

MEĐUNARODNI FESTIVAL UMETNIČKIH ZASTAVA INTERNATIONAL ARTISTIC FLAG FESTIVAL



Centar za vizuelnu kulturu Zlatno oko
Golden eye Center for Visual Culture



Grad Novi Sad
City Novi Sad

MEĐUNARODNI FESTIVAL UMETNIČKIH ZASTAVA INTERNATIONAL ARTISTIC FLAG FESTIVAL

Novi Sad septembar - oktobar 2005.

Albanija	Albania
Australija	Australia
Austrija	Austria
Bosna i Hercegovina	Bosnia and Herzegovina
Bugarska	Bulgaria
Češka	Bohemia
Francuska	France
Engleska	England
Irska	Ireland
Indonezija	Indonesia
Izrael	Israel
Japan	Japan
Južna Koreja	South Korea
Kanada	Canada
Kina	China
Makedonija	Macedonia
Mađarska	Hungary
Meksiko	Mexico
Nemačka	Germany
Poljska	Poland
Rumunija	Romania
Srbija i Crna gora	Serbia and Montenegro
Singapur	Singapore
Slovenija	Slovenia
Slovačka	Slovakia
Škotska	Scotland
Španija	Spain
Švedska	Sweden
Turska	Turkey
SAD	USA



Centar za vizuelnu kulturu Zlatno oko
Golden eye Center for Visual Culture

Sava Stepanov
art director

Deja o Internacionalnom festivalu umetničkih zastava u Novom Sadu ima svoj nukleus u jednoj izložbi zastava kojom se grupa novosadskih umetnika predstavila na tradicionalnom Dunavskom festivalu u nemačkom gradu Ulmu, tokom proleća 2004. godine. Iako su takvu vrstu predstavljanja uslovile okolnosti na ulmskoj manifestaciji prostor Dunavskog keja za novosadske/vojvođanske/srpsko-crnogorske umetnike je bilo puno razloga da odaberu jedan stari medij kako bi iskazali svoj personalni umetnički identitet.

Poslednje decenije proteklog i prve godine aktuelnog stoleća ispunjeni su uzbudljivim događanjima na nekadašnjim jugoslovenskim geografskim i kulturnim prostorima. Raspad SFR Jugoslavije donosi kardinalne promene na političkoj i geografskoj karti balkanskog regiona. Proces nastajanja novih država (Slovenija, Hrvatska, Bosna i Hercegovina, Makedonija, Srbija i Crna Gora), verovatno još nije okončan jer tinjaju problemi aktuelnih srpsko-crnogorskih odnosa, Kosova (SCG), Republike Srpske (BiH)... Sve te nove, tek konstituisane države, nalaze se u sudbinskim tranzicijskim procesima, a njihove međusobne odnose opterećuju brojni problemi... U ovim prostorima pitanje »isticanja zastave« nije tek protokolarni problem...

Sva ta previranja nametnula su brojne stavove i borbu za koncepcijsko ustanovljavanje društva i umetnosti. Identitet se obnavlja po nekolikim, često i oprečnim kriterijumima, a najčešće su u opticaju namere restauracije istorijskih modela ili nastojanja da se ustanovi koncept modernog demokratskog društva. U umetnosti se nametnulo pitanje o identitetu savremene umetnosti koja je sudbinski vezana za sociološki, politički i kulturološki »duh mesta«. U umetničkoj teoriji, tokom devedesetih godina je, nikako bez razloga, ustanovljena žustra rasprava o odnosu lokalnog i globalnog, o odnosu regionalnog i univerzalnog. U tim tezama se zapravo raspravljalo o identitetu: o identitetu društva u kojem se dešava i realizuje umetnost, i o identitetu umetnosti koja (načinom post-modernističkih ili obnovljenih modernističkih koncepcija) problematizuje ideološke i sociološke podtekste društva...

Tako se došlo do ideje o organizovanju Internacionalnog festivala umetničkih zastava u Novom Sadu. Lokalna uslovljenost razmatranja stanja identiteta je uputila na širi kontekst: problematika identiteta je univerzalna. Ričard Mejer (Richard Meyer) konstatuje da »termin identitet sugerise da individua prepoznaje sebe kroz stanje ili kvalitet koje deli sa drugima, bilo da je reč o rasi, religiji, seksualnosti ili kulturnom poreklu« te istovremeno konstatuje da se ovaj termin najčešće koristi da bi se označio problem - krize identiteta ili potrage za identitetom prouzrokovan otuđenjem pojedinca...

Bilo kako bilo, zastave koje su postavljene u pešačkoj zoni gradskog jezgra u Novom Sadu, jesu simboli umetničkog identiteta. Lapidarnim jezikom likovnih elemenata i vizuelnih simbola ukazuje se na karakter onoga koga zastava predstavlja i zastupa. Na ovim zastavama umetnici »ispisuju« i objavljuju i afirmišu vlastitu personalnu osvešćenost poetsku, umetničku, ali i istorijsku, sociološku, političku, ekološku... To što se zastave kao neuobičajeni, neformalni medij umetničkog izražavanja, uglavnom, »poklapaju« sa pikturnim ili drugačije koncipiranim ostvarenjima iz njihovih umetničkih radionica, samo potvrđuje činjenicu da ova i ovakva neformalna dela, ove nezvanične i sasvim lične zastave, jasno govore o identitetu umetnika, o identitetu njihove umetnosti ali i o identitetu jednog vremena u kome su ovi umetnički barjaci tako ponosno i visoko podignuti...

The nucleus of the idea on International Festival of Art Flags originated at a flag exhibition with which a group of Novi Sad artists presented themselves at traditional Danube Festival in German town Ulm, during spring 2004. Although such a type of presentation was conditioned by circumstances at Ulm event the area of the Danube quay there were many reasons for Novi Sad/Vojvodinian/Serbian-Montenegrin artists to select an old medium to express their personal artistic identity.

The last decades of the past and the first years of current century were full of exciting events on former Yugoslav geographic and culture areas. The breakdown of the Socialist Federal Republic of Yugoslavia resulted in basic changes on political and geographic map of Balkan region. The process of the establishment of new states (Slovenia, Croatia, Bosnia and Herzegovina, Macedonia, Serbia and Montenegro), has probably not been finalised yet for the problems of current Serbian Montenegrin relations, Kosovo (Serbia and Montenegro), Republika Srpska (Bosnia and Hserzegovina) are still smouldering... All these new, just constituted states are undergoing crucial transition processes, and their mutual relations are burdened by numerous problems... In these territories, the issue of "flag displaying" is not only protocol problem...

All these turbulences have imposed numerous attitudes and struggle for conceptual society and art establishment. Identity is restored on the basis of several, often contrary, criteria, and, most often, those are the intentions of the restoration of historical models or striving to establish a new concept of modern democratic society. The issue of the identity of modern art, the destiny of which is related to sociological, political, and cultural «spirit of place» has been raised in art. During the nineties, in art theory, certainly not without any reason, a fierce discussion was initiated on the relation of local and global, on the relation of regional and universal. These theses actually discussed the following: the identity of the society where art occurs and is realised, on the identity of the art which (through post-modern or restored modern concept) considers ideological and sociological society issues...

Thus, the idea on the organisation of International Festival on Art Flags in Novi Sad has originated. Local conditionality of identity considering has pointed out broader context: identity issue is universal. Richard Mayer stated that the term identity suggests that an individual recognises himself through the state or quality shared with others, regardless of whether it refers to race, religion, sexuality, or culture origin, and, at the same time, states that this term is most frequently used to indicate problem identity crisis or identity quest caused by individual's alienation...

Anyway, the flags displayed in the pedestrian zone of Novi Sad town centre are the symbol of artistic identity. The lapidary language of fine arts elements and visual symbols indicated the character of the one represented and presented by flag. Artists «write about», publish, and affirm their own personal awareness on flags poetic, artistic, but also historical, sociological, political, ecological... Flags as unusual, informal medium of art expression - mostly «coincide» with pictorial or differently designed creations from art workshops, which only confirms the fact that this and such informal works, these unofficial and quite personal flags, clearly state artists' identity, the identity of their art, but also the identity of a time when these art ensigns are raised so proudly and highly...

KINA

Li Yuan

1972, China. Graduated from Tokyo National University of Fine Art and Music. Occupation: oil painting.

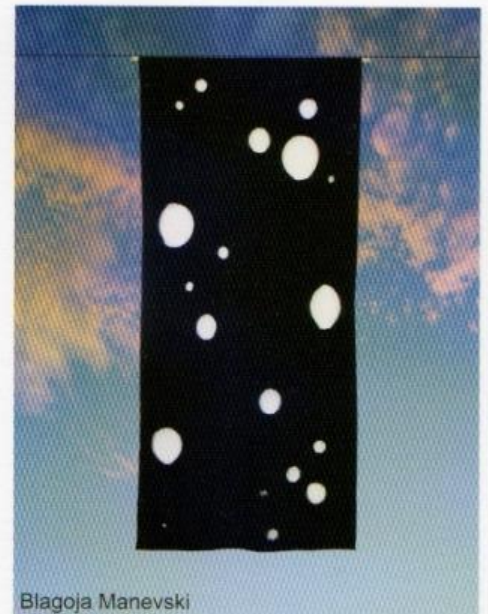
Address: Bunkyo 5-13-4 Agari Syukusya2-12, Fukui Prefecture, Japan; Xinhau R.d 413-2 102. Shanghai, China

E-mail: dadama2002@msn.com

Chunwang Rivers and Mountains still remain even the country is destroyed, 2005, textile, coloring, 300 x 140 cm



Li Yuan



Blagoja Manevski

MAKEDONIJA

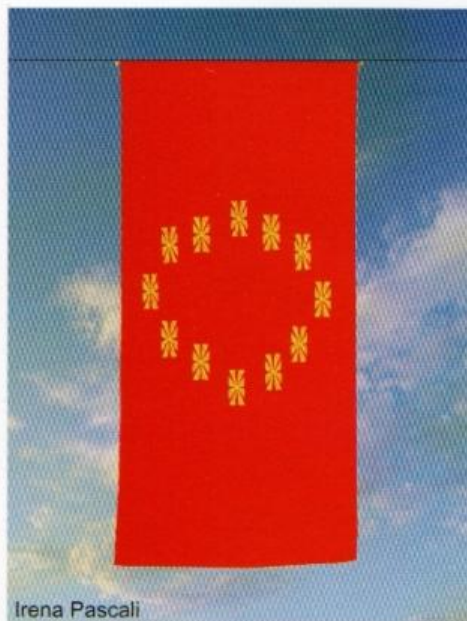
Blagoja Manevski

1957, Skopje, Macedonia. Finished Faculty for fine art, Skopje, Macedonia. Painter.

Address: Georgi Dimitrov br. 21/4/18, 1000 Skopje, Macedonia

E-mail: art_manevski@yahoo.com

Kokino, 2005, combin, canvas, 300 x 140 cm



Irena Pascali



Ismet Ramičević

Irena Pascali

1969, Ohrid, Macedonia. Finished Academy of fine arts, Skopje, starts postgraduate study, Academy of Media Arts, Cologne, Germany. Occupation: media arts (photo, video, exp. film).

Address: Bratforska 2/3-40 Skopje, Macedonia; Camberger str.18 51105 Cologne, Germany

E-mail: irenapascali@yahoo.com

Euromak, 2005, canvas, 300 x 140 cm

Ismet Ramičević

1960, Dubnica, BiH. Finished Faculty for fine art, Skopje, Macedonia. Occupation: sculpture.

Address: st. Celopek 59, Skoplje, Macedonia

E-mail: ramicevic03@yahoo.co.uk

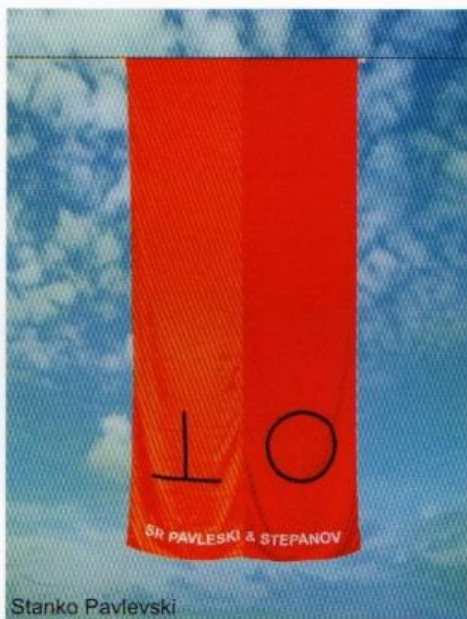
Flag, 2005, acrylic on canvas, 300 x 140 cm

Stanko Pavlevski

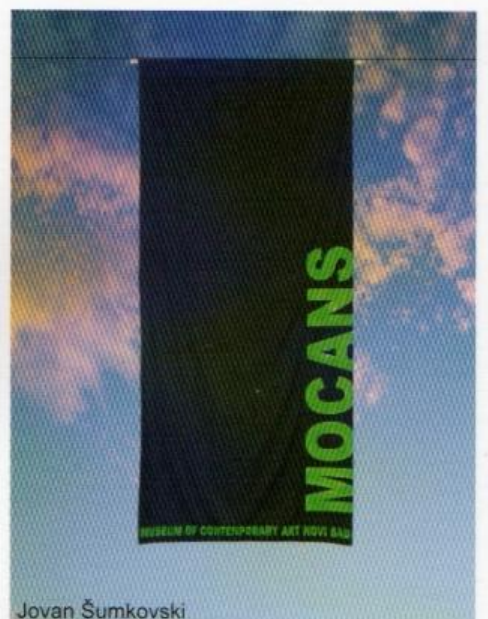
1959, Prilep, Macedonia. Finished Academy of fine arts, Skopje. Occupation: sculpture, installations, multimedia

Address: Skopje, Makedonska prerodba 100, Macedonia

SR Pavlevski-Stepanov, 2005, canvas, 300x140



Stanko Pavlevski



Jovan Šumkovski

Jovan Šumkovski

1952, Skopje (Macedonia). Finished Academy of fine arts, Skopje. Occupation: installations, multimedia.

Address: Skopje, Titovoužička 13

E-mail: mgs@eunet.com.mk

MOCANS, 2005, print in canvas, 300x140 cm