

54. Oktobarski salon

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VIŠE NEGO **t**I

54th October Salon

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MORE THAN **y**OU

**11. oktobar –
17. novembar 2013,
Beograd**

Zepter Expo,
bivša RK Kluz,
Masarikova 4

**October 11th –
November 17th 2013,
Belgrade**

Zepter Expo,
Former Department Store
KLUZ, Masarikova 4

**kustoskinje / Curated
by Red Min(e)d
www.oktobarskisalona.org**

IMPRESSUM

Osnivač i pokrovitelj Grad Beograd	Društvene mreže Luka Božović	Izdavač Kulturni centar Beograda Knez Mihailova 6/1, 11000 Beograd Srbija www.kcb.org.rs
Odbor Oktobarskog salona Aleksandar Peković - predsednik, Ana Perović, Vladimir Perić, Miroslav Perić, Mia David – članovi/ce	Koordinatorica edukativnih programa Ana Nedeljковиć	Za izdavača Mia David
Stručni savet Irina Subotić, Jasmina Čubrilo, Nikola Šuica, Branislav Dimitrijević, Mia David	Finansije Ninela Gojković	Urednice vodiča Red Min(e)d u saradnji sa KCB
Autorski tim Kustoskinje Red Min(e)d: Danijela Dugandžić Živanović, Katja Kobolt, Dunja Kukovec i Jelena Petrović	Administrativna podrška Dragana Ilić	Autorke/ri tekstova Red Min(e)d, umetnice/ci, saradnice/ci
Vizuelni identitet Saša Kerkoš	Postavka Bojan Marjanović, Dejan Pavić, Nikola Cvetković Nikola Đorđević, Bojan Golubović, Vladimir Đumić D&A&K dizajn	Prevod Zoran Lojanica
Asistentkinje autorke vizuelnog identiteta Bruka Notes	TV spot Uroš Milkić	Lektura Dragana Kitanović (srpski), Aleksandra Estela Bjelica (srpski)
Arhitektura postavke Lopičić + Lopičić arh.	Foto dokumentacija Ana Kostić, Senja Vild, Duško Jelen	Grafičko oblikovanje Saša Kerkoš
Organizator Kulturni centar Beograda	Laboratorija za foto i video dokumentaciju Tina Smrekar, Anja Perše, Tjaša Nabergoj, Žoana Dijaz, Dejan Vladić, Ervin Prašljivić, Nada Žgank	Štampa Publikum
v.d. direktora Mia David	Dizajn i produkcija Perpetuum Mobile AWOL - Marija Raković, Miloš Popović, Nadežda Perišić Savić	Tiraž 700
Koordinatorica projekta Zorana Đaković Minniti	Vođenja kroz izložbu Vladimir Bjelčić, Aleksandra Estela Bjelica Mladenović, Gordana Dobrić, Tanja Marković, Katarina Radulović, Marija Ratković	
Producentkinja izložbe Jasmina Petković	Dežurni u izložbenom prostoru Bojana Aleksijević, Eli David, Ivan Drljača, Milica Đerković, Mirko Herceg, Jovana Mišković, Stefan Paunović, Katarina Radulović	
Asistentkinja producentkinje Ana Stojković		
Odnosi s medijima i javnošću Ana Đokić		
Asistentkinja PR-a Dragana Milovanović		

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IMPRESSUM

Dragana Milovanović Social networks Luka Božović	Founder and patron City of Belgrade	October Salon Board Aleksandar Peković – president Ana Perović, Vladimir Perić, Miroslav Perić Mia David - members
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Administrative Support Dragana Ilić	Installation Bojan Marjanović, Dejan Pavić, Nikola Cvetković Nikola Đorđević, Bojan Golubović, Vladimir Đumić D&A&K design,	Team Curators Red Min(e)d: Danijela Dugandžić Živanović Katja Kobolt, Dunja Kukovec and Jelena Petrović
Photo documentation Ana Kostić, Senja Vild, Duško Jelen	Graphic design Saša Kerkoš	Visual Identity Saša Kerkoš
Photo, video documentation exhibition lab Tina Smrekar, Anja Perše, Tjaša Nabergoj, Joana Dias, Dejan Vladić, Ervin Prašljivić, Nada Žgank	Printed by Publikum	Assistants to the Author of Visual Identity Bruka Notes
Design and production Perpetuum Mobile AWOL - Marija Raković, Miloš Popović, Nadežda Perišić Savić	Print run 700	Exhibition Architecture Lopičić + Lopičić arh.
Walk through the exhibition Vladimir Bjelčić, Aleksandra Estela Bjelica Mladenović, Gordana Dobrić, Tanja Marković, Katarina Radulović, Marija Ratković		Organizer Cultural Center of Belgrade
Audience assistants in the exhibition venue Bojana Aleksijević, Eli David, Ivan Drljača, Milica Đerković, Mirko Herceg, Jovana Mišković, Stefan Paunović, Katarina Radulović		Acting Director Mia David
		Project Coordinator Zorana Đaković Minniti
		Exhibition Producer Jasmina Petković
		Assistant Producer Ana Stojković
		Media and Public Relations Ana Đokić
		Assistant to the PR

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2013

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Niko ne pripada tu više nego ti*

U okviru 54. Oktobarskog salona, *Red Min(e)d* se, zajedno sa umetnicama i umetnicima, kolektivima i drugim učesnicama i učesnicima, bavi vizuelnim i diskurzivnim metodologijama koje istražuju, nanovo misle i prikazuju temu (ne)ljudske prirode. *Niko ne pripada tu više nego ti* zasnovan je na razumevanju singularnih subjektivnosti, kolektivno povezanim i usmerenim ka spolja kroz feministički koncept održivosti. Prema rečima Rosi Brajdoti, ova vrsta održivosti znači „ponovno uspostavljanje subjekta kroz materijalno izgrađen osećaj odgovornosti i etičke uračunljivosti” prema društvu i okolini. Preispitivanje otelotvorenog sastava ljudske subjektivnosti zato zahteva jednu novu etiku lucidnosti i snagu transformativne kreativnosti. U tom smislu, izložba polazi od činjenice da su tela postala tehno-kulturološki konstrukti zahvaćeni u mrežu složenih, paralelnih i potencijalno konfliktnih odnosa moći, kroz koje su savremeni kapitalistički uslovi svakodnevnog života usvojili sve vrste istorijski posredovanih ideologija kao permanentno i jedino moguće stanje društvene stvarnosti. Izložba o (ne)ljudskoj prirodi predstavlja izazov u potrazi za jednom novom (društvenom) imaginacijom mogućih budućnosti i njenom odgovornom politikom zajedničkog i zajedništva. *Niko ne pripada tu više nego ti* polazi od kontinuiranog rada na projektu *Living Archive* (Živi arhiv)

koji ukazuje na (ne)mogućnost urušavanja okoštalih struktura institucionalne i patrijarhalne proizvodnje znanja. *Živi arhiv* angažuje savremenu umetnost i feminističke kustoske prakse u prevazilaženju njihovog pukog pojavljivanja kao simptoma političkog, kulturnog i obrazovnog sistema današnjice. Zapravo, sledi pomake između politike pokreta i politike znanja, između individualnog rada i kolektivnih praksi usmerenih ka feminističkoj vrsti održivosti svakodnevnog života. Zajedno sa umetnicama i umetnicima, kolektivima i publikom, *Živi arhiv* stvara različite „(ne)radne stanice”: Izložba, Perpetuum mobile, Audio/video kabina, Čitaonica, Upitinik, Digitalna rerna, Forum, Mjuzik spot i Kustoska škola.

Na taj način, (ponovo) proizvodimo interaktivni prostor – mesto glasne feminističke artikulacije odakle je moguće promišljati, stvarati, emancipovati i održavati sopstvene i zajedničke pozicije. Kako je to opisala Biljana Kašić: „*Living Archive* se pojavljuje kao otvoreni prostor koji istovremeno znači i proizvodi dislokaciju i novu lokaciju, vidljivost i prisutnost nevidljivog, mogućnost i slobodu eksperimentisanja, omogućavajući time politizaciju prostora i vremena”. Ne radi se samo o tome kako biti interaktivan, već i o tome kako biti (ne)aktivan.

Red Min(e)d

*naslov izložbe je preuzet iz istoimene zbirke priča Mirande Džulaj. Red Min(e)d su osnovala Danijela

Dugandžić Živanović, Katja Kobolt, Dunja Kukovec i Jelena Petrović sa različitim pozicija iskustva i znanja (feminističke teorije, savremene umetnosti, kulturne produkcije i aktivizma), radeći i živeći u različitim mestima (Ljubljana, Sarajevo, Beograd, Minhen) sa idejom istraživanja i otkrivanja mogućih polja emancipacijskog mišljenja i delovanja u kome se prožimaju umetničke i kustoske prakse, zajednički procesi produkcije znanja i aktivan odnos prema društvenoj svakodnevnici. Nastavljajući višegodišnju saradnju osnivačica i ujedno članica, kroz osmišljavanje i pokretanje zajedničkog projekta *Bring In Take Out Living Archive*, Red Min(e)d kao feministička kustoska grupa započinje svoj rad u oktobru 2011, sa prvom edicijom u Zagrebu, a zatim nastavlja sa radom na interaktivnim izložbama tokom 2012 u okviru novih edicija u Ljubljani, Sarajevu i Beču. Sarađujući sa raznim kolektivima, pojedinkama i pojedincima, grupama i predstavljajući svoj rad u raznim kontekstima Red Min(e)d deli i razvija nove metode i značenja živog arhiva u teoriji i praksi savremene umetnosti, koje temelje na feminističkom razumevanju društvene emancipacije.

bringintakeout.wordpress.com

No One Belongs Here More Than You*

During the 54th October salon, Red Min(e)d together with participating artists, collectives and the public develops visual

and discursive methodologies of researching, re-thinking and presenting the subject of (non) human nature. The concept and the structure of the international contemporary art exhibition *No One Belongs Here More Than You* stand for a grounded sense towards singular subjectivities that are collectively bound and outward-oriented by the feminist concept of ‘sustainability’. As proposed by the feminist theoretician Rosi Braidotti, this kind of sustainability argues for ‘a re-grounding of the subject in a materially embedded sense of responsibility and ethical accountability’ for society and environment. Rethinking the embodied structure of human subjectivity requires an ethics of lucidity, as well as powers of a new transformative creativity. In this sense, the exhibition takes fully into account the fact that bodies have become techno-cultural constructs immersed in networks of complex, simultaneous and potentially conflicting power-relations in which all kinds of historically transposed ideologies have been internalized by contemporary capitalist conditions of everyday life as a permanent and only possible state of social reality. Through the subject of (non) human nature, the exhibition presents the challenge of finding a new way of (social) imagination towards possible futures and its responsible politics of the commons and communalities.

No One Belongs Here More Than You departs from the continuous

project Living Archive, which deals with the (im)possibility of breaking through the ossified structure of institutional and patriarchal knowledge production. Engaged with contemporary art and feminist curatorial practices, it works towards overcoming their appearance as a symptom of today’s political, cultural and educational system. In fact, it shifts between the politics of social movement and the politics of common knowledge as well as between individual practice and collective work towards a feminist kind of everyday life sustainability. By bringing together artists, collectives and the public, the Living Archive creates different ‘(non)working stations’: Exhibition, Perpetuum Mobile, Audio/Video Booth, Reading Room, online Questionnaire, Digital Oven, Forum, Music Spot and Curatorial School.

In this way, *No One Belongs Here More Than You* (re)produces an interactive space – the space of a loud (feminist) articulation out of which it is possible to reflect, rework, emancipate and sustain one’s own and our own positions. As described by Biljana Kašić, “it is an open space that means and creates both dislocation and new location, visibility and presence of the invisible, possibility and freedom of experimentation, thereby enabling politicization of space and time”. It is not only about being interactive, it is also about being (in)active.

By Red Min(e)d

*The title of the exhibition is taken

from the eponymous stories by Miranda July.

Red Min(e)d was established by Danijela Dugandžić Živanović, Katja Kobolt, Dunja Kukovec and Jelena Petrović, all of whom are differently positioned in regards to experience and knowledge (feminist theory, contemporary art, culture production and activism), and who live and work in different places (Ljubljana, Sarajevo, Belgrade, Munich); with the mutual idea of researching and discovering possible fields of emancipatory thought and action that is permeated by artistic and curatorial practice, mutual processes of knowledge production and active relations regarding everyday life of society. Continuing the long-term cooperation (spanning several years) between founding members and simultaneously regular members, by creating and commencing the project *Bring In Take Out Living Archive*, Red Min(e)d began its work as a feminist curatorial group in October of 2011. Its first edition was in Zagreb, while the continuation of its work was done in 2012 through interactive exhibits, as part of new editions in Ljubljana, Sarajevo and Vienna. Through cooperation with various collectives, individuals, groups and by representing their work in various contexts, Red Min(e)d shares and develops new methods and meanings of the living archive in the theory and practice of contemporary art, which they base on the feminist understanding of social emancipation.



IZLOŽBA

Milijana Babić, Jože Barši,
 Nina Bunjevac, Jasmina Cibic,
 Lana Čmajčanin, Ines Dujak,
 Efemerki, Adrijana Gvozdrenović,
 Fljaka Haljiti, Roza El-Hasan,
 Endi Huperih, Gozde Ilkin,
 Adela Jušić, Margareta Kern,
 Angela Melitopoulos & Mauricio
 Lacarato, Karen Mirza &
 Bred Butler, Living Death
 Camp - Živi logor smrti, Muzej
 ne-participacije (Karen Mirza,
 Rejčel Anderson), Nandifa
 Mntambo, Aleksis O'Hara,
 Andrea Palašti, Marko Peljhan
 & Metju Biderman, Lorena
 Erera Rašid, Lala Raščić, Dina
 Rončević, Ivana Smiljanić,
 Jelena Sokić, Alma Suljević,
 Tedžal Šah, Boris Šribar, Hito
 Štajerl, Nataša Teofilović,
 Slaven Tolj, Milica Tomić

EXHIBITION

Milijana Babić, Jože Barši,
 Nina Bunjevac, Jasmina
 Cibic, Lana Čmajčanin, Ines
 Dujak, Ephemerki, Adrijana
 Gvozdrenović, Flaka Haliti, Róza
 El-Hassan, Endy Hupperich,
 Gözde Ilkin, Adela Jušić,
 Margareta Kern, Angela
 Melitopoulos & Maurizio
 Lazzarato, Karen Mirza & Brad
 Butler, Living Death Camp,
 Museum of Non Participation
 (Karen Mirza, Rachel Anderson),
 Nandipha Mntambo, Alexis
 O'Hara, Andrea Palašti, Marko
 Peljhan & Matthew Biederman,
 Lorena Herrera Rashid, Lala
 Raščić, Dina Rončević, Ivana
 Smiljanić, Jelena Sokić, Alma
 Suljević, Tejal Shah, Boris
 Šribar, Hito Stayerl, Nataša
 Teofilović, Slaven Tolj, Milica
 Tomić

Tražim posao, 2011-2012.

umetnička akcija/ dokumentacija

Rad *Tražim posao* polazi od dokumentacije akcije traženja posla u trajanju od godine i po dana, čiju okosnicu predstavlja oglas sadržaja *Vizualna umjetnica hitno traži bilo kakav posao* koji je kontinuirano objavljivan u lokalnim novinama. Kako su reakcije na oglas dolazile uglavnom od strane muškaraca koji su nudili sumnjive poslove poput masaže, pratnje na putovanjima, poziranja, 'performansa' u noćnom klubu ..., projekat se proširio i na pretraživanje rubrika u kojima se nudi posao.

Tokom projekta, umetnica je radila kao konobarica, čistačica, prodavačica, distributerka ... U svim poslovima, osim u slučaju „preko veze”, bila je potplaćena i tretirana kao osoba nižeg reda. Osim što se bavi istraživanjem tržišta rada u vremenu rekordne nezaposlenosti u Hrvatskoj, projekat *Tražim posao* istražuje status savremenih umetnika/ca u hrvatskom društvu i problematizuje nedostatnost umetničke profesije, s posebnim naglaskom na poziciji žene umetnice i polju vizuelne umetnosti. Uslovi u kojima (ne samo) hrvatski vizuelni umetnici/e rade su: jeftina produkcija, neplaćen rad, nepostojeće tržište umetničkih radova, nedostatak sistematske promocije umetnika/ca na međunarodnom nivou. Opstanak unutar profesije je tako jedino moguć uz dodatne/ spoljne izvore zarade.

Milijana Babić je vizuelna umetnica čiji rad često zadire u polje „žive umetnosti“. Diplomirala je vajarstvo 2001. godine na Institutu za tehnologiju u Durbanu (Južna Afrika), a magistarsku tezu odbranila na Akademiji likovne umetnosti i dizajna u Ljubljani 2007. Dugogodišnja je saradnica Međunarodnog festivala savremenih umetnosti „Grad žena” u Ljubljani i Akademije primijenjenih umjetnosti u Rijeci. Članica je Udruženja nezavisnih umetnika Hrvatske i Udruženja vizuelnih umetnika Hrvatske u Rijeci i Zagrebu. Svoje radove izlagala je na raznim samostalnim i grupnim izložbama i festivalima u Hrvatskoj, Južnoj Africi, Sloveniji, Italiji, Belgiji,

Holandiji, Nemačkoj, Danskoj, Estoniji, Španiji i drugim mestima. Od 2006. godine, živi i radi u Rijeci.

Looking for Work, 2011-2012

Artist's action / documentation

The display *Looking for Work* is based on documentation of a year and a half long action of looking for work, evolving around an ad *Visual artist urgently looking for any kind of work*, which was continuously published in local advertisers. As responses to the ad came mainly from men offering suspicious work like massage, accompaniment on travels, nude photography, 'performances' in night bars..., the project also developed through researching job columns with an aim to undergo the experience of work.

During the project the artist worked as a cleaner, waitress, seller, distributor... In all cases, apart from the work found 'through a connection', she was underpaid and treated as a person of a lower rank. Apart from dealing with the research into the labour market in times of the highest unemployment rate in Croatia, the project *Looking for Work* questions the status of contemporary artists in Croatian society and problematizes insufficiency of artistic profession, with an accent on the position of woman artist and the field of visual art. Conditions in which (not only) Croatian visual artists work are cheap production, unpaid work, non-existing contemporary art market, lack of systematic promotion on international level. Survival within the profession is possible only with external sources of income.

Milijana Babić is a visual artist whose work often enters the field of live art. She graduated in sculpture at the Durban Institute of Technology, Durban, Republic of South Africa, 2001, and received her MA at the Academy of Fine Arts and Design, Ljubljana, Slovenia, 2007. She is a long term collaborator of the International Festival of Contemporary Arts City of Women in Ljubljana and the Academy of Applied Arts in Rijeka. She is a member of the Croatian Freelance Artists Association and the Croatian Associations of Visual Artists in Rijeka and Zagreb. Milijana Babić

has presented her work on various solo and group exhibitions and festivals in Croatia, South Africa, Slovenia, Italy, Belgium, Netherlands, Germany, Denmark, Estonia and Spain. Since 2006 she lives and works in Rijeka.



MILIJANA BABIĆ *Tražim posao / Looking for a Job*, 2011 - 2012
dokumentacija / documentation; fotografija / photo by Ana Kostić

Mladen Dolar, Hegelova Fenomenologija duha 1, 2013. video, tekst

Kao čitalac, Barši je izuzetno pažljiv i posvećen, ali čitanju pristupa kao materijalnoj vežbi, vežbi intervencije, bilo da su u pitanju materijalne linije, podcrtavanja, zaokružavanja, markiranja, pisanja anotacija na margini ili ispod teksta, grafičke intervencije, asocijacije, tkanja i proširenja niti teksta (etimološki, tekst je tekstura, tkivo), međutim, kroz ove individualne intervencije po tekstu olovkom – napomena, poneki red, tekst takođe postaje prostor određenog kolektiviteta, kolektiva čitalaca koji se međusobno ne poznaju, ali formiraju kolektiv večnim dodavanjem novih napomena tekstu, ulazeći u dijalog s neznancima, transformišući tekst u prostor koji se širi pred našim očima – kao vizuelni objekt. S druge strane, izbor teksta je uvek važan. To su sve nezaobilazni tekstovi, a materijalna praksa čitanja i ostavljanja za sobom vidljivih tragova istovremeno je i intervencija i poziv – ne samo na pažljivo čitanje, već i na nastavak, na gledanje teksta kao prostora novih mogućnosti i različitog smisla. Stranice za stranicama, obeležene čitalačkim intervencijama predstavljaju materijalizaciju fine linije koja razdvaja tekst od samog sebe, upadajući u njega, namećući mu se i prenoseći ga u nove registre. Šta je ideja? Ono što izvorni tekst pokušava da prenese svojim strategijama ubeđivanja i argumentacije? Ono što se javilo čitaocu dok je čitao; produžetak teksta, asocijacija, rezimiranje, izvučeni zaključak? Linija se povlači između jednog i drugog, i ta linija je materijalna; i Baršijevu pažnju usmerenu na materijalnu praksu čitanja razumem kao obraćanje pažnje na tu liniju, na njen trag upravo kao mesto produkcije ideje i smisla. Nema misli bez linije. (Mladen Dolar, „Fina linija“ Jožea Baršija, MG+MSUM, Ljubljana, 2013)

Jože Barši je diplomirao arhitekturu i vajarstvo, ali se njegov rad oslanja i na druge oblasti umetnosti i kulture. Tako se najbolje mogu razumeti i njegovi „meandri“ u umetnosti: od dekonstrukcije skulpturnog predmeta sredinom 90-ih, te zaokreta u pravcu neke

vrste arhitektonskih istraživanja svemira i njihovog naknadnog širenja na instalacije, korišćenja vrednosti umetničkog rada i njegove društvene i relacione vrednosti, do nekih konceptualnijih radnji, kao što su hodanje, zvuk, razgovori, čitanja i registri znanja. Barši je 1997. predstavljao Sloveniju na Venecijanskom bijenalu u organizaciji Moderne galerije, a dve godine kasnije, njegov rad *Javni WC*, funkcionalna skulptura, uvrštena je u prvo javno predstavljanje međunarodne kolekcije *Arteast 2000+* u Autonomnom kulturnom centru Grad Metelkova; tu je ovaj objekat i poslužio svojoj svrsi. Barši je u okviru Moderne galerije u Ljubljani izlagao više puta: na U3 Trijenalu savremene umetnosti u Sloveniji 1997. i 2010. i grupnoj izložbi *7 grehova* (2004./2005) i *Oscilacije: 30 dana zvuka* (2005). U okviru samostalne izložbe *Kuća u Maloj galeriji* 1999, Barši je predstavio svoja viđenja u vezi sa participacijom u umetnosti kao suprotni pol kreiranja autonomnih objekata... Pored toga, Baršijev rad uvršten je u Bijenale u Istanbulu (1995), 24. Međunarodni bijenale grafičkih umetnosti (2001) i brojne druge međunarodne i lokalne izložbe, programe gostujućeg umetnika, radionice i konferencije. Osvojio je nagradu „Zlatna ptica“ za vizuelnu inter-medijsku umetnost. Radi kao profesor na Akademiji likovne umetnosti i dizajna u Ljubljani. Barši je u poslednje vreme usmerio svoje interesovanje na zaboravljene ili zanemarene tekstove političke filozofije i umetnosti. Kopije tekstova (cele knjige, poglavlja ili kraći tekstovi) pojavljuju se ne samo kao umetnička forma, već kao i sadržaj koji Barši analizira, a zatim predstavlja publici. (Bojana Piškur)

Mladen Dolar, Hegel's The Phenomenology of Spirit 1, 2013 Video, text

As a reader, Barši is extremely attentive and meticulous, but he approaches reading as a material practice, a practice of intervention, of a material line, of underlining, circling, highlighting, making annotations in the margin or under the text, of graphic interventions, associations, of weaving and expanding the text fabric (etymologically, text is texture, tissue), but through these individual interventions in the text with a pencil, a note, a line, the text becomes

also a space of a certain collectivity, the collective of readers that do not know one another yet form a collective by adding forever new notes to the text, entering into dialogue with strangers, transforming the text into a space that expands in front of our eyes – as a visual object. On the other hand, the choice of text is never unimportant. These are all seminal texts, and the material practice of reading, leaving behind manifold traces, is an intervention and a call, a call not only to attentive reading but to continuing, to seeing the text as a space of new possibilities and a different sense. Pages upon pages marked by readers with their interventions are a materialization of that fine line separating a text from itself, intruding in it, superimposing itself on it, and transferring it to new registers. What is an idea? That which the source text tries to convey with its strategies of persuasion and argumentation? That which occurred to the readers while reading it, a continuation of the text, an association, a summing up, a conclusion drawn? There is a line between the one and the other, a materially drawn line, and I understand Barši's attention to this material practice of reading as drawing attention to the line, the trace as the very site of the production of the idea and sense. There is no thought without the line. (Mladen Dolar, „A Fine Line“ from *Jože Barši, MG+MSUM, Ljubljana 2013*)



JOŽE BARŠI Mladen Dolar, Hegelova fenomenologija duha 1 / Mladen Dolar, Hegel's Phenomenology of Spirit 1 2013 video i tekst / video and text; fotografija / photo by Ana Kostić

nINA bUNJEVAC

Otažbina, 2013.

digitalna štampa, strip

Izloženi rad se sastoji od pet uveličanih stranica iz novog „grafičkog romana“, stripa Nine Bunjevac *Fatherland/Otažbina*. Sveska prati Ninino rano detinjstvo i život njenog oca Petra, bivšeg oficira JNA, čija je vojna karijera prekinuta 1954. godine zbog podrške disidentu Milovanu Đilas. Nakon zatvora, Petar je izbegao u Kanadu preko Austrije, gde je upoznao sapatnika, Nikolu Kavaju – koji će se vremenom preseliti u SAD i osnovati anti-komunističku organizaciju „Sloboda za srpsku otažbinu“; po prelasku u Kanadu, Petar postaje aktivan član grupe i bliski saradnik samog Kavaje. Poginuo je u misterioznoj eksploziji u Torontu 1977. godine. Nina i njena sestra Sara su odrasle u Jugoslaviji, a na njihov odgoj su snažno uticali deda i baba, bivši partizani. Otažbina nije politički pamflet; ovaj rad ostaje politički neutralan u pokušaju da sastavi život čoveka koga Nina ne pamti. Sveska je kompilacija narativâ Ninine majke, babe, sestre i baba-tetke; ako ništa drugo, ovim narativom se istražuju efekti Petrovih političkih aktivnosti na porodicu kao celinu; takođe, ukazuje se na razarajuće efekte koje suprotstavljene političke ideologije unutar jedne porodice mogu imati na naredne generacije. Četiri od pet izloženih komada su table kojima počinju poglavlja i daju naznake o četiri grada u dve države u kojima je Nina živela – Veland, Toronto, Zemun i Niš – u svakom se nalazi dôm, svaki je neodvojivi deo njenog odgoja. Ova četiri narativa prati slika naslovne stranice, na kojoj je portret Nininog oca.

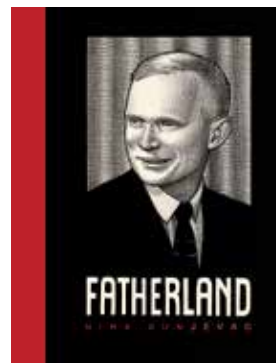
Nina Bunjevac je rođena u Velandu (Kanada).

Odrasla je i provela najveći deo svoga školovanja u Jugoslaviji. Između svoje 12. i 16. godine, živela je na relaciji Zemun – Niš. Njeno umetničko obrazovanje počelo je u Školi primenjenih umetnosti – „Đorđe Krstić“, u Nišu; godine 1990. Vraća se u Kanadu, ovoga puta u Toronto, gde nastavlja studije umetnosti pri „Umetničkom centru“ Centralne tehničke škole. Godine 1997. Diplomirala je na OCAD-u na katedri za crtanje i slikanje. Kao nekadašnja slikarka, vajarka i

profesorka umetnosti, Nina se pronašla u formi koja je prirodno nastala iz narativne komponente njenih skulpturalnih instalacija. Njeni izabrani mediji postali su olovka i mastilo. Ninini stripovi bave se pitanjima imigrantskog iskustva, urbane dosade, raseljenosti i nacionalizma, a nalaze se u brojnim domaćim i međunarodnim publikacijama: *Komikaze* (Hrvatska), *Black i GIUDA* (Italija), *Stripburger* (Slovenija), *Zone 5300* (Holandija), *Stripolis* (Srbija), *ArtReview* (UK), *Asiatroma/Le Dernier Cri* (Francuska), *Broken Pencil*, *Exile*, *Taddle Creek* (Kanada) i *Mineshaft* (SAD). Učestvovala je u brojnim umetničkim i drugim sličnim događajima na području bivše Jugoslavije kao što su: Galerija Glasnik, CZKD i Novo Doba Festival, 11. Međunarodno bijenale grafike u Beogradu, gde je dobila nagradu „Zlatno pero Beograda“; Električka, Pančevo; Kula Janković Stojana, Islam Grčki i Centar za mirovne studije – Zagreb. Ninina kolekcija stripova *Hladna Kao Led* objavljena je 2011/2012. godine i dobila kanadsku nagradu „Doug Wright“ u posebnoj kategoriji. Nova kolekcija stripova Nine Bunjevac pod nazivom *Otažbina* očekuje se u 2014.

Fatherland, 2013 Digital print, comics

The exhibited work consists of five enlarged pages from Nina Bunjevac's new graphic novel *Fatherland*. The book follows Nina's early childhood and the life of her father Peter, a former officer of the Yugoslav army whose military career was cut short in 1954 due to his support of the dissident Milovan Djilas. After imprisonment, Peter escaped to Canada via Austria, where he met a fellow exile Nikola Kavaja who would eventually move to USA and form an anti-communist organization Freedom for the Serbian Fatherland; upon moving to Canada Peter became an active member of the group and a close associate of Kavaja. He died in a mysterious explosion in Toronto in 1977. Nina and her sister Sarah were raised in Yugoslavia, their upbringing heavily influenced by their ex-partisan communist grandparents. *Fatherland* is not a political pamphlet; it is politically neutral as it attempts to piece together the life of a man whom Nina has no memory of. The book is a compilation of the narratives by Nina's mother, grandmother, sister



NINA BUNJEVAC *Fatherland* / *Otažbina*, 2013
digitalna štampa, strip / digital print, comic
produkcija 54. Oktobarski salon / production 54th October salon
fotografija / photo by Ana Kostić

and great-aunt; if anything, this narrative explores the effects of Peter's political activities on the family as a whole; it also points to the devastating effects that the opposing political ideologies within the same family could have on subsequent generations. Four of five pieces exhibited are the chapter openers and are the indicators of four different cities in two countries Nina has lived in - Welland, Toronto, Zemun and Niš - each providing a home, each an integral part of her upbringing. These four pieces will be accompanied by the book cover image with the portrait of Nina's father.

Born in Welland, Canada, **Nina Bunjevac** grew up and spent most of her formative years in Yugoslavia; between the ages of 2 and 16 she lived on relation Zemun – Niš, Serbia. Her art training began at the *Djordje Krstić School for Applied Arts* in Niš; in 1990 she moved back to Canada, this time to Toronto, where she continued her studies in art at the *Art Centre* of Central Technical School; in 1997 she graduated from OCAD in the Drawing and Painting department. Formerly a painter, a sculptor and an art teacher, Nina found her calling in sequential arts, a form that seemed to naturally evolve out of the

narrative component in her sculpture installation work. Pen and ink became the medium of choice.

Nina's comics deal with the questions of immigrant experience, urban ennui, displacement and nationalism. Her comic strips have appeared in a number of local and international publications: *Komikaze* (Croatia), *Black* (Italy), *GIUDA* (Italy), *Stripburger* (Slovenia), *Zone 5300* (Netherlands), *Stripolis* (Serbia), *ArtReview* (UK), *Asiatroma/Le Dernier Cri* (France), *Broken Pencil*, *Exile*, *Taddle Creek* (Canada) and *Mineshaft* (USA). She had participated in a number of art and art-related venues on the territories of former Yugoslavia like Galerija Glasnik, CZKD and Novo Doba Festival, 11th International Biennale of Illustration Belgrade, where she got the award The Golden Pen of Belgrade; *Električka*, Pančevo; Kula Janković Stojana, Islam Grčki and Center for Peace Studies Zagreb. Nina's collection of comics *Heartless/Hladna Kao Led* came out in 2011/2012 and was this year awarded by The Doug Wright Award in the Spotlight category. In 2014 is planned publication of Nina next collections of comics entitled *Fatherland*.

**Rečnik izmišljenih mesta - str.746, Maj, Karl
Fridrih - 12.06.2006 1:15, 2006.**
objekat

Enciklopedija zamišljenih predela iz svetske književnosti, *Rečnik izmišljenih mesta*, autora A. Mangela i G. Guadalupea predstavlja više od 1200 opisa izmišljenih gradova, ostrva, zemalja i kontinenta. Ksanadu, Ruritaniya, Šangri-La, Atlantida, Utopija, Oz i Zemlja čuda su samo neka od fantastičnih mesta na koje čitalac može otputovati u mislima. *Rečnik izmišljenih mesta* Jasmine Cibic fokusira našu pažnju na pojmove prizvane predstavama ovih mesta iz mašte. U pitanju je metafikcija koja se infiltrira u autoritativnu predstavu činjeničnih informacija ne bi li otkrila utisnute želje koje ove istine dele sa fikcijom. *Rečnik izmišljenih mesta* je prva u nizu intervencija Jasmine Cibic na ljubljanskom aerodromu, jedinom međunarodnom aerodromu u Sloveniji.

U ono vreme, skorašnji ulazak države u EU označio je povećanje avio-saobraćaja, pa je 2006. započeo rad na proširenju aerodroma. Uz proširenje je došao i redizajn infrastrukture, što je dovelo do promena u iskustvu posetioca aerodroma. Tokom procesa redizajniranja, a u saradnji sa aerodromskim inženjerima, Cibiceva je učitala jedinstveni kompjuterski program u aerodromske informacione sisteme; tako su sva imena stvarnih destinacija prikazanih na tabli polazaka i dolazaka avionâ bila zamenjena fiktivnim destinacijama iz *Rečnika izmišljenih mesta*. Do te intervencije je došlo bez prethodnog obaveštavanja javnosti, kada su putnici čekali poslednji let za Istanbul. Softver koji je umetnica iskoristila da informacije pretvori u dezinformacije je isti program koji sada kontroliše rastuću bazu podataka stvarnih mesta koja se unose na tablu polazaka i dolazaka na aerodromu. Savremeni putnik primoran je da se podvrgne nadležnosti međunarodnog aerodroma i prinuđen da veruje njegovoj logici. U tom prostoru, činjenice vezane za posao odlaska na putovanje prepliću se sa težnjama povezanim sa samim putovanjem. Tabla polazaka i

dolazaka predstavlja živi zapis odakle dokle su te težnje rasprostranjene. Razigrano Jasminino umetanje mitološkog u ovaj činjenični narativ predstavlja gest koji otkriva fiktionalnu srž čina putovanja u potrošačkom društvu. (Mišel Deinan)

Bez naziva, 2009.
XX vek, 2010.
instalacija/ objekat, fotografije

Nova serija radova Jasmine Cibic istražuje nivoe značenja onih predmeta koji su u Zapadnoj kulturi i civilizaciji prepoznati kao „okidači“ iskustva. Suvenir iz drugih zemalja, fiktivne ikone, fotografije, dizajnirani predmeti i, očigledno – na vrhu društvene lestvice vrednosti – umetnički radovi, svi predstavljaju instrumente koji omogućavaju posmatraču da iskusi ono što je iz raznih razloga nedostižno direktnim putem, i iz tog razloga predstavlja višak vrednosti (mitski, subjektivan, vođen tržištem, estetski, politički, kulturni i idealni) upravo i upisan u ove predmete. Jasmina Cibic istražuje razloge ovih promena vrednosti, kao i procese, odnosno uslove samog iskustva kojim se one omogućavaju. Serija XX vek sastoji se od serija fotografija na kojima su prikazane ptice grabljivice koje stoje na nečemu što u prvi mah podseća na stalak za ptice. Ove ptice koje je čovek prvobitno koristio kako bi zadovoljio svoje osnovne potrebe, tek naknadno postaju nosioci statusa i simbol potrage za luksuzom. U toj tački, njihovi vlasnici zamenjuju njihovu upotrebnu vrednost za vrednost kultivisanog iskustva prirode. Unutar samog procesa pomeranja od upotrebnog do trofejnog predmeta, prepoznajemo ispuštanje sentimentalne, kulturne, socijalne i tržišne vrednosti prema posmatraču. Možda se upravo iz tog razloga, pravi trofeji koje je buržoazija prikupila u dalekim zemljama menjaju lažnim replikama, potrošačkom robom koja nema ništa od prave i istinske suštine one stvari koje se treba sećati. Sličnost se može izvući putem zamene do koje dolazi između plakata umetničkog dela i pravog umetničkog dela – oba ukrašavaju stan vlasnika, ali samo je jedno od njih prava stvar. Stalci na fotografijama Jasmine Cibic na kojima se odmaraju grabljivice su, u stvari, predmeti kojima Zapadno društvo XX veka pridaje izuzetno visoku vrednost, koja im je udahnuta od strane onih

koji daruju iskustvo – umetnika. Višak vrednosti ovim predmetima dodaje se kroz njihovo uključivanje u privatne kolekcije njihovih vlasnika, i što je još važnije, putem umetničkih i dizajnerskih institucija, pri čemu ih prvi uključuju u svoje kolekcije zbog postojeće umetničke vrednosti (a efektivno zbog kulturne, nacionalne, subjektivne, tržišne i ideološke vrednosti) koju im je dodelio svet umetnosti isključivo zbog ikoničnog imena njihovog tvorca. Postoje razni razlozi zbog kojih se neki predmet nađe u kolekciji. Potonje je mesto koje omogućava sastanak posmatrača i predmeta koji okida unutrašnji iskustveni proces. Unutar fiktivne kolekcije koju Jasmina prikazuje u ovoj seriji, i ptice grabljivice i umetnički radovi/stalci su posmatraču dostupni na isti način. Mogućnost iskustva u ovom slučaju ne zavisi od činjenice da li je uključivanje u kolekciju bilo lične, kritičke, tržišne, idealističke ili političke prirode i nije sam predmet taj koji omogućava iskustvo, već kontekstualni okvir u koji se ubacuje. Iskustvo je drugačije ukoliko se okvir kolekcije unutar koje se izloženi predmet nalazi razlikuje. Prikazani predmeti, koje je umetnica pažljivo rekonstruisala od ili prema stvarnom modelu, nikada nisu fizički prisutni u okviru serije XX vek. Posmatrač vidi samo njihovu fotografiju. U okviru te fizičke odsutnosti predmeta, može se uspostaviti dovoljna distanca koja omogućava uvid u fetišizaciju, koja je u stvari pravi aktivator uspostavljanja iskustva. Samo kada Jasmina Cibic ukloni predmet i zatvori vrata iskustvu, omogućeno je da se ekonomija subjektivnih, materijalnih, političkih, kulturnih, umetničkih i ostalih vrednosti koje je utvrdilo zapadno društvo XX veka otkrije pred posmatračem. Upravo se ta ekonomija i danas podsećava očiglednu ikoničnu direktnost predmeta. (Petja Grafenauer, iz kataloga U3 – 6. trijenala savremene umetnosti u Sloveniji, 2010)

Jasmina Cibic živi na relaciji London – Ljubljana i pripada novoj generaciji umetnica i umetnikâ iz Slovenije čiji rad, iako, svestan specifičnog nacionalnog, političkog, kulturnog i umetničkog porekla, stvara veoma karakterističan, sebi svojstven jezik. I dok se bavi sličnim teorijskim i političkim pitanjima predstavljenim u radovima drugih umetnika post-komunističke Evrope, Jasmina Cibic funkcioniše u globalnom, a ne nacionalizovanom diskursu. Njen

rad uvek se tiče nekog konkretnog mesta i konteksta, peformativan je po prirodi i obuhvata razne aktivnosti, medije i pozorišne efekte, sa ciljem redefinisana ili preispitivanja postojećeg okruženja ili prostora. Neki od skorijih radova i projekata Jasmine Cibic prikazani su: u okviru 30. Bijenala grafičkih umetnosti u Ljubljani; projekat *Za našu ekonomiju i kulturu* u Slovenskoj paviljonu na 55. Venecijanskom bijenalu; na U3 – 7. Trijenalu savremene umetnosti u Muzeju savremene umetnosti u Ljubljani; *DistURBANces/LandEscape*; Narodni istorijski muzej u Luksemburgu; *Borderline*, Muzej Joanneums u Gracu; *Bus-Tops*, Londonski projekat Kulturne Olimpijade 2012; *Objekt spektakla*, Galerija Škuc, Ljubljana... Dobitnica je brojnih nagrada, među kojima „Bevilacqua la Masa“, nagrade „Trend“ za izuzetna postignuća u vizuelnoj umetnosti u Sloveniji, a nominovana je za nagrade „Premio Furla“ i „Vordemberge-Gildewart Award“.

**Dictionary of imaginary places -p.746, May, Karl
Friedrich - 12.06.2006 1:15, 2006**
Object

A. Manguel's and G. Guadalupe's encyclopedia of fantasy lands from world literature Dictionary of Imaginary Places, presents over 1,200 entries of imaginary cities, islands, countries and continents. Xanadu, Ruritania, Shangri-La, Atlantis, Utopia, Oz and Wonderland, are just some of the fantastical places for the reader to mentality traverse. Cibic's Dictionary of Imaginary Places calls our attention to notions evoked through representations of these invented sites. It is a metafiction that infiltrates an authoritative representation of factual information to reveal the embedded desires these truths share with fiction. Dictionary of Imaginary Places was the first in a series of interventions by Jasmina Cibic at Ljubljana Airport, Slovenia's only international airport.

The country's at-the-time-recent entry into the EU meant increased air traffic, and in 2006, expansion work began at the airport. With expansion comes the redesign of infrastructure, producing changes in the airport visitor's experience. During the redesign, Cibic, in collaboration with the airport's engineers, uploaded a unique computer program to the airport's

information systems. This replaced all titles of actual destinations displayed on the departures/arrivals board, with fictitious destinations from the Dictionary of Imaginary Places. This intervention happened with no prior notification to the public, when the passengers were waiting for the last flight of the day to Istanbul. The software the artist used to transform information into dis-information, is the same program that now controls the growing database of actual places being fed to the departures/arrivals board at the airport. The contemporary traveler must submit to the jurisdiction of an international airport and is compelled to trust its logic. In this space, the facts of the business of making a journey are interwoven with the aspirations associated with travel. The departures/arrivals board presents a live record of from where to where those aspirations are bound. Jasmina Cibic's playful insertion of the mythological within this factual narrative is a gesture that reveals the fictional heart to the act of consumptive traveling. (Michelle Deignan)

Untitled, 2009

20th Century, 2010

Installation / object, photographs

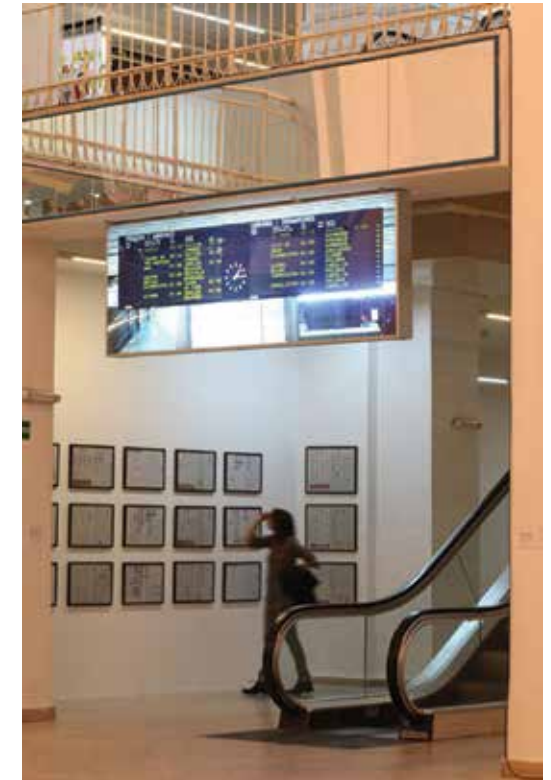
The new series of work from Jasmina Cibic takes as its theme an investigation into the level of meanings of those objects to which the West has ascribed the ability to trigger experience. Souvenirs from other lands, fictional icons, photographs, design objects and obviously – on top of the social ladder of values – works of art, are all instruments that allow the viewer to experience that which is for various reasons unattainable directly, and it is for this reason that a surplus value (mythical, subjective, market driven, aesthetic, political, cultural and ideal) is inscribed within these objects in the first place. Cibic explores the reasons for these shifts in values and the processes and conditions of experience itself under which these are made possible. The series 20th Century consists of a series of photographs which depict birds of prey resting on what seem to be at a first glance perches. These hunting birds, initially used by man to satisfy basic requirements, only later become bearers of status and a symbol of luxurious pursuit. At this point their owners substitute

their use value with that of a cultivated experience of nature. Within this process of shift from utility object to trophy object we recognize a release of sentimental, cultural, social and market value towards the viewer. Perhaps it is for this reason that genuine trophies, gathered on the voyages of the bourgeoisie in far away lands, are substituted by fake replicas, consumer goods and souvenirs which have none of the real essence itself of the thing which is supposed to be remembered in the first place. A similarity can be drawn with the substitution which takes place between a poster of a work of art and a real work of art, both decorate the apartment of the holder but only one is a genuine article. The perches in Cibic's photographs on which the birds of prey sit are in fact objects to which 20th century western society attributes extremely high values, breathed into them by the giver of experience – the artist. The surplus value of these objects is added to by their inclusion into the personal collections of their owners, but more importantly by the art and design establishment prior to this, the former including them within her/his collection for the existing artistic value (and effectively their cultural, national, subjective, market and ideological value) assigned to them by the art world solely because of the iconic name of their maker in the first place. There are various reasons for which objects are included within a collection. The latter being a space which allows the meeting of the viewer and the object that triggers the internal process of experience. Within the fictitious collection that Cibic portrays in her series, the birds of prey and the art works/perches are both accessible to the viewer in the same way. The possibility of experience is in this case not dependent upon the fact as to whether the inclusion within a collection was of a personal, critical, market led, ideal or political nature and it is not the object itself which allows the experience, but the contextual framework within which it is inserted. The experience is different if the framework of the collection within which the exhibited object is placed is different. The objects on display, which Cibic carefully reconstructs from or after a real model, are never physically present within the series 20th Century. The viewer merely meets its photographic image. It is only within this physical absence of the object that a sufficient distance is established which

allows an insight into the fetishization that is in fact the real activator of the setting up of experience. It is only when Cibic removes the object and closes the door upon experience that the economics of the subjective, material, political, cultural, artistic and other values which were established by western 20th century society are unveiled in front of the viewer. It is these economics that is still today subconsciously accepted through the context, which all along marks the apparent iconic directness of the object. (Petja Grafenauer, from the catalogue of U3 - 6th Triennial of Contemporary Art in Slovenia, 2010)

Currently based between London and Ljubljana, Jasmina Cibic is one of a new generation of Slovenian artists whose practice, though acutely conscious of a specific national political, cultural and artistic lineage, creates a very distinctive language of its own. Whilst she clearly shares and addresses some of the same theoretical and political concerns present in the work of other artists from a post-communist Europe, Cibic operates within a global rather than nationalized discourse. Her work is generally site and context specific, performative in nature and employs a range of activity, media and theatrical tactics to redefine or reconsider an existent environment or space. Jasmina Cibic's recent projects and exhibitions include: 30th Biennial of Graphic Arts, Ljubljana, For our Economy and Culture, the Slovenian pavilion at the 55th Venice Biennial; U3 - 7th Triennial of Contemporary Art, Museum of Contemporary Art Ljubljana; DistURBANces/LandEscape, Musée national d'Histoire et d'Art, Luxembourg; Borderline,

Joanneums Museum Graz; Bus-Tops, a London 2012 Cultural Olympiad project, London; The Object of the Spectacle, Galerija Škuc, Ljubljana... She is the recipient of many awards including Bevilacqua la Masa, Trend Award for outstanding achievements in visual art in Slovenia and a nominee for Premio Furla and Vordemerge- Gildewart Award.



JASMINA CIBIC Dictionary of Imaginary Places-p.746, Maj, Karl Friedrich - 12.06.2006, 01:15
 / Rečnik izmišljenih mesta- str. 746, Maj, Karl Fridrih - 12.06.2006, 01:15, 2006
 objekat / object
 ko-produkcija 54. Oktobarski salon / co-production 54th October Salon
 fotografija / photo by Ana Kostić



JASMINA CIBIC 20th Century / XX vek, 2010,
instalacija / installation; fotografija/ photo by Ana Kostić



JASMINA CIBIC 20th Century / XX vek, Perch for Erathopius ecaudatus (P. Starck)
/ Stalak za Erathopius ecaudatus (F.Stark), 2010,
instalacija / installation; fotografija / photo by Ana Kostić

166987 Uboda, 2012.

vez

Preko medija tradicionalno povezivanog sa „ženskim poslom“, brutalno iskreni govor seksualne moći rađa se s tihim, nežnim zanatom veza. Postoji očigledno uživanje u tenziji koju vez proizvodi, naslada udvostručena dvostrukim značenjem. Eksplicitni sadržaj ironično komentariše odnose, ponude, zahteve, pozicioniranje, stereotipe, očekivanja i iskustvo (u sistemu umetnosti).

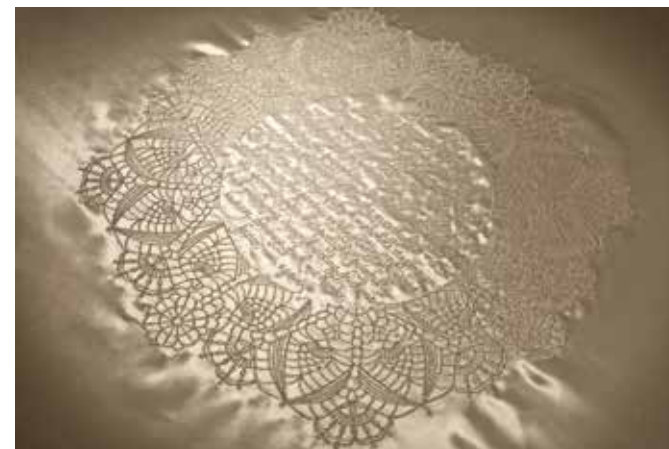
Lana Čmajčanin studirala je na Akademiji lepih umetnosti u Sarajevu, gradu u kome trenutno živi i radi. Kao diplomirana vajarka, koristi razne medije, poput video performansa, instalacija, tematskih radova i zvučnih instalacija. Lana je suosnivačica i članica Asocijacije za umetnost i kulturu *Crvena* i članica Udruženja vizuelnih umetnika Bosne i Hercegovine. Učestvovala je u brojnim međunarodnim izložbama, od kojih u poslednje vreme: *NGBK*, Berlin (Spaceship Yugoslavia); *Art- Point Gallery*, *KulturKontakt* Austrija, Beč, (*I Advocate Feminism*); *1st Time Machine* Bijenale savremene umetnosti, Konjic; Centar za savremenu umetnost u Tel Avivu, (*Prolonged Exposure*); *El Parqueadero*, Bogota, Kolumbija (*Decolonial Aesthetics*); *Gallery Atopia* – film & videokunst, Oslo, Norveška; *Galerija P74*, Ljubljana, (Global South), *ISCP*, Njujork, (Secondary Witness), *Good Children Gallery*, Nju Orleans, (*That Passes Between Us*), *MMC KIBLA*, Maribor, (*I will never talk about the war again*), <rotor> association for contemporary art, Grac, (*Be realistic – demand the impossible!*), *Galerija Škuc*, Ljubljana (*If you're trapped in the dream of the other, you're fucked*), *NGBK - Neue Gesellschaft für Bildende Kunst*, Berlin (*Spaceship Yugoslavia – The Suspension of Time*), *Färgfabriken - Centre for contemporary Art, Architecture and Society*, Stockholm (*I Will Never Talk About The War Again*), *ISCP - The International Studio & Curatorial Program*, New York (*Secondary Witness*), *Zamek Culture Centre*, Poznan, (*Victory obsessed*), *Künstlerhaus Halle für Kunst & Medien*, Graz (...Was ist Kunst?... Resuming a Fragmented History).

166987 Pricks, 2012

Embroidery

Through the medium traditionally associated with “women’s work” the brutally frank language of sexual power is rendered in the quiet, gentle craft of embroidery. There is an obvious enjoyment of the tension that this produces, a relish redoubled by double entendre. Explicit content ironically commenting relationships, offers, demands, positioning, stereotypes, expectations and experience (within the art system).

Lana Čmajčanin studied the Academy of Fine Arts, Sarajevo, where she is also based. Formally trained sculptor, she though uses a variety of media like video-performance, installations, site specific works and sound installations. Lana is a co-founder of the Association for Art and Culture *Crvena* and member of the Association of Visual Artists of Bosnia and Herzegovina. She has participated in many international exhibitions, recent includes: *NGBK*, Berlin (Spaceship Yugoslavia); *Art- Point Gallery*, *KulturKontakt* Austria, Vienna, (*I Advocate Feminism*); *1st Time Machine* Biennale of Contemporary Art, Konjic; *Center for Contemporary Art*, Tel Aviv, (*Prolonged Exposure*); *El Parqueadero*, Bogotá, Colombia (*Decolonial Aesthetics*); *Gallery Atopia* – film & videokunst, Oslo, Norway; *Gallery P74*, Ljubljana, (Global South), *ISCP*, New York, (*Secondary Witness*), *Good Children Gallery*, New Orleans, (*That Passes Between Us*), *MMC KIBLA*, Maribor, (*I will never talk about the war again*), <rotor> association for contemporary art, Graz, (*Be realistic – demand the impossible!*), *Škuc Gallery*, Ljubljana (*If you're trapped in the dream of the other, you're fucked*), *NGBK - Neue Gesellschaft für Bildende Kunst*, Berlin (*Spaceship Yugoslavia – The Suspension of Time*), *Färgfabriken - Centre for contemporary Art, Architecture and Society*, Stockholm (*I Will Never Talk About The War Again*), *ISCP - The International Studio & Curatorial Program*, New York (*Secondary Witness*), *Zamek Culture Centre*, Poznan, (*Victory obsessed*), *Künstlerhaus Halle für Kunst & Medien*, Graz (...Was ist Kunst?... Resuming a Fragmented History).



LANA ČMAJČANIN 166987 uboda / 166987 Pricks, 2012-2013
vez / embroidery
produkcija 54. Oktobarski salon / production 54th October Salon
fotografija / photo by Ana Kostić and Joana Dias

Čunkovi/Ratne staze, 2010.**Instalacija/ plakat, tekstil, knjiga**

Počev od 2010. traje istraživački, umetnički projekat pod nazivom *Čunkovi / Ratne staze*, koji obelodanjuje izuzetno složene i asimetrične odnose između Evrope i Latinske Amerike kroz andski tekstil. Vez se povezuje sa širom globalnom geografijom, kako u prošlosti tako i sada, ne bi li otkrio svet formiran kroz istoriju moći, nepoštovanja i eksploatacije, ali takođe i mnoštva otpora. Čineći to, ponovo se bavimo strukturno potcenjenim kvalitetom „ženskog“ uopšte i ženskog rada konkretno. Tekstili koji su kružili širom sveta, daleko pre današnje globalizacije, mogu takođe da ispričaju priču o višestrukim oblicima i posledicama kolonijalističke politike i načina na koji se ona preliva u sadašnjost. Naš pogled zavisi od opšteg osećaja za promene, kako one iskrivljene tako i druge, koje su oblikovale i proizvodnju i potrošnju tekstila.

Društva koja nastanjuju prostor Anda, bez pisma u trenutku španske invazije, karakteriše strast prema matematici i tkanju, administraciji i muzici, prema egzaktnom i ekstatičnom. Tokom milenijuma, razvila se jedinstvena tradicija tekstila koja i dan-danas oblikuje sve nivoje življenja. Polazeći od kolekcije takvih tekstila, istraživački projekat *Čunkovi / Ratne staze* želi da prikaže veze i odnose, kao i da otkrije prošlost i savremenu istoriju, izbegavajući pri tom dobro utabane naracije.

Ines Doujak istražuje, piše, izvodi performanse i pravi slike kao umetnica u oblasti vizuelne kulture i estetike materijala, sa queer-feminističkim, antirasističkim i antikolonijalnim fokusom. Pored ostalog, 2012. godine izlagala je u Muzeju moderne umetnosti (umetnost i moda) u Beču, na Bijenalu u Busanu (*Garden of Learning*), Koreja; *Württembergischer Kunstverein (Acts of Voicing)*, u Štutgartu. Izbor izložbi: *The Potosi Principle* u galeriji Muzeja Reina Sofia (2010) u Madridu; *Documenta 12 Victory Gardens* u Kaselu 2007. Ines živi i radi u Beču.

U radu pod nazivom *Čunkovi/Ratne staze* (Loomshuttles/Warpaths), čiji je deo prikazan na

54. Oktobarskom salonu, Ines saraduje sa **Džonom Barkerom** sa Kler koledža u Kembridžu. On je romanopisac, kritičar, esejista, muzičar i izvođač. Njegov roman *Terminingschäfte* objavila je izdavačka kuća *Dumont*; kratke priče objavili su listovi *The Edinburgh Review*, *Brand*, a uvrštene su i u nekoliko antologija; i u memoarima *Bending the Bars Kristi Buks*. Njegovi eseji o jeziku, politici u kulturi i političkoj ekonomiji objavljuvani su u časopisima *Mute*, *Variant*, *Science as Culture* i *Adbusters*. Učestvovao je kao umetnik u izložbi *Potosi Principle* 2010-11.

**Loomshuttles / Warpaths, 2010–
Installation / poster, textile, book**

Starting in 2010, the long term and ongoing artistic research project *Loomshuttles / Warpaths* sheds light on the highly complex and asymmetrical relationships between Europe and Latin America through the medium of Andean textiles. It knots connections with wider global geographies, past and present, to reveal a world formed by histories of power, disrespect and exploitation, but also by a multitude of resistances. In doing so, we redress the structurally undervalued quality of the feminine and the work of women. Textiles that crossed the world long before today's globalization can also tell tales of the multiple forms and consequences of colonialist policies and how they seep into the present. Our view depends on an overall sense of the many dynamics, distorted and otherwise, that have shaped both the production and consumption of textiles.

Andean societies, without written languages at the time of the Spanish invasion, can be characterized by their passion for mathematics and weaving, for administration and music, the exact and the ecstatic. A unique textile tradition developed over millennia which continues to shape all levels of life. Starting from a collection of such textiles, **Loomshuttles / Warpaths** aims to portray connections and correlations, and to uncover past and contemporary histories, refusing well-trodden narratives.

Ines Doujak researches, writes, performs and produces images as an artist in the areas of visual culture and material aesthetics with a queer-feminist,



INES DOUJAK *Hermes*, 2013
instalacija, tekstil, performans / installation, textile, performance;
autorska prava / copyright: Ines Doujak

anti-racist, anti-colonial focus. Among others in 2012 she has exhibited at the Museum of Modern Art (Art and Fashion), Vienna; Busan Biennale (Garden of Learning), Korea; Württembergischer Kunstverein (Acts of Voicing), Stuttgart. Other exhibitions include “The Potosi Principle” at the Reina Sofia (2010), Madrid; documenta 12 “Victory Gardens”, Kassel in 2007. Ines is based in Vienna.

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On the work Loomshuttles / Warpaths, a part of which will be shown at the 54th October Salon Ines collaborates with **John Barker**, who read English at Clare College, Cambridge. He is a fiction writer, critical essayist, musician and performer. His novel Termingeschäfte is published by Dumont; short stories in The Edinburgh Review, Brand and in several anthologies; and the memoir Bending the Bars by Christie Books. His essays on language, cultural politics and political economy have appeared in Mute, Variant, Science as Culture and Adbusters. He contributed as an artist to the Potosi Principle exhibition in 2010–11.

INES DOUJAK Loomshuttles / Warpaths - Čunkovi / Ratne staze, 2010-
Eccentric Archive / Ekscentrična arhiva, 2010-

Haute Couture / Visoka moda
posters, book, textile / posteri, knjiga, tekstil; fotografija / photo: Joana Dias



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INES DOUJAK Loomshuttles / Warpaths - Čunkovi / Ratne staze, 2010-

Eccentric Archive / Ekscentrična arhiva, 2010 - Haute Couture / Visoka Moda
posters, book, textile / posteri, knjiga; fotografija / photo by: Ana Kostić

**„Lele” metod, 2011-2013.
performans**

„Lele” je jedna od najčešće korišćenih reči u Makedoniji. „Lele” metod stvoren je zarad pukog postojanja te reči. Umetnice su ovoj reči – koja je u preteranoj upotrebi u svakodnevnom govoru u Makedoniji – dodelile konkretnu relevantnost i različitu formu; upotrebom „Lele” metoda, one su je stavile na pečat. Načinile su je, dakle, „nepoznatom” i „teškom”, i time produžile proces njene percepcije. Pokušale su da uklone automatizam percepcije i tako dobile novu perspektivu te reči. Sličnu tehniku su u književnoj kritici koristili ruski formalisti, kako bi razlikovali prozu od poezije, dok su je umetnici koristili kako bi diferencirali i odložili percepciju. Odlaganjem percepcije, umetnice pomažu ljudima da defamilijarizuju nešto što im je poznato i da iskuse savremeno i konceptualno (u umetnosti) kroz samooslobađanje od diskurzivnog prtljaga i vizuelnih referenci. Pitanje koje se postavlja nije – da li je nešto ovakvo moguće, već i da li tome treba težiti? Apсурnost performansa ne ostavlja to pitanje bez odgovora.

Efemerki čine Dragana Žarevska i Jasna Dimitrovska, umetnice iz Skoplja, koje rade zajedno od 2011. Vole da dešifruju poeziju kroz ljubav i začikavanje akademske rigidnosti. Njihov rad je kombinacija teorije, prakse i proaktivnih antistres komponenti. U svom pokušaju da prevedu lokalnu stranu tradicije pripovedanjem, nevinim lažima i blefom, prave rezervoar neologizama i stvaraju liminalne realnosti, poput one kada su ubeđivale ljude da istovremeno jesu i nisu jedna drugoj baka ili auto-baka*. Naziv *Efemerki* potiče od imena *Bapchorki* – ansambla nekoliko baka koje su pevale tradicionalne makedonske pesme u polifonom nazalnom stilu. Naziv *Efemerki* takođe sugeriše da je taj „dvojac” efemerna savremena verzija Bapcorki, ili, u najmanju ruku, da su one te koje se bave prolaznim aspektom tradicije.

*Auto-baka: kovanica koju su smislile *Efemerki* za

potrebe projekta *Retrospective Exhibition project*, i koja znači da je neka osoba „sopstvena baka”.

**The Lele Method, 2011–2013
Performance**

Lele is one of the most frequently used words in Macedonia. The Lele Method (and its applicability) derives from, and it was created only due to the mere existence of the word. By naming a method Lele (with a word that is overused in the Macedonian everyday speech) and putting it on a stamp, the artists gave the word a particular relevance and a different form. We made it “unfamiliar” and “difficult”, and by that, we prolonged the process of perception of that word. By trying to remove the automatism of perception, we got a new perspective of the word. This technique was used in the literary criticism by Russian formalists to differentiate prose from poetry, and so the artists use it to differentiate and to delay perception. Delaying the perception, so the artists, helps people de-familiarize the familiar and to experience contemporary and conceptual (art) through liberating themselves from the discursive baggage and visual references. The question is not only if something like this is possible but also if it should be strived for? The ridiculousness of performance leaves the questions not unanswered ...

Efemerki are Dragana Žarevska and Jasna Dimitrovska, artists from Skopje who have been working together as a duo since 2011. They like decoding poetics through loving and teasing the rigidity of academia. Efemerki’s work is a crossover between theory, practice and proactive anti stress components. In their attempt to translate the local side of tradition with the help of storytelling, innocent lies and bluff, they are coining a pool of neologisms and creating liminal realities like the one with persuading people that they both are and are not their own grandmothers or auto-grandmas*. The name of the duo is a funny derivate of Bapchorki - a band of few grannies who used to sing Macedonian traditional songs in a polyphonic nasal style. It also suggests that Efemerki are Bapcorki’s ephemeral contemporary version or, at least, the ones doing the ephemeral part

of tradition.

*Auto-grandma: word coined by Efemerki for the needs of the Retrospective Exhibition project, meaning someone is their own grandmother.

EPHEMERKI The Lele Method / Metoda Lele , 2013
performans / performance; produkcija 54. Oktobarski salon / produced
by 54th October Salon; Photo by Ana Kostić



ADRIJANA GVOZDENOVIĆ

Hvala Vam na poseti i vidimo se uskoro, 2013. instalacija/ knjiga i crteži

Hvala Vam na poseti i vidimo se uskoro je naziv knjige koja se sastoji od skeniranih listova. Jedan list odgovara jednom skeniranom crtežu, na jednom računu. Prvi deo priče odnosi se na pravljenje crteža, a drugi na kolekciju računa, i čini bliskijom vezu između, s jedne strane crteža i računa, i s druge strane onoga što knjiga predstavlja. „Kada sam se vratila u grad, nakon novogodišnjeg odmora provedenog u kući svojih roditelja, kafić je bio zatvoren. Počela sam kupovati novine. Kao obaveza ili dužnost, nametnuo mi se jos jedan svakodnevni ritual. Pregledavanje novina i odabir fotografija koje ću preslikati na pausu. Moja meditacija, moj zadatak koji mora da iskazuje stav... Na taj dan, 6. novembra kupila sam kafu, prašak za pranje veša, pakovanje paradajza i baguettes. Kafa se prosula po ringli i na kratko sam osjetila kao da je moja baka prisutna. Bio je sunčan dan.” Nakon skeniranja, drugačija kombinacija crteža i računa nije više moguća. Kolekcija crteža i kolekcija računa postaju dva nezavisna rada. Svi računi koji su korišćeni u knjizi formiraju blok u crnoj knjižici, koji nosi naslov „308,55 eura”. Ovaj broj odgovara sumi poreza svih sakupljenih računa. Računi su sakupljeni u toku jedne školske godine, koliko je trajala moja viza za vani. Šest laminiranih listova u kojima su crteži odgovaraju poglavljima u knjizi i/ ili temama koje su najzastupljenije u dnevnim novinama (politika i ekonomija, priče iz prošlosti, sport, religija, show biznis, najnovije vijesti. U suštini, mi smo ono što čitamo, a ponekad smo i ono što kupujemo.

Posle žurke, 2012. instalacija/ skulptura

“Prvo se igram lutkama. Kao kad sam bila mala, utjeravam im svoje želje, stahove i strasti. Malo vajam, malo vraćam. Stavljam im svoju kosu, mrtva tvar koja čuva energiju i uspješno završavam umjetnički proces utjerivanja emocija u lutke. U međuvremenu čitam oglase u novinama. Mogu i ja da pišem stihove,

efektivno i povoljno. Evo sada...
Inspirativni multimedijalni događaj koji se pretvara u odličan party, naravno.
Pružam ništa više od onoga što svako poznaje zemlju, brašno i pepeo osnovne elemente, naravno.
Prepoznaješ potencijal trenutka u svakodnevnom? Pili smo i igrali do prekosjutra i bili kritični ka marginalnom, naravno a anegdoticnost je korov umjetnosti.
Čempres se ne uspijeva regenerisati kad se zasiječe
Pa je povezan sa smrću i podzemljem, naravno.”
(Adrijana Gvozdenović)

Adrijana Gvozdenović je rođena u Podgorici, gdje živi i radi. Završila je postdiplomske studije interdisciplinarnih grafika na Fakultetu likovnih umjetnosti na Cetinju i trenutno je na master studijama na univerzitetu *Sint-Lucas* u Briselu. Adrijana je izlagala svoj rad na samostalnim izložbama u Centru za savremenu umetnost u Podgorici i u BM:UKK galeriji u Beču, a učestvovala je i u grupnim izložbama u galeriji univerziteta u Briselu; Udruženju umetnika Crne Gore, Nacionalnom centru za savremenu umetnost u Podgorici, u Jekaterinburgu, Muzeju savremene umetnost „Erato” u Sankt Peterburgu; u galeriji „Josip-Bepo Benković” u Herceg Novom; Centru za savremenu umetnost na Cetinju; u Modernoj galeriji u Podgorici.

Thanks for your visit and see you soon, 2013 Installation / book and drawings

Thanks for your visit and see you soon – Merci de votre visite a bientot – Bedankt voor uw bezoek en tot ziens is the title of the book, which consists of scanned pages. One page is equal to one scanned drawing on one bill. The first part of the story is referring to the drawings and the other to the collection of bills made in relation to each other by the artist: “When I returned to the city after the New Year’s holiday, the cafe was closed. I started to buy newspapers. As an obligation or duty, another daily ritual was created. It was about browsing newspapers and a selecting of photos that I will draw to a paper. My meditation, my task that must have an attitude ... That day, on

6th November, I bought coffee, laundry detergent, one pack of tomatoes and baguettes. Coffee spilled on the stove and I felt that my grandmother was present. It was a sunny day.” After scanning, a different combination of drawings and bills wasn’t possible anymore. The collection of drawings and the collection of bills became two independent works. All the used bills in this book form a block in the black book entitled “308.55 euros”. This number corresponds to the sum of all taxes of collected bills during one school year, which lasted as long as my visa. Six laminated sheets with drawings correspond to the chapters of the book and/or to the most present topics in the daily newspapers (politics and economy, stories from the past, sports, religion, show business, the latest news). Basically, we are what we read, and sometimes what we buy.

Afterparty, 2012 Installation / sculpture

“First, I play with dolls. In the same way I did many years ago, I project onto them my desires, fears and passions. A bit of sculpting, a bit of witchcrafting. I give them my hair, a dead thing that saves energy. I’m successfully finishing an art process of emotional transfer to the dolls. In the meantime, I read announcements in the newspaper. I can write poems, as well, effective and affordable. Here, now ...
An inspiring multimedia event
That turns into a great party, of course.
I offer nothing more than others know –
soil, flour and ash



ADRIJANA GVOZDENOVIĆ Thanks for Your Visit and See You Soon
/ Hvala na poseti i do skorog viđenja, 2013; instalacija, knjiga i crteži
/ installation, book and drawings; fotografija / Photo by Tina Smrekar



ADRIJANA GVOZDENOVIĆ Thanks for Your Visit and See You Soon
 / Hvala na poseti i do skorog videnja, 2013; instalacija, knjiga i crteži
 / installation, book and drawings; fotografija / Photo by Tina Smrekar



ADRIJANA GVOZDENOVIĆ Posle žurke / Afterparti, 2012
 skulptura / sculpture; fotografija / Photo by Tina Smrekar

FLAKA HALITI

Ja, ti i sve koje znamo, 2010-2013. video instalacija

Rad je nastao kao rezultat iskustva umetnice nakon izvođenja rada *My Balls/Moja muda*, 2008. Umetnica je, u ritualnom (gerilskom) gestu, prinela životinjske testise na „oltar“ jedne galerije u njenom rodnom gradu – Prištini. *Ja, ti i sve koje znamo* je video animacija dijagrama, koja pokušava da opiše položaj umetnika i umetnica u istoriji umetnosti i unutar sistema moći, kroz mapiranje misli. Animirani dijagram se stalno kreće, ilustrujući poteškoću zamrzavanja položaja, a zatim se na to pridodaje usloženost čitanja i osmišljavanje dobijenog materijala.

Postati svestan istorijskog stanja našeg života znači ne samo biti u stanju promišljanja, koliko god kritičkog, već iznad svega, uticati na to, imati sposobnost intervencije u tom stanju i praktično ga promeniti. Samo u tom slučaju možemo reći da ostvarujemo iskustvo od istorijskog stanja našeg života (Boris Buden u: „O drugoj strani budućnosti“)

Ispod ove tačke neophodne su kapuljače, 2013 crteži

Rad je referenca na pisani znak upozorenja. Govori o mestima opasnosti kroz koje se ne može proći bez pokrivanja, maske ili kapuljače... uslov za mobilnost objekta. Time se stvara metafora za različite situacije u kojima se „kapuljača“ može iščitati u dobroj ili lošoj konotaciji. U ovom slučaju pejzaž napravljen od crteža postaje mesto želje za ulaskom, jer kreira granicu/ slobodu za otelotvorenje iskustva.

Fljaka Haljiti, umetnica iz Prištine, živi i radi na relaciji Minhen, Priština i Beč. Njen rad je konceptualan, zasnovan na kombinaciji različitih medija. Fljaka je diplomirala 2006. na Akademiji umetnosti Univerziteta u Prištini i nastavila je da se školuje na Städelschule/Staatliche Hochschule für Bildende Künste, u Frankfurtu. Njen rad izlagan je u okviru samostalnih i grupnih izložbi, u prostorima i institucijama kao što su Muzej savremene umetnosti

Kastilje, Leon, Španija; ZKM Muzej savremene umetnosti u Karlsruheu; Weltkulturen Museum u Frankfurtu; Kosovskoj nacionalnoj galeriji, Bijenalu u Briselu, u Centru za savremenu umetnost „Stacion“ u Prištini; Galeriji „Siemens ArtLab“ u Beču; press to exit project space u Skoplju; Muzeju savremene umetnosti Vojvodine „Napon“, Novi Sad; Bijenalu „SpaPort u Banja Luci, „Haus der Kulturen der Welt“ u Berlinu; galeriji „Portikus“ u Frankfurtu. Dobitnica je prve nagrade „Poljoprivreda i bankarstvo“ koju su organizovale Städelschule i Rentenbank. Od 2013. godine je na doktorskim studijama na programu Akademije likovnih umetnosti u Beču.

Me, You and Everyone We Know, 2010–2013 Video installation

Me, You and Everyone We Know emerged as a result and continuation of the artist's experience following her work *My Balls*, 2008, in which the artist in a ritual like (guerilla) gesture brought animal testicals to the “altar” in a gallery in her hometown of Prishtina. It is a video animation diagram that attempts to describe the position of male and female artists in art history and within systems of power through a mind map. The diagram animation keeps moving, illustrating the difficulty of freezing those positions; and then there is the added complexity of reading it all, making sense of it.

To become aware of the historical condition of our life means not only to be able to reflect on it, however critically, but above all, to influence it, to have the ability to intervene in this condition and practically change it. Only in this case may we say that we make an experience of the historical condition of our life. (Boris Buden, in “On the other side of future”).

Hoods Required Beyond This Point, 2013 Drawings

The work is referential to the written label like a sign warning. It speaks of the danger area that you cannot pass through without a cover, a mask or a hood.... an object required for mobility. This creates a metaphor for diverse situations where the hood could be read

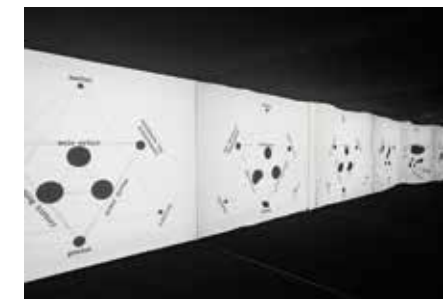
as having a good or bad connotation. In this case, the landscape of the drawings becomes a space of desire to enter, as it creates a border/freedom for your physicality to experience.

Flaka Haliti lives and works between Munich, Prishtina and Vienna. Her work is conceptual, based on mix media. She graduated in 2006 from the Academy of Arts, Prishtina University and continued her education at the Städelschule/Staatliche Hochschule für Bildende Künste, Frankfurt am Main. Her work has been shown in solo and group exhibitions, including spaces and institutions such

as MUSAC, Museum of Contemporary Art of Castile and León, Spain; ZKM Museum of Contemporary Art, Karlsruhe; Weltkulturen Museum, Frankfurt; Kosovo National Gallery; BRUSSELS BIENNIAL 1; Prishtina; Stacion – Center for Contemporary Art Prishtina; Siemens ArtLab Gallery, Vienna; press to exit project space, Skopje; Museum of Contemporary Art Vojvodina, Napon, Novi Sad; SPAPORT BIENNIAL, Banja Luka; Haus der Kulturen der Welt, Berlin; Portikus, Frankfurt Main. She is a winner of the First Prize of “Agriculture and Banking”, organized by Städelschule and Rentenbank. Beginning in 2013, she became a PhD student at the PhD in practice program at the Academy of Fine Arts Vienna.



FLAKA HALITI, Ispod ove tačke potrebne su kapuljače / Hoods Required Beyond This point, 2013, crteži, drawings
fotografija / photo by: Ana Kostić



FLAKA HALITI *Me, You and Everyone We Know* / *Ja, ti i sve koje poznajemo*, 2010-2013
video instalacija / video installation;
ko-produkcija 54. Oktobarski salon
/ co-production 54th October Salon;
fotografija / photo by: Ana Kostić

Šeruj, 2013.

crteži, printovi, instalacija/ objekat

„Iz dana u dan, mnogi od nas Sirijci i Sirijaca gaje nadu da će čuti glas naših sunarodnika i sunarodnika koji trpe zločin protiv čovečnosti. Pre početka sirijske revolucije, šerovala sam dnevne događaje, porodične slike, društveni život na svom facebook profilu. Sada brojim stotine i stotine dana sirijske revolucije. Dok pišem ove redove, 5. aprila 2013. godine, biće 729 dana od početka sirijske revolucije – mislim. Brojanje dana je formalno povezano sa On Kavarinim konceptualizmom, ali je pre svega vežba samodiscipline: da ujutru ne zaboravim svoj facebook profil i da održavam nivo svesti o humanitarnoj katastrofi i o sirijskoj umetnosti, a posebno da ne zaboravim da će jednog dana režim i nasilje prestati – bez obzira koliko prilježno morali da brojimo dane. Jednog dana, mir će doći u našu zemlju. Ovako provodim dan-za-danom, mnoge sate ispred kompjutera u svojoj sobi u Budimpešti, ponekad po ceo dan, i šerujem najsnažnije slike, umetničke radove brojnih sirijskih umetničkih i dokumentarnih Internet stranica. Budući da je reakcija umetnikâ, umetnica, aktivistiknja i aktivista iz Sirije neverovatno brza, moj profil prikazuje glavne događaje u Siriji, kolektivno raspoloženje i moje sopstveno, svakodnevno raspoloženje preko bloga koji pišem. Lica, glasovi i suze sirjiskog naroda u međuvremenu ispunjavaju celu moju sobu, ceo moj život, i deo su i ovog prostora.” (Roza El-Hasan)

Roza El-Hasan je studirala slikarstvo na Mađarskoj akademiji likovnih umetnosti, potom u Frankfurtu na Städel Schule na katedri za Intermedije i socijalni dizajn. Doktorirala je u Budimpešti sa doktorskom disertacijom o tradicionalnim romskim zanatima i savremenom dizajnu. Od 1992, Roza redovno izlaže svoje predmete i crteže (koji su ujedno i deo brojnih umetničkih kolekcija) na samostalnim i grupnim izložbama i saraduje sa brojnim umetnicima, umetnicama, teoretičarima i teoretičarkama, razvija kustoske prakse i radi na projektima socijalne intervencije i socijalnog dizajna. Neke od njenih

skorašnjih izložbi su: *Syrian Voices – ArcodesforSyria* – serija performansâ, predavanjâ i razgovorâ (sa Šadi Alšhadeh i drugima) u Švajcarskoj (HSLU, Helmhaus; Gradska galerija u Cirihi; *Kunsthalle Sent Galen*; Ženeva, Škola umetnosti i dizajna; i CIMAM konferencija u SALT umetničkom centru, Istanbul; Steirischer Herbits, Graz, Austrija; Art Basel in Art Radio Le Desir; *Something You should know, the artist as Producer* (sa Elizabet Lebovice) u Školi za visoke studije društvenih nauka, u Parizu; *BagHHHdad* (sa Salamom Hadadom i Urnamo grupom) Gandy Gallery, Bratislava; *Some Stories* video narativi žena iz arapskog sveta, Irana i Turske (sa Geraldom Matom) u Kunsthalle u Beču i *Reflecting Fashion*, MUMOK, Museum Moderner Kunst, Beč; *The Jerusalem Show* u Al-Ma'mal – Palestinska fondacija savremene umetnosti u Istočnom Jerusalimu, *Belonging*, Sharjah Biennial, Sharjah (Ujedinjeni Arapski Emirati) *DisOrientation*, savremena umetnička produkcija arapskih zemalja; Haus der Kulturen der Welt, Berlin...

Share, 2013

Object, prints, drawings

“Day by day, many of us Syrians share the hope that some people will hear the voice of Syrians suffering from crimes against humanity. Before the Syrian revolution started I shared daily events, family pictures, social life on my timeline. Now I can count in the hundreds the days of the Syrian Revolution on my Facebook timeline. Today, when I write these lines, April 5, 2013, it is Day 729 of the Syrian Revolution – I think. Counting the days is formally connected to On Kawara’s conceptualism, but it is first at all an exercise in self-discipline, to not forget my Facebook timeline in the mornings and to keep up awareness for the humanitarian disaster and for Syrian art, and mainly, not to forget that one day the regime and violence will end – no matter how steadfast we have to count the days. One day, peace will come to our country. This way, I spend day-in, day-out many hours in front of my computer in my room in Budapest, sometimes all day, and share the strongest images, artworks from the countless Syrian art and documentary webpages. Since the reaction of the artist and activists, Syrians is incredibly fast, my

timeline shows the main events in Syria, the collective mood and my mood on each day through my blog. The faces and voices and tears of Syrians meanwhile fill all my room, all my life, and appear in space.” (Roza El-Hassan)

Róza El-Hassan spent childhood in Germany, Westfalen and moved 1987 to Budapest. Róza studied at Hungarian Academy of Fine Arts, Painting Department; Städel Schule, Frankfurt a. M. and Intermédia Department, MKF; as well as Social Design: (with a DLA thesis on Traditional Romani Handcraft and Contemporary Design) at the Hungarian Academy of Fine Arts. Since 1992 Róza exhibits regularly her objects and drawings – which are also a part of numerous art collections – at solo and group exhibitions and collaborates with numerous artists and theoreticians as well she develops curatorial, social intervention and social design projects. Her recent (collaborative) exhibition projects include: ‘Syrian Voices – ArcodesforSyria’ -

series of performances, lectures and talks (with Shadi Alshhadeh et. al.) in Switzerland (HSLU, Helmhaus; City Gallery of Zürich; Kunsthalle St.Gallen; Geneve Ecole des Art et Design; and CIMAM Conference at SALT Art Center, Istanbul; Steirischer Herbits, Graz, Austria; Art Basel in Art Radio Le Desir; ‘Something You should know, the artist as Producer’ (with Elisabeth Lebovice) at Ecole des Hautes Etudes en Sciences Sociales, Paris; ‘BagHHHdad’ (with Salam Haddad and Urnamo group) Gandy Gallery, Bratislava; ‘Some Stories’ women’s video narratives from Arab World, Iran and Turkey (with Gerald Matt) at Kunsthalle Wien and “Reflecting Fashion”, MUMOK, Museum Moderner Kunst, Vienna; “The Jerusalem Show”, at Al-Ma'mal – Palestinian Foundation for Contemporary Art in East Jerusalem, “Belonging”, Sharjah Biennial, Sharjah (United Arab Emirates) “DisOrientation”, Contemporary Art Production from Arab Countries; Haus der Kulturen der Welt, Berlin etc.

RÓZA EL-HASSAN Share / Šeruj , 2013
objekat, instalacija / object, installation; fotografija / photo by: Ana Kostić



34 viđenja savremenog trenutka, 2013; Fleksibilne noge, 2012; Hrana za malo, 2013; Svet magije, 2011.

slike, ulje na platnu

Od početka devedesetih, mnogo je rečeno (i drago mi je da je tako) o „ikoničnom zaokretu” – ili, još bolje, „likovnom zaokretu” u oblasti umetnosti i društvenih nauka. Navodi se (prema lingvističkoj analogiji, ali u suprotnosti sa nedavno filozofski postavljenim „lingvističkim zaokretom” u smislu sadržaja) da se naše saznavanje sveta, to jest, sama ljudska misao ne formira neizbežno lingvistički, već makar u istoj meri, a više nego očekivano, takođe i preko slika, mana ikonografskog zaokreta u kulturno-pesimistička upozorenja na skoro apokaliptično mnoštvo slika, amblema, logoa itd. u kojima svaka nada za istinom, jasnoćom i čitljivošću tragično blede. Slike deluju kao suvereni, autonomni i konkretni oblici postojanja koji se ne moraju lingvistički razvijati ni prevoditi, niti isključivo funkcionišu kao pokazatelji, odnosno simboli za drugi sadržaj. Oni koji su proučavali razvoj likovne umetnosti od početka modernosti veoma su svesni ovog aspekta, kao fundamentalne osnove za sam razvoj. (U skladu s tim, savremena umetnost bi mogla da reaguje smireno, ili čak s dosadom na takve „impulse realizacije” njihovih posmatrača).

Rad ovog umetnika reflektuje takve misli inteligentno i višedimenzionalno – spoznaja preko slika, unutar sadašnjeg sveta slika. Ono što na prvi pogled izgleda kao pop-art ili oblik post-modernog citiranja više je naslikana teorija medija, ili čak – ontologija: mera sveta, mera prostora, koji slike obuhvataju, a time takođe i izuzetno retko razmatranog prostora između konkretnih slika. Stoga, tradicionalni, odvojeno komponovani i naslikani samodovoljni umetnički rad sve manje igra ulogu za Huperiha, dok pojam (takoreći) *međupovezanih slika* postaje sve više bitan. Na taj način, različite slike postaju uzajamno referencijalne, upućujući na implicitan, opšti kontekst. Motivi i komadi pritvornog stila, svi izvučeni iz empirijske vizuelne realnosti koja okružuje Huperiha (kao jednog od nas, među nama, sa nama) ponovo se preraspoređuju u stalno novim kontekstima i

eksperimentalnim postavkama, kao naučni uzorci. Fokus, međutim, nije na kontinualnoj zajedničkoj niti, već je u smislu mreže mnogo različitih, presecajućih, pojavljujućih i nestajućih sličnosti; (na kraju i jeste zadatak posmatrača da rekonstruiše ove sličnosti u njihovom sinopsisu – Teoreiji – kao celinu).

Ne samo da konvencionalne granice individualnih slika postaju zamućene, već postaju i granice žanra, medija i tehnika; „klasične” slike, crteži, komadi urađeni sprejem i šabloni, kolaži i izdvojeni objets trouvés, murali, fotokopije različitih veličina i izvedbe, okviri i paspartui, dvodimenzionalni i skulpturalni elementi komuniciraju i sudaraju se, suprotstavljaju i komentarišu jedni druge, podjednako živahno kao i konstantno migrirajući i mutirajući, de- i rekon-tekstualizovani komadi neraspoređenosti, koje prikladno prikazuju. Pomenute tendencije/statigije su paradigmatički prikazane u skorašnjim instalacijama Huperiha. Takođe postaje evidentno koliko snažno i koliko ozbiljno je Huperih posvećen razmatranju slika („glavnih predmeta u shemi percepcije” – Sigrid Vajgel), i ne samo slika. Ironično, međutim, pri posmatranju ovih mešano-medijskih, nehijerarhijskih i razuzdano rastućih ikonotipova, takođe postaje evidentno koliko je zapanjujuće virtuozan i raznovrstan slikar Endi Huperih (Peter T. Lenhart).

Endi Huperih živi i radi na relaciji Minhen-Meksiko Siti, gde je radio kao gostujući profesor na Akademiji likovnih umetnosti u Meksiko Sijetu. Endi je diplomirao na Akademiji likovnih umetnosti u Minhenu (kod profesora Helmuta Šturma) i izlagao uglavnom u Meksiku i Nemačkoj, pored ostalog u Muzeju savremene umetnosti u Šturmu, Muzeju Karilo Gil, Muzeju Makej u Meridi Meksiko. Od 2008, uglavnom radi u Minhenu, kao asistent na Akademiji likovnih umetnosti. Slike Endija Huperiha na ironičan način odražavaju spoznaju savremene vizuelne kulture i ideologije. Ono što, na prvi pogled, može da izgleda kao pop-art isečak, više je teorija slikanih medija, ili čak vizuelna ontologija; merenje sveta, merenje prostora.

34 Perspectives on Contemporaneity, 2013; Flexilegs, 2012; Food for Little, 2013; World of Magic, 2011; Lutschi-foli, 2011
Paintings, oil on canvas

Since the early 90's much is said (and gladly so) of the „iconic turn “- or better the „pictorial turn “ within the realm of arts and social sciences. It states (in linguistic analogy, but opposing the briefly before philosophically postulated „linguistic turn “ in terms of content), that our knowledge of the world, that human thinking itself is not inevitably formed linguistically, but at least to an equal degree, and more than ever expected, also via images. (The drawback of the iconographic turn are the cultural pessimistic warnings of an almost apocalyptic plethora of pictures, emblems, Logos etc., in which all hopes on truth, clarity, and legibility tragically fade. Pictures act as sovereign, autonomous and particular form of existence, which do not have to be linguistically developed and translated nor which solely function as indicators or symbols for other contents. Those who have studied the development of the fine arts since the beginning of modernity, are well aware of this aspect, as a fundamental basis of the development itself. (Accordingly, contemporary art could react calmly or even bored to such „impulses of realization“ of their observers...).

Endy Hupperich's work reflects such thoughts intelligently and multidimensional - a cognition via images, within today's world of images. What may at first sight resemble Pop-art or a form of post-modern *quotationism*, is possibly rather painted media theory, or even - ontology: a measurement of the world, a measurement of the space, which the paintings encompass. Thus also the much too rarely considered space between the actual paintings. Therefore the traditional, separately composed and painted self-sufficient artwork plays a diminishing role for Hupperich, while the notion (so to speak) of interrelated paintings becomes increasingly more important. Thereby the various paintings are mutually referential, as well as towards an implicit general context. Motives and pieces of mock-style, all taken out of the empirical visual reality which surrounds Hupperich (as one of us, among us, with us), are realigned in ever new contexts and experimental

lay-outs, like scientific samples. The focus however, is not on the continuous common thread, but in the sense of a network of many different, intersecting, appearing and disappearing similarities; (it finally is the task of the viewer, to reconstruct these similarities in their synopsis - *Theoreia* - as a whole).

Not only the conventional boundaries of the individual painting become blurred, also those of the genre, media and techniques: „classical “painting, drawings, spray pieces and templates, collage and singled out *objets trouvés*, murals, variously sized and plotted photocopies, frameworks and passe-partouts, flatware and sculptural elements communicate and collide with, contrast, and comment each other, just as lively as the constantly migrating and mutating, de- and recontextualized pieces of disalignment, which they display accordingly. These tendencies/strategies are displayed in Hupperich's recent installations in a paradigmatic way. It also becomes evident, how strong and how seriously Hupperich is devoted to reflections on paintings („main objects within the scheme of perception “- Sigrid Weigel), and not only to painting. Ironically however, while regarding these mixed-medial, non-hierarchical and rampantly growing iconotypes, it also becomes evident, what an amazingly virtuosic and versatile painter Endy Hupperich is. (Peter T. Lenhart)

Endy Hupperich lives and works between Munich and Mexico City, where he worked as a guest professor at the Academy of Fine Arts in Mexico City. Endy graduated from the Academy of Fine Arts in Munich (with Prof. Helmut Sturm) and has exhibited mainly in Mexico and Germany, e.g. at the Museum of Contemporary Arts of Oaxaca, the Museum Carillo Gil, the Museum Macay in Merida Mexico. Since 2008 he is mainly working in Munich, as an assistant teacher in the Academy of Fine Arts in Munich. Endy Hupperich's paintings reflect ironically and in a multidimensional way cognition and contemporary visual cultures and ideologies. What may, at first sight seem as a pop-art quote, is more a painted media theory, or even visual ontology: a measurement of the world, a measurement of the space.

>>

ENDY HUPPERICH 34 Perspektiven zur Gegenwart / 34 Perspectives on
Contemporaneity / 34 viđenja savremenog trenutka, 2013
ulje na platnu / oil on canvas; fotografija / photo by: Ana Kostić



ENDY HUPPERICH World of Magic / Svet
magije, 2011; ulje na platnu / oil on canvas
fotografija / photo by: Ana Kostić



Previše je kamenja..., 2012.**vez**

„Živim i radim u Istanbulu. Koristim razne tehnike u radu, poput veza, crtanja/slikanja i instalacije. Koristim pronađene predmete i tkanine kao osnovu za svoje radove. Sakupljam stvari kako bih stvorila svoju ličnu arhivu i koristim ih u skladu sa svojim ciljevima/temama u okviru svoje umetnosti, poput oficijelne manipulacije, urbane transformacije, političkih i društvenih odnosa i graničnih pitanja.

Ovi radovi su u martu 2013. bili prikazani na izložbi *Potvrda porekla* u galeriji „artSümer” u Istanbulu. Na izložbi sam konstruisala/postavila mikro sistem, koji opisuje društvene i političke odnose u Turskoj.

Radim na različitim pronađenim tkaninama poput stolnjaka, zavesa, jorgana, koji su pripadali mojoj ili nekoj drugoj porodici. Za mene, pronađene tkanine karakterišu identitet domaćinstva i porodice. Ponekad koristim ove tkanine kao pozornice koje mi omogućavaju da na njih postavim svoje slike i motive. Moji motivi i crteži na tkanini oslikavaju kulturne informacije današnjice, političke i društvene odnose i moć. Ponekad osećam da su moji projektovani motivi i slike smetnje na ovim tkaninama.

Nepristupačan dvostruki grad, 2012.**vez**

Pronašla sam štampani prekrivač; iskoristila ga kao pozornicu/pozadinu, na koju sam ušla i naslikala neke likove iz vojske, politike, lova i time prikazala odnose između prirode i urbanih transformacija. Moje figure stvaraju aritmiju na ovom motivu.

Lovci pucaju jedni na druge, 2012.**vez**

Ovaj naslov sam pronašla u novinama. Radi se o dvojici „ubica” koji su istovremeno postali „žrtve”. Našla sam i naslikala ove likove lovaca na prekrivač za decu. Motivi lovaca kvare postojeće motive na

prekrivaču, oslikavajući postojanje paralelnih svetova.

Izjava, 2012.**vez**

Politički odnosi i dijalozni su me inspirisali za motive na ovoj tkanini. Prikazala sam lik autoritativne figure koja drži govor. Pitanje koje postavljam je – da li ova (njegova) „izjava” koja se sastoji od ponavljanja, krije istinu i time manipuliše njom?

Turbulencija, 2012.**vez**

Ovaj rad je baziran na materijalu na kome su primenjene tehnike kao što su: kolaž, akril i šivenje.” (Gözde Ilkin)

Gözde Ilkin je živela u različitim regionima Turske dok nije počela da studira slikarstvo (Fakultet lepih umetnosti Univerziteta Mimar Sinan i Univerzitet Marmara), kada se preselila u Istanbul. Gözde radi sa kombinovanim medijima, uglavnom sa, kako ona to zove, akumuliranim stvarima: slikama, pričama, fotografijama, predmetima i tkaninama koje joj pomažu da opiše konkretne situacije koje je zanimaju. Njena specijalnost je vez. Na njenim vezenim slikama, likovi se pojavljuju u obliku amorfnih tela međusobno spojenih, uglavnom u predelu glave, stomaka ili udova. Tela se pojavljuju na površini tkanina, u kojima pronalaze i traže identitet kroz teksture. Često oslobođeni svojih socijalnih i seksualnih identiteta, ti likovi su transformisani, poput dece na izgubljenoj planeti. Oni se opiru svojim unapred određenim životima. Učestvovala je u međunarodnim programima razmene umetnika u Holandiji, Nemačkoj, Rumuniji, Gruziji, Jermeniji, Azerbejđdanu i Iranu. Neke od njenih samostalnih izložbi: *Certificate off Origin, Refuge: Chorus of Voices from Inside* i *Please Clear the Dance Floor* u galeriji artSümer, Istanbul; i *Body on Body, Wearable Art*, galerija Karş. Art, Istanbul. Prikazivala je svoje radove u okviru grupnih izložbi u galeriji Dr. M. T. Geoffrey Yeh Art Gallery, Kvins, Njujork; Louis Vuitton, Pariz, Francuska; Apartment Project Berlin; ITS-Z1, Ritopek, Beograd, Istanbul Modern Museum and cda projects, Istanbul, MUMOK, Beč; Lothringer 13, Minhen; Galerija „Škuc”, Ljubljana i mnogim drugim.

There are too many stones..., 2012**Embroidery**

“I live and work in Istanbul. I use various techniques in my work, such as stitching, drawing / painting and installation; I use found objects and fabric as the bases of my works. I collect things to create my personal archive and use them in accordance with my objectives/themes in my art, such as official manipulation, urban transformation, political and social relationships and border issues.

These works were exhibited in the exhibition ‘Certificate off-origin’ in March 2013 at artSümer gallery Istanbul. At the exhibition, I constructed/staged a micro system from my collection that described the social and political relationships in Turkey.

I work on different found fabrics, such as tablecloths, curtains, duvets, which come from my family and relations. For me, found fabrics characterize the identity of households and families. Sometimes I use these fabrics as stages that allow me to install my motifs and images onto them. My motifs and drawings on fabrics depict today’s cultural information, political and social relationships and power. I usually feel like my designed motifs and images are interferences on these fabrics.

Inaccessible Double City, 2013**Embroidery**

I found a printed duvet and used it as a stage (background) onto which I stitched and painted some characters referring to the military, politics, hunters, relationships in nature and urban transformation. My figures create an arrhythmia on this motif.

Hunters shot each other, 2012**Embroidery**

This is a headline from a newspaper I found. It is about two ‘killers’ who became ‘victims’ at the same time. I stitched and painted these hunter figures on a duvet cover for kids. The hunter motifs deface the duvet motifs to represent the relationship in and the presentation of this duality.

Statement, 2012**Embroidery**

The motif on this specific fabric reminded me of political relationships and dialogues. Here, the authority figure recites a speech. Can this ‘statement’, which consists of repetitions, conceal the truth therefore manipulating it?

Turbulence, 2012**Embroidery**

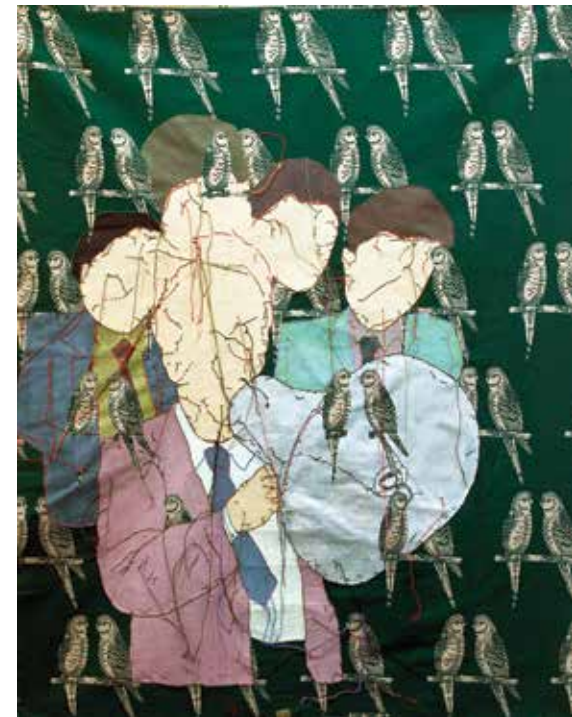
This is a work on found fabric onto which collage, acrylic and stitching techniques have been applied.” (Gözde Ilkin)

Gözde Ilkin lived in various regions of Turkey until her university years, when she moved to Istanbul to study painting (Fine Arts Faculty of Mimar Sinan University and Marmara University). Gözde works with mixed media, mostly with what she calls accumulated things: images, stories, photographs, objects and clothes that help her describe particular situations she is interested in. Her speciality is stitching. At her stitched paintings her figures appear as amorphous bodies attached to one another mostly at the head, stomach, and occasionally the limbs. These bodies create an atmosphere for the surface on which they find themselves and look for an identity via the texture of the fabric. Often emancipated from their social and sexual identities, these characters are transformed in Ilkin’s work like the children of a lost planet. They resist their pre-conditioned lives. Gözde has taken part in international artist exchange programs in the Netherlands, Germany, Romania, Georgia, Armenia, Azerbaijan and Iran. Her solo exhibitions include

Certificate of Origin, Refuge: Chorus of Voices from Inside and *Please Clear the Dance Floor*, artSümer Gallery, Istanbul; and *Body on Body*, *Wearable Art*, Karş. Art Gallery, Istanbul. She has shown her work at group exhibitions in Dr. M. T. Geoffrey Yeh Art Gallery, Queens, New York, US; Louis Vuitton, Paris, France; Apartment Project Berlin, Germany; ITS-Z1, Ritopek, Belgrade, Serbia, Istanbul Modern Museum and cda projects, Istanbul, Turkey, MUMOK, Vienna, Austria; Lothringer 13, Munich, Germany; Škuc Gallery, Ljubljana, Slovenia and elsewhere.



GÖZDE ILKIN Demeç / Statement / Izjava , 2012;
Avda birbirlerini vurdular / Hunters Shot Each Other / Lovci pucaju jedni na druge, 2012
vez / embroidery; fotografija / photo by: Tina Smrekar



Curator Dunja Kukovec and her daughter Iskra setting up
the embroideries by Gözde Ilkin; fotografija / photo by Gözde Ilkin

GÖZDE ILKIN Statement / Izjava , 2012
vez / embroidery
autorska prava / copy right: Gözde Ilkin

Ride to Recoil, 2013.
fotografija, zvuk

Rad je zasnovan na kritici video igrice *Sniper Ghost Warrior 2*. Ratna video igrica u prvom licu, postavljena u Sarajevu pod opasdom, u kojoj su junaci američki snajperisti koji brane grad od napadačke armije i time predstavljaju istorijski korektiv. U igri je glavni zadatak operacije „Arhandeo”, koja se navodno dešava 1993, obezbeđivanje dokaza o genocidu, kako bi NATO mogao da preduzme akciju. Nakon prikupljanja dokaza, američki vojnik ubija Marka Vladića (očigledna konotacija na Ratka Mladića) i stavlja tačku na patnje građana pod opsadom. „Pravda za duhove Sarajeva“, kaže lik na kraju ovog dela igrice.

Projekat je izvorno producirao i objavio *online* njujorški časopis *Triple Canopy*, 2013. godine, uz tehničku podršku i saradnju sa Ervinom Prašljivićem i Ognjenom Šavijom.

Adela Jušić živi i radi u Sarajevu. Njena socijalno angažovana umetnost u najvećoj meri potiče od ličnog iskustva i sećanja. Adela uglavnom radi video performanse, a naracija i njen glas su glavne metode izražavanja. Koristi kritički feministički pristup svim temama, koje su, međutim, često povezane sa (posle)ratnim položajem žena i ženama u (oružanim) sukobima. Adela je diplomirala na Akademiji lepih umetnosti i na Univerzitetu u Sarajevu. Trenutno pohađa ERMA, master studije ljudskih prava i demokratije. Suosnivačica je Asocijacije za kulturu i umetnost CRVENA. Izlagala je na brojnim međunarodnim izložbama, uključujući *Manifesta 8*, Mursija; *Videonale* Kunstmuseum Bonn; *Image Counter Image*, Haus der Kunst, Minhen; *I will never talk about the war again*, Färgfabriken, Štokholm... Učestvovala je u nekoliko gostujućih umetničkih programa (ISCP, Njujork, Kulturkontakt Beč) i dobitnica je nagrade „Young Visual Artist Award” za najboljeg mladog bosanskog umetnika 2010. i nagradu za mlade umetnike „Henkel CEE”, 2011. godine.

Ride The Recoil, 2013
photographs, sound

The work is based on drawing criticism to recently released video game *Sniper Ghost Warrior 2*. The first person shooter video game, set in besieged Sarajevo, featuring American snipers who defend the city from an attacking army and thus presenting a historical corrective. In the game, the main task of the operation called Archangel, which should supposedly take place in 1993, is providing evidences of genocide, so that the NATO can make an action. After collecting evidence of genocide, American soldier kills Marko Vladić (an obvious connotation to Ratko Mladić) and puts a stop to the suffering of besieged citizens. “Justice for the ghosts of Sarajevo”, says a character at the end of this part of the game.

The project is initially developed and published by an online New York magazine *Triple Canopy* in 2013. The collaboration and technical support by Ervin Prašljivić and Ognjen Šavija.

Adela Jušić lives and works in Sarajevo. Her socially engaged artistic practice originates mostly in personal experience and memory. Adela mainly works in video performance, with narration and her voice as main elements of expression. She mostly uses critical feminist approach to all the subjects, which are however often related to (post)war and position of women in (armed) conflicts. Adela graduated from the Academy of Fine Arts and from the University of Sarajevo. Currently she is enrolled at ERMA – Regional Master Course in Human Rights and Democracy. She is a co-founder of the Association for Culture and Art CRVENA. She has exhibited in numerous international exhibitions including *Manifesta 8*, Murcia, Spain; *Videonale* Kunstmuseum Bonn, Germany; *Image Counter Image*, Haus der Kunst, Munich, Germany; *I will never talk about the war again*, Färgfabriken, Stockholm, Sweden etc. She has participated in several artists in residence programmes (ISCP, New York, Kulturkontakt Vienna) and was awarded Young Visual Artist Award for the best young Bosnian artist in 2010 and the Henkel Young Artist Price CEE in 2011.

ADELA JUŠIĆ *Ride The Recoil* *, 2013; kombinovana tehnika / mixed media fotografija / photographs: Ervin Prašljivić; zvuk / audio production: Ognjen Šavija
*naziv video igrice / name of the video game; <http://canopycanopycanopy.com>
ko-produkcija 54. Oktobarski salon / co-production 54th October Salon
fotografija / photo by: Tina Smrekar, Ervin Prašljivić, Ana Kostić



MARGARETA KERN

Stanje (i) Tela(o) iz animirane video serije: Kome svet pripada?, 2013. animacija 9' 29"

Nova serija eksperimentalnih animiranih video radova Margarete Kern, pod zajedničkim naslovom: *Kome svet pripada?* ispituje i istražuje pojavljivanja otpora, protesta i kriza, i to putem posmatranja uloge tela, glasa i kamere, kao i njihovog odnosa prema vidljivosti, moći i prezentaciji. Naziv serijala *Kome svet pripada?* upućuje na *Kuhle Wampe, oder: Wem gehört die Welt?*, film koji su 1932. napravili Bertold Brecht, Slaton Dudov i Hans Ajzler. Kada je reč o montaži i scenariju, kao i fokusu na pitanja nezaposlenosti, samoubistva, solidarnosti proletarijata, kolektivnog glasa i ekonomskih kriza s početka tridesetih u Vajmarskoj republici, onda je očigledno da je ovaj film poslužio kao neka vrsta inspiracije Margarete Kern za sopstveni rad. Video radovi koji do sada čine *Kome svet pripada?* su: *Stanje (i) Tela(o), Ekonomsko telo, Kapital i sopstvo (u produkciji) i Deo publike (u produkciji)*. Prva animacija iz serijala, *Stanje (i) Tela(o)*, koji se prikazuje na 54. Oktobarskom salonu, napravljena je od niza pojedinačnih scena, koje odražavaju brehtovsku upotrebu „epskog teatra” i postavku neposlušnih tela u akciji, uhvaćenih u trenutku pokušaja da progovore i odupru se odvlačenju, odnosno stopljenih u pokretnu masu koja gura kordone policajaca.

Linijski crteži u radu, zasnovani na fotografijama od kojih su neke već poznate u kolektivnoj imaginaciji, služe kao linije nepristajanja, kontrole, invazije i brisanja. Koristeći snimke koje je napravila policija, umetnica – koja je i učestvovala u protestu – postaje „telo i glas” predstavljen državnom kamerom za video-nadzor koju potom umetnica koristi da napravi animaciju, pitajući se kako i gde (umetnica) počinje da politički progovara. Slojevi slike se ljušte, otkrivajući „ništavilo” ekrana, treperenje i sneg koji se pretvara u drugost, pitajući da li apstrakcija, brisanje i uklanjanje mogu da delaju kao radikalna sredstva, veoma nalik pozivu dadaista na reprezentacijske neuspehe. Crtež tela žene koju vuku dalje od gomile, suprotstavljen

je povcima i zvuku berze, prebacujući nas iz tišine u nasilje spekulativne ekonomije globalnih finansija, dok bestesni glas naratorke nabraja delove tela. Ogrebotine, udari i neuspesi – sve ukazuje na mogućnost pukotine u sistemu, rupe u okviru, prostora koji drugačijem dozvoljava da se probije i oživi.

Rad **Margarete Kern** bavi se odnosom performansa, pripovedanja i participacije u različitim oblicima eksperimentalne proizvodnje slika. Kroz njenu fotografiju, animaciju, video radove i instalacije, kao i putem kolektivnog metoda rada, Kernova gledaoca poziva u angažovani prostor, u kome se preispituju društveni, estetski i politički odnosi. Kernova je diplomirala likovnu umetnost na Goldsmit koledžu (1998), a magistrirala vizuelnu antropologiju i SE evropske studije na UCL univerzitetu u Londonu (2010). Pohađala je nekoliko specijalizacija – na Univerzitetu u Daramu, uz stipendiju fonda Leverhulme Trust (2012), Institutu savremenih multidisciplinarnih umetnosti Bat univerziteta (2010) i Milhofs studiju u Berlinu, sa stipendijom Britanskog saveta (2009). Dobitnica je nekoliko projektnih grantova i nagrada (Arts Council, Engleska, Britanski institut za film, Nacionalni muzej medija, Fotografska galerija, Velika Britanija; Ministarstvo kulture, Hrvatska), njeni radovi prikazivani su u INIVA (Tate Modern, Impressions Gallery) u Londonu, zatim u Kunsthalle u Budimpešti, The Bring In Take Out Living Archive - Galerija „Kapelica”, Ljubljana i „SC” galeriji u Zagrebu. Margareta Kern je rođena u Hrvatskoj, odrasla u Bosni i Hercegovini, a danas živi i radi u Londonu.

The State of/and the Body from the animated video series: To Whom Does the World Belong?, 2013 Animation, 9' 29"

The new series of experimental animation videos by Margareta Kern, under an overarching title: *To Whom Does the World Belong?* questions and explores manifestations of resistance, protest, and crises, by looking at the role of the body, voice and the camera, and their relationship to visibility, power and representation. The series title *To Whom Does the*

World Belong?, refers to *Kuhle Wampe, oder: Wem gehört die Welt?*, the film produced in 1932 by a collective that included Bertolt Brecht, Slaton Dudov and Hans Eisler. In its use of montage and staging, and by focusing on the issues of unemployment, suicide, proletarian solidarity, collective voice and economic crises at the beginning of 1930s in Weimer republic, the film serves as an anchor for Kern's own work. The videos that form *To Whom Does the World Belong?* thus far are: *The State of/and the Body*, *The Body Economic, Capital and Self* (in production) and *The Audience Member* (in production). The first video of the series *The State of/and the Body*, showing at the 54th October Salon, is made out of a series of self-sufficient scenes, echoing Brechtian epic theatre device, and casting unruly bodies in action, as they struggle to speak out and resist while dragged, or are morphed into a moving mass pushing the police lines.

The line drawings in the work, based on photographs, some of which already known in the collective imaginary, serve as lines of dissent, control, invasion and erasure. Using the footage filmed by the police, the artist, who participated in the protest, becomes a body, and voice, represented by the state surveillance camera, then used by the artist to create stop-motion animation, asking how and when (an artist) begins to speak politically. The image layers are peeled, revealing 'nothing' of the screen, flickering and dust morphing into otherness, asking if abstraction, deletion, removal can act as radical devices, much like the call of Dadaists for representational failures. A drawing of a women's body dragged from the crowd, is sharply juxtaposed with screams and bells of the stock exchange, plunging us from silence into violence of speculative economy of global finance, while a disembodied narrators voice is indexing body parts. Scratching, glitching and failures, all point to the possibility of a crack in the system, a cut in the frame, an opening for a different light to pierce through and be animated.

Margareta Kern's work is concerned with the relationship of performance, narrative and participation to different modes of experimental image-making. Through her photography, animation, video and installation works, as well as her increasingly collective mode of operating, Kern draws the viewer into an implicated space where social, aesthetic and political relations are questioned. Kern holds a BA in Fine Art from Goldsmiths' College (1998), and MA in Visual Anthropology and SE European Studies from UCL, London (2010). She held several residencies, including Durham University funded by Leverhulme Trust (2012), the Institute of Contemporary Interdisciplinary Arts, University of Bath (2010) and Milchoff Studios, Berlin, funded by the British Council (2009). Winner of several project grants and awards (Arts Council England, British Film Institute, National Media Museum, The Photographers' Gallery, UK; Ministry of Culture, Croatia), her work has been shown extensively including at the Tate Modern, Impressions Gallery, INIVA London, Kunsthalle Budapest, The Bring In Take Out Living Archive/ Galerija Kapelica Ljubljana and SC Gallery Zagreb. Born in Croatia, and grew up in Bosnia-Herzegovina, Kern lives and works in London.



MARGARETA KERN *The State of/and the Body from the animated video series To Whom Does the World Belong? / Stanje (i) Tela (a) iz video serije: Kome pripada svet? 2013; animacija / animation 9' 29''; fotografija / photo by: Ana Kostić*



MARGARETA KERN *The State of/and the Body* from the animated video series
*To Whom Does the World Belong? / Stanje (i) Telo (a) iz video serije: Kome pripada
svet?* 2013; animacija / animation 9' 29"; fotografija / photo by Ana Kostić

ANGELA MELITOPOULOS, MAURIZIO LAZZARATO

Asamblaži, 2010-2012. video 60'9"

Reč je o audio-vizuelnom istraživačkom projektu na kojem su zajedno radili Angela Melitopoulos i Mauricio Lacarato, a bavi se Felixsom Guatarijem i njegovom revolucionarnom psihijatrijskom praksom, političkim aktivizmom i idejama koje se tiču ekozofije i interesovanja za animizam, naročito u brazilskom i japanskom kontekstu. U Guatarijevom radu, istovetno kao u animističkim društvima, subjektivnost gubi transcendentni i transcendentalni status koji karakteriše zapadnjačku paradigmu. Guatarijeva misao može da pronade zajedničko tlo sa animističkim društvima u shvatanju subjektiviteta. Aspekti polisemičnog, transindividualnog i animističkog subjektiviteta takođe karakterišu svet detinjstva, psihozu, ljubavničku ili političku strast i strast umetničkog stvaranja.

Angela Melitopoulos živi i radi u Berlinu. Umetnica/istraživačica koja se bavi vremenski određenim oblicima umetnosti i pravi eksperimentalne jednokanalne snimke, video instalacije, video eseje, dokumentarce i zvučne instalacije. Glavna tema njenih radova su migracije i mobilnost, sećanja i naracija. Ona koristi pomenuti medij kao vremenski određen medij, koji otkriva mnemoničke i mikropolitčke procese u dokumentovanju. Studirala je likovnu umetnost na Umetničkoj akademiji u Diseldorfu sa Nam Džun Pajkom. Saraduje u okviru političkih mreža u Parizu, Italiji, Turskoj i Nemačkoj i predaje na Akamediji za medijske umetnosti u Kelnu, Univerzitetu u Postdamu ili Bliskoistočnom tehnološkom univerzitetu u Ankari. Od 1985, njeni radovi su nagrađivani i prikazivani na međunarodnim video i filmskim festivalima (Berlinale, Festival videa i filma u Lokarnu, Filmski festival u Roterdamu, EMAF Osnabruk, WWW Amsterdam), kao i u okviru izložbi (*Centre Georges Pompidou*, *Whitney Museum*, Njujork; *KW Institut for Contemporary Art and Haus der Kulturen der Welt*, Berlin; *Kölnischer Kunstverein*, Keln..). Suosnivačica je etikete APRIL, kustoskinja

je brojnih izložbi i producentkinja audio i video publikacija. Objavila je brojne teoretske tekstove i članke, u saradnji sa sociologom i filozofom **Mauricijom Lacaratom**, nezavisnim istraživačem, specijalizovanim za studije o odnosima rada, ekonomije i društva. Predaje na Univerzitetu u Parizu i suosnivačica je i član uređivačkog kolegijuma magazina *Multitudes*.

Assemblages, 2010-2012 Video 60' 9"

Assemblages is a long-term audiovisual research project by Angela Melitopoulos and Maurizio Lazzarato on Félix Guattari and his revolutionary psychiatric practice, his political activism as well as his ideas concerning ecosophy and interest in animism, especially in the Brazilian and Japanese context. In Guattari's work and in the same manner as in animist societies, subjectivity loses the transcendent and transcendental status that characterizes the Western paradigm. Guattari's thought and that of animist societies can find common ground in this understanding of subjectivity. Aspects of polysemic, transindividual, and animist subjectivity also characterize the world of childhood, of psychosis, of amorous or political passion and the one of artistic creation.

Angela Melitopoulos lives and works in Berlin. She is an artist/researcher in the time based arts, who realized experimental single-channel-tapes, video installations, video essays, documentaries and sound pieces. Her work focuses on migration/mobility, memory and narration. She conceives media art pieces in that video technology as a time based medium revealing mnemonic and micro-political processes in documentation. She studied fine arts at the Art Academy Düsseldorf with Nam June Paik. Angela Melitopoulos is collaborating in political networks in Paris, Italy, Turkey and Germany and teaches in academic institutions such as the Media Art Academy in Cologne, in the University of Potsdam or the Middle East Technology University in Ankara. From 1985 her work has been awarded and shown in international video and film festival (such as Berlinale,

Film and Videofestival of Locarno, Filmfestival Rotterdam, EMAF Osnabrück, WWV Amsterdam) and in exhibitions and museums (Centre Georges Pompidou Paris; Whitney Museum NY; KW Institut for Contemporary Art and Haus der Kulturen der Welt in Berlin; Kölnischer Kunstverein in Cologne; Musee d'art Moderne Montreal among others.) She cofounded the label APRIL, curating exhibitions and producing publications on CD and DVD. She has

published theoretical texts and articles, especially in collaboration with the sociologist and philosopher **Maurizio Lazzarato**, who is an independent researcher specialized in studies of relationships of work, economy and society. He teaches at the University of Paris I and is a co-founder of the magazine *multitudes*, where he is now on the editorial board.

ANGELA MELITOPOULOS, MAURIZIO LAZZARATO
Assemblages, 2010-2012; Video 60' 9"; fotografija / photo by: Ana Kostić



LIVING DEATH CAMP (ŽIVI LOGOR SMRTI)

Living death camp (Živi logor smrti), 2011-2013.
javni forum/video dokumentacija, izjava,
fotografija

56

Living death camp je sintagma koja zahteva konceptualizaciju. Nastala je kao pokušaj zajedničkog imenovanja dva neobeležena logora smrti: Logora „Sajmište” (Semlin Judenlager) u Beogradu (Staro sajmište), iz Drugog svetskog rata i Logora „Omarska” u opštini Prijedor (Rudnik Omarska) iz rata u Bosni i Hercegovini (1992-1995).

To su mesta uništenja ljudi na kojima je nakon njihovog zatvaranja nastavljen život i rad kao da se ništa pre toga nije dogodilo: na mestu Logora „Omarska”, nastavljena je eksploatacija rude, dok je Logor „Sajmište” postalo mesto života i rada više generacija ljudi nakon Drugog svetskog rata. Logori „Sajmište” i „Omarska”, iako nastali u različitim istorijskim epohama su i danas u nezaključenom procesu imenovanja i istovremeno u procesu istorijske revizije i politike negiranja.

Svako ponuđeno rešenje oko memorizacije Logora „Sajmište”, kao i diskusija oko Logora „Omarska”, da li je to bio logor smrti ili ne, podrazumevaju prećutni uslov da se mesto stradanja mora najpre osloboditi ljudi koji sada žive i rade na mestima nekadašnjeg logora. *Living Death Camp* je formulacija koja ukazuje na to da 'čišćenje' ljudi koji sada žive i rade na mestima nekadašnjih logora zadržava logiku terora pod kojim su napravljeni logori smrti. U tome vidimo automatizam prisile ponavljanja, a ne sećanje na traumatični događaj.

Living Death Camp preokreće dominantnu logiku moći u kojoj pravo na sećanje imaju države, nacije i stručnjaci. Drugim rečima, *Living Death Camp* smatra, da sve današnje hegemoni u procesu odlučivanja o memorizaciji: državu, gradske vlasti, međunarodnu zajednicu, internacionalne sudove, predstavnike kapitala, treba staviti u zagradu, i zalaže se za to da se na tom mestu pokrene plenum na kome će

se pod jednakim uslovima razgovarati i odlučivati o inicijativama i predlozima svih zainteresovanih. (*Živi logor smrti: Izjava*)

Javni forum: 5. oktobar 2013. Hala za teretni pogon (nekadašnji Nemački paviljon), Auto-kuća Rade Končar, Staro Sajmište

Učesnice i učesnici: **Karolajn Stardi Kols** (Forenzička Arhitektura/ Univerzitet Stafordšird), **Suzan Šupli** (Forenzička Arhitektura), **Ejal Vajcman** (Forenzička arhitektura), **Srdan Jovanović Vajs** (Forenzička arhitektura/ Univerzitet Kolumbija), **Robert Jan van Pelt** (Univerzitet Waterloo), **Srdan Hercigonja** (Četiri lica Omarske) **Milica Tomić** (Grupa Spomenik/ Četiri lica Omarske), **Branimir Stojanović** (Grupa Spomenik) i **Jelena Petrović** (Grupa Spomenik/Red Min(e)d).

Living Death Camp (Živi logor smrti): saradnja između **Forenzičke arhitekture** (Goldsmiths, Univerzitet u Londonu), **Grupe Spomenik i projekta Četiri lica Omarske** iz Beograda. „Živi logor smrti” naziv je javni forum za diskusije oko politike sećanja na mestu nekadašnjih logora smrti. Dovodi u pitanje ograničenja memorijala i spomenika i ističe potrebu da se višeslojna sećanja koje mesta nose održe živim u javnoj sferi.

Forenzička Arhitektura, Centar za istraživačku arhitekturu, Goldsmiths, Univerzitet u Londonu, u okviru katedre za vizuelne kulture bavi se prezentacijom prostorne analize u savremenim pravnim i političkim forumima. Tokom istraživanja, mapiraju se, fotografišu i oblikuju mesta nasilja u okvirima međunarodnog humanitarnog prava i ljudskih prava. Kroz svoje javne aktivnosti, postavlja forenzičku arhitekturu u širi istorijski i teorijski kontekst. *Forenzička arhitektura* sastoji se kako od iznošenja tvrdnji, tako i od izgradnje foruma; uči nas da arhitektonska istraživanja nisu u sukobu sa arhitektonskom izgradnjom, već da zavisi od iste u pravljenju prostora (forum/diskusije) u kojima se sprovodi istraživanje (terenski rad). www.forensic-architecture.org

Gost: *Robert Jan Van Pelt* (Škola arhitekture, Univerzitet Votterlu, Ontario) Istoričar kulture i pisac,

Robert Jan doktorirao je književnost na Lajden Univerzitetu i dobitnik je Gugenhajm stipendije kao priznanje za svoj akademski rad. Napisao je nekoliko knjiga i poznat je po temeljnom istraživanju pitanja vezanih za arhitekturu Holokausta. Nedavno je završio knjigu o jevrejskim izbeglicama, a trenutno radi na knjizi o kulturi turističkih obilazaka nekadašnjih logora smrti u Nemačkoj i Poljskoj. Između ostalog, interesuju ga istorija i filozofija arhitekture i urbanizma; istorija Holokausta, nemački logori smrti; negiranje Holokausta; i problemi u historiografiji.

Grupa Spomenik je teorijsko-umetnička grupa, okupljena oko problema nemogućnosti izgradnje i imenovanja spomenika iz rat(ov)a u bivšoj Jugoslaviji 90-ih. U poslednjih deset godina, Grupa Spomenik je pokrenula čitajuće i diskusione grupe, organizovala predavanja i performanse i bila angažovana u procesu samoobrazovanja kroz susrete i razgovore sa žrtvama, počiniocima i svedocima užasnog terora, genocida i etničkog čišćenja u tim ratovima. Grupa Spomenik smatra da su sistemi predstavljanja i prikazivanja umetnosti naznačeni i u mehanizmu proizvodnje rata, nasilja i terora, kao i u ideologiji proizvodnje društvenog sećanja, kroz naracije i objekte. grupaspomenik.wordpress.com

Projekat Četiri lica Omarske istražuje kompleksni i dinamični vrtlog istorijskih dešavanja u bivšoj Jugoslaviji. Polazeći od logora Omarska, kod Prijedora, ovaj projekat preispituje društvena, politička i kulturna pitanja koja se tiču nekadašnje Jugoslavije. Centralna tema projekta je uloga ekstremnog nasilja u procesu privatizacije društvene imovine u bivšim jugoslovenskim republikama. U martu 2009. godine, inspirisana političkim stavom teksta Pavla Levija (Grupa Spomenik) *Kapo iz Omarske*, kojim je pokrenuto pitanje etike vizuelnog, Milica Tomić konceptualizovala je projekat *Četiri lica Omarske*. U junu 2010, inicirala je osnivanje istoimenog projekta sa učesnicima iz svih oblasti humanističkih nauka, sa statusom stalnih ili povremenih članica i članova.

Living Death Camp, 2011-2013
Public forum / video documentation, statement,
photography

Living Death Camp is a syntagm that requires conceptualization. It was coined in order to name two unmarked death camps: The Old Fairground (Staro Sajmište), a WWII concentration camp in Belgrade, and the camp Omarska in the Prijedor municipality during the war in Bosnia (1992-1995).

These concentration camps are places of human destruction that continued to exist after their closure as if nothing had happened: at the site of the Omarska camp, the exploitation of minerals was continued, while The Old Fairground became the residence and workplace of several generations of people after WWII. The camps Old Fairground and Omarska, though they had different structures, were founded in different historical material circumstances, have been undergoing an uncompleted process of memorization, as well as a process of historical revision and politics of negation, to this date.

Every suggested solution concerning the memorization of the Old Fairground, as well as a discussion about the Omarska camp, whether it was a death camp or not, presume a tacit precondition of 'cleansing' the place of trauma from the people who live and work on the sites of the former camps. Living Death Camp is a formulation pointing to the fact that the 'cleansing' of people now living and working on the sites of the former camps perpetuates the logic of terror under which the death camps were created. We see in it the automatism of forced repetition, and not a memory of the traumatic events.

Living Death Camp intends to reverse the dominant logic of power in which the right of memory belongs to states, nations and experts. In other words, Living Death Camp thinks that all the present hegemonies in the process of decision-making regarding memorization – the state, the municipal government, the international community, international courts, representatives of capital – have to be placed in parenthesis, and it maintains that a plenum should be formed at the site, at which initiatives and suggestions of people who live and work there as well of all the concerned sides would be discussed and taken into consideration under equal conditions. (The

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Living Death Camp: Statement)

Public forum: October 5th, 2013 Hall for Cargo (used to be German Pavilion), The Company Rade Končar, The Former Fairground

Participants: Caroline Sturdy Colls (Forensic Architecture/ Staffordshire University), Susan Schuppli (Forensic Architecture), Eyal Weizman (Forensic Architecture), Srđan Jovanović Weiss (Forensic Architecture/ Columbia University) Robert Jan van Pelt (University Waterloo), Srđan Hercigonja (Four Faces of Omarska) Milica Tomić (Monument Group/Four Faces of Omarska), Branimir Stojanović (Monument Group) and Jelena Petrović (Monument Group/Red Min(e)d)

Collaboration between The Forensic Architecture (Goldsmiths, University of London), the Monument Group and the Four Faces of Omarska project from Belgrade. The Living Death Camp as the public forum opens discussions around the politics of commemoration surrounding former death camps. It questions the limits of memorials and monuments, and emphasizes the need for the multiple memories of a place to be kept alive in the public sphere.

Forensic Architecture, Centre for Research Architecture, Goldsmiths University of London, within the Department of Visual Cultures Forensic Architecture refers to the presentation of spatial analysis within contemporary legal and political forums. The project undertakes research that maps, images, and models sites of violence within the framework of international humanitarian law and human rights. Through its public activities it also situates forensic architecture within broader historical and theoretical contexts. Forensic Architecture is constituted both by acts of claim-making and the practices of forum-building. Teaching us that architectural research cannot be opposed to architectural construction, but in fact depends upon it for producing the spaces (forums) in which research (fieldwork) can resonate.

Guest: Robert Jan Van Pelt (School of Architecture, University Waterloo, Ontario)

Cultural historian and author, Robert Jan earned a D.Litt. from Leiden University and has been awarded a Guggenheim Fellowship in recognition of his scholarly work. He has written several highly acclaimed books, and he is world-renowned for his extensive research into issues surrounding the architecture of the Holocaust. He recently completed a book on Jewish refugees from Nazi persecution, and he is presently working on a book on the culture of tourist trips to the death camps in Germany and Poland. Research interests include: History and philosophy of architecture and urbanism; the history of the Holocaust; German extermination camps; Holocaust denial; problems in historiography.

The Monument Group

The Monument Group is an art-theory group gathered around the problem of the impossibility of constructing and naming monuments of the war(s) of the 1990s in Yugoslavia. During the last ten years, The Monument Group has initiated reading and discussion groups, staged lecture-performances and was engaged in the process of self-education through encounters and discussions with victims, perpetrators, and witnesses of the extreme terror, genocide, and ethnical cleansing in the wars of the 1990s in Yugoslavia. The Monument Group considers that the system of representation and display of art are implicated in the mechanisms of producing war, violence, and terror, but also in the ideology of producing social memory – through its narratives and objects.

The Project: Four Faces of Omarska

Four Faces of Omarska is an ongoing investigation of a complex vortex of historical dynamics in the former Yugoslavia. Starting from the particular site of Omarska mine near the city of Prijedor in northern Bosnia, this research project engages social, political, and cultural questions that concern the entire region of the former Yugoslavia. The main question of this project is the role of extreme violence in the process of privatization of socially owned property in former Yugoslav republics. In March 2009, inspired by the political position of Pavle Levi's [Grupa Spomenik] text "Kapo iz Omarske" [Kapo from Omarska] that raised the question of the ethics of the visual, Milica Tomić

conceptualized the project Four Faces of Omarska. In June 2010, she initiated the founding of Radna grupa 'Četiri lica Omarske' [Working Group 'Four Faces of Omarska] with participants ranging from all walks of the humanities, involved either as its permanent or periodic members.



LIVING DEATH CAMP / ŽIVI LOGOR SMRTI, javna diskusija / public discussion in collaboration with the Forensic Architecture, Goldsmiths, University of London, the Monument Group and the Four Faces of Omarska project, Auto kuća Rade Končar, hala za teretni pogon; fotografija / photo by Duško Jelen

KAREN MIRZA,
BRAD BUTLER

Država u državi, 2012.

Film, 45'

Država u državi je film Karen Mirze i Breda Butlera koji je osmišljen i napisan u saradnji sa autorom Čajnom Mjevil. Naslov filma je preuzet turski termin „Derin Devlet” koji znači „država u državi; vlada u senci”. Iako je njeno postojanje nemoguće proveriti, ova zatamnjena uvezanost posebnih interesa i tajnih veza je mesto gde stvarna moć preživljava i gde se prave fundamentalne odluke – odluke koje su često u suprotnosti sa spoljašnjim utiskom demokratije. Amorfan i nevidljiv, uticaj ove države u državi se ogleda u regularnim delovima filma – najjasnije se suočava u svojim promišljenim odgovorima povodom narodnih protesta i legalizovanih postupaka nasilja i suzbijanja, ali isto tako gromoglasno odjekuje duboko ispod, ponavljajući poziv-i-odgovor između retoričkih pozicija i kontra-jezika, u znaku podignute pesnice, bačenog kamena, kretanja gomile, okupiranja koje provocira odgovarajuću reakciju u formi policijske kontrole, napada pendrekom, sprejom, atentatima.

Moćan tok u ovoj tekućoj plimi istorije, pritisak i povlačenje kompetitivnih snaga je vešto osvetljen živopisnom montažom ponovo filmovanih arhivskih snimaka. Sudaranje prošlosti, sadašnjosti i budućnosti prati kontinuitet u kome se isti repetitivni obrasci odigravaju. Nasuprot pozadine važnih, istorijskih rezonantnih vibracija, večna buntovnica, ili 'butovnautkinja' izdvojila se kao reflektor, uvek prisutan na svakoj i za svaku tačku žarišta. Na mesečevoj površini, suočena sa onim što će postati pobuna, sa Ur-diktatorom, personifikacijom države-u-državi, izleće zapanjena u vrela talasa apstrakcija neoliberalizma.

Karen Mirza i Bred Butler rade zajedno od 1998, a 2004. su osnovali *no.w.here*, prostor koji kao umetnici vode i u kome žive i koji zapravo predstavlja mesto proizvodnje, razgovora i širenja praksi koje su angažovane pokretnom slikom, politikom, tehnologijom i estetikom. Uloga *no.w.here-a* kao saradničkog

okruženja je direktno povezana sa centriranjem prakse koju Karen i Bred dele kada je reč o saradnji, dijalogu i shvatanju društvenog. Godine 2007, pokrenuli su praksu pod nazivom „Muzej ne-participacije”. Ovaj kontinuirani proces rada suočava se sa (ne) participacijom i društveno-političkim u umetničkom radu. Muzej se razvija na osnovu geo-političkog, u okviru koga se radovi proizvode i predstavljaju, u skladu sa njegovim inicijalnim formiranjem. Do sada ovaj rad je predstavljen u Egiptu, Pakistanu, Nemačkoj i Velikoj Britaniji. Političke pozicije sa kojih Karen i Bred rade ne tiču se samo sadržaja njihovog rada, već i njihovog kolektivnog pristupa proizvodnji.

Deep state, 2012

Film, 45'

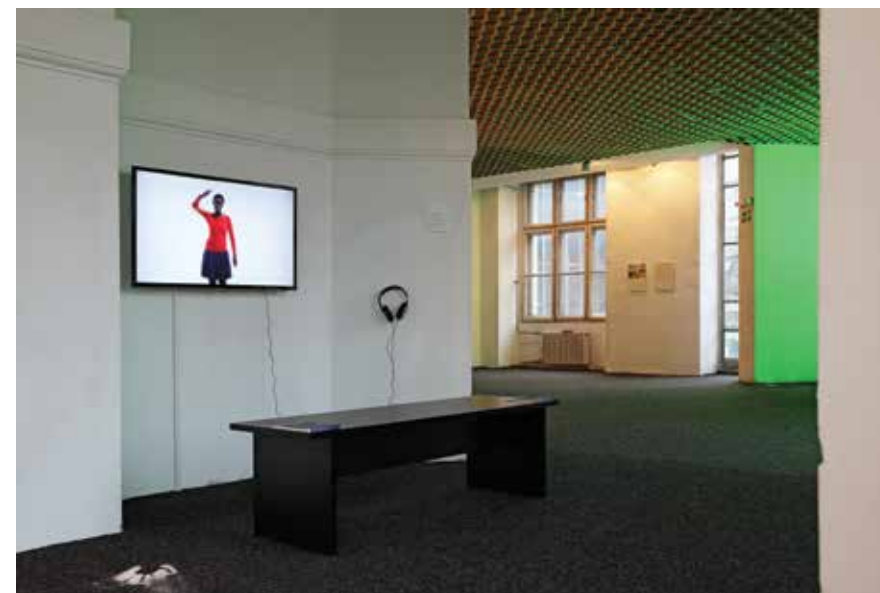
'Deep State' is a film by Karen Mirza and Brad Butler that has been scripted in collaboration with author China Miéville. The film takes its title from the Turkish term 'Derin Devlet', meaning 'state within the state'. Although its existence is impossible to verify, this shadowy nexus of special interests and covert relationships is the place where real power is said to reside, and where fundamental decisions are made – decisions that often run counter to the outward impression of democracy.

Amorphous and unseen, the influence of this deep state is glimpsed at regular points throughout the film – most clearly surfacing in its reflexive responses to popular protest, and in legislated acts of violence and containment, but also rumbling and reverberating, deeper down, in an eternally recurring call-and-response between rhetorical positions and counter-languages, in which a raised fist, a thrown rock, a crowd surge, an occupation provoke a corresponding reaction in the form of a police charge, a baton attack, a pepper spray, assassinations. A powerful undertow in the ongoing tide of history, this push and pull of competing forces is deftly illuminated in a vivid montage of newly filmed and archive footage. Collided together, past, present and future trace a continuum, in which the same repetitive patterns are played out. Against a backdrop of momentous, historically resonant demonstrations, an eternal rioter, or 'riotonaut', is picked out, as if by a

searchlight, ever-present at each and every flashpoint. On a moonscape, confronted with a picket that becomes a riot, an ur-dictator, personification of the 'Deep State', blurts stupefying, hot-air abstractions of neo-liberalism.

Karen Mirza and Brad Butler have worked together since 1998, and in 2004 formed *no.w.here*, an artist-run space for the production, discussion and dissemination of practices engaged with the moving image, politics, technology and aesthetics. *no.w.here's* role as a cooperative environment is directly related to the centering of Mirza and Butler's own practice

upon collaboration, dialogue and the social. Since 2007 they have pursued a strain of practice entitled **The Museum of Non Participation**. This ongoing body of work confronts (non) participation and the socio-political in art works. This Museum consistently evolves through the geo-political ground upon which its works are produced and presented, in keeping with its initial formation. Thus far this work has been presented in Egypt, Pakistan, Germany and the UK. Brad and Karen's political alignment directly informs not only the content of their work but their collective approach to production.



KAREN MIRZA, BRAD BUTLER
in collaboration with China Miéville / u saradnji sa Kinom Mevil
Deep State / Duboko stanje, 2012
video. 45'; fotografija / photo by: Ana Kostić

MUSEUM OF NON PARTICIPATION (KAREN MIRZA, RACHEL ANDERSON)

Patrijarhalni sat, 2013.

Instalacija, nedokumentovani događaj

Šta znači ženama okupljanje na kraju dana, pod okriljem noći i budnim okom meseca. Podsećamo se lova na veštice iz prošlosti, koji je poslužio za uništavanje odnosa u zajednici, napravio put privatizaciji zemljišta, privatizaciji života i društvene reprodukcije i konačno, poslužio za uništavanje običnih ljudi...

Ispisivanje tela, bez misli, radi, pokreni se, zakorači, ubrzaj se, ukoči se, drži, sledi unutrašnji pokret, izvrtanje zgloba, težinu leve strane tela na jednom bedru, stezanje kože, pružanje ruke, poluotvorene, zakrivljene, uhvaćene. Razmišljajući o pedagogiji otpora i ženskim telima, postala sam opsednuta slikama žena koje vuku po ulici '68 (tokom antiratnih protesta) na trgu Grosvenor u Londonu. Crno-bele zrnaste slike arhiva bile su početak našeg razgovora o neprivržanim militantnim feministkinjama i snagama represije.

Zovem se Daku Rani, Razbojnicu, Odmetnicu, Veštica, Vračaru, Sanjarku.

Revoluciju neće predvoditi crvene zastave i zvuci Bella Ciao. Revolucija će nas zahvatiti kao poplava usred noći, neobuzdane snage i neuhvatljivog oblika, nedosledna i nepredvidiva, govoriće nam nevidljivim glasom, jezikom koji nećemo razumeti, jer ga nikada pre toga nismo čuli. Neće nas videti, neće ispuniti naše razumne zahteve, niti slediti put koji smo joj pripremili, rasplinuće se i pući, biće zastrašujuća, izgubljena i nepromišljena, davaće prioritet pogrešnim vrednostima, plesaće uz pogrešne pesme i smeјati se na pogrešnim mestima, biće nerazumna, biće besna, biće neukrotiva...

Muzej ne-participacije preispituje (ne)učestvovanje i društveno-politički aspekt u umetničkim radovima. „Ne - participacija“ nije negacija, to je prag - politička

„plastika“ koja se širi i skuplja i ujedno je nestabilna i rastegljiva. Muzeje povezuje hijerarhija i isključenost, društvena kritika i (post)kolonizacija. Dakle, Muzej ne-participacije sadrži svoju institucionalnu kritiku u samom nazivu, ali ipak ne pretenduje da bude pravi muzej. Umesto toga, on putuje kao mesto, slogan, pano, performans, novina, film, intervencija, zanimanje - situacije koje tom muzeju omogućavaju da „deluje“. Muzej ne-participacije ne dezavuiše umetničke predmete, već nastoji da ih pomeri sa njihove centralne pozicije unutar domena umetnosti.

Karen Mirza je savremena umetnica koja živi i radi na relaciji London-Istanbul. Sarađuje sa Bredom Batlerom od 1998, s kojim je 2004. osnovala umetnički prostor „no.w.here“, a zatim 2008. Muzej ne-participacije kao zajedničko mesto stvaralačkog rada kojim se preispituje (ne)učestvovanje i društveno-politički aspekt umetničkih radova. Rejčel Anderson je samostalna kreativna producentkinja iz Londona. Radi kao producentkinja kolaborativnih projekata u organizaciji Artangel, gde realizuje radove izvan fizičkog prostora institucije, u saradnji sa umetnicama i umetnicima, pojedinačno i kolektivno. Projekti se manifestuju na različitim lokacijama i situacijama i u raznim oblicima, uključujući film, instalacije, performans i javne intervencije.

The Patriarchal Clock, 2013 Installation, undocumented event

What does it mean for women to gather at the edge of the day, under the blanket of the night and the watch of the moon. Suspicions are reactivated of the historical persecutions of witch hunts which served to destroy communal relationships, forwarded the privatisation of land, the privatisation of life of social reproduction and served the destruction of the commons...

Scripting the body, no thought, act, move, step into, step up, freeze, hold, follow an internal movement, a twist of a wrist, the weight of the left side of the body on one hip, the pressure of skin, the reaching of a hand, half open, angled, caught. Reflecting on the pedagogy of resistance and women's bodies, I have

become obsessed by images of women being dragged across the street in the 68 (anti war movement) in Grosvenor Square, London. The images of grainy black and white archival material was the start of our conversation about unattached militant feminists and the forces of oppression.

My name is Daku Rani, Bandit, Fugitive, Witch, Hex, Dreamer.

The revolution wont be led by red flags and the sound of Bella Ciao. It will come like a flood in the night, with boundless power and uncatchable form, with inconsistency and unpredictability, it will speak with an invisible voice in a language we wont understand because we never listened before, It will not see us, it won't obey our rational demands or follow the path we prepared for it, it will swell and burst, It will be appalling, misplaced and wreckless, it will prioritise the wrong values, it will dance to the wrong songs and laugh in the wrong places, it will be unreasonable, it will be angry, it will be untamable... (The Museum of Non Participation)

The Museum of Non Participation confronts (non) participation and the socio-political in art works. 'Non Participation' is not a negation; it is a threshold—a

political plastic that expands and contracts that is both unstable and malleable. Museums interrelate hierarchy and exclusion, social critique and (post) colonization. So The Museum of Non Participation embeds its institutional critique in its very title — yet it releases itself from being an actual museum. Instead it travels as a place, a slogan, a banner, a performance, a newspaper, a film, an intervention, an occupation— situations that enable this museum to “act.” Thus the Museum of Non Participation does not disavow art objects, but it is driven to dislodge them from their central position within the field of art. **Karen Mirza** is a contemporary artist based in London and Istanbul. She has been collaborating with Brad Butler since 1998, and in 2004 formed no.w.here, an artist-run space. Since 2008 they have pursued a strain of practice entitled The Museum of Non. This ongoing body of work confronts (non) participation and the socio-political in art works. **Rachel Anderson** is a freelance creative producer based in London. She works as Producer, Collaborative Projects at Artangel where she develops site-specific works outside of the physical institution, collaborating with a broad range of artists, individuals and communities. Projects manifest in a range of different sites and situations and in varying forms including film, installation, performance and public interventions.

KAREN MIRZA, RACHEL ANDERSON Museum of Non Participation: The Patriarchal Clock / Muzej ne-participacije: Patrijarhalni sat 2013; produkcija 54. Oktobarski salon / production 54th October Salon; fotografija / photo by: Ana Kostić



Paso Doble, 2011.
video, 9'11'

U *Nevidljivim Furijama Mičela Hejnisa*, autor nam predstavlja sliku Pabla Pikasa, *Figure pored mora*, kao reper kompleksnih odnosa između ljubavnikâ. Rad pokazuje delove tela, koji se mešaju i identitete koji se prepliću. Posmatrajući ovo umetničko delo, lik u Hejnsovom romanu tvrdi da ono govori o potčinjenosti žene, želji za porazom i muškoj potrebi za osvajanjem.

U video radu Nandife Mntambo, *Paso Doble*, imamo priliku da se susretnemo sa sličnim motivom, mada u ovom slučaju muški i ženski likovi, prepoznatljivi po svojoj odeći, bivaju uhvaćeni u ovom strastvenom španskom plesu. Kamera je uglavnom uperena na donji deo njihovih tela, dok se uvrću jedno oko drugog, a ženski lik se opire i bori da ne bude ukroćen od strane muškog, čiji pokreti deluju kao odlučniji ali ne toliko okretni. Da li je ona žrtva, a on osvajač i da li je ples samo igra čiji je ishod već određen?

... Mntambo pokušava da izbriše ova pravila, mešajući uloge. Ovo čini na dva načina; senke dva lika koje zauzimaju prvi plan deluju stopljeno, formirajući interesantno hibridno stvorenje koje stalno menja izgled, dok se plesači zajedno kreću po podijumu. Zbog toga što su uvek spojeni, njihovi udovi se ne mogu razlikovati u senci. Pa tako, ovaj mračni *doppelganger* postaje sama osnova i neizbežna istina kojoj ne mogu pobeći. Drugi način na koji Mntambo potkopava ovaj ukorenjeni muško-ženski ples je zbnjivanje publike, kada su u pitanju polovi samih plesača. Sa svojom obrijanom glavom, Dado Masilo ne deluje kao karakteristična žena, a mušku figuru u pantalonama igra Lulu Mlangeni, koju možemo videti samo na kratko, kada se spusti do samog poda, ali njena fina struktura kostiju i male šake odmah odaju njen rod...

...Ovaj nesvakidašnji dublet, gde subjekt predstavlja dve sukobljene strane, ukazuje da se Mntambo bavi unutrašnjim sukobom; borbom između muških i ženskih nagona. U tom kontekstu, ishod nije

predodređen jer se biće konstantno premešta između želje za dominacijom i čežnje za potčinjavanjem. Donekle nelagodan životinjsko/ljudski motiv gura dijalog u njenom radu preko granice muško/ženske dihotomije, izazivajući dvotaktni spoj između prirode i kulture i racionalnog i iracionalnog, učitavajući se delom u problematizaciju pitanja roda, ali takođe dozvoljavajući njenom radu da ima mnoštvo interpretacija. (Meri Korigal)

Rođena u Svazilendu 1982, **Nandifa Mntambo** magistrirala je likovnu umetnost na Majkelis školi likovne umetnosti Univerziteta u Kejptaunu 2007. Dobitnica je nagrade za najboljeg mladog umetnika u oblasti vizuelnih umetnosti Standard banke 2011, za koju je producirala nacionalnu putujuću izložbu *Faena*. Održala je četiri samostalne izložbe u galeriji Stivenson u Kejptaunu (2007, 2009. i 2012.) i Johanezburgu (2009.) i svoju prvu evropsku samostalnu izložbu u galeriji *Andréhn-Schiptjenko* u Štokholmu 2013. Izbor grupnih izložbi: 3. moskovski bijenale za mlade umetnike (2012.); Kiasma muzej savremene umetnosti, Helsinki (2011.); 17. bijenale u Sidneju (2010.); 9. bijenale u Dakaru (2010.); *Peekaboo: Current South Africa*, Tennis Palace Art Museum, Helsinki (2010.); *Life Less Ordinary: Performance and Display in South African Art*, Djanogly Gallery, Notingem (VB), (2009.); *Les Rencontres de Bamako*, bijenale afričke fotografije, Bamako, Mali (2009.); *Beauty and Pleasure in South African Contemporary Art*, Stenersen Museum, Oslo (2009.); .ZA: *Young Art from South Africa*, Palazzo delle Papesse, Sijena (2008.)
www.stevenson.info/artists/mntambo.html

Paso Doble, 2011
Video, 9'11"

In Michiel Heyns's *Invisible Furies* he introduces a Pablo Picasso painting, *Figures At The Seaside*, as a touchstone for the complex dynamic between lovers. The modernist work shows atomised body parts splayed and entangled as the two identities become intermingled. Observing the artwork, a character in Heyns's novel proposes it expresses the submission of the female, a desire for defeat, and the male

compulsion to conquer.

In Nandipha Mntambo's video work *Paso Doble* we are presented with a similar motif, though in this case the male and female characters, denoted via their dress, are locked in this fiery Spanish dance. The camera is mostly trained on their lower bodies as they whip around each other as she resists being tamed by the male character, whose movements seem more certain, less lively. Is she the victim, is he the conqueror and is the dance just a game where the outcome has already been determined?

... Mntambo tries to unwrite these rules in *Paso Doble* by conflating the roles. She does this in two ways; the shadows of the two characters which occupy the foreground appear to be fused, forming this peculiar hybrid creature that is constantly changing its appearance as the dancers move across the floor together. Because they are always joined, their limbs become indistinguishable in the shadow. In this way this dark *doppelganger* becomes the underlying and inescapable truth that they cannot outrun. The other way in which Mntambo subverts this ingrained male-female dance is by confusing the genders of the dancers. With her shaven head, the female dancer, Dado Masilo, doesn't appear like a conventional woman and the male figure in trousers is played by Lulu Mlangeni. We only catch sight of her briefly, when she does ground work, but her fine bone structure and small hands give her gender identity away...



NANDIPHA MNTAMBO *Paso Doble*, 2011; video, 9'11"; fotografija / photo by Ana Kostić

This uncanny doubling, where the subject occupies two opposing sides, suggests Mntambo is dealing with an internal conflict; a struggle between the masculine and feminine impulses. In this context the outcome isn't predetermined as the self is constantly shifting between desiring dominance and craving submission. The uneasy animal/human motif pushes the dialogue in her work past the female/male dichotomy, evoking the push-pull between nature and culture and the rational and irrational, which feed into a conversation about gender but allow her work to offer a variety of readings. (Mary Corrigan)

Nandipha Mntambo graduated with a Masters in Fine Art from the Michaelis School of Fine Art, University of Cape Town, in 2007. She won the Standard Bank Young Artist Award for Visual Art in 2011, for which she produced the national travelling exhibition *Faena*. She has had four solo shows at Stevenson in Cape Town (2007, 2009, 2012) and Johannesburg (2009); and held her first European solo exhibition at *Andréhn-Schiptjenko*, Stockholm, in 2013. Important group exhibitions include the 3rd Moscow International Biennale for Young Art, Moscow (2012); ARS 11, Kiasma Museum of Contemporary Art, Helsinki (2011); the 17th Biennale of Sydney (2010); the 9th Dakar Biennale (2010); *Peekaboo: Current South Africa*, Tennis Palace Art Museum, Helsinki (2010); *Life Less Ordinary: Performance and Display in South African Art*, Djanogly Gallery, Nottingham, UK (2009); *Les Rencontres de Bamako biennial of African photography*, Bamako, Mali (2009); *Beauty and Pleasure in South African Contemporary Art*, Stenersen Museum, Oslo (2009); .ZA: *Young Art from South Africa*, Palazzo delle Papesse, Siena (2008); and *Apartheid: The South African Mirror*, Centre de Cultura Contemporania de Barcelona (2008).

SQUEEEQUE – Iglo koji ne propušta, 2009-2013.
interaktivna zvučna instalacija

Počelo je noću: umetnica je spavala. Tokom izrazito nemirnog ciklusa sna, usnila je da je njena glava preobražena u džinovski mikrofoni. Snoviđenje verovatno inspirisano skorim izlaskom u klub u kome je američki *doom metal* bend „Sunn O“, ispuštao đavolske zvuke iz gigantskih pojačala. Ponovo u svom snu, umetnica se zatekla u kući sagrađenoj od zvučnika. Svaki put kada bi pokušala da napusti kuću ili pak da proviri kroz prozor, oštra i piskava cika mikrofonije bi je sprečila. Kao neka zatvorena, mirovala je u središtu kuće, osim u naročito melanholičnim trenucima kada je grebala zidove, što bi proizvodilo oštre, pobunjeničke jecaje. Nekim ljudima bi ovo možda bio košmar; ovoj umetnici je bio poziv.

Rad Aleksis O'Hare je često inspirisan korišćenjem zvučnih i vizuelnih distorzija. U njenim izvedbama uživo, ona manipuliše mikrofonijom stvorenom glasom, a koju ostvaruje papučicama za gitaru i miksetom, stvarajući tako prateći zvuk za svoje pripovedanje. U poslednje vreme, pak, dosadilo joj je slušanje sopstvenih priča, strahujući da joj je rad isuviše tesno vezan za sopstveno fizičko prisustvo. Da li bi bilo moguće, pitala se, stvoriti performanse bez potrebe za izvođenjem?

Sa *Squeeeque*-om (onomatopeja za zvuk mikrofonije) pozabavila se ovim pitanjem, nudeći nam prostor u kojem publika učestvuje u proizvodnji zvukova. Iglo je intiman prostor koji podstiče gubitak inhibicija. Sa mikrofonima u rukama, posetioci počinju da sarađuju u pesmi, a njihovo samopouzdanje podstiču zvučni efekti. Ovo nije hi-tech, ovo je low-tech koji uključuje u razigranu rekonfiguraciju recikliranih predmeta pobranih po deponijama i buvljim pijacama, tehnologija koju je konzumerističko društvo, opsednuto najnovijom modom i spravicama, odbacilo. Inspirisano arhitekturnim čudom – igloom – ovaj rad takođe odaje počast kupolama velikog mislioca i arhitekta Bakminstera Fullera. Ipak, više nego ičemu

drugom, ovaj projekat duuguje umetnosti koju je većina odraslih odavno zaboravila – pravljenju tvrđava, razvlačenju čaršava preko dve stolice, kopanju pećine u snegu koji je pao sinoć, podizanjem igloa sačinjenog od starih zvučnika...

Zvučnici su sa „buvljih pijaca“, eko-centara i Internet mreža... Svaki predmet je prožet energijom prostora u kojem se ranije nalazio. Napravljen je po ugledu na tehniku izgradnje pravih igloa – kružna konstrukcija postaje sve čvršća kako se zidovi približavaju. Zvučnici okrenuti ka unutrašnjosti aktiviraju se čim neko uđe i uzme u ruku jedan od četiri mikrofona koji vise s plafona. Interaktivnost same instalacije korisniku postaje očigledna istog trenutka. S obzirom da može da primi samo ograničen broj ljudi, iglo nudi onaj nivo intime koji čini da inhibicije nestaju. Potpuni stranci odjednom pevaju zajedno, a njihovo samopouzdanje se podstiče zvučnim efektima koje proizvode elektronski uređaji. Bez napora, i u trenutku, nastaju efemerne muzičke saradnje.

Odbrambeni mehanizmi za ugrožene vrste, 2013.
performans

“Odbrambeni mehanizmi za ugrožene vrste govori o pticama i feministkinjama. Uspoređujem žene sa ugroženim vrstama. Žena je predstavljena kao ptica zarobljena u lusteru. Poruka postaje jasna kada izgovaram svoj tekst. Konačno, moja haljina, napravljena od helijumskih balona, leti prema krovu i ostaje zarobljena u lusteru, predstavljajući jaku stariju ženu čiju moć uništavaju savremene vrednosti.” (Aleksis O'Hara)

Performansi, elektronske improvizacije i zvučne instalacije **Aleksis O'Hare** (Montreal, Kvebek) služe se alegorijama ljudskog glasa. Objavila je knjigu poezije, dva CD-a – U Abuliji (2002) i Elipsa (2011) – i brojne mini CDove. Sa projektima *Subjektivom za menjanje* i *Sunderom tuge* koji uključuju noseću elektroniku, direktnu interakciju sa publikom i uživo procesuiranje glasa – ona istražuje interaktivni dokumentarni performans. U zvučnoj instalaciji *SQUEEEQUE – Iglo koji ne propušta* uživalo je na hiljade ljudi u galerijama i festivalima širom Evrope i Kanade. To je bio prvi rad u medijskoj kolekciji *Haus*

der Elektronische Kunst u Bazelu, koji je dostupan tokom leta na pariskoj premijeri medijskih umetnosti *La Gaité Lyrique*. Kao jedna od prvih umetnica koja je uvela live looping i elektroničku obradu vokala sa izgovaranjem reči, nastupala je sa raznim umetnicama uključujući Diamandu Galfs, Ursulu Raker, Henri Šopen i *TV on the Radio*. Njeni eklektični nastupi i koncerti predstavljani su u raznim kontekstima u Sloveniji, Austriji, Meksiku, Nemačkoj, Španiji, Velikoj Britaniji, Irskoj, Švajcarskoj, Francuskoj, Finskoj, Danskoj, Belgiji, Brazilu i širom Sjedinjenih Država i Kanade. Njena prva zvučna instalacija, *THE IMPROBABLE IGLOO*, savršeno otelotvoruje njene umetničke vrednosti: nedisciplinovana, društvena i zanimljiva.

SQUEEEQUE – The Improbable Igloo, 2009–2013
Interactive sound installation

It began at night: the artist was sleeping. During a particularly agitated sleep cycle, she dreamt that her head had been transformed into a giant microphone. A *reverie* likely inspired by a recent club outing where the American doom metal band, Sunn O, let forth their unholy sounds before a wall of gigantic amplifiers. Back in the dream, the artist found herself in a house constructed entirely of speakers. Each time she attempted to leave the house or even peer out the windows, sharp and strident squeals of feedback prevented her. A prisoner, she stayed in the center of the house, save for particularly melancholic moments that led her to graze the walls, unleashing harsh, rebellious wailing. Perhaps a nightmare for some; for this artist, an invitation.

The work of Alexis O'Hara is oft inspired by the exploitation of sonic and visual distortion. In her live performances she manipulates vocally-generated feedback, effected by guitar pedals and a mixer, creating backing tracks for her storytelling. But lately, she has grown tired of listening to her own stories, troubled that her work was so narrowly tied to her physical presence. Would it be possible, she wondered, to create performances without having to perform?

With *Squeeeque* (an onomatopoeia evoking the

sound of feedback), she addresses this question, offering a terrain that offers an invitation for the audience to perform. This dome is an intimate space that encourages the loss of inhibition. With microphones in hand, strangers collaborate in song, their self-confidence bolstered by sonic embellishments. This is not hi-tech; it is a lo-tech that engages in a playful reconfiguring of low-tech objects plucked from flea markets and dumps, technologies rejected by a consumerist society obsessed with the latest fashions, the latest gadgets. Inspired by the architectural marvel that is the igloo, this installation also pays homage to the geodesic domes of the great thinker and architect, Buckminster Fuller. But more than anything, this project owes a debt to the art, long forgotten by most adults, of fort-building: stretching a bed sheet over two chairs, digging a grotto in the snow that fell last night, erecting an igloo from old speaker boxes ...

The speakers come from flea markets, eco-centers and web networks, reflecting an encyclopedia of the home stereo. Each unit is imbued with the energy of the living room it once occupied. It is built using the same ingenious principle behind 'real' igloos – a circular construction that becomes more and more solid as the walls close in. The inward-facing speakers are activated once someone enters and takes in hand one of the four microphones hanging from the ceiling. The installation's interactivity is immediately obvious to the user. Since it can only welcome a half dozen people, the igloo offers an intimacy that sheds inhibition. Strangers find themselves singing together, their confidence bolstered by the embellishments offered by effect unites. Effortlessly, instant & ephemeral musical collaborations are created.

Coping Mechanism for Endangered Species, 2013
Performance

Coping Mechanism for Endangered Species talks about birds and feminists. “I compare women with endangered species. Woman is represented as a bird and becomes trapped in the chandelier. The message becomes clear with the text I recite. Finally, my dress, made of helium balloons flies up and gets trapped in the chandelier, representing older powerful women

whose power is destroyed by contemporary values.”

Alexis O'Hara tends to an interdisciplinary art practice that exploits allegories of the human voice via vocal & electronic improvisation, sound installation and performance. She has released one book of poetry, two CDs - *In Abulia* (2002) and *Ellipsis* (2011) - and a number of mini-CDs. *With Subject to Change* and *The Sorrow Sponge* - two projects involving wearable electronics, direct audience interaction and live vocal processing - she explores interactive documentary performance. Her sound installation, *SQUEEEQUE - The Improbable Igloo* has been enjoyed by thousands of participants at galleries and festivals across Europe and Canada. It was the first acquisition to the media art collection of the Haus der Elektronische Kunst in Basel and is on display throughout summer at

Paris' premier media arts venue, La Gaité Lyrique. As one of the first artists to incorporate live looping and electronic vocal processing with spoken word, she has shared the stage with a diverse array of artists including Diamanda Galís, Ursula Rucker, Henri Chopin and TV on the Radio. Her eclectic performances have been presented in diverse contexts in Slovenia, Germany, Spain, The United Kingdom, Ireland, France, Belgium, Brazil and across Canada and the US. She has held research and production residencies in Canada, Mexico and Austria and offers numerous workshops that combine surrealist games, vocal improv and sound processing including the popular Noise School for Feminists. Alexis and her drag king alter-ego, Guizo LaNuit are mainstays of the Montreal cabaret scene.



ALEXIS O'HARA Squeeeque - The Improbable Igloo / Iglo koji ne propušta, 2009-2013
zvučna instalacija / sound installation; ko-produkcija 54. Oktobarski salon
/ co-production 54th October Salon; fotografija / photo by Ana Kostić, Tina Smrekar

Coping Mechanisms for Endangered Species, / Odbrambeni mehanizmi
za ugrožene vrste, 2013, performans / performance



ANDREA PALAŠTI

Balkan Disco, 2010-2012 prostorna instalacija

Diskoteka Balkan je disko-instalacija, koja se percipira kao spektakularno uvođenje noćnog kluba u koncept jedne izložbe. Naslov je pozajmljen od jednog od brojnih noćnih klubova koje nose ime „Balkan (e.g. „Balkan Disko u Vičenci; „Balkan disko ekspres” u Beču, „Balkanska noć” u Hamburgu) u kojima se sluša ‘balkanska’ muzika – tradicionalni turbo-folk. Diskoteka „Balkan” gostila je neverovatne talente kao što su Mile Kitić, Indira Radić, Jelena Karleuša, Aca Lukas, kao i nove „Zvezde Granda”. Tokom 90-ih, *turbo folk* je igrao glavnu ulogu u definisanju srpskog nacionalnog i društvenog identiteta. Promovisao je ideologiju i stil života nove ‘mafijaške ekipe’ sastavljene od nacionalističkih političara i ratnih biznismena koji su podržavali vladajući režim. Danas, nakon mnogo godina od ratova u Jugoslaviji, ‘Balkan’ je opet simboličko mesto za dobru zabavu. Rad *Balkan Disco*, bavi se pitanjem konstrukcije društvenih običaja/ponašanja u kontekstu kulturološkog/društvenog i političkog diskursa. Namenjene prvobitno samo za privatnu komunikaciju i ‘kolekciju’, fotografije nastale u diskoteci „Balkan,” formulišu jedan alternativni način prikazivanja/tumačenja privatne ‘slavljeničke’ fotografije nastale po nalogu. Iz tog razloga, - rekontekstualizacijom proizvoda ‘komercijalne’ fotografije - rad postaje svojevrsni *ready-made*, preispitujući granice estetike i politike, te potencijale stvaranja jedne male/ruralne/granične antropološke studije u oblasti kulture, reprezentacije i *stila života*.

Andrea Palašti živi i radi u Novom Sadu gde je diplomirala fotografiju na Akademiji umetnosti. Od 2006, izlaže i saraduje sa različitim umetnicima i umetničkim kolektivima i inicijativama; njeno stvaralaštvo prevazilazi umetničke i kustoske granice i stavlja akcenat na pitanja kulturne geografije, kritičke topografije i svakodnevnog života. U svom radu istražuje kulturne, socijalne i/ili političke okolnosti u svojoj zemlji i regionu i često se poigrava veselim, ironičnim i humorističkim stavovima. Koristi simbolički

jezik i u prvi plan ističe konceptualni okvir za bolje razumevanje aspekata našeg savremenog života. Kao stipendistkinja Ministarstva nauke, trenutno je doktorantkinja Univerziteta umetnosti, na katedri za Teoriju umetnosti i medija u Beogradu.

Balkan Disco, 2010–2012 Spatial Installation

Balkan Disco is a disco-like installation that is conceived as a spectacular incorporation of a nightclub into the concept of an exhibition. Its title was borrowed from several nightclubs throughout Europe that bear the name Balkan (e.g. Balkan Disco in Vicenza; Balkan Disco Express in Vienna; Balkan Night in Hamburg) and where ‘Balkan’ music is played. The menu at these discothèques is the traditional-like turbo-folk music. These clubs also showcase occasionally amazing talents such as Mile Kitić, Indira Radić, Jelena Karleuša, Aca Lukas, and the new stars of the grand production – Zvezde Granda. In the ‘90s, turbo folk had a key role in defining the Serbian social and national identity. It promoted the ideology and lifestyle of the “new criminal elite,” consisting of nationalist politicians and wartime businessmen supporting the regime. Today, years after the collapse of Yugoslavia, ‘Balkan’ is (again) a symbolic place for having a good time! The work *Balkan Disco* deals with a construction of social customs/behaviors in the context of cultural/social and political discourse. Originally, photographs taken in the Balkan disco for private communication and “collection”, formulate an alternative way of displaying/interpreting private and ordered “celebratory” photographs. For this reason – a re-contextualization of products such as “commercial” photographs – the work becomes a ready-made that questions the boundaries of aesthetics and politics, and creative potential of a small/rural/border anthropological research in the field of culture, art representation and lifestyle.

Andrea Palašti is based in Novi Sad, Serbia. Andrea graduated photography from the Academy of Arts in Novi Sad. Since 2006 she has exhibited and collaborated with different artists and art collectives/

initiatives. She works across the artistic and curatorial boundaries with an attention to issues of cultural geography, critical topography and everyday life. In her work she is investigating cultural, social and/or political circumstances in her country and the region, often with playful, ironic and humorous attitude. She is using a symbolic language, putting forward a conceptual framework for (re)understanding the aspects of our contemporary life. As a stipend of the Ministry of Science, she is currently a PhD fellow at the University of Arts, at the department for Theory of Art and Media in Belgrade.



ANDREA PALAŠTI *Balkan Disco*, 2010-2013
instalacija / installation; produkcija 54. Oktobarski salon
/ production 54th October Salon; fotografija / photo by Ana Kostić

MARKO PELJHAN,
MATTHEW BIEDERMAN

Arktička perspektivna inicijativa: O moru, tundri i ledu, 2011.
instalacija

Rad je prvi put produciran za Lionsko bienale, 2011. Sadrži priloge: Napachie Pootoogook, Herve Paniaq, Harry Ikkirapiik Ittuksarjuat, John MacDonald, Cornelius Nutarak Sr., Pudlo Pudlat, Oshoochiak Pudlat, Simeonie Kopapik i Pitsaloak Ashoona.

Arktička perspektivna inicijativa (API) je neprofitna međunarodna grupa pojedinaca, pojedinki i organizacija, koju su osnovali Marko Peljhan i Metju Biderman. Njen cilj je razvoj otvorenih autorskih, komunikacijskih i diseminacijskih struktura na cirkumpolarnom području. Proizašla je iz projekta 417 programa IPY. Cilj inicijative je saradnja i učenje od stanovništva najudaljenijih država i Arktike, poboljšanje njihovog položaja pomoću otvorenih izvora novih tehnologija, primenjenog obrazovanja i treninga. Kroz stvaranje dostupa ovim tehnologijama i podsticanjem razvoja komunikacijskih i data mreža u zajedničkoj upotrebi bez visokih tekućih troškova, otvara se put za dugoročni razvoj autonomne kulture, tradicionalnog znanja i naučnih, tehnoloških i obrazovnih prilika za stanovništvo Severa i Arktike.

Rad *O moru, tundri i ledu* je odgovor na pretpostavku, da kretanje tradicionalnog znanja utiče na društva i omogućava uvek veću autonomiju i održivost. Pokušava da pronađe metod za pravljenje tabela, mapiranje, opisivanje, zapisivanje i prenošenje tradicionalnih imena mesta, puteva i priča o državama, životinjama i vremenu putem novih medija. Lokalni jezik i usmena istorija o Državi, kao i načini crtanja karata vrlo se razlikuju od kolonijalnog crtanja karata za potrebe navigacije i upravljanja prirodnim izvorima. U suprotnosti sa kolonijalnim navikama, kartografija se u inuitskoj kulturi događa samo kroz imenovanje lokacija i puteva prema njihovoj upotrebi i istoriji.

Marko Peljhan, po profesiji pozorišni i radio režiser, osnovao je umetničko-tehnološku organizaciju

„Projekt Atol” početkom 90-ih i bio je jedan od osnivača jedne od prvih medija-laboratorija u Istočnoj Evropi, LJUDMILA 1995. godine. Iste godine osnovao je tehnološki ogranak „Projekta Atol”, nazvan PACT SYSTEMS, u kojem je napravio Sistem globalnog pozicioniranja zasnovan na projektu participativnog umreženog mapiranja – „Urban Colonisation and Orientation Gear 144”, jedan od prvih radova u tzv. „žanru lokativnih medija”. Marko je radio na projektu *Makrolab*, koji se odnosi na telekomunikacije, migracije i sistem za istraživanje vremena na raskršću umetnosti i nauke od 1997. do 2007. godine; na projektu *Interpolar Transnational Art Science Constellation* za vreme međunarodne polarne godine (projekat 417), a trenutno zajedno sa **Metjuom Bidermanom** koordinira projekat *art/science/tactical media project grupe Arctic Perspective Initiative*, sa akcentom na globalnom značenju arktičke geopolitičke, prirodne i kulturne sfere. Peljhan je takođe bio direktor leta deset paraboličkih eksperimentalnih letova u saradnji sa Inicijativom za međudisciplinarna istraživanja mikrogravitacije (Microgravity Interdisciplinary Research initiative) i Centrom za obuku kosmonauta Juri Gagarin, stvarajući uslove umetnicima da rade u promenjenim uslovima gravitacije. Za vreme serije projekata *World Information.org*, instalirao je nekoliko sistema i projekata za mapiranje i presretanje komunikacija, a njegova istraživanja omogućila su mu da mapira mreže komandne i kontrolne komunikacije i reakcije za vreme genocida u Srebrenici.

Arctic Perspective Initiative: Sea, Tundra and Ice Papers, 2011
Installation

A work commissioned by the Lyon Biennale 2011; Including contributions by Napachie Pootoogook, Herve Paniaq, Harry Ikkirapiik Ittuksarjuat, John MacDonald, Cornelius Nutarak Sr., Pudlo Pudlat, Oshoochiak Pudlat, Simeonie Kopapik and Pitsaloak Ashoona.

The Arctic Perspective Initiative (API) is a non-profit, international group of individuals and organizations whose goal is to promote the creation of open

authoring, communications and dissemination infrastructures for the circumpolar region. Its establishment is the direct result of the work of the IPY project 417. The aim of API is to work with, learn from, and empower the North and Arctic Peoples through open source technologies and applied education and training. By creating access to these technologies while promoting the creation of shared communications and data networks without costly overheads, continued and sustainable development of autonomous culture, traditional knowledge, science, technology and education opportunities for peoples in the North and Arctic regions is enabled.

Based on the premise that the transmission of traditional knowledge enables the constant movement of societies towards greater autonomy and sustainability, this work is an attempt to establish a method to chart, map, describe, record and share traditional place names, trails and stories about the Land, the Animals and the Weather with new media tools. The local language and oral history tradition of understanding the Land, combined with the traditional placename mapping strategies is strikingly different from colonial based navigation and land resource management based mapping. Cartography within Inuit culture, in contrast to colonial practices, happens through the very act of naming locations and trails based on their use and history.

Native of Slovenia and a theatre and radio director by profession, **Marko Peljhan** founded the arts and technology organization Projekt Atol in the early

90's and co-founded one of the first media labs in Eastern Europe, LJUDMILA in 1995. He has been working on the Makrolab, a project that focuses on telecommunications, migrations and weather systems research in an intersection of art and science from 1997-2007, the Interpolar Transnational Art Science Constellation during the International Polar Year (project 417) and is currently coordinating the Arctic Perspective Initiative art/science/tactical media project focused on the global significance of the Arctic geopolitical, natural and cultural spheres together with Matthew Biderman. Peljhan has also been the flight director of ten parabolic experimental flights in collaboration with the Microgravity Interdisciplinary Research initiative and the Yuri Gagarin Cosmonaut Training Centre, creating opportunities for artists to work in alternating gravity conditions. During the series of World HYPERLINK “http://Information.org” Information.org projects, he has installed several communications mapping and interception systems and projects and his research led him to map the command and control communications networks and response during the Srebrenica genocide.



MARKO PELJHAN, MATTHEW BIEDERMAN Arctic Perspective Initiative - Sea, Tundra and Ice Paper / Inicijativa za Arktičke perspektive - dokumenti o moru, tundri i ledu, 2011; instalacija / installation; Uključujući radove od / Including contributions by Napachie Pootoogook, Herve Paniaq, Harry Ikkirapiik Ittuksarjuat, John MacDonald, Cornelius Nutarak Sr., Pudlo Pudlat, Oshoochiak Pudlat, Simeonie Kopapik and Pitsaloak Ashoona; produkcija / production: Zavod Projekt Atol; ko-produkcija / co-production: C-TASC Montreal; fotografija / photo by Ana Kostić

LORENA HERRERA RASHID

Zucarera, 2006; Pachanga, 2008; O.T. / Neimenovano, 2012-2013.
instalacija/ skulpture

Radovima predstavljenim na Oktobarskom salonu Lorena se „vraća kući“, ponovo koristeći i odražavajući običaje Meksika, odakle i potiče. Reinterpretacija i ponovno korišćenje hrišćanskih simbola na svakodnevnom kulturalnom (Zucarera/ Glava šećera koja priziva Dan svih svetih/Dan mrtvih, koji je u Meksiku raznobojan praznik prepun slatkiša u obliku mrtvačke glave), kao i na ideološkom nivou (neočekivano izazivanje hrišćanske i (samo)mučeničke tradicije putem radova *O.T./ Neimenovano*), kao i nadgrađivanje besmislenih *ready-made* objekata koje Lorena često primenjuje u izradi svojih radova. Uz to, Lorenini radovi ukazuju na raskorak i nedostatak, izazivajući pri tom efekat, osećanje događaj(nosti), nečega što bi svakog trenutka trebalo da se desi, ili se upravo desilo (Pačanga).

Lorena Erera Rašid, rođena u Meksiko Sitiju, živi i radi u Minhenu, gde je diplomirala na Akademiji likovne umetnosti (kod profesora Olafa Mecela). Nakon 17 godina života provedenih u Njujorku, Benaresu (Indija), Oahaki i Minhenu, tokom kojih je pokušavala da materijalizuje svoje ideje i inicijative, Lorena planira povratak u Meksiko Siti 2014. Njena prva međunarodna prezentacija bila je *Trijenale Indija 2000-2001*, kada je osvojila i nagradu. Između 2001-2004, Lorena je ko-inicirala različite korporativne samoodržive projekte u Ohaki/Meksiku. Nakon toga je izlagala uglavnom u Nemačkoj. Lorena koristi kombinovane medije, mada je većina njenih radova povezana sa različitim predmetima, koji uvek ukazuju na bogatu konceptualnu osnovu i često istražuju različite političke dimenzije svakodnevnog života, tradicije i mašte.

Zucarera, 2006; Pachanga / Rowdy Celebration, 2008; O.T. / Untitled, 2012-2013
Installation / sculptures

With the works presented at the October Salon, Lorena is “going home”, re-using and reflecting on traditions of Mexico, where she originally comes from. The re-interpretation and re-use of Christian symbols on every-day cultural (Zucarera evoking Día de los Muertos which is in Mexico a colorful feast full of sweets in sculp form) as well as ideological levels (*O.T. / Untitled* works uncanny evocations of the Christian tradition and (self)martyrs) as well as upgrading ridiculous ready-made objects are a technique Lorena’s works often share. In addition, Lorena’s works evoke a gap, they suggest a lack by provoking affect, a feeling of event(ness), which is just going to take place or just happened (*Pachanga*).

Lorena Herrera Rashid was born in Mexico City, and she lives and works in Munich. She graduated at the Academy of Fine Arts (Prof. Olaf Metzel). After 17 years, in which she lived in New York City, Benares, India, Oaxaca and Munich, and had been active in the materialization of her ideas and initiatives, Lorena plans her return to Mexico City next year. Her first international presentation was at the “Triennial India 2000-2001”, where she won the triennial prize. Between 2001 and 2004, Lorena co-initiated different community-craft projects in Oaxaca/Mexico. Since then, she has presented her work mainly in Germany. Lorena works with mixed media; however, the majority of her work is object-related, always offering a rich conceptual base, often investigating different political dimensions of everyday life, tradition and imagination.



LORENA HERRERA RASHID Pachanga / Rowdy Celebration, 2008
prostorna instalacija / site-specific installation; fotografija / photo by: Ana Kostić

LORENA HERRERA RASHID O.T. / Untitled, / O.T. Bez naziva 2012
skulptura / sculpture; fotografija / photo by: Ana Kostić

Prokleta brana, 2010; Put u kutiji, 2007-2009; Bilo koji objekat, 2013 performansi

http://lalarascic.com

„Moj rad je trans-disciplinarno istraživanje naracija i načina za njihovu realizaciju. Iako ukorenjena u vizuelnom, ja sam fascinirana rečima – književnim, pisanim, govornim: *izvedenim*. Nisam usredsređena na jednu temu; češće je odlazak u svaki novi projekat srećan i slučajan pronalazak koji me vodi na put otkrivanja kroz istraživanje. Moj rad često uzima oblik instalacija, video radova i objekata, koji u međusobnom odnosu čine naracijsku liniju, dok centralnu osu mojih radova čini performans. Moja definicija performansa je široka: to može biti izgovoren tekst, video performans ili performans uživo. Ja se bavim konstruisanjem svetova koji komuniciraju sa fantazijom i realnošću, ali ih kritički pristup i kontekstualna čitanja uništavaju. Za 54. Oktobarski salon pozvana sam da izvedem tri performansa, tri dana za redom. Izvešću *Prokletu branu*, *Put u kutiji* i *Bilo koji objekat*. Svaki od ovih performansa biće novo, jedinstveno izvođenje postojećeg projekta.

Tekst projekta *Prokleta brana* koji je prvobitno nastao 2010. po prvi put ću izvesti, na engleskom, kao performans usmenog pripovedanja i video performans. Nova engleska verzija *Proklete brane* postoji samo kao audio rad proizveden 2013. uz pratnju saza – narodnog žičanog instrumenta. U poslednjoj verziji, originalni izgovoreni tekst na mom maternjem jeziku pažljivo je preveden na engleski kao epska balada prepuna aliteracije, rime i evokativnih pesničkih slika. Priča je smeštena u blisku budućnost i prati dva lika koji se bore protiv društvene nepravde i ekološke katastrofe, inspirisana motivima bosanske usmene pripovedačke tradicije.

Put u kutiji je delo koje od svog nastanka 2007. godine prolazi kroz transformaciju svaki put kada se predstavi. Prvobitno napravljen kao video performans za friz od 22 monitora u foajeu *Threshold Artspace*, umetničkog prostora u Pertu u Škotskoj, ovaj rad

je doživeo metamorfozu ne samo medijuma, već i sadržaja. Njegova najambicioznija realizacija bila je za *Grad žena* u Ljubljani 2009, kada sam od nekoliko pesnika i pesnikinja zatražila da napišu stihove na temu „putovanja u kutiji“, inspirisana pričama o dvema osobama koje su se isporučile u kutiji u potrazi za boljim svetom. Jedna se odnosi na Henrija Boks (box, eng. kutija) Brauna, roba koji se poslao u slobodu 1849. godine, a druga priča je o Čarlsu Mekinliju, čoveku koji je bio „slepi putnik“ u kutiji, jer je čeznuo za kućom 2005. U Beogradu ću održati predavanje, na kome ću mapirati verzije projekta i tumačiti pesme koje sam prikupila.

Bilo koji objekat je zasnovan na trokanalnoj video instalaciji, nastaloj 2013. *Bilo koji objekat* istražuje pojmove prevoda i transmutacije. Izvešću tekst koji je prvobitno napisan za tri glumice. Zasniva se na tri pronađene stranice nepoznate knjige, analizirane kao objekt i izvor značenja. Tekst sledi skoro forenzičku analizu pronađenih stranica, njihov sadržaj i njihova fizička svojstva, posebno se koncentrišući na jednu rečenicu koja je izdvojena iz teksta zbog svoje kriptičnosti. Pomenuta rečenica je prevedena i stoga ponovo protumačena kroz prevod na hrvatski, engleski i nemački. Brojne verzije ovog prevoda ispituju je lingvistički, otvarajući prostor za nagađanje njenog značenja, koje se zauzvrat dekonstruiše kroz repetitivnu verbalnu interpretaciju rečenice na tri jezika.“ Lala Raščić

Lala Raščić rođena je u Sarajevu, a obrazovanje iz umetnosti je stekla na Akademiji likovnih umjetnosti u Zagrebu. Njen rad obuhvata instalaciju, video, performans i slikarstvo. Bila je gostujuća umetnica na amsterdamskoj akademiji *Rijksakademie*; zatim u *Platform Garanti* u Istanbulu; *Cite des Arts* u Parizu i *Kultur Kontakt* u Beču, pored ostalih. Intenzivno je izlagala na međunarodnoj sceni i po regionu. Dobitnica je nagrade „Budućnost Evrope“ za umetnost za 2013. godinu koju dodeljuje kompanija Alpha2000 i u užem je izboru za Henkelovu nagradu za umetnost 2013. U skorašnje samostalne izložbe spadaju *No Country Other Than Liberty*, SIZ, Mali Salon Muzeja moderne i suvremene umjetnosti Rijeka (2013. god); *Whatever the Object*, GfZK u Muzeju savremene umetnosti Lajpcig (2013); *A Load from the Inside - Reviewed*, Muzej Sigmunda Frojda, Beč (2011) i

Prokleta brana, POGON, Jedinstvo, Zagreb (2010). Njeni radovi su deo kako privatnih tako i muzejskih zbirki u Sarajevu, Zagrebu i Nju Orleansu. Lala vreme provodi na relaciji između Zagreba – gde je članica udruženja umetnika HDLU i HZSU, Sarajeva – gde je članica odbora organizacije „Crvena“, i Nju Orleansa – gde je članica galerije pod vođstvom umetnika Good Children.

The Damned Dam, 2010; Traveling in the Box, 2007-2009; Whatever the Object, 2013

“My work is a trans-disciplinary exploration of narrative and the means of delivering it. Rooted in the visual, I am fascinated by words, by the literary, written, spoken: performed. I am not concentrated on a single subject, more often the departure for every new project is a serendipitous find that takes me to journey of discovery through research. Very often my work takes the form of installations, videos and objects, which in correlation form a narrative thread, with the central axis of my projects being performance. My definition of performance is broad; it can be spoken text, video or live performance. My concern is with constructing worlds that communicate with fantasy and reality, but are subverted by a critical approach and contextual readings. For the 54th October Salon, I have been invited to deliver three performances on three consecutive days. I will be performing *The Damned Dam*, *Travel in the Box* and *Whatever the Object*. Each of these performances will be a new, unique rendition of a former project.

The Damned Dam will be the first time I perform, in English, the text from the project originally produced in 2010 as an oral storytelling performance and video performance. The new English version of *The Damned Dam* exists only as an audio work, produced in 2013, in which I am accompanied by a “saz”, a traditional string instrument. In this last version, the original spoken text, in my native tongue, is carefully translated into English as an epic ballad teeming with alliteration, rhyme and evocative poetic imagery. The story is set in the near future and follows two characters as they battle social injustice and environmental disaster, inspired by motifs from

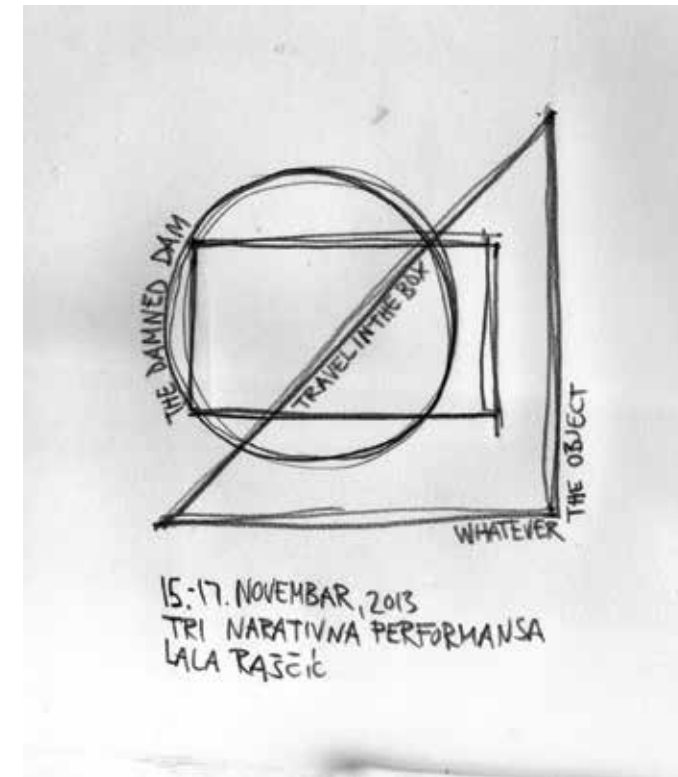
Bosnian oral storytelling traditions.

Travel in the Box is a work, which since its conception, in 2007, has been undergoing transformation each time it was presented. Originally developed as a video performance for a frieze of 22 monitors in foyer of the Threshold Artspace in Perth, Scotland, the work has morphed not only in the medium, but also in content. It’s most ambitious realization was for *City of Women*, Ljubljana in 2009 when I commissioned several poets and poetesses to write verse on the topic of travelling in a box, inspired by two stories of persons that shipped themselves in a box, in search for a better world. One refers to Henry “Box” Brown, a slave that shipped himself to freedom in 1849, and the other story is of Charles McKinley, a man that stowed away in a box because he was homesick in 2005. In Belgrade I will deliver a lecture performance that maps the versions of the project and interpret the poems I have collected.

Whatever the Object is based on a three channel video installation produced in 2013. *Whatever The Object* explores the notions of translation and transmutation. I will perform the script originally written for three actresses. It is based on three found pages of an unidentified book, analyzed as an object and a source of meanings. The script follows an almost forensic analysis of the found pages, their content, and their physical properties, concentrating specifically on one sentence singled out from the text because of its cryptic nature. The said sentence is translated and thus re-interpreted through translation into Croatian, English and German. Numerous versions of its translation explore it linguistically, opening the space for the speculation of its meaning, which is in turn deconstructed through the repetitive verbal interpretation of the sentence in the three languages.” (Lala Raščić)

Lala Raščić was born in Sarajevo, Bosnia and Herzegovina. She has received her art education at the Academy of Fine Arts, Zagreb. Her works spans installation, video, performance and painting. She had been an artist in residence at the Rijksakademie, Amsterdam; *Platform Garanti*, Istanbul; *Cite des Arts*, Paris and *Kultur Kontakt*, Vienna, amongst others. She

has exhibited extensively internationally and in the region. In 2013 she was the recipient of the *Future of Europe Art Award*, Alpha2000 and is shortlisted for the *Henkel Art.Award*. Recent solo shows include *No Country Other Than Liberty*, SIŽ, Mali Salon, Museum of Contemporary Art, Rijeka (2013); *Whatever the Object*, GfZK, Museum of Contemporary Art, Leipzig (2013); *A Load from the Inside - Reviewed*, Sigmund Freud Museum, Vienna (2011) and *The Damned Dam*, POGON, *Jedinstvo*, Zagreb (2010). Her works are a part of both private and museum collections in Sarajevo, Zagreb and New Orleans. Lala spends her time between Zagreb – where she is the member of HDLU and HZSU artists' associations; Sarajevo – where she is the board member of the organization Crvena; and New Orleans – where she is a member the artist-run gallery Good Children.



LALA RAŠČIĆ Performansi
 Travel in the Box; autorska prava / copyright: Lala Raščić

DINA RONČEVIĆ

Voda tako vruća da peče, 2013 objekat/ video dokumentacija

“Bavim se multimedijalnom umetnošću i animacijom lutaka, pri čemu su koncepti suština mojih radova. Godine 2010, prošla sam stručnu prekvalifikaciju za automehaničara, što je bio deo mog diplomskog rada na Akademiji umjetnosti u Zagrebu, i postalo osnov mog rada, zasnovanog na feminizmu.

Mehanika je disciplina prepuna patrijarhalnih propozicija. S obzirom da je moj odnos prema mehanici fetišistički, a pri tom sam žena i imam tek ograničen pristup istoj, logično je da sam odlučila da radim na toj temi. Glavna karakteristika mog rada jeste lična posvećenost koja artikuliše život, umetnost i proces kao podjednako značajne u jednom umetničkom delu. Neka od pitanja za koja sam zainteresovana su – telo koje je političko umesto lično, kako se pojedinac/pojedinka i/ili društvo uopšte odnosi prema poslu, radu i zaradi uglavnom iz rodne perspektive. Takođe, posebno sam zainteresovana za različite načine učenja i modela prenošenja znanja. Osnovna motivacija za moj rad dolazi iz želje da razumem načine na koje umetnost/umetnički rad može da utiče na svakodnevi život i postane ključni deo njega. Raduje me rad s ljudima koji dolaze iz različitih konteksta (različitog uzrasta, klase, obrazovanja, ne/zanimanja) jer to obogaćuje naš rad i omogućava mi da sagledam temu iz različitih uglova. Tako je moguć drugačiji pristup problemu i nova rešenja.

Ovog puta sam sa prijateljem i grupom devojaka napravila vozilo na tri točka koje pokreće motorna testera. Po prvi put radim s motorom, a već ostavljamo vozilo posetiocima! Niko od nas ne pokušava da smisli nešto novo; umesto toga ja se bavim sopstvenom proključalom strašću. Ona ima vodnjikav, emotivan karakter.” (Dina Rončević)

Dina Rončević je multimedijalna umetnica i lutkarka, zaljubljena u mehaniku i vozila. Diplomirala je animaciju i nove medije 2010. godine na

Akademiji umjetnosti u Zagrebu. Dina se takođe podvrgla stručnoj prekvalifikaciji kako bi postala automehaničarka, naučila je da vozi motorcicl, završila studije pri Centru za ženske studije u Zagrebu i konačno priredila samostalnu izložbu zasnovanu na procesu u Galeriji Miroslav Kraljević. Izlagala je na međunarodnim izložbama: Narodni muzej strane umjetnosti u Bugarskoj; Biennale de la Mediterranee, Grčka; Transitio MX_05 Festival, Meksiko; Anti Festival, Finska; Werkleitz Festival, Nemačka; Simplon Express project, Francuska; Rdeče Zore Festival, Slovenija i KvirFem Fest, Austrija. Dina je radila na nekoliko lutkarskih filmova kao glavna animatorka. Od 2012. godine, izvela je nekoliko performansa u kojima je konstruisala i rastavljala automobile i vozila sa ženama raznih uzrasta i obrazovanja. U budućnosti planira da poseti Detroit, stekne dalje obrazovanje, napravi animirani film „kadar po kadar“ o psima, i da vozi motorcicl.

Hot Hot Burning Water, 2013 Object / video documentation

“I work as a multimedia artist and a puppet animator, with concepts being the core of my works. In 2010, I made a professional retraining to become a car mechanic, while also doing my graduate work at the Academy of Fine Arts in Zagreb, and that became my groundwork, based in feminism.

Mechanics is a discipline fertile with patriarchal propositions. As I have a fetishistic relation to it, but because I am a woman only a limited access to it, logically I decided to continue working on the subject. The main characteristic of my work is a personal devotion that articulates life, art and process as equally important in a piece of art work. Some of the questions I am interested in are – a body that is political instead of personal, how does an individual and/or society in general relate to work, labor and earnings, mainly from a gender perspective, and I am especially interested in different ways of learning and models of transferring knowledge. The main motivation for my work comes from wanting to realize ways in which art/work can influence daily life and become a crucial part of it. I have a thrill for working

with people that have different backgrounds (age, class, education, no/occupation), because it enriches the work that we do, and allows me to understand the subject from different perspectives. Therefore, a different approach to the problem and new solutions are possible.

This time, with a friend and a group of girls, we made it to a trike vehicle, run by a chainsaw. 5 days, first time building with an engine and we are leaving the vehicle to visitors! We are not trying to come up with something new, instead I am dealing with my own boiling passion. It has a waterish, emotional character.” (Dina Rončević)

Dina Rončević is a multimedia artist and a puppet animator, in love with mechanics and vehicles. In 2010, she graduated animation and new media at the Art Academy in Zagreb, Croatia. Dina also made a professional re-training to become a car mechanic, learned how to drive a motorcycle, finished the course at the Centre for Women Studies Zagreb and finally made a solo exhibition, based on the process at the Gallery Miroslav Kraljević. Dina exhibited internationally: National Museum of Foreign Art, Bulgaria; Biennale de la Mediterranee, Greece; Transitio MX_05 Festival, Mexico; Anti Festival, Finland; Werkleitz Festival, Germany; Simplon Express project, France; Rdeče Zore Festival, Slovenia and KvirFem Fest, Austria. Dina worked on several puppet animation films as the head animator. Since 2012, she has made several performances in which she constructed and deconstructed cars and vehicles with women of different age/education background. In future, she plans to visit Detroit, get more education, make a stop motion about dogs and drive a motorcycle.

DINA RONČEVIĆ Voda tako vruća da peče / Hot Hot Burning Water, 2013
objekat i video dokumentacija / object and video documentation
ko-produkcija 54. Oktobarski salon / co-production 54th October Salon
fotografija/ photo by Ana Kostić



<http://www.ivanasmiljanic.com>

Zapamtičeš ti mene, 2011
instalacija

82

“Koristeći zvuk, folije i pečate i neke svoje intimne beleške, kreirala sam jedan neobičan ambijent u kome postaje vidljivo sve što se toliko teško vidi da ne verujemo da postoji. Nešto pažljivo skrivano i lucidno u partnerskim odnosima. I moje čedo – slonče, koje je izraslo u pravog, velikog slona. Nevidljivog. Toliko velikog, da sam i ja pored njega postala nevidljiva. Mislila sam da sam tako nevidljiva bolja majka.

- Koje gluposti, pa nisam ja slonica?!

- Ustvari, izložba je o moći, o zaslugama i kaznama. Nevidljivim, naravno. O građanskoj odgovornosti. O normalnosti. O pravu svih nas, i mom ličnom, da stvari nazovemo pravim imenom.

- O slonu u sobi.

- Kom slonu?” (Ivana Smiljanić)

Ivana Smiljanić je vizuelna umetnica, performerka i plesačica. U svom radu, koristeći različite medije i resurse sopstvenog tela, bavi se re-kreiranjem/re-interpretiranjem iskustava/pojava/problema sa kojima se susreće kao žena, kao umetnica i kao građanka. Rođena je u Beogradu. Završila je Fakultet likovnih umetnosti u Beogradu 2005. i Magistarske studije na istom fakultetu 2009, a kao stipendistkinja KulturKontakta (Beč) i SSA (Salzburg), usavršavala je video i performans na Salcburškoj letnjoj akademiji likovnih umetnosti, 2000. i 2002. godine. Pohađala je alternativni program ženskih studija Centra za ženske studije u Beogradu (2012/13.). Samostalno je izlagala i izvodila performanse u Beogradu, Novom Sadu, Pančevu, Smederevu, Vranju, Prijepolju, Zagrebu, Puli, Ljubljani, Bratislavi, Briselu, Bergenu i Njujorku. Učesnica je svih velikih umetničkih manifestacija u Srbiji (Oktobarski salon, BELEF, Noć muzeja) i preko pedeset grupnih izložbi u Americi i širom Evrope, uključujući Slovačku nacionalnu galeriju u Bratislavi, Hilger BrotKunsthalle u Beču, Künstlerhaus u Bremenu, Muzej savremene umetnosti Vojvodine u Novom sadu, VN galeriju u Zagrebu, Musée d'Art

Moderne u Sent-Etjenu, Mestnu galeriju u Ljubljani, Schloss Esterházy u Ajzenštatu, Galeriju ISCP u Njujorku, Muzej savremene umjetnosti Istre u Puli, Muzej “25. maj” u Beogradu, Centar za savremenu umetnost u Solunu, Centar za savremenu umetnost *La Centrale Electrique* u Briselu i druge. Dobitnica je najznačajnijeg priznanja za mlade vizuelne umetnice i umetnike u Srbiji – nagrade „Dimitrije Bašičević Mangelos” za 2009. godinu i tim povodom boravila je u International Studios & Curatorial Program u Njujorku. Predstavljala je Srbiju na izboru za Henkel Art Award 2011. Njeni radovi su deo kolekcije „Telenor”. Živi u Beogradu.

<http://www.ivanasmiljanic.com>

You Will Remember Me, 2011
Installation

“By using sound, foils and stamps and some of my intimate notes, I have created an unusual ambience where all those things that are so difficult to see that we don't even believe they exist become visible. Something carefully hidden and lucid in partner relations. And my baby – an elephant, which has grown into a real, big elephant. Invisible. So big that even I became invisible next to it. I thought that, by being invisible, I was being a better mother.

- What nonsense, I am not an elephant?!

- Actually, the exhibition is about power, credits and punishments. Invisible ones, of course. About civic responsibility. About normality. About the right we all have, that I have, to call things by their real names.

- About the elephant in the room.

- Which elephant?” (Ivana Smiljanić)

Ivana Smiljanić is a visual artist, performer and dancer. In her work, she uses a variety of media and resources of her own body, she deals with re-creating/re-interpreting experiences/phenomena/problems that she comes across as a woman, as an artist and as a citizen. She was born in Belgrade. She graduated from the Faculty of Fine Arts in Belgrade in 2005 and took her Master's degree from the same University in 2009, held a stipend from KulturKontakt (Vienna) and SSA (Salzburg) and studied video and

performance at the Salzburg Summer Academy of Fine Arts in 2000 and in 2002. She attended the alternative program at the Women's Studies Center for Women's Studies in Belgrade (2012/13). By herself she has had solo exhibitions and performances in Belgrade, Novi Sad, Pančevo, Smederevo, Vranje, Prijepolje, Zagreb, Pula, Ljubljana, Bratislava, Brussels, Bergen and New York. She has participated at some of the biggest art manifestations in Serbia (October Salon, BELEF, Museum's Night) and in over 50 group exhibitions in the U.S. and across Europe, including the Slovak National Gallery in Bratislava, Hilger BrotKunsthalle in Vienna, Künstlerhaus in Bremen, Museum of Contemporary Art of Vojvodina in Novi Sad, VN gallery, Zagreb, Musée d'art Moderne in Sent-Etienne, Mestna gallery in Ljubljana, Schloss

Esterházy in Eisenstadt, gallery ISCP in New York, the Museum of Contemporary Art of Istria in Pula, Museum “25th Maj” in Belgrade, the Center for Contemporary Art in Thessaloniki, the Center for Contemporary Art, La Centrale Electrique, Brussels and others. She won the most important award for young visual artists and artists in Serbia – the “Dimitrije Bašičević Mangelos” in 2009, and later resided at the International Studios & Curatorial Program in New York. She represented Serbia at the Henkel Art Award 2011. Her works are part of collections Telenor. She lives in Belgrade.

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IVANA SMILJANIĆ Zapamtičeš ti mene / You'll Remember Me, 2011
instalacija / installation; fotografija / photo by: Ana Kostić

Bez, 2012; Bella Ciao, 2011; Posvećeno mojoj mrtvorodenoj ljubavi, 2013; Soba opsesije, 2012; Svet će nestati, ali ogledalo će ostati, odražavajući ništa, 2012.
ulje na platnu

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“Formalno obrazovanje nije mi pružilo znanje o slikarstvu. Više nego u formalnom obrazovanju, vrednost vidim u komunikaciji ideje kroz proces rada. Nisam zainteresovana za politiku u slikarstvu. Pokušavam da razumem svoju viziju sveta što je intenzivnije moguće. Uzimam i koristim formalne elemente koji odaju utisak važnosti za određenu temu. Predmeti i teme obično imaju svakodnevni karakter, svakodnevni događaji koji su deo svakodnevnice sa svim svojim turbulentnim karakteristikama. Ne želim da izazovem šokove i da zadovoljam znatiželju slikanjem. Ono što me interesuje je iskustvo, sećanje. Opisi neba. Kostii. Beli zec, crni zec. Danijel Harms. Velike slike, male slike. Opijena slikarstvom. Pirati. More. Ruke zaprljane bojama. Italijanske kancone. Slamnati šeširi. Franc Kafka. Pečurke, ribe. Ljudska lica. Nos. Nikolaj Gogolj. San. Mandarine. Ples. Dimenzije straha ili ljubavi. Izlazak i zalazak sunca. Nežnost. Horizont.” (Jelena Sokić)

Jelena Sokić je rođena 1980. u Splitu, gde živi i radi. Završila je slikarstvo na Akademiji u Ljubljani, a studirala je takođe i na Akademiji lepih umetnosti „Brera”, u Milanu. Najviše koristi mediji slike i videa u svojim radovima.

Without, 2012; Bella Ciao, 2011; Tribute To My Still Born Love, 2013; The Room of Obsession, 2012; The World Will End, But the Mirror Will Remain, Mirroring Nothing, 2012
Paintings, oil on canvas

“Formal education did not give me knowledge about painting. More than formal education in painting, I see the value in communicating ideas through the work process. I’m not interested in politics in painting. I’m trying to understand my vision of the world as intensely as possible. I take and use formal elements that seem important for a proper theme. Subjects and themes are usually of an everyday character, everyday events that make a part of everyday living, with all its emotional turbulent characteristics. I don’t want to provoke shocks or satisfy any curiosity with painting. What interests me is experience, memory. Descriptions of the sky. Bones. White rabbit, black rabbit. Danil Harms. Big paintings, small paintings. Being stoned from the painting. The pirates. The sea. Hands dirty with paint. Italian canzone. Straw hats. Franz Kafka. Mushrooms, fishes. Human faces. The nose. Nikolai Gogolj. The dream. Tangerines. Dance. Dimensions of fear or love. Risings and settings of the sun. Tenderness. Horizon.” (Jelena Sokić)

Jelena Sokić was born in Split, where she lives and works. She graduated from the Academy of Fine Arts in Ljubljana, Slovenia, in 2013. She also studied at the Accademia di belle arti di Brera in Milan, Italy. As a media of expression, she mostly uses painting and video.



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JELENA SOKIĆ Bella Ciao, 2011
ulje na platnu / oil on canvas; fotografija / photo by: Ana Kostić

ALMA SULJEVIĆ

Bosančica (Žensko Pismo), 2013.

performans

“Performans na kojem ću recitovati svoje pjesme, iz zbirke *Črni dudi moga dida*, pisana u jeziku bosančice, nastale osamdesetih godina prošlog stoljeća objavljene u Književnoj reviji nekoliko mjeseci pred početak sukoba u Jugoslaviji. U srednjevjekovnoj Bosni, ovisno o vladarima, muškarci su govorili i pisali: starocrkvenim, latinskim, turskim i arapskim jezikom i njihovim pismom, alhamijado ili jezicima koji sa sobom u svoje izgnanstvo donose Jevreji, ali žene pišu ženskim pismom i bosanskim jezikom. Zahvaljujući ženskom pismu i njegovoj jasnoći, praktičnosti i jednostavnosti, mi danas imamo jedno pismo - pisanu ili brzopisnu ćirilicu. Ono čemu se svakako treba odati počast je fenomenen **ženskog pisma** u bosanskom jeziku koji zovemo „Bosančica”, a koji je isključivo prepušten korespondenciji žena kao njihovo pravo, kao njihova tajna, kao njihov kod. Rad u cjelosti posvećujem kustosicama *Red Min(e)d.*” (Alma Suljević).

Alma Suljević je savremena bosanskohercegovačka umjetnica. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu na odseku za vajarstvo, a postdiplomske studije iz oblasti savremene filozofije završila je na Filozofskom fakultetu u Sarajevu. Od 1997. godine, predaje na Akademiji likovnih umjetnosti u Sarajevu, gde živi i radi.

Alma se u svojim radovima uglavnom bavi pitanjima rata, žena i feminizma.

Bosančica: Women's Writing, 2013

Performance

“In this performance I will recite my poems from the collection *Črni dudi moga dida*, written in the 80s, in the BOSANČICA tone. The poems were published in a literary magazine (Književna revija) a few months before the beginning of the war in Yugoslavia. In medieval Bosnia, depending on the rulers, the men

spoke and wrote different languages: old church, Latin, Turkish or the Arabic language and its alphabet, alhamiada, or languages brought by Jews – but women wrote in the women's alphabet and in the Bosnian language. Thanks to women's script and its clarity, convenience and ease, today we have a new alphabet – written Cyrillic. What is to be admired here is this phenomenon of a women's script, in the Bosnian language, also known as Bosančica, being entirely left to women for their correspondence as their right, their secret and their code. I entirely devote this performance to our curators Red Min(e)d.” (Alma Suljević)

Alma Suljević is a contemporary artist from Bosnia and Herzegovina. She graduated from the Academy of Fine Arts in Sarajevo, the Department of Sculpture, and finished her post-graduate studies in the field of the contemporary philosophy at the University of Sarajevo. Since 1997, she has been teaching at the Academy of Fine Arts in Sarajevo, where she lives and works.

Alma's work mostly reflects on topics of war, women and feminism.



ALMA SULJEVIĆ
Curator Harald Szeemann spontaneously kisses Alma Suljević's forehead during her unexpected performance at the exhibition *Blood and Honey*, Museum Essl, Vienna, 2003, courtesy of the artist.

Alma Suljević 4 Entity, 2000, performans / performance;
courtesy of the artist.

TEJAL SHAH

Među talasima, 2012. video instalacija 88'

Među talasima nije nepregledno uotočište svetlucave vode i sled grebena i korita. Ono predstavlja intimni potres. Utihnulost naslova sadrži brzinu Lavov talasa koji se mreškaju na površini pejzaža sadržanog u ovom radu. U seizmologiji, Lavov talas se pojavljuje kada univerzum prolazi kroz ogromno „unutrašnje prevrtanje očima”. Namera ovog dela je da uhvati efekte i slike tog „prevrtanja očima”. Kao svaki dobar površinski talas, Lavov talas prostire se duž interfejsa između različitih medija.

Baveći se raznim medijima poput videa, fotografije, performansa, zvuka, instalacije i crteža, **Tedžal Šah** svoj rad pozicionira unutar feminističkog i queer pristupa. Njeni radovi su fokusirani na teme: seksa, seksualnosti, telesne, rodne i prirodne kulture i suprotstavljaju se normativnim društvenim hegemonijama. Trenutno je zanima povezivanje umetnosti, ekologije i isceljenja preko uspostavljanja relacija sa svešču. Sve ovo je vodi dublje ka proučavanju međuvrsta, budističke filozofije i post-pornografije. Projekat kojim se sada bavi, *Balcao*, predstavlja kontinuirano promenljiv eksperiment otelotvorenog učenja i života koji se dosta oslanja na ekološku poljoprivredu, *land art* i ostale oblike socijalne skulpture.

Tedžal je rođena 1979. godine u Bilaju, a živi i radi u Goi. Studirala je fotografiju na Kraljevskom institutu za tehnologiju u Melburnu, a izlagala je širom sveta: *Witte de With* Center for Contemporary Art, Rotterdam; City Gallery u Velingtonu; 2P Contemporary Art, u Hong Kongu; *dOCUMENTA* (13), Kasel; Werkstatt der Kuturen, Berlin; Zachęta National Gallery of Art, Varšava; Sakshi Gallery, Bombaj; Nichido Contemporary Art, Tokio; National Portrait Gallery, Kanbera; Prague Biennale; Lyon Museum of Contemporary Art, Lion | MAXXI, Rim; Prince of Wales Museum, Bombaj; Tang Contemporary, Peking; Espace Electra, Paris; The Newark Museum, Nju Džersi; Gallery Alkatraz i Mala Galerija, Ljubljana; Chicago

Cultural Centre, Čikago; Brooklyn Museum, Njujork & Davis Museum, Velsli; NGBK, Berlin; Tate Modern, London...

Between the Waves, 2012 Video installation 88'

Between the Waves is no vast sanctuary of shimmering waters and its ensuing crests and troughs. It intimates a quake. The quietness of the title belies the velocity of the Love waves that ripple across the surface of the landscapes contained by this work. In seismology, a Love wave occurs when the universe goes through a massive internal eye roll. It is the intention of this work to capture the after effects and images of this eye roll. Like any good surface wave, the Love wave spreads along the interface between different media.

Working across diverse media such as video, photography, performance, sound, installation, and drawing, **Tejal Shah** positions her work within a feminist and queer framework. Her works have focused on topics of sex, sexuality, body, gender and natureculture while challenging normative social hegemonies. Currently, she is interested in the intersections of art, ecology and healing in relation to consciousness. This is taking her deeper into interspecies studies, Buddhist philosophy and post-pornography. Her current ongoing project, *Balcao* is a shape-shifting experiment in embodied learning and living that draws on natural farming, land art and other forms of social sculpture.

Tejal was born 1979 in Bhilai, India and lives and works in Goa, India. Tejal has studied photography at the Royal Melbourne Institute of Technology, Melbourne and has exhibited internationally: *Witte de With* Center for Contemporary Art, Rotterdam; City Gallery Wellington; 2P Contemporary Art, Hong Kong; *dOCUMENTA* (13), Kassel; Werkstatt der Kuturen, Berlin; Zachęta National Gallery of Art, Warsaw; Sakshi Gallery, Mumbai; Nichido Contemporary Art, Tokyo; National Portrait Gallery, Canberra; Prague Biennale; Lyon Museum of Contemporary Art, Lyon | MAXXI, Rome; Prince of Wales Museum, Mumbai; Tang Contemporary, Beijing; Espace Electra, Paris;

The Newark Museum, New Jersey; Gallery Alkatraz and Mala Galerija, Ljubljana; Chicago Cultural Centre, Chicago; Brooklyn Museum, New York & Davis Museum, Wellesley; NGBK, Berlin; Tate Modern, London and else where.



TEJAL SHAH *Between the Waves* / *Među talasima*, 2012
video instalacija / video installation 88'; fotografija / photo by. Ana Kostić

Muškarci ne plaču, 2010.
video 11'05"

Rad Muškarci ne plaču upravo se može posmatrati kao jedan pokušaj dekonstrukcije rodnog stereotipa, u Borisovom slučaju na ličnom nivou. Naime, Boris se u svom radu ne bavi tradicionalnom floskulom „muškarci ne plaču“ dokazujući da ona nije istinita, jer pojedini muškarci ipak plaču, niti ohrabruje muškarce da pokažu emocije, jer bi se na taj način upleo u krug stereotipa iz koga nema izlaska.

Tezu „muškarci ne plaču“ Šribar dekonstruiše na osnovnom i najbanalnijem nivou, dokazujući da plač nema veze sa emocijama. Svi plaču. Svako ljudsko biće plače, i on to dokazuje kada seda i poput eksperimenta, izaziva suze hemijskim putem, dok seče crni luk. Dok ponavlja mehaničku radnju sečenja luka, Boris iz suza koje su fiziološke, prelazi na emotivni plač. Ili ne prelazi. Nemoguće je uočiti trenutak transformacije iz koje dopušteni fiziološki plač, prelazi u besni muški plač nemoći ili transgresioni muški emotivni plač.

Ovim radom, Boris dovodi u ravan fizički i psihički doživljaj, aludirajući na svoje iskustvo, kada na osnovu fizičkog izgleda autora, publika njegovo delo smešta u određeni kontekst. Upravo svaka rasprava o tome da li su njegove indukovane suze „prave“ (jer istina je da su svake suze prave i takođe – *indukovane*, na ovaj ili onaj način) govori ne toliko o radu, koliko o konstrukciji umetnika među publikom, iz koje proizlazi i smeštanje rada u okvir jedne ili druge politike. U ovom radu, Boris ne propagira odgovor na stereotip „muškarci ne plaču“; on ga suštinski obesmišljava, pri tom izbegavši da uđe u njegovo razmatranje, na ličnom, socijalnom, etičkom ili političkom planu. Problem identiteta *drugog-kao-slabijeg*, je kroz ovaj Borisov rad dekonstruisan i odbačen kao bezvredni konstrukt koji je nastao na jednoj nestabilnoj tezi – da je nečiji plač odraz slabosti.

Ovaj radikalni čin odbacivanja celokupnog socio-kulturalnog konteksta patrijarhalnog društva

u kome je ovakav konstrukt nastao, odgovor je umetnika koji je sateran „uz zid“. Boris kao pripadnik većine, postaje i (pre)nosilac dominantnih stavova društva, nema argumente da se pozove na svoju posebnost, jer je on u očima publike pripadnik poželjne većine, poželjnog jačeg, na čijoj je dobroj volji da u privatnom životu izabere između mačoizma i blagosti, diskriminacije i tolerancije. Ukoliko u svom radu načini iskorak ili prestup, motivi za to će biti traženi (i nađeni) u njegovom „šovinizmu“, želji da, iz svoje udobne pozicije jačeg, provocira slabije ili im se ruga kada se bavi rodnim pitanjima i dovodi u pitanje „normalno“ i poželjno. (Marija Ratković)

Kroz dosadašnju umetničku praksu, **Boris Šribar** se bavio temama koje su na različite načine bile deo njegove ličnosti, i sa njim korenpodirale kroz različite kontekste. Jedna od karakteristika umetničkog rada Borisa Šribara je čest dijalog između javnog i privatnog, kao i svih međustepena skale između tih pojmova. Značajno umetničko određenje Šribarovog rada je uvođenje sfera sopstvene intimnosti i privatnog života u umetnost, u uverenju da one mogu biti lako društveno prepoznatljive i komunikativne, bez obzira da li se radi o porodičnim pitanjima ili refleksijama društvenih problema na ličnost i privatni život autora. Ono čime se autor sa posebnim interesovanjem bavi poslednjih godina jesu teme koje su društveno provokativne, koje dovode u pitanje tabue, individualni ili moral zajednice u kojoj nastaju ili ulaze u dijalog sa podrazumevanim opšteprihvaćenim stavovima (bilo da se radi o naciji, porodici, religiji, seksualnosti,...). Umetnik, dok i sam preispituje sopstveni stav o tim temama, stvara rad koji podrazumeva (inter)reakciju publike.

Men Don't Cry, 2010.
Video 11'05"

The work “Men Don't Cry” can be seen as one of the attempts to deconstruct the gender stereotype, in Boris's case, on a personal level. In his work, Boris doesn't deal with the traditional, empty phrase “men don't cry”, proving it to be false, because certain men do cry, nor is he encouraging men to show their emotions, because if he did that, he would find

himself in the middle of the stereotypes' net and there would be no way out. Boris firstly deconstructs the sentence “men don't cry” in the basic and the most banal way – crying has nothing to do with the emotions. Everybody cries. Every human being cries and he proves it when he sits down and, like in an experiment, induces tears chemically while cutting onions. While repeating the mechanical action of cutting the onions, Boris goes from a physiological to an emotional cry. Or he doesn't. It is impossible to see the moment of transformation when the allowed physiological cry becomes an angry, masculine cry of despair or the transgressional masculine emotional cry.

With this work, Boris levels up the physical and psychological experience, alluding to his own experience, when, based on the physical appearance of the author, the audience places his work into a certain context. Every discussion regarding whether his “induced” tears are real or not (because the truth is that all tears are real, no matter “induced” or not, one way or another) doesn't speak that much about the work itself, but about the construction of the artist among the audience, which places the work in one frame or another. In his work, Boris doesn't promote the answer to the stereotype “men don't cry”, he is basically annihilating it, avoiding deeply considering it on a personal, social, ethical or political level.

This work is Boris's answer to the cliché, which stands as his political decision, and that is that some clichés are so banal that they need to be discarded on the most basic level as being untrue and put to end any further discussion. This policy is entirely confronted with dominant ideologies of tolerance to the “other” and to the “different”, because through his work Boris says that there is no other way and that artistic response has to be radically supportive of that thesis. Every act of tolerance confirms and renews asymmetry of humans' relationship to the weaker ones. In this work, the one who cries is the weaker one, he is not a man. A man who cries is not man enough, he is either powerless or he isn't strong enough or responsible enough.

Identity problem of the other – the weaker one is deconstructed through Boris's work and discarded as a worthless construct that was created on the foundation of an unstable thesis that someone's cry is a reflection of weakness. This radical act of discarding the whole socially cultural context of the patriarchal society in which this construct was created is a response of the artist who has been up backed to the wall. Boris, as a member of a majority, also becomes bearer of the dominant stands of the society, and he has no arguments to call upon his individuality because, in the eyes of the audience, he is a member of that desirable majority, desirable stronger, who has the privilege of making a choice in his personal life as to whether he wants to be a macho or gentle, discriminatory or tolerant. If he makes a step forward or one step over the edge, motives for doing so will be looked for (and found) in his “chauvinism”, desire to provoke the weaker from his comfortable position of the stronger one, or to mock them when dealing with gender issues and questions “normal” and desirable. (Marija Ratković)

In his artistic practice, **Boris Šribar** has dealt with subjects that are in different ways part of his persona and correspond with him through different contexts. One of the characteristics of his work is frequent dialogue between the political and the private, and relations among those concepts, respectively. Introducing the spheres of personal, private and even intimacy into art, Boris believes that they could easily be identified with as well as socially thought. In recent years, Boris has been investigating provocative subjects that question taboos – nation, family, religion, sexuality – individual morality as well as the morality of the entire community. While rethinking his own stands on these subjects, Boris creates works that demand and ever relies on (inter)action with the audience.



BORIS ŠRIBAR Muškarci ne plaču / Men Don't Cry, 2010
video, 11'05"; fotografija / photo by: Ana Kostić

HITO ŠTAJERL

Sanjala sam san: Politika u doba masovne umetničke produkcije, 2012. ne-akademsko predavanje

Umetnička produkcija je bila jedan od najvažnijih volšebnih aktivnosti, rezervisana za muškarce, majstore koji su morali da ulažu mnogo vremena i rada da bi razvili svoje veštine. Kako se stvaranje umetnosti u potpunosti popularizovalo? Kako je moguće da, danas, bilo ko može da proizvede umetnost u suštini? Kako smo došli do toga? Štajerl poredi ovaj razvoj sa drugom velikom tehnološkom i društvenom transformacijom: pronalaskom oružja. Da li će masovna proizvodnja umetnosti promeniti društvo na isti način?

Filmovi i eseji Hito Štajerl (Berlin) polaze od digitalne slike kao ulazne tačke u svet u kome se politika zaslepljivanja manifestuje kao kolektivna želja, što će reći da kada se rat, genocid i tokovi kapitala, digitalni otpaci i klasni sukobi uvek delimično događaju i u slikama, više se ne bavimo virtuelnim, već zbunjajućom i možda nama stranom konkretnošću koju tek počinjemo da shvatamo. Današnji svet slika, kako nas Hito podseća, je daleko od zaravnjenog. A paradoksalno, na najgorim treš ili ispraznim mestima možemo locirati njegovu etiku. Jer se upravo tu forme oslobađaju, i kao nevidljive i neprepoznatljivije poigravaju s političkim projektima brzinom svetlosti. To su mesta na kojima se spektakl i siromaštvo prepliću, zatim razdvajaju, a zatim plešu. (bkw)

I Dreamed a Dream: Politics in the Age of Mass Art Production, 2012 Non-academic lecture

Art production used to be one of the most arcane of activities, reserved for male masters who had to invest a lot of time and labor to develop their skills. How was the creation of art so thoroughly popularized? How is it possible that basically anyone can claim to produce art nowadays? How did we get here? Steyerl compares this development with another

major technological and social transformation: the invention of firearms. Will mass art production change society in the same way?

Hito Steyerl's (Berlin) films and essays take the digital image as a point of departure for entering a world in which a politics of dazzle manifests as collective desire. This is to say that when war, genocide, capital flows, digital detritus and class warfare always take place partially within images, we are no longer dealing with the virtual but with a confusing and possibly alien concreteness that we are only beginning to understand. Today the image world, Steyerl reminds us, is far from flat. And paradoxically, it may be in its most trashy and hollowed-out spots that we can locate its ethics. Because this is where forms run free and the altogether unseen and unrecognized toy with political projects at the speed of light. It is where spectacle and poverty merge, then split, then dance. (bkw)



HITO STEYERL | Dreamed a Dream: Politics in the Age of Mass Art Production / Sanjala sam: Politika u doba masovne umetničke produkcije, 2012 ne-akademsko predavanje / non-academic lecture; fotografija / photo by: Duško Jelen



**a|simetrija, 2013.
2D i 3D animacija, 7'57"**

Animacija *a|symmetry* je nastala iz jednog pokreta virtualne ruke koja čulno i ispitujuće dodiruje prazninu (*void*) virtualnog prostora. Ovaj izolovani pokret, nakon višestrukog umnožavanja se više ne prepoznaje kao pojedinačni element, već formira jedinstvenu sliku. Rotacija, simetrija i sukcesivno kašnjenje pokreta generišu apstraktnu formu koja asocira na organsku strukturu i poprima kvalitete simbola poput mandale ili neke vrste oživljenog pulsirajućeg univerzuma. Multiplikacijom, svaki najmanji trzaj prsta u finalnoj kompozitnoj formi dobija dramatični impuls i ubrzanje. Pojedinačno jedno postaje Jedno.

Metod ovakvog generisanja slike je izabran sa namerom da metaforički prikaže ideju stvaranja sistema značenja. Svaka pojedinačna i izolovana pojava, nakon višestrukih opservacija, prelamanja - „ogledanja” kao u kaleidoskopu, formira centričnu i stabilnu sliku. Beznačajno *pojedinačno* dobija značenje. Rezultujuća „velika slika” nastala od pojedinačnog nepretencioznog humanoidnog pokreta upućuje na poruku o jedinstvu, nežnosti, ljubavi, ljudskoj senzualnosti i nesavršenosti (*a-symmetry*) koje nas čine jedinstvenim.

Rad je nastao na osnovu predloga projekta na konkursu Festivala *Ars Electronica* i *Instituta CERN (Ars Electronica Collide@CERN)* i odnosio se na generisanje slike „univerzuma” umnožavanjem tela virtualnog bića upotrebom algoritma kaleidoskopa. Zvuk u radu su generičko čelo i moj glas. (Nataša Teofilović)

**Jedna za tango, 2012.
3D animacija, 5' 25"**

Animaciju *Jedna za tango* inspirisale su dve naizgled odvojene teme. Prva je metafora za motion blur (razmazivanje, razvlačenje konture tela pri veoma brzom kretanju), a druga je sećanje iz detinjstva na slobodu tela pri pokretu.

Kompjuterski generisan *motion blur* je virtualna interpretacija naše percepcije – kako ljudsko oko vidi brzi pokret. Može se reći, što je *motion blur* duži, duža je i memorija na prethodnu poziciju tela. Veće kašnjenje memorisane pozicije tela duplira figuru i jedno telo se duplira u dva. Virtualno biće počinje da igra sa virtualnim sobom, a „tango” postaje metafora za „ples sa vlastitim sećanjima”.

Osećaj slobode iz detinjstva nalazio se u dva suprotna pokreta tela. Prvi je prepuštanje padu. Drugi je let, koji se događao samo u snu.

Jedna za tango reflektuje događaje iz prošlosti, kao i one iz sadašnjeg trenutka. Sva sećanja, bilo ona radosna ili bolna, osnažuju percepciju i senzibilitet života. Život je umetnost, a umetnost je način života. (Nataša Teofilović)

Nataša Teofilović je umetnica koja istražuje vizuelne medije. Njen umetnički razvoj kretao se od neo-konceptualne umetnosti ranih 90-ih do digitalne umetnosti novog veka koja spaja umetnost nauku i tehnologiju. Tehnički posmatrano, ona radi u različitim medijama, od eksperimentalnog videa preko 3D karakter animacije i digitalnih ambijenata. Konceptualno, ove radove objedinjuju teme identiteta u praznom (*void*) virtualnom prostoru, percepcije virtualnih bića i ispitivanje granica između virtualnog i stvarnog prostora. Njeni digitalni radovi se mogu opisati terminima interdisciplinarne, hibridne i intra-aktivne umetnosti. Nataša Teofilović je doktorirala i magistrirala digitalnu umetnost na Interdisciplinarnim umetničkim studijama Univerziteta umetnosti u Beogradu i diplomirala arhitekturu na Arhitektonskom fakultetu u Beogradu. Živi u Pančevu.

Od dobijenih priznanja, izdvajaju se počasna nagrada na međunarodnom konkursu iz digitalne umetnosti Evropskog instituta za fiziku čestica – CERN i festivala *Ars Electronica (Honorary mention at the first Prix Ars Electronica Collide@CERN)*, selekcija žirija 15. međunarodnog festivala medijske umetnosti u Tokiju (*Jury Selection at 15th Japan Media Arts Festival, Tokyo*) i otkup digitalnog ambijenta s.h.e. za prikazivanje tokom jednogodišnje stalne postavke

muzeja *Ars Electronica* u Lincu (2007-2008. godine). Izlagala je na *Incheon International Digital Art Festival* (2009, Korea), *Shanghai eArts Festival* (2007, China), *DAT* (2007, *Singapore Science Centre*), *HTMlles 8 Festival*, (2007, *Montreal, Canada*), *Out of Chaos - Media, Food, Industrial Products* (1996, *Museum of Contemporary Art, Vienna, Austria*).

**a|symmetry, 2013
2D & 3D character animation, 7' 57"**

a|symmetry animation is compositing of the same singular arm movement. Virtual arm touches the void of virtual space. This is wondering and sensual touch. The isolated movement, when it is multiplied starts to lose particularity and forms one picture. Rotation, symmetry, mirroring and time delay produce abstract form. This form associates on living structure and gets qualities of symbols like mandala or some kind of living pulsating universe. Every small and slow single finger movement in final composition got dramatic impulse and velocity due to multiplication. Particular one becomes the One.

The compositing method is chosen following the idea (metaphor) of creation the systems of meaning. Each particular and isolated artifact, when pass through lot of observations, “mirroring”, forms centric, stable, reliable picture. Like kaleidoscope. Insignificant one gets a meaning. The resulted “big picture” produced with ordinary human like element told us about unity, gentleness, love, human sensuality and imperfection (*a-symmetry*) that make us unique.

The idea evolved from the project proposal for the first *Ars Electronica Collide@CERN* competition which was the creation of the picture of the “universe” using body of the virtual actor and kaleidoscope algorithm for the picture compositing. The sound is virtually generated cello and my voice.

**One for Tango, 2012
3D character animation, 5' 25"**

One for Tango animation connects two separate

themes - a metaphor for the motion blur and the childhood remembrance of freedom in body movements.

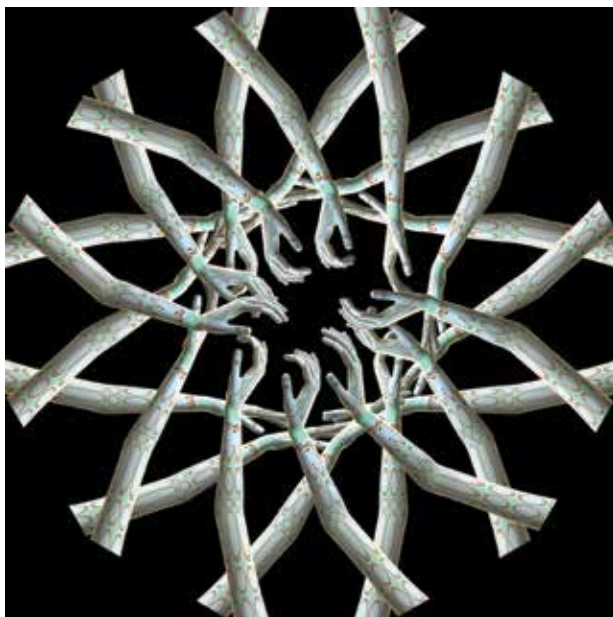
Computer simulated motion blur is virtual interpretation of speed movement as humans percept it. It could be said that the longer motion blur equals the longer memory of the body position. The delay of ‘the memorized body’s position’ doubles the figure. One becomes two as virtual being starts to play with its virtual-self and the tango becomes a metaphor for the play with the memories of oneself.

The feeling of freedom in my childhood was set between two opposed body movements - letting myself fall down and flying, which only happened in my dreams.

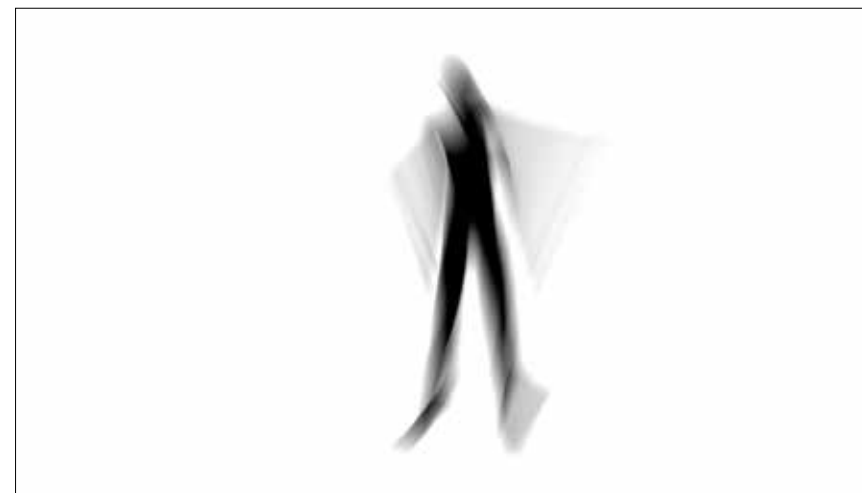
“one for tango” reflects the past as it happens at this very moment in the present. All memories, both joyful and sad, enrich perception and sensibility in one’s life. Life is art and art is a way of living.

Nataša Teofilović is a visual media artist. Her artistic approach evolved from neo-conceptual art in early 90’s to digital art of the new century, merging art, science and technology. Technically speaking, she works in diverse media including experimental video, 3D animation performance and digital ambiances. Conceptually, her works are connected with topics of identity in the void of virtual space, the perception of virtual beings and the boundaries between virtual and real spaces. Her digital works belong to category of interdisciplinary and hybrid art. Nataša won an honorary award at the international competition for digital art of the European Organization for Nuclear Research- CERN (Geneva) and the *Ars Electronica Festival* (the first *Prix Ars Electronica Collide@CERN*). In addition, her work was in Jury Selection Award at 15th Japan Media Arts Festival, Tokyo. Her work was a part of the collection of the digital art museum *Ars Electronica*, Linz. She has exhibited internationally: *Incheon International Digital Art Festival*, Korea; *Shanghai eArts Festival*, China; *DAT*, *Singapore Science Centre*, Singapore; *HTMlles 8 Festival*, *Montreal*; *Museum of Contemporary Art*, Vienna

and elsewhere. Nataša has a PhD and MA in Digital Art (Belgrade University of Arts, Interdisciplinary Studies) and holds a BA in Architecture from Belgrade University. She teaches 3D character animation at Belgrade University School of Architecture's Master Program and lives in Pančevo.



NATAŠA TEOFILOVIĆ a|symmetry / a|simetrija, 2013
2D, 3D animacija / 2D, 3D character animation 7' 57''



NATAŠA TEOFILOVIĆ One for Tango, 2012 3D animacija
/ 3D animation 5' 25'

Bez naziva, 2008.

tekst, print

“Odustajanje od govora odustajanje je od djelovanja, ali moguće ga je tumačiti i kao “negativ akcije“ poput rada *Bez naziva* Slavena Tolja, koji izravnom reakcijom na poziv da govori odgovara negacijom govora. Njegov je prijedlog s jedne strane gesta odustajanja od (su)djelovanja i način da se zaobiđe izravan govor – na neki način, on također preuzima poziciju Bartlebya, s prijedlogom koji nije ni odbijanje ni prihvaćanje, nego upravo nedokučivi prostor potencijalnosti sadržane u odgovoru “Radije ne bih“, koji ipak nije odgovor bez posljedica. U tom smislu Tolj – na poziv da u javnom prostoru Banja Luke nešto izravno izgovori – zaobilazi tu mogućnost, nudeći tek sjećanje na banalnu anegdotu vezanu uz njegov raniji boravak u Banja Luci, na događaj koji se zapravo mogao dogoditi bilo gdje i bilo kad. Ne govoreći ništa o stanju statusa quo, Slaven govori upravo o njemu, istovremeno subvertirajući kustoski carte blanche ispunjen očekivanjima, otvarajući time i područje “mikro-pregovora“ u kojem dvije strane ne dijele nužno iste pozicije, ista “mišljenja i osjećaje“. Njegova crnohumorna “gesta“ – odluka da obznani svoje “odustajanje“, pesimizam i osjećaj uzaludnosti i nemogućnosti umjetnika da uistinu djeluje, da komunicira, već može tek “pričati“ – rasvjetljava upravo njegovu moć govora. Ovaj rad, međutim, možemo interpretirati upravo kao umjetnikovo radikalno prisvajanje jednog od Badiouovih Petnaest postulata o umjetnosti u kojem kaže: “Bolje je ne činiti ništa nego doprinijeti stvaranju formalnih načina vizualizacije onoga što Imperij već prepoznaje kao postojeće (...)” Budući da je svjestan svoje moći da kontrolira čitavu domenu vidljivog i slušljivog putem zakona koji reguliraju komercijalnu cirkulaciju i demokratsku komunikaciju, Imperij više ništa ne cenzurira. Sva umjetnost, sva misao, uništena je onog trenutka kad prihvatimo ovu dozvolu da konzumiramo, komuniciramo i uživamo. Moramo postati beščutni cenzori samih sebe.” (Ivana Bago i Antonija Majača)

Ja sam opasan, ubijte me pred očima moje dece, 2011-2013.

performans

U svom performansu Slaven Tolj sedi ispred praznog belog zida, u čijoj je sredini olovkom ispisana jedna rečenica: „Ja sam opasan, ubijte me pred očima moje dece“. Inspirisan kontradikcijom nasilnog ubistva Osame bin Ladena pred očima svoje čerke, i sa osećajem stida za ono što dete sada preživljava, Tolj izražava kako „mediji utiče na našu percepciju vrednosti u stvarnosti“, i daje nam ponekad „površnu dubinu“.

Slaven Tolj je vizuelni umetnik iz Dubrovnika, koji trenutno živi i radi u Rijeci. U svojoj umetnosti koristi fotografiju, instalacije, umetnost ready-made-a i performansa kako bi ukazao na probleme u političkoj, društvenoj i kulturnoj sferi. Slaven Tolj je predstavnik nove umjetničke prakse u Hrvatskoj, u koju se ubraja post-objektna umetnost, performans, akcija, *happening*, *land art*, ambijent, instalacija, novi mediji i drugo. Diplomirao je na Akademiji likovnih umetnosti Sarajevu 1987. godine, u klasi profesora Petra Valdega. Predstavljao je Hrvatsku na 51. bijenalu u Venciji 2005. Trenutno je direktor Muzeja moderne i savremene umetnosti u Rijeci.

Untitled, 2008

Text, print

“Relinquishing speech is relinquishing action, but it can be also explained as the negative of action, like the work *Untitled* by Slaven Tolj, a direct reaction that to the call to speak replies with a negation of speech. His proposal is on the one hand a gesture of giving up on (co)acting and a way of bypassing direct speech - in some way, he also takes up the Bartleby position, with a proposal that is neither a rejection nor an acceptance, but actually an unfathomable potentiality contained in the answer “I would prefer not to”, which however is not an answer unattended by consequences. In this sense, Tolj, at the invitation to say something directly in Banja Luka in a public

space avoids this possibility, offering only his memory of a banal anecdote concerned with an earlier stay in Banja Luka, an event that actually can happen anywhere, any time. Saying nothing about the state of the status quo, Slaven actually talks about it at the same time subverting the curators' carte blanche, filled with expectations, opening up thereby an area of “micronegotiations” in which the two sides do not necessarily share the same positions, the same “thoughts and feelings”. His black-humour “gesture” – a decision to make plain his “giving up”, his pessimism and feeling of the futility and impossibility of the artist to truly act and communicate, being able of nothing but mere “story telling”- actually throws light on the very power of speech. This work, however, can be interpreted as the artist's radical appropriation of one of Badiou's “Fifteen Theses”, in which he says: “It is better to do nothing than to contribute to the invention of formal ways of rendering visible that which Empire already recognises as existent.” For, “[s]ince it is sure of its ability to control the entire domain of the visible and the audible via the laws governing commercial circulation and democratic communication, Empire no longer censures anything. All art, and all thought, is ruined when we accept this permission to consume, to communicate and to enjoy. We should become the pitiless censors of ourselves.” (Ivana Bago and Antonia Majača)



SLAVEN TOLJ Ja sam opasan, ubijte me pred očima moje dece / I am dangerous, kill me in front of my children's eyes, performans / performance, 2011-2013; fotografija / photo by: Duško Jelen

I'm Dangerous, Kill Me In Front of My Children's Eyes, 2011-2013

Performance

In his performance, Slaven Tolj is sitting in front of a blank white wall with one sentence pencilled in the middle: “I'm dangerous, kill me in front of my children's eyes.” Inspired by the contradiction of violently killing Osama bin Laden in front of his daughter, and a sense of disgrace for what that child must now live through, Tolj expresses how “media influences our perceptions of values in reality,” and sometimes “gives us a superficial depth.”

Slaven Tolj is a visual artist from Dubrovnik who lives and works in Rijeka. In his art, he uses photography, installations, ready-made art and performance to indicate problems in the political, social and cultural spheres. Slaven Tolj is a representative of new artistic practices in Croatia, which includes post-object art, performance, action, happening, land art, ambient, installation, new media and more. He graduated from the Academy of Fine Arts in Sarajevo in 1987 (the class of professor Peter Waldeg). He represented Croatia at the 51st Venice Biennial in 2005. He is currently the director of the Museum of Modern and Contemporary Art in Rijeka.



SLAVEN TOLJ Bez naziva / Untitled, 2008, tekst, print; fotografija / photo by: Duško Jelen

MILICA TOMIĆ

Da li revolucija počinje ili se završava u kuhinji?, 2011-2013
digitalna štampa, TV emisija/ Gastro-nomad RTS, fanzin

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Ejzenštajnova beleška: „Nemačke žene su krive što je zaustavljen talas socijalističkih revolucija u Evropi, jer su uspevale od bednih uslova u kojima su živele da načine prijatan dom i da od jednog krompira prehrane čitavu porodicu”, jedna je od prvih formulacija koje povezuje kuhinju, žene i revoluciju. Kakav je odnos kuhinje i socijalističke revolucije u Jugoslaviji, odnosno kuhinje, žene i revolucije?
Kroz seriju intervjua sa ženama iz Ljubljane, Rijeke, Tuzle, Srebrenice i Beograda i kroz seriju pitanja o odnosu narodne i buržoaske kuhinje dobili smo seriju narativa koji na kompleksan način odgovaraju na ova pitanja. Intervjui u ovom radu su, zapravo, prvi izveštaj o tome kako su žene različitih generacija i profesija nastavile, bile primorane, našle nova rešenja, ili odbile da praktikuju jednu vrstu kućnog, ženskog, porodičnog, društvenog zaveta, i krenule u drugačije oblike i prakse hranjenja. (Milica Tomić)

Autorke recepata /Ivanka Vanja Tomić, tehnološkinja u penziji, Beograd
Staša Zajović, aktivistkinja, Beograd
Svetlana Slapšak, antropološkinja, Ljubljana
Rufeida Buhic, domaćica, Žutica
Habiba Mašović, domaćica, Tuzla
Nihada Čehajić Restarović, šefica kuhinje Studentskog centra u penziji, Tuzla
Milijana Babić, vizualna umetnica, Rijeka

Milica Tomić: „Rođena sam u Beogradu, u Jugoslaviji. Danas radim kao nezavisna konceptualna umetnica; istražujem razne oblasti, medije, žanrove i načine umetničke prakse. Moj rad se temelji na istraživanju, iskopavanju i iznošenju javnosti na debatu pitanja u vezi sa političkim nasiljem, sećanjem, traumama i socijalnoj amneziji, pri čemu posebno fokusiram tenziju između ličnog iskustva i medijski konstruisanih slika. Taj odnos, taj kratak spoj između intimnosti

i politike je glavna tema u mom radu. Istražujem mnoštvo načina na koje se film, video i performans, uključujući diskursivne/obrazovne platforme, kao i arhitektonsku i prostornu praksu, kroz složene odnose između tih medija mogu razmatrati, stvarati, definisati, izvesti i preobraziti.

Jedna sam od osnivačica nove jugoslovenske umetničko/teorijske grupe, Grupe Spomenik (Monument Group, 2002); jedna od osnivačica međunarodne platforme Jugoslovenskih studija i radne grupe *Četiri lica Omarske*. Učestvovala sam na međunarodnim izložbama poput: 24. bijenala u Sao Paolu; 49. i 50. Venecijanskog bijenala; 8. međunarodnog bijenala u Istanbulu; 15. bijenala u Sidneju; Manufacturing Today/bijenale u Trondhajmu; 10. Sharjah bijenale; Bijenala u Odesi itd. Moji radovi su izlagani u: Museum voor Moderne Kunst iz ArnHEMA u Holandiji; Kunsthalle, Beč; Moderna Museet, Stokholm; MUMOK- Museum Moderner Kunst; Stiftung Ludwig Wien, Beč; Fundacio Joan Miro, Barselona; Ludwig Museum Budimpešta; Malmö Konsthall, Malmö; Palazzo Della Triennale Milano; Muzej savremene umetnosti u Beogradu; GfZK- Galerie fur Zeitgenussische Kunst, Lajpcig; Državni muzej savremene umetnosti u Solunu; Kunsthalle Fridericianum, Kassel; Centar savremene umetnosti Kopenhagen; Brooklyn Museum of Art, New York, USA; Frojdov muzej, London; galerija „Južni London”; KIASMA Nykyaiteen Museo, Helsinki; Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo; Stedelijk Museum, Amsterdam; Madre Museum, Napoli itd.

Does revolution begin or end in the kitchen?, 2011-2013
Digital print, TV show/ Gastro Nomad RTS, fanzine

Eisenstein's Note: "German women are guilty for stopping the wave of socialist revolutions in Europe, because they managed in poor conditions in which they lived in to make a cozy home and feed the whole family with just one potato," one of the first formulations that connects kitchen, women and revolution. What is the relationship between the kitchen and the socialist revolution in Yugoslavia, or

what is the relationship between the kitchen, women and revolution?
Through series of interviews with women from Ljubljana, Rijeka, Tuzla, Srebrenica and Belgrade, and through series of questions about the relationship between the national and the bourgeoisie kitchens we got a series of narratives that in a complex way respond to these issues. The interviews in this work are, in fact, the first report on how women of different generations and backgrounds continued, were forced, found new solutions, or refused to exercise a kind of domestic, woman's, family, social testament, and created different forms and practices of feeding. (Milica Tomić)

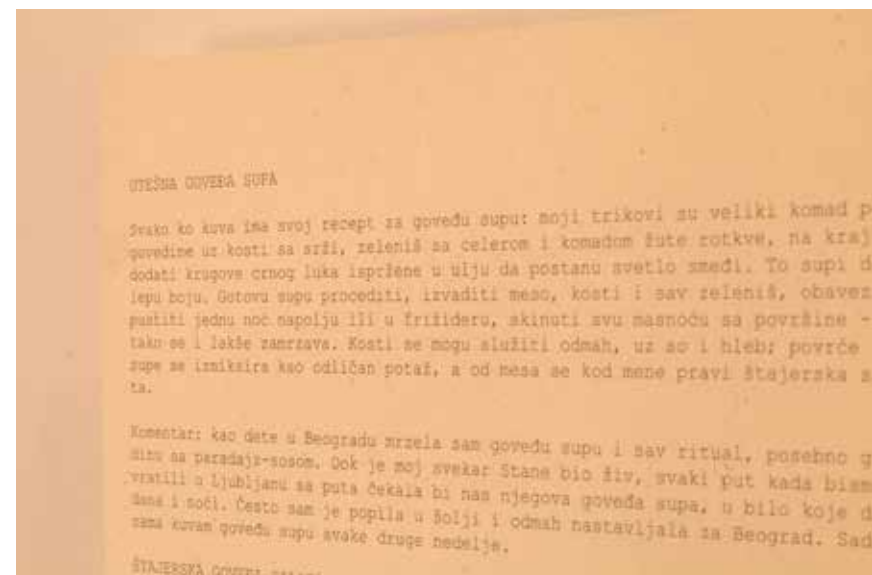
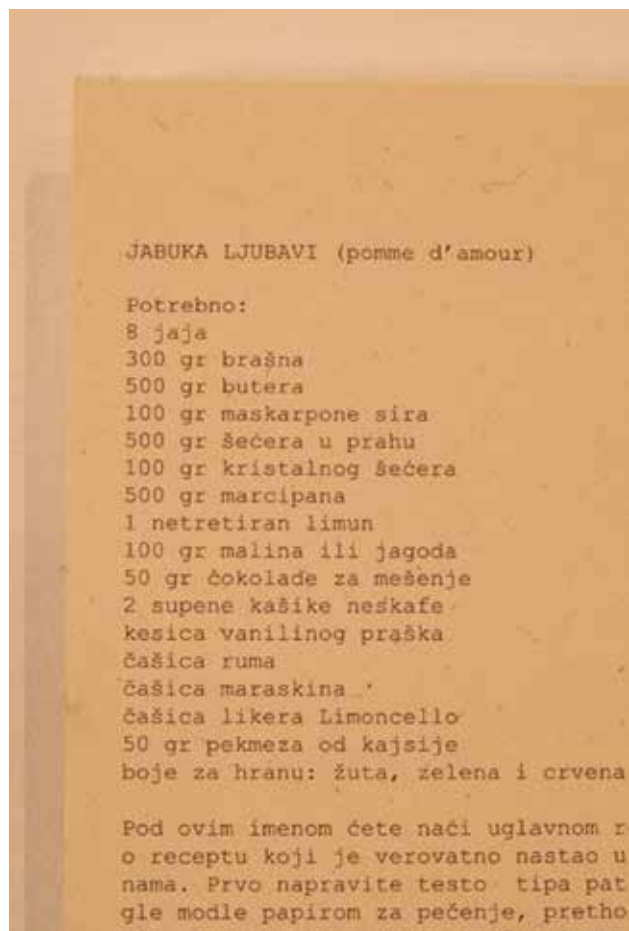
Authors of the recipes:
Ivanka Vanja Tomić, technologist in pension, Belgrade
Staša Zajović, activist, Belgrade
Svetlana Slapšak, anthropologist, Ljubljana
Rufeida Buhic, housewife, Žutica
Habiba Mašović, housewife, Tuzla
Nihada Čehajić Restarović, chief of cuisine in the Student Cultural Centre in pension, Tuzla
Milijana Babić, visual artist, Rijeka

Milica Tomić: "I was born in Belgrade, Yugoslavia. Today I work as an independent conceptual artist, exploring different fields, media, genres and methods of artistic practice. My work centers on researching, unearthing and bringing to public debate issues related to political violence, memory, trauma and social amnesia with a particular attention to the tensions between personal experience and media-constructed images. The relation, the short-circuit between intimacy and politics is a main topic in my practice. I explore a multitude of ways in which film, video and performance, including discursive/educational platforms and architectural and spatial practices, through a complex of

relationships between these medias, can be pondered, created, defined, performed and transformed.

I am a founding member of a New Yugoslav art/theory group, Grupa Spomenik [Monument Group, 2002] and one of the founders of the international platform Yugoslav Studies and of the Working Group Four Faces of Omarska. I have participated in international exhibitions such as 24th Sao Paulo Biennale; 49th and 50th Venice Biennales; 8th Istanbul Biennial; 15th Sydney Biennale; Manufacturing Today/Trondheim Biennale; 10th Sharjah Biennial; Odessa, Biennial, etc. My work has been exhibited in the Museum voor Moderne Kunst, Arnhem, Holland; Kunsthalle Wien, Austria; Moderna Museet, Stockholm, Sweden; MUMOK – Museum Moderner Kunst; Stiftung Ludwig Wien, Vienna, Austria; Fundacio Joan Miro, Barcelona, Spain; Ludwig Museum Budapest, Hungary; Malmö Konsthall, Malmö, Sweden; Palazzo Della Triennale Milano, Milan, Italy; Museum of Contemporary Art Belgrade, Serbia; GfZK – Galerie fur Zeitgenussische Kunst, Leipzig, Germany; State Museum of Contemporary Art Thessaloniki, Greece; Kunsthalle Fridericianum, Kassel, Germany; Copenhagen Contemporary Art Center, Copenhagen, Denmark; Brooklyn Museum of Art, New York, USA; Freud Museum, London, UK; South London Gallery; KIASMA Nykyaiteen Museo, Helsinki, Finland; Nasjonalmuseet for Kunst, Arkitektur og Design, Oslo, Norway; Stedelijk Museum, Amsterdam, Holland; Madre Museum, Napoli, Italy, etc.

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MILICA TOMIĆ Da li revolucija počinje ili se završava u kuhinji? / Does the Revolution Begin or End in the Kitchen?, 2011 -2013; digitalna štampa, fanzin / digitalni print, fanzine fotografija / photo by Ana Kostić

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 Svetlana Slapšak antropološkinja, ISH, Fakultet za postdiplomske humanističke studije / Anthropologist ISH, Faculty for humanistic studies, Ljubljana
 Rufeida Buhić domaćica / Housewife, Žutica
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 Nihada Čehajić Restarović šefica kuhinje Studentskog centra Tuzla u penziji / Chief of cuisine in the Student Cultural Centre in pension, Tuzla
 Milijana Babić vizuelna umetnica / artist, Rijeka



forum,
kustoska škola

Kolektiv a7.außeneinsatz
(Margaret Šuc, Greta Hoheisel),
Gozde Ilkin, h.arta grupa
(Marija Krista, Anka Gjemant,
Rodika Tahe), mreža umetnica *ff*
(Antje Majevski, Šarlot Kalinan,
Julijane Zolmsdorf), Saša
Kerkoš, Margareta Kern, Jelena
Vesić, Illegalni bioskop, Olga
Dimitrijević, Marija Ratković,
saradnice i saradnici i publika

forum,
curatorial school

Collective a7.außeneinsatz
(Margret Schütz, Greta
Hoheisel), Gözde Ilkin, The
Group h.arta (Maria Crista,
Anca Gyemant, Rodica Tache),
The Network of Artists *ff* (Antje
Majewski, Charlotte Cullinan,
Juliane Solmsdorf), Saša
Kerkoš, Margareta Kern, Jelena
Vesić, Illegal Cinema, Olga
Dimitrijević, Marija Ratković,
collaborators and publics

MARGARETA KERN, GRUPA h.ARTA (MARIJA KRISTA, ANKA GJEMANT, RODIKA TAHE), GOZDE ILKIN, UMETNIČKA MREŽA ff (ANTJE MAJEVSKI, ŠARLOT KALINAN, JULIANE ZOLMSDORF), KOLEKTIV a7.AUßENEINSATZ (MARGRET ŠUC, GRETA HOHEISEL)

Forum, 13. Oktobar 2013.

Niko ne pripada tu više nego ti

U ovoj diskusiji – u kojoj učestvuju dva kolektiva, jedna mreža umetnica i dve samostalne umetnice – otvoriće se pitanja o kolektivnim i individualnim praksama, umetnika/ca i kulturnih radnika/ca, od kojih su neke aktivne i u društvenim pokretima. Povezivanje umetničkog rada i društvenog angažmana funkcioniše na različitim nivoima i kao takvo je percipirano kroz različite forme stvaranja, rada, pobune i, konačno, življenja. Uvek se postavlja pitanje šta je umetnička akcija i šta je predmet umetnosti u okviru društveno i politički angažovanih umetničkih praksi koje imaju za cilj da konstituišu društveno osvešćene i odgovorne političke subjekte. Glavno pitanje u vezi sa temom je: koje političke, estetske i društvene pozicije su dovedene u pitanje kada se radi kolektivno sa/ u savremenoj umetnosti danas? I kako te prakse utiču na politiku svakodnevnog života i oblikuju njegovu društvenost? Da li je kolektivan rad umetnika/ca i kulturnih radnika/ca inherentno oblik otpora logici kapitala, ili je kolektivnost jednostavno način umrežavanja koji podrazumeva više podrške i manje otuđivanja?

Uzimajući u obzir različite društvene, istorijske i političke kontekste u kojima delujemo, diskusija će se baviti problemima kao što su: *vidljivost* i *nevidljivost* u smislu anonimnosti i autorstva, politika pripadanja i stvaranja nove društvenosti; uloga koju feminizam(i) ima(ju) u zajedničkom radu u polju savremene umetnosti, kroz/unutar društvenih pokreta i politički angažovanih praksi.

Forum sa **Margaretom Kern** (uvodničarka i moderatorka), grupom **h.arta** (Marija Krista, Anka Gjemant, Rodika Tahe), **Gozde Ilkin**, mrežom umetnica **ff** (Antje Majevski, Šarlot Kalinan, Juliane Solmsdorf), kolektivom **a7.außeneinsatz** (Margret Šuc, Greta Hoheisel)

h.arta (Temišvar) je grupa koju čine tri umetnice, čiji su projekti fokusirani na proizvodnju znanja i alternativne obrazovne modele u feminističkom okviru. Koriste različite forme i formate, poput događaja, diskusija, publikacija i svakodnevnih predmeta, sa ciljem stvaranja novog prostora političkog izražavanja i akcije. Njihovi projekti su u najvećem broju slučajeva zasnovani na saradnji i često rade zajedno sa drugim umetnicima, nevladinim organizacijama, aktivistima za ljudska prava i školama. H.arta metodologija je zasnovana na prijateljstvu koje shvatamo kao svakodnevno pregovaranje o različitosti, kao način učenja jednih od drugih, kao politički stav o snazi solidarnosti.

ff (Berlin) je živa mreža umetnica/ka koja stalno evoluirala i menja se. **ff** je način rada i komuniciranja kroz umetnost, koja nastaje iz saradnje i razgovora u bliskom ličnom kontaktu. Kroz prijateljstva i saveze, stvaramo umetnost koja je suštinski element naših života. „Umetnost je oblast u kojoj se krećemo i srećemo, stvarajući i transformišući je. Različiti smo, svako ima sopstveni jezik i istoriju. Naša heterogenost je naša snaga. Feminizam za nas znači jednakost za sve: ljudska bića svih polova i porekla.“ Za projekat *Privremena autonomna zona (Temporary Autonomous Zone - TAZ)*, .. poziva druge feminističke umetnike da učestvuju u stvaranju Privremene autonomne zone u okviru koje mogu da realizuju umetničke projekte, performanse, predavanja, diskusije, filmske večeri, žurke i druga dešavanja. Do sada je TAZ realizovana u Galeriji Lisa Ruyter u Beču i u Galerie im Körnerpark u Berlinu. Sledi izdanje u studiju Galeria u Varšavi. <http://ffffff.org/>

Margareta Kern, Gozde Ilkin (vidi pod: biografije umetnica), **a7.außeneinsatz** (vidi pod: kustoska škola)

MARGARETA KERN, THE GROUP h.ARTA (MARIA CRISTA, ANCA GYEMANT, RODICA TACHE), GÖZDE İLKIN, THE ff NETWORK OF ARTISTS (ANTJE MAJEVSKI, CHARLOTTE CULLINAN, JULIANE SOLMSDORF), a7.AUßENEINSATZ (MARGRET SCHÜTZ, GRETA HOHEISEL)

Forum, October 13th 2013

No One Belongs Here More Than You

This forum discussion involving two collectives, one network of artists and two individual artists will open up the questions around collective and individual practices as artists and cultural workers, some of whom are also involved with/in social movements. The shift between artistic work and social engagement operates on different levels and it is as such perceived through diverse forms of creating, working, protesting and finally living. The question always is what is an artistic action and what is the object of art within the frame of socially and politically engaged art practices that is aimed at constituting a socially aware and responsible political subject. The main question related to the topic should be what political, aesthetic and social positions are at stake when working collectively with/in contemporary art today? And how does it affect the politics of everyday life and shape its sociality? Is working collectively as artists and cultural workers inherently a form of resistance to the logic of capital, or is collectivity simply a mode of networking in a more supportive, less alienating way (e.g. exhibition openings)?

Taking into account different social, historical and political contexts that we are operating in, the discussion will reflect issues such as: visibility and invisibility in terms of anonymity and authorship; the politics of belonging and of producing new socialities; the role that feminism(s) has in working together in the field of contemporary art through/within social movements and politically engaged practices.

Forum discussion with **Margareta Kern** (introduction

and moderation) **h.arta** (Maria Crista, Anca Gyemant, Rodica Tache), **Gözde Ilkin**, **ff** network of artists (Antje Majewski, Charlotte Cullinan, Juliane Solmsdorf), **a7.außeneinsatz** (Margret Schütz, Greta Hoheisel)

h.arta (Timi.oara) is a group of three women artists whose projects focus on knowledge production and alternative educational models in a feminist frame. They use different forms and formats, such as events, discussions, publications and everyday objects, attempting to create new spaces for political expression and action. Our projects are most often based on collaboration and we frequently work together with other artists, NGOs, human rights activists and schools. Our methodology is based on friendship, which we understand as an everyday negotiation of differences, as a way of learning from each other, and as a political statement about the power of solidarity. [HYPERLINK "http://www.hartagroup.ro"](http://www.hartagroup.ro) \h

ff (Berlin) is a living and evolving network of artists. **ff** is a way of working and communicating through art that grows out of collaborations and discussions in close personal contact. Through friendships and alliances we make art that is an essential element of our lives. Art is a field in which we move and meet, while creating and transforming it. We are different, each of us having our own language and history. Our heterogeneity is our strength. Feminism for us means equality for all: human beings of all genders and all origins. *For Temporary Autonomous Zone (TAZ)*, .. asks other feminist artists to participate in the creation of a Temporary Autonomous Zone in which they can realize art projects, performances, lectures, discussions, film evenings, parties and other events. So far, TAZ has been realized at Lisa Ruyter Gallery, Vienna and at Galerie im Körnerpark, Berlin; upcoming is the edition at Galeria Studio, Warsaw.

See exhibition for bios of **Margareta Kern** and **Gözde Ilkin** and for **a7.außeneinsatz** curatorial school.



h.arta (Maria Crista, Anca Gyemant, Rodica Tache)



No One Belongs Here More Than You, forum discussion with collectives: h.arta (Maria Crista, Anca Gyemant, Rodica Tache), ff (Antje Majewski, Charlotte Cullinan, Juliane Solmsdorf), a7.aubeneinsatz (Margret Schütz, Greta Hoheisel), and artists Gözde Ilkin and Margareta Kern (moderator); fotografija / photo by: Duško Jelen

a7. AUßENEINSATZ

Kustoska škola o eksperimentalnom umetničkom obrazovanju, 14. Oktobar 2013

Nama (ne)treba obrazovanje

Učesnice/ci kustoske škole a7.außeneinsatz

Juan Pablo Delgado Berman, Kristina Drašković Bočkov, Aleksandar Stojanović, Aleksandra Milošević, Ana Sarvanović, Kristina Grebenar, Tanja Đorđević, Tatjana Nikolić, Tijana Zebić, Vladimira Lacmanović, Ana Nedeljkić, Katarina Radulović

Koordinatorke kustoske škole a7.außeneinsatz (Margret Schütz, Greta Hoheisel)

Umetničko obrazovanje – (najčešće diskurzivno) u izložbenom prostoru posreduje između umetničkog rada, publike i institucija – reproducirajući tradicionalne i 'autorizovane' diskurse i ostavlja malo prostora za eksperimentalne pristupe i alternativne interpretacije. Umesto da profilise edukatorke i edukatore kroz zajedničko polje delovanja između publike, umetnosti i institucija, ono zapravo autorizuje glasnogovornike/ce institucija.

Ženski kolektiv *a7.außeneinsatz* preispituje ovaj tradicionalni pristup i postavlja pitanje: Može li umetničko obrazovanje da stvori prostor kritičkog mišljenja, umesto da služi samo kao transfer autorizovanih naracija? Radionica *Nama (ne) treba obrazovanje* ponudiće uvid u primere umetničkog obrazovanja od 90-ih i fokusiraće se na one projekte i teorije koje shvataju umetničko obrazovanje kao kritičku praksu. Pored teorijskog ispitivanja umetničkog obrazovanja, kolektiv *a7.außeneinsatz* će se zajedno sa učesnicama i učesnicima baviti performativnim dimenzijama mogućih umetničko-obrazovnih situacija, reflektujući upotrebu i moć ne samo jezika, već isto tako tela, glasa, prostora i koreografije. Na radionici ćemo pokazati neke praktične vežbe, kratke performativne intervencije u izložbenom prostoru koje preispituju međusobnu povezanost umetničkog rada, institucija, prostora, posetiljki i posetilaca i edukativnog pristupa. Cilj radionice koja se sastoji od teorijskog i praktičnog

delo je u tome da kreira načine eksperimentalne kolektivne 'art-edukacije' u vezi sa mogućim načinima vođenjima kroz izložbu 54. Oktobarskog salona.

a7.außeneinsatz je kolektiv „art edukatorki“ (Kunstvermittlerinnen) sa sedištem u pet nemačkih gradova (Berlin/Kassel/Frajburg/Minster/Minhen), koji radi na raskršću umetničke edukacije, performansa predavanja, pozorišta i kustoskih praksi, sa ciljem razbijanja okoštalih tradicija institucionalne umetničke edukacije. Od 2010, realizovao je eksperimentalne projekte umetničke edukacije u saradnji sa različitim umetničkim institucijama (npr. KW – Institute savremene umetnosti/Berlin, Kunsthalle Fridericianum/Kassel, Museum für neue Kunst/Freiburg), škole i umetničke akademije. Dve članice a7.außeneinsatz collective-a, Margaret Šuc i Greta Hoheisel predstavljaju radionicu na 54. Oktobarskom salonu.

Curatorial School about experimental art education October 14th 2013

We (Don't) Need (No) Education

Participants of a7.außeneinsatz curatorial school Juan Pablo Delgado Berman, Kristina Drašković Bočkov, Aleksandar Stojanović, Aleksandra Milošević, Ana Sarvanović, Kristina Grebenar, Tanja Đorđević, Tatjana Nikolić, Tijana Zebić, Vladimira Lacmanović, Ana Nedeljkić, Katarina Radulović

Coordinators of the curatorial school a7.außeneinsatz Margret Schütz, Greta Hoheisel

Art education – (usually discursive) activities in the exhibition space mediating between art works, visitors and institution – reproduces traditionally canonical and 'authorized' discourses and leaves little space for experimental approaches and alternative interpretations. Instead of profiling art educators as interfaces between the public, art works and institution, art educators are normally spokesmen/women authorized by the institution.

A German (all-woman) collective, a7.außeneinsatz challenges this tradition and is led by the question:

Can art education not only transfer authorized narratives but also create spaces for critical thinking? The workshop *We (Don't) Need (No) Education* will provide an insight into examples of art education since the 1990s and focus on projects and theories understanding art education as a critical practice. Besides the theoretical examination of art education, a7.außeneinsatz will, together with workshop participants, focus on the performative dimensions of possible art education situations, reflecting on the use and power of not only language but also of the body, voice, space and choreography. At the workshop, we will initiate some practical exercises and short performative interventions in the exhibition space that question relations between artworks, space, institution, visitor and art educator. One of the goals of the workshop, consisting of a theoretical

as well as a practical part, is to develop collectively possible experimental 'art education' formats/walks through the 54th October Salon.

a7.außeneinsatz is a collective of "art educators" (Kunstvermittlerinnen) based in five different German cities (Berlin/Kassel/Freiburg/Münster/Munich) and working at the crossroads of art education, performance lecture, theatre and curatorial practices, all with the goal of breaking through the ossified traditions of institutional art education. Since 2010, they have realized experimental art education projects in cooperation with different art institutions (e.g. KW – Institute of Contemporary Art/Berlin, Kunsthalle Fridericianum/Kassel, Museum für neue Kunst/Freiburg), schools and art academies. The two members of the a7.außeneinsatz collective Margret Schütz and Greta Hoheisel will conduct the workshop at the 54th October Salon.



a7.außeneinsatz Nama (ne)treba obrazovanje, 14. oktobar
We (Don't) Need (No) Education, curatorial school by a7.außeneinsatz on experimental art education, / Nama (ne) treba obrazovanje, kustoska škola o eksperimentalnom umetničkom obrazovanju koju vode članice kolektiva a7.außeneinsatz; fotografija / photo by: Duško Jelen

Kustoska škola pre/ispisivanja izložbe,
10-15. Oktobar 2013

Izložba kao skriptovani prostor: Načini proizvodnje i proizvodnja načina

u saradnji sa Akademijom Jan Van Ajk/InLab

Učesnice/ci kustoske škole LA

Sonja Lau, Marcel Dickhage, Cathleen Schuster, Vijai Patchineelam, Stefano Faoro, Rachel O'Reilly, Amani Maihoub, Radmila Joksimović, Mirjana Dragosavljević, Olga Dimitrijević, Vladimir Jerić, Vladimir Bjelčić, Sava Jokić, Tanja Marković

ko-urednica i koordinatorka kustoske škole
Jelena Vesić

Skriptovani prostor izložbe nastaje u „trenutku javnosti“. To je prostor koji nastaje kroz komunikaciju i socijalizaciju, ponekad i zajedničku akciju, kroz forme društvenosti – u pitanju je teren događaja na kome se prelama proklamovano i kontingentno, nominalno i aktualno, diskurzivno, senzibilno i svakodnevno. Skriptovani prostor je prostor pozornice, ali i prostor svakodnevnog života, odnosno, njihovog ukrštanja, kao rezultat organizacije proizvodnje umetničkih sadržaja.

Kustoska škola za umetnost i politiku, u saradnji sa kolektivom *Red Min(e)d*, osmišljena je kao petodnevna diskusiona sesija posvećena centralnim pitanjima izložbe *No One Belongs Here More Than You* – pitanjima političkog feminizma, (ne)ljudske prirode, zajednice i zajedničkog i institucionalnih odnosa u umetnosti. Poseban fokus Škole čine modusi proizvodnje izložbe, odnosno odnosi njene „pozadine“ i njenog „pročelja“, kao i pitanja (političkog) potencijala umetnosti da proizvodi drugačije moduse.

Jedan od ishoda škole biće diskusioni scenario, zgnusnuta beleška ili pisani trag ovog kolektivnog procesa koji će učesnice i učesnici škole prirediti kao deo kataloške publikacije. Metod, forma i format ovog „pisanog traga“ nastaću u diskusionom procesu i kao posledica kolektivnog odlučivanja.

predavanje, 14. Oktobar 2013

Administracija estetike ili podzemni tokovi ugovaranja umetničkog posla – Između ljubavi i novca, između novca i ljubavi

Ovo predavanje će se baviti načinima na koje koncepti *ljubavi* i *novca* naseljavaju kontekst proizvodnje i interpretacije umetnosti. Ljubav i novac, kao društveni odnosi, biće analizirani u napregnutom ideološkom prostoru postavljenom između *autonomije umetnosti* i *heteronomije rada* – prostoru u kojem obično obitavaju oni koji proizvode kulturne sadržaje i koji se svakodnevno susreću sa novom-starom ucenom *ljubav vs. novac* koja operiše u ovom domenu. Pokušaćemo da terenski pridemo aparatu produkcije, banalnosti svakodnevice u kojoj se odvijaju različite prakse administriranja estetskog, da se „voajerski“ približimo ekonomskoj realnosti uposlenica i uposlenika uvek ekspanzivnog *sveta umetnosti* – u svim njegovim domenima (samo-)kritičkih negacija, transformacija, prekoračenja, uključenja i isključenja – i fokusiramo se na sam trenutak u kojem se rađaju projekti i saradnje. Kako se *umetnost-kao-ideologija* nastanjuje u govoru koji se u tim prilikama koristi? Kako se uspostavljaju odnosi produkcije? Kako individualni akteri i akterke u tome posreduju?

Postavićemo akcenat na nezvanične i para-legalne dogovore o umetničkoj produkciji – često postavljene na *p2p* osnovama – kao dominantnim formama pregovaranja o „isporuci“ sadržaja ili stimulaciji učešća u različitim kulturnim sadržajima. Dramaturgije procesa ili događaja ugovaranja umetničkog posla o kojima će biti reč odnose na teren na kojem operišu protagonisti i protagonistkinje koje žive na dnu ekonomske lestvice „preduzeća kulture“ – slobodni pisci, *freelance* predavačice, eksperimentalni kuratori, kritički orijentisane likovne umetnice, levi intelektualci, alternativne pozorišne trupe, nezavisni kritičari, esejistkinje, kolumnisti itd.

Savremeni život je, za aktere u ovom polju, obeležen nominalnošću ključnih reči i izraza, *tag cloud* mentalitetom i količinom komunikacije koja sve njegove učesnike pretvara u „lingvističke životinje“, formirane i ograničene matricom jezika.

Jelena Vesić je nezavisna kustoskinja, kulturna aktivistkinja, autorka, urednica i predavačica; živi i radi u Beogradu i inostranstvu. Kourednica časopisa *Prelom* – Časopis za sliku i politiku, Beograd 2001–2009. i jedna od osnivača *Prelom Kolektiva*, Beograd 2005–2011. Jedna je od osnivača mreže nezavisnih organizacija *Druga scena*, Beograd, od 2005/6. kourednica žurnala *Red Thread* – Žurnal za društvenu teoriju, savremenu umetnost i aktivizam; od 2009, članica je redakcije časopisa *Art Margins* za umetnost i teoriju (MIT Press). Njeno istraživanje je posvećeno politikama reprezentacije u umetnosti i vizuelnoj kulturi, praksama samoorganizacije i politizacije kulturnog rada. U svojoj kustoskoj praksi, često eksperimentiše sa različitim formatima, metodologijama, kontekstualnim i kolaborativnim aspektima umetnosti.

Curatorial School of writing about the exhibition
10th – 15th 2013

The Exhibition As Scripted Space: The Means of Production and The Production of Means, October

LA curatorial school participants

Sonja Lau, Marcel Dickhage, Cathleen Schuster, Vijai Patchineelam, Stefano Faoro, Rachel O'Reilly, Amani Maihoub, Radmila Joksimović, Mirjana Dragosavljević, Olga Dimitrijević, Vladimir Jerić, Vladimir Bjelčić, Sava Jokić, Tanja Marković

co-editor and coordinator of the curatorial school
Jelena Vesić

A scripted space of the exhibition emerges out of its “public moment”. Such a space is being created through communication and socialization, sometimes through a collective action, through various forms of sociability – it is the terrain of events that intersects the fields of the proclaimed and the contingent, the nominal and the actual, the discursive, the sensible and the everyday. The scripted space is the space of a stage, but also the space of everyday life, or rather, it is the intersection of the two, the result of the organization of the production of the artistic contents.

A curatorial school for art and politics, in collaboration

with the *Red Min(e)d* collective, is envisioned as a five-day discussion session dedicated to the central questions of the exhibition *No One Belongs Here More Than You* – the questions of political feminism, (non) human nature, the issues of community and of the commons, and of the institutional relations of art. The special focus of the school will be put on the modes of production of the exhibition – that is, the relations between its “background” and its “foreground”, and the possibility of the (political) potential of art to produce different modes.

The outcome of the school should be a discussion scenario – that is, a dense note or a written trace of this collective process, which the participants of the school will produce and edit as a chapter in the exhibition catalogue. The method, the form and format of such a “written trace” will emerge out of the discussion process, and as the consequence of the process of collective decision making.

Lecture, October 14th 2013
Administration of Aesthetics or On Undercurrents of Negotiating Artistic Jobs Between Love and Money, Between Money and Love ...

This lecture will explore different modes in which concepts of love and money inhabit the contexts of production and interpretation of art. *Love and money* – as the social relations – will be analysed within the ideological space strained by its internal tensions, placed between the *autonomy of art* and the *heteronomy of work*, a space usually populated by those who produce cultural content and who face, on a daily basis, the new-old blackmail *love vs. money* that operates in this domain.

In our attempt to understand this apparatus of production, we will try to approach it from a close distance, from where we can see different practices of administration of the aesthetic in its “everyday banality”; we will try to approach “voyeuristically” the economic reality of the employees of the ever-expanding art world – in all its domains of (self-) critical negotiations, transformations, transgressions, inclusions and exclusions – and to focus on the very moment in which the projects and collaborations are

set in motion. How does *art-as-ideology* inhabit the speech used on these occasions? How are the modes of production established by means of this speech? How do individual actors mediate these processes?

We will focus on non-official, para-legal and *p2p*-based agreements on art production – as the dominant form of negotiation about “content delivery”, that is, stimulation of participation in different cultural contents. The dramaturgies of the processes or events of stipulation of artistic works that are the focus of this lecture will refer to the terrain of operations of those who live at the bottom of the “enterprise Culture” – independent writers, freelance teachers, experimental curators, critically oriented visual artists, leftist intellectuals, alternative theatre troupes, independent critics, essayists, columnists, etc.



For the actors in this field, contemporary life is marked by the nominality of keywords and terms, by the *tag cloud* mentality and amount of communication that transforms all its participants into “linguistic animals” – shaped and limited by the matrix of language.

Jelena Vesić is an independent curator, cultural activist, writer, editor and lecturer who lives and works in Belgrade and abroad. She was co-editor of *Prelom – Journal of Images and Politics* (Belgrade, 2001–2009), a founding member of the independent organization *Prelom Collective* (Belgrade, 2005–2010) and a founding member of the network of independent organizations *Other Scene* (Belgrade, since 2005/6). She is also co-editor of *Red Thread – Journal for social theory, contemporary art and activism* (Istanbul, since 2009) and a member of the editorial board of *Art Margins* (MIT Press). Jelena Vesić’s research is dedicated to the politics of representation in art and visual culture, practices of self-organization and politicization of cultural work. Her curatorial practice often experiments with frameworks, methodologies, and contextual and collaborative aspects of art. Her recent curatorial projects include: *Oktobar XXX: Exposition – Symposium – Performance, Cultural Centre Theatre, Pančevo 2012*; *Against Art: Goran Đorđević – Copies (1979–1985), Museum of Contemporary Art and City Gallery, Ljubljana-Belgrade, 2012/13*; *Lecture Performance, Museum of Contemporary Art and Koelnisher Kunstverein, Cologne-Belgrade, 2009/2010*; *Political Practices of (Post-) Yugoslav Art: RETROSPECTIVE 01, Museum 25th of May, Belgrade, 2009*.

Jelena Vesić *Administracija estetike ili podzemni tokovi ugovaranja umetničkog posla – Između ljubavi i novca, između novca i ljubavi ...*
/ *Administration of Aesthetics or Undercurrents of Negotiating Artistic Jobs – Between Love and Money, Between Money and Love...*,
lecture / predavanje; fotografija / photo by: Duško Jelen



Izložba kao skriptovani prostor: Načini proizvodnje i proizvodnja načina, 10-15. oktobar
Kustoska škola pisanja o izložbi, urednica: Jelena Vesić

Interaktivna prezentacija razloga za istraživanje (u saradnji sa Novom Iskrom)
Interaktivno predavanje i eksperimentalna radionica, 1. i 2. Novembar 2013
Saosećanje u dizajnu?

U okviru istraživanja o saosećanju, kojim se Saša Kerkoš bavi od 2012, eksperimentalna radionica je bila predstavljena u raznim formama i kroz različite vežbe na više mesta: Svetskoj prestonici dizajna 2012 u Finskoj, kao TEDex eksperimentalni razgovor u Sloveniji, finansirani istraživački projekat neverbalne vizualizacije emocija u multi-touch okruženju *Aalto Media factory Helsinki* i kao kreativna radionica predstavljena beskućnicima u Portlandu (SAD) i deci iz sirotišta na Baliu.

Kratki *hands-on* eksperimentalne radionice ima za cilj da mapira saosećanje kao pokretačku snagu kreativnih zanimanja i stvaralačkog polja rada. Kratke eksperimentalne vežbe odvešće vas na put kroz iskustva i susrete sa sopstvenim shvatanjem saosećanja koji se odnosi na rad, blagostanje i način života.

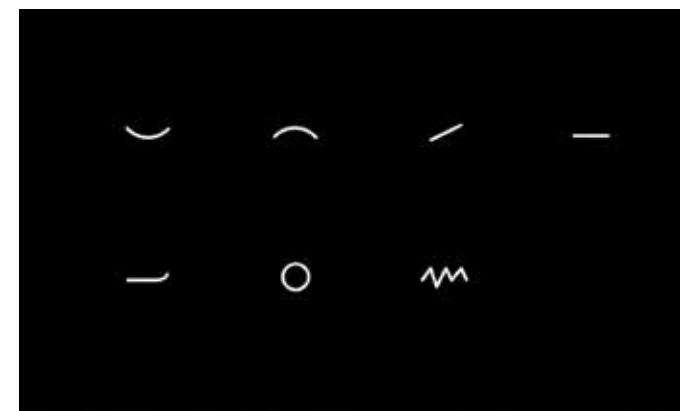
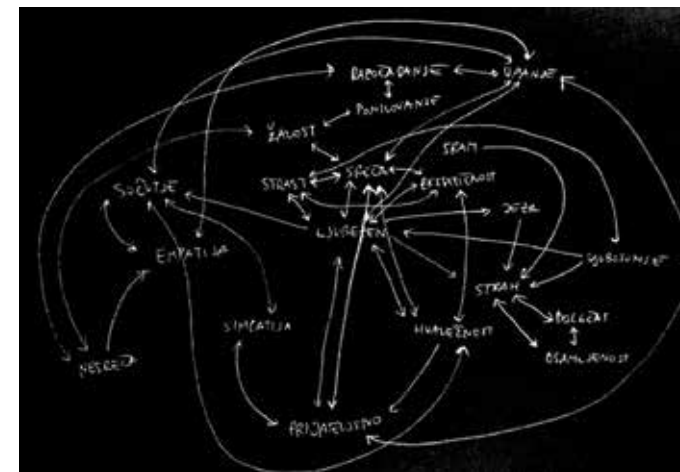
Saša Kerkoš je višestrana grafička dizajnerka, ilustratorka, umetnička i kreativna direktorka, isto tako inicijatorka mnogih saradnji. Paralelno radi na raznim projektima, u okviru kojih se trudi da doprinese kreativnim i inovativnim idejama za stvaranje tolerantnih, trajnih i otvorenih okruženja. Živi i radi između Ljubljane, Helsinkija i Baliu. Inicijatorka je platforme Slovenske savremene ilustracije – Bijenale nezavisnih. Njen rad je usmeren na otvorenu razmenu znanja i saradnje. Trenutno pasionirano istražuje emocije, saosećanje i empatiju u vizuelnoj komunikaciji. Autorka je vizuelnog identiteta ovogodišnjeg Oktobarskog salona.

Interactive presentation of research reasons (In the collaboration with the Design Incubator Nova Iskra)
Interactive lecture and experimental workshop, 1st and 2nd November 2013
Compassion in design?

Since 2012, Saša Kerkoš has been dealing with the research of compassion through different forms of experimental workshops and practices. She presented her work at the World Design Capital 2012 (Finland), as the TEDex talk experiment (Slovenia), the founded research project of non-verbal communication of emotions in the multi-touch environment the Aalto Media factory Helsinki as well as creative workshops with homeless people in Portland (USA) and with the children from the orphanages in Bali.

The short hands-on experimental workshop aims to map the compassion as driving force behind creative occupations and creative work-field. Short experimental exercises will take you on a journey to experience and meet with your own understanding of compassion in relation to your work, well-being and life-style.

Saša Kerkoš is a multi-task graphic designer and illustrator, art and creative director and collaborations initiator, working on a diverse range of projects that can improve creative and innovative ideas to build more tolerant sustainable and open environments. She currently works between Ljubljana, Helsinki and Bali. She is an initiator of the Slovenian contemporary illustration platform – Independent Biennial. She works towards open knowledge exchange and collaboration. At the moment she is passionately researching emotions, compassion and empathy in visual communication. She is author of the visual identity and design of the 54th October Salon.



ILEGALNI BISKOP

Teorija koja Hoda

ilegalni bioskop, 21. i 28. oktobar,

4. i 11. novembar 2013.

projekcije filmova i diskusije
Programska linija RADNA ŽENA

Inicirale: Marta Popivoda i Ana Vujanović
Koodinatorka: Olga Dimitrijević
Filmove odabrale i predstavile: Marija Ratković/
Danijela Dugandžić Živanović, Ana Vilenica/Dražan
Crnomat, Jelena Petrović, Tanja Marković

Tokom realizacije, ilegalni_bioskop se neprekidno razvija i proširuje prvobitni okvir, te pod uticajem publike/urednika generiše različite programske linije i istražuje nove procedure i moduse upotrebe umetnosti i kulture kao prostora za produkciju znanja. Tako saradnjom sa 54. Oktobarskim salonom a uz podršku ženskog fonda Rekonstrukcija Teorija koja Hoda započinje programsku liniju "Radna žena (diskusija ekranskih reprezentacija)", koja će se odvijati tokom predstojeće sezone. Nadamo se da će ova programska linija doprineti ponovnom promišljanju i reafirmaciji feminističkih ideja kroz prizmu levičarskih problematika, koje ujedinjene mogu postati jedna od najvažnijih alatki za kritičko promišljanje našeg aktuelnog, tranzicijskog društva i intervenciju u njega.

ilegalni_bioskop je zamišljen kao otvoren (samo) obrazovni program razmene i kontekstualizacije autorskih, dokumentarnih, aktivističkih, političkih, queer, anarhističkih, cenzurisanih i drugih marginalizovanih i u lokalnom kontekstu teško dostupnih filmova. Osnovna ideja je bila da se praksa deljenja i diskutovanja filmova među prijateljima i kolegama prenese iz privatnog u javni prostor, kao i da se proizvede novi javni prostor za razmenu diskursa o i oko filmova koje obično nismo imali priliku da gledamo u bioskopima u Srbiji.

ilegalni_bioskop je otvoren za najširu publiku i sve zainteresovane da gledaju filmove, predlažu i

organizuju projekcije, govore i pokreću diskusije o filmovima. Ovim želimo da uzdravimo čvrstu granicu između urednika i publike, kao i da podstaknemo nespécialističke diskurse o filmu. U publici kao i među urednicima tako možete sresti najrazličitije ljude, od komšija Magacina do teoretičara filma.

ilegalni_bioskop je koncipirala i pokrenula umetnica i kulturna radnica Marta Popivoda 2007. u okviru platforme TkH [Teorija koja Hoda], a u saradnji sa inicijativom Druga scena. Projekat je postao moguć onog trenutka kada je TkH počela da radi u kulturnom centru Magacin u Kraljevića Marka, i od tada se projekcije organizuju svakog ponedeljka u 19h. Tokom 2008. i 2009. ilegalni_bioskop je imao specijalna izdanja i, kao umetnički rad, realizovan je u okviru izložbi "No More Reality" Jelene Vesić i Claire Staebler u Istanbulu i "Salon revolucije" Ivane Bago i Antonije Majače u Zagrebu. Tokom 2010. pokrenuto je parisko izdanje u Les laboratoires d'Aubervilliers, a 2011. počeo je sa radom i ilegalni_bioskop u Bulegoa z/b u Bilbau.

Olga Dimitrijević živi i radi između Beograda i Berlina. Diplomirala je dramaturgiju na Fakultetu dramskih umetnosti u Beogradu i odbranila master iz rodni studija na Centralnoevropskom univerzitetu u Budimpešti. Pisala je pozorišne kritike za Teatron i Vreme. Uključena je u rad Centra za kvir studije; povremeno drži predavanja iz oblasti filma i popularne kulture i sporadično izlaže na međunarodnim konferencijama. Izvedene su njene drame Internat, Narodna drama i Radnici umiru pevajući, za koju je 2012. godine nagrađena Sterijinom nagradom za dramski tekst.

ILLEGAL CINEMA

Walking Theory [TkH]

illegal cinema, October 21st and 28th,
November 4th i 11th 2013

Film screenings and discussions
Program: WORKING WOMAN

Initiated by Marta Popivoda and Ana Vujanović
Coordinator: Olga Dimitrijević

Films are selected and presented by: Marija Ratković/
Danijela Dugandžić Živanović, Ana Vilenica/Dražan
Crnomat, Jelena Petrović, Tanja Marković

During its realization, **illegal_cinema** has constantly been evolving and expanding its primary frame, so that, under the influence of the audience/editors, it generates new program lines and explores new procedures and modes of using art and culture as a space for knowledge production. Thus, in collaboration with the 54th October Salon, and with support of the female fund Reconstruction, we are starting with a new program entitled *Working Woman* (discussions on screen representations), which will take place during the next season. We hope that this program line will contribute to a fresh reflection and re-affirmation of feminist ideas through the prism of leftist problems, which could become, as a unison, one of the most important tools for critical reflection of our actual, transitional society and interventions in it.

illegal_cinema was conceived as an open (self-)educational program of exchange and contextualization of authors', documentary, activist, political, queer, anarchist, censored and other marginalized, and in the local context hardly accessible, movies. The basic idea was to transfer the practice of sharing and discussing films amongst friends and colleagues from private to public space, as well as to create a new public space for exchanging discourses about and around films we generally did not have a chance to see in cinemas in Serbia. **illegal_cinema** is open to the general public and anyone interested in watching movies, suggesting and organizing screenings, speeches and starting discussions about movies. With this, we want to shake up the firm boundary between editors and the audience, as well as to inspire non-specialist discourses about film. You can meet various people

among the audience and editors – from Magacin's neighbours to film theoreticians.

illegal_cinema was a concept started by artist and cultural worker Marta Popivoda in 2007 within the Walking Theory (TkH – Teorija koja hoda) in collaboration with Other Scene (Druga scena) initiative. The project became possible when TkH started working in the Magacin cultural center in Kraljevića Marka Street, and screenings have been organized every Monday at 7 p.m. ever since. During 2008 and 2009, Illegal Cinema had special editions and, as an artwork, had been realized within the "No More Reality" exhibition by Jelena Vesić and Claire Staebler in Istanbul, and "Revolutionary Salon" by Ivana Bago and Antonija Majača in Zagreb. During 2010, a Parisian edition was initiated in *Les laboratoires d'Aubervilliers* and, in 2011, illegal cinema in *Bulegoa z/b* in Bilbao started to operate as well.

Olga Dimitrijević lives and works between Belgrade and Berlin. She graduated at the Dramaturgy department at Faculty of Dramatic Arts in Belgrade, and defended Master thesis at Central European University, Budapest. Her theatre reviews were published in magazines *Vreme* and *Teatron*. She is a member of Belgrade Centre for Queer Studies, occasionally lecturing on film and popular culture, and participating on international conferences. Several of her plays were staged: *Boarding School*, *The Folk's Play and Workers Die Singing*, that was awarded with *Sterijino pozorje* prize for the best contemporary dramatic text in Serbia in 2012.



SERIJA VOĐENJA KROZ IZLOŽBU

Niko ne pripada tu više nego ti //otvorenO//

kordinatorka: Marija Ratković

kroz izložbu vode: Vladimir Bjeličić, Olga
Dimitrijević, Tanja Marković, Marija Ratković

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Seriya vođenja NIKO NE PRIPADA TU VIŠE NEGO TI // otvorenO// se odnosi na de/re konstrukciju koncepta vodjenja i radikalno otvaranje izložbe Niko ne pripada tu više nego ti prema generalnoj publici. Seriya vođenja kroz izložbu biće organizovana kao skup različitih fokusnih tačaka učesnika u procesima umetničkog delovanja, organizacije i produkcije. Tako će na mestu vodiča, kroz izložbu publiku provesti oni koji su na neki način bili deo konceptualizacije, stvaranja i interpretacije koncepta NIKO NE PRIPADA TU VIŠE NEGO TI. Svako otvoreno vođenje će imati tematski okvir u kome će se kretati i time će nastati izložba u izložbi, a izloženi materijal biće de- i re-konstruisan, više puta prekomponovan i čitan svaki put kroz optiku koncepta konkretnog vođenja. Time se pokreću pitanja veza između umetničkog delovanja i izlaganja u različitim kontekstima i pred različitom publikom, takođe, pokreće se pitanje posredovanja između umetničkog dela i publike, kao i pitanja njihove (inter)reakcije. Osnovna potreba iz koje je nastala ova serija vođenja je da se preispita autonomija umetnosti unutar društva, učini korak ka prevazilaženju ekskluzivnosti umetnosti i da se izložba, shodno svom nazivu NIKO NE PRIPADA TU VIŠE NEGO TI otvori prema publici na različite načine i u različitim oblicima.

Marija Ratković je teoretičarka umetnosti i web dizajnerka. U teorijskom radu, bavi se politikama savremene umetnosti i arhitekture, filmom i kinematografskim aspektima pejzaža. Saraduje sa brojnim umetnicima i umetničkim kolektivima u zemlji i inostranstvu. Izlaže od 2006. godine. Jedna od osnivačica Inicijative za savremenu umetnost i teoriju i novomedijske platforme AWOL.

a SERIES OF WALKS THROUGH THE EXHIBITION

NO ONE BELONGS HERE MORE THAN YOU //

opeN //

A series of walks through the exhibition

Coordinator: Marija Ratković

Walk through the exhibition with: Marija Ratković,
Olga Dimitrijević, Vladimir Bjeličić, Tanja Marković
and guests

A series of walks through the exhibition NOBODY BELONGS HERE MORE THAN YOU // opeN // refers to the de-/re-construction of the guiding concept and to the radical opening of the exhibition No One Belongs Here More Than You to the general public. This series will be organized as an assemblage of the different focal points of the participants in the processes of artistic engagement, organization and production. Instead of a guide, those who were a part of the conceptualization, creation and interpretation of the concept No One Belongs Here More Than You will speak with the public about the exhibition. Every open walk through will be thematically framed in such way so as to produce 'an exhibition in the exhibition' de-/re-constructing, recomposing and close reading of the exposed material through the lens of the concept of the specific walk through. This produces the nexus of artistic engagement and exposure/exhibition in different contexts and to the different public, and at the same time opens the question of a mediation between the art work and the public as well as of their (inter)action. The reason of initiation of this series of walk trough is to request an autonomy of art within the society, to move towards overcoming the exclusivity of art and to open to the public in various ways and forms according to its slogan: No One Belongs Here More Than You.

Marija Ratković is an art theorist of art and a web designer. In her theoretical work, she deals with the politics of contemporary art and architecture, film and cinematic aspects of landscape. She collaborates with many artists and art collectives in the country and abroad. She has been exhibiting since 2006. She is one of the founders of the Initiative for Contemporary Art and Theory and the New Media Platform AWOL.



fotografija / photo by: Duško Jelen

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**m**JUZIK SPOT

**Black Water and Her Daughter,
Tijana T, Ma Faiza, DJane Ellem
and Irena Tomažin**

mMUSIC SPOT

**Black Water and Her Daughter,
Tijana T, Ma Faiza, DJane Ellem
and Irena Tomažin**

BLACK WATER AND HER DAUGHTER, TIJANA T, MA FAIZA

12. oktobar 2013.

Black Water and Her Daughter je tehno elektronski duo iz Sarajeva. Duo saraduje od 2007, kada je Andreja Dugandžić (vokal, tekstopisateljica) nastupala sa STARKAMA, a Ilvana Dizdarević (DJane Elle.M - muzička produkcija), pratila njihove svirke sa živim di-džej setovima. Njih dve su udružile snage u okviru BWAHD, koji je trenutno jedini takav ženski muzički kolektiv u BiH. Uz mračne i minimalističke zvuke praćene autentičnim poetskim narativom, živi nastupi BWAHD teku savršenom sinergijom dve različite, ali potpuno komplementarne ženske kreativne sile.

Tijana T je multi-talenat; živi u Beogradu, lokalno i međunarodno priznata kao vokalistkinja, DJ-ka i TV voditeljka. Tijana ima decenijsku karijeru u pravljenu muzičkih TV emisija u Srbiji, zbog čega je postala uticajna figura na novoj srpskoj muzičkoj sceni. U periodu od 2003. do 2008, bila je *spokeslady* poznatog Exit festival, takođe autorka i presenterka *Exit* - TV emisija. Pored toga što je poznata kao intervjuerka i voditeljka među mnogim međunarodnim umetnicima i producentima elektronske muzike, Tijana ima paralelnu muzičku samostalnu karijeru kao DJ-ka i stalna vokalna saradnica za mnoge važne muzičke komade Abe Duque. Sa ovim njujorškim producentom obišla je svet i stekla više priznanja. Njen glas može da se čuje na nekoliko EP-ja i albuma, a njihov spektakularni šou uživo je gostovao na mnogim važnim događajima u svetu.

Ma Faiza jedna je od najvažnijih predstavnica elektronske muzike u Indiji. Rođena u Indiji, odrasla u Velikoj Britaniji, Ma Faiza donosi nešto potpuno jedinstveno na indijsku scenu elektronske plesne muzike. Postala je globalna umetnica, producentkinja, spisateljica i jedna od najuticajnijih svetskih di-džejki Indije. Pojavila se iz psihodelične trans muzičke scene i postala žanrovska selektorka najbolje elektronske muzike. Njen raznovrsni, ženstveni zvuk obuhvata

brojne žanrove EDM, kao brzi, melodični *psy-trance*, progresivni dnevni gruvovi, prljavi electro, lagani minimal kao i etničke, organske i harmonične zvuke i očaravajuće *chill-out* setove.
www.mafaiza.com

12. October 2013.

Black Water and Her Daughter is a techno electronic duo from Sarajevo, Bosnia and Herzegovina. The duo has been collaborating together since 2007 when Andreja Dugandžić (vocal, songwriter) performed with STARKE and Ilvana Dizdarević (DJane Ellem - music production) accompanied their gigs with live DJ sets. The two joined forces in BWAHD, currently the only such female music collaborative in the country. Dark and minimal beats followed with authentic poetical narrative, BWAHD live performances flow in perfect synergy of two different yet complementary female forces.

Tijana T is a multi-talent living in Belgrade, who is locally and internationally recognized as a vocalist, DJ and TV presenter. Tijana has a decade long career in making music TV shows in her home country Serbia during which she has established herself as an influential figure on the new Serbian music scene. Between 2003. and 2008. she was also a *spokeslady* for the famous Exit festival and was also an author and presenter of Exit-related TV shows. Besides being recognized as an interviewer and a presenter amongst many international artist and electronic music producers, Tijana has a parallel music career of her own, she is a DJ and a regular vocal contributor for Abe Duque's much respected pieces of music. With this New York based producer she has toured the world and gained yet more recognition. Her vocals can be heard on several EPs and albums, and their spectacular live show has visited some of the best venues in the world.

Ma Faiza is The Mother Of Electronica in India. Born in Africa, raised in Britain, Ma Faiza brings something wholly unique to the Indian EDM scene. She has evolved into a global artist, a producer, a writer and one of India's most successful international DJs. She

has emerged from the psychedelic trance music scene into a genre-defying selector of the finest electronic music. Her varied, feminine sound encompasses many different genres of EDM, from full-on melodic *psy-trance*, progressive daytime grooves, dirty

electro to cool minimal as well as ethnic, organic and harmonic global-inspired beats and blissfully enticing chillout sets.

<http://www.mafaiza.com>

Black Water and Her Daughter



DJane Tijana T



DJane Ma Faiza

IRENA TOMAŽIN

Zvučni performans, 30. Oktobar 2013

Ukus tišine

Irena Tomažin se kroz medij glasa i tela bavi temom tradicije i statusom glasa i slika koje glas kao medij usne istorije prenosi iz generacije u generaciju. Na neki način, više pripadamo prošlosti i na prvi pogled već obrađenoj istoriji, nego sadašnjosti koja je 'tu i sad'. Moguća obrada tradicije samo pokazuje njenu tihiu, neupadljivu i kontinuiranu prisutnost. Glasovi kojima govorimo su melodije prethodnih govornica i govornika i njihovih reči. Sadašnjost nam, s druge strane, sa prisutnim zvukovima nanovo upisuje u telo druge glasove. Njima ocrtavamo govor koji je naša usmena tradicija budućnosti.

Paradoksalna petlja vremena je možda uhvaćena u trajanju glasa sa samo jednim izdisajem. U prvom delu procesa, Irena Tomažin, Sabina Đogić i Andrej Kocan snimili su 5 susreta sa stvaraocima i stvarateljima narodne muzike: Ljubom Jenče, Bogdanom Herman i Boštjanom Naratom (Slovenija), Natalkom Polovynka (Ukrajina), Svetlanom Spajić (Srbija). Snimci su bogat i inspirativni materijal iz koga proizlazi proces stvaranja performansa. (Irena Tomažin)

Performans je deo projekta Sa-glasje koji je usmeren na prepletanje tradicije narodnog pevanja i znanja o tome sa savremenim umetničkim praksama. U produkciji Zavoda EMANAT Ljubljana i u saradnji sa Udruženjem za kulturu i umetnost CRVENA iz Sarajeva, Festivalom *Interzone* iz Novog Sada i Institutom *Grotovski* iz Wroclava, projekat je podržan od strane Evropske kulturne fondacije.

Irena Tomažin je plesačica, koreografkinja i pevačica/vokalna performerka koja nastupa uglavnom u plesnim-pozorišnim performansima i na koncertima. Autorka je sedam samostalnih performansa i radila je sa mnogim koreografima, i pozorišnim rediteljima u Sloveniji i inostranstvu. Obrazovanje iz plesa i pokreta stekla je u studiju „Intakt“ u Ljubljani, Plesnom pozorištu Ljubljane, u edukativnim programima grupe „En Knal u Laboratoriji i Agonu i u Emanatu, kao i

na mnogim radionicama u inostranstvu. Stipendiju za DanceWeb u Beču osvojila je 2004. godine. Učestvovala je u programu „Atelje na Institutu Grotovski“, u Wroclavu 2007. godine.

Sound performance, October 30th 2013

The Taste of Silence

In her newest project Irena Tomažin once again uses the medium of voice and body as her tool(s) to tackle the themes of tradition, heritage and the status of voice(s) and images, which voice as a medium of oral tradition is carrying on, from one generation to the next.

“In a way, we belong more to the past and to the tradition that - at first glance - seems to have faded away already; it also seems that we don't belong to the present as much, the present that is supposed to be “the here and now.” But maybe the oral tradition that seems to have faded away with time, is only a display of its quiet, unobtrusive and ever-continuing presence. The voices, with which we speak, are the melodies of past orators. The present on the other hand - with its ubiquitous sounds - inscribes itself onto a body as a set of very different voices, with which we delineate the voices that are only to become (our) future oral traditions. Maybe this paradoxical time-loop can sometimes be caught in the duration of the voice within a single exhalation.”

In the first part of the process (2011), Irena Tomažin, Sabina Đogić and Andrej Kocan filmed five encounters with selected interpreters / authors and performers of folk music: Ljuba Jenče, Hermana Bogdan and Boštjan Narat (Slovenia), Natalka Polovynka (Ukraine) and Svetlana Spajić (Serbia). Their footage is now abundantly rich and inspirational material from which the author will derive further processes of creating the final performance.

The performance is a part of the project Co-voicing focused on intertwining of the tradition of folk singing and its knowledge with more contemporary artistic practices. Produced by Emanat, the Institute from Ljubljana (Slovenia) in collaboration with partners the Association for Culture and Art CRVENA (Sarajevo,

BiH), Interzone Festival (Novi Sad, SRB) and Grotowski Institute (Wroclaw, PL). Supported by the European Cultural Foundation.

Irena Tomažin is a dancer, choreographer and singer/ vocal performer that performs mostly in the dance-theater plays and on the concerts. She is author of seven solo performances and she

collaborates with numerous choreographers and theater directors in Slovenia and abroad. She acquired most of her dancing experience with the Intact dance studio, the Ljubljana Dance Theatre and the educational programs Laboratory, Agon and Emanat, as well as taking part in numerous workshops in Slovenia and abroad, being part of a DanceWeb in 2004 and the Atelier/Grotowski Institute in 2007.



IRENA TOMAŽIN
fotografija / photo by: Nada Žgank



uPITNIK, PERPETUUM
MOBILE, **č**ITAONICA,
dIGITALNA **r**ERNA,
aUDIO/**v**IDEO **k**ABINA

qUESTIONNAIRE, PERPETUUM
MOBILE, **r**EADING **r**OOM,
dIGITAL **o**VEN, **a**UDIO/**v**IDEO
bOOTH

UPITNIK

Kontinuirani rad na sakupljanju feminističkog znanja, iskustava, ideja i uverenje koje se odnosi na feminističke umetničke prakse u (post)jugoslovenskom prostoru i šire, razlog je zbog koga su *Red Min(e)d* napravile upitnik za umetnice/ke, za sve one koji se bave istraživanjima, kulturne radnice/radnike, kustoskinje/kustose, aktivistkinje i aktiviste, ali i druge koji imaju znanje, sećanje i/ili su stručni u ovoj oblasti. Upitnik možete da popunite na engleskom ili bilo kom drugom jeziku, na: <http://bringintakeout.wordpress.com/questionnaire/>

QUESTIONNAIRE

As part of the LA's (Living Archive) continuous endeavour to collect feminist knowledge, experiences, ideas and beliefs in regard to feminist art practices in the (post)Yugoslav space and beyond, *Red Min(e)d* developed a Questionnaire to be filled out by artists, academics, cultural workers, curators, activists and all who have knowledge, reminiscences and/or references in the field. You are invited to fill the Questionnaire in English or any other language, at this site: <http://bringintakeout.wordpress.com/questionnaire/>

PERPETUUM MOBILE

Perpetuum mobile je kompilacija video radova i drugih digitalnih umetničkih formata (fotografija, stripova, tekstova). PM vremenom se dopunjuje i uvećava i radi po principu stručnih i prijateljskih predloga i stalno otvorenog javnog poziva.

Živa arhiva video radova, dokumentacije ili tekstova: **Nika Autor** (Maribor/Ljubljana/Beč), **Lana Čmajčanin** (Sarajevo), **Nataša Dejvis** (London), **Fljaka Haljiti** (Priština/Minhen/Beč), **Nela Hasanbegović** (Sarajevo), **Ana Hušman** (Zagreb), **Jelena Jureša** (Beograd), **Adela Jušić** (Sarajevo), **Emina Kujundžić** (Sarajevo), **Monika Ponjavić** i **Marina Radulj** (Banja Luka), **Renata Poljak** (Split/Pariz), **Nada Prlja** (Sarajevo/Skopje/London), **Vahida Ramujkić** (Beograd) i **Bojana Jelenić** (Beograd) i **Dioniz Eskorze** (Tortosa/Barselona), **Lala Raščić** (Sarajevo/Nju Orleans), **Dina Rončević** (Zagreb), **Tina Smrekar** (Ljubljana), **Ivana Smiljanić** (Beograd), **Evelin Štermic** (Grac/Ljubljana), **Marko Tadić** (Zagreb), **Nataša Teofilović** (Pančevo), **Milica Tomić** (Beograd), **Sara Fanagt** (Briž/Brisel), **Dragan Vojvodić** (Sarajevo/Novi Sad), **Ana Baraga** (Ljubljana), **Dunja Blažević** (Sarajevo), **Vanja Bučan** (Nova Gorica/Amsterdam), **Ana Čigon** (Ljubljana), **Lina Dokuzović** (Zagreb/Beč), **Andreja Dugandžić** (Sarajevo), **Gordana Anđelić Galić** (Sarajevo), **Marina Gržinić** i **Aina Šmid** (Ljubljana/Beč), Ana

Hofner (Beč), **Jovana Komnenić** (Pančevo), **Andreja Kulunčić** (Subotica/Zagreb), **Nikoleta Marković** (Cetinje/Beograd), **Nela Milić** (London), **Dragana Mladenović** (Frankenberg/Pančevo), **Tanja Ostojčić** (Berlin), **Armina Pilav** (Venecija/Sarajevo), **Alenka Spacal** (Ljubljana).

PERPETUUM MOBILE

The *Perpetuum Mobile* is a compilation of video works as well as some other digitized art formats (photos, comics, texts). It is constantly growing and operates on the basis of experts' or friends' suggestion or continuous open-call.

Living archive of video works and photo, video, PDF and text documentation by: **Nika Autor** (Ljubljana/Vienna), **Lana Čmajčanin** (Sarajevo), **Natasha Davis** (London), **Flaka Haliti** (Priština/Munich/Vienna), **Nela Hasanbegović** (Sarajevo), **Ana Hušman** (Zagreb), **Jelena Jureša** (Beograd), **Adela Jušić** (Sarajevo), **Emina Kujundžić** (Sarajevo), **Monika Ponjavić** and **Marina Radulj** (Banja Luka), **Renata Poljak** (Split/Paris), **Nada Prlja** (Sarajevo/Skopje/London), **Vahida Ramujkić** (Belgrade) and **Bojana Jelenić** (Belgrade) and **Dionis Escorsa** (Tortosa/Barcelona), **Lala Raščić** (Sarajevo/New Orleans), **Dina Rončević** (Zagreb), **Tina Smrekar** (Ljubljana), **Ivana Smiljanić**

(Belgrade), **Evelin Stermitz** (Graz/Ljubljana), **Marko Tadić** (Zagreb), **Nataša Teofilović** (Pančevo), **Milica Tomić** (Belgrade), **Sarah Vanagt** (Bruges/Brussels), **Dragan Vojvodić** (Sarajevo/Novi Sad) **Ana Baraga** (Ljubljana), **Dunja Blažević** (Sarajevo), **Vanja Bučan** (Nova Gorica/Amsterdam), **Ana Čigon** (Ljubljana), **Lina Dokuzović** (Zagreb/Vienna), **Andreja Dugandžić** (Sarajevo), **Gordana Anđelić Galić** (Sarajevo), **Marina Gržinić** and **Aina Šmid** (Ljubljana/Vienna), **Ana Hoffner** (Vienna), **Jelena Jureša** (Belgrade), **Jovana Komnenić** (Pančevo), **Andreja Kulunčić** (Subotica/Zagreb), **Nikoleta Marković** (Cetinje/Belgrade), **Nela Milić** (London), **Dragana Mladenović** (Frankenberg/Pančevo), **Tanja Ostojčić** (Berlin), **Armina Pilav** (Venice/Sarajevo), **Alenka Spacal** (Ljubljana).

ČITAONICA, DIGITALNA RERNA, AUDIO/VIDEO KABINA

Čitaonica je mesto za pisanje, čitanje knjiga i katalogâ, razgovore sa umetnicama/cima, prezentacije i diskusije.

Digitalna rerna je mesto za digitalizaciju i postavljanje materijala nastalih tokom trajanja izložbe, na licu mesta (fotografija, audio, video i druge dokumentacije).

Audio/Video Kabina je prostor na kojem možete da odgledate/odslušate snimke razgovora, izjava i diskusija sa prethodnih izdanja LA (Living Archive - Žive arhive).

READING ROOM, DIGITAL OVEN, AUDIO/VIDEO BOOTH

The *Reading Room* is a space for blogging, reading books and catalogues, talks with artists, presentations and discussions.

The *Digital Oven* is a space for digitalization and uploading of the material done during the exhibition on the spot (photos, audio and video files on the spot).

The *Audio/Video Booth* is a space where you can watch live artist talks, interviews, presentation and debate recordings from previous LA editions.





pROGRAM

pROGRAMME

Program
54. Oktobarskog Salona

NIKO NE PRIPADA TU
VIŠE NEGO TI

11. oktobar – 17. novembar
2013, Beograd
Zepter Expo, bivša RK Kluz,
Masarikova 4
www.oktobarskisalon.org

SEPTEMBAR

četvrtak, 12. septembar
19 sati – 54. Oktobarski salon: Niko ne pripada tu više nego ti, u okviru U3, VII trijenala savremene umetnosti u Ljubljani učesnice: Ana Čigon, Jasmina Cibic, Nataša Petrešin Bašezel, Red Min(e)d
Muzej savremene umetnosti
Metelkova (MSUM), Ljubljana

OKTOBAR

subota, 5. oktobar
15 – 19 sati – Živi logor smrti, javna diskusija u saradnji sa Centrom za istraživanje arhitekture, Univerziteta Goldsmith u Londonu, Grupom Spomenik i projektom Četiri lica Omarske učestvuju: Ejal Vajcman, Robert Jan van Pelt, Kerolajn Stardi Kols, Suzan Šupli, Srđan Hercigonja, Milica Tomić, Branimir Stojanović, Jelena Petrović i Srđan Jovanović Wiess
Auto kuća Rade Končar, hala za teretni pogon, Zemunski put 3, (bivši Nemački paviljon, Staro Sajmište)

četvrtak, 10 – 15. oktobar
Izložba kao skriptovani prostor: načini proizvodnje i proizvodnja načina, Kustoska škola koju vodi Jelena Vesić
Zepter Expo, bivša RK Kluz, Masarikova 4
Broj učesnica i učesnika je ograničen. Biografiju i motivaciono pismo poslati na salonoktobarski@gmail.com

petak, 11. oktobar
19 sati – otvaranje 54. Oktobarskog salona
20 sati – Aleksis Ohara, Odbrambeni mehanizmi za ugrožene vrste*, performans
Zepter Expo, bivša RK Kluz, Masarikova 4
21.30 sati – Žurka otvaranja
POP-UP, Kulturni centar Beograda, Trg Republike 5

subota, 12. oktobar
13 – 16 sati – KCB tim: istraživanje Oktobarskog salona, program za srednjoškolce/ke i studente/kinje
*15 – 18 sati – kroz izložbu vode** kustoskinje umetnice i umetnici
54. Oktobarskog salona
*19 sati – Hito Štajerl, Sanjala sam: politika u doba masovne umetničke produkcije**, predavanje/performans
20 sati – Slaven Tolj, Ja sam opasan, ubijte me pred očima moje dece, performans
Zepter Expo, bivša RK Kluz, Masarikova 4
23 – 05 sati – Black Water and Her Daughter i didžejka: Ma Fajza, Tijana T, Ellem
KC Drugstore, Bulevar Vojvode Bojovića 4

nedelja, 13. oktobar
13 – 16 sati – Artedu radionica, za srednjoškolce/ke
18 – 20 sati – Niko ne pripada tu više nego ti, forumska diskusija sa umetničkim kolektivima h.arta (Marija Krista, Anka Gjemant, Rodika Taš), ff (Antje Majevski, Šarlot Kulinan), a7.aubeneinsatz (Margret Šic* i Greta Oajsel) i umetnicama Guzde Ilkin i Margaretom Kern (moderatorica)
*23 – 07 sati (14/10) – Muzej ne-participacije: patrijarhalni sat** – forumska diskusija
Karen Mirza i Rejčel Anderson
Broj učesnica i učesnika je ograničen. Prijavlivanje na salonoktobarski@gmail.com
Zepter Expo, bivša RK Kluz, Masarikova 4

ponedeljak, 14. oktobar
*16 – 20 sati – Nama (ne) treba obrazovanje**, kustoska škola o eksperimentalnom umetničkom obrazovanju koju vode članice kolektiva a7.aubeneinsatz
Broj učesnica i učesnika je ograničen. Biografiju i motivaciono pismo poslati na salonoktobarski@gmail.com
*20 – 21 sati – forum: Administracija estetike ili podzemni tokovi ugovaranja umetničkog posla – Između ljubavi i novca, između novca i ljubavi ...**, predavanje
Jelene Vesić
Zepter Expo, bivša RK Kluz, Masarikova 4

četvrtak, 17. oktobar
18 sati – vođenje kroz izložbu
Zepter Expo, bivša RK Kluz, Masarikova 4

subota, 19. oktobar
13 sati – vođenje kroz izložbu
13 – 16 sati – Artedu radionica, za srednjoškolce/ke
16:30 – 17:30 sati – KCB radionica za decu i roditelje, deca uzrasta od 6 do 10 godina sa roditeljima
Zepter Expo, bivša RK Kluz, Masarikova 4

nedelja, 20. oktobar
13 – 16 sati – Artedu radionica, za srednjoškolce/ke
17 – 18 sati – KCB klub na Oktobarskom salonu
Zepter Expo, bivša RK Kluz, Masarikova 4

ponedeljak, 21. oktobar
19 sati – Ilegalni bioskop
ponedeljkom – projekcije filmova i diskusije u saradnji sa Tkh (Teorija koja hoda)
urednica: Olga Dimitrijević
Magacin u Kraljevića Marka 4, Beograd

četvrtak, 24. oktobar
18 sati – vođenje kroz izložbu
Zepter Expo, bivša RK Kluz, Masarikova 4

subota, 26. oktobar
13 sati – vođenje kroz izložbu
Zepter Expo, bivša RK Kluz, Masarikova 4

ponedeljak, 28. oktobar
19 sati – Ilegalni bioskop
ponedeljkom – projekcije filmova i diskusije u saradnji sa Tkh (Teorija koja hoda)
urednica: Olga Dimitrijević
Magacin u Kraljevića Marka 4, Beograd

utorak, 29. oktobar
18 sati – predavljanje kataloga
53. Oktobarskog salona...
učestvuju: Branislav Dimitrijević, jedan od kustosa, ГУД ЛАЈФ, Andrej Dolinka, autor vizuelnog identiteta, Svebor Midžić, urednik i Mia David, v.d. direktorka KCB
Zepter Expo, bivša RK Kluz, Masarikova 4
reda, 30. oktobar
20.30 sati – Okus tišine, Irena Tomažin, predstava
Jugoslovensko dramsko pozorište, Studio JDP, Kralja Milana 50
četvrtak, 31. oktobar
18 sati – vođenje kroz izložbu
Zepter Expo, bivša RK Kluz, Masarikova 4

NOVEMBAR

subota, 2. novembar
13 sati – vođenje kroz izložbu
16 – 18 sati – Saosećajnost u dizajnu? eksperimentalna radionica, koju vodi Saša Kerkoš
Prijavlivanje do 28. oktobra.
Otvoreno za sve. Potvrdu poslati na salonoktobarski@gmail.com
Zepter Expo, bivša RK Kluz, Masarikova 4

ponedeljak, 4. novembar
19 sati – Ilegalni bioskop
ponedeljkom – projekcije filmova i diskusije u saradnji sa Tkh (Teorija koja hoda)
urednica: Olga Dimitrijević
Magacin u Kraljevića Marka 4, Beograd

7 – 13. novembar
SLOBODNA ZONA
Tim 54. Oktobarskog salona preporučuje da pogledate:
Bijeg, 2013, režija: Srđan Keca, 23'
Mama Europa, 2013, režija: Petra Seliskar, 90'
Our Children/ A perdre la raison, 2012, režija: Joakim Lafos, 111'
Salma, 2013, režija: Kim Longinoto, 91'
The Crash Reel, 2013, režija: Lusi Valker, 108'
Dvorana Kulturnog centra Beograda, Kolarčeva 6
Dom Omladine, Makedonska 22
satnica projekcija na www.freezonebelgrade.org

četvrtak, 7. novembar
18 sati – vođenje kroz izložbu
Zepter Expo, bivša RK Kluz, Masarikova 4

subota, 9. novembar
13 sati – vođenje kroz izložbu
Zepter Expo, bivša RK Kluz, Masarikova 4
GOSTikulacije*, izložba
Margarete Kern u saradnji sa Balkanet e.V., Galerijom Kullukcu, Polycity i Red Min(e)d
20 sati – otvaranje izložbe
i razgovor sa Margaretom Kern, Nanom Hajdenrajh, Natali Bajer i grupom Red Min(e)d
Galerija Kullukcu, Schillerstr. 23/ 3, Minhen, Nemačka

nedelja, 10. novembar
19 sati – predavljanje
inicijative radionice sa migrantkinjama i grupno čitanje arhive u okviru izložbe

Margarete Kern*

Galerija Kullukcu, Šilerštrase
23/ 3, Minhen, Nemačka
ponedeljak, 11. novembar

19 sati – **Illegalni bioskop ponedeljkom** – projekcije filmova i diskusije u saradnji sa TkH (Teorija koja hoda)
urednica: Olga Dimitrijević
Magacin u Kraljevića Marka 4, Beograd

četvrtak, 14. novembar

18 sati – **vođenje kroz izložbu**
19 sati – Alma Suljević, **Bosančica (žensko pismo)**, performans
Zepter Expo, bivša RK Kluz, Masarikova 4

petak, 15. novembar

19 sati – Lala Raščić, **Prokleta brana***, performans
Zepter Expo, bivša RK Kluz, Masarikova 4

subota, 16. novembar

13 sati – **vođenje kroz izložbu**
17:30 – 18:30 sati – **KCB tim vas vodi kroz Oktobarski salon**, KCB tim
(srednjoškolci/ke i studenti/kinje) organizuje vođenje za svoje vršnjake (i ostale zainteresovane)
18:30 – 19:30 sati – **Artedu radionica - šta smo uradili?**, predstavljanje rezultata
19 sati – Lala Raščić, **Put u kutiji**, performans
Zepter Expo, bivša RK Kluz, Masarikova 4

nedelja, 17. novembar

19 sati – Lala Raščić, **Bilo koji objekat**, performans i zatvaranje
54. Oktobarskog salona
Zepter Expo, bivša RK Kluz, Masarikova 4

IZLOŽBE

**U KULTURNOM
CENTRU BEOGRADA**

20. septembar – 12. oktobar

Sve četiri na pod / (Duboko) ispod bas linije

umetnice: Lisa Lunila, Fani Nimi
Junkola, Pilvi Takala
kustos: Mika Hanula, jedan od kustosa 53. Oktobarskog salona,

Galerija PODROOM, Trg

Republike 5
Грд Лажф

25. septembar – 12. oktobar

Demokratije
Artur Žmijevski, dobitnik Nagrade Kulturnog centra Beograda na 52. Oktobarskom salonu
Likovna galerija, Knez Mihailova 6

18. oktobar – 9. novembar

Kolekcija 3: U potrazi za...
Gordana Anđelić Galić i Darinka Pop Mitić
Iz Kolekcije Oktobarskog salona
Likovna galerija, Knez Mihailova 6
radno vreme galerija u Kulturnom centru Beograda: svaki dan od 12 do 20 sati, nedeljom zatvoreno
Prijavlivanje organizovanih poseta na salonoktobarski@gmail.com

**Programme of
54th October Salon**

**NO ONE BELONGS HERE
MORE THAN YOU**

**October 11th –
November 17th 2013,
Belgrade**
**Zepter Expo, Former
Department Store KLUZ,
Masarikova 4**
www.oktobarskialon.org
-

SEPTEMBER**Thursday, September 12th**

7 p.m. – **54th October Salon: No One Belongs Here More Than You**, at the U3, the 7th Triennial of Contemporary Art in Slovenia
Participants of the debate are Ana Čigon, Jasmina Cibic, Red Min(e)d and the public.
MSMU, Museum of Contemporary Art Metelkova

OCTOBER**Saturday, October 5th**

3 p.m. – 7 p.m. – **Living Death Camp**, Public discussion in collaboration with the Forensic Architecture, Goldsmiths, University of London, the Monument Group and the Four Faces of Omarska project
Participants: Eyal Weizman, Robert Jan van Pelt, Caroline Sturdy Colls, Susan Schuppli, Srđan Hercigonja, Milica Tomić, Branimir Stojanović, Jelena Petrović

Former German Pavillion at the Old Fairground in Belgrade, (today a car facility owned by Rade Končar company), Zemunski put 3

**Thursday, October 10 – Tuesday,
October 15**

**The Exhibition As Scripted
Space: The Modes of Production and The Production of Modes***
Curatorial School led by Jelena Vesić
Zepter Expo, Former Department Store KLUZ, Masarikova 4
Number of participants is limited.
Apply with short bio/interests to salonoktobarski@gmail.com

Friday, October 11th

7 p.m. – **Opening of the 54th October Salon**
8 p.m. – **Coping Mechanisms for Endangered Species***, performance by Alexis O'Hara
Zepter Expo, Former Department Store KLUZ, Masarikova 4
9.30 p.m. – **Opening party** Pop-up, Cultural Center of Belgrade, Trg Republike 5

Saturday, October 12

1 – 4 p.m. – **CCB team: exploring the October salon**, High School and University Students Programme
3 p.m. – 6 p.m. – **Exhibition walk-through with artists and curators**
7 p.m. – Hito Steyerl, **I Dreamed a Dream: Politics in the Age of Mass Art Production**, lecture
performance
8 p.m. – Slaven Tolj, **I'm Dangerous, Kill Me In Front of My Children's Eyes**, performance*

Zepter Expo, Former Department Store KLUZ, Masarikova 4
11 p.m. – 5 a.m. – **Black Water and Her Daughter, Djane Ma Faiza, Djane Tijana T and Djane Ellem**
KC Drugstore, Bulevar Vojvode Bojovića 4

Sunday, October 13

1 – 4 p.m. – **Artedu workshop: October salon**, High School Students Workshop
6 p.m. – 8 p.m. – **No One Belongs Here More Than You***, forum discussion with collectives: h.arta (Maria Crista, Anca Gyemant, Rodica Tache), ff (Antje Majewski, Charlotte Cullinan), a7.auBeneinsatz (Margret Schütz, Greta Hoheisel), and artists Gözde Ilkin and Margareta Kern (moderator)
11 p.m. – 7 a.m. – **Museum of Non Participation: The Patriarchal Clock** – forum discussion with Karen Mirza and Rachel Anderson
Number of participants is limited.
Check in at salonoktobarski@gmail.com

Monday, October 14

4 p.m. – 8 p.m. – **We (Don't) Need (No) Education***, curatorial school by a7.auBeneinsatz on experimental art education
Number of participants is limited.
Apply by October 5 with short bio/interests to salonoktobarski@gmail.com
8 p.m. – 9 p.m. – **Administration of Aesthetics or Undercurrents of Negotiating Artistic Jobs – Between Love and Money, Between Money and Love...***,

forum lecture by Jelena Vesić
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Thursday, October 17
6 p.m. - **Walk-through the
exhibition**

Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Saturday, October 19
1 p.m. - **Walk-through the
exhibition**

1 - 4 p.m. - **Artedu workshop:
October salon**, high school
students' workshop
4.30 - 5.30 p.m. - **CCB workshop
for children and adults,
(age 6-10)**

Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Sunday, October 20
1 - 4 p.m. - **Artedu workshop:
October salon**, high school
students' workshop

5 - 6 p.m. - **CCB Club at the
October salon**
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Monday, October 21
7 p.m. - **Illegal Cinema on
Mondays** - film screenings
and moderated discussions in
collaboration with Illegal cinema,
project of the TkH (Walking
Theory) platform
Edited by Olga Dimitrijević
Magacin, Kraljevića Marka 4

Thursday, October 24th
1 p.m. - **Walk-through the
exhibition**
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Saturday, October 26
1 p.m. - **Walk-through the
exhibition**

Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Monday, October 28th
7 p.m. - **Illegal Cinema on
Mondays** - film screenings
and moderated discussions in
collaboration with Illegal cinema,
project of the TkH (Walking
Theory) platform
Edited by Olga Dimitrijević
Magacin, Kraljevića Marka 4

Tuesday, October 29
6 p.m. - **presentation of 53rd
October salon catalogue**
Participants: Branislav Dimitrijević,
one of the curators of the 53rd
October Salon GOOD LIFE, Andrej
Dolinka, author of visual identity
of the 53rd October Salon, Svebor
Midžić, editor i Mia David, acting
director of CCB
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Wednesday, October 30
8.30 p.m. - **The Taste of Silence**,
performance by Irena Tomažin
Yugoslav Drama Theatre, Studio
Stage, Kralja Milana 50

Thursday, October 31
6 p.m. - **Walk-through the
exhibition**
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

NOVEMBER

Saturday, November 2
1 p.m. - **Walk-through the
exhibition**
4 - 6 p.m. - **Compassion
in design?*** (experimental
workshop), by Saša Kerkoš, Apply
by October 28 with
sending email to
salonoktobarski@gmail.com
Open to all.
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Monday, November 4
7 p.m. - **Illegal Cinema on
Mondays** - film screenings
and moderated discussions in
collaboration with Illegal cinema,
project of the TkH (Walking
Theory) platform
Edited by Olga Dimitrijević
Magacin, Kraljevića Marka 4

November 7-13
FREE ZONE film festival
54th October Salon team
recommends:
Bijeg, 2013, director: Srđan Keca,
23'
Mama Europa, 2013, director:
Petra Seliskar, 90'
**Our Children/ A perdre la
raison**, 2012, director: Joakim
Lafos, 111'
Salma, 2013, director: Kim
Longinoto, 91'
The Crash Reel, 2013, director::
Lusi Valker, 108'
CCB Movie Theatre, Kolarčeva 6
Dom Omladine, Makedonska 22
*schedule available on www.
freezonebelgrade.org/

Thursday, November 7
6 p.m. - **Walk-through the
exhibition**
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Saturday, November 9
1 p.m. - **Walk-through the
exhibition**
Zepter Expo, Former Department
Store KLUZ, Masarikova 4
GUESTures | GOSTIkulacije,
exhibition by Margareta Kern
in collaboration with Galerie
Kullukcu, Red Min(e)d, Balkanet
e.V., Polycity
8 p.m. - **Opening of the
exhibition and opening
discussion*** with artist Margareta
Kern, theoreticians and curators
Nanna Heidenreich and Natalie
Bayer, the Red Min(e)d and the
public
Galerie Kullukcu, Schillerstr.
23/ 3., Munich

Sunday, November 10
7 p.m. - **Presentation of the
workshop with migrant women
(initiatives) and Collective
reading from the archive***
Galerie Kullukcu, Schillerstr.
23/ 3., Munich

Monday, November 11
7 p.m. - **Illegal Cinema on
Mondays** - film screenings
and moderated discussions in
collaboration with Illegal cinema,
project of the TkH (Walking
Theory) platform
Edited by Olga Dimitrijević
Magacin, Kraljevića Marka 4

Thursday, November 14
6 p.m. - **Walk-through the
exhibition**
Zepter Expo, Former Department
Store KLUZ, Masarikova 4
7 p.m. - Alma Suljević, **Bosančica
(Women's writing)**, performance
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Friday, November 15
7 p.m. - Lala Raščić, **The Damned
Dam***, performance
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Saturday, November 16
1 p.m. - **Walk-through the
exhibition**
5.30 - 6.30 p.m. - **CCB team
walks you through the October
salon**, CCB team (high school and
university students) organises
guided tours for their peers (and
other interested parties)
6.30 - 7.30 p.m. - **Artedu
workshop - what Artedu have
we been doing?** Presentation of
Artedu workshop results
7 p.m. - Lala Raščić, **Travel in a
Box**, performance
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

Sunday, November 17
7 p.m. - Lala Raščić, **Whatever
the Object**, performance and
closing of the 54th October Salon
Zepter Expo, Former Department
Store KLUZ, Masarikova 4

EXHIBITIONS

IN CCB

- additional programme of the
54th October Salon

September 20 - October 12
**Four to the floor / (Far) Below
the Bass-line**

Artists: Lisa Lounila, Fani Niemi
Junkola, Pilvi Takala
Curator: Mika Hannula, one of the
curators of the 53th October salon
Podroom Gallery, 5 Trg Republike
September 25 - October 12
Democracies, video instalation
Artur Zmijewski, winner of the CCB
Award at the 52th October Salon
Art Gallery, 6 Trg Republike

October 18 - November 9
Collection 3: Looking for...
Artists: Gordana Anđelić Galić and
Darinka Pop Mitić
From the October Salon art
collection
* working hours of Cultural center
of Belgrade: every day from 12 -
8pm, closed on Sundays

**Registration for group visits at
salonoktobarski@gmail.com**

osnivač i pokrovitelj
founder and patron

organizator
organizer



uz podršku
support



Hvala

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 Olga Dimitrijević
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 Galerija Stevenson Johannesburg
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umetnicama/ima, saradnicama/ima,
 prijateljicama/ima...
 artists, partners and collaborators, friends...

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Niko ne pripada tu više nego ti / 54.

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