



LICE-IDENTITET
FACE-IDENTITY

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OGLEDALO BALKANA
MIRROR OF THE BALKANS





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LICE-IDENTITET / FACE - IDENTITY

Galerija Narodnog muzeja u Kraljevu
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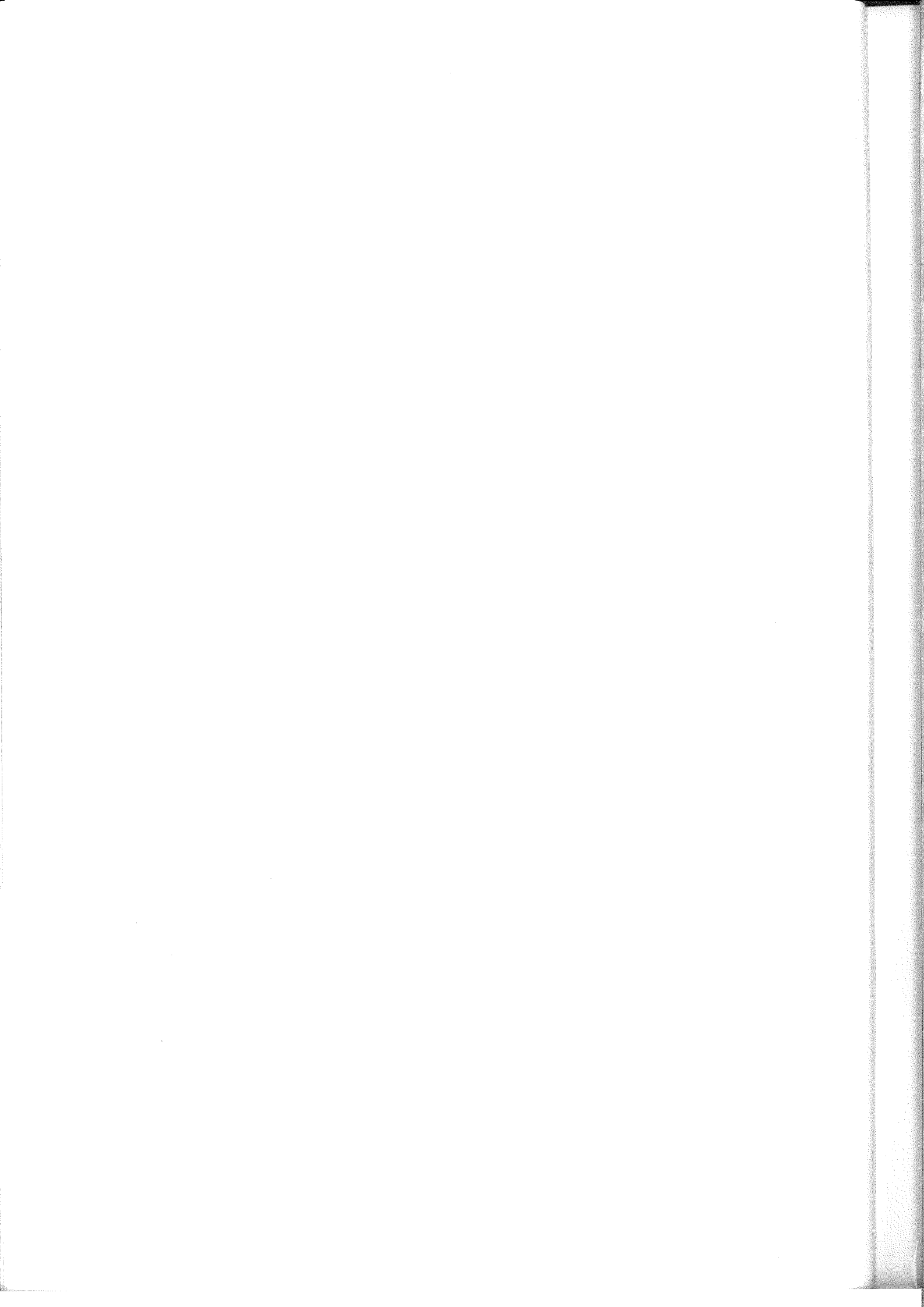
KRALJEVO, 2002

VIDEO:

- Selda Asal, Turska / Turkey
JA, LIČNO JA - STAKLENA KUĆA / ME, MY SELF - HOUSE OF GLASS, 2001, video instalacija / video installation
Seyda Cesur, Turska / Turkey
DIGITALNI SVEDOK / DIGITAL WITNESS, 2001/02, video performans
Neven Korda, Slovenija / Slovenia
PROGRESIVNI LOOP / PROGRESSIVE LOOP, 2002, DV
Ksenija Kovačević, YU (Srbija)
STATUS QUO, 2001, video
Irena Lagator, YU (Crna Gora / Montenegro)
CONNECT, 2002, video instalacija / video installation
Albena Mihaylova, Bugarska / Bulgaria
BALKAN VIDEO WOMEN, 2002, video
Krassimir Terziev, Bugarska / Bulgaria
TO WHOM IT MAY CONCERN (The Artist is the Indian of the World), 2001, video
Nina Kovacheva / Valentin Stefanoff, Bugarska / Bulgaria
VLAŽAN KONTAKT / WET CONTACT, 2002, video
Valentin i Valerija Tomić, YU (Srbija)
REFLECTIONS, 2002, video animacija / video animation
Vana Evanthia Tsantila, Grčka / Greece
-, 2001, video instalacija / video installation
Aleksandar Vasiljević, YU (Srbija)
THE SECOND COMING, 1999, video

ŠTAMPA, FOTOGRAFIJA / PRINTS, PHOTOGRAPHS:

- Biljana Bakaluca, YU (Srbija)
IDENTITET I (Otisak prsta) / IDENTITY I (Fingerprint), 2002, print
Lumturi Blloshmi, Albanija / Albania
DECOMPOSITION (triptih / tryptich), 2000, print
Marija Čalić, YU (Srbija)
ŠAPAT / WHISPER, 2002, photo
Goran Despotovski, YU (Srbija)
MEDIJUM (Sako 1) / MEDIUM (Coat1), 2002, photo
Uroš Djurić, YU (Srbija)
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AG-ZLATNA KOLEKCIJA / AG-GOLD COLLECTION, 2002, poster
Razvan Ion, Rumunija / Romania
SKRIVENI IDENTITETI / HIDDEN IDENTITIES, 2002, photo
Robert Jankuloski, Makedonija / Macedonia
SEE YOU SEE ME, 1998 - 2001, print
Daniela Ivanova Kostova, Bugarska / Bulgaria
DANY, 2001
Zsolt Kovacs, YU (Srbija)
MUTN I / MUDDY, 2002, photo
Miodrag Krkobabić, YU (Srbija)
PORTRET, 2002, print
Riketa Mamaj, Albanija / Albania
NADA / HOPE, 2002, photo
Vladan Marinković, YU (Srbija)
NI SAM NE ZNAM ŠTA ME SNAŠLO / I'VE NO IDEA WHAT, THE HELL, HAPPEND TO ME, photo
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LICE / FACE, 2002
Goran Micevski, YU (Srbija)
ET CETERA (Body language), 2002, photo
Mihael Milunović, YU (Srbija)
PREDSEDNIK / PRESIDENT, 2001
Vladimir Nikolić, YU (Srbija)
AUTOPORTRET, 2001, photo
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NA PUTU ZA/IZ MAKEDONIJE / ON THE WAY TO/FROM MAKEDONIJA, 2002, photo + video
Milija Pavičević, YU (Crna Gora / Montenegro)
VELIKI ALKOHOLIČARI / BIG ALCHOCOLICS, 2002, print
Dragan Pešić, YU (Srbija)
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Maja Simić, YU (Srbija)
DOMAĆICA / HOUSEWIFE I, II, 2002, print
Ivana Smiljanić, YU (Srbija)
AUTOPORTRET, 2002, digital photo
Vanesa Turčinhodžić, Hrvatska / Croatia
MASS MEATING - '01, BETTER FUTURE '01, STILL LOOKING...- '02, print

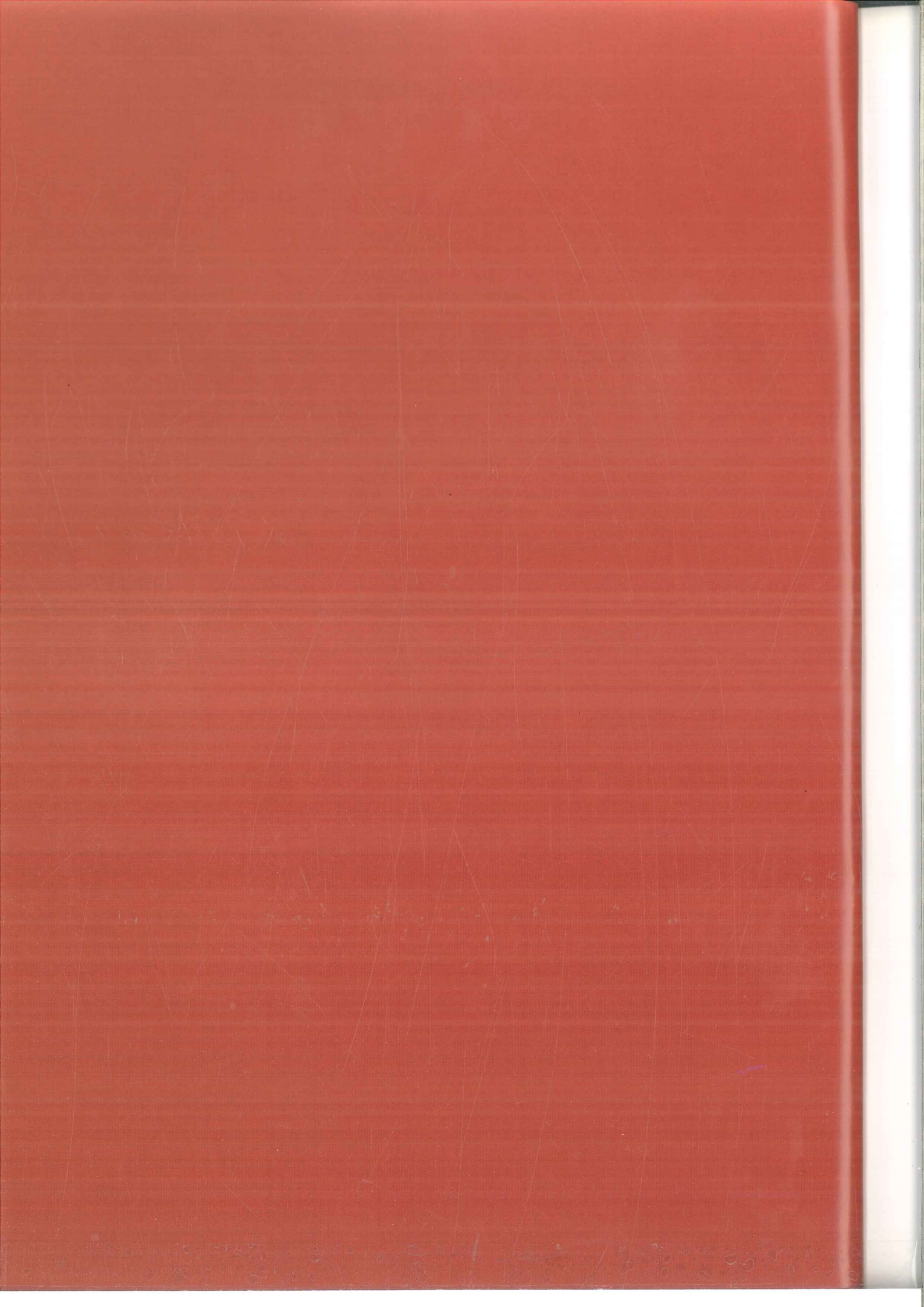


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Centar za vizuelnu kulturu OGLEDALO Kraljevo
Narodni muzej Kraljevo

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OD IDEJE DO REALIZACIJE

OGLEDALO BALKANA je izložba Centra za vizuelnu kulturu "Ogledalo" i Narodnog muzeja u Kraljevu. Realizacija je počela sredinom novembra 2001. godine. Konkurs se odvijao na dva nivoa: kao otvoreni konkurs koji podleže selekciji i po pozivu selekcionarne komisije. Otvoreni konkurs, je bio publikovan u stručnim časopisima i dnevnoj štampi, kao i na specijalizovanim mejling listama, nekim relevantnim veb sajtovima kulture i umetnosti i na sajtu Centra za vizuelnu kulturu "OGLEDALO". Ovakvo opredeljenje, prvenstveno za elektronski vid publikovanja konkursa, vezano je i za koncepciju izložbe, čiji je cilj predstavljanje umetničkog stvaralaštva u oblasti najsavremenijih tehnologija i medija. U radu selekcionarne komisije, nije se vodilo računa o bilo kojem ključu, nacionalnom, teritorijalnom..., izbor je bio isključivo uslovljen umetničkom ponudom i mogućnostima žirija da ostvari kontakte sa relevantnim umetnicima koji se u svojoj praksi bave novim medijima. Od preko 60 radova koji su bili ponuđeni na konkurs, izdvojeno je 25, dok je njima pridruženo još 11 radova, umetnika koji su pozvani na učešće.

Geo-političko opredeljenje za Balkanski region i države nastale iz prethodne Jugoslavije, nije samo politički trend već realna i konkretna potreba da se na ovom, najblaže rečeno, temperamentnom, a kreativnom i u pogledu na kulturnu baštinu, izuzetno bogatom području, progovori nekim inventivnijim i konstruktivnijim jezikom od onog na koji smo nažalost veoma navikli - jezik netolerancije i mržnje. Umetnost je, bar nam tako izgleda, jedini vid ljudske prakse, što je danas u stanju da pod istim krovom, harmonizuje odnose među brojnim kulturama, nacijama, političkim opcijama i verskim zajednicama balkanskog šarenila. A Kraljevo, geografsko središte regije Balkana, možda iz tih razloga najpogodnije mesto za sabiranje i razmenu pozitivne stvaralačke energije sa prostora bliskog, a isparčanog okruženja.

FROM IDEA TO REALIZATION

"THE MIRROR OF THE BALKANS" is an exhibition mutually organized by The Centre for Visual Culture "OGLEDALO" and National Museum in Kraljevo. Its realization began in mid November, 2001. The competition was featured by two basic criteria: the participants to be selected or invited by the selection committee. The applications for an open competition were called for in specialized magazines and daily papers, as well as in specialized mail lists, some relevant culture and art web sites and at The Centre for Visual Culture "The MIRROR" site. Such an approach of electronic publication of the competition reflects the exhibition's conception the objective of which is to present artistic creations in the domain of the highest technology and media. The selection committee was not nationally, territorially or in any other way influenced and its selection was conditioned by only artistic offer and the jury's opportunities to make contacts with significant artists who have practically been engaged with new media. From 60 works that entered competition 25 were selected, while 11 were invited to participate due to their authors' recognition.

Choice of the Balkans, both geographically and politically made, with all its countries born from the former Yugoslavia, does not present only a political trend but authentic and concrete demand to speak in the new innovative and more constructive language in this, to put it mildly, full of verve, creative and culturally extremely rich area compared to that we were used to - language of intolerance and hatred. Art is the unique aspect of human practice - or at least it seems to be so - presently capable of harmonizing relations among numerous cultures, nations, political options and ethnic communities of the Balkans' polichromy under the same roof. And Kraljevo, the geographic centre of the Balkans region is, due to these reasons, perhaps the most favourable venue to collect and exchange creative energy from the closely bonded though disintegrated surroundings.

Opređenje za radove u digitalnoj tehnologiji, fotografiji, video tehnici, kao i pomenuto komuniciranje elektronskim putem, olakšalo je tu, inače trapavu komunikaciju, koja je, moramo priznati u današnjim uslovima brojnih granica i komplikovanih viza i "ausvajsa" skoro obesmišljena i nepremostiva. Konkurs je sproveden veoma jednostavno, putem slanja malih formata u komprimovanim fajlovima na posebno određenu e-mail adresu, a video radovi u VHS tehnici putem fizičke pošte.

Iz, reklo bi se, realne potrebe uspostavljanja saradnje sa ostalim svetom, saradnje bez koje je teško zamisliti bilo koju ozbiljnu umetničku scenu, a verujemo da je Balkansko poprište ono povlašćeno mesto rađanja ozbiljne umetnosti, u okviru izložbe Ogledalo Balkana predviđen je i poseban paralelan program predstavljanja nekih relevantnih festivala video arta i produkcijskih kuća i udruženja što su u osnovnom programskom opredeljanju posvećeni video artu i elektronskim tehnologijama: UKS, (Udruženje mladih umetnika) Norveška Observatori de Video No Identificat, Barcelona HEURE EXQUISE!, Francuska i Antimatter, Festival andergrund kratkog filma i videa, Kanada.

Selection of works in digital technology, photography, video technique and already mentioned usage of electronic technology, alleviated obviously awkward communications, insurmountable and almost deprived of meaning in today's world of so many frontiers, visas and "die Ausweise". The competition was very simply realized: small formats were sent in compressed files to the specific e-mail address while video works, done in VHS technique, were sent by post.

Sprung from the realistic need, we would say, to establish cooperation with the rest of the world, the cooperation without which it is hard to imagine any serious artistic scene, and we believe that the Balkans' battlefield is the privileged venue where serious art has and is being given birth, the exhibition "The Mirror of the Balkan" is to host specialized parallel programme that is to present some relevant video art festivals organized by production companies and associations that are primarily committed to video art and electronic technology: UKS (The Association of Young Artists), Norway; Observatori de Video No Identificat, Barcelona; HEURE EXQUISE, France; and Antimatter, Underground Short Film and Video Festival, Canada.

To sam ja i ovde sam!

Ovako je Kosta Bogdanović, u svojoj teorijskoj studiji "Lik i lice u vizuelnoj spoznaji" osvrćući se na jedan od prvih poznatih ljudskih pokušaja ostavljanja traga o identitetu pročitao otisak ruke na zidu paleolitskog doma - pećine. Ovo je bilo i polazište za temu izložbe "Lice - identitet".

Dakle, podsticaj za temu je iz prostora teorije vizuelne kulture, što je neminovno uzrokovalo veoma širokim tumačenjem pojma lice.

"Pojam i značenje lica i lika u vizuelnoj spoznaji su vid identifikacije, personalizacije i personifikacije simbolizacije i smisla o postojanju određene forme, koja se najavljuje svojom glavnom stranom, konvencionalno shvaćenom i prepoznatljivom kao prednjom. U tom smislu svaki oblik, predmet, pojam, stanje i događaj, kako u svetu realnosti, tako i u svetu uobrazilje imaju svoj identitet prednjom (glavnom) stranom u svom liku, nazivu, postojanju i značenju. Time je sve pojavno u vizuelnoj realnosti i uobrazilji određeno i imenovano značenjem lica određene forme". (Kosta Bogdanović)

Danas, posle niza proteklih milenijuma, istorija i savremenost su preplavljeni nepreglednim mnoštvom, više ili manje uspešnih, pokušaja ostavljanja tragova, izdvajanja identiteta iz jednoličnog sivila anonimnosti. I svo bogatstvo stvaralaštva što remeti jednoličnost prirodnog okruženja, nastaje i završava se u svesti jednog jedinstvenog i neponovljivog bića što izgovara osvešćeno i samouvereno "To sam ja", "Postojim". A to što ga nepobitno potvrđuje u sigurnosti da Postoji jeste kreativnost, mogućnost da stvori nešto što mu nije od Boga ili Prirode dato i da se u tom "stvoru" ogleda, prepoznajući sebe, ponekad do poistovećivanja.

U ovom najširem obimu može se prepoznati ključ naslova izložbe "Lice - identitet". Lice će uvek biti suštinska vizuelna odrednica svake pojave, dok bi identitet bio ona bitna veza sa njenom egzistencijalnom suštinom.

U obuhvatnoj i živoj metodologiji teorije vizuelne kulture pojam - lice - ima upravo takvu, najširu interpretaciju. On će uključivati i sabrati u kontekst sve najbitnije osobenosti jedne pojave, vizuelno je prezentujući u njenoj bitnosti. Lice iskazuje nezasitu glad za identitetom. Ono vizualizuje subjekt, čini ga transparentnim. Na taj način lice postaje, ustvari, sam identitet pojave, preuzima vizuelne attribute njenog ospoljenja i sušastva.

Koncentrični krugovi čovekovog identiteta premda polaze od individualnih, biološko - psiholoških razlikujućih odrednica, prelaze preko niza živih veza i odnosa koje on gradi u životu u zajednici. U potrazi i potrebi da opstane u nekom svetu, čovek prepoznaje

It's me and I am here!

These were the words of Kosta Bogdanovi in his theoretic study "Image and face in visual cognition" where he read the hand print on the wall of a paleolithic home - cave regarding one of the first known human attempts to leave the trace of man's identity. This was the starting point for the exhibition "Face and Identity" theme. So the theme was motivated by the visual culture theory which inevitably caused very broad interpretation of face.

"The concept and the meaning of face and image in visual cognition are the aspects of identification, personalization and personification of simbolization and sense of existence of a particular form that is announced by its main part, conventionally grasped and recognized as frontal. Thus comprehended, each shape, object, concept, state and event are identified by their frontal (main) part in their apparition, name, existence and meaning in both real and phantasy worlds. In this way, all apparitions in both visual reality and imagination are defined and named by the meaning of facial part of the specific form." (Kosta Bogdanovi)

Today, after milleniums passed by, history and contemporaneity are inundated by infinite multitude of more or less successful attempts to leave traces, detach identity from monotonous greyness of anonymity. And all the opulence of the opus that disturbs the sameness of natural environment, is born and ended in consciousness of an unique and unrepeatable creature who fully aware and self-confidentially speaks: "It's me", "I exist". And what he is irrefutably confirmed by to be sure that He exists is creativity, opportunity to create something by a gift other than from God or Nature and to look at that creation as in his own reflection in the mirror, to recognize himself until idnetified. At this broadest scale we are to search for the idea of the exhibition's title "Face - identity". The face will always be the essential visual term of reference of each apparition, while the identity represents the crucial bondage with its existential substance.

In comprehensible and alive methodology of visual culture theory the term face has the broadest interpretation. It includes and collects all the most important peculiarities of an apparition, presenting its essence visually. Face expresses unsatiable hunger for identity. It visualises the subject and makes it transparent. In that way, the face becomes the apparition identity itself, taking over visual attributes of its quintessence and being made expressible. Concentric circles of man's identity, although commencing from individual, biologically and psychologically differing terms of reference,

jedinstvo sa bliskima iz okruženja, harmonično saglasje, zajednički identitet, drugost i drugočijost u odnosu na ostalo. Ogroman domen kulturnog stvaranja predstavlja okvir za mreže građenja i razlikovanja identiteta - nacionalnih, lokalnih, seoskih i varoških, regionalnih...

- dok je umetnost, ugrađujući i baštineći sve one najšire odlike, pravi pokazatelj onog jedinstvenog ličnog i neponovljivog identiteta čoveka.

Razlozi traganja za nekim širim regionalnim identitetom uvek su, ne samo posledica potrebe za razumevanjem tih ljudskih zajednica, već i za dokazivanjem mogućeg zajedničkog opstanka, kroz bitne veze i jedinstvene interese na nekom području. U tom okviru jasno se prepoznaje intenzivna potreba da se na upravo ovom, možda jednom od najrazuđenijih nacionalnih, verskih i političkih područja, regionu Balkana - što u silnim razlikama često prepoznaje razloge razdvajanja, a tek ređe mogućnosti bogatijeg zajedničkog opstajanja i postojanja - govori i razmišlja, traga i pronalazi taj regionalni identitet u svim njegovim oblicima ispoljavanja. Prostor vizuelnih umetnosti možda je jedan od najpogodnijih prostora u ovom smislu, obzirom na veću razumljivost i znakovno - simboličku prepoznatljivost vizuelnog jezika čak i u sasvim različitim kulturnim zajednicama.

Ako je tema izložbe svoj izvor i podsticaj našla u, ponovimo, najširem prostoru studije "Lik i lice u vizuelnoj spoznaji", njen tok je, razumljivo, tekao u konkretnom i specifičnom smeru traganja za identitetom na ovom regionalnom prostoru, na kojem je mnogo političke i istorijske žuči, a veoma malo onog jednostavnog i svakodnevnog razumevanja, prepoznavanja i bliskosti. Konačan ishod, vidljiv u izloženim radovima opovrgnuće one, nekom možda očekivane, bitne razlike među delima umetnika iz različitih, tradicijskih, nacionalnih i religijskih polazišta, tako da zanemarujući delikatne različite pozicije u jeziku, moguće je "izmešati karte" učesnika i prepoznati one teskobe i mučnine, na koje je umetnost posebno osetljiva, a ovaj tradicionalno neprilagodljiv mentalni sklop osuđen zbog inertnog odnosa, i hteli to da priznamo ili ne, izvesne ksenofobije nametnute tim retrogradnim sistemskim ustrojstvom. Dakle, izdvaja se jedna grupa radova umetnika što se, po pravilu, čvršće vezuju za bazični prostor sa kojeg potiču, sa refleksijama na akutne ili hronične probleme matične sredine.

Prirodno je i očekivano da se u okviru izložbe pojavio veliki broj radova, čiji je idejni i ideološki sloj, sasvim neprimereno vezivati za prostor i

trespass the spectrum of alive bonds and relations that he is building within his life in community. In his search and need to survive in a world, man recognizes unity with those close to him in his environment, harmonious concordance, mutual identity, otherness and differetiality in comparison to the rest. Enormous domain of cultural creation presents a frame within which networks of formation and differing identities are built- national, local, rural and urban, regional identities... - while the art, building in and inheriting all the broadest features, is a true indicator of unique, personal and unrepeatable man's identity.

The reasons for search for a broader regional identity are always not only the aftermath of the need to comprehend these human communities but also to prove the possibility of mutual survival through important bondages and uniform interests in some area. Within this framework, intensive urge is clearly recognized in this maybe the most anatomized national, ethnic and religious region of the Balkans - in which differences give birth to causes of detachment and only rarely to possibilities for mutual enriching survival and existence - the urge to speak and think, search and find that regional identity in all its expression forms. The space of visual arts is perhaps among the most convenient ones bearing in mind greater comprehension and sign-symbol recognition of the visual language even in the completely different cultural communities.

If the exhibition's thematic origin and impulse were to be found in the broadest area of the study "Face and image in visual cognition", its course would understandably be marked by concrete and specific direction of search for identity in these regions that bear plethora of political and historic venom and only want of simple and everyday understanding, recognition and intimacy. The final result, visible in the exposed works, will deny those, to someone maybe expected, important differences among the works of artists from different traditional, national and religious starting points so that it is made possible, neglecting delicate varying points in the language, to "shuffle the cards" of participants and recognize anxieties and nausea that art is particularly sensitive to and this traditionally unadaptable mental construction doomed due to inert attitude and, whether we are brave enough to admit it or not, certain xenophobia, imposed by retrograde system constitution. So a group of artists finds itself detached, artists who, by the rule, are more firmly bonded to their inherent habitat they originate from and reflect upon acute and chronic difficulties of their original environment.

tradicionalne okvire iz kojih je potekao stvaralac, a koji se bave pitanjima identiteta na planu psiholoških, antropoloških i antropometrijskih odnosa, što se umrežavaju u najopštija pitanja kojima se umetnost bavi u svim socio-političkim, istorijskim i etničkim okvirima. Ovi radovi su često poetizovani duhovitim vizuelnim odnosima, dok ponekad veoma ozbiljno zalaze u probleme psihopatologije savremenog društva, i realnim okvirima i mogućnostima postojanja i opstajanja (autentičnog) identiteta. Razumljivo je da se u ovaj okvir uključuju i one teme koje za svoj cilj imaju kritičku poziciju prema ravnodušnom odnosu društva prema umetnosti.

Obzirom na tradicionalnu trusnost i političku nestabilnost regiona, politika, kao otvorena, nealuzivna tema, verovatno je najprisutnija u umetnosti poslednje decenije. U ovim se radovima teško može izbeći duhovitost iskošenog pogleda, i pored dramatičnih posledica koje ova nepopularna, a opet, sudbinski neizbežna tema ostavlja na društvo. Ona je u jednom manje ili više neposrednom smislu deo većine radova. Čak, a možda i najpre u radovima koji su apsolutno posvećeni nekim najintimnijim i najdelikatnijim poetičkim refleksijama na blisko porodično okruženje u čijem intimističkom i poetičkom potencijalu možemo prepoznati utočište i odgovor na zamor od opštih nevolja kojima smo u svakodnevici okruženi.

Jedna od elementarnih odlika očovečene ljudske vrste svakako je jezik. Verbalni, vizuelni, umetnički u najširem smislu i značenju - on je taj činilac dinamičkog i živog jedinstva i razumevanja, potpnog rascepa i gluvog neshvatanja. U njemu se identitet ogleda i nepogrešivo prepoznaje. Neko je rekao da izvan svog jezika ne prepoznaje svet. Ili *granice jezika su granice moga sveta*. Vizuelni jezik je u svojoj univerzalnosti povlašten u poništavanju granica. A savremeni nosači vizuelne informacije olakšavaju i ubrzavaju taj proces do skoro iracionalnih razmera gde je *ovde i sada jednako svuda i u isto vreme*, dakle *makluanovska utopija*, uveliko živi svoju stvarnost u velikom "selu" zvanom svet elektronskih komunikacija.

U svom pionirskom stadijumu, mogućnosti fotografije, filmske i video tehnike shvaćene su kao pogodni nosioci zapisa o delu, događaju, te im je namena svedena na skromno sredstvo beleženja i čuvanja umetničkih događaja. Ta je predistorija novih medija kratko trajala, da bi naredni period, ponovio sve one mene koje je u jezičkom i strukturnom smislu preživela moderna umetnost

It is reasonable to expect that the exhibition will be entered by great number of works the conceptual and ideological layers of which are inadequate to connect with traditional area and framework, the works that show the origin of the artist and which actually treat the issues of identity in the domain of psychological, anthropological and anthropometric relations, networking within the most general of questions the art is dealing with in all social, political, historic and ethnic circumstances. These works are frequently turned into poetics by witty, visual relations and sometimes go deeply into the problems of psychopathology of modern society which is a realistic frame for the option of existence and survival of (authentic) identity. It goes without saying that here are included the themes that are critically positioned towards society's impassive attitude regarding arts.

Having in mind traditional tendency to quaking and political instability of the region, the politics, as an open, unmetaphorical theme, is probably the most present in the arts of the last decade. These works fail to avoid wit of displaced view putting aside dramatic consequences that this unpopular but fatefully unavoidable topic leaves upon society. In more or less direct approach, it makes part of almost all works. Actually, it echoes these that are completely committed to the most intimate and most delicate poetic reflections on close family environment in the intimistic and poetic potential of which we can recognize the refuge and reply to fatigue from all the hardships we are facing with in our everyday living.

One of the elementary characteristics of anthropomorphized human kind is certainly language. Verbal, visual and artistic in the broadest sense and meaning, the language is the very factor of dynamic and alive unity and understanding, utter cleft and deaf incomprehension. It is in the language that the identity mirrors itself and infallibly recognizes. Somebody said that he did not recognize the world beyond his mother tongue. Or my language boundaries are my world boundaries. Visual language is universal and thus privileged to annul the boundaries. And modern bearers of visual information facilitate and accelerate this process, reaching almost irrational scales where here and now equals everywhere and at the same time, meaning that MacLuan uthopia fully lives its reality in the big "village" called the world of electronic communications.

In its pioneering stage, possibilities of photography, film and video technique were understood as adequate carriers of inscriptions on work-event and their purpose became banal to only be a means of noting and preserving

u klasičnim medijima. Bez obzira na očekivanje da će fotografija i video po svojoj prirodi i mogućnostima vratiti fikciju u vizuelne umetnosti - koje su već "ogrezle" u istraživanjima čistih plastičkih svojstava slike - neiscrpan jezički i poetički potencijal novih medija nije mogla da izbegne slična sudbina, što je za krajnji ishod imalo apsolutno osvojene slobode, eksperimentalni zamah, i često veoma komplikovanu hermetičnu strukturu. Razloge, je moguće naći i u činjenici da se u koštac sa novim medijima najpre upustila umetnička neoavangarda šezdesetih. Savremena scena vizuelnih umetnosti novih medija, u pogledu na jezički izraz, pluralistički je obojena i obuhvata sve one tendencije što su se jasnije izdvajale u proteklom ne tako dugom, ali veoma burnom razvoju. Ipak, načelno se može zapaziti da je umetnost iz prostora likovnog sveta - za razliku od sceniskih i dramskih prostora - više usmerena u pravcu istraživanja mogućnosti da se čistom strukturom i jezičkim mogućnostima videa, digitalnih umetnosti i fotografije iskaže bitan sadržaj i postigne puna ekspresija, a manje u onom narativnom, sceničnom ili dramski utemeljenom pravcu. Ta je prednost prisutna i u ovoj izložbi, mada, pojedini radovi imaju veoma naglašen narativni karakter. On je uravnotežen izrazitom i akcentovanom likovnošću kadrova, koja postaje važan nosilac sadržajnog i idejnog sloja rada.

Na kraju, potrebno je zapaziti i vidan uticaj koji u prostor novih tehnologija vizuelnih umetnosti ostavljaju dizajn i reklamni spot, a koji u bitnom delu određuju identitet savremenog čoveka. Međutim, ono što je u suštini ovih primenjenih oblasti - brzina u prenosu poruke, minimalna i emocionalno što siromašnija ekspresija - teško da bi moglo da se dovede uvezu sa ovim u mnogo čemu baroknim Balkanskim prostorom. Ovde se svaka emocija, makar iskazivana jednostavnim jezičkim sredstvima uzdiže do vrha doživljaja. Ne treba zaboraviti da je katarza rođena i negovana upravo na ovim meridijanima.

artistic events. This prehistory of novel media had lasted shortly while the following period was marked by repetition of all the metamorphoses undergone by modern art in classical media in both language and structure. Regardless the expectations that photography and video would bring fiction back into visual arts thankfully to their nature and feasibility - the visual arts that had been steeped in the research of purely graphic features of painting - inexhaustible language and poetic potentials of new media could not avoid similar fate which resulted in absolutely conquered liberties, experimental swing and frequently very complicated structure. The reasons are to be found in the fact that the art neoavangarde of the sixties was the first to grapple with new media. Contemporary scene of new media's visual arts, concerning language expression, is coloured by pluralism and includes all the tendencies that unmistakably stood out during the past, not so long but very turbulent development.

Nevertheless, one can observe that fine arts - unlike scenic arts and drama - are preferentially directed to examine the possibility of pure structure and language of video, digital arts and photography to state the contents and accomplish the full expression and are not directed to narration, scene or drama.

This advantage attends the exhibition as well, although several works do have emphasized narrative character. This character has been balanced by explicit and outstanding colouring of the shots which becomes an important bearer of both the contents and the concept of a work.

In the end, it is necessary to note relevant impact of design and advertising commercials to the spectrum of visual arts new technologies that have great share in defining modern man's identity. However, the essence of these applied spheres - rapidity in the message transfer, minimal and emotionally impoverished expression - can hardly be brought to connection with these, in many features baroque, Balkans' lands. This is the place where each emotion, expressed in even the simplest language means, is being elevated to the experience culmination. It is not to be forgotten that these are the meridians that have given birth and cherished catharsis.

- posredni pristup
- uvodno fraziranje
- široki okviri
- prilagođavanje sredini
- ideološka pristrasnost
- dedukcija
- nekoliko aktivnosti simultano
- vreme kao rastegljiv pojam
- individualnost značajnija od programskih planova
- nedostatak strpljenja, sa tendencijom da se sve obavi što pre bez obzira na greške i posledice

Ove odlike pripadaju polihronom načinu razmišljanja i delovanja karakterističnom za mediteranske, latinske i arapske zemlje, a suprotne su od monohronog (nemačko govorno područje, skandinavske zemlje, USA). Ali, gotovo sve polihrone karakteristike bi se dale pripisati i trenutno novoj geopolitičkoj inicijativi, formiranju neformalne Balkanske zajednice. Da li će teoretičari prihvatiti Balkan kao mešavinu Mediteranaca, Latina i Arapa (i još po nekih, istina) ili će izmisliti nove parametre, kako bi sistematično obradili i naše karakteristike?

A sve je to pitanje identiteta. I to politički nametnute potrebe za identitetom u geografskim okvirima Balkana.

Osim što je istorijski Otomanska imperija većinski zajednički imenitelj, da ne kažem, zajednička krv, šta je to što je naš kolektivni identitet?

Ako je prostor koji se naziva Jugoslavija najčešći uzorak za Balkan (bar kada su ratovi i nemiri u pitanju), šta bi na tom području bile zajedničke karakteristike stanovništva? Otkuda onoliko riđih i pegavih lica u sred Srbije (okolina Užica i Valjeva), crnpuhastih u Rumuniji, kršnih crnogoraca, zdepastih i okruglastih na jugu, da ne pominjemo crne potomke gusara u Ulcinju i njihovo potomstvo... Verski je takođe teško naći zajednički imenitelj. Pravoslavci, katolici, muslimani....

Mnoštvo etničkih enklava koje i dalje žive i poštuju paganske običaje.

Jezik? Slovenski, romanski, turski, grčki...

U građevinarstvu tragove su ostavili: kelti, sloveni, grci, rimljani, ranohrišćani, vizantinci, germani, turci, austrougari....

Da ga potražimo u ishrani: sarme, paprike, ajvar, beli sir, rakija (istočni balkan), musaka, povrće, aromatični začini, masline, vino (jug),

- mediatory approach
- introductory phrasemaking
- wide frames
- adaptation to surrounding
- ideological partiality
- deduction
- several activities simultaneously
- time as a flexible idea
- individuality of higher importance than programme plans
- lack of patience, tending to complete everything as soon as possible with no regard to errors and consequences.

These features belong to polychronic way of thinking and acting typical for Mediterranean, Latin and Arabic countries and are opposite to monochronic (German speaking area, Scandinavian countries, USA). But, almost all polichronic features could be attached to presentday geopolitical initiative, formation of an informal Balkan community. Whether theoreticians accept the Balkans as a mixture of the Mediterraneans, the Latin peoples and the Arabs (and some other, truths) or they will invent new parameters, so as to elaborate our features as well?

And all of this is the question of identity. And thereby politically imposed need for identity within geographical frames of the Balkans.

Besides Ottoman Empire is historically mutual denominator of the majority, not to say mutual blood, what is it that represents our collective identity?

If the area named Yugoslavia is the most frequent pattern for the Balkans (as far as wars and unrest are concerned), what should be the common features of the population within this area?

Wherefrom come so numerous ginger and spotty faces in the middle of Serbia (the surroundings of Uice and Valjevo), dark faced in Rumania, robust Montenegrins, stocky and plump in the south, not to mention dark descendents of pirates at Ulcinj and their posterity...

It is as well hard to find common denominator from religious point of view. Orthodox, Catholic, Moslem. Numerous ethnic enclaves that further on live and respect pagan customs. Language? Slavonic, Roman, Turkish Greek...

Traces in civil engineering come from the Celts, Slavs, Greeks, Romans, Early Christians, Byzantines, Germans, Turks, Austro-Hungarians...

teška mesnata hrana (sever), svega po malo, bliže Evropi (zapad).

Da li je moguće u umetnosti prepoznati nešto zajedničko?

Ovuda su SVI prošli išavši tamo ili onamo u potrazi za nekim Gralom ili samo u potrazi za novim i drugačijim, tražeći lek svom nemiru. Ovde je ostao samo nemir, kao posledica izmešanosti svega i svačega, u večnoj potrebi ali i izbegavanju rešenja, u potrazi za identitetom.

Šta je onda to što nas vezuje?
Paradoksalno, ali izgleda da je to individualnost. Prednost i mana. Privlačnost i odbijanje. Različitost. Sloboda.

Bezbroj mogućnosti tumačenja teme izložbe OGLEDALO BALKANA: lice identitet, pokazalo se i u radovima pristiglim na konkurs. Od preispitivanja lične fizionomije, preko traganja kroz porodične foto albume (u prošlost/precima ili budućnost/bebe) do prikaza anđela ili upotrebe tuđe fizionomije maskirane autorovim karakterističnim detljimaumetnici su predstavljali sopstveno tumačenje svog i našeg identiteta, koristeći najjednostavnije tehničke pristupe (fotografija), photoshop (ili neki drugi kompjuterski program), ili komplikovanije multimedijalne pristupe (video instalacije).

U radovima se ne može prepoznati nešto zajedničko, pa čak ni specifični problemi podneblja nisu glavna inspiracija.

Temi i načinu realizacije se pristupilo različito, drugačije, tj. individualno, tj. balkanski.

Let us look for it in diet: sarma, peppers, red pepper and eggplant cooked salad, white cheese, brandy (east Balkans), moussaka, vegetables, aromatic spices, olives, wine (south), heavy meaty food (north), a bit of everything, nearer to Europe (west).

Is it possible to recognize something common in art?

All have passed this way moving here and there looking for some Grail or simply in pursuit of something new and different, looking for remedy to their unrest..

What remained here is only unrest, as a consequence of everything mixed, in eternal need but in avoiding solution, in search for identity.

What is it then that connects us?

Though paradoxical, but it seems to be individuality.

Both advantage and disadvantage.

Attraction and resistance. Difference. Liberty.

Innumerable possibility for interpretation of the exhibition THE MIRROR OF THE BALKANS: face identity emerged even in the works enclosed for the competition.

From reexamination of personal physiognomy, along investigation through family photo albums (ancestors/ in the past or babies/ in future) to presentation of angel or application of somebody else's physiognomy masked by author's characteristic details artists presented their own interpretation of their and our identity, applying the simplest approaches (photos), photo shop (or some other computer program), or some other more complex multimedia approaches (video installations).

Something common can not be recognized within the works, not even some specific problems of the area are the main inspiration. The approach to the theme and to its realization is various, diverse, i.e. individual, i.e. in a Balkanized manner.

Danijela Purešević

Do You Speak..... Sprechen Sie.....
Da li govorite....?

Gospodin L.L. Zamenhof bio je očni lekar, Jevrej čija je porodica govorila ruski jezik i živela u okruženju rasnih i nacionalnih konflikata na poljsko-ruskoj granici krajem 19. i početkom 20. veka. Opsesivno se posvetivši ideji promocije međuljudske i međunacionalne tolerancije, radeći pod pseudonimom Doktoro Esperanto, on je 1887. objavio knjigu Lingvo Internacia. Njegov pseudonim Esperanto, što znači onaj koji se nada, postaje i ime hibridnog jezika čiji je on tvorac... Upravo tih godina zahuktavala se i moćna reproduktivna mašinerija - fotografija je bila u ekspanziji, na horizontu se nazirao film, ali i 20. vek... A u 20. veku, naročito tokom njegovih poslednjih dekada, težište globalnog civilizacijskog komunikacijskog koda definitivno je izmešteno iz verbalne sfere u vizuelnu... I tako je u 21. veku svaka nada za esperanto izgubljena. Ali je potraga za univerzalnim komunikacijskim kodom nastavljena.....

Od samih početaka omasovljenja tehničko-tehnoloških inovacija i njihovog stavljanja u službu reprodukovanja stvarnosti, umetnici bi vrlo brzo intervenisali i činili upade u manipulativni prostor između stvarnosti i njene reprodukcije. Zapoševši tu teritoriju oni bi, dalje, u odnosu na osvojeni medij delovali na različite načine, u širokom luku od intimističkih do izrazito angažovanih delovanja - istraživali bi svojstva i mogućnosti medija, činili eksperimente i proširivali date tehničko-tehnološke performanse, katkad dovodeći u pitanje granice izdržljivosti samog medija. Takođe, povremeno bi ispoljavali kritičizam koji je dosezao i do ekstrema tj. destrukcije spram određenog medija, odnosno, načina na koji se on aplicira u širokoj upotrebi, ali bi ostvarivali i sasvim intimističke kreativne igrarije, larpoulartističke zahvate, gradili nadrealne situacije, itd. I ta se priča ponavlja već više od jednog veka, bilo da je to fotografija, film, video, kompjuteri, web, itd, bez obzira da li je reč o analognoj ili digitalnoj tehnologiji.

I tako su u proteklom veku gotovo sve tehničko-tehnološke inovacije koje poseduju mogućnosti vizuelnog izražavanja, uključujući i masmedije, postajale regularan i legitiman medij umetničkog izražavanja, te se one danas interplanetarno koriste u kreativne svrhe. Ispisane su već mnoge istorije umetničke fotografije, autorskog, avangardnog, alternativnog, ali i holivudskog i komercijalnog filma, istorije video arta, kompjuterske umetnosti, istorizaciji većpodležu i web art, kao i mnogi drugi vidovi e-arta. No, gledano sa pozicije početka

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Mr. L.L. Zamenhof was an oculist, a Jew whose family used to speak Russian Language and live enclosed by racial and nationalist conflicts at Polish-Russian border by the end of 19th and the beginning of 20th century. Obsessively dedicating himself to the idea of promoting interpersonal and international tolerance, working under the pseudonym Doktoro Esperanto, he published the book Lingvo Internacia. His pseudonym Esperanto, which means the one who hopes, became the name of the hybrid language whose author he was. It was the time when the powerful reproductive machinery was rushing off photography was in expansion; film was emerging on the horizon, as well as 20th century ... And in the 20th century, especially in the course of its last decades, the focus of the global civilization communication code was displaced definitely from verbal to visual sphere... That is how all hopes for Esperanto failed. But the pursuit for universal communication code was continued... Since the very beginnings of mass production of technical-technological innovations and their application in the service of reproduction of reality, artists would intervene very quickly and intrude in the manipulative space between reality and its reproduction. Having taken the space, they would, further on, as related to the mastered medium, act in a variety of ways, a in broad arc from intimist to the very engaged acting they would investigate the properties and possibilities of media, make experiments and broaden the given technical-technological performances, making sometimes unsafe even the limits of endurance of the very medium. They would as well temporarily express a sort of criticism toward a definite medium, which led even to an extreme i.e. to destruction of the definite medium, namely to the ways it applies to wide use, but they would fulfill utterly intimist creative games, larpoulartist moves, create surrealist situations etc. This tale has been being repeated for more than a century referring equally to photography, film, video, computer, web etc., regardless whether it deals with analogical or digital technology. That is how all technical-technological innovations having capacities for visual expression, including mass media, became regular and legitimate medium of artistic expression in the past century, so that they have been used interplanetary for creative activities today. Many histories of artistic photography have already been written referring to authorship, avant-garde, alternative film, as well as Hollywood

21. veka, teško je da možemo da govorimo o jednoj, linearnoj istoriji i jedinstvenom referentnom sistemu gde svoje kreativne ili destruktivne impulse usmerene ka elektronskim medijima izražavaju autori iz SAD-a, Koreje, iz zemalja Zapadne Evrope ili tzv. Istočnog bloka, iz zemalja Bliskog Istoka ili Dalekog Istoka ili Japana.... Ali su isto toliko različite pozicije i mesta govora autora koji potiču iz različitih kutaka balkanskog prostora - iz Slovenije, Srbije, sa Kosova, iz Makedonije, Albanije, Grčke.... Zapravo, postoje dve paralelne istorije ars electronice. Jedna je ta koja se razvijala u potrošačkim i u hiper-konzumentskim sredinama tzv. zapadne civilizacije druge polovine 20. veka u zemljama gde je elektrifikacija i digitalizacija tekla ravnomerno, gde su radio i TV aparati, video-rekorderi, kompjuteri, printeri i sl. lagodno ulazili u masovnu upotrebu i brzo postajali normalni deo pokućstva, svakodnevni upotrebnici predmeti koji se kupuju, troše, kvare, bacaju, a onda bez nekih većih egzistencijalnih grčeva i trauma kupuju novi, lepši, veći, savremeniji... U takvoj je civilizaciji recimo, legende kažu, pionir video umetnosti, Nam June Paik, 1965. godine u Njujorku ušao u prodavnicu i kupio Sony-jevu prenosnu video kameru istoga dana kada se ona pojavila na tržištu i odmah snimio prvi video rad... Aktuelni projekti mnogih značajnih svetskih multimedijalnih umetnika oslonjeni su na izuzetno visoke budžete i uredno apdejtovanu sofisticiranu opremu i tehnologiju.... S druge strane, u pogledu elektrifikacije i probijanja informatičkih tunela, potrošačkih potencijala i kupovnih moći, Jugoslavija je, kao i većina zemalja Balkana i onih koje se danas nazivaju eks-komunističkim, prošla sasvim drugačije iskustvo. Ako izuzmemo veoma kratke periode relativnog blagostanja u drugoj polovini 20. veka, televizori, video-rekorderi, personalni računari i slična sokočala primarno se javljaju kao privilegija povlašćenih, i potom veoma dugo opstaju kao statusni simboli, odnosno, običnim smrtnicima teško dostupni predmeti želja za čije je sticanje potrebno mnogo krvi, znoja i suza... I pored svih pozitivnih i progresivnih tendencija, u Srbiji je danas gotovo nemoguće da se pored kontejnera nađe bačeni izraubovan ali relativno ispravan TV, ali ćemo zato u mnogim kućama naići na stare televizore lampaše čiji status i značaj u hijerarhiji mikrokosmosa jednog domaćinstva vlasnici naglašavaju šustiklama i sličnim dekorativnim elementima.

Istorije medijskih umetnosti tzv. zapadnih i tzv. eks-komunističkih zemalja, pa čak ukoliko u pojedinim sredinama i momentima i imale nekakvih dodirnih tačaka i sličnosti, zapravo jesu paralelne priče, proizvodi veoma različitih okolnosti, pristupa i iskustava. Dok je, recimo, Internet tokom 90-tih godina u razvijenim

and commercial films, history of video art, computer art; even web art and many other aspects of e-art are at present subdued to historiographic filing. But seen from the aspect of the beginning of 21st century, we can hardly speak of one, linear history and of a unique referent system where authors from USA, Korea, West European countries or from the so called East Bloc, from the Middle East countries, Far East or Japan express their creative or destructive impulses directed to electronic media. But equally different are the positions and locations of author speeches coming from various parts of the Balkan area from Slovenia, Serbia, Kosovo, from Macedonia, Albania, Greece ... In fact there are there are two parallel histories of ars electronice. One of them is that which used to develop within consumer and hyper-consumer environments the so called western civilization from the second half of 20th century within the countries where electrification and digitalization developed evenly, where radio and TV sets, video recorders, computers, printers and so on entered mass application leisurely and rapidly became common parts of household gadgets, objects of everyday use that are bought, used up, ruined, thrown away, and thereafter, without some further existential convulsions and trauma, some new ones, more attractive, bigger and more fashionable are bought ... In such a civilization, let's say, as legends tell us, the pioneer in video art, Nam June Paik entered a shop in New York in 1965 and bought a Sony transmission video camera on the same day when it was presented to the market and immediately shot his first video deed. Actual projects of many important multimedia world artists get support from excessively high budgets and regularly updated sophisticated equipment and technology ... At the other hand.

From the aspect of electrification and getting through the informatics channels, consumer and purchaser potentials, Yugoslavia, as well as many other Balkan countries and those nowadays called ex-communist, passed through thoroughly different experience. If we exclude very short periods of relative prosperity in the second half of 20th century, TV sets, video recorders, personal computers and similar appliances show up primarily as a special rate to the privileged, remaining so for a long time a status symbol that common people can not afford, wishful objects for which to acquire they need much blood, sweat and tears ... Besides all positive and progressive tendencies, it is almost impossible to find a used up but relatively working TV set beside a trash can in Serbia, though we will meet old TV sets so called lamp TV sets whose status and importance in hierarchy of a family's microcosm is emphasized

delovima planete umrežio milione ljudi u globalnu ekstazu komunikacije, za relativno malo-brojnu populaciju Srbije, odnosno Jugoslavije, odnosno Balkana, koja je bila privilegovana da poseduje personalni računar i da bude konektovana, on je predstavljao gotovo jedini način izlaska iz crne rupe, pogled izvan zidina, privid bega iz zatočeništva, ali i jedinu mogućnost nespontanog pribavljanja informacija. Zapravo, u eks-komunističkim zemljama medijska umetnost, ars electronica, digitalna umetnost, ili kako već bilo, bez obzira na moguće predistorije, svoju ekspanziju, doduše pretežno u low-tech ključu, doživljava tokom 90-tih godina, što svakako jeste fenomen koji bi trebalo razmatrati i tumačiti prevashodno u After the Wall ključu. Zapravo, savremene tehnologije koje umetnici koriste kako bi uobličili raznorodne stejtmente i vizije čine moćnu univerzalnu komunikacijsku osnovu koja jeste zalog uspostavljanja dijaloga, interaktivne komunikacije, podizanja razine međusobnog razumevanja, premošćenja jaza između dva sveta koja su u drugoj polovini 20. veka proživela dramatično različita iskustva. Međutim, izražavanje u novim tehnologijama omogućuje i bolju komunikaciju i međusobno razumevanje i ljudi unutar jednog regiona u ovom slučaju Balkana, gde su takođe proživljena dramatično različita iskustva, dostignut izuzetno visok stepen međusobnog nerazumevanja i nepoznavanja, i jako oštećene komunikacijske mreže. Zato je veoma značajno i indikativno što je kao fokus inicijalnog multimedijalnog projekta čiji je naziv Oгледало Balkana određena tema Lice Identitet. Jer, kao i pre mnogo vekova, i pod globalizovanim svodom planete traju intenzivne, jakih energetskih naboja, burne potrage upravo za identitetom. A što se tiče priče o esperantu sa početka - globalno civilizacijsko iskustvo prvih godina 21. veka potvrđuje kako univerzalni komunikacijski ključ zapravo ne počiva u lingvističkoj sferi, već on besomučno juri interplanetarnim informatičkim autoputevima nemilice rušeći raznorodne komunikacijske barikade, granice, prepreke.....

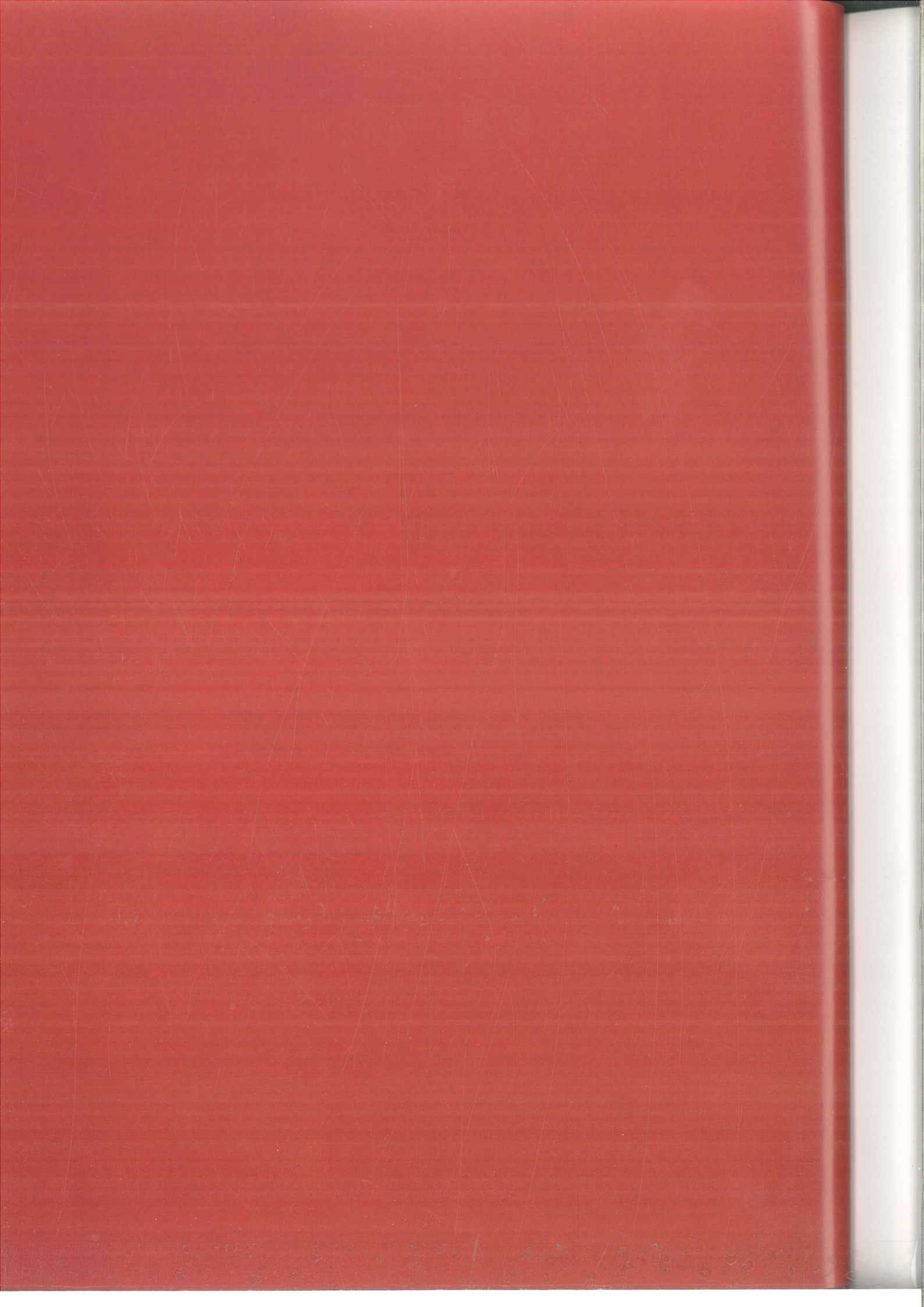
by their owners through pieces of crocheting and decorations alike.

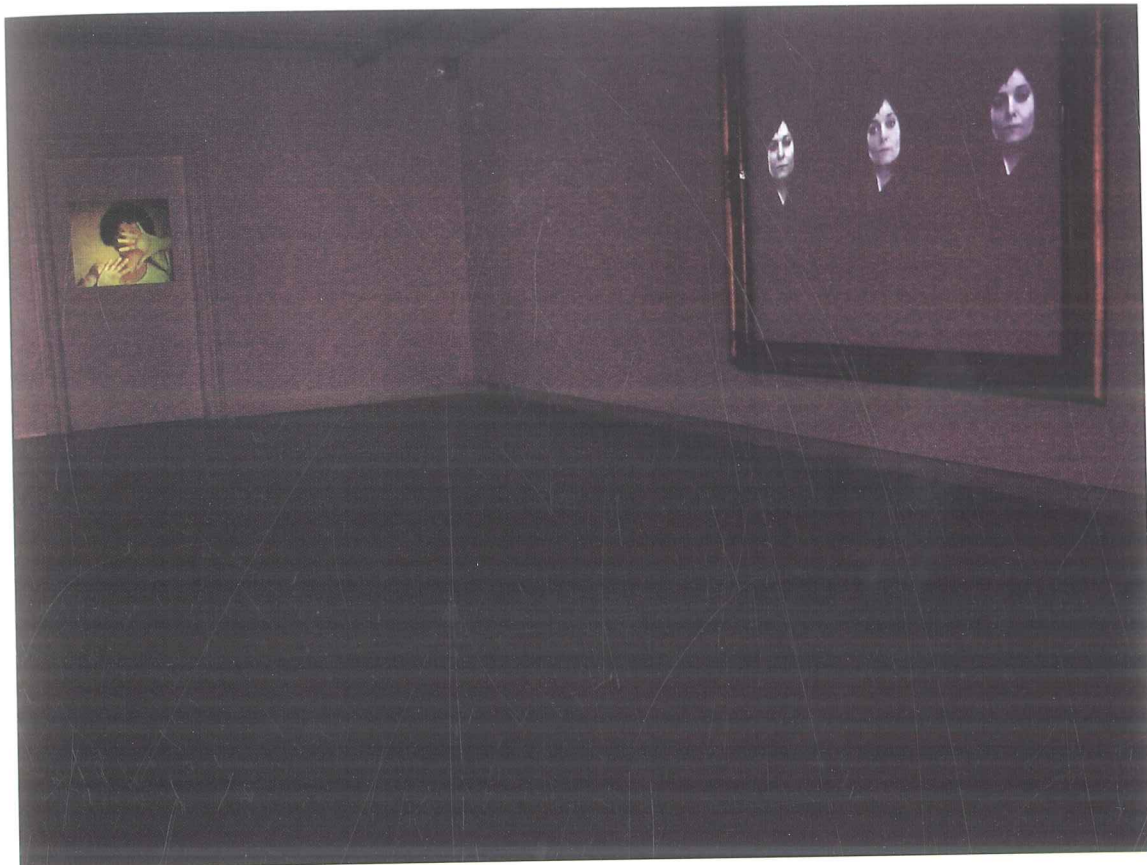
Histories of media arts of the so-called western and ex-communist countries, even if they used to have certain common points and similarities in some milieus and some moments, are in fact parallel stories, products of very different circumstances, approaches and experiences. While, let's say, Internet covered with a net millions of people within a global communication ecstasy in the course of the 90's, for the relatively not numerous population of Serbia, i.e. Yugoslavia, i.e. the Balkans, which was privileged to possess personal computer and to be connected, it presented almost the only way to get out of the black hole, a look out of the encircled wall, an illusion of escape from imprisonment, and the only possibility of unlimited providing of information. In fact, in ex-communist countries media arts, ars electronica, digital art, or whatever it is, regardless of possible prehistory, reach their expansion in the course of the 90's, namely prevailingly in low-tech key, which is a real phenomenon due to be considered and interpreted in After the Wall key predominantly. In fact, modern technologies used by the artists to design various statements and visions make a powerful and universal communication basis which is a warranty for establishment of dialogue, interactive communication, increase of level referring to interpersonal understandings, bridging of the gap between the two worlds which experienced dramatically different realities. However, expression through new technologies provides better communication and interpersonal understandings of people inside a region in this case the Balkans, where dramatically different realities were experienced, reached an exceptionally high level of reciprocal misunderstandings and unfamiliarity with heavily damaged communication nets. Therefore it is indicative and of great importance that the focus of initial multimedia project under the title Mirror of the Balkans the theme is entitled Face Identity. Like many centuries ago, intensive, violent search for identity has been going on even under the global skies of the planet.

And as far as the story of Esperanto from the beginning of this article is concerned, global civilization experience from the first years of the 21st century confirms that universal communication key is not based on linguistic sphere, but recklessly rushes down interplanetary informatics highways, mercilessly destroying various communication barricades, borders, obstacles...

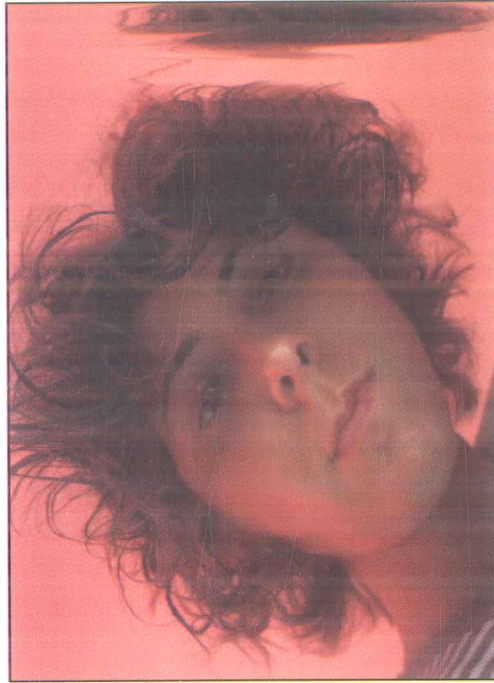
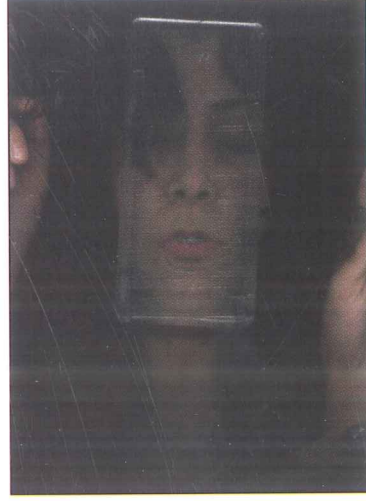


Katalog / Catalogue
V I D E O





Selda Asal, *JA, LIČNO JA - STARI GLAVIČI* THE, NY NY / *JA, LIČNO JA - STARI GLAVIČI* / 2006 installation



God is big. A tree is even bigger.

Rise up and leave this
mass of meat behind.



YES

NO

YES

NO

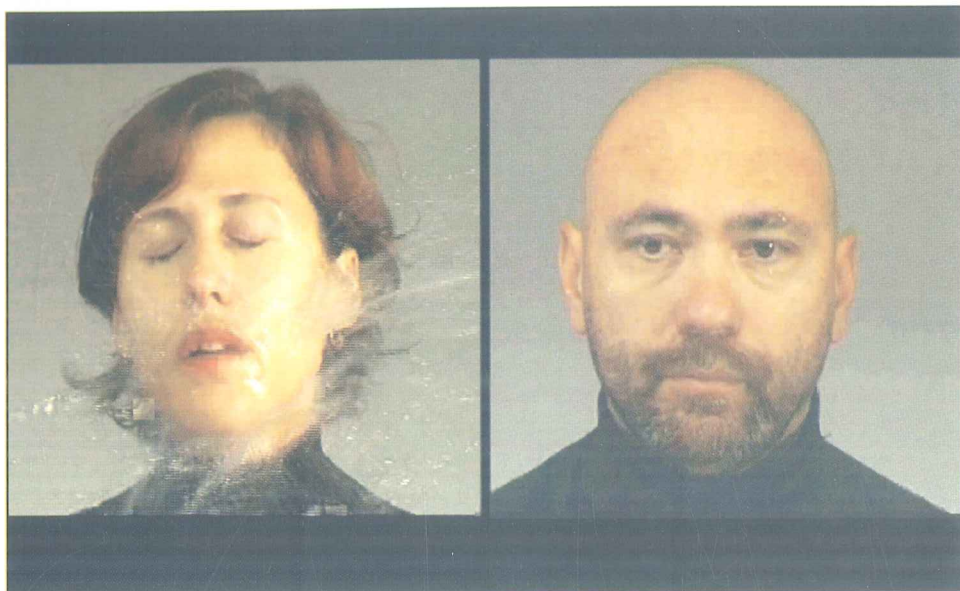
YES

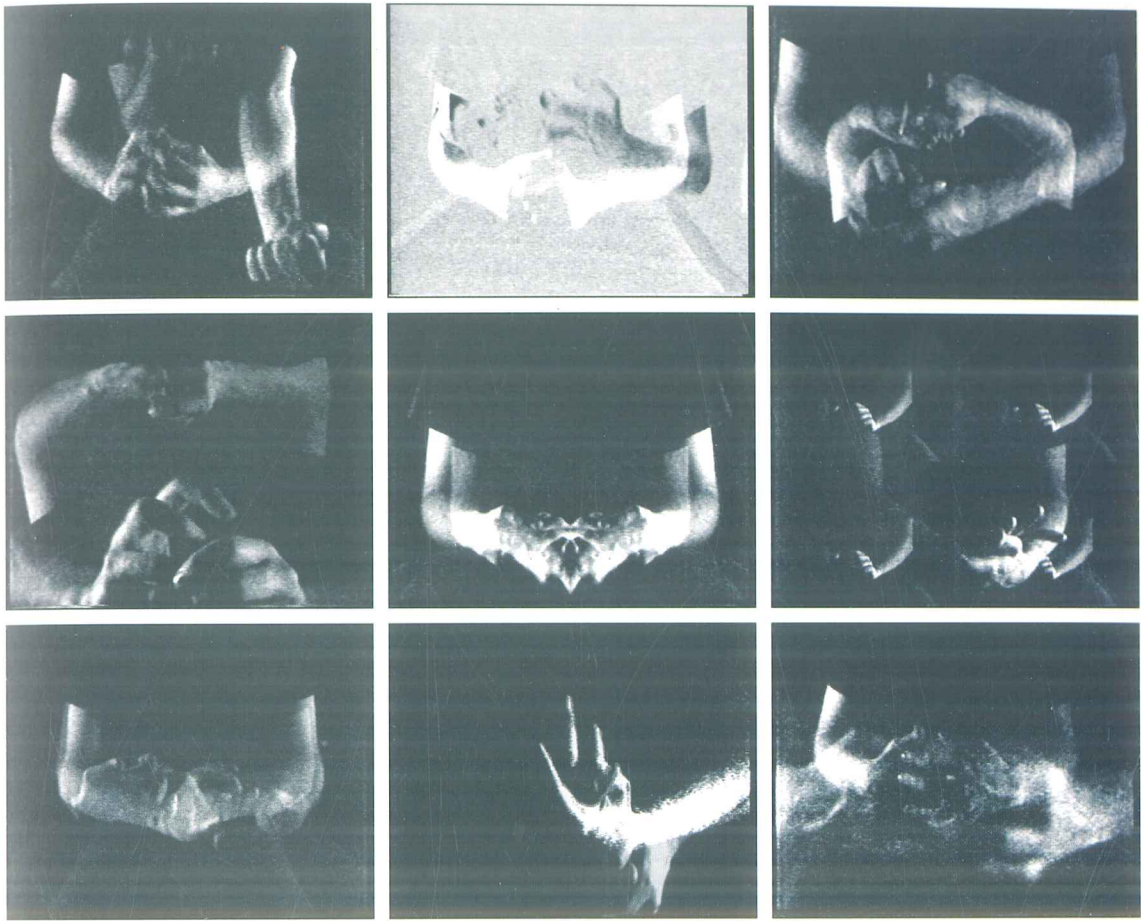
NO

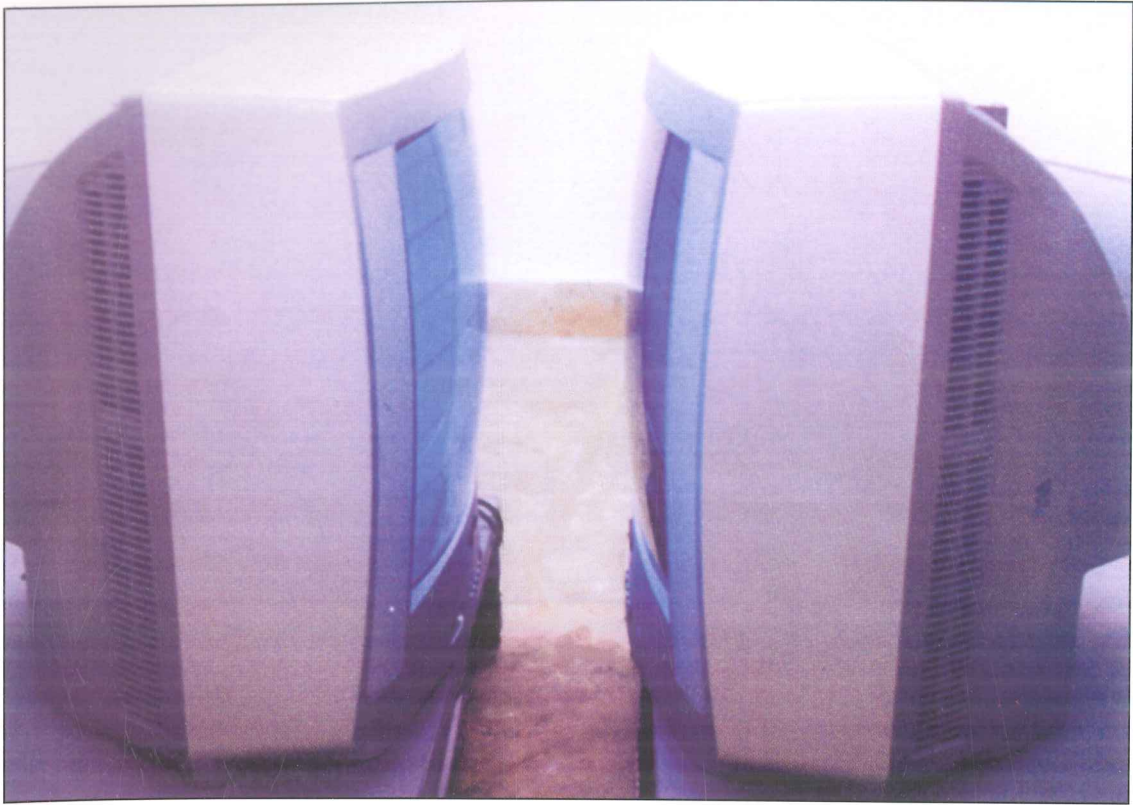
BOG JE VELIK.
DREVO JE ŠE VEČJE.



The world is obliged to make your existence possible.

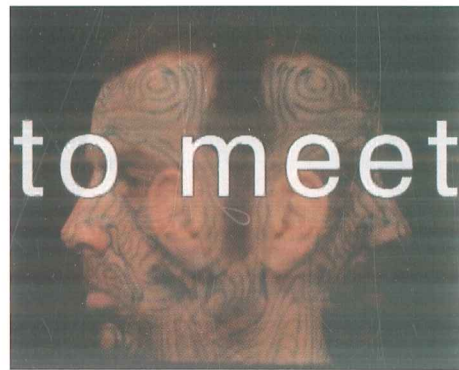
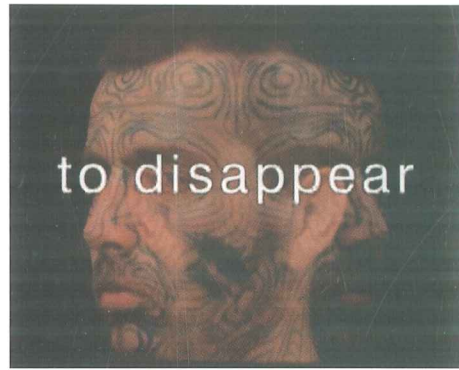
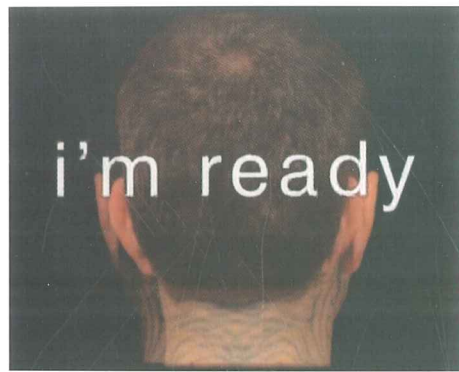


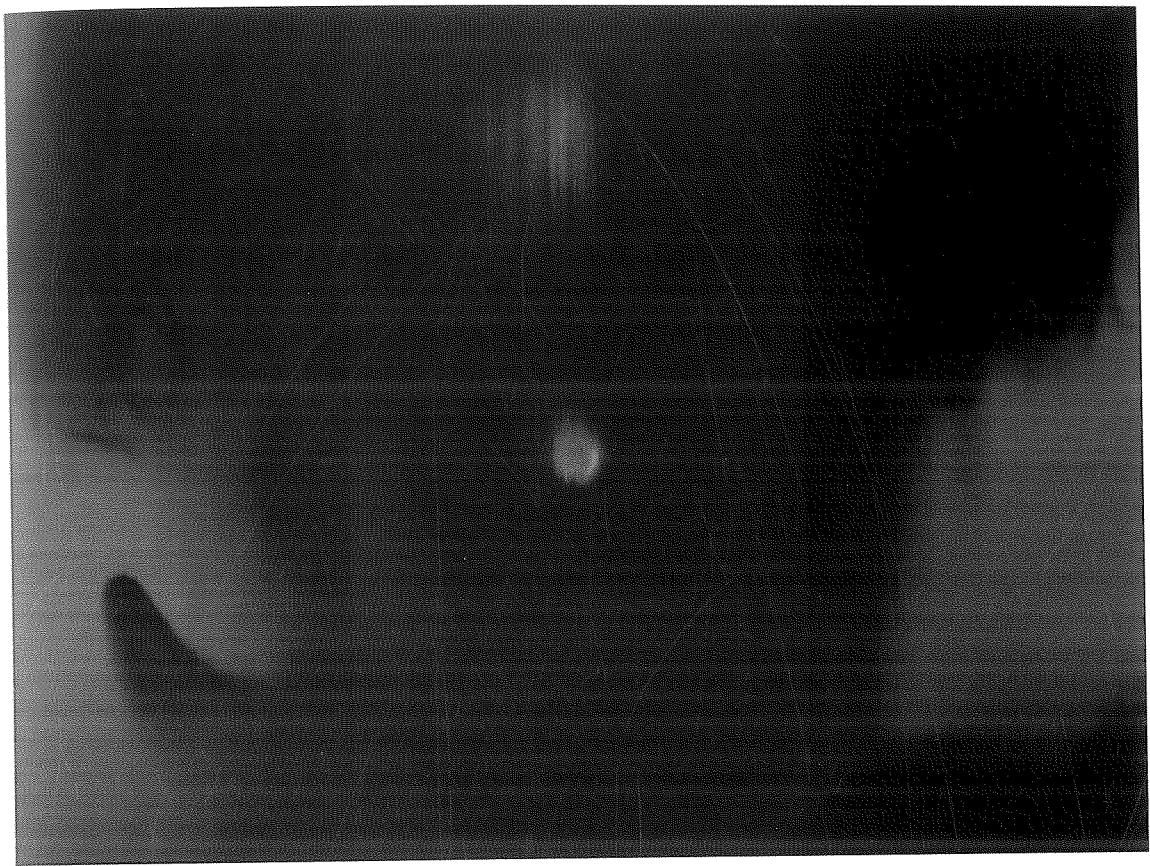






Albena Mihaylova,







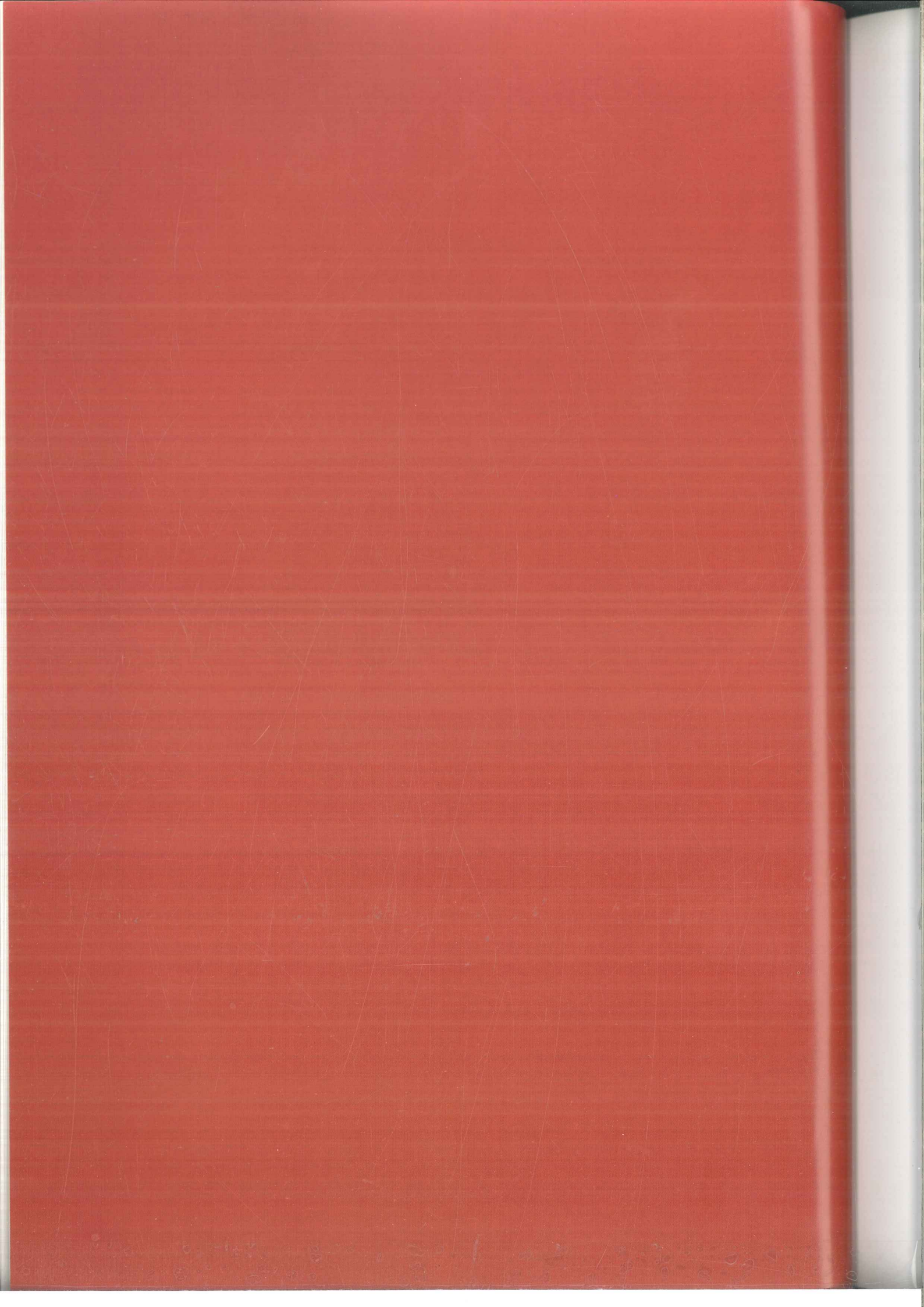
Vana Evanthia Tsantila,



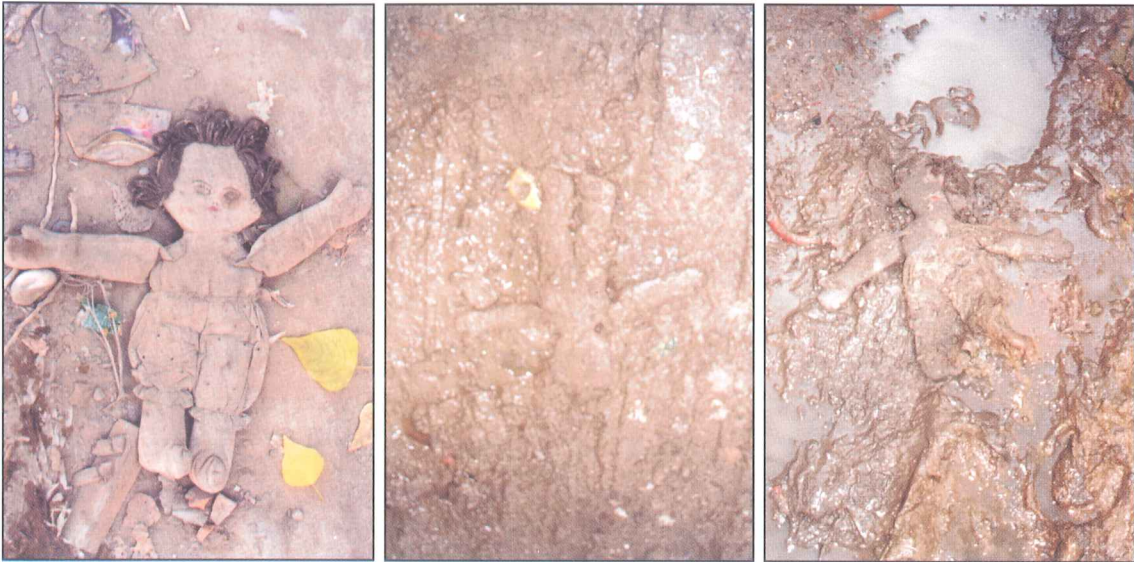
Aleksandar Vasiljević, *Ču (Srećo)*
1985, akril na platnu, 100x100 cm

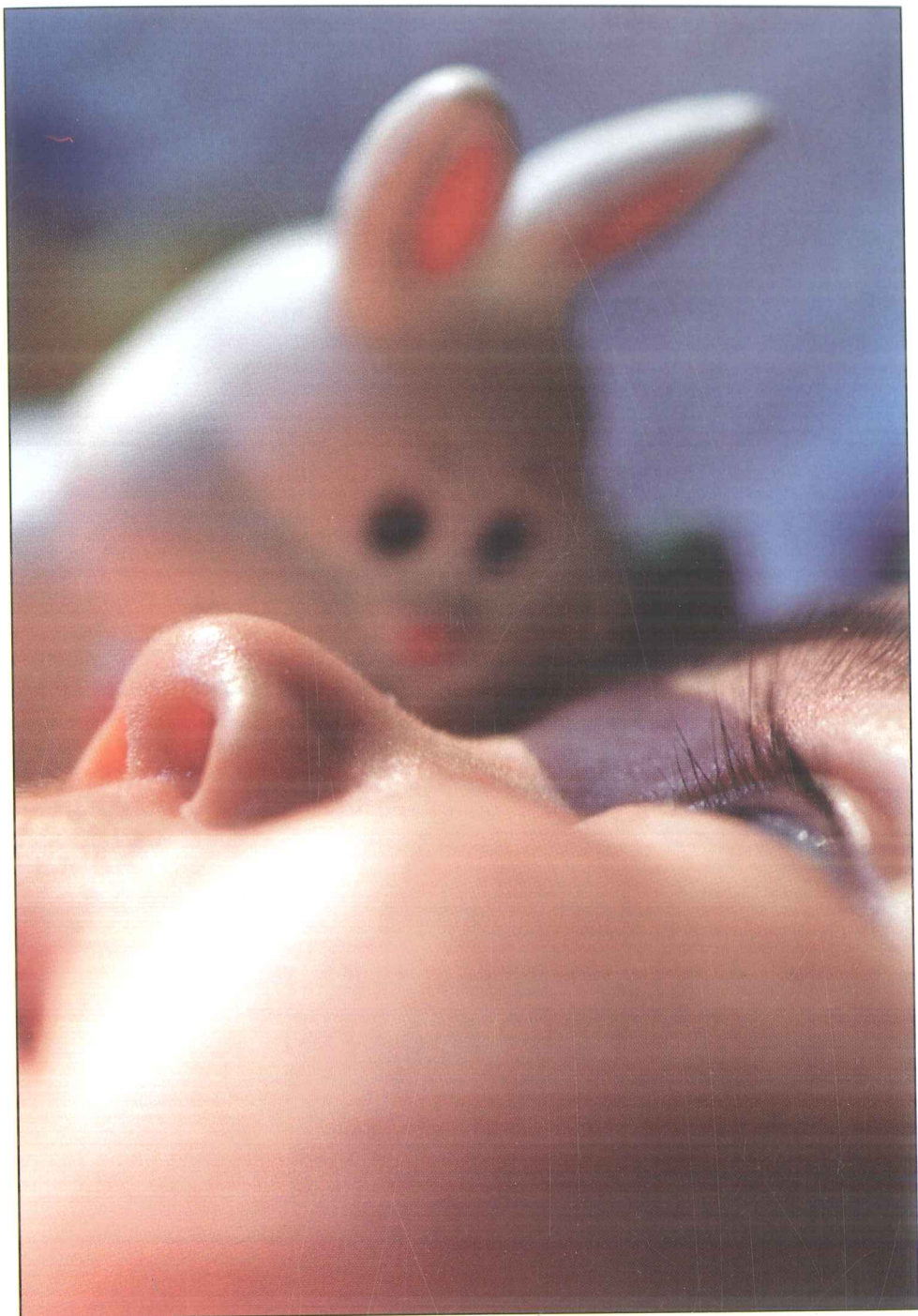


Katalog / Catalogue
PHOTOS, PRINT









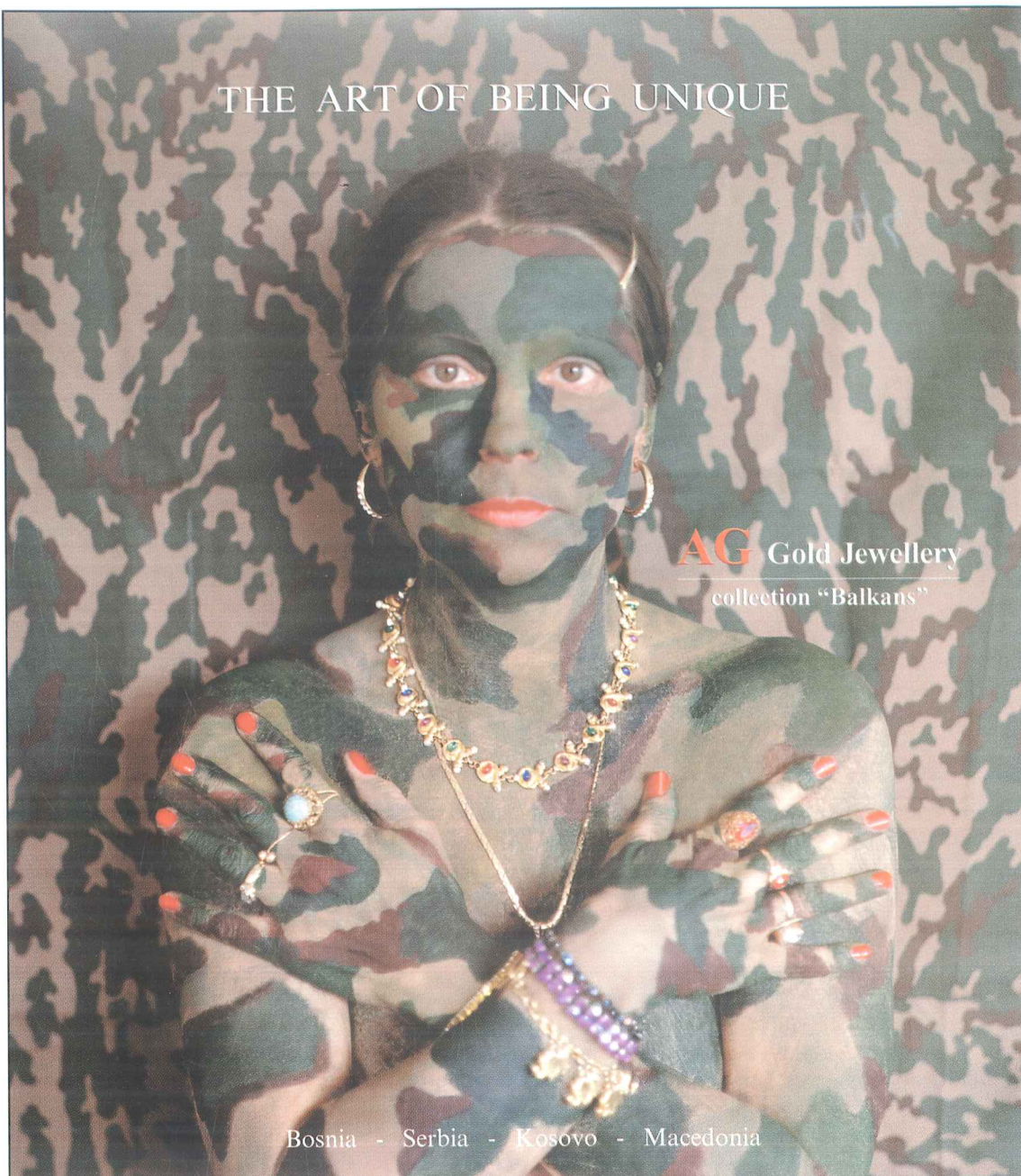
Marija Čalić, YU (Srbija)
ŠAPAT / WHISPER, 2002, photo



Goran Despotovski,



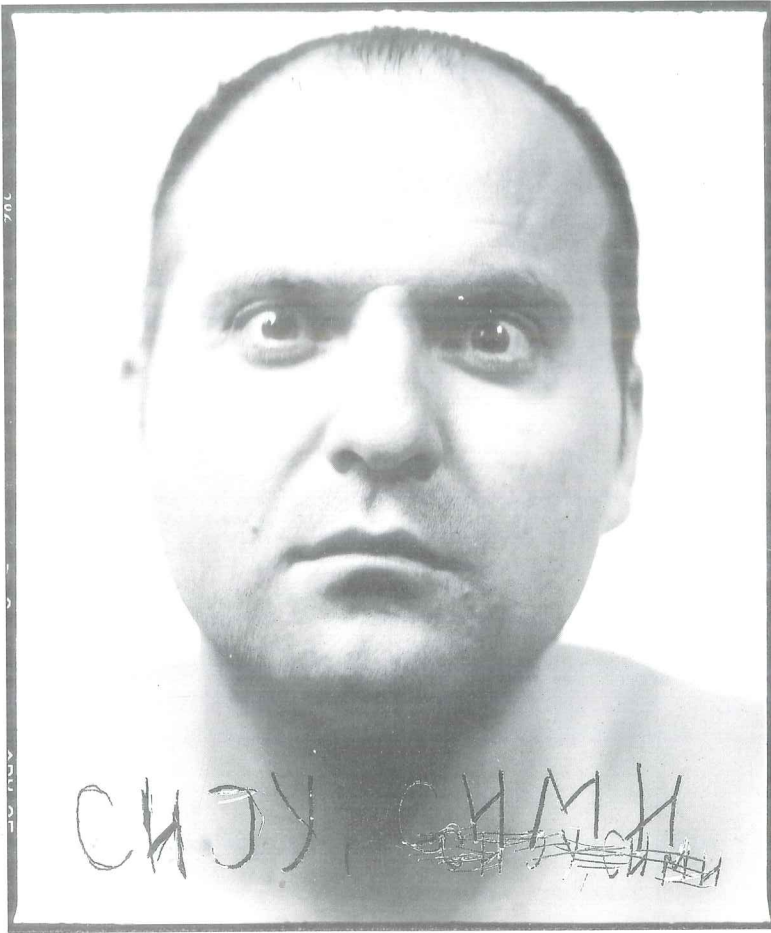
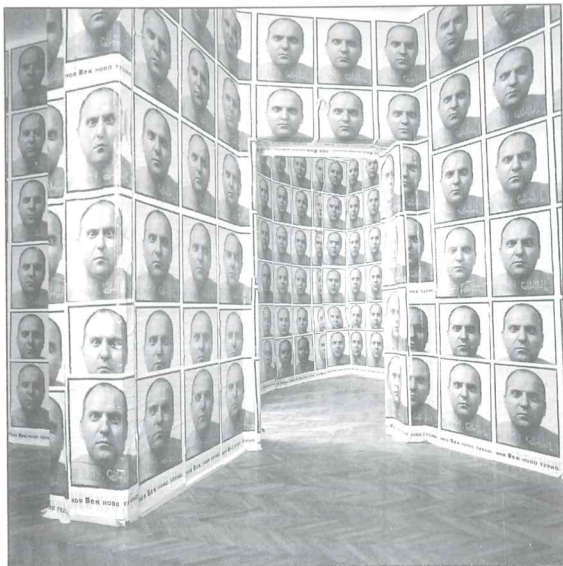
THE ART OF BEING UNIQUE



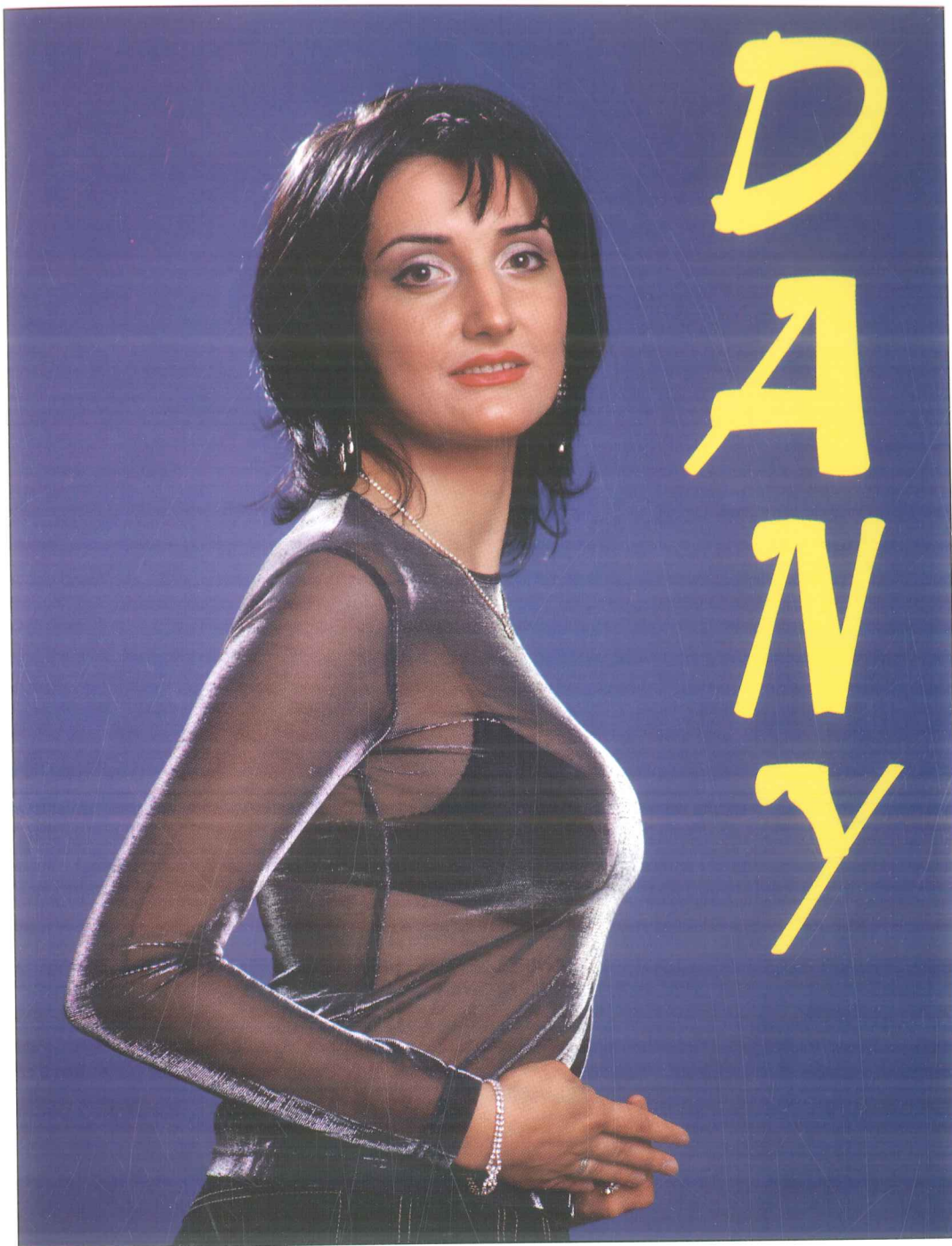
AG Gold Jewellery
collection "Balkans"

Bosnia - Serbia - Kosovo - Macedonia

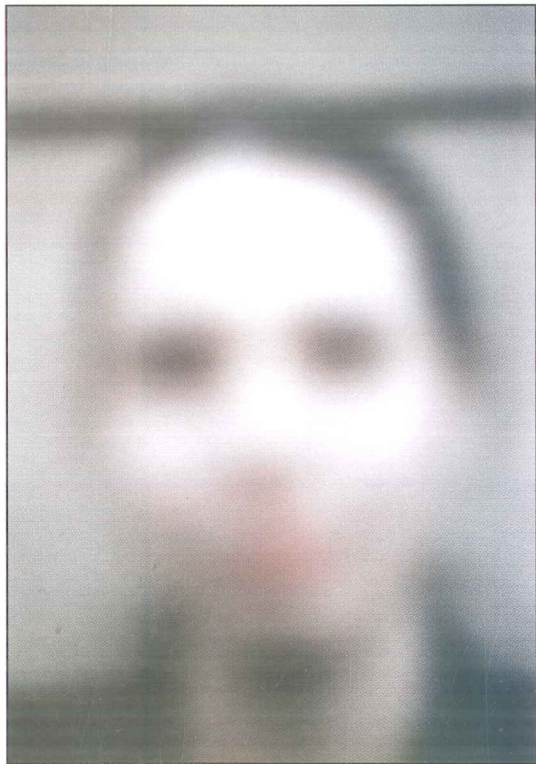
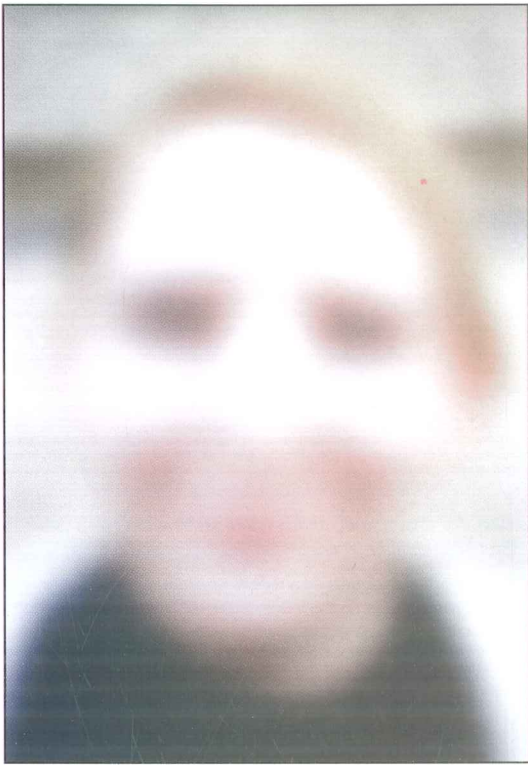


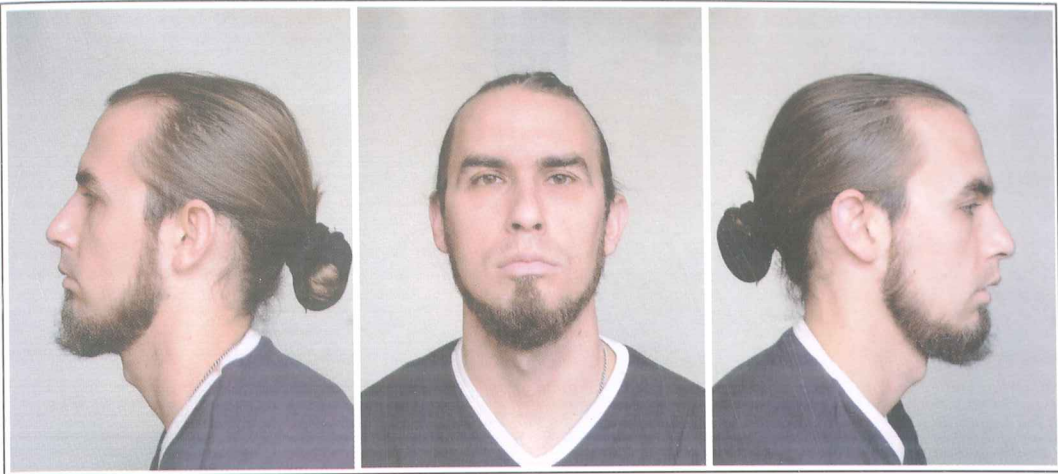


Robert Jankuloski, Makedonija / Macedonia
СНЈУ СУМН, 1984 - 2001, print



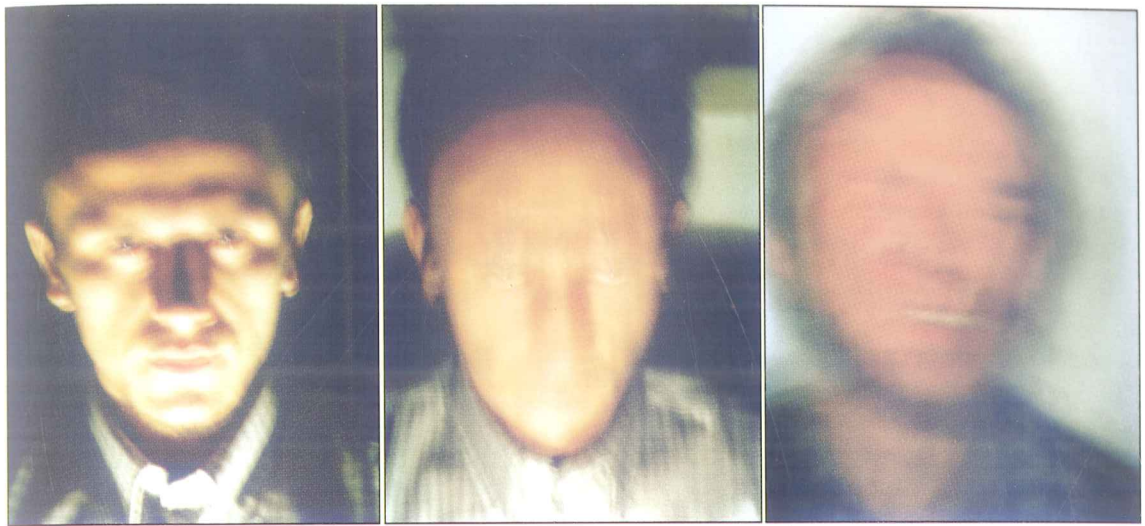
Daniela Ivanova Kostova, Bugarska / Bulgaria
DANY 2001



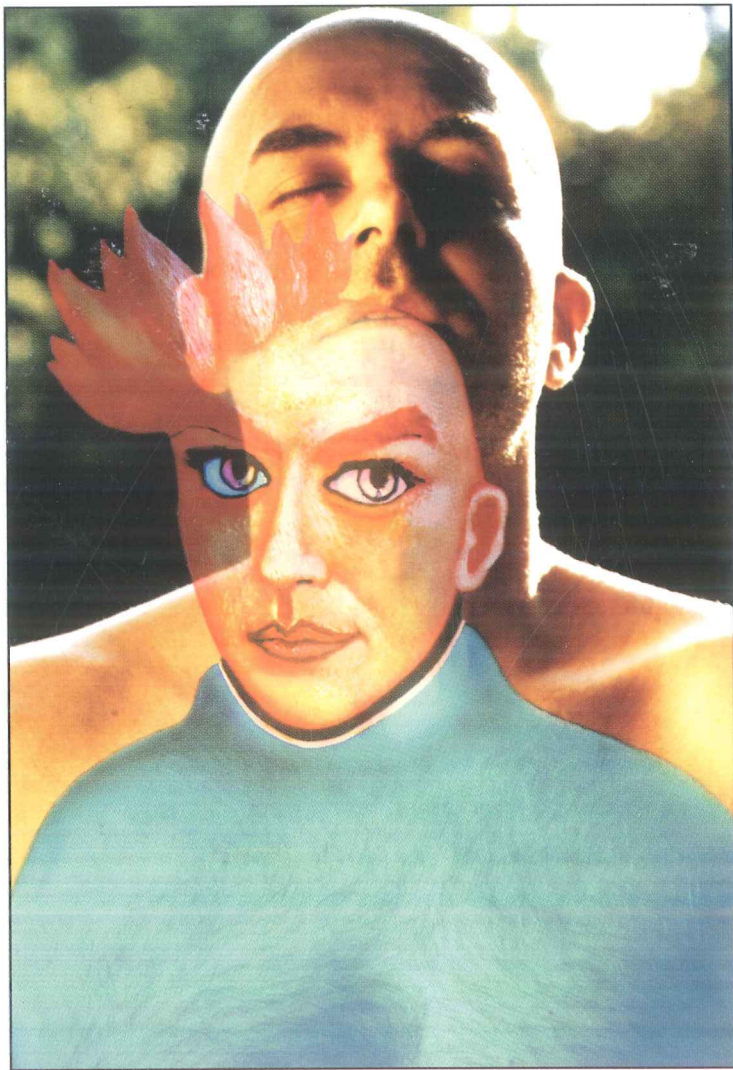


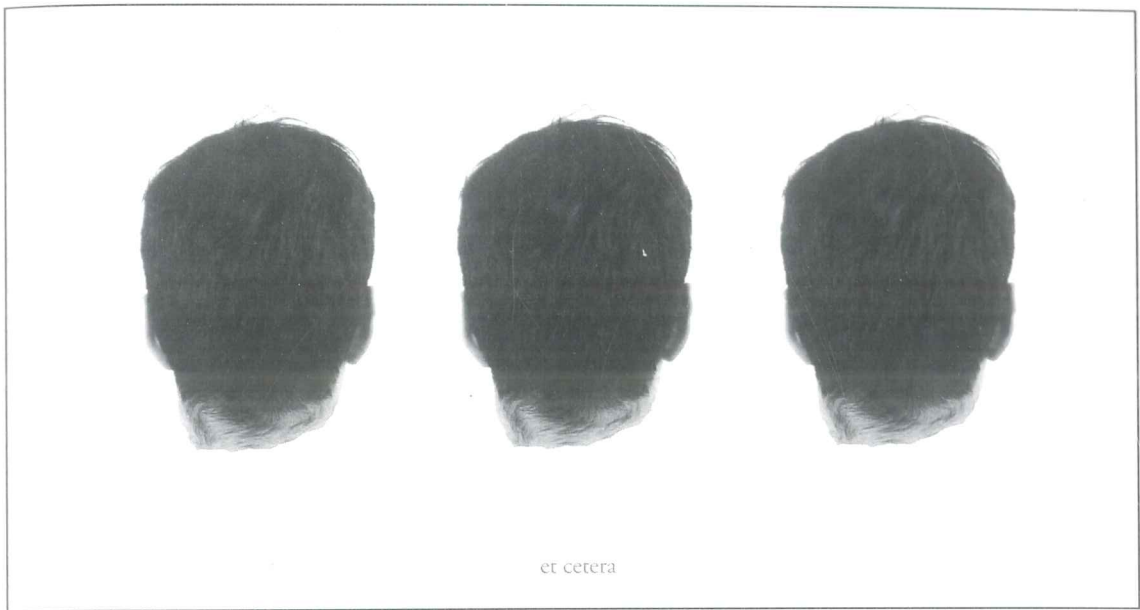
Miodrag Krkobabić, 21 (3-bija)
2008. 12. 12. 10:00:00 AM



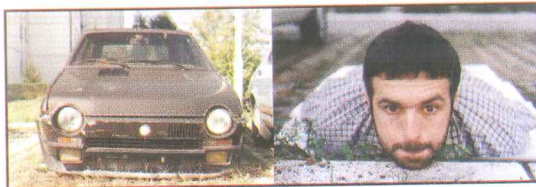
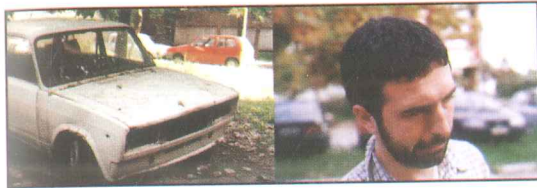


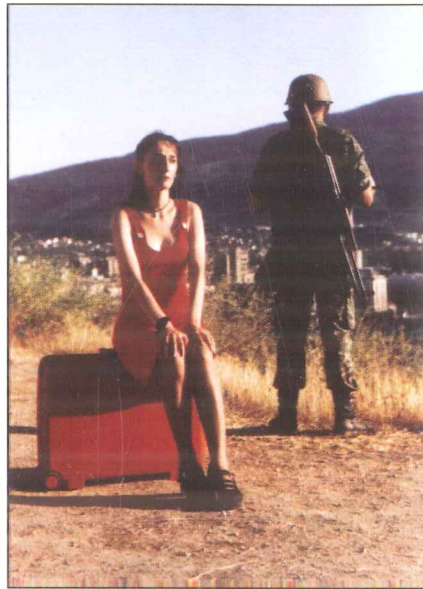
Vladan Marinković, photo

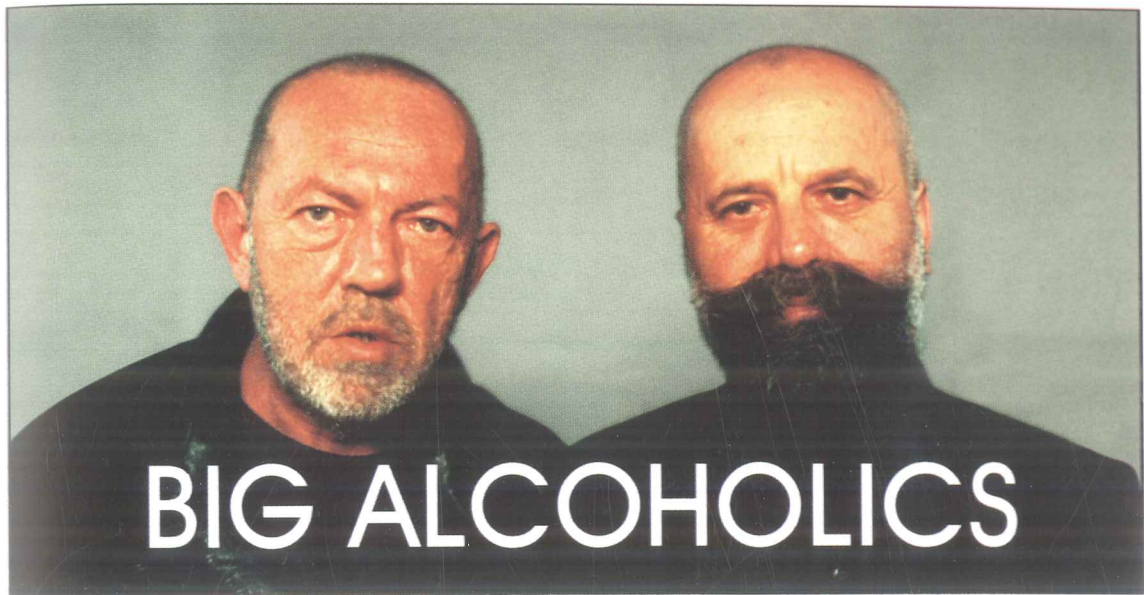




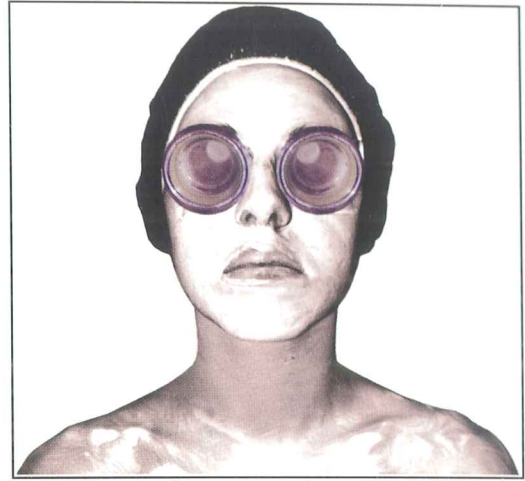
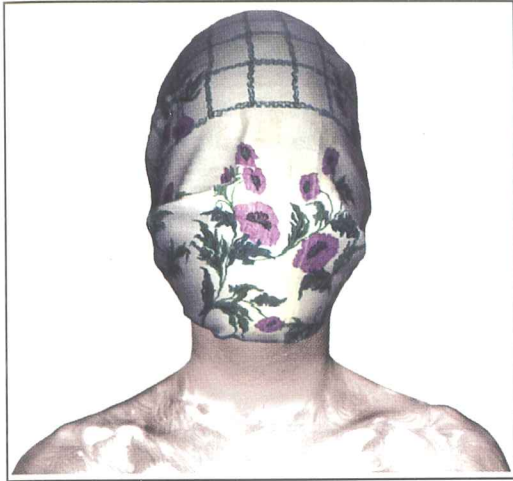


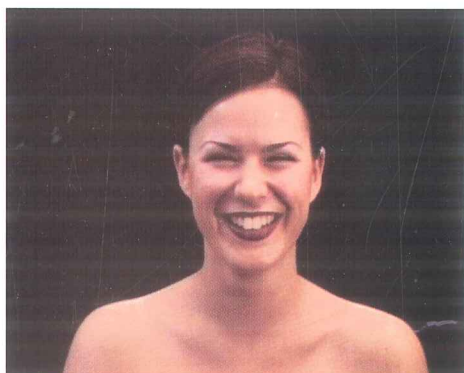
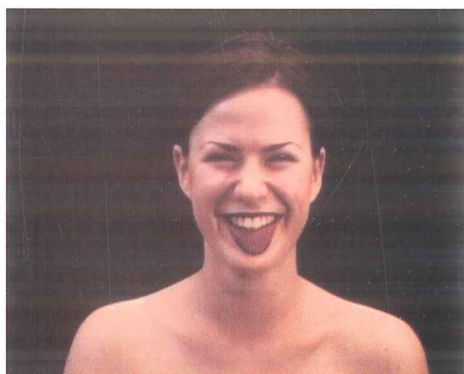
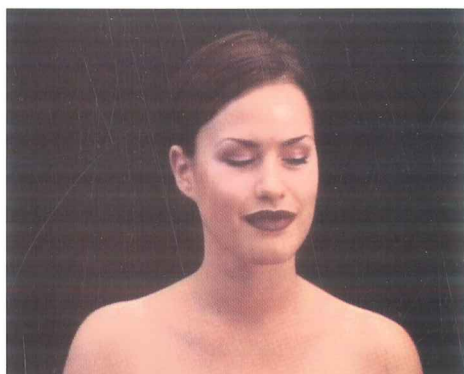
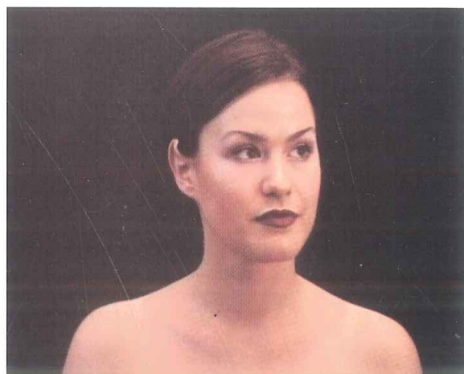


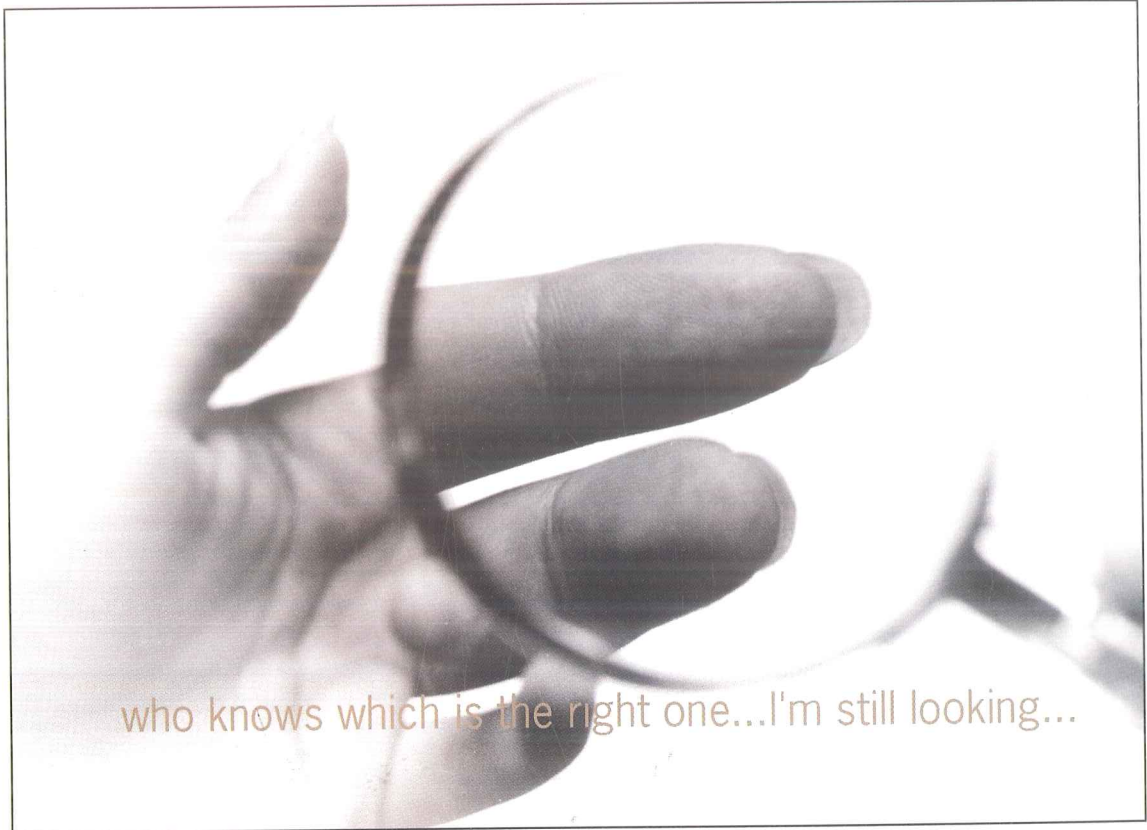
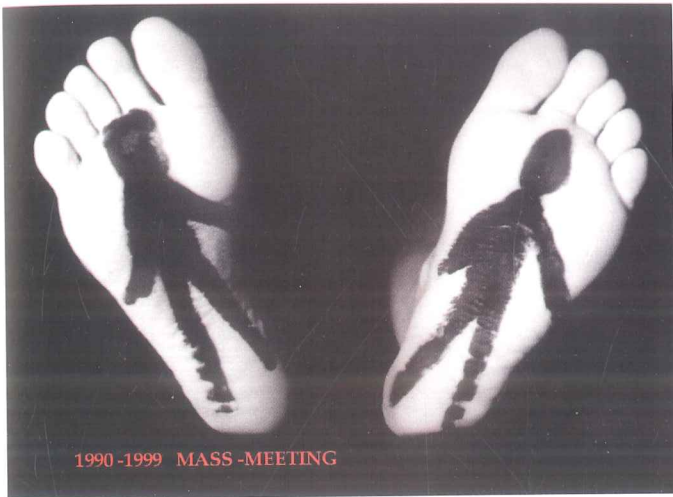
















Biografije/Biographies

VIDE

VIDEO **Selda Asal**, Turska / Turkey
1960, Izmir, Turska / Turkey

Studirala muzikologiju / *Studied Musicology, worked art in G.Eisler, O.Oberhuber, E.Vedova, R.Bunkin, K.Knipfel.* Studira u Austriji i Italiji / *Studies in Austria and in Italy.*
Trenutno živi u Istanbulu / *Currently living in Istanbul.*

Adresa / *Address:* Cihangir cad.Nr:66/7 80 060, Taksim, Istanbul, TURSKA
E-mail: seldaasal@hotmail.com

Samostalne izložbe (izbor) / Selected Solo Exhibitions

- 2001. ENDSCENE, Apartment Project 4,Tunel,Istanbul
- 2000. Love Potion Store Apartment Project 02
PARIS JOURNAL, French Cultural Center, Istanbul
- 1999. SLEEP, Siyahbeyaz Galery, Ankara
- 1998. SLEEP, BM Contemporary Art Center, Istanbul
- 1997. Karamustafa EXPORT/IMPORT, Echohaus, Vienna
- 1995. ARCHIEVE 901234 L, Stettener Castle, Loerrach, Germany
- 1992. PALIMPSESTS, BM Contemporary art Center, Istanbul

Grupne izložbe (izbor) / Selected Group Exhibitions

- 2002. Balkans as Metaphor, Museum Modern and Contemporary Art, Neue Galery, Graz, Austria
Personal Space-Public Space, National Museum, Kraljevo, Yugoslavia
MIRROR OF THE BALKANS, video installation, Visual Culture Center, Kraljevo, Yugoslavia
Imagining the Book, The Library of Aleandria, Aleandria, Egypt
CONTEMPORARY ART IN BALKAN COUNTRIES, "the trial" video installation, "the quilt" State Museum, Thessaloniki, Greece
me /my self Govett Brewster Galery, New Plymouth, New Zealand
- 2001. FROM FAR AWAY SO CLOSE "house of glass", me /my self video installation, Baden-Baden Kunsthalle, Germany
FEATURE PRESENTATION / COMING ATTRACTIONS, "HOUSE OF GLASS", Video Film, Yapi Kredi Culture Center, Istanbul
- 2000 -1999. PASSAGE DU BOSPHORE, Objects about SLEEP, Musee de Picardie, Amiens, France
- 1999. CONFIDENTIAL, Galerie Ilse Hutzinger, Ebensee, Austria
ORTUNG, Galerie 5020, Salzburg
- 1998. EXPORT/IMPORT, Volkskunde Museum, Vienna
KERTERIZ /, Ataturk Cultural Center, Istanbul
- 1996. TESSERA, Art in Nature, St.Veil/Vienna

Saradnja na projektima / Collaborative projects:

- 2001. STORE OF DREAMS, "untitled" video installation
- 2000. CLEANING MATERIAL STORE, Apartment Prj3, Tunel, Istanbul
- 1999. SHOE SHORE, Apartment Prj.1, Tunel, Istanbul

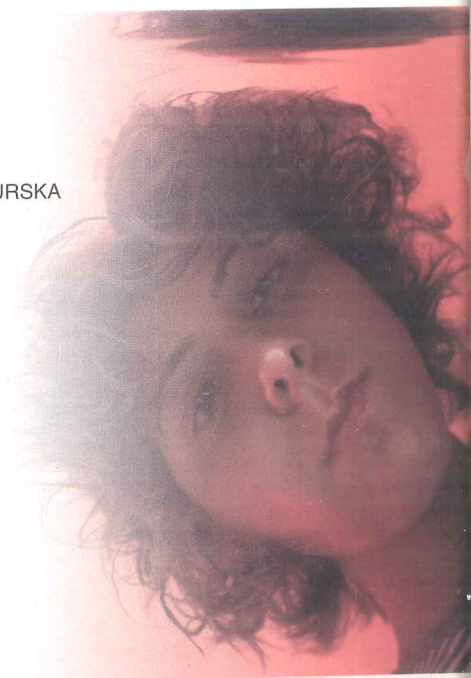
Seyda Cesur, Turska / Turkey
1972, Antalya, Turska / Turkey

Od 1998 studira na / *since '98 studies at Marmara University Faculty of Fine Arts,*
1999. Mimar Sinan University Bachelor of Arts Class

Adresa / *Address:* Visnezade Mah. Bakkal Bilal Sok.Gulsen Apt. 3/4 Besiktas, Istanbul, TURSKA
E-mail: seydacesur@yahoo.com

Izložbe (selekcija) / Exhibitions (selected 1996-2002)

- 2002. KASA GALERY-ISTANBUL
BREEZESES TO THE FUTURE EXHIBITION
ASIAN ART BEENNALE-BANGLADESH
- 2001. KLAGGALERIE-BERLIN-GERMANY
HOREN IST SEHEN TO HEAR IS TO SEE RADIO HELSINKI
- 2000. YILDIZ UNIVERSITY-ISTANBUL, RESISTENCE,COMUNICATION-MEDIA ART
ACC GALERIE-GRAZ-AUSTRIA, HOREN IST SEHEN TO HEAR IS TO SEE
- 1999. KASA GALLERY-ISTANBUL
DEPOSITO(ONE MAN-SHOW)
- 1998. POZZA-POZZA GALLERY-BERLIN-KREUZBERG-GERMANY
JOURNEY THROUGH THE LABYRINTH
BORUSAN CENTER FOR CONTEMPORARY ART-ISTANBUL
NEW ARGUMENTS; A.K.M.-ISTANBUL;3th PAPER WORK EXHIBITION
- 1997. TUYAP EXHIBITION HALL; THE BORDER AND BEYOND
FALEZ GALLERY-ANTALYA-TURKEY;IT'S YOUR TURN EXHIBITION



VIDEO Neven Korda, Slovenija / Slovenia

1956. Rab, Slovenija / Slovenia
Adresa / Address: Livarska 11, 1000 Ljubljana
E-mail: neven.k@siol.com

Neven Korda je video umetnik.

Radi, takođe, kao video montažer, realizator, autor TV predstava, šef video post-produkcije, itd.
Režira kratke dokumentarne filmove.

U osamdesetim bio je član nezavisne pozorišne grupe FV 112/15,
koja je iznedrila sub-kulturni FV Disko. Nadalje, takođe je ko-ustanovio nezavisnu muzičku
video produkciju FB Label. Bio je član grupe Borghesia.

Njegov rad je predstavljen na mnogim slovenačkim i međunarodnim filmskim i video festivalima,
na kojima je dobio neke od nagrada.

Posebno, njegovi kratki filmovi, prikazivani su na nacionalnim i stranim televizijskim programima širom Evrope i USA.

Neven Korda is a video artist.

He works also as a video editor, realizer, author of TV images, head of the video post-production, etc.

He directs short, documentary films.

In the 1980's he was a part of the independent theatre group FV 112/15,

*from which the sub-cultural FV Disco emerged. Later on he also co-established the independent music and
video production FV Label. He was member of the band Borghesia.*

His works have been shown at Slovene and international film and video festivals, at which he received some awards.

Especially his short films have been shown on national and other television stations across Europe and USA.

Nina Kovacheva / Valentin Stefanoff, Bugarska / Bulgaria

Sofia / Sofia, 1959, Bugarska / Bulgaria

Akademija likovnih umetnosti, Sofia (Graduated 1985), Bugarska / National Academy of Fine Arts. Graduated in 1985

Adresa / Address: 4, place Edmond Michelet, 75004 Paris, E-mail: ninavale@club-internet.fr

Kovacheva:

Važnije izložbe / Selected exhibitions:

2002. 4th Biennial, Cetinje, Montenegro; Experimental Intermedia Galerie, Gent, Belgium

2001. IX Festival Multimedia, Inner Space, Poznan, Poland; 1999. Stockholm Art Fair - Galerie luc Queyrel

1997. "Artist as Object"- Galerie Luc Queyrel, Paris; "Artist as Object" -ATA Center of Contemporary Art Sofia, Bulgaria

1996. "Orderly Emotions", Galerie de l'Espace Hérault, Paris, France

"Book as Art VIII" The National Museum of Women in the Arts, Washington DC, USA

1995. L' Expérience des Livres», FRAC Haute-Normandie and Gallery Caroline Corre, France

1994. Gallery Ata Ray, Sofia; The Print Club, Philadelphia, USA; N Forms, Reconstructions and Interpretations"-
Exhibitions of the Soros Center of Arts, Sofia

1993. "Apolonia 93" Art Fest, Sozopol, Bulgaria; XXth International Biennale of Graphic Art, Ljubljana, Slovenia

1992. Musée des Beaux-Arts, La Locle, Switzerland

1991. Ist Annual International Miniprint Exhibition, Napa, California, USA; NDA Gallery, Sapporo, Japan

1990. Dogenzaka Gallery, Tokio, Japan; "L'Europe des Graveurs ", Grenoble, France

Nagrade i stipendije / Prizes and Grants:

The Pollock Krasner Foundation, New York, N.Y. USA, Annual grant; Association Française d'Action

Artistique AAFA, France; "Kultur Kontakt, Foundation", Vienna, Austria; Award from the 1st Annual International

Miniprint Exhibition, Napa, CA, USA; The Vth International Print Biennale, Digne- Les- Bains, France

Stefanoff:

Samostalne izložbe (izbor) / Selected Solo Exhibitions:

2002. Experimental Intermedia Galerie, Gent, Belgium;

2000. "Open - Closed" , Museum of Modern Art, Belgrad, Yougoslavia

1999. "Identifications of The Space II", Gallery Luc Queyrel, Paris

1997. "Day-Box" exhibition "Anonymous" , ATA Centre for Contemporary Art, Sofia

1996. "Méthodes d'auto-éducation", Galerie de C.I. A. and Galerie de l'Espace Hérault, Paris

1994. "6 x 4 x 16"- Gallery Bernard Jordan, Paris; Gallery "Graficki Kolektiv", Belgrad, Yougoslavia

Cultural Centre "Wittgenstein", Vienna, Austria

1993. "6 x 4 x 16" Institut Français, Sofia, Bulgaria

1991. Musée des Beaux Arts, Le Locle, Switzerland

1989. Gallery Dogenzaka, Tokyo, Japon

Grupne izložbe (izbor) / Selected Group Exhibitions:

2002. 4th Biennial of Cetinje, Montenegro;

2000. International Art Forum for Video and New Media, Sofia, Bulgaria

1999. Stocholm Art Fair - Gallery Luc Queyrel;

1997. SAGA-FIAC Edition, Stand Atelier Tanguy Garric, Paris; Intergrafia '97-World Award Winner Gallery, Katowice, Poland;

1996. Seoul Art Fair'96, Stand Tanguy Garric, Seoul, Korea

1995. "The Message of The Sign-Between Letter and Image", Prague-Cracow;

1994. "N Forms, Reconstructions and Interpretations" Soros Foundation, Sofia;

1993. XXth International Biennale of Graphic Art, Ljubljana, Slovenia

1992. "Chefs d'œuvres de l'estampe du XXeme siecle-De Bonnard E Baselitz", The French National Library

1991. Triennial of The Contemporary Arts , New Delhi, India;

1989. "L'Europe des Graveurs", Grenoble, France

1987. IVth International Print Biennale, Varna, Bulgaria

Nagrade / Prizes:

First prize from the Vth International Print Biennale, Varna; Prize from "Autumn Salon'90", Sofia; The Prize of the

Bulgarian Union of Artists, VIIth International Print Biennale, Varna; Prize from Ist International Print Triennial- Sofia'95;

Prize from 25th Bradley Print & Drawing Exhibition, Bradley, Peoria, IL, USA

1995. THE POLLOCK-KRASNER FOUNDATION, INC, New York, N.Y. USA, Annual grant



VIDEO Ksenija Kovačević, YU (Srbija)

1974. Subotica,

Akademija umetnosti Novi Sad / *Graduated on the Academy of Arts in Novi Sad 1998*

Adresa / Address: Cara Lazara 6, 24000 Subotica

E-mail: ksenijas@hotmial.com

Samostalne izložbe / Solo Exhibitions:

1998. Galerija Francer, Subotica

1999. Galerija Zadužbine Ilija M.Kolarca, Beograd

2002. Galerija Media Nox, Mladinski kulturni centar, Maribor, Slovenija / videoinstalacija Status Quo

Grupne izložbe / Group Exhibitions:

1997. Dani Bačke-Baja, Budimpešta, Galerija Studentski Grad, Beograd, Galerija Kulturnog centra, Novi Sad

1997,1998,2001. Galerija Likovnog susreta,Subotica

1998,1999. Galerija Institut srpskog naroda,Sremski Karlovci

2001. Galerija dom kulture,Ivanjica, Gradski Muzej,Sombor,

1998. Galerija Likovne kolonije Dunav,Dvorac,Sremska Kamenica, Galerija Građevinskog fakulteta, Subotica

2001. Otvoreni univerzitet, svečana sala (multimedijalni hepening), Subotica

Festivali / Festivals

1996,1997,1998,1999,2000,2002. VideoMedeja - međunarodni video samit, Novi Sad

1996,2001. Bijenale mladih u Vršcu

1998,1999. Jugoslovenski festival jeftinog filma,Subotica

1999,2000. LOW-fi video sabor, Beograd

1997. Festival BREAK 21,(strip), Ljubljana, Slovenija

1999,2001. Video art u Srbiji, Beograd

2000. 30. Festival neprofesionalnog Video stvaralaštva Vojvodina, Novi Sad

2000. Transart Laboratory-Festival za savremenu umetnost, Labin, Hrvatska, EXIT festival, Novi Sad

Nagrade / Awards:

1998. Nagrada najboljem mladom umetniku "Bogdanska Pozanović" VideoMedeja

Nagrada za pejzaž na prvom bijenalu Pejzaž

2000. Druga nagrada za poetiku kinetičkog predstavljanja mitološke žudnje za

sjedinjavanjem razdvojenih polova u filmu "Brunkusijev let"

IRENA LAGATOR

Cetinje 1976. (Crna Gora / Montenegro) Yougoslavia.

Adresa / Address: Irena Lagator, Kružni put bb, 81250 Cetinje, Crna Gora, tel: 069 405 221

e mail iron@cg.yu

Fakultet Likovnih Umjetnosti na Cetinju, diplomirala '99 g. u klasi prof Mila Grozdanića grafike i grafičkog dizajna.

Graduated on the Academy of Arts, Cetinje 1999.

Na ALU, Le Mans, Francuska, usavršavanje iz oblasti savremene umjetnosti i dizajna, okt.'99./'00.

Izlaganja / Exhibitions:

2002. IV Cetinjski bijenale "Rekonstrukcija"; ULUCG "27 mladih" Podgorica; "Aprilski susreti" video, galerija SKC, Beograd.

V internacionalni Kochi trijenale grafike, Japan; 35. Hercegovski zimski likovni salon;

2001. Medjunarodna izložba crteža, Rijeka, Hrvatska; XXI internacionalni bijenale mediteranskih zemalja

Aleksandrija, Egipat; "Lanac otkrivanja" tvrdjava Kosmac, Brajci, Crna Gora; "Niški crtež 2001" galerija savremene

likovne umjetnosti, Niš; "Apollonia, umjetnost u multikulturalnoj Evropi" Strasbourg, Francuska; "Passaggi" dani

savremene umjetnosti, Martina Franca, Italija; "Arte & Maggio a Bari" Italija, crnogorska savremena

likovna scena; "Vatra" St.Paul de Vence, Francuska.

2000. Château d'Oiron, Francuska; III internacionalni trijenale grafike, Kairo, Egipat.

1998. "Agart", svjetski festival grafike, Ljubljana, Slovenija; IX bijenale jugoslovenske studentske grafike, Beograd.

Samostalne izložbe / Solo exhibitions:

1999. "Galerija srpskog poslanstva" Cetinje.

2002. Galerija generalnog Konzulata Republike Slovenije, Podgorica; Galerija "Vir" Virpazar, Crna Gora.

Nagrade / Awards:

2002. 35. Hercegovski zimski likovni salon.

2002. Udruženje galerista Crne Gore.

2001. Crnogorsko Narodno Pozorište.

1999. FLU Cetinje, nagrada za grafički dizajn.

1998. IX bijenale jugoslovenske studentske grafike, Beograd.

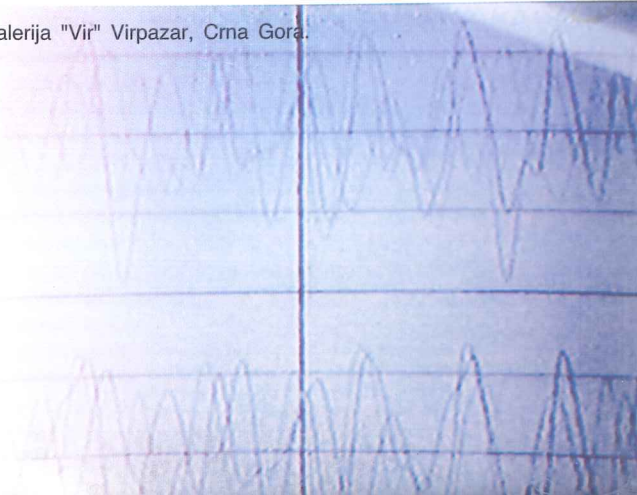
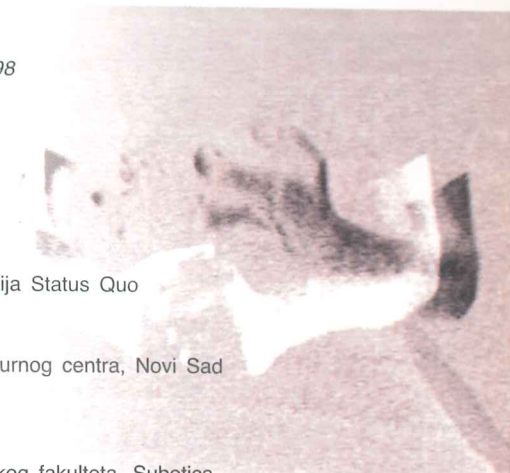
'98./'97 FLU Cetinje, nagrada sa crtež, studiju.

Radovi u kolekciji:

Muzej savremene grafike u Kairu, Egipat.

Mediateka akademije likovnih umjetnosti u Le Mansu, Francuska.

Muzej savremene grafike Kochi, Japan.



VIDEO Albena Mihajlova, Bugarska / Bulgaria

1959, Plovdiv, Bugarska / Bulgaria

Od 1995. radi u Bazelu (Švajcarska) / Works since 1995 in Basel (Switzerland)

Adresa / Address: Mörsbergerstr. 18 CH - 4057 Basel tel.+fax 0041 61 691 80 74; E-mail: bendji@magnet.ch

Video radovi (izbor) / Some video project:

1996. **ne - ar**; video endless, colour, without sound, installation for two projectors presentations:
Workshop Presentation Techniques at the Art School in Basel (CH), 10. Fribourg (Germany) Film-Video-Forum
1997. **Light Column** 8' colour, without sound
presentations: Media Sculpture' 96, Langenthal (as CD-ROM project between SfG, Basel and HFG, Lucerne).
Nonstop 25h, Basel, 1999; Exhibition Iventa & Cie, Baden (Switzerland) 2000
1996. **The Golden Girl** 5' colour, sound ;
presentations: Annual Exhibition of the Art School, SfG, Basel, 1996 Exhibition Version of Eratos, Sofia, 1997;
Video-Evening in Arté Wallhof, Basel, 1998; Nonstop 25h, Basel, 1999
1996. **Eye-tech** 10' colour, without sound;
presentations: Nonstop 25h, Basel 1999; Portes ouvverts at VIA, Basel 2000; Sky Corridors, Plovdiv 2001
1997. **Diverse Time** 14' colour, sound
presentations: Annual display of the Art School, SfG, Basel, 1997 Festival Film and Video Days in Basel 1997;
Locarno Video Festival 1997; Annual exhibition "Ars in Natio" of the Soros Art Center, Sofia, 1997;
Light Layer International Festival of the young Films, Leipzig, 1998; 10. Film Festival Dresden, 1998;
issue Wiggged.net April/May 2001: <http://www.wiggged.net>
1997. **Changing Personality** video 5' and performance 15', colour, without sound
presentations: Video Art, Week for Contemporary art in Plovdiv (Bulgaria) 1998
Video Evening in Arté Wallhof, Basel, 1998; Nonstop 25h, Basel, 1999
1998. **H2Otüde** 30' video performance with live electronics and voice
listed in Kaskaden Kondensator, Warteck, Basel at 22.u.23. November 1998 with Judith Bürgin and Beat Gysin
1999. **see you see me** video performance during five evenings, live transfer of picture and sound
between Basel and Plovdiv, a Project for the LISTE 99-Young Art Fair in Basel (CH) and
Festival Communication front in Plovdiv (BG) with Michéle Fuchs
1999. **Two Meanings** 33' colour, sound, video documentation about two Bulgarian women artists; Presentation at
the Festival Video-archaeology, 1999, Sofia (Bulgaria) Film Festival UNIART 2000, Blagoevgrad (Bulgaria)
2000. **Fruit Salad** video 15' colour, sound; presentation: at the Cooperation Project, Municipality Basel, 2000
ETH-World Project, ETH Zurich, 2000: <http://www.ethworld.ch>; competition/ view 30
National Autumn Exhibitions Plovdiv 2001
- 2000-01. **Ground Rhythm** soundscape project downriver Rhine to Rotterdam (in process)
presentations: SUN 21 competition, Basel, 2000; Rotterdam 2001- Cultural Capital of Europe
National Autumn Exhibitions Plovdiv 2001
- 2001- 02. ART Margins image base: selected for the set up a database for contemporary art from
East-Central Europe as a one of the most important artists from East-Central Europe.

Krassimir Terziev, Bugarska / Bulgaria

1969 Dobrič, Bugarska / Bulgaria

Adresa / Address: Tolstoy bl.65, fl.15, ap.110, Sofia 1220, Bugarska,

E-mail: krassi@i-space.org http://www.i-space.org/loop4ever/frames_eng.htm

Krassimir Terziev je umetnik medija i organizator u oblasti kulture i tehnologija, kao i grafičar i web dizajner. Trenutno je na poslovima u "InterSpace Art Centru" u Sofiji, u Bugarskoj, kao jedan od osnivača i ko-direktor. Njegov rad osciluje između savremene umetničke prakse i medijske kulture. Bavi se medijima u medijima, prisvajajućim i ponirućim strategijama, mutiranjem medija. Njegov umetnički rad zaposeda različite formate i kontekste: objekti instalacije (Hajde da se igramo 1996), video (Biblioteka Paranoja 1996, Kraj kraja 2001), video instalacije (Sve je, izgleda, uredu 1999), interaktivne video instalacije (Zaista 2002), intervencije u javnim prostorima (Prolazeći 2002, Koga još to zanima 2001). Trenutno se bavi istraživanjem ukrštanja medija. To je zasnovano na transformaciji pokretnih u nepokretne slike. Često rezultira u tradicionalnom mediju slikarstva (Istinitost tačke 2001, Ostali dodaci 2002). Od 1988 uključen je u razvoj "InterSpace Media Art Center" kao organizator različitih važnih događaja i projekata programa Centra.

Krassimir Terziev is media artist and organiser on culture and technology, as well as graphic and web designer. He is currently based at InterSpace Media Art Centre, Sofia, Bulgaria, where he is co-founder and co-director. His work is oscillating between contemporary art practices and media culture. He is working on media in media, appropriation and infiltration strategies, mutating media. His artwork occupies various formats and contexts: object installation (Let's Dance 1996), single channel video (Library Paranoia 1996, The End of The End 2001), video installation (Everything Seems Alright 1999), interactive video installation (For Real 2002), interventions in public space (Passing By 2002, To Whom it May Concern 2001). He is recently working on research on mutations of media. It is study on transformations of moving image to still image. Often the result is in traditional medium of Painting (Reality Pixels 2001, Other Ads 2002). Since 1988 he has been involved in the development of InterSpace Media Art Center, and as an organiser of various important events and projects in the programme of the center.

Net.User Sofia 2001 - International Festival on Net.Culture www.netuser.cc
Schizoid Architecture 2000- Open Net.Project www.schizoid.cult.bg
Makro Video 2000- Video projections in Public Space
Urban Cycles 2000-02 - Collaborative project with Idea, Manchester, UK



VIDEO Valentin i Valerija Tomić, YU (Srbija)

1978. Pančevo,

Adresa / Address: Mose Pijade 122/22, Pančevo 26000, Vojvodina, Yugoslavia, E-mail: housefc@yahoo.com

Student završne godine filmske škole "Dunav film", odeljenje klasične animacije
Student of final year on film school "Dunav film" ("Danube film"), classical animation department

Bavi se računarskom animacijom, nelinearnom digitalnom montažom, dizajnom.

Konstantno stvara i unapređuje SCAN ART koncept sa suprugom Valerijom Tomić.

Nastupao u okviru muzičkih hepeninga u organizaciji "Technokratia", "House for communication"

"Centar za kulturu Pančevo" i drugih organizacija, radovima iz oblasti kompjuterske animacije u formi video instalacija.

Saradnja sa brojnim autorima iz oblasti filma, eksperimentalnog filma i autorima muzike:

Boris Dragojević, Andrej Aćin, Dragan Jelenković, Biljana Klarić Klara, Nataša Teofilović, Ivana Smiljanić,

Branka Kuzmanović, Nataša Janković, Vesna Tokin...

Autorski radovi Valentina Tomića i Valerije Tomić, "SCAN ART" koncept:

- "Goran Vejvoda vs scan art",

- "Nark is dark",

- "Što jednostavnije moguće" ("As simple as possible");

- "Evolution"

ovi radovi su prikazivani na sledecim festivalima:

"Low fi" festival Jugoslavija, "Video gong" festival u Novoj Gorici, Slovenija i Italija, 2000.,

"48. festival Jugoslovenskog dokumentarnog i kratkometražnog filma",

događaj "Otvorena osećajnost" 2001. na "Belef"-u, "Curiousbrain - Showcase 4: Underground Animated" USA 2001.,

"Kontinuitet, pecat, situacija" Pančevo 2001., "8. Jugoslovenski festival animiranog filma Čačak" Jugoslavija 2001.,

"Art-Tech party" digital art festival, Pančevo, YU (nagrada publike i 2. nagrada žirija) 2002.,

Radovi koje bih izdvojio, nastali u saradnji sa autorima kao video montažer, dizajner slike, animator:

- "North west coast", režija i muzika Andrej Aćin, igra Dalija Aćin,

nagrađen u okviru "Video dance" internacionalnog festival, Francuska, 2000.

i takođe nagrađen na 48. festivalu Jugoslovenskog dokumentarnog i kratkometražnog filma

za celokupni dizajn filma;

- "1435-1999" autor Dragan Jelenković, nagrađeni rad na "Salonu Pančevo" 1999.;

- "Jovanov život" ("Jovans life"), autor Biljana Klarić Klara, nagrađen u okviru

festivala "Video Medeja 99" 1999.;

"Sveobuhvatana i pametna je tišina" dokumentarni film, reditelja Borisa Dragojevića,

"Gringo", igrani film reditelja Borisa Dragojevića;

Saradnja na brojnim komercijalnim projektima u oblasti filma, video spotova, arhitektonske vizuelizacije, dizajna...

kontakt: Valentin Tomić, Moše Pijade 122/22, Pančevo 26000, Vojvodina, Jugoslavija

tel: +381 13 517 914, +381 64 177 0459

email: housefc@yahoo.com

web: <http://tin-rija.warphomefree.net/>

Vana Evanthia Tsantila, Grčka / Greece

1963, Solun, Grčka / Thessaloniki, Greece

1991-1997 studirala u Kunstakademie Duesseldorf / studied at Kunstakademie Duesseldorf at Jannis Kounellis.

Živi i radi u Berlinu i Grčkoj / Lives and works in Berlin and Greece

Adresa / Address: Rosa Luxemburg Str.26, 10178 Berlin, Germany

E-mail: vtsantila@gmx.net

Izložbe (izbor) / Exhibitions (selection):

2002. Familistere 1, Kunstwerke, Berlin, Germany (Catalog)

2001. PROGRAMMA, MUAR, Schucev State Museum of Architecture, Moscow, Russia (Catalog)

ATOMA, Gallerie du Tableau - Marseilles, Thessaloniki Harbor, Thessaloniki, Greece

1999. Official Representation of Greece in the 49th Venice Biennale; Greek Pavilion, Giardini, Venice, Italy (Catalog)

1998. The French Institute of Thessaloniki, Greece (Catalog)

1997. "Women Artists from the Two Seas" - The Mediterranean and the Black Sea-Warehouse 4,

Thessaloniki Harbor, Greece;

"Cultural Capital of Europe, Thessaloniki 97" in Collaboration with UNESCO, France (Catalog)

Projekti kustosa / Curatorial Projects:

1997. Proposed, Organized, Co-ordinate and Curate a Workshop with 32 Artists from Kunstakademie Duesseldorf and

the Art School of Thessaloniki, directed by Jannis Kounellis German School, Thessaloniki,

"Cultural Capital of Europe, Thessaloniki 97"

Organizacija i stručne postavke izložbi sa radionica / Organized and Curate the Exhibition of the Workshop:

Old Archeological Museum (Jeni Tzami) and Warehouse 4, Thessaloniki Harbor, Greece

"Cultural Capital of Europe, Thessaloniki 97", Goethe Institute Thessaloniki,

German General Consulate (Catalog)

VIDEO Aleksandar Vasiljević, YU (Srbija)
1961, Beograd,

Adresa / Address: Cara Dušana 228, Zemun
E-mail: awacs@sezampro.yu

Važnije izložbe/projekti / Notable exhibitions/projects:

RECIKLAŽA - serija multimedijalnih prezentacija radova umetnika okupljenih oko Kreativne Zajednice ZADRUGA
<http://www.crsn.com/zadruga>
COMMUNICATION NOISES - zvučni pejzaž emitovan u okviru SOUND DRIFTING projekta - organizacija ORF Kunstradio, Austrija
SOUNDWARE PROJECT - trajni projekat u saradnji sa multimedijalnom grupom CoRRoSioN -
<http://www.crsn.com/soundware>



PRINTS PHOTOS Biljana Bakaluca, YU (Srbija)
1971. Vršac,

Akademija umetnosti Novi Sad 1996.
Academy of arts Novi Sad 1996

Adresa / Address: Dimitrija Tucovića 25, 26300 Vršac, Yugoslavia
E-mail: biljana@hemo.net

1993, 1994, 1995. Hol Akademije Umetnosti, Novi Sad
1994. VII Bijenale Jugoslovenske studentske grafike, Dom kulture, Beograd;
Galerija FLU, Beograd; Konkordija, Vršac; Prvi likovni bijenale mladih, Konkordija, Vršac
1995. VII bijenale jugoslovenskog studentskog crteža, Dom kulture, Beograd; Konkordija, Vršac
Izložba radova završne godine studenata, Galerija radničkog univerziteta, Novi Sad
II jugoslovenski bijenale akvarela, Galerija savremene umetnosti, Zrenjanin
1996. Saziv kolonije likovnih umetnika, Zrenjanin
Izložba kandidata predloženih za članove SULUV-a, Galerija ULUV-a, Novi Sad
Galerija Zlatno oko, Novi Sad; II likovni bijenale mladih, Konkordija, Vršac
1997. YU paleta mladih, Vrbas; Narodni muzej Vršac;
III bijenale akvarela Jugoslavije, savremena galerija, Zrenjanin
1998. Savremena galerija, Pančevo; Galerija umetnosti, Sremska Mitrovica
galerija savremene umetnosti, Prag, Poljska
1999. Multimedijalni centar, Vršac; Konkordija, Vršac
2000. IV bijenale mladih, Konkordija, Vršac
2001. Savremena Jugoslovenska scena, Konkordija, Vršac; Devedesete, galerija na SPENS-u, Novi Sad
2001. Devedesete, Galerija savremene umetnosti, Pančevo
Kontinitet, pečat, situacija, Galerija savremene umetnosti, Pančevo
"101 pristup kontejneru", Internacionalna izložba, Taiwan



Samostalna izlaganja / Solo exhibitions:

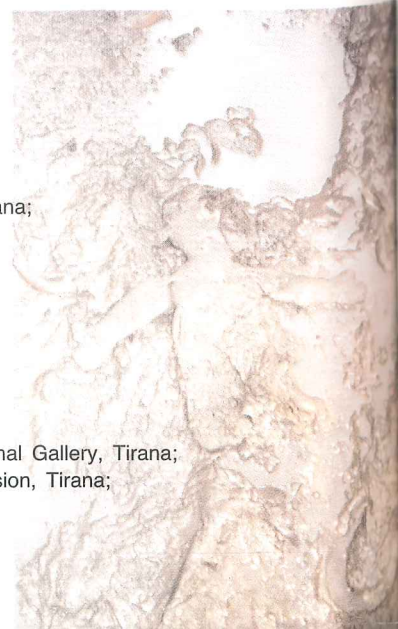
1992. Galerija Hempro Art, Novi Sad
1994. Hol Akademije Umetnosti, Novi Sad
1995. Galerija Tribine mladih, Novi Sad; Galerija književne opštine Vršac
2000. Galerija Paleta, Resica, Rumunija; Galerija Aurora Konkordija, Vršac
2001. Galerija SKC-a, Beograd; Tribina mladih, Novi Sad; Savremena galerija, Pančevo
2002. Galerija SKC-a, prezentacija rada sa Taiwana

Lumturi Biloshmi, Albanija / Albania
1944. Tirana, Albanija / Albania

Akademija likovnih umetnosti, Tirana / Graduated painter, Academy of Fine Arts, Tirana

Adresa / Address: Qendra Kulturore Lindart, Rruga Kajo Karafili, No 54, Tirana-Albanija

1988. Personal exhibition at the City Gallery, Berat; Personal exhibition. Palace of Culture, Tirana;
1989. Personal exhibition, National Gallery, Tirana;
1992. First group exhibition of the Independent Painters Association, National Gallery, Tirana;
Group exhibition organized by the Soros Foundation, Tirana;
1993. Second exhibition of the Independent Painters Association, National Gallery, Tirana;
1994. Participant at the National competition Onufri; 3rd Prize, Tirana;
1995. Reconstruction, Group exhibition, Tirana;
1996. Group exhibition of Linda, Artist Women Association, 1st Prize, National Gallery, Tirana;
1997. National Competition Onufri '97, 1st Prize, National Gallery, Tirana;
1998. Group exhibition Linda, National Gallery, Tirana; Mediteranea 1, Group exhibition, National Gallery, Tirana;
1999. Group exhibition, USA Embassy, Tirana; Personal Exhibition at the E.U. Permanent Mission, Tirana;
Group exhibition of the Linda Association at the XXI Gallery, Tirana;



2000. Group exhibition of the Linda Association at the Veve Business Center, Tirana; Group exhibition, City Gallery, Berat;
2001. Group exhibition of artists from the Balkan's, Berat; Personal exhibition, Gallery XXI, Tirana; 'Dare to be different',
International exhibition, Fier; Participant to the International competition Onufri 2001, National Gallery, Tirana.
2002. Personal exhibition, Te&Gi Gallery, Tirana, Albania; Personale exhibition American Bank, Tirana, Albania

Izložbe izvan zemlje / Exhibitions abroad:

1987. Biennale, Alexandria-Egypt;
1988. Biennale, Ankara - Turkey;
1989. Group exhibition, Rome-Italy;
1990. Group exhibition, Molise-Italy;
1991. Balkan Women's Congress, Thessalonica - Greece;
1992. Group exhibition, Lyon - France;
1993. Group exhibition, Madrid - Spain;
1994. International competition, Budapest - Hungary;
1995. Personal exhibition, Istanbul - Turkey;
1997. Cinquiemecroisiere de l'Art, Essonne - France;
1998. International Exhibition of Women, Bishkek - Kirghistan;
1999. Mediterranea 2, Group exhibition, Bari - Italy;
2000. Gallery, Gallery Jacque Cartier, Chauny - France; Internaciona Peace Forum of Artist Women, Rhodes - Greece;
Kulturfokus Sara, Stockholm, Sweden; Personal Exhibition, Den Haag - Holand;
2001. Group exhibition, Palace of United Nations, Geneva- Swiss

Marija Čalić, YU (Srbija)

1964, Bačka Topola

Adresa / Address: Sandžačka 54, 11000 Beograd

Samostalne izložbe (izbor) / Solo exhibitions (selection):

1996. Sekera Gallery, London; 1997. Galerija 12 plus, Beograd

Kolektivne izložbe/projekti / Group exhibitions/projects:

1994. Galerija ULUS, Beograd: "Tajna", u okviru Oktobarskog salona
1995. Galerija Kulturnog centra, Beograd: "150 + 5", autorska izložbe dr Milanke Todić
"Images '95" - Festival vizuelnih medija - Vevey, Švajcarska
1996. 37. Oktobarski salon, Beograd
1997. Majska izložba, Paviljon Veljković, Beograd
1998. Medjunarodni salon umetničke fotografije - minijature, Studentski grad, Beograd
39. Oktobarski salon, Muzej 25 Maj, Beograd; "Eksperiment u fotografiji", Galerija Singidunum, Beograd
1999. projekat: Knjazova trava - Košutnjak, Beograd; projekat: Putnički bilans - Iližda Sarajevo, Bosna
projekat: Ostaci iluminacija, Temišvar, Rumunija
2000. Set fotografije: 'TT Sindrom' film, Revision produkcija, Beograd, projekat: foto punktiranja, Košutnjak, Beograd
'Otvaranje', Galerija Studentskog kulturnog centra, Beograd,
Ko-editor: New Moment Diary 2001 'Expectations'. Izdanje, SMS Ljubljana.
2001. Majski salon, Muzej 25.Maj, Beograd
Set fotograf: video film 'čovjek koji je pobrkao svoju ženu sa šeširo'm,opera,
Steam New Moment produkcija, Beograd - Ljubljana
Izložba fotografske sekcije ULUPUDS-a, Muzej revolucije, Beograd

Goran Despotovski, YU (Srbija)

1972. Vrsac

Akademija umetnosti Novi Sad / Academi of arts Novi Sad 1996

Adresa / Address: Vojvode Putnika 47, 26360 Plandište, Yugoslavia

E-mail: despotovski@hemo.net

Samostalne izložbe (izbor) / Selected Solo Exhibitions:

2001. Galerija savremene umetnosti Pančevo
2000. Galerija savremene umetnosti Sombor, Centar za savremenu kulturu konkordija Vršac
Kulturni centar-Tribina mladih Novi Sad

Grupne izložbe (izbor) / Selected Group Exhibitions:

2000. IV Bijenale mladih, Vršac,
2001. YU paleta mladih, Vrbas,
1999. Projekat Afrodita, Beograd - Novi Sad,
1997-2002. Oktobarski saloni,
Novi Sad - Pančevo - Kovin - Vršac Oktobarski saloni, Novi Sad - Pančevo - Kovin - Vršac
2002. Eksperimentalni crtez, Niš,

Nagrade / Awards:

Dve nagrade Univerziteta u Novom Sadu 1999. g. za postignuti uspeh u toku studija. Specijalna nagrada Univerziteta
u Novom Sadu 1999.g. Za umetničke aktivnosti iz oblasti likovne umetnosti. Godišnja nagrada za slikarstvo Akademije
umetnosti u Novom Sadu 1999. Nagrada YU paleta mladih Vrbas 2001, Nagrada Četvrtog bijenala mladih Vršac



PRINTS PHOTOS Uros Đurić, YU (Srbija)

1964, Beograd,
Diplomirao na Fakultetu likovnih umetnosti u Beogradu.
Graduated from the University of Arts, Belgrade.

Adresa / Address: Lives and works in Belgrade, Yugoslavia
E-mail: autonomy@remont.co.yu, autonomy@opennet.org
Detaljnije / Detailed: <http://www.remont.co.yu/association/urosdj.htm>

Post-diplomske studije na istom fakultetu 1998. Učesnik beogradskog pank pokreta u ranim osamdesetim.
1989. postaje aktivni član beogradske umetničke scene osnivajući Autonomistički pokret sa Stevanom Markusom.
1994. izdaju "Manifest Autonomizma". Izlaže u Beogradu, Briselu, Antverpeni, Edinburgu, Ljubljani, Barceloni, Parizu, Budimpešti, Sofiji, Bazelu ... Pored slikarstva bavi se glumom, grafičkim dizajnom i DJ. Saradivao na nekoliko dokumentarnih i anderground humorističkih izdanja. Od 1992 saraduje na Beogradskom radiju B92, sada B92.

Received MA degree from the Faculty of Fine Arts in 1998. Took part in Belgrade punk movement in the early eighties. Became an active participant of the Belgrade art scene in 1989. by founding the Autonomist movement together with Stevan Markusch. In 1994 they published the "Autonomism Manifesto". Exhibitions in Belgrade, Bruxelles, Antwerpen, Edinburgh, Ljubljana, Barcelona, Paris, Budapest, Sofia, Basel... In addition to painting, worked as an actor, graphic designer and DJ. Contributor to several documentaries and underground comics publishing. From 1992 works with Belgrade radio B92, now B2-92.

Samostalne izložbe / One-man shows:

1999. Populist project, ATA Centre for contemporary art, Sofia
1998. Non-objective Autonomism, Museum of Contemporary Art Gallery, Belgrade
1996. Link (with Zoran Marinkovic), Nadezda Petrovic Gallery, Čačak
1995. Autonomists (with Stevan Markusch), Contemporary Gallery, Pančevo
1994. The First Five Autonomist Years, 1989-1994, Sebastian Art Gallery, Belgrade
1993. Works, House of Youth Gallery, Belgrade

Nagrade / Awards:

INEX Award on 32nd October Salon, Belgrade, 1991
Heartbeat Annual Film Award, Radio B92, Belgrade, 1992
Studio B Award, Exhibition of the Month, Belgrade, December 1993
Gallery Award on XVIII Nadezda Petrovic Memorial, Cacak, 1994
2nd Yugoslav Biennial of Youth Art Award, Vrsac, 1996
1st Annual Exhibition of the Independent Artist's Syndicate Award, Belgrade, 1998
Studio B Award, Exhibition of the Month, Belgrade, June 1998

Alla Georgieva, Bugarska / Bulgaria

1957 Kharkov, Ukrajina / Ukraine

1981 - Institut za umetnost i dizajn, Kharkov, Ukrajina / Art and Design Institute, Kharkov, Ukraine
1982 - Živi i radi u Sofiji, Bugarska / Lives and works in Sofia, Bulgaria

Adresa / Address: Tsvetna Gradina str. # 33, Sofia 1421, Bugarska
E-mail: alladari@dir.bg

2002. "Bound/less Borders", Belgrade, Serbia
2001. Onufri; Tirana, Albania; "Dare to be different", Women Artists from The Balkans for a Culture of Tolerance. The Town Hall of Fier City and Women Artists' Cultural Center Lindart, Tirana, Albania; "Woman's room / woman's view", Krizic-Roban Gallery, Zagreb, Croatia; "Changing of places", ATA Center for Contemporary Art, Sofia
"Shop-art", Women at (on) the market. The "Saint Sofia" underpass, Sofia
2000. "Bulgaria, NY", Bulgarian and American Women Artists Collaborate. Elizabeth Foundation Gallery, New York, USA
2nd International Artist's Book Triennial Vilnius'00. Vilnius, Lithuania; "Subjects and shadows", ATA Center for Contemporary Art, Sofia; E-Europe", the Bronx River Art Center and Gallery, New York, USA
1999. "Alternative galleries of the '90ies" Center for Contemp. Art "Old Bathhouse" Plovdiv; "Obsession" the Central Spa/Bath, Sofia
1998. "Caprice", ATA Center for Contemporary Art, Sofia
1997. "Erato's Version", 6 Shipka Str. Gallery, Sofia

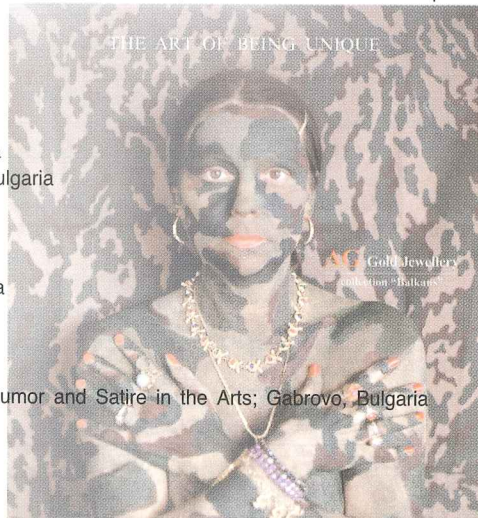
Performances:

1997-2002. "Happy New Year!" Home performances, Sofia
2001. "New fragrance", at "Shop-art" women at (on) the market, Sofia
2000. "Dolce vita", Municipal Gallery of Contemporary Art, Rousse, Bulgaria

- Member of UBA, Sofia
- Member of the Club of the (eternally) Young Artist, Sofia
- Founding Member of Woman Artists' group "8th of March", Sofia

Nagrade / Awards:

- Award of the Art Promotion Fund in Bulgaria, Sofia
- 1990. Second Prize for painting, 10th International Biennial of Humor and Satire in the Arts; Gabrovo, Bulgaria



PRINTS Razvan Ion, Rumunija
PHOTOS 1970, Bucharest, Rumunija

Adresa / Address: Rumunija, Bucharest, str. Baiculesti nr. 19 ap. 20
E-mail: razvan.ion@pcnet.ro
www.razvanion.com

Projekti i izložbe / *Projects and exhibitions*

2002. Hidden Identities - Experimental Project (multimedia instalation and photography), Bucharest, Romania
2002. Venus Is A Boy, International Center for Contemporary Art, Bucharest, Romania
2001. Desire, NeoCafe&Gallery, Iasi, Romania
Dream, Art Museum, Cluj, Romania
1999. Dream, Art Museum, Cluj, Romania
1996. Related, Ninjemanting Gallery, Amsterdam, Netherlands

Grupne izložbe (izbor) / *Selected group exhibitions:*

2001. Common, Baudy Gallery, Paris, France



Robert Jankuloski, Makedonija
1969, Prilep, Makedonija

Fakultet dramskih umetnosti, odsek kamere / *Faculty of Dramatic Arts, Department of Camera, Skopje, BFA 1996.*
Osnivač i direktor Makedonskog centra za fotografiju / *He is founder and director of Makedonian Centre for Photography*

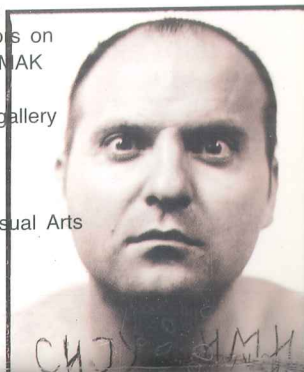
Adresa / Address: Marko Cepenkov 9 2/24, 1000 Skopje, Makedonija
E-mail: robertjank@on.net.mk

Samostalne izložbe / *Solo Exhibitions:*

1991. Skopje, Rock Photography, Youth Cultural Center
Prilep, Rock Photography, Gallery of the Cultural Center
Kumanovo, Rock Photography, Gallery of the Cultural Center
1992. Skopje, Signature, Event, Context, Youth Cultural Center, (together with S. Milevska)
Skopje, Notes MK, JAT Gallery, organised by the Skopje Museum of Contemporary Art
1994. Skopje, Year-Book Panel, Gallery "Faust"
Skopje, Out of Photo 2, photo installation "Ciao Diana", Cultural Center "Mala Stanica"
Skopje, si ju si mi, CIX gallery
2000. Skopje, Preserving the Memories, 'One Degree Gallery'

Kolektivne izložbe, izbor / *Selected Group Exhibitions:*

1990. Belgrade (Yugoslavia), New Photography; Skopje; Sarajevo (Bosnia); Nürnberg (Germany), Photomedia
1991. Strumica, Coup of Yugoslav Photography
1992. Skopje, International Exhibition Photomedia, Art Gallery "Skopje"
1993. Skopje, 4. Youth Biennial, Skopje Museum of Contemporary Art
1994. Skopje, International Exhibition Photomedia, Art Gallery "Skopje"
1994/95 Skopje, Image Box, The First Annual Exhibition of the Soros Center for Contemporary Arts,
Cultural Center "Mala Stanica"
1995. Skopje, 9 1/2: New Macedonian Art, Skopje Museum of Contemporary Art
1996. Skopje, Icon on Silver, CD ROM project of nine Macedonian authors on compact disc,
The Second Annual Exhibition of the Soros Center for Contemporary Arts, Art Gallery "DUPLO"
Skopje, Cifte Amam 2, Old Turkish Bath "Cifte Amam"; Rotterdam (Holland), Manifesta 1 -
Foundation European Art Manifestation, Project "Illusions 2" , Nederlands Foto Instituut;
Presentation of "Icon on Silver", CD ROM project of nine Macedonian authors on compact disc (Project "TV - Day")
Budapest (Hungary), Artpool, Budapest Autumn Festival; Maribor (Slovenia), Second Computer Art Festival
Rotterdam (Holland), V2_East Conference, DEAF; Bitola, Interfest; Saint Petersburg (Russia), IV Saint Petersburg Biennial
Istanbul (Turkey), YTU Mimarlik Fakultesi; Caen (France), Contiguite, Das Synthetische Mischgewebe
Brno (Czech Republic), European Video Work
1997. Liverpool (England), Escaping Gravity - LEAF 97, Video Positive 97 Festival, Blackburne House
Skopje, Cifte Amam 2, Old Turkish Bath "Cifte Amam"; Skopje, Art City, Havzipasini konaci
Erfurt (Germany), Ostzillograph, Forum Bahnhof; - Shenzhen (China), 24th Biennale Photos Monochrome
Skopje, Graphic Art Experiment ž97, Open Graphic Art Studio, (Gum bichromate prints)
1998. Belgrade (Yugoslavia), Dom omladine, (Gum bichromate prints); Bitola, Extension of the Frame, Institute, Museum, Gallery;
Kumanovo, Extension of the Frame, Art Gallery; Horn (Austria), Photography, Kunst Hause Horn
Chisinau (Moldova), Presentation of "Icon on Silver", CD ROM project of nine Macedonian authors on
compact disc (Project "TV - Day"); Wien (Austria), Stop the violence, Academy of Fine Art and MAK
Skopje, Artists and Refugees, Museum of the City of Skopje
Weimar (Germany), Letter box Weimar, ACC-gallery; Sofia (Bulgaria), Artist and Refugees, City gallery
Warsaw (Poland), Freedom and Violence, National Museum (Krulikarnya)
Skopje, 5.Youth Biennial, Skopje Museum of Contemporary Art
Skopje, Quotations, Skopje Museum of Contemporary Art; - Strumica, Selection 2000
2002. Skopje, Dossier - 1(3) Dialects, Skopje Museum of Contemporary Art; - Pančevo, 10. Biennial of Visual Arts



PRINTS DANIELA IVANOVA KOSTOVA, Bugarska / Bulgaria
PHOTOS 1974, Sofija, Bugarska / Sofia, Bulgaria

Akademija likovnih umetnosti Sofija Bugarska / Graduated from the National Academy of Fine Arts, Sofia, Bulgaria

Adresa / Address: Sofia, Bulgaria, k. Mladost 1A, blk.503, en.2, ap. 40

E-mail: danykosto@hotmail.com

Samostalne izložbe / Solo exhibitions:

2001. "Frame", Placentia Arte, Piacenza, Italy

1999. "Play back", curated by Boris Kostadinov, ATA Center, Sofia; "Life is cinema", XXL Gallery, Sofia

Kolektivne izložbe / Group exhibitions:

2002. "Last Minute", Placentia Arte, Piacenza, Italy - "Ostensiv", curated by Paula Boettcher, Moscow/ Berlin -

"Side effects", curated by Iliana Korolova, Sofia; "Twice Upon a Time... Balkan Video", curated by Dobrila Denegri, Rome

2001. Trieste Contemporanea Video Art Presentation, Stazione Marittima, Trieste, Italy;

"Looming Up", Aspekte Galerie Gasteig, Munich; "Ostensiv" curated by Paula Boettcher, Leipzig, Germany

Viafarini, curated by Lino Baldini, Milan; "Small Power Strategies", Bojana Pejic video program, Vienna - Tirana

Biennale 1, Tirana; "Shop Art", curated by Maria Vassileva, Sofia - "Trendification", curated by Walter Sedl, Graz, Austria

"Looming up", curated by Walter Sedl, Kunsthalle Exnergasse, Vienna - WRO 01 9th International Art Biennale,

Wroclaw, Poland - "Sculpture Time", Skopje; "Macrovideo", Sofia

2000. "Onufri"; National Gallery, Tirana; "Video Medeja" Festival, Novi Sad - "Videoarchaeology"- International Video art Festival,

curated by Boris Kostadinov, Sofia; "At Room Temperature"; curated by Desi Dimova; "Hot spot" installation,

Alternative space, Sofia; "Transfestival", "Labin Art Express", Labin, Croatia - "Balkan Art Generator", Ohrid, Macedonia;

"Balkan Art Generator", Bruxelles - "Subjects and Shadows", curated by Maria Vasileva,

ATA Center for Contemporary art, Sofia; "Anti- Feminism/Anti- Machismo", XXL, Sofia - "Paranoia Style",

curated by Desi Dimova, ATA Center, Sofia;

1999. "Life is cinema", action, XXL Gallery, Sofia - "Betaville", curated by Iliana Korolova and Andreas Spigel, Sofia

- "Millenium bug", curated by Diego Esposito, XXL Gallery, Sofia; "Culture - Subculture", Annual Soros Exhibition,

Varna, Bulgaria - "Sky party", video, Alternative Space, Sofia; "Alternative galleries", Bath, Plovdiv, Bulgaria;

"Young critics present young artists", Sofia - Multimedia Catalogue Promotion with Boryana Dragoeva and Mindstorm,

Club "Grease", Sofia; Sofia Underground Festival, curated by Ruen Ruenov, Sofia

1998. Sofia; Underground Festival, curated by Ruen Ruenov, Sofia - "Ubertragung", Leipzig, Germany

"Individual topographies", Sofia City Gallery - "Laborart", Karlukovo, Bulgaria, workshop participant and curator

Process / Space Festival, curated by Dimitar Grozdanov; Balchik, Bulgaria -

Drawing 97, XXL Gallery, Sofia, - "Macroland", workshop by Mike Hentz, Viena

1996. "Expressing Handicap", art competition, Forum Flandro Bulgaricum, Sofia

Stipendije/Nagrade / Grants/Awards:

Onufri 2000, First Prize of the International Competition on Visual Arts, Tirana

1999. Young Artist Award - "Art in Bulgaria" magazine

1996. Grant in competition "Expressing Handicap", Sofia

Zsolt Kovacs, YU (Srbija)

1975, Pančevo,

Fakultet likovnih umetnosti, Beograd / Graduated from the University of Arts, Belgrade

Adresa / Address: Mike Alasa 34, 11000 Beograd, Yugoslavia; E-mail: zsokov@hotmail.com

Odabrane grupne izložbe / Selected group exhibitions:

1998. III bijenale mladih, Vršac

1999. Railway station, Didimotikon, Grčka

2000. Relacije, Bijenale u Pančevu 2000, Pancevo; IV bijenale mladih, Vršac

21. memorijal Nadežde Petrović, Čačak; 41. oktobarski salon, Paviljon Cvijete Zuzorić, Beograd

2001. "Under construction", video festival u okviru projekata "Inter Arma", Varšava, Poljska

MKA, Probetrieb, Passagengalerie, Beč, Austrija; Hollywood life, galerija KCB, Beograd

"Regardes projetes", video festival, Strazbur, Nemačka; Konverzacija, Muzej savremene umetnosti, Beograd

2002. 35. hercegnovski zimski salon, galerija "Josip-Bepo Benković", Herceg Novi

"Little red elephants", UKS galerija, Oslo, Norveška; Niški crtež, Galerija savremene likovne umetnosti "Niš", Niš

Samostalne izložbe / Solo exhibitions:

2001. projekcija video rada "Izaberite život" (sa Nikoletom Markovic), galerija Remont, Beograd

Retrospektiva, Galerija savremene umetnosti, Pančevo; Umetnost je ponekad pravo osveženje, Doma omladine, Beograd

Radionice/Projekti / Workshops/Projects

1999. VI internacionalna kolonija, Didimotikon, Grčka

2001. Projekat za časopis "Prelom", broj 1, Beograd; "VIDEO - UMETNOST/TEORIJA/REALIZACIJA/PREzentacija",

video radionica, razmena Beograd-Bremen, REX (Beograd) i Hochschule fur Kunst (Bremen)

Flux 01, akcija plasiranja savremene umetnosti po beogradskim predgrađima, produkcija REX

Nagrade / Awards:

2002. Nagrada 35. hercegnovskog zimskog salona, Herceg Novi



Miodrag Krkobabić, YU (Srbija)

1970, Kraljevo,

Fakultet likovnih umetnosti Beograd / *Graduated and from the Belgrade Faculty of Arts in 2000.*

Adresa / Address: Pere Todorovića 30/6, Beograd, 064 149 20 44, E-mail: soliter2@eunet.yu

Samostalne izložbe / *Solo exhibitions:*

2000, "Nekrospektiva", Narodni muzej, Kraljevo

2001, " 6=36 ", galerija Doma Omladine, Beograd; "Topologije smrti", Prodajna galerija, Beograd

Grupne izložbe / *Group exhibitions:*

1997 - 2000, XXVI, XXVII, XXVIII i XIX izložba crteža studenata FLU u Beogradu, Dom Omladine, Beograd

1996, Linorezi, galerija FLU, Beograd

1997, "A Feverish Leap-Out", Emily Carr Institute of Art, Vancouver, Canada

2000, Kraljevački umetnici, galerija ULUK-a, Kraljevo

2001, Sarajevska Zima 2001, "Call Me Sarajevo", Video Bar, Sarajevo, BiH; "Video umetnost u Srbiji

Extended Play", Centar za Savremenu Umetnost, Beograd; "BREAK.21", 5. Internacionalni

festival nezavisnih mladih umetnika, Ljubljana, Slovenija; "Probetrieb", Medienkunstarchiv,

Passagengalerie, K/Haus, Beč, Austria; 42. Oktobarski salon, Umetnički paviljon "Cvijeta Zuzorić", Beograd

"Konverzacije", Muzej savremene umetnosti, Beograd; Video Art Festival, Muzej moderne i savremene

umetnosti, Strazbur, Francuska; Video Art Festival, Muzej savremene umetnosti, Mylos galerija, Solun, Grčka

"European Perspectives", Austrotel, Innsbruck, Austrija; "Young Serbian Art", Koncertsaal, HfK, Bremen, Nemačka

2002, 35. Hercegnovski zimski salon, Herceg Novi, Crna Gora; "Unstable Narratives", Hardware Medien Kunst Verein,

Dortmund, Nemačka; "Mali crveni slonovi", UKS galerija, Oslo, Norveška; "YU Video Art", Instituto Cubano

del Arte e Industria Cinematográficos, Fundación Ludwig de Cuba, Havana;

V Internacionalni Bijenale mladih, Vršac; Flux 02, Srbija

Nagrade / *Awards:*

2001, Prva Nagrada na 42-gom Oktobarskom salonu u Beogradu

Projekti / *Projects:*

1998, osnovao "Novu školu crtanja" u Kraljevu

1999, ciklus predavanja i projekcija "Likovnost i novi mediji", Udruženje likovnih umetnika, Kraljevo

2000, "The Expectations", New Moment br.13, Magazine for Art and Advertising

Radionice i studijski boravci / *Workshops:*

2001, "Video/teorija /realizacija/prezentacija", Autori: Dragana Žarevac i Jean Francois Guiton, Rex

2001, "Video/teorija /realizacija/prezentacija", Autori: Dragana Žarevac i Thierry Destriez, Rex

2001, Hochschule fur Kunste, Bremen, Nemačka

Riketa Mamaj, Albanija / *Albania*

1971, Fier, Albanija / *Albania*

Adresa / Address: L. Sheq I Madh, FIER, Albanija

E-mail: rmamaj@yahoo.com

1988. Participated in a sculpture exposition among other artists.

1996. Opened a personal exposition at the National Gallery of Fine Arts in Tirana.

1997. April to present Teacher of sculpture at "Jakov Xoxa" Art High School, Fier.

1999. Participated in a sculpture exposition among other artists in Janin, Greece.

2000. Opened a personal exposition at the at Art Gallery "Frashëri" Fier.

2001. Sculpture and picture exposition among other artists at the Cultural Center for Artist Women "LINDART"

Balkan women exposition entitled "Dare to be different"

Vladan Marinković, YU (Srbija)

1967, Kraljevo,

Arhitektonski fakultet u Beogradu / *Graduated from the University of Architecture, Belgrade*

Adresa/ Address: Cara Dusana 49, 36000 Kraljevo, Yugoslavia E-mail: vla_mar@yahoo.co.uk

Izabrane samostalne izložbe / *Selected solo exhibitions:*

2000,1997,1992. Beograd; 2001. Obrenovac; 2000,1991. Kraljevo; 1994. Lijež (Belgija); 1993. Šetland(Škotska)

Izabrane grupne izložbe / *Selected group exhibitions:*

2000. G. Milanovac (6.međunarodni bijenale minijature)

1999. Beograd (Nova Fotografija,međunarodna izložba)

1998. G. Milanovac (5.međunarodni bijenale minijature); Beograd (2.međunarodni bijenale minijature)

1997. Toronto (Kanada) (12.međunarodni bijenale minijature - počasno priznanje)

1996. Beograd (Prvi bijenale scenskog dizajna); G. Milanovac (4.međunarodni bijenale minijature)

1995. Beograd (150+5-među 50 najuspešnijih jugoslovenskih fotografa), Buenos Aires, Argetina, Beograd (Art u minijaturi)

1994. Beograd (Nova Fotografija-druga nagrada za kolekciju); Kraljevo (Majska izložba)

1993. Novi Sad (Dani jugoslovenske fotografije)

1992. Beograd (Nova fotografija); Kraljevo (Prolećni salon)

1991. Beograd (Novi umetnici); Kraljevo. (Likovni umetnici Kraljeva)



PRINTS Stevan Markuš, YU (Srbija)
PHOTOS 1962, Beograd,

Fakultet likovnih umetnosti Beograd / *Graduated from the University of Arts, Belgrade*

Adresa / *Address*: JNA 2, 26000 Pančevo, Yugoslavija

Samostalne izložbe / Solo Shows:

- 1993. Pancevo, "ATM" Gallery
- 1994. Belgrade - Youth Centre Gallery

Kolektivne izložbe / Group exhibitions:

- 1989. Belgrade; Youth Centre Gallery - the 18th Exhibition of Students Drawings
- 1992. Bruxelles - European Community Building and Antwerpen - Immo Art Gallery - Une Image de la peinture actuelle de Belgrade Pancevo - Gallery of contemporary Art - October salon
- 1993. Pancevo - Gallery of Contemporary Art and Zrenjanin - Gallery of Contemporary Art - FIGURA - Phenomena of Figuration in the Nineties Belgrade; Gallery 73: A Review of Current Belgrade painting Belgrade, Youth Centre Gallery: URBAZONE-ENERGY 93, Action no. 5 Novi Sad; Gallery of Contemporary Art and Podgorica, Petrovic Palace: Yugoslav art in the Early Nineties Edinburgh; De Marco European Art Foundation: Belgrade
- 1994. Čačak - Cultural Centre Hall: Annual spring exhibition Sremska Mitrovica - XIX Biennale of Painting, sculpture & graphic Vršac, Concordia: The First Yugoslav Biennale of Youth Art Belgrade, Youth Centre Gallery: The First Exhibitors, no 16 Sremski Karlovci - Stefaneum Gallery: the City Salon Belgrade - 25th of May Museum - 35th October Salon Šabac - October Salon
- 1995. Belgrade; Youth Centre Gallery - 1964-1994: Thirty Years of the Youth Centre Gallery Belgrade, Rex Cinema: Unbelievable-Neverovatno Amsterdam-Beograd

Nagrade / Awards:

Award for painting on Pančevo October Salon 1992. Main award for painting on 35th October Salon, Belgrade 1994.

Goran Micevski, YU (Srbija)

1977. Beograd,

Adresa / *Address*: Ratnih Vojnih Invalida 21, 11000 Beograd, Yugoslavija, E-mail: micevski@yubc.net

Izabrane grupne izložbe / Selected group exhibitions:

- 2002. Beograd-Bucuresti-Beograd, Bukurešt, Rumunija
- 2001. Beograd-Moscow postcard (sa O.Soulimenkom), Tabor, Češka Republika; Fotografija, Galerija FLU, Beograd
- 1999. Nova F, Muzej Savremene umetnosti, Beograd

Festivali / Festivals:

- 2002. Mes de la Fotografija en Halapa, Halapa, Mexiko; Internationale Festival 2002, Knookke-Heist, Belgija
- 2001. CarbonArt 2001, Chisinau, Moldavija; What's So funny? Cesta, Tabor, Češka Republika

Samostalne izložbe / Solo exhibitions:

- 2001. This land, Wally project, Amsterdam, Holandija
- 2000. Izlazak iz dana, Barutana, Beograd; Atlas-sroh, Dom omladine, Beograd

Mihael Milunović, YU (Srbija)

1967, Beograd,

Diplomirao na / *Graduated from the University of Arts, Belgrade 1992, l'Ecole Nationale Supérieure des Beaux-Arts de Paris*

Adresa / *Address*: Lives and works in Belgrade, Yugoslavia, E-mail: mmihael@hotmail.com

Izabrane samostalne izložbe / Selected solo exhibitions:

- 2002. Januar-Mart, Jugoslovenski Kulturni Centar, Pariz, Francuska
- 1999. Jun, Projekat instalacije « Veritas » ,Venecija
- 1998. "SALE" (rasprodaja) izložba objekata, Galerija 12+, Beograd, Jugoslavija; "Shaman" i "Relikvijari", Galerija K.C, Niš; Galerija Nikki Diana Marquardt, Pariz, "Geoslika II" slike, instalacije i objekti
- 1996. April, Galerija Bernanos, Pariz, "Karta", slike, crteži i objekti
- 1995. Jun, Galerija 12+ i Galerija Zvono, Beograd, "Svodjenje dimenzija", slike

Izabrane zajedničke izložbe / Selected group exhibitions:

- 2002. Maj, Pančevačko Bijenale, Pančevo
- 2001. "Young dialogues", Espace Ernst Hilger, Pariz, Francuska; "Conversations", Muzej Savremene Umetnosti, Jugoslavija "FIAC", Foire d'Art Contemporain, Parc des Expositions, Pariz, Francuska; "Die Sammlung", Museum Moderner Kunst Stiftung Ludwig Wien, Beč, Austrija; "Central : artlab : Neue Kunst aus Mitteleuropa", Siemens Austria i Galerija Hilger; Museums Quartier, Beč, Austrija; "Témoins Oculaires", CAUE Galerie de Petit Château, Sceaux, Francuska; "Topologies of Death", Galerija Beograd, Beograd, Jugoslavija
- 2000. "L'autre moitié de l'Europe", Galerie Nationale de Jeu de Paume, Pariz, Francuska
- 1999. Galerija Lucien Durand Le Gaillard, Pariz; "Dessiner le monde", Cité des Sciences, Pariz "WAIW workshop", Eikaas Gallery, Dale, Norveška; "The living Art museum", Reykjavik, Island "Media-power-wa", Graz, Austrija; "Dessiner le monde - de l'aquarelle au pixel", Institut Claude Nicolas Ledoux; Centre d'art contemporain, Saline Royale, Arc et Senans, Francuska;



1997. "Mapping", Cape Town, Južnoafrička Republika
 1996. II Bijenale mladih, Vršac, Jugoslavija
 1995. "Map Room", Dom Omladine, Beograd, Jugoslavija
 1994. XVIII Memorijal Nadežde Petrović, Čačak, Jugoslavija; I Bijenale mladih, Vršac, Jugoslavija

Nagrade / Awards:

Lauréat Nagrade Fondacije P.A.Renoir za 1997. godinu; Otkupna nagrada XVIII Memorijala Nadežde Petrović 1994.

Stipendije / Scholarships:

Fondacije Renoir 1997; SOROS za Savremenu Umetnost 1996; Ministarstva Inostranih Poslova Francuske, 1995-1996,

Radionice / Workshops:

1999. WAIW, world artists and industrial wood, workshop za skulpturu i objekat u drvetu, Dale, Norveška
 1996. Mermer », Prilep, Makedonija, internacionalni atelje za skulpturu u mermeru
 1995. TERRA », Kikinda, Jugoslavija, internacionalni atelje za terakotu

Vladimir Nikolić, YU (Srbija)

1974, Beograd,

Fakultet likovnih umetnosti u Beogradu / Graduated from the University of Arts, Belgrade

Adresa / Address: Nehruova 107/2, Novi Beograd, Yugoslavia, E-mail: vladah@bitsyu.net



Izložbe / Exhibitions:

- BELEF 1997.
 2000. IV Bijenale mladih, Vršac,
 2001. Video festival Kino lab, u okviru festivala INTER ARMA, Centar za savremenu umetnost, Varšava
 Video radovi, galerija Remont, Beograd; Mikokino FEST, Beograd, Break 21, Ljubljana; Jugoslovenski festival jeftinog filma, Subotica; Regards projetes, Video Art Festival, Muzej Moderne i Savremene Umetnosti, Strazbur
 Konverzacije, Muzej Savremene Umetnosti, Beograd; Autoportret, Galerija Doma omladine, Beograd
 2002. Autoscopia, Herceg Novi; European Contemporary Art/The art of the Balkan countries, Muzej Savremene Umetnosti, Solun; Mali Crveni Slonovi, UKS Galerija, Oslo

Irena Paskali, Makedonija / Macedonia

1969. Ohrid, Makedonija / Macedonia

1995. Graduated on the Faculty of Natural Science, 2000. Graduated on the Faculty of the Fine Arts in Skopje

Adresa / Address: Bratfordska br.2 vl.3/40, Skopje, Makedonija, E-mail: paskali@yahoo.com, irena9mk@yahoo.com

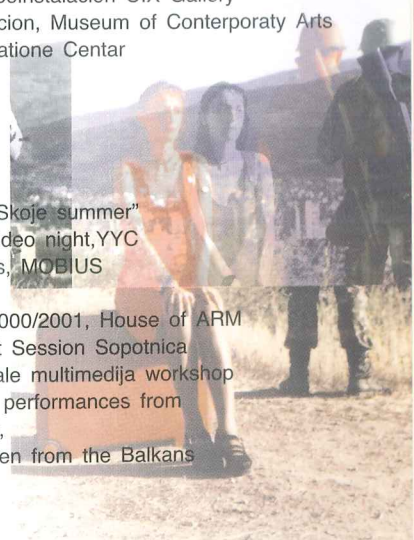
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Samostalne izložbe / Solo exhibitions

1995. Skopje, Probistip, (Macedonija), prints-"Constructor" House
 1998. Vassa, (Finland), print-"culturcenter"
 2000. Ohrid video projection "Cultur House of Ohrid"; Skopje, (Macedonija), "One day, One life" videoinstalacion CIX Gallery
 2001. Weimar, "One day, One life", videoinstalacion "Directon of culture"; "Between", videoinstalacion, Museum of Contemporary Arts Skopje, "Between", videoinstalacion-"CIX Gallery"; "Nets", videoinstalacion - Cultur Informatione Centar Skopje, "FOR OUR OWN GOOD", photo-art café Jonatan
 2002. Skopje, "On the way to/FROM Makedonija", photo & video-projection; "House of ARM"

Grupne izložbe / Group exhibition

1997. Skopje SIAB, Museum of the city of Skopje
 2000. Skopje SIAB, Museum of the city of Skopje; "Conced Plates", multimedia festival, YYC, "Skoje summer" Museum of the City of Skopje; Bitola, "Herakleas nights; Istra, Trans/Art; Skopje MOT, video night, YYC Boston "Root, water, nest, bird", performance of the Macedoni - America, grup of authors, MOBIUS
 2000/2001. Participation on 22 and 23 Videofestival in Tokyo
 2001. Skopje (Macedonija) 5. Youth Biennial, Museum of Contemporary Arts; Graduated students 2000/2001, House of ARM SEAFair 2001 "Society and genome culture", Museum of Contemporary Arts; Prijepolje, "Art Session Sopotnica 2001-performance; Beograd, Real Presence Generation 2001-Museum 25 May-internationale multimedija workshop Odžaci, IMAH 2001-Third Internationale Multimedija Art Festival MGallery, Participants of performances from photobooth project curator Nenad Bogdanovic; Geneva 9 Biennale de l'Image Mouvement, Saint-Gervais, world video - festival (official Concurrence); Fier, Dare to be Different - Women from the Balkans for a Culture of Tolerance; Strasbourg, Regard Projetes-festival d'art video-Auditorium Du musee d'art moderne et Contemporain de Straborg
 2002. Belgrad, Mikokino FEST 2002



Milija Pavićević, YU (Crna Gora / Montenegro)

1950. Cetinje, Crna Gora

Živi i radi na Cetinju / Lives and works in Cetinje

Samostalne izložbe (izbor) / Solo Exhibitions (Selection):

1989. Titograd, Art Pavilion
 1991. Zagreb, Gallery PM
 1992. Cetinje, Blue Palace; Podgorica, Gallery of Modern Art

1994. Podgorica, Gallery of the Youth Centre, Belgrade, Gallery of the Students Cultural Centre, Podgorica, Art Pavilion
1996. Podgorica, Gallery of the Youth Centre
1999. Podgorica, Gallery of the Youth Centre
2000. Budva, Santa Maria
2001. Venice, 49. Esposizione Internazionale d'Arte, Yugoslav Pavilion (together with Oleg Kulik)

Grupne izložbe (izbor) / *Group Exhibitions (Selection):*

1991. Cetinje Biennial Cetinje;
1992. Private Public Titograd
1993. Biennial of Sculpture Pančevo
1994. Early Nineties Petrović's Palace, Podgorica; Painters from the Sunny Side Beograd, Gallery 12+; 2nd Cetinje Biennial Cetinje
1996. Contemporary Montenegrin Art Roma, Palazzo delle Esposizioni, Rof Garden; 11th Memorial Nadežda Petrović Čačak
1997. Actualities in Montenegrin Art 1980-1997 Cetinje, National Museum of Montenegro Art Museum,
1999. Selfportrait in Montenegrin Art Podgorica
2002. Collegium artisticum Contemporary Montenegrin Art, Sarajevo

Dragan Pesić, YU (Srbija)

1960, Bela Crkva,

Fakultet primenjenih umetnosti u Beogradu / Graduated from the Belgrade Faculty of Applied Arts

Adresa / *Address:* YU, Kraljevo, Dragoslava Bogavca 8 tel. 036 22 808, 063 611 151;

E-mail: pesakkv@ptt.yu; www. ateljera.co.yu

Izlagao samostalno u / *Solo exhibitions in:*

Kraljevo (Narodni muzej Kraljevo 1984, 1995),

Jagodina (Kulturni centar 1989),

Beogradu (Muzej primenjene umetnosti 1990, Grafički kolektiv 1991).

Izlagao na kolektivnim izložbama od 1984. godine / *Group exhibitions since 1984.*

Nagrade / *Awards:* Zlatno pero Beograda 1989, Novembarska nagrada Kraljeva 1990, Diploma 33. Majske izložbe ULUPUDSa 2001.

Bavi se grafičkim dizajnom i crtežom / *Works as a graphic designer and painter*



Maja Simić, YU (Srbija)

1975. Kikinda,

Adresa / *Address:* Trg Nikole Pasića 1, 11000 Beograd; E-mail: alanmaja@infosky.net

Izložbe (izbor) / *Exhibitions (selection):*

2001. Izložba nagradjenih radova studena Fakulteta likovnih umetnosti; Izložba male grafike, Grafički kolektiv;

Izložba ex librisa, Francuski kultuni centar u Beogradu; Izložba male grafike, Niški krug

2002. Izložba male grafike, Niški krug; Majska izložba grafike Beogradskog kruga;

Izložba radova studenata FLU, FPU, ALU, Avangarda, Beograd



Ivana Smiljanić, YU (Srbija)

1980. Beograd,

Adresa / *Address:* Bulevar JNA 78/64, 11211 Beograd, Yugoslavia; E-mail: ivana.s@EUnet.yu

Samostalne izložbe / *Solo exhibitions:*

1997. "Ritam", serije otisaka, Galerija SKC, Beograd;

1998. "Ritam", Galerija Muzeja, Prijepolje

Performansi / *Performances:*

1997. "Ritam" , Galerija SKC, Beograd;

1998. "Ritam II", Galerija Muzeja, Prijepolje

2001. "Jedan sat govora" ("Permanentna dogadjanja"), SKC galerija, Beograd

2001. "We Want To Change Names", plesni performans sa Hermom Wittstock, Neomi Martinez Chico i Katherinom Katsifaraki

Video:

1999. "Curriculum Vitae", Medjunarodni video samit Video Medeja, Novi Sad

2000. "Little Earthquakes" (CSM produkcija), Galerija Remont, Beograd; Quattro Stagioni", Alte Saline, Hallein

Grupne izložbe / *Group exhibitions:*

2000. izložba studenata SSA, Hallein; VIDEO-OUTPUT,

video klasa Letnje akademije u Salzburgu 1991-2000, Galerija 5020, Salzburg

2001. XXX izložba crteža i male plastike studenata FLU, Galerija Doma omladine, Beograd;

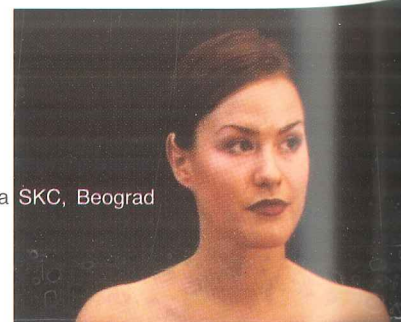
"M.H: Toliko toga bih želela da kažem", Galerija SKC, Beograd;

"Umetnici - studenti", Centar za vizuelna istraživanja Konkordija, Vršac;

"Real Presence", završna izložba, Muzej "25. maj", Beograd;

"Prva radna nedelja", "Nisville" klub, Niš

2002. Aprilski susreti, selekcija Dragana Jovanovića, Zorana Todorovića i Dejana Grbe, Galerija SKC, Beograd



PRINTS Vanesa Turčinhodžić, Hrvatska / Croatia
PHOTOS 1977, Pula, Hrvatska / Croatia

Adresa / Address: 1. Istarske brigade 6, Rovinj, Croatia
E-mail: bahecca@hotmail.com

1991. "Savo Vukelić" - elementary school, Rovinj; 1991,1993. "Škola primjenjenih umjetnosti i dizajna" - high school, Pula - graphic design; 1993,1995. "Škola primjenjenih umjetnosti i dizajna" - high school, Zagreb - painting
1996,2002. "Academy of Fine Arts" Venice, Italy - painting

Projekti i grupne izložbe / *Projects and group exhibitions:*

1998. Rovinj, gradski muzej, "Likovna kolonija"- paintings
1999. Venezia, public area; calle, bridges "Amleto-l'eroe che dorme"-photographs, slide installation
Trieste, Teatro Miele, "L'anima e corpo"- photographs
2000. Venezia, Academy of Fine Arts, "Il delitto perfetto"- graphics Bergamo, Liceo artistico, "intro"- photographs
2001. Venezia, public area; Fondamenta nuova, "Casa in Acqua in Casa in Acqua..."- installation
2002. Pula, Pazin, INK, gradski muzej Pule, "Arsattack"- pictures and photographs

U pripremi / *In preparation:*

2002. Pula, Galerija LUKA, "Cinemaniac" - photographs; Zagreb, Galerija SC - digital photographs





Gosti / Guests



ANTIMATTER KANADA

Teren

Kanadska kultura ima dugu i auto-refleksivnu opsesiju da definiše samu sebe, postavljajući pitanja kanadskog identiteta i mesta sopstvene nacije u svetu. Možda je u pitanju relativna mladost zemlje, možda njena veličina, mala i heterogena populacija rasuta po relativno izolovanim džepovima nastanjenih oblasti. Štagod da je, još uvek pokušavamo da shvatimo šta znači biti Kanadanin.

Filmovi u ovom programu nisu izuzetak i, svaki na svoj način, istražuju neki od aspekata nacionalnog karaktera. Ali ovi radovi idu dalje od prikazivanja severnoameričkog losa, Montija i javorovog lišća, i zalaze u neku drugu Kanadu; idu u priče o kratkotrajnom, o autsajderu, o urbanom životu na šljunku i manjinama isteranim sa njihovih poseda. Veličina zemlje obećava granice, i bukvalno i figurativno, ali i poziva na izolaciju. Pejzaž se brzo odmotava u čitajući Kanadu unatraske - 4,000 milja za 12 minuta - tu je čitava romansa o jahanju na šinama, pri čemu se stvarne nedaće i izmeštenost putujuće luralice samo nagoveštavaju. Ova dijasporična priroda i prateća izdvojenost su, takode, očiti u Pesku i LSD-u 25: u prvom, putnici navedeni na pogrešan put se izgube u preriji, u drugom, mlada žena putuje u Montreal i gubi razum.

Sredina i Snežna farma odjekuju istim osećanjima izolovanosti - prva, kroz frustraciju naratora koji se nalazi usred Kanade, a zapravo usred nedodije, druga kroz prazne, pa ipak klaustrofobične modele enterijera koji se smenjuju sa surovom stvarnošću severne zime.

Džo grubo i iskreno posmatra međusobno povezane živote stanovnika užeg centra grada i njihove priče o sitnom kriminalu, siromaštvu i zavisnosti na marginama društva. Likovi u Pesku su jednako otuđeni - imigranti (oni su zaista stranci) odsečeni od sopstvenog doma i kulture, koji pokušavaju da se prilagode i pronadu put u toj stranoj zemlji. Slično, u odgovoru na najgluplje pitanje dvadesetog veka nudi varljivu lekciju iz istorije o kolonizaciji i kanadskom domaćem stanovništvu isteranom sa svoje zemlje, držeći se nade za osnivanjem nove konfederacije koja će se zasnivati na poštenju i razumevanju.

Svi ovi filmovi nude pogled na pravu Kanadu i to čine saosećajno, milosrdno i duhovito. Možemo se nadati da ove osobine krase i naš nacionalni identitet.

Terrain

Canadian culture has long had a self-reflexive obsession with defining itself, with questions of Canadian identity and our nation's place in the world. Perhaps it's the relative youth of the country, its enormous size, the small and heterogeneous population spread out in relatively isolated pockets of inhabitation. Whatever the case, we're still trying to figure out what it means to be Canadian.

The films in this program are no exception, and each explores, in its own way, some aspect of our national character. But these pieces look beyond the moose, Mounties and maple leaves to another Canada; to stories of the transient and the outsider, of gritty urban life and dispossessed minorities.

The size of the country promises frontiers both literal and figurative, but it also invites isolation. The landscape rolls by quickly in Reading Canada Backwards--4,000 miles in 12 minutes--all the romance of riding the rails with just a suggestion of the true hardships and dislocation of an itinerant wanderer. This diasporic nature and its attendant detachment is also evident in Sand and LSD 25: in one segment of the former, misguided travellers lose their way on the prairies, in the latter a young woman travels to Montreal and loses her mind.

Middle and Snowfarm echo these feelings of isolation--one through the narrator's frustration at being simultaneously in the middle of Canada and what seems like the middle of nowhere, the other through empty, yet claustrophobic model interiors alternating with the hard realities of the northern winter.

Joe takes a harshly honest look at the interconnected lives of a group of inner city dwellers and their stories of petty crime, poverty and addiction at the margins of society. The characters in Sand are equally alienated--immigrants (and real aliens) cut off from their home and culture, trying to adapt and find their way in this strange land. Similarly, In Response to the Dumbest Question of the Twentieth Century offers a quirky history lesson on colonization and Canada's dispossessed Natives, holding out hope for a new confederation based on fairness and understanding. All of these films proffer glimpses of a real Canada, and they do so with compassion, grace and humour. We can only hope these same traits form some part of our national identity.

Joe

David Middleton / exp / 16mm / 1999 / 12:00

Middle

Sean Garrity/nar / 16mm on video / 1998 / 6:00

Reading Canada Backwards

Steven Topping /exp/ S8 on 16mm/1995/ 12:00

In Response to the Dumbest Question of the Twentieth Century

Marcel Fayant/anim / video / 1999 / 3:00

Sand

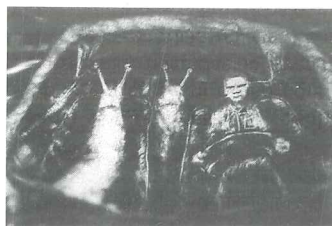
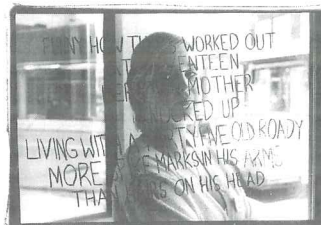
Percy Fuentes / anim / video / 2001 / 14:00

Snowfarm

Sheridan Shindruk / exp / video / 2000 / 4:00

LSD 25

Walter Forsyth & Doug Karr /exp/doc/ 16mm / 1998 / 13:00



Filmovi i video radovi predstavljeni u "Sudu" svi nastanjuju prostranu teritoriju tela. U većini slučajeva, ovde izražene ideje deluju kao niz suprotstavljanja: instinktivno nasuprot transcendentnom, sputanost naspram slobode, bol nasuprot zadovoljstvu, religija naspram duhovnosti. No, većini ovih dela je zajedničko istraživanje čežnje za višestrukim prerusavanjima, od najeteričnijih među zapamćenim senzacijama do brutalne i ogoljene želje.

U čitavom programu telo se tumači kroz mnogobrojne pristupe: kao pokazatelj identiteta, kao mapa emocionalne šminke i istorije, i kao neprijatelj i kao prijatelj, kao analogija, kao odeda, koja, mada, sasvim je jasno, ima sentimentalnu vrednost, ipak je pogrešne veličine, stila ili boje i ne odgovara našem stilu života.

Jedan broj radova istražuje iste teme na različite načine. Ideja da naša tela telegrafiju i definišu (ili ne uspejaju da definišu) naše identitete obrađena je u Metodu boginje, apelu za oslobađanje i od seksualne i od religiozne ortodoksije, kao i u čoveku iz Venecije, izopštavanju iz stanja racionalne, seksualne i materijalne konfuzije, i u Slomu, audio-vizuelnom pozivu na anonimnost stada pre nego odgovornostima individue. Možda je ova ideja najsuštastvenije očigledna u Porodičnom izletu, gde je autor proučio i iskoristio materijal iz svog dečakačkog sopstva - nestalnu i efemeralnu prirodu slike i rasvetljavajuću potragu za čovekom koji je postao.

Pored ovih razmatranja identiteta, neka dela dodaju i element transmutacije čitavoj mešavini: goruću želju za evolucijom (a ne suprotno) od čoveka do životinje (Slom), od čoveka do božanstva (Metod boginje) i od čoveka do žene (čovek iz Venecije).

Putenost je živa i zdrava u ovom programu, mada razgrađena na zvuk i svetlo u Talasima ljubavi, i kao dodatak nasilju u Drhtaju. Možda je najtelesnije od svih delo Pljuvačka, gde se kameri dozvoljava makro-analiza telesne akcije za koju bi mali broj ljudi bio sposoban, ili još manje želeo, da je izvede po slobodnoj volji.

Tamna strana naših apetita - zlokobni vidovi erotičnosti - može se naći u delima Sadisinfetenz i FILM(knout) gde su oni gonjeni pseudo-naučnim i/ili direktnim, zlobnim motivima.

Ukoliko se telo često tretira kao bojno polje, onda se ponekad može postići i primirje. Ono je, uz dužno poštovanje, posuda za memoriju i žudnju u Otoku, a slavi se kao besramna kuća zabave u Les Corps Lumineux??? Nema sumnje, neki vid konsenzusa je postignut u Talasima ljubavi.

Telo kao predmet nikada ne može biti potpuno predstavljeno ili osvojeno. Medicina nije dorasla zadatku, pa čak ni teolozi ili kvantni fizičari. Na kraju, ovaj telesni sud ostaje tajanstven i metaforičan, i uvek će biti vredan istraživanja, potaknutog našim neumoljivim impulsom, svim sredstvima koja su nam na raspolaganju.

Vessel

The films and videos presented in "Vessel" all inhabit the vast territory of the body. In many cases, the ideas expressed here operate as a series of oppositions: the visceral vs. the transcendental, constraint vs. restraint, pain vs. pleasure, religion vs. spirituality. But most of these works have in common an exploration of longing in its many guises, from the most ethereal of recollected sensations to brutal and naked desire.

Throughout this program, the body is interpreted through a multitude of approaches: as an indicator of identity, a map of our emotional make-up and history, as both enemy and friend, as a doppelganger, or a suit of clothes which, although clearly possessing sentimental value, is nonetheless the wrong size, style or colour for our lifestyle.

A number of pieces explore the same themes in different ways. The idea of our bodies telegraphing and defining (or failing to define) our identities has been taken up in The Goddess Method, an appeal for release from both sexual and religious orthodoxy, as well as in The Man from Venus, a dispatch from a state of racial, sexual and material confusion, and Crush, an audiovisual plea for the anonymity of the herd rather than the responsibilities of the individual. Perhaps this idea is most vitally apparent in Family Outing, where the filmmaker has studied and employed footage of his boyhood self--the fleeting and ephemeral nature of image and light--in search of the man he has become.

In addition to these considerations of identity some works add the element of transmutation to the mix: a fervent desire to evolve (not devolve) from man to animal (Crush), man to deity (The Goddess Method) and man to woman (The Man From Venus).

Carnality is alive and well in this program, although deconstructed into sound and light in Waves of Love, and as an adjunct to violence in Quiver. Perhaps the most corporeal of all works here is Spit, allowing a camera to undertake the kind of macro-analysis of a bodily action that few people would ever be able to, or want to, left on their own.

The shadow side of our appetites--the sinister facets of eroticism--can be found in Sadisinfetenz and FILM(knout) where they are driven by pseudo-scientific and/or outright malevolent motives.

If often the body is treated as a battleground, so sometimes a truce can be attained. It is treated with reverence and respect as a receptacle for memory and yearning in Swell, and celebrated as a brazen funhouse in Les Corps Lumineux??? Without a doubt, some form of consensus has been reached in Waves of Love.

The body as a subject can never be completely charted or colonized. Medical science isn't up to the task, neither are the theologians nor the quantum physicists. Ultimately this fleshly vessel remains mystical and allusive and will always prove worthy of our unrelenting impulses to explore it with whatever means at our disposal.

Sadisinfetenz

Giulia Frati/exp/16mm/1999/ 2:00

Swell

Carolynne Hew/exp/16mm/1998/ 5:00

Crush

Nelson Hendricks/exp/video/1998/ 12:00

Spit

Jeremy Drummond/exp/video/2000/ 2:30

Family Outing

Mark Bradley/exp/16mm/2001/ 5:20

Le Corps Lumineux??? Premiere Quite

Claude Lamarche - 2/npc/exp/video/1999/ 4:00

The Goddess Method

Punam Sawhney/exp/16mm/2000/ 6:00

Waves of Love

Simon Hughes/exp/video/2000/ 2:00

Quiver

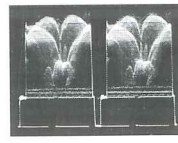
Scott Beveridge/exp/S8 on video/1999/ 5:00

The Man from Venus

James Diamond/exp/S8 on video/1999/ 4:00

FILM(knout)

deco dawson/exp/16mm/1999/ 10:00



GUESTS OVNI Arhiva opservatorije (The Observatory Archives)

OVNI je projekat istraživanja pokrenut 1994. g. sa sedištem u Barceloni. To je organizacija Samostalnog video festivala i interaktivnih fenomena u saradnji sa Centrom za savremenu kulturu u Barceloni. OVNI je 1996. g. osnovao videoteku Muzeja savremene umetnosti u Barceloni i bavio se video programima od 1996. do 1998. g. Pored projekata za državne institucije, OVNI je saradivao u organizaciji i drugih događaja u Barceloni i inostranstvu sa drugim nezavisnim grupama i festivalima, kao što su: Impakt, Utrecht; Knitting Factory, New York; CasaBlanca Video Festival, Casablanca; Fearless Mediterraneane, Marseille... Posle 7 godina festivala, u januaru 2002. g., OVNI je javnosti predstavio projekat Arhive. OVNI je dobio pravo na preko 400 video-radova i 20 CD ROM-ova koje sada čini dostupnim za javne konsultacije... U ove arhive izabrani su radovi na različite teme i sa jednom svrhom: ohrabriti Kritiku savremene kulture (na jeziku koji je najbolje reprezentuje) uz pomoć različitih strategija, kao što su video art, nezavisni dokumentarci i arheologija mas medija, između ostalih... Arhive se, takođe, nalaze i na Internetu, na adresi www.desorg.org, gde je moguće istraživati po bazi podataka.

Projekat istraživanja:

Arhiva opservatorije je rođena iz potrebe da se raskrsti sa kontradiktornom dinamikom na kulturnoj sceni Barcelone. Po ustoličavanju demokratskih procesa u Španiji, grad dobija pristup savremenoj umetnosti i kulturnoj produkciji iz čitavog sveta, ali i daje doprinos sopstvenom kulturnom produkcijom. Ukupna vredna informacija, kao i sami radovi, na kratko cirkulišu gradom i potom nestaju. Proguta ih neprekidni ciklus novina, jedva da ostave trag u dinamici koja banalizuje kulturu i pretvara je u spektakl za konzumiranje. OVNI Arhive su rad u trajanju i, nadamo se da će nastaviti da rastu, pronalazeći nove poslove; odnosno, da će naći platformu koja će imati uvid u nove angažmane i da će predlagati forume za diskusiju o temama koje su uključene u Arhivu, čitanja, konferencije i tematske video predstave.

Kritika kulture:

Potreba za radikalnom kritikom kulture se javila krajem 19. veka, u radu mislilaca kao što su Marks, Frojd i Niče; šezdesetih godina, kritički duh je ogrnuo šal savremenosti sa Fokoom, Barouzom, Deboom i drugima, i popularnim i umetničkim pokretima vremena... Danas, slobodna i kritička refleksija o savremenoj zapadnoj kulturi postaje sve više hitna, jer smo svedoci zabrinjavajućih posledica našeg načina života: sistematske eksploatacije planete, pada kvaliteta hrane, zamene kulturne raznolikosti jedinstvenim kulturnim i ekonomskim modelom u globalnoj ravni, manipulacije od strane medija i stvaranja monopola, konzumiranja privatnosti i informacije kao spektakla, banalizacije kulture, trgovine genetskom informacijom od strane multinacionalnih kompanija, moći lobija oružja i neprestanih ratova i trenutnog napada na individualnu slobodu kroz stvaranje stanja konstantne paranoje... u kontekstu obnovljenog i prikrivenog zapadnog etnocentrizma, u kome se tehnologija, oslobođena ideologije, prikazuje kao univerzalni lek za sve. Radovi u OVNI Arhivama su veoma različiti, ali im je zajednička posvećenost slobodnom izrazu i razmišljanje o pojedinačnim i kolektivnim strahovima i uživanjima. Oni nude viziju u više vidova, hiljade malih očiju koje istražuju svet i najavljuju druge moguće svetove... Diskurs, koji vrednuje heterogenost, pluralitet, kontradiktornost i subjektivnost autora. Antidot kloniranju i repeticiji današnjih mas medija. Unutar ovog kritičkog pristupa savremenoj kulturi, Arhive nude odeljke kao što su: Migracija i granice; Globalizacija i dekulturnalizacija; Arheologija medija; Arheologija nauke; Razgradnja i kritika medija; Rad i ideologija; Vizije naučne fantastike; Zajednica i zajednice; Turizam i otmice teritorija; Islam; Vizije drugih; Ritual i trans; Snovi u Arhivi; Iskustvo smrti; Tamna noć duše.

PROGRAM A: OVNI SPECIJAL 1999: OIGO VOCES RMIX @ the Mirror of Balcans-56

- Assemble 3'11", 3'11". Doc Novaprecisao 1994

Classic Clip Nostalgia. 242 vs Classic Retro Broadcast Oldies...

- Magic in the Air (čini u vazduhu): TV code series 11". Joan Lendre & Toni Serra, 1999.

Dolazak nove religije, katodnih zraka i piramida, periskopa uma koji posmatraju ogledala.

- Videolabeirinth, 10', Toni Serra 1999.

"Arhive piratske utopije i evropskih otpadnika" predstavljaju nemušt izveštaj o CCTV - sigurnosnim kamerama.

Katalog tragedija i ideja za budućnost.

- MAP Zero 1 & 2 - 3' Joan Leandre, 1995.

Mega Assemble Project Zero

- Minnesota 1943, 7', Toni Serra 1995.

1943. g., na zahtev američke vojske, univerzitet u Minesoti uvodi psihološki test za regrutaciju oficira. Isti test je kasnije korišćen za zapošljavanje osoblja u privatnim kompanijama. Opustite se, pokušajte da budete iskreni.

Nylon, 7', Jose Manuel Palmeiro, 1995.

Starac iz Basre: "Svako jutro ustajem odlučan da pobegnem iz ovog zlog "ega". Kaže mi: "Hajde, starče, šta želiš da jedeš od jutros? Požuri, mrdni, šta ću da jedem?" Ja odgovaram: "Smrt", i promenim temu. Onda moj "ego" kaže:

"A šta ću da obučem?" A ja odgovorim: "Pokrov." Onda: "Kuda želiš da ideš danas?" "Čuti", kažem ja, "ići ću do ivice groba, i, možda ću tamo, stekavši prednost nad mojim "egom" biti u stanju da dišem, oslobođen straha."

Programación Orientada a Objetos, 10', Xavi Hurtado, 1999.

Mi dilección es dobleú colazón punto com. Esta es la página que busca el amol. Bill Gates, Prejer kanal, VISA univerzum i čip koji koristi CIA da vidi Alisoninu dušu, žena beskućnica u Njujorku. Tehnologija, identitet i telesni entiteti.

- Los Invisibles, 5', Gloria Martí, 1998.

dokument o transnacionalnom i o onima koji podlegnu na granici snova.

PROGRAM B: selekcija i odlomci iz OVNI Arhiva ----- 40'

- Media Digest, Transkultura, Granice, Proročanstva

GUESTS Lluís Escartin, Spain

Cal Pastora

Font rubi, Barcelona

Spain 08736

E-mail: armadillo@arrakis.es

Texas Sunrise 17' Spain, 2002

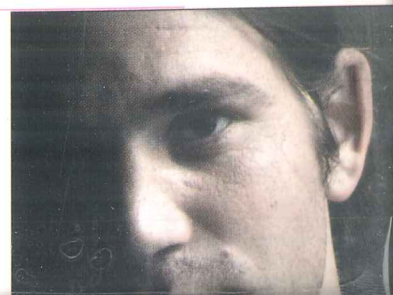
Mohave Cruising 13' Spain - USA, 2001

Amor 27' Spain, 2002

Path of the Bees 15' + 15' Spain - Mexico, DV, 1999

75 Drive-A-Way 20' Spain, 1991

Ivan Istochnikov 29' Spain 2001



OVNI is a project of research based in Barcelona and founded in 1994. Organicer of the Independent Video Festival and Interactive Phenomenons in coloboration with the Centre de Cultura Contemporània de Barcelona. OVNI started in 1996 the videotheque of the Museum of Contemporary Art of Barcelona and looked after the video programs for the period 1996-1998. Beside projects in Public Insitutions, OVNI has been coloborating and organicing other events in the city of Barcelona or abroad with other Independent groups or festivals such as: Impakt, utrecht; Knitting Factory, New York; CasaBlanca Video Festival, Casablanca; Fearless Mediterranee, Marseille...After 7 editions of the festival, in january 2002 OVNI presented the project of the Archives to the public.

OVNI has acquired the rights to make more than 400 videos and 20 CD ROMs permanently available for public consultation...The works in these archives have been selected around various themes and a single purpose: to encourage a Critique of Contemporary Culture (in the language which best represents it) using different strategies such as video art, independent documentaries, and mass media archaeology, among others...The archives also have an on-line search engine, allowing its databank to be explored from the web. www.desorg.org

A research project:

The Observatory Archives are born from realising the need to break with a contradictory dynamic in Barcelona's cultural scene. After the reestablishment of democratic processes in Spain, and the renewal of cultural and economic life in Barcelona, the city has had access to contemporary art and cultural production from around the world, as well as contributing the products of its own cultural output. All this valuable information and work, however, circulates briefly through the city and then disappears. It is swallowed by the never-ending cycle of novelty, hardly leaving a trace, in a dynamic that banalises culture and turns it into a spectacle for our consumption. The OVNI Archives are a work in progress, and we hope that they will continue to grow, with various "scanners" locating works to be acquired; that is, a platform for screening new entries, and proposing forums for discussion on themes included in the archives, readings, conferences and thematic screenings.

A critique of culture:

The need for a radical critique of culture emerged at the end of the 19th century, through the work of thinkers such as Marx, Freud and Nietzsche; in the 1960s this critical spirit took on a contemporary nature with Foucault, Burroughs, Debord, etc, and the popular and rtistic movements of the time...Today, free and critical reflection on contemporary Western culture is becoming more and more urgent, as we witness the worrying consequences of our way of life: the systematic exploitation of the planet, the decrease in the quality of our food, the substitution of cultural diversity with a single cultural and economic model on a global scale, the manipulation of the media and the creation of monopolies, the consumption of privacy and information as spectacle, the banalisation of culture, the trade in genetic information by multinational companies, the power of arms lobbies and continuing wars, and the present attack on individual freedom through the creation of a state of perpetual paranoia...within the context of a renewed and covert western ethnocentrism, in which technology is presented as a universal panacea, free of ideology....

The works brought together in the OVNI Archives are very different, but they share a common commitment to free expression, and reflection on individual and collective fears and pleasures. They offer a multifaceted vision, thousands of small eyes exploring our world, and announcing other possible worlds...A discourse that values heterogeneity, plurality, contradiction and the subjectivity of the maker. An antidote to the cloning and repetition of today's mass media. Within this critical approach to contemporary culture, the Archives include sections such as:

Migration and Frontiers, Globalisation and Deculturalisation, Media Archaeology, Archaeology of science, Deconstruction and Critique of the Media, Work and Ideology, Science Fiction Visions, Community and Communities, Tourism and the High-jacking of Territories, Islam, Visions of the Other, Rituals and Trance, Dreams Archive, Experiences of Death, Dark Night of the Soul...

PROGRAM A:OVNI SPECIAL 1999 : OIGO VOCES RMIX @ the Mirror of the Balcans__56'

-Assemble 3'11", 3'11", Doc Novaprecisao 1994.

Classic Clip Nostalgia. 242 vs Classic Retro Broadcast Oldies...

-Magic in the Air: The TV Code Series, 11', Joan Leandre & Toni Serra, 1999.

The coming of a new religion, cathode rays and pyramids, periscopes of the mind observing mirrors.

-Videolabyrinth, 10', Toni Serra 1999.

"Pirate Utopias and European Reegade Archives" presents a silent report on CCTVs - security cameras. A catalogue of tragedies and ideas for the future.

-MAP Zero 1 & 2_3' Joan Leandre, 1995.

Mega Assemble Project Zero, the day of the final din.

-Minnesota 1943, 7', Toni Serra 1995.

In 1943, at the request of the American army, the University of Minnesota implements a psychological test for officer recruitment. The same test is later used internationally to recruit staff for private companies. Relax, try to be sincere.

-Nylon, 7', Jose Manuel Palmeiro, 1995.

The old man from Basra "Every morning I wake up determined to escape from this vile "ego". It says, "Come on old man, what do you want to eat this morning? Hurry up, move, what am I going to eat?" I answer "Death" and change the subject. Then my "ego" says "what am I going to wear?" And i answer "a shroud". Then "Where do you want to today?" "Be quiet" I say, "I will go to the edge of the grave, and perhaps there, with an advantage over my "ego", I will be able to breathe free of my fear."

-Programación Orientada a Objetos, 10', Xavi Hurtado, 1999.

Mi dilección es dobleú colazón punto com. Esta es la página que busca el amol. Bill Gates, the Prayer channel, the VISA universe and a chip used by the CIA to scan the soul of Alison, a homeless woman in New York. Technology, identity and corporate entities.

-Los Invisibles, 5', Gloria Marti, 1998.

Document on the transnational and about those who succumb on the border of dreams.

PROGRAM B: selection and excerpts from the OVNI Archives____40'

-Media Digest, Tranculture, Borders, Prophecies...

GUESTS HEURE EXQUISE !

B.P. 113, Le Fort, avenue de Normandie, F-59370 Mons-en-Baroeul, France
Thierry DESTRIEZ

Formirano 1975. g., Heure Exquise! je neprofitno udruženje specijalizovano za video art i video stvaranje. Od samog osnivanja, organizacija, perspektive i ciljevi definisani su kako kod osoblja, tako i kod saradnika. Počevši sa suštinski kreativnim projektom (kolektivni audiovizuelni programi, koncepcija performansa i spektakularne javne ekrinizacije), Heure Exquise! je napredovao, pri čemu su se njegovi članovi bavili distribucijom, prikazivanjem, dokumentovanjem i obukom u video stvaranju. Ta vrsta domaćeg i međunarodnog razvoja ovih formi umetničkog izraza traje od 1980. g.

Multimediji i Kulturni centar u Heure Exquise! (E.C.M. multimedijalni kulturni prostor) su mesto koje omogućava pristup Novim tehnologijama informacije i komunikacije (N.T.I.C.) i otvoreno je za javnost.

Služba distribucije, osnovana 1983. g., ima sledeće ukupne ciljeve:

- prikupljanje umetničkih i autorskih video radova u katalog.

Ovaj katalog, propisno ureden, pokriva širok spektar tipova (art video, kreativni dokumentarci, dens video, novi imidži, CD-Romovi). Dvojezičan je (francuski/engleski), pruža uslove za naručivanje radova i pravno obavezuje korisnike.

- organizacija promocije, distribucije i kulturne strane radova.

Ova misija je sprovedena i u Francuskoj i u inostranstvu, u saradnji sa institucijama, kulturnim organizacijama, ustanovama za obrazovanje i obuku, festivalima i događajima. Heure Exquise! tim pomaže u izradi nacrti i izvođenju projekata distribucije (saveti u programu, javne prezentacije, komiteti za događaje, pomoć kod pripreme televizijskih emitovanja i dr.).

Heure Exquise!, takode, garantuje distribuciju koprodukcija Delegacije plastičnih umetnosti (Délégation aux Arts Plastiques).

Created in 1975, Heure Exquise ! is a non-profit association specialized in the promotion of video art and video creation. Since its creation, its organisation, prospects and objectives have been defined by both the voluntary members and staff. Starting with an essentially creative project (collective audiovisual programmes, conception of performances and spectacular public screenings), Heure Exquise ! has progressively set up for its members its activities of distribution, screenings, documentation and training in video creation and electronic arts, and has in this way since 1980, taken part in the national and international development of these forms of artistic expression.

The multimedia and cultural center of Heure Exquise ! (E.C.M. multimedia cultural space) is a place providing access to the New Technologies of Information and Communication (N.T.I.C.) and is open to the public.

The distribution service, created in 1983, has the overall objectives of :

- compiling in one catalogue the works of artists and authors who deal in video.

This catalogue, regularly enriched, covers a wide variety of types (art videos, creative documentaries, dance videos, new images, CD-Roms). Bilingual (French/English), it also provides the conditions for ordering the works and the legal obligations of users.

- organising the promotion, distribution and cultural side of the works.

This mission is carried out both in France and abroad, in partnership with the institutions, cultural organisations, teaching and training establishments, festivals and events. The Heure Exquise ! team helps with the design and running of all distribution projects (advice in programming , public presentations, events committees, help with the preparation of television broadcasts, etc).

Heure Exquise! also ensures the distribution of the co-productions of the Délégation aux Arts Plastiques (Plastic Arts Delegation).

U N G E K U N S T N E R E S S A M F U N D

UKS (Udruženje mladih umetnika / Young Artists Society)

UKS je vodeća umetnička organizacija mladih norveških umetnika.

Od svog osnivanja 1921. imala je bitan uticaj na norvešku nacionalnu umetničku scenu. UKS nastoji da obezbedi umetnička prava svojim članovima, kao i mladim umetnicima uopšte. Ovo je postignuto, u prvom redu, radom Galerije (UKS Galerija), kao i političkim uticajem kroz druge institucije, organizacije i preko nadležnih organa Norveške. UKS, takode, izdaje umetnički magazin (UKS Forum), koji se bavi pitanjima i predstavlja najaktuelnije savremeno umetničko stvaralaštvo u Norveškoj. Cilj UKS Foruma jeste da predstavi i kritički tretira aktuelnu teoriju savremene umetnosti.

UKS is an artists-run organization for young Norwegian artists.

The organization was founded in 1921 and has since its start been a vital influence on the Norwegian national art scene. UKS' claim is to secure the artists social and artistic rights for the members in particular and for young artists in general. This is being done on the one hand by running a gallery (UKS Gallery), and on the other hand by working politically towards other institutions, organizations and toward Norwegian authorities. UKS also publishes an art magazine (UKS Forum) which discusses and shows the most updated of contemporary art in Norway and intentionally.

UKS Forums aim are these days to present and critically comment contemporary art theory.

- Nove umetničke tehnologije i ideje / New technology and the concept of art

Kritički komentar / A critical comment by Trude Iversen

- Kakvi novi mediji? Mladi norveški umetnici u pogledu na korišćenje novih medija u umetničkoj produkciji.

What new media? Young Norwegian artists view on an use of new media in the art production.

Video prezentacija / A videopresentation by Tone Hansen

Trude Iversen (1974) is cand.philol with a dissertation in philosophy with the title

Losing Autonomy: Art and philosophys ability to construct a concept of truth. Okt 2001.

Direktor UKS-a / She works today as director of UKS (Young Artists Society)

Tone Hansen (1970) umetnik i urednik artmagazina Frotte / is an artist and editor of the artmagazine Frotte.

Živi i radi u Oslu, predsednik odbora UKS-a / She lives and works in Oslo and is the leader of the board in UKS.

HEURE EXQUISE





Izložbu su omogućili:

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SKUPŠTINA OPŠTINE KRALJEVO



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