



demnievska



2. INTERNACIONALNI BIJENALE ISTANBUL
2nd INTERNATIONAL ISTANBUL BIENNIAL
25. 09 – 31. 10. 1989.

EVGENIA
DEMNIJEVSKA

LINIJA
LINE



ISTANBUL
YILDIZ UNIVERZITET
YILDIZ UNIVERSITY



BEOGRAD
GALERIJA GRAFIČKI KOLEKTIV
GRAPHIC ARTS GALLERY

U širokom rasponu umetničkih istraživanja što karakterišu naše dane, kada se mešaju mediji, prepliću poetike, gube klasične, uglavnom uslovne podele na figurativno/apstraktno, i umetnikov pogled baca u prošlost da bi stvarao za budućnost, delo Evgenie Demnievske predstavlja izuzetno podsticajan i provokativan primer aktuelne jugoslovenske umetnosti. Njen osnovni poriv vezan je za život: gledajući ga, ona crpe odnose koji se transponuju na njene slike u posebnom, neprepoznatljivom vidu. Te odnose umetnica prepoznaje kao splet ili mrežu nevidljivih ali i vidljivih, irealnih ali i realnih linija koje povezuju (ili razdvajaju) sve što postoji u svetu, sve predmete, oblike, prostore, zvukove, situacije, vremenske distance, svetlosne razlike, boje, materijale. Ceo inteligibilni i perceptivni svet. Ona je svesna, kako je zabeležila, da „neverovatna gustina snopova linija prevazilazi našu mogućnost praćenja i poimanja permanentnih promena situacija“, i da je čovek samo jedan elemenat, segment te mreže. Kao bitan, on je na njenim slikama zauzimao vidno mesto, ali je slobodnim sistemom promene rasporeda kompozicije, ona ustanovila da delo veoma dobro (možda čak i bolje!) funkcioniše kada se prepoznatljivi motiv izgubi. Tada u prvi plan izlaze bitniji elementi na kojima ona zasniva svoje stvaranje – pojam linije, dodira, materijala i novih tehnologija.

Projekat kojim se Evgenia Demnievska predstavlja u Istanbulu jedan je od stadijuma njenog ciklusa „Linija“ gde se broj slika, crteža, multiplikovanih segmenata (fotokopija, crno/belih i kolor fotografija, grafičkih tehnika i sl.), istih dimenzija, određuje raspoloživim prostorom, a njihov raspored slobodnim intervencijama publike nakon osnovnog rasporeda koji je odredio sâm umetnik. Radi se, dakle, o bezbrojnim mogućnostima u okviru istog niza, i o brojnim mogućnostima istog dela, imajući u vidu deo multiplikovanih segmenata. Tako se izložba može istovremeno da odvija u više prostora, u više galerija, pa i geografski udaljenih mesta, pod uslovom da je uspostavljen sistem komunikacija. Jer, Evgenia Demnievska svoj projekat uvršćuje u sistem „umetnosti komunikacija“ koja računa sa modernim sredstvima poput videa, ekrana, kompjutera, satelita, telefaksa... Uloga umetnika je samo inicijalna. Otvorena za ulogu posetilaca i njihovih intervencija, uloga samoga stvaraoca izmiče daljoj kontroli i svesno se podređuje datim situacijama, van neposrednog saznanja. Dokumentacija stvarana tokom trajanja izložbe, računa sa čovekom kao materijalom, i samim tim sa četvrtom dimenzijom (prostor/vreme). Ovaj konceptualistički postupak, međutim, nikada nije u delu umetnice zapostavio likovnost kao primarni problem: svojom snagom i energijom, modernim zvukom i emancipovanom formom. Evgenia Demnievska ostvaruje celovite rezultate u samom vrhu aktuelne jugoslovenske umetničke scene.

Beograd, jula 1989.

Irina Subotić

In a wide spectrum of artistic exploration of our day when media blend together, poetic expressions interlace, the conventional and largely conditional division into figurative and abstract is lost and the artist casts his eye back to the past to create for the future, Evgenia Demnievska's opus stands out as a highly encouraging and provocative example of art in Yugoslavia today. Her basic motive derives from life: she observes it to descry relations which are then transposed in her painting in a specific, unrecognisable form. The artist sees these relations as an interplay or a grid of invisible and visible, unreal and real lines linking (or separating) all that exists in the world, all objects, shapes, spaces, sounds, situations, temporal distances, lighting differences, colours, materials. The whole intelligible and perceptive universe. She has noted down in her observations that „the incredible density of beams of lines surpasses our ability to follow and understand the never-ending transformation of the situation“ and that man is only one element, only one segment of that grid. As such, man figured prominently in her paintings. However, by freely altering the layout of her compositions, she found out that her paintings functioned very well (or even better!) when the recognisable motif was lost, because more essential elements underlying her work came to the fore: the notions of line, contact, material, new technologies.

The project which Evgenia Demnievska presented in Istanbul is a stage in her cycle *Line* where the number of paintings, drawings, multiplied elements (photocopies, black-and-white and colour photographs, printing techniques and the like) of identical dimensions is determined by the available space and their *ad lib* rearrangement by the public after the artist has originally arranged them herself. It therefore means countless possibilities within one and the same series and numerous possibilities of one and the same work, that is a part of multiplied segments. The exhibition can thus take place simultaneously in different spaces, different art galleries, even in geographically remote places, providing that a system of communications has been established. Namely, Evgenia Demnievska defines her project as falling under the „art of communications“ which resorts to modern tools such as video players, screens, computers, satellites, telefaxes... The artist supplies only the initial push. Opening itself widely to the role of the public, the role of the author begins to escape control and is consciously subordinated to emerging situations, beyond immediate cognition. The documentation collected during the exhibition counts on man as material and thereby on the fourth dimension (space/time). This conceptualistic procedure, however, does not mean that the visual artistic quality as the principal concern of the artist has ever been neglected: owing to her force and energy, modern sound and emancipated form Evgenia Demnievska ranks very high among the contemporary Yugoslav artists.

Belgrade, July 1989

Irina Subotić

Translated by Mirka Janković

Evgenia Demnievska je u pravu: katalogi, koji se tako predano pripremaju da bi bili gotovi za otvaranje izložbi, sada sve češće postaju depasirani, prevaziđeni samim situacijama. Umetnici često do poslednjeg trenutka ne znaju šta će izlagati, ili prepravljaju dela koja se reprodukuju u katalogu; često se izložbe pretvaraju u poprišta događaja, hepeninga ili performansa, koji su neponovljivi i nepredvidivi. Najzad, i ne kao jedina mogućnost, dolazi sve češće do situacije „života dela”, pa i cele izložbe, kako je to predložila upravo Evgenia Demnievska. Njeno iskustvo sa paralelnim događanjima u Istanbulu i Beogradu 25. 26. i 27. septembra 1989. godine prebogato je i veoma inspirativno. Zbog toga i ova publikacija, ili post-katalog u stvari predstavlja pravu informaciju o događaju, sada kada smo ustanovili otvaranje puteva novih komunikacija u kojima i umetnik, i umetnost, i publika učestvuju aktivno, racionalno, ali i iracionalno, kada se zna početni zamajac ali nikako završna sekvenca, kada se ništa ne može predvideti, već samo zamišljati i želeći, upravo ono što je Evgenia Demnievska i naslućivala: otkrivanje podsvesnih energija koje se bude u svakom čoveku spremnom da se suoči sa **umetničkim delom**, ili još jednostavnije, potreba za participacijom, za kolektivnim činom, za konstruktivnim doprinosom i onda kada postoji svest da je u pitanju umetnička kreacija, i onda kada je to samo igra, automatsko bavljenje poslom ili bilo koji drugi ljudski poriv vezan za delanje.

Ma koliko da Evgenia Demnievska razmišlja o radikalnim promenama koje se dešavaju u svetu, pa i u svetu umetnosti, o promenama koje donose novi komunikacijski mediji, nova tehnologija, novi način života samim tim, upravo njeni eksperimenti sa „korišćenjem” ljudske spremnosti da učestvuju u činu stvaranja, pokazuju da se izvesne iskonske osobenosti ne menjaju tako brzo kod ljudi. Kamera je beležila toliko različitog ponašanja i reagovanja dok su posetioci razmišljali kako da promene ambijent koji im je umetnica ponudila kao polje njihovih intimnih okršaja. Jedni su satima gledali i udubljivali se u svaki santimetar na kojem je trebalo intervenisati, drugi su to činili impulsivno i konstruktivnim postupkom znali unapred šta će se desiti, treći su bili rušilački raspoloženi, cepali, prevrtali i od dvodimenzionalnih komada papira/tapeta pravili voluminozne kompozicije, skidali sa zidova i obarali na zemlju. Jednom reči: fotodokumentacija je ostavila trag gde se i beskrajne raznolikosti svakog čoveka mogu da uoče, ali istovremeno i neke opšte karakteristike kojih postajemo svesni post-festum, tek kada se doživi celina. Tako je, istanbulska galerija na kraju bila sva u dekorativnim, istočnjačko-ornamentalnim apstraktnim ukrasima, dok je beogradski Grafički kolektiv pokazivao veću slobodu intervencije, razigranost i puniji kontakt sa pruženom materijom. Tako se prostor, koji je samo naznačila i imaginaciji publike ponudila Evgenia Demnievska, pretočio u vitalnu sferu kolektivne podsvesti, gde se gube na kraju individualni doprinosi, kako same umetnice, tako i svakog pojedinog posetioca, a cela akcija narasta do dimenzija velikog ispita ljudskih instinkta.

Uspostavljena relacija Istanbul-Beograd sa svim bogatim konotacijama ideja, tehničkih svojstava, umetničkih događanja, bitnija je od samog rezultata – definitivnog izgleda izložbe u dve udaljene galerije, izložba koja je izgubila i svojstvo i attribute umetnikovog autorstva. „Autorstvo dobija pomerenu poziciju”, smatra Evgenia Demnievska koja je još od 1977. godine svojim prvim zrelijim nastupom u Beogradu ponudila publici mogućnost učestvovanja u promenama izgleda njenog dela. Od tog trenutka svesnog napuštanja apsolutne vlasti nad svojim radom, ona je napravila ogroman korak od napuštanja i bitnog kvaliteta tog rada – ukidanja svog slikarstva, ukidanja sebe, onog časa kada je umesto svoga traga bojom na platnu ili papiru, ponudila industrijski proizvod – tapet, koji je u semantičkom i ontološkom smislu značio mnogo više od naštampane hartije. No, sva ta obogaćenja vode onom uzvišenom cilju koji svaki umetnik nosi u sebi: otkriću sebe i sveta istovremeno.

Evgenia Demnievska is right: these days catalogues painstakingly prepared to be there when the exhibition opens, grow out of date all too frequently, overrun by life itself. The artists often hesitate what to display until the eleventh hour, or re-do their work reproduced in the catalogue. Exhibitions often become scenes of events, happenings or performances, as unrepeatable as they are unpredictable. And there is yet another possibility: with increasing frequency we see how a work, or the whole exhibition as Evgenia Demnievska suggested herself, begin to live a life of their own. Her experience with parallel events in Istanbul and Belgrade on 25th, 26th and 27th September 1989 was very rich and highly inspiring. This publication, or a post-catalogue, thus offers the true information about this event now that we have seen new paths of communication lend themselves to the active participation of the public, the participation which is both rational and irrational, when one knows what set things in motion but has no way of knowing the final outcome, when nothing can be foreseen but only imagined and aspired to, just as Evgenia Demnievska intuited: the discovery of subconscious energies awakening in every man ready to confront a **work of art**, or even more simply, the urge to participate, be part of a collective act, make constructive contribution, both when there is an awareness of artistic creation and when it is only a game, automatic execution of a job or any other human motive requiring action.

Evgenia Demnievska may reflect on the radical changes in the world at large, or in the world of art, or those brought about by new means of communication, new technologies, that is the new way of life, but her own experiments „using” man's willingness to participate in a creative act show that some primeval characteristics do not change all that rapidly. The camera recorded a great variety of behaviours and responses of visitors thinking how to alter the set offered by the artist as an arena of their private battles. Some watched for hours, investigating the space requiring their intervention inch by inch, others acted on impulse, with foreknowledge of what their constructive move would yield, others yet were in a destructive mood and tore, twisted and made three-dimensional compositions out of two-dimensional pieces of wall-paper, or took them off the walls and threw them on the floor. In a nutshell: documentary records left behind by the camera permit to descry infinite idiosyncrasies of every individual as well as some general features which we become aware of only after the event, only when we have experienced the whole. In conclusion, the art gallery in Istanbul was all adorned with decorative, Oriental and abstract ornamentation whereas the Belgrade Graphic arts Gallery evidenced greater freedom of intervention, playfulness and closer contact with the available material. The space only suggested and handed over to the visitors' imagination by Evgenia Demnievska grew into a vital sphere of the collective subconscious where individual contributions of the artist herself and every individual visitor eventually disappeared, and the whole project became a major test of human instinct.

The link established between Istanbul and Belgrade, with its whole wealth of connotative ideas, technical properties, artistic happenings is in itself of greater import than its outcome: the ultimate look of an exhibition shown in two distant galleries and deprived of the properties and attributes of artistic authorship. „The authorship shifts,” believes Evgenia Demnievska who, at her first mature exhibition in Belgrade in 1977, invited her public to participate in altering the appearance of her work. Since those days when she consciously relinquished the absolute power over her work and as of the moment she substituted the mark she had left with paint on canvas or paper for an industrial product: the wall-paper which, semantically and ontologically, meant much more than just a roll of printed paper, she has made a tremendous step towards relinquishing the principal quality of that work, towards abolition of her painting and by the same token, her self-abolition. And all this is conducive to the lofty goal cherished by every artist: simultaneous discovery of oneself and the world.

January 1990

Irina Subotić

januar 1990.

Irina Subotić

Translated by Mirka Janković

yildiz univerziteta u istanbulu i galeriji grafički kolektiv u beogradu. multiplicirani segmenti omogućili su simultano postavljanje iste izložbe na različitim mestima. istovetna početna situacija bila je zabeležena video trakom i fotografijama. u toku trajanja izložbe promene situacija su svakodneвно bile belezene fotografijama koje su putem telefaksa slate iz istanbula u beograd i obrnuto. gledaoci su aktivno učestvovali u promenama rasporeda segmenata ne samo u mestu u kome se nalaze, već putem telefaksa i u onom drugom gradu. komunikacija između istanbula i beograda putem telefona, telefaksa i videa trajala je tri dana, 25-27.09 '89. dok je izložba u istanbulu, na kojoj je publika i dalje aktivno učestvovala u promenama, bila otvorena tokom celog trajanja bijenala.

LINE was a project simultaneously realised in the art gallery of the yildiz university in istanbul and the graphic arts gallery in belgrade. owing to the multiplication of segments, the same exhibition could be organised in two different places at the same time, an identical initial situation was recorded on video cassettes and photographs. different phases of the situation arising during the exhibition were daily recorded on photographs which were then exchanged by telefax between belgrade and istanbul, visitors were actively involved in altering the arrangement of displayed segments not only at the exhibition they were attending, but also, by telefax communication, at the exhibition in the other city. telephone, telefax and video communication between istanbul and belgrade lasted three days, september 25-27th, 1989, whereas the istanbul exhibition where the public continued to effect changes, remained open throughout the biennial.

realizaciju projekta omogućili
acknowledgments

ISTANBUL

istanbul fondacija za kulturu i umetnost • generalni konzulat
SFR jugoslavije u istanbulu

istanbul foundation for culture and arts • consulate general of
SFR yugoslavia in istanbul

aydin gün • beral madra • vedat demirci • cevza aktüze
görgün taner • koza gökbuget • arzu akgün • asuman
bayram • zehra altug • zeliha kaya • hulva uçansu • ali
sönmez • nuray mustu • aysil kurtulan • gül bebek •
aynur turan • hasan sayan • azmi aksun • fazil tasdemir
ridvan kaya • yurdaer açar • nermine kurspahic • vulnet
prešova • evgenia demnievska

BEOGRAD

republički zavod za međunarodnu naučnu, prosvetnu, kulturnu i
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ničku saradnju • galerija grafički kolektiv • televizija beograd
šumadija, specializovana radna organizacija

serbian administration for international scientific, educational,
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on • federal administration for international scientific, educati-
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belgrade television • sumadija, specializedork organization

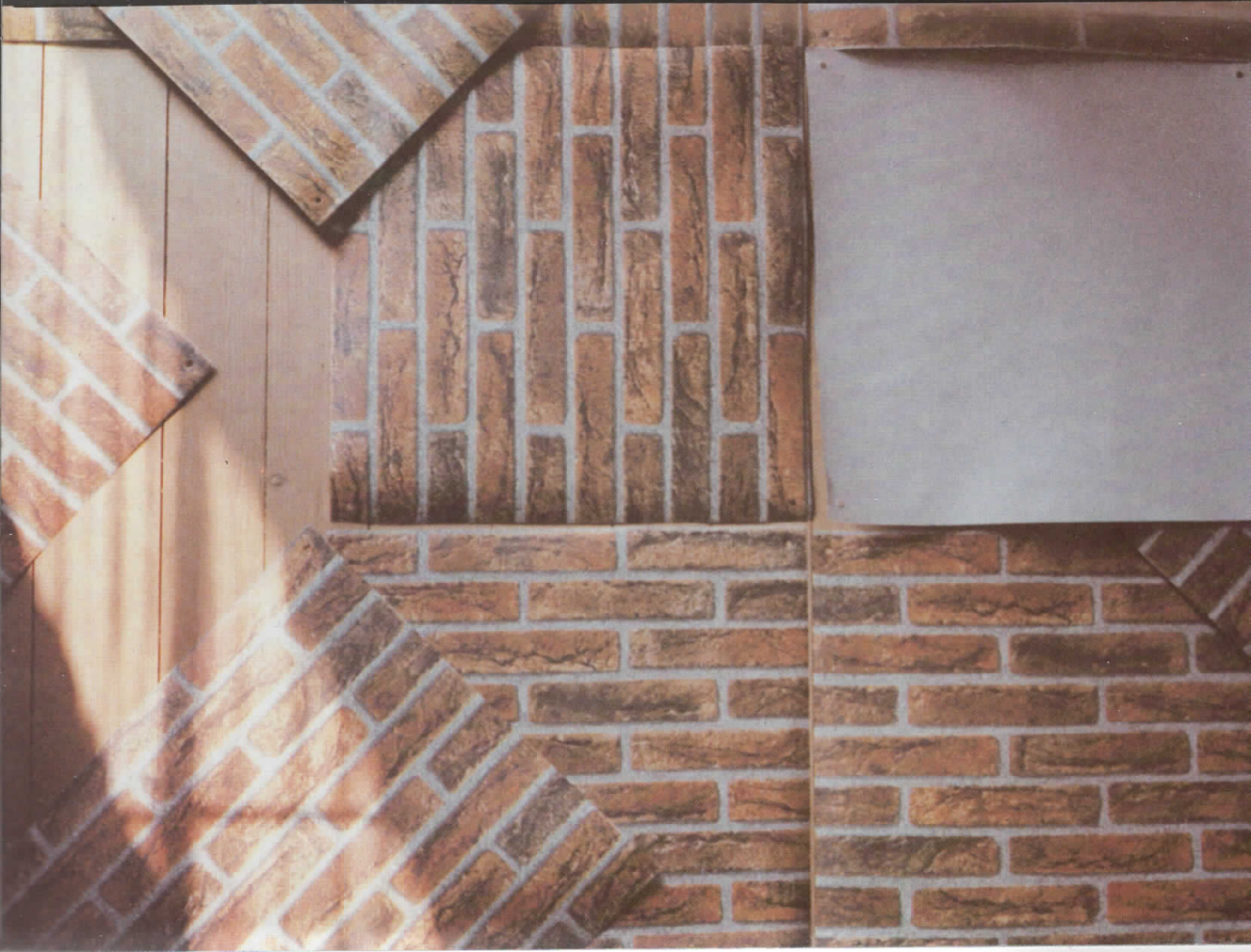
lilijana činkul • lina vušković • slavoljub čirić • bojana ban
vladimir demnievski • damir plovanić • rade milisavljević
mira popović • vlada milovanović • miša milovanović •
rade paunić • beba babić • slobodan novaković • jadrana
ka dizdar • branko pelinović • jovan ristić • nela popović
kristina stojković • danka bajić • jelena marković • milena
kisić • dragana gajić • milanka petrović • olga savić •
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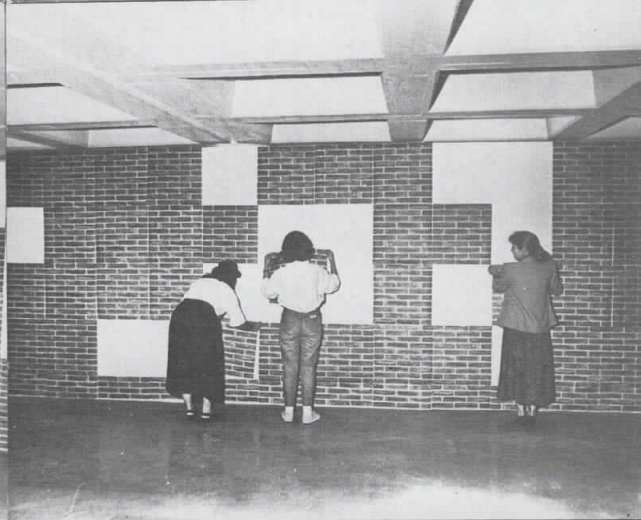
projekat LINIJA je mreža koja spaja i razdvaja ljude, materijale,
tehniku, tehnologije, mesta i vremena. nemoguće je nabrojati
sve elemente i imena svih koji su u njemu, posredno ili nepos-
redno, učestvovali, značaj udela ljudi i elemenata koji su pome-
nuti, kao i onih koji nisu, jeste nemerljiv.

LINE is a network which brings together and sets apart people,
materials, techniques, technologies, places, times. It is well-nigh
impossible to list all the institutions and all the individuals who
participated in it, directly or indirectly. The contribution of indivi-
duals and institutions mentioned, and those omitted is immeasu-
rable.



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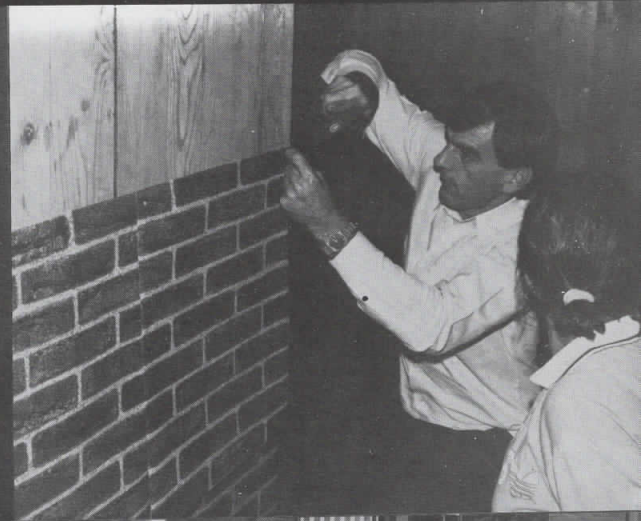
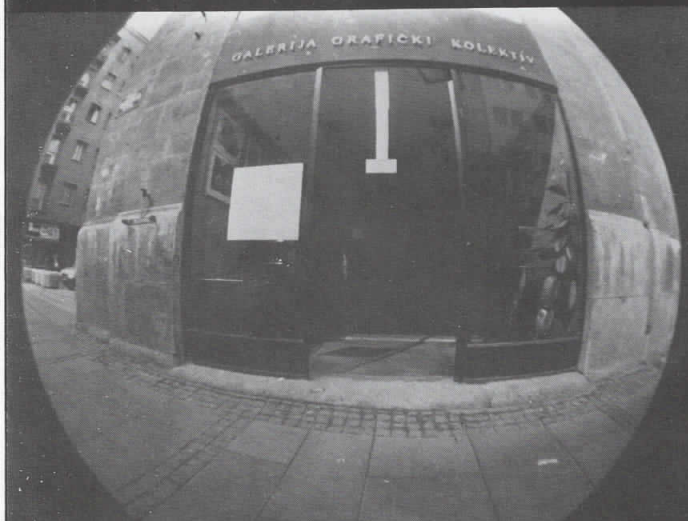
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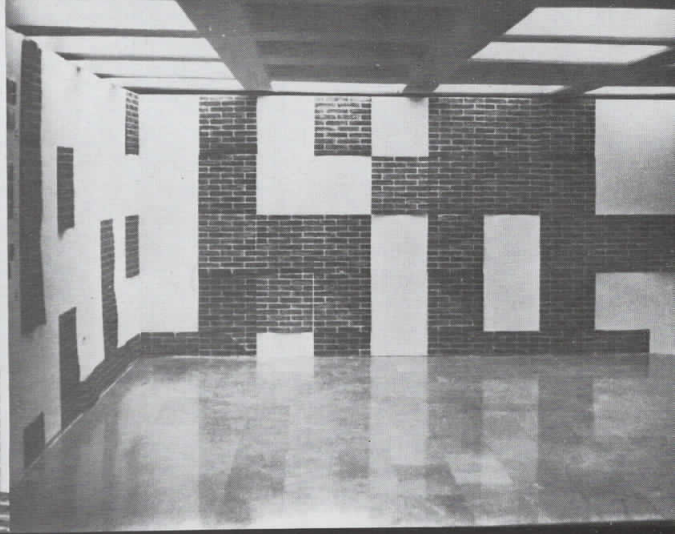
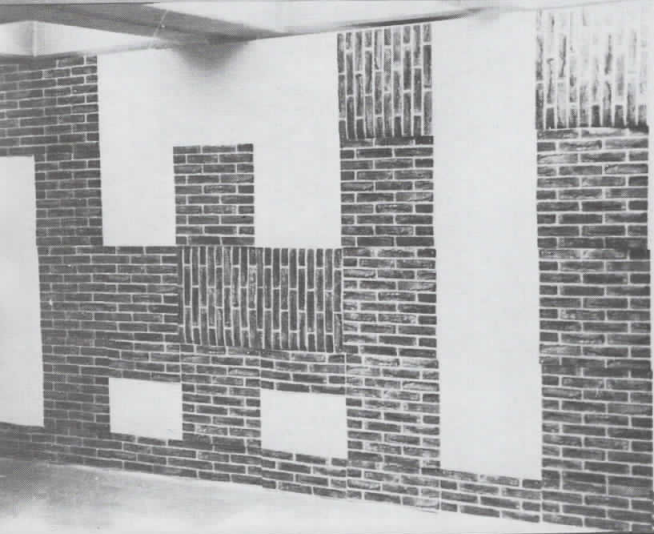
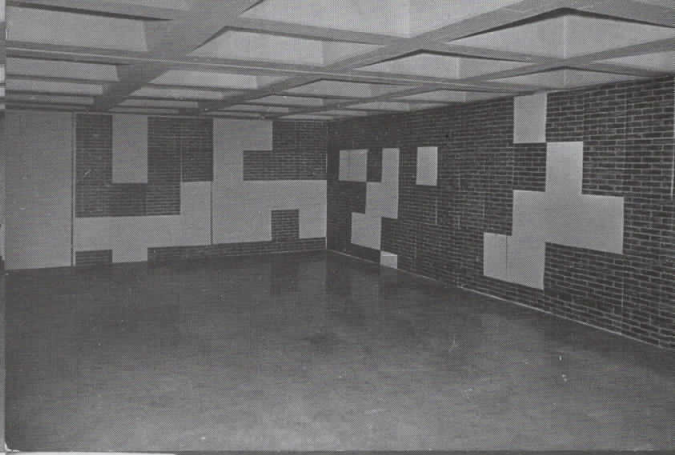
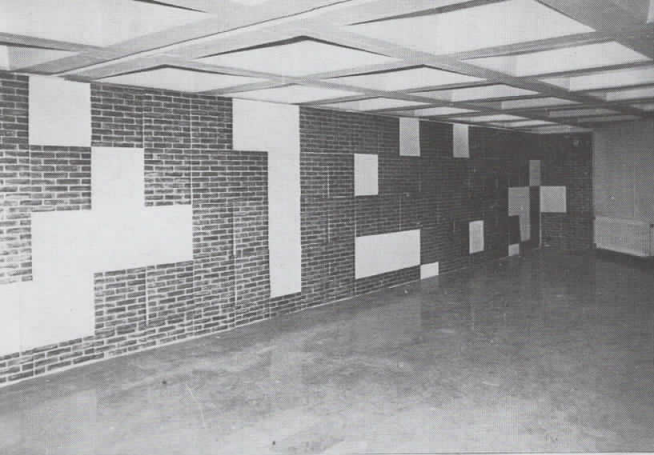
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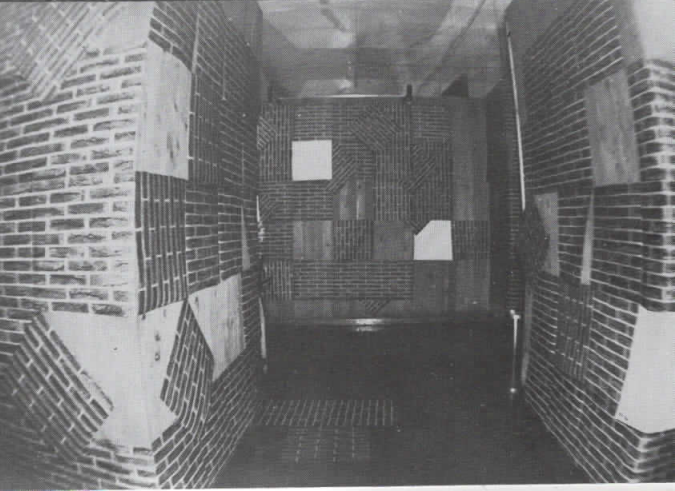
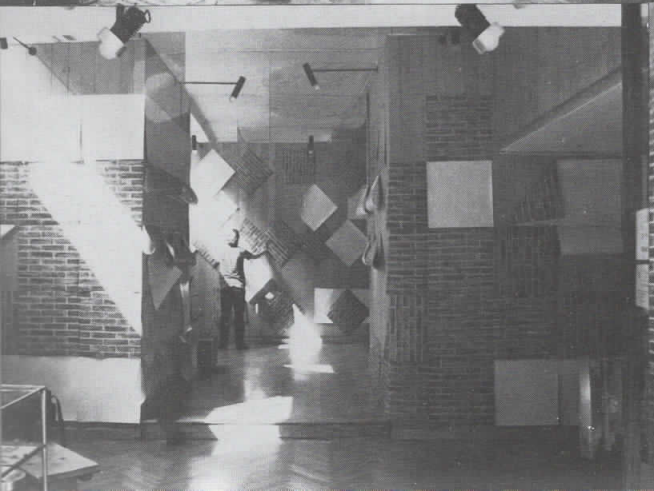
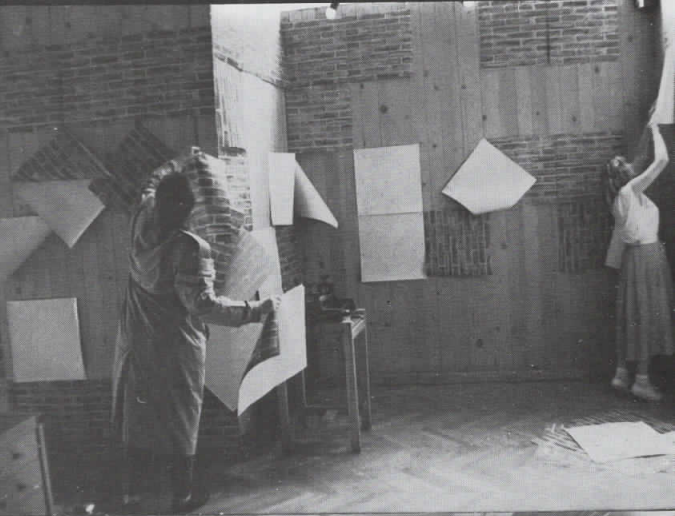


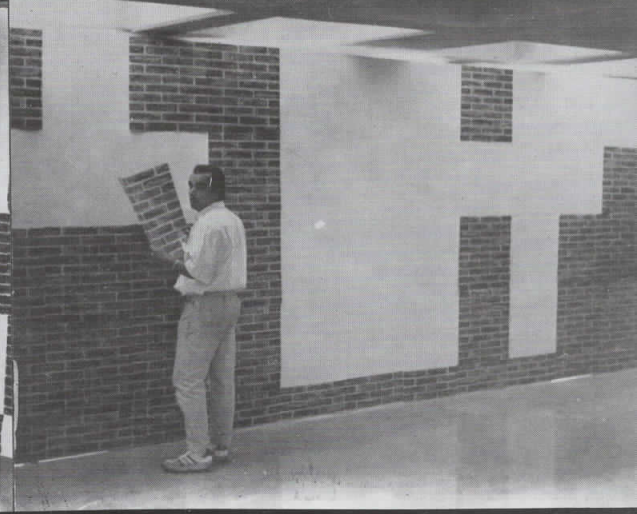
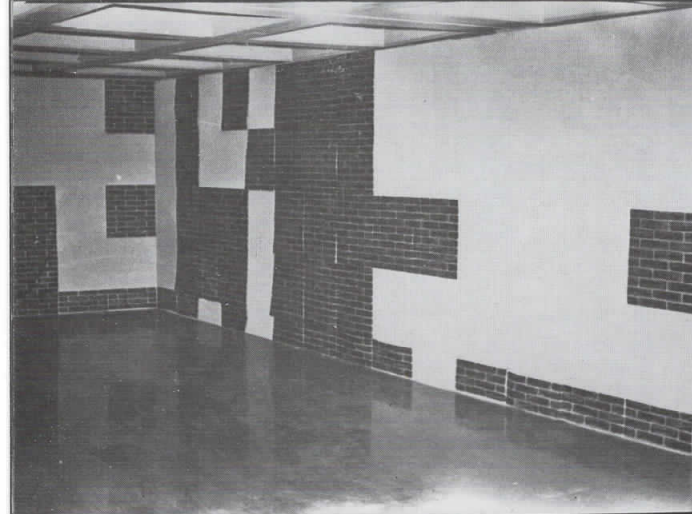
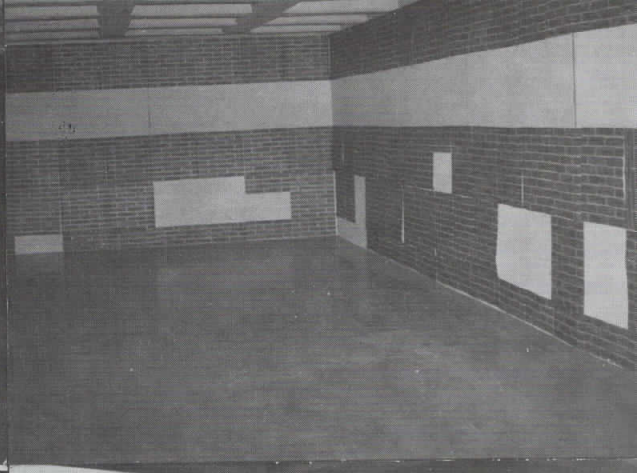
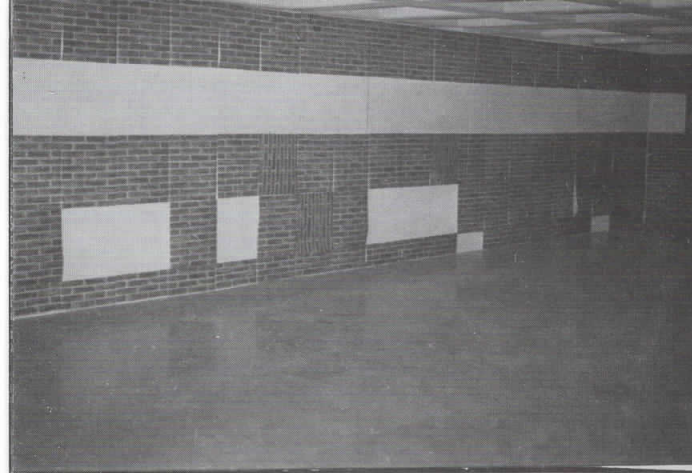
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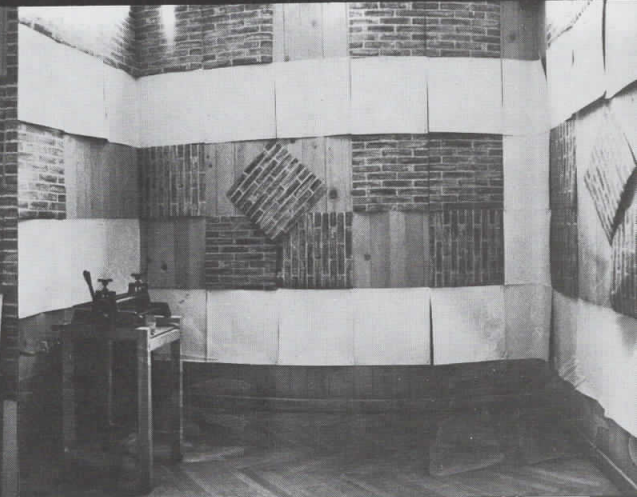
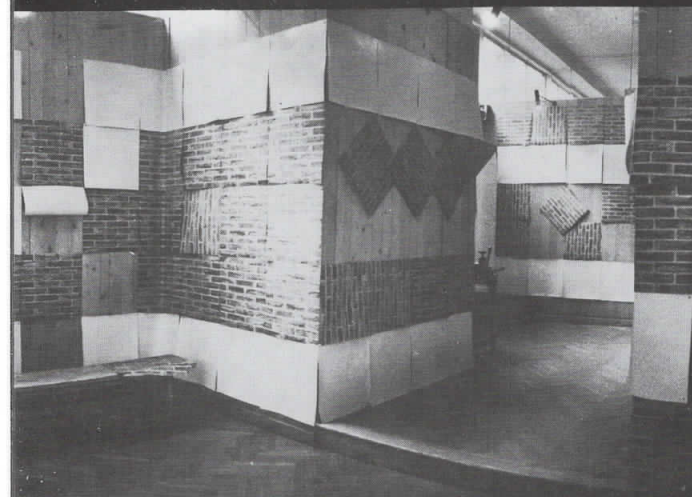
ISTANBUL

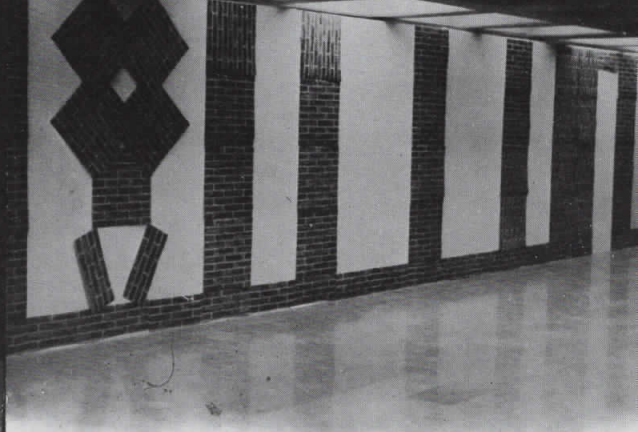
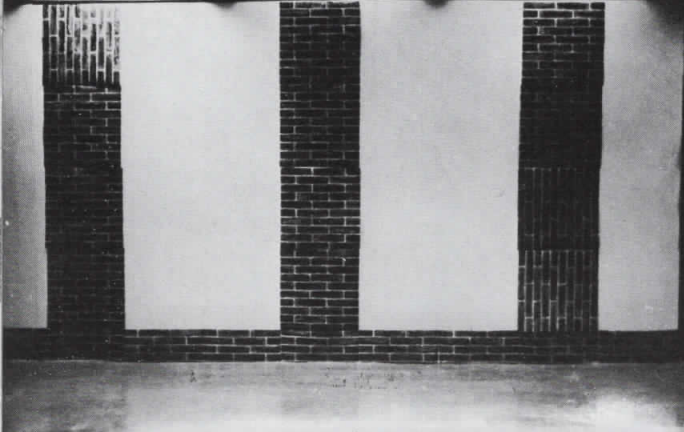
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11-12h

11-12h

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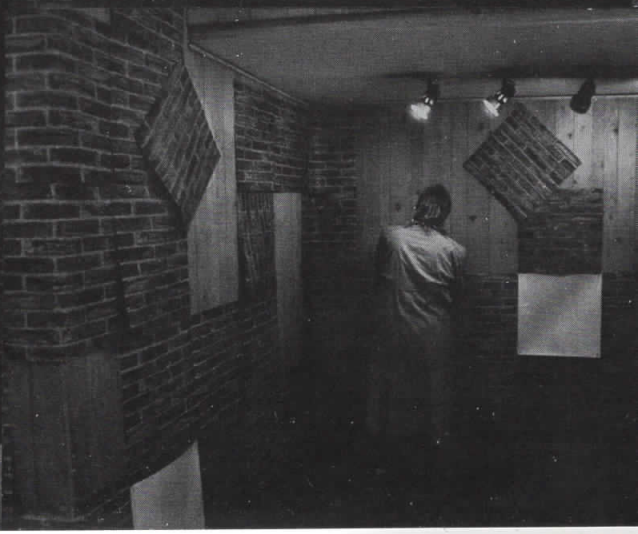


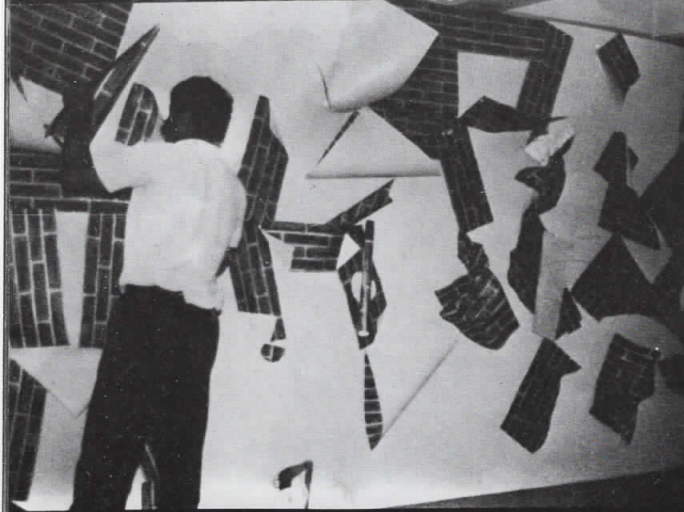
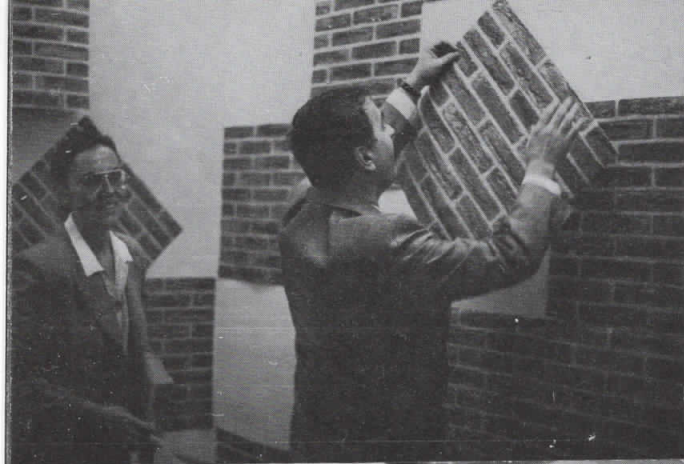
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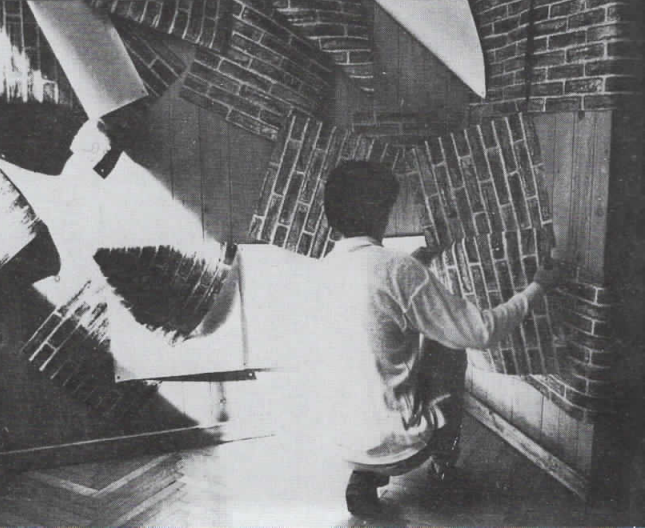
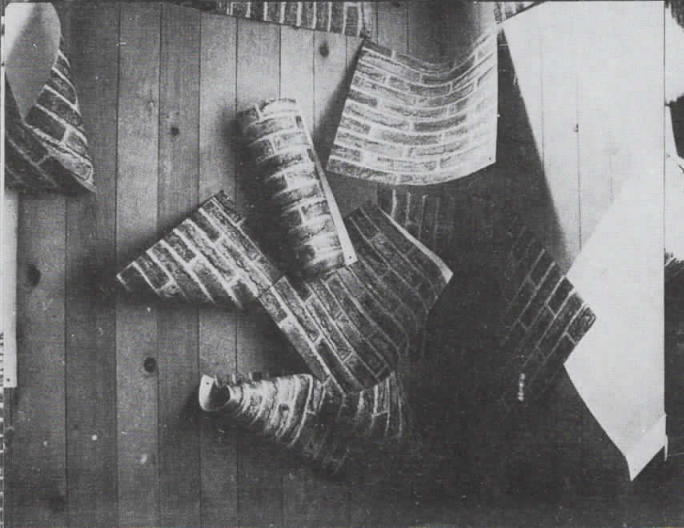
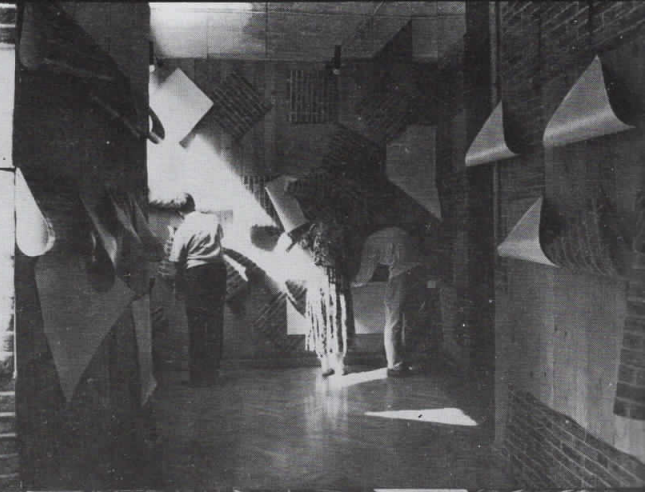
17 - 18h

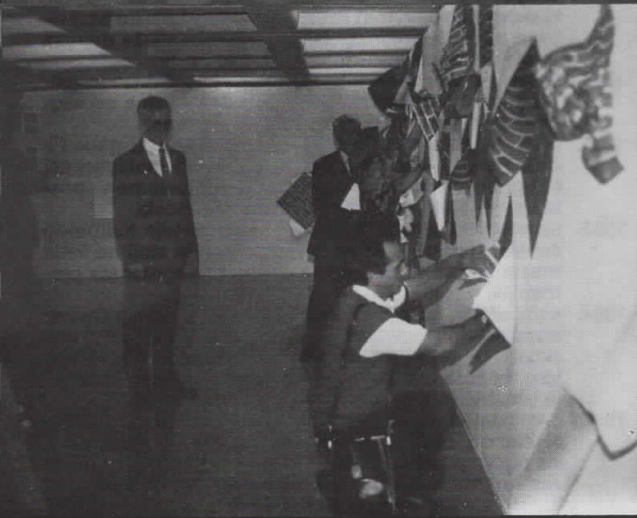
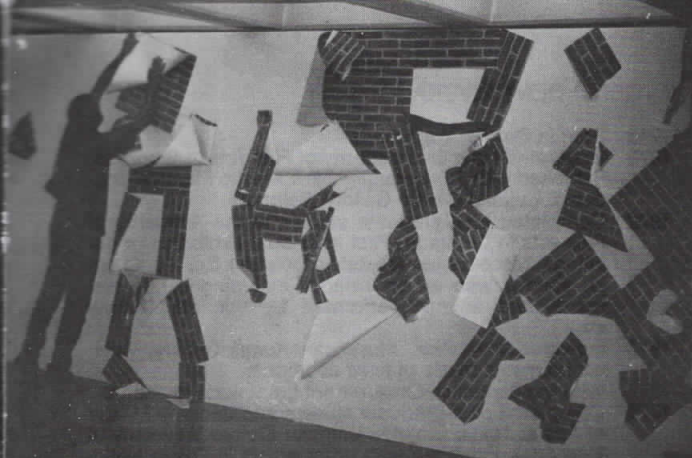
18 - 19h

27.09 '89 ISTANBUL BEOGRAD

16 - 17h

18 - 19h



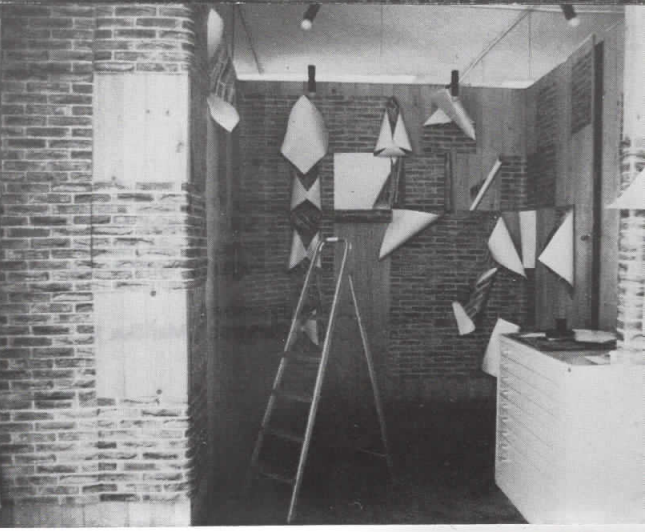
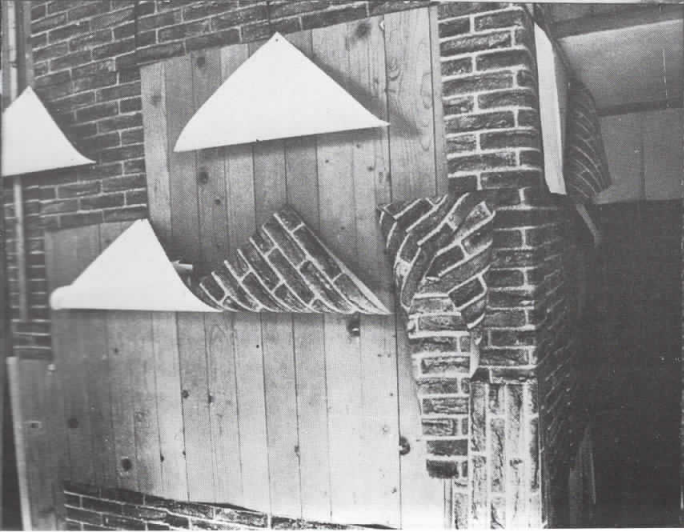
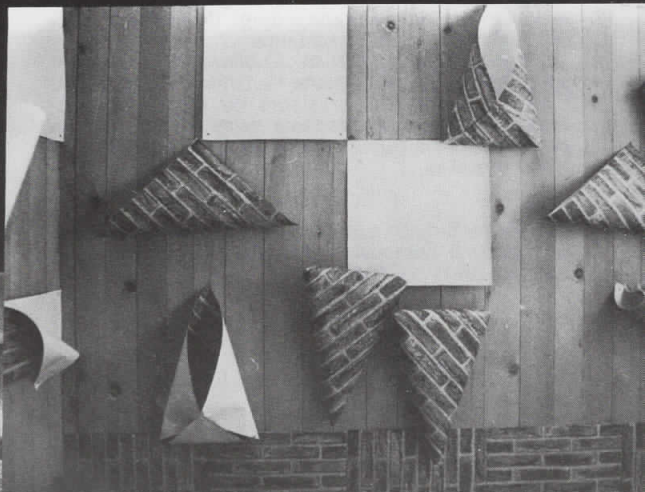
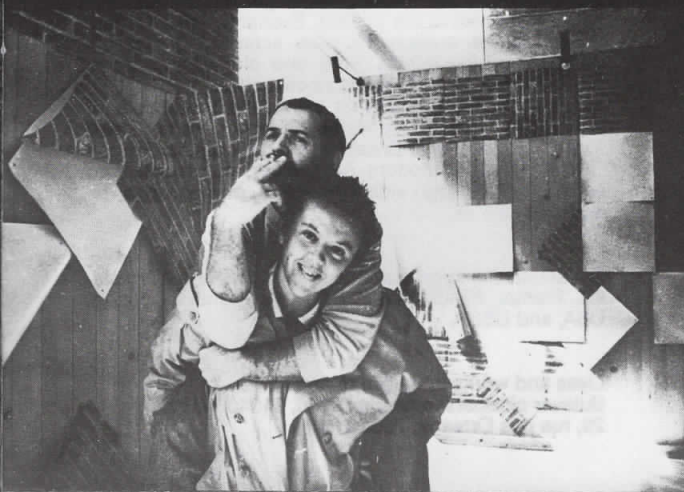


19-20h

20-21h

19-20h

20-21h



EVGENIA DEMNIEVSKA

1946. rođena u Skoplju, Jugoslavija
 1970. diplomirala slikarstvo na Akademiji likovnih umetnosti u Beogradu. Učestvovala na izložbi nove umetničke prakse „Drangularijum“, Beograd, galerija Studentskog kulturnog centra.
 1972. završila post-diplomske studije na Akademiji likovnih umetnosti u Beogradu.
 Prva samostalna izložba slika, Skoplje, galerija DLUM, otvorena je performansom sa karate elementima i zvukom (performans izveo Vladimir Demnievski)
 1973. samostalna izložba slika, komponovanih iz slikanih segmenata nepromenljivog rasporeda.
 Odlazi u Japan gde boravi tri godine kao stipendista japanske vlade.
 1976. magistrirala na Tokijskom univerzitetu za umetnost – Tokyo Geijutsu Daigaku. Učestvuje na izložbi u Tokijskom nacionalnom muzeju, gde izlaže slike sastavljene od 16 segmenata čiji se raspored može menjati (broj kombinacija: 16 faktorijski).
 1979. boravi godinu dana u Njujorku. U galeriji Jugoslovenskog kulturnog centra izlaže slike sastavljene od segmenata promenljivih dimenzija i rasporeda.
 1981. prelazi u Pariz. Samostalna izložba slika u Espace Fides, Pariz; izlaže slike čiji su segmenti multiplicitirani fotografijama u boji što omogućava istovremeno postavljanje jedne, unikatne, slike na više mesta.
 1982. samostalna izložba slika, Beograd, galerija Kulturnog centra; prodana prva slika koja može da stoji na četiri mesta istovremeno i čiji je raspored segmenata promenljiv.
 1984. samostalna izložba, Sarajevo, galerija Energoinvest; ambientalna postavka segmenata u dužini i visini raspoloživog prostora, segmenti multiplicitirani fotokopijom, učešće publike u permanentnoj promeni situacije izložbe.
 1987. samostalna izložba MATERIJALI, Beograd, galerija Kulturnog centra; multiplicitirani segmenti postavljeni na celom prostoru zidova galerije; segmenti rađeni na raznim materijalima: platno, plastika, zemlja, papir, akrilik, zlatna folija, fotokopija, svila, pesak, fotografija, video. Tehnike, tehnologije, materijali i čovek svrstani u elemente projekta.
 1989. projekat LINIJA realizovan u okviru 2. internacionalnog bijenala u Istanbulu: ista izložba multiplicitiranih segmenata postavljena istovremeno na dva mesta, u Istanbulu i Beogradu; publika menja mesta segmentima, postajući tako element projekta. Razmena informacija o situaciji ostvaruje se fotografijama poslatim telefaksom iz jednog grada u drugi. Događaji na izložbi zabeleženi na video kasetama.
 Realizovan projekat LINIJA, Ljubljana-Pariz u okviru projekta „Art Planet“ Natana Kartzmara, Pariz, Grand Palais „L'Europe des createurs '89, Ljubljana, Francuski kulturni centar, Moderna galerija. Komunikacija je uspostavljena putem video-kaseta, fotografija, telefona i telefaksa.

Izlagala na brojnim samostalnim i grupnim izložbama u Jugoslaviji, Francuskoj, Nemačkoj, Belgiji, Rumuniji, Japanu, SAD i SSSR.

Živi i radi u Beogradu i Parizu.
 Bulevar Oktobarske revolucije 56, 11040 Beograd
 29, rue des Orteaux 75 020 Paris.

Katalog izdaje: Galerija Grafički kolektiv
 Design: Mile Grozdanić
 Fotografije, video: Lina Vušković, Damir Plovanić, Vladimir Demnievski, Rade Millsavljević, Miša Milovanović, Rade Paunić, Vlada Milovanović, Yurdaer Acar, Evgenia Demnievska
 Korektura teksta: Rastko Jovanović
 Priprema filmova i montaža: Zarko Jovanović
 Kompjuterska obrada teksta: „2M – Beograd“, Marička 1a

EVGENIA DEMNIEVSKA

- 1946 Born in Skopje, Yugoslavia
 1970 Graduated from the Academy of Fine Arts in Belgrade. Exhibited with *Trinkletarium*, New Artistic Practice, Students' Cultural Centre Gallery, Belgrade.
 1972 Completed post-graduate studies at the Academy of Fine Arts in Belgrade. First individual exhibition of paintings, Macedonian Artists' Association Gallery, Skopje, opened with a performance including karate elements and sound (performed by Vladimir Demnievski).
 1973 Individual exhibition, *Muselimov Konak* Gallery, Valjevo: paintings made of fixed segments.
 With the Japanese Government grant went to Japan.
 1976 Completed post-graduate studies and became Master of Arts at Tokyo Geijutsu Daigaku (Tokyo University of Fine Arts). Exhibited with other artists in Tokyo National Museum of Art: compositions made of 16 segments with changeable arrangement (number of combinations: factorial 16) with the participation of the public.
 1979 Spent a year in New York. At the Yugoslav Press and Cultural Centre Gallery exhibited paintings made of segments of changeable dimensions and arrangement.
 1981 Moves to Paris. Individual exhibition at Espace Fides, Paris: paintings made of segments multiplied by colour photography allowing to display one painting in several places simultaneously.
 1982 Individual exhibition, Cultural Centre Gallery, Belgrade. Sold the first work which could be displayed in four places simultaneously and with a changeable arrangement of segments.
 1984 Individual exhibition, *Energoinvest* Gallery, Sarajevo: paintings displayed at different levels and planes; active participation of the public in the constant transformation of the exhibition's layout; segments multiplied by photocopying.
 1987 *Materials*, individual exhibition, Cultural Centre Gallery, Belgrade: multiplied segments of different materials (canvas, plastics, earth, paper, acrylic, golden foil, photocopies, silk, sand, photographs, video) displayed at different levels and planes. Techniques, technologies and man as components and materials of the artist's project.
 1989 *Line*, a project within the framework of the 2nd International Istanbul Biennial: identical display of multiplied segments exhibited in Istanbul and Belgrade simultaneously; the public rearranges segments and becomes a part of the project. Exchange of information about the current situation achieved by photographs sent by telefax from one city to the other; happenings recorded on video-cassettes.
Line, Ljubljana-Paris project within the framework of *Art Planet*, a project by Natan Kartzmar, Paris, Grand Palais, *L'Europe des Createurs*, and Ljubljana, French Cultural Centre, Modern Art Gallery; communication established through video-cassettes, photographs, telephone, telefax.

Exhibited at a large number of exhibitions in Yugoslavia, France, FR Germany, Belgium, Rumunia, Japan, USA, and USSR.

Lives and works in Belgrade and Paris.
 Bulevar oktobarske revolucije 56, 11040 Belgrade
 29, rue des Orteaux, 75020 Paris.

