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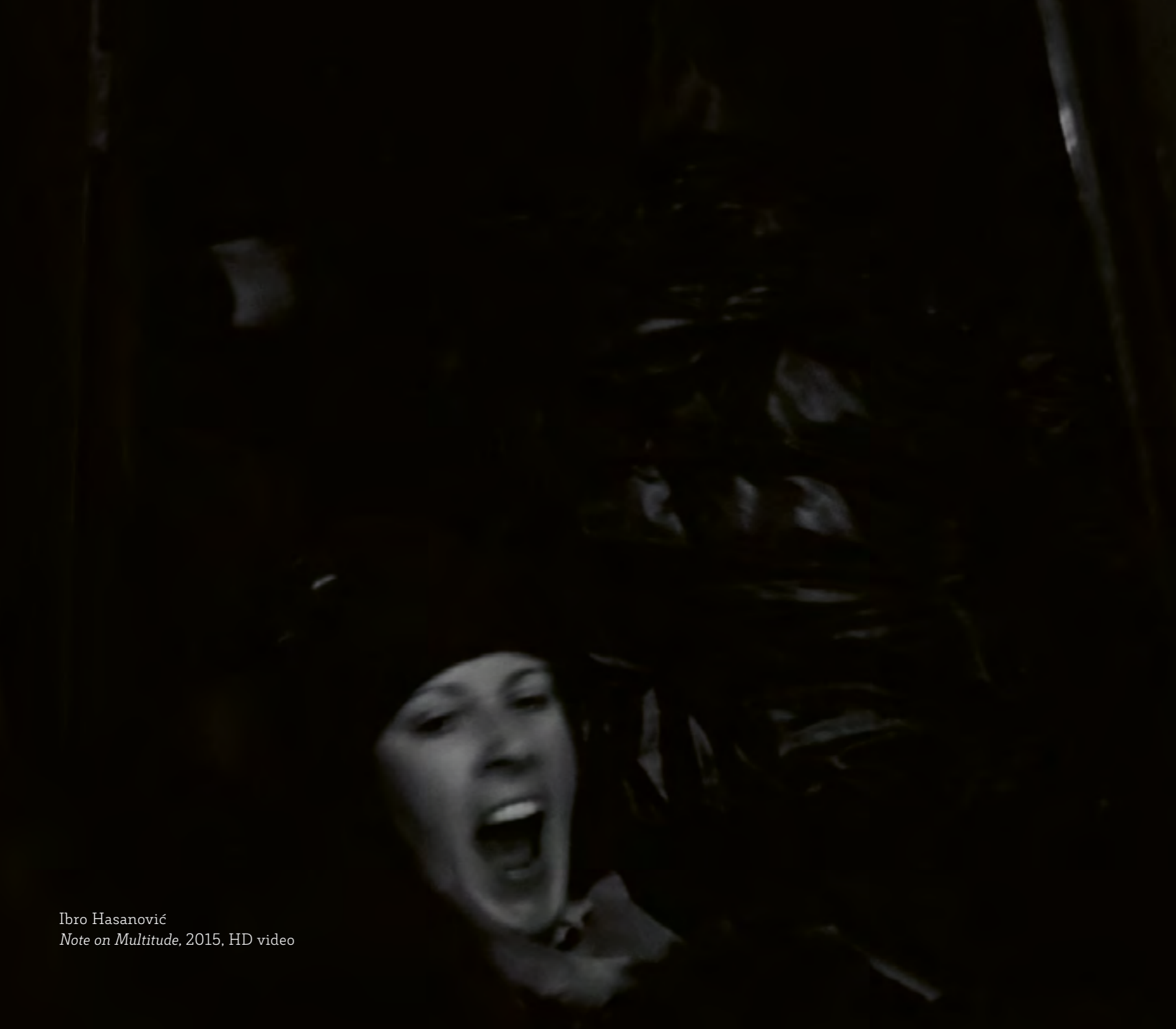
ART GATES:
stanja stvarnosti



17.
BIJENALE
UMETNOSTI
BIENNIAL
OF ART


see
ART GATES:
stanja stvarnosti





■ Marijana Kolarić

SEE Art Gates: stanja stvarnosti

Pančevo, Srbija

„The good life is a process not a state of being.

It is a direction not a destination.“

Carl Rogers

Bijenale umetnosti je internacionalna izložba kompleksnog tipa, koja svojom dugom izlagačkom tradicijom predstavlja jednu od značajnijih manifestacija u Srbiji, u kontekstu pregleda savremenih umetničkih tokova i praksi. Ove godine, 17. Bijenale umetnosti, u organizaciji Kulturnog centra Pančeva, održaće se pod nazivom *SEE Art Gates: stanja stvarnosti*.

Prošlom izložbom, pod nazivom *Linije vremena: dokumenti 1981–2012*, zahvaljujući organizacionom i uređivačkom timu¹, prezentovan

¹ Producent i urednik Dragan Jelenković, selektorica i kustoskinja Suzana Vuksanović, recezent Lidija Merenik, direktor Kulturnog centra Nemanja Rotar, organizator Ivana Markez Filipović, koordinator Mirjana Kamenko i ostali saradnici

je i sagledan višedecenijski ostvaren uspeh i značaj pančevačkog Bijenala. Izložena dokumenta, audio-vizuelni materijal, fotografije, arhivska građa i, posebno, veoma bogata kolekcija umetničkih dela kao svojevrsan fond Bijenala, omogućila je da se analizira i da se sa jedne vremenske distance bolje sagleda sama manifestacija u kontekstu svog višedecenijskog postojanja. Istovremeno, potreba za valorizovanjem i redefinisanjem, ne samo značaja već i identiteta Bijenala, otvorila je niz drugih pitanja, među kojima i ključno: *Da li pančevačko Bijenale umetnosti, u ekonomskim uslovima danas, ima potencijal da ponese karakter internacionalne, u globalnom smislu, izložbe umetnosti?*

U kontekstu nasleđa, kao manifestacija koja je predstavljala institucionalnu podršku i podsticaj za produkciju i pregled jugoslovenske skulpture, sa procesom dezintegracije Jugoslavije, ali istovremeno, i integracije njenih bivših republika u širi kulturni i politički prostor Evropske unije, na čijem putu je i Srbija, logično se nametnulo da se Bijenale usmeri na geografski prostor Jugoistočne Evrope, odnosno zemalja koje su nam u geopolitičkom smislu bliže ili se suočavaju sa istom ili sličnom istorijskom i kulturnom prošlošću. Teorijsko ohrabrenje za ovakav pristup potražila sam kod Borisa Groys-a, Borisa Budena i nekih drugih aktuelnih teoretičara koji poseban fokus usmeravaju na sagledavanje političkih i društvenih aspekata promena ili razvoja zemalja bivših socijalističkih režima nakon Hladnog rata i pada Berlinskog zida, i posebno pozicije kulture i umetnosti u tim zemljama koje iz patronažnog državnog sistema prelaze u sistem zapadnog koncepta, zasnovanog na otvorenom tržištu, kao i fenomene koji prate pomenutu tranziciju, poput slabljenja institucionalne i ekonomske moći i naročito učestale emigracije umetnika u zemlje razvijenije kulture u cilju afirmacije i ostvarenja uspeha na ultrakonkurentnoj evropskoj umetničkoj sceni ili tržištu.

Tematski okvir ovogodišnjeg Bijenala, s tim u vezi, usmerili smo na pitanje pozicije umetnika na Balkanu i Jugoistočnoj Evropi, kao i na savremene umetničke i kulturne pro-

dukcije. Bijenale se ove godine postavlja kao *OPEN GATE*, odnosno *otvorena kapija*, prolaz za umetnike iz pomenutog dela Evrope, ali i kao platforma za aktuelne teme naše trenutne stvarnosti.

Akcentovanjem geografskih odrednica *South-jug, East-istok*, već u samom nazivu ovogodišnjeg Bijenala, koje uvek nose političku preferenciju, želimo da stvorimo jednu vrstu retoričke spekulacije koja bi bila osnov za kritičko mišljenje u okviru kojeg se može dovesti u pitanje etimologija i značenje datih termina u evropskom kulturnom i političkom kontekstu danas. Polazeći od pretpostavke Arjun Appadurai da su istorije te koje stvaraju geografiju, a ne obrnuto: *Histories produce geographies and not vice versa*², planirali smo da katalog ovogodišnjeg Bijenala sadrži tekstove koji bi predstavljali uvod za širu debatu ili razgovor koji bismo organizovali u toku trajanja Bijenala. Npr. tekst Nikole Dedića „Umetnost u uslovima perifernog kapitalizma” progovara o poziciji savremene umetnosti i kulture i njenoj produkciji, i pravi paralelu između perioda bivše Jugoslavije i današnjeg vremena. Razgovori, odnosno intervjui sa Tanjom Ostojić, umetnicom srpskog porekla, i Timeom Orovec (Tímea Anita Oravec), umetnicom mađarskog porekla, koje žive i stvaraju u Berlinu,

² Arjun Appadurai, "How Histories make Geographies: Circulation and Context in a Global Perspective in the Future as Cultural Fact Essays on the Global Condition", London and New York, Verso, 2013, p. 66.

a čiji umetnički radovi na najdirektniji način govore o poziciji umetnika, odnosno umetnice koja dolazi iz Istočne i Jugoistočne Evrope, pitanjima legalne/ilegalne migracije kao dela prisilnih teritorijalnih kretanja, najčešće visokoobrazovanih, u nadi za ostvarenjem posla, boljeg standarda i boljeg i kvalitetnijeg života, paralelne su sa kretanjima današnjih ilegalnih migranata. U njihovim radovima dovodi se u pitanje *jednakost* unutar političkog, društvenog i kulturnog prostora Evropske unije.

Stanja stvarnosti, kao podnaslov izložbe, upućuje na težnju ka spoznaji bivstvovanja ovde i sada, na neophodnost posedovanja stava, perspektiva, različitih pogleda, pristupa, raspoloženja, mentaliteta i dr. Život danas znači život u mikrodruštvima, koja su međusobno prožeta na razne načine, i takav život ne pruža uvek osećaj života u savršenom svetu, ali nam dopušta da na njega gledamo humanije, ljudskije i sa više empatije.

Posmatrajući umetnika u ulozi filozofa novog doba, koji od postmodernizma ne teži toliko da donosi zaključke koliko da osvesti ili postavi pitanje, da nas uvede u problematiku i pokrene dijalog. Selekcija umetničkih dela 17. Bijenala umetnosti usmerena je na one radove koji problematizuju aktuelne društvene teme i mesta, koji spekuliraju o realnosti, životu u globalizujućem svetu, konzumerizmu, identitetima, o aktuelnoj migraciji, etici, kao i mnogim ljudskim strastima.

Na 17. Bijenalu umetnosti predstavimo radove Ivana Grubanova, Marijusa Berčee, Ibra Hasanovića, Tanje Ostojić, Anura Hadžiomerspahića, Timee Anite Orovec, Albana Hajdinaja, Tatjane Milošević, Nevene Prijić, Tanje Juričan, Predraga Popare, Nenada Andrića i drugih, dok će neki od članova umetničke grupe *Under Realism* – Kosta Kulundžić, Vuk Vidor, Frederik Legliz (Frédéric Léglise), Simon Pasioka, Gael Davrenš (Gaël Davrinche), Nazanin Pujande (Nazanin Pouyandeh), Stefan Pankreak (Stéphane Pencreac'h) – na otvaranju izvesti dvočasovni *Speed painting*.

Imajući u vidu da je izložbeno mesto uvek i mesto narativa, u okviru Bijenala, izložbeni prostori simbolično predstavljani kao *gejtovi*, biće u direktnoj komunikaciji sa samim umetničkim delom, jer će narativ dela, odnosno njegova poetika, biti vodič za pronalazak adekvatnog prostora.

Ovom izložbom želimo da prikažemo mnoga lična posmatranja umetnika koja su u osnovi humana, realna, iskrena i senzibilna. Ideja izložbe je da nas učini bogatijim za novo znanje ili iskustvo. S tim u vezi, izlagački prostori 17. Bijenala umetnosti, simbolično predstavljani kao *gejtovi*, odnosno, prolazi ili kapije, pozivaju na kontemplativni put posetioca i njegov mogući izlaz iz ustaljenog načina razmišljanja svakodnevice, nudeći mu novu interpretaciju i doživljaj sadašnjeg trenutka.

Selekcija umetničkih dela 17. Bijenala umetnosti usmerena je na one radove koji problematizuju aktuelne društvene teme i mesta, koji spekuliraju o realnosti, životu u globalizujućem svetu, konzumerizmu, identitetima, o aktuelnoj migraciji, etici, kao i mnogim ljudskim strastima.

Cilj ovogodišnjeg Bijenala je da nas poveže jedne sa drugima, da nas približi spoznaji o tome šta znači biti živ i biti čovek danas.

Marijana Kolaric

*istoričarka umetnosti,
selektorka i kustoskinja
17. Bijenala umetnosti*

Rođena je 1981. godine u Pančevu. Istoriju umetnosti diplomirala je na Filozofskom fakultetu Univerziteta u Beogradu 2010. godine. Autorka je nekoliko projekata kao i izložbi u okviru čije prakse je stekla niz veština i iskustva na polju planiranja, organizacije i realizacije projekata od lokalnog, nacionalnog ali i međunarodnog karaktera, među kojima su: izložba umetnika Mihaela Milunovića i umetnice Ive Kontić u *Maximillians* forumu u Minhenu, Nemačka, maj 2015, *Banatski paviljon*, izložba mladih umetnika iz srpskog i rumunskog dela Banata, septembar 2014, izložba *Vreme/protok/trag* Dušana Otaševića u okviru 16. Bijenala umetnosti u Pančevu, septembar 2014, izložba *Umetnost mladih kao most između planine i ravnice*, februar 2012, u gradskoj Galeriji savremene umetnosti, Užice. Posebno interesovanje usmerava ka umetnicima/ama mlađe generacije koji tek stupaju na umetničku scenu, u želji da doprinese podsticaju i podršci mladih umetnika u njihovoj potencijalnoj afirmaciji. Decembra 2015. izabrana je, na osnovu javnog poziva, za umetničku selektorku i kustoskinju 17. Bijenala umetnosti u Pančevu.

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■ Marijana Kolaric

SEE Art Gates: States of Reality

Pancevo, Serbia

*"The good life is a process not a state of being.
It is a direction not a destination."
Carl Rogers*

The Art Biennial is an international art exhibition of complex nature, which, with its long-standing tradition, represents one of the most significant events in Serbia, in the context of contemporary art trends and practices reviews. This year, the 17th Art Biennial, organized by the Pancevo Cultural Centre, will be entitled *SEE Art Gates: States of Reality*.

Thanks to the organizational and editorial teams¹, the previous exhibition, entitled *Timelines: Documents 1981-2012*, presented and analyzed several decades of accomplished

¹ Dragan Jelenkovic, producer and editor, Suzana Vuk-sanovic, selector and curator, Lidija Merenik, reviewer, Nemanja Rotar, Cultural Centre director, Ivana Markez Filipovic, organiser, Mirjana Kamenko, coordinator, and other personnel.

success and importance of the Pancevo Biennial of Art. The documentation, audio-visual material, photographs, archival documents and, in particular, an impressive number of art works as a part of the Biennial's collection that have been exhibited, made it possible to analyze and review in the framework of time the event itself in the context of its long lasting existence throughout decades. At the same time, the need for valorisation and redefining of not only the character but also the identity of the Biennial, posed a number of other issues, including the essential one: *Does Pancevo Art Biennial, in nowadays economic conditions, have the potential to carry the character of an international, in a global sense, exhibition of art?*

In the context of history, as an event that used to represent institutional support and encouragement of production and review of Yugoslav sculpture, with the process of disintegration of Yugoslavia, but at the same time, integration of its former republics into the broader cultural and political space of the European Union, with Serbia itself on the same path, Biennial's direction has been logically veered off towards the geographical area of Southeast Europe, i.e. countries that are geopolitically closer or are facing the same or similar historical and cultural past.

Provoked by the theories of Boris Groys, Boris Buden and other current theorists who put special focus on understanding political and social aspects of changes or development of the former socialist regime countries after the Cold War and the fall of the Berlin Wall, and particularly on the position of art and culture in these countries which move onwards from the state patronage system into the system of the Western concept, based on the open market, as well as phenomena that accompany the aforementioned transition, such as weakening of institutional and economic power, and an especially frequent emigration of artists to countries of more developed culture so as to get acknowledged and achieve success on the ultracompetitive European art scene or art market.

Taking this into consideration, we have directed this year's Biennial thematic frame-

work in regards to the question of artists' position in the Balkans and Southeast Europe, as well as contemporary art and cultural production. This year, the Biennial is set as an *OPEN GATE*, a passage for artists from the mentioned part of Europe, but also as a platform for current topics of our reality.

By the accentuation of geographical determinants of South and East, which is already in the name of this year's Biennial, and which always carries political preference, we want to create a kind of rhetorical speculation which would be the basis for broader critical thinking which would allow us to question the etymology and meaning of the given terms in the European cultural and political context nowadays. Starting from Arjun Appadurai's assumption that "*histories produce geographies and not vice versa*"², we have planned that this year's Biennial catalogue contains articles that would represent an overture to a wider debate or discussion that we would organize during the Biennial. For instance, Nikola Dedic's text "*Art in Peripheral Capitalism*" elaborates the position of contemporary art and culture and its production, and draws parallels between the period of the former Yugoslavia and the present time. Interviews with Tanja Ostojic, an artist of Serbian origin, and Timea Anita Oravec, a Hungarian-born artist, who both

² Arjun Appadurai, „How Histories Make Geographies: Circulation and Context in a Global Perspective in the Future as Cultural Fact Essays on the Global Condition“, London and New York, Verso, 2013, p. 66.

live and work in Berlin, and whose works of art speak in the most direct way about the biopolitics and the position of an artist, a female artist coming from Eastern and Southeast Europe, about the issues of legal / illegal migrations as acts of compulsory territorial movements of mostly the highly educated, striving to look for a job, a better standard and a better quality of life, are parallel to the developments of today's illegal migrants. In their works, they call into question the *equality* within the political, social and cultural environment of the European Union.

The subtitle of the exhibition, *States of Reality*, points to the aspiration towards the realisation of being here and now, towards the necessity of holding a stance and perspectives, having different views, approaches, moods, mentalities and the like. Life today means living in microsocieties which are mutually intertwined in various ways, and such a life does not always provide the feeling of living in a perfect world, but it allows us to see it in a more humane and more human way, with more empathy.

An artist, in the role of a philosopher of the new era, from post-modernism to the present day, does not seek to draw conclusions as much as to make us aware or pose a question, to introduce us into the issue and initiate a dialogue. In this regard, the selection of artworks for the 17th Art Biennial focuses on works which question current social

topics and places, speculate on reality, life in the globalized world, consumerism, identities, current migration, ethics, as well as many human passions.

The 17th Biennial of Art will present works of Ivan Grubanov, Marius Bercea, Ibro Hasanovic, Tanja Ostojic, Anur Hadziomerspahic, Timea Anita Oravec, Alban Hajdinaj, Tatjana Milosevic, Nevena Prijic, Tanja Jurican, Predrag Popara, Nenad Andric and others, while some of the members of the *Under Realism* Art Group Kosta Kulundzic, Vuk Vidor, Frédéric Léglise, Simon Pasička, Gaël Davrinche, Nazanin Pouyandeh, Stephane Pencreac'h - will perform a two-hour *Speed Painting* at the Biennial's opening.

Bearing in mind that the exhibition space is also always the place of the narrative, during the Biennial, exhibition spaces symbolically represented as *gates* will be in direct communication with works of art, because the narrative of a work and their poetics will be a guide for finding a suitable space.

With this exhibition we want to show many personal observations of artists, which are basically humane, realistic, honest and sensible. The idea of the exhibition is to make us richer for new knowledge or experience. In this respect, the 17th Art Biennial exhibition spaces, symbolically represented as *gates*, that is, passages or gateways, call for a contemplative path of visitors and their possible

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exit from the standard way of thinking about everyday life, offering an entirely new interpretation and experience of the present moment.

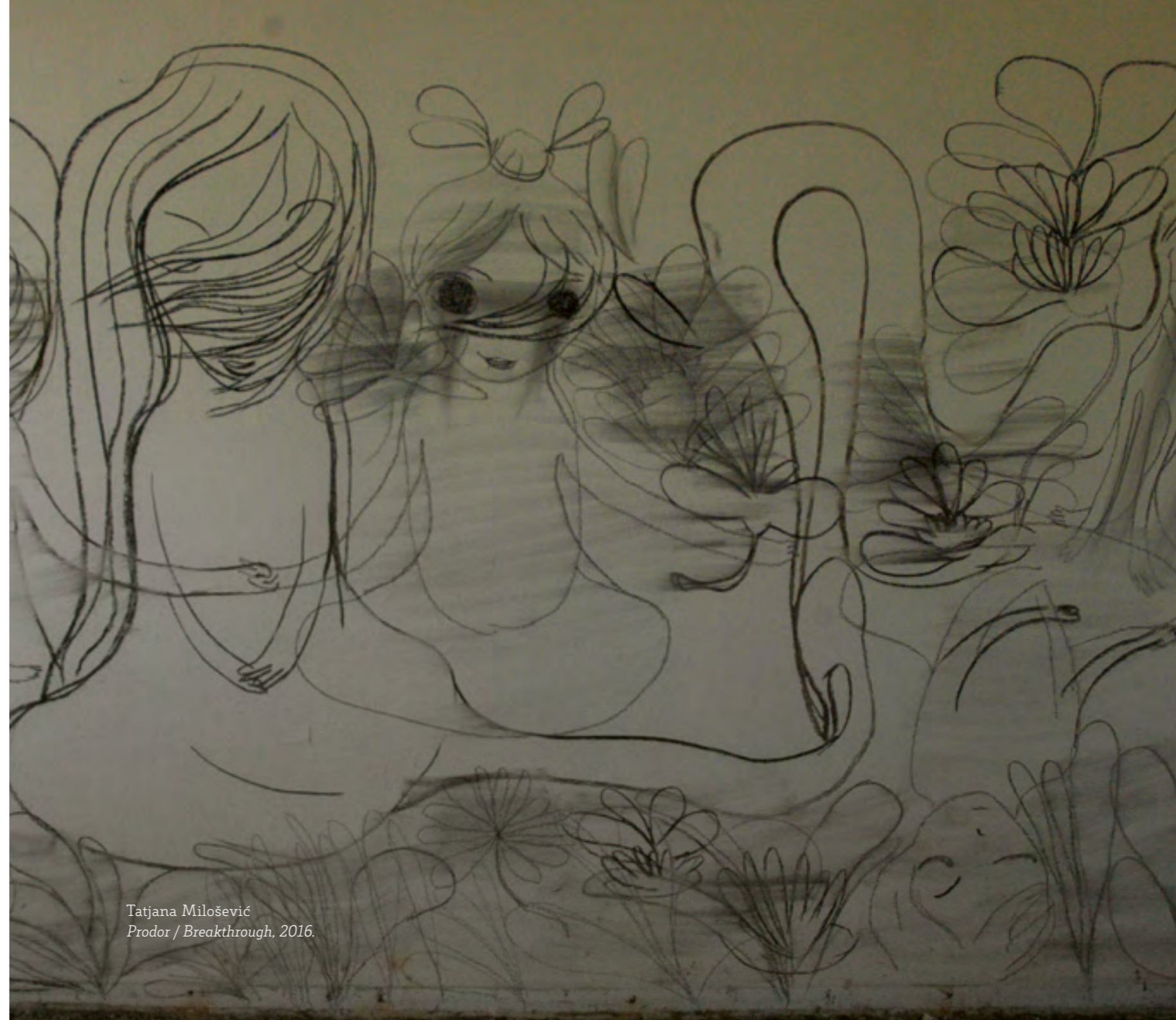
The aim of this year's Biennial is to connect us, to make us closer to the realisation of what it means today to be alive and be human.

Marijana Kolaric

*Art Historian,
Selector and Curator of 17th Art Biennial*

Born in Pancevo, in 1981. Received her BA in Art History from the Faculty of Philosophy – Belgrade University in 2010. She is the author of several projects and exhibitions, in the practice of which she has mastered a broad range of skills and experience in the field of planning, organizing and implementing projects of local, national as well as international character, among which are: Mihael Milunovic and Iva Kontic's exhibition in MaximiliansForum in Munich, Germany, May 2015, Banat Pavilion, an exhibition of young artists from Serbian and Romanian parts of Banat, September 2014, Dusan Otasevic's exhibition Time / Flow / Trace within the 16th Art Biennial in Pancevo, September 2014, Youth Art as a Bridge Between the Mountain and the Plain, February 2012, at the City Gallery of Contemporary Art, Uzice. She is specifically focused on the younger generation artists who are just stepping on the art scene, so as to contribute to the encouragement and support of young artists in their potential affirmation. In December 2015 she was chosen in an open call for the art selector and curator of the 17th Art Biennial in Pancevo.

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Tatjana Milošević
Prodor / Breakthrough, 2016.



Tanja Ostojić, *Misplaced Women?*
Radionica sa studentima Univerziteta u Aberdinu,
Škotska, 2015.

Tanja Ostojić, *Misplaced Women?*
A workshop with Aberdeen University students,
Scotland, 2015

■ Lorel Meklahlin

Brak i druge migracije

Moć se ostvaruje samo tamo gde se reč i delo nisu razišli, gde reči nisu isprazne a dela brutalna, gde se reči ne koriste da se prikriju namere već da se obelodane realnosti, a gde se dela ne koriste da prekrše i unište, već da uspostave odnose i stvore nove realnosti.

Hana Arent, *Položaj čoveka*

Otpor, provokacija i otvorena transgresija – sve su to oblici rada u heteropatskoj i relacijskoj teksturi imigraciono informisane prakse umetnice Tanje Ostojić (1972). Služeći se feminističkim leksikonom kao kompasom, Ostojićeva postavlja na scenu svoje telo i njegove brojne analogne oblike kao primarno sredstvo komunikacije i značenja. U njenim nastupima, globalizovane migracijske muke dvadeset i prvog veka ovaploćene su u

intimnom upuštanju u odnose sa moći, vremenskim i psihološkim nedoumicama, kao i rodnim perspektivama prelazaka granica. Pozivajući se na savremene biopolitike i etike, njena dela prkose zapadnjačkoj epistemološkoj nepromenljivosti koja odlikuje narode u Evropskoj uniji; umesto toga, njeni radovi izazivaju gledaoce da uspostave veze sa „drugim“, čime se stvaraju nove realnosti, kako je to filozofkinja Hana Arent rečito sročila.

Tanja Ostojić, *Untitled / After Courbet (L'origine du monde)*, 2004
 Colour photo, 46 x 55 cm
 Photo: David Rych
 Copyright: Ostojić/Rych

Tanja Ostojić, *Untitled / After Courbet (L'origine du monde) / Poreklo sveta*, 2004.
 Fotografija u koloru, 46 x 55 cm
 Fotografija: David Rych
 Kopirajnt: Ostojić/Rych



Radovi Tanje Ostojić izazivaju žestoke političke reakcije širom Evrope, počev od cenzurisanja njenog rada *Prema Kurbeu. Poreklo sveta (After Courbet, L'origine du Monde)* (2004) od strane austrijske Vlade, u kom vidimo umetničino međunožje u plavim gaćicama sa zvezdicama sa zastave EU, preko njenog javnog a opet veoma ličnog rada *Tražim muža sa pasošem EU (Looking for a Husband with EU Passport)* (2000–2005), u kojem je objavila oglas da „traži muža”, za ko-

ga se kasnije i udaje. Oba ova umetnička rada pozicionirala su markere birokratije Evropske unije protiv nje same, da bi razotkrili unutrašnje nedoslednosti, a samim tim i osporili osnovnu potku jedne takve „zajednice”.

Ostojićeva je označila zvezde, simbol Evropske unije, i svoju imigracionu politiku kao „druge”, čineći da na njenom telu izgledaju čudno. Bilo da su odštampane na njenim gaćicama, jer simbol „dobrodošlice” Evropske unije nudi hi-

perseksualizovani poziv Evropskoj uniji za istočnoevropske žene, ili je postavljen kao oglas za bračnu ponudu kako bi se dobilo pravo na ulazak u EU, oba rada preispituju pravce ekonomskog, nacionalističkog i rodnog pristupa u EU iz zemalja Istočne Evrope, zemalja koje nisu članice EU. Prikazujući kako zakon njeno telo „čini drugim”, Ostojićeva traži ne samo promene u načinu donošenja zakona već i proširenje samog stvaranja smisla – takvog koje podjednako krši patrijarhalne paradigme i nacionalističke saveze i predlaže nove mreže relacionalnosti.

U poslednjih nekoliko godina, Ostojićeva se odvažila da pređe još više granica – iz sopstvenog tela u tela drugih. Na radionicama, performansima, on-lajn platformama i u diskusijama Ostojićeva je pokrenula *Misplaced Women?* (tekući projekat, započet 2009. godine), koji u javnu sferu unosi aktivno „druge”, kao što su migracija, raseljavanje i zamenjivanje, kao i nacionalna i socijalna transformacija, otkrivajući i ranjivost i moć ljudskog duha. Sa doslovnih mesta translokacije, kao što su autobuske stanice, aerodromi, izbeglički centri i granice, učesnici prenose svoja psihološka iskustva ili iznose traume kako bi učinili vidljivim svoje „činjenje drugim”. U nekim slučajevima, ovi učesnici, poput Ostojićeve, prkose vladinim propisima, kulturnim standardima ili samom mestu translokacije, ali, što je najvažnije, oni prkose globalizovanom impulsu da zaborave svoju borbu kroz reč i akciju.

Kustos i istraživač, stipendistkinja Slot fondacije, Lorel Meklahlin, razgovarala je sa Tanjom Ostojić o njenom životu i radu kao umetnice i aktivistkinje na polju kulture. Njihov razgovor ispituje mehanizme uključivanja i isključivanja u svakodnevnom životu i društvu. Kroz ovaj razgovor saznaćemo o ličnim migracijama Ostojićeve u okviru Evropske unije, kao i o njenom braku sa nasumično odabranim strancem. Ljubaznošću Slot fondacije i autorke, imamo zadovoljstvo da razgovor objavimo u ovom katalogu.

L.M.: Pojam otpora prevladava u Vašem radu, počevši od Vašeg nacionalnog identiteta, pa dalje, preko Vaših ženskih i umetničkih identiteta. Možete li nam prvo reći nešto o Vašoj koncepciji nacionalnosti i načinu na koji ona utiče na Vašu praksu?

T.O.: To je vrlo zanimljivo, ali i veoma složeno pitanje... Sećam se radionice za inicijaciju za performans umetnost koju sam održala u Tirani 2002. godine. Polaznice su bile albanske umetnice, različitih generacija, iz različitih delova zemlje. Radionica se zvala *Suočavanje*. Pre toga, u Albaniji nije bilo performansa, niti se znalo za performans. Ovo napominjem budući da postoji znatan potencijal za feminističke politike u performansu i *body art*-u. U takvom kontekstu, performans je bio način da se politizuje sopstvena pozicija i da se suprotstavi određenim rodnim ulogama koje dominiraju u patrijarhalnom društvu. To je bio način na koji sam u to vreme radila – uključujući strategije konfrontacije i otpora. Poče-

lo je to kao prirodna reakcija, još kad sam se kao tinejdžerka po pitanju očekivanja, rodnog identiteta i pripadnosti, suprotstavljala roditeljima, baki i dedi. To je kao strategija još uvek bilo prisutno u mojim ranim radovima. Učestvovala sam i u studentskim i građanskim protestima devedesetih godina, kada smo se suočili sa određenim veoma problematičnim političkim realnostima.

Kada čovek shvati kako stvari funkcionišu i oseća da to nije u redu, tada se, u suštini, ili mora suprotstaviti ili ih zaobići, zar ne? *Strategije uspeha/Serijal sa kuratorima* (moj umetnički projekat, 2001–2003) bavi se institucionalnom kritikom, ispitivanjem odnosa pozicije moći i roda u sistemu umetnosti, i načina na koji oni funkcionišu.

Što se tiče Vašeg pitanja o mom odnosu prema nacionalnom identitetu, pre svega mom, pa... to pitanje pretpostavlja da neko ima „nacionalni identitet“, a šta to zapravo znači?

Odrasla sam u SFR Jugoslaviji, u političkoj klimi koja je bila prilično denacionalizovana, uz ideologiju pokreta nesvrstanih i bratstva-jedinstva – i smatrala sam to zdravim odrastanjem. Izjašnjavala sam se kao Jugoslovenka. Prvi put su me prozvali Srpkinjom u inostranstvu, kada sam 1998–1999. živela u Francuskoj. Uvek bi me pitali za državljanstvo i predstavljali bi me kao srpsku umetnicu – da vam pravo kažem, u to vreme mi je to zvučalo veoma čudno. Neki ljudi su odgojeni da se

ponose svojim nacionalnim identitetom, kao, na primer, Amerikanci, Francuzi, Norvežani, ili kao što sam i ja ranije bila ponosni jugoslovenski školarac, je l’? Drugi ne prihvataju da budu svedeni na nacionalni identitet – zato što smo svi mnogo više od toga, naravno.

Naročito tokom politički veoma turbulentnih devedesetih nije bilo lako prihvatiti da ste označeni novim nacionalnim identitetom, koji je gotovo preko noći došao spolja. Posebno, s obzirom na činjenicu da su ratni zločini bili počinjeni u ime srpskih nacionalnih interesa, kao i protiv njih. U medijima širom sveta srpska nacionalnost je bila demonizovana. Iskreno govoreći, zbog toga sam se u to vreme osećala kao da zapravo nemam nikakve veze sa tim takozvanim srpskim nacionalnim identitetom – šta god da je to značilo. Tek u poslednjih osam godina, dok podižem svoje dete kao dvojezičnu osobu u multikulturalnom svetu, shvatam koliko nam je maternji jezik dragocen. U stvari, ne mogu ni da zamislim da sa svojim sinom razgovoram na nekom drugom jeziku. Osim toga, identifikujem se sa jugoslovenskom umetnošću, emancipacijskim pokretima i antifašističkom baštinom.

L.M.: Dakle, Vi ste se opirali diktiranom identitetu koji je izabrala većinska evropska zajednica?

T.O.: Da. Ukoliko neko od vas očekuje da budete neko na određeni način, oni vas svode na društveno očekivanje. Posebno ženu, ili ta-

kozvanu „istočnoevropsku ženu“. Tom temom bavim se u mnogim svojim radovima.

L.M.: Nešto ranije ste rekli: „Provokacija je moja specijalnost. Iz iskustva znam da, iako umetnost ne može brzo da promeni društvenu ili političku realnost, važno je da umetnost ne bude apolitična.“ Možete li nam reći nešto o tome kako Vaš rad funkcioniše pre kao politički, a ne apolitički rad, i da li umetnost može uopšte biti istinski apolitična?

T.O.: Naravno da umetnost može da bude apolitična. Pored jasno tržišno orijentisane savremene hiper-art produkcije, mogu da navedem čak i primer iz Socijalističke Federativne Republike Jugoslavije (SFRJ), gde je zvanična umetnost koju je podržavao predsednik Tito bila moderna apstraktna umetnost. Nije to bilo kao u Istočnom bloku, kome SFRJ od 1948. nije više pripadala, gde je u to vreme zvanična umetnost bio socijalistički realizam... Dok sam krajem osamdesetih i tokom devedestih studirala u Beogradu, pratila sam umetničku scenu na kojoj je, takođe, dominirala konceptualna apstraktna umetnost. Sedamdesete godine jesu bile političke, ali su bile marginalizovane. Niko od aktera sa performans umetničke scene sedamdesetih u Beogradu ili Vojvodini nije dobio zaposlenje u umetničkom obrazovanju, čak ni u osnovnoj školi, niti je ijedan od njihovih radova bio predstavljen u umetničkim publikacijama, sve do onog trenutka kada se situacija konačno promenila.

L.M.: Dakle, mislite na političku umetnost krajnje eksplicitno i neposredno?

T.O.: Ne mora to da bude kampanja, ili zasigurno ne jednodimenzionalna. Ali važno je uzeti u obzir politiku umetničke produkcije/izlaganja i kakav je naš odnos prema društvenim, političkim i ekonomskim realnostima unutar i izvan sistema umetnosti. Na primer, mene provocira rasizam, ekonomska eksploatacija, politike roda, i ne mogu to da zaobiđem u svom umetničkom radu. Treba da imamo u vidu preokret ka takozvanim „kreativnim industrijama“ i da se zapitamo u vezi sa ekstremnom komercijalizacijom sveta umetnosti, kojim vlada kapitalistički način proizvodnje i potrošnje.

L.M.: Volela bih da popričamo o nekim od Vaših ranih radova koji takođe definišu i Vašu aktuelnu umetničku praksu, pre svega, o Vašem veoma referentnom delu *Tražim muža sa pasošem EU*. Ono je otelotvorilo političko na Vašem sopstvenom telu dok ste tražili muža kao sredstvo da steknete pasoš Evropske unije. Da li biste mogli da nam kažete nešto o svojim radikalnim pregovorima o ideološkim granicama, fizičkim granicama i društvenim granicama u ovom delu, što su, čini se, konstante i u Vašoj sveukupnoj umetničkoj praksi?

T.O.: Da, to je bio složen interdisciplinarni projekat u trajanju od pet godina. Započeo je kao komunikacija preko interneta, potom

je prešao u medij umetničkog performansa, a onda aktom sklapanja braka prešao je u polje zakona... Nastavio se potom kao *Projekat integracije (Integration Project)*... Bio je to veoma zahtevan projekat. Neki od umetnika, kako ja na to gledam, nemaju posao od 9 do 17 časova, koji im omogućava da se drže na sigurnom odstojanju. To je deo ovog rada; on na neki način traži vaše celokupno biće, s obzirom na to da postoje eksplicitne posledice na vaš svakodnevni život. Došlo je do toga da komuniciram s ljudima koje ne poznajem – to je bilo vreme pre on-lajn pričaonica i Fejsbuka – tako da sam se sa kandidatima dopisivala putem elektronske pošte. Bilo je među njima i nekih čudaka... I onda neočekivano shvatite da zapravo istražujete i druga sociološka pitanja, kao što su stvaranje on-lajn identiteta i on-lajn tržišta braka... Dakle, našla sam se tokom procesa rada u situaciji da pregovaram sa ljudima koji su izgradili čudne on-lajn identitete... Na primer, bio je jedan iz Holandije koji mi je napisao: „Ako se udaš za mene, bićeš u raj”. To mi je bila jedna od najstrašnijih poruka koje sam dobila jer sam pomislila da bi ono što je za jednog čoveka *raj*, za drugog mogao biti *pakao*...

Početkom 2002. godine, udala sam se i preselila u grad u kojem nikada ranije nisam bila niti u njemu izlagala, u kojem se govori meni stranim jezikom, i gde nikog nisam poznavala. Tako sam, kad sam se preselila u Diseldorf da nastavim projekat, brže uspostavljala poslovne nego privatne kontakte.

Što se tiče moje porodice, njima je trebalo nekoliko godina da pohvataju konce, da tako kažem. Kada sam im saopštila da sam se u okviru projekta udala za papire, otac je bio šokiran. Rekao mi je: „Nisi me čak ni pitala za dozvolu da se udaš”, a ja sam se nasmejala. Žao mi je što ih je radikalnost mog umetničkog rada povredila, ali u prvo vreme nisam bila svesna da će oni imati problema da me u tome prate i podrže.

Bila sam zahvalna roditeljima svog tadašnjeg dečka što su shvatili projekat, budući da su i sami prebegli iz Čehoslovačke u Austriju 1969. godine i imali sopstvenu zanimljivu izbegličku priču. Kad su shvatili o čemu se u mom projektu radi, ispričali su mi svoju priču o bekstvu iz Čehoslovačke, preko Jugoslavije, u Austriju, i o tome kako je tekao proces njihove integracije.

L. M.: Ovaj projekat je veoma referentan i mnogo se o njemu diskutovalo, budući da otvoreno kritikuje restriktivne migracione politike EU, koje vode ka tome da istočnoevropske žene traže alternativne načine da uđu u EU, kao na primer, brak.

T.O.: Da, želela sam upravo da ukažem na problem biopolitike takozvane „Tvrđave Evrope”, na nasilje implementacije graničnih režima, na ograničenja u pristupu građanskim pravima i posebno na ranjivost roda u kontekstu migracije. Za mene je okvir ovog projekta bio emancipacijski po pitanju prevazilaženja

segregacije moga pasoša, koja mi nije dozvoljavala da putujem bez viza. Umesto toga, ja sam izabrala muža, ja sam izabrala strategiju, ja sam izabrala pravila i ja sam finansirala projekat.

Na početku projekta nisam imala nameru da se udam; samo sam postavila oglas kao politički iskaz. Ali, posle nekog vremena, prepiska je krenula u drugom pravcu. U jednom trenutku, zaprosio me je jedan Nemač, zapravo kolega umetnik, K.G., i pomislila sam da ne bi bilo loše da nastavim svoje umetničko istraživanje u sledećoj fazi iz drugačije perspektive. Dopustila sam, da tako kažem, da se projekat razvija na taj način, i tokom samog procesa donosila sam odluke.

L.M.: U svojoj knjizi *Performing the East* (2013), kao i u nedavnom razgovoru sa Vama u *Rediteljskom rezu (Director's Cut)* na Univerzitetu u Aberdinu, dr Ejmi Brizgel takve pregovore naziva „masiranjem zakona” – da li biste nam Vi rekli nešto o Vašem procesu rada u okviru i izvan ustanovljenih zakonskih paradigmi?

T.O.: Vidite, u okviru onoga čime se bavim, smatram da je veoma važno preispitati neke olako prihvaćene društvene norme i diskriminatorne zakone. Kada pogledam, na primer, kako se moje dete uči u školi, stičem utisak da su naročito Nemci veoma strogi po pitanju poštovanja pravila i „zakona”. Sve kao da je nekako propisano, a oni koji propisu-

ju nalaze se u poziciji moći. Imam utisak da ja nisam na taj način odgojena, niti da se radi o zdravim principima, primenom kojih se mogu razviti veštine kritičkog mišljenja i unutrašnji osećaj za dobro i zlo. Verujem u humanističke vrednosti – i to mi ne propisuju ni zakon ni crkva. Dakle, ako zakon štiti nehuman tretman ljudi, životinja ili prirode, ili sistemski diskriminiše određene grupe, ja ne mogu da poštujem takav zakon. Hana Arent analizira koncept „golog života” – u kontekstu Trećeg rajha, koji je takođe „imao zakon”, zar ne? Ali tamo su, kao što znamo, izvesne populacije nehumano „stavljene izvan zakona”. U današnje vreme imamo raskorak između visokih standarda unapređenja građanskih prava s jedne strane, a sa druge strane su čitave populacije na ilegalan način stavljene izvan zakona i tako lišene svojih političkih, socijalnih i ljudskih prava, ženskih prava i prava deteta. Sličnu bipolarnost možemo da primetimo i između strogih poreskih režima koji važe za „obične smrtnike” s jedne strane, i poreskog raja za ultrabogate s druge strane. Pogledajmo, recimo, radnička prava koja štite sindikati u razvijenim zemljama i neljudsko izrabljivanje radnika u proizvodnim zonama istih tih razvijenih zemalja u nerazvijenim zemljama... Kolonijalizam, ropstvo, rasizam, aparthejd i fašizam bili su u određenim zemljama u određenim istorijskim periodima putem zakona implementirani i sprovedeni. Ako zakoni i politike nisu pravedni, potrebno ih je promeniti, bilo da se radi o rodnoj ravnopravnosti ili azilantskim

...želela sam upravo da ukažem na problem biopolitike takozvane „Tvrđave Evrope”, na nasilje implementacije graničnih režima, na ograničenja u pristupu građanskim pravima i posebno na ranjivost roda u kontekstu migracije.

Živimo u vremenu zasićenom prekomernom konzumacijom vizuelnog materijala.

pravima. Nije dobro ljudima uskratiti pravo na ostvarivanje ljudskih prava. Stoga smatram da zakone ne treba uzimati za gotovo, moramo ih proveravati. To je jedna od obaveza intelektualaca, da preispituju zakon. U suprotnom, zakon se implementira od strane političke klase i dolazi do rizika manipulacije ostatkom populacije koja nema pristup političkom odlučivanju.

L.M.: Da li je zadatak umetnika da objasni ovaj ljudski moralni kompas?

T.O.: Mislim da to načelno nije nužno obaveza i odgovornost umetnika, jer se prosečni umetnik zapravo nalazi u nekoj vrsti privilegovane pozicije. Veći deo sveta umetnosti zauzet je hiperprodukcijom, investicijama, pranjem novca, produkcijom zabave i potrošnjom, je li? Dakle, možemo reći da je savremeni sistem umetnosti na neki način proizvod, „dete“, ekonomske nepravde. Istovremeno, naravno, mnogi umetnici stvaraju u uslovima niskog ili nikakvog budžeta. U svakom slučaju, mi imamo tu privilegiju da se kreativno izražavamo i da govorimo u javnosti. Teško je istovremeno govoriti u ime onih koji nemaju politički glas, nemaju pravo glasa, a nemaju ni pristup medijima. Na primer, u *Otvorenom studiju Nove Beogradske hronike*, seriji kratkih TV emisija, koje sam 2004. godine realizovala u Beogradu, ideja je bila da se alternativnim beogradskim zajednicama omogući pristup medijima. Mediji o takvim zajednicama govore pogrđnim i ponižavajućim jezikom, tako da sam želela da se založim za korekciju medijske slike u ovom slučaju.

L.M.: Još jedan od Vaših poznatih radova, *Prema Kurbeu. Poreklo sveta*, na kome je prikazan kropovani deo Vašeg tela sa gaćicama, sa očiglednim amblemom zastave EU, privukao je veliku pažnju medija zbog asocijacije na iskorišćavanje tela Istočnoevropljanki, društvene norme i političko predstavljanje. Ova fotografija dugo je bila u žiži političkog interesovanja jer je podsticala debate. Da li Vi mislite da slike (i fotografije) još uvek imaju takvu moć u savremenom globalnom društvu?

T.O.: O slikama se uvek može govoriti, naročito o vizuelnim predstavama nasilja. Pri prvom pogledu na takve slike, ljudi bivaju šokirani, ali se, nažalost, brzo naviknu na njih. Živimo u vremenu zasićenom prekomernom konzumacijom vizuelnog materijala. Sama fotografija, sam snimak po sebi, nema više takvu moć kao nekada. Diskutovala sam na tu temu na jednoj panel diskusiji u SKC-u u Beogradu sa Erihom Lesingom, legendarnim „Magnumovim“ fotografom posleratne Evrope¹. Razgovor se vodio u okviru zajedničke izložbe koja je bila interesantno koncipirana (*Evropa između dokumenata i fikcije*; putujuća izložba Erste fondacije, čiji su kustosi bili dr Marina Gržinić i Valter Zajdl, te koja je tokom 2010. i 2011. godine predstavljena u brojnim muzejima i galerijama u Austriji, Hrvatskoj, Češkoj, Srbiji i Rumuniji). Kustosi su odabrali Lesingove crno-bele fotografije jugoslovenske radničke

¹ Misli se na period posle Drugog svetskog rata.

klase i mađarske revolucije, kao i izvestan broj savremenih umetnika (ne fotografa!) iz Jugoslovene Evrope koji su se bavili istorijskim i savremenim političkim realnostima. Gospodin Lesing je u raspravi rekao da nikada ne bi dao bilo kakve komentare uz svoje fotografije. Takođe je izgledalo da nije bio otvoren prema savremenoj umetnosti koja je bila predstavljena na izložbi. Zastupao je perspektivu stare škole – da je fotografija istina. Ja sam, međutim, odlučila da učestvujem na toj izložbi sa jednim istraživačkim projektom, bez korišćenja medija fotografije. Moj rad se pozivao na jednu od njegovih izložbenih fotografija na kojoj je bila Jovanka Broz, bivša prva dama doživotnog predsednika SFRJ Tita, u društvu Nikite Hruščova (u to vreme lidera SSSR-a), u veoma napetom istorijskom trenutku 1955. godine, kada su ove dve zemlje činile prve teške korake ka pomirenju nakon razilaska 1948. godine.

Dakle, moj rad *Slučaj drugarice Jovanke Broz* baziran je na umetničkom istraživanju. Jovanka Broz provela je dvadeset godina svog života u Beogradu suštinski kao *ilegalka*, pošto je bez sudskog procesa stavljena u izolaciju. Ni moja asistentkinja ni ja nismo uspele da pronađemo nijedan pisani dokument vezan za ovaj poznati politički slučaj, ni u arhivima Jugoslavije ni Srbije, a ni u Titovom arhivu, jer su ti dokumenti bili tajni ili cenzurisani. Ni gospođa Broz sama tada nije bila spremna da o tome govori. Onda sam ja, posle dodatnih istraživanja, i u saradnji sa brojnim kolegama

i koleginicama sa prostora bivše Jugoslavije, sastavila spisak pitanja za bivšu prvu damu Jugoslavije, koja su rasvetlila ovaj slučaj, i ta pitanja sam izložila zajedno sa uvećanim „zvaničnim dokumentom“ koji je potpisao predsednik Komunističke partije SFRJ (taj dokument sam, pretpostavljate, morala da lažiram). Dakle, stavila sam ovu ideju o realnosti, ili način na koji sam ja videla istinu naspram snažne slike te istorijske fotografije. Zaključak koji bi se mogao izvesti jeste da ponekad nisu dovoljne samo slike.

Što se tiče rada *Prema Kurbeu. Poreklo sveta*, sama fotografija je bila i još uvek jeste provokativna. Ona takođe upućuje na istoriju umetnosti – Kurbea, kao umetnika, izbacivali su sa izložbi, a u nekom trenutku je čak bio i u zatvoru zbog svog političkog delovanja. Dakle, te reference idu uz ovu fotografiju – a sama slika sumnjam da bi imala takvu kompleksnost mimo konteksta politike i istorije umetnosti i trenutka u kome je nastala i u kome se i dalje izlaže.

Ovom fotografijom želela sam da ukažem na biopolitiku koja određuje ko može a ko ne može da uđe u EU itd. Ona, takođe, propituje problematičnu praksu imigracione policije koja proverava toplinu postelja u brakovima između partnera iz EU i zemalja koje nisu u EU itd. Bilo bi zanimljivo, takođe, razmotriti vezu sa najskorije definisanom klasifikacijom na „dobre“ i „loše izbeglice“ itd.

L.M.: Takvo pregovaranje ili „masiranje zakona” takođe uključuje i deteritorizaciju, „postajanje drugim”, ili osećaj „post-identiteta” u okviru Vašeg sopstvenog identiteta (u delezovskom smislu). Da li je ono dobilo novo značenje pošto se Vaša praksa sa ranih radova na kojima ste bili fokusirani samo na svoje telo proširila na tela drugih? I kakva je uloga empatije u okviru tog otpora?

T.O.: Upravo sa radovima iz serije *Prelasci granica* (*Crossing Borders*) (2000–2005), lično sam iskusila kako je biti na crnoj šengenskoj listi, isprobavajući i primenjujući strategije koje su imigrantkinje decenijama bile primorane da razvijaju i primenjuju, pokušavajući da pređu granice. Od neprocenjive vrednosti bilo je to što sam mogla da govorim putem svoje umetničke prakse i iz sopstvene pozicije. Želela sam da to lično iskustvo dođe do ljudi tako da mogu da se identifikuju sa mnom i sa nevoljama kroz koje sam prošla, te da uoče mehanizme segregacije EU i režima šengenskih granica koji utiču na živote ljudi. S druge strane, budući da dolazim sa evropskog kontinenta, nisam mogla da govorim iz perspektive ljudi drugih rasa ili onih koji žive u teškim socijalnim uslovima, ili kako izgleda preći Sredozemno more i tome slično. U kasnijim projektima, *Bez papira*, *Goli život 1–6* i *Misplaced Women? / Missplaced Women?*, istraživala sam takve slučajeve. Želela sam da izrazim svoju empatiju i solidarnost s njima.

LM: Da li biste nam rekli nešto o Vašem najnovijem projektu *Misplaced Women? / Missplaced Women?* (2009–2016), koji čine performansi i radionice u kojima žene nose spakovane kofere i torbe na javnim mestima, i po nekoliko puta zastaju da se iznova raspakuju i spakuju dok se kreću kroz prostor. Možete li nam objasniti odnos između ovog rada i migracijske etike i specifične ženske iteracije u ovom projektu?

T.O.: *Misplaced Women? / Missplaced Women?* dugogodišnji je umetnički projekat koji se sastoji od individualnih i grupnih performansa, serija performansa, radionica, delegiranih performansa i internet-platfome, uz doprinos međunarodnih umetnika, studenata i ljudi iz različitih sredina. Unutar ovog rada bavimo se i javnim prostorima koji su značajni za migracije, evociramo neke od svakodnevnih aktivnosti svojstvenih izmeštanju tipičnom za ljude u tranzitu, migrante, ratne izbeglice i one koji su izbegli pred prirodnim katastrofama, kao i putujuće umetnike koji idu po svetu tražeći posao. Ti performansi bave se nizom tema kao što su emigracija, željena mobilnost, odnos pozicije moći, ranjivost i izloženost ženskog tela u kontekstu migracije i sigurnosnih pretresa, kao i u mnogim mojim prethodnim radovima.

Učesnice govore o svojim iskustvima tokom radionica i pišu o njima na blogu <https://misplacedwomen.wordpress.com>. Tipične lokacije na kojima se izvode performansi su me-



sta specifična za migracije: autobuske i železničke stanice, aerodromi, granice, policijske stanice, izbeglički centri, određeni parkovi itd.

Tokom performansa, učesnice i publika dobijaju priliku da razviju senzibilitet za navedene teme i procese, počinju da se postavljaju značajna pitanja. Rezultati radionica nisu važniji od tih unutrašnjih procesa koje većina učesnica beleži i arhivira. Ponekad se dođe do veoma vrednih doprinosa, kao što je „istupanje” Marte Nitecke Barč (Marta Nitecka Barche), studentkinje poljskog porekla na

Tanja Ostojić, *Misplaced Women?*
Radionica sa studentima
Univerziteta u Aberdinu, Škotska,
2015.

Tanja Ostojić, *Misplaced Women?*
A workshop with Aberdeen
University students, Scotland, 2015

Univerzitetu u Aberdinu, koja je pre nekoliko godina provela tri nedelje u zatvoru u SAD zato što joj je istekla viza. Na našem blogu je prvi put pisala o poniženju i sramu koji je preživela zbog tog administrativnog problema koji su rešavali dok su njoj ruke i noge bile u lisicama. *Martina priča* arhivirana je u blogu projekta u rubrici *Priče*.

L.M.: Da li mislite da je priroda Vaše umetničke prakse održiva?

T.O.: Mislim da to zavisi od konteksta. Mnogi značajni dijalozi na duže staze sa sa-

vremenici razvijaju se godinama. U idealnom slučaju, volela bih da se uključim i u neki finansirani dugoročni projekat, ili recimo, u višegodišnji obrazovni projekat sa drugim ljudima. Tada bi se nešto zaista održivo moglo izgraditi.

Do sada sam svojom umetničkom i aktivističkom praksom na polju kulture i umetnosti pokušavala da doprinesem širenju percepcije, dijaloga, saznanja i saosećajnosti u vezi sa pitanjima kojima se obično bave u domenu borbe za ljudska prava. Moja umetnička praksa je, ako mogu da kažem, referentna u oblasti teorije jer je filozofi, sociolozi i politikolozi neretko koriste kao primer određenih društvenih fenomena, i na taj način dajem svoj doprinos pomeranju diskursa. Smatram da, tek kada ta tri polja – teorija, umetnost i aktivizam, istinski uđu u razmenu i organizuju zajedničke platforme, možemo da očekujemo izvestan napredak u promenama u stvarnoj politici i u životima ljudi na koje ona direktno utiče.

L.M.: Kako Vaša dela funkcionišu, ili možda, kako se odupiru funkcionisanju unutar umetničkih institucija?

T.O.: Kada sam pozvana da izlažem ili da izvodim performanse u muzejskom, festivalskom, akademskom ili galerijskom kontekstu, ili kada dobijem retku priliku da moj rad postane deo neke značajne muzejske kolekcije, moram da priznam da to, u principu, funkcioniše dosta dobro. Performans, feministička

umetnost i geografski prostori s kojih dolazim još uvek su marginalizovani, i prilike koje dobijam obično su slabo plaćene. Ovo čime se bavim nekako se teško može klasifikovati jer se pojavljujem s neočekivanim medijima i s neobičnim načinom rada.

S druge strane, nemam drugog izbora no da se nosim sa posledicama svog beskompromisnog pristupa, te je neretko teško finansijski izaći na kraj s tim. Na primer, posledica izvođenja performansa *Biću Vaš anđeo (I'll be Your Angel)* na 49. Venecijanskom bijenalu bila je takva da sam u određenim krugovima stavljena na crnu listu jer sam se bavila institucionalnom kritikom i kritikom moći koju nosi mesto kustosa... Moram da priznam da s vremena na vreme dolazi i do cenzure mojih radova.

L.M.: Čime se trenutno bavite?

T.O.: Aktuelno, između ostalog, radim i na *Leksikonu Tânja Ostojić (Lexicon of Tanja Ostojić)*, koji sam započela 2011. godine kao interdisciplinarni, participatorni istraživački projekat koristeći on-lajn društvene mreže kao i saradnju sa ženama koje imaju isto ime i prezime kao ja. Putem personalizovanog sociološkog istraživanja i neposredne društvene i kreativne saradnje, iscartala sam mapu koja govori o tome kako je tridesetak učesnica u projektu *30 Tânja Ostojić* – emigriralo. Projekat se bavi pitanjima identiteta, uslova na tržištu rada i rodnim pitanjima koja nas se tiču. Zajedničke fotografije i intervjui nastali tokom ovog projekta biće ob-

javljeni zajedno sa omiljenim receptima ime-njakinja u *Leksikonu Tânja Ostojić* – knjizi koja je trenutno u pripremi. U poslednjih nekoliko godina, širom Balkana i Evrope odigralo se više privatnih i javnih susreta, radionica i konvencija *Tânja Ostojić*, kao što su: *Dve imenjakinje Tanje Ostojić (Zwei Namensschwwestern von Tanja Ostojić)* – tok-šou koji je vodila dr Suzana Milevska u Domu svetskih kultura (HKW) u Berlinu (2013), i kreativna radionica sa Tanjom Ostojić u TERRI (međunarodni simpozijum terakote), u Kikindi (2013). Za 2016. i 2017. godinu planirano je još nekoliko kreativnih radionica dokumentarnog veza (u saradnji sa Vahidom Ramujkić), u kojima će imenjakinje raditi na zajedničkim tematskim vezovima. Te radionice pružiće priliku ženama različite životne dobi, različitih narodnosti i društvenih slojeva da putuju, razgovaraju jedna s drugom i da se kreativno izraze.

Drugi projekat na kome aktivno radim jeste *Goli život*. Radi se o seriji performansa, video-performansa i video-instalacija zasnovanih na dokumentarnom istraživanju koje sam započela 2004. godine. Struktura performansa sastoji se od segmenata čitanja brojnih slučajeva diskriminacije Roma koji se smenjuju sa segmentima skidanja odeće sa moga tela, da bih na kraju ostala gola i simbolički ranjiva kao što je to „goli život”.

Goli život 1 predstavlja izraz moje solidarnosti sa Romima deportovanim iz Nemačke u Srbiju, Crnu Goru, Kosovo i u Rumuniju. *Goli*

život 2 razotkrio je čitav spektar aktuelnih slučajeva rasizma prema Romima širom Evrope – od institucionalnog rasizma na najvišem nivou do rasno motivisanih serijskih ubistava u Mađarskoj. Ovaj performans izveden je u kancelariji Uneska u Veneciji, u okviru Romskog paviljona na Venecijanskom bijenalu 2011. godine. Performans *Goli život 4* je devedesetominutno striptiz predavanje o petsto godina sistemske diskriminacije Roma i Sinta u Švedskoj, izvedeno na festivalu *Live Action* u Geteborgu, septembra prošle godine.

Goli život 5 biće izveden u martu 2016. u pozorištu „Kampnagel” u Hamburgu i obuhvatiće istraživanje o životu balkanskih Roma koji su u stalnoj opasnosti od deportacije iz Nemačke na Kosovo, u Srbiju, Makedoniju i Bugarsku – zemlje koje je nemačka Vlada proglasila bezbednim, a koje u stvarnosti nisu bezbedne za ovu etničku grupu.

Goli život 6 biće izveden u udruženju advokata u Aberdinu i baviće se situacijom škotskih i britanskih romskih *Gypsy and Travellers* zajednica, sa strukturom bliskom prethodnim performansima. Nakon performansa, uz brojne pozvane goste, fokus će biti na uspostavljanju dijaloga između predstavnika manjinskih lokalnih zajednica, lokalnih predstavnika vlasti, aktivista i publike, kao i na aktivističkoj inicijaciji i na isceliteljstvu koje proizlazi iz moje performans prakse.



Leksikon Tânja Ostojić (Lexicon of Tanja Ostojić), 2011.

Tanja Ostojić, *Misplaced Women?*, performance by Tanja Ostojić on the La Grand Escalier de la Gare du Saint Charles / railway station, Préavis de Désordre Urbain and Red Plexus, Marseille, 2013

Tanja Ostojić, *Misplaced Women?*, performans Tanje Ostojić na železničkoj stanici La Grand Escalier de la Gare du Saint Charles, Préavis de Désordre Urbain and Red Plexus, Marselj, 2013.



■ Laurel McLaughlin

Marriage and Other Migrations

Power is actualized only where word and deed have not parted company, where words are not empty and deeds not brutal, where words are not used to veil intentions but to disclose realities, and where deeds are not used to violate and destroy but to establish relations and create new realities.

Hannah Arendt, *The Human Condition*

Resistance, provocation, and outright transgression are all modes of operation within the heteropathic and relational texture of artist Tanja Ostojić's immigration-informed practice (b. 1972). Using the feminist lexicon as her compass, Ostojić stages her body and its many analogous forms as her primary vessel of communication and meaning. Her performances incarnate the twenty-first centuries' globalized migratory struggles through their intimate engagement

with relations of power, temporal and psychological quandaries, and gendered perspectives of movement across boundaries. In their invocation of contemporary biopolitics and ethics, her works defy a Western epistemological fixity that characterizes nations within the European Union; and instead, her works challenge viewers to forge bonds with "the other," thereby creating new realities, as philosopher Hannah Arendt eloquently articulated.

Ostojic's works have garnered strong political reactions in Eastern Europe and beyond, ranging from the Austrian government censorship of her piece *After Courbet, L'origine du Monde* (2005), which featured the artist's crotch wearing blue panties with the stars of the EU flag, to her public and yet highly personal performance *Looking for a Husband with EU Passport* (2000-2003), in which she circulated an ad "looking for a husband," whom she later married. Both of these performances positioned markers of the European Union bureaucracy against itself, in order to reveal interior inconsistencies and consequently challenging the foundational fabric of such a "union." Ostojic rendered the signage, the EU symbol of stars and its immigration policy as "othered," making them strange within the site of her body. Whether stamped on her panties, as the EU symbol of "welcome" offers a hypersexualized invitation to the EU for Eastern European women, or posted as a marriage proposal advertisement in order to gain entrance into the EU, both performances challenge avenues of economic, nationalistic, and gendered access into the EU from Eastern European, non-EU countries. In demonstrating the "othering" of her body by the law, Ostojic calls for not only a change in law-making, but an expansion of meaning-making itself -- one that transgresses patriarchal paradigms and nationalistic alliances alike, proposing new networks of relationality.

In most recent years, Ostojic's practice dares to cross even more boundaries -- from her own body to those of others. In workshops, performances, discussions, and online platforms, Ostojic's initiation of *Misplaced Women?* (an ongoing project begun in 2009) brings the interior processes that actively "other", such as migration, displacement and replacement, and national and social transformation, into the public sphere, revealing both the vulnerability and power of the human spirit. From literal sites of translocation, such as bus stops, airports, refugee camps, and borders, participants relay their psychological experiences or perform traumas in order to make their "othering" visible. In some instances these participants, like Ostojic, defy government regulations, cultural standards, and translocational space itself, but most importantly, they defy a globalized impulse to forget their struggle through their word and action.

Slought Foundation Curatorial and Research Fellow Laurel McLaughlin spoke with Tanja Ostojic about her work and life as an artist and cultural activist. Their conversation interrogates mechanisms of inclusion and exclusion in everyday life and society, and is informed by Ostojic's own migrations within the European Union as well as her marriage to a random stranger. With the courtesy of the Slought Foundation and the author we are pleased to publish this interview in this Catalogue.

L.M.: The notion of resistance is prevalent in your work, beginning with your national identity, and extending through your feminine and artistic identities. Could you first discuss your conception of nationality and how that relates to your practice?

T.O.: That's a very interesting question and a very complex one... I remember doing an initiation performance workshop in Tirana in 2002, with Albanian women artists of different generations coming from different parts of the country, entitled *Confrontation*. There was no history of performance art in Albania before; performance was unknown in that area. I am mentioning this since there is an ample potential for feminist politics in performance body art. In such a context, performance was a way to politicize one's own position and to confront certain gender roles that were so dominant in the patriarchal society. And that's the way I've been working -- involving confrontation and resistance. It started already as a natural reaction when I was a teenager as I confronted my parents and grandparents in terms of expectations, gender identity, and belonging. That stayed very present for me as a strategy in my early work. I also took part in the student and citizen protests in Belgrade in the 1990s when we were confronting certain harsh political realities.

When one realizes how things work and feels that it's not fair, then basically one has to confront them or go around them, right? *Strat-*

egies of Success / Curator's Series (an art project of mine 2001-2003) was very much about institutional critique, confronting the power and gender relationships in the art world, and questioning how they function. My relation to my national identity in particular, well the question assumes that one has "national identity," and what that mean actually...

I grew up in SFR of Yugoslavia in a political climate that was quite denationalized, with the ideology of non-aligned movement, brotherhood and equality -- and I found that very healthy. I was declaring myself as Yugoslavian. The first time I was declared as Serbian, it came from outside in 1998-1999 when I lived in France. They would always ask me for my nationality and they would present me as a Serbian artist; and to be honest, that sounded very strange to me at the time. Some people are brought up to be proud of their national identity like US Americans, French, and Norwegians for example, or as I was a proud Yugoslavian school kid earlier, right? Some others refuse to be reduced to one's national identity because aren't we all are so much more than that?

Especially in politics now. The 1990s were very turbulent times, too. It was particularly hard to accept that you've been labeled with new national identity from outside overnight. War crimes had been committed for the sake of Serbian national interests and against them as well. Serbian nationality has been demon-

ized in the media world-wide. So I felt at the time that I actually had nothing to do with any of that so-called Serbian national identity -- what ever that meant -- to be honest. Only in past eight years, as I bring up my child as a bilingual person in a multicultural context, I realize that my mother language is so precious to me. I could not imagine talking to my son in any other language as a matter of fact. Besides that I identify with the Yugoslavian arts, emancipatory movements, and the antifascist heritage.

L.M.: So you were resisting against a dictated identity chosen by the larger European community?

T.O.: Yes, if someone expects you to be in a certain way, they are putting you down as a societal expectation. Especially as a woman, or a so-called Eastern European woman. I address this topic in a number of my works.

L.M.: You previously said, "Provocation is a speciality of mine. My experience tells me that while art cannot quickly change social or political reality, it is important that art not be apolitical." How does your work function as political work rather than operating apolitically; and, can art ever truly be apolitical?

T.O.: Of course it's possible for art to be apolitical. Besides the explicitly market-oriented contemporary hyper-art-production, I can give an example from the Socialist Federative Republic of Yugoslavia (SFRY), where

the official art that President Tito supported was modern abstract art. It was not like in the Eastern Bloc, that SFRY was not a part of since 1948, where at the time, Socialist Realism was the official art. I saw the art scene while I was studying art in Belgrade in the late 80s and in 90s and it was dominated by conceptual abstract art too. The 70s were political but they were marginalized. None of the people from the 70s performance art scene in Belgrade or Vojvodina received any position in art education, not even in elementary school, nor were any of their works featured in art publications until much later when the situation had changed finally.

L.M.: So you're thinking of political art in a very explicit and direct manner?

T.O.: It doesn't have to be a campaign or certainly not one-dimensional. But it is important to consider the politics of artistic production/exhibiting and how we relate to social, political and economic realities inside and outside of the art system. I feel, for example, provoked by racisms, economic exploitation, gender inequalities and I cannot avoid it in my art work. One should question the extreme commercialization of the art world that has been ruled by capitalist modes of production and consumption.

L.M.: I'd like to discuss some of your early works which also define your current practice, notably your acclaimed work, *Looking for a Husband with EU Passport*, 2000-2005. It embodied the political within the site of your own body while you searched for a husband as a means to acquire an EU passport. Could you discuss your radical negotiation of ideological borders, physical borders, and social borders in this work, which also seem to be constants throughout your practice?

T.O.: Yes, it was a complex 5-year interdisciplinary project. It started as an online exchange, then it moved into a media of performance art, and then with the marriage, it turned into the media of law. It continued as *Integration Project...* It was a very demanding project. As artists, the way I see it, we don't have that nine to five job where we can keep a distance. That's the point with this project, it asks all of you in a way. There are explicit consequences in your daily life. I ended up communicating with people I didn't know -- this was before chat rooms and Facebook -- so I emailed with applicants. There were some spooky people between them as well. And suddenly one realizes that one is researching other issues as well, such as the construction of online identity, and those online marriage markets... People have constructed online identities and I had to negotiate with them. I had, for example, someone writing to me from Holland who said, "If you marry me, you'll be in heaven". And that was the scariest one I



ever got, because I thought, what is heaven for this person; it could be actually a hell for me...

At the beginning of 2002 I got married in a city where I'd never been before or exhibited, and with a language I didn't know and people I didn't know. And so once I moved to Düsseldorf to continue this project, I established work relationships quicker than my personal relationships.

Tanja Ostojić, *I'll Be Your Angel*, 2001, a 4-day performance with Harald Szeemann, *Plato of Humankind*, 49th Venice Biennale
Photo: Borut Krajnc
Courtesy of the artist

Tanja Ostojić, *I'll Be Your Angel*, 2001, četvorodnevni performans sa Haraldom Zemanom, „Plato čovečanstva”, 49. Venecijansko bijenale
Fotografija: Borut Krajnc
Ljubaznošću umetnice

I was grateful that the parents of my boyfriend at the time understood this project, as they escaped from Czechoslovakia to Austria in '69 and had their own interesting migration story. And so, when they figured out about my work, they told me their story. With my own family, they needed some years to catch up, so to speak. As they were informed that I married for papers in the frame of my project, my father was shocked—he said to me: "You didn't even ask for my permission to marry," and I laughed...

L.M.: This project has been widely discussed because it directly critiques EU restrictions on migration, which then subsequently causes Eastern European women to search for alternative means of entry into the EU, such as marriage.

T.O.: Yes, I wanted to address the so-called Fortress Europe biopolitics, violence of the borders existence, restrictions of the access to the citizens rights and in particular fragility of gender in the context of migration. The frame of this project was emancipatory for me regarding the segregation of my passport, that didn't allow me to move without a visa. Instead, I chose the husband, I chose the method, I chose the rules, and I financed the project. Initially, my intention was not to marry, I just posted an ad as a political statement, but after a while, my correspondence went in another direction. At a certain point, I had an offer to marry a German man, a fellow artist

actually, K.G. and I thought it would be good to continue my research from another perspective, on another stage. I've let the project develop in that direction, so to say, and during this process, I made decisions.

L.M.: In her book, *Performing the East* (2013), and in a recent talk with you in the *Director's Cut at the University of Aberdeen*, Amy Bryzgel calls such negotiation "massaging of the law" – could you discuss your process in working within and outside of established paradigms?

T.O.: Indeed, in the frame of my work I thought it was very important to question certain wildly accepted societal norms and discriminatory laws. When I look, for example, how my child is taught in school, I have impression that especially Germans are very strict about rules and "the law." Everything seems to be prescribed somehow, and the one who is prescribing is in the position of power. I got an impression that I wasn't brought up like that, nor do I think it's a healthy way for a person to develop critical thinking skills and an internal feeling of right and wrong. I believe in humanity – it's no law or church that prescribes my opinion. So, if the law protects an un-human treatment of people or nature, or systematically discriminates against certain groups, I can't respect that authority. Hannah Arendt analyzes the concept of "naked life" – in the context of the Third Reich that also "had the law," right? But there, as we know, certain

populations were inhumanely "out-lawed." Now-a-days we have a discrepancy between the high standards of improvement of citizens rights, while on the other hand, large populations have been illegalized and stripped of their political and human rights. Especially women and children. We notice a similar bipolarity between strict taxation regimes on one side and tax havens on the other. Look at workers' rights being protected by syndicates in developed countries and the severe exploitation of workers in outsourced production zones... We have to change laws and policies if they aren't right, whether gender rights or asylum seekers' rights. It's wrong to exclude people from access to human rights. Therefore, I believe we should not take laws for granted, we need to question them. This is one of the responsibilities of intellectuals, to question the law. If not, the law is just upheld by the position of power, then we risk being manipulated.

L.M.: Is it the artist's responsibility to explain this human moral compass?

T.O.: I don't think artists in general necessarily are responsible, because an average artist works from a place of privilege. Most of the art world is concerned with hyper-production, investments, money laundering, entertainment, and consumption, right? So the contemporary art system is in a way a product -- a child of the economic injustice. While some other artists work in low, or no-budget



contexts. We have that privilege, in any case, to express ourselves creatively and to speak to the public. But it is difficult at the same time when we speak for those who don't have a political voice, do not have a right to vote, and do not have an access to media, etc... For example, in *The Open Studio of New Belgrade Chronicle*, a short TV series that I made in Belgrade around 2004, the idea was to give the access to media to the alternative communities in Belgrade. The media talks about those populations in derogative and humiliating ways, so my idea was to advocate media correction in this case.

L.M.: Another of your well-known works, *After Courbet/ L'origine du monde* (2004), features a cropped shot of your panties with a prominent EU-flag design, and gained ex-

*After Courbet /
L'origine du monde*
Billboard in Vienna, 2005
Photo: Ursula Mayer

tensive media attention because of its association with the exploited Eastern European female body, social norms, and political representation. This image held immense political currency as it stimulated debate – do you think that images still have this power in global contemporary society?

T.O.: One can always talk about images, especially images of violence. People look at these images and are shocked at first, but then they get used to them. We live in a time of overflow and over-consumption of images. Images alone don't have that much power anymore in my opinion. I was debating about this on a panel discussion with Erich Lessing, a historical Magnum photographer of the Post World War II Europe. We debated about that in the frame of a joint exhibition that was interestingly conceived (*Europe - In Between Document and Fiction* was a traveling exhibition by Erste Foundation, curated by Dr. M.Grzinic and W.Seidl, and presented in 2010 and 2011 in a number of venues in Austria, Croatia, Czech Republic, Serbia, and Romania). Curators had chosen his black & white photos of the working class in Yugoslavia and from the Hungarian Revolution, and a number of contemporary artists (not photographers!) from the region of South Eastern Europe dealing with historical and contemporary political realities. Mr. Lessing stated in the discussion that he would never add any comments to the images. It seemed that he was also not open to the contemporary art present-

ed in the show either. His perspective was an old-school perspective that the photography is the truth. For my part, I consciously decided to take part in that show with a research project, without using the medium of photography. My project referenced one of his photographs that was on display and that was showing Jovanka Broz, the former first lady of the life long SFRY President Tito, accompanied by Nikita Khrushchev (the USSR's leader at the time) in the very tense historical moment of 1955 when the two countries made their first difficult step of reconciliation after the split in 1948.

So my project *The Case of Comrade Jovanka Broz* was based on research. Jovanka Broz lived over twenty years of her life in Belgrade as *Sans Papier* basically, after she was isolated without a court process. I couldn't find any written documents regarding this famous political case in the archives of Yugoslavia, Serbia, or Tito's archive because they were top secret and censored. Nor was she ready to talk about it at the time. So after more research, I produced a list of questions for the former first lady of Yugoslavia that shed light on the case and I exhibited those questions along with the enlarged "official document" signed by the head of the Communist Party of SFRY (that I had to fake). So I was juxtaposing this idea of reality, or the way I was seeing the truth, to the powerful image of this historical photography. The conclusion might be that sometimes images themselves aren't enough.

In terms of *After Courbet* (2004), the image alone was provocative and still is. It also references a lot of art history – Courbet as an artist, was banned from shows and was even imprisoned for his political work at one point. So these references function with this image – but the image alone, I doubt it would work in this complexity without the political and art historical contexts.

With this photo I wanted to reference the biopolitics that regulate who can and can't enter the EU, etc. It also brings up the immigration policy that checks the warmth of the bed sheets in marriages between EU and non-EU partners, etc. It is also interesting to look at it in relation to this most recently defined classification on "good" and "bad refugees", etc.

L.M.: Such negotiation or "massaging of the law" also involved a "de-territorialization", a "becoming other", or a sense of "post-identity" within your own identity (in a Deleuzian sense) did this take on new meaning as your practice extended from early works which focused on your own body, to those bodies of others? And what is the role of empathy within such resistance?

T.O.: That's right, with the *Crossing Borders* series, I personally experienced what it's like to be on the non-desired list, by trying out and applying, using all the strategies that migrants have been forced to develop and use for decades in order to cross borders. And it

was precious that I could speak through my art practice, from my own position. I wanted that personal experience to reach people in a way that they could identify with me and the troubles I went through, and detect the mechanisms of exclusion of the EU and Schengen border regimes that affect people's lives. On the other hand, coming from the European continent, I could not speak about how it is for people of different races or people from difficult social backgrounds, or how it is to cross the Mediterranean – and so, in the later projects such as *Sans Papiers*, *Naked Life 1-4*, and *Misplaced Women? / Missplaced Women?*, I researched these types of cases. I wanted to express my empathy and solidarity with them.

L.M.: Could you discuss your most current project *Misplaced Women? / Missplaced Women?* (2009-2015), which involves performances where women to carry packed suitcases in public spaces and repeatedly pause to pack and unpack as they move through the space, among other discussions and workshops. Could you explain the relationship between this piece and the ethics of migration and the specific female iterations of this project?

T.O.: *Misplaced Women? / Missplaced Women?* is an art project that consists of performances, performance series, workshops and delegated performances, ongoing since 2009, including contributions by international artists, students and people from diverse backgrounds. Within this project we embody

...I wanted to address the so-called Fortress Europe biopolitics, violence of the borders existence, restrictions of the access to the citizens rights and in particular fragility of gender in the context of migration.

We live in a time of overflow and over-consumption of images.

and enact some of everyday life activity that signifies a displacement as common to transients, migrants, war and disaster refugees, and itinerant artists travelling the world to earn their living. Those performances are continuing themes of migration, desired mobility, relations of power and vulnerability in regards to the mobile, and the female body as in numerous previous works of mine.

Participants are invited to perform *Misplaced Women? / Missplaced Women?* and to share their experiences on the web blog and during public discussions. Locations for performances that I suggested include migration specific places: train stations, airports, borders, underground, police stations, refugee camps, specific parks, prisons, etc. Contributions are posted in the form of images, notes, stories or videos to the projects blog: <https://misplacedwomen.wordpress.com/>.

While contributing to one of the group performances or a performance of her own, a participant gets the opportunity to develop sensibilities for related issues and processes, and that's the point where the important questions begin to get asked. The results of the workshops are not as important as the processes that are being documented, archived, and written about by most of the participants. Sometimes, very valuable contributions occur, such as the "coming out" by Marta Nitcka Barche of Polish origin, doctoral student from the University of Aberdeen who spent three weeks in a regular prison in the USA several years earlier because her visa expired. She wrote about humiliation and shame she

experienced in regard to this administrative problem, that has been dealt with while she was handcuffed and ankle-cuffed. *Marta's story* has been archived in the section *Stories* of the project blog.

L.M.: Do you see the nature of your performance work as being sustainable?

T.O.: Well it depends on the context I think. Ideally I would be grateful to get involved in a longer-term project that is financed and as well in educational projects with other people. Then something really sustainable could be built up.

So far, with my art and cultural activism praxis, I am trying to add to knowledge and to provoke sensitivity in the cultural sphere, about the issues that are usually dealt with in the world of advocacy. My art practice is referential in the field of theory, so to say, as sociologists use it sometimes as an example. I think it is only when those three fields -- theory, art, and activism -- start to truly exchange and establish joint platforms that one can expect some progress with the changes in actual politics, and within the lives of the people that are affected.

L.M.: How do your works function or perhaps resist functioning within an art institution?

T.O.: Well, when I am invited to exhibit or to perform in a museum context, or when I have a rare opportunity that my work be-



comes a part of important museum collection, it functions pretty well I have to say. Performance art, feminist art, and geographies I come from are extremely marginalised, and opportunities are rather rare and under-financed. My work is somehow hard to classify as I show up with unexpected mediums and modes of work.

On the other hand, I have no other choice than to cope with the consequences of my non-compromising work, so to say, and sometimes it is difficult to cope with existentially. For example, the result of performing *I'll be Your Angel*, at the 49th Venice Biennale (2001) was to be blacklisted because I enacted an institutional critique and a critique of the curatorial position of power...

Looking for a Husband with EU Passport
Participatory web project and combined media installation, Kunstpavillon Innsbruck, 2008
Photo: Rupert Larl

L.M.: What are you working on currently?

T.O.: Currently I'm continuing to develop *Lexicon of Tanja Ostojić* that has been ongoing since 2011 as an interdisciplinary, participatory research project using on-line social media networks as well as collaborations with women who share the same first name and family name with me. Via personalized sociological research and direct social and creative exchange, I created a map that documents how approximately 30 project participants - 30 Tanja Ostojićs - have been migrating, and I asked them what identity issues, gender issues, and labor conditions concerned them. Some of the project files will be published along with the favourite recipes of the name sisters, as *Lexicon of Tanja Ostojić* - a book currently in preparation. Since 2012, a number of meetings, workshops, and Tanja Ostojić Conventions have been developed internationally together with the women participating in the project, such as: *Zwei Namensschwwestern von Tanja Ostojić* -- a talk show - moderated by Dr. Suzana Milevska in HKW, Berlin 10.4.2013, and a creative workshop with Tanja Ostojić in TERRA (international sculpture symposium in clay) Kikinda, Serbia, July 2013. In 2016 and 2017 there are going to be a couple of creative workshops that each involve a number of name-sisters working on a joint documentary embroidery art project. Those workshops give those women of different generations, different nationalities, and different social backgrounds the possibility to travel, to speak with one another, and to be creative.

Another project that I actively continue to work on is the *Naked Life*. It's a series of performances, video performances, and video installations based on research of documentary files, and has been ongoing since 2004. The structure of the performances involves many layers of reading about individual cases that are each followed by a layer of my own clothes that I strip from my body, remaining at the end naked and vulnerable as "Naked Life."

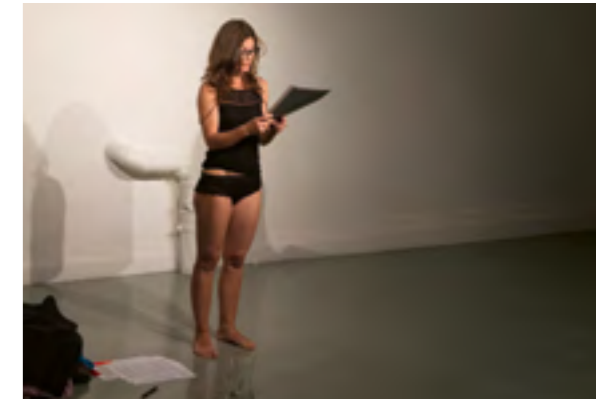
Naked Life 1 was built on my expressions of solidarity with the deportations of Roma people from Germany to Serbia, Montenegro, Kosovo, and Romania. *Naked Life 2* revealed the full spectrum of Roma racisms across Europe -- from institutional racisms on the highest level to racially motivated serial killings in contemporary Hungary. It has been performed at the UNESCO Office in Venice in the frame of the Roma Pavilion of the Venice Biennale 2011.

Naked Life 4, a 90 minutes long striping lecture performance at Live Action, Göteborg has included, for example: - just to mentions some of them - stories of two Roma girls holocaust survivors who made it to Sweden on white buses after WW2, cases regarding five centuries long systematic segregation of Roma in Sweden, systematic sterilisation of over 60,000 Scandinavian Romani women operated in Sweden against there will or knowledge between 1935 and 1976, deportations of Balkan Roma from the 1990-es on... Over 4000 Romani people, including over 1000 children born in the

21st century, that have been illegally registered in a contemporary racist database catalogue maintained by Swedish Police... They are on the list for one reason only: being born in Romany families.

For *Naked Life 5* will be performed on March 5, 2016 in Kampnagel theatre in Hamburg will involve my current research regarding the Balkan Roma who are in constant danger of deportation from Germany to the Balkan countries that have been declared safe countries by German government, but in reality they are not safe for those ethnic groups.

The *Naked Life 6*, will take place in the Society of Advocates Hall Aberdeen Scotland, UK, on March 12 2016, in its sixth iteration, looks at lives of Scottish, Irish and British Roma, Gypsies and Travellers, asking: how is it possible that in contemporary Europe certain ethnic groups are constantly exposed and stripped off their political, social, and human rights? Following on from the performance, a discussion with invited guest including representatives from local minorities, NGO's, representatives of local government, intends to establish dialogues with the audience, to initiate activism, solidarity and healing. Polish Roma performer based in Glasgow, Sonia Michalezwic, acts as a respondent, sharing her personal experiences of the issues raised in conversation and by the performance of mine, with the audience and invited guests.



Tanja Ostojić, *Naked Life 4*, 90-minute lecture performance on 700 years of systematic discrimination of Roma and Sinti in Sweden, performed at Live Action 10, Göteborg, Sweden, 2015
Photo: Christian Berven

Tanja Ostojić, *Naked Life 4*, devedesetominutni predavački performans o 700 godina dugoj sistenskoj diskriminaciji pripadnika Roma i Sinti populacije u Švedskoj, izveden na „Live Action 10“, Geteborg, Švedska, 2015.
Fotografija: Kristijan Berven



■ Lorel Meklahlin

Sloboda prelaska granica

7. septembar 2015.

Dela Timee Anite Oravec odlikuje zabrinutost za politiku geografije i realnost migracija.

Kustos i istraživač, stipendista Slot fondacije, Lorel Meklahlin, razgovarala je sa Oravecovom o mogućnostima prelaznja političkih i ideoloških granica, i njenom sopstvenom moralnom imperativu da saoseća i podrži druge migrante. Obeleženi njenim mađarskim indentitetom, radovi joj preispituju program EU koji se bavi uključivanjem i isključivanjem, i ljudskom potrebom da se istraži „negde drugde”. Ljubaznošću Slot fondacije i autora, imamo zadovoljstvo da razgovor objavimo u ovom katalogu.

L: Zanima me transgresijski aspekt vaše prakse u odnosu na migraciju, tj. činjenica da ste morali da falsifikujete dokumenta i lažete. Na koji način je to oblikovalo Vaš migrantski identitet i uticalo na Vašu umetničku praksu?

T: Da, svaki put kada sam odlazila u drugu zemlju, nosila sam sa sobom taj krst. Morala sam da zarađujem da bih preživela. U Austriji, na primer, nisam imala ni boravišnu ni radnu dozvolu, tako da sam i jedno i drugo činila ilegalno. Svakodnevno sam bila u stanju paranoje. Da biste dobili vizu, bili su vam potrebni papiri i određena suma novca na računu u

banci (suma koja bi trebalo da pokrije troškove života za godinu dana; iznos jednak ceni stana kojih roditelja u Mađarskoj). Nisam mogla da podnesem zahtev za radnu dozvolu, dok sam bila redovni student, jer je to bilo zabranjeno. Dve godine sam živela i radila na crno. Morala sam, iako je bilo veoma rizično. O tome sam govorila u svom radu iz 2009. godine, videu *Kosmopolita*. Mađarska je postala članica EU 2004. godine, ali nismo odmah imali pravo da boravimo u Zapadnoj Evropi. Nismo imali ista prava kao drugi građani zemalja EU. U to vreme bila sam u Italiji, i kao italijanski student dobila sam nagradu da radim istraživanje u Berlinu. Da bih dobijala mesečnu stipendiju u Nemačkoj, morala sam da imam italijanski bankovni račun, a za to sam opet morala da imam prebivalište u Italiji. Takođe mi je trebalo i zdravstveno osiguranje koje bi bilo validno u EU. Pošto sam bila pri kraju studija u Italiji, nije mi više važilo staro osiguranje, a da bih se ponovo osigurala, morala sam da platim nove takse. Jedino rešenje, bar kako sam ja mislila, bilo je da izvadim EU osiguranje u Mađarskoj. Međutim, da bih to uradila, bilo je neophodno da imam prebivalište u Budimpešti. Ali da imam u isto vreme prebivalište i u Budimpešti i u Veneciji, bilo je protivzakonito! Rekli su mi da moram da se odlučim gde želim da živim. Dakle, preostalo mi je samo da lažem i da kažem vlastima da živim u Budimpešti. O svom životu u Italiji nisam izustila ni reč.

U *Kosmopoliti* objašnjavam sve ove kontradiktorne nedaće kroz koje sam prošla dok sam bila na rezidencijalnim programima. Naravno da sam svesna rizika od iznošenja svega ovoga u svom video-radu, ali sam zaista želela da ukažem na činjenicu da EU nije prava UNIJA (možda samo u ekonomskom smislu), bar ne za one ljude koji žele da se slobodno kreću i žive po svim zemljama EU.

L: Vaš rad *Kamp „Evropa“* iz 2014. bavi se razvijanjem bliskih veza u okviru zajednice afričkih imigranata – šta ste zapazili i kako ste na to odreagovali u svojoj umetničkoj praksi?

T: Za delo *Kamp „Evropa“* inspirisalo me je posmatranje imigranata iz Afrike koji žive usred Krocberga u šatorima. Tu su počeli da kampuju u znak protesta protiv zakona koji im ograničava kretanje po Nemačkoj izvan kruga od 50 km od mesta koje im je dodeljeno. Takođe su se zalagali za pravo da ostanu u Nemačkoj da rade i žive, i odupirali su se deportaciji. Ali stvari se nisu menjale i oni su tamo ostali godinu i po dana. Stanovnici iz tog dela Berlina su ih podržavali, ali su ih terali i napadali neonacisti.

Mnogi od njih stigli su u Italiju preko Lampeduze, gde su od italijanske Vlade dobili po 200 evra da *napuste* zemlju. Odatle su stigli u Nemačku. Međutim, pošto su u EU ušli preko Italije, nisu mogli da traže izbeglički status u Nemačkoj. Tražili su mogućnost da vode

normalan život kao i svi drugi. Posle jednogodišnjeg protesta, sve što su dobili bio je privremeni smeštaj. Dakle, zapravo ništa nije rešeno, ništa se nije promenilo. Poznavala sam ih dve godine i ponekad bih im nešto pomogla i odnela hranu. Čak sam snimila i video u kom su mnogi učestvovali, ali ga na kraju nikada nisam prikazala. Zamisao je bila da se pokaže koliko je teško dobiti nemačku vizu kada se ne zna jezik. Istraživala sam nemačke zakone koji se tiču statusa političkih izbeglica. Dala sam im taj tekst i tražila da mi ga pročitaju u kameru. Na kraju je izgledalo gotovo komično – uglavnom zbog toga što su se i oni sami smejali. Video nisam prikazala jer mi nije bila namera da ih ismejem. Možda će mi jednog dana izgledati drugačije, ali tada sam smatrala da ne bi bilo u redu da ga objavim. Želela sam da prikazem njihove nedaće, ali su one bile daleko ozbiljnije nego što sam ikada pomislila.

L: Kako bi se mogli rešiti problemi migranata o kojima govorite? Da li smatrate da rešavanje treba da započne na kulturnom ili političkom nivou?

T: To je veoma značajna tema. U Nemačkoj, i u mojoj zemlji, Mađarskoj, postoji mnogo problema. Evo, na primer, aktuelna mađarska Vlada upravo je podigla ogroman zid na granici između Mađarske i Srbije kako bi sprečila ulazak migranata. Nešto što se dešava tako brzo nakon rušenja Berlinskog zida, u čemu su učestvovali i Mađari. Tada su, 1989. godine, Austrija i Mađarska otvorile svoje gra-



nice Istočnim Nemcima. Zato stvarno ne mogu da poverujem u ovo što se sada dešava! To je bruka! Mađarska desnica se verovatno plaši nepoznatog. Dugi niz godina bivše komunističke zemlje bile su izolovane od ostatka sveta i nikada se nisu suočavale s problemom migracije. Zašto bi iko pozeleo da dođe u Mađarsku? I sami Mađari su želeli da odu iz zemlje. Sve ovo je za Mađare nešto novo, i ljudima će biti potrebno vreme da se priviknu na nove okolnosti. Jedino što bi moglo da zaustavi ovu glupu mržnju jeste izgrađivanje ličnih veza, koje bi sve promenile. Neophodna je empatija. Verovatno svako ima neko rešenje kako da se

Timea Anita Oravecz
Camping Europa
Fotografija: Balint Meggyesi



Timea Anita Oravec
Time Lost,
 Series III, 2008.

zaustavi migracija, ali neke zemlje Evropske unije i neke druge kapitalističke zemlje sveta već stotinama godina eksploatišu mesta poput Afrike. Te zemlje EU trebalo bi da na sebe preuzmu obavezu da pomognu ovim ljudima.

Ulaganja u budućnost Afrike i pospešivanje ekonomskog napretka dalo bi ljudima nadu u mogućnost ostanka. Međutim, to verovatno niko neće učiniti, budući da je suprotno njihovim ekonomskim interesima.

L: Imajući u vidu ove birokratske borbe sa migracijom, kakva je bila reakcija na Vaše delo *Izgubljeno vreme*, u kome ste svoj pasoš prikazali u formi bilborda, 2008. godine?

T: U poslednjih nekoliko godina Mađarska je postala tranzitna zemlja; ljudi dođu ovde jer smo deo Evropske unije, da bi se potom zapuili dalje. Pre nije bilo tako. Imala sam jedan projekat zajedno sa srpskom umetnicom Katarinom Šević. Bavile smo se sličnim temama, a da to nismo ni znale. Moj rad zasnivao se na iskustvima Mađarice koja je godinama žive-la u inostranstvu, a njen na životu strankinje u Budimpešti upravo od onog trenutka kada sam se ja odselila. Izložba se zvala *Packing Case* (2006) i u to vreme nijedan drugi mađarski umetnik nije se bavio temom imigracije. Na bilbordu je bila prikazana ogromna viza. To je takođe bio moj pokušaj da prikažem nešto što nije bilo vezano za Budimpeštu. Sada, međutim, sa ogromnim brojem imigranata u Evropi, to je nešto s čime se hitno moramo suočiti. Ličnu vizu takođe sam prikazala na bilbordu, 2014. godine, u okviru jednog drugog projekta.

L: Vaše bavljenje migracijom je svakako pod uticajem Vašeg mađarskog identiteta. Da li biste nam objasnili svoj osećaj nacionalnog identiteta koji istražujete u delu *Socreality*, 2003?

T: *Socreality* je jedno od mojih ranijih dela, ali je kasnije postao naziv mog diplomskog rada na Akademiji likovne umetnosti u Vene-

ciji. Video je napravljen korišćenjem motiva zapadnjačkih rijaliti emisija; međutim, moj rijaliti šou ironično je smešten u osamdesete i devedesete godine u Mađarskoj. Želela sam da prikažem svakodnevni život u vreme komunizma, da pokažem stvarni život ljudi pod socijalističkim režimom. Ideja da to uradim rodila se kada sam živela u Austriji, Španiji i Italiji, gde su me često pitali kako je to bilo u ono doba. Ljudi rođeni u zapadnjačkim uslovima mislili su da je socijalizam nešto dobro (posebno u Italiji, gde se komunizam borio protiv fašizma); neretko su mislili da je socijalizam super romantičan, da je divno što svi imaju jednake mogućnosti. Uvek bih im odgovarala – da, svi su bili (manje-više) jednaki, ali su zato i svi bili siromašni. Video je prikazan u mnogim mestima, a bio je jedan od mojih najranijih radova. Poslužila sam se snimcima iz dnevnih vesti i propagandističkim filmovima iz mađarskog arhiva. To su bili filmski zapisi o tome kako „dobri komunisti” treba da žive. Prikazane su srećne porodice koje žive u višespratnicama; srećni pioniri u školi. Prikazala sam laž koju je trebalo da želimo. U te arhivske snimke ubacivala sam svoje slike iz detinjstva. Shvatila sam da je život moje porodice savršeno odgovarao modelu tipične socijalističke porodice, čega pre toga uopšte nisam bila svesna.

L: Kritikujuete birokratiju EU i protivrečnosti samih zakona, a pomenuli ste i da, pre svega, želite da se oslobodite zavisnosti od nacionalizma. Da li sebe vidite kao nomada? Da li je to neki vid utopije?

T: Mi smo naizgled slobodni, ali zapravo nismo. Ja sam intelektualni nomad i otkad sam 1998. godine otišla iz Mađarske, živela sam u pet zemalja. Cela moja generacija ima tu tendenciju da se kreće, naročito umetnici. To je zaista nešto posebno tipično za moju generaciju. Moji roditelji to nisu mogli, ali naša generacija može „slobodno” da ode da bi radila i živela. U isto vreme, propisi nisu bili fleksibilni prema ovoj ideji u EU.

L: Vaša praksa blisko se upušta u diskurs migratorne estetike – spajate lokalno i globalno u okviru jednog umetničkog formata. Kako je došlo do ove ideje?

T: U čitavom svom opusu ja tragam za slobodom i toga sam potpuno svesna. Eto, kada sam pre dve godine dobila prvi ugovor o zakupu stana u kome sada živim – to je bilo prvi put da posle šesnaest godina lutanja po Evropi i Americi imam nešto za stalno. Uz taj stan ide brdo papira i računa – za gas, vodu, telefon, internet i tome slično, tako da ponekad prosto poželim da pobeegnem. Kao što u svojim kolažima pokušavam da pobeegnem od realnosti sa željom da se nađem na nekom drugom mestu. Silna želja za odlaskom je istočnoevropska, ali i instinkt u globalizaciji. Tako možemo da

pobeegnemo pred traumama i siromaštvom. A sada osećam potrebu da pobeegnem od svakodnevice i birokratije, što moj život čini još komplikovanijim. Želim da budem izvan materijalnog sveta i izvan potrošačkog društva onoliko koliko to ovo doba dozvoljava.

L: Da li svoj rad vidite kao neku vrstu terapije, ili eskapizma?

T: Kao dete slušala sam priče o nomadima i priče o katoličkim hodočašćima, ali me to nije posebno interesovalo sve do 2009, kada sam otišla na odmor u Španiju. Pridružila sam se jednom hodočasničkom putovanju koje je bilo nečiji projekat i to iz puke radoznalosti da li ću i sama na kraju puta postati katolički vernik. Tokom tih mesec dana prepešačila sam 800 km širom cele Španije i sve vreme razmišljala o istoriji starih Mađara i njihovoj nomadskoj prošlosti. Na neki način sam sebe i pre videla kao intelektualnog nomada, ali sam godinama bila fokusirana samo na fizički prelazak granica. Od tada naovamo, istražujem šamanizam, drevno verovanje nomadskih naroda koji su se slobodno kretali po paralelnim svetovima i nepoznatim dimenzijama koje danas zovemo „izmišljenim putovanjima”. Nekako mislim da bi takva putovanja bila rešenje za savremenog čoveka u njegovom svakodnevnom materijalnom životu, te da bi mu to dalo neku vrstu slobode ili bar nešto u šta može da veruje.

Kao umetnik, oduvek sam želela da uradim nešto korisno, da ukažem na probleme. U

početku sam radila na sopstvenom iskustvu, ali sam onda poželela da pomognem i drugima. Tako sam počela da radim sa imigrantskim grupama. Kritikovala sam materijalni svet i konzumerizam, jer sam živela skromno i bez luksuza, i uvek razmišljala o jednostavnom nomadskom životu. Sve te ideje sam objedinila i shvatila da želim da budem neka vrsta vodiča za druge imigrante.

L: Da li možete da nam kažete nešto o relacijskoj ideji vodilji u delu *Transparent Rooms*, iz 2010, koje se bavi ruskim i vijetnamskim zajednicama u Marcanu, u Berlinu?

T: Da, dobila sam stipendiju nemačke službe za akademsku razmenu (DAAD) u Berlinu 2008. godine i želela sam da radim sa ljudima koji žive u predgrađima sličnim onom u Budimpešti u kom sam odrasla.

To istočnonemačko predgrađe – okrug po imenu Marcan – bilo je najveći socijalistički stambeni projekat za vreme Demokratske Republike Nemačke tokom '80-ih godina, i bio je neka vrsta uzora modernog komunističkog života. Komunistička propaganda se njime dičila, pokazujući moć Istočne Nemačke. Kada su se 1989. godine granice otvorile, ljudi su se smesta iz Istočne Nemačke preselili na Zapad. U Berlinu je hiljade stanova ostalo prazno. Kada su došli prvi imigranti, mahom iz bivšeg Sovjetskog Saveza i Vijetnama, smestili su ih u privremeni boravak u Marcan. A i po dobijanju papira, oni su ostali da žive tamo. Vijet-

namski imigranti počeli su da pristižu još za vreme DDR-a kao radnici na privremenoj razmeni između DDR-a i Socijalističke Republike Vijetnama (kao i drugih socijalističkih zemalja). Prvobitno su mogli da ostanu pet godina. Ali zbog krajnje bede koja je ostala posle vijetnamskog rata, nisu želeli da se vrate u domovinu po isteku ugovora na pet godina. Činili su sve kako bi po svaku cenu ostali u Nemačkoj. Upoznala sam neke od tih žena koje su ostale kada sam odlazila u obilazak lokalne mesne zajednice koja se zove „Kontejner” i koja je godinama bila mesto okupljanja i drugi dom ljudima iz kraja. Najčešće su dolazile Vijetnamke i Ruskinje, ali i Nemice. Počela sam da pravim video-zapise o aktivnostima kojima su se bavile u okviru programa mesne zajednice – o kuvanju, umetničkoj laboratoriji, radionici za obradu drveta.

Direktorku opštinske galerije u tom okrugu upoznala sam 2009. godine i ona mi je ponudila da napravim samostalnu izložbu 2010. godine. U istom periodu, Gradsko veće okruga Marcan donosi odluku da zatvori „Kontejner”. Po njegovom zatvaranju, ja sam odlučila da iskoristim deo izložbenog prostora u „Galeriji M” kako bih ljudima iz „Kontejnera” dala novi prostor da nastave sa aktivnostima kojima su se prethodno bavili. Nameravala sam da naglasim transparentnost zgrade „Galerije M”, da je pretvorim u „transparentno” sastajalište i da aktivnost ove zajednice učinim što vidlji-

vijom. Želela sam da stanovnicima ovog kraja podignem svest o situaciji u zajednici i da im pružim priliku da se aktivno uključe. Pored izložbe, organizovala sam i radionice sa ženama različitih nacionalnosti, koje su za cilj imale pronalaženje univerzalnog jezika posvećenosti, strpljenja i tolerancije, a sve to uz pomoć umetnosti kao medija za iznošenje priča iz stvarnog života.

Projekat je bio zamišljen u tri dela, koji bi se odnosili na ideje budućnosti, sadašnjosti i prošlosti.

Radionice i druge aktivnosti predstavljale su trenutke sadašnjosti. Soba u kojoj smo izvodili radionice bila je spolja providna, što je izražavalo ideju budućih potencijala kulturne interakcije. Ja sam, u isto vreme, želela da prikažem i prošlost „Kontejnera” tako što sam stvorila dijalog sa prostorom „Galerije M” putem niza velikih fotografija postavljenih na zidove Galerije kako bi posvedočile o praznim prostorijama „Kontejnera” posle zatvaranja. Drugu seriju činile su manje fotografije sa predstavljanim manjim oznakama – ogrebotinama, znakovima i tragovima – ostavljenim kao baština „duha” ovih žena u prostoru „Kontejnera”.

Ove Vijetnamke i Ruskinje došle su u Berlin misleći da je Nemačka zemlja iz snova – paradoksalno, budući da je u Berlinu bilo mnogo neonacističkog nasilja u okrugu Marcan. Ali njima je, posle ekstremnog siromaštva iz kog

su došle, Berlin i dalje izgledao kao raj (čak i s onim sivim zgradama). I sve te žene, Vijetnamke, Ruskinje i Nemice su između sebe prisno razgovarale, našavši neku vrstu raja u tom sastajalištu gde su svi radili zajedno – za zajedničku budućnost.

Oduvek sam želela da radim sa imigrantskim zajednicama, ali nikad nisam ni pomislila da ih iskoristim. Neki umetnici koje sam upoznala možda ne razumeju složenost situacije, ili jednostavno, nisu pripremljeni na takvu vrstu bede. Ili, što je najgore, neki prosto žele da budu „u trendu” i da urade neke brze fotografije ili video-zapise osiromašenih ljudi u inostranstvu da bi ih skupo prodali u zapadnim zemljama. Ja petnaest godina radim sa imigrantima i oduvek stvaram dela koja mogu da im budu od pomoći.

L: Budući da društvo postepeno postaje sve mobilnije, da li mislite da će „transnacionalizam” promeniti društvo i da li on ima udela u Vašoj praksi?

T: Da. Mislim, ja sam Mađarica, ali sam mnogo godina živela u Italiji. Zbog toga se na neki način velikim delom osećam i Italijankom. Govorim italijanski, kuvam italijansku hranu i tamo imam mnogo prijatelja. Interesantno je da u jednom danu komuniciram na tri, ako ne i na četiri jezika. Stalno sam u kontaktu sa ljudima širom sveta. Ljudi imaju istorije i identitete i na drugim mestima.

L: Na kojim projektima trenutno radite i kako oni funkcionišu ili evoluiraju iz ideja o imigraciji u Vašem dosadašnjem radu?

Počela sam da se bavim istraživanjem ideje o odrastanju na nekom drugom mestu. Na primer, da sam odrasla u SAD umesto u socijalističkoj Mađarskoj, da li bih i dalje bila umetnica? Kakvu bih umetnost stvarala? Interesantno je misliti o tome kako bi bilo da nisam ovo što jesam. Ne znam da li ću biti tek neka druga „stvarna osoba” ili izmišljeni lik, ali bih u ovom projektu volela da lažiram svoju prošlost.

Možda ću zameniti identitete sa nekim, pa ih staviti u drugačije istorijske uslove i kontekste.

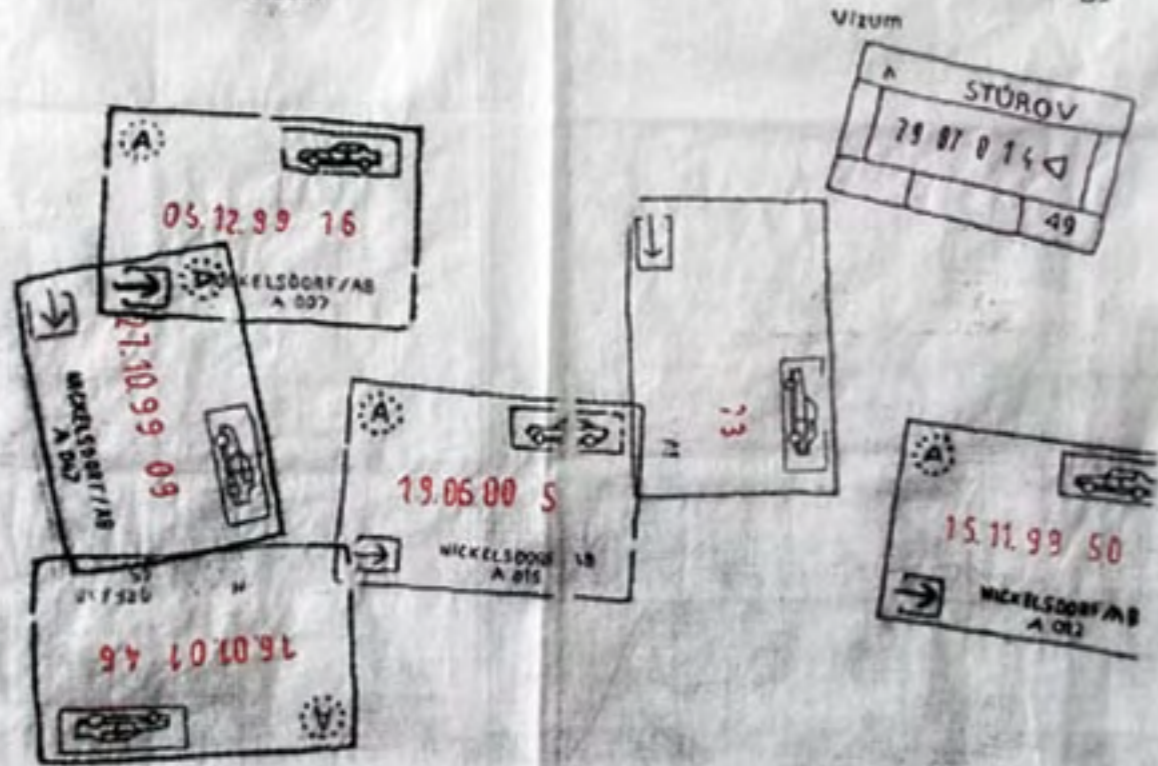
Lorel Meklahlin

Postdiplomac na Koledžu *Brin Mor*, na Odseku za istoriju umetnosti, sa posebnim interesovanjem za savremene umetničke prakse. Na Institutu za umetnost *Kortald* odbranila je master rad iz predmeta Globalni konceptualizam. Njena istraživanja i kustoska interesovanja ispituju preseke između feminističke umetnosti performansa, migracione estetike, formiranje identiteta u globalizovanim kontekstima, sa posebnim osvrtom na interakciju između politički motivisane umetnosti i njene sposobnosti da ideološki preobrazuje zajednice.

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Vizum

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■ Laurel McLaughlin

The Freedom of Moving through Borders

Sep 07, 2015

A concern for the politics of geography and the reality of migration informs the work of Timea Anita Oravecz. Slought Curatorial and Research Fellow Laurel McLaughlin spoke with Oravecz about the possibility of migrating across political and ideological borders, and her own moral imperative to empathize and support other migrants. Informed by her Hungarian identity, her work interrogates the agenda of the European Union as concerns inclusion and exclusion, and the human necessity to explore “elsewhere”. With the courtesy of Slought organisation and the author we are pleased to publish this interview in this Catalogue.

I’m interested in the transgressive aspect of your practice with migration, the fact that you had to forge documents and lie - how did this shape your identity as a migrant and affect your practice?

Yes, each time I went to another country I had this cross to bear. I needed to earn money in order to survive. In Austria for example, I didn’t have a permit to stay or work, so I had to do both illegally. Every day I was in a state of paranoia. In order to have the visa, you needed papers and a substantial amount of money in your bank account (which covers the whole cost of your life for one year; that amount

was the same as the cost of my parents' flat in Hungary). I couldn't even apply for a work permit while I was a full-time student because it was forbidden. For two years I lived and worked illegally. I had to and it was very risky.

In my three-channel video *Cosmopolitan*, the work from 2009, I talked about this. It was in 2004 when Hungary became an EU member, but we didn't have the right to stay in Western Europe immediately. We didn't have the same rights as the other citizens from EU countries.

At that time I was in Italy, and I won a prize to research in Berlin as an Italian student. To get my monthly scholarship in Germany I needed to have an Italian bank account and for that I had to have my home residency in Italy. I also needed health insurance that would be valid in the EU. At the end of my studies in Italy, I did not have health insurance anymore and it wasn't possible to get it without paying fees. So the only solution was to get an EU insurance card (I thought) from Hungary where it was possible to get it for payment; but for that I had to be resident in Budapest. But to be resident in Budapest and in Venice at the same time is illegal! They told me that I had to decide where I wanted to live. So the only solution was to lie and tell the authorities that I was living in Budapest. I never said a word about my life in Italy.

In *Cosmopolitan*, I explain these difficulties that contradicted each other during my residencies. For sure it is not without risk to declare all of this in my video work, but I wanted to point out that the EU is not a real UNION (maybe just in the economic way) but surely not for the people who want to move freely and live among the EU countries.

Your piece *Camping Europa* from 2014 involved developing close communal ties with migrants from Africa- what did you observe and how did your practice respond?

In my piece *Camping Europa*, I was inspired by observing the immigrants from Africa living in the middle of the Kreuzberg district in tents. They started camping there as a protest against the law that restricts their movement within Germany to a maximum of 50 km around their assigned zones. They also protested for their right to stay in Germany and to work, study, and resist deportation. But things did not change and they stayed there for one and a half years.

The district inhabitants supported them, but they were opposed and attacked by the Neo-Nazis.

Many of them arrived through Lampedusa in Italy, where they received two hundred Euro from the government in order to *leave* Italy. So then they came to Germany. But since they entered the EU in Italy they could not ask for refugee status in Germany. They just

wanted a normal life like everybody else. After one and half years of protesting they only got temporary housing. So actually nothing was solved, nothing changed. I knew them for two years and sometimes I helped them and bought them food. I even made a video with them and many people participated, but in the end I never showed it. The concept was to show the difficulty of getting a German visa when one doesn't know the language. I researched the German laws concerning political refugee status and I gave them this text and asked them to read it in front of the camera. But it was so difficult for them; they could not even begin to read the text. In the end, it seemed almost ridiculous - mostly because they also themselves would laugh about it. I decided not to show it because my intention was not to make a joke of them. Maybe one day I will see this video differently, but I thought that at the time, it would be not right to publish. It was my intention to show their difficulties, but it was much more extreme than even I thought.

What are some solutions to the questions that you raise about migration - do you think it begins on a cultural level or political level?

Yes, it's a very big topic. In Germany and in my country, Hungary, there are so many problems. The current Hungarian government just built a huge wall on the border between Hungary and Serbia to keep migrants out, for instance. It is happening so soon after the

Berlin Wall, which Hungarians helped to take down. In that time of 1989, Austria and Hungary opened their borders to East Germans. So I just can't believe this now. It's a shame! The right-wing in Hungary is probably afraid of the unknowns. For many years, all ex-communist countries were isolated from the rest of the world and never needed to deal with migration. Why would anybody want to come to Hungary? Hungarians themselves also wanted to leave. It is something totally new for Hungarians, and the people will need time to get used to it. The only thing that could help to solve this stupid hate is to create personal relationships, which would change everything. It's on a cultural level with empathy.

Probably everybody has a solution as to how stop the migration, but some of the countries from the EU and other capitalist countries around the world have exploited places like Africa for hundreds of years. These EU countries should consider it their responsibility to help these people. Investments in an African future, and helping their economies grow, would provide people with local hope. But this this is the opposite of their economic interests, so probably they won't do it.



Timea Anita Oravecz
Time Lost Billboard Project,
 2014

Given these bureaucratic struggles with migration, what was the reaction to your piece *Time Lost*, the piece showing your passport, when you installed it in billboard form (in 2008)?

Well Hungary has become a transitory land in the last few years, people come here as part of the EU in order to go somewhere else. But before, not so much. I had a show in 2006 with a Serbian artist Katarina Sevic and

we had similar themes in our work (without knowing it). My work was based on experiences as a Hungarian abroad for many years and hers focused on living in Budapest as a foreigner exactly from the same time when I left. It was called *Packing Case*, 2006 the exhibition, and in that time there weren't any other Hungarian artists working with issues of immigration. The billboard showed a huge personal visa on it. I also wanted to exhibit something that wasn't in the Budapest thematic. But now, with large amounts of immigrants arriving in Europe, it's something that we have to confront urgently. I also showed a huge personal visa on a billboard in 2014 as another project.

Your dealings with migration are influenced by your Hungarian identity - could you describe your national sense of identity, which you investigated in your piece *Socreality*, 2003?

Socreality was an earlier piece, and it later also became the title of my final thesis for the Academy of Fine Art in Venice. The video was made using the motif of Western "reality shows;" but ironically, my "reality show" was made in Hungary in the 80s and mid 90s. I wanted to show everyday life during communism, showing the real life of the people within the Socialistic Regime. I had this wish from when I used to live in Austria, Spain, and Italy when everyone asked me about those

times. The people born in a western context thought that socialism was something good (especially in Italy where communism was fighting back against fascism); people often thought that it was something super romantic, that it was nice that everyone had the same possibilities. I always told them that yes, everyone had the same (more or less), but everyone was also poor. The video was shown in many places, and it was one of my first works. I used recorded pieces from the TV daily news and propagandist films from the Hungarian film archive. They were films about how "good communist people" should live their lives. It shows happy families in block-houses; happy pioneers at the school. It showed a lie that we should've desired. I used those archival videos and inserted my personal childhood photos into them. I discovered that the life of my family perfectly corresponded to the model of a typical socialist family without realizing it before.

You critique the EU bureaucracy and contradictions implicit in the law, and you've mentioned that you ultimately want to be free of dependencies on nationalisms—do you see yourself as a nomad? Do you see this as a type of utopia?

It seems that we are free, but we are actually not free. I am an intellectual nomad and I left Hungary in 1998 and I've lived in five countries. It's generationally a tendency to

move around, especially for artists. It's something special about our generation. My parents couldn't do that, but our generation can "freely" leave to work and live. At the same time, regulations were inflexible with this idea in the EU.

Your practice intimately engages with the discourse of migratory aesthetics – a merger of the local and global within an artistic format. How did you begin to work with this idea?

In all my work I am looking for freedom and I am very conscious of this. Like when two years before I got my first contract to rent my flat where I live now – it was the first time that I had something permanent after sixteen years of moving around Europe and the US. With this flat, comes a lot of paperwork and contracts for electric, gas, water, telephone, internet and so on so sometimes I want to just run away. It's like my collages where I tried to escape from reality, and to wish to be somewhere else. The urge to leave is both Eastern European and also an instinct in globalization. So we can escape trauma and poverty. But now I feel the need to escape from the everyday existence of things and bureaucracy, which just makes my life more complicated. I wish to be out of the material world and out of consumer society as much as this age will allow.

Do you see your work as a type of healing, or escapism?

I heard all these things as a child about nomads and heard also about Catholic pilgrimages too, but I was never very interested until 2009 when I went for holiday in Spain. I joined a pilgrimage on someone else's project and I was curious if maybe I would become a believing Catholic at the end of the journey. During this month when I was walking 800 km crossing the whole of Spain, I thought a lot about the history of the ancient Hungarians and their nomadic past. I kind of thought of myself as an intellectual nomad also before, but for many years I just focused on the physical act of moving through the borders. From that time forward I also investigated shamanism, the ancient beliefs of the nomadic people who moved freely between parallel universes and unknown dimensions that today we call "imaginary journeys". I understand that maybe that kind of journey could be a solution for contemporary people in their everyday material lives – giving them a kind of freedom or just something to believe in.

As an artist, I always wanted to make something useful, pointing out problems. At the beginning I was working on my own experiences, but then I wanted to help others too. So I began working with immigrant groups. I was critical of material reality, consumerism, because I had lived without these luxuries and

I was thinking about the simple nomadic life. I put all these ideas together and I realized that I wanted to be a kind of guide for other immigrants.

Could you discuss the relational guiding element in your work *Transparent Rooms* from 2010 that engaged with Russian and Vietnamese communities in Marzahn, Berlin?

Yes, I got a DAAD scholarship in Berlin in 2008 and I wanted to work with the people living in a similar suburb and district to that of which I grew up in Budapest. This East German periphery district called Marzahn was the largest social housing project built during the DDR (Deutsche Demokratische Republik, or the German Democratic Republic) time of the 80s and it was a kind of exemplar of modern communist life. It was displayed proudly by the communistic propaganda, demonstrating the power of the DDR. After 1989 when the borders were opened, people immediately left from East Germany and went to the West. Thousands of flats were empty in Berlin; so when the first immigrants arrived, mostly from the former Soviet Union and from Vietnam, they settled in temporary residences such as Marzahn. They remained living there after they have got their papers as well. Vietnamese immigrants already started to arrive during the DDR time as temporary exchange workers between the DDR and the Socialist



Timea Anita Oravecz
*Transparent Rooms - nach
hause?*, 2010

Republic of Vietnam (and also other socialistic countries). Originally they could stay for five years. But because of the extreme poverty that the Vietnam War caused, they didn't want to return their homeland after their 5 years contract. They did everything in order to stay in Germany in any cost.

I met these women who stayed, when I used to visit the local community house called "Container", which was for many years a meeting point and a second home for the neighborhood residents. It was mostly frequented by Vietnamese, Russian, and also Germans

women. I started taking videos as documents of their activities during their community programs –cooking, art laboratory, wood workshops.

In 2009, I met the director of a municipal gallery in the district and she invited me for a solo show in 2010. During the same period, the Council of the District of Marzahn made decision to close the Kiezhaus Container. After Container closed down, I decided to use part of the exhibition space in Gallery M to give to the community of Container a new place to continue the activities previously held in the Kiezhaus. My intention was to emphasize the transparency of the Gallery M building, to turn it into a ‘transparent’ meeting point and give the activity of this local community as much visibility as possible. I aimed to raise the awareness of the inhabitants in the area about the communal situation and to provide them with an opportunity to get involved. Alongside the exhibition, I organized workshops with women of different nationalities, which sought to find a universal language of commitment, patience and tolerance, with art being the tool to recount stories of real life.

The project was conceived in three parts referring to the ideas of future, present and past. The workshops and the other activities represented moments of the present. The workshop room was visible from the outside, expressing the idea of the future potentialities for cultural interaction. At the same time,

I was interested in showing the past of Container by creating a dialogue with the space of Gallery M through a series of big photographs mounted on the walls of the gallery and documenting the empty rooms of Container after its closedown.

Another series of small photos featured small signs – scratches, marks, and traces – left as a legacy of the ‘spirit’ of these women in Container spaces. These Vietnamese and Russian women had come to Berlin thinking that Germany was a dreamland. It was a paradox because in Berlin there was a lot of Neo-Nazi violence in the district of Marzahn. But they still considered Berlin to be a paradise (even with these gray blockhouses) when they arrived from extreme poverty. And these women all communed together, Vietnamese, Russian, and German, and they found some sort of paradise in that meeting place where everybody worked together for a common future. I have always wanted to work with immigrant communities, but I’ve never wanted to use them. Some artists I have met maybe don’t understand the complexity of that situation or are just not prepared for that kind of misery. Or even worse, some just want to be “fashionable” and are take fast pictures and videos of impoverished people abroad to make money in western countries. I have worked with immigrants for fifteen years and I always wanted to make works that would help them.

With society gradually becoming more mobile, do you think that “Transnationalism” will change society and does it factor into your practice?

Yes, I mean I am Hungarian, but I used to live in Italy for so many years. A very big part of me is also Italian in a way. I speak the language, I can cook Italian foods and I have so many friends there. It’s a funny thing, that in one day I speak three languages, if not four. I have constant contact with people all over the world. People have histories and identities in other places.

What are your current projects and how do they work with or evolve from ideas concerning immigration in your previous work?

I am starting to research this idea about growing up in another place – for instance, if I grew up in the US instead of during socialism in Hungary. Would I be an artist? What kind of art would I make? It’s an interesting thing to think about – not being myself. I don’t know if I will be another “real person” or a fiction, but I would like to fake my past in this project. I may switch identities with someone, placing them in other contexts and histories.

Laurel McLaughlin

is a graduate student at *Bryn Mawr* College in the History of Art Department with a focus on Contemporary practice. She graduated from *The Courtauld Institute of Art’s* Masters program with Distinction in her course, Global Conceptualism. Her research and curatorial interests explore the intersections among feminist performance art, migratory aesthetics, identity formation in globalized contexts, with a focus on the interaction between politically motivated art and its ability to ideologically transform communities.



Timea Anita Oravec
Changing times, 2009

■ Nikola Dedić

Umetnost u uslovima periferanog kapitalizma

Ovogodišnji koncept Bijenala u Pančevu počiva na problemu preispitivanja (ne)postojanja lokalne umetničke scene, odnosno na problemu kretanja, emigracije umetnika kao 'stvaralaca', odnosno 'intelektualnih proizvođača', te uticaja internacionalnog tržišta na lokalne umetničke prilike. S tim u vezi, osnovni cilj ovog teksta jeste da ponudi skicu za neku buduću teoretizaciju pitanja: šta je ono specifično što određuje umetnost našeg vremena, odnosno, u čemu se uslovi u kojima ova umetnost nastaje razlikuju od uslova u kojima je nastajala umetnost pre deset, ili čak

dvadeset godina? Smatramo da je u ovoj analizi neophodno uzeti u obzir nekoliko faktora, najpre: a) pitanje specifičnosti društvenog uređenja unutar koga umetnost našeg vremena nastaje, a to je pitanje evolucije neoliberalne 'tranzicijske' države i njenih ideoloških aparata; b) problem oblika materijalnog rada, koji se tiče ekonomskih oblika proizvodnje na kojima počivaju podjednako savremena neoliberalna država, ali i umetnost, i c) pitanje vrednosti (u nedostatku boljeg termina nazovimo je 'estetskom') koju rad u domenu umetnosti podrazumeva ili implicira.

Dominantni ideološki metanarativ unutar koga su se razvijala postsocijalistička društva nakon pada Berlinskog zida i sloma komunističkog projekta bio je onaj o 'demokratskoj tranziciji' te novoj državi kao liberalnoj demokratiji. Unutar ovog narativa priča o 'totalitarizmu' jeste konstitutivna: nekadašnja komunistička društva treba da prevaziđu svoje totalitarno nasleđe i uđu u društvo liberalnih sloboda, ljudskih prava, demokratske podele vlasti i, naravno, slobodnog tržišta. EU time postaje ultimativni cilj istorijskog razvoja a proces evropskih integracija put kojim se nekada totalitarna društva transformišu, obrazuju, sazrevaju i od *neevropskih* diktatura pretvaraju u *evropske* demokratije. Međutim, kako istoričar Janoš Kornai pokazuje na primeru rodne Mađarske, ideja liberalne demokratije, posebno u periodu nakon velike ekonomske krize 2008. godine, doživljava svoj definitivni debakl prestajući da igra čak i ulogu ideološkog metanarativa.¹ Kornai analizira institucionalne, zakonodavne i ideološke promene koje je doneo Orbanov režim: jedno od nosećih načela liberalnih demokratija – odvojenost izvršne i zakonodavne vlasti (doduše, odvojenost koja u istočnoevropskim zemljama verovatno nikada nije dostignuta ali je funkcionisala kao dostižni 'ideal') suspendovana je nizom zakonodavnih promena (promena Ustava, izbornih zakona, zakona o medijima, izboru državnih tužioca i sl., što kulminira donošenjem tzv. 32

1 János Kornai, "Hungary's U-turn", *Capitalism and Society* Vol. 10, Issue 2, Art. 1, 2015, str. 2-24.

'kardinalna zakona', čija eventualna promena može biti realizovana samo dvotrećinskom većinom u Skupštini). U pogledu ekonomije, Orbanova Mađarska čini zaokret od tržišnog modela ka državnom protekcionizmu; ovo ne znači povratak na socijalistički model, već na novi oblik neoliberalne ekonomije, koja umesto makar deklarativnog slobodnog tržišta uvodi klijentistički sistem gde se ekonomija razvija pod bazičnim uticajem političkih elita bliskih premijeru. Najzad, tu je i stroga kontrola 'kulture sfere', koja je započela radikalnom 'čistkom' medija i koja vodi u institucionalno oblikovano negiranje bilo kakvog ideološkog 'pluralizma'. Kornaijeva teza jeste da su ove promene strukturalne, što će reći – one ne čine odstupanje, degeneraciju, disfunkcionalnost liberalnog sistema, već čine *novi* sistem koji se više ni teorijski ne može nazvati liberalnim.

Ovaj novi sistem se ne može nazvati ni 'diktaturom' u tradicionalnom smislu reči, već je neka vrsta hibridnog modela između 'liberalne demokratije' i 'diktature', koji, u nedostatku boljeg termina, Kornai označava kao *autokratija*. Ova transformacija od demokratije (makar načelne) ka autokratiji je, zahvaljujući nizu zakonodavnih i institucionalnih promena, praktično *ireverzibilna*:

„Fidesz je pripremljen za malo verovatno, ali ne i nemoguć slučaj da ne osvoji parlamentarnu većinu na sledećim izbori-

ma. 32 kardinalna zakona se mogu izmeniti samo dvotrećinskom većinom u parlamentu, a čak i u slučaju Fidesz-ovog izbornog poraza takva većina ne bi bila moguća bez njih. Mandati za više ključnih funkcija, od kojih su najvažnije funkcije glavnog tužioca, predsednika republike, šefa centralne banke, revizorske institucije i sudijskog saveta, duži su od tekućeg parlamentarnog ciklusa; svi oni mogu da ostanu čvrsto ustoličeni, čak i ako opozicija pobedi. Fiskalni savet, telo koje je imenovala sadašnja Vlada, ali koje bi nastavilo da funkcioniše čak i u slučaju njenog izbornog poraza, ima ne samo savetodavnu ulogu, već i pravo veta na budžet koji bi predložila nova vlada. Ako bi se to pravo upotrebilo, predsednik republike bi morao da raspusti parlament i raspiše nove izbore. Drugim rečima, nekoliko pažljivo izabranih ljudi lojalnih sadašnjoj vlasti mogli bi da obore narednu vladu.

Sve to dovodi do logičnog zaključka da bi verovatno bilo veoma teško smeniti vlast na izborima. U tom smislu je proces skoro ireverzibilan. Istorijsko iskustvo pokazuje da autokratiju može oboriti samo 'zemljotres' koji uzdrmava same temelje sistema.”²

2 *Ibid.* Za potrebe ovog citata naveden je srpski prevod Kornaijevog članka, koji je pod nazivom „Mađarska – paunov ples” objavljen na portalu www.pescanik.net, pristupljeno 27. 3. 2016.

Iako piše o Mađarskoj, Kornaijeva teza sve više dobija potvrdu u drugim zemljama, kako nekadašnjeg socijalističkog bloka, tako i u zemljama tzv. perifernog kapitalizma. Paradigmatno mesto zapravo jeste Putinova Rusija, ali kroz suštinski bliske procese prolaze države od Erdoganove Turske, preko Poljske, do zemlja nekadašnje Jugoslavije. Ovo ne znači nužno da je 'putinizam' model, odnosno uzor za procese konstituisanja nove neoliberalne autokratije – sve ove zemlje eroduju metanarativa o liberalnoj demokratiji proživljavaju u specifičnim lokalnim okolnostima, tradiciji i unutar drugačije mreže međunarodnih ekonomskih i političkih odnosa. Ono što ih ipak povezuje jeste snažna neoliberalna ekonomska politika, koja je nužno klijentistička i koja podrazumeva snažna socijalna, odnosno klasna raslojavanja, sa jedne strane, i jačanje konzervativnih elemenata u domenu ideološke sfere, sa druge, i koja je u pojedinim slučajevima (kao što je slučaj sa najnovijom hrvatskom vladom, na primer, ili sa procesima rehabilitacije kolaboracionista iz vremena Drugog svetskog rata u Srbiji i šire, takođe) neskriveno neofašistička. Detaljnije istraživanje koje bi dalo odgovor u kojoj meri su ovi procesi u postjugoslovenskim zemljama postali *ireverzibilni* izlazi iz okvira ovog teksta (direktne paralele Srbije i Mađarske još uvek se ne mogu uspostaviti – u Srbiji još nije došlo do strukturalnih ustavnih i zakonodavnih transformacija političkog sistema koje bi se ogledale u još rigidnijem Ustavu

... 'ideja liberalne demokratije, posebno u periodu nakon velike ekonomske krize 2008. godine, doživljava svoj definitivni debakl prestajući da igra čak i ulogu ideološkog metanarativa.

i promeni izbornih zakona, iako sporadično dolazi do najava te vrste; nije došlo još uvek ni do preispitivanja privatne svojine i njene 'dopune' državno centralizovanom ekonomijom; sa druge su pak strane sličnosti evidentne – koncentracija moći u jednoj političkoj ličnosti, klizantizam, suspenzija podele vlasti, eliminacija funkcionalne opozicije, promena radnog zakonodavstva, i kao najočiglednije – potpuna kontrola medijske sfere, odnosno 'ideoloških aparata'). Kornaieva teza precizno ističe činjenicu da je proces koji je označavan kao 'demokratska tranzicija' najzad zaokružen, što zapravo znači da su nekadašnje socijalističke zemlje evoluirale u novu 'posttranzicijsku' fazu svog razvoja. Pitanje koje se postavlja jeste na koji način se ovaj proces postepenog formiranja autokratske neoliberalne države perifernog kapitalizma reflektuje na pitanje umetnosti i umetničke proizvodnje?

Socijalistički sistem je umetnost sagledavao u širem kontekstu modernizma kao univerzalnog metanarativa; s tim u vezi, za komunističke sisteme, poput jugoslovenskog, umetnost je bila ključno mesto političke samolegitimizacije: socijalizam 'sa ljudskim likom' je moguć samo kao deo univerzalnog narativa globalne emancipacije. Komunistička država time umetnost tretira unutar neke vrste hegelijanske teleologije: totalitet (univerzalno) se ostvaruje interakcijom mnoštva suprotstavljenih subtotaliteta (lokalni modernizmi) ne poništavajući ih, već ih integrišući u ovaj 'viši'

oblik totaliteta (univerzalni projekat 'velikog' modernizma). Raspad teleološkog narativa umetnosti, naravno, dešava se sa raspadom socijalističkog projekta: nakon pada Berlinskog zida (ako ne i ranije) teško da je više moguće govoriti o univerzalnom projektu moderne umetnosti. Umetnost je iz stanja modernosti prešla u stanje savremenosti, što će reći, niza sinhronijskih mikronarativa od kojih nijedan ne dostiže nivo hegelijanskog totaliteta. Ipak, bilo bi pogrešno pretpostaviti da 'tranzicijska' država odbacuje baš sve oblike umetničke teleologije: logika liberalne tranzicije u svojoj osnovi jeste teleološka. Premijer Srbije Zoran Đinđić svojevremeno je govorio: „Naša generacija je generacija koja ima ogromnu odgovornost. Naravno, uz tu odgovornost ide i velika čast. Mi smo izabrani, mi imamo misiju.“ Ova misija, naravno jeste Evropska unija. Unutar takve logike istorija se sagledava kao teleološki narativ koji vodi konačnom samospunjenju – poredak liberalne Evrope jeste svojevrsni 'povratak kući', kraj istorije do koga je moguće doći samo kroz odbacivanje i potpuno brisanje jugoslovenskog socijalističkog nasleđa. Umetnost preuzima svoje mesto unutar ove liberalkapitalističke teleologije: kako pokazuje slovenački teoretičar Miklavž Komelj, koncept 'istočne umetnosti' jeste onaj konstrukt koji se uključuje u projekat kultivizacije, 'civilizovanja' lokalnih predmodernih društava u zajednicu demokratskih naroda Evrope. Pod 'istočnom' umetnošću Komelj podrazu-

meva one postkonceptualističke prakse koje stoje u refleksivnom odnosu prema nasleđu avangardi (perestrojka umetnost, soc-art, jugoslovenska retroavangarda). Konstitutivni element ove umetnosti jeste svojevrsni fantazam o 'totalitarizmu' socijalističkog projekta, u čijoj osnovi leži širi istorijski proces restauracije kapitalizma, a samim tim i globalnog umetničkog tržišta. Rečima Komelja:

„Retorika 'istočne umetnosti' poziva se na drugost 'Istoka' i na subverzivnost te drugosti u globalnom sistemu umetnosti – što bismo mogli da shvatimo upravo kao borbu protiv one ideološke diskvalifikacije 'Istoka' koju je 'Zapad' izvodio preko upotrebe pojma 'totalitarizam' [...]. Ta teza, međutim, nije ništa drugo do način kako inkorporirati 'Istok' kao takav u prostor 'Zapadnog', odnosno, sad globalizovanog tržišta umetnosti. Time, naravno, 'Istok' postaje bezopasan; nešto što je do juče predstavljalo realnu pretnju za 'Zapad', pretvara se u potencijalno kulturno bogatstvo koje može ispuniti globalizovani sistem umetnosti novom vitalnošću. Reč je o tome kako društvenu problematiku prevesti u problematiku umetnosti i kao takvu je lan-sirirati na globalizovano tržište umetnosti.“³

Ovaj proces kapitalističke kulturalizacije 'Istoka' istovremeno je podrazumevao građenje čitave institucionalne infrastrukture pro-

³ Miklavž Komelj, „Uloga oznake 'totalitarizam' u konstituisanju polja 'istočne umetnosti'“, *Sarajevske sveske* no. 32-33, 2011, str. 185-201.

izvodnje 'istočne' umetnosti: paradigmatско mesto jeste pokretanje mreže Centara za savremenu umetnost (SCCA), a zatim i velikih bijenalnih izložbi kao što je bila *Manifesta*. Pravi raspad ove umetničke teleologije nastaje tek sa završetkom tranzicije: tek neoliberalnoj 'posttranzicijskoj' državi savremena umetnost više istinski nije potrebna kao izvor samolegitimizacije sopstvenog političkog projekta. Dominantni narativ 'posttranzicijske' kulturne logike više nije onaj o demokratskoj integraciji već o čistom tržištu, koji je dopunjen ideološkom retorikom 'štednje' i postepenog gašenja većeg dela onoga što smo nekada doživljavali kao 'javni sektor'. Paralelno sa ovim išla je dezintegracija kulturne infrastrukture, kako one koja je građena u periodu socijalizma, tako i one koju su činile 'nezavisne' kulturne i aktivističke organizacije (NGO) kao što je bila pomenuta Soroševa mreža Centara za savremenu umetnost. (Upravo zbog toga dominantni osećaj aktera na savremenoj umetničkoj sceni u zemljama kao što je Srbija jeste skoro pa parainstitucionalno delovanje praćeno nekom vrstom dezorijentisanosti, kako u idejnom, tako još i više u institucionalnom smislu, kao i osećajem da posttranzicijska država prepoznaje samo 'prigodnu' kulturu (npr. popularni muzički festivali i slični komercijalno isplativi 'zabavni' sadržaji), ali ne i navodno 'ozbiljnu' kulturu poput savremene umetnosti. Drugim rečima, 'posttranzicijska' umetnost je ona koja nastaje unutar neoliberalnog okvira, ali koja je

... 'posttranzicijska' umetnost je ona koja nastaje unutar neoliberalnog okvira, ali koja je lišena 'tranzicijske' teleologije dostizanja liberalne demokratije.

lišena 'tranzicijske' teleologije dostizanja liberalne demokratije.

Rad u umetnosti istovremeno dobro reflektuje transformaciju rada koji sa sobom nosi integrisanost u neoliberalno tržište, a koji se može opisati standardnim terminom prekarizacije. Ova prekarizacija umetnosti jeste posledica kako spoljašnjih faktora (globalni prelaz sa fordističkog na postfordistički proizvodni model) tako i razvoja inherentnog umetnosti kao takvoj. Istoričarka umetnosti i kustoskinja Jelena Vesić iznosi tezu po kojoj je pojam savremenosti u umetnost i u estetičke rasprave uveden upravo kroz konstrukt o postsocijalističkoj tranziciji (a samim tim i 'istočnoj' umetnosti), a koji je sa sobom doneo 'menadžerski' model u pogledu kako institucionalne infrastrukture tako i oblikovnih postupaka te iste umetnosti: osnovna premisa bila je da je kultura istočnih država 'zagađena' 'totalitarnom' ideologijom i državnim nadzorom (brigom) i da je glavni zadatak današnjih istoričara, kustosa, umetnika 'otvaranje' savremenosti, koje se postiže 'renovacijom', 'rekonstrukcijom' i 'novim menadžmentom' istorije. SCCA kancelarije su time postale nova mesta okupljanja umetnika, ali sada ovim mestima upravljaju unajmljeni menadžeri (obično lokalni istoričari umetnosti i kritičari). Dok su u socijalističkim sistemima o razvoju umetnosti odlučivali državni saveti i udruženja, razvoj savremene umetnosti počiva na odlukama malobrojnih ekspertskih saveta (po uzoru na

menadžmente kompanija na Zapadu). S tim u vezi, „izložbe post-socijalističkih institucija za savremenu umetnost u većini slučajeva nisu žirirane, već kurirane – njih sada kuratira ili 'savet' ili, u kasnijim fazama, *kustos-po-pozivu*.”⁴ Takođe, dok su modernistički autori akcenat stavljali na *métier* (veštinu, umetničko umeće), proizvedeći u svojim ateljeima opipljive artefakte/dela, autor u uslovima neoliberalne postfordističke ekonomije najviše vremena provodi po kancelarijama „angažujući se u *post-studio* praksama, baveći se komunikacijom, dokumentacijom, pravljenjem projekata za svoje buduće radove, istraživanjem, planiranjem itd.”⁵ Reč je o konstruisanju novog tipa umetnika-preduzimača koji više ne zahteva umetničke institucije kao institucije društvene brige već deluje po modelu kustosa-menadžera, odnosno, kako ističe Vesić, samoupravnog subjekta koji rešava „svoja egzistencijalna pitanja ili na umetničkom tržištu (i dalje vezanom za objekte) ili u okviru tržišta projekata.”⁶ Ovakva (neoliberalna) paradigma, koja je prvi put ustanovljena u okviru mreže SCCA, zadržava se kao model praktično do danas.

'Posttranzicijska' umetnost time nastaje u uslovima potpune demontaže i dezintegracije institucionalnih okvira koji su formirani još u periodu socijalizma, ali ostaje i bez 'alternativ-

4 Jelena Vesić, „Kustoski gest u svetu savremene umetnosti”, rukopis doktorske disertacije, Univerzitet umetnosti, Beograd, 2015, str. 68.

5 *Ibid.*

6 *Ibid.*

nih' institucionalnih okvira, koje je svojevremeno donela ideologija 'liberalne' integracije postsocijalističkih društava, te njoj inherentnog koncepta 'istočne umetnosti'. Tržišni prekarini model jeste dominantni okvir današnje umetnosti. Međutim, na ovom mestu se može uočiti svojevrsni paradoks koji je karakterističan i za globalne okvire: iako sa sobom donosi rad u prekarnim uslovima, često neplaćeni rad, socijalnu neizvesnost i sl., broj studenata umetnosti se ne smanjuje – u Srbiji je u poslednjih desetak godina sprovedeno uvođenje privatnog visokog obrazovanja. Jedan od trendova jeste porast broja (a ne smanjenje, kako bi se možda očekivalo) umetničkih akademija, odseka za nove medije, digitalnu umetnost, teoriju umetnosti, kustosku praksu, dizajn i sl. Ovo je jedan od paradoksa koji ukazuju na činjenicu da rad u umetnosti, čak i u prekarnim neoliberalnim uslovima, sa sobom nosi specifičnu vrstu simboličke pregnantnosti, neku vrstu 'simboličkog kapitala'. Ostaje pitanje kako promišljati ovu vrstu kulturalne vrednosti koju rad u domenu umetnosti implicira. Čini nam se da se u lokalnim uslovima mogu prepoznati makar tri dominantna diskursa: a) tradicionalni; b) tržišni (ili preduzetnički) i c) kritičko-transgresivni (ovo je, naravno, samo okvirna i intuitivna tipologija).

Pod tradicionalnim modelom podrazumevaju se one uglavnom zdravorazumske odrednice umetnosti unutar kojih se 'delo' tretira kao autonomni 'lepi' predmet u bezin-

teresnom i neutilitarnom smislu. Autonomno delo jeste 'izuzetan' objekat, ređe situacija ili događaj, što zapravo znači: majstorski načinjen, autentičan ili neponovljiv.⁷ Ovakav oblik 'zdravorazumskog' određenja umetnosti javlja se u različitim kontekstima i često jeste argument unutar institucionalnih prestrojavanja na sceni – dobar primer je promena Upravnog odbora i programa Oktobarskog salona, gde su primedbe na dosadašnju koncepciju, uglavnom artikulisane unutar oficijelnih umetničkih udruženja, počivale na argumentu da je Salon napustio bavljenje 'lepom' umetnošću, autentičnim estetskim vrednostima i likovnošću, da se umesto istinski vrednih dela izlažu „građevinski otpad i šut” (kako je napisao jedan od kritičara 'konceptualističkih' pristupa u savremenoj umetnosti), te da se privileguju internacionalni na račun domaćih, nacionalnih autora.⁸ Sa druge strane, tradicionalni pristup je karakterističan i za jedan fenomen koji

7 Miško Šuvaković, „Kao zdravorazumska definicija umetničkog dela”, *Diskurzivna analiza*, Orion Art i Katedra za muzikologiju Fakulteta muzičke umetnosti, Beograd, 2010, str. 408-411.

8 Treba primetiti da je i ovakav 'tradicionalistički' model obuhvaćen logikom neoliberalne, posttranzicijske države i da je neka vrsta reakcije na njeno povlačenje iz svih sfera nekadašnjeg 'javnog sektora' računajući i sferu kulture i umetnosti; pomenuti autor se u svojoj kritici (ili bolje reći ideološki ostrašćenju prozivci) protagonista koje percipira kao predstavnike 'konceptualističke' struje poziva na kategorije 'likovnosti', umetničke autonomije, estetskih vrednosti, ali kao krajnji argument svoje kritike iznosi – ekonomske razloge, odnosno raspodelu državnog novca. Videti: Dejan Đorić, „Salon bede i beda salona”, <http://www.pecat.co.rs/2014/11/salon-bede-i-beda-salona/>, pristupljeno 27. III 2016.

je tipičan za period od dvehiljaditih pa nadalje: pojavu privatnih kolekcionara koji se uglavnom rukovode logikom karakterističnom za 'tržište predmeta', preferirajući pojave iz istorije savremene umetnosti koje poživaju na ideji 'likovnosti' i estetski vrednog umetničkog objekta. Ipak, ovaj 'tradicionalni' vrednosni model često izlazi iz okvira esnafskih umetničkih krugova i ulazi u šire polje političkih debata i prestrojavanja: od konzervativnih i desno orijentisanih zalaganja za 'autentičnu' nacionalnu kulturu do, na primer, polemika o rijaliti televizijskim programima, gde se kao odgovor na masmedijsku estetiku 'šunda' i 'kiča' nudi navodno 'autentična', visoka kultura i umetnost (karakterističan je protest studentske organizacije 'Sistem vrednosti', koja je krajem prošle godine podržala peticiju protiv rijaliti programa održavanjem koncerta umetničke muzike na centralnom gradskom trgu; kako su mejnstrim mediji izveštavali „oni su poručili da žele muzeje i pozorišta, a ne 'Farme', 'Parove' i 'Velikog brata' i, kako navode, pokazali da cene pravu srpsku i evropsku kulturu i da su protiv promocije nemoralnosti i gluposti kojima obiluju TV programi”).

Drugi model koji smo izdvojili jeste 'tržišni' ili 'preduzetnički'. Reč je o kontekstu koji postepeno izgrađuju kreativne industrije: u uslovima povlačenja države iz svega onoga što je nekada doživljavano kao 'javno dobro', uključujući i umetničku produkciju, navodno treba stvoriti tržišni ambijent koji će omogućiti

ti ekonomski 'samoodržive' kulturne politike. Jedan od načina na koje bi ovo navodno bilo moguće realizovati jeste putem tzv. javno-privatnih partnerstava. Osnova ovoga jeste afirmacija privatnog preduzetništva koje počiva na spoju umetnosti, društvenog aktivizma, marketinga i saradnji između radnika u umetnosti i privatnih kompanija. Jedan od implicitnih argumenata ovakvog stava jeste da kod nas još uvek ne postoji 'pravo' tržište i da je kulturna scena obeležena lošim navikama iz doba socijalizma, koje poživaju na patronizujućem odnosu države prema kulturi, te nepoznavanju 'svetskih trendova', uspešnog menadžmenta i manjku ideja. Na stranu naivnost ovakvog stava – ukoliko tržište nije rešilo nijedan od problema tranzicijskih društava, zašto bismo očekivali da reši probleme kulturne proizvodnje? Mnogo značajnije je uvideti da je koncept 'slobodnog tržišta' jedan od konstitutivnih ideoloških konstrukata tranzicijskih država: kao što pokazuje Kornai u goreiznetom tekstu, periferni kapitalizam počiva na centralizovanom, klijentističkom sistemu u kome upravo država funkcioniše kao glavni regulator tržišta. O ovome je ubedljivo pisala kustoskinja Vida Knežević analizirajući rad jedne od manifestacija koje poživaju na konceptu 'javno-privatnog partnerstva', ističući da rad kreativnih industrija zapravo podrazumeva državno kontrolisano i patronizujuće poslovanje po modelu lokalnih privatnih kompanija „čije je poslovanje uglavnom netransparent-

no, i počiva na privatizaciji društvene svojine, društvene infrastrukture i resursa izgrađenih tokom perioda nakon Drugog svetskog rata.”⁹ Prema njenom mišljenju, reč je o kompleksnom mehanizmu institucionalne sprege privatnog biznisa, političkih elita na vlasti i nove menadžerske klase, kojim se zapravo skriva strukturalni sukob na liniji rad-kapital.

Najzad, treći dominantni model jeste diskurs savremene umetnosti u užem smislu te reči. Pod ovim se podrazumevaju različite post-post-avangardne i postkonceptualističke prakse, koje su uglavnom odbacile bavljenje tradicionalnim umetničkim objektom i koje umesto od estetskog 'sadržaja' umetnosti polaze od umetnosti kao oblika političke prakse. Institucionalni okvir ovakve umetnosti počiva na umreženosti lokalnih praksi sa internacionalnim 'svetovima' umetnosti, gde kao noseća forma jeste koncept internacionalnih bijenala, odnosno, danas sve više umetničkih sajmovova (*art fairs*). Ove prakse se često pozicioniraju kao kritičke, čak subverzivne u odnosu na lokalne ideološke, političke, estetske i ekonomske modele. S tim u vezi, kako pokazuje francuska sociološkinja Natali Enik, glavna aksiološka odrednica, odnosno, neka vrsta preduslova za integraciju ovakvog dela unutar globalizovanog sistema savremene umetnosti jeste transgresivnost.¹⁰

9 Vida Knežević, „Kvart kulture i njegove kulise”, <http://www.masina.rs/?p=1599>, pristupljeno 27. III 2016.

10 Posebnu zahvalnost na komentarima oko teze o transgresivnosti i za uput na tekst Natali Enik dugujemo dr Radetu Pantiću.

Dok je unutar modernističkog modela medijacija između dela i recipijenata bila uglavnom direktna i neposredovana (a gde je glavni zadatak umetnika bila ekspresija, ospoljenje njegovog privatnog sveta) unutar savremenosti, umetničko delo, da bi ušlo u sistem umetnosti, mora da preispituje, čak prekoračuje granice onoga što se obično, zdravorazumski smatra za umetničko delo. Umetnik stvara ambivalentno, 'transgresivno' delo a mehanizam njegove 'socijalizacije' ide preko kustosa, odnosno teorije. Enik ovo naziva 'permisivnim paradoksom' savremenog sistema umetnosti:

„Ne možemo razumeti kako funkcioniše savremena umetnost ako ne razumemo da, istovremeno dok umetnici pokušavaju da probiju granicu, medijatori (posrednici) šire te granice da bi ovi mogli da uđu, dok u isto vreme nestručni viču 'ali to nije umetnost'. To je ono što sam u zaključku svoje knjige nazvala 'permisivni paradoks', koji se odnosi na činjenicu da prihvatajući i integrišući transgresivne predloge institucije savremene umetnosti deluju na neki način suprotno onome što rade umetnici koje navodno podržavaju, jer unapred prihvataju sve što je stvoreno kao suprotstavljeno njihovoj moći.”¹¹

Ovo je upravo mehanizam po kome je nastao konstrukt 'istočne umetnosti': autori kre-

11 Natalie Heinich, "Soumission - Transgression", izlaganje sa konferencije u Centre du Graphisme 19. decembra 2006, Institute de la Communication et de Médias d'Échirolles, Université Stendhal Grenoble 3, juin 2007.

Umetnost je moguća samo kroz neprihvatanje aktuelnog horizonta mogućnosti neoliberalnom logikom tržišta.

iraju ideološki i politički ambivalentno, odnosno provokativno i subverzivno delo, a proces medijacije sprovode specijalizovani eksperti – kritičari, teoretičari, kustosi (tipičan primer ovoga jeste čuveni zahvat grupe *Irwin*, odnosno pokreta NSK, koji je u istoriji umetnosti ostao upamćen kao ‘plakatna afera’, a koji je počivao na ambivalentnom odnosu prema tezi o ‘totalitarizmu’; internacionalni uspeh *Irwin*-ovog postupka leži u nemogućnosti ‘pravolinijskog’ čitanja njihovog rada, bilo kao veličanja totalitarne ideologije, bilo kao njene kritike i dekonstrukcije). Lokalne scene savremene umetnosti u nekadašnjim socijalističkim zemljama jesu obeležene uticajem ovakvog mehanizma ‘medijacije’, koji je osnova globalnog art-sistema: lokalna umetnost je često obeležena unutrašnjim tenzijama – ‘kratkim spojevima’ – koje se uglavnom vrte oko toga koji je umetnički gest ‘autentično’ politički a koji odraz ‘nazadne’, ‘buržoaske’, ‘nacionalističke’, ‘konzervativne’ ideologije i sl., pri čemu se indirektno očekuje da ‘progresivnost’ radu obezbedi njegovu integraciju u globalizovani sistem umetnosti (još jedan tipičan primer te vrste jeste bila velika polemika oko rada umetnika Zorana Todorovića *Cigani i psi* 2009-10. godine, koja je, zahvaljujući njegovom ambivalentnom karakteru, odnosno opiranju da se pravolinijski čita, bilo kao kritička dokumentacija rasne eksploatacije, bilo kao njeno rasističko reprodukovanje, postala povod za institucionalna i ideološka prestrojavanja na sceni).

Istakli smo već kako je čest argument u ovdašnjoj umetnosti nedostatak ‘pravog’ tržišta i da bi formiranje funkcionalnog art-marketa rešilo neke od strukturalnih problema proizvodnje i recepcije savremene umetnosti. Međutim, nadamo se da je iz do sada iznetog jasno zašto je ovakva vera u tržište u najmanju ruku ideološki naivna: stvar je upravo u tome da je umetnost koja nastaje u postsocijalističkim zemljama već deo kapitalističkog tržišta, da je ona unapred već kooptirana neoliberalnom logikom, bilo da se kreće unutar tradicionalnih, bilo unutar savremenih modela; stvar je samo u tome što je ovo tržište perifernog tipa, što ne znači da strukturalno nije integrisano u mehanizme globalnog kapitalističkog sistema (bilo da je reč o ‘tržištu objekata’, gde privatni kolekcionari zauzimaju mesto nekadašnjih javnih institucija, tržištu prekarnog rada koje zauzimaju sve više klijentistički orijentisane kreativne industrije, ili o ‘tržištu projekata’, gde opstanak u svetu umetnosti podrazumeva integrisanost u globalnu mrežu umetničkih bijenala, rezidensa i sl.). Zbog toga možemo prihvatiti kao smislenu blago pesimističku tvrdnju Miklavža Komelja, koji u već pomenutom tekstu tvrdi kako zapravo umetnost u postsocijalističkim društvima nije moguća; ili, da malo korigujemo njegovu tvrdnju – nije moguća na nivou političnosti svog ‘sadržaja’, pošto je političnost aksiološka kategorija savremene umetnosti generalno i preduslov njene integracije u savremeni sistem

umetnosti. Umetnost je moguća samo kroz neprihvatanje aktuelnog horizonta mogućnosti determinisanog neoliberalnom logikom tržišta. Međutim, ovo neprihvatanje ne možemo očekivati od umetnosti same – umetnost je efekat, ‘odraz’ širih društvenih procesa. Dok se ne artikulišu konkretni politički odgovori koji će putem nekog novog masovnog političkog pokreta preispitivati same temelje aktuelnog kapitalističkog sistema, teško da možemo očekivati umetnost koja istinski izmiče kooptiranosti u neoliberalni poredak.

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Anur Hadžiomerspahić
Capitalism, 2003

■ Nikola Dedic

Art in Peripheral Capitalism

The concept of this year's Pancevo Biennial is based on the consideration of the (non) existence of a local art scene issue, the problem of movement, emigration of artists as "creators" or "intellectual producers" as well as international markets influence on local artistic circumstances. In this regard, the main objective of this paper is to provide an outline for a future theorization of the following questions - what is it that specifically determines the art of our time, that is, how do the conditions in which this art is created differ from the conditions in which art was created a decade or even twenty years ago? We believe

that in order to carry out this analysis, it is necessary to take into account several factors - first: a) the question of the specificity of the social order within which the art of our time is created, and that is the question of evolution of a neoliberal "transition" state and its ideological apparatus; b) the problem of material work forms, which has to do with economic production models that both contemporary neo-liberal state and art are based upon; c) the issue of value (for want of a better word let us call it "aesthetic") which is implied or entailed by the work in the field of art.

The dominant ideological metanarrative within which post-socialist societies after the fall of the Berlin Wall and the collapse of the communist project developed was the one of a “democratic transition” and a new state of liberal democracy. Within this narrative the story of “totalitarianism” is constituent: former communist societies should overcome their totalitarian legacy and enter a society of liberal freedoms, human rights, democratic distribution of power and, of course, free market. Thus, the EU becomes the ultimate goal of historical development, and the European integration process gets to be a path that once totalitarian societies should follow so as to transform, get educated, and mature, with a view to turning from *non-European* dictatorships into *European* democracies. However, as the historian János Kornai shows on the example of his homeland Hungary, the idea of liberal democracy, especially in the aftermath of the great economic crisis in 2008, reaches its definitive debacle, even ceasing to play the role of an ideological metanarrative¹. Kornai analyzes institutional, legislative and ideological changes brought in by Orban’s regime: one of the founding principles of liberal democracy - separation of executive and legislative powers (separation that has probably never been achieved in Eastern European countries but at least it has functioned as an attainable “ideal”) was suspended with a

¹ János Kornai, “Hungary’s U-turn”, *Capitalism and Society* Vol. 10, Issue 2, Art. 1, 2015, p. 2-24

series of legislative changes (changes to the Constitution, electoral laws, media laws, election of state prosecutors, etc., which culminated in the passing of the so-called 32 “cardinal laws”, whose further potential change can be implemented only with the two-thirds majority in the parliament). In terms of economy, Orban’s Hungary leaves the market model and takes a turn for state protectionism; this does not mean turning back to the socialist model, but to a new form of neo-liberal economy, which in place of at least declarative free market puts clientelist system where economy develops under a fundamental influence of political elites close to the prime minister. Finally, there is a strict control of the “cultural sphere”, which started with a radical “purge” of the media and which leads to institutionally shaped negation of any ideological “pluralism”. Kornai’s thesis is that these changes are structural, that is to say - they do not constitute a deviation, degeneration, dysfunction of a liberal system, but make a *new* system that cannot even theoretically be called liberal.

This new system can neither be called “dictatorship” in the traditional sense of the word; in fact, it is a sort of hybrid between “liberal democracy” and “dictatorship”, which, for want of a better word, Kornai refers to as *autocracy*. This transformation from democracy (at least in principle) towards autocracy is, owing to a series of legislative and institutional changes, practically *irreversible*:

“Fidesz is prepared for the unlikely but not impossible event of its failing to win a parliamentary majority in the next elections. The 32 cardinal laws can only be modified by a two thirds parliamentary majority, and even in the case of Fidesz’ electoral defeat no such majority would be possible without their participation. The mandates of many key positions, most importantly those of the chief prosecutor, president of the republic, head of the central bank, of the audit office, and of the judicial office, extend beyond the current parliamentary cycle; they can ass sit tight, even if the opposition wins. The fiscal council, a body appointed by the present government, but which would remain in office even in case of an election defeat, has not only an advisory role but also the right of veto over the budget submitted by a new government. If that veto is used, the president of the republic may dissolve the parliament and call for new elections. In other words, a few hand-picked men loyal to the present government would be able to overturn the next government. All of this leads to the logical conclusion that it would probably be extremely difficult to effectively dismiss the government at parliamentary elections. In this sense, the situation that has emerged is nearly irreversible. Historical experience shows that an autocracy can only be brought down by an “earthquake” that rocks the very foundations of the system.”²

² *Ibid.*

Although he writes about Hungary, Kornai’s thesis is gaining confirmation in other countries, both in the former socialist bloc, and the countries of the so-called peripheral capitalism. Paradigmatic place is actually Putin’s Russia, but states such as Erdogan’s Turkey, Poland, and former Yugoslav countries are going through substantially similar processes. This does not necessarily mean that “Putinism” is the model, or a role-model for the processes of a new neo-liberal autocracy constitution - all these countries experience the erosion of liberal democracy metanarratives in specific local circumstances, traditions and within a different network of international economic and political relations. However, what still links them to each other is a strong neo-liberal economic policy, which is necessarily clientelist and which on the one hand implies strong social and class stratification and on the other, strengthening of conservative elements in the ideological sphere domain, which is in some cases (as is the case with the latest Croatian government, for example, or the process of rehabilitation of the Second World War collaborators in Serbia and elsewhere also) openly neo-fascist. More detailed research that would provide an answer to what is the extent to which these processes have become *irreversible* in post-Yugoslav countries is beyond the scope of this text (direct parallels between Serbia and Hungary still cannot be drawn - Serbia has not yet re-

...the idea of liberal democracy, especially in the aftermath of the great economic crisis in 2008, reaches its definitive debacle, even ceasing to play the role of an ideological metanarrative.

alised structural constitutional and legislative transformations of the political system that would be reflected in an even more rigid Constitution and change of electoral laws, although there have been sporadic announcements of the sort; the review of private property has not still been carried out, nor its “amendments” through a state centralized economy; on the other hand, similarities are obvious - concentration of power in one political personality, clientelism, suspension of power distribution, elimination of a functional opposition, changes in labour legislation, and perhaps most notably - full control of the media, that is, “ideological apparatus”). Kornai’s thesis points out precisely the fact that the process marked as “democratic transition” has been finally rounded off, which means that former socialist countries have evolved into a new “post-transition” phase of their development. The question that arises is how this process of gradual formation of autocratic neo-liberal country of peripheral capitalism is reflected on the topic of art and artistic production.

The socialist system looked at art in a broader context of modernism as a universal metanarrative; in this regard, communist systems, such as the Yugoslav was, saw art as the key place of political self-legitimation: socialism “with a human face” is only possible as part of the global emancipation universal narrative. In that way, a communist state treats art within a kind of Hegelian teleology: the to-

talinity (the universal) is achieved by the interaction of a multitude of opposing subtotalities (local modernisms), not annulling but integrating them into this “higher” form of totality (the universal design of “great” modernism). Disintegration of the teleological art narrative happened as a matter of course along with disintegration of the socialist project: after the fall of the Berlin Wall (if not even earlier) it was hardly possible to speak of a universal project of modern art. From the state of modernity art has come to the state of contemporaneity, that is to say, a series of synchronic micronarratives, none of which reaches the level of the Hegelian totality. Yet it would be wrong to assume that the “transitional” state rejects all forms of artistic teleology: the logic of liberal transition is basically teleological. Serbian Prime Minister Zoran Djindjic once said: “Our generation is a generation that has a huge responsibility. Of course, with responsibility comes great honour. We have been chosen, we have a mission to complete.” This mission, of course, is the European Union. Within such logic, history is seen as a teleological narrative that leads to the ultimate self-fulfilment - the order of liberal Europe is a kind of “homecoming”, the end of history, which can be reached only through rejection and complete erasing of the Yugoslav socialist legacy. Art resumes its place within this liberal-capitalist teleology: as indicated by the Slovene theorist Miklavž Komelj, the concept of “East art” is the construct included in the project of cultivation,

“civilizing” of local pre-modern societies into the community of European democratic nations. For Komelj, “East” art are those post-conceptual practices that are reflective in relation to avant-guard heritage (perestroika art, soc-art, Yugoslav retro-avant-guard). This art’s constitutive element is a kind of myth of the socialist project “totalitarianism”, underlined by a broader historical process of the restoration of capitalism, and therefore the global art market as well. In Komelj’s words:

“The rhetoric of “East art” refers to the otherness of “East” and that otherness’ subversion in the global art system - which we could understand exactly like fighting against the ideological disqualification of “East” performed by “West” through the use of the term “totalitarianism” [...]. This thesis, however, is nothing more than a way to incorporate “East” as such in the space of “West”, that is, a globalized art market now. Thus, of course, “East” becomes harmless; something that until recently represented a real threat to “West” becomes a potential cultural wealth that can fill the globalized art system with new vitality. It is about how to convert social issues into issues of art and launch them as such onto the globalized art market.”³

³ Miklavž Komelj, “Uloga oznake ‘totalitarizam’ u konstituisanju polja ‘istočne umetnosti’” (The Function of the Signifier ‘Totalitarianism’ in the Constitution of the ‘East Art Field’), *Sarajevske sveske* no. 32-33, 2011, p. 185-201.

This process of capitalist culturalisation of “East” meant at the same time the construction of an entire institutional infrastructure of “East” art production: the paradigmatic place is the launching of the Contemporary Art Centres Network (SCCA), and then big biennial exhibitions such as *Manifesta*. The real break-up of this artistic teleology came to pass only with the completion of the transition: only a neoliberal “post-transition” state does not truly need contemporary art as a source of self-legitimation of its own political project. The dominant narrative of the “post-transition” cultural logic is no longer the one of a more democratic integration but the one of pure market, which is supplemented by ideological rhetoric of “austerity” and phasing out a large part of what we once perceived as “public sector”. Parallel to this, there occurred a disintegration of cultural infrastructure, both of the one built in socialism, and the one that was made up of “independent” cultural and activist organizations (NGOs) such as the aforementioned Soros network of Contemporary Art Centres. (That is why the dominant feeling of protagonists in the contemporary art scene in countries like Serbia is almost para-institutional operation followed by a kind of disorientation in both conceptual and even more so institutional sense, as well as by a feeling that a post-transition state recognizes only “occasional” culture (e.g. popular music festivals and similar commercially viable

“entertainment” events), but not the supposedly “serious” culture, such as contemporary art. In other words, “post-transition” art is the one that does occur within neoliberal framework, but is devoid of “transitional” teleology of reaching liberal democracy.

Working in arts also reflects well the transformation of work brought along by integration into the neoliberal market, which can be described by the standard term of precarisation. The precarisation of art is the result of both external factors (global transition from Fordist to post-Fordist production model) and development inherent in art as such. The art historian and curator Jelena Vesic advances a thesis according to which the concept of contemporaneity was introduced in art and aesthetic debates precisely through the construct of post-socialist transition (and thus “East” art as well), which has brought with it the “managerial” model in terms of both institutional infrastructure and design procedures of the same art: the basic premise was that Eastern countries culture was “contaminated” with “totalitarian” ideology and state control (concern), and that the main task of today’s historians, curators, artists is the “opening” of contemporaneity, which is achieved through “renovation”, “reconstruction” and “new management” of history. Hence, SCCA offices have become new meeting place of artists, but now these places are run by hired managers (usually local art historians and critics). While, in

the socialist system, the development of art was decided upon by state councils and associations, the development of contemporary art depends on the decisions of a few expert councils (modelled on company management in the West). In this regard, “post-socialist institutions for contemporary art exhibitions in most cases are not judged, but curated - they are now curated either by a “council” or, in later stages, by an *invited curator*.”⁴ Also, while modernist authors focused on the *métier* (skills, artistic skills), creating tangible artefacts / works in their studios, the author in post-Fordist neoliberal economy conditions spends most of his time in offices “engaging in post-studio practices, dealing with communication, documentation, creating projects for his future works, researching, planning and so on.”⁵ It is about constructing a new type of artist-entrepreneur who no longer requires art institution as institutions of social care but works on the curator-manager model, or as Vesic points out, as a self-governing entity that solves “his existential issues either on the art market (still linked to objects) or in the context of the project market.”⁶ This (neo-liberal) paradigm, first established within the SCCA network, remains as a practical model to date.

4 Jelena Vesic, “Kustoski gest u svetu savremene umetnosti” (“The Curatorial Gesture in the Contemporary Art World”), the doctoral dissertation manuscript, University of Arts, Belgrade, 2015, p. 68

5 *Ibid.*

6 *Ibid.*

“Post-transition” art is thus created in conditions of complete dismantling and disintegration of institutional frameworks that were initially formed in the socialist era, but it is left without even “alternative” institutional frameworks, which were once brought along by the ideology of “liberal” integration of post-socialist societies, and its inherent concept of “East art”. Precarious market model is the dominant framework of today’s art. However, at this point one can see a kind of paradox that is also characteristic of global frameworks: although it offers work in precarious conditions, often unpaid work, social insecurity, etc., the number of art students is not declining - in the last decade in Serbia private higher education has been introduced. One of the trends is an increase in the number (and not a decrease, as it might have been expected) of art academies, departments of new media, digital art, art theory, curatorial practice, design and so on. This is one of the paradoxes that points to the fact that work in the field of art, even in precarious neoliberal conditions, carries a specific type of symbolic multifacetedness, a kind of “symbolic capital”. The question remains how to consider this kind of cultural value which is implied by the work in the field of art. It seems that in the local circumstances at least three dominant discourses can be identified: a) traditional; b) market (or entrepreneurial) and c) critical-transgressive (this is, of course, only an approximate and intuitive typology).

The traditional model refers to mostly common-sense guidelines within which a work of art is treated as an autonomous “beautiful” object in an indifferent and non-utilitarian sense. An autonomous work is an “outstanding” object, rarely a situation or event, which essentially means masterfully made, authentic or unique.⁷ This kind of “common-sense” definition of art occurs in different contexts, and is often the argument within the institutional realignment on the scene - a good example is the change of the Management Board and program of the October Salon, where objections to the current concept, mainly articulated within official art associations, rested on the argument that the Salon has stopped dealing with “beautiful” art, authentic aesthetic values and visual arts, and that, instead of genuinely valuable works, “construction and demolition waste” is exhibited (as was written by one of the critics of “conceptual” approach to contemporary art), and that international artists have been privileged at the expense of

7 Misko Suvakovic, “Kao zdravorazumska definicija umetničkog dela” (“As a Common-Sense Definition of a Work of Art”, *Diskurzivna analiza*, Orion Art and the Department of Musicology of the Faculty of Music, Belgrade, 2010, p. 408-411.

... “post-transition” art is the one that does occur within neoliberal framework, but is devoid of “transitional” teleology of reaching liberal democracy.

local, national authors.⁸ On the other hand, the traditional approach is also characteristic of a phenomenon typical of the beginning of the new millennium onwards: emergence of private collectors who are mainly governed by the logic deep-rooted in “object market”, preferring contemporary art history phenomena based on the idea of “artistic” and aesthetically valuable art objects. Nevertheless, this “traditional” value model often goes beyond the scope of guild artistic circles and into the broader field of political debates and realignments: from conservative and right-wing advocacy for “authentic” national culture, to, for example, debates on reality television programs, where in response to the mass media aesthetics of “kitsch” and “schlock” supposedly “authentic” high culture and art are offered (an example of which is “Value System” student organization protest late last year which supported a petition against reality programs by putting on classical music concerts in the

⁸ It should be noted that even this ‘traditionalist’ model has been regarded through the logic of neo-liberal, post-transition state and that it is a kind of reaction to its withdrawal from all walks of the former ‘public sector’ including the sphere of culture and art; the mentioned author in his critique (or rather ideologically blinkered open criticism) of the protagonists whom he perceives as representatives of the ‘conceptualist’ current, calls for categories of ‘fine arts’, artistic autonomy, aesthetic value, but as the final argument of his criticism – he puts forward economic reasons, that is, distribution of state money. See: Dejan Djoric, “Salon bede i beda salona” (“The Salon of Misery and the Misery of the Salon”), <http://www.pecat.co.rs/2014/11/salon-bede-i-beda-salona/>, accessed on March 27, 2016

central city square; as mainstream media reported “they say that they want museums and theatres, rather than “Farms”, “Couples” and “Big Brother” and, as they stated, they showed that they appreciated real Serbian and European culture, and are against the promotion of immorality and stupidity which abound in TV programs”).

Another model that we have singled out is “market” or “entrepreneurial”. It is a context gradually built by creative industries: in circumstances where the state withdraws from everything that was once understood as “public goods”, including artistic production, a market environment is supposed to be created that will enable economic “self-sustainable” cultural policies. One of the ways that should allegedly make this possible is through the so-called public-private partnerships. The basis of this is the affirmation of private enterprise, which is based on the combination of art, social activism, marketing and collaboration between people working in the field of art, and private companies. One of the implicit arguments of this view is that there is still no “real” market in our country and that our cultural scene is marked by bad habits from the socialist era, rooted in the state’s patronizing attitude towards culture, as well as lack of “global trends” knowledge, successful management and absence of ideas. The naivety of this views aside, if the market did not solve any of transition society problems, why

should we expect it to resolve cultural production issues? It is of much more importance to realize that the “free market” concept is one of the constituent ideological constructs of transition countries: as indicated by Kornai in the abovementioned text, peripheral capitalism rests on centralized, clientelist system in which the state functions as the prime regulator of the market. The curator Vida Knezevic has written most strikingly on this issue, analyzing the work of an event based on the concept of “public-private partnership”, noting that creative industry work actually means state controlled and patronized business modelled by local private companies, “whose business is largely non-transparent, and rests on privatization of social property, social infrastructure and resources built during the period after the Second World War.”⁹ In Knezevic’s opinion, it is a complex mechanism of institutional collusion between private business, political elites in power and the new managerial class, which actually masks the structural conflict between work and capital.

Finally, the third model is the dominant contemporary art discourse in the narrow sense of the word. It suggests diverse post-post-avant-garde and postconceptual practices, which have generally rejected dealing

⁹ Vida Knezevic, “Kvart kulture i njegove kulise” (“Culture Quarter and its Scenery”), <http://www.masina.rs/?p=1599>, accessed on March 27, 2016.

with traditional art objects, and instead of aesthetic “content” of art, start from art as a form of political practice. Institutional framework of this art is based on the networking of local practices with international art “worlds”, where the underlying form is the concept of international biennials, and increasingly today art fairs. These practices are often positioned as critical, even subversive in relation to local ideological, political, aesthetic and economic models. With reference to this, as indicated by the French sociologist Nathalie Heinich, the main axiological determinant, i.e., a kind of pre-condition for the integration of such a work into contemporary art globalized system, is transgression.¹⁰ Whereas in the modernist model mediation between the work and the recipient used to be mainly direct and unmediated (and where the artist’s main task was expression, outwarding of his private world), in contemporaneity, in order to enter the art system, a work of art has to question and even go beyond the borders of what is usually rationally considered a work of art. Artists create ambivalent, “transgressive” works and the mechanism of their “socialization” is achieved through a curator and theory respectively. This is what Heinich calls “permissive paradox” of contemporary art system:

¹⁰ Special thanks for the comments on the transgression thesis and referral to Nathalie Heinich’s text we owe to Dr Rade Pantic.

Art is only possible through the rejection of the current horizon of opportunities determined by neoliberal market logic.

"We cannot understand how contemporary art functions unless we understand that, while artists are trying to push the boundaries, mediators (intermediaries) simultaneously keep extending the borders so that artists can get in - while at the same time the incompetent keep crying "but it is not art". This is what I have called in the conclusion of my book the "permissive paradox", which refers to the fact that by accepting and integrating transgressive proposals, contemporary art institutions are acting in a way contrary to what artists they supposedly support are doing because they pre-accept everything that is created as opposed to their power."¹¹

This is precisely the mechanism by which "East art" was created: authors create an ideologically and politically ambivalent, that is, provocative and subversive work, and the mediation process is carried out by specialized experts - critics, theorists, curators (a typical example of this is the famous *Irwin* group and NSK (Neue Slowenische Kunst) movement intervention, in the history of art remembered as the "poster scandal", which rested on the ambivalent relationship to the thesis of "totalitarianism"; *Irwin's* international success lies in the impossibility of "straight-line" reading of their work either as a glorification of total-

¹¹ Nathalie Heinich, "Soumission - Transgression" (Submission - Transgression") presentation from the Conference at the Centre du Graphisme, December 19, 2006, Institut de la Communication et de Médias d'Échirolles, Université Stendhal Grenoble 3 juin, 2007.

itarian ideology or as its criticism and deconstruction). Contemporary art local scenes in former socialist countries are marked by the influence of such a "mediation" mechanism, which is the basis of the global art-system: local art is often marked by internal tensions - "short circuits" - which mainly revolve around which artistic gesture is "authentically" political and one reflects "backward", "bourgeois", "nationalist", "conservative" ideologies, etc., whereat it is indirectly expected that "progressiveness" will ensure a work's integration into the globalized art system (another typical example of this kind was a major debate about the work *Gipsies and Dogs* by the artist Zoran Todorovic in 2009-10, which, due to its ambivalent character, that is, its resistance to being straightforwardly read either as a critical documentation of racial exploitation or as its racist reproduction, caused a stir and an institutional and ideological realignment of the scene).

We have already pointed out that a common argument in the local art is the lack of "real" market and that the formation of a functional art-market would solve some of the structural problems of contemporary art production and reception. However, we hope that it is clear from the so far stated why this kind of faith in the market is at least ideologically naive: the point is exactly in that art created in post-socialist countries is *already* part of the capitalist market, that it has already been co-opted by pre-neo-liberal logic no matter whether it is circulating within either traditional or contemporary models; the point is

that this market is of peripheral type, which does not mean that structurally it is not integrated into the mechanisms of the global capitalist system (whether it be the "object market", where private collectors are replacing former public institutions, the market of precarious work that is taken up by increasingly clientelist-oriented creative industries, or the "project marker", where survival in the world of art means integration into a global network of art biennials, residences, etc.).

Therefore, we can accept as meaningful Miklavz Komelj's slightly pessimistic assertion, who in the already mentioned article argues that in effect art in post-socialist societies is not possible; or that, if we correct his claim a bit - it is not possible at the level of the politicality of its "content", since politicality is an axiological category of contemporary art and as a rule the precondition of its integration into the contemporary art system. Art is only possible through the rejection of the current horizon of opportunities determined by neoliberal market logic. Nevertheless, we cannot expect this non-acceptance from art itself - art is an effect, a "reflection" of broader social processes. Until concrete political answers are not articulated, answers which will use a new mass political movement to question the very foundations of the current capitalist system, we can hardly expect art to truly escape co-opting into the neoliberal order.

Nikola Dedic

Associate Professor of Art History at the Faculty of Music, Belgrade University of Arts, lecturer at Transdisciplinary Humanities and Art Theory doctoral program at the Faculty of Media and Communications in Belgrade. He has published: *Utopian Spaces of Art and Theory after 1960* (2009), *Towards the Radical Critique of Ideology: From Socialism to Postsocialism* (2009), *Triumph of Contemporary Art* (co-author, 2010), *Less Than Human: Srdjan Djile Markovic and Underground Figuration* (2011), and *A Painting in the Age of Media: Dragomir Ugren* (Zrenjanin/ Nis, 2011). Collaborator on *Contemporary Marxist Art Theory* (2016) collection and co-editor of *Radical Abstraction: Abstract Painting and the Borderlines of Representation*. Deputy Editor in Chief of *Art + Media* study of art and media journal. Laureate of «Lazar Trifunovic» Award for the Best Art Critique in 2010.

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Nenad Andrić

Vizuelni je umetnik i kolekcionar (1977, Pančevo). Imao je oko jedanaest samostalnih izložbi i učestvovao na osamdeset grupnih.

Živi i radi u Pančevu i Veneciji.

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Postavljanje peščanog sata na fasadu muzeja daje dovoljno vremena svima za sve, bez neprijatnog i stresnog digitalnog odbrojavanja.

Nenad Andrić

Peščani sat, 2016,
instalacija, dimenzije: promenljive
Ljubaznošću umetnika

Hourglass, 2016
installation, dimensions: variable
Courtesy of the artist



Nenad Andric - (1977, Pancevo) is a visual artist and collector. He has had about eleven solo exhibitions and participated in eighty group ones.

He lives and works in Pancevo and Venice.

nenad.andric@gmail.com

Mounting an hourglass on the museum façade gives everyone enough time for everything, without an unpleasant and stressful digital countdown.

Nenad Andric

Marijus Berčea

Rođen je 1979. Živi i radi u Klužu (Kluž-Napoka, Rumunija), gde je profesor na poznatom fakultetu umetnosti i dizajna. Među skorijim samostalnim izložbama su *Hypernova*, *Blain/Southern*, London (2014); *Concrete Gardens*, *François Ghebaly Gallery*, Los Angeles (2012); *Remains of Tomorrow*, *Blain/Southern*, London (2011); *Time Will Tell*, *Chungking Project*, Los Angeles (2009). Dela su mu uvrštena u brojne izložbe, poput *Young Collectors 2*, *Elgiz Museum of Contemporary Art*, Istanbul (2015); *Love: The First of the 7 Virtues*, *Hudson Valley Center for Contemporary Art* (HVCCA), Piskil, SAD, (2015); *Defaced*, *Boulder Museum of Contemporary Art*, Boulder, SAD, (2014); *Hotspot Cluj - New Romanian Art*, *Arken Museum of Modern Art*, Ishoj, Danska, (2013); *Nightfall*, *Modem Centre for Modern and Contemporary Arts*, Debrecin, (2012); *No New Thing Under the Sun*, *Royal Academy*, London (2010); 4. Praško bijenale, Prag, (2009). Dela mu se nalaze i u nekoliko javnih i privatnih zbirki, uključujući *Hudson Valley Center for Contemporary Art*, u Piskilu, *Arken Museum of Modern Art*, u Ishoju.

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Ground Floor Agreement, 2015,
ulje na platnu, 90 x 130 cm
Ljubaznošću umetnika

Ground Floor Agreement, 2015,
oil on canvas, 90 x 130 cm
Courtesy of the artist

U svojim najnovijim slikama Marijus Berčea voljno se menja dok prelazi granice lokalnog rumunskog pejzaža, do sada s njim obično povezivanog. Predstavljajući sopstveno viđenje post-modernističke kulturne konfuzije i jednoobraznosti koja delom proističe iz upotrebe istog hollywoodskog standarda širom sveta, dela mu više nisu vezana za neku konkretnu geografiju. Umesto toga, i dalje veoma prisutna Rumunija neočekivano se stavlja nasuprot izvesnog kalifornijskog stanja uma, dok distopijski pejzaži govore o umetnikovom nomadskom karakteru u međunarodnom svetu umetnosti. Transnacionalna modernistička arhitektura i dalje je jedan od najvažnijih vidljivih elemenata, mada se čini da ga, u isto vreme, potapa jedna flora sa sopstvenim umom, dok bujno zelenilo postavlja zanimljivo pitanje: da li su ove scene deo privatnog raja ili podsećanje i upozorenje na propast struktura koje je stvorila ljudska ruka? Sporadične ljudske figure ne daju jasan odgovor na ovo pitanje jer su uglavnom bezlične ili ponizne pred okruženjem, a posmatrač ih opazi tek nakratko i prilično voajerski. Kako se u Berčeinim delima sudaraju svetovi, baš tako to čine i boje i teksture; bljeskove neonskog majstorski prate suptilne nijanse sive i bogato zelene, što ukazuje na umetnikovu duboku posvećenost slikarskoj tradiciji.

Marijus Berčea



Marius Bercea – Born in 1979. Lives and works in Cluj-Napoca, Romania, where he is a professor at the renowned art and design university. Recent solo exhibitions include *Hypernova*, Blain/Southern, London (2014); *Concrete Gardens*, Francis Ghebaly Gallery, Los Angeles (2012); *Remains of Tomorrow*, Blain/Southern, London (2011); and *Time will Tell*, Chungking Project, Los Angeles (2009). His work has been included in numerous exhibitions, including *Young Collectors 2*, Elgiz Museum of Contemporary Art, Istanbul (2015); *Love: The First of the 7 Virtues*, Hudson Valley Center for Contemporary Art (HVCCA), Peekskill, US (2015); *Defaced*, Boulder Museum of Contemporary Art, Boulder, US (2014); *Hotspot Cluj – New Romanian Art*, ARKEN Museum of Modern Art, Denmark (2013); *Nightfall*, Modern Centre for Modern and Contemporary Arts, Debrechen (2012); *No New Thing Under the Sun*, Royal Academy, London (2010); and the Prague Biennale 4, Prague (2009). His work is a part of several public and private collections, including the *Hudson Valley Center for Contemporary Art*, Peekskill and the *ARKEN Museum of Modern Art*.

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In his most recent paintings Marius Bercea makes a willing shift as he goes beyond the local Romanian scenery that has been customarily associated with him until now. Commenting on the postmodernist cultural confusion and uniformity that partially stems from applying the same Hollywood standard worldwide, the works are no longer connected to any specific geography. Instead, Romania, still very much present, is accompanied by an unlikely juxtaposition with a certain Californian state of mind as the dystopian landscapes speak of the artist's nomadic character in the international art world. The transnational modernist architecture continues to be one of the most visible elements, but at the same time it seems to be drowned by a flora with a mind of its own and the luscious greenery poses an interesting question: are these scenes part of a private paradise or are they a premonitory reminder of the downfall of manmade structures? The sporadic human figures do not offer a clear response to this as they are mostly featureless and humbled by their surroundings, while the viewer glimpses them in a rather voyeuristic manner. Just as worlds collide in Bercea's works, so do colours and textures, flashes of neon are accompanied by subtle greys and rich greens in a masterful way which points to the artist's deep commitment to the tradition of painting.

Marius Bercea

Ivan Grubanov

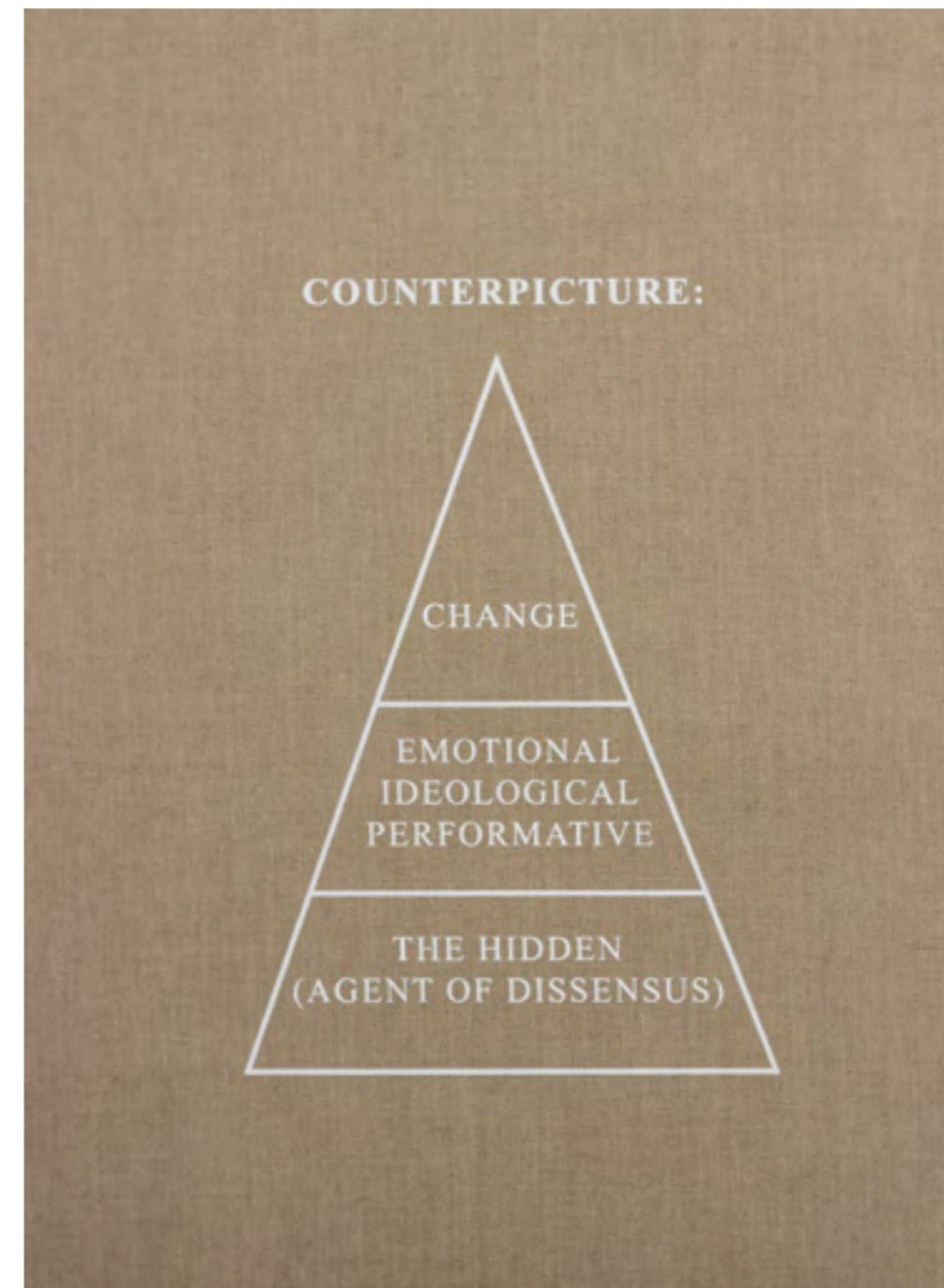
Rođen je 1976. godine u Beogradu. Nakon diplomiranja na Slikarskom odseku Fakulteta likovnih umetnosti u Beogradu, odlazi na dvogodišnje usavršavanje na *Rijksakademie van beeldende kunsten* u Amsterdamu, jednogodišnji boravak u *Delfina Studios* u Londonu i postaje stipendista *Casa de Velazquez*, Francuskog instituta u Madridu.

Značajnije samostalne izložbe: Paviljon Republike Srbije na 56. Bijenalu umetnosti u Veneciji, *Looock Galerie* u Berlinu, Muzej savremene umetnosti MUSAC u Leonu, Centar za savremenu umetnost *Le Grand Cafe* u Sent-Nazeru, Nacionalni muzej savremene umetnosti u Atini, Galerija Kulturnog centra i Salon Muzeja savremene umetnosti u Beogradu, Centar za savremenu umetnost *Stroom* u Hagu.

Učešće na značajnijim grupnim izložbama: Muzej savremene umetnosti u Krakovu, *Witte de With* u Roterdamu, 10. Bijenale u Istanbulu, 1. Bijenale u Solunu, Stedelijk muzej, *SMART Project Space* i *De Appel* u Amsterdamu, *Drawing Center* i *Apex Art* u Njujorku, *Kunsthalle* u Bernu, *Extra City Kunsthall* u Antverpenu, Muzej *Kiasma* u Helsinkiju, *Henie Onstad Art Center* u Oslu, *Museu Colecção Berardo* u Lisabonu, *Iaspis* u Stokholmu, 3. Bijenale mladih umetnika u Bukureštu, 5. Bijenale u Tirani, po dve edicije Spaport bijenala u Banja Luci i Bijenala u Pančevu, Bijenale u Alžiru (*International Festival of Contemporary Art of Algiers*), Moderna galerija u Ljubljani, Gradska galerija u Pragu, *Blackwood Gallery* u Torontu.

Radovi mu se nalaze u kolekciji Nacionalnog muzeja savremene umetnosti u Atini, Muzeja savremene umetnosti u Beogradu, Muzeja umetnosti u Bernu, *Deutsche Bank* kolekciji u Frankfurtu i mnogim drugim.

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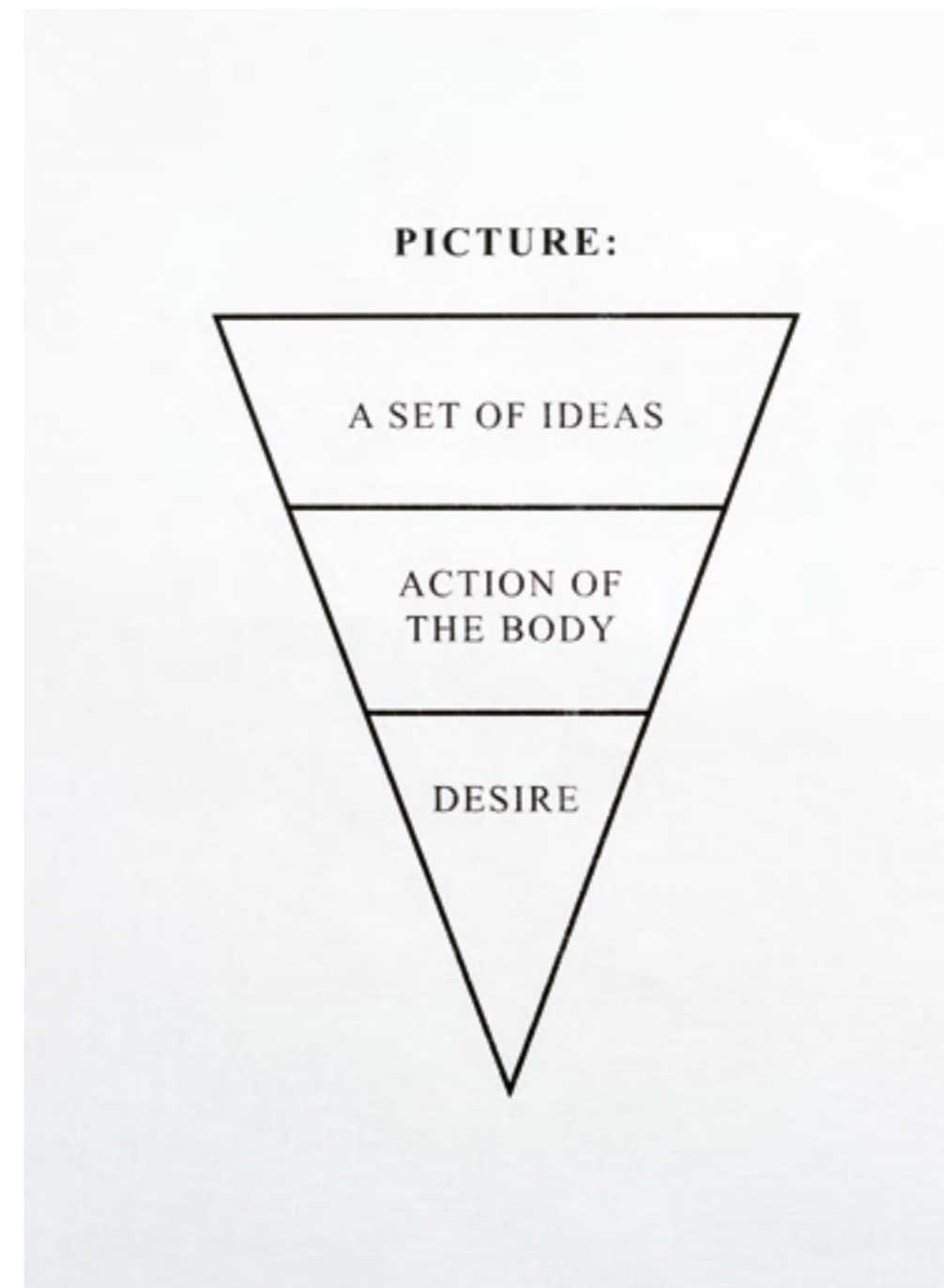
Zli slikar, serija slika, 2013.
Ljubaznošću umetnika

Evil Painter Series, 2013
Courtesy of the artist

„Zli slikar” je moj semantički model, mreža koncepata i njihovih međusobnih veza, koji istražuje slikarstvo kao najdemokratskiji način oslikavanja društvene realnosti. Kontinuitet slikarstva prepliće se sa slikom istorije, stoga je u mogućnosti da zapiše kontrastavove u percepciju istorije i u poredak centralne javne sfere. Zli slikar teži da kreira neslaganje oko toga šta je vidljivo u datoj situaciji, šta je njena suština u odnosu na društvenu realnost i šta se može reći i uraditi povodom toga. Centralna javna sfera primenjuje vojni manevar „dimne zavese” da sakrije pokret realnosti iza fantazmagoričkih slika kojima okupira naš pogled. Zli slikar angažuje imaginativno i prikazuje nevidljivo iza dimne zavese da omogući njegovo kontinuirano prisustvo u smislu istorijskog kontinuiteta i kontinuiranog izazova zvaničnoj vizuelnosti.

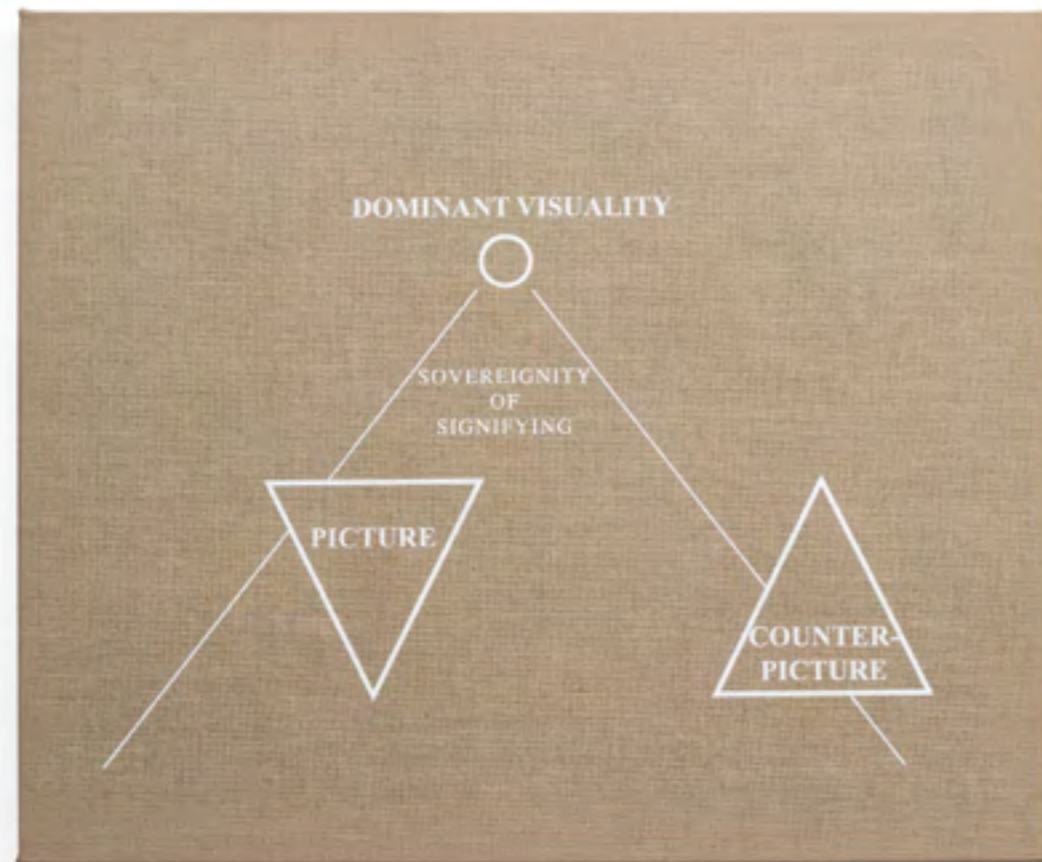
Zli slikar započinje svoju istraživačku trajektoriju u polju političkog kroz vizuelizaciju ciljeva kontrajavnosti i sebe definiše kao segment kontravizuelnosti. On objašnjava svoj model kontraoslikavanja, kao oslikavanje koje se aktivno angažuje u mreži viđenja koja stoje nasuprot dominantne vizuelnosti. U polju estetskog, Zli slikar redefiniše reprezentaciju kao otelotvorenje i tvrdi da je prisustvo slike ostvareno kroz naglašavanja njezinih odsutnosti, koja uklanjaju direktne efekte na stvari u zamenu za projekcije efekata. Umetnički uradak Zlog slikara otelotvoruje odsutno političko i omogućuje mu da se prepíše u formu koja može da se nadmeće u prostoru reprezentacija, omogućuje mu da se repolitizuje kroz polje estetskog. Konačno, Zli slikar vizuelizuje nevidljivo iza dimne zavese i daje mu da se takmiči za kontinuitet priznanja i kontinuitet izazova autoritetu. Slikati znači boriti se za pravo na kontinuitet u prostoru reprezentacija – prostoru gde želje i konflikti iz društvene realnosti bivaju pretvoreni u forme i imidže, političke (reprezentativna demokratija) ili druge.

Ivan Grubanov



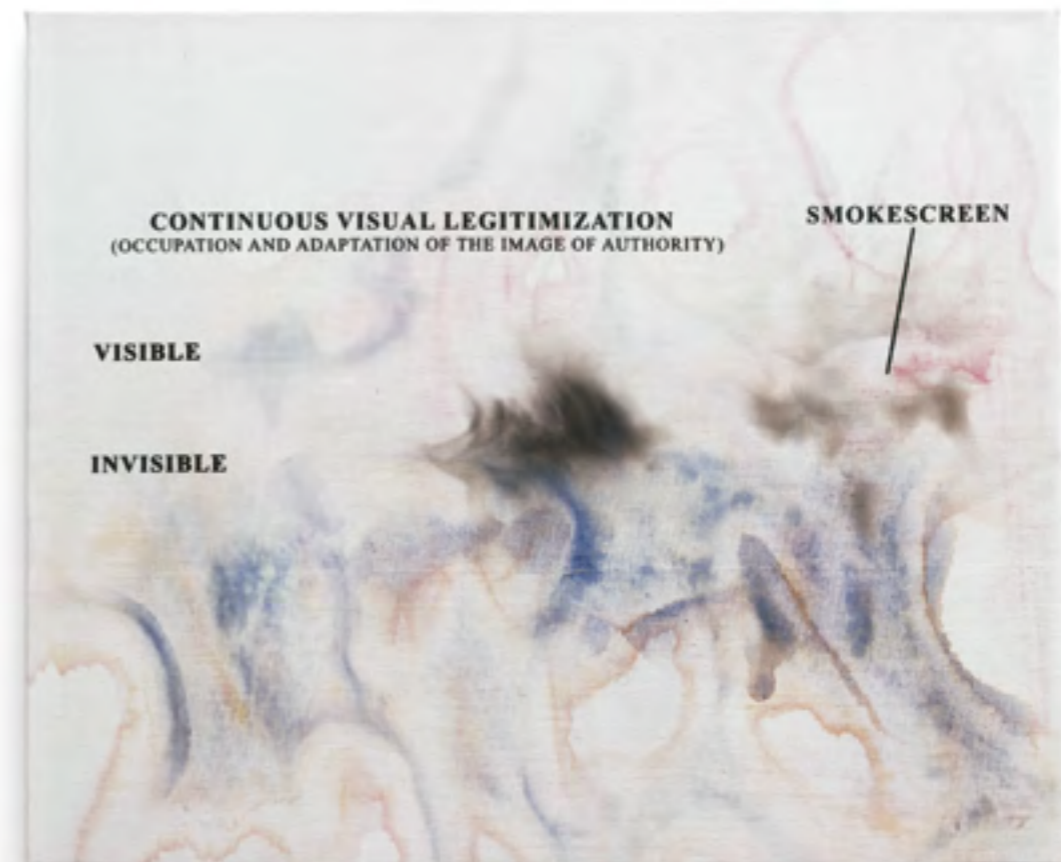
*Zli slikar, serija slika, 2013,
Ljubaznošću umetnika*

*Evil Painter Series, 2013
Courtesy of the artist*



Zli slikar, serija slika, 2013,
Ljubaznošću umetnika

Evil Painter Series, 2013
Courtesy of the artist



Zli slikar, serija slika, 2013,
Ljubaznošću umetnika

Evil Painter Series, 2013
Courtesy of the artist

Ivan Grubanov – Born in Belgrade, in 1976. After graduating from the Painting Department of the Faculty of Fine Arts in Belgrade, he won a two-year residency at the *Rijksakademie van Beeldende Kunsten* in Amsterdam, a one-year stay at *Delfina Studios* in London, and became a *Casa de Velazquez* scholar at the *French Institute* in Madrid.

Significant solo shows: Serbian Pavilion at the 56th Venice Biennale, *Loock Galerie* in Berlin, MUSAC - Museum of Contemporary Art in Leon, *Le Grand Cafe* Centre for Contemporary Arts in Saint-Nazaire, the National Museum of Contemporary Art in Athens, the Cultural Centre Gallery and Museum of Contemporary Art in Belgrade, *Stroom* Centre for Contemporary Art in the Hague.

Participations in group shows include the Museum of Contemporary Art in Krakow, *Witte de With* in Rotterdam, the 10th Istanbul Biennial, the 1st Thessaloniki Biennial, Stedelijk Museum, *SMART Project Space* and *De Appel* in Amsterdam, the *Drawing Center* and *Apex Art* in New York, *Kunsthalle* in Bern, *Extra City Kunsthall* in Antwerp, the *Kiasma* Museum in Helsinki, Henie Onstad Art Centre in Oslo, *Museu Coleção Berardo* in Lisbon, *Iaspis* in Stockholm, the 3rd Bucharest Biennial of Young Artists, the 5th Tirana Biennial, two editions of both Spa Port Biennial in Banja Luka and Pancevo Biennial, the Biennial in Algeria (*International Festival of Contemporary Art of Algiers*), Moderna Galerija in Ljubljana, the City Gallery in Prague, the *Blackwood Gallery* in Toronto.

His works are in the collections of the National Museum of Contemporary Art in Athens, the Museum of Contemporary Art in Belgrade, the Museum of Art in Bern, *Deutsche Bank* Collection in Frankfurt and many others.

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The Evil Painter is my semantic model, a network of concepts and their interrelationships exploring painting as the most democratic means of depicting social reality. The continuity of painting overlaps with the imaging of history, which is why it is able to record counter-stances in the perception of history and in the central public sphere order. The Evil Painter aims at creating disagreement about what is visible in a given situation, what is its essence in relation to the social reality and what can be said and done about it. Central public sphere applies “smoke-screen” military manoeuvre so as to hide the movement of reality behind phantasmagorical phenomena that occupy our view. The Evil Painter engages the imaginative and points at the invisible behind the smokescreen to enable its continuous presence in terms of historical continuity and the continuous challenge the the official visibility.

The Evil Painter begins his research trajectory in the field of politics through goal visualization of counter-public and defines itself as a counter-visibility segment. He explains his model of counter-picture as imaging actively engaged in the network of seeing that is opposed to the dominant visibility. In the field of aesthetics, the Evil Painter redefines representation as embodiment and asserts that the presence of an image is achieved through emphasizing its absence, which removes direct effects of things in exchange for effect projection. The artistic of the Evil Painter embodies the absent political and allows it to express itself through a form that can compete in the sphere of representation, allowing it to repoliticise through the field of aesthetics. Finally, the Evil Painter visualizes the invisible behind the smokescreen and lets it compete for acknowledgement continuity and continuity of challenges to authority. To paint is to fight for the right to continuity in the space of representation - a space where desires and conflicts of social reality are transformed into forms and images, political (representative democracy) or other.

Ivan Grubanov

Anur Hadžiomerspahić

Grafički dizajner, diplomirao je na I.E.D. Evropskom institutu za dizajn u Milanu i Akademiji likovnih umjetnosti *Brera* u Milanu.

Dobitnik je nagrade *Epica Winner 2001.* u Parizu na festivalu *Epica Awards - Europe's Creative Awards* za kampanju „Računaj na mene”, *Iskraemeco*.

Na poziv selektora *Harald-a Szeemann-a*, učesnik je Centralne izložbe 49. Venecijanskog bienala 2001, na kojoj se predstavlja svojom serijom plakata *Human Condition*. Prvi serijal plakata *Human Condition* izlaže 1996. godine u Milanu, i tu vrstu umjetničkog izraza, u kojem koristi medij advertajzinga da odašilje socijalno angažovane poruke, naziva *Artvertising*.

Izlaže u javnim prostorima, tržnim centrima i supermarketima, te 2009. godine postavlja izložbu u supermarketu *COOP* u Veneciji za vrijeme šestomjesečnog trajanja Venecijanskog bienala.

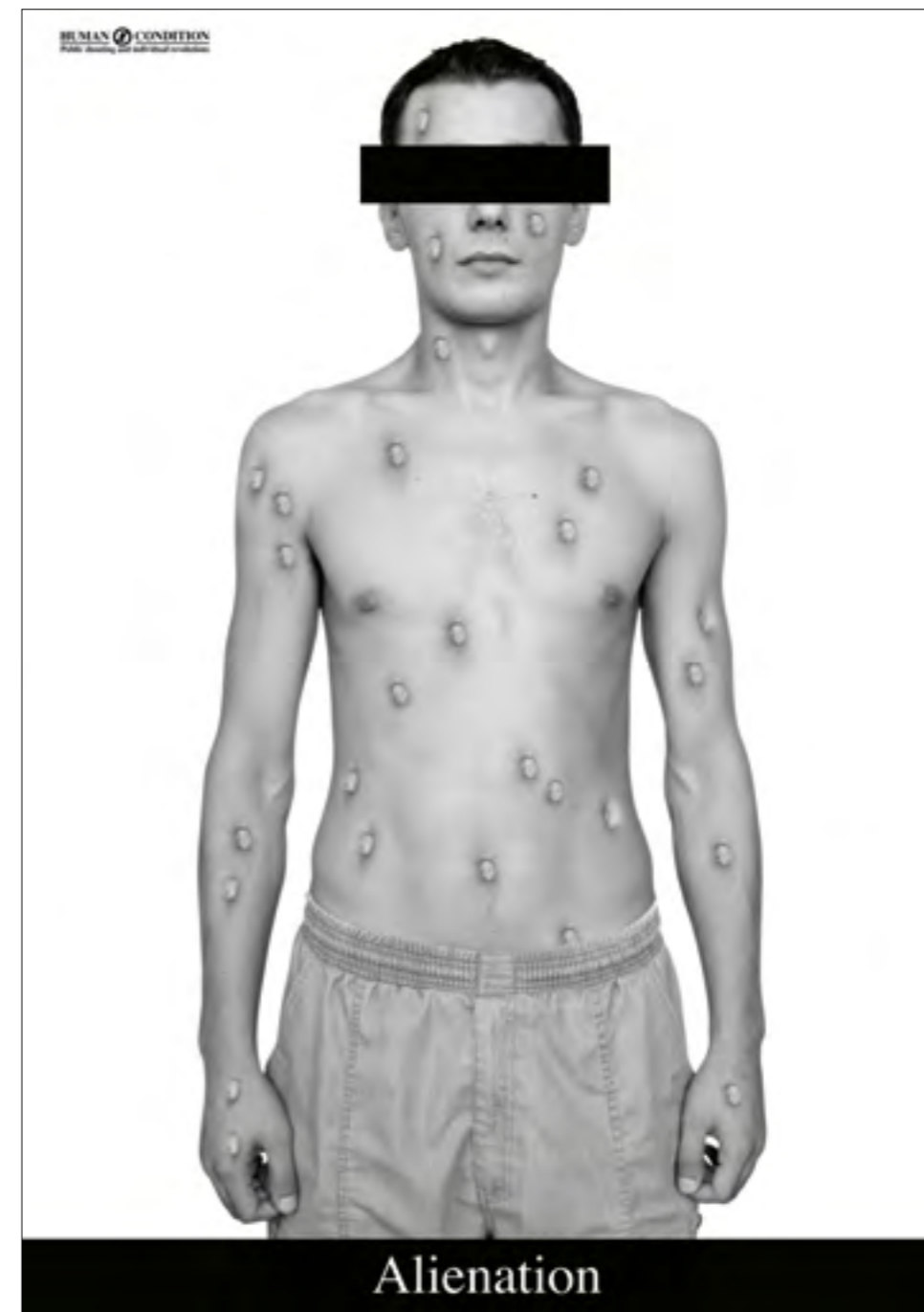
Dobitnik je mnogih internacionalnih i nacionalnih priznanja u polju dizajna i advertajzinga, kao što su: 1998. *Golden Drumsticks* (Portorož - *Golden Drum Advertising Festival of the New Europe*), 1998. *Golden Light*, Specijalna nagrada za najbolju ideju (Portorož - *Golden Drum Advertising Festival of the New Europe*), 1998. *Epica Finalist* (*Epica Awards - Europe's Creative Awards*), 2000. *Epica Finalist* (*Epica Awards - Europe's Creative Awards*), 2000. *Grand Prix za Art direction* (*Festival Advertainment - Milano*)...

Anur je kreativni direktor reklamne agencije *Ideologija* (ex *Kreativni centar Cardea*).

Ideologija Advertising Agency:

www.ideologija.ba

anur@ideologija.ba



Alienation, 2000, format B2, iako je format promenljiv i uvek se prilagođava reklamnoj površini
Ljubaznošću umetnika

Alienation, 2000, B2 format, although the format is variable and is always adapted to the advertising space
Courtesy of the artist



Business

Business, 2001, format B2, iako je format promenljiv i uvek se prilagođava reklamnoj površini
Ljubaznošću umetnika

Business, 2001, B2 format, although the format is variable and is always adapted to the advertising space
Courtesy of the artist



Capitalism

Capitalism, 2003, format B2, iako je format promenljiv i uvek se prilagođava reklamnoj površini
Ljubaznošću umetnika

Capitalism, 2003, B2 format, although the format is variable and is always adapted to the advertising space
Courtesy of the artist

Moja umjetnost je društveno angažovana. Vrijeme u kojem živim doživljam kao vanredno stanje u kojem je neophodno da umjetnošću ukažem na probleme i fenomene savremenog društva, ili još jednostavnije, imam potrebu da se borim umjetnošću. Početkom devedesetih, dolaskom u Milano počeo sam da uočavam društvene anomalije i da ih materijalizujem u slike. Došavši iz socijalističkog sistema, imao sam „objektivno oko”, koje je sa lakoćom uočavalo opasnosti koje je običnom čovjeku donosio novi kapitalizam. Tada se još nije masovno spominjao neoliberalni kapitalizam niti se javno govorilo o korporacijskoj diktaturi. Moji radovi su na početku bili antikonzumeristički, zatim sve jasnije antikapitalistički, da bi se na kraju uklopili u kritiku korporacijske diktature i jasno stavili na stranu 99% protiv 1%.

Budući da su moje umjetničke poruke bile upućene svim ljudima, a ne samo eliti iz svijeta umjetnosti, od početka sam izlagao javno, na ulicama, na trgovima, u barovima, u metrou, u školi. Nakon prvih izložbenih koraka, počeo sam da izlažem antikapitalističke poruke u simboličkim centrima kapitalizma, kao što su veliki supermarketi i tržni centri. Koristio sam uvijek medije reklamne industrije, od *billboard*-a i *citylight*-ova do letaka i hostesa, kako bih prenosio umjetničke a ne reklamne poruke. Zato sam na svojoj prvoj zvaničnoj izložbi u Milanu, 1996. godine, svoj rad nazvao *Artvertising*.

Važno mi je da komuniciram u javnom prostoru sa običnim ljudima, i zato danas djelujem u prostoru za koji mislim da je više javan i od ulica i od supermarketa, a to je prostor interneta. Svoju posljednju retrospektivnu izložbu sam iz tog razloga postavio u 3D virtualnoj galeriji na internetu.

Ja vjerujem u snagu pojedinca i vjerujem u snagu umjetnosti.

Anur Hadžiomerspahić



Consumerism, 2001, format B2, iako je format promenljiv i uvek se prilagođava reklamnoj površini
Ljubaznošću umetnika

Consumerism, 2001, B2 format, although the format is variable and is always adapted to the advertising space
Courtesy of the artist

Anur Hadziomerspahic – Graphic designer, graduated from the *IED* - European Institute for Design in Milan and the *Brera Fine Arts Academy* in Milan.

In 2001 he received the *Epica Winner Award* in Paris at the *Epica Awards - Europe's Creative Awards* Festival for the Iskraemeco „Count on Me“ campaign.

At the invitation of Harald Szeemann, the selector, he participated in the 49th Venice Biennale Central Exhibition in 2001, where he presented his poster series *Human Condition*. The first series of *Human Condition* posters he exhibited in Milan, in 1996, and this type of artistic expression, in which he uses the advertizing medium to send socially engaged messages, he calls *Artvertising*.

He exhibits in public spaces, shopping malls and supermarkets, and in 2009, he mounted an exhibition at a COOP supermarket in Venice during the six months of the Venice Biennale.

He has won many national and international awards in the fields of design and advertising, such as: 1998 - *Golden Drumsticks* (Portoroz - *Golden Drum Advertising Festival of the New Europe*), 1998 - *Golden Light*, a special prize for the best idea (Portoroz - *Golden Drum Advertising Festival of the New Europe*), 1998 - *Epica Finalist* (*Epica Awards - Europe's Creative Awards*), 2000 - *Epica Finalist* (*Epica Awards - Europe's Creative Awards*), 2000 - *Grand Prix for Art Direction* (*Festival Advertainment - Milano*)...

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My art is socially engaged. The time I live in I experience as a state of emergency in which I necessarily must use art to draw attention to problems and phenomena of contemporary society, or, simply put, I feel the need to fight using art. In the early nineties, with the arrival in Milan, I began to notice social anomalies and materialize them into images. Coming from a socialist system, I had an “objective eye”, which easily spotted the dangers that new capitalism was threatening ordinary people with. At the time, neoliberal capitalism was not widely spoken nor was there public talk of corporate dictatorship. My works were initially anti-consumerist in character, then all the more clearly anti-capitalist, and eventually integrated into the criticism of corporate dictatorship and explicitly became 99% against the 1%.

Since my artistic message addressed all people, not just the art world elite, from the beginning I exhibited publicly in the streets, squares, bars, in the subway, in schools. After my first exhibiting steps, I began to display anti-capitalist messages in symbolic centers of capitalism, such as large supermarkets and shopping centers. I have always used advertising industry means, ranging from hoardings and city light banners to leaflets and hosting in order to deliver artistic rather than commercial messages. That is why I called my work *Artvertising* in my first official exhibition in Milan in 1996.

It is important for me to communicate with ordinary people in a public space, and that is why I now act in the area which I find more public even than streets and supermarkets, and that is the Internet space. Because of that I staged my last retrospective exhibition in a 3D virtual gallery on the Internet.

I believe in the power of individuals and I believe in the power of art.

Anur Hadziomerspahic

Alban Hajdinaj

Albanski umetnik rođen 1974. godine. Studirao je grafiku na Akademiji umetnosti u Tirani, Albanija. Radio kao istraživač u Nacionalnoj galeriji umetnosti u Tirani, Albanija. Izlagao u Centru *Žorž Pompidu* (Pariz), Međunarodnom studijskom i kustoskom programu (Njujork), Muzeju moderne i savremene umetnosti *Mart* (Trento i Rovereto), *Haus der Kulturen der Welt* (Berlin), 52. Bijenalu u Veneciji (Albanski paviljon), Muzeju umetnosti *Čelzi* (Njujork), Modernoj galeriji (Ljubljana), Nacionalnoj galeriji Kosova, Nacionalnoj galeriji umetnosti (Tirana), Muzeju *Sammlung Essl* (Klosterneuburg, Beč), *Manifesta 4* (Frankfurt na Majni), Galeriji *IFA* (Berlin / Bon) i Prvom tiranskom bijenalu. Živi u Tirani (Albanija).

albanhajdinaj@yahoo.com



Syth, 2014, fotografija, 15 x 10 cm
Ljubaznošću umetnika

Syth, 2014, photography, 15 x 10 cm
Courtesy of the artist

Syth na albanskom znači pelcer biljke koji se koristi za presađivanje. Ova reč, baš kao i u latin-skom, potiče od reči *sy* (oko), kao i reč inokulacija – vakcinacija (inoculation – *oculus*). Očigledno je da žig koji vakcinacija ostavlja na ljudskom telu liči na oko „izrezbareno” na koži. No, mene ne interesuje samo ta analogija. Ono što me zanima jeste dihotomija koju ova „rezbarija” predstavlja, a ne prikaz o njoj kao jedan mali, beznačajni aspekt.

„Rezbarenje” se radi na precizan i standardan način kako bi se indukovala određena mala količina mikroba u telo svakog vakcinisanog pojedinca; kao reakcija, na svakoj koži ostaje drugačiji, jedinstven žig. Stoga, slika koju ja fotografišem nije, dakle, samo površina ili jedinstvenost žiga od vakcinacije, već, pre svega, nevidljivi proces koji ovaj znak predstavlja. On obuhvata i uzrok i posledicu, iako je vizuelno predstavljena samo posledica. Istraživanje žigova vakcinacije i toga kako izgledaju kod nekoliko pojedinaca konačno predstavlja kolektivni žig koji ima svoje koordinate u vremenu i prostoru. Iako sam fotografisao žigove od vakcinacije kod Albanaca, ovo je zajednička pojava kod generacija '70-ih i '80-ih godina u svim zemljama Istočne Evrope, te se nadam da ove moje fotografije nekako predstavljaju malo više od medicinskih ili istorijskih podataka i statistike.

Alban Hajdinaj



Syth, 2014, fotografija, 15 x 10 cm
Ljubaznošću umetnika

Syth, 2014, photography, 15 x 10 cm
Courtesy of the artist

Alban Hajdinaj - (Albanian, b. 1974) studied Graphics at the Academy of Arts in Tirana, Albania. Worked as a researcher at the National Gallery of Arts in Tirana, Albania. His works have been exhibited at *Centre Georges Pompidou* (Paris), *International Studio & Curatorial Program* (New York), *Mart - Museum of Modern and Contemporary Art* (Trento and Rovereto), *Haus der Kulturen der Welt* (Berlin), *52nd Venice Biennale* (Albanian Pavillion), *Chelsea Art Museum* (New York), *Museum of Modern Art* (Ljubljana) *National Gallery of Kosovo*, *National Gallery of Arts* (Tirana), *Sammlung Essl* (Klosterneuburg, Viena), *Manifesta 4* (Frankfurt / Main) *IFA Gallery* (Berlin / Bonn) and *Tirana Biennale 1*. He lives in Tirana (Albania).

albanhajdinaj@yahoo.com

In the Albanian language *syth* is a bud of a plant that is used for grafting. This word, just as in Latin, is derived from the word 'sy'(eye), and this is where the term inoculation originates from (oculus). Obviously the mark that inoculation leaves on human body resembles an eye that is 'carved' on the skin; but I am not interested only in this analogy. What I find interesting is the dichotomy that this skin 'carving' represents and not just the display of it as such a small and insignificant aspect. The 'carving' is made by a precise and standard manner in order to induce a small microbe regular quantity inside the body of every inoculated individual, but the shape it takes as a reaction is different and unique on everyone's skin. Therefore, the image I photograph is not just the surface or the uniqueness of inoculation marks but rather the invisible process that this mark signifies. It grasps both the cause and the effect although visually it is presented only as an effect. The inquiry of several individuals' inoculation marks and their imagery finally presents a collective mark. This collective mark is coordinated in time and space. Although I have photographed the inoculation mark of Albanian people, it is common for all eastern Europeans generations of 1970-1980. So I hope taking these pictures is somehow a bit more than medical or historical data and statistics.

Alban Hajdinaj

Ibro Hasanović

Bosansko-hercegovački i francuski umetnik, rođen 1981. godine. Studirao je industrijski dizajn na Akademiji likovnih umjetnosti u Sarajevu i savremenu umetnost i film na *Le Fresnoy - Studio National des Arts Contemporains* u Francuskoj. Radove je nedavno izlagao na izložbama i u galerijskim prostorima: Austrijski kulturni forum u Njujorku, Muzej savremene umetnosti *Garaža* u Moskvi, Muzej likovnih umjetnosti u Splitu, *Kunsthalle* u Beču, 55. Oktobarski salon u Beogradu, Nacionalna galerija Kosova, Muzej savremene umjetnosti u Zagrebu, *Künstlerhaus - Halle für Kunst & Medien* u Gracu, Drugo bijenale savremene umetnosti D-O ARK Underground i *Villa Romana* u Firenci. Trenutno živi u Prištini (Kosovo).

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Note on Multitude, 2015, HD video, 8 min
Ljubaznošću umetnika

Note on Multitude, 2015, HD video, 8 min
Courtesy of the artist

Zbogom koje ide od emotivnog do nasilnog i završava se iscrpljenošću. Muškarci, žene i deca pozdravljaju se i pokušavaju da uđu u autobuse koji će ih odvesti u neizvesnu izbegličku budućnost.

Ibro Hasanović



Note on Multitude, 2015, HD video, 8 min
Ljubaznošću umetnika

Note on Multitude, 2015, HD video, 8 min
Courtesy of the artist

Ibro Hasanovic - (Bosnian/French, b. 1981) studied Product Design at the Academy of Fine Arts in Sarajevo and contemporary art and cinema at *Le Fresnoy - Studio National des Arts Contemporains* in France. His works have been recently exhibited at Austrian Cultural Forum New York, *Munchner Stadtmuseum*, Garage Museum of Contemporary Art (Moscow), Museum of Fine Arts (Split), *Kunsthalle Wien*, 55th October Salon (Belgrade), National Gallery of Kosovo, Museum of Contemporary Art (Zagreb), *Künstlerhaus - Halle für Kunst & Medien* (Graz), 2nd Project Biennial D-0 ARK Underground and Villa Romana (Florence). He currently lives in Pristina (Kosovo).

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www.ibrohasanovic.com

Farewell that goes from the emotional to the violent, ending in exhaustion. Men, women and children kiss goodbye and try to board on the busses that will take them into uncertain future of migrants.

Ibro Hasanovic



Note on Multitude, 2015, HD video, 8 min
Ljubaznošću umetnika

Note on Multitude, 2015, HD video, 8 min
Courtesy of the artist

Tanja Juričan

Umetnica iz Pančeva (1980), diplomirala je 2009. godine kao slikarka na Fakultetu likovnih umetnosti u Beogradu. Trenutno pohađa program doktorskih umetničkih studija na Odseku za višemedijske umetnosti Centra za interdisciplinarnu studije Univerziteta umetnosti u Beogradu. Od 2006. godine aktivno učestvuje na umetničkoj sceni u zemlji i inostranstvu. Bila je finalistkinja *Mangelos nagrade* 2010. godine, dobitnica *Mangelos produkcione nagrade* za 2011. godinu, i stipendista *Kulturkontakt*-ovog *Artist in Residence* programa u Beču, 2011. godine.

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Deaths of Others (2016)

Referišući na aspekte moćnog, objektifikacijskog *gejza* (gaze), instalacija sa elementima performansa/teatra sugerisana je arhitekturom pogleda i „materijalizacijom” prostora filma kao mesta reprezentacije, događaja i iskustva. Zatvorena triptih instalacija generisana je na osnovu zahteva gledalačkog iskustva predviđenog radom i funkcioniše geometrizujući scenu pogleda kao scenu moći metaforom, unutar filmskog teksta, kao i u domenu hijerarhije naracijskih autoriteta. Eksploatišući motiv „muškosti”, kao dominantni (narativni) agens koncepata herojstva i junaštva, situacija pretpostavljena radom performativno referiše na „obračun” kao ceremonijalni ritual razmene uloga s bićima *Drugih* – onih s kojima se u kontekstu filmskog iskustva susrećemo i ogledamo. U tom smislu, rad publici pretpostavlja tri ekrana, kao tri lika, potencirajući erotsku, skopijsko-voajersku vezu između posmatrača i projekcije analogno idejama načela i podela unutar konstitucije identiteta.

Tanja Juričan

Deaths of Others, 2016.
Rad u okviru doktorske teze „Kritička remedijalizacija ratnog filma (*Semiotička vrednost ‘Smrti Drugih’ u kontekstu filmske označiteljske prakse*)”, koja će biti branjena na Univerzitetu umetnosti u Beogradu (Centar za interdisciplinarne studije, Odsek za višemedijske umetnosti), u mentorstvu dr um. Zorana Todorovića, docenta na FLU u Beogradu.
Višemedijska instalacija: arhitektura, film, performans.
Ljubaznošću umetnice

Deaths of Others, 2016
A work within the framework of “Critical Remediation of War Film (*Semiotic value of ‘Deaths Of Others’ within the film signifying practice*)” doctoral thesis submitted to the University of Art in Belgrade (Centre for Interdisciplinary Studies, Polymedia Art Department) under the mentorship of Doctor of Arts Zoran Todorovic, docent at the Faculty of Fine Arts in Belgrade.
Polymedia art installation: architecture, cinema, performance.
Courtesy of the artist



DEATHS
OF
OTHERS
SEPTEMBAR 2016.
BIOSKOP VOJVODINA
17. BIJENALE UMETNOSTI PANCEVO

Tanja Juričan – Artist from Pančevo (1980), graduated as a painter from the Academy of Fine Arts in Belgrade (2009). Currently enrolled in the PhD program at the Polymedia Art Department of the Centre for Interdisciplinary Studies at the University of Arts in Belgrade. Since 2006 she has been actively taking part in the domestic and foreign art scene. She was a finalist of *Mangelos Awards* in 2010, the winner of *Mangelos Production Prize* for 2011, and the scholarship holder of *Kulturkontakt Artist in Residence* program in Vienna, in 2011.

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Deaths of Others (2016)

With reference to the aspects of the powerful objectifying gaze, the performance/theatre installation is suggested by the architecture(alisation) of the (eye)sight, as well as by the "materialization" of the movie space, contextualized as a place of representation, happening and experience. In this regard, the closed (indoor), triptych installation is generated upon the viewing experience required by the work and it functions by geometrizing the scene of the view as a scene of the power within the metaphor inside the film text, as well as in the domain of the narrative authority hierarchy. Exploiting the "manhood" motive as the dominant (narrative) agent of heroism and bravery concepts, the situation assumed by the work performatively refers to the "showdown", signifying the ceremonial ritual of role exchange with the beings of *Others* – as encountered and juxtaposed within the context of the film experience. Accordingly, the work offers the audience three screens, like three characters, aiming to emphasize the erotic, *scopo(philic)-voyeuristic* aspects of relationship between the observer and projection analogous to the ideas of foundations and fragmentations within the concept of identity.

Tanja Juričan

Tatjana Milošević

Umetnica iz Beograda. Nakon završenih studija slikarstva u Cetinju, nastavlja svoje školovanje u Beogradu, na Univerzitetu umetnosti, Odsek za scenski dizajn.

Njeno polje interesovanja kreće se od slikarstva do prostornih intervencija.

Nekoliko puta je nagrađena za slikarstvo.

milosevictatjana@gmail.com

Prodor, 2016,
ugalj na zidu, intervencija, dimenzije: promenljive
Ljubaznošću umetnice

Breakthrough, 2016
charcoal on wall, intervention, dimensions: variable
Courtesy of the artist



Gde ima uništenja, ima i nade za blagom. Rumi

„Zabranjeno listanje novina!” obaveštenje na brojnim kioscima, jedno u nizu upozorenja koja nas podsećaju da, ukoliko ne možemo sebi da priuštimo pakovanje, nemamo prava ni na sadržaj. Da, ako nismo klijent, već samo puki recipijent, nemamo tu šta da tražimo.

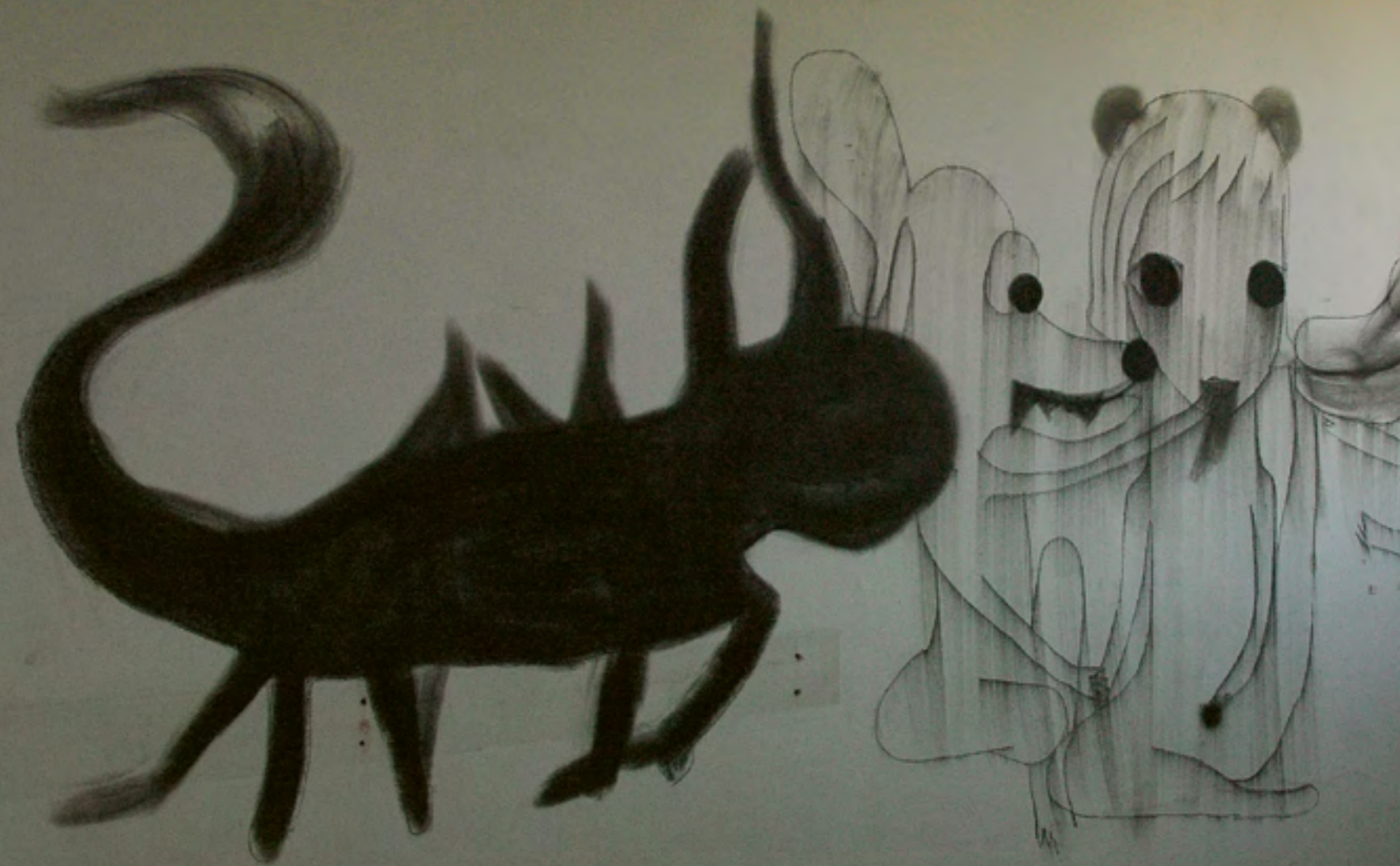
U okruženju koje je sve više u funkciji konzumerističkog viđenja smisla, raste tendencija posmatranja svake delatnosti isključivo kroz komercijalnu prizmu. Ili je isplativo, ili nije.

Slučajno ili ne, delatnosti koje se najčešće karakterišu kao neisplative su upravo one autohtono ljudske, koje čovečanstvo čine onim što jeste. Umetnost, pre svega, kao arhajski i najprirodniji čovekov pokušaj da sebi objasni svet i sebe svetu. I to je, čini se, nekonkurentno, neisplativo i nepotrebno.

Galerija savremene umetnosti Kulturnog centra Pančeva više od trideset godina nalazila se u Štapskoj zgradi (od 1976. do 2012). Danas taj prostor služi kao ugostiteljski objekat, prilagođen potrebama i zahtevima tržišta.

Ovaj rad je izraz težnje da se povrati tračak umetnosti u prostor koji joj je nekada pripadao. Trebalo bi da nas podseti, kao klijente i recipijente, da umetnost i dalje opstaje. I da će nastaviti da opstaje. I da ne bismo smeli da neisplativo mešamo sa neprocenjivim.

Tatjana Milošević



Tatjana Milosevic - Artist from Belgrade. After graduating painting in Cetinje, she went on to continue her education in Belgrade, University of Arts, Department of Stage Design.
Her field of interest ranges from painting to spatial interventions.
Her paintings have been awarded several times.

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Where there is ruin, there is hope for a treasure. Rumi

“Leafing through the newspapers is forbidden!” - a notice at a number of newsstands, one in a series of warnings that remind us that, if we cannot afford the package, we are not entitled to the content either. Yes, if you’re not a client, but merely a recipient, there’s no place for you there.

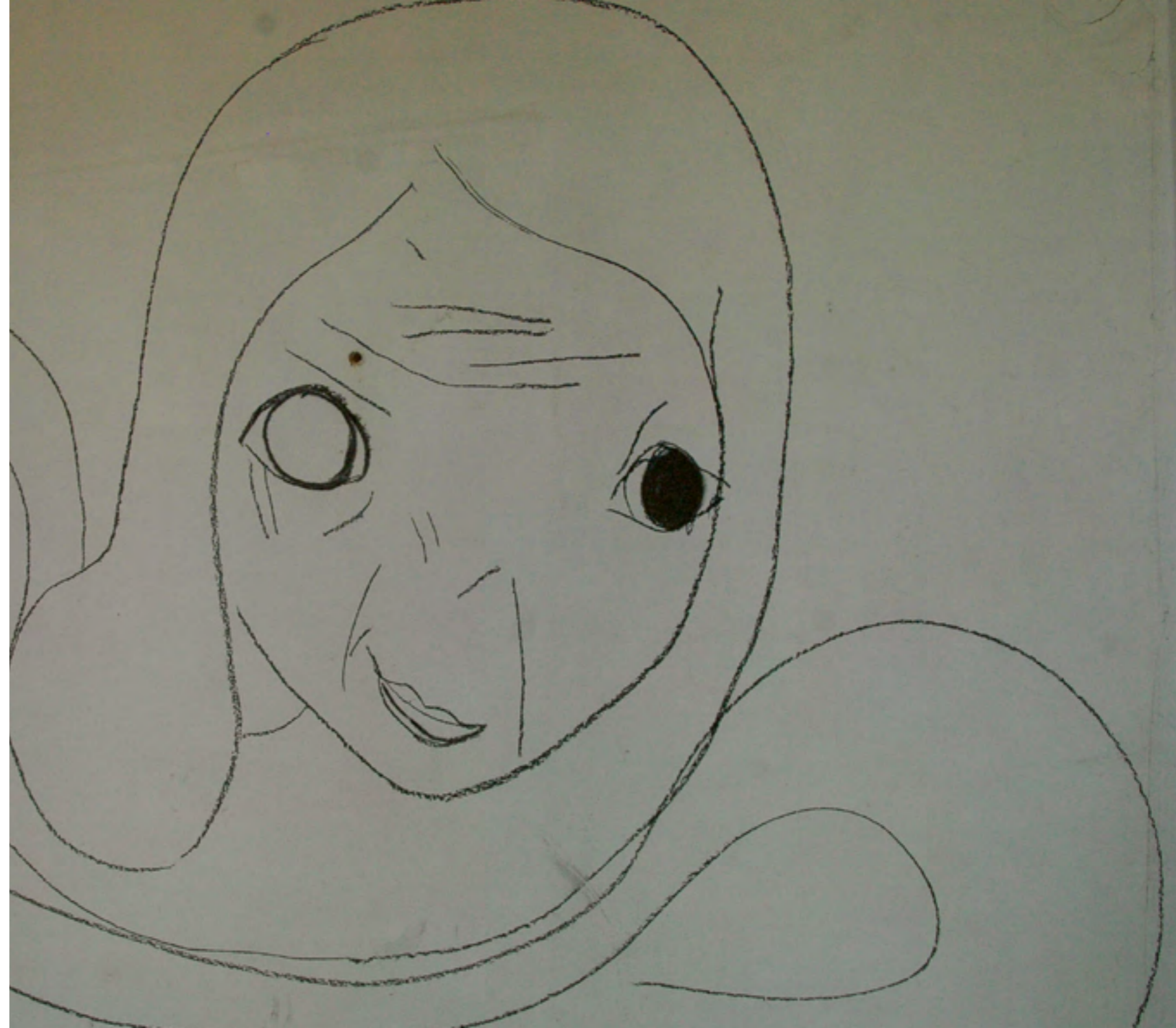
In an environment that is becoming a means of consumerist view of sense, there is a growing tendency of seeing any activity solely through the commercial prism. It is either profitable or not.

Coincidentally or not, activities that are commonly characterized as unprofitable are exactly the indigenously human ones, which has made mankind what it is. Art, primarily, as the archaic and most primal of man’s attempts to explain the world to himself and himself to the world. And that, it seems, is uncompetitive, unprofitable and unnecessary.

For more than thirty years the *Gallery of Contemporary Art of the Pancevo Cultural Centre* was situated in *Stapska* (Headquarters) building (from 1976 to 2012). Today, this space serves as a restaurant, tailored to the needs and demands of the market.

This paper is trying to regain a trace of art in the space that it once belonged to. It should remind us, as clients and recipients, that art is still surviving. That it will go on surviving. And that we should differentiate the priceless from the profitable.

Tatjana Milosevic



Timea Anita Orovec

Rođena je u Budimpešti. Diplomirala je 2007. godine na Akademiji lepih umetnosti u Veneciji, na Odseku za skulpturu. Radila je master rad kod profesora Olafura Eliasona, u Institutu za prostorne eksperimente od 2009. do 2011.

Dobitnica je nekoliko stipendija i nagrada, među kojima su: nagradni finalista galerije *MOSTYN (Mostyn Open Award)*, Vels, UK (2015), rezidencijalni program *Kamov*, pod pokroviteljstvom Sekretarijata za kulturu grada Rijeke, Hrvatska (2014), stipendija berlinskog *Goldrausch Künstlerinnenprojekt art IT*, grad Berlin, Berlin (2011-2012), njujorška *Triangle Arts Association* nagrada, (2010), stipendija *DAAD* Berlinskog univerziteta umetnosti (2008-2009) i nagrada *Hans Purman* (2009), stipendija koja uključuje upotrebu umetničkog studija (2005-2006) i prva nagrada fondacije *Bevilacqua La Masa*, Venecija (2004).

Timea Anita Orovec svoje radove je već prikazala na nekoliko državnih i međunarodnih izložbi.

Samostalne izložbe: *Camping Europa, Spor Klübü*, Berlin (2014), *Nothing that Exists or Happens is Symmetrical*, CHB Berlin (2013) i *Transparent rooms - nach hause*, Galerija M, Berlin (2010).

Grupne izložbe: *The Travellers*, Nacionalna galerija umetnosti *Zahęta*, izložbu postavila Magdalena Moskalevic (2016), *MOSTYN Open 19*, postavio Adam Kar, Galerija *Mostyn*, Vels, UK (2015), *Future Nows*, postavio Olafur Eliason, *Neue Nationalgalerie*, Berlin (2014), *Exuberant Politics*, *Iowa City and Legion Arts in Cedar Rapids*, SAD (2014), *Drifting*, postavila Valeri Smit, *Haus der Kulturen der Welt*, Berlin (2013), *In other words*, *NGBK i Kunstraum Kreuzberg/Bethanien*, Berlin (2012), *Joy and Disaster*, *Bunkier Sztuki Contemporary*, Krakov (2011), *Speak for itself*, postavio Zolt Petranji, Mađarska nacionalna galerija, Budimpešta (2011), *Seeing New York*, *Triangle Arts Association*, Njujork (2010), *Where do we go from here?*, galerija *Secesija*, Beč (2010), *Agents and Provocateurs*, postavile Inke Arns, Beata Hok, Franciska Zolliom, *Hartware MedienKunstVerein*, Dortmund (2010), *Neue Heimat*, *Zeppelin Museum*, Fridrihšafen (2010), *Tusovka New Act*, *Eastside Projects*, Birmingham (2009), *Manifesta 7*, postavio Adam Budak, Rovereto (2008) i *Fragmented Show - završna izložba dvanaestog po redu kursa likovne umetnosti fondacije Antonio Ratti*, koju su postavili Roberto Pinto, Ana Daneri i Čezare Pjetrojusti, *Fabbrica del Vapore*, Milano (2006).

Timea Anita Orovec živi i radi u Berlinu.

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Welcome to the EU, 2016, skulptura, vareno gvožđe, 115 x 153 x 100 cm

Welcome to the EU, 2016, sculpture, welded iron, 115 x 153 x 100 cm

Već više od osamnaest godina živim u različitim zemljama Zapadne Evrope. Očarana sam raznolikošću kultura i društvenih stavova koji se razlikuju od mojih iskustava iz detinjstva, provedenog u socijalističkoj Mađarskoj. Takva prošlost i imigrantsko iskustvo kod mene su podstakli interesovanje za odnos koji se ostvaruje između ličnog identiteta, kulture zemlje porekla i potrebe za integracijom.

Projekti mi se načelno odnose na društveno-kulturni kontekst i inspirisani su mojim svakodnevnim životom. Od ključnog značaja za moj rad jeste urbani prostor kao veza između političkog, kulturnog i istorijskog konteksta.

Timea Anita Orovec



*Welcome to the EU, 2016, skeč,
crtež na papiru, 21 x 29 cm
Ljubaznošću umetnice*

*Welcome to the EU, 2016
sketch, drawing on paper,
21 x 29 cm
Courtesy of the artist*

Tímea Anita Oravec - Born in Budapest, graduated in 2007 BFA, Accademia di Belle Arti, Department of Sculpture, Venice and Master Student by Professor Olafur Eliasson, Institute for Spatial Experiments (2009-2011).

She has won several grants e.g. : Finalist for *MOSTYN Open Award*, Mostyn Gallery, Wales, UK (2015), Fellowship Residency Program *Kamov* supported by Department of Culture, City of Rijeka, Croatia (2014), Fellowship *Goldrausch Künstlerinnenprojekt art IT*, Berliner Senat, Berlin (2011-2012), New York Prize at the *Triangle Arts Association*, New York (2010), *DAAD Fellowship Awarded Artist*, UDK Berlin (2008-2009) and *Hans Purrmann Prize* (2009), Scholarship involving the use of an Artist Studio (2005-2006) and The First Prize, *Bevilacqua La Masa* Foundation, Venice (2004).

Tímea Anita Oravec's works have already been shown in several national and international exhibitions.

Solo exhibitions: e.g. *Camping Europa, Spor Klübü*, Berlin (2014), *Nothing that Exists or Happens is Symmetrical*, CHB Berlin (2013) and *Transparent rooms - nach hause*, Galerie M, Berlin (2010)

Group Exhibitions: e.g. *The Travellers*, Zachęta-National Gallery of Art curated by Magdalena Moskalewicz (2016), *MOSTYN Open 19*, curated by Adam Carr, Mostyn Gallery, Wales, UK (2015), *Future Nows*, curated by Olafur Eliasson, *Neue Nationalgalerie*, Berlin (2014), *Exuberant Politics*, Iowa City and Legion Arts in Cedar Rapids, USA (2014), *Drifting*, curated by Valerie Smith, *Haus der Kulturen der Welt*, Berlin (2013), *In other words*, NGBK and *Kunstraum Kreuzberg/Bethanien*, Berlin (2012), *Joy and Disaster*, *Bunkier Sztuki Contemporary*, Krakow (2011), *Speak for itself* curated by Zsolt Petrányi, Hungarian Nationalgalerie, Budapest (2011), *Seeing New York*, *Triangle Arts Association*, New York (2010), *Where do we go from here?*, *Secession*, Vienna (2010), *Agents and Provocateurs*, curated by Inke Arns, Beata Hock, Franciska Zólyom, *Hartware MedienKunstVerein*, Dortmund (2010), *Neue Heimat*, *Zeppelin Museum*, Friedrichshafen (2010), *Tusovka New Act*, *Eastside Projects*, Birmingham (2009), *Manifesta 7* curated by Adam Budak, Rovereto (2008) and *Fragmented Show - Final Show of XII Antonio Ratti Foundation Visual Arts Course*, curated by Roberto Pinto, Anna Daneri and Cesare Pietroiusti, *Fabbrica del Vapore*, Milan (2006).

Tímea Anita Oravec lives and works in Berlin.

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Windless, Variations for the EU Flag Nr.1., 2016, zidna instalacija, zidno slikarstvo: refleksno plava Pantone boja, RGB: 0/51/153; 12 kuhinjskih noževa, 300 x 200 x 30 cm

Ljubaznošću umetnice

Windless, Variations for the EU Flag Nr. 1., 2016, wall-Installation, wall painting: colour Pantone Reflex Blue, RGB: 0/51/153; 12 kitchen knives, 300 x 200 x 30 cm

Courtesy of the artist

For more than eighteen years, I have been living in different Western European countries. I am fascinated by the diverse cultural and social approaches that differ from my childhood experiences in Hungary under the socialist regime. With my background and the experiences I faced as an immigrant, I developed an interest in the relationship between personal identity, culture of origin, and the need for integration.

My projects generally make reference to my socio-cultural context and they are inspired by my daily life. The urban space is crucial to my work in addition to the connections between the political, cultural and historical context.

Timea Anita Orovecz



Windless, Variations for the EU Flag Nr.2., 2016, zidna instalacija, zidno slikarstvo: refleksno plava *Pantone* boja, RGB: 0/51/153; 12 šurikena, 300 x 200 x 3 cm
Ljubaznošću umetnice

Windless, Variations for the EU Flag Nr. 2., 2016, wall-Installation, wall painting: colour *Pantone* Reflex Blue, RGB: 0/51/153; 12 *Shuriken*, 300 x 200 x 3 cm
Courtesy of the artist

Tanja Ostojić

Rođena je 1972. godine u Užicu. Na Vajarskom odseku Fakulteta likovnih umetnosti u Beogradu diplomirala je 1995, a magistrirala 1998. Međunarodni program za poslediplomske studije na Akademiji likovnih umetnosti u Nantu (Francuska) pohađala je 1998-99. Usavršavala se (istraživačka stipendija) na Univerzitetu umetnosti u Berlinu / Fellow GS UdK od 2012. do 2014.

Kao interdisciplinarna umetnica, aktivno stvara i izlaže u Evropi i širom sveta. Počev od 1992, učestvuje na više stotina grupnih izložbi, video, filmskih, performans i pozorišnih festivala, a samostalno izlaže od 1995. godine. Član je ULUS-a od 1996. godine. Član je osnivačkog odbora *Remonta*. Osnovala je međunarodne umetničke grupe *XPONA* i *Art&Economics Group*. Njen rad je zastupljen u značajnim međunarodnim kolekcijama. Dobitnica je brojnih stipendija, studijskih boravaka i nagrada za svoj umetnički rad. U proteklih 20 godina izvela je veliki broj zapaženih performansa, među kojima se posebno izdvajaju nastupi na glavnoj izložbi 49. Venecijanskog bijenala (2001), u Romskom paviljonu na 54. Venecijanskom bijenalu (2011), u ICA Institutu za savremenu umetnost u Londonu (1999), na *Performi* u Njujorku, u Ludvig muzeju u Budimpešti, u HKW u Berlinu, u *Kaaitheater*-u u Briselu...

Kao gostujući profesor držala je predavanja, radionice i seminare na značajnim univerzitetima širom Evrope, Severne, Južne i Centralne Amerike.

Publikacije Tanje Ostojić:

<http://tanjaostojicshop.wordpress.com/category/books/>



Misplaced Women? / Missplaced Women?, 2009–2016, serija performansa / serija fotografija, 120 x 84 cm
Produkcija: Préavis de Désordre Urbain i Red Plexus, Marsej / Stiftelsen 3,14, Bergen /
LIVE ACTION 10, Geteborg / REMONT, Beograd
Autori fotografija: Janike Olsen / Sjao Lu / Li Ći Đijen / Lidija Antonović

Misplaced Women? / Missplaced Women?, 2009-2016, a series of performances / series of photographs, 120 x 84 cm
Production: Préavis de Désordre Urbain and Red Plexus, Marseille / Stiftelsen 3,14, Bergen /
LIVE ACTION 10, Gothenburg / REMONT, Belgrade
Authors of Photographs: Jannicke Olsen / Xiao Lu / Li Qi Jian / Lidija Antonovic



Dugogodišnji projekat Tanje Ostojić *Misplaced Women?* / *Missplaced Women?* bavi se, pre svega, osetljivošću roda u kontekstu migracije, evocira i testira neprijatnosti tokom administrativnih i sigurnosnih provera koje su postale deo svakodnevice putnika. Rad je osmišljen kao internet-platforma i kao realna platforma u javnim prostorima koji su vezani za migracije, a manifestuje se, pre svega, serijom performansa same autorke, grupnim i delegiranim performansima, kao i performans-radionicama, što znači da su, iako je umetnica autorka koncepta projekta, učesnice radionica i drugi autori pozvani da izvode ovaj rad, baziran na osnovnoj ideji autorke u datom kontekstu. Inicijalni performans sastoji se u raspakivanju, izvrtanju i detaljnom pretresu kompletnog sadržaja, džepova, tašne, novčanika, ličnih kofera i torbi na lokacijama koje su značajne za migracije, kao na primer: aerodromi, železničke stanice, *Western Union* servis za transfer novca, policijske stanice za strance u kojima se pribavljaju dozvole za boravak i slično. Ostale autorke koje izvode ovaj performans na autentičnim lokacijama ponavljaju slične akcije koje se nadovezuju na osnovni idejni koncept rada *Misplaced Women?*, tj. bave se pozicijama i iskustvima osoba u tranzitu, migraciji ili izbeglištvu, kojima je često narušena privatnost i koje su izložene različitim vrstama nasilnog pretresa od strane graničnih službenika, pokazivanju ličnih stvari i prisilnom obelodanjivanju činjenica iz sopstvenih života...

Tanja Ostojić

Više o ovom radu:

<https://www.youtube.com/watch?v=XvLXkAtnJp4>

<https://misplacedwomen.wordpress.com>



Tanja Ostojić – Born in Uzice, in 1972. Graduated from the Sculpture Department of the Faculty of Fine Arts in Belgrade, in 1995. Earned her Master's Degree in 1998. Attended the international program for postgraduate studies at the Academy of Fine Arts in Nantes (France), 1998-99. She continued her studies (research grant) at the University of Arts in Berlin / UdK GS Fellow from 2012 to 2014.

As an interdisciplinary artist, she actively creates and exhibits in Europe and around the world. Since 1992, she has participated in several hundred group exhibitions, video, film, performance and theatre festivals. Started individual exhibitions in 1995. A member of The Association of Visual Artists of Serbia (ULUS) since 1996. A member of the *Remont* founding committee. The founder of the international art groups *XPONA* and *Art & Economics Group*. Her works are represented in important international collections. She has received numerous scholarships, residencies and awards for her artistic work. In the last 20 years she has carried out a number of notable performances, among which especially worthy of mention are performances at the main exhibition of the 49th Venice Biennale (2001), the Roma Pavilion at the 54th Venice Biennale (2011), the ICA Institute of Contemporary Arts in London (1999), the *Performa* in New York, the *Ludwig Museum* in Budapest, the *HKW* in Berlin, *Kaaitheater* in Brussels ...

As a visiting professor she has held lectures, workshops and seminars at major universities across Europe, North, South, and Central America.

Tanja Ostojic Publications:

<http://tanjaostojicshop.wordpress.com/category/books/>



Tanja Ostojic's long-time project *Misplaced Women? / Missplaced Women?* deals primarily with gender sensitivity in the migration context, evokes and tests the discomfort during administrative and security checks that have become part of travellers' everyday life. The work has been conceived as both an internet-platform and a real platform in public places related to migration, which is manifested, in the first place, in a series of performances by the author herself, as well as group and delegated performances, and performance workshops, which means that, although the artist is the author of the project concept, workshop participants and other authors are invited to perform this work, based on the author's principal idea in a given context. The initial performance includes unpacking, rummaging and detailed search of the entire content, pockets, purses, wallets, personal suitcases and bags on sites that are relevant to migration, such as: airports, train stations, *Western Union Money Transfer* services, police stations for foreigners who want to obtain residence permits and the like. Other authors performing this performance at authentic locations repeat similar actions that build upon the basic design of the *Misplaced Women?* concept, i.e. they deal with positions and experiences of people in transit, migration and exile, whose privacy is more than often violated and who are exposed to different types of violent search by border officials, having to show personal belongings and being forced to disclose facts from their own lives ...

Tanja Ostojic

More about this work:

<https://www.youtube.com/watch?v=XvLXkAtnJp4>

<https://misplacedwomen.wordpress.com>



Predrag Popara

Rođen je 1973. godine u Trebinju (BiH). Diplomirao je na Fakultetu primenjenih umetnosti u Beogradu 1999. godine. Aktivno učestvuje na umetničkoj sceni u zemlji i inostranstvu u vidu samostalnih izlagačkih projekata ali i u okviru internacionalnih grupnih izložbi. Studijski i rezidencijalno boravio je u Berlinu, Nemačka, u periodu mart-april 2004. godine, i u Beču, Austrija, kod profesora Adolfa Fronera (*Adolf Frohner*), u periodu avgust-septembar 2006. godine. Dobitnik je prve nagrade za crtež 1998. godine na XX Izložbi crteža u galeriji NBS-a i pohvale za crtež Galerije HAOS 2009. i 2012. godine od strane Fonda Vladimira Veličkovića. Organizator međunarodnih izložbi *Crno/Belo* i *Transformacije*, kao i mnogih drugih izložbi u zemlji i inostranstvu.

Osnivač je i umetničke asocijacije i galerije FUNNEL, sa sedištem u Bukureštu, koja okuplja internacionalne umetnike iz Jugoistočne Evrope.

Živi i radi na relaciji Beograd-Bukurešt.

Član ULUS-a od 2002. godine.

FUNNEL CONTEMPORARY ART
popara.funnelcontemporary@gmail.com



The Lost Identity, 2015,
akril i ulje na platnu,
200 x 180 cm
Ljubaznošću umetnika

The Lost Identity, 2015
acrylic & oil on canvas,
200 x 180 cm
Courtesy of the artist

Izgubljeni identitet

U današnjici bivstvovanja savremenog sveta, kolektivna svest se radikalno i ubrzano menja u korak sa razvojem potrošačke kulture liberalnog kapitalizma.

Savremeni čovek, iako biološki nespreman na velike promene tehnoloških izazova, svoj život menja i sve više usklađuje sa virtuelnim svetom koji mu oduzima osećanja sopstvenih čula i nameće novo stanje stvarnosti izgubljenog identiteta.

Umetnik, kao pojedinac koji je svojim profesionalnim pozivom svojevrsni kormilar kolektivne svesti, traži načina da kroz različite medije doprinese zaštiti kulturnog identiteta jedne zemlje i da da sopstveni doprinos tom ogromnom kolektivnom nasleđu.

Suočen sa problemima u sopstvenom društvu, često traži izlaz van granica matične države i svoju umetnost sučeljava sa manjim ili većim kulturama nekih drugih država, koje opet imaju neko svoje drugačije kulturološko nasleđe.

Ta pomeranja donose nova iskustva, koja osetno bogate kulturnu scenu, ali često to budu i samo pokušaji identifikacije sa svetom bez nekog dubljeg i snažnijeg doprinosa na polju umetnosti.

Ključni element koji je neophodan u izgradnji kolektivnog nasleđa jeste identitet pojedinca kao esencija univerzuma, bez koje nema progres.

Pukim ponavljanjem savremenih trendova čovekova svest će atrofirati i njegov identitet će biti zauvek izgubljen, a time će kolektivno nasleđe ostati samo puko svedočanstvo vremena koje je poništilo sopstvenu bit.

Regeneracija identiteta je neophodan i prirodan proces koji će spontano obnoviti temelje naše civilizacije i iznova pokrenuti točak razvoja nekog novog ciklusa, koji je neizbežan puls univerzuma.

Predrag Popara



Self-portrait, 2014,
akril i ulje na drvetu,
60 x 50 cm
Ljubaznošću umetnika

Self-portrait, 2014
acrylic & oil on wood,
60 x 50 cm
Courtesy of the artist

Predrag Popara - Born in Trebinje (Bosnia and Herzegovina), in 1973. He graduated from the Faculty of Applied Arts in Belgrade in 1999. Actively involved in both domestic and foreign art scene with solo exhibitions as well as within international group exhibitions. The period of March-April 2004 he spent in Berlin, Germany, for the purpose of study and residence, and the period of August-September 2006 in Vienna, Austria, with Professor Adolf Frohner. He won the first prize for drawing in 1998 at the XX Exhibition of Drawings at the NBS Gallery and received praises for drawing from the Vladimir Velickovic Foundation, the CHAOS Gallery in 2009 and 2012. He is the organizer of international exhibitions *Black / White* and *Transformations*, as well as many other exhibitions at home and abroad.

He is also the founder of the FUNNEL - Artists Association and Gallery, based in Bucharest, aimed at gathering international artists from Southeast Europe.

He lives and works between Belgrade and Bucharest.

Member of the Association of Fine Artists of Serbia (ULUS) since 2002.

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The Lost Identity

In the present day of the modern world existence, collective consciousness is radically and rapidly changing in step with the development of liberal capitalism consumer culture.

Despite being biologically unprepared for major changes of technological challenges, modern man changes his life and aligns it increasingly with the virtual world that deprives him of the feeling of his own senses and imposes a new state of lost identity reality.

As an individual who is by his professional calling a sort of helmsman of collective consciousness, the artist looks for ways in different media to contribute to the protection of a country's cultural identity and gives his own contribution to this immense collective heritage.

Faced with problems in their own society, artists often search for an exit outside their home country borders and set their art against lesser or larger cultures of other countries, which in turn have a certain different cultural heritage of their own.

These transitions yield new experiences, which significantly enrich the cultural scene; however, they are often mere attempts at identifying with the world, without a deeper and stronger contribution to the field of art.

The key element, essential in building a collective heritage, is an individual's identity as the essence of the universe, without which there is no progress.

Mere repetition of contemporary trends will lead to the human mind's atrophy. The identity will be lost forever and thus collective heritage will remain nothing more than just a testimony of the time that has nullified its own essence.

Identity regeneration is a necessary and natural process that will spontaneously rebuild the foundations of our civilization and restart the development wheel of a new cycle, which is an inevitable pulse of the universe.

Predrag Popara

Nevena Prijić

Rođena 1985. godine u Beogradu. Završila osnovne studije slikarstva na Akademiji umetnosti u Novom Sadu 2009. godine, u klasi prof. Dušana Todorovića. Master studije slikarstva završila na Akademiji umetnosti 2011. godine, u klasi prof. Dušana Todorovića. Od 2010. godine u statusu je samostalnog umetnika. Član je ULUS-a. Dobitnik je treće nagrade *Perspektive 8* za najperspektivnije studente umetničkih akademija u Beogradu i Novom Sadu. Dobitnik je Godišnje nagrade Akademije umetnosti u Novom Sadu za najuspešniji umetnički rad u oblasti slikarstva. Bila je učesnik umetničkih rezidencijalnih programa u Parizu (*Cite Internationale des Arts*), Belgiji (*Glo'art*), Firenci (*Outside Project*) i likovnih kolonija u Ečkoj, Srbija (Kolonija akvarela) i u Sent Andreji, Mađarska (XVIII Likovna kolonija Pero art centra).

Izlagala na grupnim i samostalnim izložbama u zemlji i inostranstvu (Pariz, Firenca, Njujork, Budimpešta).

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I Bought My Ghost, 2014,
ulje na platnu, 40 x 40 cm
Ljubaznošću umetnice

I Bought My Ghost, 2014
oil on canvas, 40 x 40 cm
Courtesy of the artist

Moj umetnički opus ispituje društveni identitet i daje psihološki uvid u ličnost subjekta. U kulturi u kojoj se opsesivno daje primat slici nad sadržajem, ja koristim figuraciju da pokažem kako mediji utiču na čoveka.

Zanima me suprotstavljenost ljudskog stanja – mračnost unutar i nevinost izvan njega. Pitanja poput odnosa među polovima, konzumerizma, pohlepe, seksualnosti, slobode i smrti analiziraju se u različitim situacijama uzetim iz svakodnevnog života. Radim sa fotografijama koje pravim sa modelima. Dok radim s modelima, stavljam ih u koncepte i situacije koji oslikavaju njihovo stanje uma, a istovremeno opisuju i društvo u kome živimo. Kako me interesuju izmene u formi ljudskog postojanja, slikam transrodna tela, prikazujući ona koja su marginalizovana sopstvenom seksualnošću i politikom roda, kao i ljude koji su se podvrgli estetskoj hirurgiji.

Ljudske figure koje proždiru hranu poput životinja, u teretani protežu svoja tela koja liče na meso, umotani u plastiku kao proizvodi, lica namazana kozmetičkom maskom – svi oni pokazuju svoje strahove, bitke i želju da se uklupe u društvo koje ima određene zahteve.

U potrazi za lepotom čovečanstva, ja prepoznajem njegovu mračniju stranu.

Svaka slika predstavlja ljude koji su deo mog života i/ili su bili trenutak u njemu.

Nevena Prijić



State of Subtle Shock, 2015,
ulje na platnu sa najlonskim
nitima, 150 x 190 cm
Ljubaznošću umetnice

State of Subtle Shock, 2015
oil on canvas and nylon
strings, 150 x 190 cm
Courtesy of the artist

Nevena Prijic – Born in Belgrade, in 1985. Completed graduate studies in painting at the Academy of Fine Arts in Novi Sad in 2009, (professor Dusan Todorovic's class). Received her Master's Degree in painting at the same Academy in 2011, in the class of professor DusanTodorovic. A freelance artist since 2010. A member of ULUS (Association of Fine Artists of Serbia). Won *Perspektive 8* third prize for the *Most Perspective Students of Belgrade and Novi Sad Art Academies*. Laureate of the *Annual Award of the Academy of Arts in Novi Sad* for the most successful work of art in the field of painting. Took part in artistis-in-residence programs in Paris (*Cite International des Arts*), Belgium (*Glo'art*), Florence (*Outside Project*) and art colonies in Ecka, Serbia (*Aquarelle Art Colony*), in Szentendre, Hungary (*Pero Art Centre XVIII Art Colony*).

She has exhibited in group and solo exhibitions at home and abroad (Paris, Florence, New York, Budapest).

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My body of work examines social identity and gives a psychological insight into the personality of the subject. In a culture obsessed with image over content, I use figuration to show how the media influences man.

I'm interested in the juxtaposition of the human condition- the deep darkness inside of it and the innocence behind it. Questions like gender, consumerism, greed, sexuality, freedom, and death are analyzed through various situations taken from everyday life.

I work from photographs that I made with models. While working with models I put them in a concept and situation that depicts their state of mind and at the same time describes the society in which we live in. Being interested in alteration of the human form, I have pictured transgender bodies, depicting those marginalized by their sexuality and the politics of gender, as well as people changed by cosmetic surgery. Human figures devouring food like an animal, stretching their "meat-like" bodies in a gym, wrapped in plastic like a product, faces covered with a cosmetic mask, all showing their fears, struggles and desire to fit into a society that has certain demands.

I'm identifying the darker elements of humanity, as I try to find beauty in it.

Each of the paintings represents people who are part of and/or were a moment in my life.

Nevena Prijic

Podrealizam

Podrealizam je prevashodno slikarski i figurativan. Protivi se ukusu današnjice u savremenom stvaralaštvu, koji se odlikuje uglančanim, skoro industrijskim izgledom. Antidekorativan je i zalaže se za pravo aproksimativnog i loše izvedenog nasuprot produkcijama koje naginju više dizajnu nego umetnosti.

Zalaže se, takođe, za tehniku, virtuoznost i čežnju ka remek-delu.

Podrealizam je minimalan u pogledu sredstava i maksimalan po pitanju izraza.

Podrealizam ne trpi mlakoću. Odlikuje ga jak vizuelni utisak, koji može da prouzrokuje snažne, čak nasilne emocije. On je to što jeste. Nikoga ne ostavlja ravnodušnim.

Podrealizam je danas generacijska pojava koju stvaraju umetnici tridesetogodišnjaci i četrdesetogodišnjaci koji praktikuju različite discipline, aktivni su već duži niz godina, a kao jedinu zajedničku tačku imaju želju da svojim unutrašnjim vizijama daju nove forme.

Podrealizam ne podnosi ni ikonografske ni formalne tabue, ne podleže nijednoj ideologiji. Ne brani ništa osim likovne, kreativne slobode u stvaranju.

Podrealizam je, u oblasti savremene umetnosti, zli korov koji ni najmoćniji pesticid ne može iskoreniti, apsolutno je neophodan za svoj ekosistem kako bi utolio žeđ publike za slikama.

Podrealizam je u isto vreme klasičan, moderan i savremen. Više od jednog u nizu pravaca, on je prevashodno način na koji se može živeti život umetnika. Zbog toga nikada neće biti smešten u vreme.

<https://www.facebook.com/Under-Realism-225838984166580/>

Grupa Podrealizam
Fotografija: Satoši Saikusa

The UnderRealism Group
Photo: Satoshi Saikusa



Under-realism is primarily about painting and figurativeness. It stands against the taste of today in contemporary art, which is characterized by polished, almost industrial looks. It is anti-decorative and is committed to the right to approximate and poorly performed over productions that tend to be more design than art.

Also, it advocates the technique, virtuosity and yearning towards masterpieces.

Under-realism is minimal in terms of resources and maximal in terms of expression.

Under-realism does not suffer from tepidness. It is characterized by a strong visual impression, which may cause strong, even violent emotions. It is what it is. It leaves no one indifferent.

Today, under-realism is a generational phenomenon created by thirty and forty-year-old artists who practice different disciplines, have been active for years now, and as the only thing in common have the desire to give new forms to their inner visions.

Under-realism tolerates neither iconographic nor formal taboos; it is not subject to any ideology. It defends nothing but artistic creative freedoms of expression.

In the field of contemporary art, under-realism is the evil weed which cannot be eradicated even by the most powerful pesticide; it is absolutely essential to its ecosystem in order to quench the audience's thirst for images. It is, at the same time, classic, modern and contemporary. More than one in a series of trends, it is primarily a way in which one can live the life of an artist. Therefore, it will never be placed in time.

<https://www.facebook.com/Under-Realism-225838984166580/>

Gael Davrenš

„Svako ko planira da izabere slikarsku karijeru u današnje vreme treba da počne time što će shvatiti težinu zadatka koji je pred njim. On mora da zna da zbog istorije duge nekoliko hiljada godina slikarstvo ima svoje posebne zahteve. Zato što je, izgleda, sve moguće već izmišljeno, teško je ostaviti trajni trag u već pretrpanim analima slikarstva.

Sa ovog stanovišta, dela Gaela Davrenša pokazuju neobičnu analogiju sa načinom na koji pojedinac gradi svoj život: od detinjstva do zrelog doba, preko krhkog perioda adolescencije, njegovo slikarstvo je raslo dobijajući vremenom na zrelosti kroz neprestani dijalog između istorije umetnosti i njegove sopstvene istorije.”

Gael Davrenš je francuski slikar, rođen 1971. godine. Diplomirao je na Fakultetu likovnih umetnosti u Parizu, 2000. godine. Karijeru je započeo poznatom serijom *Les Revisités*. Od tada nikada nije prestao da izlaže svoje radove i postao je referentno ime u figurativnom slikarstvu u Francuskoj i svetu.

Svoju novu seriju *Under the Skin* započeo je 2015. godine. Ona otkriva, iza fizičkih i društvenih pojava, psihologije, raspoloženja i obličja nesvesnih ličnosti.

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Under the Skin 17, 2015,
ulje na dasci, 200 x 160 cm
Ljubaznošću umetnika

Under the Skin 17, 2015
oil on panel, 200 x 160 cm
Courtesy of the artist

Gaël Davrinche – “Today, anyone planning to embark on a career as a painter needs to begin by realising the difficulty of the task that lies ahead. He must know that, because of a history going back several thousand years, painting makes special demands: because everything seems to have been already invented, it is hard to make a lasting mark in its already overcrowded annals.

From this point of view, the work of Gaël Davrinche maintains a curious analogy with the way in which an individual constructs his life: from childhood to adulthood, via the fragile phase of adolescence, his painting has grown, gaining in maturity over time in a constant dialogue between the history of art and his own history.”

Gaël Davrinche is a French painter born in 1971. He graduated from the *School of Fine Arts* (Paris) in 2000. His career started with a famous series named *Les Revisités*. Since then he has never stopped exhibiting his work, becoming a reference in figurative painting in France and all over the world.

His new series *Under the Skin* started in 2015. Beyond physical and social appearances, it reveals the psychologies, moods and shapes of unconscious personalities.

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Kosta Kulundžić

Francuski umetnik srpskog porekla, rođen u Parizu, 1972. godine. Kao unuk pravoslavnog sveštenika odrastao je uz aveti verskih ratova, hrišćanske dogme i tereta mučeništva. U jevanđeljske priče unosi svoje sopstvene junake. Na svakom od svojih platna poziva nas da se zamislimo nad borbom između praštanja i krivice, greha i milosti, povezujući ove drevne priče sa preteranim i stilizovanim nasiljem u savremenom filmu i grafičkom romanu.

Trenutno izlaže u galerijama u Francuskoj, Belgiji, Nemačkoj i Kini, a do sada je svoje radove predstavio u Evropi, Aziji i SAD.

2015 : Muzej fakulteta za dizajn i umetnost, Grenobl, Centar za savremenu umetnost u Perpignanu i Savremeni centar u Epinalu, Francuska

2014 : Izložba savremene umetnosti Centralne i Istočne Evrope, Muzej umetnosti *Ningbo*, Kina; akvizicija jednog platna od strane Muzeja umetnosti *Ningbo*

2011 : Savremeni muzej Ankare, Turska, Muzej *Bišop*, Honolulu, Istanbulsko bijenale i Muzej stripa u Angulemu, Francuska

2007 : Knjiga/monografija *Moja religija*

2006 : Umetnički festival *Bela noć (Nuit blanche)*, Pariz

Kao profesor slikanja i crtanja radi u *Ecole Nationale Supérieur d'Architecture Paris-Val de Seine* u Parizu od 2005. godine.

Bio je profesor slikanja i crtanja (2001–2013) na Univerzitetu Orsej u Parizu.

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Saint Sebastian, 2004,
ulje na platnu, 195 x 130 cm
Ljubaznošću umetnika

Saint Sebastian, 2004
oil on canvas, 195 x 130 cm
Courtesy of the artist

Kosta Kulundzic is a French artist of Serbian origin, born in Paris in 1972.

The grandson of an orthodox priest, he was nurtured by the specters of religious warfare, Christian dogma, and the burdens of martyrdom. Immersed in the narratives of the gospels, he populates them with his own heroes. In each of his canvasses he invites us to consider the battle between forgiveness and guilt, sin and grace, linking these ancient stories to the exaggerated and stylized violence of modern cinema and graphic novels.

Currently represented by galleries in France, Belgium, Germany and China. Kosta has shown his work in Europe, Asia and United States of America.

2015 : Museum of the School of Design & Art of Grenoble, Contemporary Art Centre of *Perpignan* and Contemporary Centre of *Epinal*, France

2014 : Exhibition Contemporary Art Exhibition of Central and Eastern Europe - *Ningbo* Museum of Art, China - Acquisition of one canvas by the *Ningbo* Museum of Art.

2011 : Ankara Contemporary Museum, Turkey, *Bishop* Museum of Honolulu, Istanbul Biennale and The Comics Museum, Angoulême France.

2007 : Book /Monograph *Ma religion*

2006 : *Nuit blanche* (*White Night* Art Festival of Paris)

Since 2005 he has been a painting and drawing instructor at the *Ecole Nationale Supérieure d'Architecture Paris-Val de Seine*, Paris.

From 2011 to 2013 he worked as a painting and drawing instructor at the *University of Orsay*, Paris Sud XI.

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Frederik Legliz

Živi i radi u Parizu. Na Višoj školi za umetnost i dizajn (ESAD-GV) u Grenoblu (Francuska) predaje od 2007. godine. Studirao je na Visokoj nacionalnoj školi likovnih umetnosti (ENSBA) u Parizu. Dok je studirao, slikarstvo mu je bilo apstraktno, ali je za ljubavna pisma uradio na stotine erotskih akvarela koji su bili polazište za njegov sadašnji rad. Radovi Frederika Legliza prepuni su devojaka. Skoro svi njegovi portreti i aktovi imaju skoro identični minimalni scenario. Ovaj slikar prvo fotografiše žene koje sreće oko sebe, a onda slika njihove portrete. Drugi deo opusa čine autoportreti, naslikani od njegove senke. Neki od ovih autoportreta bili su predmet samostalne izložbe u Milanu, 2011. godine. Povremena upotreba zlatnih listića bila je povod za učešće na izložbi *Zlato* u muzeju *Belvedere* u Beču, 2012. godine. Takođe, učestvovao je na brojnim izložbama kako u Francuskoj tako i u svetu, svoje radove izlagao u institucijama i galerijama, ali i na sajmovima umetnosti, poput Međunarodnog sajma savremene umetnosti (FIAC) u Parizu i Međunarodnog sajma umetnosti *Art Basel* u Bazelu. Dela mu se nalaze u mnogim javnim zbirkama (*Muzej Frisiras* u Atini, *Muzej moderne i suvremene umjetnosti* u Rijeci, *La Maison Rouge* u Parizu...).

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Black Dress, 2015,
ulje na platnu, 195 x 130 cm
Fotografija: Lili Tao

Black Dress, 2015
oil on canvas, 195 x 130 cm
Photo: Lili Tao

Frédéric Léglise – Lives and works in Paris. He has been teaching since 2007 at the ES-AD-GV (art school of fine arts in Grenoble, France). He studied at ENSBA in Paris. His painting, as a student, was abstract. But for love letters, he made hundreds of erotic watercolours which are the starting point of his current work. The work of Frédéric Léglise is full of girls. His portraits and nudes, almost all obey the same minimum script. The painter first takes photographs of women he meets in his entourage, and then he paints portraits of them. Another part of his work consists of self-portraits, made from his shadow. Some of these self-portraits were the subject of a solo exhibition in Milan in 2011. His occasional use of gold leaf paint enabled his participation in the great exhibition “Gold” at the *Belvedere Museum* in Vienna in 2012. He has participated in numerous exhibitions in France and abroad in institutions and galleries as well as artfairs like FIAC and ART BASEL. His work is present in many public collections (*Frisiras Museum*, Athens, *MMSU* in Rijeka, *La Maison Rouge*, Paris ...).

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Stefan Pankreak

Rođen je 1970. godine, a na pariskoj sceni se pojavljuje 2001. izložbom *Arabitudes*.

Radovi su mu potom predstavljeni u okviru sledećih izložbi: *Urgent painting*, izložba Hansa Ulriha Obrista i Suzan Paže u Muzeju moderne umetnosti grada Pariza (2002), *My Favourite Things* u Muzeju savremene umetnosti u Lionu (2005), *Chemin de Peinture* u Muzeju moderne i savremene umetnosti u Nici (2009), u fondaciji Salomon (2009), *La Passion* u Kare Sent An u Monpeljeu (2010), u Kulturnom centru *Lieu Unique* u Nantu („Lepo slikarstvo je za nama”) (2012), u fondaciji *Maeght* („e-motion”) (2013). U Muzeju moderne i savremene umetnosti u Nici 2014. godine imao je samostalnu izložbu inspirisanu „arapskim prolećem”, koja je potom proširena i 2015. godine postavljena u Institutu arapskog sveta u Parizu.

Danas ga smatraju jednim od glavnih umetnika francuske scene. Radovi mu se nalaze u javnim kolekcijama (Fnak, Muzej moderne umetnosti grada Pariza, muzejima Strazbura i Nice, regionalnim kolekcijama savremene umetnosti Il de Fransa i grada Tuluza), kao i u velikim privatnim zbirkama i u inostranstvu. Izdavačka kuća *Différence* izdala je njegovu monografiju.

U Francuskoj ga zastupa Galerija Valoa.

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Deposition, 2011, ulje na platnu,
kombinovana tehnika, 200 x 200 cm
Ljubaznošću umetnika

Deposition, 2011, oil on canvas,
mixed media, 200 x 200 cm
Courtesy of the artist



Stéphane Pencreac’h – Born in 1970. He appeared on the Parisian scene in 2001 with the *Arabitudes* exhibition. From then on his work were presented at *Urgent Painting*, an exhibition by Hans Ulrich Obrist and Suzanne Pagé at the Modern Art Museum of the City of Paris (2002), *My Favourite Things* at the MAC in Lyon (2005), *Chemin de Peinture* at the MAMAC (2009), at the Salomon Foundation (2009), at *La Passion* at Carré-Sainte Anne in Montpellier (2010), at the Lieu Unique in Nantes in 2012 (*La Belle Peinture Est Derrière Nous*), at the Maeght Foundation in 2013 (*e- motion*).

In 2014, he had a solo exhibition at the *Arab Spring* at MAMAC in Nice, which was expanded and repeated in 2015 at the IMA in Paris.

He is now considered one of the main artists of the French scene. His work is found in public collections (Fnac, Museum of Modern Art of the City of Paris, Strasbourg and Nice Museums, Frac Ile-de-France city of Toulouse), in private collections as well as abroad. Publishing house The “Différence” Publishing House has published his monograph.

In France he is represented by the Vallois Gallery.

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Simon Pasieka

Nemački slikar, rođen 1967. godine u Klevu (Cleve), u Nemačkoj. Nakon studija na HBK, Braunšvajg, po dobijanju jednogodišnje stipendije DAAD 1998. godine, seli se u Francusku, u Pariz, gde i danas živi i radi. Tokom 2003, 2006, 2008. i 2013. godine, izlagao je u galeriji *Klaus Gerrit Friese* u Štuttgartu i galeriji *Anita Beckers* u Frankfurtu. U galeriji *Eric Mircher* u Parizu izlagao je 2011. godine. Od 2006. godine aktivno izlaže u mnogim renomiranim galerijama i muzejima. Njegove zapažene samostalne izložbe organizovane su 2007. u Arp muzeju u Remagenu i Kunst Forumu u Rotvailu, u Nemačkoj, kao i 2008. godine u Kunsthaleu u Lingenu. Seriju crteža i slika pod nazivom *Zeleni rog* 2009. godine izlaže u Kunsthaleu u Gopingenu, kao i u Gradskoj galeriji Delmenhorsta i u *Galerie im Taxispalais* u Insbruku, u Nemačkoj i Austriji. Izložba pod nazivom *Draussen im Freien / à l'air libre* održana je u muzeju *Engen* u Nemačkoj i umetničkom centru *La lune en parasut* u Epinalu, u Francuskoj. Izložba pod nazivom *Je suis bosquet, lac et glaise* održana je 2015. godine u galeriji *Julio Gonzalez* u Arkeju, u Parizu, i u muzeju *Frissiras* u Atini. U muzeju *Haus Kasuya*, Jocosuka, u Japanu, izlaže 2012. i 2016. Njegovo figurativno slikarstvo i crteži koji prikazuju mlade osobe u prirodi izlagani su u mnogobrojnim galerijama, muzejima i javnim kolekcijama, uglavnom u Nemačkoj i Francuskoj, ali i u Grčkoj, Japanu, Holandiji i Njujorku.

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Grand verre, 2015,
ulje na platnu, 240 x 200 cm
Ljubaznošću umetnika

Grand verre, 2015
oil on canvas, 240 x 200 cm
Courtesy of the artist

Simon Pasiëka is a German painter, born in 1967 in Cleve. After his studies at the HBK Braunschweig, he moved with a one-year scholarship DAAD in 1998 to Paris France, where he still live and work. He showed his work at the gallery Klaus GerritFrieze in Stuttgart and Gallery Anita Beckers in Frankfurt in 2003, 2006, 2008 and 2013. In 2011 he showed his work with the gallery Eric Mircher in Paris. Since 2006 he has solo shows in internationally known public galleries and museums. His main exhibitions was at 2007 gelandet in the Arp Museum, Remagen and Forum KunstRottweil, Germany, in 2008 at the KunsthalleLingen. In 2009, with the title *Green horn* he showed his drawings and paintings at the Kunsthalle Göppingen, the Galerie of the City of Delmenhorst and the Taxispalais in Innsbruck, in Germany and Austria. With the title *DraussenimFreien / à l'airlibre*, he exhibited at the Museum Engen in Germany and the art-center, *La lune en parachute*, in Epinal, France. With the title *Je suisbosquet, lac et glaise*, in 2015 he exposed his work at the Gallery Julio Gonzalez of the city of Arceuil, Paris and the Frissiras Museum in Athens, Greece. In 2012 and 2016 he exposed at the Museum HausKasuya, Yokosuka in Japan. His figurative paintings and drawings of young people in nature was shown in gallery and public Group exhibitions and permanent public collections, mostly in Germany and France, but also in Greece, Japan, Holland or in New York.

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Nazanin Pujande

Rođena je 1981. godine u Teheranu, Iran. Živi i radi u Parizu. Diplomirala je na Visokoj državnoj školi lepih umetnosti (*École Nationale Supérieure des Beaux-Arts*) u Parizu. Odbranila je i master rad iz likovne umetnosti na Univerzitetu *Paris 1 (Université Paris 1 Panthéon-Sorbonne)*. Učestvovala je na brojnim izložbama: u Parizu, Epinalu, Perpinjanu, Lionu, Monlisonu, Briselu, Nešatelu, Berlinu, Hanoveru, Atini, Beogradu, Vilnjusu, Istanbulu, Dubaiju, Teheranu, Njujorku, Los Angelesu. Radovi joj se nalaze u javnim i privatnim zbirkama, kao što su zbirke muzeja *Frisiras* u Atini, privatnog muzeja Ramina Salsalija u Dubaiju, kao i u kolekcijama Majkla Šulca (Berlin) i Lejle Heler (Njujork).

Kad otkrijemo slike Nazanin Pujande, susrećemo se sa jednom zagonetnom formom narativne figuracije koja stalno postavlja pitanja. Posmatrač namah biva uvučen u sliku – čak u slikovito izlaganje (fino izvedeno s mnoštvom detalja) – sa jasnim osećajem dramatizacije, pri čemu su misterija i stalna sumnja i dalje prisutne. Posebnost njenih slika leži upravo u tom osećaju neuhvatljivosti. Kao što u našim snovima suprotnosti idu ruku pod ruku, tako ovaj zagonetni pristup stvara otvorene slike koje daju određene ruke našoj mašti i našim fantazmagoričnim projekcijama. Pujandine slike „okamenjene privremenosti” ili „zamrznutih kadrova” daju posmatraču mogućnost da pokrene istragu i zaroni u more izuzetno raznovrsnih slika (drevno slikarstvo, primarna umetnost, ali i strip, fotografija, film, televizija, video-igrice, internet), koje njenim slikama upravo daje tu krajnje živopisnu dimenziju.

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L'indécise, 2014,
ulje na platnu, 100 x 81 cm
Ljubaznošću umetnika

L'indécise, 2014
oil on canvas, 100 x 81 cm
Courtesy of the artist

Nazanin Pouyandeh - Born in 1981 in Tehran, Iran. She works and resides in Paris. A graduate from the *Beaux-Arts* of Paris, she also completed a research Master in Visual Arts from *the Université Paris 1*. She has enjoyed numerous exhibitions in France and abroad: Paris, Épinal, Perpignan, Lyon, Montluçon, Brussels, Neuchâtel, Berlin, Hannover, Athens, Belgrade, Vilnius, Istanbul, Dubai, Tehran, New York, and Los Angeles. Her work is part of public and private collections such as the *Frissiras Museum* (Athens), the Ramin Salsali Private Museum (Dubai), the Michael Schultz Collection (Berlin) or the Leila Heller Collection (New York).

Upon discovering Nazanin Pouyandeh's paintings, we are confronted with an enigmatic form of narrative figuration that constantly raises questions. The viewer is instantly immersed inside the image - the imagery even (a smooth rendering and a myriad details) - with a clear sense of dramatisation, and yet the mystery and a continuing doubt remain. The singularity of her paintings emerges from this very sense of the elusive; in the manner of our dreams that bring opposites together, this enigmatic approach produces open-ended scenes giving free rein to our imagination and our own phantasmagorical projections. Pouyandeh's "petrified temporalities" or "freeze-frame" paintings allow viewers to initiate an investigation, immersing themselves in an extremely diverse pictorial repository (ancient painting, primary arts, but also comics, photography, film, television, video games, and the Internet) that gives her painting their extremely vivid dimension.

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Vuk Vidor

Rođen je 1965. godine u Beogradu. Živi i radi u Parizu. Diplomirao je arhitekturu u Parizu (*École d'Architecture*). Rad srpsko-francuskog umetnika Vuka Vidora usredsređen je na dvostranu fascinaciju odsustvom istorijske svesti u savremenom svetu. To je odsustvo koje vodi neobičnom oživljavanju mrtve mitologije. Budući da iza sebe ima i iskustvo istočne Srbije i zapadne Francuske, Vuk Vidor svojim radovima ukazuje na mnoge tenzije u evropskoj civilizaciji – i ovde, u Evropi, i u Americi. Moderno, prikazano u klasičnom pop-art stilu Vuka Vidora, stavljeno nasuprot težine istorije, izraženo je monumentalnim baroknim kompozicijama njegovih radova. Najnoviji projekat *Newton* iznova oživljava *Čoveka koji je pao na Zemlju*, nastavljajući i produbljujući priču na velikom broju radova.

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Weightloss, 2014,
akril na platnu, 285 x 195 cm
Ljubaznošću umetnika

Weightloss, 2014
acrylic on canvas, 285 x 195 cm
Courtesy of the artist

Vuk Vidor – Born in Belgrade, Serbia, in 1965. Lives and works in Paris. Graduated from *École d'Architecture*, Paris. The work of Serbian/French artist Vuk Vidor centres on a double sided fascination with the absence of historical conscience in the modern world. This is an absence that leads to strange reinventions of dead mythology. With his double background in both Eastern Serbia and Western France, Vuk Vidor's work puts its finger on many of the tensions in the European civilization – both here in Europe and America. The modern, expressed in Vuk Vidor's classic pop art style, contrasted with the weight of history, is expressed in the monumental baroque compositions of the works. His latest project "*Newton*" brings "*The Man who fell to Earth*" back to life continuing the story and extending it in a large body of works.

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17. Bijenale umetnosti
SEE Art Gates: stanja stvarnosti,
Pančevo 2016 / 17th Art
Biennial SEE Art Gates: States
of Reality, Pancevo 2016

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štampa / Printing
SD Press DOO, Cvijićeva 7/25,
11300 Smederevo

tiraž / Circulation
800

septembar 2016 /
September 2016

ISBN 978-86-87103-63-4



Manifestaciju podržavaju / Supported by



Republika Srbija Ministarstvo
kulture i informisanja / Republic
of Serbia Ministry of Culture and
Information



Pokrajinski sekretarijat za kulturu, javno
informisanje i odnose s verskim zajednicama
/ Provincial Secretariat for Culture, Public
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CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд

73/79:069.9(497.113)»2016»(083.824)
73/77(497.1)“19/20“(083.824)
7.038.53/.55(497.1)“19/20“(083.824)
73/76.071.1(497.1)“19/20“:929

БИЈЕНАЛЕ уметности (17 ; 2016 ; Панчево)
See Art Gates : stanja stvarnosti / [17. bijenale umetnosti, Kulturni centar Pančeva, Galerija savremene umetnosti = 17th Biennial of Art, The Cultural Centre of Pancevo, The Gallery of Contemporary Art ; urednik kataloga, Catalogue Editor Marijana Kolarić ; prevod, translation Dragana Govedarica Kostopoulos]. - Pančevo : Kulturni centar Pančeva = Pancevo : The Cultural Centre of Pancevo, 2016 (Smederevo : SD Press). - 208 str. : ilustr. ; 24 cm

Uporedo srp. tekst i engl. prevod. - Tiraž 800. - Napomene i bibliografske reference uz tekst.

ISBN 978-86-87103-63-4

а) Бијенале уметности (17 ; 2016 ; Панчево) - Изложбени каталози б)
Ликовни уметници - Србија - 20в-21в - Биографије
COBISS.SR-ID 225381388

Pančevo, 2016.