



**DUNAVSKI DIJALOZI / DANUBE DIALOGUES 2014**

**FESTIVAL SAVREMENE UMETNOSTI PODUNAVSKIH ZEMALJA  
FESTIVAL OF CONTEMPORARY ART OF THE DANUBE COUNTRIES**

**NOVI SAD / PETROVARADIN / ZRENJANIN / MÖDLING / BADEN**

**AVGUST - SEPTEMBAR 2014 / AUGUST - SEPTEMBER 2014**

**Z**AHVALJUJUĆI drugom izdanju Festivala savremene umetnosti *Dunavski dijalozi 2014*. Novi Sad je tokom avgusta i septembra ponovo bio stecište savremene umetnosti podunavskog regiona. Izbor umetnika iz zemalja učesnica pružio je priliku da se publika upozna sa radovima koji autoritativno manifestuju aktuelna kretanja na umetničkoj sceni regiona: autorska izložba Tomasa Marka, direktora ugledne bečke Artmark galerije, prezentovala je savremene austrijske umetnike Florentinu Pakostu, Frica Ruprehtera, Janoša Međika, Franca Ridla, Kristijana Edera, Erika Kresniga, Roberta Gšvantnera i Hermana J. Pajnica; bugarska kustoskinja i umetnica Elena Panajotova je osim svojih radova odabrala radove Atanasa Gadjeva, Delije Čauševe i Atanasa Atanasova; Slovačku je samostalnom izložbom predstavljao Rudolf Sikora po izboru dr Katarine Bajcurove; Rumuniju slikar Dan Palade i kritički osvrt istoričara umetnosti Dana Popeskua; Hrvatsku umetnici Đorđe Jandrić, Iva Gobić, Ivan Posavec, Sebastijan Dračić, Zlatan Vehabović, Matija Debeljuh, Alen Floričić, Davor Sanvičenti i *Šikuti Makine* (Machine) u selekciji Mladena Lučića; Nemačku Sandra Zart i Klaus Gajsler iz Kelna, o kojima piše dr Martin Turk; Srbiju Radoš Antonijević, Andrea Ivanović-Jakšić, Veljko Vujačić i Vesna Perunović po izboru Sunčice Lambić-Fenjčev. Domaćin je iskoristio privilegiju organizatora te je predstavljanje Srbije ove godine dopunjeno programom *Novi Sad +* u kome su predstavljeni radovi novosadskih umetnika Slobodana Kneževića Abija, Dragana Vojvodića i performans umetničkog para *MP\_art*. Povezani izložbom i specifičnom dunavskom geografijom, umetnici su na najbolji način pružili informaciju o klimi u savremenoj umetnosti svojih zemalja i čitavog jednog regiona.

IN August-September 2014, Novi Sad was again the meeting place of modern art and artists in the Danube region, as the *Danube Dialogues* Festival of Contemporary Arts came round for the second time. The selection of artists from the various countries provided an opportunity for the public at large to see and appreciate works that truly represent current developments in this locale. The exhibition by Director of the distinguished Viennese Artmark Gallery, Thomas Mark, presented contemporary Austrian artists such as Florentina Pakosta, Fritz Rupprechter, Janos Megyik, Franz Riedl, Christian Eder, Eric Kressnik, Robert Gschwandtner and Hermann J. Painitz; besides her own works, Bulgarian curator and artist Elena Panajotova selected works by Atanas Gadjev, Delia Chausheva and Atanas Atanassov; in an independent exhibition, Slovakia showed Rudolf Sikora, the choice of Dr Katarina Bajcurova; Romania: the painter Dan Palade, with a critique by art historian Dan Popescu; Croatia was represented by artists Đorđe Jandrić, Iva Gobić, Ivan Posavec, Sebastijan Dračić, Zlatan Vehabović, Matija Debeljuh, Alen Floričić, Davor Sanvicenti and Šikuti Machine, selected by Mladen Lučić; Germany by Sandra Zarth and Claus Dieter Geissler from Cologne, with a written introduction by Dr Martin Turk; Serbia by Radoš Antonijević, Andrea Ivanović-Jakšić, Veljko Vujačić, Vesna Perunović, all selected by Sunčice Fenjčev Lambić. The host country took advantage of its privilege as organiser to round out the Serbian representation this year with the *Novi Sad +* programme, showcasing works by Novi Sad artists Abi (Slobodan Knežević), Dragan Vojvodić and the performance art couple MP\_art. Sharing both the exhibition and the geographic location, the artists were an invaluable source by which to gauge the climate in contemporary art in their own countries and throughout the region.

Koncepcijsku osobenost *Dunavskih dijaloga* predstavljaju izložbe srpskih umetnika sa kolegama iz jedne od podunavskih zemalja. U drugom izdanju, izborom Save Stepanova, art direktora Festivala, umetnici Slovaci iz Srbije dovedeni su u dijaloški odnos i komunikaciju sa kolegama iz Slovačke.

Vrlo zapažene dijaloške postavke (Jozef Klačik – Martin Derner, Jan Trijaška – Olivera Stefanović Trijaška, Rastislav Škulec – Viktor Frešo, Mira Brtko – Marek Kvetan) pokazale su sličnosti (i razlike) u opusima izuzetnih umetnika i nedvosmisleno ukazale na mogućnost umetničke komunikacije i njenog dejstva.

Osim navedenih postavki, *Dunavski dijalozi 2014.* su, u saradnji sa *Donumentom* iz Regenzburga i MSUV-om iz Novog Sada, ugostili izložbu *Viđenja dunavskog regiona – Pozicije u savremenoj umetnosti 14 individualnih pogleda – 14 umetnika – 14 zemalja dunavskog regiona*, formiranu od autorskih



Želimir Žilnik govori na otvaranju *Dunavskih dijaloga*, Petrovaradin, 27. avgust 2014.

Želimir Žilnik speaks at *Danube dialogues opening*, Petrovaradin, 27<sup>th</sup> August 2014

priloga Biljane Đurđević, Magdalene Jetelove, Julijana Palaca, Anete Mona Čize & Lucije Tkačove, Ištvana Čakana, Mladena Miljanovića, Igora Grubića, Tadeja Pogačara, Herberta Štolca, Pravdoljuba Ivanova, Lazara Pejovića, Aleksandra Kroitorua, Pavela Braile i Ivana Bazaka. Kustoskinja Regina Helvig-Šmid, osnivač i direktorka festivala *Donumenta* sa sedištem u Regenzburgu, priredila je specijalnu prezentaciju srpskih umetnica – međunarodno priznate Biljane Đurđević i mlade novosadske umetnice Andree Palašti. Konceptija *Donumente* je geografski proširila fokus festivala na zemlje podunavskog makroregiona, te obuhvatila umetnike iz Slovenije, Crne Gore, Bosne i Hercegovine i Češke.

Značajnu novinu Festivala predstavlja okrugli sto *Umetnost i kriza*, realizovan u saradnji sa Zavodom za kulturu Vojvodine, na kome su učestvovali Mladen Lučić (Hrvatska), Ana Petrović (Austrija), Katarina Bajcurova (Slovačka), Regina Helvig Šmid (Nemačka), Sava Stepanov, Sunčica Lambić-Fenjčev, Slavica Popov, Lazar Marković (Srbija). Tema *Umetnost i kriza* odabrana je jer se u novije vreme pokazalo da su se u regionu velike evropske reke javljale brojne krizne manifestacije najrazličitijeg porekla. Zapravo, čoveku današnjice kriza je imanentna, baš kao što se može konstatovati da je kriza okružje u kojem umetnost nastaje i deluje. Kako se manifestacije krize odražavaju na savremenu umetnost? Šta je to što bi se u aktuelnoj umetnosti moglo prepoznati kao autoritativno suprotstavljanje krizi? Kako umetnici iz različitih političkih, socijalnih i

A special feature of the *Danube Dialogues* are exhibitions by Serbian artists held in tandem with counterparts from other countries. In this, the second year of the Festival, Art Director Sava Stepanov selected Slovaks from Serbia to engage with artists from Slovakia.

These very well-attended dual-exhibitions by Jožef Klačik – Martin Derner, Jan Triaška – Olivera Stefanović Triaška, Rastislav Škulec – Viktor Frešo and Mira Brtko – Marek Kvetan highlighted similarities and differences in the work of these exceptional artists, while clearly pointing to opportunities for further communication of this kind and the benefits to be derived.

In addition, *Danube Dialogues 2014* in cooperation with *Donumenta* of Regensburg and the Vojvodina Museum of Contemporary Art, Novi Sad, hosted an exhibition called *A Vision of the Danube Region – Positions in Contemporary Art with 14 Individual Viewpoints – 14 Artists – 14 Countries of the Danube Region*. This was composed of contributions from Biljana Djurdjević, Magdalena Jetelová, Julian Palacz, Anetta Mona Chişa & Lucia Tkáčová, István Csákány, Jožef Klačik – Martin Derner, Jan Triaška – Olga Stefanović Triaška, Rastislav Škulec – Viktor Frešo, Mira Brtko – Marek Kvetan, Mladen Miljanović, Igor Grubić, Tadej Pogačar, Herbert Stolza, Pravdoliub Ivanov, Lazar Pejović, Alexandra Croitoru, Pavel Bráila and Ivan Bazak. Curator Regina Hellwig-Schmid, founder and director of the *Donumenta* Festival in Regensburg, arranged a special presentation of Serbian artists: the internationally acknowledged Biljana Djurdjević and young Novi Sad artist Andrea Palašti. The *Donumenta* idea expanded the festival's geographical focus to the countries of the Danube macro-region, bringing in artists from Slovenia, Montenegro, Bosnia and Herzegovina and the Czech Republic.

An interesting new departure for the Festival was the round table *Art and Crisis*, in collaboration with the Vojvodina Institute of Culture. Taking part were: Mladen Lučić (Croatia), Ana Petrović (Austria), Katarina Bajcurova (Slovakia), Regina Hellwig-Schmid (Germany), Sava Stepanov, Sunčica Fenjčev Lambić, Slavica Popov and Lazar Marković (Serbia). The title theme owed its choice to the many manifestations of various types of crisis which have recently made themselves felt in the region of this great European river. Indeed, crisis appears to be immanent to modern man, just as we can conclude that there is a crisis in the environment in which art originates and has its being. How are the symptoms reflected in contemporary art? How do artists from differing political, social and cultural backgrounds see crisis? How do they react and do they feel the need to? These were the questions that informed debate at the symposium.

A unique international project, THINKtent, was the contribution of special guest of the *Danube Dialogues 2014*, Natasha Cica from Australia. After the Sydney Opera House, Hobart's Museum of Tasmania and the Belgrade Contemporary Art Museum, this travelling tent provided the public in Novi Sad with an intimate, welcoming and secure atmosphere, a place where artists, curators and participants

kulturnih okruženja vide krizu, kako i da li imaju potrebu da reaguju? To su bila pitanja na koja su učesnici simpozijuma davali svoja viđenja.

Specijalni gost *Dunavskih dijaloga 2014.* bila je Nataša Čiča sa jedinstvenim međunarodnim projektom *THINKtent*. Putujući šator *THINKtent* iz Australije pružio je novosadskoj publici, posle Sidnejske opere, Muzeja Tasmanije u Hobartu i Muzeja savremene umetnosti u Beogradu, jedan intiman, prijatan, bezbedan prostor i atmosferu, u kojoj su umetnici i kustosi, učesnici *Dunavskih dijaloga* bili u prilici da razgovaraju i razmenjuju mišljenja sa Natašom Čičom kao moderatorkom na temu „Kulturni identitet Podunavlja – Da li umetnost zaista komunicira preko granica?“

Poseban program *Cooperation extended* je realizovan u saradnji sa udruženjima umetnika iz Badena i Medlinga. Tri izložbe pod nazivom *235 km 100 godina – srpski i austrijski umetnici danas* realizovale su tri umetnice-kustoskinje: Maja Erdeljanin, Gerlinde Tuma i Kornelija Kening, te kustoskinja Savremene galerije Zrenjanin Sunčica Lambić-Fenjčev. Naziv izložbe upućuje na istoriju, tačnije na period od 1914. do 2014. godine. Zajednička istorija u delima umetnika obrađuje se kao deo kolektivne memorije Srbije i Austrije, kao kontrast ili kao suočavanje sa sadašnjicom. Činjenica je da su geografski dve zemlje veoma blizu, samo 235 km od jedne do druge granice. Na tim izložbama učestvovali su: Andreas Dvorak, Kirsten Borhert, Robert Svoboda, Georg Lebcelter, Rut Brauner, Gerlinde Tuma, Martina Funder, Roza Rodejus, Mihael Vegerer, Petra Buheger, Kurt Špitaler, Kornelija Kenig (u Galeriji savremene umetnosti, Zrenjanin), Danijel Babić, Pal Dečov, Nada Denić, Milan Jakšić (u Galeriji u Medlingu), te: Jelena Sredanović, Vidoje Tucović, Gala Čaki, Korina Gubik, Miloš Vujanović, Maja Erdeljanin, Lea Vidaković, Andrea Palašti, Željana Jurković, Radmila Matejević Janković (u Galeriji u Badenu).

Ovogodišnji *Dunavski dijalozi 2014.* su pokazali da kreativni tim Festivala, kontinuirano i sistematski, ostvaruje viziju da Novi Sad postane mesto susretanja, promišljanja i saradnje aktera savremene umetnosti podunavskog regiona. Istovremeno, promovisan je i koncept geografskog proširivanja festivala na druge gradove podunavskog regiona – te su Zrenjanin, Baden i Medling bili domaćini izložbama austrijskih i srpskih umetnika.

Na kraju valja konstatovati da je na ovom Festivalu savremene umetnosti podunavskih zemalja, od ukupno 97 učesnika, u Novom Sadu gostovalo četrdesetak umetnika. Susreti s njima, te njihovo učešće u brojnim galerijskim i nekonvencionalnim prostorima Novog Sada i Petrovaradina, ponovo su darovali našem gradu i brojnim posetiocima iz regiona osobenu atmosferu koegzistencije, razmene ideja i pozitivne energije – kakvu je moguće ostvariti samo umetničkim delom i njegovim porukama.

Vesna Latinović

were able to discuss and exchange opinions with Natasha Cica as moderator on “Cultural identity in the Danube Basin – Does Art really Communicate across Borders?”

A special programme called *Cooperation Extended* took place in collaboration with Austrian artists' associations from Baden and Mödling. Three exhibitions under the umbrella title *235 Km, 100 Years – Serbian and Austrian Artists Today* were organised by three artist-curators: Maja Erdeljenin, Gerlinde Thuma and Cornelia König, with the involvement of curator of the Contemporary Gallery in Zrenjanin, Sunčica Lambić-Fenjčev. The title refers to the period spanning the hundred years between 1914 and 2014 and the artworks treated this shared history as part of the collective memories of Serbia and Austria, in contrast or confrontation with the present. Geographically, the two countries are quite close, only 235 kms dividing one border from the other. The exhibitions featured: Andreas Dworak, Kirsten Borchert, Robert Svoboda, Georg Lebzelter, Ruth Brauner, Gerlinde Thuma, Martina Funder, Rosa Rodelius, Michael Wegerer, Petra Buchegger, Kurt Spittaler, Cornelia König (at the Zrenjanin Gallery of Contemporary Art), Danijel Babić, Pal Dečov, Nada Denić, Milan Jakšić (At the Mödling Gallery), and Jelena Sredanović, Vidoje Tucović, Gala Čaki, Korina Gubik, Miloš Vujanović, Maja Erdeljanin, Lea Vidaković, Andrea Palašti, Željana Jurković, Radmila Matejević Janković (in the Gallery at Baden).

This year's *Danube Dialogues 2014* have demonstrated that the Festival's creative team continue working steadily and systematically to bring about the vision of Novi Sad as a place of encounter, critical thought and cooperation among those involved in contemporary art in the Danube region. Simultaneously, the idea was promoted of extending the festival to other cities in the area, so that Zrenjanin, Baden and Mödling were hosts to exhibitions by Austrian and Serbian artists.

In conclusion, we note that in 2014 Novi Sad was host to forty artists, out of a total of 97 participants. The opportunity for meetings and encounters, their presence in the many galleries and other more unconventional spots around Novi Sad and Petrovaradin once more enriched our city, imbuing it and the numerous visitors from the region with a unique atmosphere of coexistence, the exchange of ideas and positive energy, which only art works and the messages they convey can give .

*Vesna Latinović*







**SLOVAČKO-SLOVAČKI UMETNIČKI (DUNAVSKI) DIJALOG**  
**SLOVAK-SLOVAK ART: A DANUBE DIALOGUE**

## SLOVAČKO-SLOVAČKI UMETNIČKI (DUNAVSKI) DIJALOG

VIKTOR FREŠO / RASTISLAV ŠKULEC; MAREK KVETAN / MIRA BRTKA; MARTIN DERNER / JOZEF KLAČIK; JAN TRIAŠKA / OLIVERA STEFANOVIĆ TRIAŠKA

Kurator: Sava Stepanov



Viktor Frešo

## RAZUMLJIVIM JEZIKOM UMETNOSTI

Umetnički potencijali u podunavskom regionu su izuzetno snažni i dinamični. Umetnosti deset podunavskih zemalja (Nemačka, Austrija, Slovačka, Mađarska, Hrvatska, Srbija, Rumunija, Bugarska, Moldavija, Ukrajina) emituju specifične domete i rezultate koje bi Festival savremene umetnosti *Dunavski dijalozi* da uoči, prezentuje i postavi, ali i da ostvari mogućnost međusobnih prepleta, refleksija, uticaja i saradnje. Zbog toga je osnovni koncept izložbe zasnovan na uočavanju najraznovrsnijih varijacija dijaloških odnosa. Koristeći privilegije priređivača izložbe, svake godine se na toj manifestaciji postavljaju izložbe u kojima se ostvarenja odabranih srpskih umetnika dovode u dijaloški odnos sa delima umetnika iz jedne od zemalja učesnica. Do sada su ostvareni dijalozi sa umetnicima iz Mađarske i Austrije, a na ovogodišnjoj izložbi se uspostavlja dijalog srpskih umetnika sa autorima iz Slovačke.

Pokazalo se da su te dijaloške izložbe sasvim moguće, delotvorne, filozofski potentne. Jer, i pored svih razlika u kulturološkim karakteristikama, konceptima, senzibilitetima i shvatanjima, dokazala se (re)prezentativnost umetnosti: jezik umetnosti je „razumljiv“ čak i kada umetnik potencira sasvim personalne plastičke, filozofske i poetičke stavove. Zapravo, poka-

zalo se da je samo takva umetnost i dostojna dijaloga. Uz to, od talasa postmodernističke umetnosti krajem prošlog veka, od vremena „odustajanja“ od kontinuiteta arganovskog koncepta umetnosti kao evolutivnog „projekta“, dominirajuća relacija umetnost–društvo zamenjena je znatno intimnijim odnosom

## SLOVAK-SLOVAK ART: A DANUBE DIALOGUE

VIKTOR FREŠO / RASTISLAV ŠKULEC; MAREK KVETAN / MIRA BRTKA; MARTIN DERNER / JOZEF KLÁTIK; JÁN TRIAŠKA / OLIVERA STEFANOVIĆ TRIAŠKA

*Curated by Sava Stepanov*

## BY THE UNDERSTANDABLE LANGUAGE OF ART

Artistic potential in the Danube basin is alive and well – exceptionally so. It is the goal of the Danube Dialogues Festival of Contemporary Art to locate and present the particular range and impact of the works emerging from ten of its countries: Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Moldova, Bulgaria and Ukraine, while enabling artists to mix, exchange their thoughts and experiences, and share their works. The basic idea is to discover the most diverse variations of dialogue. Each year, the organisers make use of their privilege to set up exhibitions that bring selected Serbian artists into dialogue with their fellows from one of the other countries. So far, these have been artists from Hungary and Austria; this year it was Slovakia.

The exhibitions have shown themselves to be not only possible, but effective and philosophically potent. For despite all the differences in cultural characteristics, concepts, sensibilities and understanding, the representativeness of art comes to the fore: its language is understandable even when the artist is pushing his or her particular and personal artistic, philosophical or poetic way of thinking; indeed, we have seen that this is the only kind of art worth the dialogue. From the post-modernism of the last century, discarding the continuity of Argan's concept of art as an evolving project, the predominant art-society relationship has been replaced by a much more intimate artist-individual relationship. Moreover, like all other areas of human activity, art has been overtaken by the relentless march of electronic visual systems, particularly the all-encompassing iconosphere,



*Rastislav Škulec*

umetnik–individua. Uz to, umetnost je, kao i sve druge oblasti ljudskih delatnosti, obuhvaćena nezastavljivom funkcionalizacijom elektronskih vizuelnih sistema, posebno sveobuhvatnom „ikonosferom“ koja temeljno menja status slike – prevodeći je sve više u sfere advertajzinga i informacije. Zbog toga slika/slikarstvo koje uspeva da ostvari suštinsku ontološku osobenost postaje sve tananiji i krhkiji medij, ali i sve ekskluzivniji čuvar ljudske individualnosti, osećajnosti, integriteta.

Jedna od karakteristika, ne samo podunavskog regiona, jeste isprepletanost više nacionalnih zajednica



Marek Kvetan

unutar pojedinačnih država. U savremenoj umetnosti u Vojvodini zapaženo deluje niz umetnika iz slovačke manjinske zajednice. Njihovo delovanje u ovdašnjoj umetnosti moguće je kontinuirano pratiti kroz čitav protekli vek. Na početku tog stoleća izuzetno je značajan rad Cirila Kutlika, umetnika slovačkog porekla, koji je u Beogradu osnovao Umetničko-zanatsku školu u kojoj se obrazovao niz slikara koji će potom biti izuzetno značajni u srpskoj umetnosti – poput Nadežde Petrović, Milana Milovanovića, Koste Miličevića i drugih. U istoriji vojvođanske umetnosti prve polovine XX veka zabeležena su imena Miloslava Lehotskog (aktera poznog impresionizma) te Zuzke Medvedove, po svemu sudeći – prve akademske slikarke kod Slovaka uopšte. Tokom tridesetih godina spontano je začeta čuvena „Kovačička škola naive“ (Sokol, Knjazovic, Paluška, Jonaš, Halupova, Čižikova i drugi), koja je svoju svetsku promociju i reputaciju doživela sredinom prošlog stoleća. Istovremeno, u tokovima naše umetničke savremenosti započinje i aktivnije prisustvo umetnika slovačke nacionalnosti vaspitavanih na umetničkim akademijama u Beogradu (Brтка, Piksijades, Gaško, Šimović, Kizur), Bratislavi (Klaćik, Pop, Sudi, Fajndović, Trijaška) i Novom Sadu (Čanji, Škulec, Šanta, Đurovka), te aktera alternativne umetnosti (Supek). Umetnici Slovaci aktivno učestvuju u najznačajnijim umetničkim zbivanjima u Vojvodini i Srbiji tokom druge polovine XX veka, pogotovo tokom perioda raskrsnice vekova, u vremenu pre i posle 2000-e.

Na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi 2014*. postavljena je „dijaloška“ izložba radova umetnika iz Slovačke i – umetnika Slovaka iz Srbije. Takav „dijalog“ će ponuditi brojne aspekte sagledavanja aktuelnih umetničkih tendencija u obe sredine. U principu, radi se o dijalogu umetnika koji se mogu smatrati adekvatnim „zastupnicima“ aktuelnih umetničkih tendencija u Slovačkoj i u Srbiji. Generalno, veze između dve umetnosti već postoje. Zanimljiva je činjenica da su svi akteri te izložbe već nastupali i u Srbiji i u Slovačkoj, te su, donekle, upoznati sa atmosferom kontekstualnih miljea. A konteksti su zasebni ali i – veoma slični. Doduše, tranzicijski proces, započet

which has altered the status of the picture from its very roots translating it ever more into the sphere of advertising and information. Because of this, painting and pictures that manage to achieve real ontological particularity are becoming an increasingly delicate and fragile medium, the sole guardian of human individuality, sensitivity and integrity.

One of the characteristics of the Danube – if not peculiar to it - is the mixture of peoples living within one country. In Vojvodina, there are several artists from the Slovak minority whose presence and effect on local art have run like a continuous thread throughout the last century. In the early 1900s, one of the more outstanding was Ciril Kutlik, who founded the Arts and Crafts School in Belgrade, the nursery of many painters who were to rise to prominence in Serbian art such as Nadežda Petrović, Milan Milovanović and Kosta Miličević. Leading names in Vojvodina in the first half of the twentieth century were Miloslav Lehotski (a late impressionist) and Zuzka Medvedova, a woman painter who, it seems, was the first among the Slovaks to achieve academy status. In the 1930s, a group sprang up that became known as the “Kovačevica School of Naïve Painting”, consisting of artists such as Sokol, Knjazovic, Paluška, Jonaš, Halupova and Čížikova; by the middle of the century, it had won international interest and a deserved reputation. This was matched by the growing presence of Slovak artists educated at the academies in Belgrade (Brтка, Piksijades, Gaško, Šimović, Kizur), Bratislava, (Klačik, Pop, Sudi, Fajndović, Triaška), and Novi Sad (Čanji, Škulec, Šanta, Đurovka), along alternative artists, such as Supek. Slovaks took part in major artistic events in Vojvodina and Serbia throughout the latter half of the twentieth century, especially as it crossed into the next, and continue to do so after 2000.

This year's (2014) “dialogue exhibition” was between artists from Slovakia and Slovak artists living in Serbia, an event that turned out to provide many ways of looking at current trends in both environments. One of the Festival principles is that the artists must be considered adequate representatives of what is happening in art in both places. Links between the two already exist, and it is interesting to note that everyone taking part in the exhibition had already shown both in Serbia and Slovakia and so were familiar with the local atmosphere. The two contexts are separate, but very similar. It must be said that in the case of Slovakia, the process of transition which began with the disintegration of Czechoslovakia in the post-communist period, managed to avoid the more



*Mira Brtka*

slovačko-češkom dezintegracijom u postsocijalističkom periodu, je nekako lakše prebrodio „uvodne“ drastičnosti, a Slovačka je integrisana u evropsku zajednicu te je njena kultura obezbedila mogućnost veće pokretljivosti i šire dejstvenosti. No pokazalo se da krizne manifestacije time nisu okončane. Pogotovo ne u umetnosti. Jer ugledna Katarina Bajcurova u tekstu „Umetnost i kriza – umetnost u krizi?“ konstatuje da se već više od decenije čeka na obnavljanje prostora i rada Nacionalne galerije u Bratislavi, bez jasnih naznaka o završetku radova. U međuvremenu, savremena umetnost počiva na delovanju i aktivnostima novih i novootvorenih nevladinih organizacija – među kojima nema jasne koordinacije,



Jozef Klátik

niti vidljivog obezbeđenja osnovnog razvojnog koncepta... Umetnost u Srbiji još uvek odražava posledice velikih promena: postsocijalistički period je ispunjen prekidima kontinuiteta brojnih procesa. Jer nikako ne treba zaboraviti da se umetnost današnje Srbije čitav „skraćeni XX vek“ razvijala u jugoslovenskom kontekstu. Od ranih devedesetih istorija se „dinamizovala“: raspad jugoslovenske države je prerastao u ratnu katastrofu (1991–1995), potom je sledilo NATO-bombardovanje infrastrukturnih i privrednih kapaciteta „skraćene“ Jugoslavije (1999), te demokratske promene (2000), čiji je početni polet usporen atentatom na predsednika vlade Đinđića (2003). Osim toga, Srbija je kao samostalna država konstituisana tek u ovom veku (2006), a tim činom su se u srpskoj umetnosti reaktuelizovala čak i pitanja – identiteta. Dakako, sva ta dešavanja i svi ti procesi pretvorili su Srbiju u svojevršno „društvo krize“. U takvom okruženju, „umetnička praksa i umetnička dela ne posmatraju se kao autonomni svet umetnosti ili, tek, daleki odraz sveta izvan umetnosti, već kao instrumenti praksi označavanja svakodnevnog življenja u određenom vremenskom i geografskom prostoru“ (Miško Šuvaković).

U tom smislu treba gledati na umetnosti učesnika tog dijaloga. Umetnici iz Slovačke (odabrani voljom selektora iz Srbije) uglavnom pripadaju onim tendencijama u slovačkoj, ali i evropskoj umetnosti koje su oslonjene na avangardnu i modernističku tradiciju. Racionalizam, formalizam, konstrukcija i kontemplativnost koje nude ostvarenja Freša, Kvetana, Denera i bračnog para Trijaška zasnovani su na autentič-



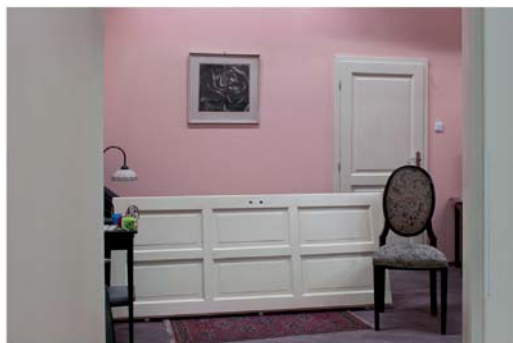


Ján Triaška





drastic of the initial pitfalls; Slovakia joined the European Community, thus ensuring greater mobility and a wider scope for her culture. However, that was not quite the end of the crisis, particularly for art. The distinguished Katarina Bajcurova in “Art and Crisis – Art in Crisis?” tells us that the renovation and re-opening of the Bratislava National Gallery has been marking time for over ten years now, with no visible sign of the works coming to an end. Meanwhile, contemporary art relies on the commitment of recently-opened non-government organisations, which lack both coordination and a coherent plan for development. Art in Serbia still bears the scars of sweeping changes: the post-communist period is strewn with broken lines of communication and lost continuity; it must not be forgotten that art in Serbia as it is today developed within the context of Yugoslavia. In the early 1990s, the dynamo of history swept the former federation away, bringing a disastrous war in its wake (1991-1995). This was followed by the 1999 NATO bombing of the infrastructure and other capacities in the now “curtailed” Yugoslavia, and



*Olivera Stefanović Triaška*

the democratic changes of 2000, whose initial élan was slowed by the assassination of Prime Minister Đinđić in 2003. Additionally, Serbia was only constituted as an independent country in 2006, an act that actually reawakened questions of identity in Serbian art. The upshot of all these upheavals was to turn Serbia into a “crisis society”. In this sort of environment, “the practice of art and works of art are not considered as an autonomous art world, or even a distant reflection of the world outside of art, but as instruments of practices signalling day-to-day existence at a certain chronological and geographical point” (Miško Šuvaković).

It is in this sense that we should look on those taking part in the dialogue. The artists from Slovakia, chosen by the wish of the Serbian selectors, fit largely within the Slovak and European traditions of the avant garde and modernism. The rationalism, formalism, construction and contemplativeness in the

nim doživljajima svakodnevlja. U njihovim radovima prepoznaju se konkretni elementi iz stvarnosti – kod Freša to su točkovi, koferi, lopte i drugi rekviziti te ideje putovanja i relaksacije; kod Kvetana je umetničko delo formirano od svakodnevnih predmeta (stolovi, tanjiri, knjige) kojima se razmatra pojam doma; Derner knjige preoblikuje u skladnu konstruktivnu plastičku strukturu koja veliča ideju učenja i integritet znanja; dok srpsko-slovački bračni par Trijaška (Olivera Stefanović-Trijaška, Jan Trijaška) u različitim medijima (Jan – slikarstvo, a Olivera – fotografija) zasebnim senzibilitetima prikazuju i tumače ideju kuće – kao staništa i kao institucije. Za razliku od njih, umetnici iz Srbije svoja ostvarenja definišu kao apstrakcijsku formalističku pojavu – prozirne konstrukcije Mire Brtke, svedene skulpture Rastislava Škuleca i „oprostorena geometrijska slika“ Jožefa Klacika – koja nisu direktan deo svakodnevne stvarnosti nego su obrasci i „uputstva“ za prevladavanje nepovoljne životne zbilje. Jednom rečju, u tim dijaloškim izložbenim postavkama umetnici iz Slovačke razmatraju konkretno stanje, uspostavljaju dijalog o postojećoj praksi koja je zasnovana na određenom iskustvu, dok umetnici iz srpske umetnosti nastoje da predlože principe na kojima bi trebalo ustanoviti i urediti društvo u kojem žive, rade i stvaraju...

Dakako, kao i u svakoj raspravi, a ove izložbe zapravo to i jesu, postoje sličnosti i razlike. No očigledno je – njih više ne treba tražiti na nivou „nacionalnog“ nego na principima univerzalnog. Očigledno je da postavke ostvarenja slovačkih umetnika iz Slovačke i iz vojvođanske „dolnje zemlje“ nisu donele nikakav vidljivi tipično „slovački sindrom“ ili specifikum. Ono što je dragoceni rezultat ovih izložbi jesu sasvim jasno ispoljena estetska i etička načela u izrazima svih aktera. Umetnik je aktivni učesnik svakodnevlja, ali i svojevrсни predlagač i korektor koji nastoji da se život u svetu ogrubelom od nametnutih interesa krupnog kapitala „popravi“, makar malim i sitnim popravkama. Očigledno je da se, hteli mi to ili ne, globalizam nametnuo. Iste informacije se istovremeno pojavljuju na ekranima širom sveta. Savremenoj umetnosti je, dakako, nametnuta obaveza učestvovanja u tim i takvim procesima. A kada je to učešće obeleženo pomenutim osobenostima vidljivim u delima Viktora Freša, Martina Denera, Mareka Kvetana, Jana Trijaške, Olivera Stefanović-Trijaške, Mire Brtke, Jozefa Klacika i Rastislava Škuleca – onda postaje jasno da umetnost i umetnik još uvek uspevaju da sačuvaju sopstveni dignitet, ali i dostojanstvo svakog svog konzumenta.

creations of Frešo, Kvetan, Derner and the Triaška man-and-wife team are founded in genuine experiences arising from the quotidian. Their works throw up concrete elements of reality. With Frešo, these are wheels, suitcases, balls and other props, ideas of travel and relaxation; with Kvetan, the work is put together from everyday objects: tables, plates, books, items on which to ponder the idea of home; Derner reshapes books into a harmonious plastic structure which lauds the idea of learning and the integrity of knowledge; the Serbian-Slovak couple, Olivera Stefanović-Triaška and Jan Triaška, interpret the idea of the house as habitat and institution in various media, Jan through painting, Olivera through photography. In contrast, the Slovak artists from Serbia define their works as abstract-formalist. Mira Brtká's translucent constructions, Rastislav Škulec's reduced sculptures and Jožef Klačík's "spacified geometrical picture" do not spring straight out of everyday reality, but are examples and instructions for getting the better of the slings and arrows life throws at us. In other words, in these dialogue-exhibitions, the artists from Slovakia consider the specific situation and establish a dialogue about existing practice, based on a certain experience; those from Serbia try to propose principles that would provide guidelines for forming and ordering the society in which they live, work and create.

As in every discussion – and these exhibitions undeniably are – there are, naturally, similarities and disparities. What is clear is that they are no longer to be sought at national level but in universal principles. It is evident, too, that neither side bore any visible signs of a "Slovak syndrome" or anything that could be identified as peculiar to a particular surrounding. The most valuable result of these exhibitions are the plainly expressed aesthetic and ethical principles evinced by each work. The artist is an active participant in the quotidian, but he is also a mover and corrector who, in a world coarsened by the thrusting interests of big capital, tries to mend life, even if the repairs are small and minor. Obviously, globalism has imposed itself upon us, whether we want it or not; the same information appears at the same time on screens around the world. Contemporary art is, of course, obliged to participate in these processes. If the individual qualities emanating from the works of Viktor Frešo, Martin Derner, Marek Kvetan, Jan Triaška, Olivera Stefanović-Triaške, Mira Brtká, Jozef Klačík and Rastislav Škulec is an example, then there can be no doubt that art and the artist are still managing to hold on, not only to their own dignity, but the dignity of each and every one of their consumers.





**14 X 14 DONUMENTA**

## **14 X 14 – VIĐENJA DUNAVSKE REGIJE. POZICIJE U SAVREMENOJ UMETNOSTI.**

BILJANA ĐURĐEVIĆ (Srbija), MAGDALENA JETELOVA (Češka Republika), JULIAN PALAŽ (Austrija), ANET MONA ČIZA & LUČIA TKAČOVA, (Slovačka), IŠTVAN ČAKANJI (Mađarska), MLADEN MILJANOVIĆ (Bosna i Hercegovina), IGOR GRUBIĆ (Hrvatska), TADEJ POGAČAR (Slovenija), HERBERT ŠTOLC (Nemačka), IVANOV PRAVDOLIUB (Bugarska), LAZAR PEJOVIĆ (Crna Gora), ALEXANDRA CROITORU (Rumiunija), PAVEL BRAILA (Moldavija) IVAN BAŽAK (Ukrajina). Specijalna prezentacija: BILJANA ĐURĐEVIĆ, ANDREA PALAŠTI (Srbija)

**MUZEJ SAVREMENE UMETNOSTI VOJVODINE, NOVI SAD**

*Kurator: Regina Helvig-Šmid*

## **14 X 14 DONUMENTA**

### **14 LIČNIH POGLEDA – 14 UMETNIKA – 14 DRŽAVA DUNAVSKE REGIJE**

Tokom poslednjih deset godina manifestacija Donumenta posvećena je savremenoj umetnosti u zemljama Podunavske regije. Manifestacija je izraz viđenja da umetnost spaja ljude i da istovremeno razotkriva probleme sistema. Svake godine, naše putovanje vodilo nas je u neku drugu zemlju Podunavskog regiona. Tako smo sledili tok reke sve do njenog ušća u Crno more. Najveću pažnju posvetili smo beleženju političkih, društvenih i ekonomskih konteksta i struktura unutar kojih umetnici žive i rade i iz kojih su iskoračili u internacionalni svet. Oni sami, njihovi radovi i reperi njihove umetnosti, koji su ili tipično rezistentni, sarkastični, dovtaljivi, duhoviti, mitski, nezavisni, vitalni, saosećajni, puni nade, vizionarski, moćni, posledični, poetični, ispunjeni traganjem, nametljivi, spretni, ili s hiljadu drugih atributa, uvek su bili zahvaćeni konfliktom između lokalnih uticaja i globalnih izazova. U živahnim multilateralnim diskusijama s umetnicima i kustosima, Donumenta je, sve do prošle godine, organizovala stotine performansa, izložbi, projekata i drugih manifestacija na najsevernijoj tački Dunava, u Regensburgu. Na ovaj način, naš tradicionalni festival je svake godine napredovao i prerastao u međunarodno priznatu platformu za savremenu umetnost i kulturu zemalja srednje i istočne Evrope.



*Magdalena Jetelová*



*Igor Grubić*



István Csákány



## **14 X 14 – A SURVEY OF THE DANUBE REGION. POSITIONS IN CONTEMPORARY ART.**

BILJANA ĐURĐEVIĆ (Serbia), MAGDALENA JETELOVÁ (Czech Republic), JULIAN PALACZ (Austria), ANETTA MONA CHIȘA & LUCIA TKÁČOVÁ, (Slovakia), ISTVÁN CSÁKÁNY (Hungary), MLADEN MILJANOVIĆ (Bosnia and Herzegovina), IGOR GRUBIĆ (Croatia), TADEJ POGAČAR (Slovenia), HERBERT STOLZ (Germany), IVANOV PRAVDOLIUB (Bulgaria), LAZAR PEJOVIĆ (Montenegro), ALEXANDRA CROITORU (Romania), PAVEL BRĀILA (Moldova) IVAN BAZAK (Ukraine). Special Presentation: BILJANA ĐURĐEVIĆ, ANDREA PALAŠTI (Serbia)

**MUSEUM OF CONTEMPORARY ART OF VOJVODINA, NOVI SAD**

*Curated by Regina Hellwig Schmid*

## **14 X 14 DONUMENTA**

### **14 PERSONAL VIEWS – 14 ARTISTS – 14 DANUBE COUNTRIES**

For the last ten years, the donumenta has been dedicated to contemporary art from the countries of the Danube region. It has adopted the vision that art brings people together and at the same time uncovers system problems. Each year, our journey has led us to a different Danube country. We have followed the flow of the river until it has joined the Black Sea. We have paid the utmost attention to recording the political, social and economic contexts and constructions within which the artists were living and working and from which they stepped over into the international field. They themselves, their works and the milestones of their art, being characteristically either resistant, sarcastic, witty, mythical, independent, vital, sympathetic, hopeful, visionary, mighty, consequent, poetical, searching, imposing, nimble or having a thousand other attributes, were always caught in the area of conflict between local influences and global challenges. In lively multilateral discussions with artists and curators, by last year, the donumenta had organised hundreds of performances, exhibition projects and other events at the northernmost point of the Danube, in Regensburg. In this way, our annual festival advanced within a few years into an internationally renowned platform for contemporary art and culture from Central and Eastern Europe.

*Herbert Stolz*



*Lazar Pejović*





*Julian Palacz*



*Tadej Pogačar*



*Ivanov Pravidoliub*



*Biljana Đurđević*



*Ivan Bazak*



Mladen Miljanović

„Za desetu godišnjicu Donumente proširili smo naše viđenje. Zahvaljujući delimično političkoj odluci. Godine 2011. usvojena je Evropska strategija za Dunavski region koja je proglasila 14 zemalja u Podunavskom regionu jednim makro-regionom, s ciljem da se promoviše njegov identitet i podstakne njegov razvoj. To znači da 115 miliona ljudi iz Nemačke, Austrije, Češke, Slovačke, Mađarske, Slovenije, Hrvatske, Srbije, Bosne i Hercegovine, Crne Gore, Rumunije, Bugarske, Moldavije i Ukrajine sada čini jedinstveni region u koji je svako od njih uneo svoje različite kulture i identitete.

Izložbom „14x14“ Donumenta traga i za budućim pristupima, viđenjima i potencijalima, kako u misli tako i kroz dela. Efikasnost umetnosti predstavlja epicentar naših kulturnih aktivnosti u Evropi. To je prilika da se stvori novo viđenje Podunavskog regiona uz pomoć savremene umetnosti. Ove godine prikazujemo 14 pristupa međunarodno priznatih umetnika iz 14 zemalja Podunavskog regiona. Kroz njihove video radove, instalacije, slike, skulpture, crteže, fotografije, intervencije u javnom prostoru i performanse oni će kreirati specifično senzualnu, estetsku i intelektualnu sferu iskustva i svesti.“

*\* Tekst iz kataloga donumenta 2012.*



*Pavel Bräila*



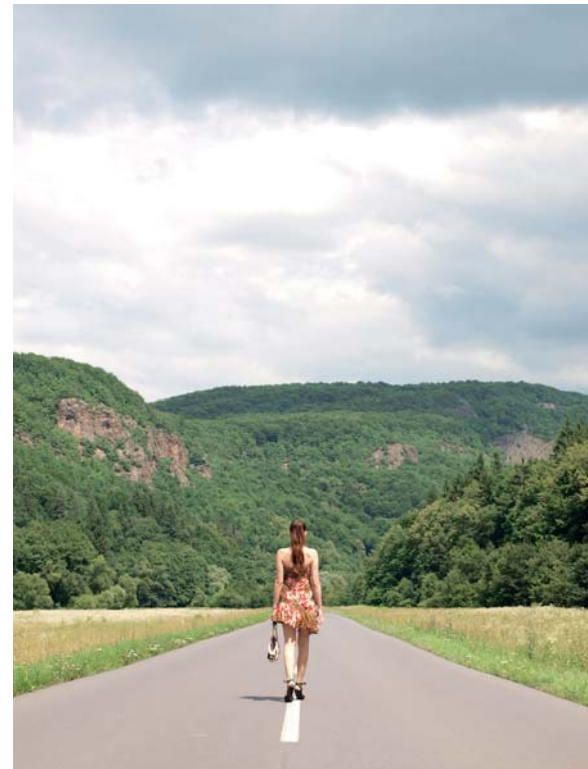
*Alexandra Croitoru*



“For the tenth anniversary of the donumenta we have expanded our view. Owing partly to a political decision. In 2011 the European Strategy for the Danube Region declared the 14 countries in the Danube region as a macro-region with the aim to promote identity and to boost development. That means 115 million people in Germany, Austria, the Czech Republic, Republic of Slovakia, Hungary, Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Montenegro, Romania, Bulgaria, Republic of Moldova and the Ukraine which each bring their differing cultures and identities to make one region.

With “14 x 14” the donumenta is also for the future asking for approaches, visions and potentials, both in thought and deed. The efficacy of art forms the epicentre of our cultural activity in Europe. This is an opportunity to make a new survey of the Danube Region by means of contemporary art. In the year we are showing 14 approaches of internationally renowned artists from the 14 countries of the Danube Region. Through their video works, installations, paintings, objects, drawings, photographs, interventions in public spaces and performances, they will be creating a specifically sensual, aesthetic and intellectual sphere of experience and awareness.”

*\* Text from donumenta 2012 catalogue.*



*Anetta Mona Chişa  
& Lucia Tkáčová*



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 XI. 23. Andrea kórházba leesett  
 XII. 04. Andrea 4300 pr 3850 pr  
 XII. 18. Andrea 4300 pr 5400

1985. I. 12. Andrea keresztelője  
 II. 19. Andrea 6005 pr  
 II. 22. Andrea csizma (első fizeték sárgarópa  
 - elad fogó ki büft  
 I. 26. Andrea 6000 pr 6500

Andrea Palašti



*Bijana Đurđević*





**DUNAVSKI DIJALOZI // DANUBE DIALOGUES**



## AUSTRIJA

FLORENTINA PAKOSTA, FRIC RUPREHTER, JANOŠ MEĐIK, FRANC RIDL, KRISTIЈAN EDER, ERIK KRESNIG, ROBERT GŠVANTNER, HERMAN J. PAJNIC

**GALERIЈA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA, NOVI SAD**

*Kurator: Tomas Mark*

*Tekst: Ana Petrovic (Beč)*

## NIŠTA SE NE DEŠAVA SLUČAJNO

Doprinos Austrije *Dunavskim dijalozima* ove godine naglašava geometrijsku umetnost i sve njene aspekte. Kako bi se pokazao taj umetnički spektar izabrano je devet austrijskih umetnika da predstavie mnogostranost umetničke forme koja je – bar u Austriji – potcenjena.



*Hermann J. Painitz*

Iako izvedeni na različite načine, preovladavaju sličnosti izloženih radova. Geometrijske forme, prave linije, boje. Upravo ti alati bi mogli takođe da se zajedno svrstaju pod termin konkretna umetnost, koji su se – od svog razvoja i od kada je 1930-ih Teo van Doesburg (Theo van Doesburg) imenovao tu formu umetnosti – konstantno razvijali i do sada nisu izgubili svoju pravovremenost u umetnosti.

Egzaktna, delimično matematički izračunata priprema umetničkog dela predstavlja važan sastavni deo konkretne umetnosti. Ništa ne bi trebalo da se dešava slučajno dok se razvija umetničko delo. Uticaj slike nije rezultat umetničke intuicije, već tačno razrađenog, formalnog razvoja.

## AUSTRIA

FLORENTINA PAKOSTA, FRITZ RUPRECHTER, JÁNOS MEGYIK,  
FRANZ RIEDL, CHRISTIAN EDER, ERIC KRESSNIG, ROBERT  
GSCHWANTNER, HERMANN J. PAINITZ

THE GALLERY OF FINE ARTS – GIFT COLLECTION OF RAJKO MAMUZIĆ, NOVI SAD

*Curated by Thomas Mark*

*Text by Ana Petrovic (Vienna)*

## NOTHING SHOULD HAPPEN BY CHANCE

Austria's contribution to the *Danube dialogues* emphasizes geometric art in all its facets this year. In order to show this artistic spectrum, nine Austrian artists were chosen to represent the many-sidedness of a form of art that is – at least in Austria – underestimated.

Although variously implemented, the similarities of the exhibited works predominate. The geometric forms, the straight lines, the colours. Exactly those tools could also be put together under the umbrella term concrete art, which – ever since the development and naming of this form of art by Theo van Doesburg in the 1930s – have continuously been developed and haven't lost their timeliness in art up to now.

The exact, partially mathematically calculated preparation of a piece of art, forms an important constituent of concrete art. Nothing should happen by chance during the development of a piece of art. The effect of the picture does not result from artistic intuition, but from precisely elaborate, formal development.

Playing with form and colour offers space to experiment and interesting possibilities of putting together the components. Wrapped in systems and combinations, which erupt in vibrating rhythms, they intrigue the viewers.

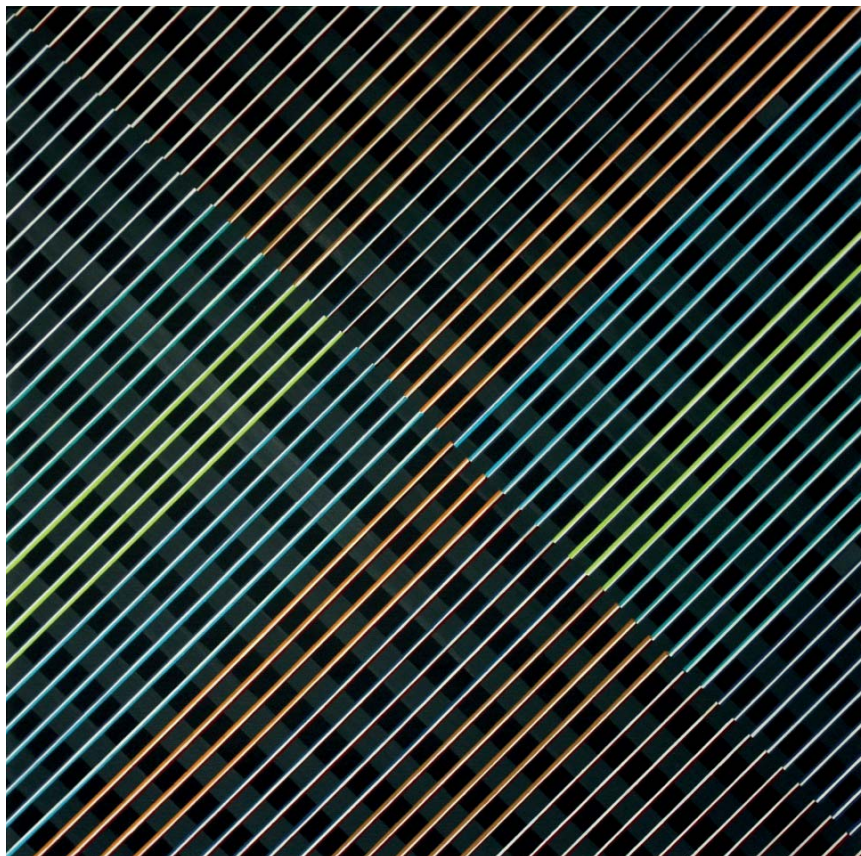


*Fritz Rupprechter*

Igranje formom i bojama nudi prostor za eksperimentisanje i zanimljive mogućnosti spajanja komponenta. Umotani u sisteme i kombinacije, koji izbijaju u vibrirajućim ritmovima, oni intrigiraju gledaoca.

Na osnovu estetskog utiska geometrijske forme, svi kasnije pomenuti umetnici dokazuju višestranost kroz svoje pojedinačne pristupe, koji se mogu pojaviti kada se koriste „samo“ geometrijske forme i boje. Ali su, takođe, odraz upravo te višestranosti i odabir materijala i način na koji se on koristi, kako umetnik koristi linije da bi naglasio površinu materijala, ali i da pruži utisak dubine, ili da probudi ritam, puls, koji

leži uspavan u svim tim kombinacijama.



Christian Eder,

Radi na seriji radova *Trikolore Bilder* od 1989. godine.

U tim trobojnim, geometrijskim slikama ona, prikazuje sled pokreta i oslikava istorijske ili lične događaje pomoću geometrijske apstrakcije.

Taj puls se može naći u mnogim različitim formama, na primer u radovima Hermana J. Pajnica (Herman J. Painitz), čiji krugovi, koji se protežu kao nit kroz njegova dela, nastavljaju svoj ritam pod raznim okolnostima i sistemima. Od samog početka – na osnovu precizno izračunatih numeričkih serija – on stvara obrasce, koji dolaze do izražaja u „seriellen Bildkonzepten“<sup>[1]</sup>. Oni se protežu kroz njegove radove, baš kao i krugovi.

Takođe se mora naglasiti i raznolikost materijala koju koristi. U svojim radovima on kombinuje različite baze, na kojima slika i koje stavlja jedne preko drugih. Korišćenjem „normalne“, tj. neprovidne baze, i providne baze krutost forme je donekle izgubljena, na primer talasom, koji je u kontrastu sa bojom na providnom papiru, ili zbog zamućenosti do koje dolazi zbog labavog preklapanja dveju baza.

Slično Pajnicu, Florentina Pakosta takođe koristi serijsko proizvođenje slika kroz svoj rad.

[1] Alexandra Schantl, Hermann J. Painitz – Selbstverständlich, Bielefeld, 2014, str. 43.



Based on the aesthetic impression of the geometric forms, all of the following artists prove the many-sidedness through their individual approaches, which can emerge, when “only” geometric forms and colours are used. But also the selection of the materials and how they are used, how the artist makes use of the lines in order to put some emphasis on the surface of the material, but also to give an impression of depth, or to awake the rhythm, the pulse, which lies dormant in all those combinations, are a reflection of exactly this many-sidedness.

This pulse can be found in many different forms, for instance in the works of Hermann J. Painitz, whose circles, which run like a thread through his oeuvre, and continue their own rhythm under various circumstances and systems. From the very beginning, - based on exactly calculated numerical series - he forms patterns, which find their expression in *seriellen Bildkonzepten* <sup>[1]</sup>. Those stretch through his whole work, just like the circles.

The variety of materials used by him also has to be emphasised. In his works, he combines various bases, on which he paints and which he puts on top of each other. Through this kind of use of a „normal“, i.e. a non-transparent base, and a transparent base, the rigidity of the forms is dissolved to a certain degree, for instance by a wave, which clashes with the colour on the transparent paper, or the blurredness, which is evoked by the loose overlap of the two bases.

Similar to Painitz, Florentina Pakosta also uses the serial image production throughout her whole work. She has been working on the series of works *Trikolore Bilder* since 1989.

In those pictures, ever since then she has been showing motion sequences and depicting historical or personal events, by means of geometric abstraction in those tricolour, geometric pictures.

Pakosta, who used to be committed to figural black-white depiction before, radically broke with this in her oeuvre. Not only because of the leap from figural to abstract, but because of the maybe bigger step towards the usage of colour.

Fritz Rupprechter also makes use of the theme of overlap in his series of works.

In various sketched out tracks, which cross and interfere with each other, several layers of aquarelle are applied. Because of this kind of glazing application of the paint every picture undergoes a long



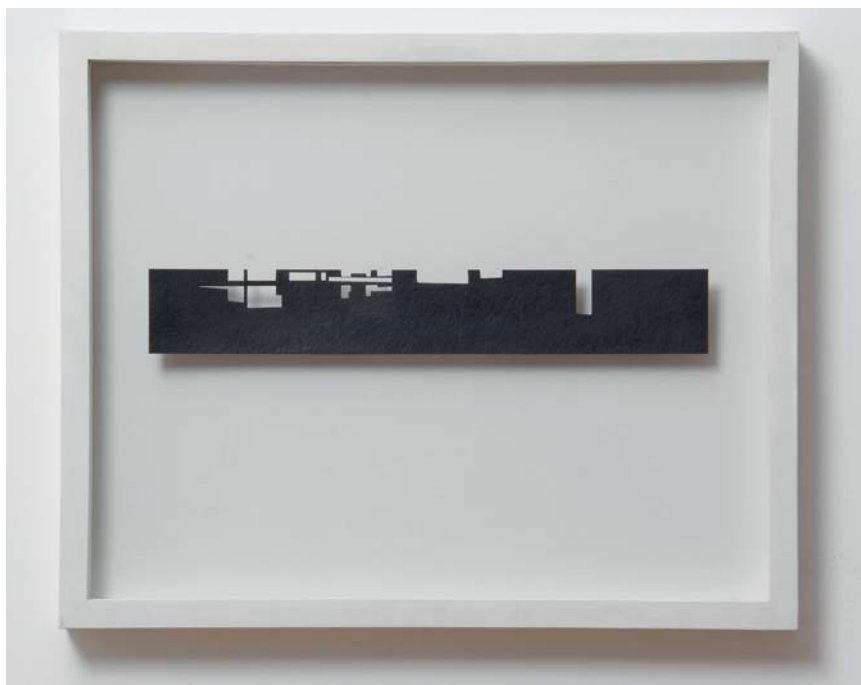
Robert Gschwantner

[1] Alexandra Schantl: Hermann J. Painitz – Selbstverständlich, Bielefeld, 2014, S. 43.

Pakosta, koja je ranije bila predana figuralnom crno-belom ocrtavanju, je u svom delu radikalno prekinula s tim; ne samo zbog skoka sa figuralnog na apstraktno, već možda zbog još većeg iskoraka ka upotrebi boja.

Fric Ruprehter (Fritz Rupprechter) takođe koristi temu preklapanja u svojoj seriji radova.

Na raznim skiciranim prugama, koje se ukrštaju i preklapaju, primenjuje se nekoliko slojeva akvarela. Zbog lazurnih nanošenja boje, svaka slika podleže dugom stvaralačkom procesu, koji omogućuje umetniku da stvori razne nijanse, nenametljive svojom koloracijom, ali koje ipak imaju jak estetski dojam.



János Megyik

da izbiju i pokažu svoj efekat svetlucanja. Promišljenim korišćenjem boja i naglašavanjem stvaraju se oscilatorne slike, koje pozivaju posmatrača da pogleda izbliza. Sjaj i tama, boja i bezbojnost, svetlost i senka u interakciji sa geometrijskim konstruktima uspevaju da zaintrigiraju posmatrača.

Drugačija vrsta pokreta se može naći u radu Roberta Gšvantnera (Robert Gschwantner). Njegovi radovi mame optičkim iluzijama, koje izazivaju pogled posmatrača kroz pokrete boja i stvorenih površina.

Dalje, tu je i prostorni element kao sastavni deo radova, koji je takođe formiran u toku razvojnog procesa. Forma i boje stvaraju dojam kristalne površine, čiju igru boja izaziva svetlost.

Kao i kod većine drugih umetnika konkretne umetnosti, pruge i linije su pažljivo pripremljene a senke boja usklađene.

To je slučaj i sa Kristijanom Ederom (Christian Eder). On koristi faktor premeštanja u svom radu kako bi ilustrovao trenutak pokreta. Prebacivanje – kao osnovni deo suštinskog, svojstvenog ritma – razbija krutost geometrijskih formi.

Vibrirajući ritam se može naći u radovima Kristijana Edera, čije suptilno šarenilo prodire u monotoniju geometrijske površine. Linijske geometrijske strukture su razdvojene tim prebacivanjem i dozvoljavaju bojama koje su u osnovi

creational process, which enables the artist, to produce various nuances, which are unobtrusive in their coloration, but nonetheless have strong aesthetic effect.

Furthermore there is the spatial component of the works, which is formed through the development process, as well. Form and colour create the impression of a crystalline surface, whose play of colours is caused by incident light.

Like with most of the other artists of concrete art the tracks and lines are carefully prepared und the shades of the colours are coordinated.

This is also the case with Christian Eder. He uses the element of displacement in his work in order to illustrate the moment of movement. Shifting - as a fundamental part of the intrinsic rhythm - breaks up the rigidity of the geometric forms.

A vibrating rhythm can be found in the works of Christian Eder, whose subtle colourfulness penetrates the monotony of the geometric surface. Linear geometric structures are broken up by this shift and let the underlying colours shine through, which unfold their luminescent effect. Through purposeful use of colour and accentuation oscillatory pictures emerge, which invite the beholder to take a closer look. Brightness and darkness, colour and colourlessness, light and shade in interaction with the geometric constructs capture the imagination of the beholder.

A different kind of movement can be found in the work of Robert Gschwandtner. His works lure with optical illusions, which challenge the eye of the beholder through the movement of the colours and surfaces that are formed.

Driven by the deformation of nature through humans, who are annihilated through natural catastrophes, which are caused by oil that leaks into the ocean, Gschwandtner occupies himself especially with industrially used oils as material and medium.

With PVC pipes, which are partially filled with industrial oil of different colours, he creates a grid, which he puts on top of a geometric surface. The jumping back and forth of the surface and the various levels



*Franz Riedl*



Florentina Pakosta

Vodeći se deformacijama prirode od strane ljudi, koje zauzvrat uništavaju prirodne katastrofe, a koje izaziva nafta koja curi u okeane, Gšvantner se posebno bavi industrijskim uljima kao materijalom i medijumom.

PVC cevima, koje su delimično ispunjene industrijskim uljima različitih boja, on stvara mrežu, koju stavlja na vrh geometrijske površine. Skakutane površina napred-nazad i različiti nivoi cevi koje se preklapaju stvaraju vizuelni efekat koji podseća na „iza-stakla“ montažu Marka Adrijana.

Radovi Erika Kresniga (Eric Kressnig) idu od slika do skulptura. Igranje specifičnim odlikama materijala koje koristi, tj. platna i drveta, sa jedne strane, i sjajna akrilna boja koju primenjuje, sa druge strane, igraju važnu ulogu za Kresniga u realizaciji njegovih radova. Tenzija koja se stvara u delu korišćenjem materijala i boja je indikativna za njegov rad. Boje koje koristi prekrivaju specifične odlike materijala i u jasnom su kontrastu u odnosu na površine koje su ostale nepromenjene. Takođe, zato što koristi i ivice platna, koja su mnogo šira od uobičajenih, možemo ih nazvati ravnim skulpturama, a ne slikama.

Radovi Janoša Međika (János Megyik) se takođe mogu nazvati skulpturama a ne slikama. To su površine formirane do detalja, koje zajedno sa materijalima koji se koriste evociraju utisak prostornosti, uvećan senkama koje padaju na pozadinu okvira. Zbog interakcije materijala, linija, svetla i senke, arhitektura označava tu vrstu umetnosti.

Dojam prostora se dalje pojavljuje kroz jedan drugi aspekt, i to sečenjem materijala koji onda podseća na industrijske ili urbane prostore. Taj utisak je zatim pojačan posebnim odlikama korišćenog materijala.

U radu Franca Ridla (Franz Riedl) prostorni aspekt geometrijskih linija dolazi do izražaja; da budemo precizniji – dolazi do proširenja optičkog prostora kroz linije. On to postiže na dva različita načina: s jedne strane širenjem stvarnih linija na prostor u bliskom okruženju, a s druge strane stvaranjem optičke dubine kroz dvodimenzionalnu površinu.

Izgleda da arhitektura urbanog prostora naročito fascinira Franca Ridla, jer upravo urbanim prostorom dominiraju linije, koje on koristi u svojim radovima. To ostvaruje tako što fotografiše urbane prostore, tj. zgrade, i proširuje njihove geometrijske forme unutar okruženja. Drugi način uklapanja pravih linija u gradove su njegovi kartonski isečci koji evociraju prostorni dojam pomoću jednostavnog sečenja linija u kartonu, čime se stvara asocijacija na urbani prostor.

of the overlapping pipes leads to a visual effect, which resembles Marc Adrian's Behind-glass montages.

Eric Kressnig's works range from painting to sculpture. Playing with the specific features of the used materials on the one hand, i.e. the canvas and the wood, and the shiny acrylic paint which is applied on the other hand, plays an important role for Kressnig in the realization of his works. The tension that is built up in the work through the use of the materials and colours is indicative of his works. The applied paint covers the specific features of the material and stands in clear contrast to surfaces that have been left unchanged. Also because of the use of the edges of the canvases, which are much broader than common canvases, we could call them flat sculptures rather than paintings.

János Megyik's works could also be called sculptures rather than paintings. They are in detail formed surfaces, which together with the materials used evoke an impression of spatiality, which is increased through the shadows that fall on the background of the frame. The interaction of material, lines, light and shade, it is the architecture, that is indicative of this type of art.

The spatial effect further comes into being through another aspect, namely the cuttings in the material that resemble industrial or urban spaces. This impression is additionally being enhanced through the specific features of the used materials.

In the work of Franz Riedl the spatial aspect of geometric lines comes into effect. To be exact, the expansion of the optical space through lines. He does this in two different ways: on the one hand by the spreading of real lines in space in the near surroundings, on the other hand by the creation of optical depth through a two-dimensional surface.

Especially, the architecture of the urban space seems to fascinate Franz Riedl, because it is precisely the urban space that is dominated by lines.

He takes up those lines in his works. He accomplishes this by taking photographs of urban spaces, i.e. buildings, and broadening their geometric forms within the surroundings. Another way of incorporating straight lines into cities, are his cardboard cuts, which evoke a spatial effect through simple cutting of lines into cardboard and thereby provoke an association with the urban space.

*Eric Kressnig,*



## BUGARSKA

ELENA PANAJOTOVA, ATANAS GADJEV, DELIJA ČAUŠEVA,  
ATANAS ATANASOV

GALERIJA ZLATNO OKO, NOVI SAD

Kurator: Elena Panayotova



Atanas Atanassov

## BUDUĆI KLASICI

Reka Dunav je za sve Bugare oduvek bila simbol veze sa srcem Evrope, kako kulturne tako i privredne. Na Festivalu *Dunavski dijalozi 2014.* učestvovali smo s izložbom pod naslovom „Budući klasici“, koja je imala za cilj da pokrene diskusiju, kako o estetskim pitanjima tako i o temi tržišne/antikomercijalne vrednosti umetnosti.

Umetnici u Bugarskoj žive u veoma čudnoj situaciji nalik iluziji. Postoji dinamična umetnička scena, ali nema realnog tržišta za umetnost. Umetnici su uvek na ivici, oklevajući između stvaranja umetnosti i povučenog života u okrilju sigurnog posla; žrtvujući život bez problema i nastavljajući da stvaraju čistu umetnost bez ikakve perspektive da će od nje zaraditi bilo kakav novac. Mnogi umetnici odlaze u druge zemlje gde ostvaruju bolje pozicije na umetničkoj sceni. U poređenju sa Sofijom, umetnička scena u drugim evropskim gradovima je otvorena, nema predrasuda o poreklu ili pripadnosti određenim školama. Scena Sofije još uvek pati od dubokog provincijalizma iako ima mnogo dobrih emancipovanih savremenih umetnika koji žive u iluziji da će jednog dana biti uvršteni u zapadnu umetničku scenu kao ravnopravni umetnici.

Sve te okolnosti čine umetnički život u Sofiji pomalo bledim i konfuznim. Umetnost nije zaista komercijalna, što ima i svoje dobre strane. Četiri umetnika čiji su radovi prikazani na ovoj izložbi pripadaju generaciji koja je odrasla i obrazovala se u vreme komunizma kada ceo umetnički sistem nije bio komercijalan. Nakon promena do kojih je došlo 1989. godine oni su morali pronaći nove strategije za život i nastaviti da stvaraju umetnička dela. Oni predstavljaju četiri različita pravca umetničke scene Bugarske, figurativne i apstraktne. Svi oni imaju bogato iskustvo u praksi savremene umetnosti.

## BUGARSKA

ELENA PANAYOTOVA, ATANAS GADJEV,  
DELIA CHAUSHEVA, ATANAS ATANASSOV

GALLERY ZLATNO OKO, NOVI SAD

Curated by Elena Panayotova

## FUTURE CLASSICS

For all Bulgarians the Danube river has always been the symbol of connection with the heart of Europe, both cultural and commercial. In the festival *Danube Dialogues 2014* we participated with an exhibition called *Future Classics* that aimed to put on discussion both aesthetical questions and the topic of market / anti-commercial values in art.

The artists in Bulgaria live in a very strange illusory situation. There is a dynamic art scene but no real art market. Artists are always at the edge, hesitant between making art and living quietly having a job; sacrificing an untroubled life and continuing to make pure art without any perspective to make some money from it. Many artists move to other countries where they are better situated on the art scene.

Compared to Sofia, the art scenes in other European cities are open, there are no prejudices about origins or belongings to a certain school. Sofia's scene is still suffering from a deep provincialism though there are a lot of very good emancipated contemporary artists who live with the illusion to be included one day in the western art scene as equivalent artists.

All these circumstances make Sofia's artistic life somehow dim and in confusion. Art is not really commercial, which has a good side too. The four artists presented in this exhibition belong to the generation that grew up and was educated in communist times when the whole art system was not commercial. After the changes in 1989 they had to find new strategies to live and continue making art. They present four different directions in the Bulgarian art scene, figurative and abstract. All of them have already a long experience in contemporary art practices.



Elena Panayotova

Atanas Atanasov (rođen 1964. godine u Burgasu, diplomirao na Nacionalnoj akademiji umetnosti u Sofiji) prikazao je seriju savršeno urađenih crteža velikih dimenzija, portreta prijatelja, koristeći drvene boje.

„Briljantan, čist i rafiniran do bolne perfekcije, ovaj crtež već i svojom velikom dimenzijom podseća ne samo na to koliko je složeno i odgovorno shvatanje crteža kao forme već i koliko mnogo nezamislivih mogućnosti može doneti lojalnost njegovoj klasičnoj osnovi... to je umetnost koja čuva sećanja kao snove o idealnoj stvarnosti, čuvajući svetlost ljudske duše i karaktera. Duhovni i plastični svet Atanasa Atanasova je i izazov koji ignoriše pomodnost i hijerarhiju svojom savremenom ličnom interpretacijom klasičnih principa kao načina da se dostigne uzvišena plastična poetika“ (akad. Svetlin Rusev).



Atanas Gadjev

Atanas Gadjev (rođen 1960. godine u Belovu) prikazao je svoje apstraktne radove koristeći mešavinu medija i tehnike štampe. Njegov rad je veoma senzibilan i nežan, a istovremeno izaziva uvažavanje svojom virtuoznošću.

„Glavna tema je sinteza realnosti u kojoj su objekat ili subjekat odsutni, ili objašnjeni na neki drugi način, u kojima mi ne postojimo fizički već mentalno. Stoga sve ono što sada nazivamo savremenom umetnošću zbog sopstvenog komoditeta nije ograničeno okvirima prirode, bića ili ideje o njima, već pokušava da generiše stvarnost, odvojenu od fizičkog prisustva objekta ili subjekta... Plastični radovi nalaze se u zamagljenoj graničnoj zoni između slike, bivajući ipak u konstruktivnoj blizini ili vezi s poznatom stvarnošću i glavnom niti izvan koje započinje izgradnja druge – duhovne, unutraš-

nje stvarnosti dostupne samo ljudima s kreativnim umom i odgovarajućim emotivnim stavovima“ (Filip Zidarov).

Delija Čauševa (rođena 1965. godine u Sofiji) fokusirana je na moć gesta. Njeni apstraktni radovi pokazuju snagu i emotivni uticaj graničnih formi kombinovanih s rafiniranim eksperimentima s bojama. Ona je prikazala pastelne i akrilne radove na papiru.

„Umetnički predmeti su neobjašnjive stvari – oni osvetljavaju tamna mesta kao sunce ili unose seme sumnje. U hladnoj rezonanci kompozicije možete naći nove pravce gledanja na svet u kojima su mate-



Atanas Atanassov (born 1964 in Burgas, graduated from the National Academy of Arts, Sofia) has shown a series of perfectly done large scale drawings, portraits of friends, made with colour pencil.

“Brilliant, pure and refined to a painful perfection, this drawing, in large size already, comes to remind not only how complicated and responsible the understanding of drawing is, but also how many unimagined possibilities loyalty to its classic basis brings...this is an art that holds memories as dreams of an ideal reality, keeping the light of the human soul and character. The spiritual and plastic world of Atanas Atanassov is also a challenge, ignoring fashion and hierarchy, with his modern personal interpretation of classical principles as a way to elevated plastic poetics.” Acad. Svetlin Rusev

Atanas Gadjev (born 1960 in Belovo) presented abstract works, using mixed media and printing techniques. His work is very sensible and tender, and at the same time respects with its virtuosity.

“The main issue is the synthesis of realities, where the object or the subject are absent, or, explained in another way, where we reside not physically, but mentally. Therefore all that we now call for convenience modern art is not limited within the frame of nature, being or the idea about them, but tries to generate realities, separated from the physical presence of object and subject...Plastic works reside in a dim border zone between an image, yet being in constructive proximity or association with known reality and the head string beyond which begins the building of the other - the spiritual, inner reality, accessible only to people with a creative mind and appropriate emotional attitude.” Philip Zidarov

Delia Chausheva (born in 1965 in Sofia) is focused on the powerful gesture. Her abstract works show the strength and emotional impact of the edgy forms combined with refined experiments with the colours. She presented pastel and acrylic works on paper.

“An inexplicable thing are the objects of art - they lit up the dark places there like a sun or brings the shades of doubt. In the cold resonance of the composition you can find new directions to the world in



*Delia Chausheva*

matika, fizika i poezija samo sinonimi provokacija koje se ustremaju ka nama... Kod Delije Čauševe odgovori su brojni i iznenadni. Ponekad vas slede kao živa bića i čekaju da ih prihvatite. Odgovori su puni energije i plača, puni su neotkrivenih prostora, ali što više deluju usamljeno, hladno, neočekivano i puni eksplozivnosti – vuku vas sve bliže ka čovečnosti, univerzumu nepoznate, opasne i strašne želje da ih osvojite“ (Sašo Serafimov).

Elena Panajotova je rođena 1964. godine u Sofiji. Studirala je slikarstvo na Nacionalnoj akademiji umetnosti u Sofiji, ali je radila u raznim tehnikama (crteži, objekti i instalacije). U Novom Sadu je prikazala seriju crteža u olovci manjih dimenzija inspirisanih srednjovekovnom estetikom kombinovanom s kasnijim uticajima i njihovom ikonografijom, a na osnovu klasičnih tehnika.

„Čudni likovi, gotovo nematerijalni, ali s lako pamtljivim licima, pojavljuju se na 'art deco' pozadinama. U ovim radovima, koje je sama autorka definisala kao 'muziku bez tona', otkrivamo složen psihološki život, slojeve duhovnosti i osećaj plastičnosti forme. To su češće crteži u olovci izrađeni fenomenalnom preciznošću i virtuožnošću, a ponekad su kombinovani s gvašom ili akrilnim bojama. No, najvažnija je činjenica da ona stvara ekskluzivnu atmosferu u njima. Pomodno obučeni likovi, muzički instrumenti, pa i sami tipovi lica odводе nas nazad do starih majstora. Ali taj povratak u prošlost poseduje istovremeno i savremenu akutnost i savremenu beznadežnost“ (prof. Ruža Marinska).

Festival *Dunavski dijalozi* je od velikog značaja, i to ne samo za bugarske umetnike, kao forum za razmenu ideja, platforma za plemenito takmičenje i poređenje trendova u savremenoj umetnosti tako bliskih, ali nedovoljno poznatih kultura.

which mathematics, physics and poetry are only synonyms of the provocations streaming down through us. ...With Delya Chausheva the answers are many and sudden. Sometimes they follow you like living creatures and wait for you to accept them. The answers are full of energy and crying, they are full of strands of undiscovered spaces, but the more they seem lonely, cold, unexpected and full of explosion the more they draw you nearer to humanity, to an universe of the unfamiliar, dangerous and terrific wish to conquer it." Sasho Serafimov

Elena Panayotova (born 1964 in Sofia) has studied painting at the National Academy of Arts at Sofia, but works in different media such as drawings, objects and installations. In Novi Sad she showed a series of smaller scale pencil drawings inspired by middle age aesthetics combined with later influences and their iconography, and based on classical techniques.

"Strange characters, almost immaterial but with faces easy-to-remember appeared at the "art deco" backgrounds. In those works, which the author herself defines as "music without tune", one discovers a complicated psychic life, layers of spirituality and sense of plastic form. Those are more often pencil drawings made with phenomenal precision and virtuosity, sometimes they are combined with gouache or acrylics. But most important is the fact that she creates an exclusive atmosphere in them. The fancy-dressed characters, the musical instruments, the very countenance type takes us back to the old masters. But this return to the past does possess a contemporary acuteness and at the same time a contemporary hopelessness". Prof. Ruzha Marinska

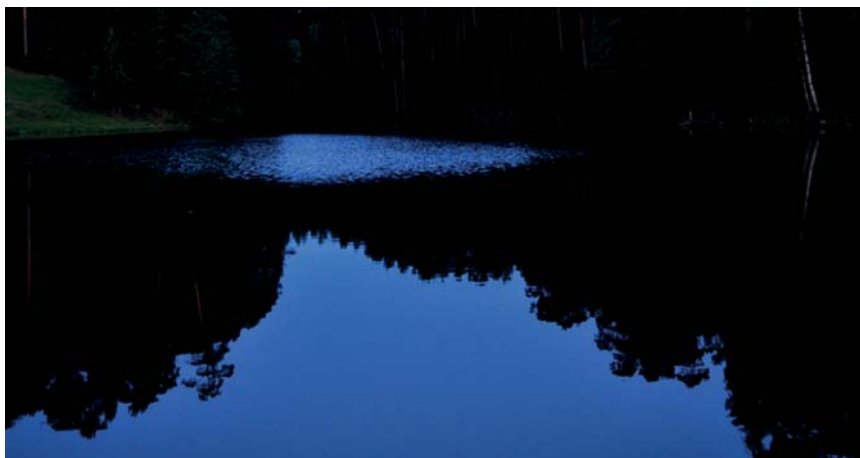
Danube Dialogues festival is of great importance not only for the Bulgarian artists as a forum for exchange of ideas, a platform for noble competition and comparison between trends in contemporary art of so close, but not familiar enough cultures.

## HRVATSKA

ĐORĐE JANDRIĆ, IVA GOBIĆ, IVAN POSAVEC, SEBASTIJAN  
DRAČIĆ ZLATAN VEHAHOVIĆ, MATIJA DEBELJUH, ALEN FLORIČIĆ,  
DAVOR SANVICENTI, ŠIKUTI MACHINE

GALERIJA SANU, OGRANAK U NOVOM SADU

Kurator: Mladen Lučić



Davor Sanvicenti

## STRAH OD ČITANJA

*„...Svjesna i inteligentna manipulacija organiziranih navika i mišljenja masa važan je element u demokratskom društvu. Oni koji manipuliraju tim nevidljivim mehanizmom društva čine nevidljivu vladu koja čini istinsku vladajuću moć. Nama vladaju, oblikuju naše umove, formiraju naše ukuse, sugeriraju nam ideje većinom ljudi za koje nikad nismo čuli. U svakodnevnom životu nama dominira relativno mala grupa osoba koje razumiju mentalne procese i društvene uzorke masa...” - Edward Bernays*

Nedavno sam na televiziji gledao reklamu jedne telekomunikacijske tvrtke. Grupa tinejdžera međusobno demonstrira korištenje Interneta putem svojih *Ipoda* pokazujući njihove mogućnosti, a završni reklamni slogan otprilike glasi da je zabava koju te sprave nude mnogo bolja od čitanja klasične literature. Očito, po mišljenu velikih korporacija danas moraš biti, da parafraziram jednog od tih književnih klasika, *Idijot* da čitaš klasičnu literaturu uz obilje mogućnosti koje ti nudi Internet.

Priznajem da nisam od korica do korica pročitao *Rat i mir*, od Ane Karenjine sam odustao nakon par stranica, a niti Joycovog *Uliksa*, unatoč silnoj volji i trudu, nisam uspio pročitati. Slično je bilo i s mojim vršnjacima, jer lektira ipak nije bila previše popularna, a trebalo je pogledati sve filmove koji igraju u kini-

## CROATIA

DORĐE JANDRIĆ, IVA GOBIĆ, IVAN POSAVEC, SEBASTIJAN  
DRAČIĆ ZLATAN VEHAHOVIĆ, MATIJA DEBELJUH, ALEN FLORIČIĆ,  
DAVOR SANVICENTI, ŠIKUTI MACHINE

### GALLERY OF SANU IN NOVI SAD

Curated by Mladen Lučić

## FEAR OF READING

*"...The conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country. ...We are governed, our minds are moulded, our tastes formed, our ideas suggested, largely by men we have never heard of... In almost every act of our daily lives, we are dominated by the relatively small number of persons who understand the mental processes and social patterns of the masses..." - Edward Bernays*



Šikuti Machine

I recently saw a TV commercial for a telecommunications company. It featured some teenagers demonstrating to one another how they accessed the Internet on their Ipods and showing off their capacities. The ultimate slogan of the ad, in a nutshell, was that the fun these devices offered was much better than reading classical literature. Obviously, in giant-corporative opinion these days you'd want to be an *Idiot* - to paraphrase one of those literary classics - to read classical literature in the face of all the opportunities afforded by the Internet.

I have to admit that I didn't read *War and Peace* cover to cover and gave up on *Anna Karenina* after the first couple of pages; neither did I manage to read Joyce's *Ulysses* through to the end, despite a great

ma, poslušati nove rock ploče, vidjeti kazališnu predstavu, otići na utakmicu, odigrati koji *hakl*, a i diskači nisu mogli biti zanemareni. Ipak, čitalo se. Možda više one literature koja nije bila na školskom popisu poput Kerouaca, Salingera, Camusa, Huxleya ili Bukowskog, ali čitali su se i propisani i nepropisani klasici. Danas je drugačije jer, na primjer, Wikipedija je zamjenila enciklopediju i dok smo nekad u enciklopediji tražili određeni pojam, listali smo je i pročitali usput niz drugih natuknica. Sada se ide ciljano, direktno na pojam, a i ne zanima nas previše išta više od onog što u tom trenutku tražimo. Prakticiramo *instant* znanje za koje nije kriv Internet, kojeg bi se samo budala odrekla, već oni koji manipuliraju medijima, a time neposredno i našom svijesti, koja je ipak kod većine vrlo povodljiva. To rezultira gubitkom osobnosti, alarmantnim padom morala i etike, te korumpiranosti u svim porama društva i života. Prevladalo je carstvo supermarketa, jeftini konzumizam ili apsolutna vlast potrošačkog društva, a do konačne provedbe



Alen Floričić

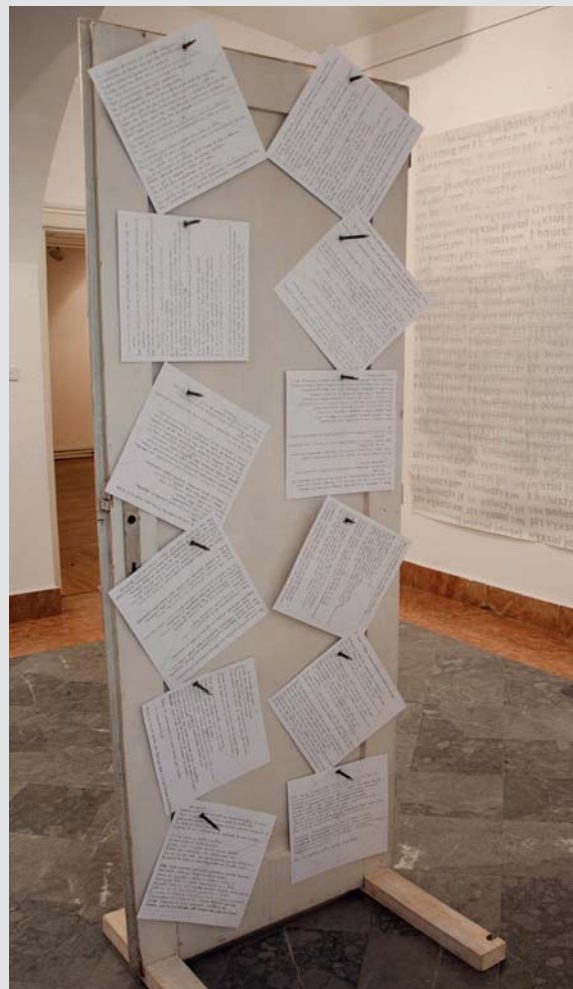
takvog sustava korporativnim moćnicima obrazovani individualac predstavlja najveću smetnju. Reklamna poruka teleoperatorske tvrtke nije toliko sablazna koliko je stravično istinita. Nakon što sam u zadnjih nekoliko godina priredio tri izložbe koje problematiziraju *Krizu* u djelima suvremenih hrvatskih likovnih umjetnika, poruka ove reklame usljedila je kao još jedna nadgradnja ranije iznesenih stavova koja me je za ovu izložbu, posebno rađenu za *Dunavske susrete* u Novom Sadu i prateći simpozij pod nazivom *Umjetnost i kriza*, izravno potakla da je posvetim čitanju. Prije pet godina, kada sam radio prvu izložbu pod nazivom *Kriza*, bio sam unatoč teškoj općoj situaciji izvjesni optimist jer sam se nadao da će tadašnja ekonomska i moralna represija iznjedrili snažnu umjetnost kao što je to bio čest slučaj u povijesti kulture i civilizacije. Na žalost, ta kriza još uvijek traje, teža je od stvarnosti, a njena eskalacija koja napreduje geometrijskom progresijom dovela je većinu građana Hrvatske, pa tako i umjetnike, do permanentnog letargičnog raspoloženja. Takvo stanje u umjetnika se reflektira stvaralaštvom dokinute životne radosti i kreativne siline koju energija, bila ona pozitivna ili negativna, emanira. Iz dana u dan sve veća, od vlasti pažljivo dozirana represija, dovela je do nezainteresiranosti za zbivanja i događaje, do ravnodušnosti ili, pojednostavljeno, do stanja bliskog apatiji. Pod takvim se pritiskom većina umjetnika povukla u svoja intimna duhovna skloništa, a sveopći zajednički bunt, eksplozija misli i djela izostala je.

deal of will and effort. It was the same with my schoolmates, as our prescribed reading list was not overly-popular, and then there were all those films to watch at the cinema, rock records to listen to, theatre performances to see, matches to go to, basketball hoops to shoot and, of course, let's not forget the discos. Still, some reading went on, perhaps more of a kind of literature not on the school list: Kerouac, Salinger, Camus, Huxley and Bukowski, but also the classics, prescribed and non-prescribed. Today, things are different because Wikipedia, for instance, has taken the place of the encyclopaedia, and whereas we would sometimes look up a term in an encyclopedia, as we leafed through it we would read some of the other entries in passing. Now we go in selectively, straight to the target, not much interested in anything over and above what we're actually seeking. We are practitioners of instant knowledge, and it's not the Internet - which we'd be fools to ignore - that is to blame, but those who manipulate the media and therefore our minds, generally a very malleable commodity. The result is a loss of individuality, an alarming decline in morals and ethics with corruption in all pores of life and society. The empire of the supermarket prevails, of cheap consumerism and the absolute power of the consumer society, and it is the educated individual who represents the greatest obstacle to the definitive enthronement of a system of corporate power-wielders.

The message I saw in the TV ad was not so much seductive as it was terrifyingly true.

Having in recent years arranged three exhibitions dealing with crisis in the works of contemporary Croatian artists, the message of this commercial came on top of earlier ideas, spurring me to devote this particular exhibition to reading. The show was especially made for the *Danube Dialogues* in Novi Sad and followed on a symposium called *Crisis*.

Five years ago, when I was preparing a first exhibition entitled *Crisis*, I was optimistic despite the unfavourable circumstances; I had hoped that the economic and moral repression would generate a powerful art, as was so often the case in the history of culture and civilization. Unfortunately, the crisis is still escalating, subduing reality itself, and the majority of Croatian citizens, including artists, have been hit hard, resulting in a state of lingering lethargy. This is reflected in artistic production devoid of the joys of life and the creative force emanated by energy, whether positive or negative. Daily increasing repression that the authorities apply in carefully measured doses has brought about a lack of inter-



Dorde Jandric

Umjetnici zastupljeni na ovoj izložbi u svojim radovima kritički progovaraju o današnjem životnom realitetu potpuno svjesni sumorne društvene zbilje. Zastupljeni radovi umjesto britke kritičke oštice (kao što ih je većina bila na *Krizi I*) bilježe i konstatiraju stanje. Kao i velika većina pripadnika našeg društva, i umjetnici su razočarani i rezignirani, a svoju ogorčenost ne žele, niti mogu u sebi zatamiti, te se svojim oružjem opiru svakodnevnoj intelektualnoj, ideološkoj i materijalnoj torturi. Većina radova odiše teškom atmosferom, izvjesnom melankolijom, sumorne su ikonografije, ali ipak sadrže i potrebnu dozu ironije, sarkazma i duhovitosti što ih čini vitalnim i izdignutim nad realnošću, što u biti i jest poslanstvo umjetnosti. Refleksija svakodnevice očituje se i u sve prisutnijim ironičnim konverzacijama s medijem u kojem se izražavaju, svojevrsnim diskretnim obračunom sa bitkom i smislom umjetničkog čina, čime jasno ukazuju



Sebastijan Dračić

Đorđe Jandrić likovno intervenira na predlošcima pesimističke i mračne poezije portugalskog pjesnika Fernanda Pessoae, dok Fulvio Juričić slika danas već zaboravljene tiskarske klišeje služeći se tipografijom tipičnom za tiskarsku eru. Sebastijan Dračić u apokaliptičnom pejzažu pušta vjetru nositi listove odbačenih papira, dok će Iva Gobić, poput knjiga, tvrdo ukoričiti i uvezati reklamne letke koje distribuirane od trgovačkih lanaca svakodnevno nalazimo u svojim poštanskim sandučićima. Video Matije Debeljuha prikazuje knjigu koja se sama lista, odbačena na sofi u hladnom i napuštenom stanu.

na uzaludnost posla kojeg obavljaju. Dok ovo pišem nazvao me umjetnik čije djelo čeka na muzejski otkup već četiri godine. Najbolje je, kaže on, da nas sve strijeljaju, sahrane u jednoj velikoj rupi i pospu vapnom. Kome danas umjetnost nešto predstavlja? Tko kupuje umjetnička djela, posebno ona suvremene vokacije? Od čega danas umjetnik može živjeti? Čemu raditi izložbe?

Uostalom zašto i kome uopće danas čitati? Ta pitanja imanentna su umjetnicima prisutnim na ovoj izložbi. Darko Pekica, član grupe *Šikuti machine*, nemajući kome čitati pjesme Walta Whitmana to čini svojim kravama, za vrijeme ispaše. Zlatan Vehabović, na tragu Truffautova filma, odnosno Bradburyeva romana *Fahrenheit 451* impostira glavni lik na svojoj slici koji naftom zaljeva i pali tekovine minulih civilizacija.



est, a listlessness close to apathy. Under such pressures most artists have sought shelter in their private spiritual life, while the explosion of thought and action into a general rebellion simply never occurred.

The artists included in this exhibition address the current situation fully aware of the gloomy reality. Instead of a sharp critical dissection, though (as in most of the *Crisis* shows), they seem simply to record the state of things. Like many in our society today, artists are disappointed and resigned but, rather than hiding their bitterness, they are trying to fight the intellectual, ideological and material daily torture with their own weapons. Most works are saturated with a heavy, melancholy atmosphere and dismal iconography, but they do possess much needed traces of irony, humour and sarcasm that elevate them above reality in a true artistic mission. The everyday is reflected in frequent self-ironic conversation with their medium of expression, a confrontation of sorts with the purpose of artistic work as if to point out that what they do is ultimately futile. While I was writing this, I received a phone call from an artist who had been waiting four years for a cheque from the museum that bought one of his works. *They might as well shoot us all, he said, bury us in a big hole and pour quicklime over us.* Really, what does art mean to anybody today? Who is going to buy works of art when they cannot scrape together enough for bread? How can an artist make a living? What is the purpose of exhibitions?

And then, why read at all today? These questions are immanent to the artists present in this exhibition. Member of the *Šikuti machine* group Darko Pekica, having no one to whom he can read the poems of Walt Whitman, reads them to his cows when he takes them out to pasture. Zlatan Vehabović's painting is on the trail of Truffaut's film and Bradbury's book *Fahrenheit 451*, with its main character who pours petrol on the achievements of past civilisations and then sets them alight. Đorđe Jandrić intervenes in the patterns of the dark, pessimistic poetry of the Portuguese poet Fernando Pessoa, while Fulvio Juričić paints already forgotten printing plates, using a typography typical of the bygone age of the printing press. Sebastijan Dračić lets the wind blow sheets of waste paper about an apocalyptic landscape, while Iva Gobić binds in a hard cover, like a book, the flyers distributed by



Zlatan Vehabović

Otuđeni svijet u kojem živimo u kojem nema mjesta knjizi, tema je radova Alena Floričića i Davora Sanvinčentija, dok će Ivan Posavec snimiti kadar iz umobolnice Vrapče, koji nema izravne, ali meni predstavlja posljedičnu vezu s čitanjem, pošto me atmosfera te veličanstvene fotografije podsjeća na specifični dojam koji je na mene ostavila priča *Wittgensteinov nećak*, austrijskog književnika Thomasa Bernharda.

Svi umjetnici zastupljeni na ovoj izložbi naslućuju ono nadolazeće vrijeme, koje su prorekli na papiru i celuidnoj vrpci Bradbury i Truffaut, vrijeme u kojem će knjige i bilo kakvi drugi pisani tekstovi biti zapaljeni, čime će individualna misao praktički prestati postojati, odnosno postat ćemo poslušni idijoti što je i krajnji cilj velikih korporacija koje sve više preuzimaju apsolutnu vlast.



Matija Debeljuh

Ovom izložbom prikazujem stanje, svojevrsnu inventuru postojećeg, jer zbog sveg navedenog suvremena umjetnička produkcija naših autora ne daje prostora i materijala za suvislu, kako to danas zovu, *kustosku* koncepciju. Istina, ne vidim niti u svjetskoj suvremenoj umjetničkoj produkciji jasnu nit vodilju koja bi kao novi trend mogla preuzeti primat. Gruba politička stvarnost preuzela je prvenstvo i u umjetnosti, ali u ovom kontekstu ne želim govoriti o sve većem broju umjetnika aktivista, jer smatram da umjetnost nije poligon za političke agitacije, već joj pripada mjesto nadgradnje dnevnih događaja, pozicija diskretnog komentatora i korektivnog

faktora socijalne i političke zbilje. Umjetnički diskurs oduvijek je bio nadgraditi, upozoriti i komentirati, a mišljenja sam da izravna agitacija kao i dokumentaristika *po defaultu* ne pripadaju području umjetnosti.

*Krizu* sam i radio s namjerom da ona doživi svoj nastavak, samo što sam tada vjerovao da će se nešto pokrenuti, da će se desiti pozitivna energija koja će iskristalizirati snažne umjetničke osobnosti, sposobne da predvode i kreiraju neki novi umjetnički senzibilitet. Nije se dogodilo. Nisu za to krivi umjetnici, oni najmanje. Kriva je neuređena država, diktat potrošača, tržišno ponašanje koje postoji svuda osim u umjetnosti, nepodnošljiv diktat korporacija i medija u njihovim rukama što je dovelo do socijalne i duhovne bijede. Ali, mislim da letargija i apatija nikuda ne vode. Treba se trgnuti i konačno adekvatno reagirati u socijalnom i umjetničkom smislu da nam do kraja ne izmaknu tlo pod nogama. Krize su vremena u kojem nastaju velika djela, a u umjetnost još uvijek svi zajedno vjerujemo.



Ivan Posavec



chain stores that we find every day in our letter boxes. Matija Debeljuh's video shows a book ruffling its own pages, abandoned on a sofa in a cold, abandoned apartment.

The alien world we inhabit, where there is no room for books, is the theme of Alen Floričič and Davor Sanvinčenti, while Ivan Posavec photographs a scene from the Vrapče mental hospital that is without equal, but to me has a consequential connection to reading, since the atmosphere of this magnificent photograph reminds me of the impression left on me by the story *Wittgenstein's Nephew* by the Austrian writer Thomas Bernhard.

All artists represented at this exhibition evince a premonition of the times to come, foretold on paper and celluloid by Bradbury and Truffaut, a time that will see the burning of books and all other written matter, when individual thought will practically cease to exist and we become obedient idiots – the end objective of the mighty corporations as they gradually amass absolute power to themselves.

This exhibition is a survey of the state of things, an inventory of sorts, since in the light of all that has been said above, the current output of our artists cannot provide enough material for a consistent curatorial concept, as it is called nowadays. True, I don't discern any major ideas in contemporary art that might evolve into a new trend or a movement; raw political reality has taken over in art. However, I do not want to speak here of the increasing number of artists now turning into activists, because art in my opinion is not a territory for political agitation but rather a subtle commentary, a correction to the social and political reality. The discourse of art has always been to build on the existing, to warn and comment. Direct agitation and documentation, by default, do not belong in it.

I did plan *Crisis* with a sequel in mind, only at that time I believed that something would change for the better, that a positive energy would appear and shape strong artistic personalities, able to lead the way towards a new artistic sensibility. It did not happen. Artists are the least to blame. What must be blamed is the disorganized system of government, the rule of the consumer, a market behaviour that exists everywhere but in art, the intolerable dictates of corporations and the media owned by them, which has led to social and spiritual misery. But lethargy and apathy will get us nowhere. Ultimately we must shake them off and react, society and artists alike, if we are to avoid total collapse. Times of crisis are when great works are created, and all of us together still believe in art.

## NEMAČKA / GERMANY

KLAUS DITER GAJSLER, SANDRA ZART

GALERIJA LIKOVNE UMETNOSTI POKLON ZBRIRKA RAJKA MAMUZIĆA, NOVI SAD

Kurator: Dr Martin Turk

## MELANHOLIJA, USPOMENE

Umetnički kosmos Sandre Zart predstavlja apstrakciju u oblastima atmosfere i asocijacije. Ona u štampanom grafičkom medijumu monotonije planiranom tolerantnošću u procesu rada stvara slikovite kompozicije redukovanih kontrasta u spektrumu sivo-crnih nijansi. *Behind I i II* iz 2009, dva dela velikog formata nastala monotipskim postupkom diferenciranog nanošenja boje na ravnu ploču i izdašnim otiskom na papir, prikazuju nadiruće i nestajuće geometrijske oblike na beloj pozadini. Aditivne i diferencirane strukture u ravni i zone suptrahovanih do ahromnih nijansi boja stvaraju fine nejasnoće. Na oba lista varijacija konstantnog sa redukovanim nijansama boja, njihovim intenzitetom i prostornim opsegom dovodi do kalkulisanе neizvesnosti.

U formalno najjednostavnijoj slikovnoj strukturi razvija se maksimum likovne kompozicije – *Fog* iz 2008. prikazuje na crnoj površini prostorno strukturirani raspored vertikalnih crta. Slabo fiksirani duktus briše konturu transparentno nanetih boja. Naizgled izmešteni ispred nivoa projekcije, meki akordi boja pružaju sugestiju lomljivog staklenog prostora i stvaraju osećaj numinoznog – bezobličnog efekta.

Slike se tmurnom atmosferom u maglovitim zonama spajaju u seriju varijacija koje nereferentno opisuju prostorni infinitum. Sugestivni sadržaji korespondiraju sa samo nagoveštenim idejama naslova dela. Mali formati *Believable* (2008), *May be* i *Tomorrow* (2013) predstavljaju intencionalne kompozicije u vodoravnoj dimenziji koje se spajaju u kontrastno obojenom središtu koje dominira nad svetlo-tamnim površinama umerene oblikovne strukture. Posledica te progresivne redukcije pokazuje se na delu bez naslova (2011) čija se tragovima crvene boje prošarana horizontala čini kao da treperećom nejasnoćom vibrira u središtu približno monohromnog crnila.

Do ekscentrične dematerijalizacije likovnog prostora dovode trijade *Darkness is falling* (2011) i *Silence* (2011). Umetnica u tim delima pronalazi dimenzije stvarnosti koje toliko snažno može da otkrije samo slikarstvo. Ona otvara granice dvodimenzionalnog vidnog polja u prostorni kontinuum za koji se čini da se prostire u nedefinisano dubinu. Potencijalno bezgranične površine boja na difuznoj skali crno-zeleno-

## NEMAČKA / GERMANY

CLAUS DIETER GEISLER, SANDRA ZARTH

THE GALLERY OF FINE ARTS – GIFT COLLECTION OF RAJKO MAMUZIĆ, NOVI SAD

Curated by Martin Turck

## MELANCHOLY, MEMORIES

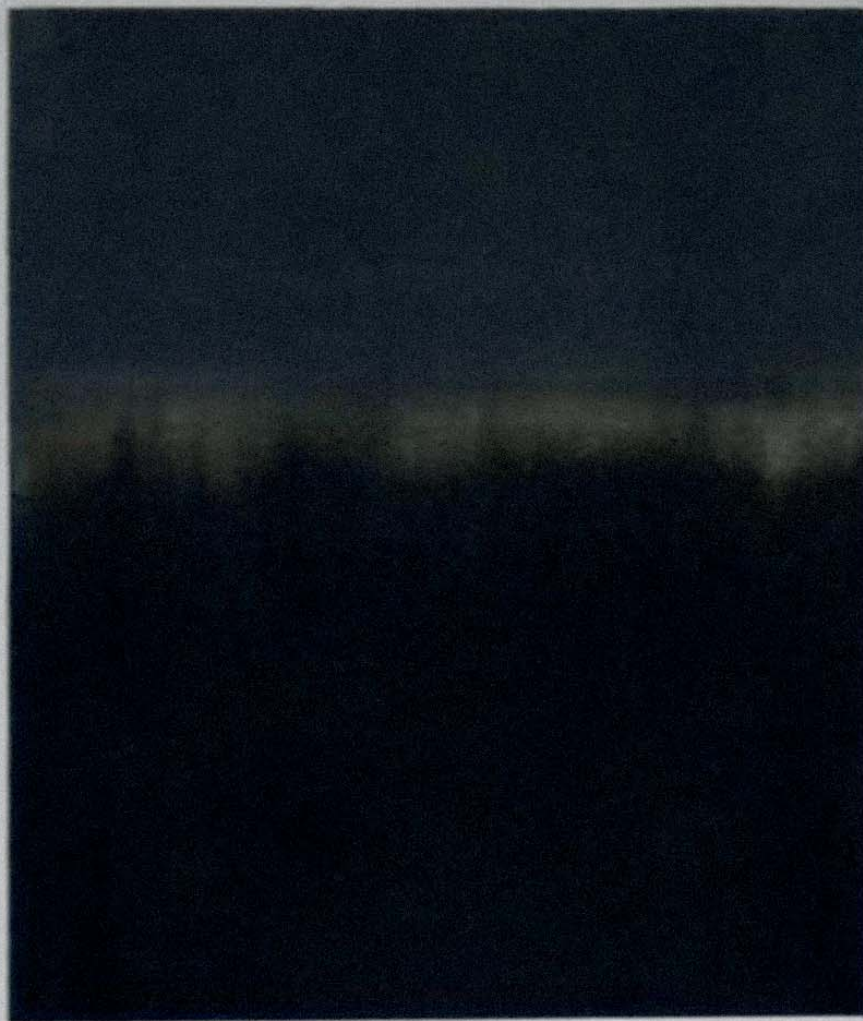
Sandra Zarth's artistic universe is an abstraction in the regions of atmosphere and association. In the print making medium of monotype she is developing through a planned tolerance in the work process painterly compositions of reduced contrast in the spectrum of grey/black values. The two large-format works created in the monotype process of differentiated application of paint on smooth plate and spacious impression on paper named 'behind I and II' from 2009 show advancing and receding geometric shapes on a white background. Additives and staggered structures in the area and zones of subtracted to achromatic colour values produce smooth blur. In both sheets the variation of constants with the reduced vocabulary of colour values, their intensity and spatial extent lead to calculated uncertainty.

In formally simple image structure the maximum of painting's composition unfolds - *Fog* from the year 2008 shows on a superimposed black surface a spatially staggered order of vertical stripes. The volatile fixed characteristic style blurs the contour of the applied transparent colours. Apparently superimposed on the image plane, soft colour chords suggest of a fragile glass-space and create a sense of the numinous - the formless creative impact.

The images with a darkening mood are without any references in infinite described variations integrated in misty zones. Only hinted idea content of the images corresponds to the suggestive content of titles. The small format *Believable* (2008), *May be* and *Tomorrow* (each from 2013) are intentional compositions in horizontal dimension, which blend into a colour-differentiated centre dominating the light/dark floating areas of framed form structure. The consequence of this progressive reduction is provided the untitled



Sandra Zarth



*Sandra Zarth*



image (2011), whose horizontals interspersed with red colour traces in shimmering blur seem to vibrate at the centre of almost monochrome black.

The triad *Darkness is falling* (2011) and *Silence* (2011) is causing eccentric dematerialization of the pictorial space. The artist is inventing in these paintings dimensions of reality so vividly, as it is possible only in paintings. She is opening the boundaries of the two-dimensional image field into a space continuum that seems to extend into an undefined depth distance. Potentially unlimited colour spaces of a diffuse black/green/blue/red scale produce colour spaces whose vivid appearance can be filled with associations of distance, emptiness and infinity.

Sandra Zahrt's magical images are of a powerful tranquillity are perceptual experiences of doubt and uncertainty. They are exhibits of fragile, unapproachable and radical beauty creating sensitivity to the sensual complexity of art.

#### CLAUS DIETER GEISSLER: *BLACK HOLE*

(12-piece Photo Installation | 2007 | Platinum palladium prints | each 24 x 19 cm)

Freed of the demands of documentary photography, Claus Dieter Geissler composes illusionistic black and white scenes, escaping from the material world and the chaos of profane reality. A frontal presentation offers a white-painted plaster surface, perforated over and over – broken pieces and *objets trouvés* whose original context remains unknown. Black centres, randomly distributed, invite the bystander to focus on the blurred circumferences of these minimalist hollow spaces. The artist directs our attention to a maximum concentration of black holes whose essence and content cannot be imagined or understood, and whose presence and separation in an imaginary space remain unclear; anonymous creative holes, the force of whose gravity seems so powerful that nothing can reach the outside, black objects that by definition absorb the light of all wavelengths, reflecting no light. Reduction to formal shape and a degree of abstraction beyond all objective association transports shapes of black nothingness into illusion.

In this series, in addition to eight hermetic pictures with holes, Geissler shows four photographs with black crosses. Abstract variations on a familiar theme: deep black surfaces intertwined, overwhelmingly expanding over a limited white background, display a key symbol of cultural and religious significance. Raw, elemental, these symbols prompt associations with contemporary icons of abstraction and Kazimir Malevich's "liberated art" of 1915, with its black crosses, squares and circles.

plavo-crvenog stvaraju obojene prostore čija upečatljiva pojava daljine, praznine i beskonačnosti može biti ispunjena asocijacijama.

Magična likovna bića snažne mirnoće Sandre Zart predstavljaju doživljaj sumnje i neizvesnosti. To su ekspanati koliko krhke toliko i nedodirljive radikalne lepote koji senzibilišu za čulnu kompleksnost umetnosti

**KLAUS DITER GAJSLER: CRNA RUPA**

*(12-delna foto-instalacija, 2007, platin-paladijum printovi, svaki 24 x 19 cm )*

Oslobođen zahteva fotografskog dokumentovanja, Klaus Diter Gajsler komponuje iluzionističke crno-bele scene i beži od sveta materijalnog i haosa profane realnosti. U frontalnom prikazu javljaju se belom

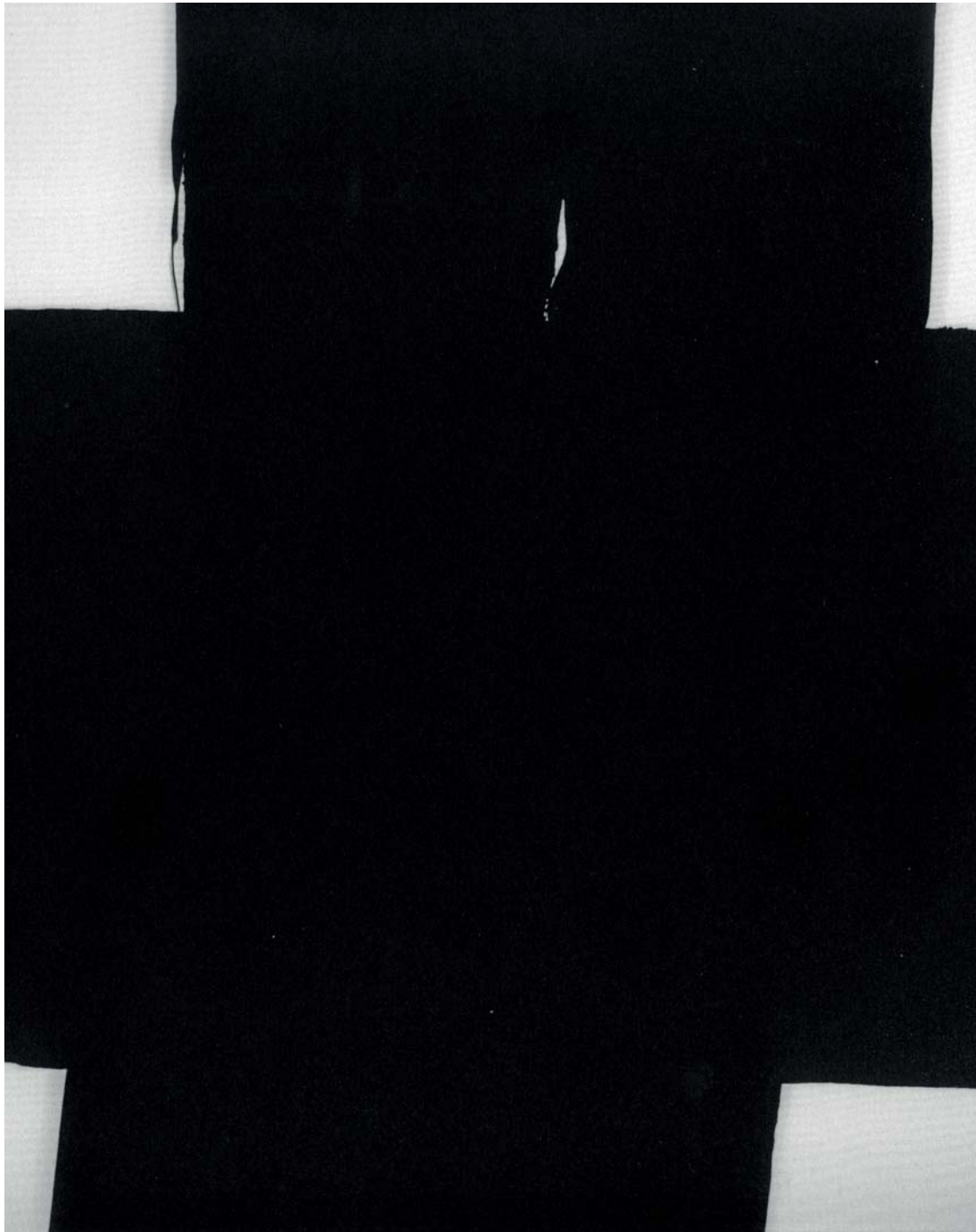
bojom obojene i višestruko perforirane gipsane površine – odlomljeni delovi i pronađeni komadi čiji prvobitni kontekst ostaje nepoznat. Crna središta, proizvoljno raspoređena, od posmatrača zahtevaju da se fokusira na nejasne obime minimalističkih šupljina. Umetnik našu pažnju usmerava na maksimalnu koncentraciju crnih rupa čija se suština i sadržaj ne mogu pojmiti i razumeti i čije prisustvo i odvajanje u imaginarnom prostoru ostaju neizvesni. Anonimne kreativne rupe, dakle – čija je gravitacija navodno toliko ekstremno jaka da iz njih ništa ne može da izađe napolje, crni objekti koji – po definiciji – apsorbuju svetlost svih talasnih dužina i ne reflektuju svetlo. Redukcija na formalni oblik i stepen apstrakcije izvan svake predmetne asocijacije oblike tamnog ničega prevodi u



*Claus Dieter Geissler*

iluziju.

U okviru ove serije radova Klaus Diter, pored osam hermetičkih slika sa rupama, prikazuje četiri fotografije sa crnim krstovima. Apstraktne varijacije poznate likovne teme – duboko crne površine u isprepletenoj asimetriji i preovladavajućoj ekspanziji na ograničenoj beloj pozadini – oslikavaju glavni simbol kulturnog i religioznog značaja. Elementarni i sirovi, ti simboli bude asocijacije na savremene ikone apstrakcije, na „oslobođenu umetnost“ crnih krstova, kvadrata i krugova Kazimira Maljeviča iz 1915.



*Claus Dieter Geissler*

KLAUS DITER GAJSLER: *VITRINE USPOMENA*

(Instalacija, 2014, različiti mediji, ca. 250 x 400 cm, promenljiv raspored)

Prostrana, iz mnoštva sitnih elemenata sastavljena zidna instalacija *Vitrine uspomena* obuhvata oko 800 minijaturnih portreta sadržanih u otvorenim kutijicama od šibica formata 5 x 4 cm. Ti, u vekovima održavanoj tradiciji, poznati anfas-prikazi do današnjeg dana cenjeni su kao najličnija uspomena na voljenu osobu. Ti portreti, koji su ovde u nepreglednom mnoštvu nanizani u prostranoj inscenaciji, međutim, svedoče o jednom drugačijem pogledu u prošlost. Jer se sadržaj kutija sastoji od namerne manipulacije slika ljudi čije je otuđenje podstaknuto fotografskim postupkom kalkulisanim optičkim remećenjem slike pomoću prevelike ili nedovoljne osvetljenosti. To su likovni efekti koji iritiraju naše poimanje. Monumentalna zidna instalacija Klause Ditera pokazuje – u minijaturi i neprekidnom nizu – fotografski unakažene portrete koji nas konfrontiraju sa posledicama ratova usled raspada Jugoslavije. Prikazani su navodni počinioци koji su nakon sistematski planiranih i počinjenih monstruoznih zločina nestali u anonimnosti i koji su uz aktivnu podršku vladajućih sila uspeali da izbegnu pozivanje na odgovornost i – bez očuvanja obraza – nestali iza civilnih egzistencija. Različiti portreti difuzno-neprepoznatljivog prikaza računaju na logiku varke i prevare i svemoć mašte. Instalacija je podjednako provokativna i iritantno-kontroverzna kao što je i aktuelna. Ona govori o konfuznoj geografiji „crnih rupa“ koje apsorbuju nasilje, zločin i patnju.

Klaus Diter Gajsler je umetnički ekstremista. Sigurna spoznaja i estetska sigurnost vode ga u eksperimentalne teritorije, u formalno i sadržinski crne zone prošarane kritičkim akcentima i tamnim figurama koje izmiču konvencionalnim kriterijumima, rastućoj digitalnoj moderni i haosu prenatrpanog sveta.

CLAUS DIETER GEISLER: *SHOWCASE OF MEMORIES*

*(Installation | 2014 | various media | ca. 250 x 400 cm | in changeable order)*

This spacious wall installation entitled “Showcase of Memories” and composed of a multitude of small elements, contains about 800 miniature portraits in tiny, open, 5 x 4 cm matchboxes. These familiar *en face* likenesses, a tradition going back centuries, are valued to this day as the most personal mementos of a loved one. However, the portraits, ranged here in a vast multitude over an ample surface, testify to a different view of the past. The content of the boxes is made up of deliberately manipulated pictures of people whose alienation is made vivid by the photographic process of a calculated optical disruption of the picture, achieved by using too much or not enough lighting. These are artistic effects that irritate our comprehension. Geissler’s monumental wall installation shows – in miniature and in an uninterrupted string – photographically disfigured portraits which confront us with the consequences of the wars that followed the collapse of Yugoslavia. They show the alleged perpetrators who systematically planned and committed atrocities, only to vanish into anonymity; with the fervent support of the ruling forces, they succeeded in eluding justice and – without a shred of dignity – melted seamlessly into civilian life. Various portraits, displayed in a diffuse and unrecognizable way, rely on the logic of fraud, illusion and the overwhelming power of the imagination. The installation is at once as provocative and annoyingly controversial as it is up-to-date. It speaks of the confused geography of the black holes that swallow up violence, crime and suffering.

Claus Dieter Geissler is an artist of extremes. A sure sense of perception teamed with a confident aesthetic lead him into experimental territories, into formal, rich black zones, shot through with critical touches and dark figures that elude conventional criteria, the advancing digital age and the chaos of an overcrowded world.

## MAĐARSKA

### IMRE BUKTA

#### GALERIJA KULTURNOG CENTRA NOVOG SADA

*Kurator: Marta Silađi*

*Tekst: Janoš Hajdu*

## PATETIČNI MITOVI

Rođen je 20. jula 1952. godine u Mezesermeu. Od 1976. do 1977. godine bio je član Vajda Lajoš studija iz Sent Andreje, najuticajnije grupe iz tog perioda. Već njegova prva izložba u Budimpešti, održana 1978. godine, donela mu je priznanje i uspeh; zasijao je kao sjajna nova zvezda na nebu budimpeštanskog umetničkog kruga.

Atmosferom neposrednosti i pristupom tipičnim za naivu/pseudonaivu, njegovi rani radovi, a posebno njihova neobičnost i potezi kičicom, sledili su savremene trendove donoseći snagu otkrovenja. Majstorski je stvorio vizuelni prikaz života u ruralnim sredinama – sa sitnim zemljoposjednicima, kvalifikovanim i nekvalifikovanim radnicima koji su tumarali svojim dvorištima noseći obavezne beretke i gumene čizme. Koristio je alatke konceptualne umetnosti, arte povera, lend-arta, a kasnije i performans i umetnost instalacija, omogućavajući, štaviše stvarajući sve veću napetost između „osnovnih“ materijala koje je koristio i konvencionalnih, patetičnih mitova o životu seljaka u ruralnim sredinama. Bukta je stvorio nove simbole koristeći tehnike recikliranja i prakse „stezanja kaiša“, tako tipične za seoska domaćinstva u Mađarskoj: u njegovim radovima kosa, nož, kofa za zalivanje, đubrivo i slanina, kao i gumene čizme i braon beretke, podsećaju na duh „progresivnog“ seoskog života.

S porastom popularnosti, od sredine osamdesetih godina prošlog veka, njegovi radovi gube oštrinu; postaju kompleksniji i slojevitiji, ali gube socijalnu osetljivost i sirovu ironiju. Neobičan oblik panteizma, liričnije i nostalgичnije ironije, počinje da dominira dok se on lagano okreće slikanju i traganju za klasičnim korenima. Njegova baštenska serija s kraja osamdesetih i početka devedesetih godina prošlog veka oživljava iskrenost i arhetipski osećaj humora iz njegovih ranih instalacija, kao što je akvarel koji je reciklirao u pejzaž pomoću starog ventilatora, primenjujući estetski proces cepanja potpomognut vizijom, na neki način prizorom, same prirode i uspevši da se domogne ravni prezentacije kako bi tamo i ostao i iskazao svoju nameru.

Istinski realizam i naturalizam Buktinih slika, velikih instalacija u zatvorenom prostoru i sjajnih performansi nude egzemplarnu sintezu centralnoistočnog evropskog načina mišljenja s kraja dvadesetog veka.



Imre Bukta



*Imre Bukta*



## HUNGARY

### BUKTA IMRE

#### GALLERY OF NOVI SAD CULTURAL CENTER

Curated by Szilágyi Márta

Tekst: János Hajdu

## PATHETIC MYTH

Born on July 20, 1952, in Mezőszemere, he was a member of the Szentendre Vajda Lajos Studio, the most influential alternative group of the period, from 1976-1977. His first Budapest show in 1978 brought instant recognition and success; he shone as a bright new star in the Budapest art firmament.

With their air of directness and naive/pseudo-naive approach, his early works, especially his strange and brash takes on current trends have a revelatory force. By replacing an overwrought popular/folksy cultural self-image, he created a visual representation of rural life with small farmers, skilled and unskilled workers fumbling in their backyards wearing their mandatory berets and rubber boots. He used the tools of conceptual art, land art, arte povera, and later performance and installation art, allowing for – in fact increasingly making a virtue of – the tension between the ‘base’ materials he applied and the conventional, pathetic myth of bucolic rural life. Bukta created new symbols using the recycling techniques and belt-tightening practices typical of Hungarian households: in his works the scythe, the knife, the watering can, manure and bacon, as well as rubber boots and brown berets all evoke the spirit of ‘progressive’ country life.

Increasingly successful, from the mid-eighties his works lost their punch; they acquired more complexity and layers, but lost their social sensitivity and raw irony. A strange form of *pantheism*, a more lyrical and nostalgic irony begins to dominate as he gradually turns to painting and searches for his classical origins, as it were. His garden series from the turn of the eighties and nineties revived the sincerity and arch sense of humour of his early installations, such as his moist aquarelle which he recycled to the landscape by means of an outdated ventilator, reversing the tearful aesthetic process whereby, aided by vision, in some way scenery, nature itself managed to crawl onto the plane of representation in order to remain there and instruct.

The true realism and naturalism of Bukta's paintings, large indoor installations and performance pieces offer an exemplary synthesis of the East-Central European mindset in the late twentieth century.

## RUMUNIJA / ROMANIA

### DAN PALADE

GALERIJA LIKOVNE UMETNOSTI POKLON ZBIRKA RAJKA MAMUZIĆA, NOVI SAD

*Kurator: Dan Popescu*

## SREĆAN RAD

„Dešava se tako sa mnogim radnicima pred starost: čvrste supstance sa kojima su se sretali više desetleća kriomice ih uče trajnom karakteru sudbine generalno u nestajanju. Pod njihovim pogledima prestale su da se koriste lokomotive, godinama su stajale na suncu da bi, posle, bile odnete u staro gvožđe.“

*(Andrej Platonov – Čevengur)*

Pri kraju komunizma ja sam bio na početku mladalačkog doba. I sada pamtim odnose bukureštanaca sa kraja osme decenije prošlog veka, ali i sunčanu svetost detinjstva kada je još postojalo igralište u školskom dvorištu, gde su istine proživljene direktno a ne opisane na internetu. Znam da sam se začuđeno pitao šta će se desiti kada i kod nas dođe Zapad, šta će biti sa svim plakatima koji su bili svuda? Ti plakati su obećavali svetlu budućnost, poželevši zdravlja i snagu rukovodiocu, govorili su o univerzalnom miru, predviđali sjajan život radnicima u fabrikama. Industrija je bila sve, častan posao je bio tamo, pa su i ti plakati bili lemljeni i čak proizvođeni procesima teške metalurgije. Sve se činilo zaštićeno od korupcije, slogani su bili nove molitve zalemljene u gvožđu, radnici novi sveci kaljeni u industrijskim pećima, komunizam – nova crvena religija što je duvala smolu, koks i crni dim. Za dve godine, na početku devedesetih, sve želje i obećanja, liveni u metalu za večnost, nestala su kao da ih nikada nije ni bilo. Bilo je to neverovatno čak i za mene koji sam doživeo radnički komunizam sa strane, bio sam suviše mali, ali sve je moguće, još nisam napravio nijedan odlučujući izbor. Duša je počela da živi nešto pre '89, ali sam oči otvorio posle Revolucije.

Dan Palade se rodio istovremeno sa komunističkom industrijom i imao je Hristove godine kad je pala Gvozdena zavesa. Rođen je u Oneštiju, moldavskom gradu u kojem devojke postaju gimnastičarke a momci se zapošljavaju u petrohemiji. Porodica je želela da uči violinu ali njega je privlačio miris terpentina iz susednog razreda za slikarstvo. Iz inata želi ličnu autonomiju i zapošljava se u socijalističkoj industriji. Nije bilo mnogo opcija u to vreme, i svaka opcija slobodnog života se osvajala sa puno rizika.

## RUMUNIJA / ROMANIA

### DAN PALADE

#### THE GALLERY OF FINE ARTS – GIFT COLLECTION OF RAJKO MAMUZIĆ, NOVI SAD

*Curated by Dan Popescu*

## THE JOYOUS LABOUR

„This is what old age brings to many labourers: the solid matter they have been dealing with for decades covertly teaches them the eternal aspect of the general fleeting destiny. Under their gaze locomotives have come out of use, have lain for years in the sun, and have then been sent to the scrapyard.“  
*(Andrei Platonov - Cevengur)*

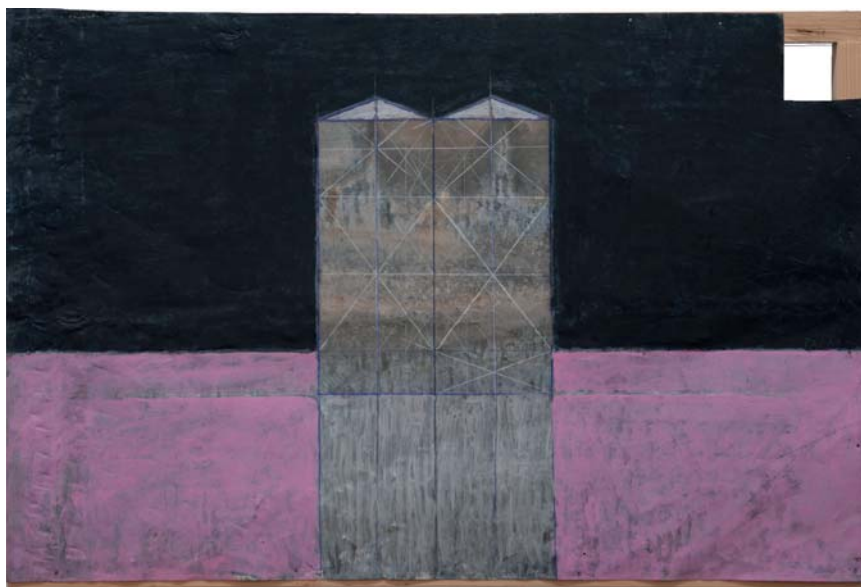
When Communism ended, I was entering adolescence. I remember both the deprivation a Bucharest city-dweller went through in last century's late 8th decade, and the solar bliss of a childhood where there was still a schoolyard playground, where truths were experienced, not described on the Internet. I know I was wondering when there would be a West here, for us, what will become of all the seemingly pervasive signs? They promised a bright future, wished the leader health and strength, proposed universal peace, prescribed a solar vocation for the factory worker. Industry was everything, there was honest work going on there, even the signs were welded and constructed through heavy metallurgical processing. Everything seemed incorruptible, slogans were the new iron-welded prayers, workers the new oven-tempered saints, Communism - the new red religion blowing off brimstone, coke and smut. In the two years at the beginning of the 90s, all those eternally ironclad wishes and desires disappeared without a trace. It seemed incredible even for me, having experienced workers' Communism more from the sidelines, being too small, having all options open, not having made any decisive choice yet. My soul had lived some years before '89 but my eyes only opened after the Revolution. Dan Palade was born at the same time as the Communist industry, and was at a Christ like age during the fall of the Iron Curtain. He was born in Onesti, a Moldavian town where girls grow up to be gymnasts and men worked in



*Dan Palade*

Morao je biti legalan da bi „hranio“ lične ilegalnosti. Komunizam je obećavao laičku emancipaciju pojedinca, ali put kojim je ovaj morao proći imao je sve pojedinosti mesijanske mistike. Sunčani put, novi čovek, lična sloboda se ostvarivala radom, a plemeniti posao, ispravan rad bio je u fabrikama. Taj misticizam organizovanog rada u profilisanim industrijama nije bio konstrukcija bez harizme. Ta retorika je zavela mnoge, proizvela jedan novi lični horizont u uslovima kada su druge hranljive nauke bile gledane sa nepoverenjem. Dan, ipak, ne prihvata taj mit. Radi teško u fabrikama, na svim toksičnim mestima u petrohemiji, ali čuva u srcu dve vrele želje: da se bavi slikarstvom i da ode iz zemlje. Prvu želju je s poteškoćama uspeo da ispuni dodatnim poslom, ali drugu nije uspeo nikako. Izvan ličnih nesreća, Dan je paradigmatični primer nepristajanja na komunističku mitologiju kad je u pitanju rad.

Na karpatsko-dunavskom prostoru, a možda i šire, na balkanskom, rad nije aktivnost koja obezbeđuje



*Dan Palade*

spas. Tu je rad više doživljen kao kazna, sekundarni produkt izгона iz Raja. U rumunskom jeziku postoji jedna reč slovenskog porekla – „služba“, često korišćena, koja nas jasno navodi da o radu mislimo kao o kazni. Moguće je da je komunistička idealizacija kolektivnog radničkog napora produkt uvezen iz zapadne protestantske kulture. Na taj način dobili smo samo jednu nepotpunu hibridizaciju u fatalističkom rumunskom prostoru. Rumun je pre sklon ironiji, provodu i egzistencijalnom manjku nego stvaranju budućnosti teškim radom. Dan Palade je primer kako se taj sukob može rešiti. U njegovom slučaju nije reč o odbijanju rada, već o neprihvatanju komunističke mitologije po kojoj industrijski rad spasava.

Sa druge strane, Dan je tražio drugu vrstu balansa, onaj kroz rad koji usrećuje. Rad koji usrećuje ne može imati određeno radno vreme, nije nametnut već izabran, vrlo retko proizvodi neophodne predmete i pre je unutrašnja konstrukcija nego gomilanje stvari. To je ono što uopšteno nazivamo – umetnost. Sve što proizilazi iz umetničkog napora ne služi „celom narodu“ već samo blaži dušu radnika koji kroz umetnost traži oslobađanje od rada.

Godine tranzicije ka jednom otvorenom društvu preživljene su sa pomešanom nadom i gorkim razočarenjem. Svet razočarava i kad unutrašnji umetnički napor dobija više značenja. Danovi radovi postaju melanholični iskazi jednog sveta koji proizvodi betonske i gvozdene šipke koje ulaze u zemlju, u zaborav,

petrochemistry. His family wants him to study violin, but he is seduced by the scent of turpentine in the painting class next door. Rebelliously he wants to be autonomous and gets employed in the socialist industry. There weren't however many options at the time, any liberal life choice was gained through taking risks. He needs to be legal to 'fuel' his personal crimes. Communism promised a layman's emancipation, but the way this would be achieved had all the signs of Messianic mysticism. The solar path, the new man, personal emancipation was accomplished through work, and the noblest of work, kosher work, was that which took place in factories. This mystical view of work structured into specialized industries was not just a concept with no charisma. This rhetoric seduced many, spawned a new personal horizon while other soteriological solutions were eyed suspiciously. Dan, however, does not adhere to this myth. He works hard in factories, performs all the toxic jobs petrochemistry entails, but keeps two burning desires in his heart: do painting, and leave the country. He barely manages to fuel the first one outside working hours, but has no luck with the second. Beyond his personal background, Dan is a fine example of non-adherence to the Communist mythology built around work. In the Carpatho-Danubian space, and maybe even in the Balkans, work is not an activity through which the individual reaches salvation. It is seen as a chore, a byproduct of the fall from Heaven. There is a Romanian word of Slavic origin - 'slujba', often used, that strongly reinforces viewing work as a drudge. It's very likely that the Communist idealization of the collective working effort was an import from the Western culture - protestant. Thus, only an incomplete hybridization took place in a Romanian fatalistic space. The Romanian excels in irony, mood, and existential doubt more than in obsessing over building a future through sustained labour. Dan Palade is an example for the way this conflict could have been solved. It's not about the refusal of work in his case, but instead it's a matter of not adhering to the Communist mythology of salvation through industrial labour. On the other hand, Dan was looking for another kind of equilibrium, that of joyous labour. Joyous labour cannot have a fixed schedule, it is not imposed, but done willingly, it rarely produces useful items and it is rather an interior construction than an accumulation of things. It is what we normally encompass within the term 'art'. All that comes from artistic effort does not serve 'the people', but instead ails the soul of a worker looking for release from a chore through art. The years of transition to an open society are lived with a mix of hope and bitter disgust. The world disappoints and then the inner artistic struggle gains even more pull. Dan's works become melancholic snapshots of a world who would produce iron and concrete colossi that have now sunken into the ground, into forgetfulness, into nothingness. The stake of works with



Dan Palade

u ništa. Radovi sa toksičnim nazivima kao što su *Hlorisani oblak*, *Solvent*, *Metalna magla* ili *Presipanje* samo su pokušaji da se negira ništavilo zaborava, mogućnosti nestajanja bez traga onoga što je bila imaginacija, ideal konstrukcije kroz usređujući rad. Mastodonti socijalističke industrije su se srušili, zarđali, ušli u zemlju, koze mirno pasu između ruina koje se jedva vide.

Samo sećanje ostaje u duši umetnika kao nepobedivi fantom: „Što sam se više udaljavao od iskustva i trauma stečenih u godinama stvaranja socijalizma, sve su jasniji i sinkretičniji postajali oblici industrijskih objekata – ogromne hale, kotlovi i rafinerijske baklje, peći i rashladni tornjevi, zmijolike skele – mostovi iz moje prošlosti u sadašnjost, progonjeni jutarnjom cijanidnom izmaglicom buntovnog proletera: slike koje bih u aktuelnom kontekstu sintetizovao kao korozivne napade organske pozadine horizonta, transfer želatina, uzajamnu kontradikciju forme i znaka. Tako su nastale ove slike osenčene dahom realnosti koja nosi duh i forme starih vremena. Ako duša pokreće telo, um izražava oblik“ (Dan Palade).

toxic titles such as ,Chlorine cloud', ,Solvent', ,Cyanide fog', or ,Withdrawal' pertains to denying the void of forgetting, of the possible disappearance of what used to be imagination, the ideal of construction through joyous labour. The industrial juggernauts have fallen, rusted and gone into the ground, the goats graze peacefully among the barely noticeable ruins. Only the memory persists in the soul of the artist, like an undefeatable spectre.

,The further away I got from the experience and trauma of Socialist construction years, the more present and syncretic would become the shapes of industrial buildings - huge warehouses, reservoirs and decantation and refinery pillars, furnaces and cooling towers, trestles and serpentines - bridges from the past to my present, chased by morning cyanide fogs of a rebellious proletarian. Images I would synthesize in the present context as corrosive attacks on the organic background of the horizon, a transfer on the gelatine of the transcendent, a mutual contradiction between form and sign. This is how these images were born, shadowed by the hint of reality bearing the spirit of olden days' form. If the soul moves the body, then mind expresses form!' (Dan Palade).

## SLOVAČKA / SLOVAKIA

RUDOLF SIKORA

GALERIJA LIKOVNE UMETNOSTI POKLON ZBRIRKA RAJKA MAMUZIĆA, NOVI SAD

Kurator: Katarína Bajcurová

# BARRED NOTEBOOK

(Dok se meri pritisak i telefonira)

Svako ko je lično upoznao slovačkog umetnika Rudolfa Sikoru (1946) zna da on ne može da zamisli svoj život bez kreativne umetnosti i – mobilnog telefona. Novi ciklus radova premijerno prikazanih ovog aprila u „Zahorian&co galeriji“ u Bratislavi i koje mi sada predstavljamo u sklopu *Dunavskih dijaloga* u Novom



Rudolf Sikora

Sadu (sa novom slikom stvorenom za ovu priliku) fundamentalno je povezan sa tom spravom. Kao što se i vidi iz naslova izložbe, koji je on sam osmislio, ti radovi su nastali dok je merio krvni pritisak i telefonirao. U ovom slučaju je Sikora, kada je stvarao novu seriju radova, koristio lične beleške, memorandume i crteže koji su bili rezultat drugih aktivnosti, ili – zapravo – neaktivnosti. Dok je jedna ruka bila zauzeta monitorom za krvni pritisak, fiksnim ili mobilnim telefonom, druga ruka je (godinama i godina-ma), osim što je beležila neophodne i korisne stvari (vrednosti krvnog pritiska, telefonske brojeve, imena, datume, rokove, sastanke...), često radila automatski i podsvesno – crtala, žvrljala, beležila nešto dodatno. I tu i tamo otkrivala više nego što je autor možda i nameravao da otkrije... Njegov osnovni materijal bio je običan škart-papir, osuđen u svakom domu da bude bačen nakon prve upotrebe: faksovi, mejlovi, pozivnice, listovi iz blokčića na kockice. I tako komunikativni Sikora, koji je u stanju da provodi duge minute i sate svog života razgovarajući telefonom, nije dozvolio da to vreme



## SLOVAČKA / SLOVAKIA

### RUDOLF SIKORA

THE GALLERY OF FINE ARTS – GIFT COLLECTION OF RAJKO MAMUZIĆ, NOVI SAD

*Curated Katarína Bajcurová*

## BARRED NOTEBOOK

(While Checking the Blood Pressure and Phoning)

Everyone who is personally acquainted with the Slovak artist Rudolf Sikora (1946) knows that he cannot imagine his life without creative art and – the mobile telephone. The new cycle of works which was premiered at the Zahorian&co Gallery in Bratislava this April and which we are presenting now as a part of *Danube Dialogues* in Novi Sad (with a new image created for this occasion) is connected with that gadget quite fundamentally. As evidenced in the exhibition title, which he himself devised, these works came into being while measuring blood pressure and phoning. In this instance Sikora, when creating the new series of works, used personal notes, memoranda and drawings which had resulted from other activity, or indeed non-activity. While one hand was occupied with the blood pressure monitor, telephone receiver or mobile phone, the other hand (for years on end), apart from recording necessary and useful things (blood pressure values, telephone numbers, names, dates, deadlines, meetings...), often worked automatically and subconsciously, drawing, scribbling, jotting down something extra. And here and there revealing more than the author may have intended... His basic material was ordinary waste paper, in every household condemned to be discarded after initial use: faxes, e-mails, invitations, and grid notepad sheets. Hence the communicative Sikora, who is capable of spending long minutes and hours of his life on the telephone, did not let this time go by, so to speak, uselessly (with the progress of mobile technology he was ultimately able to disencumber both hands, so that he could even paint freely while talking on the phone).

It has been a well-known fact that Sikora very much and almost always loves to sketch, whenever and wherever he can, it is a part of his nature. For him, drawing is a “medium of creation”. Though by pedigree he is a conceptual artist, he has always thought and continues to think in images, and he visualises the thought of the work and its specific phases on paper in the first instance. Actually, he has drawn and draws everything – brainwaves, proposals, variants, concepts of works, the works themselves, exhibitions, installations of his works; for him, that is by its nature a pictorial script whereby he principally

prođe, takoreći, beskorisno (sa napretkom mobilne tehnologije konačno je mogao da oslobodi obe ruke, kako bi mogao čak i slobodno da slika dok razgovara telefonom).

Poznata je činjenica da Sikora jako i skoro uvek voli da crta, kad god i gde god može, to je deo njegove prirode. Za njega, crtanje je „medij za stvaranje“. Iako je po pedigreu konceptualni umetnik, on je uvek razmišljao i nastavlja da razmišlja u slikama i unapred vizuelizuje koncept rada i njegove pojedine faze na papiru. Zapravo, on je crtao i dalje crta sve – iznenadne, sjajne ideje, predloge, varijacije, koncepte radova, same radove, izložbe, instalacije svojih radova; za njega, to je po svojoj prirodi ilustrovani scenario po kom on pre svega uspeva da razume sebe (taj aspekt je prvi put korišćen u kuraciji Mire Sikorove-Putišove na izložbi crteža *Odgovarajući medij / Forme savremenog crteža* [Muzej umetnosti u Žilini]). Nastale su stotine skica „telefona“ i beleški koje, na sreću, nisu završile u kanti za smeće. U određenom trenutku kreativnog prosvetljenja nije bio samo očaran njima već čak i toliko zadovoljan njihovom karakteristično besciljnom estetikom da je odlučio da dalje radi na njima.

Istorija savremene umetnosti nam otkriva da su pisane beleške i slučajne skice više nego jednom bile „uzdignute“ na status umetničkog dela, ili postale osnova drugih takvih radova. Doduše, postoji neosporna originalnost, hrabrost i, svakako, novina u načinu na koji Sikora radi sa svojim beleškama i zapisima. Kako se uopšte pojavi nova Sikorina slika? Osnova ili pozadina je autentičan list papira, koji umetnik skenira i na kom radi na svom kompjuteru: on menja, zamućuje, izdvaja, uklanja, dodaje, gledajući na list kao na osobit predmet vizuelne umetnosti, ali radeći na njemu tako da snimljena beleška u osnovi ostane očuvana. Posle toga rezultat se digitalno štampa na pripremljenom platnu (u odnosu na parametre štampača umetnik može da bira različite veličine – do veličine bilborda). Štampa se najzad menja ili zamenjuje slikom, komentariše i doteruje završnim slikarskim gestom: to je možda najznačajnija faza u stvaranju slike, gde se slikarske veštine umetnika mogu u potpunosti iskazati. Pogledajmo izbliza izložene radove. Osim autentičnih beleški i listova iz svezaka, podešavanjem uzdignutih do artefakta, izložbu čini osam velikih platna. Tri manja rada su se pojavila više kao komentar, beleška o pet većih radova; u nešto drugačijoj kategoriji od ostalih je *I, Universe*, rad stvoren uvećavanjem sopstvenog potpisa do tačke gde postaje nečitak (prikaz umetnikove poznate poniznosti pred ogromnim beskrajem kosmosa, kom nikada nije prestao da se čudi...). Dok je *Constant 1, 4571428* „prebojavanje“ stare skice, nacrt rada koji je kasnije realizovan – (*Observer/Earthling I*), 1995, *Low Pressure* je opet jedan sasvim običan list papira, otkriven i zamišljen u slikarskom stilu, koji umetnik pokazuje i u neposrednom susednom prostoru, u drugom radu te serije, predstavljajući ga u velikoj razmeri i iza rešetaka, čineći ga tako delimično nečitkim.

Srž ideologije i značaja te kolekcije čini nekoliko monumentalnih vizuelnih kompozicija (broj i dalje raste jer se nastavlja Sikorino interesovanje za ovaj problem). Na slici 16. 1. 2012 in MK SR radi sa autentičnim zapisom sa sastanka u Ministarstvu kulture Slovačke (SR), održanog protiv namere da se “Danubiana” pretvori u “Kunsthalle”, gde je spisak učesnika (sa malo dobronamerne lukavosti, ali zašto



2.6.	107	62	83	23:42	3.6.	115	74	70	10:47	3.6.	121	62	82	8:58	3.6.	118	71	74	8:58	3.6.	116	74	74	8:59	3.6.	119	54	55	10:47	3.6.	104	58	78	11:42	3.6.	114	74	74	11:42					
3.6.	123	70	58	11:50	3.6.	114	66	83	11:53	3.6.	118	66	82	11:57	4.6.	129	74	71	20:06	3.6.	128	75	74	8:01	3.6.	120	74	33	24:28	5.6.	132	82	73	7:26	5.6.	119	70	69	7:33	5.6.	115	81	74	7:42
5.6.	111	64	79	9:40	5.6.	56	56	48	12:48	5.6.	109	67	70	23:42	5.6.	122	71	78	23:47	6.6.	123	79	76	8:00	6.6.	121	78	66	8:05	6.6.	119	74	58	10:58	6.6.	107	68	67	11:05	6.6.	110	67	59	12:30
7.6.	120	69	70	9:37	7.6.	125	71	68	9:41	7.6.	106	70	75	11:08	7.6.	117	68	78	11:33	7.6.	104	72	73	23:07	8.6.	95	55	60	11:41	8.6.	121	58	54	11:44	8.6.	109	61	58	13:11	8.6.	123	69	43	14:00
8.6.	106	63	77	23:23	8.6.	107	66	85	23:32	9.6.	114	75	74	9:47	9.6.	117	72	82	11:21	9.6.	123	67	58	12:26	9.6.	117	65	75	15:53	9.6.	121	58	70	13:42	10.6.	126	81	71	8:36	10.6.	118	73	71	10:15



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Kooperujúce subjekty: ZANIKLAI  
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 Centrum vizuálneho umenia Bratislava

Výstava podporili:  
 Ministerstvo kultúry SR

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2011

Rudolf Sikora

comes to an understanding with himself (this aspect has been first utilized in curation by Mira Sikorová-Putišová at the exhibition of drawings, *A Decent Medium / Forms of Contemporary Drawing, Museum of Art Žilina*. Hundreds of the “telephone” sketches and jottings came into being, and fortunately they have not ended in the wastebasket. At a certain moment of creative enlightenment he was not merely captivated by them but even pleased so much by their characteristically purposeless aesthetic that he resolved to work with them further.

The history of contemporary art reveals that handwritten jottings and incidental sketches have more than once been “elevated” to the status of artworks, or have become the basis of other such works. However, there is undeniable originality, courage and indeed innovation in Sikora's manner of working with his notes and jottings. Now, how does a new Sikora image emerge? The basis or background is an authentic sheet of notepaper, which the artist scans and works upon in computer: he refines, blurs, selects, removes, adds, looking upon the sheet as a distinctive object of visual art, but working on it in such a way that the recorded note is essentially preserved. Afterwards he has the result digitally printed onto a primed canvas (according to the parameters of the printer, the artist may choose various magnitudes up to billboard size). The print is finally changed or supplemented by painting, commented on and elaborated with a concluding painterly gesture: this is perhaps the most important stage in the emergence of the image, where the artist's painting skills can be fully expressed.

Let us take a somewhat closer look at the works exhibited. Apart from the authentic notes and notebook sheets, elevated to artefacts by adjustment, the exhibition comprises eight large-scale canvases. The three smaller works emerged rather as a commentary, a note on the five larger ones; in a somewhat different category from the others is *I, Universe*, created by enlarging his own signature to the point where it becomes illegible (a demonstration of the artist's well-known humility before the vast infinity of the universe, at which he has never ceased to wonder...). While *Constant 1,4571428* is a “repainting” of an old sketch, a draft for a work which was subsequently realised (*Observer/Earthling I.*, 1995), *Low Pressure* is again an openly-acknowledged notepaper sheet, disclosed and visualised in painterly fashion, which the artist also shows in the immediately adjacent space, in another work of this series, presenting it in large scale behind a grid of bars, thus making it partially illegible.

The ideological and meaningful core of the collection comprises several monumental visual compositions (the number is still growing because Sikora's interest in this problem continues). In the image *16. 1. 2012 at the MK SR*, he works with an authentic record from the meeting at the Ministry of Culture SR held against the intention to transform Danubiana to “Kunsthalle”, whereas the list of participants is (with a bit of goody slyness, but why not?) an integral part of the work. The names, understandable abbreviations, signs and figures “levitate” here in some sort of additionally cleaned and arranged scramble between sketches of islands (the intended new work), which according to the author are the notorious islands of “positive deviation”. Thus, the picture can be read as a cultural and political anecdote ad hoc,

da ne?) sastavni deo rada. Imena, razumljive skraćenice, znakovi i brojevi tu „levitiraju“ u nekoj vrsti dodatno očišćene i složene zbrke između skica ostrva (planirani novi rad), i oni su, po autoru, notorna ostrva „pozitivne devijacije“. Stoga se slika može tumačiti kao kulturna i politička *ad hoc* anegdota, koja je hipertrofirala ne samo zbog svoje veličine (i jako pogodila već podeljenu umetničku zajednicu koja je u zavadi). Na posmatraču je da kaže ko je pozitivan a ko devijantan... Vatrene *Sikoriáda 2013 (23. 11.)*, bogato oslikana u tri nijanse crvene, je šarena manipulacija starijeg crno-belog crteža koji deluje kao da je stvoren jednim potezom. Gorostasni pokret, dinamizam kompozicije, izbalansiran je osećajem rasporeda i ritmičke strukture linija i prostora. Iako je kompozicija impresivna u svom čistom vizuelnom konceptu, Sikora je ovog puta odlučio da to bude više „književno“, da suprotstavi večnost i univerzalnost nijanse slike, sa jedne strane, te privremenost i specifičnost, sa druge. Takođe, uključio je u svoju kompoziciju i istoriju vrlo razgranate porodice Sikora, uključujući precizan i potpun pregled imena i prezimena članova pet generacija. To je bilo direktno inspirisano tradicionalnim porodičnim okupljanjem u Žilini, novembra 2013. godine. Poslednji dodatak za Novi Sad je slika pod nazivom *9 days of Arrhythmia*, gde je zapis njegovog zdravstvenog stanja (i to ne dobrog u to vreme) uzdignut u monumentalnu kompoziciju.

U toj seriji centralno mesto zauzimaju tri slike iz ciklusa *Barred Notebook*: svaka od njih obrađuje različit događaj ili činjenicu: *Barred Plan* – priprema izložbe fotografija u Galeriji umetnosti (Nove Zamki u novembru 2011), *Barred Pressure* – spisak vrednosti merenja pritiska tokom nekoliko dana u oktobru 2011, *Barred Star* – skica slike iz iste godine. Ti radovi su verovatno najbliži vizuelnom na koji smo navikli u Sikorinoj umetnosti poslednjih godina, podsećajući na heraldiku po Maljeviču i tumačenja suprematizma. Element koji spaja je vizuelno i semantički bitan motiv rešetki, kao i postavljanje planova slika (čak i pronađeni pozadinski materijal je korišćen i komentaran). Nešto vrlo subjektivno i lično je suprotstavljeno objektivnim i bezličnim elementima; ljudski, privatni aspekti su prekrivani, poricani, potiskivani, precrtavani i sakrivani iza ogromnih crnih rešetki, stvorenih kao sofisticirani i semantičko-simbolični element slike. Ipak, to nije samo lično izražavanje, samootkrivanje i samosakrivanje, samoporicanje ili stavljanje sebe iza rešetaka, koje je autor predstavio „protiv sebe“. Slično kao i kod najuticajnijih radova poslednjih dekada, Sikora u delu *Barred Notebook* ponovo uspeva da prenese poruku da je moguće ne samo lično doživeti već i biti predan stvarima koje imaju širi uticaj i tiču se svih nas.

U svom novom ciklusu radova Rudolf Sikora nam daje i jednu nedoumicu u pogledu forme i medija: da li je to crtež, grafika ili slika? Ili je sve od navedenog? Ili, da li najvažnije dolazi na kraju, dodiranjem kičice? Kaže da odgovor nije bitan. Stoga, shvatićemo to kao Sikorin autentičan autorski doprinos (makar bio i podrivački) beskonačnoj diskusiji o smislu i suštini savremenog slikarstva. U svakom slučaju, novi ciklus radova, koji on u šali zove „vanbračno dete“, doneo mu je, pored svakodnevnog fizičkog napora, i dugoročne obaveze, dosta zabave, zadovoljstva i radosti što još uvek ima kreativne energije... Kažu da su zadovoljstvo i radost zarazni... A u tome je i stvar, zar ne?

which has hypertrophied not only due to its size (and hit hard the already quarrelling and fragmented internal art community). It is up to the viewer to say who is the positive one and who the deviant... The flaming *Sikoriáda 2013 (23. 11.)*, generously painted in three tones of red, is a colourful manipulation of an older black-and-white drawing which feels like it was made in a single shot. The walloping movement, dynamism of the composition, is balanced by the sense of schedule and rhythmic structure of lines and areas. Even if it is impressive in its clean visual concept, Sikora decided this time to make it more “literary”, to confront the eternity and universality in its picture undertone with the temporality and specificity. Additionally, he included the history of outstandingly branched Sikora family into the composition, including exact and complete breakdown of names and surnames of the members of five generations. This was directly inspired by the traditional family meeting in Žilina, in November last year. The latest addition for Nový Sad is the picture entitled *9 days of Arrhythmia*, where his own health condition record (not a good one at that time) has been upgraded into monumental composition.

In this series, the central place is taken by the threesome of images from the *Barred Notebook* cycle: each one of them considering a different event or fact: *Barred Plan* – preparation of photo exhibition in the Art Gallery in Nové Zámky in November 2011, *Barred Pressure* – listings of values originating during several days of blood pressure checking in October 2011, *Barred Star* – image sketch from the same year. These works go probably the closest to the visual we have been used to in Sikora's art in the recent years, reminiscent of the heraldry topic of Malevichian and suprematist interpretations. The connecting element is the visually and semantically significant motif of bars as well as layering of individual image plans (even a found background material is used and commented). Something very subjective and personal is being confronted with objective and impersonal elements; the human, private aspects are covered, denied, suppressed, crossed out, and hidden behind the monumental black bars created as a sophisticated and semantic-symbolic painting formation. However, this is not only a personal expression, self-revealing and self-concealment, self-denial or self-barring presented by the author “against himself”. Similarly as in the most powerful works of the recent decades, in the *Barred Notebook*, Sikora again manages to transmit the message that it is possible to be not only personal but also committed in matters having broader impact and concern all of us.

In his new cycle of works, Rudolf Sikora provides us with a puzzle in terms of form and media: is this a drawing, graphics or painting? Or all of the above? Or does the most important come at last, through a touch of a brush? He says that the answer is not important. Therefore, we shall take it as Sikora's authentic author's contribution (even if a subversive one) into the infinite discussion about the meaning and essence of contemporary painting. In any case, the new cycle of works, he is jokingly calling a “love child”, has brought him, apart from everyday physical exertion and long-term assignment, especially a lot of fun, pleasure and joy from still having the creative energy... They say that pleasure and joy are infectious... And that is the point, isn't it?

## SRBIJA / SERBIA

RADOŠ ANTONIJEVIĆ, ANDREA IVANOVIĆ-JAKŠIĆ,  
VELJKO VUJAČIĆ, VESNA PERUNOVIĆ

FONDACIJA BRTKA / KRESOJA, PETROVARADIN

Kurator: Sunčica Fenjčev Lambić

# PROSTORI – STANJA – MEMORIJE

Umetnička situacija krajem 20. i početkom 21. veka, pod uticajem različitih naučnotehnoških dostignuća, razvoja telekomunikacija, političkih, ekonomskih, demografskih i drugih kulturoloških promena i prirodnih katastrofa, drastično je izmenjena u odnosu na prethodno razdoblje. Za tu promenu, po Ivu Mišou, koji umetničku situaciju tog perioda definiše kao „umetnost u rasplnutom stanju“, karakteristična je „globalizovana i industrijalizovana kulturna produkcija“ koja se ispoljava kroz najraznovrsnije izražajne prakse čiji su nosioci pojedinci, pripadnici različitih socijalnih slojeva i grupa, kao i nacionalnih i religioznih pripadnosti. Na međunarodnoj mapi savremene umetnosti pojavilo se mnoštvo tačaka izvan zapadnoevropskog i severnoameričkog centrizma, a pod uticajem različitih teorija i aktivističkih pokreta nametnule su se i brojne dotada ugrožene društvene grupe koje postaju protagonisti određenih umetničkih shvatanja i gledišta. U središte pažnje umetnici često postavljaju pitanja rodnog, polnog, socijalnog, klasnog, rasnog, seksualnog i svakog drugog mogućeg identiteta i bave se svim temama koje čine svakodnevni život običnog čoveka, od društveno-političkih, naučnotehnoških, kulturoloških, religioznih, medicinskih, ekoloških, ekonomskih tema sve do mas-medija i popularne kulture. Savremeni umetnik se često zauzima za one oblike društvenosti koje smatra vrednim za sopstveni angažman, što ga dovodi uglavnom do „napuštanja autoreferencijalnog poimanja umetnosti ili pak umetnosti koja bi iskazivala neke izvanstvarnosne i metafizičke sadržaje“<sup>[1]</sup>. Savremena umetnost se izjašnjava o „mnogobrojnim konkretnim načinima postojanja u krajnje raznolikim egzistencijalnim uslovima multikulturalnog i globalnog sveta“<sup>[2]</sup>. Po Mišou, savremeno umetničko delo odbacuje ulogu simbolizacije, a time i status „sakralizovanog objekta“, umesto čega je cilj da se proizvedu „snažna i posebna iskustva“<sup>[3]</sup>. Za razliku od velikih priča istorijskog modernizma, u optičaju savremene umetnosti su mnogobrojne mikro-priče ili male realnosti svakodnevnog iskustva. U tom kontekstu, u lokalnim, kao i u globalnim umetničkim scena-

[1] Ješa Denegri, *Umetnička kritika u drugoj polovini XX veka, od modernizma do postmodernizma* (Novi Sad: Svetovi, 2006), 406–410.

[2] *Isto.*

[3] *Isto.*



## SRBIJA / SERBIA

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BRTKA / KRESOJA FOUNDATION, PETROVARADIN

*Curated by Sunčica Fenjčev Lambić*

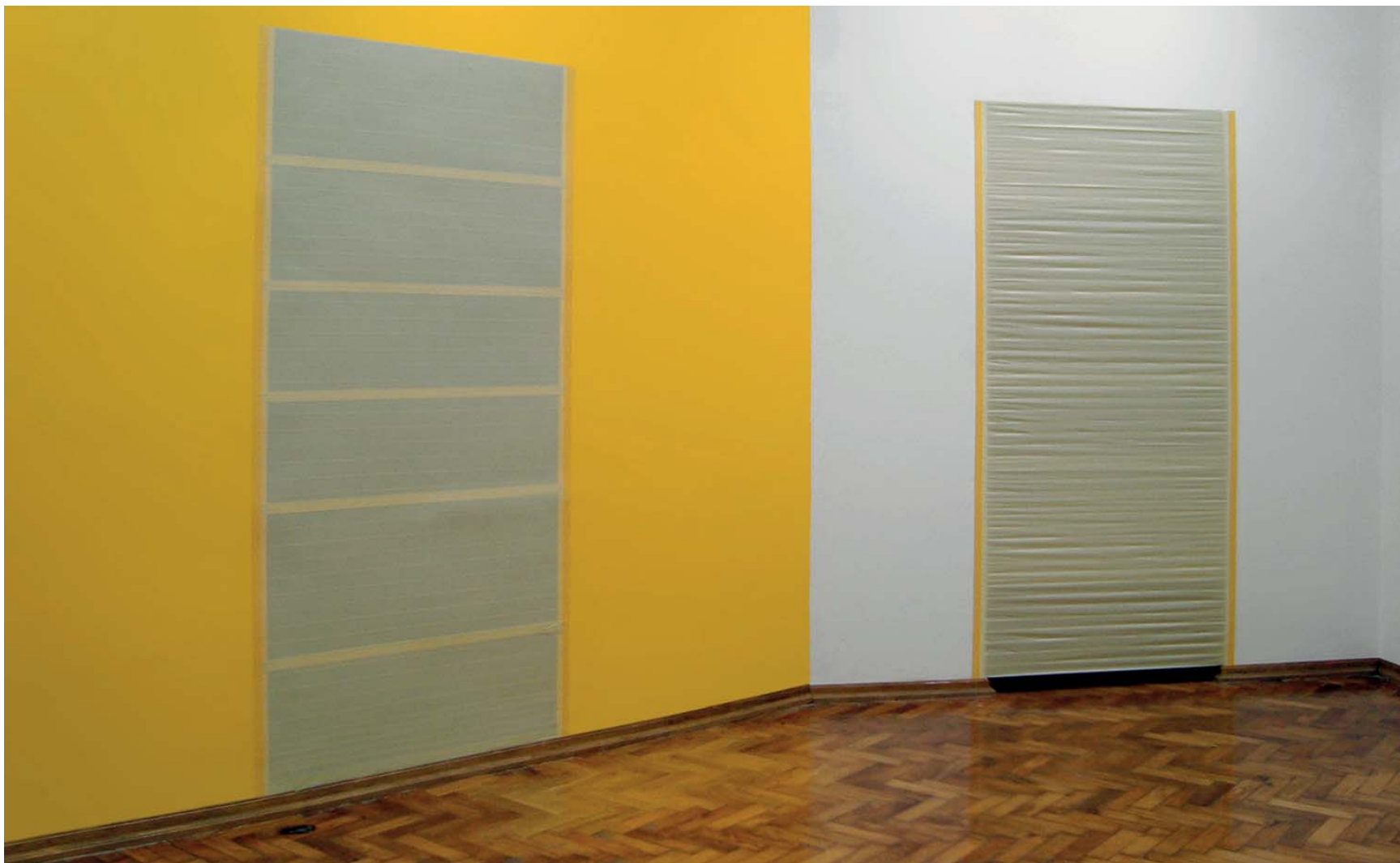
## SPACES – STATES – MEMORIES

Art in the late 20th and early 21st centuries has changed drastically compared to the preceding age, due to the influence of scientific and technological innovations, the development of telecommunications,

changes in politics, economics, demography and culture, not to mention the occurrence of natural disasters. According to Yves Michaud, who defines the period as "art in a gaseous state", it is typified by "a globalised and industrialised cultural production", seen in the wildly varying expressive practices propagated by individuals from different social classes and groups, national and religious backgrounds. On the international map of contemporary art, many points have popped out that are beyond the centrism of Western Europe and North America; the influence of a range of theories and activist movements has led to the flowering of numerous – hitherto vulnerable – groups

that are now becoming the protagonists of certain ways of thinking and looking at things. Artists frequently place birth, gender, social, class, racial, sexual and every other possible kind of identity at the focus of attention, addressing all the elements which go to make up ordinary, everyday life: social, political, scientific, technological, culturological, religious, medical, ecological and economic, the mass media and popular culture. Contemporary artists often take up the cudgels in support of societal forms they consider worthy of their personal engagement, which generally leads them to "abandon the auto-





*Veljko Vujačić*

referential understanding of art or perhaps to an art which would articulate something metaphysical and beyond reality“.[1] Contemporary art explains that there are “numerous concrete ways in which to exist in the extremely varied existential conditions of a multi-cultural and global world”.[2] According to Michaud, the modern art work rejects the role of symbolisation and with it the status of “sacralised object”, instead of which the aim is to produce “powerful and special experiences“.[3]. In contrast to the big stories of historical modernism, there are many micro-stories or minute realities of everyday experience circulating in contemporary art. In this context, both at local and global level, we can recognise similar symptoms of a boundless freedom of choice of themes; these tend mainly to consist of personal stories, subjective narratives through which we may discern the universal, collective state of man in his present-day environment.

The exhibition *Spaces - States - Memories* brought together four visual artists from Serbia whose works, we might venture to say, reflect the themes of this year’s Danube Dialogues: the relationship of art to crisis. Providing novel ways of communication and perception through the use of various methods, modern art creates new relationships, reveals new possibilities of understanding the state in which we find ourselves, and maps out the various types of crisis in society. The common denominators present in the work of these four artists means that each work speaks in its own way of spaces (real, mental or fictitious), states (emotional, spiritual, social, political, economic etc.), but also of personal and collective memories.

In his tent-sculptures (Dečani, Hagia Sophia, the Belgrade Museum of Contemporary Art), Radoš Antonijević dwells on the loss of values in our society, the disruption of relationships, the advancing of spurious arguments, the loss of true function, the reduction of worth and submitting to the laws of the market, consumerism and leisure. The shapes of the tents conform to their function, the material used and the motif from the technical point of view, the sculptures have all the elements of a common or garden tent, except that their controversial forms are unavoidably associated with collective memory and current events: Dečani alludes to the most traumatic occurrence in recent Serbian history: the war



Veljko Vujačić

[1] Ješa Denegri, *Umetnička kritika u drugoj polovini XX veka, od modernizma do postmodernizma* [Artistic Criticism in the Second Half of the 20<sup>th</sup> Century, from Modernism to Postmodernism] (Novi Sad: Svetovi, 2006), 406-410.

[2] Ibid.

[3] Ibid.

ma prepoznaju se slični simptomi neograničene slobode izbora tema u kojima mahom preovlađuju lične ispovesti, subjektivne naracije kroz koje možemo iščitati opšte, kolektivno stanje čoveka u današnjim okolnostima.

Izložba *Prostori – stanja – memorije* okupila je četvoro savremenih srpskih vizuelnih umetnika u čijim radovima se na različite načine može iščitati, uslovno rečeno, tema ovogodišnjih *Dunavskih dijaloga* – odnos umetnosti i krize. Pružajući nove načine komunikacije i percepcije korišćenjem različitih metoda, savremena umetnost stvara neke nove odnose, otkriva nove mogućnosti shvatanja stanja u kojem se nalazimo i mapira različite vrste kriza u društvu. Zajednički imenitelji prisutni u delima tih četvoro umetnika su da ona, svaka na svoj način, govore o prostorima (realnim, mentalnim ili fiktivnim), različitim stanjima (emotivnim, duhovnim, društvenim, političkim, ekonomskim itd.), ali i ličnim i kolektivnim memorijama.



Andrea Ivanović-Jakšić

Radoš Antonijević svojim skulpturama-šatorima (Dečani, Aja Sofija, MSUB) razmatra dubljenje vrednosti u našem društvu, poremećene odnose, zamene teza, pobrkane funkcije, obezvređivanje i podleganje zakonima tržišta, konzumerstva i dokolice. Oblici šatora istovremeno su uslovljeni funkcijom, materijalom i motivom. Skulpture tehnološki imaju sve elemente kao najobičniji šatori osim što ih kontroverzni oblici dovode u vezu sa kolektivnom memorijom i trenutnim okolnostima u društvu: Dečani danas nose najviše aluzija na najtraumatičniji istorijski događaj u novijoj srpskoj istoriji, rat na Kosovu; šator u obliku Aja Sofije predstavlja svojevrsni hibrid nejasne funkcije koju je ta građevina imala kroz istoriju, a koja istovremeno i

provocira i privlači; šator u obliku MSUB-a, u skladu sa trenutnim događajima oko tog muzeja i onoga šta bi on trebalo da predstavlja, a istovremeno prateći savremene zakone tržišta, konzumacije i ekonomije, koncipiran je tako da vegetira na elementima stvarnosti u relacijama šator – muzej – tržišni centar. Na izložbi je predstavljen dokumentarni materijal (skice, crteži, fotografije, maketa MSUB-šatora), kao legitimni vid savremenog umetničkog izražavanja, postavljen u vidu instalacije, jer su originalni šatori u privatnim i javnim kolekcijama, dimenzija koje ne bi mogle stati u izložbeni prostor.

Instalacija Veljka Vujačića *Nothing without the Title*, izvedena *in situ*, koncipirana je isključivo za prostor galerije u kojoj je izložena i u potpunosti je urađena za to mesto i na tom mestu kao umetničko delo stvoreno u relaciji sa njegovim okruženjem. Može se reći da taj rad pripada nekoj vrsti minimalizma koji

in Kosovo; a tent in the shape of Hagia Sophia represents a kind of hybrid, the blurring of the building's function throughout history, at once provoking and attractive; another in the form of the Belgrade Museum of Contemporary Art recalls the on-going issues affecting this museum and what it should stand for, while simultaneously following the laws of the modern market, consumerism and economics; it is conceived as vegetating on the elements of reality, somewhere between tent, museum and shopping centre. Documentary material, sketches, drawings, photographs together with a scale-model of the museum-tent form an acceptable installation, as the original tents, now in private and public collections, were too large to be exhibited in the space available.

Veljko Vujačić's installation *Nothing without the Title*, executed *in situ*, was conceived for the gallery where it is exhibited and so is made for that place and at that place alone, an art work created in relation to its surroundings. It represents a kind of minimalism and moots the existence of an art without anything fictive or latent, a totally profane art whose only form of expression is its phenomenological presence. The installation is a palpable thing whose distinctive attributes contain no other connotation apart from referring us to the phenomenological world of experience, but at the same time it alters our perception of space, demanding rapid reaction and a change of state of mind as our experience, memory, cannot anticipate such an outcome. The installation emerges from, or draws on Veljko Vujačić's previous work. During the 1990s in the middle of a crisis caused by war, sanctions and internal political repression, all of which threw down (in)tolerable challenges to art and artists, Vujačić produced paintings based on modernist principles of abstract (concrete) art, geometry and order, in this manner expressing his feelings towards the chaos which surrounded him. *Nothing without the Title* is an ephemeral sort of installation; conceived for the particular gallery in which it was created and thus changing the perception and indeed the architecture of its own space, it had to be removed at the end of the exhibition, as the gallery was needed for other activities. The duration of its presence there was documented by photographs.

Vesna Perunović addresses space, identity and memory through questions of borders, exile, home, family transition and impermanency. In the installation *Broken China* and the video installation *Mending Broken China*, the artist primarily transmits her personal experience which she links in to the universal political and social context. *Broken China* consists of paper and cardboard plates painted in black ink to resemble typical tableware. The plates are then cut or broken into pieces, some of the fragments



postavlja mogućnost postojanja jedne umetnosti bez ičeg fiktivnog, latentnog, umetnost sasvim svetovnu, koja ne izražava ništa drugo do svoju fenomenološku prisutnost. Ta instalacija je konkretna stvar čija svojstva ne sadrže drugu konotaciju osim što upućuju na fenomenološki svet iskustva, ali istovremeno menja našu percepciju prostora, zahtevajući brzu reakciju i promenu stanja svesti, jer naše iskustvo, memorija, ne očekuje takav ishod. Instalacija proizilazi, odnosno naslanja se na prethodni umetnički rad Veljka Vujačića, koji je devedesetih godina prošlog veka u jeku krize uzrokovane ratom, sankcijama i unutrašnjim političkim represijama, koji su stvarali (ne)podnošljive izazove za umetnost i umetnike, stva-

rao slike zasnovane na modernističkim načelima apstraktne (konkretno) umetnosti, geometriji i redu, izražavajući tako na neki način svoj stav prema haosu koji ga je okruživao. Instalacija *Nothing without the Title* je efemernog karaktera jer je, koncipirana za određeni galerijski prostor u kojem je nastala i menjajući percepciju, odnosno arhitekturu njenog prostora, morala, zbog budućih galerijskih aktivnosti, biti uklonjena nakon završetka izložbe, a o njenom postojanju svedoči dokumentacija u vidu fotografija.

Vesna Perunović se u svojim delima bavi prostorom, identitetom i memorijom kroz pitanja granica, egzila, doma, porodice, tranzicije i prolaznosti. Slično i u instalaciji *Broken China* i video-instalaciji *Mending broken China* umetnica kroz svoj umetnički proces prvenstveno prenosi svoje lično iskustvo koje povezuje sa univerzalnim političkim i socijalnim kontekstom. Instalacija *Broken China* sastoji se od papirnih/kartonskih tanjira islikanih crnim tušem da bi se dobio izgled klasičnog escajga za ručavanje. Tanjiri su zatim isečeni/razbijeni na komade, a od tih komada/delića napravljena je kružna instalacija na zidu, dok je ostatak delića raspoređen po stolu ispred zidne instalacije. Video-instalacija prikazuje proces nastanka tog dela, raspoređivanja delića, odnosno pokušaje njegovog ponovnog uklapanja u celine. Veoma intimni i senzibilni, ti radovi suštinski prenose poruku jednog sveta u raspadanju, razmimoilaženju, fragmentima iz kojih je teško ponovo sastaviti celinu, vratiti na svoje mesto ono što je iz nekog razloga već jednom razbijeno.

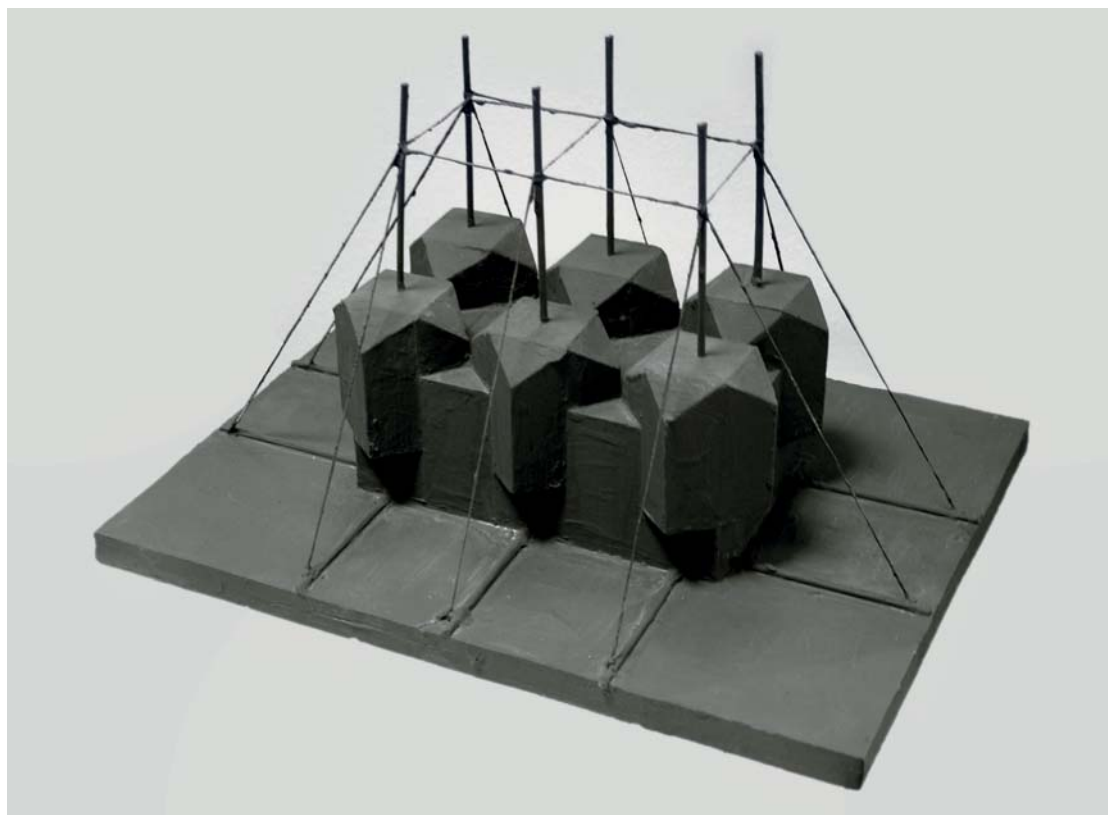


Vesna Perunović

Andrea Ivanović Jakšić u svojim ciklusima slika, crteža i objekata sa eksplicitnim nazivima poput *Biti čovek* ili *Usavršavanje veštine postojanja* preispituje sopstvena unutrašnja stanja, ali istovremeno njeni radovi predstavljaju trag, svedočanstvo opažanja i oslušivanja čoveka, sveta, pojava i vremena u kojem živimo. Skoro u potpunosti monohromne, crne slike sa svetlim akcentima (linijama ili jedva приметnim tačkicama koje ne remete taman ton), kao i reljefna slika-objekat, takođe u monohromnom tamnom tonu, u komunikaciji su sa izloženim objektima, crnim kutijama u kojima se opet nalaze objekti koji se mogu



Radoš Antonijević



izlagati nezavisno od kutija u kojima se nalaze. U tim objektima možemo, osim lične naracije i intimnih emotivnih stanja i memorija, pronaći na određen način angažovan stav umetnice prema dešavanjima u današnjem društvu.

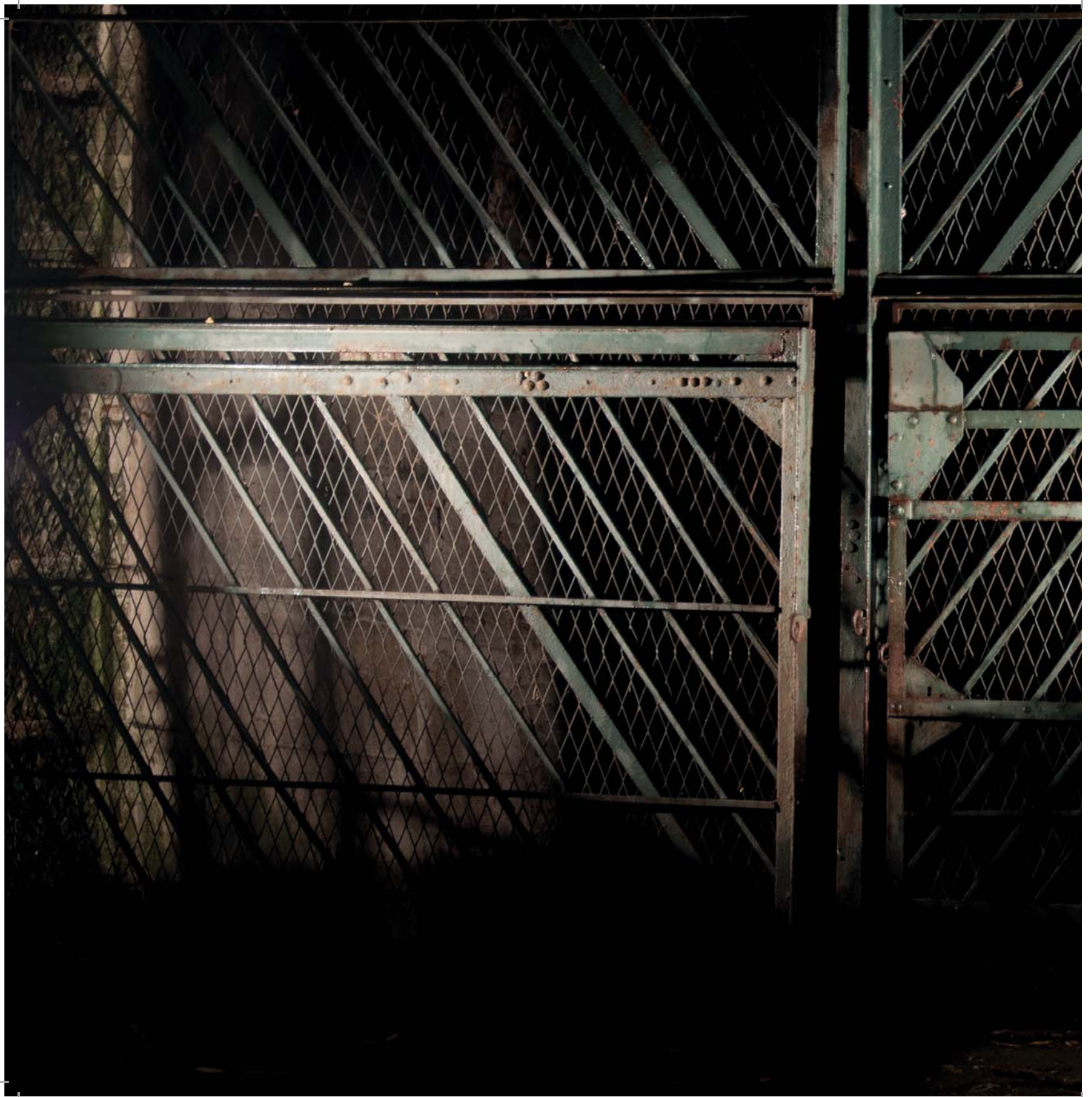
Ta izložba može biti samo jedan osvrt, primer lokalne, domaće scene sa svim elementima koje ona nosi u sebi, a kroz koje se mogu sagledati i pitanja globalnog poimanja savremene umetnosti u svetu. Kroz lične primere u konkretnim ili mentalnim prostorima, predstavljanjem različitih stanja u kojima se umetnik nalazi dok stvara i koje analizira svojim delom na osnovu ličnih ili kolektivnih memorija, možemo iščitati univerzalne poruke, probleme, teme na koje nailazimo u umetnosti širom sveta. Izložbe *Dunavskih dijaloga* upravo pokazuju da savremeni umetnici, iako možda u bitno drugačijim društveno-političkim ili ekonomskim okolnostima, suštinski razmišljaju na isti način i bore se, u svojim uslovima, za slične stvari.



being used to make a circular installation on a wall, while the rest are arranged on a table in front of the wall. A video installation shows the nascent work, the distribution of the pieces and the effort to reassemble them into a whole. Intimate and sensitive, these works essentially carry the message of a disintegrating world; there is dissension in the fragments which are so difficult to join together again - the difficulty of restoring to its proper place what has once, for whatever reason, been broken.

Andrea Ivanović Jakšić in her cycles of paintings, drawings and objects with explicit titles such as *Being Man*, or *Perfecting the Skill of Existing*, examines her own internal state. At the same time, however, her works lay down a trail, a testimony of harkening to and observing Man, the world, phenomena and the times we live in. Almost entirely monochrome, black paintings with light accents (lines or barely visible dots which do not disturb the dark tone) and a picture-object in relief, also in dark monochrome, are in communication with the items exhibited: black boxes in which, again, we find objects which could be shown independently of the boxes. Apart from personal narrative and intimate emotional states and memories, we find in these objects that the artist has engaged in a certain way with happenings in today's society.

This exhibition can only be a passing reference, a sample of the local, domestic scene with all that implies, and through which the global concept of contemporary art may be glimpsed. Through personal example in actual or mental spaces, the revelation of the various states in which artists find themselves in the creative process and which they analyse, each from his or her own personal or collective memories, we may read universal messages, problems, themes that we come across all over the world. *The Danube Dialogues* go to show that contemporary artists, although perhaps from very different social, political or economic backgrounds, essentially think the same way and struggle, in their own conditions, for the same things.





**APENDIX: NOVI SAD+**

## APENDIX: NOVI SAD+

### MP\_art MAINSTREAM\_SC

#### ŽELEZNIČKI TUNEL, PETROVARADIN

Kurator: Sava Stepanov

Tekst: Sunčica Lambić-Fenjšev

## SRPSKA SAVREMENA

Prvobitno okrenuti gotovo isključivo sopstvenom, intimnom mikrosvetu kroz koji su se, osim ličnih problematika njihovog uzajamnog odnosa, ljubavnog, seksualnog, umetničkog, intelektualnog, iščitavale i univerzalne poruke koje se tiču kompleksnih pitanja muško-ženskog odnosa, umetnički par *MP\_art* vremenom počinje sve više kritički da se odnosi prema društvu i vremenu u kojem živi, svojoj svakodnevici, odnosno aktuelnim pitanjima koja se tiču umetnosti, umetničkog tržišta, sociopolitičkih i ekonomskih odnosa, marketinga itd. Sava Stepanov konstatuje da su tokom decenijskog zajedničkog bavljenja umetnošću kao *MP\_art* (2003–2013) ovi umetnici ostvarili „konceptualno koherentan izražajan korpus ... diskretno angažovanog dejstva“<sup>[1]</sup>.



Eksplicitnije angažovano delovanje ovog umetničkog para prema aktuelnom stanju u današnjem društvu može se uočiti u performansima izvedenim tokom 2014. godine pod jedinstvenim nazivom *Srpska savremena (Serbian Contemporary)*. Prvi performans iz tog ciklusa izveden je na Tajvanu u okviru izložbe „Subdued Existence: Serbian Contemporary Art Scene“ u organizaciji MSUV-a Novi Sad (maj–avgust) 2014. U pitanju je interaktivni performans u kojem je publika neizbežan učesnik i tokom kojeg su autori inicirali akciju publike pripremljenim razglednicama sa kratkim instrukcionim tekstom. Tim performansom *MP\_art* još više ističe značaj neophodnosti uticaja svake individue na dešavanja u svakodnevici, odnosno u „kreiranju savremenosti“ u svim njenim aspektima, što je element prisutan i u ranijim performansima. Drugi performans iz tog ciklusa izveden je

jula 2014. u okviru projekta *Graditeljsko nasleđe kao scena* u organizaciji udruženja SCENATORIA iz Novog Sada, koje se bavi oživljavanjem graditeljskog nasleđa i podsticanjem upotrebe građevinskog nasleđa kao scene, odnosno ambijentalnog teatra. Performans je izveden u Barutani Josip na Petro-

[1] Sava Stepanov, *MP\_art: etika\_erotika\_estetika*, u: *MP\_art\_INTIMATE* (Novi Sad: Zavod za kulturu Vojvodine, 2013), 12.

## APENDIX: NOVI SAD+

### MP\_ART MAINSTREAM\_SC

#### PETROVARADIN, OPEN SPACE

Curated by Sava Stepanov

Tekst by Sunčica Lambić-Fenjšev

## SERBIAN CONTEMPORARY

In contrast to their former work the couple constituting the artistic duo known as MP\_art (2003-2013), has begun more critically to address the society and times they live in. Originally turned inward towards their intimate micro-world, their art reflected the personal aspects of their own relationship: amorous, sexual, artistic, intellectual, while at the same time sending universal messages on the complex matter of male-female relations. Sava Stepanov concludes that years of working together have produced a „conceptually coherent expressive corpus...with a discreetly committed effect“<sup>[1]</sup>.

More explicit engagement by the couple in the current state of affairs in society may be seen in their 2013 performances: *Serbian Contemporary*. The first in this cycle was performed at an exhibition in Taiwan entitled *Subdued Existence: Serbian Contemporary Art Scene*, arranged by the Novi Sad Museum of Contemporary Art (May-August 2014). This was an interactive presentation in which the public was an essential participant, prompted into action by brief instructions on postcards provided by the artists. The idea was to direct attention to the vital importance of each individual's effect on everyday events, in “creating actuality” in all its aspects, an element also present in their earlier performances. The second in the cycle was in July 2014 during the “Architectural Heritage as Scenery” project organised by the SCENATORIA association of Novi Sad, whose business is the revitalisation of the architectural heritage as scenery or atmospheric theatre. It took place in the Josif Gunpowder Magazine at Petrovaradin Fortress, a prime example of MP\_art's preference for locating their work in atypical, extra-gallery places such as isolated apartments, old industrial premises, natural or public settings where contact with the public is closer and “the specific character of the place with all its contexts of architecture, function, society, politics, economics, history and culture can be incorporated in the work“<sup>[2]</sup>. This aspect was particularly striking in the third performance of the cycle at the Danube Dialogues Festival of Contemporary Art in Novi Sad on 27 August 2014, called *Mainstream\_SC*. Compared with the previous two, it was a more layered work that dug deeper into the emotions. It lasted 15 minutes and began at 8.30

[1] Sava Stepanov, *MP\_art: etika\_erotika\_estetika, u: MP\_art\_INTIMATE, (Novi Sad: Zavod za kulturu Vojvodine, 2013), 12.* [Sava Stepanov, *MP\_art: Ethics\_Erotica\_Aesthetics, in: MP\_art\_INTIMATE, (Novi Sad: Vojvodina Institute of Culture, 2013), 12.*]

[2] Sanja Kojić Mladenov, *MP-intimizam u tranzitivnim okolnostima, u: MP\_art\_INTIMATE, (Novi Sad: Zavod za kulturu Vojvodine, 2013), 20.* [Sanja Kojić Mladenov, *MP-Intimacy in Transitive Circumstances, in: MP\_art\_INTIMATE, (Novi Sad: Vojvodina Institute of Culture, 2013), 20.*]

varadinskoj tvrđavi i njime je još više istaknuta težnja *MP\_arta* za izmeštanjem svog umetničkog rada u atipične, izvangalerijske prostore (izolovani stanovi, stari industrijski prostori, prirodni i javni ambijenti) na kojima je susret sa publikom direktniji i gde mogu da utkaju u svoj rad i „specifičnost mesta sa svim njegovim kontekstima (arhitektonskim, funkcionalnim, socijalnim, političkim, ekonomskim, istorijskim, kulturnim i sl.)“<sup>[2]</sup>. Taj aspekt njihove umetnosti najviše je došao do izražaja u izvođenju trećeg performansa iz tog ciklusa na *Dunavskim dijalozi*ma, festivalu savremene umetnosti u Novom Sadu, 27. avgusta 2014, pod nazivom *Mainstream\_SC*. U odnosu na prethodne dve varijante, treći performans, iako idejno ima istu suštinu kao i prethodna dva, sadržajno je usloženjen, a metaforički i emocionalno je produbljeniji. Performans u trajanju od 15 minuta izveden je, sa početkom u 20.30 časova, u mračnom železničkom tunelu na Petrovaradinu. Za taj performans prostor i simbolika tunela su veoma bitni jer direktno upućuju na današnje stanje u društvu, dok umetnici ukazuju na neophodnost buđenja svesti, koračanju iz tame ka svetlosti, izlazu iz tunela. Nalazeći se ispred potpuno mračnog tunela čiji je ulaz zatvoren rešetkama publika čuje samo različite zvukove: muški glas za koji se u prvom momentu čini kao da zavija, ali se ubrzo prepoznaje da u stvari interpretira domaće novokomponovane pesme melodija iskrivljenih do neprepoznatljivosti, ali naglašavajući reči/tekstove tih pesama koji odjekuju tunelom i ističu njihov besmisao; čuje se takođe zvuk praporaca i u ujednačenom ritmu zvuk udaraca bičem po tlu. Zvuci se polako približavaju iz mraka stvarajući strahovit odjek jer pevač peva višim tonovima preko megafona, što veoma odjekuje i postaje sve intenzivnije i jače. Kako se zvuci približavaju, u mraku se prepoznaju M. u jarkocrvenoj haljini, kako na lancu vodi P. i udara bičem po tlu, P. u crnom odelu, zavezanih očiju crnim povezom zvoni praporcima, kao neki izbezumljeni, izgubljeni čovek. Pored njih u belom ide čovek koji peva na megafonu (Nenad Kuzmanović). Kada se približe izlazu iz tunela staju, prestaju i pesma i zvuci, P. skida povez sa očiju i sve troje zajedno izgovaraju uglas reči „srpska savremena“. Taj performans direktno ukazuje na aktuelan, etički veoma problematičan način našeg svakodnevnog života sa složenim sociopolitičkim i kulturnim aspektima. Praporci, crni povez oko očiju, vođenje na lancu, tama–svetlost, pesma, reči, udarci bičem, nagoveštaj erotike, čak pornografije, pa i sam naziv performansa, sve je prepuno jasne simbolike na današnje stanje u društvu u kojem vladaju apsurdnost, medijska, politička i različiti drugi oblici manipulacija, fanatičnost (verska, politička), bespomoćnost, ludilo, slepilo, siromaštvo i u egzistencijalnom i u duhovnom smislu. I u tom, kao i u ranijim performansima *MP\_arta*, uočavamo koliko su za njihovu umetnost bitni prostor/okruženje, svetlost/tama, tekst, zvuk, ritam, pokreti, kostimi, koreografija, kompozicija, estetika, etika itd. Umetnici koriste sopstvena tela koja postaju medij za sprovođenje eksplicitno definisanih simboličkih komentara na različite ključne elemente savremenog, svakodnevnog života, iskazujući „zabrinutost za sudbinu čoveka u aktuelnom civilizacijskom trenutku“<sup>[3]</sup>. U tom, kao i u drugim performansima *MP\_arta* uočavamo značaj koji oni pridaju moći i uticaju reči, poruke, simbolike. Kao i u prethodna dva performansa iz ciklusa *Srpska savremena MP\_art* preispituje mesto, značaj i ulogu pojedinca u datim okolnostima u jednoj promišljenoj i kritički definisanoj reakciji na različite, često podjednako apsurdne, aspekte savremene realnosti u našoj mikrozajednici.

[2] Sanja Kojić Mladenov, *MP-intimizam u tranzitivnim okolnostima*, u: *MP\_art\_INTIMATE* (Novi Sad: Zavod za kulturu Vojvodine, 2013), 20.

[3] Sava Stepanov, *MP\_art: etika\_erotika\_estetika*, u: *MP\_art\_INTIMATE* (Novi Sad: Zavod za kulturu Vojvodine, 2013), 12.

p.m. in an abandoned railway tunnel running under Petrovaradin. The choice of place was vital, pointing to today's situation in a society where artists stress the importance of rousing awareness, of stepping out of the dark towards the light. Finding themselves in front of a dark tunnel, the entrance closed off with bars, the audience could hear only individual sounds: a man's voice which at first appeared to be howling, but quickly turned out to be an interpretation of the latest new-fangled "folk" music, the tune distorted to the point of being unrecognizable, the lyrics emphasized and echoing around the tunnel in order to highlight their preposterousness; there was also the jingle of sleigh-bells and the uniform crack of a whip striking the ground. The sounds came gradually nearer out of the dark, reverberating to the high notes of the singer amplified by a megaphone which in turn intensified the echo-effect. As the sounds approached, M could be distinguished emerging out of the dark in a bright red dress, leading P on a chain and striking the ground with a whip. P was in a black suit, a black blindfold over his eyes, ringing the sleighbells – a crazed, confused figure. By them walked a man (Nenad Kuzmanović) singing into a megaphone. As they drew near the exit, the song and sounds ceased, P removed the blindfold and all three together announced: "Serbian contemporary". The performance pointed directly to our current, ethically challenging everyday way of life in this country, with all its complex political and cultural ramifications. The bells, the black blindfold, the chain/lead, the cracking whip, the hint of eroticism or perhaps pornography, even the title of the performance clearly symbolised the state of affairs in a society ruled by absurdity, by media, political and other forms of manipulation, by fanaticism (religious, political), helplessness, madness, blindness and a poverty both literal and spiritual. In this, as in earlier performances



MP\_art

by the couple, we notice the importance of space/environment, light/dark, words, sound, rhythm, movement, costume, choreography, composition, aesthetics, ethics. *MP\_art* makes use of their own bodies, which become the media for transmitting an explicit symbolic comment on key elements of contemporary, everyday life, articulating "concern for man's fate at the current juncture of civilisation"<sup>[3]</sup>. As in their other performances, we see the emphasis this couple places on the power and influence of the word, the message, the symbol. As they did in the preceding two in the *Serbian Contemporary* cycle, *MP\_art* re-examines the place, significance and role of the individual in a given set of circumstances, deliberately reacting in a critically defined way to the various - often equally absurd - aspects of contemporary reality in our micro-community.

[3] Sava Stepanov, *MP\_art: etika\_erotika\_estetika, u: MP\_art\_INTIMATE*, (Novi Sad: Zavod za kulturu Vojvodine, 2013), 12. [Sava Stepanov, *MP\_art: ethics\_erotica\_aesthetics*, in: *MP\_art\_INTIMATE*, (Novi Sad, Vojvodina Institute of Culture, 2013), 12.

## APENDIX: NOVI SAD+

### SLOBODAN KNEŽEVIĆ ABI

#### GALERIJA STAS, PETROVARADIN

Kurator: Sava Stepanov

## PROTIV HAOSA

Crteži i grafike Slobodana Abija Kneževića svedoče o opsesivnom nastojanju ovog novosadskog umetnika da u jednom specifičnom vremenu, usred haosa, iznađe, afirmiše i ponudi principe reda, sklada i harmonije. Ta načela neoplasticizma Slobodan Knežević priziva hotimice u jednom specifičnom vremenu i zato je njegovo delovanje moguće shvatiti kao akt angažovanog umetnika koji želi da se svojim idejama suprotstavi atmosferi poremećenih kriterijuma i beznađa. Pri tome umetnik ne pravi nikakve ustupke: njegova geometrija je formalistički čista, jasna i precizna. U rasporedu linija, u njihovoj mreži, u njihovim međusobnim pozicijama i odnosima, zapreteni su impulsi umetnikove osećajnosti. Jer, poneki put, Kneževićeva geometrija nam izgleda logično-nelogična, ona nas zbunjuje pravcima rasprostiranja pravih crta, njihovim lomljenjem, susretanjima širokih i tankih linija, nastavljanjem ili prekidanjem... Umetnik veoma često, po svom nahođenju, u izložbenim postavkama svoje crteže i grafike spaja u diptihe, triptihe ili poliptihe, te pritom iznalazi samo sebi znane i logične spojeve – koji zapravo i nisu ništa drugo nego iskazivanje stanja svesti, osećanja i osećaja mere u datom trenutku. Zbog toga je, kao u koordinatnom sistemu, na tim slikama na papiru vidljiva i merljiva umetnikova ekspresivna uzbuđenost pred civilizacijskim temama, pred zbivanjima u vremenu u kome živimo.

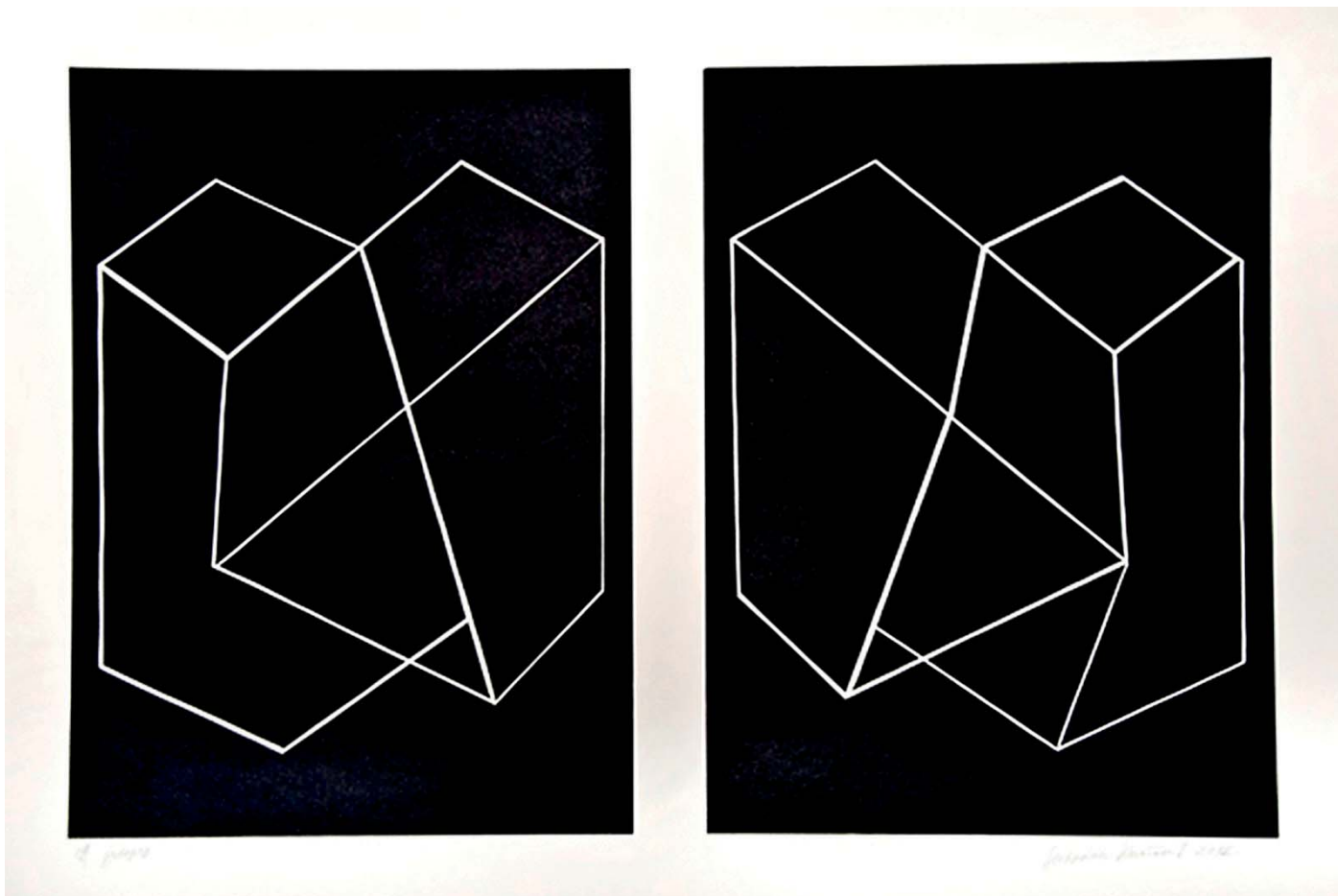
Jedna od karakterističnosti Kneževićeve aktuelne umetnosti su crteži koje je umetnik radio na medijapan pločama. Linije tu nisu nacrtane nego ih je Knežević ostvario preciznim urezima. Vođen iskustvom rasnog grafičara, Slobodan Knežević je u jednom momentu te tako ostvarene crteže shvatio kao klišeje/matrice, pa je s njih otisnuo seriju izvanredno preciznih linijskih grafičkih kompozicija. Rezultat je izuzetan, reklo bi se – čak jedinstven u našoj savremenoj grafici danas. Kompjuterski precizni beli linijski sklopovi na crnoj pozadini (izvedeni klasičnim postupkom štampanja na presi) dovedeni su do konkretne autonomije linijskog sklopa, do ostvarenja koja poseduju svoju formalnu i poetsku zasebnost. A još je italijanski modernistički teoretičar i kritičar Filiberto Mena govorio „*da umetnost ima pravo na zasebnost, ne da bi se izdvojila, nego da bi ponudila model drugim znanjima i drugim praksama*“.<sup>[1]</sup> Model koji nudi Slobodan Knežević, ne samo tim radovima nego čitavim svojim umetničkim opusom, promovise osećanje i ideju meditativnog mira i tišine; promovise umetnost kojom „nagovara“ svog posmatrača da u sebi iznađe mir, racionalistički sklad i ravnotežu – toliko potrebnih pred izazovima sveta u kome živimo.

[1] Filiberto Menna, Proricanje estetskog društva: esej o umetničkoj avangardi i modernom arhitektonskom pokretu. Radionica SIC, Beograd, 1984.





*Slobodan Knežević Abi*



*Slobodan Knežević Abi*

## APENDIX: NOVI SAD+

### SLOBODAN KNEŽEVIĆ ABI

#### GALLERY STAS, PETROVARADIN

Curated by Sava Stepanov

## AGAINST THE CHAOS

Slobodan Abi Knežević's drawings and graphics testify to the obsession of this Novi Sad artist with discovering, celebrating and providing order, concord and harmony at a certain point and in the midst of chaos. He deliberately invokes these principles of neoplasticism at a specific time, which may be understood as the act of a socially engaged artist wanting to oppose his ideas to the pervading atmosphere of distorted criteria and hopelessness. Here he makes no concessions: his geometry is formalistically pure, clear and precise. In the arrangement of the lines, the way they mesh, their positioning and inter-relationship, they pulse with the artist's sensibility. For there are times when Knežević's geometry seems to us both logical and illogical; the directions in which the black lines spread out or break off, the way in which broad and narrow short lines join, continue or are interrupted, bewilders us. At exhibitions, he will quite often extemporise, joining his drawings in a diptych, triptych or polyptych as it occurs to him, discovering what to him are logical links – which, in fact, are nothing other than the articulation of a state of mind, emotions and a sense of balance at that particular point. This is what makes the excitement evident in these paintings, aroused by questions of civilisation and the events of our time, as visible and quantifiable as in a coordinate system.

A current development in Knežević's art are his drawings on fibreboard. Here the lines are not drawn but carved with precision into the board. With the experience of a tried graphic artist to guide him, at one point he took these drawings as a block print and printed off a series of extraordinarily precise graphic compositions from them. The result is remarkable, unique in contemporary graphics in this country. White-line configurations, executed with computer-like precision on a black background (printed on a press in traditional fashion) are brought to the concrete autonomy of a linear configuration, a creation which possesses its own formal and poetic individualism. The Italian modernist critic, Filiberto Menna, has said that "*art has the right to its own individuality – not to become dissociated, but to offer its own example to serve as model for other arts and practices*".<sup>[1]</sup> Not only in these works but throughout his entire opus, Slobodan Knežević provides a model that promotes the feeling and idea of a meditative serenity and silence; it upholds an art that persuades the onlooker to find within himself that same meditative tranquillity, rationalist harmony and balance, so badly needed to meet the challenges of the world in which we live.

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[1] Filiberto Menna, Proricanje estetskog društva: esej o umetničkoj avangardi i modernom arhitektonskom pokretu. [Predicting an aesthetic society: essay on the artistic avant-garde and movement in modern architecture]. Radionica SIC, Beograd [SIC Workshop, Belgrade], 1984

## APENDIX: NOVI SAD+

### DRAGAN VOJVODIĆ

FONDACIJA BRTKA / KRESOJA, PETROVARADIN

Kurator: Sava Stepanov

## REZIDENCIJALNI RADOWI

Novosadski umetnik Dragan Vojvodić već niz godina deluje u okviru brojnih rezidencijalnih programa i projekata. Najčešće boraveći u skandinavskim zemljama (Švedska, Norveška, Finska, Island), te u drugim evropskim državama (Francuska, Portugalija...), on je stvaralački delovao – *in situ*. Vojvodić je stvarao u pejzažu, i tada je koristio resurse prirode (drvo, kamen, pesak, vodu, prirodnu energiju) da bi ostvario autentična ostvarenja. Sam umetnik je svojevremeno zapisao: *Umetnost je komunikacija – diskurs koji realizujem pomoću sopstvenog tela i objekata koji ga reprezentuju, kao i prostora u kojem se to telo nalazi. Prisustvo ili odsustvo tela i njihov međusobni odnos paradigma su različitih egzistencijalnih situacija. Taj odnos, koji se kreće od inertnosti do napetosti, ili do potpune destrukcije, sem vizuelnih konotacija upućuje na simboličan, implicitan podtekst koji svedoči o mom sopstvenom biću.*

Ono što je u tom Vojvodićevom umetničkom postupku karakteristično, jeste jasno poštovanje određenih estetskih i etičkih načela. Čak i najradikalniji postupci Dragana Vojvodića poseduju latentnu dozu subjektivizma: ekspresivno-poetski naboj vibrira u svim njegovim performansima, instalacijama, video-radovima, ambijentalnim celinama, objektima, fotografijama ili slikama. On insistira na konceptualnoj jasnoći svojih ideja, na preciznosti plastičkih struktura, na sintezi formalnih i značenjskih nivoa svakog ostvarenog dela. Dakako, iz svega toga proizilazi i jedan etički stav: on respektuje umetnost kao ekskluzivni način komuniciranja sa vlastitom okolinom, sa svetom i vremenom u kome egzistira i deluje; on poštuje i slavi ideju stvaralaštva; on nastoji da njegova umetnost bude umetnički „poštena“, uzorna i etična; da bude obrazac ponašanja u svetu u kome živimo.

Na ovogodišnjem Festivalu savremene umetnosti *Dunavski dijalozi*, u okviru programa *Novi Sad+* u Maloj galeriji Fondacije Brtka–Kresoja u Petrovaradinu, Dragan Vojvodić je izložio foto-prikaze instalacija ostvarenih tokom ovogodišnjeg boravka u Bergenu u Norveškoj. Ovoga puta Vojvodić se opredelio za delovanje u ateljeu – od postojećih elemenata (nameštaj, materijal, merdevine, kutije, kućni aparati i slično) on je svakoga dana na istu poziciju postavljao novu instalaciju. Iako se radi o „konačnim“ delima, tu postoji diskretan utisak krhkosti i prolaznosti (sve teče, sve se menja). Taj dojam je nametnut spoznajom





*Dragan Vojvodić*



## APENDIX: NOVI SAD+

### DRAGAN VOJVODIĆ

#### BRTKA KRESOJA FOUNDATION, PETROVARADIN

*Curated by Sava Stepanov*

## ARTIST IN RESIDENCY WORKS

For some years now, the Novi Sad artist Dragan Vojvodić has been part of numerous residency programmes and projects, usually in Scandinavia, where he has produced works *in situ* in Sweden, Norway, Finland and Iceland. Working in the ambient landscape, he uses the resources of nature such as wood, stone, sand, water and natural energy for his authentic creations. He himself once wrote: *Art is communication, a discourse I carry on through my own body, the objects that represent it and the place where that body finds itself. The presence or absence of bodies and their interrelationship are a paradigm for diverse existential situations. That relationship, which ranges from inertia to tension or to total destruction, apart from its visual connotations, points to a symbolic, implicit subtext which affirms my own being.*

A patent respect for certain aesthetic and ethical principles characterises Vojvodić's approach. Even his most radical moves possess a latent dose of subjectivism: his performances, installations, videos, atmospheric pieces, objects, photographs and paintings all vibrate with an expressive poetic charge. This artist insists on conceptual clarity in his ideas, precision in his structures, a synthesis of the formal and the meaningful in each finished work. The outcome of this, naturally, is an ethical point of view: he respects art as an exclusive means of communicating with his own surroundings, with the world and the time in which he exists and acts; he respects and celebrates creativity; he strives for an honest art, ethical and exemplary, that will be a pattern for our behaviour.

In the *Novi Sad+* section of this year's *Danube Dialogues Festival*, in the Little Gallery of the Brtka-Kresoja Foundation in Petrovaradin, Vojvodić showed a photo illustration of installations produced during this year's residence in Bergen, Norway. This time, he opted for studio work of "existing elements; furniture, studio props, ladders, boxes, domestic appliances", setting up a new installation every day in the same position. Although these are definitive works, there is a discreet air of fragility and transience, everything flows, everything changes. The impression comes from a recognition of the transitory nature of the artist's presence and work in the studio at Bergen. This awareness is constant throughout the 30

o privremenom prisustvu dela i umetnika u bergenskom ateljeu. Na tridesetak ostvarenja svest o prolaznosti je konstantna iako se radi o preciznim i koherentno strukturiranim konstrukcijama, o instalacijama u kojima su dobro složeni svi upotrebljeni elementi.

Nekoliko fotografija prikazuje statične performansne prizore: umetnik postavlja svoje telo u odnos sa određenim objektom, „rekonstruišući“ (post)mentalne postavke koje sugerišu postupke, stanja ili istorijske činjenice (događaji, ličnosti). Radi se o strategiji „politike tela“, kojom se Vojvodić već bavio u nekim prethodnim radovima.

Tu postavku moguće je smatrati i intimnim (jednomesečnim) umetnikovim dnevnikom u kojem su zabeleženi tokovi njegovih ideja, stvaralačkih poduhvata i produkcijske angažovanosti. A sve to, nenametljivo ali sugestivno, upućuje na potrebu čoveka i umetnika Dragana Vojvodića da se poveri svom posmatraču, a što je eksplicitno pokazano na fotografiji velikog belog panoa na kojem je umetnik ispisao tekst *No idea for today*. Svih ostalih dana provedenih u Bergenu tih ideja je bilo toliko da nas je umetnik odista kompleksno uverio u svoju umetničku filozofiju i poetiku.



pieces, although these are precise, coherent constructions and installations into which all the elements have been deftly introduced.

Some of the photos show static performance scenes: the artist positions his body in relation to a selected object, reconstructing a mental or post-mental set-up suggested by actions, situations or historical facts, events or characters. This is the “body politics” strategy, addressed in some of Vojvodić’s previous works.

The exhibition might be seen as an intimate, one-month diary, setting out the artist’s ideas, his creative undertakings and engagement in producing them. Unobtrusively yet persuasively, it hints at man’s – and Dragan Vojvodić’s – need to confide in his observer, as succinctly illustrated by a photograph of a large white billboard on which he has written: “No idea for today”. So many ideas seem to have enlightened all his other days in Bergen, that he truly succeeds in drawing us subtly into the philosophy and poetry of his art.





**COOPERATION EXTENDED**

## COOPERATION EXTENDED

KIRSTEN BORHERT, RUT BRAUNER, ANDREAS DVORAK,  
GEORG LEBCELTER, ROBERT SVOBODA, GERLINDE TUMA,  
PETRA BUHEGER, MARTINA FUNDER, CORNELIJA KONIG, ROZA  
ROEDELIIUS, KURT ŠPITALER, MIHAEL VEGERER

### SAVREMENA GALERIJA, ZRENJANIN

Kuratorke: Kornelija Konig, Gerlinde Tuma i Sunčica Fenjčev Lambić

## 235 KM / 100 GODINA – SRPSKA I AUSTRIJSKA UMETNOST DANAS



Ruth Brauner

Saradnja između austrijskih i srpskih umetnika pokrenuta je na inicijativu *Kunstraumarcade* i razvijala se na osnovu sugestija Frica Ruprehta (Fritz Rupprechter) koji je bio učesnik *Dunavskih dijaloga* prethodne godine. U skladu s namerom *Dijaloga* da okupe veću grupu umetnika spremnih na saradnju, galerija *Kunstraumarcade* iz Medlinga nije bila usamljena u želji da se u ovaj projekat uključi, već su joj se pridružili i *Kunstverein Baden* i njihovi umetnici, pa i *Haus der Kunst Baden* koji je ponudio svoj izložbeni prostor.

Naslov izložbe vezan je za istorijski jubilej koji povezuje 1914. i 2014. godinu. Sto godina zajedničke savremene istorije utkano je i u zajedničko sećanje; bio je izuzetan izazov prikazati stogodišnji period kroz oči umetnika. Izvučen iz pod-naslova *Srpski i austrijski umetnici danas*, naglasak je stavljen na sadašnji trenutak i mesto; vremenskom rasponu od *100 godina* u naslovu izložbe dodata je i naznaka fizičke razdaljine, koja u najbližoj tački iznosi *235 km*, odnosno razdaljina između trenutno važećih spoljnih

granica dve zemlje. Prevazilaženje ove razdaljine i ograničenja koja ona donosi bili su glavna namera i cilj zajedničkog projekta koji je takođe mogao poslužiti kao osnova za dalju saradnju u narednom periodu usmerenu ka zblizavanju umetničkih stavova dve zemlje.

## COOPERATION EXTENDED

KIRSTEN BORCHERT, RUTH BRAUNER, ANDREAS DWORAK,  
GEORG LEBZELTER, ROBERT SVOBODA, GERLINDE THUMA,  
PETRA BUCHEGGER, MARTINA FUNDER, CORNELIA KÖNIG, ROSA  
ROEDELIIUS, KURT SPITALER, MICHAEL WEGERER

GALLERY OF CONTEMPORARY ART, ZRENJANIN

Curated by Cornelia König, Gerlinde Thuma and Sunčica Fenjčev Lambić

## 235 KMS / 100 YEARS – SERBIAN AND AUSTRIAN ART TODAY

The cooperation between Austrian and Serbian artists is an initiative of *Kunstraumarcade* and was developed from a suggestion of Fritz Rupprechter who attended the *Danube Dialogues* one year before. According to the intention of *Dialogues* to bring together a larger group of artists for cooperation, not only the gallery *Kunstraumarcade* in Mödling could be persuaded to participate but also the *Kunstverein Baden* and their artists and moreover the *Haus der Kunst Baden* as additional exhibition space.

The title of the exhibition refers to the historic occasion of the years 1914–2014. A hundred years of joint contemporary history are imprinted into the collective memory; thus it is an amazing challenge to show the 100-year period through the eyes of artists. Derived from the subtext *Serbian and Austrian Artists Now*, the emphasis was laid on the here and today; to the timespan of *100 Years* in the exhibition title there was also added the hint at physical distance, which is at its shortest merely *235 km*, i.e. between the current external



Rosa Roedelius

Izložba pod nazivom "Austrijski umetnici" održana je na otvaranju *Dunavskih dijaloga* u avgustu mesecu 2014. godine u *Savremenoj Galeriji u Zrenjaninu*, dok je izložba pod nazivom "Srpski umetnici", koja je održana u septembru/oktorbu 2014. godine u Austriji predstavljala završnu tačku zajedničkog poduhvata u okviru *Dunavskih dijaloga 2014*.

Oba udruženja umetnika - *Kunstraumarcade* i *Kunstverein Baden* – predstavilo je šest umetnika na izložbi u Zrenjaninu. Neki njihovi radovi na ovu temu prikazani su po prvi put tom prilikom.



Petra Buchegger

Objekat/predmet/skulptura *Novi poredak (New Order)* Kirstena Borherta nastao je od zastava nacija koje su nekad činile K. u K. monarhiju, Nemačke-Austrije, Mađarske, Češke Republike, Slovenije, Hrvatske i Srbije, kao i zastave Habzburške monarhije. Zastave su složene tako da ih je teško pojedinačno razlikovati. Sam način slaganja predstavlja alegoriju univerzalne transformacije nacija, država, sistema i identiteta i njihovih simbola kroz vreme.

Delo Gerlinde Tuma *Ispod nivoa (Under the Level)* sastoji se iz četiri dela s lebdećim i plutajućim elementima i razrađuje pozivanje izložbe na prostorni i vremenski odnos između Austrije i Srbije uz igru brojkama kojima je dodat sledeći tekst: "U normalnim uslovima tokom stotinu godinu Dunavom protekne 53,611,200,000,000 m<sup>3</sup> vode od Beča do Srbije – bez uzimanja u obzir uticaja ubrzanja, dok tokom istog vremenskog perioda ljudsko srce zabeleži 3,786,831,120 otkucaja pod normalnim opterećenjem."

Delo *Sećanje lišeno vazduha (er-inner-ung luftleer)* Rut Brauner deo je serijskog koncepta - prvi deo serije predstavlja i osnovnu ideju umetnika koja se menja kroz naredne prikazane radove; nastaju "slike mogućeg" koje zamagljuju granice između unutrašnjeg i spoljašnjeg. Sećanje na nimalo spektakularne spoljne događaje iz svakodnevnog života svakako je glavno težište ovih radova.

Prikazani crteži/listovi papira Andreasa Dvoraka rađeni su tehnikom višetrake tipo-štampe na akvarel papiru. U kontekstu rada provejavaju nostalgija, transformacija, istorija i njihove promenjive konotacije.

Georg Lebcelter u svom delu nazvanom *Systema 7* prikazuje listove serije serigrafije i digitalne štampe. Materijal za kolaž uzet je iz raznih udžbenika biologije iz pedesetih i šezdesetih godina dvadesetog veka. "Sistem" (od grčke reči Σύστημα koja znači složeni delovi jedne celine) označava skup elemenata koji





*Robert Svoboda*





*Kurt Spitaler*



*Kirsten Borchert*

su povezani i u međusobnoj interakciji jedni sa drugima na način da se mogu posmatrati kao zadatak ili značenje ili namenska jedinica.

*Sudbinska pesma (Schicksalslied)* – minijturna instalacija autora Roberta Svobode su u osnovi humoristična zapažanja o (smrtno) ozbiljnim temama. Problemi i katastrofe su redukovani na veličinu kutije cigarete i poslagani po ugledu na scenski dekor – s crnim humorom ili čak i na šokantan i dirljiv način kao u mizanscenama/mise-en-scène “Uništenja sveta” ili “Ambisa” s realnim fotografijama prirodnih katastrofa.

Ono što je zajedničko svim ovim umetničkim delima jeste da stavljaju u kontekst sopstveno sagledavanje prošlosti i sadašnjosti kao i društva i individualnosti.



Gerlinde Thuma

U prostornoj skulpturi Roze Roedelius nešto nalik *Bakinim snovima (Großmütters Träume)* visi u vidu čaure simbolizujući zavese sećanja i snova, lišavajući prizor mogućnosti da uđe ili izađe, gde je moguće samo ograničeno proviriti u sam predmet, ali tada, ko zna, stvari se mogu pokrenuti, odnosno izleći iz čaure. Delo *Pećinski biser (Höhlenperle)* okačeno je na zidu i postavljeno kao podvodni svet koji postaje blago pronađeno u pećini.

“U svom radu *Modeliranje I i Modeliranje II (modeling I and modeling II)* iz 2012. godine, Petra Buheger izrađuje modele odeće od materijala za kecelje. *Modeliranje II* proširuje opseg od poslovnih odela na gotsku odeću, pa sve do tradicionalne bavorske nošnje. U ovoj seriji auto-portreta umetnica menja ne samo

odeću već i odgovarajuće socijalne uloge kroz poze i gestove. Iako govor njenog tela i izraz lica ne ispunjavaju uvek očekivanja gledalaca” - Katja Mitendorfer-Opolcer (MdM Salzburg).

Svetleće kutije pod nazivom *Tragajući za/U potrazi za (Looking For)* autorke Kornelije Konig bave se odnosom i susretanjem. “Delo *Tragajući za* prikazuje dve osobe okrenute licem jedna prema drugoj koje traže da dosegnu jedna drugu i tako grade komunikaciju govorom tela. Samo su njihove siluete vidljive, njihove ispružene ruke koje traže put, traže jedna drugu – ali one se mimoilaze i veza se ne uspostavlja.

borders of the two countries. To overcome this distance and its limitations was the central intention of the joint project that could also serve as a foundation for further cooperation in the future in order to bring together the artistic positions of the two countries.

The exhibition of the “Austrian Artists” took place at the opening of *Danube Dialogues* in August 2014 in the *Savremena Galerija Zrenjanin*; whereas the exhibition of the “Serbian Artists” in September / October 2014 in Austria sets the final point to the joint event of *Danube Dialogues* 2014.

Each of the two art societies – *Kunstraumarcade* and *Kunstverein Baden* – was represented by six artists at the exhibition in Zrenjanin. Some of their works on the subject was shown for the first time on this occasion.

The object *New Order* of Kirsten Borchert is based on the flags of the former K.u.K. Nations, German-Austria, Hungary, the Czech Republic, Slovenia, Croatia and Serbia, as well as the flag of the Habsburgs. The flags are folded in a way that makes it difficult to identify their origin. The fold itself serves as an allegory of the universal transformation of nations, states, systems and identities and their symbols over time.

*Under the Level* by Gerlinde Thuma consists of 4 parts with floating and flowing elements; the work extends the exhibition’s reference to the spacial and temporal relation between Austria and Serbia by playing with numbers when adding the following lines: “Under regular conditions within 100 years a middle value of 53,611,200,000,000 m<sup>3</sup> water flows down the Danube from Vienna to Serbia – without considering any accelerating pulse impacts, whereas during the same timespan the human heart beats 3,786,831,120 times under regular strain.”

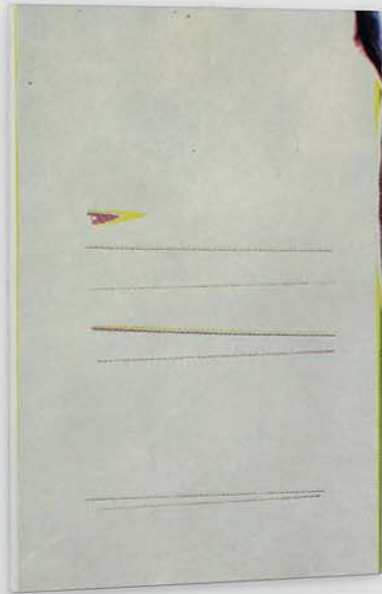
*Ruth Brauner’s er-inner-ung luftleer (Memory Void of Air)* is part of a serial concept – the first item of the series constitutes also the artist’s basic idea that undergoes a change in the following shown works; “possibility pictures” emerge, blurring the boundaries between inside and outside.

The memory of outwardly unspectacular events of everyday life is focused in this works.

The shown sheets of Andreas Dworak were created in the technique of multiple gumbichromate print on watercolour paper. In the context of the work there are nostalgia, transformation, history and their changing connotations.



Michael Wegerer



*Georg Lebzelter*

Georg Lebzelter shows under the title *systema* 7 sheets of a series of serigraphy and digital prints. The collage material is taken from various textbooks for biology classes from the 50s and 60s of the 20th century. "System" (gr. Σύστημα = a composite of parts of a whole) means a set of elements that are related to and interact with each other in a way that they can be viewed as a task or meaning or purpose unit respectively.

*Schicksalslied (Song of Destiny)* – the miniature installations by Robert Svoboda are basically humorous observations on (deadly) serious issues. Problems and catastrophes are reduced to cigar box size and built like a stage set model – with black humour or even in a shocking and touching way as in the mise-en-scène of "World Destruction" or "Abyss" with real photos of natural disasters.

Those art work positions have all in common that they put into context their view of the past and present as well as the society and individuality.

In the spatial sculpture of Rosa Roedelius a something like *Großmütters Träume (Grandmother's Dreams)* hangs down like cocoons, symbolising curtains of memories and dreams, denying the sight inwards and outwards, where only a limited peeping onto the subject is possible – but then, who knows, there is a move, they might hatch, indeed. The sheet *Höhlenperle (Cave Pearl)* at the wall has changed, staged like an underwater world, becoming a treasure, a find of the cave.



Andreas Dworak

"In her work *modeling I* and *modeling II* from the year 2012 Petra Buchegger models in clothes of apron fabric. *Modeling II* spans the range from business suit to a Gothic outfit and further to a Dirndl dress. In this self-portrait series the artist changes not only the clothes but according to the different social roles also her postures and gestures. Though not always her body language and facial expression meet the expectations of the viewer." — Katja Mittendorfer-Oppolzer (MdM Salzburg).

The light-boxes titled *Looking For* by Cornelia König deal with relationship and encounter. "*Looking For* shows two persons face-to-face who seek to grasp each-other and thus build a body language communication. Only their shapes are visible, their hands stretching out, groping their way, seeking each



Cornelia König

U tom trenutku one odustaju od svake eventualne šanse da se ikada ponovo sretnu. Nevidljivi zid stoji između njih.” — Dagmar Travner (pisac).

Kurt Špitaler je na izložbi prisutan s dva prostorna objekta. Zašivena cev od kartona nazvana *24 časa (24 Hours)* pojavljuje se kao zasebna celina nemarno naslonjena u uglu – u podnožju skulpture *Remiks prirode – 2/2014 (Nature Remixed – 2/2014)* koja ponekad još boli iako sve deluje prirodno povezano u sredini prostorije. Pojedinačni delovi daju potpuno novu celinu ispunjenju novim sadržajem i idejom o novom poretku stvari.

Tri objekta/skulpture Martine Funders *Lazón 1–3 / Rad u kamenu (Steinzeug)* govore o smrti koju umetnica karakteriše kao jedinu pouzdanu istinu. Istinu koju nije lako prodati. Smrt se pojavljuje nasumično i daje lažni ton svim iluzijama. Ona je stalno na straži – neprekidno.

Mihael Vegerer pokazuje skenirane fotografije iz serije *24 časa – severna svetlost (24 Hours – Northern Light)*. “Pristup Michaela Wegerera slikarstvu bavi se fenomenom svetlosti kao osnovnog principa. Izložene “skenirane slike”, ručno izrađena serigrafija u četiri boje sačinjene su od osnovnog materijala koji je digitalno snimljen, a zatim skeniran. U ovom slučaju umetnik je skenirao boje svetlosti neba u severnoj Evropi tokom 24 časa u vreme letnje ravnodnevice. Ovi umetnički radovi traže sopstveni prostor kroz reprodukciju i zanatsku implementaciju na prozirnem japanskom papiru.” — Hartvig Knek (istoričar umetnosti).



Martina Funder

other – but they miss, and no connection is made. At this point they give away any further chance to meet ever again. An invisible wall stands between them.” — Dagmar Travner (writer).

Kurt Spitaler is represented in the exhibition with two spatial objects. The stitched cardboard tube titled *24 Hours* appears as a unit leaning casually in a corner – in the ground sculpture *Nature Remixed – 2/2014*, sometimes it still hurts, while everything seems naturally connected in the middle of the room. Individual parts result in a new whole entity, charged with new content and the idea of a new order of things.

Martina Funder's three objects *Lazón 1–3 / Steinzeug (Stoneware)* is about death which the artist characterises as the only reliable truth. A truth not easy to sell, though. Death appears randomly and gives the lie to all illusions. It sits on watch – always.

Michael Wegerer shows scan prints of the series *24 Hours – Northern Light*. “Michael Wegerer’s approach to painting deals with the phenomenon of light as a basic principle. The exhibited “scan paintings”, manually created four-colour serigraphy, are built up from a starting material which was digitally captured, respectively scanned. In this case the artist has been scanning the colours of the sky light in northern Europe during 24 hours at the summer solstice. Those art works claim their own scenic space through reproduction and handicraft implementation on transparent Japanese paper.” — Hartwig Knack (art historian).

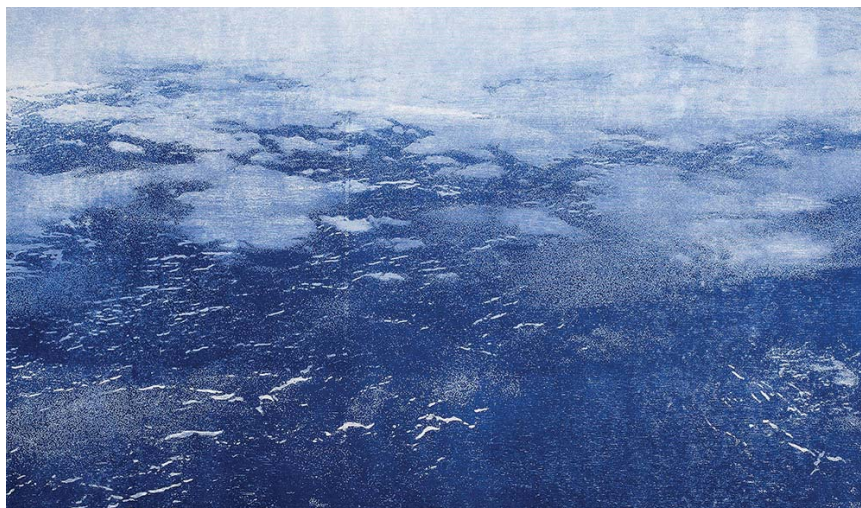
## COOPERATION EXTENDED

VIDOJE TUČOVIĆ, GALA ČAKI, JELENA SREDANOVIĆ, RADMILA MATEJEVIĆ JANKOVIĆ, LEA VIDAKOVIĆ, ŽELJANA JURKOVIĆ, ANDREA PALAŠTI, MILOŠ VUJANOVIĆ, KORINA GUBIK PAL DEČOV, NADA DENIĆ, MILAN JAKŠIĆ, DANIJEL BABIĆ

KUNSTRAUMARCADE, MÖDLING  
HAUS DER KUNST, BADEN

Kurator: Maja Erdeljanin

## 235 KM / 100 GODINA – SRPSKA I AUSTRIJSKA UMETNOST DANAS



Jelena Sredanović

235 km razdaljine od austrijske do srpske granice, sto godina od početka Prvog velikog rata, tri izložbe u dve države, dvanaest austrijskih i četrnaest srpskih umetnika. I umetnost danas...

U već pomenutih sto godina likovna umetnost je u obe države izašla iz okvira svojih klasičnih medija i materijala, pa i samog materijalnog, odavno je otvorila vrata nebrojenim mogućnostima umetničkog istraživanja i izražavanja. A internet i način života relativizovao je razdaljine i granične prelaze. Pitajući se, ovakvim nazivom projekta razmene umetnika iz dve države, koliko smo zaista daleko ili blizu jedni drugima, ne samo prostorno, već i duhom, pokušali smo

ovim izložbama jedni drugima da damo naznake odgovora. Jer kreativna misao, kao i pre sto godina, prožima sve prostore podjednako, a oni koji su radi da je upotrebe – uvek i svuda aktivno rade na tome. I u Srbiji, bez obzira na beskrajne krize, umetnici rade u širokom spektru interesovanja i izražavanja. Četrnaest umetnika nije dovoljno da predstave čitavo stanje na umetničkoj sceni bilo koje države, ali svaka



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KUNSTRAUMARCADE, MÖDLING  
HAUS DER KUNST, BADEN

*Curated by Maja Erdeljanin*

## 235 KMS / 100 YEARS – SERBIAN AND AUSTRIAN ART TODAY

235 kilometres from the Austrian to the Serbian border, one hundred years from the outbreak of the Great War, three exhibitions in two countries, twelve Austrian and fourteen Serbian artists. And art today...

In the same hundred years, visual art in both countries has emerged from the confines of traditional media and materials, indeed from the material itself, having long since opened up to the endless possibilities of artistic exploration and expression, while the Internet and present-day life have made distance and border crossings relative. The title of this project for an exchange of artists from both countries prompts us to ask ourselves: how far are we really from one another, or how near? Not just physically, but mentally? In these exhibitions we attempted to hint at answers for one other. Creative thinking, after all, permeates all areas equally, just as it did a hundred years ago, and those who are ready to make use of it are actively engaged in it, always and everywhere. In Serbia too, despite the near-permanent



*Vidoje Tucović*

izložba, pa i jedna ovako velikog naziva, predloženog od strane austrijskih kolega, neminovno sadrži lično viđenje kustosa kao pojedinca i ograničen broj učesnika. Međutim, ovakve izložbe i nisu zamišljene kao konačan događaj i odgovor na postavljeno pitanje, već kao prvi korak u eventualnom uspostavljanju saradnje i dalje razmene ideja i komunikacije.

Za naše predstavljanje u Austriji odabrano je četrnaest umetnika kojima je zajednička namera da slikom pomere percepciju posmatrača, bilo da je u pitanju likovni i emotivni naboj slike koji se intuitivno prepoznaje mnogo pre nego što se analitički iščita; ili slika kao objekat čiji oblik i namena mogu da se menjaju u zavisnosti od spoljnih faktora (prostor, svetlo, publika...); slika kao zbir kodiranih simbola spremnih za



Andrea Palašti

dešifrovanje ili unutrašnja slika koju posmatrač ima o sebi, prikazana kroz objekte i pokretne slike.

Izložba u Badenu podeljena je u tri celine. Naslov prve „U prostoru slike“ parafraza je naslova rada jednog od učesnika ove izložbe, a okuplja radove koji nastoje prividno da izađu iz svog fizičkog okvira ne samo formom i kompozicijom, već i vidljivim emocionalnim nabojem koji iz sebe odašilju u prostor. Sva četiri autora tradicionalno shvataju sliku i likovnost, istovremeno prihvatajući izazove tehničkih dostignuća savremenog sveta. Oni apstrahuju pojavni svet, svodeći svoju percepciju prirode u dvodimenzionalne površine. Kompozicije reflektuju

energiju autora podjednako u svakom segmentu slike, i bilo da su apstraktne ili samo apstrahovane realnosti – lako se mogu zamisliti kako istim rukopisom prekrivaju i čitavu prostoriju, uvodeći tako posmatrača u svoje energetske polje.

Vidoje Tucović, slikar brojnih murala, fasciniran je propadanjem bojenih slojeva zidova, palimpsestnim geološkim slojevima Zemlje, koji sažimaju vreme i mesto u jedno, i bojom kao materijom. Autor sliku ne posmatra samo kao nemi objekat u prostoru, već kao subjekat koji aktivno organizuje njegovu strukturu. Izloženi poliptih *U totalu slike*, slikan bitumenom na tankom papiru, dominira prostorijom ne samo zbog dimenzije od 3 x 4 metra, kojom zauzima čitav zid, već i lakoćom kojom autor kontrolisano uslojava boje ne površine jednu preko druge. Gala Čaki istražuje prirodu odnosa sa sebi bliskim ljudima, uvećavajući dimenzije njihovih lica do veličine ljudske figure, naglašavajući time svoj emotivni odnos prema „portretisanima“. Crte lica razlaže u grupe linija, koje zatim postaju zasebni gestovi na površini slike. Kako ne opisuje karaktere oblikom već ličnim osećanjem, tako bi ti portreti, jedan muški i jedan ženski (*On* i



*Lea Vidaković*



*Željana Jurković*

state of crisis, artists work on wide ranges of interests and expression. Fourteen people are not enough to represent the full artistic situation of any country, but each exhibition, including this one with the resounding name proposed by our Austrian counterparts, inevitably reflects the personal view of the curators and the limited number of those taking part. However, these exhibitions were not conceived as an ultimate event or a response to the question, but as a first step towards cooperation that would lead to further exchanges of ideas and communication.

To represent Serbia in Austria, fourteen artists were chosen whose idea is to shift the perception of the bystander, whether by the picture's artistic and emotional charge, intuited long before it can be read analytically, or by the picture as object, whose form and purpose can change depending on external factors (the place, the light, the public...); the picture as a sum of coded symbols ready to be deciphered, or the observer's internal image of himself, rendered through objects and moving images.

The exhibition in Baden bei Wien was arranged in three parts. The title of the first, "In the Space of a Picture", paraphrases the name of a contribution by one of the artists and brings together works which seem to be striving to burst out of their physical context, not only in form and composition, but because of the visible emotional charge they send out. All four artists have a traditional understanding of the picture and the visual arts, while rising to meet the challenges of modern technical advances. They abstract the material world, reducing their perception of nature to two-dimensional surfaces. The artists' energy is reflected equally in every segment of the compositions, and regardless of whether they are abstract or simply an abstraction of reality, we can easily imagine how they cover all the available space with the same handwriting, pulling the observer into their energy field.

Vidoje Tucović, a painter of numerous murals, is fascinated by the flaking away of layers of paint from walls, the palimpsest of geological layers of earth that compress time and place into one, and by paint as matter. He does not consider a painting merely as a mute object in a room, but as the subject that actively organises its structure. A polyptych "In Total Picture", painted in bitumen on thin paper, dominates the space not just because of its size (3 x 4 metres – it takes up a whole wall), but because of the controlled ease with which the artist layers the painted surfaces one over the other. Gala Čaki explores the nature of relationships with people close to her, augmenting their facial dimensions to the size of a human figure, highlighting her emotional attitude towards the "portrayed". Facial features are broken down into groups of lines, which then become separate gestures on



*Miloš Vujanović*

*Majka*), mogli jednako predstavljati i površinu Zemlje ili neke druge planete. Jelena Sredanović u svom radu *Oblaci i refleksije*“ polazi od tradicionalnih grafičkih tehnika i često ih kombinuje sa savremenom tehnologijom. Dostignuća koja nude prošlost i moderno doba sažeta su u klasičnoj tehnici drvoreza na tankom papiru, korišćenju fotografije i digitalnog printa kao polazišta za prikaz oblaka iz vizure putnika u avionu. Iako realistički tretiran, i taj meditativni motiv se može zamisliti kako se, istovetan, prostire u svim pravcima van okvira rada. Isti taj široki plan koristi i Radmila Matejević Janković, ali ona pogled posmatrača vraća na tlo. A nasuprot prozračnosti i lakoći kojima odišu grafike Jelene Sredanović, svoje slike pastuoznih gustih nanosa boja u smeđoj gami Radmila Matejević Janković proseca linijama, navodeći nas na asocijacije o pogledu na zemlju iz vazduha. Bitno umanjene dimenzije, posetiocima ostavljaju utisak da iz velike daljine posmatraju suvu, izrađenu zemlju, ili prenaseljena ljudska staništa, zgusnute reljefne celine u koje se utapaju brojne nama nevidljive ljudske sudbine.

I upravo sudbine pojedinaca, grupe ljudi, određivanje sopstvenog mesta među drugima i prema njima, drugi je deo izložbe koji nosi naziv „Identiteti“, a predstavlja tri autorke koje se izražavaju medijima koji nisu slikarski. Lea Vidaković izlaže lutka-animaciju, *Tri sestre*, trokanalnu video-instalaciju inspirisanu starim holandskim slikama. Kroz intimne prikaze domaćinstava bavi se osećanjem gubitka ili nedostajanja drage osobe i udaljenih članova porodice. Svakodnevni poslovi, tuga i melanholija, čežnjivi i tihi životi mladih žena u kontrastu sa toplim svetlom, navode posmatrača da sporost prizora i usamljenost akterki prepozna kao sliku blisku sopstvenom životu ili životu nekog njemu dragog. Željana Jurković zauzima fizički prostor ove grupe radova. Ona štampa preko ogledala fotografije iz porodičnog albuma (*Porodični portreti*) na kojima je ostavljen prazan reflektujućii prostor i za posmatrača da ugleda svoj lik i tako postane deo porodične istorije. Drugim radom (*Lažni bogovi*) ona umnožava jedno bezlično porcelansko lice, kao što to i samo potrošačko društvo beskrajno čini proizvodeći stalno nove idole, a sve u ime osvajanja jedinstvenog osećanja individualnosti. Sa oba rada ona postavlja pitanje određivanja identiteta pojedinca pripadanjem određenoj grupi, genetski, nacionalno, generacijski, klasno... Svojim video-radom *Treća lica* Andrea Palašti pokreće slično pitanje, izlažući grupe mladih ljudi oku video-kamere, dok oni očekuju trenutak nastanka fotografije, tj. okidanja foto-aparata. Oni nameštaju izraz lica i pozu po kojoj žele da ih prepoznaju i priznaju, bilo da je taj željeni izraz duboko promišljen ili nesvestan ili, što je i najčešće, određen zakonom grupe i diktatom medija. Autorka strpljivo i sa ironijom posmatra ukočene osmehe i ozbiljne poglede u oko kamere i čeka da njeni modeli ispričaju sami kako vide sebe i na koji način žele da budu viđeni.

Izlaganje svoje ličnosti drugima je i izlazak iz sopstvenih okvira. A spolja često uviđamo da je percepcija drugih sasvim drugačija, možda i tačnija. Izlaženje iz okvira dve dimenzije slike i dopuštanje spoljnim faktorima da dovršavaju autorsko delo tema je treće celine izložbe u Haus der Kunst u Badenu, pod nazivom „Slike u prostoru“. Tu celinu ponovo čine slike, ali one koje su i zaista izašle u prostor. Slika je postala transparentna ili reljefna, okrugla, sastavljena iz delova, objekat kojim se manipuliše i koji svoju pojavnost menja u zavisnosti od svetla, postavke ili raspoloženja publike.



Maja Erdeljanin



*Radmila Matejević Janković*



the surface of the painting. Since she delineates character through personal feeling rather than form, these portraits, one male, one female (“He” and “Mother”), could just as easily represent the surface of the Earth or another planet. In “Clouds and reflections”, Jelena Sredanović uses traditional graphic techniques, frequently combining them with contemporary technology. The achievements offered by the past and the modern age are condensed in a classic technique of wood-cuts on thin paper, using photography and digital print to show clouds from the point of view of an air passenger. Although Radmila Matejević Janković uses the same broad plan, she returns the bystander’s gaze to the ground. In contrast to the lightness and limpidity of Sredanović’s graphics, Matejević Janković intersects with lines her thick, impasta-esque coats in shades of brown, leading us to associate her paintings with a glimpse of the Earth from the air. Their essentially reduced dimensions leave the visitor with the impression that he is surveying the dry, worked Earth from a great distance, or over-populated human habitats, dense reliefs in which numberless human destinies, unseen by us, are submerged.

It is, in fact, the destiny of individuals, of a group of people finding their place among others and in accordance with them, that forms the second part of the exhibition: “Identities”, represented by three women artists who express themselves through media that are not painterly. Lea Vidaković exhibits a puppet animation, “Three sisters”, a three-channel video installation inspired by old Dutch masters. Her intimate revelations of domestic life speak of feelings of loss, or of longing for a dear one, for family members far away. The daily chores, sadness and melancholy, the quiet, yearning lives of young women contrast with the warm light, leading the observer to recognise in the slow passing of the scenes and the isolation of the protagonists, images close to his own life, or the life of someone dear to him. Željana Jurković occupies a physical space in this group. Across a mirror, she prints photographs from a family album (“Family Portraits”), leaving an empty space for the bystander to see the reflection of his own face and thus become part of family history. In another work, “False Gods”, she multiplies reproductions of an impersonal porcelain face, just as the consumer society constantly produces ever newer idols in unending pursuit of a unique feeling of individuality. Both her works question of the identity of the individual in belonging to a certain group, be it genetic, national, age or class. Andrea Palašti asks a similar question in her video “The Third Person”, exposing a group of young people to the eye of the video camera, while they wait expectantly for the taking of a photograph – the click of the stills camera. They assume the facial expressions and poses by which they wish to be recognised and acknowledged, deliberately, unconsciously or – usually – as decided by group rule or the dictates of the media. The art-



*Gala Čaki*

Miloš Vujanović zamenjuje kvadratni oblik dvodimenzionalne površine kružnim reljefima na medijapanu (*Savijanje nebesa*). Poništavajući mogućnost da slika ima samo jednu gornju i jednu donju stranicu, tj. samo jedan ugao gledanja, on menja percepciju posmatrača tako što „slike“ rotira prilagođavajući se prostoru. Okretanjem rada i svetlo se svaki put drugačije prelama preko zaobljenih, repetirajućih formi, stvarajući nove slike. Korina Gubik sliku takođe shvata kao objekat, dajući pri tome priliku i posetiocu da aktivno učestvuje u njenom stvaranju. Bilo da su samo dvodimenzionalne površine grubog sivog platna ili da su svedene na metalne okvire u koje se mogu ubaciti potezi/linije, odnosno specijalno za tu priliku pripremljene letve, te „slike“ od posmatrača zahtevaju jedino njegovu sopstvenu kreativnost. Svesno odbacujući svaki aspekt dopadljivog u vizuelnom smislu, autorka osvaja publiku dajući joj ulogu aktera pitanjem „Molim Vas, napravite mi sliku“. Kao autor predstavila sam se i ja u ovoj celini, sa radovima

kombinovane tehnike na staklu iz ciklusa *Color Therapy*. Slike zbog svoje transparentnosti imaju dva lica, te vise u prostoru, na zidu, prozoru ili čine skulpture na postamentima. I tu je svetlo medij koji zapravo završava sliku. U zavisnosti od doba dana ili vrste osvetljenja, same transparentne boje dobijaju, odnosno gube na intenzitetu, udvaraju se posmatračevom oku postavljajući pitanja o samoj prirodi boja i njihovom uticaju na nas.



Korina Gubik

Fizički odvojena od tog dela izložbe, u galeriji Kunstraum udruženja umetnika obližnjeg grada Medlinga predstavljena je još jedna grupa od četiri autora čiji rad povezuje likovno pročišćen i sveden izraz, gde se likovni motivi pojavljuju kao simboli koji se ponavljaju ili parafraziraju neke već postojeće. Kontrolisano sprovedene

ideje usmeravaju percepciju sa intuitivnog, narativnog ili interaktivnog aspekta likovnog dela na jezik svesti i simbola. Prostori i njihove međe motivi su, ali i simboli koje u svojim radovima koriste Pal Dečov, Nada Denić i Milan Jakšić. Beskrajna ravničarska polja, u kojima malo ko osim umetnika nalazi vizuelno uzbuđenje, predstavljaju za Pala Dečova životni izazov. Njegovo viđenje kultivisanih polja posmatraču skreće pažnju na geometrijske kompozicije useva, cilindrične bale sena i kratkim potezima i šablonima živo bojene slojeve raznih kultura požnjevenih sa plodnih vojvođanskih polja. Apstrahovane površine ravnice često izlaze iz pravougaonih okvira slike ili se razvlače u duge kompozicije, time još više naglašavajući beskrajnost ravnice. I pored prividne kontrolisanosti gesta, a bez ijedne naznake prisustva horizonta ili neba, samo bojom i formatom slike Dečov uspeva da prenese živ doživljaj koji ima pred

ist patiently and ironically surveys the stiff smiles and serious gazes into the eye of the camera and waits for her models to speak for themselves, to say how they see themselves and how they wish to be seen.

To expose one's personality to others is to step out of one's own frame. From outside, we often see that the perception of others is quite different, perhaps more exact. To leave the context of a two-dimensional picture and allow external factors to complete the artist's work is the theme of the exhibition's third part: "Pictures in a Space", at the Haus der Kunst in Baden. This is again composed of paintings, ones which actually have emerged into space. The painting has become transparent or is executed in relief, it is round, made up of different parts, an object to be manipulated, whose appearance changes depending on the light, presentation or public mood.

Miloš Vujanović alternates the square shape of a two-dimensional surface with circular reliefs on fibre board ("Bending the Heavens"). Abolishing the possibility of a picture having only one upper and one lower side, i.e. a single viewing angle, he shifts the observer's perception by rotating the "picture", adapting to the space. As the work turns, the light strikes the rounded, repetitive forms differently each time, creating new images. Korina Gubik also understands the picture as object, giving the visitor the opportunity of taking active part in its creation. Whether these are just two-dimensional surfaces of a rough, grey canvas or reduced to metal frames into which strokes/lines or specially prepared laths may be inserted, the only thing these "pictures" demand of the spectator

is his own creativity. Deliberately rejecting any aspect of the visually pleasing, the artist captivates the public, giving it a role to play by asking: "Please make me a picture". I too exhibited in this segment, showing works in a combination of techniques on glass from a cycle called "Colour Therapy". Because of their transparency, the pictures have two faces and hang in space, on a wall or window, or become sculptures on plinths. Here again it is the light that actually completes the picture. Depending on the time of day or type of lighting, the transparent colours gain or lose in intensity, courting the eye of the viewer and raising questions of the very nature of colours and their effect on us.



Milan Jakšić

prizorom ravnice. Na prvi pogled ekspresivni radovi Nade Denić takođe se pojavljuju kao šema koja se ponavlja prikazujući polja panonske nizije. Horizontalne i uspravne forme kojima svesno ograničava svoj vizuelni iskaz ona nadoknađuje gestualnim potezima koji se koncentrišu oko kostura kompozicije i time posmatraču saopštava svoj doživljaj neukrotive prirode i kontrole koju čovek pokušava uvek iznova nad njom da uspostavi. Milan Jakšić u svojim radovima takođe polazi od ideje ravnice, ali u njenoj pravoj liniji horizonta ili u uskim trakama obrađenih useva on zapravo prepoznaje granice koje se nižu jedna za drugom. Granica između zemlje i neba, između jednog i drugog useva, jedne i druge kulture, poljoprivredne ili društvene, pa sve do granica među posedima, među ljudima ili državama. Umnožavajući ih u beskraj preko čitavog platna, beležeći svaku „granicu“ drugom živom bojom, on postavlja posmatraču pitanje da li je boja dovoljna da jednu granicu učini različitom od druge ili su sve one zapravo iste.



Pal Dečov

Kao kontrapunkt tim porukama i pitanjima koja pobuđuje geografsko područje sa kog autori dolaze, mada ne i kao suprotnost u likovnom smislu, pojavljuju se slike Danijela Babića. Njegovo polje interesovanja vezano je pre svega za ljudsku prirodu. Svedenim jezikom strip-crteža i pop-kulture, crnom linijom i čistim bojenim površinama, on bira simbole kojima uz ironiju provocira stereotipe i ukazuje na polja delovanja i ograničenja današnje masovne kulture. Preispituje njen odnos prema vrednostima svetskog likovnog nasleđa kroz citate poznatih dela iz istorije umetnosti prikazujući ih kao strip-junake, odnosno kroz piktograme; Alfreda Hičkoka,

velikana svetske kinematografije portretiše uz efekte op-arta; ukazuje na izgubljene parametre današnjeg društva slikom simboličnog naziva *Labyrinth*. Zahvaljujući opštepoznatim simbolima koje koristi, lako uspostavlja komunikaciju sa širokim slojem publike čineći tako i svoj rad nalik delu masovne kulture.

Svih četrnaest autora su pomenute umetničke iskaze kreirali u proteklim godinama i decenijama uz nastojanje da svoju percepciju sveta prikažu drugima, da pronađu svoj lični likovni izraz, ali bez namere da on bude iskorak ka nečem novom u ovom ili narednom veku umetnosti, jer moguće je da to i nije njen zadatak. Ovde predstavljeni autori ne tragaju za Novim i Budućim, nego za individualnim najboljim načinom, materijalom i pristupom kako bi prepoznali i prikazali Ovde i Sada. Umesto u Novo, nekada je važnije napraviti iskorak ka Drugom, ka kolegama u drugim sredinama i državama, i tako preći granicu tamo gde će i sam pogled autora na svoje delo biti nov, a umetnicima u direktnom kontaktu sa publikom i kolegama se otvoriti neka nova vrata i novi prostori za razmišljanje o prevazilaženju malih i velikih prostranstava i vremena, granica i vekova.

Physically separate from this part of the exhibition, the Kunstraum gallery which houses an artists' association from the nearby town of Mödling, presented yet another group of four artists whose work shares a visually purified and reduced expression, where the motifs appear as recurring symbols or that paraphrase existing ones. Ideas accomplished in a controlled fashion direct the perception away from the intuitive, narrative or interactive and towards the language of mind and symbol. Spaces and their boundaries are both the motives and symbols of Pal Dečov, Nada Denić and Milan Jakšić. The endless, rolling fields of the plains, in which few apart from the artist find visual stimulation, are a living challenge to Pal Dečov. His visualisation of cultivated fields draw the viewer's attention away from the geometric compositions of crops, cylindrical bales of hay and the short strokes and patterns of the vividly coloured layers of the various crops reaped from the fertile soil of Vojvodina. Abstracted surfaces of the flatlands frequently emerge from the rectangular frame of the picture or stretch out into long compositions, lending even more emphasis to the endlessness of the landscape.

Besides a seeming control of gesture, and with no sign of a horizon or sky, by simple colour and format, Dečov manages to convey his vivid experience of the plain landscape. At first glance, the expressive works of Nada Denić also appear as a recurring pattern depicting the fields of the Pannonian Plain. She counterbalances the horizontal and upright forms with which she intentionally restricts her visual expression by gestural strokes concentrated around the skeleton of the composition, informing the viewer of her experience of untameable nature

and man's constantly renewed attempts to establish control over it. Milan Jakšić also proceeds from the idea of the plain, but in the straight line of its horizon and the narrow ribbons of cultivated crops he recognises the boundaries which string along, one after the other: the edge dividing earth and sky, one crop from another, one type of cultivation from the next, agricultural or societal, up to the borders between properties, people or countries. Proliferating them across the entire canvas, marking each in a different, bright hue, he puts the question to the viewer: is colour enough to make one border different from another, or are they all in fact the same?



*Nada Denić*



As counterpoint to these messages and questions prompted by the geographical region from which the artist hails - though not a contradiction in artistic terms - come the paintings of Danijel Babić. His sphere of interest is principally human nature. In the reduced language of the comic strip and pop culture, the black line and clear coloured surfaces, he chooses symbols that provoke the stereotypes in an ironic way and point both to the sphere of action and the limitations of today's mass culture. He examines its attitude towards the values of the international artistic heritage by quotation from familiar works of art history, depicting them as comic book heroes, or through pictograms; giant of the cinema, Alfred Hitchcock, is portrayed with op-art effects; the lost parameters of today's society are indicated by a painting symbolically entitled "Labyrinth". Thanks to our familiarity with the symbols he uses, he easily establishes communication with a broad swathe of the public, making his own work also akin to mass culture.

All fourteen artists produced these works in the recent years and decades, endeavouring to show to others their own perception of the world, to find their own mode of expression, but without intending it to be a step forward into something new in this or the next century, for it is possible that that is not its mission. The artists exhibited are not searching for the New and Future, but for their best, individual way, material and approach by recognising and depicting the Here and Now. Instead of stepping into the New, it is sometimes more important to take a step towards the Other, towards our fellows in other surroundings and countries, thus passing a border where the author will glance at his work with new eyes, while to those in direct contact with the public and our fellow-artists, new doors and new room for thought will open, where they may reflect on overcoming both small and great distances, times, borders and the centuries themselves.

## KULTURNI IDENTITET PODUNAVLJA

### THINKtent

Nataša Čiča

# DA LI UMETNOST ZAISTA KOMUNICIRA PREKO GRANICA?



*Dunavski dijalozi 2014* bili su prilika da se prikaže moj projekat *THINKtent* – platneni šator dimenzije 5 x 5 metara u kome sam ja domaćin jednočasovnog razgovora sa odabranim stručnjacima na određenu temu kome može da prisustvuje petnaestak učesnika. Pametni telefoni i slični uređaji nisu dozvoljeni kako bi se podstakao dijalog tokom koga pažnju ne odvlači elektronska pošta niti bilo koji drugi vid društvenih medija. Na svakoj lokaciji na kojoj se pojaviljuje *THINKtent* unutrašnjost šatora je tako dizajnirana da prikaže osobine ljudi i prostora te lokacije. U Srbiji, unutrašnjost šatora uredili su arhitekta enterijera Milivoje Stojanović i Miroslav Stojanović iz *PROTOTYPE-a*. Rezultat je divan spoj starog i novog, tamnog i svetlog, istoka i zapada. Ovaj *THINKtent* je imao i svoje specijalno izdanje pod nazivom *Ko te šljivi?* s Natašom Bakić iz Mandragore obogaćen mirisom tamjana i bosanskog jorgovana.

Moj motiv za nastanak *THINKtent-a* bio je utisak da u današnjem svetu sve više ljudi, a pogotovo mladih, spada u red onih koji nisu intelektualno zaintrigirani, kulturno obogaćeni, estetski nadahnuti nit duhovno dodirnuti onim što doživljavaju na mestima svog formalnog obrazovanja. A to se odnosi (i to naročito?) na savremene univerzitete. *THINKtent* sam pokrenula kako bih podstakla na dijalog, veselu razmenu i neočekivane provokacije – nikako predavanja niti stroga uputstva. *THINKtent* sam osmislila da bude globalan i lokalan, da korača lagano i plovi preko granica.

*THINKtent* se bavio pitanjem *Kulturnog identiteta Podunavlja – Da li umetnost zaista priča i preko granica?* Šator je okupio kustose, galeriste, vizuelne umetnike, muzičare i druge ljude starosti od dvadeset do osamdeset godina i to iz svih podunavskih zemalja. Započeli smo s granicama i onim što one naizgled sprečavaju, troškovima koje izazivaju i cenom koju plaćamo. “Granica je teška reč, ali



## DANUBE CULTURAL IDENTITY

### THINKTENT

by *Natasha Cica*

## DOES ART REALLY TALK ACROSS BORDERS?

The 2014 Danube Dialogues featured my *THINKtent* project – a 5 x 5 metre canvas belltent in which I host hour-long conversations featuring an expert on a designated topic, with around fifteen participants. Smartphones and similar devices are unwelcome, to encourage conversation away from the distractions of email and social media. In each location *THINKtent* appears, the interior is curated to reflect distinctive qualities of a specific place and its people. In Serbia, the interior was created by Belgrade interior architects Milivoje and Miroslav Stojanović of *PROTOTYPE*, and the result was a unique blend of old and new, dark and light, East and West. This *THINKtent* also featured a special edition scent called *Ко те шљиви?* (Who plums you?) by emerging perfumier Nataša Bakić of Mandragora, powered by frankincense and Bosnian lilac.

My motivation for *THINKtent* comes from an impression that more and more people today – especially young people – are not truly intellectually stretched, culturally enriched, aesthetically inspired nor spiritually uplifted by most of their encounters in places of formal learning. Including (and especially?) in contemporary universities. I established *THINKtent* to foster stimulating dialogue, playful exchange and unexpected provocations – not didactic lectures or strict instruction. I designed *THINKtent* to be global and local, to tread lightly and float across borders.

*THINKtent* explored the question *Danube Cultural Identity – Does Art Really Talk Across Borders?*. The tent welcomed curators, gallerists, visual artists, musicians and others aged from their early 20s to their 80s, from across the sweep of the Danube nations. We started with borders and what they seem to prevent, the costs they add, the price we pay. 'Border is a hard word, but it's a construction' said a young man from Novi Sad. 'In the 1990s, it was only the artistic perspective – across borders – that helped us understand what was happening in Serbia,' said another, slightly older participant. 'It's like living in one apartment, you know where everything is, you forget to question yourself – but when you visit another apartment, you see a different arrangement, and with visual arts you don't need a language,' said a woman from the same city. The tent opened stories of smuggling art (in suitcases, across those

je konstrukcija”, rekao je jedan mladić iz Novog Sada. “Tokom devedesetih godina prošlog veka samo nam je umetnička perspektiva – preko granica – pomogla da shvatimo šta se dešavalo u Srbiji”, rekao je drugi, nešto stariji učesnik. “To je kao kad živite u jednom stanu i znate gde se svaka stvar nalazi pa zaboravite da sumnjate u sebe – ali kad odete u drugi stan vidite drugačiji raspored, a kod vizuelnih umetnosti vam jezik nije potreban”, rekla je jedna žena iz istog grada. Šator je pokrenuo priče o krijumčarenju umetnosti (u koferima, da bi prešla granice), degradaciji kulturne i intelektualne elite (“na otvaranjima u galerijama ljudi se pojavljuju samo da bi bili viđeni”; “izgubili smo kritičnu masu ljudi koji poseduju sofisticirano shvatanje književnosti i kulture”), hijerarhijama potreba Maslovljevog tipa (za zaposlenjem, zdravstvenom zaštitom, obrazovanjem, kojom vrstom opstanka?), obećanjima i problemima koje donosi EU, kulturnoj diplomatiji, haosu, bojama, buđenju, radosti, slobodi, humanosti, bezbednosti (“ljudi možda ne razmišljaju o egzistencijalnim pitanjima na bogatijim mestima gde je lakše živeti pošto imaju dovoljno svega”) i o mnogo toga još. *THINKtent* je ukazao gostoprimstvo duhovima Felinija, Šumana i Bartoka – dok smo oslušivali Šenbergera i Kandinskog razgovarajući o stanju žute boje koja “se oglašava krikom”. Naučili smo predivnu reč “fachidiot”. I podelili smo oproštajni poklon pokojne Mire Birtke, moje velike prijateljice zahvaljujući kojoj je i nastao *THINKtent* i koja je preminula nekoliko meseci nakon ovog nastupa: “Radila sam u Rimu tokom šezdesetih i sedamdesetih godina prošlog veka i bilo je tako lako uspostaviti vezu s važnim ljudima jer je atmosfera bila drugačija. Ne znam da li će ikad biti kao pre. Danas postoji neka laž, nešto posebno u vazduhu. Danas, u vremenu interneta, možemo li pronaći način da uspostavimo vezu između ljudi?”

Možda je ovaj *THINKtent* jedan od načina da to učinimo kako bi ljudi uspostavili direktan kontakt. Kako bi razgovarali o malim problemima, ne samo o novcu, već i o tome zašto mi umetnici stvaramo... Previše smo vezaniza novac, ne bismo trebali započinjati novcem... Možda kroz zajednički razgovor možemo pronaći ispravniji, dobar način. Zahvaljujući ovom direktnom kontaktu osećam da ono što radim nije gubljenje vremena.”

Dr Nataša Čiča je direktorka Capacity.org i vanredni profesor na Nacionalnom univerzitetu Australije. Detaljnije informacije o *THINKtent* projektu možete naći na [www.capacity.org](http://www.capacity.org).

borders), degraded cultural and intellectual elites ('at gallery openings, people just turn up to be seen'; 'we have lost a critical mass of people with a sophisticated understanding of literature and culture'), Maslow-style hierarchies of needs (for employment, health care, education, what kind of survival?), the promise and problems of the EU, cultural diplomacy, chaos, colour, awakenings, joy, freedom, humanity, security ('maybe people don't think about existential questions in wealthier, easier places because they have enough of everything') and more. *THINKtent* welcomed the ghosts of Fellini, Schumann and Bartok – while we eavesdropped on Schoenberg and Kandinsky debating the condition of yellow as 'screaming in sound'. We learned the fabulous term fachidiot. And we were left with a parting gift from the late Mira Birtka – my great friend, whose generosity made this *THINKtent* possible, and who died several months after this performance: 'I worked in Rome in the 1960s and 1970s, it was so easy to connect with important people, it was a different atmosphere. I don't know if it can be like it was before. Today there is some lie, some invention in the air. Now in the time of the internet, can we find different ways of connecting people?

Maybe this *THINKtent* is one of the ways, so people can make direct contact. To speak about small problems, not only money, but why we work as artists ... We are too much tied to money, we should not start with money ... Maybe by speaking together we can find a more correct, good way. With this direct contact, I feel what I am doing is not a waste.'

Dr Natasha Cica is the director of Kapacity.org and an honorary professor at the Australian National University. See more about *THINKtent* at [www.kapacity.org](http://www.kapacity.org).





# Art and Crisis | Art in Crisis?

Notes to the topic – explication on the example of Slovakia

Katarína Bajcurová  
Slovak National Gallery, Bratislava  
*Danube Dialogs, Novi Sad*

**ROUND TABLE: ART AND CRISIS**







## ARTISTS

### DANUBE ART DIALOGUES

JAN TRIAŠKA (1977 Novi Sad, Serbia) has graduated from the Academy of Arts in Novi Sad (1999) Finished PhD studies at the Academy of Fine Arts and Design in Bratislava (20017). He has had many international group and solo exhibitions. Lives and works in Bratislava.

JOZEF KLAČIK (1949 Stara Pazova, Serbia). has a degree from the Academy of Fine Arts in Bratislava. Works as professor at the Academy of Arts in Novi Sad. He is active in the field of painting, graphics, multimedia, film and literature. He has had several international group and solo exhibitions. Lives and works in Novi Sad.

MAREK KVETAN (1976 Bratislava, Slovakia) has a degree from the Academy of Fine Arts and Design in Bratislava, Department of Painting (2001). Received many grants and awards. Participated in AIR programs. He has had many international group and solo exhibitions. Lives and works in Bratislava.

MARTIN DERNER (1973 Košice, Slovakia) has a degree from the Academy of Fine Arts and Design in Bratislava. Lecturer at the Department of Printmaking Faculty of Fine Arts, Banská Bystrica.

His work is related to direct intervention on different supports, with mixed media. He has participated in many group and solo exhibitions, symposiums. Lives and works in Bratislava.

MIRA BRTKA (1930 Novi Banovci -2014 Zemun, Serbia). Graduated from the Film Academy in Belgrade, Serbia (1953.) and the Academy of Fine Arts, Department of Painting in Rome, Italy (1963). She was movie director, sculptor, fashion designer and painter. Member of the art group Illumination. She had participated in many international group and solo exhibitions.

OLJA TRIAŠKA STEFANOVIĆ (1978 Novi Sad, Serbia). Graduated from the Academy of Fine Arts and Design at the Department of Photography and New Media in Bratislava (20017). Works at the Department of Photography and New Media at the Academy of Fine Arts and Design. She was presenting her work at many group and solo exhibitions internationally. Lives and works in Bratislava.

RASTISLAV ŠKULEC (1962 Lug, Serbia). Graduated from the Academy of Arts in Novi Sad, Department of Painting (1989). He is active in the field of sculpture and painting.. Workes as lecturer. He has had several international group and solo exhibitions. Lives and works in Begeč.

VIKTOR FREŠO (1974 Bratislava, Slovakia). Graduated from the Academy of Fine Arts in Prague, Czech Republic (2005). He has had many group and solo exhibitions internationally. Received several awards. Lives and works in Czechoslovakia

### 14x14 documenta

TADEJ POGAČAR (1960, Ljubljana, Slovenia). Lives and works in Ljubljana and is a graduate and postgraduate (1990) of the Academy of Fine Arts of Ljubljana University. He is director of the P.A.R.A.S.I.T.E. Museum of Contemporary Art in Ljubljana. Pogačar has had many solo and group exhibitions worldwide and his works are in private and public collections.

PRAVDOLIUB IVANOV (1964, Plovdiv, Bulgaria). Lives and works in Sofia, where he graduated from the National Academy for Fine Arts in 1993. Assistant Professor at the Academy since 1996 and member of the Institute of Contemporary Art since 1995. He has had many individual and group international exhibitions of his work and participated in several AIR programmes.

PAVEL BRAILA (1971, Chisinau, Moldova). Lives and works in Germany (Berlin), and Chisinau. He has shown films, videos, and performances at numerous inter-



national art exhibitions and film festivals, won many awards and scholarships and taken part in AIR programmes.

MLADEN MILJANOVIĆ (1981, Zenica, Bosnia and Herzegovina). Lives and works in Banja Luka, Bosnia and Herzegovina, where he is enrolled at the Academy of Arts (BA – MA course in painting). He has held many group and solo international exhibitions, is the recipient of numerous awards and his works are in public and private collections.

MAGDALENA JETELOVA (1946, Semily, Czechoslovakia). Lives and works in Germany (Munich, Dusseldorf) and the Czech Republic (Prague). Graduating in 1971 from the Academy of Fine Arts in Prague, she studied in Italy at the Accademia di Brera, Milan, (1968) and now teaches at several European art academies. She has had many group and solo international exhibitions and received several awards and scholarships. Her works are to be found in private and public collections.

Lazar Pejović (1969, Cetinje, Montenegro). Lives and works in Cetinje, where he graduated in Fine Arts from the University of Montenegro. Postgraduate studies in Applied Arts and Design in Belgrade, Serbia. He is currently Photography Pro-

fessor at the Fine Arts Department, Cetinje. Many international exhibitions, both solo and group.

JULIAN PALACZ (1983, Leoben, Steiermark, Austria). Lives and works in Vienna and Murzzuschlag, Austria. He studied Digital Art at the University of Applied Arts Vienna. He had many solo and group international exhibitions. Palacz participated in numerous international festivals and received several awards and scholarships.

IVAN BAZAK (1980, Kolomyja, Ukraine). Lives and works in Berlin, Germany and Kiev, Ukraine. Graduated from Academy of Fine Arts (2006), master studies in Dusseldorf and the National Academy of Fine Arts and Architecture, Kiev (2003). Bazak has won many awards and held numerous group and solo exhibitions. His works are in private and public collections.

IGOR GRUBIC (1969, Zagreb, Croatia). Lives and works in Zagreb. Graduated in editing from the Academy of Dramatic Arts, Zagreb. Took courses in gestalt and transactional analysis, graduating from the Jesuit University of Philosophy in Zagreb. Grubic has had many group and solo international exhibitions and received several awards.

HERBERT STOLZ (1960, Mitterfels, Germany). Lives and works in Regensburg, Germany. Graduated from University in Regensburg in 1983. Lecturer in architectural photography at the Regensburg University of applied sciences from 2011-2012. Stolz had held several individual and group exhibitions of his works, which are to be found in public and private collections.

CSAKANY ISTVAN (1978, Sepsiszentgyörgy, Romania). Lives and works in Budapest, Hungary. Graduated from the Hungarian Academy of Fine Arts, Budapest (2006). He has had many solo and group international exhibitions and participated in AIR programmes. His works are in public collections.

BILJANA ĐURDEVIĆ (1973, Belgrade, Serbia). Lives and works in Belgrade. Postgraduate studies in Fine Arts, Belgrade (2000). She has had many group and solo international exhibitions and received numerous awards and scholarships.

ANETTA MONA CHISA & LUCIA TKAČOVA have been collaborating since 2000. They live and work in Berlin, the Czech Republic and Prague.

Anetta Mona Chisa (1975, Nadlac, Romania), Lucia Tkačova (1977, Banska Stiavnica, Slovakia) both graduated from

the Academy of Fine Arts and Design in Bratislava, Slovakia, and have been working together since 2001, exhibiting internationally in many group and solo exhibitions. They have won several awards and taken part in many AIR programmes.

ANDREA PALAŠTI (1984). Lives in Novi Sad, Serbia. BFA & MFA in Photography, University of Novi Sad, Academy of Art (2009). PhD in Art and Media Theory, University of Arts in Belgrade, Serbia. She has had many group and solo international exhibitions and participated in AIR programmes. Received numerous awards and scholarships.

ALEXANDRA CROITORU (1975, Bucharest, Romania). Living and working in Bucharest, Romania, she graduated from the Graphic Department of the Bucharest Arts Academy in 1998 and is Assistant Professor in the Photo-Video Department of the University of Arts in Bucharest, where she received a PhD in Artistic Research (2012). She has participated in many international solo and group exhibitions and been awarded several scholarships for AIR programmes.

#### ART OF DANUBIAN COUNTRIES

SANDRA ZARTH (1970, Cologne, Germany) has been a member of the Bundesverbandes Bildender Künstler (BBK), Cologne, since 2003. In 2004, she was

granted a residency scholarship at the Otmar Alt Foundation, Hamm. She has had many solo exhibitions of her artwork, installations and performances. She has also participated in many international group and solo exhibitions.

CLAUS DIETER GEISLER (1952, Rinteln a. d. Weser, Germany), lives in Cologne where he has worked as a photographer for over 40 years. Examination for the grade of master photographer (1980). Received many scholarships and has had numerous exhibitions.

CHRISTIAN EDER (1964, Bregenz, Austria). Lives and works in Vienna and Bregenz. A graduate from the Universities of Innsbruck and Vienna (1998), he has had many international solo and group exhibitions and his works are to be found in public and private collections.

ERIC KRESSNIG (1973, Klagenfurt, Austria). Graduated from the Academy of Fine Arts in Vienna (2001). He participated in AIR programmes, received several scholarships and has held many international group and solo exhibitions.

FLORENTINA PAKOSTA (1933, Vienna, Austria). Lives and works in Vienna. Studied at the Vienna Academy of Fine Arts and completed her studies in Paris, Prague and Amsterdam. Received several awards and prizes for her artwork.

Member of the Vienna Secession since 1971, Pakosta is also active as a writer. Participated in many exhibitions.

FRANZ RIEDL (1976, Bad Ischl, Austria). Graduated from the Vienna Academy of Fine Arts; master class for sculpture, Ortwainschule, Graz. Received many scholarships. Lectureship at the Technical University of Vienna, Institute for Three Dimensional Design (2007).

FRITZ RUPRECHTER (1950, Matrei, Austria). Lives and works in Maria Lanzendorf near Vienna. He studied painting at the Applied Arts Department of Vienna University, the Academy Minerva in Groningen, Netherlands and spent six months at the Academy of Art in Cork, Ireland. Many group and solo exhibitions

HERMANN J. PAINITZ (1938, Vienna, Austria). Lives and works in Vienna. Trained as a gold- and silversmith. Finished studies in Berne, London and at the University of Vienna, department for History of Art. Taught at Vienna's University of Applied Arts. President of the Vienna Secession (1977–1983).

JÁNOS MEGYIK (1938, Szolnok, Hungary). Studied at the Vienna Academy of Fine Arts under Andersen and Dobrowsky (1960). He has received many

awards for his artwork and been awarded several scholarships. Numerous group and solo exhibitions.

**ROBERT GSCHWANTNER** (1968, Steyr, Austria). Lives and works in Berlin and Rome. Trained as a technical draftsman and set designer. Self-employed artist since 1994.

**RUDOLF SIKORA** (1946, Žilina, Slovakia), lives in Bratislava. He has been one of the most original figures of Slovak visual art since the early 1970s. Sikora studied at the Academy of Fine Arts and Design in Bratislava (1969), where he later worked as professor (1990 – 2004), and continued teaching at the Faculty of Arts of the Technical University of Košice until 2011. He has had many international solo and group exhibitions. His works are in public collections and museums.

**BUKTA IMRE** (1952, Mezőszemere, Hungary). From 1976-1977, he was a member of the Szentendre Vajda Lajos Studio, the most influential alternative group of the period. His first Budapest show in 1978 brought instant recognition and success and he emerged as a bright new star in the Budapest art firmament.

**ALEN FLORIČIĆ** (1968, Pula, Croatia). Lives and works in Rabac in atmospheric and installation art. He began his art career after graduating from sculpture

school in Rijeka in 1993. In the 1990s, he worked on individual paintings and sculptures. More recently, he has worked on urban installations, atmospheric art and art videos.

**DAVOR SANVINCENTI** (1979, Kopar, Slovenia) is an international multimedia artist from Croatia. Masterclass with Steina & Woody Vasulka - Muziekgebouw aan 't IJ, Amsterdam, Netherlands (2013). Has participated in many AIR programmes. His work has been exhibited and presented internationally, including festivals. Has received many awards and grants and lectured, given talks and taken part in panels at international Universities. His works are in public collections and museums.

**DORDE JANDRIĆ** (1956, Zadar, Croatia). Lives and works in Zagreb, Croatia. Graduated from the Art Academy and Faculty of Philosophy in Zagreb. Lectured at the Academy of Applied Arts in Rijeka. He has had many international solo and group exhibitions.

**IVA GOBIĆ** (1973, Rijeka, Croatia). Lives and works in Istra and Rijeka, Croatia. MA in book restoration, Art Academy in Ljubljana, Slovenia (2011). She has had many international solo and group exhibitions.

**IVAN POSAVEC** (1951, Dužica, Croatia). Lives and works in Zagreb, Croatia. Graduated from the Academy of Dramatic Art in Zagreb and received an MA in photography from the Academy of Applied Arts in Belgrade, Serbia. He is the recipient of many awards for his artwork.

**MATIJA DEBELJUH** (1980, Pula, Croatia). Graduated from the Academy of Fine Arts, Split, in Design of Visual Communications (2004), Video Art. With several national and international workshops to his credit, his experimental films and video works have been screened at international festivals where they won significant awards. Matija also likes experimenting in photography.

**SEBASTIJAN DRAČIĆ** (1980 Zagreb, Croatia). He graduated from the Academy of Fine Arts in Zagreb in 2006. So far, he has exhibited at numerous solo and group exhibitions in the country and abroad, and taken part in a residential programme in Vienna. He is the winner of several awards and is a member of the Croatian Association of Artists.

**ŠIKUTI MACHINE** (Andi Bančić, Denis i Elvis Lenić, Mauro Macan, Darko Pećica i Neven Peršić). This group of artists has been collaborating since 2000 in Svetvinčenat, Istra. They organize art exhibitions, performances, concerts, make films, give lectures etc.

ZLATAN VEHAHOVIĆ (1982, Banja Luka, Bosnia and Herzegovina). Graduated from the Art Academy in Zagreb, Croatia, Department of Painting (2006). Vehabović has exhibited at several solo and group exhibitions, and his works are part of art collections in Croatia and abroad. He has received many awards for his artwork. He lives and works in Zagreb.

ANDREA IVANOVIĆ JAKSIĆ (1979, Slavonski Brod, Croatia). Graduated from the Academy of Arts, Novi Sad, Serbia, in 2005. She has presented at solo and group exhibitions in the country and abroad. Her works can be found in private collections.

RADOŠ ANTONIJEVIĆ (1969, Serbia) is a visual artist and educator. He received a master's degree in sculpture from the Academy of Fine Arts in Belgrade, where he is currently assistant professor while finishing a PhD project. Member and co-founder of the Free Artistic Association "Third Belgrade".

VESNA PERUNOVIĆ (1960) lives and works in Toronto, Ontario, Canada. She holds a B.F.A. (1984) and an M.F.A. (1987) from the Academy of Fine Arts, University of Belgrade, Serbia. She has shown at several gallery and museum exhibitions. A Toronto-based visual artist, she works in a variety of media, ranging from sculpture and painting to video installation and performance.

VELJKO VUJAČIĆ (1969, Belgrade, Serbia), graduated from the Belgrade Academy of Fine Arts in 1994. He has participated in many international group exhibitions in addition to several solo exhibitions.

SLOBODAN KNEŽEVIĆ ABI (1948, Bačko Dobro Polje, Serbia). Lives in Novi Sad, Serbia. Graduated in Fine Arts from Belgrade University in 1977, receiving an MA in print making in 1979. He has had many international group and solo exhibitions and is a professor at the Art Academy in Novi Sad.

MP\_art is the acronym of two artists, Maja Budzarov and Predrag Sidjanin, who regard their joint work as more important than compiling artistic biographies – 'Art consists of art alone, not artists'. They have been living and working together since January 2003 and focus on exploring their mutual emotions and intimacy through an art that is primarily physical (performance) and meditative (painting/text/colour). Their work makes equal use of their bodies, photography, text, video, the Internet and occasional combinations of new media with different standard materials (paintings, ceramics and glass).

DRAGAN VOJVODIĆ (1965 Kula, Serbia), graduated from the Academy of Fine Arts in Sarajevo, Bosnia and Herzegovina (1992) and the Art Academy, Novi Sad, Serbia (1995). He has had several international solo and group exhibitions and is the recipient of numerous awards, scholarships and

grants. Has also participated in AIR programmes and given many presentations, lectures and workshops.

DAN PALADE (1954 Onești, Romania). Lives and works in Romania. He holds an academic degree in painting and has had many international solo and group exhibitions. He participated in symposiums and his artworks are in many museums.

ATANAS ATANASSOV (1964, Bourgas, Bulgaria). Graduated in painting from the National Academy of Fine Arts, Sofia. He is a member of the Union of Bulgarian Artists since 1997. He has had many individual and collective exhibitions and received several awards for his artwork.

ATANAS GADJEV (1960, Belovo, Bulgaria) is a graduate of the National Academy of Art, Sofia, receiving an MFA in Ceramics in 1987. He is a member of the Union of Bulgarian Artists since 1991, and co-founder of the Lingua Franca association. He has had many solo exhibitions in Bulgaria and abroad. He participates in dozens of international projects and AIR programmes.

DELIA CHAUSHEVA (1965, Sofia, Bulgaria). Studied at the Jan Matejko Fine Arts Academy in Cracow, Poland, graduating in painting (1993). A member of the Union of Bulgarian Artists, she has shown in many solo international exhibitions.

ELENA PANAYOTOVA (1964, Sofia, Bulgaria). Lives and works in Sofia. She graduated from the Academy of Fine Arts, Sofia and received an M.A. in painting (1989). She has taken part in many solo and group exhibitions and projects.

## COOPERATION EXTENDED

ANDREAS DWOŘAK (1957, Vienna, Austria). Lives and works in Vienna. He has participated in many group and solo exhibitions and projects and was awarded several grants. He worked as a curator.

CORNELIA KÖNIG (1963, Baden, Austria). Lives and works in Baden, Austria. Graduated from University of Music and Performing Arts, Vienna. MA in Arts and Cultural Management (2010) and Technical College of Glass, Tyrol, Austria - apprentices' final examination / mastership (1987). Participated in numerous exhibitions worldwide.

GEORG LEBZELTER (1966, Melk, Austria). Graduated from the Academy of Fine Arts, Vienna (1990), studied at Universidad Complutense, Madrid, Spain (1993). Since 1990 he has had several teaching assignments at schools and universities of art and graphic design. Received several awards for his artwork and has held many solo and group exhibitions.

GERLINDE THUMA (1962, Vienna, Austria). Works in painting, sculpture, film animation and stage design. Graduated from University of Applied Arts, Vienna, (Maria

Lassnig), study of painting and film animation (1988). Has held many exhibitions as well as participating in group exhibitions and AIR programmes.

KIRSTEN BORCHERT (1986, Oberhausen, Germany). Graduated in graphics and printmaking from the University of Applied Arts, Vienna, (2013). She received many awards for her artwork and has taken part in many international group and solo exhibitions.

KURT SPITTALER (1966, Bruck/Mur, Austria). Lives and works in Köttingbrunn. He studied sculpture at the Academy of Fine Arts with Bruno Gironcoli (1999 diploma with distinction). He has held many exhibitions and his artworks are to be found in private collections.

MARTINA FUNDER (1953, Vienna, Austria). Freelancing in Baden. Graduated in the study of oil painting from Academy of Fine Art, Vienna (1978). She has held many exhibitions in Austria and abroad since 1975 and has received several awards.

MICHAEL WEGERER (1970, Wiener Neustadt, Austria). Lives and works as an artist in Vienna and Lower Austria. Graduated with honours in visual and media art (2008) from the University of Applied Art, Vienna. Master studies in fine art practice at the Royal College of Art in London. Received many awards and is a guest lecturer at

many international universities. Participated in AIR programmes and has had numerous group and solo exhibitions.

PETRA BUCHEGGER (1970, Graz, Austria). Lives and works in Vienna. Graduated from the Art Academy in Vienna (1991). Studied at the University of Natural Resources and Life Sciences (BOKU), graduated 1999. She has shown in many international exhibitions.

ROBERT SVOBODA (1959, Vienna, Austria). Lives and works in Lower Austria and Vienna. Graduated from Vienna Art School (1984). Since 1984 has been working in graphic design, art print and as a freelance painter and sculptor. Appeared in many solo and group exhibitions.

ROSA ROEDELIIUS (1975, Forst/Bevern, Germany). Lives and works mainly in Baden and Vienna. As a painter and sculptress, she works in different fields such as stage design, performance and installations in public spaces. She has held exhibitions and projects worldwide.

RUTH BRAUNER (1975, Mödling, Lower Austria). Lives and works in Vienna and Lower Austria. Graduated from the University for Applied Arts, academic studies in arts and graphics, Vienna, (2002). She was awarded several scholarships and has held numerous group and single exhibitions and public acquisitions since 2000.

DANIJEL BABIĆ (1967, Očauš, Bosnia and Herzegovina). He graduated from the College of Applied and Fine Arts in Belgrade, Serbia, and the Academy of Fine Arts in Novi Sad (Art of Painting - 1995). He has participated in many various collective exhibitions in Serbia and abroad.

GALA ČAKI (1987, Zrenjanin, Serbia). Bachelor degree from the Department of Fine Arts, Section for Painting, Academy of Arts, University of Novi Sad, Serbia (2010). Master studies at the Department of Fine Arts, Sections for Painting and Drawing, Academy of Arts, University of Novi Sad (2011). Participated in numerous group and solo exhibitions. Received many awards for her artwork.

JELENA SREDANOVIĆ (1982, Novi Sad, Serbia). Graduated from the Academy of Arts (2005) and obtained an MA in 2009. Jelena is a research assistant at the Academy of Arts in Novi Sad and a PhD student at the University of Arts in Belgrade. She received many awards and exhibited in several solo and group exhibitions.

KORINA GUBIK (1983, Senta, Serbia). Lives and works in Novi Sad. Graduated from the Department of Painting at the Academy of Arts in Novi Sad. Has had many group and solo exhibitions. Received several awards for her artwork.

LEA VIDAKOVIĆ (1983, Subotica, Serbia). Graduated from the Academy of Fine Arts, Zagreb, Croatia (2011), MA in audio visual

arts at the Royal Academy of Arts (KASK), Ghent, Belgium (2012). She has held many international group and solo exhibitions.

MAJA ERDELJANIN (1971, Novi Sad, Serbia). Graduated from the Department of Painting at the Academy of Arts in Novi Sad (1995). Master's degree in Painting from the same Academy (2008). Participated in many solo and collective exhibitions, art colonies, AIR programmes and symposiums in Serbia and abroad.

MILAN JAKŠIĆ (1952, Osijek, Croatia). Lives and works in Pančevo, Serbia. Graduated from the Academy of Fine Arts in Novi Sad (1979). Working and exhibiting since 1971.

MILOŠ VUJANOVIĆ (1965, Podgorica, Montenegro). Graduated from the Academy of Fine Arts in Novi Sad (1991), MA in 2000. He received several awards for his artwork, illustrations, and educational work and has had many solo and group exhibitions.

NADA DENIĆ (1954, Koljane, Dalmatia). Lives and works in Pančevo, Serbia. She graduated from the Academy of Fine Arts in Belgrade in 1979 and received a Master of Arts degree. Member of ULUS (Serbian Society of Fine Arts) since 1980. Working and exhibiting from 1977.

PAL DEČOV (1951, Skorenovac, Serbia). Graduated from the Art Academy in Novi Sad, Serbia (1980). MA in Fine Arts from

Belgrade (1983). He has had many solo and group international exhibitions. Lives and works in Opovo, Serbia.

RADMILA MATEJEVIĆ JANKOVIĆ (1984, Aleksinac, Serbia). Graduated from the Department of Arts, Niš University, later receiving her PhD. She obtained many awards for her artwork and has participated in numerous international group and solo exhibitions.

TUCOVIĆ VIDOJE (1968, Užička Požega, Serbia). Graduated and received an MA from the Art Academy in Novi Sad. A professor of icon and wall painting (fresco and mural), he has held many group and solo exhibitions. His paintings are in numerous private collections around the world and he has painted several iconostasis and frescos in churches in Serbia, Macedonia and Greece.

ŽELJANA JURKOVIĆ (1987, Novi Sad, Serbia). Studied sculpture at the Department of Fine Arts, University of Novi Sad (2010), where she received a master's degree in sculpture (2012). The recipient of awards, she has held many solo and group exhibitions.

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Festival savremene umetnosti DUNAVSKI DIJALOZI

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