

Contemporary Art Festival
DANUBE DIALOGUES
// Novi Sad 2018

AMIDŽIĆ MILICA / BABIĆ DANIJEL / BAJIĆ MRĐAN / BAVČEVIĆ GILDO
/ BALANESCU AURA / BARZU EUGEN / BIĆANIĆ DANICA / BLAGOJEV
MIRJANA / BOGDANIĆ PERUŠKO / BOŽIĆ ĐANINO / BOSAKOVA
MIHAELA / BRANDULESCU DELIA / BUGARSKI PALKOVLJEVIĆ TIJANA /
CHEKACHKOV IGOR / CRVENI MARIJA / CUBIĆ DUŠAN / ĆIRIĆ ALEKSA /
DESPOTOVSKI GORAN / DUKIĆ DAVOR / DULIĆ SPARTAK / ĐURIĆ JELENA
/ FIODOROVA TATIANA / GEORGIEV DOBROMIR / GETSOVA ROSITSA /
GORDIĆ ĐURĐICA / GRLIĆ MARTINA / GUNDOLF ROBERT / HORSTMEIER
NELA / HRISTOVA MAJA / ERDELJANIN MAJA / IRSCHIK JOHANNES
/ JECZA ANDREI / JECZA SORINA / JEVRIĆ OLGA / JOKSIMOVIĆ
ZDRAVKO / JUREŠA GORAN / KARANOVIĆ MILE / KESSEL ULRIKE /
KINEAST IGNAZ / KOJIĆ MIROSLAVA / KOJIĆ MLADENOV SANJA / KOJIĆ
SLOBODAN / KOJIĆ STEVAN / KOTRZA BOGDAN / KOŽARIĆ IVAN /
KUZMANOVIĆ NEBOJŠA / LAMBETA ZORICA ZORICA / LATINOVIĆ VESNA /
LAZIĆ NEBOJŠA / LEDERLE ANOUK / LUČIĆ MLADEN / MACURA NIKOLA /
MAKSIMOV LJUBOMIR / **DANUBE DIALOGUES 2018** / DR MÁRIÁS BÉLA
/ MARKOVIĆ LAZAR / MERCIOIU POPA LILIANA / MIJATOVIĆ KATA /
NAE CRISTIAN / OROSAN-TELEA MARIA / PANAOTOVIĆ BOJAN / PAVELIĆ
ZORAN / PÁZMÁNDI ANTAL / PEJIĆ MILICA / PEKOVIĆ MINA / PERKOV
VEDRAN / POPIĆ ĐORĐE / POŠTIĆ MILETA / RAKIĆ ANA / RADOVAN GORAN
/ RADULOVIĆ VUK / REBIĆ NELA / ROKVIĆ ANĐELA / ROSTAS BEATA /
RUPRECHTER FRITZ / SANTRAČ ZVONIMIR / SCHMIDT WOLFGANG / SIGETI
MONIKA / SIMURDIĆ ALEKSA / SKALIČAN JÁN / SREDANOVIĆ JELENA /
STEPANOV SAVA / STOJICI NADA / ŠKULEC RASTISLAV / SOLDATOVIĆ
JULIJANA / STOLIĆ JOVANKA / TADIĆ LJILJANA / TANASESCU SIMONA
/ TEŠIĆ JOVANA / THUMA GERLINDE / TRIŠKA STEFANOVIĆ OLIVERA
/ SZOMBATY BALINT / TRENDABILOVA ROSITSA / TOLJ SLAVEN /
SZILÁGYI KATALIN MÁRTA / UTENKOV ANDREY / VALCHEV ALEXANDER
/ VALTHER LINDA / VASSILEV KIRIL / VELCIOV NICOLAE / VINOKIĆ GEORG
/ VOJVODIĆ DRAGAN / VOJVODIĆ MALETIN LJILJANA / VUCO MIRO /
VUJANOVIĆ MILOŠ / VUKADINOVIĆ MILICA / VUKAJLOVIĆ ALEKSANDRA
/ TOMIĆ ŽANKO / WEISSENSTEINER ELISABETH / ZAWREL PETER





**DUNAVSKI DIJALOZI /
DANUBE DIALOGUES 2018**

**FESTIVAL SAVREMENE UMETNOSTI /
FESTIVAL OF CONTEMPORARY ART**

**NOVI SAD, SRBIJA / SERBIA
AVGUST / AUGUST 2018**

Festival savremene umetnosti *Dunavski dijalozi* traje i razvija se šest uzastopnih godina. Sve veći ugled u umetničkim krugovima i stručnoj javnosti u zemlji i inostranstvu, kao i brojni pozivi da projekat umetničkih dijaloga na Dunavu predstavimo u regionu, organizatorima Festivala ulivaju optimizam da su ambiciozni vaninstitucionalni umetnički projekti mogući u ambijentu koji nije uvek naklonjen kulturi, u uslovima finansijske neizvesnosti. Šesto izdanje Festivala *Dunavski dijalozi* održano je u Novom Sadu, od 28. avgusta do 15. septembra 2018. godine. Ovogodišnju temu festivala „Upotreba čoveka“, umetnički direktor Sava Stepanov postavio je sa namerom da ukaže na stanje u savremenom društvu, u vreme dominacije liberalnog kapitalizma i agresivnog prisustva novih informaciono-tehnoloških medija. Savremeni čovek je u potpunosti u funkciji stvaranja profita velikih korporacija, njegove lične potrebe su zanemarene, te se on nalazi u permanentnom stanju nesigurnosti i egzistencijalne neizvesnosti. Tema, pozajmljena od velikog novosadskog pisca Aleksandra Tišme (1924–2003) koji je roman istoimenog naslova objavio u jednom drugom vremenu i drugačijem ambijentu, očigledno je, ima značenje univerzalne metafore.

Program *Dunavskih dijaloga 2018.* se tradicionalno odvijao u nekoliko segmenata. Osobenost festivala je dovođenje umetnika iz različitih sredina u dijaloški odnos, te smo u susret Evropskoj prestonici kulture i prestižnoj tituli koju će Novi Sad poneti 2021. godine, zajedno sa rumunskim gradom Temišvarom, u saradnji sa Fondacijom *Novi Sad 2021* priredili izložbu *Umetnički dijalog: Temišvar–Novi Sad*, za koju su kustosi Maria Orosan Telea (Temišvar) i Sava Stepanov (Novi Sad) izabrali umetničke parove: Aura Balanesku / Stevan Kojić, Nikolaj Velčov / Miloš Vujanović, Liliana Merćiju / Rastislav Škulec. Prateći okrugli sto sa temom „Temišvar–Novi Sad: aktuelna umetnička scena i perspektive saradnje na putu ka Evropskoj prestonici kulture 2021 i konstruktivan dijalog umetnika, galerista, kustosa, istoričara umetnosti i menadžera projekta EPK iz dva grada, doveli su učesnike do zanimljivih zaključaka i konkretnih predloga za saradnju u godinama koje slede.

Festival, koncipiran kao pregled aktuelnih zbivanja u umetnosti podunavskog regiona (Nemačka, Austrija, Slovačka, Mađarska, Hrvatska, Srbija, Rumunija, Bugarska, Moldavija, Ukrajina), u glavnom programu predstavio je umetnike: Volfganga Šmita, Gerlinde Tumu, dr Marijaša, Tatjanu Fjodorovu, Martinu Grlić, Đilda Bakčevića, Vedrana Perkova, Davora Dukića, Aleksandra Valčeva, Igora Čekačkova, Oliveru Stefanović Triašku i Jana Skalicana, iz svih deset zemalja na Dunavu i okupio petnaest galerija, institucija i umetničkih organizacija, koje su svaka u svom domenu doprinele visokom profesionalnom nivou i uspešnoj realizaciji festivala. Izbor umetnika, koji su sačinili kustosi i selektori: Maria Orosan Telea, Mihaela Bosakova, Kristian Nae, Elizabet Vajsenštajner, Linda Valter, Sombati Balint, Marta Siladi Katalin, Andela Rokvić, Ljiljana Tadić, Maja Kosteva, Rositsa Getsova, Mladen Lučić i Sava Stepanov, ukazao je na vibrantnost, raznovrsnost i potentnost umetničke scene regiona i pružio različite i zanimljive odgovore na glavno pitanje koje je postavila „pozajmljena“ izložbena tema – da li su umetnici danas spremni da iznađu adekvatne odgovore u svom domenu, da li je umetnost u novim okolnostima spremna na delotvornu konfrontaciju, da li poseduje dovoljno vitalnosti i snage da reaguje u okruženju moćnih korporacija i brojnih baza podataka, koje sve više udaljavaju čoveka od sopstvene personalnosti.

U pratećem delu *Dunavskih dijaloga*, u segmentu *PerformaNS*, izvedena su tri performansa renomiranih autora iz Hrvatske Kate Mijatović i Zorana Pavelića i iz Srbije Spartaka Dulića, u selekciji Dragana Vojvodića. Program *NOVI SAD+*, predsta-





The Contemporary Art Festival *Danube Dialogues* has been lasting and developing for six years consecutively. An increasing reputation in artistic circles and among professionals in the country and abroad, numerous invitations to present the project of artistic dialogues on the Danube throughout the region, evokes optimism among the Festival organizers that ambitious non-institutional art projects are possible in an environment that is not always inclined towards culture, in the conditions of financial uncertainty. The sixth edition of the *Danube Dialogues* Festival was held in Novi Sad from August 28th to September 15th, 2018. The Artistic Director Sava Stepanov set this year's theme of the Festival - "The Use of Man" - with the intention to point to the situation in contemporary society at the time of domination of liberal capitalism and the aggressive presence of new information-technological media. The modern man is entirely in the function of profit creating of large corporations, his personal needs are neglected, and he is in a permanent state of insecurity and existential uncertainty. It is obvious that the theme borrowed from the great Novi Sad writer Aleksandar Tišma (1924-2003), who published the novel of the title in a different time and different ambience, has the meaning of universal metaphor.

The programme of the *Danube Dialogues 2018* is traditionally divided in several segments. The special feature of the Festival is bringing of artists from different backgrounds to a dialogue type relationship and that is why, heading towards the European Capital of Culture and the prestigious title that Novi Sad will hold in 2021 together with the Romanian City of Timisoara we organised the exhibition in cooperation with the Novi Sad 2021 Foundation titled *Art Dialogue: Timisoara - Novi Sad* for which the curators Maria Orosan Telea (Timisoara) and Sava Stepanov (Novi Sad) selected artistic counterparts Aura Balanescu/Stevan Kojić, Nicolae Velciov/Miloš Vujanović, and Liliana Mercioiu/Rastislav Škulec. The accompanying Round Table with the topic "Current Art Scene and Cooperation Perspectives on the Way Towards ECoC 2021" and the constructive dialogue of artists, gallerists, curators, art historians and managers of the ECoC project from two cities led to interesting conclusions and concrete proposals for cooperation in the years to come.

The festival conceived as a review of current events in the art of the Danube region (Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova, and Ukraine) presented in its main programme the artists Wolfgang Schmidt, Gerlinde Thuma, Dr. Marias, Tatiana Fiodorova, Martina Grlić, Gildo Bakčević, Vedran Perkovic, Davor Dukić, Alexandar Valchev, Igor Chekachkov, Olivera Stefanović Triaška and Jan Skalican from all ten countries on the Danube and gathered around fifteen galleries, institutions and artistic organizations that each contributed to the high professional level and successful realization of the Festival in their own domains. The selection of artists made by curators and selectors Maria Orosan Telea, Michaela Bosakova, Christian Nae, Elisabeth Weissensteiner, Linda Walter, Szombathy Balint, Márta Szilágyi Katalin, Anđela Rokvić, Ljiljana Tadić, Maja Kosteva, Rosita Getsova, Mladen Lučić and Sava Stepanov pointed to the vibrant, diverse, and potent art scene of the region, and provided various and interesting answers to the main question posed by the "borrowed" exhibition theme - Are artists ready today to find adequate answers in their domains? Is art ready in new circumstances for effective confrontation? Does it have enough vitality and strength to react in the environment of powerful corporations and numerous databases that are increasingly distancing the man from his own personality?

In the follow up part of the *Danube Dialogues*, in the segment of PerformaNS, we saw three performances of renewed authors from Croatia – Kata Mijatović and Zoran Pavelić, and Serbia – Spartak Dulić selected by Dragan Vojvodić. The programme titled NOVI SAD+ presented the current Novi Sad scene through artistic settings of Goran Despotovski, Nikola

vio je aktuelnu novosadsku scenu, kroz umetničke postavke Gorana Despotovskog, Nikole Macure, Danice Bičanić i Mirjane Blagojev. Program koji se odvijao u Petrovaradinu na Trgu Vladike Nikolaja i novoj novosadskoj kulturnoj tački „Prostor“, pokazao je publici nove umetničke pristupe i autentičnost umetničkog iskaza. Međunarodni simpozijum skulpture *Terra* u Kikindi je za *Dunavske dijaloge* izabrao skulpture renomiranih autora iz podunavskih zemalja, učesnika prethodnih saziva, među kojima su: Ulrike Kesi, Nela Horštemajer (Nemačka), Ignac Kineast, Robert Gundolf (Austrija), Antal Pazmandi, Beata Roštaš (Mađarska), Peruško Bogdanić, Miro Vuco, Ivan Kožarić, Đanino Božić (Hrvatska), Miroslava Kojić, Mrđan Bajić, Olga Jevrić, Zdravko Joksimović (Srbija), Simona Tanasesku, Delia Brandulesku, Eugen Barzu, Nada Stojić (Rumunija), Rožica Trendafilova i Dobromir Georgijev (Bugarska).

Dunavski dijalozi se uspostavljaju na umetničkom, kulturološkom i ljudskom nivou, tako da se ideje o individualnom i zajedničkom radu šire na aktivnosti koje se nastavljaju i posle završetka glavnog programa. U postproduksijskom *Cooperation extended* programu, koji se odnosi na razmene izložbi, galerijsku saradnju, predstavljanje naših umetnika u inostranstvu i iniciranje novih projekata, sve su brojniji primeri saradnje u regionu. Izložba „Kamen-papir-makaze“ je predstavila novosadske umetnike: Danijela Babića, Danicu Bičanić, Maju Erdeljanin, Gorana Despotovskog, Jelenu Đurić, Gorana Jurešu, Nebojšu Lazića, Lazara Markovića, Miletu Poštića, Moniku Sigeti, Jelenu Sredanović i Georga Vinokića u austrijskom Holebrunu; austrijski umetnik Fric Ruprehter, jedan od prvih saradnika *Dunavskih dijaloga*, izlagao je u Gradskom muzeju u Vršcu; na *Artmarket* izložbi u Budimpešti zapažen je dijalog umetničkih parova: Milan Blanuša (SRB) / Adin Rastoder (MNE), Zvonimir Santrač (SRB) / Dan Palade (ROU), Nataša Teofilović (SRB) / Eva Petrič (SLO, AUT), Andrea Ivanović (SRB) / Fric Ruprehter (AUT), Ljube Vučinić (SRB) / Janoš Kalmar (HUN).

Ponosni smo na činjenicu da je projekat *Dunavski dijalozi* ove godine uspešno predstavljen u Kini, na *Drugom forumu o saradnji Kine sa zemljama Centralne i Istočne Evrope* (*The Second China and Central and Eastern European Countries Arts Cooperation Forum*, Chengdu, juni 2018), Budimpešti (*Bridge Conference*, septembar 2018) i Sofiji (*Annual Forum of the EU Strategy for the Danube Region*, oktobar 2018).

U duhu atmosfere dijaloga i saradnje, odmah po završetku ovogodišnjeg izdanja, započinjemo pripreme i dogovore za *Dunavske dijaloge 2019*, u nastojanjima da svako sledeće izdanje bude bolje od prethodnog i da umetnicima i publici pružimo jedno novo iskustvo i autentičnu emociju. Uvereni smo da će i put ka Evropskoj prestonici kulture doneti novu energiju, mogućnosti i umetničku saradnju. Svesni da bez podrške partnera, sponzora i prijatelja festival ne bi mogao da opstane, zahvalni smo svim kolegama, sponzorima i institucijama koje su pomogle da se festival uspešno realizuje, a posebno se zahvaljujemo na kontinuiranoj podršci Gradu Novom Sadu, Sekretarijatu za kulturu, informisanje i odnose sa verskim zajednicama APV, Ministarstvu kulture i informisanja Republike Srbije, Austrijskom kulturnom forumu u Beogradu i *Erste banci*.

Vesna Latinović,
osnivač i direktorka festivala *Dunavski dijalozi*

Macura, Danica Bičanić, and Mirjana Blagojev. The programme held at Petrovaradin, at Vladika Nikolaj's Square and new Novi Sad cultural spot "Prostor", presented to the audience new artistic approaches and authenticity of artistic expression. The International Sculpture Symposium "Terra" in Kikinda selected for the *Danube Dialogues* the sculptures of renowned authors from the Danube countries, the participants of previous selections, Ulrike Kessel, Nela Horstmeier (Germany), Ignac Kineast, Robert Gundolf (Austria), Antal Pazmandi, Beate Rosztas (Hungary), Peruško Bogdanić, Miro Vuco, Ivan Kožarić, Đanino Božić (Croatia), Miroslava Kojić, Mrđan Bajić, Olga Jevrić, Zdravko Joksimović (Serbia), Simona Tanasescu, Delia Brandulescu, Eugen Barzu, Nada Stojici (Romania), Roszitca Trendafilova, and Dobromir Georgiev (Bulgaria).

Danube dialogues are set at artistic, cultural and human level so that the ideas on individual and common work are spread to the activities that continue upon the completion of the main programme. Within the post-production Cooperation *Extended* programme, which refers to exchanges of exhibitions, cooperation of galleries, presentation of our artists abroad and launching of new projects, there are more and more numerous examples of cooperation in the region. The exhibition titled "Stone-Paper-Scissors" presented the Novi Sad artists Danijel Babić, Danica Bičanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović, and Georg Vinokić in the Austrian Hollabrunn; the Austrian artist Fritz Rupprechter, one of the first associates of the *Danube Dialogues* exhibited at the City Museum in Vršac; the dialogue between the artistic counterparts of Milan Blanuša (SRB)/Adin Rastoder (MNE), Zvonimir Santrač (SRB)/Dan Palade (ROU), Nataša Teofilović (SRB)/Eva Petrič (SLO,AUT), Andrea Ivanović (SRB)/Fritz Rupprechter (AUT), Ljube Vučinić (SRB)/Janos Kalmar (HUN) was noted at the Artmarket Budapest exhibition.

We are proud of the fact that the *Danube Dialogues* project was presented successfully in China this year, at the Second China and Central and Eastern European Countries Arts Cooperation Forum held in Chengdu in June 2018, in Budapest at the Bridge Conference in September 2017 and at the Annual Forum of the EU Strategy for the Danube Region held in Sofia in October 2018.

In the spirit of an atmosphere of dialogue and cooperation, immediately after the end of this year's edition, we begin the preparations and arrangements for the *Danube Dialogues 2019* in the efforts to make each subsequent edition better than the previous one and to provide the artists and the audience with a new experience and authentic emotion. We are confident that the way to the European Capital of Culture will bring new energy, opportunities and artistic cooperation. Realizing that without the support of partners, sponsors and friends, the Festival could not survive, we are grateful to all the colleagues, sponsors and institutions that helped the Festival to be successfully realized, and in particular we are grateful for the continuous support to the City of Novi Sad, Provincial Secretariat for Culture Public Information and Relations with Religious Communities of the APV, Ministry of Culture and Information of the Republic of Serbia, Austrian Cultural Forum in Belgrade and Erste Bank AD.

Vesna Latinović,
founding director of *Danube Dialogues Festival*





DUNAVSKI DIJALOZI 2018 //

UPOTREBA ČOVEKA

DANUBE DIALOGUES 2018 //

THE USE OF MAN

Evropski ugledan novosadski pisac Aleksandar Tišma (1924–2003) još 1976. godine je objavio roman naslovljen *Upotreba čoveka*. Simbolika tog naslova je, iako namenjen događajima i atmosferi (po)ratne druge polovine dvadesetog veka, jednako metaforički „primenljiva“ i danas. Tišma razmatra fenomen „gušenja“, uništenje integriteta čovečnosti, bavi se problematikom dehumanizacije, lomom volje i svih ostalih pokretača ljudskog duha. Tišmini junaci su žrtve ratnih okolnosti, njihovi životi su upotrebljeni, iskorišćeni i potrošeni, baš kako to uviđa Vera Kroner, jedna od najupečatljivijih ličnosti ovog romana „znajući, ipak, u dnu bića, da je obmanuta, skrenuta sa sopstvene staze, gurnuta u taj krvavi i mračni žleb koji nije htela i koji je jedino ona jasno naslutila, a sad po njemu ipak klizi, stalno naniže, kao i ostali, ka uništenju“.

U aktuelnom trenutku tema upotrebe čoveka dobija drugačije oblike. Savremeni čovek je obuhvaćen dominantnim duhom besnog liberalnog kapitalizma. Taj sistem je korenito promenio doskorašnji način životnog funkcionisanja, izazvao je i formirao jedno novo stanje svesti koje proističe iz smanjene egzistencijalne sigurnosti i potcenjenog ljudskog digniteta: liberalnom kapitalizmu više nije potreban čovek kao integralna ličnost, jer borba za profit uvažava samo njegovu radnu sposobnost. U aktuelnoj sociologiji je već više od decenije u upotrebi termin *prekarijat* (neologizam nastao kombinacijom latinske reči *precarius*, što znači *nesiguran* i završetka *-ijat* „preuzetog“ iz pojma *proleterijat*), kojim se označava aktuelno stanje pozicije radnika, koji u postindustrijskom kapitalizmu svakodnevno gubi svoje dosadašnje ingerencije, pogodnosti, beneficije, a čije je prirodno stanje potpuna neizvesnost i životna besciljnost. Za razliku od generacija iz razdoblja socijalnih država u Evropi, kojima su garantovana i poštovana stečena radnička prava i socijalna sigurnost (stalno zaposlenje, zdravstveno osiguranje, osmočasovno radno vreme, godišnji odmori, penzija), radništvo u današnjem globalnom postindustrijskom kapitalizmu više ne može računati na te i takve pogodnosti. A tako upotrebljen i iskorišten „čovek postaje ljuštura nesposobna za život i životnu borbu u bilo kojem njegovom segmentu“ (A. Tišma). Ta svojevrsna anestezijska savremenog čoveka je u vremenu globalno razvijene elektronske dominacije podstaknuta umreženim sistemom informacija, koji su potpuno instrumentalizovale globalno moćne korporacije. Toj i takvoj medijalizaciji je odista teško suprotstaviti se. Mark Andrejević, profesor Univerziteta Kvinsland u Australiji, u svojim istraživanjima nadzora, prisluškivanja, novih medija i popularne kulture zaključuje „da narod zaista vidi asimetričnost savremenog digitalnog sveta ali i oseća frustraciju zbog nemoći u susretu sa sve prefinjenijim i sveobuhvatnijim oblicima sakupljanja i manipulisanja podacima“.^[1] Taj kobni zagrljaj opšte medijalizacije je odista nadmoćan, čak toliko da je nemoguće isključiti se iz globalnog *networka*, jer, „odluka da se izvuče utikač, to jest da se izađe iz tog i takvog sistema, suštinski znači odluku da se izađe iz savremenog načina života“...^[2]

Dakle, upotreba čoveka danas zaista jeste jedan od primarnih fenomena sveta u kome živimo. Aleksandar Tišma, od koga pozajmljujemo naslov izložbene teze, svojevremeno je uspeo da se usprotivi toj (zlo)upotrebi čoveka i njegovoj dehumanizaciji, tako što je ideji o dominaciji diktata tuđe volje – konfrontirao sopstvenu poetiku i personalni humanistički stav. Umetničkom anticipacijom naslutio je nadolazeći globalni fenomen „upotrebe čoveka“, koji se danas pretvorio u normalnost aktuelnog sveta. Nažalost, njegova snažna i ubedljiva umetnička anticipacija nije zaustavila proces dominacije manjine nad većinom. No, Tišma nas je, baš kao i brojni drugi umetnici iz prošlosti, učinio spremnijim da se pripremimo i prilagodimo, da branimo vlastiti integritet... Zapravo, ova izložba, koristeći Tišminu književno-filozofsku misao, postavlja pitanje da li je umetnost u novim okolnostima spremna na delotvornu konfrontaciju; da li ima dovoljno vitaliteta i snage da adekvatno reaguje u okruženju moćnih korporacija i brojnih baza podataka, koje sve više udaljavaju čoveka od sopstvene personalnosti...

Odgovor na to pitanje (treba da) daju učesnici ove izložbe.

Sava Stepanov,
umetnički direktor festivala *Dunavski dijalozi*

[1] Preuzeto iz Stanko Crnobrnja, *Da li je privatnost mrtva*, Kulturni dodatak, Politika, Beograd, 3. februar 2018.

[2] Ibid.





One of the prominent European novelists Aleksandar Tišma (1924-2003) published his novel entitled *The Use of Man* way back in 1976. The symbolism of this title, although stemming from the post-war atmosphere and the second half of the 20th century, is as metaphorically “applicable” today as it was then. In his novel, Tišma examines the phenomenon of “strangulation” and the destruction of humanity in human beings, deals with the problems of dehumanization, and the breakdown of will and all other moving forces of the spirit. Tišma’s heroes are victims of war circumstances, their lives exploited as others wanted, as realized by Vera Kroner, one of the heroines of the novel, “knowing still at the bottom of her heart that she was deceived, turned away from her own path, pushed into that dark bloody gutter which she did not want and which only she clearly anticipated, but now sliding on through it, like the others, to destruction.”

At present moment, the topic of the use of man has a different form. Modern man is in the grips of the omnipresent spirit of furious liberal capitalism. This system has radically changed our former way of life, with a new state of consciousness emerging from the reduced existential security and dignity: liberal capitalism no longer needs man as an integral person because the struggle for profit respects only his working ability. In modern sociology, the term *precariat* has been used for more than a decade (a neologism created by the combination of the Latin word *precarius*, which means precarious, and the ending *-iat* from the word *proletariat*), denoting the current situation of workers, who have lost their powers, influence and benefits in post-industrial capitalism, and whose life situation entails complete uncertainty and aimlessness. Unlike generations living in the period of the welfare state in Europe whose labour rights and security (permanent employment, health insurance, eight-hour working time, holidays, pensions, etc.) were guaranteed and respected, the working class in today’s global post-industrial capitalism can no longer count on such benefits, and so the used and exploited “man becomes a shell incapable of life and life struggle in any of its segments” (A. Tišma). This kind of anesthetization of modern man in the age of global electronic domination has been fueled by networked information system, fully instrumentalized by globally powerful corporations. It is indeed extremely difficult to fight such medialization. Professor Mark Andrejević from the University of Queensland, Australia, in his survey of surveillance, new media and popular culture concludes that “people do indeed perceive the power asymmetries of today’s digital world, but feel frustration over a sense of powerlessness in the face of increasingly sophisticated and comprehensive forms of data collection and mining.”^[1] This fatal embrace of the media is truly overwhelming since the decision to pull out the plug, i.e. get out of the system, is essentially a decision to abandon the modern way of life.^[2]

Indeed, the use of man today is a crucial phenomenon of the world in which we live. Aleksandar Tišma, from whom we borrowed the title for the topic of this year’s exhibition and symposium, has once again managed to oppose this (ab)use of man and his dehumanization by defying the idea of an imposing will of others with his own poetics and personal humanistic attitude. With artistic foresight, he anticipated the upcoming global phenomenon of «the use of man», which has turned into normality. Unfortunately, his strong and convincing artistic anticipation did not stop the process of minority dominance over the majority. However, just like many other artists before, Tišma made us better prepared to adapt and defend our integrity. In fact, the main question is - is art in the new circumstances ready for an effective confrontation? Does it have the vitality and strength to adequately respond surrounded by powerful corporations and numerous data bases increasingly distancing human beings from their own personalities...

The answer of that question would be job of the exhibition members.

Sava Stepanov,
art director of *Danube Dialogues Festival*

[1] Cited from; Stanko Crnobrnja, *Da li je privatnost mrtva? (Is Privacy Dead?)*, Culture supplement of *Politika* daily, Belgrade, 2018.

[2] *Ibid.*

GERLINDE TUMA

Tekst: Elizabet Vajzenštajner

Dijalog između posmatranja i tumačenja.

Posmatranje ovih figura (koristeći ovu reč u njenim višestrukim značenjima na engleskom jeziku, koja se nužno ne odnose na ljudsko telo već se mogu koristiti i za apstraktne celine), svetlih na tamnoj pozadini, bez jasno izraženih kontura, vodi posmatrača od jedne slike do druge. Posmatrači se osećaju pozvanim da pogode da li vide rendgenske snimke, filmske kadrove, muške ili ženske figure, ili da li uopšte vide ljudsku figuru. Brzo, bivaju uvučeni u tumačenja, u metafore i konotacije. Mogu se okrenuti psihologiji i uverenju da „vide” raspadanje sopstvenog „bića”, da „vide nemir” ili se mogu okrenuti poetici i uverenju da „vide” senke duhova i varirajućih identiteta.

Videti nešto je složen proces u kojem učestvuju naša tela, proces koji počinje stimulansom u očnom optičkom aparatu i putuje kroz nervni sistem do mozga. Na tom putu, senzorske stimulacije prerastaju u spoznaju i, konačno, u svesno iskustvo. U kontekstu takvog znanja, zanimljivo je da smo glagol „videti” počeli koristiti za svesno iskustvo u istoj meri kao i za fizički proces. Zapravo, fizički proces i svesno iskustvo shvatamo kao jednu celinu u realnosti posmatranja. Stoga, izgled zauzima mesto između spoznaje i iskustva, između spoznaje kao entiteta funkcije u živom organizmu, koje organizam ne mora da bude svestan, i iskustva kojeg je svako živo biće duboko svesno. Spoznaja posreduje između okruženja u kojem se taj organizam nalazi i njegovih unutrašnjih procesa. Taj odnos uvek teče i nikada nije statičan. Nauka još nije našla odgovor na to u kojoj tački ovog somatskog lanca se javlja svest. No, nema sumnje da ljudi (a možda i primati i druge životinje) imaju te osećaje svesti, pri čemu ljudi posebno mogu postati svesni činjenice da jesu svesni. Oni ovo iskustvo opisuju kao razumevanje i „viđenje”.

Kako posmatrači sreću ove svetlosne figure u njihovom ugalj crnom okruženju, oni se sreću sa izazovom dvosmislenosti: da li su to praznine u jednom inače ispunjenom crnom prostoru? Da li su to figure koje se iz svog okruženja izdvajaju zahvaljujući sopstvenoj unutrašnjoj moći? Da li su to filmski kadrovi, odnosno nepokretne slike koje mi „vidimo” kao pokretne? Ali te slike, u odnosu na sve metafore koje posmatrači smisle, zadržavaju svoj integritet, ostaju ono što jesu, na šta god ukazivale. Vizuelno, ostaje taj entitet koji je drugačiji od svog okruženja. Iskustveno, posmatračima se daje samo nukleus svesti i, shodno tome, iskustva, dok je sve drugo prepušteno „viđenju” posmatrača.

Umetnica poredi svoj rad sa mravima koji zajedno rade, dele i pomažu jedni druge, čime stvaraju entitet znato veći od sebe samih. Ona sklonost posmatrača da identifikuju figure umesto drugih sadržaja poredi sa veoma složenim strategijama





GERLINDE THUMA

Text by Elisabeth Weissensteiner

A dialogue between observation and interpretation.

Beholding these figures (using the word in its multiple meanings in English which not necessarily addresses the human body but can also be used for abstract entities), fair before a dark backdrop, without distinct outlines, leads observers from one thing to another. Observers feel urged to guess whether they see x-rays, or movie strips, whether they see female or male figures, even whether they see a depiction of a human figure at all. Quickly, they are drawn into interpretations, into metaphors and connotations. They may turn psychological and belief to “see” a disintegrating self, that they are “seeing angst”, or they may turn poetic and belief to “see” ghosts in shadows and fluctuating identities.

Seeing something is a complex process involving our bodies, beginning with stimuli in the optic apparatus of the eye which travel up through the nervous system into the brain. On these pathways sensor stimulations turn into cognition and ultimately into conscious experiences. On the backdrop of this knowledge it is interesting that we have come to use the verb “to see” for the conscious experience as much as for the physical process. In fact, physical process and conscious experience are understood as one in the reality of beholding. Thus, appearance occupies a position between cognition and experience, between cognition as an entity of function in a living organism of which the organism does not need to be aware of, and experience of which each living being is highly aware of. Cognition mediates between the environment of the organism and its inner processes. This relationship is ever so fluent and never standing still. At which point of this chain of somatic action awareness enters the game is still unresolved by science. But unquestionably, humans (and possibly primates and other animals) have these sensations of awareness, and humans in particular can become aware of being aware. This is the experience they describe as understanding, and as “seeing”.

As beholders encounter the light figures within their dark charcoal environment they are challenged by the ambiguity: Are they empty spaces of an otherwise filled up black space? Are they figures, which separate themselves from their environment by virtue of their own intrinsic power? Are they movie stills, that is, stationary images that we “see” as moving? But against all metaphors beholders come up with, these images maintain their integrity, stay what they are, whatever they possibly reference. Visually, this entity distinct from its environment remains. Experientially, only a nucleus of awareness, and for this matter, of experience, is given to beholders, and everything else is left to the beholders’ “seeing”.

The artist compares her own work with ants working together, sharing and supporting each other, and thus accomplishing an entity much larger than themselves. She compares the beholders’ tendency to identify figures rather than other

komunikacije kod mrava. Proces njenog umetničkog rada kondenzuje prah (drveni ugalj) u oblike, puštajući čestice da se okupljaju ili razilaze poput mrava u naizgled beskonačnim prugama koje se ukrštaju sve dok ne izgube svoju glavnu svrhu. To se može nazvati autopoetskim sistemom, iako se on sastoji od bezbroj jedinki čiji je jedini interes održavanje kolektivnog postojanja. One to ne postižu time što se razlikuju od svog okruženja, već se definišu kroz razmenu. Humberto Maturana i Francisko Varela,^[1] biolozi i osnivači kognitivne nauke, smatraju da život nastaje kada biološki procesi održavaju vezu sa svojom beskrajnom razmenom s okruženjem. Nema naredbodavnog entiteta, nema centralne instance koja vrši nadzor ili donosi odluke, nema čak ni plana upravljanja. Ono što se događa jeste upravo ono što je sistemu potrebno da bi nastavio da postoji, spakovan u bezbroj drugih sistema. To se naziva autopoezom.

Grupa ljudskih figura izgleda kao progutana tamom. One lutaju po slici kao da će se ubrzo izgubiti u bezličnom i pretećem pejzažu. Raspoloženje je poput zalaska sunca bez sunca. One slede jedna drugu kao drevne figure oslikane po pećinskim zidovima. A onda nailazi jedna figura u mraku koja se rastvara nagore, podsećajući na lutajuće kapi na automobilskom vetrobranu tokom prebrze vožnje. Segmenti koji sadrže figure kombinuju se sa segmentom bez figura, koji sliku vodi u još bezličniju sferu. To bi mogao biti neki krupni plan. Mogla bi biti neka materija koja se rastvara. Mogle bi biti i neke unutrašnje strukture. Strategije slikanja umetnice se ne objašnjavaju. Samo njihova lokacija, odnosno njihova blizina figurama, traži tumačenje.

Svejedno, posmatrači ne mogu a da ne „vide” nešto smisleno, da ne „vide” telo, da ne „vide” ljudska bića, da ne „vide” možda sebe same. I onda kažu da je ono što „vide” slika, stvaraju sopstvene realnosti, pa onda ljudska bića odlaze u mrak, a čovek izgubi sebe u anksioznosti. A ipak, to je samo ugalj na platnu. Umetnica je primenila svoje veštine. Ali, na kraju, ostaje jedna stvar za gledanje. I naizgled jednostavna činjenica da se različiti materijali mogu videti kao jedna celina, kao nešto koherentno i jasno, nešto što postoji uporedo sa svim drugim stvarima na ovom svetu, ta činjenica ukazuje na stanje nezavisnosti stvaranja i tumačenja. Upravo u tom smislu umetnica i stvaranju i iskorenjivanju dopušta da budu vidljivi. Njene figure niti guta mrak, niti ga one potiskuju. One svoj identitet održavaju u fluksu. One nikada ne dopuštaju da ih razjasne. One evoluiraju koliko se i rastvaraju. Umetnica je, stoga, izazvala pojavu vešte poeze – prikaz nezavisnosti živih.

[1] H. R. Maturana; F. J. Varela (1980). The Cognitive Process. Autopoiesis and Cognition: The Realization of the Living. Springer Science & Business Media.

content to the highly complex communication strategies of ants. Her artistic work process condenses dust (charcoal) into shapes, letting particles congregate or split up like ants in their seemingly endless tracks which criss-cross as long they do not lose their overriding purpose. It could be called an autopoietic system, even though it consists of innumerable individuals. Their sole interest is to maintain their collective being. They do not accomplish this by distinguishing themselves from their environment but by defining themselves via exchange. According to the biologists and founders of cognitive science, Humberto Maturana and Francisco Varela^[1], life emerges when biologic processes maintain their connection within their never-ending exchange with their environment. There is no directive entity, no central instance overlooking or ruling, not even a governing plan. What happens is just what the system needs to keep existing while being wrapped up by innumerable other systems. They called it autopoiesis.

A group of human figures appears to be engulfed in darkness. They wander within the picture as if they were about to get lost in a nondescript and menacing landscape. The mood is like sunset without sun. They follow each other like ancient figures painted on cave walls. And then there is the single figure in the dark that dissolves upwards reminding of wandering water drops on car windshields when speeding. Combined with the figurative sections is a non-figurative section each which opens the picture into an even less descriptive realm. It could be close-ups. It could be dissolving matter. It could be intrinsic structures. The artist's pictorial strategies do not explain themselves. It is only their location, that is, their closeness to the figure depictions, which begs interpretation.

Nevertheless, beholders cannot help but "see" something meaningful, "see" a body, "see" human beings, "see" perhaps themselves. And then they say that the picture is what they "see", constituting their own realities, and then human beings are wandering into the darkness, and a person loses herself in anxiety. But still, there is only charcoal organized on canvas. The artist has put her skills to work. But ultimately, an item is left to behold. And the seemingly simple fact that various materials can be perceived as an entity, as something coherent and distinct, as something existing alongside all the other items of this world, indicates a state of independence of being made and of being interpreted. It is in this vein, that the artist permits visibility of both formation and eradication. Her figures are neither eaten by the blackness, nor are they subduing the dark. They maintain their identity in flux. They never permit to be pinned down. They evolve as much as they dissolve. Thus, the artist has accomplished an appearance of poiesis – artful autopoiesis – a depiction of the independence of the living.

[1] H. R. Maturana; F. J. Varela (1980). *The cognitive process. Autopoiesis and cognition: The realization of the living*. Springer Science & Business Media

ALEKSANDAR VALČEV

Kustoskinja: Rositsa Getsova

Tekst: Kiril Vasilev

Pre 25 godina pao je Berlinski zid. Zajedno s njim, pali su i komunistički režimi u Evropi. Bilo je to vreme kada se činilo da demokratija, tržišna privreda i liberalna politička kultura nemaju alternativu i svima koji su bili svedoci tih događaja činilo se da je podela Evrope, uspostavljena po završetku Drugog svetskog rata, zauvek okončana. Otvorene su granice između evropskih zemalja i oklonjene ograde. Međutim, tokom prethodne godine, ograde od bodljikave žice ponovo su podignute na granicama, kako bi zaustavile priliv mase izbeglica i ekonomskih emigranata sa Srednjeg Istoka i Afrike koji pokušavaju da nadju novi dom u bogatim zemljama Zapadne Evrope, kao što su to pre dve decenije činili stanovnici Istočne Evrope.

„Ako se podignu stari zidovi, da li ćemo moći da izgradimo novi život?“

„Da li je uopšte moguće imati novi život ili svuda sa sobom moramo nositi onaj stari?“

Ovo su dva od nekoliko osnovnih pitanja kojima se na svojoj poslednjoj izložbi bavi Alesandar Velchev. Na izložbi su prikazane fotografije, video-snimci, crteži i predmeti pretvoreni u elemente instalacije. U središtu izložbe sagrađen je zid od kartonskih kutija i otvor koji deli bodljikavu žicu. Kutije su slične onima u koje stavljamo stvari prilikom preseljenja u novi dom, a ono što je rukom napisano na njima uopšte ne čudi. Na kutijama piše: „obuća“, „odeća“, „CD/DVD“, itd. To je zid koji čine lične stvari i pokušstvo spremni za selidbu, a na njega se nadovezuje bodljikava žica – veoma slična onoj koja je trenutno postavljena na granici Bugarske, Mađarske ili Austrije. Zidovi koje gradimo mi sami i zidovi koje podižu države objedinjeni su u ovom izložbenom eksponatu. Upravo tim jedinstvom integriše se i lična istorija i širi politički kontekst, a umetnikovom delu daje se dimenzija šira od površnog rekreiranja nedavnih događaja.

Iza ograde od bodljikave žice postavljena su dva ekrana. Na jednom se prikazuje video-snimak umetnika koji po sredini sobe u nekom stanu gradi zid od kutija, a na drugom isti taj zid koji je odgurnut, sa kutijama složenim i poslaganim sa strane. Gradjenje i rušenje zida od kutija sa ličnim stvarima stalno se ponavlja. Zapravo, iza žičane ograde ne vidi se ništa što bi se razlikovalo od onog što se nalazi ispred: isti zid sa ličnim stvarima u koji se polako zazidujemo, da bi ga kasnije rušili. Stoga na pamet padaju još neka pitanja, na primer: da li zaista ima značajne razlike između „ovde“ i „tamo“, između starog života kojeg hoćemo da se otarasimo i novog kojem težimo? Šta je tu novo? Da li se taj očekivani novi blistavi život uvek nalazi negde drugde i uvek pripada nekom drugom? Da li je tačno da bismo, da bi ga ostvarili, prihvatili lišavanje i žrtvovanje, s tim da, kad jednom postane naš, on više nije nov. Možemo li izaći iz tog začaranog kruga?





ALEXANDER VALCHEV

Curated by Rositsa Gesova

Text by Kiril Vassilev

25 years ago the Berlin Wall collapsed. The Communist regimes in Europe collapsed together with it. It was the time when the democracy, the market economy, and the liberal political culture appeared to be of no alternative, and to all who witnessed those events it seemed that the division of Europe, after the end of the Second World War, was over once and for all. The borders between the European countries were open and the fences removed. However, during the last year, razor-wire fences were erected again on the borders to stanch crowds of refugees and economic immigrants from the Middle East and Africa trying to reach new homes in the wealthy countries of Western Europe, just like Eastern Europeans did two decades earlier.

“If the old walls erect again, would we be able to build a new life?”

“Is it possible to have a new life at all or do we bear the old one with us anywhere?”

These are two of several basic questions Alexander Valchev addresses with his latest exhibition. The exhibition shows photographs, videos, drawings and objects turned into installation elements. At the center of the exhibition a paper boxes wall is built and a hall dividing barbed wire installed. The cases are similar to those in which one collects their own belongings when moving to a new home and the handwritten inscription on them is not of a surprise at all. Boxes inscriptions read: “shoes”, “clothes”, “CD/DVD”, etc. It is a wall made out of ready-to-be-moved personal belongings and household goods, and the wall is extended by a barbed wire construction – very similar to the ones currently erected on the borders of Bulgaria, Hungary or Austria. The walls built by us and those erected by the states are unified by the exhibit. It is exactly the union which integrates both the personal history and the wider political context, and drives Valchev's work go beyond the just superficial reaction of a recent event.

Two monitors are installed behind the barbed wire fence. The one show a video of the artist building a wall out of boxes in the middle of an apartment room, and the other displays the same wall pushed, boxes folded and stacked sideways. Building and destroying the wall of boxes of personal belongings is constantly repeated. In fact, behind the wire fence we do not see anything different from what is upfront: the same wall of boxes of personal belongings in which we wall in ourselves slowly, so that we destroy it afterwards. Therefore several more questions come to one's mind, such as: Is there indeed a significant difference between here and there, between the old life we are trying to get rid of and the new one we are aiming at? What's new there? Is the expected bright new life always elsewhere and always belongs to someone

Medjutim, izložba daje dodatnu perspektivu temi “novog života”, kojom se prevazilazi taj začarani krug. Tu je niz fotografija štampanih na papiru i retuširanih belom bojom – slika ličnih stvari bačenih na gomilu djubreta: starih komoda za radio, fotelja, frižidera, kofera... Uz pomoć foto-aparata i četkice, sve te stvari pretvorene su u estetske objekte i slike malih apstraktnih spomenika. One ne odišu melanholijom ili nostalgijom za izgubljenim životom. Naprotiv, rasklopljena, razbijena, polomljena vrata i noge, izvučeni federi, svi oni trijumfuju nad svojom funkcionalnošću i trivijalnom lepotom. Te stvari sada odišu prirodom i energijom koju pre nisu imale. Ostaju spomenici novostečene slobode, a ne bivšeg života svojih vlasnika. U njima su uništavanje i gradjenje u međusobnom skladu, a ne u suprotnosti. To je sloboda estetike – sposobnost da stvari prerastu jedna u drugu, a ne da jedna drugu brišu. Novi život se radja i postoji u starom životu.

Kada se radi o našem ličnom životu i političkim izazovima s kojima se naša društva suočavaju, možemo li onda slediti primer estetike i odbiti da tražimo novi život na nekom drugom mestu? Možemo li pustiti novi život u stari život i držati ih tako – da pritom jedan ne izbriše drugi?

else? Is it true that to achieve it, we would accept suffering privation and self-sacrificing, and when it becomes ours it is no longer new. Can we exit the vicious circle?

However, the exhibition has an additional perspective to the "New Life" topic in which the vicious circle is being overcome. There are series of photographic images printed on paper and retouched with white paint - pictures of personal belongings thrown away on a pile of garbage: old radio racks, armchairs, refrigerators, suitcases... All of them, with the help of the camera and the brush, have been turned into aesthetic objects and images of small abstract monuments. They emit neither any melancholy, nor nostalgia for a life lost. On the contrary, disembodies, shattered, broken doors and legs, pull out springs, all of them triumph over their functionality and trivial beauty. Now the things emanate nature and energy that they never had before. They remain monuments of newly acquired freedom and not of the past life of their proprietor. Destruction and construction are mutually corresponding and not mutually contradicting in them. This is the freedom of aesthetics - the ability of things to become one another without the one being erased by another. The New Life is born and exists in the Old Life.

When it comes to our personal life and the political challenges faced by our societies, can we then follow the example of the aesthetics and refuse to look for the New Life somewhere else? Can we release the New Life into the Old Life and hold them like that - without the one is erased by another?

MARTINA GRLIĆ, GILDO BAVČEVIĆ I VEDRAN PERKOVIĆ

Tekst: Mladen Lučić, kustos

Tema ovogodišnje izložbe *Dunavskih dijaloga* je „*Upotreba čovjeka*“, a polazište i inspiraciju nalazi u istoimenom romanu uglednog novosadskog pisca Aleksandra Tišme, napisanom 1976. godine. Cilj je izložbe prezentirati diskurs pozvanih umjetnika prema toj vječnoj socijalnoj, ali i političkoj temi, staroj od kako je i svijeta, a koju danas sagledavamo u perfidnom i licemjernom kontekstu.

Opća globalizacija potpomognuta vrtoglavih tehnološkim napretkom postala je glavnim nositeljem neoliberalizma, a taj pomno programiran proces, začet u svibnju 1954. na tajnom sastanku u Hotelu de Bilderbeberg u nizozemskom Oosterbeeku, sada je napokon realiziran. Korporacije su zavladaile svijetom i potisnule nacionalnu, društvenu i individualnu svijest u zapećak zbivanja. Pomno dirigirani svijet marketinga postavlja nova pravila igre i promovira *Tvornicu snova* koja je putem supermarketa, interneta i društvenih mreža u potpunosti ovladala ljudskim slobodnim vremenom. Kako čovjek ne bi mislio, već samo radio, korporacijski oligarhi ga osmišljenim marketingom usmjeravaju da slobodno vrijeme provodi u supermarketu ili pred računalom koje mu putem interneta nudi niz privlačnih, ali i ispraznih sadržaja, dok se kultura polako ali sigurno pretvara u profitabilni konzumeristički kič. Muzeji žele privući publiku zabavnim i trivijalnim sadržajima pretvarajući se u svojevršne *Disneylande*, a klasična glazba postala je glamuroznom estradom. Kreativna druženja i razgovore zamjenio je *Facebook* kao poligon slobodne komunikacije, a on se, kao i sve internetske stranice kontrolira i arhivira u serverima moćnih. Na ulicama kamere. U uredima i tvornicama kamere. U kućama kamere. Sve je pod kontrolom. Čovjek je sputan i izmanipuliran, jede GMO hranu i pije umjetnu vodu, a narušeno zdravlje prisiljen je liječiti neispitanim i skupim proizvodima farmaceutske industrije. Radi sve više, prava su mu sve manja, a svoj posao sve manje odrađuje po pravilima struke već po uniformnim i birokratiziranim nalogima poslodavaca. Korporacije, začete u spomenutom Bilderbebergu na pragu su realizacije novog robovlasničkog sistema, samo što će on, odjeven u zabavno i trivijalno ruho, biti opasniji od onog iskonskog koji je svojom proklamiranom surovšću provocirao bunt i otpor.

Današnji umjetnici svjesni su tog stanja i svojim se autorskim jezikom pokušavaju tome usprotstaviti, te kao individualci, kroz svoje radove, iskazuju osobni bunt. Troje hrvatskih umjetnika predstavljenih na *Dunavskim dijalozima* problematiziraju današnju *Upotrebu čovjeka* i progovaraju o tome na različite načine.

Martina Grlić pripada ponajboljim slikaricama hrvatskog *Novog realizma*, pravca koji posljednjih nekoliko godina dominira scenom a slikajući tom manirom umjetnica profinjeno metaforički progovara o simbolima moći negdašnjih totalitarnih režima istočnog bloka, konkretno Jugoslavije. Autorica zaziva vrijeme komunističkih, odnosno socijalističkih režima, kada se radilo na dehumanizaciji u korist ideologije te suzbijanju individualnosti u korist kolektivizacije, a takvu atmosferu na svojim slikama dočarava služeći se akromatskom (crno – sivo – bijelo) gamom koja, osim što služi kao logična poveznica s dokumentima prošlosti, naglašuje slikani narativ te gledatelju ne dopušta previše odstupanja od ikonografske zadanosti slikane kompozicije. Autorica progovara o besmislenosti tadašnjeg vremena, o idolopoklonstvu, konceptu ideologije kao sustavu vrijednosti te kolektivnoj svijesti i identifikaciji s proklamiranim režimskim idejama. Služeći se simbolima onog doba, umjetnica evocira nedavnu prošlost s povijesnim i svakako generacijskim odmakom, ali sa sviješću da se unatoč političkim,



Vedran Perković



Martina Grlić

MARTINA GRLIĆ, GILDO BAVČEVIĆ AND VEDRAN PERKOVIĆ

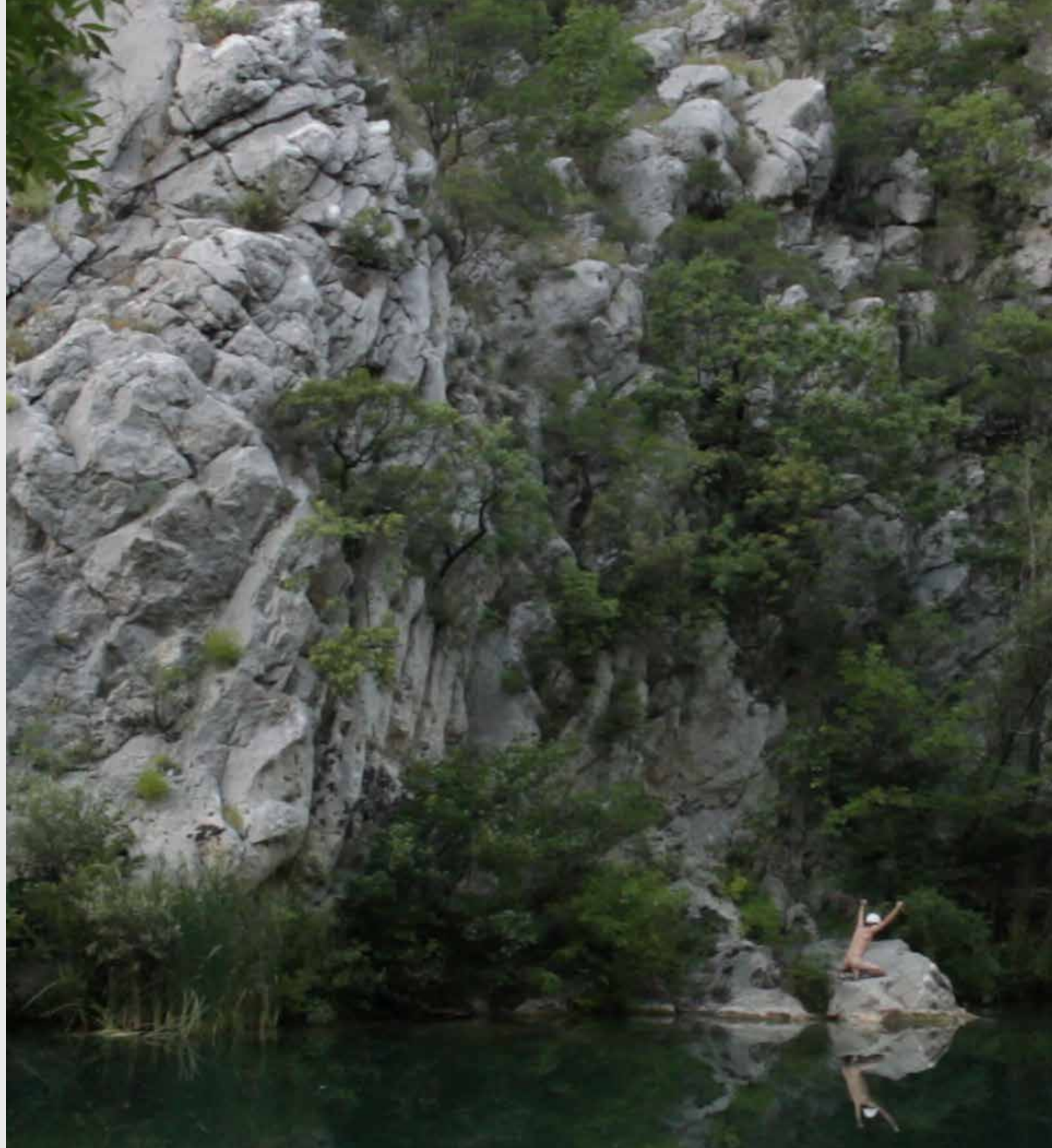
Text by Mladen Lučić, curator

The topic of this year's exhibition of the *Danube Dialogues* is the "Use of Man", inspired by the book with the same name written in 1976 by the renowned Novi Sad author Aleksandar Tišma. The aim of the exhibition was to present the discourse of the invited artists related to this age-old social but also political topic which we see today in a rather perfidious and hypocritical context.

Universal globalisation, fuelled by the rapid technological development, has become the main agent of neoliberalism. This carefully planned process, started in May 1954 at a secret meeting at the Hotel de Bilderbeberg in the Dutch village of Oosterbeek, has been finally implemented. Corporations have gained global dominance and suppressed national, social and individual consciousness. A carefully managed world of marketing has set the new rules of the game, promoting the Dream Factory, completely dominating modern man's free time through supermarkets, Internet and social networks. In order to stop people from thinking, and by making them work all the time, corporate oligarchs rely on pre-designed marketing strategies directing people to spend their free time in a supermarkets or looking at computers that offer a variety of attractive but completely empty contents online, as culture slowly but surely becomes a profitable consumerist kitsch. Museums want to attract audience with amusing and trivial content, turning into Disneylands, while classical music turns into a glamorous show business. Creative socialising and conversation have been replaced by Facebook as a testing ground for free communication. However, just like all the web pages used today it is being controlled and stored in servers belonging to power structures. Surveillance cameras on the streets. Surveillance cameras in offices and factories. Surveillance cameras in our homes. Everything is under control. Modern man is hampered and manipulated, eating GMO food and drinking artificial water only to be forced to look for cure for his deteriorating health in untested pharmaceutical products. He works more as his rights are shrinking, his job is not so much based on professional rules any longer, being replaced by the uniform and bureaucratic instructions of employers. The corporations created in Hotel de Bilderbeberg are on the brink of creating a new slavery system, only dressed in lively and trivial clothes, and thus even more dangerous than the original slavery that provoked insurgence and resistance with his unhidden brutality.

Contemporary artists are well aware of this situation, trying to fight it using their own language and expressing their personal revolt. The three Croatian artists participating in this year's *Danube Dialogues* analyse the problems of the present day's *use of man* in different ways.

Martina Grlić is one of the best painters of the Croatian New Realism, a trend which has been dominating the art scene in the past few years. Painting in this manner, she talks about the power symbols of the former totalitarian regimes of the Eastern bloc, specifically Yugoslavia, in a refined and somewhat metaphorical way. She recalls the times of communist and socialist regimes using dehumanisation for the purposes of ideology and the loss of individuality for the purposes of collectivisation, invoking this atmosphere in her paintings dominated by an achromatic (black - grey - white) range, which apart from serving as a logical link with the documents of the past, emphasises the painted narrative, without allowing the viewer to deviate much from the designated iconography of painted compositions. The artist speaks of the absurdity of





društvenim i ekonomskim promjenama duhovna represija nije znatno promjenila. U biti jedina bitna promjena je što sluge režima za svoju lojalnost sada dobivaju novac, a ne ordenje, koje na Martininim slikama rječito govori o ironiji, apsurdnosti i licemjerju vlasti. Umjetnicu u biti najviše zanima fenomen kolektivne identifikacije i manipulacije narodnim masama, bez obzira bilo ono političke provenijencije ili nastaje kao produkt medijskog plasmana nove popularne kulture.

Vedran Perkov je u radu *Smetnje* ostao vjeran svojim ranijim umjetničkim propitivanjima današnje društvene stvarnosti i uvriježenih civilizacijskih vrijednosti. Instalacija se sastoji od nekoliko monitora koji emitiraju slike koje liče TV smetnjama koje nazivamo „snijegom“ ili „bijelim šumom“. Premda je ta, nekad redovna i uobičajena televizijska pojava, danas nepoznata mlađim generacijama, oni će je ipak prepoznati na samo kao pogrešku emitiranja, već i kao prekid međusobnih komunikacija. Perkovljev performativ u ovom je radu jedan od najprevođenijih dokumenata na svijetu: *Opća deklaracija o ljudskim pravima*, čiji je tekst pretvorio u binarni kod a dobivene brojeve zamjenio crnim i bijelim kvadratima. Dokument koji štiti ljude i njihova prava, sveden je na vizualne znakove, a tako generiranu sliku autor će koristiti kao podlogu na koju će aplicirati portrete ljudi čije fotografije pronalazi na Internetu. O tome kaže:... *Vizualni "ritam" Univerzalne deklaracije o ljudskim pravima je i slika čovječanstva koja se može percipirati kroz medijski krajolik odnosno njegove protagoniste: namjerne ili nenamjerne, poznate ili nepoznate, počinitelje dobrih djela ili zločina...* Perkov ustvari u jednom radu ujedinjuje vizualni ritam teksta *Deklaracije* i sliku populacije našeg planeta. Računalnom obradom autor ljudske fotoportrete, odnosno čovjeka, svodi na pixel, dakle znak. Izgubljen u gomili brojeva i znakova današnji čovjek individualno više ništa ne predstavlja kao ni *Deklaracija o ljudskim pravima*, kojom danas manipuliraju moćnici i koriste je kako im odgovara. Perkov u svom radu postavlja i pitanje pretjerane količine podataka s kojom smo svakodnevno bombardirani o čemu kaže...*Takvom progresivnom infekcijom zasićuje se mentalni prostor i opterećuje pojedinca balastnim sadržajem, sadržajem kojega on u pravilu i ne može procesuirati. Sve su to potencijalno pasivni agresori koji različitim kanalima dolaze do recipijenta i napadaju njegov životni prostor kontaminirajući ga...*

Gildo Bavčević je već duže vrijeme poznat hrvatskoj likovnoj javnosti jer se svojim socijalno angažiranim performansima i video radovima nalazi u istinskom fokusu likovnih, ali i društvenih zbivanja. *Plastični čovjek stroj* rad je koji govori o narušenom odnosu čovjeka i prirode, odnosno o sve većoj narušenosti ekološke ravnoteže inicirane od svjetskih moćnika, kojima nije dovoljno što manipulirajući financijama nadziru europsku i svjetsku ekonomiju, odnosno upravljaju političkim tokovima, već i od prirode žele učiniti sebi potpuno podložan resurs.

Na kamenu koji izvire iz mirne vodene površine okružene visokim stijenama, Gildo klečeći, udara u njega mehaničkim pokretima glavom, čime istovremeno remeti zvukove prirode, kao što ih i akcentira. Pokreti koje čini ujednačeni su kao i ritam kojeg stvaraju udarci te autor postaje izvjesnim strojem - robotom koji vrši isključivo jednu radnju. Iako gol, glavu štiti plastičnom kacigom kakva se danas koristi prilikom zaštite na radu, čime nepogrešivo radnju smješta u današnje vrijeme, sadašnjost koja od ljudi stvara poslušne strojeve, a isto želi učiniti i s prirodom. Ovaj autorov performans nije samo opomena ljudima gdje i u kakvom okružju žive, već je prvenstveno izvjesni *hommage* prirodi, odnosno upozorenje da se suvremenih tekovina civilizacije i te kako treba bojati. Taj umjetnikov čin u biti je ritual, totemsko klanjanje i rudimentarni obred, onakav kakav su ljudi činili dok su živjeli u simbiozi s prirodom, prije nego li su pretvoreni u dirigirane plastične strojeve.

that time, idolatry, the concept of ideology as a system of values, as well as the collective consciousness and identification with the ideas promulgated by the regime. Using the symbols of that time, she evokes our recent past from a historical and generational distance but also with the awareness that, despite political, social and economic changes, today's spiritual repression is not very different. Essentially, the only change is that the pawns of the regime, instead of medals, now receive money for their loyalty, and Martina's paintings eloquently speak of the irony, absurdity and hypocrisy of those in power. The artist is most interested in the phenomenon of collective identification and manipulation of the masses, regardless of whether it is of political provenance or the product of the media, advertising new popular culture.

In his work entitled *Disturbance*, Vedran Perkov remained faithful to his previous artistic exploration of today's social reality and established civilisational values. His installation consists of several monitors that emit images resembling TV disturbances called "snow" or "white noise". Even though younger generations may not know about this, once frequent TV problem, they will nevertheless recognise it not only as a broadcasting failure but as a breakdown of communication. In this work, Perkov refers to one of the most widely translated documents in the world: the *Universal Declaration of Human Rights*. He converted the text of the Declaration into a binary code, replacing the numbers with black and white squares. This document which protects people and their rights has been reduced to visual signs, and the author uses the image created this way as a basis for the portraits of people whose photos can be found on the Internet. He says:..." The visual 'rhythm' of the *Universal Declaration of Human Rights* is also a picture of humanity perceived through media landscape or its protagonists: intentional or unintentional, known or unknown, people who do good things or commit crimes." In a single work, Perkov unites the visual rhythm of the *Declaration* text and the pictures of people inhabiting our planet. Through computer processing, he reduces photographic human portraits, that is human beings, to a pixel or a sign. Lost in a bunch of numbers and signs, today's man means nothing as an individual, as does the *Declaration of Human Rights*, now manipulated exclusively by corporate moguls who use it as they please. Perkov also poses the question of excessive data that we are bombarded with on a daily basis, saying...Such a progressive infection saturates the mental space and burdens the individual with heavy content, the content that he generally cannot process. These potentially passive aggressors reach their recipient through different channels and attack his living space by contaminating it...

Croatian audience has been familiar with the work of Gildo Bavčević for quite some time since he has been in the focus of artistic and social events through various socially engaged performances and videos. In the work *Plastic Man Machine*, Bavčević talks about the ruined relationship between man and nature, in other words, the ecological balance disturbed by the world's strongmen who are not happy enough with controlling the European and world economy through financial manipulation and managing political affairs, but also endeavour to make nature a resource available only to them.

On a rock coming out of water surrounded by cliffs, Gildo hits his head against the rock with mechanical movements, disturbing the sounds of nature and accentuating them at the same time. His movements are rhythmic, turning the author into some kind of a machine, a robot that performs one single action. Although naked, the artist protects his head with a plastic helmet used nowadays for occupational safety, unmistakably shifting the activity to the present time that turns people into obedient machines and wants to do the same with nature. The author's performance is not just a warning to people about where they live and in what environment, it is primarily a homage to nature, and a warning that the heritage of modern civilisation is something to be very afraid of. The artist's performance is essentially a ritual, totem adoration and a rudimentary rite performed by people at the time when they lived in symbiosis with nature, long before they were turned into controlled plastic machines.

VOLFGANG ŠMIT

Tekst: Linda Valter, MA

Volfgang Šmit otvara nova poglavlja serijskim elementima figura koje uvek liče jedna na drugu i principima Konkretno umetnosti. I ide dalje od poznatih granica:

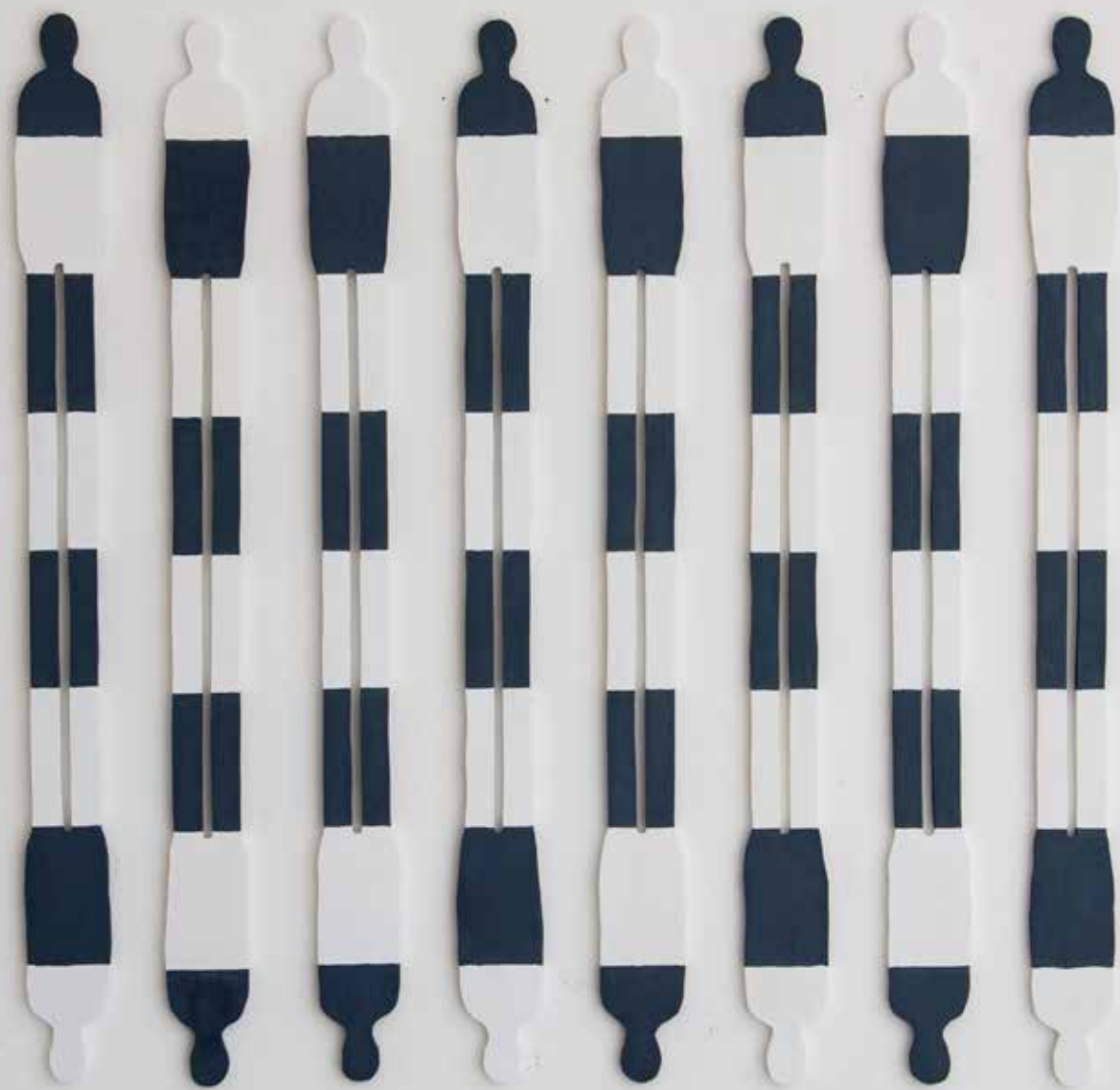
„Moj četvorougao je figura”

[...] Niko [...] nije toliko posvećen ponavljanju kao umetnik Wolfgang Šmit iz Dortmunda. Već 25 godina radi sa svojom uskom, dugonogom figurom. Može se reći da je čitav njegov opus samo jedna serija: stalno radi na istu temu, u (skoro) svim umetničkim medijima, u (skoro) svim veličinama, bojama, materijalima [...].

Evo još jednog prikladnog pokušaja da se definiše pristup Wolfganga Šmita: „S jedne strane, serija podrazumeva tačno definisanu formulu na kojoj se zasniva umetničko stvaralaštvo, koja je povezuje, ograničava, stavlja u lance – a s druge strane, strast s kojom se umetnik baca na zadatak u svim njegovim aspektima i nijansama, što ga prisiljava da se uvek iznova bavi nečim i stalno prepušta jedinstvenosti zadatka.”^[1] Dugonoga figura, kao formula sa kojom ovaj umetnik radi, određuje delo kojem se on stalno iznova posvećuje [...].

Kompleksno je ključna reč kada je u pitanju umetnik Wolfgang Šmit. On se ne uklapa u ustaljene okvire, ne pripada nijednoj umetničkoj formi. Bilo bi nepravedno prikačiti mu etiketu „serijske umetnosti”, jer se on bavi nečim što je više od toga. On se očito bavi formalnim aspektima „serijske umetnosti”, ritmovima, sekvencama i estetikom koja se putem nje može postići. Ali, on to radi s ljudskom figurom, krećući se između apstraktnog i figurativnog, proširujući „serijsku umetnost” tako da uključi razmišljanja o figurativnim mogućnostima te nefigurativne umetnosti, pokrećući pitanja masovnog i individualnog. Logična posledica toga je da su sve njegove figure individualne. Nisu proizašle ni iz jednog šablona niti se proizvode industrijski. To proširenje „serijske umetnosti” može da funkcioniše samo zato što njegova figura ima jasne oblike ljudskog tela, te se posmatrač može identifikovati sa njom, s tim što ih on čini u toj meri apstraktnim da se i dalje mogu smatrati formalnim elementima i nikada ne deluju razigrano ili kitnjasto.

[1] Heinrich, Christoph: *Serija – Red i opsesija (Order and Obsession)*, u: *Moneovo nasleđe (Monet's Legacy)*, *Serija – Red i opsesija*, izložba u *Hamburger Kunsthalle*, Ostfildern-Ruit, 2001, str. 12.





WOLFGANG SCHMIDT

Text by Linda Walther, MA

Wolfgang Schmidt breaks new ground with the serial elements of the figures that always look alike and the principles of Concrete Art. And he goes beyond known boundaries:

“My Square is the Figure”

[...] None [...] is as committed to repetition as the artist Wolfgang Schmidt from Dortmund. He has been working with his narrow, long-legged figure for 25 years. If you like, his whole work is a single series: working with the same subject over and over again. In (almost) all artistic media, in (almost) all sizes, colours, materials. [...]

Wolfgang Schmidt's approach is aptly described by another attempt at definition: “ On the one hand series means the precisely defined formula which the artistic creation is based upon, which bundles it, constricts it, puts it in chains – and on the other hand the passion with which an artist takes on a task in all its facets and nuances, which forces him to tackle something again and again and to surrender to the uniqueness of the task time and time again.”^[1] The long-legged figure as the formula the artist works with, which determines his work and to which he attends to again and again. [...]

Complex is the keyword about the artist Wolfgang Schmidt. He doesn't fit in a box, can't be assigned to any art form. Affixing the stamp “serial art” doesn't do him justice, because he is into more than that. Obviously, he deals with the formal aspects of “serial art”, with rhythms and sequences and the aesthetics that can be achieved through them. But he does this with the human figure, working between abstract and figurative, thus expanding “serial art” to include reflections on figurative possibilities within this non-figurative art, thus raising content questions about mass and individual. As a logical consequence, all of his figures are individual. They are neither produced from templates nor industrially. This extension can only work because his figure clearly has the forms of a human body, so that the viewer can identify with it, but abstracts them so strongly that they can still be regarded as formal elements and never appear playful or tawdry.

Wolfgang Schmidt's real achievement is that he takes up the tradition of the series, the developments since the 1960s, and complements them by the aspect of figuration. Thus he expands this unemotional, serene, analytical art movement by “the human aspect”.

[1] Heinrich, Christoph: *Series - Order and Obsession*, in: *Monet's Legacy. Series Order and Obsession*, exhibition Hamburger Kunsthalle, Ostfildern-Ruit 2001, p. 12.

Stvarno dostignuće Volfganga Šmita je u tome što on preuzima tradiciju serije, koja se razvija od šezdesetih godina, i upotpunjuje je aspektom figuracije. On, na taj način, proširuje ovaj neemocionalni, smireni i analitički pokret u umetnosti „ljudskim aspektom”.

„Samo ograničavanje ponavljajućeg motiva daje mi neograničenu slobodu kreiranja”

Na prvi pogled, ovaj citat dortmundskog umetnika Volfganga Šmita izgleda kao iritantna kontradikcija, paradoks. Kako se neki umetnik može svesno ograničavati da bi ostvario oslobađajuću neograničenost?

Ova veza između jedne gotovo prostodušne usredsređenosti na isti motiv, s jedne strane, i potpune umetničke slobode, s druge, ne može se doslednije prikazati nego što je to učinio Wolfgang Šmit: (više od) 20 godina, ovaj umetnik radi sa krajnje redukovanom, izduženom ljudskom figurom. (Više od) 20 godina, koristi je da ispita potencijale umetničkog stvaralaštva, a da nikad ne menja svoj motiv [...].

Svojom figurom bio je preokupiran otkako je počeo da proučava dizajn objekata u Dortmundu. Šmit objašnjava da je u početku proučavao sopstveno telo. On kaže da je, ruku prekrštenih iza leđa, stajao ispred velikog ogledala i posmatrao svoju siluetu. Konture te figure su ostale, a sačinjavali su je glava, uski gornji deo bez ruku i izuzetno duge noge bez stopala.

Ova figura, iako anatomske netačna (čak joj nedostaju delovi tela, lice i kosa), deluje pomirljivo, čak i simpatično [...]

Ukratko, mora se reći da je ono što je umetnik rekao tačno. Ograničivši motive na „sopstvenu” figuru, on začudo stiče najveću neograničenost. Redukovani resursi imaju za posledicu jasnija saopštenja.

S njegovim figurama, sve je zamislivo: one, kao pojedinačne figure, funkcionišu u svakom umetničkom medijumu, mogu se transformisati, podeliti, rastaviti na komade, saviti. Figura Volfganga Šmita ubedljiva je kao grupa i stoga naša razmišljanja vode do duboke teme današnje kulture: odnosa između pojedinca i mase. Svako se može identifikovati sa tom figurom ili jednom od figura. Uprkos tome, ona je u dovoljnoj meri apstraktna da to kad joj se odseku noge ili probuši torzo ne doživljavamo kao napad. Što se tiče dizajna, on se nalazi tačno na uskoj liniji između figurativnog i apstraktnog i, iz istog razloga, nikada ne izgleda kitnjasto i razigrano, ali ni smireno, geometrijski, formalno i hladno.

Zato se Wolfgang Šmit ne uklapa u ustaljene okvire. Istini za volju, čini se da se poznati citat Maksa Bila o Konkretnoj umetnosti odnosi ipak na Volfganga Šmita: „Ona teži univerzalnom, ali neguje jedinstveno; ona potiskuje individualizam u korist pojedinca.” Nezavisno od kulturne, društvene ili geografske sredine iz koje potičemo, svako može da „čita” njegovu umetnost. Ona je, stoga, univerzalno razumljiva, a ipak jedinstvena. Figura koja na prvi pogled uvek isto izgleda naizgled negira individualnost, ali dublje razmišljanje pokazuje da je upravo pojedinac taj kojim se umetnik na suptilan način bavi.

No, ovo nije direktno svrstavanje Volfganga Šmita u okvire Konkretno umetničke. Tome protivreči njegova upotreba figurativnog motiva, kao i njegov prikaz sadržaja koji nije podređen nego, u najmanju ruku, ravnopravan, te sociološki aspekti pojedinca i mase. U ovom kontekstu, studije dizajna Volfganga Šmita i pitanje kako se to odražava na njegov umetnički rad svakako ne treba potcenjivati. To je još jedan aspekt koji naglašava nezavisnost njegovog dela.

“Only restriction to the recurring motif gives me unrestricted freedom of design.”

At first, this quotation by Dortmund-based artist Wolfgang Schmidt appears to be an irritating contradiction, a paradox. How can an artist deliberately restrict himself in order to achieve a liberating unrestrictedness?

This connection between an almost simple-minded concentration on the same motif on the one hand and complete artistic freedom on the other cannot be demonstrated more consistently than has been done by Wolfgang Schmidt: For [more than] 20 years the artist has been working with his strongly reduced, elongated human figure. For [more than] 20 years he has used it to try out the potentialities of artistic creation without ever changing his motif. [...]

Since the time of his studying object design in Dortmund, he has been preoccupied with his Figure. At first it was a study of his own body, explains Wolfgang Schmidt. He stood - with his arms crossed on his back - in front of a large mirror and recorded his silhouette, he informs us. The outline of a figure has remained. A figure consisting of a head, a narrow, armless upper body and extremely long, footless legs.

Although the figure is anatomically incorrect, even lacks body parts and has neither face nor hair, it seems conciliatory, even sympathetic. [...]

In summary, it must be said that the artist's statement is correct. By limiting his motifs to “his” figure, he surprisingly gains the greatest unrestrictedness. The reduction in resources brings clearer statements.

With his figures everything is imaginable: They function as individual figures in every artistic medium, they are transformable, can be divided, put in pieces, get bent. Wolfgang Schmidt's figure is convincing as a group and thus transports reflections to a profound theme of our culture: the relationship between individual and mass. Everyone can identify with the figure or with one of the figures. Nevertheless, it is abstract enough so that we don't perceive it as an attack when its legs are cut or its torso is perforated.

In terms of design, it is exactly on the narrow line between figurative and abstract, never appears – also for this reason – tawdry or playful, but neither it looks serene, geometrical, formal or cold.

For this reason it is not possible to put Wolfgang Schmidt in a box. Although Max Bill's well-known 1949 quote on Concrete Art does appear to apply to Wolfgang Schmidt: “It strives for the universal, yet cultivates the unique; it pushes back the individualistic in favor of the individual.” Everyone can “read” his art, regardless of his or her cultural, social or geographical background. Therefore it is universally understandable, and yet it is unique. At first the figure that always looks alike seems to negate the individual, but a deeper reflection shows that, in a subtle way, it is precisely the individual that the artist is concerned with.

But this is not a straight classification of Wolfgang Schmidt in the Concrete Art. His use of the figurative motif speaks against it, as well as the statement of content being not subordinate, but at least equal, and the sociological aspect of

Njegov umetnički rukopis takođe pokazuje da se delo Volfganga Šmita ne može na prvi pogled shvatiti. Površinski gledano, čini se da su njegove figure proizvedene serijski, možda čak i mašinski. Tek prilikom bližeg preispitivanja srećete se sa njihovom neujednačenošću – sa uglovima i ivicama – koje svaku figuru čine jedinstvenom. One se uvek prvo crtaju rukom, one sve liče jedna na drugu, ali nisu iste. Posebno u vreme velike potražnje za umetničkim fabrikama [...], ova tema nije mogla biti aktuelnija. Umetnici poput Džefa Kunsu i Takašija Murakamija (da navedemo samo najistaknutije), sa svojim imperijama i jatima asistenata, do apsurdna su doveli vrednost ručne izrade umetničkih dela. Wolfgang Šmit čini da njegove figure izgledaju kao serijski proizvedeni šabloni, pri čemu je svaka od njih pojedinačno izrađena. Na taj način, umetnik ispituje i, istovremeno, komentariše odnos između (umetničke) jedinstvenosti i (umetničke) masovne proizvodnje, koja je u vizuelnoj umetnosti prisutna barem od Endija Vorhola.

Wolfgang Šmit je uspeo – uz sve nužne posledice – da stvori nešto jedinstveno i ogromno: figuru neočekivane prepoznatljivosti, pomoću koje se može suočiti sa svim problemima vezanim za formu i sadržaj koji ga zanimaju ili koji su mu predočeni, a koje je on uspešno više puta rešavao tokom (više od 25) godina.

I ovde – kao i kad razmišljamo o celokupnoj umetnosti - važi isto pravilo: mora se ići dalje od prvog, površnog, letimičnog pogleda i zadubiti se za trenutak u radove da biste saznali nešto o sebi.

Odlomak iz dužeg teksta: Wolfgang Schmidt „RuhrFigur“

individual and mass. The design studies by Wolfgang Schmidt and the question of how it is reflected in his artistic work should certainly not be underestimated in this context either. Another aspect that underlines the independence of the work.

His artistic handwriting also shows that Wolfgang Schmidt's work cannot be apprehended at first glance. On the surface, his figures look as if they were produced in series – perhaps even by machine. Only on closer inspection you come across their unevenness – corners and edges – which identify each of the figures as unique. They are always first drawn by hand, they all look alike, but are not the same.

Especially in times when artists' factories are in great demand on a large scale [...], the topic could not be more topical. Artists such as Jeff Koons and Takashi Murakami (to name but the most prominent) with their empires and flocks of assistants have reduced to absurdity the value of handmade execution of art. Wolfgang Schmidt makes his figures appear as if they were templates-produced in series, whereas each one of them is individually worked. By this he examines and at the same time comments on the relationship between (artistic) uniqueness and (artistic) mass production, which has been present in the visual arts since Andy Warhol at the latest.

Wolfgang Schmidt has succeeded – with all the necessary consequence – in creating something unique and enormous: a figure of unlikely recognisability, with which he can face all the formal and content-related problems that interest him or that are brought to him, and which he has successfully and repeatedly resolved in [more than 25] years.

And here again the rule applies – as it does with the contemplation of all art: You have to go beyond the first superficial, cursory glance and delve into the works just for a moment in order to learn something about yourself.

(Excerpt from a longer text from: Wolfgang Schmidt: „RuhrFigur“

dr MARIAŠ

Kustoskinja: Marta Silađi Katalin

Tekst: Balint Sombati

Umetnička karijera Bele Mariaša počinje sredinom 80-ih godina u Vojvodini, severnoj pokrajini nekadašnje Jugoslavije, u već prilično konfliktnim predratnim vremenima, koja su prethodila raspadu države. Njegov umetnički rad zasnovan na autodidaktičkom učenju razvijao se paralelno sa muzičkim obrazovanjem visokog stepena. Između 1986. i 1991. godine studirao je na Fakultetu muzičke umetnosti u Beogradu, prekinuvši studije zbog proširenja ratnih sukoba. Odbivši da primi vojni poziv, sa porodicom se preselio u glavni grad Mađarske, gde je započeo novi život, i u egzistencijalnom i u umetničkom smislu.

Imao je tek 25 godina kada je u skoro svakom pogledu trebalo da krene od nulte tačke: da izgradi svoj privatni život i nastavi svoj kreativni rad. Što se tiče prvog, prelom se, izgleda, godinama i decenijama konačno zacelio, ali je u njegovom umetničkom opusu načinio oštru promenu paradigme. Tematika i ikonografija novih serija slika nastalih u Budimpešti skoro da ne pokazuju ni jednu zajedničku crtu sa markantnom pikturou koja je iznikla u njegovom rodnom gradu, Novom Sadu. U prisilnoj emigraciji prouzrokovanoj istorijskom situacijom, Mariaš se prihvatio intelektualnog manevra kroz koji je pokušao da odstrani prethodni period života prožet tragičnim glasovima. Želeo je da otvori čisto poglavlje u svom umetničkom stvaralaštvu, s obzirom da su nastale prilike zbog kojih je i kao osoba morao iznova da se organizuje.

Ono što je stvorio u rodnom mestu bila je tipična urbana umetnost, sinhrona sa kosmopolitskim stavom takođe karakterističnim za njegovo umetničko interesovanje. To se poklopilo sa jezičkim i ideološkim pravcem inspirisanim postmodernom poetikom, koja je intelektualizam 70-ih prebacila u emocionalno uzavreli, preosetljiv pogled na svet. Na Mariaša su u svakom pogledu uticale sve popularne forme izraza evropskih supkultura koje su se obraćale omladini, pogotovo muzičkoj, motivišući ga da prihvati ubeđenja pomalo protivrečna njegovom visokostepenom muzičkom obrazovanju i time remeteći vekovne žanrovske forme. Svoj prvi bend, „Tudósok“ („Naučnici“), osnovao je 1986. godine u rodnom gradu sa prijateljima sličnim sebi, a tokom studija izučavao je teoriju muzike i balkanske narodne muzike. Stil njegovog benda predstavljao je svet instinktivnih, nesvesnih, ritualnih sadržaja i karakteristika, nasuprot egzaktnoj nauci muzike.

Mariaš je trebalo da promeni državu baš kada je zaokružio prvi period svog slikarskog stvaralaštva. Integracija njegovog rada u južnoslovenski umetnički kanon je tek počela, ali već nije bilo vremena da se ukoreni i postane organski deo tamošnje svesti istorije umetnosti. U Mađarskoj se suočio sa sličnim: zahvaljujući svojim gostovanjima, nije bio potpuno nepoznat u tamošnjoj sredini, ali se to nikako nije moglo nazvati integracijom. Da bi ozbiljnije obratili pažnju na njega i da bi





DANUBE DIALOGUES // HUNGARY

> GALLERY OF VOJVODINA ARTISTS ASSOCIATION

dr MÁRIÁS

Curated by Martha Szilagy Katalin

Text by Bálint Szombaty

Béla Máriás began his artistic career in Vojvodina, the northern province of former Yugoslavia, in the mid-1980s, a rather baleful period preceding the war that eventually led to the disintegration of the country. He commenced his visual arts activities as a self-taught artist concurrently with his studies at the Faculty of Music of the University of Arts in Belgrade between 1986 and 1991, when he broke off his studies due to the escalating military conflict. Refusing to be conscripted, he moved to the Hungarian capital with his family to start a new phase in his life as well as in his art.

He was thus only twenty-five when he had to start again from zero in almost every respect: he had to establish his individual existence as well as continuing his art practice. While such a rupture appears to have not left a permanent mark on his life, it resulted in a radical change in the opus of his visual art. In thematic and iconographic terms, the new series he started in Budapest had almost nothing in common with his signature pictorial style that germinated in Novi Sad. Being forced by history into an immigrant's existence, Máriás adopted the intellectual manoeuvre of rendering *ad acta* the first period of his work, one laden with tragic overtones. Since through force of circumstance he had to reorganise his personal life, he decided to start a new chapter in his art as well.

The work he had developed in his native land was typically urban art, in accordance with the cosmopolitan attitude that also characterised his orientation in the field of music. The maturing of his artwork coincided with the linguistic and ideological tendency, propelled by postmodern poetics, which had swung the intellectualism of the 1970s into an emotionally heated, exalted sentiment of the world. Máriás was inspired in every respect by all the popular manifestations of European subculture that addressed masses of young people, especially those belonging to the world of music, providing him with the motivation to adopt an approach to music that, in a certain way, was contrary to his higher-level education in music by deconstructing the centuries' old established genre forms. In 1986, he founded his first band *Tudósok* (Scientists) with like-minded friends in his native city Novi Sad, while he was majoring in music theory and Balkan folk music at Belgrade University. The style of his band represented the world of instinctive and unconscious ritual content and traits of form, in opposition to the exact science of music.

Máriás had to move to another country exactly at the time when he had rounded off his first period of painting. The integration of his work into the South Slavic artistic canon had just begun, but there remained no time for it to become duly embedded into local art historical awareness. In Hungary he was confronted with something similar as well: owing to his frequent presence as a guest performer, he was not completely unknown to the art scene over here, but this initial phase of recognition was far from what could be considered integration. It needed many years and tribulations for him to actually be noticed and acknowledged as an artist belonging to the contemporary Hungarian art scene. Moreover, in addition to

ga smatrali delom savremene mađarske umetnosti, trebalo je da prođe mnogo godina i nevolja. Tokom vremena se, pored likovnog i muzičkog, razvio i umetnikov književni rad, koji je do sada obogatio mađarsku proznu literaturu sa sedam tomova, od kojih je jedan nedavno izdat i u Kini.

Kao što vidimo, Mariaš je prvi deo svog stvaralaštva smatrao završenim i odbijao je mogućnost da svom umetničkom radu u Mađarskoj da isti tok kakav je započeo u Jugoslaviji. Iako nije poneo sa sobom dotadašnje poetičke rezultate, uz sebe je imao slobodoumno razmišljanje i direktnost mentaliteta ukorenjenog na Balkanu, žestinu naravi koja nije bila karakteristična za zemlju maticu. Pitanje je bilo samo kako će novo okruženje prihvatiti ovaj način ponašanja i razmišljanja drugosti. Danas se već može tvrditi da su ljudske i kreativne osobine umetnika koji je napustio svoj rodni kraj imale višestruko pozitivan uticaj na njegovu umetnost i osećaj intelektualne slobode, snažno izgrađivši njegovu individualnu perspektivu i prefinjen senzibilitet.

Od početka do danas, njegovu likovno stvaralaštvo se zasniva na figuralizmu izraslom iz moderne i pokazuje njegovu raznovrsnost. Njegov muzički i književni rad karakteriše jedinstvenost ljudskih sadržaja. Tekstovi pesama koje piše su male priče preuzete iz života, ironične studije slučaja izvučene iz anegdoticnih slojeva ljudskog postajanja. Forma ponašanja „voždanskog bicikliste“ koji se sapliče po mračnoj provinciji se metaforičkom čarolijom pretvara u izazovni obrazac pojedinca koji svoju sreću traži u betonskoj džungli i pokušava da se prilagodi njenim nepisanim pravilima. Mariašovi karakteri kao da su celog svog života zauzeti nadvladavanjem kulturalnih različitosti. U njegovim pričama su nepogrešivo prisutna sva relevantna iskustva i spoznaje ljudi autorovog životnog puta.

Čak i političari raznih vrsta i sorti pozicionirani u slikarske galerije obeležene najvećim imenima istorije umetnosti, mogli bi da požele da stigavši na vrh moći, njihova imena i delo ne nestanu u mlinu istorije, nego da žive večno poput Leonardove „Mona Lize“, Modiljanijevih ženskih aktova ili Pikasove „Gospođice iz Avinjona“. Njihov ego pokreće želju da se sa prljavog terena politike i iz jame ljudske slabosti popnu na najviši mogući nivo kulture, među odabrane koji konačno bivaju proslavljeni u panoptikonu najvećih umova čovečanstva, ili na sam Parnas. Sitničavost, malodušna narav političara i tragikomičan stav se eksponencijalno iscrtavaju u ateljeima najvećih umetnika istorije. Ličnost političara kao tip čoveka, pogotovo na istoku Evrope gde politika svom svojom težinom guši život ljudi, dobija posebno zanimljiv prizvuk. Mariaš ih predstavlja takvima, i nemamo nikakvog razloga da sumnjamo u njegovu kreativnu metodu kojom razgolićuje ljudske jedinice koje izučava, jer i mi sami prepoznamo njegova viđenja koja potiču iz grotesknih istinitosti.

Putem tematskih orijentacija i filozofskih načela, umetnost Bele Mariaša se kreće jasno iscrtanim, nimalo bezazlenim samostalnim putem u savremenoj mađarskoj umetnosti. Sa svojih 50 godina može da tvrdi da je stvorio brend, a time i vrednost posredstvom svog istančanog umetničkog izražaja, koji pokreće jedinstveni sistem vrednosti. Njegovu trenutnu dob donekle možemo smatrati i presekom vremena: sada je stigao na tačku kada je iza njega 25 godina provedenih u rodnom kraju i 25 godina u novoj domovini. Taj jedinstveni biografski momenat prekriven svečanom svetlošću, još značajnijim čini njegovu oživljavanje stilske svetla ranih serija kolaža koji predstavljaju ljude. Vraća se prošlosti, počecima, da bi višestruko rasvetlio motiv voždanskog čoveka, večni arhetip putnika kroz granice i kulture.

his visual arts and musical output, his literary output has also grown with the passage of time, contributing seven volumes to the wealth of Hungarian prose literature, including one that has been recently published in China as well.

As mentioned above, Máriás regarded the first phase of his art practice as closed, and he ruled out proceeding with his work along the route that he had paved in Yugoslavia. While he did not elaborate on his earlier artistic-poetic achievements, he had already internalised free intellectual thinking, a direct and impulsive mentality, which had taken root in the Balkans, but was not native to Hungary. The only question that remained was how the new environment would receive this form of behaviour and such an attitude of otherness. We can state that the personal and artistic traits that he brought along from his homeland have contributed in multiple ways to his art and his sense of intellectual freedom, and played a major part in forming his individual approach and fine-tuning his sensitivity.

Right from the start, his art practice has rested upon figurism matured in line with modernism, manifest in a variety of versions. His activities in the fields of literature and music are also characterised by the homogeneity of human content. His song lyrics are small stories drawn from the reality of life: ironic case studies singled out from the anecdotic layers of human existence. Through an act of metaphoric magic, the behaviour of the “Vojvodinian cyclist” stumbling around in the dark province has transformed into the model of an individual challenging his fate, looking for his fortune in the concrete jungle of the metropolis and attempting to adapt himself to its unwritten laws. Máriás’s characters seem to be occupied with overcoming cultural differences throughout their lives. Their histories definitely contain all the relevant experience and all the knowledge of human behaviour that the author has personally accumulated.

Even his figures of politicians of all sorts and types, made to pose in the studios of the greatest masters of art history, seem to cherish fictitious fantasies about their names and personalities not vanishing in the meat grinder of history, but surviving forever after they have left the peaks of power, just like Leonardo’s Mona Lisa, Modigliani’s female nudes or Picasso’s Les Femmes d’Alger. They stimulate their egos by imagining their ascension from the filthy arena of politics to the highest level of culture, joining the company of the elect, to be eternally glorified in the wax-work collection of the greatest minds of humanity, if not on the Parnassus itself. These politicians’ petty-mindedness and tragicomic attitude are made so as to be strongly highlighted against the backdrop of the studios of the greatest artists of history. The personality of a politician as a human type bears especially harsh connotations in the eastern part of Europe, where politics weigh heavily on the lives of people. This is how Máriás lets us see them, and we have no reason to doubt the artistic method of his studies of the human persona, showing that the “King is naked,” as we ourselves can verify that his insights are based on grotesque truths.

Through its thematic orientation and philosophical propositions, Béla Máriás’s art practice steers a dissident path within the Hungarian art scene, one that is definitely not without its dangers. By the age of fifty, he has doubtlessly created a distinct brand, which means value, through his various forms of artistic manifestation, which are all based on one and the same value system. His current age could also be seen as a middle point in time: behind him are twenty-five years spent in his native country and another twenty-five years that have passed in his new homeland. He enhances the significance of this festive biographical moment by evoking the stylistic world of his early series of paper-cut-out men. Reaching back to the past, to the beginnings, in multiple ways he delineates his Vojvodinian motif of the human figure: the eternal archetype commuting between different borders and cultures.

OLIVERA STEFANOVIČ TRIAŠKA I JAN SKALIČAN

Tekst: Mihaela Bosakova, kustos

MESTO BEZ MESTA (NEDOSTAJE LI OVDE NEŠTO?!)

Veza između rada poznate slovačke/srpske fotografkinje Olje Triaške Stefanovič (rođene 1978. u Novom Sadu, koja živi u Slovačkoj) i mladog umetnika Jana Skaličana (rođenog 1989. u Bratislavi), čije ime je manje poznato međunarodnoj javnosti, apsolutno je namerna. Izvesne paralele u njihovom radu dovele su ova dva umetnika na isti put, koji vodi u pravcu neočekivanih istraživanja prostora, arhitekture i objekata iz prošlosti u okvirima dubljeg ličnog iskustva.

I Olja i Jan se usredsređuju na istraživanje mogućnosti tumačenja arhitektonskih lokaliteta, istorije i kolektivnog pamćenja konkretnih lokacija i objekata i, uprkos generacijskoj razlici, njihovo poimanje i korišćenje fotografije kao oruđa za reinterpretaciju i analizu širu od samog objekta, prilično su slični. Međutim, konačna vizuelna prezentacija njihovog rada se razlikuje.

Oljin rad se često opisuje kao dokumentaran i (neo)konceptualan, ali to bi bilo previše veliko pojednostavljenje, jer ona od samog početka prelazi granice svega što je gore navedeno. Olja ima zaista jedinstveno i izuzetno „oko“ da zapazi i istraži ono što stvarno leži ispod površine snimljenog. Ona svoj dar da vidi i shvati prostor i fotografiju koristi da bi iznela vizuelnu poeziju u naizgled jasnim, možda čak i „bezizraznim“ arhitektonskim objektima: „S jedne strane, imamo stvarnost doživljenju kao činjenicu, a s druge strategiju redukcije karaktera od strane umetnice koja ponovo naglašava subliminalne i često latentne attribute različitih prostora ili okruženja. Oronuli, napušteni i *de facto* potpuno desemantizovani prostori, stoga, iznenada postaju simbolični.“ (Nina Verbanova, teoretičarka i likovna kritičarka iz Bratislave).

Oljin rad na dugoročnom projektu nazvanom „Rupa“ (2005–2010) savršeno pokazuje kako se značenje „upotrebe čoveka“ može primeniti ne samo na ljudsko biće samo po sebi, već i na ljudsko biće kao skrivenu silu destrukcije i gubitka iluzija. U periodu od pet godina, Olja je svesno tražila arhitektonske prostore/lokacije, bez postojećih očiglednih i „opipljivih“ ostataka. Kroz ovaj projekat, umetnica istražuje egzistencijalno značenje odsustva. Ona takođe analizira istorijsko i sociološko pamćenje grada, upoređujući ga sa sopstvenim iskustvom i pamćenjem. Slike su napravljene u Bratislavi, Budimpešti i Novom Sadu. Te slike nemaju samo arhivsku svrhu, one su i vizuelno saopštenje. Sama slika je čista, neobrađena i direktna informacija o postojanju, a istovremeno i odsustvu sećanja na prostor.

Dok Oljin izloženi rad predstavlja dokument bez cilja estetizacije, u Janovom projektu umetnik na najbizarniji mogući način detaljno analizira lokaciju, koja je tokom godina doživela više promena namene.





OLIVERA STEFANOVIČ TRIAŠKA AND JÁN SKALIČAN

Text by Michaela Bosáková, curator

PLACE WITHOUT THE PLACE (IS THERE SOMETHING MISSING, HERE?!)

The connection between the work of well-known Slovak/Serbian photographer Olja Triaška Stefanovič (born in 1978, Novi Sad, living in Slovakia) and to the international public less resonating name of a young artist Ján Skaličan (born in 1989 in Bratislava) is absolutely intentional. There are certain parallels in their works that brought both artists onto a path, leading towards unexpected explorations of space, architecture and objects of the past within a deeper personal experience.

Olja and Ján, both focus on exploring the possibilities of interpretation of architectural places, histories and collective memory on a specific locations and objects, and despite the generational difference, their understanding and use of photography as a tool for reinterpretation and analysis beyond the object itself, is rather similar. However, the final visual presentation of their work is different.

Olja's work is often described as documentary and (neo)conceptual, but this would be much too simple, as from the very beginning, she crosses all the borders of the above mentioned. Olja's „eye“ for seeing and exploring what is actually under the surface of the captured is truly unique and remarkable. She uses her gift of vision and understanding of space and photography to bring out a visual poetry within seemingly clear, maybe even „dull“ architectural objects: „...*There is is sensed reality as a fact on the one hand, on the other the artist's character reduction strategy which again highlights the subliminal and often latent attributes of diverse spaces or environments. Therefore, dilapidated, abandoned and de facto completely desemantised spaces suddenly become symbolic.*“ (Nina Vrbánová - theoretician, art critic, in Bratislava).

The work from Olja's long-term project *Hole* (2005 – 2010) is a perfect example of how the meaning of „The Use of Man“ can be applicable, not solely on the human itself, but on a human as a hidden force of destruction and loss of illusion.

During the period of five years, Olja was deliberately searching for architectural spaces/locations, with the absence of the obvious and „tangible“ remains. Through the project, the artist explores the existential meaning of absence. She also analysis the historical and sociological memory of the city in comparison with her own experience and memory. The images were taken in Bratislava, Budapest and Novi Sad. These images serve not only as an archive but also as visual statement. The image as such is pure, raw and straightforward information on the existence and at the same time absence of memory on the space.

Jan je u Beogradu otkrio prostor bivšeg koncentracionog logora (prvobitno sajamski prostor). Veliki broj građana Beograda još uvek ne zna za postojanje i istorijat ovog logora. Za navedeni „gubitak sećanja“ na to mesto možda postoji više razloga, o kojima samo možemo spekulisati.

Slično Oljinom pristupu, na slikama zgrada i mesta nema skrivene estetike koju treba tražiti. Nema skrivenog značenja, postoje samo slike bez tačne hronologije ili načina na koji su poređane. Međutim, centralna slika ovog projekta, zajedno sa video snimkom, odražava umetnikovo istraživanje istorijske faktografije, kolektivnog pamćenja i upućivanja na teoriju večnog ponavljanja: „... rad je neka vrsta saopštenja, pokušaj artikulacije misaonih procesa zasnovanih na razmatranju određenog mesta i prošlosti u pokušaju da se iskustvo sveta povрати kroz neprobojnost materijala i pamćenja. Polazna tačka bila je teorija večnog ponavljanja i osvrt na ciklično ponavljanje prošlosti u neizvesnoj sadašnjosti. Pokušao sam da ga razumem i delujem kao posrednik, ali to je beskrajan, konstantno repetitivan proces koji treba dalje razvijati i materijalizovati kako bi mogli da postanemo svesniji svojih mogućnosti stojeći na horizontu događaja – prostora i vremena uopšte.“

Projekat je nastao za vreme Janovog boravka na Odseku za Nove Medije Univerziteta umetnosti u Beogradu u leto 2017. godine. Projekat koji se izlaže prvi put nazvan *44°38'46.0"N 20°26'32.5"E* deo je Janovog master rada na Akademiji likovnih umetnosti u Bratislavi. U radu umetnik promišlja o objektivnosti slike u kontekstu manipulacije kroz medij fotografije što može da rezultira iskrivljenom slikom stvarnosti.

While Olja's presented work is more of a document without the aim to aestheticize, in Ján project, the artist goes into a detailed analysis of a location, which has throughout the years gone through several changes of use in the most bizarre way possible.

Ján discovered a former concentration camp zone in Belgrade (originally an exhibition stadium). The existence and history of the camp is still unknown to a large number of citizens of the city. There might be several reasons for the „loss of memory“ on the place, which we can only speculate on.

Similarly to Olja's approach, in the images of the buildings and places, there is no hidden aesthetics to search for. There is no hidden meaning, there are only images with no exact chronology or alignment. However, the central image of the project together with a video reflects the artist's research on the historical factography, collective memory and the reference to the theory of the eternal recurrence: „...work is a sort of a statement, an attempt to articulate thought processes based on the consideration of a particular place and past in the attempt to restore the experience of the world to the impenetrability of material and memory. The theoretical starting point was the theory of eternal recurrence and the look at the cyclical repetition of the past in a uncertain presence. I tried to understand and mediate it, however it is an endless, constantly repetitive process that needs to be further developed and materialized it for the possibility of becoming more aware of the possibilities our standing in the event horizon – space and time at all.”

The project was created during Jan's residency at the New Media Department of University of Arts in Belgrade , in spring 2017. The first time ever exhibited project titled *44°38'46.0"N 20°26'32.5"E* is a part of Ján's thesis at the Academy of Fine Arts in Bratislava. Within the thesis the artist contemplates on the objectivity of image in the context of manipulation through photography and the distorted reality outcome.

IGOR ČEKAČKOV I ANDREJ UTENKOV

Tekst: Maja Hristova, kustoskinja

Oči Zapada dugo su gledale u naše živote i prikazivale našu stvarnost sa svoje tačke gledišta. Danas gledamo slike mladog ukrajinskog fotografa Igora Čekačkova, koji nam prikazuje nekorišćene ulične fotografije iz mesta kao što su: Pariz, London, Istanbul, Berlin i Harkov, u kojem je rođen 1989. godine. Fotografije su pravljene u više navrata u periodu od 2012. do 2018, u gradovima koji predstavljaju simbole ljudske istorije i događaja koji su ih oblikovali.

Ali, vratimo se Harkovu. Harkov je industrijski grad, drugi po veličini u Ukrajini. Čuven je po svojoj fotografskoj sceni, kao i po tome što se u njemu rodio jedan od najuspešnijih umetnika SSSR-a Boris Mikhailov, koji je odigrao odlučujuću ulogu i u formiranju Harkovske škole fotografije. Ova fotografska tradicija, započeta s umetnicima poput Mikhailova, Romana Pjatkovke, Evgenija Pavlova i drugih, koja traje sve do danas, usredsređuje se na ljudsko telo kao metu političkog potčinjavanja, istražujući granice između javnog i intimnog prostora. Radi se o vrsti fotografije koja možda nije tehnički savršena i u kojoj svaki momenat ne mora biti estetizovan. Ona se bavi ljudskom situacijom u njenom najsirovijem obliku, govori nam o ljudskim odnosima i, upravo kao delo književnika Aleksandra Tiške „Upotreba čoveka”, bavi se ličnim životima ljudi prepuštenih na milost i nemilost istorijskih događaja van njihove kontrole.

Pošto potiče iz te tradicije, fokus Igorovog opusa je na ljudskim odnosima, a njegova ulična fotografija je njegov prirodni nastavak. Ako dobijene fotografije pomalo i izazivaju osećaj neugodnosti, one su isto tako humane i saosećajne. One nam otkrivaju da, čak i unutar neprestanog ponavljanja koje danas čini javni prostor, uvek postoji jedan skriven i krajnje intiman obrazac naših kretnji, navika sopstva, misterije naših odnosa sa drugima, lepote svega toga i osećaja da će sve to brzo proći. Gledajući te fotografije, osećamo nežnost života, te nesvesno i sami postajemo nežniji prema životu.



Igor Chekachkov



DANUBE DIALOGUES // UKRAINA

> GALLERY OF SERBIAN ACADEMY OF SCIENCE AND ART, NOVI SAD BRANCH

IGOR CHEKACHKOV AND ANDREY UTENKOV

Text by Maya Hristova, curator

It has been long that the Western eyes have peeked into our lives and have depicted our reality from their point of view. The images presented here today are by young Ukrainian photographer Igor Chekachkov, who presents us with an outtake of his street photography from places such as Paris, London, Istanbul, Berlin and then from his native Kharkiv where he was born back in 1989. The photographs were taken on multiple occasions in the period from 2012 until 2018 in cities symbolic of human history and the events that have shaped it.

But let's go back to Kharkiv. It's an industrial city, the second biggest in Ukraine. It's also a city famous for its photography scene and as the birthplace of one of the most successful artists to come out of the USSR - Boris Mikhailov, who has also played a decisive role in the formation of the Kharkiv School of Photography. This photographic tradition which started with artists such as Mikhailov, Roman Pyatkovka, Evgeny Pavlov and others, and has continued until the present day, focuses on the human body as a target for a political subjection, while exploring the boundaries between public and intimate space. Theirs is a type of photography, which might not be technically perfect and where not every moment needs to be aestheticized. It deals with the human condition in its rawest form, tells us of human relationships, and like the work of literary author Aleksandar Tisma "The Use of Men", it is about the private lives of people at the mercy of historical events beyond their control.

Coming from this tradition, the focus of Igor's body of work is on human relationships and his street photography is a natural continuation of it. If the resulting photographs are slightly discomfiting, they are also humane and compassionate. They reveal to us that even within the incessant repetitions that constitute public space today, there is always a hidden and highly intimate pattern to our movements, the habits of the self, the mystery of our relationships with others, how beautiful it all is and how soon it will all be gone. When looking at these photographs we sense how gentle life is and without noticing it, we also become gentler towards life.

Tekst: Sava Stepanov

Multimedijalni umetnik Andrej Utenkov, lider Singular Project colletiv-a iz Odese, usmeren je ka istraživanju sudbine čoveka u aktuelno svetlu. Takva svoja interesovanja on prelama kroz medije koji se bave simultanim prepletom realnosti i virtuelnosti. Njegov umetnički kreda je moguće shvatiti iz programskog teksta Singular grupe: „Nove tehnologije nam omogućavaju ne samo da pobegnemo u nekakvu virtuelnu stvarnost, već da istražujemo prirodu najočiglednijeg fenomena – stvarnosti, koja je samo divna iluzija svake percepcije.“ Nastojeći da prepozna i prikaže svet onakvim kakvim on jeste, a koji nam se često ne prezentuje u svojoj svojoj jasnoći, Utenkov se služi digitalnom tehnologijom te „zaobilaznim“ putem dospeva do – istine o našoj stvarnosti. Kombinujući, montirajući i kolažirajući fotografije stvarnih ljudi (figura, akt, portret) on gradi specifične motive i gradi vizuelne „izjave“ koje se uočavaju zahvaljujući pametnoj tehnologiji, AR (argumenter reality) opciji koja nam se razotkriva na ekranima smartfona nakon identifikacije QR koda. Na telefonskim ekranima nam se tada pojavljuju Utenkove figurativne predstave/slike/vizuelne montaže - sa uzbudljivim ekspresivnim prizorima koje nam govore o aktuelnoj upotrebi čoveka, o besomučnoj potrošnji duha i tela, o manipulaciji ljudskim sudbinama. U tim i takvim motivima – prepoznatljive su metaforičke poruke o duhu aktuelnog sveta u kome živimo, sveta uhvaćenog u zamku besnog kapitalizma, filozofije profita i sve dominantnije kompjuterske tehnologije





Text by Sava Stepanov

A multimedia artist Andrey Utenkov, the leader of the Singular Project Colletiv from Odessa, is focused on exploring the fate of a man in the current world. He reflects such interests of his through the media that deal with the simultaneous intertwining of reality and virtuality. His artistic credo can be understood from the Singular Group's programme text: "New technologies enable us not only to escape into some kind of virtual reality, but to explore the nature of the most obvious phenomenon - reality, which is just a wonderful illusion of every perception." Seeking to recognize and display the world as it is, and which is often not presented to us in its own clarity, Utenkov is using digital technology and reaches the truth about our reality taking the "bypass" road. By combining, editing and collating photos of real people (figure, nude, portrait), he builds specific motives and visual "statements" that are noticed thanks to smart technology, the AR (argumenter reality) option that is revealed to us on the screenshots of the smartphone after identifying the QR code. Utenkov's figurative performances/pictures/visual editions appear on the phone screen at that point - with exciting expressive scenes that tell us about the current use of man, the crazed consumption of the mind and body, and the manipulation with human destinies. In these and such motifs – there are recognizable metaphorical messages about the spirit of the current we live in, the world caught in the trap of raging capitalism, profit philosophy and increasingly dominant computer technologies

DAVOR DUKIĆ

Kustoskinja: Ljiljana Tadić

Tekst: Anđela Rokvić

Galeriji „Zvono” pripala je čast da ovom prilikom predstavi publici radove savremenog umetnika Davora Dukića. Veliko je zadovoljstvo učestvovati na internacionalnom multimedijalnom Festivalu savremene umetnosti *Dunavski dijalozi*, na kom godinama unazad umetnici, kustosi i teoretičari umetnosti iz čak 14 zemalja uspešno razmenjuju ideje i pružaju nam uvid u najsavremenije umetničke prakse i tokove podunavskog regiona, uspostavljajući artikulaciju između savremenih umetničkih tendencija, publike i stručne javnosti. *Dunavski dijalozi* pružaju mogućnost sagledavanja i analiziranja savremenog umetničkog izraza i njegove domete.

Ovom prilikom, akademski vajar Davor Dukić publici prezentuje tri skulpture: „Handmade”, „L'Homme qui marche” („Čovek koji hoda”) i „Dodatak”. Dukićevo stvaralaštvo pokreću večna, uvek aktuelna pitanja, civilizacijskog karaktera, prema kojima gradi lični odnos, ovaploćen kroz sopstveni kreativni likovni izraz. On želi da njegova dela komuniciraju sa publikom i prostorom i da odišu autentičnim stvaralačkim impulsom. Njegove vajarske forme su idejno i estetski oslobođene svega suvišnog, nepotrebnog, u težnji za pročišćenim izrazom. Davor je u svom stvaralaštvu oduvek inspirisan kultom tela, često ga stavljajući u ironičan kontekst. Ove skulpture su istovremeno plod brižljive opservacije ljudske anatomije, najčešće jednog odabranog fragmeta iste i čovekovog odnosa prema telu u različitim kontekstima. Čistim, realističnim vizuelnim formama narušene su konvencije tradicionalnog medija skulpture upravo njihovom materijalizacijom kroz nekonvencionalne materijale, kao što su (silikonska) guma, malter, polistiren i metal. Na prvi pogled možemo uočiti tehnički usavršeno Dukićevo prostorno-plastičko oblikovanje, koje odaje utisak lakoće, umešnosti i studioznosti pri stvaranju ovih taktilnih formi. Dukić se ne odriče umetničkog nasleđa iz prošlosti, transgeneracijskog umetničkog iskustva, naprotiv, on im daje svojevrсни omaž, ali istovremeno i savremenu obradu, materijalizaciju i kontekst, zbog čega dela stižu slojevitost i originalan savremeni likovni jezik. Skulptura „Čovek koji hoda”, koja suvereno osvaja prostor svojim izgledom autonomne, akcione figure, nadahnuta je Rodenovom istoimenom skulpturom, ali izmeštena u novi, osavremenjeni kontekst.

Ovogodišnja tema Festivala savremene umetnosti *Dunavski dijalozi 2018*, „Upotreba čoveka”, jasno upućuje na roman Aleksandra Tišme, ali budi i asocijacije na aktuelno životno okruženje naše svakodnevce. U Tišminom romanu čovek je na različite načine „upotrebljavan” u nečovečne svrhe (raščovečen je), u svrhu stvaranja novog poretka ili ostvarenja nekog ličnog cilja. Danas, u jednom sasvim novom društvenom kontekstu, u vremenu ubrzanog razvoja neoliberalnog kapitalizma i medijalizacije društva (pretvaranjem svega u medijski spektakl), na neki način možemo opet govoriti o „upotrebi” čoveka. Na koji način je „nevidljiva ruka” tržišta oblikovala sudbinu čoveka, umetnika, radnika? Ova pitanja možemo razmatrati i kroz Dukićeve skulpture. Na koji način vrednujemo ljudski rad, telo, manuelni rad, ali i kreativnost i slobodu.





DAVOR DUKIĆ

Curated by Ljiljana Tadić

Text by Anđela Rokvić

The *Zvono* Gallery is privileged to present the works of contemporary artist Davor Dukić to the audience. It is our great pleasure to participate in the international multimedia festival of contemporary art - the *Danube Dialogues*. For many years, the Festival has enabled artists, curators and art theoreticians from as many as 14 countries to successfully exchange ideas and provide us with useful insight into the latest art practices and trends of the Danubian region, thus establishing a connection between contemporary art tendencies, audience and experts in the field. The *Danube Dialogues* give us a special opportunity to understand and analyse the contemporary artistic expression and its outreach.

This year, the academy-trained sculptor Davor Dukić presented to the public his three sculptures, entitled "Handmade", "L'Homme Qui Marche" (A Man Walking) and "Appendix". Dukić's creativity drive stems from eternal, live civilisation issues, with which he builds a personal relationship, epitomising his own creative artistic expression. He wants his works to communicate with the audience and space, exuding an authentic creative impulse. In terms of ideas and aesthetics, his sculptural forms are free from any superfluity in pursuit of purified expression. In his creative work, Davor is always inspired by the cult of the body, often putting it in an ironic context. These sculptures are at the same time the result of a careful observation of human anatomy, usually just one selected fragment, as well as the human relationship to the body in different contexts. His pure, realistic visual forms defy the conventions of the traditional media of sculpture through their materialisation based on non-conventional materials, such as (silicone) rubber, mortar, polystyrene and metal. We instantly see Dukić's technically perfected spatial and plastic design, giving us the impression of ease, skill and studiousness in creating these tactile forms. Dukić does not renounce the artistic heritage of the past and the trans-generational artistic experience. On the contrary, he pays them special homage. At the same time, however, he also gives them a quality of modernity, materialisation and context, producing multilayered artworks which speak in authentic modern art language. His sculpture "A Man Walking" supremely conquers space with its quality of autonomous action figure, inspired by Rodin's sculpture with the same name, although placed in a new, modern context.

This year's topic of the *Danube Dialogues*, the Use of Man, clearly points to the novel by Aleksandar Tišma, suggesting at the same time the environment of our everyday life. In Tišma's novel, man is «used» in various ways for inhuman purposes (he is dehumanised) in order to create a new order or achieve a personal goal. Today, in a completely new social context, at the time of an accelerated development of neoliberal capitalism and the media dominated society (transforming everything into a media spectacle), we can talk about the «use» of man again. How did the «invisible hand» of the market shape the fate of man, the fate of an artist or a worker? These are the questions that can also be discussed through Dukić's sculptures, not only in terms of how we value human work, body and manual work, but also human creativity and freedom.

TATJANA FIODOROVA

Tekst: Kristian Nae, kustos

Umetnička aktivnost Tatjane Fiodorova je usmerena ka temama i situacijama postsovjetskog društva. Takva svoja interesovanja ove karakteristične društvene problematike ona obrazlaže jednostavnim sredstvima, posebno fotografijom i crtežom. Veoma često Fiodorova stvara specifične knjige umetnika, knjige fotografija i različite umetničke predmete.

Nedavno je realizovala seriju crteža na toalet papiru roza boje. U toj seriji, koju je započela 2012. godine, ona istražuje sudbinu starijih žena u zemljama bivšeg sovjetskog bloka, kao što su Gruzija, Transnistrija, Moldavija, posebno u Kišinjevu, a u poslednje vreme i u Jašiju.

Izložba na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi* je posvećena pitanjima migracije radne snage i njenog uticaja na napuštenu decu, kao i na živote ugroženih starijih žena koje moraju da prežive u uslovima ekonomske nesigurnosti i neizvesnosti. Naravno, pošto je Rumunija u EU, ova pitanja su manje ozbiljna od onih koje je otkrila u Transnistriji, ali ona je ipak počela da kreira novu seriju upotrebnih predmeta, gde je ovaj pristup nežne brige prema ugroženim ljudima, a posebno ženama, promenio pravac i dobio drugačije karakteristike.

Tatjana koristi taj krhki, istovremeno estetski neprivlačan medijum, toalet papir, kako bi pokušala da popravi krhke i polomljene stvari, nefunkcionalne predmete i da im novi život, novo značenje.

Naslov serije iz Kišinjeva naslovljene „Ja nisam toalet papir“ zapravo je citat rečenice koju je Tatjani Fiodorovoj izrekla jedna od žena prilikom njihovog razgovora na buvljoj pijaci. Radi se o strogo personalnom doživljaju i iskustvu iz života njene majke koja je morala da preživi 10 godina u uslovima nesigurnosti u Kišinjevu, kao prodavačica na buvljoj pijaci. Tatjana je počela da dokumentuje živote tih snažnih i karakternih žena koje nastoje da iznađu način da zarade za život, ponekad prodajom, prošenjem ili prikupljanjem raznih predmeta koji bi se mogli ponovo koristiti i unovčiti.

U tom smislu je nedavno Tatjana Fiodorova postavila instalaciju koja je bila izložena u Jašiju, s portretima žena koje je crtala olovkom, krhkom medijumu, na trakama toalet papira. Kasnije ih je fotografisala i pravila istraživačke dokumentarce. Ona je takođe intevjuisala ljude, a njihove priče je sakupila u umetničkoj knjizi-objektu. Seriju portreta tako upotpunjuje knjiga umetnika, tekstovi koji su najčešće odlomci iz intervju sa ženama sa kojima je razgovarala. Tim radovima Fiodorova je ukazala na to da se društveni problemi mogu rešiti i popraviti korišćenjem umetnosti kao platforme koja je sposobna da ugroženim i marginalizovanim osobama pruži određenu mogućnost i nadu, ne samo kroz estetsko iskustvo već i kroz umetnički diskurs koji može da promeni ugao gledanja i da bar na par minuta društvenu pažnju usmeri na teme koje obično ignorišemo.





DANUBE DIALOGUES // MOLDOVA

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

TATIANA FIODOROVNA

Text by Christian Nae, curator

Tatiana Fiodorovna is an artist that deals with the post-Soviet space and themes. In her artworks she constantly refers to these social issues realized in different media, mostly very simple ones like photography and drawing. She frequently makes artist books, photography books and art objects.

Lately, she worked on the series of drawings which she realized on a pink toilet paper. In this series, which she has started in 2012, she investigates the fate of older women in the former Soviet block countries like Georgia, Transnistria, Moldova, especially Kishinev, and lately in Jassy.

The show that we produced for the *Danube Dialogues* contemporary art festival deals with issues such as migrations of work force and the influence on the abandoned children, as well as on the lives of disadvantaged elder women that have to survive in the conditions of economic uncertainty. Of course, because Romania is an EU country, these issues are less serious than what she discovered in Transnistria, but never the less she started to create new series of broken objects, in which this approach of gentle care of disadvantaged people, especially women, takes a new turn.

She uses this fragile, and at the same time aesthetically poor medium, toilet paper, in order to repair these broken, dysfunctional objects and give them a new life, new meaning.

The series from Kishinev, titled „I am not the toilet paper“ is actually a phrase told by one of the women she talked to at flea market. She started from very personal experience, the life of her mother who was selling on a flea market for 10 years in order to survive under conditions of uncertainty in Kishinev. Tatiana started to document lives of these strong women, who try to make living by selling things, sometimes begging, sometimes collecting various objects which we can use again and make money.

In this sense she created this installation, that we presented in Jassy, which is based on portraits of individual women made by pen on toilet paper, this fragile material. Later she photographed them and made research documentary. She also interviewed these people and collected their stories in artist book - object. This series of drawings is completed by artist book, texts made of quotes and sayings by interviewed women.

In these works Fiodorova suggested that social issues can be resolved by using art as platform to offer possibility and hope to the endangered and marginalized, also to offer art as a space of aesthetic experience and artistic discourse that can change social attitude, for a few minutes draw attention to the topic which we usually ignore.



A photograph of a man and a woman looking at a sand sculpture. The man, with a beard and glasses, is wearing a grey button-down shirt and is leaning over the sculpture. The woman, on the left, is wearing a black sleeveless top and is also looking at the sculpture. The sculpture is made of sand and is placed in a white tray. The background is a solid blue color.

**UMETNIČKI DIJALOG
TEMIŠVAR // NOVI SAD**

**THE ART DIALOGUE
TIMIȘOARA // NOVI SAD**

UMETNIČKI DIJALOG: TEMIŠVAR // NOVI SAD

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

AURA BALANESKU // STEVAN KOJIĆ, LILIANA MERĆIJU POPA // RASTISLAV ŠKULEC, NIKOLAJ VELČOV // MILOŠ VUJANOVIĆ

Tekst: Maria Orosan-Telea, kustoskinja

Umetnički dijalog između Temišvara i Novog Sada pokrenut je kao susret umetničkih diskursa o stanju ljudskog bića u današnjem društvu, koji je prerastao u nešto više od izložbe na kojoj se izlažu umetnička dela sa ciljem da se razmotri neka ideja. Opšta tema ovogodišnjeg festivalskog izdanja, upotreba čoveka, navela je kustose da odaberu šest umetnika (tri iz Temišvara i tri iz Novog Sada), čija su interesovanja izuzetno relevantna zato što se bave društveno-političkim pitanjima, ekologijom, staništem i svakodnevnom životom, biološkim i duhovnim stanjem ljudskog bića.

Svaki od rumunskih umetnika stavljen je u dijaloški odnos sa po jednim srpskim umetnikom prema sličnostima u kontekstu umetničkog izraza. I Aura Balanesku i Stevan Kojić interesuju se za upotrebu elektronske i kompjuterske tehnologije u odnosu na život biljaka ili ljudskog tela.

Skokovita kretnja i kinetički senzori koje u svojoj video instalaciji koristi Aura Balanesku prenose se u slike telesnog pokreta ili u pokrete ruku. Stevan Kojić koristi senzore da uspostavi vezu između biljaka ili ljudskog mozga i kompjuterizovanog okruženja, kako bi pulsiranje života ili neuronsku aktivnost pretvorio u elektronske i svetlosne signale.

I Liliana Merćiju Popa i Rastislav Škulec prilaze pitanju prostorne artikulacije i strukturiranja okruženja kroz strukture koje prave. Rumunska umetnica prikazala je instalaciju velikog formata koja osvaja prostor, kako bi izrazila jedan umetnički koncept, analizirajući problem ljudske migracije u svim njegovim aspektima, polazeći od opšteg ka posebnom.

Sklapajući geometrijske strukture slične arhitektonskim fragmentima koji pripadaju prostoru staništa, Rastislav Škulec nastoji da im da neočekivana značenja, izmeštajući ih i preuređujući tako da gube svoju početnu funkciju.

Miloš Vujanović i Nikolaj Velčov su svojim umetničkim delima postavljeni u dijaloški odnos, primenjujući jasan metod materijalne konstrukcije dela. Oba umetnika koriste module kako bi ostvarili kompleksnu sintezu – u slučaju Vujanovića, stilizovanih antropomorfnih figura, a u slučaju Velčova, geometrijske mreže cevi. Njihovi konceptualni diskursi upotpunjuju jedan drugog. I dok se Vujanovićev rad odnosi na pojedinca i samospoznavanje, instalacija Velčova bavi se društvom i štetnim posledicama njegovih postupaka.

THE ART DIALOGUE: TIMISOARA // NOVI SAD

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION, NOVI SAD

AURA BĂLĂNESCU // STEVAN KOJIĆ,
LILIANA MERCIOIU POPA // RASTISLAV ŠKULEC,
NICOLAE VELCIOV // MILOŠ VUJANOVIĆ

Text by Maria Orosan-Telea, curator

The Art Dialogue Timișoara/Novi Sad Exhibition was initiated as an encounter of art discourses dealing with the human's condition in nowadays society, but it turned to be more than a show displaying artworks in order to discuss an idea. The general topic of this festival's edition, *The Use of Man*, lead to the curatorial selection of six artists, three from Timișoara and the other three from Novi Sad, whose interests are highly relevant, addressing socio-political issues, ecology, the impact of technology, housing and daily life, the biological and spiritual condition of humans.

Each Romanian artist was put in a dialogue with a Serbian artist according to similarities at the level of artistic expression. Aura Bălănescu and Stevan Kojić are both interested in the use of electronic and computer technology in relation to the vegetal life or the human body.

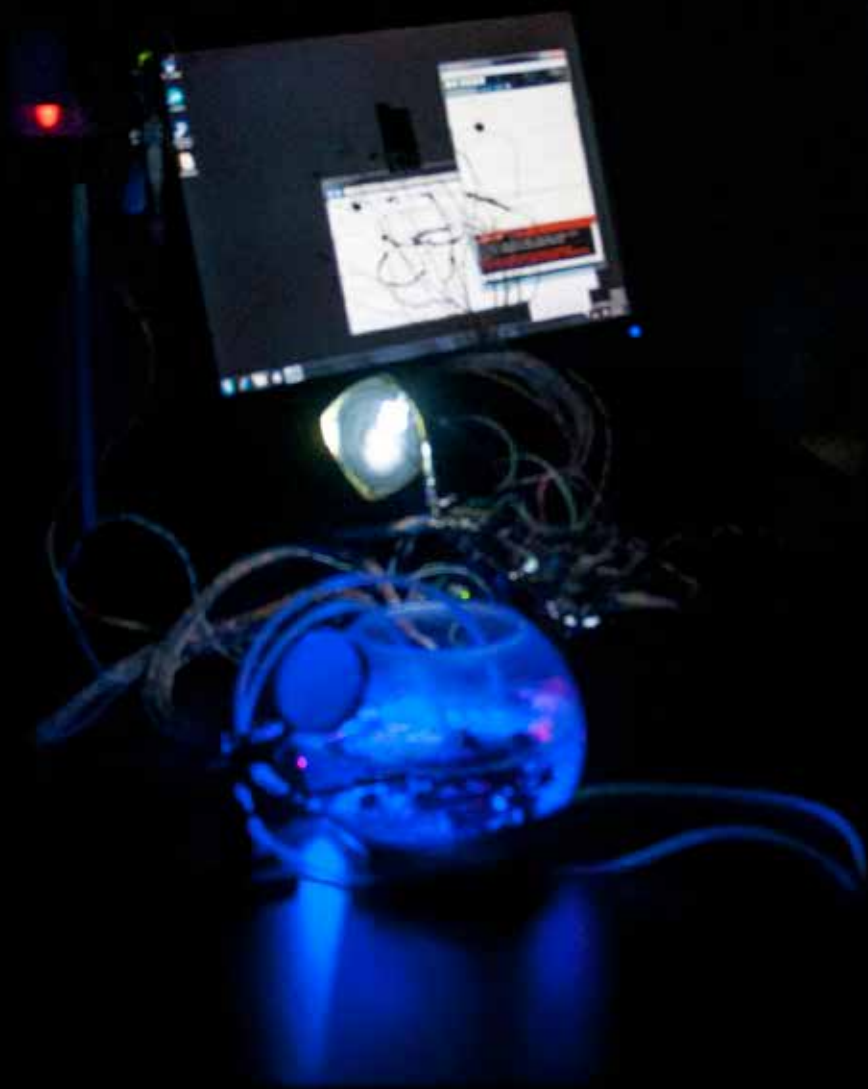
The leap motion and Kinect sensors used by Aura Bălănescu in her video installation transpose into images the body movement or just the hands gestures. Stevan Kojić uses sensors to make a connection between plants or the human brain and the computerized environment, in order to transform the vital pulsations or the neuronal activity in electronic and light signals.

Both Liliana Mercioiu Popa and Rastislav Škulec approach the issues of space articulation and of environmental structuring through manufactured objects. The Romanian artists presented a large-scale installation that took possession of space to give expression to an artistic concept analyzing the issue of people's migration in all its aspects, from general to particular.

Putting together geometrical structures similar to architectural fragments belonging to the habitation space, Rastislav Škulec aimed to offer them unexpected meanings dislodging and rearranging them in a manner that makes them lose their initial functionality.

Miloš Vujanović and Nicolae Velciov are in dialogue within their artworks by applying of a clear method of material construction of the works. Both are using modules to get complex synthesis – in the case of Vujanović stylized anthropomorphic figures, and in the case of Velciov, a geometrical tubular network. Their conceptual discourses complement each







Nicolae Velciov



Miloš Vujanović



Liliana Mercioiu Popa



Rastislav Škulec

Aura Balanesku, Liliana Merćiju Popa i Nikolaj Velčov članovi su grupe „Avantpost Art Collective”, koju interesuje razvoj transdisciplinarnih projekata i projekata saradnje, upotreba tehnologije, instalacija velikog formata ili intervencija vezanih za specifično mesto u alternativnim prostorima. Za *Dunavske dijaloge*, rekonstruisali su tri instalacije vezane za specifično mesto, prikazane oktobra 2017. u Temišvaru na izložbi grupe „Avantpost Art Collective”, pod nazivom *Dozvoljeni univerzum*. Polovina svakog od tih radova doneta je iz Temišvara, dok je druga izrađena u Novom Sadu od materijala koji su nađeni na tom mestu, u izložbenom prostoru ili njegovoj okolini. Cilj je bio da se, u sklopu svakog umetničkog dela, upriliči simboličan susret materijala i konceptualnih uzoraka, uzetih sa lokacija ta dva grada. Stoga je kontekstualizacija rada Liliane Merćiju Popa u Novom Sadu zadržala koncept translokacije kao aspekta koji definiše današnje društvo, ali je kroz upotrebu različitih materijala (lokalno zemljište, dunavska voda) uspostavila odnos sa širom mrežom. Sami materijali izabrani su kako bi se prevazišlo osnovno shvatanje teme i pobudio viši nivo svesti.

Nikolaj Velčov je za svoju instalaciju prikupio smeće s mesta na kojem je umetničko delo bilo izloženo kako bi preneo ekološku poruku vezanu za fenomen koji je izmakao kontroli i putem kojeg se resursi naše planete pretvaraju u industrijske proizvode. Instalacija u obliku pešćanika napravljena je sklapanjem mreže plastičnih cevi u tetraedar i piramidu napravljenu od otpada.

Svojim radom, Aura Balanesku je želela da na simboličan način pokaže koliki je uticaj ljudskih postupaka. Ekрани na koje je projektovan video – u ovom konkretnom slučaju, zidovi – bili su deo rada i dodali mu element sećanja na dato mesto. Prema tome, površine u interakciji sa ljudima mogu se shvatiti kao svedoci kolektivne istorije, jer sadrže višestruke ljudske otiske.

Stoga su tri umetnička dela koja su prikazali rumunski umetnici imala funkciju simboličnog dijaloga između dve društvene i kulturne scene, one iz Temišvara i one iz Novog Sada.

other. While Vujanović 's work refers to the individual and self-knowledge, Velciov's installation deals with the society and the harmful effects of its actions.

Aura Bălănescu, Liliana Mercioiu Popa and Nicolae Velciov are members of Avantpost Art Collective, a group interested in developing transdisciplinary and collaborative projects, in the use of technology, of large-scale installations, or site-specific interventions in alternative spaces. For the Danube Dialogues they recreated tree site-specific installations, which were presented in October 2017 in Timisoara, in the Avantpost show titled *Universe Allowed*. Half of each work was brought from Timișoara and the other half was created in Novi Sad with materials found here, in the exhibition space or around. The aim was to create within each artwork a symbolical encounter of material and conceptual samples, taken from the two cities. Therefore, the contextualization of Liliana Mercioiu Popa's work in Novi Sad kept the concept of translocation as a defining aspect for the nowadays society, but through the usage of different materials (local soil, and Danube water) it referred to a broader framework. The materials themselves were chosen in order to overcome the basic understanding of the subject matter and to awake a higher level of consciousness.

For his installation, Nicolae Velciov collected rubbish from the place where the artwork was exhibited in order to make an ecology related statement, the uncontrollable phenomenon through which our planet's resources are being turned into industrial products. The hourglass shape installation was created by putting together a network of plastic tubes arranged as a tetrahedron and a pyramid made of waste.

Through her work, Aura Bălănescu aimed to reveal, in a symbolical way, the major impact of the human actions. The video projection screens – walls, in this particular case – were part of the work and they added to it the memory of the place. Therefore, the surfaces that people interact with can be understood as witnesses of collective history, due to the repeated human imprints.

Thus, the creation of the tree works presented by the Romanian artists was meant to be a symbolical dialogue between two social and cultural backgrounds, that of Timișoara and Novi Sad.

UMETNIČKI DIJALOG TEMIŠVAR // NOVI SAD

> GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA

AURA BALANESKU // STEVAN KOJIĆ, LILIANA MERĆIJU POPA // RASTISLAV ŠKULEC, NIKOLAJ VELČOV // MILOŠ VUJANOVIĆ

Tekst: Sava Stepanov, kustos

U kompleksnoj programskoj strukturi Festivala savremene umetnosti *Dunavski dijalozi* koncepcijsku zasebnost predstavljaju izložbe kojima se uspostavljaju „dijaloške“ konfrontacije i usaglašavanja srpskih umetnika sa umetnicima iz pojedinih zemalja podunavskog regiona. Na dosadašnjim *Dunavskim dijalozima* prezentovane su dijaloške postavke srpskih umetnika sa umetnicima iz Mađarske, Austrije, Slovačke i Crne Gore. Priređivači festivala umetnosti u Novom Sadu, zapravo, koriste ekskluzivnu mogućnost da na ovim izložbama, iz godine u godinu, sagledavaju poziciju, stepen i delotvornost aktuelne srpske umetnosti u internacionalnom okruženju. Primarna kuratorska namera je da se objedine slični (ili različiti) umetnički koncepti i senzibiliteti, da se na različite načine raspravljaju fenomeni aktuelnog sveta, da se ovim izložbama pokaže sinergija različitosti i dokaže univerzalnost umetničkih poruka.

Na ovogodišnjim *Dunavskim dijalozima* konfrontirani su diskursi trojice srpskih i troje rumunskih umetnika, tačnije – novosadskih i temišvarskih stvaralaca. Odluka da se predstave umetnici iz ova dva grada nije ni malo slučajna. Radi se o gradovima-pobratimima, o gradovima koji uspešno sarađuju, o gradovima koji imaju mnogo sličnosti. Novi Sad i Temišvar se nalaze u banatsko-bačkoj ravnici, poseduju bogatu istoriju i snažnu kulturnu tradiciju, a danas ih podjednako karakterišu i dinamične kulturne scene. Zapravo, radi se o multietničkim i multikonfesionalnim gradovima, u kojima je multikulturalizam način svakodnevnog življenja. Nije bezrazložno konstatovati da se u oba grada odvija bogata aktivnost u domenu savremene umetnosti; da tu deluju akademije umetnosti sa kojih svake godine pristižu novi mladi umetnici; da funkcionišu brojni muzeji i galerije te da se u njima održavaju, sada već tradicionalne velike internacionalne izložbe (*Dunavski dijalozi*, *Art Encounters*). Ne treba zaboraviti da srpska i rumunska savremena umetnost imaju sličnu genealogiju, da je sredinom proteklog veka u obe zemlje ona bila pod zornom pažnjom vlasti i politike, da se do uspostavljanja modernističkih načela stizalo teško i usporeno, da su tokom sedamdesetih i u Novom Sadu i u Temišvaru bile izuzetno poletne tendencije konceptualne umetnosti, da se u obe sredine uporedo sa društvenom tranzicijom transformisala i savremena umetnička scena. Osim prošlosti, u kulturnom i kulturološkom smislu, Novi Sad i Temišvar očekuje i slična budućnost, jer su oba grada određena da budu kulturne prestonice Evrope 2021. godine.

THE ART DIALOGUE TIMISOARA // NOVI SAD

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION, NOVI SAD

AURA BĂLĂNESCU // STEVAN KOJIĆ,
LILIANA MERCIOIU POPA // RASTISLAV ŠKULEC,
NICOLAE VELCIOV // MILOŠ VUJANOVIĆ

Text by Sava Stepanov, curator

In the framework of the complex programme structure of the *Danube Dialogues* Contemporary Art Festival, exhibitions establishing a «dialogical» confrontation and harmonisation of the perspectives of Serbian artists and artists from some countries of the Danubian region are conceptually singular. The *Danube Dialogues* have so far organised the dialogue exhibitions of Serbian artists and artists from Hungary, Austria, Slovakia and Montenegro. From year to year, the organisers of the Festival have been taking the opportunity to try and understand the position, level and effectiveness of current Serbian art in an international context. With this in mind, chief curatorial intention has been to unite similar (or different) artistic concepts and sensibilities, to discuss the phenomena of today's world in different ways, to show the synergy of diversity and affirm the universality of artistic messages.

At this year's *Danube Dialogues*, the discourses of three Serbian and three Romanian artists (from Novi Sad and Timisoara) were juxtaposed. The decision to focus on artists from these two cities was far from accidental. These are two twin cities, the cities that cooperate successfully and have many similarities. Novi Sad and Timisoara are located in the plains of Banat and Bačka, they have rich histories and strong cultural traditions, and dynamic cultural scenes. Both are multiethnic and multi-confessional, embracing multiculturalism as a way of daily life. Both cities are very active in the field of contemporary art, with art academies educating young artists, both have many museums and galleries, and are hosts to several major traditional international exhibitions (*Danube Dialogues*, *Art Encounters*). One should also bear in mind that Serbian and Romanian contemporary art have a similar genealogy. In the middle of the last century, the art in both countries was under the watchful eye of government and politics, and the establishment of modernist principles was a difficult and slow process. Both Novi Sad and Timisoara have had exceptionally lively tendencies of conceptual art in the 70s, both undergoing a social transition, as well as a transformation of the contemporary art scene. Their cultural similarities are not limited to the past only, Novi Sad and Timisoara also have similar futures, bearing in mind that both cities will become European capitals of culture in 2021.

By selecting artworks and establishing a dialogue between the artists from Timisoara (Aura Balanescu, Liliana Mercioiu Popa and Nikolae Velchev) and Novi Sad (Stevan Kojić, Rastislav Škulec and Miloš Vujanović), the selectors tried to show

Postavkom radova i dijaloški odnosima umetnika iz Temišvara (Aura Balanesku, Lilijana Merciju i Nikolaj Velčov) i Novog Sada (Stevan Kojić, Rastislav Škulec i Miloš Vujanović) selektori su nastojali da prikažu neke od zapaženih pojava sagrađenih u aktuelnim umetničkim zbivanjima u njihovim sredinama. Pokazalo se da su eksponati ovih umetnika u skladu s prirodom današnje umetnosti, da odražavaju globalnu dominaciju medija i napredni kapitalizam. Na jedan specifičan način, ni jednog trenutka ne podilazeći glavnoj temi Festivala savremene umetnosti *Dunavski dijalozi*, ovi umetnici raspravljaju o svojevrsnoj „upotrebi čoveka“ jer svojim formalno-plastičkim rešenjima izražavaju atmosferu i duh konstantne napetosti sveta u kojem živimo. Dva su generalna opredeljenja učesnika ove postavke. Prvo je usmereno ka filozofiranju ponašanja savremenog čoveka u okruženju sveprisutne tehnologije i medijalizovanog sveta; dok je drugo zajedničko interesovanje posvećeno traganju za estetski i etički efikasnim *genius loci* načelima. To je, u aktuelnom trenutku, *par excellence* stav, jer danas isticanje estetskih i etičkih vrednosti u umetnosti ima značenje pobune protiv važećeg globalističkog umreženog sistema. Takva nastojanja imaju ekskluzivno humanistički predznak – suprotstavljen dehumanizovanom svetu tehnologije, medija i krupnog kapitala koji sve više zanemaruju čoveka-pojedince, kome, čini se, valjda još samo umetnost može pružiti utehu i dostojanstvo.

Dijalog Aure Balanesku i Stevana Kojića se odvija unutar novomedijske, tačnije – digitalne umetnosti. Aura Balanesku – čoveka, posetioca izložbe uvlači u medij, on se pojavljuje kao učesnik slike projektovane na zidu galerije, ili se svojom aktivnošću „uključuje“ u akciju virtuelnog slikanja na ekranu. Takvim postupcima eksponati Balaneskuove više nisu autistično tehnološka tvorevina, nego se transponuju u humanizovanu digitalizovanu predstavu. Postupak Stevana Kojića je usmeren u suprotnom smeru jer ovaj umetnik nastoji da digitalnom manipulacijom iz čovekovog bića/konstitucije i prirodno-organske strukture „izvuče“ i učini vidljivo funkcionalnim prirodne procese (ljudska nervatura, biljna fotosinteza), te da ih učini ih medijski delotvornim i estetski efikasnim.

I video ostvarenje Miloša Vujanovića jeste plod kompjuterske manipulacije: umetnik markira uporišne tačke anatomske strukture čovekove figure, vizuelno ih organizuje i na ekranu pokreće dinamičku igru punu metaforičkog naboja. Sve je zasnovano na logici konstrukcije koja je u osnovi ideje ovog dela. Vujanovićevom ostvarenju je konfrontirana instalacija Nikolaja Velčova koji, takođe, polazi od prirode. On u mnoštvo plastičnih cevi uduvava vazduh kojim „podize“ svoju vertikalnu instalaciju kojom se sugestivno evocira izgled Rodčenkove skulptorske konstrukcije. I ako je Vujanovićevim delom iskazana zabrinutost za fizičko i mentalno stanje čoveka današnjice, onda se u radu Velčova prepoznaje umetnikova zabrinutost zbog ekološke ugroženosti sveta, briga za vaskoliku prirodu i nastavak dijalektičkog procesa.

Instalacije Lilijane Merciju Popa i Rastislava Škuleca imaju slični formalni cilj da konstruktivistički (re)organizuju prostor u kojem su postavljene. Njihove krajnje pročišćene konstruktivističke skulptorske instalacije ili „skulpture u proširenom polju“ (Rozalind Kraus), nabijene su značenjskim implikacijama. Merciju Popa, markiranjem mesta i kombinacijom različitih materijala preuzimanih i iz različitih geografskih lokacija (Temišvar, Novi Sad), govori o univerzalnom karakteru životnih okolnosti u današnjem svetu; dok Škulecova potpuno svedena, čak spartanski lapidarna instalacija uređuje prostor čovekove intime, a što je nagovešteno karakterom „priključenih“ materijala (tkanina, zavesa, deo nameštaja). U suštini i Merciju i Škulec filozofiraju simboliku i duh mesta u okolnostima aktuelnih zbivanja u svetu. Istražujući specifikume životnog okružja dolaze do

some of the noteworthy phenomena in the context of current art events in their midst. The exhibits of these artists turned out to be in line with the contemporary art trends, reflecting global media dominance and advanced capitalism. In a special way, not even briefly trying to flatter the Festival's main topic, these artists discuss a specific "use of man", expressing through their plastic art forms the atmosphere and the spirit of constant tension of the world we live in. There are two general tendencies exhibited by the participating artists. The first focuses on analysing the behaviour of modern man, surrounded by omnipresent technology and media dominated world; the second focuses on the common interest of searching for the aesthetically and ethically effective principles of *genius loci*. This is an excellent attitude because at the present moment emphasising aesthetic and ethical values in art signifies rebellion against the current globalist network. Such endeavours have an exclusively humanistic trait - opposed to the dehumanised world of technology, media and big business that increasingly neglect modern man as an individual to whom, it seems, only art can offer consolation and dignity.

The dialogue between Aura Balanescu and Stevan Kojić takes place in the sphere of new media, more precisely – in the sphere of digital art. Aura Balanescu draws the visitor into the media, the visitor becomes an active participant in the picture projected on the gallery wall or in the virtual picture on the screen. Therefore, Balanescu's exhibits are not mere autistic technological creations, they are transposed into a humanised digitised performance. Stevan Kojić works in the opposite direction, attempting to "extract" natural processes (human nervous system, plant photosynthesis) from the human being or organic structure only to make them visibly functional by digital manipulation, effective in terms of media and aesthetics.

The video of Miloš Vujanović is also a result of computer manipulation: the artist marks the main points of anatomical structure of a human figure, organises them visually, and launches a dynamic, metaphorically charged play on the screen. Everything is based on the logic of the construction underlying the idea of the work. Vujanović's work is juxtaposed to the installation of Nikolaehev, whose starting point is also nature. He pumps air into many plastic tubes, «raising» his vertical installation and suggestively evoking Rodchenko's sculptural construction. If the Vujanović's work shows concern about the physical and mental state of modern man, the Velchev's installation reflects the artist's concern for the world faced with ecological disaster, his care for nature and the continuation of the dialectical process.

The installations of Liliana Mercioiu Popa and Rastislav Škulec have a similar formal goal to constructively re-organise the space in which they are located. Their highly purified constructivist sculptural installations or «sculpture(s) in the expanded field» (Rosalind Krauss) are charged with meaningful implications. By marking the place and combining various materials taken from different geographical locations (Timisoara, Novi Sad), Mercioiu Popa speaks about the universal character of living circumstances in the today's world; on the other hand, Škulec's completely reduced, even Spartan, lapidary installation organises the space of man's intimacy, as indicated by the materials "attached" (fabric, curtain, part of the furniture). In essence, both Mercioiu Popa and Škulec analyse the symbolism and spirit of a place in the context of current world events. By investigating specific environmental features, they come to similar conclusions: namely, that it is impossible to find an isolated personal space and to protect oneself against the incessant and systemic menace posed to modern man by the media.

sličnih rezultata o nemogućnosti iznalaženja izolovanog ličnog prostora i zaštite od permanentnog i sistemskog medijskog ugrožavanja čoveka današnjice.

Na kraju valja zaključiti da su, na ovoj izložbi, dijaloškim konfrontiranjem, rumunski i srpski umetnici „pretresli“ bitna pitanja savremenog sveta, da su svojim osobenim i formalno svedenim ostvarenjima, uspeali da iskažu vlastitu zabrinutost za sudbinu čoveka u aktuelnom vremenu, u doba razjarenog kapitalizma i globalno umrežene i forsirane medijalizacije. Šestoro autora su kreirali nove prostorno-skulptorske celine i inventivne digitalne manipulacije, sa ciljem da predlože drugačije kontekstualne odnose u svetu. Zapravo, ponovo se radi o nastojanju umetnika da nametnu prihvatljive estetske i etičke modele kako bi se prevladale sve tegobe današnjeg sveta, a da bi se, kako to govori Balint Sombati, „utešila čovekova duša koja večno pati“.

The final conclusion is that, through dialogical confrontation, Romanian and Serbian artists at this exhibition thoroughly discussed the essential questions of the contemporary world. With their distinctive yet formally simple works, they managed to express concern for the fate of man in the time of rampaging capitalism, and globally networked imposing media. These six authors created new spatial and sculptural units and inventive digital manipulations with the aim of proposing different contextual relationships in the world. In fact, this was yet another artistic attempt to impose acceptable aesthetic and ethical models in order to overcome all the difficulties of the today's world, so that, as Sombati Balint might say, we could "comfort the eternally suffering soul of man."



OKRUGLI STO TEMIŠVAR - NOVI SAD: AKTUELNA UMETNIČKA SCENA I PERSPEKTIVE SARADNJE NA PUTU KA EVROPSKOJ PRESTONICI KULTURE 2021

Posebnost Dunavskih dijaloga predstavlja serija izložbi kojima se u svojevrsni „dijaloški“ odnos postavljaju radovi po jednog domaćeg umetnika i umetnika iz odabrane zemlje podunavskog regiona. Za *Dunavske dijaloge 2018* godine priređen je dijalog srpskih i rumunskih umetnika koji je ostvaren kroz 3 dijaloške izložbe na kojima su izlagali: Aura Balanescu/Stevan Kojić, Nikolaj Velčov/Miloš Vujanović, Liliana Merćou Popa/Rastislav Škulec, odabrani od selektora iz Temišvara (Maria Orosan Telea) i Novog Sada (Sava Stepanov). Ovaj umetnički dijalog je pratio okrugli sto “Temišvar - Novi Sad: Aktuelna umetnička scena i perspektive saradnje na putu ka Evropskoj prestonici kulture 2021” realizovan u saradnji sa Fondacijom Novi Sad 2021 čime je započela konkretna saradnja umetnika, kustosa, institucija i organizacija dva geografski i kulturološki bliska grada Novog Sada i Temišvara, buduće Evropske prestonice kulture.

Ideje i inicijative za nove projekte su izneli učesnici okruglog stola Sorina Jeca, direktorka Fondacije Triade; Anuk Lederle, menadžerka u kulturi iz Ministarstva kulture Republike Francuske u Parizu; Andrei Jeca, direktor galerije Jeca; Bogdan Kotrca, produkioni direktor Temišvar 2021; Vuk Radulović, rukovodilac sektora za razvojne projekte Fondacije Novi Sad 2021, Tijana Palvkovljević Bugarski, upravnica Galerije Matice srpske; Sanja Kojić Mladenov, kustoskinja MSUV; Maja Erdeljanin, urednica galerije Kulturnog centra Novog Sada i Vesna Latinović, direktorka galerije Bel Art.

ROUND TABLE TIMISOARA - NOVI SAD: CURRENT ART SCENE AND COOPERATION PERSPECTIVES ON THE WAY TO ECOC 2021

Specific feature of the *Danube Dialogues* is a series of exhibitions in which the works of one Serbian artist are placed in a correlative relationship and a 'dialogue' with the works of another artist from a selected country from the Danubian region. The *Danube Dialogues 2018* showcased a dialogue between Romanian and Serbian artists through three dialogic exhibitions involving the following exhibitors: Aura Balanescu/Stevan Kojić, Nikolai Velchev/Miloš Vujanović, Liliana Mercioiu Popa/Rastislav Škulec, selected by selectors from Timisoara (Maria Orosan Telea) and Novi Sad (Sava Stepanov). This artistic dialogue was followed by the Round Table Timisoara - Novi Sad: Current Art Scene and Cooperation Perspectives on the Way to EcoC 2021, partnered with Novi Sad 2021 Foundation. This made the beginning of cooperation between artists, curators organizations and institutions Timisoara and Novi Sad, the two future ECoCs which are both geographically and culturally close.

Ideas were exchanged and projects initiated by the round table participants Sorina Jecza, president of Triade Foundation; Anouk Lederle, cultural manager from the French Ministry of Culture in Paris; Andrei Jecza, director of Jecza gallery; Bogdan Kotrca, Production Manager of Timisoara 2021; Vuk Radulović, Head of Developmental Projects Department of Novi Sad 2021 Foundation; Tijana Palvkovljević Bugarski, Head of Gallery of Matice srpska; Sanj Kojić Mladenov, curator of Museum of Contemporary Art of Vojvodina; Maja Erdeljanin, Art Editor at Cultural Center of Novi Sad and Vesna Latinović, Director of Bel Art gallery.





DUNAVSKI DIJALOZI 2019
PRATEĆI PROGRAMI

DANUBE DIALOGUES 2019
ACCOMPANYING PROGRAM

SLAVEN TOLJ, KATA MIJATOVIĆ, ZORAN PAVELIĆ I SPARTAK DULIĆ

Tekst: Dragan Vojvodić, kustos

Sam naziv i koncept ovogodišnjeg Festivala *Dunavski dijalozi*, „Upotreba čoveka“, koji je postavio, apostrofirajući roman našeg sugrađanina Aleksandra Tišme, umetnički direktor Festivala Sava Stepanov, u sebi sadrži opšti civilizacijski strah – u kom smeru se kreće naše savremeno društvo. S toga je i jedan od suštinskih zadataka, ne samo umetnika koji koriste medij performansa već i umetnosti uopšte, da savremenom čoveku, na jedan snažniji način, predstavi probleme s kojima je suočen i da ga podstakne na razmišljanje i bilo koju vrstu društvenog aktivizma. Zato bi imperativ današnje umetnosti morao biti: *etika iznad estetike*.

Iako performans kao medij ima već značajnu genezu, preko prvih avangardnih pravaca, zatim neoavangarde druge polovine XX veka, on se i dalje smatra novim medijem, tako da i danas nosi potencijal promene, a u isto vreme otpora prema tehnološkoj revoluciji, koja nam uskraćuje različite segmente ljudskog telesnog i emotivnog iskustva.

Pozivajući se na ideju afroameričkog baptističkog sveštenika, političara i aktiviste Martina Lutera Kinga, *da je umetnost, koja se obraća samo dušama, a ne bavi se socijalnim i društvenim problemima ništavna, prašina*, odlučio sam se da u selekciju programa *PerformaNS* uvrstim umetnike iz Hrvatske: Katu Mijatović, Slavenu Tolja i Zorana Pavelića, kao i umetnika iz Srbije – Spartaka Dulića.

Izbor navedenih umetnika je motivisan gorućom potrebom za komunikacijom i saradnjom među umetnicima u regionu, te zastupljenošću ovog umetničkog medija na regionalnim umetničkim scenama i činjenici da danas u Hrvatskoj postoji nekoliko festivala koji se isključivo bave prezentovanjem savremene produkcije u oblasti umetničkog performansa. Takođe, na hrvatskoj umetničkoj sceni je primetan kontinuitet, te i dalje snažan uticaj umetnika starije generacije, kao što su Tomislav Gotovac ili Vlasta Delimar, koji su prvi počeli da koriste umetnički performans. Zbog toga su se u selekciji našli hrvatski umetnici (Tolj, Mijatović, Pavelić) i Dulić, koji je, iako boravištem vezan za Suboticu, aktivan na području Hrvatske.

Ova selekcija je, takođe, pokušala da prikaže različite pristupe samom mediju, kao i njegove produkcijske i umetničko-izražajne potencijale. Tako se na festivalu mogao videti performans na tragu konceptualnog ili postkonceptualnog pristupa (Mijatović, Pavelić), potom postmoderni performans sa elementima narativnog i teatralnog (Dulić), koji danas sve više ima prevagu u savremenoj umetničkoj praksi, kao i performans koji u svojoj koncepciji sadrži osveštenost za društvena i politička pitanja (Tolj).





Kata Mijatović

SLAVEN TOLJ, KATA MIJATOVIĆ, ZORAN PAVELIĆ, SPARTAK DULIĆ

Text by Dragan Vojvodić, curator

The very name and concept of this year's *Danube Dialogues* "The Use of Man", introduced by the Festival's Artistic Director Sava Stepanov, referring to the novel of our fellow citizen Aleksandar Tišma, reflects a general civilisational fear - in which direction is our modern society going? This is why one of the crucial tasks, not only of artists engaging in the performance medium but also of art in general, is to show the contemporary man, in a more powerful way, the problems facing him, and to encourage him to think and engage in any kind of social activism. The imperative of today's art would, therefore, have to be: ethics above aesthetics. Although performance as a medium already has a rather notable history, starting from the first avant-garde steps to the neo-avant-garde trends of the late 20th century, it is still considered a new medium and still carries the potential for change, as well as for resistance against the technological revolution which deprives us of the different segments of human physical and emotional experience.

Recalling the idea of the African-American Baptist minister, politician and activist, Martin Luther King, that an art which deals only with souls but does not deal with social problems is nothing, a dust, I decided to include the following Croatian artists in the PerformaNS programme: Kata Mijatović, Slaven Tolj and Zoran Pavelić, as well as an artists from Serbia, Spartak Dulić.

My choice was motivated by the urgent need for communication and cooperation among artists in the region, as well as the presence of this artistic medium on regional artistic scenes and the fact that in Croatia today there are several festivals that focus exclusively on the contemporary productions in the field of artistic performance. Also, on the Croatian art scene there is a continuity and strong influence of the artists of older generation, such as Tomislav Gotovac or Vlasta Delimar, who were the first to engage in artistic performances. This is why the selection focused on Croatian artists (Tolj, Mijatović, Pavelić) and Dulić, who, although based in Subotica, is active in Croatia.

These artists were also selected in order to show different approaches to the medium itself, its production and expressive artistic potentials. At the Festival, we were therefore able see a performance based on conceptual or post-conceptual approach (Mijatović, Pavelić), a postmodern performance with the elements of narrative and theatrical (Dulić) increasingly dominating contemporary art practice, as well as a performance based on the artist's social and political awareness (Tolj).





Na Festivalu smo videli izrazito telesni performans Spartaka Dulića *AAACS-9-1010*, kojim je pružio sliku savremenog čoveka ophranog egzistencijalnim i esencijalnim problemima, zatim govorni performans Zorana Pavelića *Prozivka*, naizgled statičan i repetativnog karaktera koji poziva na zbornost, glasom umetnika jasno agituje za umetnost i iskazuje jasan umetnički aktivizam, potom *Buđenje*, zvučni performans Kate Mijatović, umetnice koja se bavi istraživanjem fenomena „sna” i „spavanja”, u psihičkom i socijalnom kontekstu i koja je usložnjavanjem zvuka „opominjala” na protok vremena i potrebu za buđenjem, kao i video- zapis performansa Slavena Tolje *Citati mojih performansa*, izvedenog u OKC „Abrašević”, u Mostaru, 2011. Godine, koji je dokumentovao jedan izraziti umetnički karakter te njegovu jasnu društvenu i političku poruku.

PerformaNS je bio još jedan dokaz da medij performansa poseduje drugačiju komunikativnost. Živ nastup umetnika u kontekstu arhitekture Petrovaradinske tvrđave i podgrađa u kome su umetnici nastupali proizveo je specifičan diskurs, suštinski za ovaj medij, neposredniji dijalog i povećanu energiju prema prisutnim posmatračima.

We saw the extraordinary physical performance of Spartak Dulić, entitled *AAACS-9-1010*, depicting the contemporary man overwhelmed with existential and essential problems, the speech performance of Zoran Pavelić, *Roll Call*, seemingly static and repetitive in character but calling for togetherness, agitating for art and expressing distinct artistic activism, followed by *Awakening*, the sound performance of Kata Mijatović, who explores the phenomenon of 'sleep' and 'sleeping' in a psychological and social context and who, by making more complex sounds, «warns» that time flows and that we need to wake up, and finally the video recording of the performance by Slaven Tolj entitled *My Performance Quotes* at the Abrašević Youth Cultural Centre in Mostar in 2011, documenting his outstanding artistic character and conveying his clear social and political message.

PerformaNS was yet another proof that the performance medium possesses a different kind of communicativeness. Live artistic performances in the architectural ambience of the Petrovaradin Fortress and its Lower Town produced a specific discourse, essential for this medium, a more direct dialogue and an increased energy exchange with the audience.

DUNAVSKI DIJALOZI // PerformaNS

> EU INFO POINT, NOVI SAD

RADIONICA:

„KAKO RAZUMETI UMETNOST PERFORMANSA“

U okviru pratećeg programa Festivala savremene umetnosti Dunavski dijalozi održana je radionica „Kako razumeti umetnost performansa“ realizovana u saradnji sa Karlovačkom gimnazijom i EU Info Pointom u Novom Sadu. Voditelj radionice multimedijalni umetnik i selektor programa Dragan Vovodić je polaznike radionice učenike Karlovačke gimnazije. upoznao sa osobenostima i poetikom performasa, a svoje iskustvo su sa njima podelili renomirani umetnici iz Hrvatske Kata Mijatović i Zoran Pavelić.

DANUBE DIALOGUES // PerformaNS

> EU INFO POINT, NOVI SAD

WORKSHOP:

"HOW TO UNDERSTAND THE ART OF PERFORMANCE"

Within the follow up programme of the Contemporary Art Festival Danube Dialogues the workshop "How to understand the art of performance" was held in cooperation with the Karlovačka gimnazija students and EU Info Point in Novi Sad. The workshop leader multimedia artist and selector Dragan Vovodić introduced students of the Karlovačka gimnazija with the features and poetics of the performance, while renowned Croatian artists Kata Mijatovic and Zoran Pavelic shared their experience in this art discipline.



GORAN DESPOTOVSKI, MIRJANA BLAGOJEV, DANICA BIĆANIĆ I NIKOLA MACURA

Kustos: Sava Stepanov

Tekst: Ljiljana Maletin Vojvodić

Jedan od dva segmenta pratećeg programa šestog izdanja *Dunavskih dijaloga*, „NOVI SAD +“, na kojem su izloženi radovi vizuelnih umetnika sa aktuelne novosadske umetničke scene: Gorana Despotovskog, Mirjane Blagojev, Danice Bićanić i Nikole Macure, realizovan je 7. septembra 2018. godine, u podgrađu Petrovaradinske tvrđave. Tema Festivala, koja upućuje na naslov dela najpriznatijeg novosadskog romanopisca XX veka, *Upotreba čoveka* – zapravo metafora (ne)moći totalitarnih režima, istorijskih lomova i ljudskog pada, umetnički izraz ističe nasuprot ideologiji i ukazuje na potrebu za introspekcijom, humanošću i dijalogom. I baš kao što navedeni roman Aleksandra Tišme (1924-2003) zahteva ozbiljniju recepciju, budući da čitalac nakon čitanja još dugo razmišlja o ličnom i kolektivnom iskustvu, i umetnici okupljeni u selekciji „NOVI SAD +“, tematizuju individualne i arhetipske probleme savremenog doba (pitanje identiteta, apsurd, alijenacije i destrukcije u kontekstu sudbine i položaja pojedinca u svetu i dr.), insistirajući na interakciji i komunikaciji.

Ambijentalna instalacija Gorana Despotovskog (1972, Vršac) iz 2018. godine, pod naslovom *ASC/DESC (UZLAZNI/SILAZNI)*, izložena u galeriji „Prostor“, pripada temi *Tragovi egzistencije – sudbina pojedinca i njegovo izostajanje*, kreiranoj u okviru doktorskih akademskih studija Likovne umetnosti, Akademije umetnosti u Novom Sadu. Navedena instalacija, kako to sam umetnik objašnjava, „kroz segmente u kojima dominira prikaz lutke koja levitira, prikazuje čovekovu poziciju u kojoj je naglašen njegov životni/sudbinski tok, mentalna, psihička i fizička istrošenost“. Replicirane figure–lutke, Gorana Despotovskog, imaju za cilj, baš kao i Tišmino delo, „da nas podstaknu da se zamislimo, preispitamo svoj život i svoja (o) sećanja u vremenu u kojem je sve prisutnija strateška kontrola svega životnog“.

Umetnička instalacija *Hold*, Danice Bićanić (1985, Novi Sad), koja svoja umetnička istraživanja ostvaruje kroz multimedijalne, prostorno-audio-vizuelne instalacije i performans, zajedno sa dokumentarnim materijalom prethodnog rada *Ciklusi*, izložena je na Trgu vladike Nikolaja u Petrovaradinu, sa radovima novosadskih umetnika Mirjane Blagojev i Nikole Macure. Apostrofirani rad *Ciklusi* predstavlja dokumentarni materijal nastao tokom dugotrajnog performansa u kojem autorka stvara umetničko delo koje reflektuje percepciju svakodnevice. Navedeni performans govori „o čovekovoj svesti o sopstvenom delovanju u kontekstu savremenog trenutka i analizira prirodu tog delovanja koje se ostvaruje kao svakodnevica sa aspekta lične emocionalnosti“.







Nikola Macura



Goran Despotovski

GORAN DESPOTOVSKI, MIRJANA BLAGOJEV, DANICA BIĆANIĆ AND NIKOLA MACURA

Curated by Sava Stepanov

Text by Ljiljana Maletin Vojvodić

One of the two segments of the accompanying programme of the 6th *Danube Dialogues*, entitled NOVI SAD+ (featuring the works of visual artists from the contemporary Novi Sad art scene: Goran Despotovski, Mirjana Blagojev, Danica Bićanić and Nikola Macura), was implemented on September 7, 2018 in the Lower Town of Petrovaradin Fortress. The topic of this year's Festival, "the use of man" (referring to the title of the novel by Aleksandar Tišma, the most acclaimed Novi Sad author of the 20th century) is in fact a metaphor for the power(lessness) of totalitarian regimes, historical debacles and human fall, focusing on artistic expression as opposed to ideology and pointing to the need for introspection, humanity and dialogue. And just as the aforementioned novel by Aleksandar Tišma (1924-2003) requires a serious contemplation, because the reader after finishing the book cannot stop thinking about the described personal and collective experience, so the artists selected for the NOVI SAD+ analyse individual and archetypal problems of the modern age (e.g. issues of identity, absurdity, alienation and destruction in the context of the destiny and position of man in the world, etc.), insisting on interaction and communication.

The 2018 ambient installation of Goran Despotovski (1972, Vršac), entitled ASC / DESC (ASCENDING / DESCENDING), is exhibited in the Prostor Gallery. It elaborates on the topic "Traces of Existence - Fate of the Individual and His Absence" which was part of doctoral fine arts studies at the Academy of Arts in Novi Sad. As the artist himself explains, the installation "shows man's situation in which the course of his life/fate, his mental, psychological and physical dilapidation is emphasised through the segments dominated by the display of a levitating doll." Just like Tišma's novel, the replicated dolls created by Goran Despotovski aim "to encourage us to think, re-examine our lives, our emotions and memories in a time when strategic control of all things that matter in life is increasingly present."

The art installation *Hold* by Danica Bićanić (1985, Novi Sad), whose artistic explorations are carried out through multimedia, space and audiovisual installations and performances, is exhibited at the Square of Bishop Nikolaj in Petrovaradin, together with the documentary material of her previous work entitled *Cycles* and the works by Novi Sad artists Mirjana Blagojev and Nikola Macura. *Cycles* include documentary material created during the artist's long performance reflecting a perception of everyday life. This performance speaks "about man's awareness of his own action in the context of the present moment and analyses the nature of that action realised as everyday life from the aspect of personal emotionality".

Umetnička postavka Mirjane Blagojev (1974, Zrenjanin) pod nazivom *Transparentnost i refleksija* obuhvatila je skulpture i objekte nastale 2017/2018. godine, u kojima se umetnica, koristeći staklo i ogledalo kao osnovni materijal i svetlo kao suštinski stvaralački elemenat, bavi fenomenima transparentnosti i refleksije (tumačene kao odraz i kao misao). Izloženi radovi su deo njenih istraživanja na doktorskim umetničkim studijama, a zasnivaju se na odnosu dela i njegovog okruženja i odnosu unutrašnjeg i spoljašnjeg prostora dela. Mogu se svrstati u nekoliko povezanih celina: skulpture u formi kocke, u kojima se umetnica bavi pitanjem perspektive u trodimenzionalnim objektima, kompozicije koje sadrže staklene sfere izrađene tehnikom duvanog stakla i keramičke kugle/ogledala, kao i zidne instalacije i svetlosni objekti u formi drveta. Na izložbi su predstavljeni radovi u enterijeru: ambijentalna instalacija sastavljena od skulptura malog i srednjeg formata (*Sizifova kocka*, *Slepac vodi slepca – u perspektivi*, *Tok misli*, *Razvodnjavanje ideologije*, *Postanak i Eho*), kao i radovi u eksterijeru: svetlosna instalacija *SveTLO gaja* u formi drveta, sastavljena od objekata koji predstavljaju jabuku, dunju i krušku, s tim što, za razliku od metafore „mračne šume”, koja je u vezi sa čovekovim strahom od neistražene prirode, gaj poprima atribut svetog mesta.

Zvučna instalacija Nikole Macure (1978, Novi Sad) pod imenom *Iz buke u zvuk* nastala je u procesu redizajniranja nađenih upotrebnih predmeta sa vojnog otpada. Čine je zvučni objekti (duvački, gudački i perkusionistički), postavljeni u formi orkestra/benda. Navedeni rad je rezultat Macurine saradnje sa umetnicima i naučnicima iz više oblasti: kompozitorom Milanom Aleksićem, rediteljem i fotografom Vojinom Ivkovim, grafičkim dizajnerom Nikolom Berbakovim, fizičarem Željkom Škrbićem, perkusionistom Ištvanom Čikom i violončelistkinjom Milicom Svirac. Realizujući princip redizajniranja predmeta i zvuka koji taj predmet nosi, autor je odabrao vojne predmete (minobacač, granata, šlem...) čiji simbolički podtekst jasno upućuje na destrukciju. No, redizajniranjem samih objekata redizajniran je i zvuk, te se iz destruktivne simbolike i buke rađa muzika. Publici *Dunavskih dijaloga* je, u okviru postavke „NOVI SAD +”, bila omogućena i poseta studiju u kojem se dizajniraju i izrađuju zvučni objekti, gde su emitovana i tri kratka filma koji predstavljaju svaki od objekata.

Na osnovu svega viđenog, može se zaključiti da su, u značajnoj meri, upravo zahvaljujući i instalacijama i intermedijalnom istraživanju prikazanom u programu „NOVI SAD +”, posetioci šestih *Dunavskih dijaloga* imali priliku da o „upotrebi čoveka”, različitim aspektima stvarnosti kao i o savremenoj vizuelnoj umetnosti, promišljaju na različitim konotativnim nivoima, koji sem estetskih problematizuju i suštinska etička pitanja.

The artistic display of Mirjana Blagojev (1974, Zrenjanin), entitled *Transparency and Reflection*, included sculptures and objects created in 2017/2018, in which the artist, using glass and mirror as basic materials and light as essential creative element, explores the phenomena of transparency and reflection (interpreted as a reflection and thought). The exhibited works are part of her research during doctoral art studies. They focus on the relationship between an artwork and its environment, as well as the relationship between the inner and outer space of an artwork. They can be classified into several mutually related entities: cube-shaped sculptures, in which the artist deals with the issue of perspective in three-dimensional objects, compositions containing blown glass spheres and ceramic balls/mirrors, along with wall installations and light objects in the form of wood. The exhibition presents works in the interior: an ambient installation composed of small and medium size sculptures (*Sisyphus Cube*, *A Blind Man Leading Another Blind Man - In Perspective*, *Stream of Consciousness*, *Dilution of Ideology*, *Genesis* and *Echo*), as well as works in the exterior: a light installation *Grove Light* in the form of wood, composed of objects that represent apple, quince and pear. However, unlike the “dark forest” metaphor which is related to man’s fear of unexplored nature, the grove takes on the attribute of a holy place.

The sound installation of Nikola Macura (1978, Novi Sad), named *From Noise Into Sound*, was created in the process of redesigning objects found on a military scrap yard. It is composed of sound objects (wind, string and percussion) arranged in the form of an orchestra/band. It resulted from Macura’s collaboration with artists and scientists from several fields: composer Milan Aleksić, director and photographer Vojin Ivković, graphic designer Nikola Berbakov, physicist Željko Škrbić, percussionist Ištvan Čika and cellist Milica Svirac. In the process of redesigning objects and sounds of these objects, the author selected several military items (a mortar, a grenade, a helmet...) whose symbolic subtext clearly refers to destruction. However, by redesigning the objects, the sound was also redesigned, allowing music to emerge from destructive symbolism and noise. Within the framework of the NOVI SAD+, the audience of the *Danube Dialogues* was also given the opportunity to visit the studio in which sound objects are designed and produced, where three short films representing each of these sound objects were broadcast. On the basis of everything seen, it can be concluded that, thanks in large part to the installations and intermedia research shown through the programme NOVI SAD+, the visitors had the opportunity to talk about “the use of man”, various aspects of reality and contemporary visual art, to analyse various connotative levels that, in addition to aesthetic problems, also deal with essential ethical issues.

MUZEJ „TERRA“, KIKINDA

Izbor: Slobodan Kojić

Tekst: Sava Stepanov

Na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi* u Novom Sadu, na terasi u parkovskom prostoru Galerije likovne umetnosti poklon zbirke Rajka Mamuzića postavljena je izložba terakotnih skulptura umetnika iz podunavskih zemalja odabranih iz fonda Muzeja „Terra“. Novoosnovani Muzej „Terra“ baštini dela 400 vajara iz 36 zemalja sveta, koji su u periodu od 1982. godine do danas učestvovali u radu Internacionalnog simpozijuma skulpture u terakoti „Terra“ u Kikindi. Izbor skulptura umetnika iz podunavskih zemalja i izložbena postavka pokazuju da su na dosadašnjim kikindskim okupljanjima učestvovali umetnici iz sedam zemalja podunavskog regiona – iz Nemačke, Austrije, Mađarske, Hrvatske, Rumunije, Bugarske i Srbije (umetnici iz Slovačke, Moldavije i Ukrajine do sada nisu učestvovali u radu „Terre“). Izbor autora i skulptura za ovu postavku načinio je Slobodan Kojić osnivač i direktor „Terre“.

Postavka je, zahvaljujući okolnostima u kojima su ovi radovi nastali, imala retrospektivni karakter. Na izložbi su učestvovali vajari koji su na simpozijumu delovali od prvog saziva 1982. godine (Miroslava Kojić i Peruško Bogdanić), pa sve do 2014. godine kada je u ateljeu „Terre“ vajao hrvatski umetnik Đanino Božić. U periodu omeđenom tim godinama nastale su skulpture učesnika ove novosadske izložbe – Ulrike Kesi i Nele Horštemajer iz Nemačke, Ignaca Kineasta i Roberta Gundolfa iz Austrije, Antala Pazmandija i Beate Roštaš iz Mađarske, Peruška Bogdanića, Mira Vuca, Ivana Kožarića i Đanina Božića iz Hrvatske, Simone Tanasesku, Delie Brandulesku, Eugena Barzua i Nade Stojići iz Rumunije te Miroslave Kojić, Mrđana Bajića, Olge Jevrić i Zdravka Joksimovića iz Srbije.

Ova izložba manjih (galerijskih) formata pokazuje, baš kao i postavka u muzeju „Terra“, da na kikindskom simpozijumu, uporedo sa skulpturama velikog formata – koje predstavljaju osnovnu osobenost simpozijuma – nastaju izvanredni skulptorski dometi u domenu galerijskih skulptura. Podatnost kikindske gline, njena specifična terakotna obojenost i savladana tehnologija pečenja, očigledno je, omogućavaju umetnicima da iskažu svoje najintimnije stvaralačke razloge, da dosledno sprovedu vlastite stvaralačke koncepte, te sopstveno shvatanje vajarske estetike i poetike. Iako se ovim skulpturama reprezentativno ističe individualnost svakog izdelka, i ova izložba nas podseća da je skoro moguće govoriti o jedinstvenoj Terrinoj estetici, u čijem je fokusu odnos prema punoj plastičkoj formi kao centralnom elementu skulpture.

Iako retrospektivnog karaktera, izložba dela umetnika iz podunavskog regiona nastalih na Internacionalnom simpozijumu „Terra“ u Kikindi, izuzetno se dobro uklopila u ovovremenski koncept ovogodišnjih *Dunavskih dijaloga*, kojim se prezentuju i elaboriraju neke od aktuelnih tendencija u savremenoj umetnosti, tačnije ona usmerenja kojima umetnici nastoje da se konfrontiraju dominaciji globalne medijalizacije. Uostalom, na „Terri“ su, tokom svih ovih godina, vajari uglavnom insistirali na konceptima koji omogućavaju umetnicima da u glinu utisnu vlastiti direktni otisak i trag, da ostvare iskaze u kojem su objedinjeni estetski i etički principi zasnovani na emocionalnosti i umetničkoj individualnosti.



IZLOŽBA TERAKOTNE
UMETNOSTI
EXHIBITION OF
ARTISTS FROM
INTERNATIONAL



DANUBE DIALOGUES 2018

> FINE ART GALLERY OF THE RAJKO MAMUZIĆ GIFT COLLECTION

"TERRA" MUSEUM, KIKINDA

Selection by Slobodan Kojić

Text by Sava Stepanov

At this year's Festival of Contemporary Art *Danube Dialogues* in Novi Sad, on the terrace in the park of the Gallery of Contemporary Art *Memorial Collection of Rajko Mamuzić*, an exhibition of terracotta sculptures by artists from the Danubian countries from the "Terra" Museum was organised. The newly-founded "Terra" Museum has 400 works by sculptors from 36 countries who have participated in the International Sculpture Symposium "Terra" in Kikinda from 1982 to the present. The selection presented at this exhibition shows that artists from seven Danubian countries, namely Germany, Austria, Hungary, Croatia, Romania, Bulgaria and Serbia took part at the previous gatherings in Kikinda (artists from Slovakia, Moldova and Ukraine have not participated so far in "Terra"). The selection of authors and sculptures for the exhibition was made by Slobodan Kojić, founder and director of "Terra".

Due to the circumstances in which these works were created, the exhibition had a retrospective character, involving sculptors who participated in the symposium from the first gathering in 1982 (Miroslava Kojić and Peruško Bogdanić) to 2014, when the Croatian artist Giannino Božić created his sculptures in the "Terra" studio. The sculptures of the participants in this Novi Sad exhibition were created in this period, including Ulrike Kessl and Nele Horstemeier from Germany, Ignac Kineast and Robert Gundolf from Austria, Antal Pázmándi and Beata Rostas from Hungary, Peruško Bogdanić, Miro Vuco, Ivan Kožarić and Giannino Božić from Croatia, Simona Tanasescu, Delia Brandulescu, Eugen Barzu and Nada Stojici from Romania and Miroslava Kojić, Mrđan Bajić, Olga Jevrić and Zdravko Joksimović from Serbia.

Just like the exhibition in the "Terra" Museum, this exhibition of smaller (gallery) formats shows that the Kikinda symposium, along with sculptures of large formats - which is the basic characteristics of the symposium - also produced extraordinary achievements in the domain of gallery sculptures. The rich characteristics of the Kikinda clay, its specific terracotta colour and the outstanding baking technology, obviously enabled artists to express their most personal creative motives, to consistently implement their creative concepts, as well as their own understanding of sculptural aesthetics and poetics. Although exhibiting the individuality of each sculpture, this exhibition reminds us that it is almost possible to speak about the unique aesthetics of "Terra", focusing on the attitude towards the full plastic form as central sculptural element.

Although retrospective in character, the exhibition of sculptures created at the "Terra" International Symposium in Kikinda by the artists from the Danubian region proved to be a perfect fit for the concept of this year's *Danube Dialogues*, presenting and elaborating on some of the current tendencies in contemporary art, especially artistic endeavours to oppose global media dominance. After all, all these years, most sculptors have insisted on concepts that enable artists to leave their own prints and traces in clay in order to produce testimonials in which unified aesthetic and ethical principles are based on emotionality and artistic individuality.

DANIJEL BABIĆ, DANICA BIĆANIĆ, MAJA ERDELJANIN,
GORAN DESPOTOVSKI, JELENA ĐURIĆ, GORAN JUREŠA,
NEBOJŠA LAZIĆ, LAZAR MARKOVIĆ, MILETA POŠTIĆ,
MONIKA SIGETI, JELENA SREDANOVIĆ I GEORG VINOKIĆ

Tekst: Maja Erdeljanin, kustokinja

Izložba „Kamen-papir-makaze“ predstavlja dvanaest umetnika iz Novog Sada (Srbija) kroz njihove radove na papiru, od papira, uz upotrebu kamena ili makaza: crteži, kolaži, litografija, objekti, video instalacija... Tema se odnosi na korišćeni materijal sa jedne, a sa druge strane poredi život i umetnost sa poznatom igrom, kao i sa manje zabavnim i složenim pojavama, poput: pitanja moći, (ne)pravde, donošenja odluka u kriznim situacijama, faktora sreće ili postojanja „više sile“, koja ponekad prevagne nad veštinom i napornim radom, i uopšte čini ravnotežu koju često sami narušavamo. O pomenutim problemima u svojim delima razmišljali su sledeći autori: Danijel Babić, Danica Bićanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović i Georg Vinokic.

Sama igra „Kamen-papir-makaze“ se igra udvoje, postoje tri simbola koje igrači formiraju svojim šakama, pesnica za kamen, ispružena šaka za papir i dva pružena prsta za makaze. Svaki od ta tri elementa jači je od jednog i slabiji od drugog. Faktor sreće ili uspešne psihološke procene protivnika utiče na odabir simbola koje igrači pokazuju. Zbog svoje nasumičnosti često se odabira i kao fer metod donošenja nepristrasnih odluka, umesto bacanja novčića ili izvlačenja slamki.

Tematske i izvođačke koncepcije umetnika koje ova izložba predstavlja, takođe se mogu sagledati u parovima koji se kroz svoj lični kreativni izraz nadopunjuju i suprotstavljaju jedan drugom. Jedan deo umetnika predstavlja se crtežima na papiru. Danijel Babić na temu ove izložbe odgovara konkretno, istoimenim radom, posmatrajući sa puno ironije problematični odnos dvoje ljudi u ljubavnoj vezi, od kojih svako pokušava da uspostavi dominaciju i tako nadvlada onog drugog. Svedenim figurama i linijama, gotovo bez boje, jasno daje grafički prikaz, ilustraciju svog ličnog razočarenja. Jelena Đurić, sa druge strane, takođe promišlja o kompleksnim odnosima u vezi, prikazujući ih kroz apstrahovane bojene površine rađene uljanim pastelom na papiru, pod nazivom „Susreti“. Na pojedinim mestima papir je cepan i guljen, ali ova prividna destrukcija materijala uz dinamiku linija i obojenih fleka spram praznih belih površina, doprinosi bogatstvu i harmoničnosti čitavog prizora.

THE UNLOVED PAINTING

I was pure white
You made a painted show-thing of me
You called me the real-thing
Your creation
No setting was too good for me
Silver – even gold
I needed gorgeous surroundings
You then sold me to another man

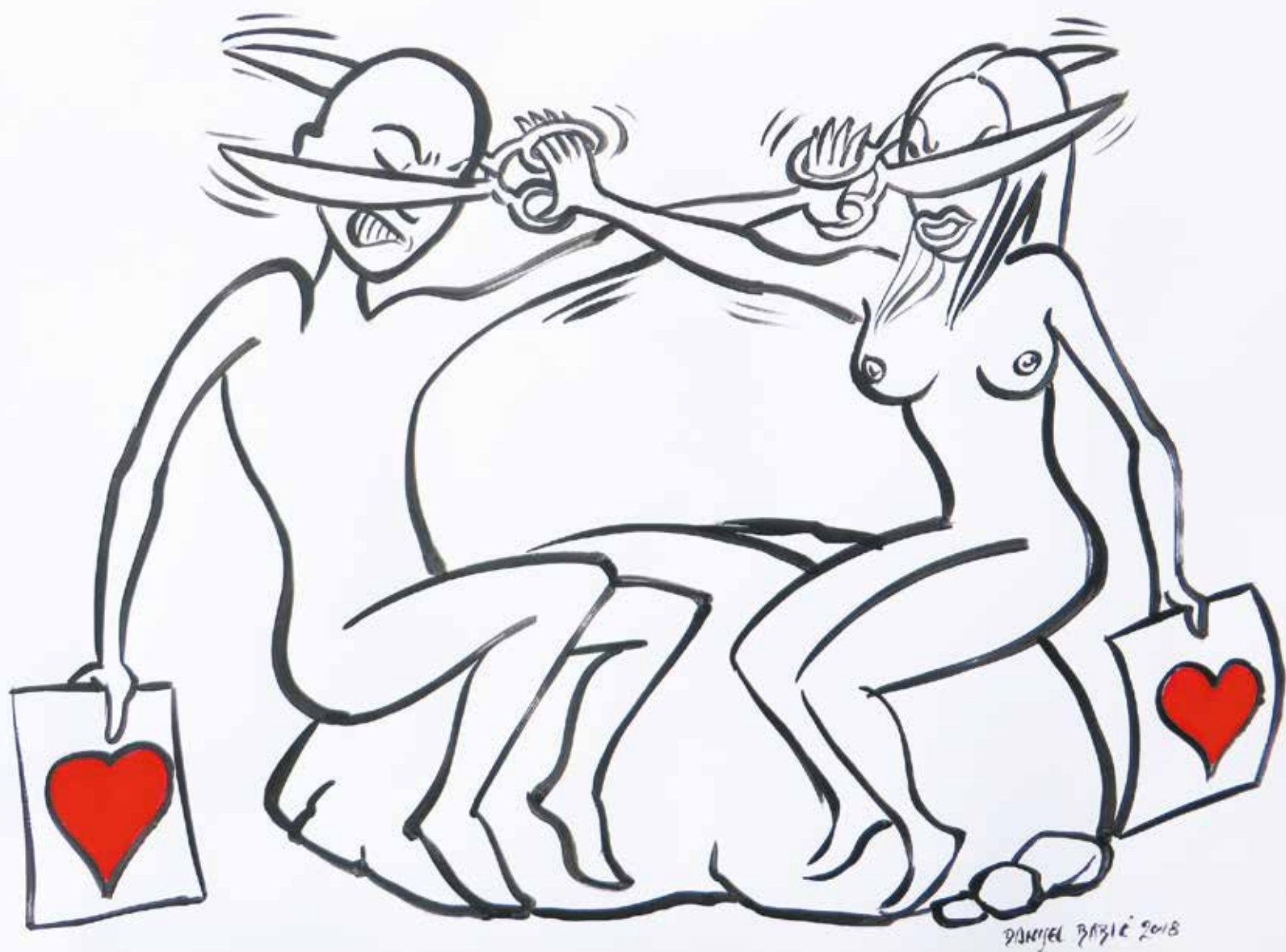
FLOR
STETTHEIM
27 S

LENBACH
KUN

Oktober
40. Woche



Maja Erdeljanin



DANUBE DIALOGUES // COOPERATION EXTENDED

> ART LINKS 2018, GRENZART, HOLLABRUNN, AUSTRIA

DANIJEL BABIĆ, DANICA BIĆANIĆ, MAJA ERDELJANIN,
GORAN DESPOTOVSKI, JELENA ĐURIĆ, GORAN JUREŠA,
NEBOJŠA LAZIĆ, LAZAR MARKOVIĆ, MILETA POŠTIĆ,
MONIKA SIGETI, JELENA SREDANOVIĆ
AND GEORG VINOKIĆ

Text by Maja Erdeljanin, curator

The exhibition "Rock-Paper-Scissors" presents twelve artists from Novi Sad (Serbia) through their artworks on paper, from paper, complemented by use of rock or scissors: drawings, collage pieces, lithographies, objects, a video installation... The topic refers to the used material on the one hand, and on the other hand, it compares life and art with this well-known game, as well as with less entertaining and more complex phenomena such as: the issues of power, (in)justice, decision making in situations of crisis, factor of luck or presence of "force majeure" that sometimes takes precedence over skill and hard work, and generally provides a balance that is often disturbed but none other than ourselves. These problems are reflected in the artworks by the following authors: Danijel Babić, Danica Bićanić, Maja Erdeljanin, Goran Despotovski, Jelena Đurić, Goran Jureša, Nebojša Lazić, Lazar Marković, Mileta Poštić, Monika Sigeti, Jelena Sredanović and Georg Vinokić.

The game "Rock-Paper-Scissors" is played in pairs; there are three symbols that the players form with their hands – a fist for rock, open-palmed hand for paper and two fingers extended for scissors. Each of the elements is stronger or weaker than the others. The luck factor or successful psychological assessment of the opponent affects the choice of the symbol that the players show. Due to its random character, it is often a method of choice for bringing unbiased decisions instead of tossing a coin or drawing straws.

The thematic and performing concepts of the artists represented in the exhibition can also be seen in pairs, who contribute to and oppose one another through their creative expressions. Some of the artists are presented with drawings on paper. Danijel Babić addresses the exhibition topic concretely, with a piece of the same name, depicting, with a lot of irony, a problematic emotional relationship between two people, where each of them seeks to dominate over the other one. Through reduced figures and lines, almost with no colour, he gives a clear graphic illustration of personal disappointment. Jelena Đurić, on the other hand, also reflects on the complexity of interactions between people in a relationship, showing

Mileta Poštic je polje svog interesovanja proširio na sve segmente života, pre svega na kulturu zasnovanu na imperativu medija i mnoštvu površnih informacija, sa krajnjom namerom da pojedinca navodno osposobe za uspešan život. Kroz rado-ve objavljene i u knjizi „Mileta's 111 Recipes for Extremely Happy Life“ daje lucidne, pomalo košmarne, a ponegde i humor- ne stripske prikaze savremenog društva u kojima ismeva sve njegove segmente, od tabua, preko teorija zavere, do instant životnih filozofija. Realistični figurativni prizori donekle bizarnih scena nalaze se i u crtežima Monike Sigeti. Ona doslovno prekraja format papira, isecajući ga makazama, čineći nedostajuće delove važnim delom kompozicije. Na ostatku formata iscrtava u boji ženske likove konzervativno obučene u raskošnim enterijerima, u okruženju od po nekoliko prizora, koji po- smatraču ostavljaju na volju da sam zamisli ostatak priče, kao i istoriju elemenata koji su zauvek odstranjeni iz formata rada.

Kolaž, kao medij koji dozvoljava veliki raspon kombinovanja tehnika i prizora, vizuelnih citata i replika na iste, predstavlja jednu vrstu dijaloga sa već polugotovim rešenjima, već unapred pripremljenim likovnim iskazima. Maja Erdeljanin kolaž shvata kao polazište za priču o trenucima koji se ne pamte ni po čemu, koje najmanje cenimo, a najveći su deo naših ži- vota. U svoj rad kolažira autobuske karte, flajere, plaćene račune. „Dani svesnosti“ su njen lični kalendar i dnevnik, kojem se već više od 10 godina povremeno vraća kako bi svakom datumu kalendara posvetila jedan rad. U suprotnosti sa ovim bavljenjem ličnom istorijom, svesnog odvrćanja pogleda od velikih tema, nalaze se radovi Gorana Jureše koji kroz kolaže „Dekonstrukcija sveta“ i istorijske činjenice govori o krvoločnosti pojedinih ljudi na vlasti koja prolazi nekažnjeno ukoliko je dovoljno ljudi njenim rezultatima korumpirano. Ukoliko je u pitanju dobrobit čitave jedne države, makar samo njenog bo- gatijeg sloja, niko ne traži pravdu za drugi narod koji tu dobrobit obezbeđuje. Poput istorijskih tema i likova koje obrađuje, i njegovi kolaži su makazama oštro isecani iz udžbenika i uklapani u papire iz školskih svezaka na linije, u kojima nastaje umetnikovo viđenje istorije sveta.

Grafički papir je poslužio kao podloga za radove nekoliko umetnika, a težak litografski kamen ili drvena matrica, kao sred- stvo ostvarivanja umetnikove lične težnje za slobodom stvaranja. Nebojša Lazić, majstor grafičke štampe, predstavljen je sa nekoliko litografskih listova. Crtajući energičnim crnim linijama ptice i kaveze koji im ili prete zarobljavanjem ili su ih se upravo oslobodile, autor i sam oslobađa iz sebe svoje strahove i uklanja ograničenja, nametnuta normama sveta koji u tom trenutku za njega nema boja. Nasuprot ovim nasilno prizemljenim pticama Jelena Sredanović, posmatraču pruža vizuru slo- bodnog ptičijeg leta. U svojim bojenim grafikama, dobijenim litografskim postupkom sa drvoreza, ona prikazuje plavetnilo neba iznad oblaka, izdižući se iznad prolaznih briga zbog kojih zaboravljamo da sunce neprekidno sija nad nama. Osećaju lakoće u gotovo fotorealističkim prikazima mekih oblaka doprinosi i izuzetno tanak japanski papir na kojem su štampani radovi velikog formata.

Lazar Marković svoje crteže stvara na kompjuteru. Dekonstruiše apstrahovane fotografije svoje okoline, u računaru im boja- ma i crtežom menja strukture, a zatim interveniše na odštampanim primercima, namerno ih oštećujući, kako bi prikazao svoj stav prema većitim paralelnim procesima konstrukcije i dekonstrukcije sveta. I Georg Vinokić iz svog ugla posmatra pro- laznost i odnos snaga unutar same jedinke. Strukture slika na platnu i papiru prethodno obogaćuje papir mašeom. Reljefi koje stvara trajno menjaju površinu rada i unapred determinišu kompoziciju, ali sam motiv unapred određenih granica, go- vori o svojoj podložnosti promenama. „Prolaznici“ su krhke biljke, koje statične izniču pred nama, rastu, daju plodove i venu.

them through abstracted coloured surfaces done in oil pastels on paper called "Encounters". The paper is torn and peeled off in places, but this apparent destruction of the material, coupled with the dynamics of lines and coloured blotches to the background of empty white surfaces contribute to the richness and harmony of the image as a whole.

Mileta Poštić has extended the field of his interest to envelop all segments of life, in the first place the culture based on the media imperative and a mass of superficial information, which is allegedly supposed to prepare a person for successful life. Through works published in the book "Mileta's 111 Recipes for Extremely Happy Life", he offers lucid, somewhat nightmarish, at times humorous, cartoon-like depictions of the contemporary society leading us through its segments from taboo, through conspiracy theories, to instant life philosophies. Realistic figurative images of somewhat bizarre scenes can be found on the drawings by Monike Sigeti as well. She literally reshapes the format of the paper, cutting it by scissors, giving an important role in the composition to the missing parts. The rest of the format is covered by drawn and coloured female figures conservatively dressed and positioned in luxuriant interiors, surrounded by several images, leaving to the observer to imagine the rest of the story, as well as the history of elements that are permanently taken away from the format of the piece.

Collage, as a medium that allows an extensive span of combining techniques and images, visual references and responses to them, is a kind of a dialogue with semi ready solutions, with already prepared art statements. Maja Erdeljanin understands collage as a starting point for a story about the moments that are not memorable, those moments we cherish the least, but which make up the majority of our lives. Her work is a collage composed of bus tickets, flyers, receipts for paid bills. "The Days of Awareness" is her personal calendar and diary that she has been occasionally revisiting for more than 10 years in order to dedicate a piece for each date in the calendar. In contrast to this treatment of personal history and a purposeful diversion from great topics, there are works of Gorana Jureša, who, through collages "Deconstruction of the World?" and historical facts, speaks of the bloodthirstiness of some people in power that goes unpunished if there are enough people who are corrupted by its results. If the benefit of one nation is at stake, even if it is just the sake of the nation's richest class, no one seeks justice for the other nation at whose expense this benefit is gained. Like his historic topics and figures it treats, his collages are made of sharp cut-outs from textbooks and composed on school notebook lined paper, used as an environment for the artist's vision of the world.

Graphic paper serves as the background for the works of several artists, with heavy lithographic stone or wooden matrix serving as a means of achieving the artist's personal pursuit of creative freedom. Nebojsa Lazic, master of graphic print-making, was presented with several lithographic pages. By drawing birds and cages in energetic black lines, the cages that threaten to imprison, or that have just freed them, the author lets out his fears and tears down limits, imposed by the norms of the world that is, for him, devoid of any colour at that moment. As a contrast to these birds that are forcibly grounded, Jelena Sredanović offers to the viewer a vision of a free birds' flight. In her coloured prints performed in the lithographic technique of wood engraving, she depicts the blue skies above the clouds, rising above the passing troubles that make us forget that the sun keeps shining above us. The feeling of lightness in the almost photorealistic images of soft clouds is contributed to by the very fine Japanese paper that these large format pieces are printed on.

Najzad, ovu postavku čine i radovi dva konceptualna umetnika koji angažuju i unutarnji prostor galerije. Danica Bićanić izlaže meke objekte koji nalikuju na kamenje, a zapravo su ili gomile kesa nagomilanog smeća, ili najloni kolažirani na površinu papira. Interaktivne skulpture od meke gume, pod nazivom „Shaping“, publika može sama da oblikuje po svojoj volji, jer dozvoljavaju svim voljnim posetiocima da budu umetnik, zajedno oblikujući realnost, odnosno skulpturu, shodno različitim percepcijama, međusobnim odnosima i komunikaciji. Goran Despotovski se bavi ljudskom figurom, ulogama koje preuzimamo kroz život prekravajući sami sebe, dopuštajući da nas te uloge menjaju i spolja i iznutra. Print i video rad „Electricity“ iseca površinu ljudske kože na segmente poput kroja za šivenje odeće. Istovremeno prikazuje i „dezene“ u vidu pora ili malja, kao i oštećenja, fleke i ožiljke, do kojih dolazi tokom višedecenijske upotrebe.

Mešanje tehnika, prelazak iz crteža u grafiku, iz grafike u digitalni print, iz slike u objekat, iz objekta u video-instalaciju, iz instalacije u kolaž, a iz njega ponovo u crtež odlikuju skoro sve radove na ovoj izložbi, poput popularne igre čiji naslov nosi i u kojoj ni jedan subjekat, ni jedna tema, ni tehnika nije superiornija nad ostalima, već samo u određenom trenutku posluži kao sredstvo za lakše saopštavanje ideje, kao oruđe kreativnosti.

Izložba „Kamen-papir-makaze“ realizovana je u koprodukciji Kulturnog centra Novog Sada i Festivala Dunavski dijalozi, u okviru projekta „Cooperation extended – Art links“ i u saradnji sa udruženjem umetnika „GrenzArt“ iz Holabruna u Austriji, kao deo umetničke razmene.

Lazar Marković creates his drawings on the computer. He deconstructs abstracted photographs of his environment, digitally changes their structure by colours and drawing, and then makes interventions on the printed copies, damaging them on purpose, to show his attitude towards the eternally parallel processes of construction and deconstruction of the world. Georg Vinokic, too, looks from his own perspective at the transiency and the power relations within an individual. The structures of the paintings on canvas and paper are previously enriched by papier-mâché. The reliefs he creates change the surface of the pieces forever and predetermine the composition, but the motif of the predefined limits as such speaks of the susceptibility to changes. “The Passers-by” are fragile, static plants that sprout, grow, bear fruit and die before us.

Finally, this exhibition comprises works of two conceptual artists engaging the gallery interior. Danica Bičanić displays soft objects that resemble stones, and are actually either piles of plastic bags with garbage or nylons made into a collage on a paper surface. Interactive sculptures made of soft rubber, named “Shaping”, are there for the audience to shape as they like, allowing the willing visitors to be artists, shaping together the reality, that is, the sculpture, depending on their various perceptions, interrelationships and communication. Goran Despotovski treats the human figure, and the roles we assume during our lifetime, adapting ourselves, letting the roles change us from outside and inside. The print and video piece “Electricity” cuts the human skin surface on segments like a tailor’s model. It also shows “patterns” in the form of pores and body hair, as well as damages, skin marks and scars, which appear with long-term use.

Multiple techniques, the transition from a drawing into a print, from a print into a digital print, from a picture into an object, from an object into a video installation, from an installation into a collage, and from it back into a drawing, is a feature of almost all pieces in this exhibition, like the popular game it is named after itself, where none of the subjects, none of the topics, none of the techniques is superior to the others, but it just serves as a temporary means for facilitating the communication of the message, as a creative tool.

The exhibition “Rock-Paper-Scissors” has been coproduced by the Cultural Centre of Novi Sad and the Danube Dialogues Festival, within the project “Cooperation Extended – Art Links” in cooperation with the artists association “GrenzArt” from Hollabrunn in Austria, as part of art exchange.

FRIC RUPREHTER

Tekst: Peter Zavrel

Fric Ruprehter predstavlja izuzetak u austrijskoj umetnosti. On već decenijama radi na produbljivanju umetnosti jednostavnosti, motivisanoj između ostalog dalekoistočnim filozofijama. Stoga i ne iznenađuje da praktikuje umetnost japanskog streljaštva kjudo. Kao i kod kjuda, ni u vizuelnoj umetnosti mu nije bitan cilj, već put koji vodi do njega. Taj put može da se pređe samo zauzimanjem adekvatnog stava. Svako delo Frica Ruprehtera je izraz jednog takvog konkretnog, svetu primerenog stava koji ništa ne odslikava, ništa ne komentariše, ništa ne interpretira. Dela koja su proizvod njegove umetnosti nam, međutim, otvaraju određeni prostor. Taj prostor je za sada prazan i ništa nam ga ne objašnjava.

Fric Ruprehter stvara konkretno, minimalistički i geometrijski. Neko, ko u Austriji stvara na taj način, svoju referentnu tačku mora da pronađe na drugom mestu. On je stoga verovatno najmerodavniji stručnjak za delo Jozefa Albersa u Austriji, velikog pionira konkretne umetnosti još u prvoj polovini prošlog veka. Pri tome se ne radi o apstrahovanju predmetnog, već o opredmećivanju apstraktno duševnog u boji i formi na nosiocu slike.

Zato dela Frica Ruprehtera i nemaju naslov. Izuzetak čini serija slika „Po maglovitom danu“, omaž legendarnoj seriji Agnes Martin iz 1973. godine pod naslovom „Po vedrom danu“ sa kojom je Martin okončala sedmogodišnju stvaralačku pauzu. 30 slika u tehnici sito-štampe strukturirano je strogo ortogonalno. Možda i predstavljaju odgovor na sliku Agnes Martin obojenih polja „Ova kiša“ iz 1958. godine. Ruprehterova serija deluje manje strogo. Ona je, kao i sva njegova dela poslednjih godina, samo vertikalno strukturirana. Površina pokazuje strukturne neregularnosti koje narušavaju tehniku. Ona se kod Ruprehtera uvek krije iza plitkosti slika. On radi sa voskom ili lakom, sa akvarel bojama i papirom koji raseca i ponovo sastavlja ili savija. Iz toga nastaju efekti svetlog i tamnog, svetlo i senka, prostor unutar slike i dela koja vizuelno transformišu prostor koji ih okružuje. Dostična plitkost, međutim, negira bilo koji vid iluzionizma.

Kod Frica Ruprehtera shvatamo da ono što nam se čini da vidimo ne postoji. U njegovim delima ne postoji ni gore ni dole, pa stoga ni ispred ni iza, ona ne poseduju horizont kao vezu ka spoljnom svetu. Horizontala u umetnosti zapadnog sveta predstavlja liniju koja razdvaja nebo od zemlje, božansko od ljudskog. Vertikala uvek narušava taj poredak kako bi stvorila novi. Ona definiše dela koja stvara Ruprehter. Unutar tog poretka razvijaju se dve dimenzije: vreme i prostor. Vreme postaje pojmljivo kroz boje, jer ove slike na svetlu menjaju svoj izgled i uvek nam deluju drugačije, ali nikada neobične.

Ovakva percepcija njegovih slika reflektuje proces njihovog nastajanja kod kog se radi „o upornom ponavljanju naizgled identičnog postupka sa ciljem produbljivanja i istančavanja umetničkog dela“ (Valter Čoke, 1997). Nije nimalo paradoksal-





FRIC RUPRECHTER

Text by Peter Zawrel

Fritz Ruprecht is an exception to Austrian art. For decades, he has been working to deepen the art of simplicity, motivated by Far East philosophies, among other things. Therefore, it is not surprising that he is practicing the art of Japanese kyūdō archery. As in the case of kyūdō, the goal is of no importance for him, but the path that leads to it. This path can only be travelled if an adequate attitude is taken. Every piece of work of Fritz Ruprecht is the expression of such a concrete, world-appropriate attitude that does not reflect anything, does not comment on anything, and does not interpret anything. The works that are the product of his art, however, open up a certain space to us. This space is currently empty and nothing explains it to us.

Fritz Ruprecht creates concretely, minimalistically and geometrically. Someone who creates in Austria in such a way has to find his/her reference point at some other place. He is therefore probably the most authoritative expert when it comes to the work of Joseph Albers in Austria, the great pioneer of concrete art in the first half of the last century already. It is not about abstraction of the subject, but about turning abstract and mental to tangible in colour and form on the image holder.

That is why the works of Fritz Ruprecht have no title. The exception is a series of paintings titled "On a Foggy Day", homage to the legendary series of Agnes Martin from 1973 titled "On a Clear Day" with which Martin ended a seven years long creative break. Thirty paintings in the sieve printing technique are structured strictly orthogonally. Perhaps, they represent the answer to Martin's painting of the coloured fields "This Rain" from 1958. Ruprecht's series seems much less strict. It is, just as all his works created within recent years, structured only vertically. The surface exhibits structural irregularities that disturb the technique. With Ruprecht it always hides behind the shallowness of paintings. He works with wax or lacquer, with watercolour paints and paper that he cuts and rearranges or folds again. That creates the effects of light and dark, light and shadow, the space within the painting and the works that visually transform the space surrounding them. The subject shallowness, however, denies any form of illusionism.

With Fritz Ruprecht we realize that what we think we see does not exist. There is no up or down in his paintings, and therefore no front or behind, they do not have the horizon as the connection to the outside world. The horizontal in art of the western world represents the line that divides the sky from the earth, the divine from human. The vertical always disturbs that order in order to create a new one. It defines the works that Ruprecht creates. Two dimensions develop within that

no što stvaralaštvo Frica Ruprehtera može da se opiše istim rečima kao na primer umetnost živopisa. Ovde je slika i ovde smo mi. Slika nam ne prikazuje ništa osim same sebe. Nju čini ono što prikazuje i ništa drugo.

Veliki francuski filozof Žil Delez je u svom delu „Prevoj: Lajbnic i barok“ (1988), na osnovu misaonog sveta Gotfrida Vilhelma Lajbnica (1646–1716), koji bi mogao da se nazove pionikom konkretne nauke, izložio kako svet postaje virtuelnost koja aktuelno postoji samo u prevojima duše. Takvi prevoji se mogu pronaći u delu Frica Ruprehtera. Njegovo „razmišljanje u procesu delovanja“ (Čoke, 1997) stoji naspram nereflektovanog delovanja u našem aktuelnom društvu, u kom se, ako uopšte, uvek razmišlja suviše kasno. Njegovo stvaralaštvo nas poziva da svet otkrivamo u prevojima naše duše, umesto da nastojimo da svoju dušu pronađemo u svetu.

order: time and space. The time becomes understandable through colours because these paintings change their appearance in the light and they always seem different to us, but never unusual.

Such a perception of his paintings reflects the process of their creating where it is the matter "of persistent repetition of what appears to be the same procedure with the intention of making a work more profound or refined" (Walter Zschokke, 1997). It is not at all paradoxical that creative work of Fritz Ruprecht could be described with the same words as, for example, the art of iconography. There is the painting and there we are. The painting shows nothing else but itself. It is what it presents and nothing more than that.

In his work "The Fold: Leibniz and the Baroque" (1988) a great French philosopher Gilles Deleuze explained how the world became the virtuality that existed only in the folds of the soul based on a contemplative world of Gottfried Wilhelm Leibniz (1646-1716), who could be considered a pioneer of concrete science. Such folds can be found in the work of Fritz Ruprecht. His "intense reflection in action" (Zschokke, 1997) he stands opposite a non-reflected action in our current society where, if at all, reflection always comes too late. His creative work invites us to discover the world in the folds of our soul instead of trying to find our soul in the world.

ROK UPOTREBE ČOVEKA

Tekst: Žanko Tomić, urednik

Ideja umetničkog direktora Festivala savremene umetnosti *Dunavski dijalozi* – gospodina Save Stepanova – da ovogodišnji festival nazove po romanu Aleksandra Tišme „Upotreba čoveka“ ne može biti tačnija i prigodnija. I savremeno, i umetnost, i Dunav, i dijalozi – pojmovi su koji su umnogome definisali život ovog najznačajnijeg novosadskog književnika. Njegovo delo su pak definisali portreti ljudi. U skladu sa ovom prilikom i mestom, nazovimo njegov opus galerijom u kojoj su izloženi potrošeni ljudi, i žrtve i krivci u jednom, svi oni koji se, samleveni između žrvnja velike istorije i politike, nisu realizovali. Tišma je njihov apostol. Njihova će patnja, reče jednom Aleksandar Tišma, biti makar manje besmislena ako ih

zapišem u svojim romanima. Tako je Novi Sad, kroz njegovo književno delo, dobio još jedan izložbeni prostor. Galeriju poraza. Ili Muzej neuspeha.



U obrazloženju teme „Upotrebe čoveka“, gospodin Stepanov rekontekstualizuje ovaj naslov u okolnosti savremenog neoliberalizma u kome je običan čovek jeftina radna snaga i skupi potrošač. Taj čovek je sam, jer svako gleda sebe, što uostalom i on sam radi. U novom dobu ovaj čovek je apatičan od preovlađujuće nemoći i, istovremeno, dezorijentisan. Internet mu je, naime, na svu muku dodao još jedan paradoks: nikada više informacija i nikada manje istine. Prosto, usled hiperprodukcije informacija, istina je devalvirala. U tom mulju svašta može da se podvali svetskom prekarijatu: fašizam je „kul“, holokaust se negira, vakcine su zavera korporacija, zemlja je ravna ploča, a Tramp je lider slobodnog sveta. Stvoren je svet u kom je vrhunska vrednost da svako može da ima svoj minut slave, kao kompenzacija za oduzete minute sreće, slobode, mira, smisla.

U takvom svetu savremeno stvaralaštvo se može ispostaviti kao jedina oaza autentičnosti. Jedno od pitanja koje se postavlja učesnicima *Dunavskih dijaloga* je i pitanje uloge umetnika i umetnosti u takvom svetu. Da li može umetnik da se konfrontira ovim globalnim socio-kulturološkim fenomenima? Moje mišljenje je da može i to upravo istinom svog dela. Samim stvaranjem i postojanjem svog dela umetnik se konfrontira ovom neoliberalnom simulakrumu.

Takva dela beskompromisne potrage za istinom, bilom vremena, imaćemo priliku da vidimo u brojnim galerijskim prostorima grada u narednim danima, a građane Novog Sada i njegove goste pozivam da iskoriste priliku i posete ovaj festival. To je važno koliko i sama dela, jer za dijaloge je potrebno dvoje.

EXPIRATION DATE OF THE USE OF MAN

Text by Žanko Tomić, director

The idea of Mr. Sava Stepanov, art director of the Contemporary Art Festival Danube Dialogues, to name this year's festival after the novel by Aleksandar Tišma «The Use of Man» cannot be more appropriate and to the point. Modernity, art, the Danube and dialogues, are all concepts that have largely defined the life of this most important Novi Sad author. On the other hand, his work was defined by the portraits of people. In line with the occasion and place, we could call his opus a gallery which displays timeworn people, victims and culprits at the same time, all those who failed, crushed under the millstone of great history and politics. Tišma is their apostle. Their suffering, Tišma once said, will be at least less meaningless if I write about it in my novels. This is how, through his literary work, Novi Sad obtained another exhibition space. The gallery of defeat. The museum of failure.

In his explanation of the topic 'the use of man', Mr. Stepanov puts this title in another context, the context of modern neoliberalism, where ordinary man is a cheap labor force and an expensive consumer. This man is alone, because everyone minds his own business, just as he himself does. In the new age, this man is apathetic because of his predominant feelings of helplessness and, at the same time, disoriented. The Internet has added another paradox to his troubles: he has never had more information and less truth. Simply put, the truth has devalued due to the hyperproduction of information. In this mud, you can cheat the world precariat in many ways: fascism is «cool», the Holocaust is denied, vaccines are a corporate conspiracy, the earth is a flat plate, and Trump is a leader of the free world. A world was created in which the greatest value is that everyone can have their minute of glory to compensate for the stolen minutes of happiness, freedom, peace, or sense.

In this world, contemporary creativity could easily be the only oasis of authenticity. One of the questions posed to the participants of the *Danube Dialogues* is about the role of artists and art in such a world. Can the artist confront these global socio-cultural phenomena? In my opinion, yes – by the truthfulness of his work. By the very creation and existence of his work, the artist confronts this neoliberal simulacrum.

In the forthcoming days, we will have the opportunity to see the works of uncompromising search for the truth and feel the pulse of the times in several gallery spaces across the city, and I invite the citizens of Novi Sad and its guests to take this opportunity and visit the Festival. This is as important as the works themselves because it takes two to have a dialogue.



Danube Dialogues 2018

Balanescu, Aura (Braila, Romania, 1969). As a graduate of BA/MA (2003) Sculpture Department and PhD studies (2010) in Visual Arts at Fine Arts Faculty, West University of Timișoara, she is known for her theoretical and practical explorations on media sculpture, from the stereoscopic representation to the interactive and immersive digital installation. She attended International Conferences such as Stereo & Immersive Media, Lusofona University of Humanities and Technology Lisbon (2018), Histories of Media Art, Science and Technology, Re:Trace Krems / Gottweig / Vienna (2017) and Re:Make Riga (2013). Also, she participated in numerous exhibitions, residences and festivals in Romania (Elektro Arts Cluj, 2018) and abroad (Vienna, Paris, London). In 2014, she co-founded Avantpost, a collaborative and transdisciplinary platform for manifesting and archiving local artists that work at the border of art, science and technology.

Bavčević, Gildo (Split, Croatia, 1979). He got his master degree (2013) at the Department for Film and Media Art at the Academy of Arts in Split. He is a multimedia artist, author of performances, video performances, video installations, short films, sound design. In addition to four individual exhibitions he participated at numerous group exhibitions and festivals in the country and abroad such as *Red Eu and Kunsthof Jena* (Germany) *Coexistence For A New Adriatic Koine*, arTVision, Pino Pascali Foundation,

24th Soral Ose Art (Geneva), *Mediterranean 16th Biennial of Young Artists of Europe and Mediterranean* (Ancona), *Video Dumbo* Experimental Film Festival (New York) and many other. He was the finalist at the *Radoslav Putar Prize* competition, winner of the award at the 39th Split Salon for video Performance titled *The Plastic Man Machine* and first prize at the 46th Review of Croatian Film Creative Work for a documentary film titled *Solidarity Network*. Glido works as an assistant at the Academy of Arts in Split. He is a member of the Croatian Freelance Artists' Association and Croatian Association of Fine Artists of Split.

Bićanić, Danica (Novi Sad, Serbia, 1985). She acquired the masters degree at the Academy of Fine Arts in Novi Sad - Sculpture Department, in 2010. She is a member of the Association of Visual Artists of Vojvodina. Since 2006, she has seven solo exhibitions and many group exhibitions, as well as several performances in Serbia and abroad (Romania, Bosnia and Hercegovina, United Kingdom, SAD, Bulgaria, Russia, Greece). She was granted the Award for Most Successful Graduate Work at the Sculpture Department (2008), Art Clinics Award "Perspective" for perspective student in category Sculpture (2008), University of Novi Sad Award for excellent results achieved in the field of arts (2009). Currently she is student in the PhD program in fine arts at the Academy of Arts Novi Sad.

Blagojev, Mirjana (Zrenjanin, Serbia, 1974). She completed her bachelor and master studies at the Academy of Arts in Novi Sad, Department for Sculpture (2007) and also at Ecole Supérieure des Arts Décoratifs in Strasbourg, France, in the Object-Glass Department (2005). Currently attending PhD studies at the Academy of Arts Novi Sad, where she is employed in the subject of sculpture as a docent. She is a member of SULUV and ESGAA (European Studio Glass Art Association). She participated in the realization of numerous international projects as well as at numerous art symposia and colonies, exhibited at several solo and group exhibitions in the country and abroad, realized study visits in the form of lectures and workshops at the Universities of Pecs (Hungary), Faculty of Architecture Prague (Czech Republic), Academy of Fine Arts and Design Bratislava (Slovakia), Art Academy, Split (Croatia).

Chekachkov, Igor (Kharkiv, Ukraine, 1989). Started as a photojournalist in 2008, he covered a wide range of cultural, mass and sports events. Since 2013 author has engaged with art photography which he still explores. The boundaries between public and intimate spaces are his main focus today. His work has been published in Forbes, National Geographic, The Guardian (UK), Le Monde (France), Wirtschafts Woche since (Germany), Forbes (Ukraine) and others. He also continues to exhibit his prints internationally in both solo and group

exhibitions, including work in the La Quitreme Image, Paris (2014), Galerie Claude Samuel, Paris (2015), Ukrainian Museum, New York (2015), Ukrainian Cultural Center, Los Angeles (2015), Odessa // Batumi festival (2017) and many others. Member of UPHA (Ukrainian Photographic Alternative) and National Society of Photo Artists of Ukraine.

Despotovski, Goran (Vršac, Serbia, 1972). Graduated and acquired his master degree in painting at the Academy of Arts of the University of Novi Sad where he currently works. He has exhibited at fifty five solo and at several collective exhibitions in the country and abroad, such as: Prigušena Egzistencija (Muted Existence), Banja Luka, Republic of Srpska (2015); Košice, Slovakia (2015) and Taichung, Taiwan (2014); Premonition/ Blood/Hope, Kunstlerhaus, Vienna, Austria (2014); Identities Association for History, Co-operation and Reconciliation, Golubić, Croatia (2014); There will be no miracles here, Facing Belgrade – ein Einblick in die zeitgenössischen Kunstszenen Serbiens, Karlsruhe, Germany (2013); Real life presence, MSUV organisation and Landesmuseum Joanneum – Kunstlerhaus Graz, Graz, Austria (2009). He has been awarded a multitude of awards. Goran is the author of the project titled Razlike, Slika i Knjiga (Difference, Image and Book) of the Academy of Arts in Novi Sad. He is the President of the Association of Visual Artists of Vojvodina (since 2017). The title of PhD in arts – Visual

Arts (2018) he acquired at the Academy of Arts in Novi Sad.

Dukić, Davor (Karlovac, Croatia 1979). He graduated in 2002 from the Faculty of Fine Arts in Belgrade, Sculpture department. The same year he attended European Summer School, Faculty of Arts of March Bloch, University and Apollonia in Strasbourg. He got MFA and PhD from Faculty of Fine Arts, Belgrade. He won numerous prizes: Award of the XI Biennial of Yugoslav Student Drawing, Belgrade (2001); "Perspectives XXIX" award, Belgrade (2002); Award for sculptural proposal for the entrance of Faculty of Drama Arts, Belgrade, Serbia (2004); Award of 38. Herceg Novi Winter Salon, Herceg Novi, Montenegro (2005); Sculpture acquired by the City of Belgrade at the Competition for Museum of Belgrade art collection (2006); First prize at the Public competition for monument dedicated to Miloš Obrenović in Požega, Serbia (2014); First prize for public competition for bas-relief portrait of Miodrag B. Protic, Museum of Contemporary Art, Belgrade (2015); Gallery and Audience of the 29th Memorial of Nadežda Petrović (2018). Artworks in public and private collections: *Imago Mundi*, Luciano Benetton collection, Treviso; Collection of Belgrade Polytechnic; City Museum of Belgrade; Museum of Mining and Metallurgy Bor. Sculptures in public places: *Monument of Bob Marley*, Banatski Sokolac (2008); *The bust of Louis Barthou*, the French Embassy in Belgrade (2009);

The bust of Đorđe Predin Badža, Bečej (2013); *Monument of knez Miloš Obrenović*, Požega (2015); *The bust of Borislav Pekić*, Beograd (2015); *The monument to fallen members of the MUP*, Novi Beograd (2018). He had numerous solo and group exhibitions in the country and abroad.

Dulić, Spartak (Subotica, Serbia, 1970). Graduated from the Academy of Visual Arts in Zagreb at the Graphic Department (1998). He worked on restoration at the Croatian Restoration Institute in Zagreb, and later in education as a teacher and professor of professional courses in visual arts and applied arts in Osijek and Subotica. Since 2007, he has been the director and curator of the "Dr. Vinko Perčić" Gallery in Subotica. He has exhibited at a number of individual exhibitions in Croatia, Slovenia and Serbia, and along with painting he includes performances and installations in the artistic practice.

Fiodorova, Tatiana (Chisinau, Republica Moldova). Moldavian artist, curator and educator working with current political and social themes, often evaluated in contextual relation to the history of the Soviet Union. This results in works of installation, live performance, public art, video and artists' books. Fiodorova's work has been shown at Biennial of contemporary photography and moving image, Iasi, Romania (2016), The Delhi Photo Festival (2015), Moscow Biennale of Contemporary Art (2011, 2015), Torino

PERFORMANCEART (2013), "Atlantis 11" at the Venice Biennale (2011), Kunst- und Kulturfestival, Berlin (2011), and Periferic Biennial 8, Romania (2008).

Grlić, Martina (Zagreb, Croatia, 1982). She studied painting at the Academy of Fine Arts in Zagreb. Since 2010, she has participated actively at Croatian art scene and exhibited at eleven individual and several group exhibitions in Croatia and abroad (Spain, France, Slovenia, China, Poland. etc.). Martina was awarded the Erste Bank First Prize for a young artist, *New Fragments 8*. (2012) and the Prize of Hrvatska Poštanska Banka for a young artist at the 4th Biennial of Painting in Zagreb (2017). She participated in the *Glo'art* residential programme in Belgium (2014). Martina is a member of the Croatian Association of Fine Artists (HDLU) and Croatian Freelance Artists' Association (HZSU).

Kojić, Stevan (Kikinda, Serbia, 1973). He completed his BA (1997) and MA (1999) at department of Sculpture, Faculty of Fine Arts in Belgrade. He is a professor of New Media Department at the Academy of Arts in Novi Sad and at the Faculty of Fine Arts in Cetinje. Artistic field of Stevan Kojić lies at the intersection of science, art and technology. He usually implements his interdisciplinary research thought spatial installation, digital animation and photography. His is winner of prize "Ilija Kolarević", FLU, Belgrade (2000); prize at V International Biennale of Young Artists "Time Codes", Center for Contemporary Culture "Konkordija", Vršac 2002.; 2 META Foundation, Biennale for Visual Art, Pančevo – Bucuresti, 2002;

XXI Salon of Gallery of Contemporary Art, Pančevo, 2003; Great prize at 39th *salon of Novi Sad*, at the Gallery of Matica srpska, Novi Sad, 2010.

Macura, Nikola (Novi Sad, Serbia, 1978). He is a graduate and master of arts at the Academy of Arts in Novi Sad, where he is currently employed at the Department of Sculpture, as assistant professor. He has exhibited at several collective and solo exhibitions in the country and abroad. He organized several art actions exploring the potential of sculpture in communication with the environment, positioned in a particular social context. Since 2000 he has participated in several activities of LED ART, and from 2002 to 2012 he is active in the work of the Art Clinic. He has led numerous workshops (My Superhero, Sculptures and installations in Novi Sad, STREET ART...). He is currently engaged in organizing and conducting studies for sound installations.

drMáriás (Béla Máriás) (Novi Sad, Serbia, 1966). Painter and visual artist, novelist and musician, frontman of the Tudósok band. Studied at the University of Art in Belgrade. In 1991 moved to Hungary from Yugoslavia where he resides since. His multidisciplinary art can be featured as having strong and critical attitude that deals with existential questions deriving from East-European identity, historic and political context. His artistic language implements elements of avantgarde, dadaism, pop art, soc art and surrealist attitude. He defines his artistic activity as social surgery. Leader, singer, saxophone and trumpet player of the Tudósok band (The Scientists) that gave more

hundreds of concerts from Russia through Europe to the United States. Had solo exhibitions in Budapest, London, Belgrade, Vienna, Ljubljana, Peking, Prague and New York. His prose has been published in Hungary and China.

Mercioiu Popa, Liliana (Târgu-Jiu, Romania, 1975). Lives and works in Timișoara (Romania). Graduated in 1998 from the Faculty of Arts and Design, Painting Department. in Timișoara. Since 1999 she teaches painting at the Faculty of Arts and Design in Timișoara. In 2008 got PhD degree in Visual Arts, with paper "Poetic Arts in 20th-century Fine Art". Organizes art events with students in dedicated, alternative or public spaces. Interferes with artistic groups of Timișoara: In-Format (in 2001) and Avantpost (since 2015). Her works were seen in solo exhibitions such as: "Medial Space", Bucharest (Romania), 2016; "Variable Geometry", Timișoara, 2014 or "About Fluidity", Novi Sad (Serbia), 2013 or in collective ones – "Universallowed", Timișoara (Romania), 2017; "Hidden Agenda", Bucharest, (Romania), 2016; "What about you?"/"The Connection with the Present", Art Encounters Biennial, Timișoara (Romania); "Possible-Unsure", Timișoara (Romania), 2011, "In the Light of Utopia", London (United Kingdom), 2010; "7 Terraces Open to the World", Essen (Germany), 2009.

Mijatović, Kata (Branjina, Croatia, 1956). Multimedia artist. She was a member of the informal art group Močvara/Baranja (1988-1991), as well as of the artistic council of the Baranja Art Colony /BUK/ (2005-2010). She studied painting at the Accademia di

Belle Arti Firenze, and later continued her studies at the Academy of Visual Arts (ALU) in Zagreb where she graduated (1997). Since 2005 he has been running the AŽ Atelier Žitnjak Gallery in Zagreb, and since 2007 she has been a member of the PLEH art group. She participated at the 55th Venice Biennale (2013) as a representative of Croatia with the project *Between the Heaven and the Earth* /curator Branko Franceschi/. Kata lives and works in Zagreb as an independent artist.

Pavelić, Zoran (Osijek, Croatia, 1961). Multimedia artist. He is the founder of the informal art group Močvara-Baranja (1988-1991). He graduated painting at the Academy of Visual Arts in Zagreb (1998). He has been exhibiting since 1984. Zoran was a member of the BUK Art Council (2005-2010), the Atelier Žitnjak artistic organisation (since 2005), Council of the PM Gallery of Extended Arts, and President and member of the PLEH artistic organisation (2000-2007). He won the competition for the artistic memorial intervention "Osunčana mesta" Memorial Park, Virtual Museum Dotrščina, Zagreb (2017). The basic features of the artistic creative work of Zoran Pavelić are the tendency of conceptual integration of certain segments of one's own artistic work, as well as the problematization of the role of an artist, art and art institutions in the socio-political context of time and space. He lives and works in Zagreb as an independent artist.

Perkov, Vedran (Split, Croatia, 1972). In 2002 he graduated painting from the *Accademia di Belle Arti di Brera* in Milan. He

has been exhibiting since 1999 and he has participated at more than 60 group and 20 individual exhibitions in the country and abroad. Vedran has also participated at workshops and Artist-in-Residence programmes in Croatia, Italy, Sweden, Latvia, Algeria, France, Canada and USA. He was awarded *Radoslav Putar Prize*, great Split Salon Prize (2007) and the Third Prize at the *HT – Croatian Contemporary Art Prize* exhibition (2018). He initiated and conducted many art projects. His works can be found in the Art Gallery in Split and Museum of Contemporary Art of Istria in Pula while his sculpture *Golf Emperor* was set at Zlarin. Vedran works as an assistant professor at the Fine Arts Department of the Academy of Art in Split.

Skaličan, Ján (Bratislava, Slovakia, 1989). He got BA (2016) and MA (2018) degree in Photography and New Media at Academy of Fine Arts and Design in Bratislava, Slovakia. Got First prize in the Slovak Press Photo in the category Students and young photographers up to 25 years (2014). He is a co-founder and member of *dsk.* (art group with Ľuboš Kotlár, Iva Durkáčová) and co-founder, organizer and curator of Žumpa Gallery in Bratislava. He was presenting his work at exhibitions in Slovakia and other countries.

Schmidt, Wolfgang (Witten, Ruhr, Germany, 1966). Studied Object Design at FH Dortmund (diploma with Werner Nöfer & Pit Moog) focusing on art in public space and art in building. Since then the main topic of all his following works is serial processing of a figure. He participates in national and international individual and group exhibi-

tions since 1995. He was first art assistant to Prof. HD Schrader, Hamburg, international exhibitions and competitions (1992–2000). Worked as curator, artistic director for Kunstbox, national biennial artist fair in Dortmund (2009–15). He was nominated for several art prizes: Ennepe-Ruhr (2015), Dortmunder Grafik (2002), scholarship for drawing, Iserlohn (2003) and other.

Stefanović Trijaška, Olja (Novi Sad, Serbia, 1978). She got PhD from the Academy of Fine Arts and Design at the Department of Photography and New Media in Bratislava, Slovakia (2007). Teaches at the Department of Photography and New Media at the same academy. Finalist of Award 333 organised by National gallery in Prague, CZ (2010) and a photographer of the year in Slovakia in 2015. Awarded for project "New Bratislava" by special Bratislava grant and prize by the Mayor of Bratislava, within the Slovak Press Photo award (2017). She was presenting her work at many group and solo exhibitions in Slovakia and abroad. Her works are part of collection of city gallery in Nitra, Nitrianská galéria.

Škulec, Rastislav (Lug, Serbia, 1962). He has finished painting (1989) at the Academy of Arts in Novi Sad (class of professor Jovan Rakidžić). He is one of the founders of Novi Sad's social organization Yellow House (1988). Together with Zoran Pantelic, he founded an art group "Absolutely Sculptural" (1990), which later became an "Association Absolutely" with which he worked until 1996. He then founded the pseudo-group "Absolute Fraction" (1996-2000) and worked on projects of conceptual character

whose realization is not related to exhibiting spaces and galleries. He is still intensively engaged in sculpture, painting and drawing, and returned to the art scene in 2000 with a solo exhibition of sculptures in the gallery "Zlatno oko". He participated in numerous art colonies, the most important of which are the Symposium Terra in Kikinda (1993). In Vršac, he participated in the art colony "Art Encounters - Trail of Paje Jovanović", where he created a sculpture for the public space (2005). He also created a large sculpture for the public space in Apatin (2008).

Thuma, Gerlinde (Vienna, Austria, 1962). Studied painting and film animation in Maria Lassnig's master class at the University of Applied Art in Vienna. The principle of developing a continual temporal progression using a drawing that becomes a moving image in an animated film is something that Thuma has continued to develop in her double paintings. While film lets the images proceed one after the other, painting stops the passage of time. The before and after immanent in time is conserved in the process of painting and in the application of many glazed layers of color over one another, and also in charcoal drawing, a medium whose developmental process presupposes temporality.

Velcirov, Nicolae (Timișoara, Romania, 1968). Graduated (2013) and got MA degree (2015) from Painting Department at Fine Arts Faculty, West University Timișoara. His work deals with the combination of artistic genres by switching from painting to the art object, video installation and land art. He has participated in various exhibitions

(Universallowed, Timișoara, 2017), land art symposiums (AData Camp, Plovdiv, 2018, Rusenski Lom Natural Park. Nisovo, 2016, Process Space Art Festival, Ruse, 2016) and artistic residencies (Cetate Art Danube, 418 Gallery, 2018, Entities at the Crossroads Artforum, Bahnhof Langmeil, 2015, Maudite soit la guerre, Méricourt, 2013), manifesting his experience from Romania to abroad (Austria, Bulgaria, Franța, Germany). He co-founded the Avantpost platform in 2014.

Vujanović, Miloš (Podgorica, Montenegro, 1965). Graduated (1991) and got a Master's degree (2000) from the Academy of Fine Arts in Novi Sad. He experimented in various disciplines of visual arts. He founded art group *Art Circus* in 1995 and worked with it until 2001, after which he continued his independent artistic activity. He has collaborated with art groups Led Art, Croporaton, Urban District 16_11. He started exhibiting in 1989, and since then he has had one hundred collective and individual exhibitions in the country and abroad. He won several awards for his art work, illustrations, and pedagogical work. He is a member of the Association of Artists in Serbia (ULUS) and Union of the Associations of Artists in Vojvodina (SULUV). Works as full professor at the Academy of Arts in Novi Sad and part time professor at the Faculty of Technical Sciences in Novi Sad. He published a collection of short stories titled *Ignorance* (1996). He has made several short films, video works and animations. From 2010. he is interested in relationship between art and science.

Valchev, Alexander (Sofia, Bulgaria, 1973). He has finished master studies of Sculpture (1998) at National Academy of Arts and master studies of Photography (2013) at New Bulgarian University, both in Sofia. He has won several art prizes for his work: Born Independent – 100 Years Independent Bulgaria (2009), PHODAR 5th Photographic Biennial Pleven, Bulgaria (2007); UBA's Award for Young Artist in National Sculpture Exhibition (2000); First Prize for Young Artist in 7th "Fare Arte" in Sardegna, Cagliari, Italia (1995), Artist in Residence Cite Internationale Des Arts in Paris (2003) and in CCN Graz (2007). Exhibited his work in many solo and group exhibitions in Bulgaria, Austria, Germany, Italy, Slovenia, Romania. Lives and works in Sofia.

Utenkov, Andrey (Ukraine, 1987). Freelance artist, organizer of contemporary art exhibitions, creator of concepts. Organizer and participant of performances and performance workshops with teachers from Europe in Ukraine. Worked as dolphin therapist and clinical psychologist in dolphinarium "Nemo", Odessa and as dolphin therapist for children with special needs (2012-2018). Since 2014 he is a leader and teacher in Playback Theatre "Kak Doma", "OS". The same year he also became participant of performance-project Singul.AR (augmented reality).

DANUBE DIALOGUES

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Festival of Contemporary Art
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