of puppets for the

puppet show and as a set designer in a locally produced motion picture, Irena committed herself to working with children with special needs and persons with psychiatric problems. This turned to be the most influential experience for the artist as she used it in the art piece for which she won the Zvono Award. Irena has exhibited both in the country and abroad.

Andrej Strehovec

Andrej Strehovec, arhitekta, intermedijski dizajner, teoretičar i scenski dizajner predstavljen je projektima *EUROPIA MEMBRANE – TOPOS POIESIS* i *EUROPIA MEMBRANE – OBSERVING SPACE PERFORMANCE*, koji su deo njegovog opusa *Europa Membrane*, gde istražuje teorije o utopiji i distopiji unutar koncepta kapsularnosti u arhitekturi.

Kroz njegovu refleksiju fenomenologije, socioloških napetosti i tehničkih mogućnosti – sve njegove osnovne stručne oblasti se prespajaju u projektu koji služi kao eksperimentalna platforma za proučavanje sociološkog, tehnološkog i kulturnog razvoja društva.

Andrej Strehovec, architect, intermedia designer, theorist, scenographer will present projects '*EUROPIA MEMBRANE – TOPOS POIESIS*' and '*EUROPIA MEMBRANE – OBSERVING SPACE PERFORMANCE*' which are a part of his opus '*Europa Membrane*' where he is researching the theories regarding the utopia and dystopia within the concept of capsularity in architecture.

Through his reflection of phenomenologies, sociological tensions, and technical possibilities - all of his basic professional fields rewire, in a project which serves as an experimental platform to study the sociological, technological and cultural development of society.

Nina Todorović

Rođena je u Beogradu, 1973. godine. Diplomirala 1999. na FLU, na Odseku slikarstva, u klasi profesora Čedomira Vasića. Od 2000. je član ULUS-a, sa statusom samostalnog umetnika. Godine 2002. je magistrirala, u klasi istog profesora, a 2014. je doktorirala na FLU u Beogradu (mentor: redovni profesor dr Mileta Prodanović).

Od 1995. godine aktivno izlaže, a do sada je imala 46 samostalnih i učestvovala je na preko 200 grupnih izložbi, kao i na brojnim likovnim kolonijama, radionicama i veb projektima, u zemlji i inostranstvu. Dobitnica je više domaćih i međunarodnih nagrada. Radovi joj se nalaze u stranim i domaćim muzejima i kolekcijama.

Born in Belgrade, in 1973. In 1999, she graduated from the Faculty of Fine Arts, Department of Painting, class of professor Čedomir Vasić, and continued with the post-graduate studies in the same class. In 2000, she became a member of the Serbian Association of Artists (ULUS), as a freelance artist. In 2002 – Post-graduate studies, Master's Degree. In 2014 she obtained her doctoral degree in art, at the Faculty of Fine Arts, Belgrade (Mentor professor Mileta Prodanović, DA). Since 1995 she has had 46 solo shows and participated in more than 200 group exhibitions and numerous art colonies, workshops and web related projects in Serbia and abroad. Winner of several national and international awards. Her works are present in museums, public and private collections in the country and abroad.

Selman Trtovac

Rođen je 1970. u Zadru, SFRJ. Od 1990. do 1993. godine je studirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu. U vajarsku klasu Klausa Rinkea na Umetničkoj akademiji u Dizeldorfu prešao je 1993. godine, gdje je 1997. i magistrirao. Član IKG-a (Internationales Künstler Gremium) postao je 2003. godine. Osnivač je Umetničkog centra Univerzitetske biblioteke u Beogradu i osnivač Nezavisne umetničke asocijacije Treći Beograd. Doktorirao je 2012. godine na Odseku za skulpturu Fakulteta likovnih umetnosti u Beogradu. Živi i radi u Beogradu.

Born in 1970 in Zadar, SFRJ. From 1990 to 1993 he studied painting at the Faculty of Fine Arts in Belgrade. In 1993 he joined the sculpting class of professor Klauss Rinke at the Arts Academy of Düsseldorf, earning his master's degree in 1997. He became a member of the International Artists Forum (IKG - Internationales Künstler Gremium) in 2003. Trtovac is the founder of the Arts Center of the Belgrade University Library and the founder of Independent Art Association 'Third Belgrade'. He earned his doctor's degree in 2012, at the Department of Sculpture of the Faculty of Fine Arts in Belgrade. He lives and works in Belgrade.



MOJA UMETNOST JEWELRY & ALMA

Juliusz Kadeni | Andrzej Kadeni | 1918-1919 | JEWELRY & ALMA
 Robert Kadeni | Robert Kadeni | 1918-1919 | JEWELRY & ALMA
 Vanda Lory | Munka Munka | 1918-1919 | JEWELRY & ALMA
 Anna Anna Kadeni | Anna Anna Kadeni | 1918-1919 | JEWELRY & ALMA
 Anna Anna Kadeni | Anna Anna Kadeni | 1918-1919 | JEWELRY & ALMA

1918-1919-1919-1919
 Kadeni Kadeni Kadeni Kadeni

1918-1919-1919-1919

Kadeni Kadeni Kadeni Kadeni



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I ODNOS SA VERSKIM ZAJEDNICAMA
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