IZBRISANI / POVEŽI, OBELEŽI
ERASED / LINK IT, MARK IT

Savez udruženja likovnih umetnika Vojvodine, *Program razmene i boravka*
The Union of Associations of Fine Artists of Vojvodina, *Artist-in-Residence Programme*

Novi Sad, Serbia 2021

LINK IT MARK IT

ERASED
IZBRISANI

PROJEKAT POVEŽI, OBELEŽI - TEMA: *IZBRISANI* / PROJECT LINK IT, MARK IT - THEME: *ERASED*

LINK IT MARK IT

Izbrisani, period '90-ih / *Erased*, period 1990s
Izbrisani, globalne migracije / *Erased*, global migrations

Projekat *Poveži, obeleži*

Savez udruženja likovnih umetnika Vojvodine

Program razmene i boravka

Poslednjih nekoliko godina, Savez udruženja likovnih umetnika Vojvodine, pored redovnih aktivnosti koje se tradicionalno odvijaju već dugi niz decenija, pokrenuo je i više novih projekata koji za primarni cilj imaju: razvoj i unapređenje podrške u produkciji radova, razmene i gostovanja umetnika, međunarodnu i regionalnu saradnju i povezanost, edukacije i pokretanje tematskih celina i koncepata kojima se razvija istraživački pristup učešću u projektima.

Jedan od razvojnih projekta Saveza udruženja likovnih umetnika Vojvodine koji se odvija kroz Program razmene i boravka jeste i *Link It, Mark It* (*Poveži, obeleži*), koji otvara novo polje programskih sadržaja. Projekat je uvršten u aplikacionu knjigu za *Evropsku prestonicu kulture* i realizuje se uz podršku Fondacije „Novi Sad – Evropska prestonica kulture", u okviru programskog luka *Seobe*, a podržali su ga i Fondacija za otvoreno društvo, Srbija i Gradska uprava za kulturu Grada Novog Sada.

Svojim programskim delovanjem projekat *Poveži, obeleži* pokreće specifičan proces međusobne povezanosti i integracije gostujućih i domaćih umetnika. Akcenat je na umrežavanju, međunarodnoj saradnji i razmeni umetničkih ideja i iskustava. Savez udruženja likovnih umetnika Vojvodine na taj način unapređuje postojeće i pokreće nove vidove saradnje sa različitim udruženjima, umetničkim grupama i pojedincima iz zemlje i inostranstva. Idejna zamisao projekta *Poveži, obeleži* podrazumeva umetničko istraživanje prostornih, medijskih, društveno-političkih i socijalnih aspekata koji bi potom bili predstavljeni u umetničkom radu. U tom smislu, sagledavaju se i mogućnosti aktiviranja novih, alternativnih izlagačkih prostora na različitim lokacijama grada.

IZBRISANI- tema projekta

Koncept i tema projekta počivaju na terminu *IZBRISANI*, kojim se referiše na devedesete godine 20. veka i različite vidove diskriminacije kojima je država preko svojih institucija izlagala svoje civilno stanovništvo. Terminom izbrisani obuhvaćeni su različiti represivni postupci, diskriminacija na osnovu etničke, verske, polne, uzrasne, rasne, ekonomske i druge pripadnosti. Potiranje identiteta pojedinca ogledalo se u: oduzimanju prava na državljanstvo, brisanju iz raznih evidencija, oduzimanju glasačkih prava, prinuđenosti na migracije, izbeglištvo, izgnanstvo, raseljavanje itd. U tom smislu tematski okvir projekta paralelno govori o *izgubljenim identitetima* i *izgubljenim generacijama*, koji se, po nekim analizama i istraživanjima, u najvećoj meri vezuje za osobe rođene na ovim prostorima između 1960. i 1985. godine. To su generacije koje su izgubile domovinu, mesto boravka, zaposlenje, imovinu, državljanstvo, lični i socijalni integritet, kojima su zakinuta osnovna ljudska prava, koja bi Univerzalnom deklaracijom o ljudskim pravima, kao i Evropskom konvencijom o ljudskim pravima, trebalo da su im zagarantovana i nepovrediva. Ovi, uglavnom nenadoknadivi gubici podvlače i posebnu, iako manje priznatu posledicu – *oduzetu mladost*, kao i postefekte odrastanja i sazrevanja u specifičnim okolnostima koje su vladale tokom 90-ih godina, a koji se u manjoj ili većoj meri ispoljavaju i danas. Svedočeći narušavanju osnovnih civilizacijskih načela, ove generacije su, usled raspada SFRJ i višegodišnjih ratnih sukoba, sankcija i ekonomske i kulturne izolacije, a kasnije i u periodu tranzicije, obeležene kao *generacije propuštene slučaju*.

Kroz temu *IZBRISANI* naglašava se konkretni društveno-politički kontekst u kojem su tokom 90-ih profesionalno sazrevale generacije umetničkih stvaralaca, a njihova umetnička praksa vremenski i tematski poklapa se sa iskustvima i dešavanjima u pomenutom razdoblju i

Razvojna ideja projekta je: umrežavanje multimedijalnih umetnika; regionalno i međunarodno povezivanje; razvoj i rast kapaciteta umetničke zajednice; uspostavljanje saradnje između udruženja i organizacija; pokretanje interkulturalnih dijaloga; istraživanje i eksperimentisanje na polju multimedijalnih formi; razvoj tematskih sadržaja i koncepcija; aktiviranje novih odnosno alternativnih, ali i već postojećih izlagačkih prostora; gostovanja stvaralaca i prezentovanje umetničkih radova pojedinačnih autora i grupa.

traje sve do danas. Koncept projekta otvara polje za nova istraživanja u kojem se kroz *aktivizam, demokratizaciju* i *kulturu sećanja* sagledavaju opšti problemi prostornih, vremenskih i društvenih okolnosti u regionu.

Javni razgovori - Prvi deo projekta realizovan je putem četiri javne diskusije sa autorima-učesnicima.

Izbrisani / period 90-ih

Diskusije I–III / Sa fokusom na temu *IZBRISANI*, istraživani su i preispitivani društveni fenomeni 90-ih godina na prostorima jugozapadne Evrope i njihovi efekti na umetničke stvaralačke prakse. Aktivno učešće je podrazumevalo vođenje, moderaciju i predstavljanje dvoje umetnika, rođenih između 1960. do 1985. godine. Istraživanja se odnose na tematski kontekst i prostorne, medijske, društveno-političke i socijalne aspekte razumevanja ovog pitanja.

Diskusije su realizovane: 18. decembar 2020, 9. i 16. april 2021. godine, uz učešće gostujućih umetnika (Vladimir Frelih, Osijek, Hrvatska; Arjan Pregl, Ljubljana, Slovenija; Igor Fridrih Petković, Grac, Austrija), domaćih stvaralaca (Dragan Matić, Novi Sad, Srbija; Danijel Babić, Novi Sad, Srbija; Selman Trtovac, Beograd, Srbija) i moderatora (Vladimir Mitrović, Novi Sad, Srbija; Bosiljka Zirojević Lečić, Novi Sad Srbija; Gordana Nonin, Novi Sad, Srbija).

Izbrisani / globalne migracije

Diskusija IV / Uz preispitivanje društvenih događanja i njihovog uticaja na umetničko stvaralaštvo, otvorena je tema, globalnih migracija i pitanja kršenja ljudskih prava migranata i članova njihovih porodica, ugrožavanja života ili fizičkog integriteta, kao i problematike bekstva iz matične zemlje usled tamošnjih ratnih sukoba / ekonomske nesigurnosti, kao i pitanje refleksije tih zbivanja na savremenu umetnost.

Diskusija je održana 14. maja 2021. godine, a moderator (Igor Fridrih Petković, Grac, Austrija) je sa autorima Marjam Mohmadi, Zoe Guglielmi, Arif Kryeziu, Maviead Al Karam, Samson Ogiamien, koji su emigrirali iz određenih područja, razgovarao o rešavanju njihovog imigrantskog statusa. Otvoreno je pitanje savremenih seoba širokih razmera i uticaja na stvaralačke prakse umetnika koji su migrirali i bili u statusima azilanata.

Umetničko istraživanje - Drugi deo projekta

Po završetku pripremnih aktivnosti, učesnicima projekta se pridružuju umetnici mlađe generacije. Sa njima razmenjuju iskustva i saznanja do kojih su u istraživanju došli. Na ovaj način umrežavanje, regionalno i međunarodno povezivanje razvija kapacitet umetničke zajednice, a ostvarenom mrežom podupire se održivost određenih kulturnih vrednosti. Ishodi tih istraživanja ogledaće se u osobenoj autorskoj ikonografiji svih učesnika projekta kao i u timskom radu autora-učesnika koji će se sa svojim radovima predstaviti u završnom događaju projekta, a koji će biti realizovan 2022. – dakle u godini kada će Novi Sad poneti titulu Evropske prestonice kulture.

Ovim projektnim aktivnostima predstavljen je prvi deo umetničkog istraživanja i rada. Krajnji rezultat ove umetničke saradnje biće prezentovan na izložbama 2022. godine.

Završni događaj u 2022. godini

Gostujući umetnici će u tom periodu tokom svog boravka u Novom Sadu imati priliku da u koprodukciji sa umetnicima domaćinima upoznaju, analiziraju i intervenišu u lokalnom kontekstu, na gradskoj kulturnoj sceni. Svojim aktivnostima doprineće novom doživljaju i spajanju sopstvenog, autentičnog rada sa savremenim vrednostima lokalne sredine i tematskim okvirom projekta. Tom prilikom projektno istraživanje predstaviće se kroz realizaciju više izložbi u Novom Sadu.

Link It, Mark It project

Union of Fine Artists' Association of Vojvodina

Artist-in-Residence Programme

In the last few years, in addition to the regular activities that have been traditionally taking place for a number decades, the Union of Fine Artists' Associations of Vojvodina has launched several new projects primarily aimed at: development and advancement of support in production of works, exchange and guest appearances of artists, international and regional cooperation and networking, education and launching thematic units and concepts that develop an exploratory approach to participation in projects.

One of the development projects of the Union of Fine Artists' Associations of Vojvodina taking place through the Artist-in-Residence Programme is *Link It, Mark It*, which opens door to a new field of programming content. The project was included in the *European Capital of Culture* application book and its implementation enjoys the support of the "Novi Sad - European Capital of Culture" Foundation within its programme arch *Migration*, and has been supported by the Serbian Open Society Foundation and the City Administration for Culture of Novi Sad.

The programming activities of the *Link It, Mark It* project are aimed to initiate a specific process of interconnecting and integrating guest and local artists. The emphasis is on networking, international cooperation and exchange of artistic ideas and experiences. The Union of Fine Artists' Associations of Vojvodina thus improves the existing and initiates new types of cooperation with various associations, artistic groups and individuals from our country and abroad. The conceptual idea of the *Link It, Mark It* project includes exploring spatial, media, socio-political and societal aspects to be presented in the artistic works. In that context, we are looking into the possibilities of activating new, alternative exhibition spaces in different locations of the city.

The Project Theme – *ERASED*

The concept and topic of the project rely on the notion of *ERASED*, which refers to the 1990s and various forms of discrimination that the civil society was exposed to by the state through its institutions. The notion erased envelops various repressive practices, discrimination based on ethnic, religious, gender, age, race, economic and other affiliations. The obliteration of individual identity was reflected in: denying the right to citizenship, erasing from various records, denying voting rights, forced migration, seeking refuge, expatriation, displacement. In this sense, the project's thematic framework simultaneously speaks of the *lost identities* and *lost generations*, associated mainly with people born in this region between 1960 and 1985 according to some analyses and research. These are the generations who lost their homeland, place of residence, jobs, properties, citizenship, personal and social integrity, whose fundamental human rights, which should have been guaranteed and inviolable by the Universal Declaration of Human Rights and the European Convention on Human Rights, were violated. These, mostly irretrievable losses underscore a particular, although rarely recognised consequence – *lost youth*, together with post-effects of growing up and becoming an adult in the specific circumstances surrounding them during the 1990s, which are, more or less, still manifest today. Having borne witness to the violation of the basic principles of civilisation, these generations, due to the disintegration of SFRY and years marked by military conflicts, sanctions and economic and cultural isolation, even later in the transition period, were labelled as *generations left to chance.*

The theme *ERASED* emphasizes the specific socio-political context in which generations of artists matured professionally during the 1990s, and their artistic practice coincides temporally and thematically with experiences and events in the mentioned period and extends into present time. The concept of the project opens a field for

The development idea of the project is: networking of multimedia artists; building regional and international connections; development and growth of the artistic community's the capacities; establishing cooperation between associations and organisations; initiating intercultural dialogues; research and experimentation in the field of multimedia forms; development of thematic content and concepts; activating new, i.e., alternative and already existing exhibition spaces; artists' guest appearances and presentation of artworks by individual authors and groups.

new explorations where, general issues of spatial, temporal and social circumstances in the region are tackled through *activism, democratisation* and *the culture of remembrance.*

Public discussions – The first part of the project was actualised through four public discussions with authors-participants.

Erased / period of the 1990s

Discussions I–III / Focusing on the theme *ERASED*, the discussions attempted to explore and re-examine social phenomena of the 1990s in Southeast Europe and their effects on the artistic creative practices. Active participation included hosting, moderating and presenting two artists born between 1960 and 1985. The exploration refers to the thematic context and the spatial, media, socio-political and societal aspects of understanding this issue.

The discussions were held: on 18th December 2020, 9th and 16th April 2021, with participation of guest artists (Vladimir Frelih, Osijek, Croatia; Arjan Pregl, Ljubljana, Slovenia; Igor Fridrih Petković, Graz, Austria), domestic artists (Dragan Matić, Novi Sad, Serbia; Danijel Babić, Novi Sad, Serbia; Selman Trtovac, Belgrade, Serbia) and moderators (Vladimir Mitrović, Novi Sad, Serbia; Bosiljka Zirojević Lečić, Novi Sad, Serbia; Gordana Nonin, Novi Sad, Serbia).

Erased / global migrations

Discussion IV / Besides re-examination of social events and their impact on artistic creation, the topic was opened of global migration and issues of violations of human rights of migrants and their families, endangering their life or physical integrity, seeking refuge from war conflicts/economic insecurity, as well as the question of how these reflect on contemporary art.

The discussion was held on 14th May 2021, where the moderator (Igor Fridrih Petković, Graz, Austria) talked with the authors Maryam Mohammadi, Zoë Guglielmi, Arif Kryeziu, Mawiead Al Karam and Samson Ogiamien, who have emigrated from certain territories, about, among other things, solving their immigration status. The discussion tackled the issues of contemporary large scale migrations and their influence on creative practices of artists who have migrated and had an asylum seeker status.

Artistic research – The second part of the project

After completing preparatory activities, the project participants are joined in their network by authors from the younger generation. They exchange experiences and knowledge gained through the research with them. In this way, networking and establishing regional and international links contributes to developing the capacity of the artistic community, and the network thus made supports the sustainability of certain cultural values. The results of these explorations will be reflected in distinctive authorial iconography of all project participants as well as the team work of the participating authors who will present their works in the final event of the project, which will be held in 2022 – the year when Novi Sad is to bear the title of the European Capital of Culture.

These project activities present the first part of artistic research and work. The end result of this artistic collaboration will be presented at exhibitions in 2022.

The closing event in 2022

During the period of their stay in Novi Sad, the guest artists will have the opportunity to get to know, analyse and make interventions in the local context, on the city's cultural scene, in co-production with the host artists. Through their activities, they will jointly contribute to a new experience and fusion of their own, authentic work with the contemporary values of the local environment and the thematic framework of the project. On that occasion, the project research will be presented through the several exhibitions in Novi Sad.

LINK IT MARK IT *Izbrisani* '90-te / *Erased* 1990s

prva aktivnost - javna diskusija / first activity - public discussion

(live streaming) 18. decembar 2020. / 18th December 2020

Učesnici / Participants: Vladimir Frelih, Dragan Matić
Moderator: Vladimir Mitrović, recenzija / review

Mitrović / Tek posle dogovora o ovom razgovoru zaključio sam da smo nas trojica, ne samo zbog generacijske bliskosti, manje više komšijskog / susjedskog, geografskog porekla i relativno sličnog toka i vremena školovanja i interesovanja, predstavnici, pa i neka vrsta amblema, naših umetničkih zajednica.

Mada je jedna od početnih ideja ovog projekta BRISANJE, ja bih, ipak, započeo sa UPISIVANJEM. Dakle, to bi u našem kolektivnom slučaju moglo biti vreme naših početnih interesovanja za život i umetnosti, srednja škola i kasnije studije. Odmah da podvučemo šta smo, kada smo stigli pred srednjoškolski život, zatekli – nema sumnje da je ondašnja, jednopartijska vlast SFRJ zasnivala kompletnu kulturnu politiku na jasnim i nedvosmislenim ciljevima – umetnost i kultura, bar ona tzv. visoka, bile su apsolutno u službi države i vladajuće ideologije usme-

Mitrović / Only after we have made arrangement about this discussion did I realise that the three of us, not only because of our generational proximity, more or less neighbourly, geographical origin and relatively similar course and time of schooling and our interests, are representatives, even some kind of emblem, of our artistic communities.

Although one of the initial ideas of this project was ERASING, I would still start with INSCRIBING. So, in our collective case, it could be the time of our initial interests in life and art, high school and studies. Let us underscore at the very beginning what was it that we found when we stepped into our high school lives - there is no doubt that the one-party government of SFRY of that time based its entire cultural policy on clear and unambiguous goals - art and culture, at least the so-called high art

rene na očuvanje jedinstva države (u stalnom, pokazaće se godinama kasnije sasvim opravdanom, strahu od nacionalizma) i položaja vladajuće, birokratske elite pod vođstvom partije i vođe. Čini se, to je bilo vidljivo i za nas, ondašnje klince. Negde sam skoro pročitao da se za prvih dvadeset godina posle Drugog svetskog rata u Jugoslaviji pojavilo preko 30 hiljada monografija, zbornika i tekstova o ratu i revoluciji, a potom, do osamdesetih, taj broj se udvostručio. Sve je to pratila poplava spomenika, proslava, filmova, udžbenika itd. Nije ni čudo što nismo mogli da se spasemo od te pošasti. To je, ako ćete se složiti, već manje više poznato. Ono što je manje poznato je kako smo mi, ondašnje generacije (sa umetničkim aspiracijama), plovili kroz to vreme tražeći svoje ličnosti. Kako ste vi stasavali u tom periodu, koliko su osamdese godine vama bile inspirativne? Kako sam bio smer javnog informisanja, nisam tokom dve završne godine srednje škole, imao ništa od predmeta prirodnih nauka, pa sam imao vremena da detaljnije pratim stručne predmete i da čitam – knjige, kataloge, nedeljenu i dnevnu štampu. Uz sve to i strip, rock, new vawe, potom i studije, život, putovanja i, posebno, tzv. omladinska štampa – beogradske *Omladinske novine*, *Student, Književnu reč* i *Mladost*, zagrebački *Polet* i *SL*, čak i splitsku *Omladinsku Iskru* sam mogao da kupim na običnom kiosku u malom gradu kakav je bila Loznica. Mada ima i drugačijih tumačenja omladinske štampe o kojoj se može razmišljati i kao teledirigovanom ventilu socijalističkih vlasti, stvorenom da se amortizuje prirodni, mladalački bunt.

Frelih / Početkom osamdesetih godina za mene su od presudnog značaja bili časopisi *Polet* i *Studentski list* kao i mesečnik *Start,* koji je u to vreme bio na vrhuncu, sa redovnim tiražem od preko dve stotine hiljada primera-

and culture were at the service of the state and the ruling ideology aimed at preserving the unity of the state (in a constant fear of nationalism, which was, as it turned out in the later years, quite justified), and the position of the ruling, bureaucratic elite under the leadership of the party and the leader. It was obvious, as it seems, even to us, kids back then. I've read somewhere recently that in the first twenty years after World War II, over 30,000 monographs, compendiums and texts about the war and revolution appeared in Yugoslavia, and then, by the 1980s, that figure doubled. All this was accompanied by a torrent of monuments, celebrations, films, textbooks, etc. No wonder we couldn't get away from that plague. That is, if you will, already more or less known. What is less known is how we, the generations (with artistic aspirations) of that time, navigated through it in search of our own personalities. How did you grow up in that period, how inspiring were the 1980s? As my high school profile was in the field of public information, during the two final years of high school, I didn't have any of the natural science subjects, so I had time to follow the subjects closely related to my profile in more detail and read – books, catalogues, weekly and daily press. In addition to all that, comics, rock, new wave, studies, lifestyles, travelling and, in particular, the so-called youth press – Belgrade's *Omladinske novine* (Youth Journal), *Student*, *Književna reč* (Literary Journal) and *Mladost* (Youth), Zagreb's *Polet* (Enthusiasm) and *SL*, I could buy even Split's *Omladinska Iskra* (Youth Spark) at a regular kiosk in a small town like Loznica. However, there are other interpretations of the youth press, which can be considered as a remotely controlled vent created by the socialist authorities to amortize the natural, youth rebellion.

Frelih / In the early 1980s, the magazines *Polet* and *Studentski list* were of crucial importance to me, as well as the monthly magazine *Start*, which was at its peak at that time, with a regular circulation of over two hundred thousand copies. In recent times, a new re(evaluation) has been taking place of the role of the youth press through exhibitions and studies, which today, many years later, gives us and the new generations an opportunity to read or re-read and analyse that which impressed upon us so strongly at that time. Novelties were great – content, photographs, comics and illustrations – everything

ka. U novije vreme traje ponovna (re)valorizacija uloge omladinske štampe kroz izložbe i studije, što danas, mnogo godina kasnije, daje mogućnost i nama i novim generacijama - mogućnost novog ili ponovnog čitanja i analiza onoga što je na nas, tada, ostavljalo tako jak utisak. Velike su bile novosti - sadržaj, fotografije, strip i ilustracije - sve je bilo fenomenalno, kao nešto sasvim drugačije od vladajućeg „državnog" dizajna ali i sadržaja. Rock i new wave su bili opšteprihvaćeni među omladinom, a ne cajke kao danas. Slobodno se putovalo, i po istoku i po zapadu. Poznata je bila vrednost našeg crvenog pasoša, bez viza i ograničenja, što nam je donosilo velika životna iskustva. Na putovanjima ste mogli videti obe strane medalje, i onu bogatu i onu nemaštinu i siromaštvo, slobodu i ne-slobodu.

Matić / U Novom Sadu osamdesete su godine, kao uostalom i u drugim jugoslovenskim gradovima, bile vreme snažnog razvoja umetničkih scena, i onih zvaničnih ali i onih paralelnih, nezvaničnih. Snaga nadolazeće slobode bila je vidljiva u delovanju obe pomenute linije. Dok su se zvanični, etablirani umetnici nesmetano bavili slikarstvom ili, recimo, plakatom, u off kulturi je bujala omladinska štampa, koju s pravom pominješ kao bitan segment naše ondašnje kulture, preko muzike, stripa, fanzina pa i običnog društvenog, uličnog života. Avantura istraživanja sveta okolo bila je slobodna, mada se osećao određeni politički pritisak, ali mi ga nismo do kraja bili svesni. Scena u Novom Sadu osamdesetih je bila takva da recimo nije bilo sramota biti pesnik. Postojao je čitav talas, mladih, alternativnih pesnika koji su po ateljeima organizovali pesničke večeri, ali i sviranje, koncerte, probe itd. Scena je stvarno bila krajnje liberalna: u *Glasu omladine* (zvanično glasilo Saveza omladine Vojvodine) ste mogli čitati o Zapi, što nije bio slučaj u ostalim socijalističkim zemljama. Pre svega, u Novom Sadu su postojala mesta okupljanja gde se negovala alternativna scena mada je sve to bilo na osnovu privatne inicijative. Muzika je tada bila posebno prisutna u Novom Sadu, koncerti, pa i muzička izdanja, bili su zanimljivi i zabavni.

Mitrović / Još bih malo pratio hronološki naše odrastanje. Za mene lično vreme samog kraja osamdesetih je bilo posebno zanimljivo, kao kraj mojih studija, ali i zbog pojave harizmatičnog Ante Markovića (1924-2011; poslednji

was fantastic, as something completely different from the overwhelming 'state-influenced' design and content. Rock and new wave were generally accepted among the young, not folk music like today. We travelled freely, both to the East and to the West. The value of our red passport was well known, without visas and restrictions, which provided us with great life experiences. On your travels, you could see both sides of the coin, the rich and the poor, the freedom and the non-freedom.

Matić / In Novi Sad, like in other Yugoslav cities, the 1980s were a time of rapid development of art scenes, both the official and, in parallel, the unofficial one. The power of the rising freedom was notable in the activities of both streams. While official, established artists could engage in the fields of painting or poster, for example, without obstructions, the youth press flourished in the off-culture, which you've justifiably noted as an important segment of our culture at the time, through music, comics, fanzines and even the everyday social, street life. The adventure of exploring the world around us was free, although there was a certain political pressure felt, but we were not fully aware of it. The scene in Novi Sad in the eighties was such that, for example, there was no shame in being a poet. There was an entire wave of young, alternative poets who organised poetry evenings in the studios, as well as music playing, concerts, rehearsals, etc. The scene was really extremely liberal: in *Glas omladine* (the official journal of the Youth Association of Vojvodina) you could read about Zappa, which was not the case in other socialist countries. First of all, in Novi Sad, there were places where people gathered and the alternative scene was nurtured, although it was all based on private initiatives. Music scene was particularly lively in Novi Sad at that time, concerts and even music releases were interesting and fun.

Mitrović / It'd like to follow the chronology of our growing up a little further. For me, my personal time at the end of the 1980s was especially interesting as the end of my studies, but also because of the appearance of the charismatic figure of Ante Marković (1924-2011; the last Prime Minister of SFRY), who enjoyed undivided sympathies in my environment, unlike the other one, from Serbia, who, as soon as he appeared, was identified by my crew from uni as a major future problem, which will, unfortunately, later turn out to be devastatingly true. I don't want to as-

premijer SFRJ), koji je u mom okruženju imao nepodeljene simpatije, za razliku od onoga drugog, iz Srbije, koji je, odmah po pojavi, od naše ekipe sa faksa označen kao veliki budući problem, što će se, kasnije, nažalost, ispostaviti kao porazno tačno. Ne bih hteo da neke od naših ključnih godina odrastanja vežem za neku od političkih ličnosti ali, Antea (poznat je splitski grafit na koji smo se smejali, zbog njegove dvoznačnosti – *Živija Ante prezime mu znate*) sam morao da pomenem kao neki normalan, prolećni vetrić koji se tada pojavio. Kao lepa labudova pesma pre raspada. Znamo kako je to sve završilo. Ipak, zanima me kako ste vi gledali na tih par godina svojevrsne najave novog vremena, pada Berlinskog zida itd. Da li ste već tada bili u umetničkim vodama, da li vas je sve to uopšte interesovalo? Slučajno sam se našao u Berlinu u jesen 1990. godine prilikom zvaničnog ujedinjenja dve Nemačke. Sa prijateljem sam i sam bio u blagoj euforiji osećajući pomalo taj istorijski trenutak, dok su naši nemački domaćini bili dosta hladni prema toj proslavi, sutradan su išli na posao. A samo posle nepunih godinu dana, prilikom posete roditeljima, rano izjutra, dobio sam poziv za vojnu vežbu u okolini Loznice. Naravno, odlazim iz radoznalosti da vidim raspad i rasulo i stare drugove, i naravno, posle par sati bežim u sigurnost Novog Sada.

Frelih / Negde tokom 1986. godine sam bio u Nemačkoj interesujući se za neke studije, i tada sam još uvek imao utisak da je Jugoslavija sastavni deo Evrope. I ja i moji prijatelji smo imali neki osećaj apsolutne slobode, sve do 1990. godine. Partija i njeni sateliti se nisu mešali u private živote, oni su tekli kao dva paralelna procesa. Razliku u slobodi tada između Nemačke i Jugoslavije ja nisam video. Ali, u Čehoslovačkoj jesam, to je bila brutalna razlika. Tada su propušteni različiti momenti i prilike u kojima se situacija mogla drugačije razvijati i završiti. Ali ipak, povjest je otišla u drugom smeru.

Matić / Iz tog vremena pomenuo bih popularnu *Žutu kuću*, koja je bila apoteoza liberalnog pristupa životu sa kraja osamdesetih godina, kao značajno mesto koje je generisalo zdravu kulturu toga vremena. Tamo sam imao prvu zajedničku izložbu i nastup sa Sašom Senkovićem, kompozitorkom Ninetom Avramović i pesnikom Otom Horvatom. Ante, koga si pomenuo, je tada bio neka naša zajednička šansa koju smo, nažalost, propustili i prokocsociate the crucial years of our growing up with any political figures, but I had to mention Ante (we all remember the Split graffiti we laughed at for its ambiguity – Long live Ante, you know his last name) as a spring breeze of normalcy that appeared then. Like a beautiful swan song before the breakup. We know how it all ended. However, I'm interested to hear how you viewed those couple of years heralding a new era, the fall of the Berlin Wall, etc. Were you already in artistic waters at that time, were you interested in that at all? I happened to be in Berlin in the autumn of 1990 during the official unification of the two Germanys. My friend and I were both in some mild euphoria, feeling a bit of that historical moment, while our German hosts were quite cold towards that celebration – they went to work the following day. And less than a year later, during a visit to my parents, one early morning, I received a draft call for a military exercise in the vicinity of Loznica. Of course, I went there out of curiosity to see the disintegration and ruin and my old friends, but, of course, a few hours later, I fled to the safety of Novi Sad.

Frelih / Sometime during 1986 I was in Germany, enquiring about some studies, and then I still had an impression that Yugoslavia was an integral part of Europe. Both my friends and I had a sense of absolute freedom until 1990. The party and its satellites didn't interfere with private lives; they ran as two parallel processes. I didn't see any differences in freedoms between Germany and Yugoslavia then. But in Czechoslovakia I did, and the difference was brutal. Then, various moments and opportunities that could have made the situation develop and end up differently were missed out on. Yet, history has taken a different direction.

Matić / From that time, I'd mention the popular Žuta *kuća* (Yellow House), which was the apotheosis of a liberal approach to life from the late 1980s, as a significant place that generated the healthy culture of that time. I had my first collective exhibition and performance with Saša Senković, composer Nineta Avramović and poet Oto Horvat there. Ante, who you've mentioned, was a chance for us all, which we unfortunately missed and failed to capitalise on. And then 1990 came, and left all of us who gathered there extremely confused and paralysed in some kind of dark daze. Later, Žuta *kuća* was demolished as a kind of revenge of the radical local government

kali. A onda je došla devedeseta, kada smo svi mi koji smo se tamo okupljali bili krajnje sluđeni i paralisani u nekoj mračnoj mentalnoj blokadi. Kasnije je *Žuta kuća* srušena kao svojevrsna osveta radikalske vlasti urbanom Novom Sadu, jer ljudi koji su tamo izlazili su bili njihovi veliki protivnici i trebalo ih je kazniti. Nažalost, posle više od dvadeset godina, opet su na vlasti isti likovi koji stoje iza osvetničkog rušenja *Žute kuće*.

Mitrović / Bojim se da se u ovakvim razgovorima, složenim hronološki ili ne, devedesete godine proteklog stoleća jednostavno ne mogu izbeći. Mada se tematski okvir razgovora tiče izgubljenih identiteta i izgubljene generacije, teško je govoriti u ime ljudi koji su izgubili mesto boravka, posao, imovinu, državljanstvo. Kao generacija, mi bismo verovato trebali da se osećamo kao generacija propuštenih slučaja, ali me zanima da li se vas dvojica, pa i ja, tako osećamo, i pored nesumljive pripadnosti toj, pogubljenoj generaciji. Lično sam raspad svoje zemlje doživeo teško, u intimnom, emotivnom pa i intelektualnom smislu, a svaki sledeći rat – Slovenija, Hrvatska, posebno Bosna, a potom i završnica aparthejda na Kosovu i bombardovanje Srbije – doživljavao sam sve teže, turobnije, pa mi je mučno da o tome razmišljam, a kamoli da pričam. O životu pod sankcijama, nemaštini na granici egzistencije, emigraciji u Češku, kada razmišljam o svemu pomenutom, uvek se bojim suza. Kako ste vi emotivno preživeli to odvratno vreme?

Frelih / U to vreme sam počeo studirati u Nemačkoj, pa sam te trenutke raspada i ratova tek indirektno doživljavao, na svu sreću po mene i nemam direktne frustracije oko tih događaja. U mojoj svakodnevnici, na studijama u Dizeldorfu, bio je veliki broj ljudi iz čitave, tada već bivše, Jugoslavije, i među nama to jednostavno nije bilo tema. Bili smo vezani svojim studijama, međusobno se pomagali shvatajući da su događaji u zemlji bolni krah jedne države. Lično, ono što sam tada hteo u umetnosti jednostavno nisam mogao dobiti u Zagrebu, Ljubljani ili Beo-

against urban Novi Sad, because the people who used to go out to that place were their great opponents who deserved to be punished. Unfortunately, more than twenty years later, the same figures who were behind the vengeful demolition of Žuta *kuća* are holding power again.

Mitrović / I'm afraid that in conversations such as this one, outlined chronologically or not, the 1990s are simply unavoidable. Although the thematic framework of the discussion refers to lost identities and lost generations, it's difficult to speak on behalf of the people who have lost their place of residence, jobs, properties, citizenships. As a generation, we should probably feel like a generation of missed chances, but I wonder if you two, including me, feel that way, despite undoubtedly belonging to that executed generation. Personally, the breakup of my country was hard for me, intimately, emotionally and even intellectually, with every subsequent war - Slovenia, Croatia, especially Bosnia and then the end of apartheid in Kosovo followed by the bombing of Serbia - being even more difficult, sadder, so it's hard to think about it, let alone talk about it. About life under sanctions, poverty, barely making our ends meet, my emigration to the Czech Republic, when I think about all of that, I'm always afraid of tearing up. How did you emotionally survive that awful time?

Frelih / At that time, I started studying in Germany, so I only experienced those moments of breakup and wartime indirectly, fortunately for me, and I have no direct frustrations about these events. In my everyday life, at my studies in Dusseldorf, there were a large number of people from entire, then former, Yugoslavia, and among us that was simply a topic we didn't discuss. We were tied by our studies, helping each other, realising that the events in our country were a painful collapse of our homeland. Personally, I simply couldn't get what I wanted in the field of art in Zagreb, Ljubljana or Belgrade at that time, while Dusseldorf was an international art centre providing an environment that was very good for me.

Matić / Personally speaking, Novi Sad started changing drastically in the 1990s, going through such a transformation that it became almost unbearable. Uncontrolled expansion and speedy development devastated the city through a demonstration of force manifested directly on the face of the city - turbo architecture, monstrous clubs, etc. Personally, I was horrified when I graduated under

gradu, dok je u Dizeldorfu bio već jedan internacionalni umetnički centar kao okruženje koje mi je veoma prijalo.

Matić / Govoreći u lično ime, Novi Sad je devedesetih počeo da se drastično menja, doživevši takvu transformaciju da je postao nekako skoro nepodnošljiv. Neodgovarajuća ekspanzija i brzina razvoja grad je devastirala kroz demonstraciju sile izraženu direktno na licu grada – turbo arhitektura, nakaradni klubovi itd. Lično sam bio užasnut kada sam 1991. godine diplomirao kod Bogdanke Poznanović i umesto da sam nastavio svoj umetnički rad, našao sam se u svetu koji je bio van svega što sam do tada iskusio. Kao da je ona alternativna scena o kojoj smo pričali odjednom nestala zajedno sa gradom koji je tonuo u mrak „novih društvenih i ratnih okolnosti". Dobar deo ekipa iz toga doba je ili pokojno ili je otišlo u inostranstvo i tamo napravilo karijere. Devedesete su sve presekle, kao zarđalom kašikom. Očigledno je da one ovde još uvek traju, ljudi se ponovo obračunavaju sa umetnicima i sa drugima koji ne misle isto. Posle diplomiranja sam kratko radio u jednoj srednjoj školi i tada sam video da devedeset posto đaka sluša narodnjake, a samo deset rock muziku, a samo nekoliko godina ranije, čini mi se da je bilo sasvim obrnuto. To se desilo veoma brzo.

Frelih / Ja se iz osamdesetih godina prosto ne sećam nikoga ko je slušao narodnjake/cajke, to je jedan kulturološki fenomen, kao paralela koja je morala da se desi. U urbanom miljeu u kome sam živeo to je bila nepoznanica.

Mitrović / Za drugu liniju našeg razgovora, možda, predlažem da pažnju usmerimo na umetnička dešavanja toga vremena, vaša lična kao i ona na širem nivou. Dragan i ja bismo mogli nešto reći o umetničkoj sceni u Srbiji, posebno Vojvodini i Novom Sadu, a Vladimir, o umetničkom dešavanju u evropskim zemaljama u poslednjoj deceniji veka. Pred sobom držim katalog izložbe *Fatalne devedesete / Strategija otpora i konfrontacije / Umetnost u Vojvodini na kraju XX i početkom XX veka* koju su organizovali *Muzej savremene umetnosti Vojvodine* i *Centar za kulturu Zlatno oko* tokom septembra 2001. godine. Kustosi izložbe (Nebojša Milenković, Svetlana Mladenov, Sava Stepanov i Suzana Vuksanović) su, pored kratkih ali odličnih tekstova, birali umetnike želevši da predstave vojvođansku umetničku scenu. Tu je takođe značajna monografija *Muzeja savremene umetnosti* u Beogradu *O normalnosti.*

Bogdanka Poznanović in 1991 and, instead of continuing my artistic work, I found myself in a world that was beyond anything I had had experienced so far. It was as if the alternative scene we were talking about suddenly disappeared along with the city that was sinking into the darkness of 'the new social and wartime circumstances.' A lot of my friends from that time have either died or moved abroad and made careers there. The 1990s made a deep cut through everything, like with a rusty spoon. It's obvious that they are still not over here – people are fighting artists and others who don't share their opinions again. After graduation, I worked briefly in a high school and then I saw that ninety per cent of students listen to folk music and only ten per cent listen to rock music, and it seems to me that only a few years earlier it was quite the opposite. It happened very quickly.

Frelih / I simply can't remember anyone from the 1980s who listened to folk music/'cajke', it's a cultural phenomenon, as a parallel that was bound to happen. In the urban milieu where I lived, it was unheard of.

Mitrović / I suggest we now turn our focus on what was happening on the art scene of that time, in your personal lives as well as on a wider level. Dragan and I could say something about the art scene in Serbia, especially Vojvodina and Novi Sad, and Vladimir, about art in European countries in the last decade of the century. In front of me, I have the catalogue of the exhibition *Fatalne devedesete / Strategija otpora i konfrontacije / Umetnost u Vojvodini na kraju XX i početkom XX veka* (The Fatal 1990s / The Strategy of Resistance and Confrontation / The Art in Vojvodina at the Turn of the 21st Century), organised by the *Museum of Contemporary Art of Vojvodina* and the *Golden Eye Cultural Centre* during September 2001. The exhibition curators (Nebojša Milenković, Svetlana Mladenov, Sava Stepanov and Suzana Vuksanović), in addition to short but excellent texts, chose artists with the desire to present the art scene of Vojvodina. There is also the noteworthy monograph of the *Museum of Contemporary Art* in Belgrade *O normalnosti. Umetnost u Srbiji 1989-2001* (On Normality. Art in Serbia 1989-2001) from 2005, where the curators (Branislava Andjelković, Branislav Dimitrijević, Dejan Sretenović, Vladimir Tupanjac and Kristijan Lukić) did the same for the territory of Serbia. I've singled out these two famous volumes as examples

Umetnost u Srbiji 1989-2001. iz 2005. godine, gde su kustosi (Branislava Anđelković, Branislav Dimitrijević, Dejan Sretenović, Vladimir Tupanjac i Kristijan Lukić) isto to uradili na području Srbije. Ova dva znamenita izdanja sam izdvojio kao primere brze reakcije likovne kritike i istorije savremene umetnosti na dešavanja u srpskoj i vojvođanskoj umetnosti devedesetih godina. Kakav je vaš stav o aktuelnoj likovnoj kritici? Čini se da nemamo dovoljno obrazovanih i upućenih pratioca savremene umetnosti. Nisu u pitanju samo profesionalni likovnih kritičari već, možda i više, obrazovani novinari, a posebno upućena i zaiteresovana publika.

Frelih / Drastično se promenilo vreme i način percepcije nekog sadržaja. Likovna kritika je izgubila svoju ulogu, časopisa skoro da uopšte nema, posebno onih umetničkih. Poslednji trzaj ozbiljnih novina je *Zarez* koji se ugasio. Današnja likovna kritika u svim bivšim jugoslovenskim zemljama gotova kao da ne potoji. Posebno na televizijama, gde se to pretvorilo u zabavljačke prikaze. Ono što se zvalo visoka kultura je potpuno iščezlo, toga više nema. Nije mi to do kraja jasno jer, kao i ti, mislim da ima publike za takve sadržaje. Desila se konzervativna revolucija, i u Hrvatskoj i Srbiji.

Matić / Ljudi misle da kultura ne zanima ljude jer ona nije ekonomski isplativa. Posebno je prisutna pojava tzv. večitih kulturnih radnika koji ne dozvoljavaju nikome da se istakne, koji su osvojili pozicije i drže ih se do iznemoglosti. Odnos prema kulturi danas kod nas je problem uništavanja identiteta. Kulturi će biti sve teže i zbog ekonomije i zbog daljeg zaglupljivanja stanovništva. Kapitalizam se prebrzo desio. Uloga medija, kojih ste se dotakli, je po mom mišljenju, takođe veoma prisutna, a smatram da su baš mediji direktno odgovorni za marginalizaciju kulture.

Mitrović / Setio sam se takođe nekih tekstova o delovanju i radovima Sanje Iveković, napisanim još sredinom sedamdesetih godina, u kojima se mediji, ma šta to oni bili u tom period pre pola veka, označavaju kao temeljno obeležje vremena. I kaže se da aktuelnoj, ondašnjoj, umetnosti treba priključiti i zaokupljenost medijima. Posredno sagledavanje koje nameću mediji, omogućava da oni postanu jedno od osnovnih merila zbivanja i značenja na različitim nivoima aktuelnog urbanog života čak i u malim sredinama kao što su naše.

of the prompt reaction of art critics and historians of contemporary art to the events in Serbian and Vojvodinian art in the 1990s. How do you personally see the current art criticism? It seems that we don't have enough educated and knowledgeable people who follow contemporary art scene. I'm not talking only about professional art critics, but, perhaps even more, we lack educated journalists and informed and interested audience, in particular.

Frelih / The time and way of perceiving content has drastically changed. Art criticism has lost its role; there are almost no magazines at all, especially art ones. The last among the serious journals was *Zarez* (Comma), but it no longer exists. Today's art criticism in all former Yugoslav countries is almost non-existent. Especially on television, where it turned into entertaining shows. What was called high culture has completely disappeared, it is no more. I'm not completely clear about that because, like you, I think there is an audience for such content. What happened was conservative revolution, both in Croatia and in Serbia.

Matić / People think that people aren't interested in culture because it isn't economically viable. What is very notable is the appearance of seemingly everlasting and omnipresent cultural workers who don't allow anyone to stand out, who have risen to certain positions and hold on to them desparately. The attitude towards culture in our country today is an issue of destroying identity. The situation for culture will be increasingly difficult both because of the economy and because of the further dumbing down of the population. Capitalism happened too fast. The role of media, which you've touched upon, is very important as well in my opinion, and I think that the media are the ones that are directly responsible for the marginalisation of culture.

Mitrović / I also remembered some texts about the activities and works of Sanja Iveković, written in the mid-seventies, in which the media, whatever they were at that time, half a century ago, are pointed out as a fundamental mark of the time. And it says that the preoccupation with the media should be added to the current art of that time. The indirect perception imposed by the media enables them to become one of the main criteria evaluating events and providing meaning at different levels of urban life, even in small communities such as ours.

Frelih / It's the bad media that will be the end of us.

Frelih / Loši mediji će nam doći glave.

Mitrović / Pomenuli smo, bar pomalo, umetničke scene u Vojvodini, Hrvatskoj i Srbiji, koje su nastajale i bile aktivne tokom devedesetih godina, u kojima je društvena angažovanost bila u velikoj meri, prirodom stvari, prisutna. Šta uopšte mislite o društvenoj angažovanosti umetnosti?

Frelih / Ovo je jedno veoma delikatno pitanje. Imam podeljeno mišljenje o tome. Sa jedne strane smatram da je umetnik prisutan član društva koji treba da sagledava društvene procese, pa i da učestvuje u njima. Sa druge strane, umetnost je autonomna kategorija i treba da se stvara i razvija nezavisno od dešavanja na polju, recimo, politike. Zloupotreba društvenih dešavanja je danas dosta prisutna u umetnosti koja se bavi socijalnim i društvenim pitanjima, što je jedan od svetskih i evropskih trendova. Tu kao da nema rizika, sve je unapred jasno definisano, a umetnost i ne postoji ako nema rizika. Tako gubi smisao svog postojanja.

Mitrović / Dragane, šta ti kažeš na pravljenje umetnosti na zadate teme? Neki to poistovećuju sa fondovima koji promovišu umetnost određenih sadržaja.

Matić / Prvo, sebe tu direktno ne vidim, bar ne u toj fondovskoj, zadatoj priči. Često sam se, radeći sa različitim grupama i pojedincima, bavio angažovanim stvarima ali na neki svoj, autentičan način. Ta angažovanost je proizilazila iz zajedničkih stavova svih nas koji smo tu učestvovali. Meni je umetnička lucidnost prevashodna, mislim da u društvima kojima žive, umetnici moraju da reaguju na ono što ih okružuje. To je njihovo fenomenalno pravo, jer umetnost otvara neke nove načine gledanja na različite aktuelne društvene teme. Naravno da ne zastupam pamfletsku umetnost, a sâm sam radio dosta angažovanih projekata. Moj stav prema angažovanosti je takav da ću reći šta imam i spakovaću to kao svoju umetnost.

Mitrović / Još nešto, za sam kraj, a vezano za vaše aktivnosti i iskustva sa studentima, kao predstavnicima novih generacija koje dolaze (za nama). Kakvu im budućnost predviđate, da li će i kako uspeti u svojim životnim i umetničkim poduhvatima, da li će konačno, za razliku od nas u tim godinama, postati pripadnici ravnopravne evropske zajednice umetnika? Da li će imati naših problema oko zatvorenih društava ogrezlih u istoriji i da li

Mitrović / We've mentioned, at least brushed upon them a little, the art scenes in Vojvodina, Croatia and Serbia, which were emerging and active during the 1990s, where social engagement was largely present, by the nature of things. What do you think about social engagement of art in general?

Frelih / That's a very delicate issue. I have a divided opinion on this. On the one hand, I believe that an artist is a present member of his/her society who should perceive social processes and even participate in them. On the other hand, art is an autonomous category and should be created and developed independently of events in the field of, for example, politics. The abuse of social events is quite present today in art that addresses social and societal issues, which is one of the global and European trends. There seems to be no risk, everything is clearly defined in advance, but art doesn't exist if there is no risk. So it loses its very essence.

Mitrović / Dragan, what do you think about making art to a given topic? Some associate that with funds dedicated to promoting art presenting defined content.

Matić / First of all, I don't see myself directly there, at least not in that funded, predefined story. Working with different groups and individuals, I've often dealt with engaged art but in my own, authentic way. The engagement came from the shared attitudes of all of us who participated in it. For me, artistic lucidity is paramount; I think that in the societies they live in, artists must react to their environment. This is their great prerogative, because art opens up some new ways of looking at various current social topics. Of course, I don't advocate pamphletic art, and I've done my share of engaged projects. My attitude towards engagement is such that I'll say what I need to say and I'll formulate it as my art.

Mitrović / One more thing for the very end; related to your activities and experiences with students, as representatives of the new generations that come (after us). What kind of future do you predict for them, will they and how will they succeed in their life and artistic endeavours, will they finally, unlike us at their age, become equal members of the European community of artists? Will they have the same problems as us with the sealed up societies steeped in history, and will they continue struggling with the new social elites that have taken almost

će nastaviti konflikte sa novom društvenom elitom koja je zauzela skoro sve pozicije u našim savremenim društvima? Kako će se boriti sa današnjim, preko medijskih manipulacija kontrolisanim društvima utopljenim u šoping kolektivizam, manipulacijom kulturom, istorijom, nacijom pa i svakodnevnim životom? Ja im, iskreno, želim puno sreće, čini mi se da će im trebati...

Frelih / Kada sam studirao pojavio se pojam novih medija i ja sam već tada osećao da ću ih koristiti i raditi u njima. Današnji studenti su se, za razliku od nas, rodili u jednom sasvim novom medijskom okruženju gde je život bez telefona i interneta skoro nemoguć. Današnje generacije i pored toga što odrastaju uz nove medije i dalje, imam osećaj, ne shvataju dovoljno ozbiljno da je to samo još jedan od alata, neka vrsta nove četkice. Da li su stari ili su novi mediji potpuno je nebitno, bitno je da se služimo njima a ne da smo zaljubljeni u njihove tehničke mogućnosti. Nama dolaze studenti potpuno zapušteni, ne znaju šta žele, često sa krivom idejom o umetnosti, pa sve to, tokom školovanja, morate jako puno nadoknaditi. Talenat je prosečna kategorija, jednako je, proporcionalno broju stanovnika, zastupljen u svim zemljama sveta. Uspeh zavisi od rada koji svako uloži i načina kako se obrazuje i napreduje u svojim stavovima, pa i u svojoj umetnosti. Današnji mladi će imati taj jedan direktni odnos sa onim što zovemo Evropska unija i sa svim što ona donosi, i u umetnosti i u životu.

Matić / Pojam novih medija je po meni prošlost, sada možemo pričati samo o najnovijim medijima. Pomalo će čudno zvučati, ali ja kao profesor ipak imam neki uvid u neke činjenice vezane za studente. Današnji studenti često slabo govore engleski a retko ko od njih zna da koristi elektronske kapacitete tih najnovijih medija u značajnijoj meri. Širenje medijske pismenosti često ne dostiže do onih do kojih bi trebalo. Slabije su obrazovani u prethodnom školovanju. Generalno, školski sistema je sve slabiji, ali ipak sve ostaje u rukama pojedinca, a današnji studenti imaju stvarno dosta mogućnosti. Na njima je da ih iskoriste. Smatram da moraju da se probiju na internacionalnoj sceni. Ovde je za sada to nemoguće - nema tržišta, niti sistema, a bez toga oni će biti osuđeni na delovanje usmereno ka inostranstvu.

all positions in our modern societies? How will they cope with today's societies controlled through media manipulations, which are immersed in shopping collectivism, manipulation of culture, history, nation and even everyday life? I, honestly, wish them a lot of luck; it seems to me that they'll need it...

Frelih / While I was studying, the concept of new media appeared and I already felt that I would use them and work in them. Today's students, unlike us, were born in a completely new media environment, where life without the phone and the Internet is almost impossible. I'm under the impression that today's generations, despite growing up with new media, still don't take seriously enough that it is just another tool, a kind of a new brush. Whether they are old or new media is completely irrelevant; what's important is that we make use of them instead being in love with their technical capabilities. Students come to us completely neglected, they don't know what they want, they often come with wrong ideas about art, so, during their education, we have to make up for it a lot. Talent is an average category; it's evenly distributed in all countries worldwide proportionally to the number of inhabitants. Success depends on the work that each person invests and the way they are educated and how they develop in their attitudes and even in their art. Today's young people will have a direct relationship with the European Union and with everything it brings, both in art and in life.

Matić / The notion of the new media is, in my opinion, a thing of the past; now we can only talk about the newest media. It'll sound a bit strange, but I, as a professor, still have some insights into some facts related to students. Today's students often speak little English, and rarely do any of them know how to use the electronic capacities of these newest media to a significant extent. The spread of media literacy often doesn't reach those it should. Their pre-university education is poorer. In general, the education system is getting weaker, but still everything remains in the hands of an individual, and today's students really have a lot of opportunities. It's up to them to capitalise on them. I think that they have to penetrate the international scene, it's impossible here for now - there is no market or system, and without that, they'll have to focus their activities abroad.

Vladimir Mitrović

Moderator

Vladimir Mitrović (1964. Loznica) je diplomirao istoriju umetnosti na Filozofskom fakultetu u Beogradu (1989). Bio je urednik kulturne rublike vojvođanskog političko-kulturnog magazina Bulevar (1999-2002), izvršni urednik časopisa za arhitekturu i urbanizam DaNS (2003-2011) i v.d. direktora Muzeja Vojvodine (2008-2010). U Muzeju savremene umetnosti Vojvodine radi kao kustos od 2007. godine. Po opštem mišljenju jedan je od pionira izučavanja istorije arhitekture novijeg doba i posleratnog perioda na području Vojvodine. Bavi se i likovnom kritikom. Tekstovi su mu prevođeni na engleski, nemački, mađarski, rumunski i francuski jezik. Autor je brojnih knjiga, izložbi, kataloga i dokumentarnih filmova iz oblasti istorije arhitekture XIX i XX veka u Vojvodini i Srbiji. Studije i stručne članke objavljivao je u domaćim i stranim stručnim časopisima, umetničkoj periodici, nedeljnoj i dnevnoj štampi. Član je ULPIDIV-a, međunarodnog udruženja za proučavanje moderne arhitekture *Do. Co. Mo. Mo.,* i redovan saradnik Leksikona arhitekata Srbije i Srpskog biografskog rečnika. Dobitnik je nagrada *Pavle Vasić* i *Ranko Radović*.

Vladimir Mitrović (b.1964, Loznica) graduated in Art History from the Faculty of Philosophy in Belgrade (1989). He was the Editor of the cultural section of the Vojvodinian political and cultural magazine Bulevar (1999-2002), the Executive Editor of the magazine for architecture and urbanism DaNS (2003-2011) and the Acting Director of the Museum of Vojvodina (2008-2010). He has been working as a curator at the Museum of Contemporary Art of Vojvodina since 2007. He is generally recognised as one of the pioneers in studying the history of the modern and post-war architecture in the area of Vojvodina. He is also active as an art critic. His texts have been translated into English, German, Hungarian, Romanian and French. The author of numerous books, exhibitions, catalogues and documentaries in the field of the history of architecture of the 19th and 20th centuries in Vojvodina and Serbia, he published studies and professional articles in domestic and foreign professional journals, art periodicals, weekly and daily press. He is a member of ULPIDIV, the international association for the study of modern architecture Do. Co. Mo. Mo., and a regular contributor to the Lexicon of Architects of Serbia and the Serbian Biographical Dictionary. He has won the *Pavle Vasić* and *Ranko Radović* Awards.

Vladimir Frelih

Vladimir Frelih (1963. Osijek), dipolomirao je na Umetničkoj akademiji u Dizeldorfu (Kunstakademie Düsseldorf), gde je završio i master studije 2000. godine. U svom umetničkom radu često se bavi konceptom vizualizacije medijskih rubova kako digitalnih, tako i analogno materijalni medija i njihove međusobne komunikacije, prevodivosti ili kompatibilnosti. Krajnji produkt, umetnički rad, neretko je estetska, oblikovna nuspojava, bilo da se radi o videu, videoinstalaciji, fotografiji, vebu, računalnom programu ili objektu i slici u svim njenim varijacijama. Pojedinac, zajednica, društvo su neodvojivi elementi umetničkog i pedagoškog promišljanja. Kroz samostalne i skupne izložbe aktivno deluje na savremenoj domaćoj i stranoj umetničkoj sceni. Dobitnik je nekoliko nagrada za svoj umetnički rad. Njegovi se radovi takođe nalaze u više javnih i privatnih zbirki i fondacija savremene umetnosti (Kunstmuseum Bonn, Stadt Düsseldorf, MSU Zagreb). Na Akademiji za umetnost i kulturu Osijek predaje predmete fotografiju, video i film i multimediju. Od 2011. godine na Akademiji umetnosti u Novom Sadu kao gostujući profesor predaje savremenu umetničku praksu i metode umetničkog istraživanja.

Vladimir Frelih (b.1963, Osijek), graduated from the Art Academy in Düsseldorf (Kunstakademie Düsseldorf), where he also completed his master's degree in 2000. In his artistic work, he often explores the concept of visualisation of media edges of both digital and analogue-material media and their mutual communication, translatability or compatibility. The end product, a work of art, is often an aesthetic, formative side effect, whether it is a video, video installation, photography, web, computer program or object and image in all its variations. An individual, community and society are all inseparable elements of artistic and pedagogical consideration. Through solo and group exhibitions, he is active on the contemporary domestic and foreign art scene, having won several awards for his artistic work. His works are included in several public and private collections and foundations of contemporary art (Kunstmuseum Bonn, Stadt Düsseldorf, MSU Zagreb). At the Academy of Arts and Culture Osijek he teaches Photography, Video and Film, and Multimedia. Since 2011, he has been teaching Contemporary Art Practices and Methods of Artistic Research at the Academy of Arts in Novi Sad as a visiting professor.

24-Karat Gold, mixed media / *24 karatno zlato*, 1996 (Kunstakademie Dusseldorf)

Kolsch, akcija, 1997 (Bunker Koln)

Boja je medij apstrakcije, stvaranja privida i simulacije. Naročito onda, kada napušta svoje „tradicionalno mesto upotrebe". Akrilna boja na umetničkoj slici može da preuzme funkciju nagoveštenog predmetnog prikaza, ali ona može postati i konkretna metafora slike, da sadrži jedno razuđeno, organski dišuće telo, izražajni rukopis četkice ili neutralni način stvaralaštva. Ako jedno obično putničko vozilo usled saobraćajnog udesa bude demolirano i pretvoreno u objekat, ili ako završi deformisano na otpadu, tada smo već stupili u prostor umetnosti. Uništen i zgužvan lim, iskrivljen čelik i razbijeno i izvitopereno sigurnosno staklo predstavljaju čudne predmete, nešto između vajarskog hepeninga i slučajne skulpture, koju je u trenutku prilično nepovoljnog susreta stvorila pesnica uz najveću moguću plastičnost. Možda još interesantnija od sudara dva auta je fantazmatična karambolaža jednog vozila sa medijem boja: lim, čelik, staklo i enterijer od pliša i plastike spajaju se u orgiju crne i narandžaste akrilne boje iz pneumatskog pištolja. Jednoobrazna ali porozna površinska prevlaka vitaminskog vozila[1] stvara postojanu iluziju koja je u protivrečnosti u odnosu na oblik ispljunute žvake sa divlje toniranim namazom putera. Poslednji dodir jednog upotrebnog predmeta sa slobodnom umetničkom bojom, kao metafora siline i požude irealnosti. Vozilo kao večni zaostatak, kao trodimenzionalna umetnička slika sa akrilnim bojama, jednim delom skulptura, delom površina, delom kulisa i instalacija koja se raspada. Ceđenje narandže kao inscenirana struktura jednog udesa, koji nikako da se okonča. Kauzalnost beskrajno produženog nasilja dokumenta. Ideja o zaustavljenom putu ka otpadu. Ukidanje događaja i njihovih produktivnih i neproduktivnih posledica. Skup konglomerata od lima, stakla i motora kao spomenik u vidu semafora. Autoerotika boje naglašava divlji bol stvari, koje su usled kolizije izobličile same sebe i ukinule svoju funkciju. Boju, kao sredstvo čistog slikarstva, arhitekturu sudara, ovekovečiti u vidu poslednjeg, čisto umetničkog signala, koji se više ne može isključiti.

O ideo-logici boje i slikensa Vladimirom Frelihom
autor: Peter V. Brinkemper

One table, two plates, video still / *Jedan sto, dva tanjira* (Ein Tisch, zwei Teller), Video SVHS 5min, 1996

[1] Prim.prev.: to se odnosi na pojam „vitaminska umetnost" koji označava da je umetnost podjednako važna za čoveka i njegovu dušu, kao što su vitamini neophodni za očuvanje zdravlja.

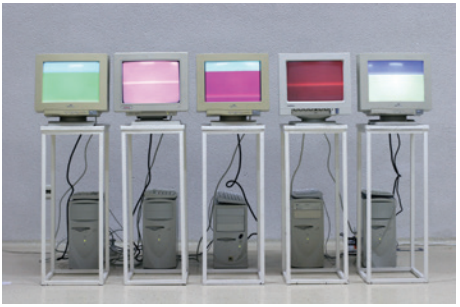
Colour is a medium of abstraction, deception and simulation. Especially when it forsakes "its traditional place of use." Acrylic paint on a painting can take on the function of an indicated physical representation, but it can also become a concrete metaphor for the painting, contain a jagged, organically breathing body, expressive brushwork or a neutral creative method. Once an ordinary passenger car becomes demolished into an object in a car crash or deformed by scrapping, we have entered the realm of art. The battered and crumpled sheet metal, the bent steel and the shattered or warped safety glass are strange objects, somewhere between a sculptural happening and an incidental sculpture fisted into creation with the greatest possible plastic effect at the moment of a rather inopportune encounter. Perhaps even more interesting than the crash of two cars is the phantasmic collision of a car with the medium of colour: sheet metal, steel, glass and the plush and plastic interior joined in an orgy of black and orange acrylic paint from spray guns. The seamless, but porous surface of the vitamin vehicle[1] creates a consistent illusion that contradicts the shape of the spat out chewing gum with wildly tinted butter spread. The last touch of a commodity with free artistic colour, as a metaphor for the force and lust of the irreal. The car as an eternal vestige, as a three-dimensional acrylic painting, partly a sculpture, partly a surface, partly a backdrop and a crumbling installation. The squeezing of an orange as a staged structure of a never-ending accident. The causality of infinitely prolonged violence of the document. The idea of thwarted scrapping. The suspension of events and their productive and unproductive consequences. The assembly of a conglomerate of sheet metal, glass and engine as a monument shaped as traffic lights. The auto-eroticism of the colour underscores the wild pain of things that have taken themselves out of form and function in the collision. To embody colour as a means of pure painting and the architecture of the collision in a final purely artistic signal that no longer can be switched off.

On the ideo-logic of colour and image with Vladimir Frelih
by Peter V. Brinkemper

[1] Translator's note: vitamin vehicle is a referrence to 'vitamin art' implying that art is as important for man and his soul as vitamins are for preserving his health.

Kolsch, object, 1997 (Bunker Koln)

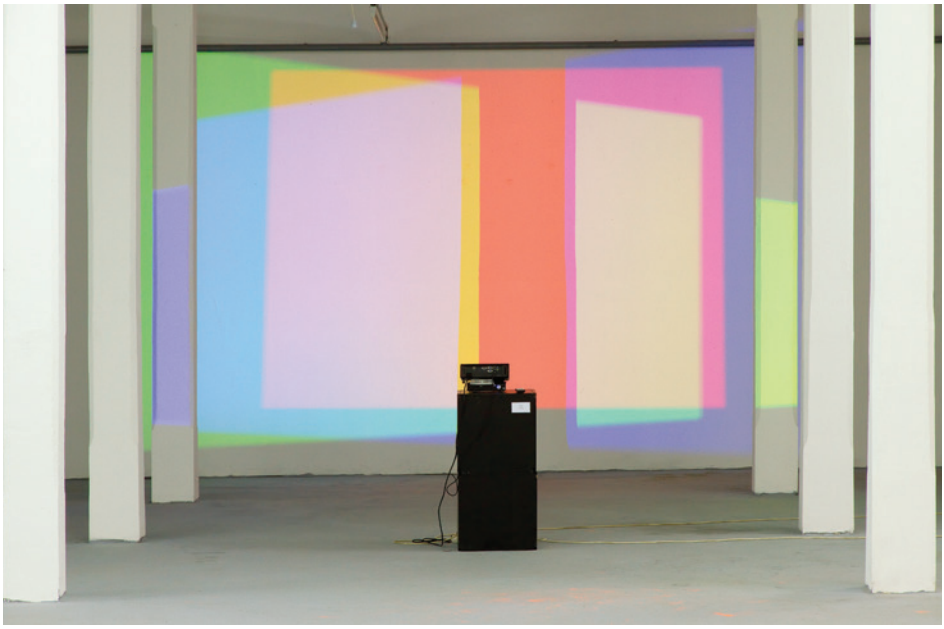
bn (group portrait) action and object-mirror, video still /
bn (grupni portret) akcija i objekt-ogledalo, 200x160 cm, 2009



Konflikt 01, 5 kompjutora,
program designer Zlatko Petrović,
2005. Galerija Kazamat HDLU Osijek,
foto Ivica Pejić

Black Raw Memory, mixed media / *Crna sirova memorija*,
cca. 380x300x250 cm, 2018
(Muzej savremene umetnosti Skoplje / Museum of
Contemporary Art Skopje)
foto Ana Petrović

bn (group portrait) action and object /
bn (grupni portret) akcija i object, 200x160 cm, 2009
foto Davor Palijan



GRB, 3 channel video installation, DVD loop / *GRB,* 3 kanal video instalacija, 2013
(Museum of Contemporary Art of Istria, Pula / Muzej suvremene umjetnosti Istre Pula)

Chewing Gum, mixed media / *Žvakaća guma*, 2005
(Pojekt UBERBAU Dusseldorf)

Flimmern der Farbe, slikarska instalacija od 660 kom. (Donau Festival Ulm) 2014
foto Ana Petrović

Dragan Matić

draganmatic.net

Dragan Matić (1966. Bački Petrovac), diplomirao je slikarstvo na Akademiji umetnosti u Novom Sadu 1991. godine. Magistrirao je slikarstvo na Akademiji umetnosti u Novom Sadu 2000. godine. Zaposlen na Akademiji umetnosti u Novom Sadu kao redovni profesor. Njegov umetnički rad obuhvata medij slikarstva, ready-made, digitalnu fotografiju, video, performans, elektronski zvuk. Član je umetničkih grupa Multiflex i Happy Trash Production, dobio je nekoliko domaćih i međunarodnih nagrada za umetnički rad. Izlagao je samostalno i kolektivno na velikom broju izložbi u zemlji i inostranstvu.

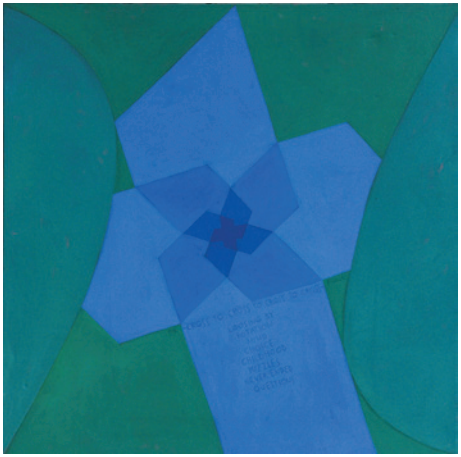
Dragan Matić (b.1966, Bački Petrovac) graduated in Painting from the Academy of Arts in Novi Sad in 1991, going on to earn his master's degree in Painting from the same Academy in 2000. He works at the Academy of Arts in Novi Sad as a full professor. His artwork includes the medium of painting, ready-made, digital photography, video, performance, electronic sound, and is a member of the art groups Multiflex and Happy Trash Production. He has received several national and international awards for his artistic work and has exhibited independently and collectively at numerous exhibitions in the country and abroad.

Soldier, oil on canvas /
ulje na platnu, 100x70 cm, 1992

Golden Time, oil on canvas /
ulje na platnu, 60x50 cm, 1994

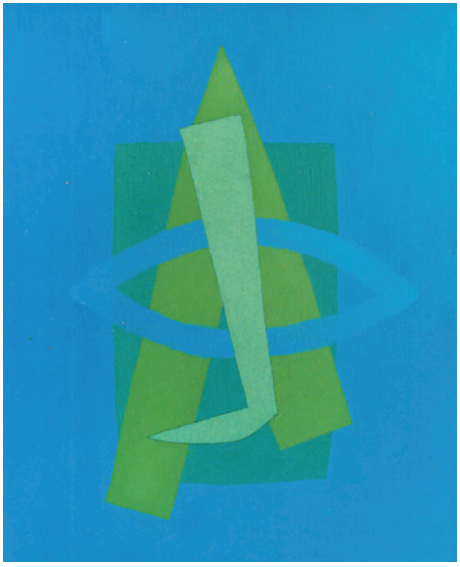
Od početka devedesetih godina prošlog veka do danas, moj umetnički rad se razvijao u par koloseka.

Prvi kolosek čine moje slike. Njih sam slikao tako da se sviđaju meni pre svih, svojim koloritom, svojom meditativnošću, ikoničnošću, simetričnošću, i da naprosto uživam gledajući ih. U njima uvek koristim iste simboličke elemente kao što su: Raskrsnica, Zvezde, Vreme, Ožiljci, Nebo, Zemlja,Vatra, Voda, Dim, Tufne, Tekst... Uvek mi je bilo bitno da slika izgleda kao saobraćajni znak koji upozorava na Teskobni momenat, Apstraktni pejzaž, Događaj na raskrsnici,... Te slike su takođe za mene važne kao što je važna poezija, sa svim svojim atribucijama, za nekoga kome to može biti važno. Dakle, meni su moje slike način zadovoljenja mog „poetskog bića", nemaju nikakvu ambiciju i sposobnost da utiču na bilo šta, osim da se nekom svide ili da ih neko drugi prezre. Ništa novo, samo opšta mesta. Slika kao pribežište od konstantno pogane stvarnosti - jeftino je, ali deluje i smiruje čoveka jer čovek može da fantazira.



Cross to cross to cross to cross, oil on canvas /
ulje na platnu, 100x100 cm, 1996

Time Eye, oil on canvas /
ulje na platnu, 60x50 cm, 1995



One track is my paintings. I have painted them in such a way that I like them first of all – their colour, their meditativeness, iconicity, symmetry, and that I simply enjoy watching them. I always use the same symbolic elements in them, such as: Crossroads, Stars, Weather, Scars, Sky, Earth, Fire, Water, Smoke, Polka Dots, Text ... It has always been important to me that the picture looks like a traffic sign that warns of the Moment of Anxiety, Abstract Landscape, Event at the Crossroads,... Those images are as important to me as poetry is, with all its attributions, to someone who may consider it important. So, to me, my paintings are a way of satisfying my "poetic being", they have neither ambition nor capacity to influence anything, except to be liked by some or despised by others. Nothing new, just general places. An image as a refuge from the constantly wretched reality - it is cheap, but it works and is calming because it allows one to fantasise.

Od devedesetih godina na ovamo, konstantno živeći u društvu koje neprekidno svima kida živce, uvek sam u sebi govorio - „hvala ti onostrana silo što si me sticajem okolnosti smestila u prostor slobode pa neću poludeti više nego što mi je dato!“ I tako to...

Na drugom koloseku sam, od devedesetih na ovamo, neprekidno sarađivao sa umetnicima koji su, čini mi se, nešto slično sebi govorili i tako to... Radeći u umetničkim grupama ili „čelo u čelo“, sa njima sam delio dijaloški stečeno zajedništvo stavova. To su umetničke grupe: *Art Circus*, *Multiflex* i *Happy Trash Production*, kao i umetnički parovi: Matiqi&Leche Inc. (saradnja sa Igorom Lečićem) i Vlatko i Matko (saradnja sa Vladimirom Frelihom). Jednostavnije rečeno – sa svima njima sam fantazirao u kontekstu zajedničkih okolnosti koje nas snalaze i tako su nastajali radovi izvedeni u raznim medijima umetničkog izražavanja. Vožnja tim drugim kolosekom mi je omogućila da čujem i tuđe misli i da u odnosu na njih i svoje poravnavam.

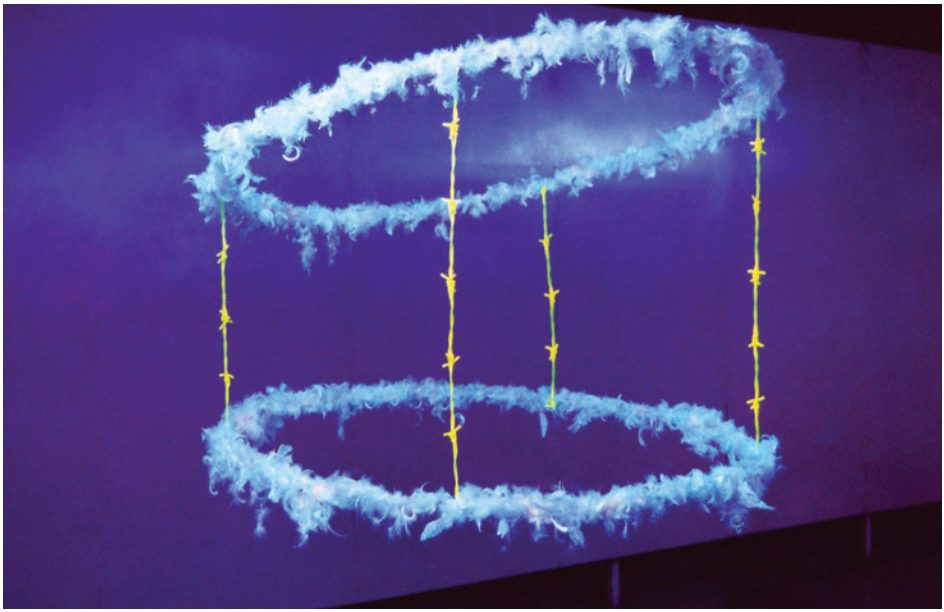
Kao i na svakoj ranžirnoj stanici ovi koloseci se naposletku stapaju u jedan.

Since the 1990s, constantly living in a society that is incessantly grating on everyone's nerves, I kept saying to myself – "thank you, you otherworldly power, for placing me by some lucky chance in a space of freedom, so I will not go crazier than it was given to me!" And so on...

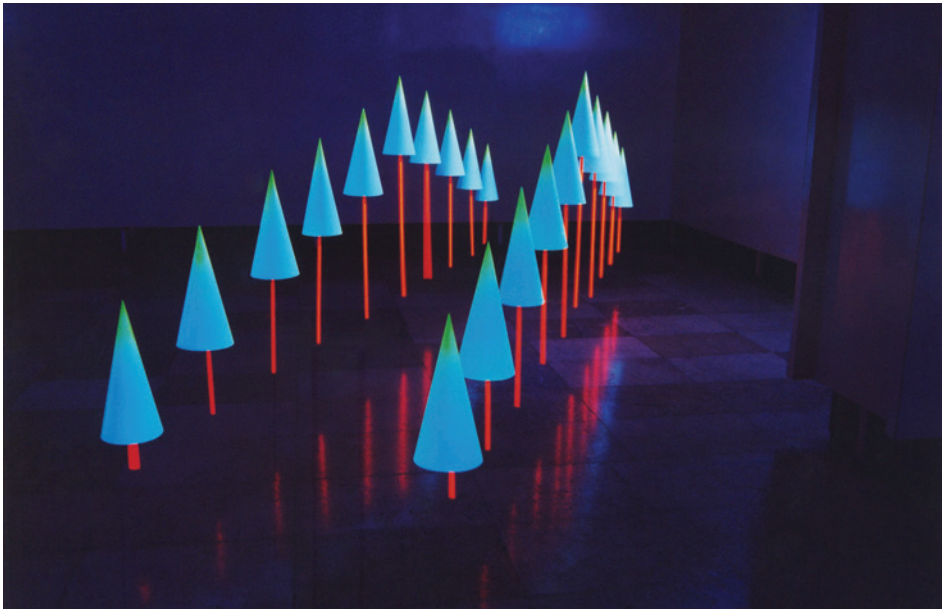
On the other track, since the 1990s, I have constantly collaborated with artists who seemed to be saying something similar to themselves, and so on... Working in art groups or "head to head", I have shared with them a communion of views crystallised through dialogue. These are art groups: *Art Circus*, *Multiflex* and *Happy Trash Production*, as well as artistic partnerships: Matiqi & Leche Inc. (collaboration with Igor Lečić) and Vlatko and Matko (collaboration with Vladimir Frelih). Simply put – I have fantasised with all of them in the context of the shared circumstances that have befallen us, thus creating works in various media of artistic expression. Riding this other track has allowed me to learn about other people's opinions and to align my own with them.

As the case is with any other marshalling yard, these tracks eventually come together into one.

Art Circus, *Secret for dinner*, installation in a Petrovaradin Fortress tunnel / Art Circus, *Tajna za večeru*, instalacija u tunelu Petrovaradinske tvrđave, 1995



Circlesquare, installation, feathers and barbwire / instalacija, perje i bodljikava žica, 120x120x100 cm, UV, 2000



Wavebridge, installation, wood, triplex, UV / instalacija, drvo, triplex, UV, cca 200x450x150 cm, 2000

D. Matić, D. Živančević, *Fisheye*, land art, flour / *Riblje oko*, land art, brašno, d=20 m, 2011

Multiflex, *Pioneer*, action, digital print / akcija, digitalni print, 100x150 cm, 2014

Happy Trash Production, *Memento mori*, photograph / fotografija, 70x99 cm, 2018.

Vladimir Frelih, Dragan Matić, *Amperi*, inkjet na alubondu, 70x112 cm, 2019

LINK IT MARK IT *Izbrisani* '90-te / *Erased* 1990s

druga aktivnost - javna diskusija / second activity - public discussion

(live streaming) 9. april 2021. / 9th April 2021

Učesnici / Participants: Arjan Pregl, Danijel Babić
Moderator: Bosiljka Zirojević Lečić, recenzija / review

Pošto nam aktuelna globalna pandemija diktira tempo i uslove rada, umesto druženja i postavke zajedničke izložbe u ovoj fazi projekta imali smo „digitalno okupljanje" i razgovor predstavnika jedne specifične generacije (rođeni krajem 60-ih i početkom 70-ih godina prošlog veka), a koji se izražavaju vizuelnim jezikom i komuniciraju svojim umetničkim radovima. Mislim da je važno apostrofirati ono što ova dva umetnika (osim generacijske veze) povezuje u umetničkoj praksi: slikarstvo kao medij na kome se zasniva njihov umetnički rad, uticaj grafičkog dizajna, muzike, pop kulture, pop arta, reagovanje na aktuelna društvena dešavanja i lični komentari iskazani slikarskim/vizuelnim jezikom; kao i duhovit pristup odabranim temama, poigravanje sa ironijom, stereotipima, apsurdom, banalnim... Imajući u vidu njihovo stvaralaštvo, raduje me da se ukazala ova prilika,

As the current global pandemic dictates the pace and conditions of our work, at this stage of the project instead of a face-to-face meeting and a joint exhibition we had a "digital meeting" and discussion of representatives of a specific generation (born in the late 1960s and early 1970s), who express themselves in visual language and communicate with their works of art. I think it is important to emphasise what (apart from the generation group) links these two artists in their artistic practices: painting as a medium in the core of their artistic work, the influence of graphic design, music, pop culture, pop art, reaction to current social events and personal comments expressed through artistic/visual language, as well as a witty approach to selected topics, playing with irony, stereotypes, absurdity, the banal... Considering their work, I am glad that this opportunity presented

da se Arjan i Danijel upoznaju i sarađuju, jer pripadaju istoj umetničkoj „krvnoj grupi".

Termin „generacije prepuštene slučaju" se ovde odnosi na generacijsku povezanosti tj. godinu rođenja - krajem 60-ih i početkom 70-ih godina prošlog veka, kao i geografsku vezu – odrastanje i školovanje tokom 80-ih godina u jednoj, sada bivšoj državi, kao i studiranje na umetničkim fakultetima početkom 90-ih godina, kada počinje da se urušava sve ono što je činilo tadašnji naš „svet", što je činilo stvarnost generacije mladih toga vremena.

Početak razgovora je obuhvatio ovaj, za sagovornike veoma važan period - formativne godine u njihovom odrastanju, tako da su na pitanja: Šta je sve uticalo na *vaš razvoj kao mladog umetnika, kakva je to bila atmosfera, kulturno okruženje i okolnosti u kojoj umetnost postaje životno opredeljenje i potreba?* i Arjan i Danijel dali slične odgovore – presudan je bio uticaj pop kulture, filmova, stripova i muzike. Kombinacija politike Nesvrstanih i glamura zapada, preplitanje socijalizma i pop kulture, Alan Forda, Diznijevih junaka, Brus Lija, *Laibacha*... specifična moda i dizajnerska rešenja, muzički spotovi... sve su to bili snažni vizuelni uticaji na mlade generacije bivšeg YU prostora, posebno na one koji su tada započinjali svoje odrastanje u umetničkom izražavanju i samopropitivanju.

Period njihovog studiranja, sazrevanja, traganja za ličnim rukopisom/izrazom i profesionalno usavršavanje u umetnosti, vremenski se poklopilo sa raspadom tadašnje države i haotičnom svakodnevnicom tokom 90-ih godina. U ovom geografskom delu bivše države (Srbija), tadašnja realnost je bila i zatvaranje granica,

itself for Arjan and Danijel to meet and collaborate, because they have the same artistic "blood type".

The term of "generation left to chance" refers here both to the generational connection, i.e. the year of birth - in the late 1960s and early 1970s, as well as the geographical connection - growing up and going to school during the 1980s in our former country, as well as studying at art faculties in the early 1990s, when everything our "world" consisted of began to collapse, which formed the reality of the young generation of that time.

The beginning of the discussion covered this period, which was very important for the artists - the formative years in their growing up. To the questions: *What influenced your development as a young artist, what were the atmosphere, cultural environment and circumstances like in which art became a life commitment and need for you?* Arjan and Danijel gave similar answers - the influence of pop culture, films, comic strips and music was crucial. The combination of the Non-aligned politics and the glamor of the West, the intertwining of socialism and pop culture, Alan Ford, Disney heroes, Bruce Lee, Laibach... distinctive fashion and design, music videos... all these were strong visual influences on the younger ex-YU generations, particularly those who were just beginning to grow in their artistic expression and self-questioning.

The period of their studies, growing up, search for personal handwriting/expression and professional development in art coincided with the breakup of their country and the chaotic everyday life during the 1990s. In this geographical part of the former state (Serbia), the reality was also marked by the closing of borders, economic disaster and reshaping of society, as well as the "rise" of the nation, bearing prefixes of the religious and national. Arjan witnessed the optimism of the historical creation of a new state - Slovenia, yet the negative consequences were visible (the case of the "erased citizens"), and over time, they grew into a large taint on Slovenian society, which was celebrating its independence at the time. The appearance of the political right was something that he became increasingly aware of and that would later provoke him and influence his artistic work. For Danijel, that period was marked by a

ekonomska katastrofa i preoblikovanje društva, kao i „uzdizanje" nacije, sve sa prefiksima religioznog i nacionalnog. Iako je Arjan bio svedok optimizma istorijskog stvaranja nove države - Slovenije, negativne posledice su bile vidljive (slučaj „Izbrisanih građana"), i vremenom su narasle u veliku mrlju slovenačkog društva, koje je tada slavilo osamostaljenje. Aktiviranje tadašnje političke desnice je nešto čega je sve više bivao svestan i što će ga kasnije provocirati i uticati na njegov umetnički rad. Za Danijela je taj period bio permanentno stanje društvenih previranja i nastavak restrikcija. U toj situaciji, okreće se svom umetničkom radu, traganju za sopstvenim izrazom i intuitivno se vraća estetici stripa i iz njega crpi kreativni impuls. Iz tog perioda studiranja, on apostrofira generacijsku povezanost, veliki uticaj zajedničkih razgovora i preispitivanja stavova sa kolegama sa Akademije. Oba umetnika ističu da su im, tokom obrazovanja, velika posvećenost umetničkom radu i promišljanja o umetnosti, najznačajnija iskustva koja su bitno uticala na njih.

U umetničkom radu, Arjana i Danijela povezuje sličan umetnički način izražavanja, promišljanja. Vidan je i uticaj različitih oblika pop kulture i pop arta (kroz odabir tema, paletu, slikarski jezik...) kao i uticaj primenjenih umetnosti. Arjan se uspešno bavi ilustracijom, Danijel je svoje rano školovanje i započeo u oblasti grafičkog dizajna. To jeste neka vrsta poveznice ali se jasno uočava da su oba ova umetnika došla do svog originalnog, ubedljivog i specifičnog načina kreativnog izražavanja, i vrlo prepoznatljivog rukopisa u slikarskom radu. Stvorili su svoja sopstvena rešenja / jezik spram težnji da slika komunicira, da uobliče vizuelne poruke

permanent state of social turmoil and the continuation of restrictions. In that situation, he turned to his artistic work, the search for his own expression, and intuitively returned to the aesthetics of comic strips, drawing a creative impulse from it. From the period he spent at university, he underlines the generational connection, the great influence of conversations and re-examination of attitudes with colleagues from the Academy. Both artists point out that, during their education, their great commitment to artistic work and reflection on art were the most significant experiences that had a major influence on them.

In their artistic work, Arjan and Danijel share a similar artistic way of expression and reflection. What is notable is the influence of different forms of pop culture and pop art (through the choice of themes, palette, artistic language...) as well as the influence of applied arts. Arjan successfully works in the field of illustration, while Danijel actually started his early education in the field of graphic design. It is a kind of link between them, but it is clear that both of these artists have arrived at their original, convincing and particular creative expression, and a quite recognisable "brushwork". They have come up with their own distinctive solutions/language, seeking a communicative image, stemming from the desire to shape visual messages and comments on the world and on various social phenomena. At the same time, Arjan offers his critical responses to everyday life and that is the attitude that has shaped his artistic expression, while Danijel strives to stay true to himself and his artistic language when "commenting" on various phenomena.

This is followed by what makes Arjan and Danijel, in their artworks, recognisable and distinctive: the engaged expression / speech, taking a stand, re-examining social phenomena and systems, and consistency in this approach, all through traditional language of painting and in a very simple, reduced way. In parallel with his artistic work, Arjan expresses his engaged views through the written word, writing columns in the daily press and internet editions, as an additional slap on the face of the political "elite" provoking their wrath. Danijel often plays with taboo topics, nation-

i komentare na svet i na različite društvene pojave. Pri tome, Arjan kritički reaguje na svakodnevnicu i to je stav koji je oblikovao njegov slikarski izraz, a Danijel teži da pri „komentarisanju" pojava ostane veran sebi i svom likovnom jeziku.

Nadovezuje se ono po čemu su Arjan i Danijel, u njihovim umetničkim radovima, prepoznatljivi i specifični: angažovan izraz / govor, zauzimanje stava, preispitivanje društvenih pojava i sistema i doslednost u takvom pristupu, a sve to kroz tradicionalni slikarski jezik i na vrlo jednostavan, sveden način. Arjan, paralelno sa slikarskim radom, svoje angažovane stavove izražava i kroz pisanu reč, kolumne u dnevnoj štampi i internet izdanjima, gde dodatno *gura prst u oko* političkoj „eliti" i navlači na sebe njihov gnev. Danijel se često poigrava sa tabu temama, nacionalnim i religioznim simbolima, bez ikakve zadrške i autocenzure. A sve to čine na jedan lak i jednostavan način (pretpostavljam, često i uz komentare dela publike: „to može svako" i „to može i dete"), gde duhovitošću naglašavaju apsurd, pročišćenim formama komentarišu aktuelne pojave i okruženje, a njihova slika nadrasta lokalno i postaje čitljiva kao univerzalna poruka. Za Arjana, reagovanje na kritike, posebno one koje upućuju pripadnici političke „elite", postaje specifičan izazov. U takvim procesima on se poigrava sa pristupima u likovnom izražavanju: zadržava sva svojstva slikarskog jezika, sliku tretira kao razigrani prostor svih likovnih elemenata, a istovremeno, kroz jednostavnost i lakoću izraza (u određenim serijama radova koristi i dečije crteže kao gradivni element) ona je i komentar i politička kritika. Danijela provocira ljudska priroda kao univerzalna tema, a angažovani stav pokušava da izrazi na posredan način. Bavi se temama koje ga lično provociraju, često tome pristupa intuitivno i komentariše pojave kroz klasičan slikarski medij.

Kao komentar na aktuelna umetnička dešavanja, na lokalnoj i međunarodnoj sceni, oba umetnika ističu previranje odnosa društva i umetnosti, gde se umetničko delo tretira kao roba na tržištu, i kao takvo gradi sopstvene zakonitosti i pravila u sistemu trgovine. Arjan primećuje da se umetnici sa svojim kritičkim osvrtima i angažovanim stavom na savremenoj sceni, ponovo targetiraju kao krivci i neprijatelji naroda i nacionalnih

al and religious symbols, without any hesitation or self-censorship. And they do all this in an easy and simple way (I guess, often with comments from the audience: "anyone could do that" and "a child could make that"), where they emphasise the absurd with wit, comment on current phenomena and the environment with refined forms, while their painting grows beyond the local context and becomes readable as a universal message. For Arjan, responding to criticism, especially from members of the political "elite", is a particular challenge. In such processes, he plays with approaches in artistic expression: keeping all the properties of the language of painting, treating the canvas as a playful space of all the elements of art, while, and at the same time, through simplicity and ease of expression (in some series of works he even uses children's drawings as a building element), he offers his commentary and political criticism. Danijel is provoked by human nature as a universal theme, and he tries to express his engaged attitude in an indirect way. He tackles the topics that personally provoke him, often approaching them intuitively and commenting on phenomena through the medium of classical painting.

As a comment on current artistic events on the local and international scene, both artists point to the turbulent relationship between society and art, where a work of art is treated as a commodity on the market, and, as such, develops its own laws and rules in the trade system. Arjan notes that artists, with their critical views and engaged attitude on the contemporary scene, are being blamed and targeted as enemies of the people and national values once again. Danijel refuses to be part of any present systems in the field of art, choosing to stand for the protection of freedom

vrednosti. Danijel odbija da bude deo bilo kakvih aktuelnih sistema u oblasti umetnosti, staje u zaštitu slobode umetničkog izražavanja, i pri tome se svesno opredeljuje za povratak u *underground*.

U nadi da ćemo uskoro imati priliku da se svi sretnemo u Novom Sadu i upriličimo izložbu radova Pregl Arjana i Babić Danijela, umetnici biraju muziku za odjavnu špicu ovog razgovora – za Arjana je to slovenački trep sastav *Matter* (percepira ih kao izraz ludističke poezije), a za Danijela je to heavy metal muzika i poslednji album grupe *Slayer* (dok završava slike, ovo je muzika koja mu svira u ateljeu).

of artistic expression, and at the same time consciously decides to go underground again.

Hoping that we will all have the opportunity to meet in Novi Sad and organise an exhibition of works by Pregl Arjan and Babić Danijela soon, the artists choose the music for the end of this discussion - for Arjan it is the Slovenian trap band Matter (he perceives them as an expression of Luddite poetry), while for Danijel, it is heavy metal music and Slayer's last album (this is the music he plays in his studio while finishing paintings).

Bosiljka Zirojević Lečić
Moderatorka

Bosiljka Zirojević Lečić, rođena 1971. godine u Novom Sadu. Diplomirala na Akademiji umetnosti u Novom Sadu 1994. godine, odsek Slikarstvo. Postdiplomske studije, odsek Slikarstvo, završila na istoj Akademiji 2000 godine. Član ULUV-a, ULUS-a i umetničke grupe *Multiflex*. Redovni profesor na Akademiji umetnosti u Novom Sadu, katedra za Slikarstvo. Koordinator više projekata u oblasti likovne umetnosti i edukacije, kao i inkluzivnog rada u okviru kreativnog izražavanja. Profesionalna orijentacija: slikarstvo, vajarstvo, multimedijalni projekti. Izlagala 20 puta samostalno (Novi Sad, Beograd, Apatin, Čačak, Zrenjanin, Temišvar, Ulm...) i učestvovala na preko 120 kolektivnih izložbi, u zemlji i inostranstvu (Novi Sad, Beograd, Gornji Milanovac... Poljska, Švedska, Italija, Kina, Nemačka, Japan, Velika Britanija, Švajcarska...). Dobitnik nekoliko nagrada za umetnički rad.

Bosiljka Zirojević Lečić, born in 1971 in Novi Sad, graduated from the Academy of Arts in Novi Sad in 1994, Department of Painting. She completed her postgraduate studies, Department of Painting, at the same Academy in 2000. She is a member of ULUV, ULUS and the art group *Multiflex*. She works as a Full Professor at the Academy of Arts in Novi Sad, Department of Painting. She has been the coordinator on several projects in the field of fine arts and education, as well as inclusive work in the field of creative expression. Her professional activity includes painting, sculpture and multimedia projects. She has had 20 solo exhibitions (Novi Sad, Belgrade, Apatin, Čačak, Zrenjanin, Timisoara, Ulm...) and participated in over 120 collective exhibitions in our country and abroad (Novi Sad, Belgrade, Gornji Milanovac... Poland, Sweden, Italy, China, Germany, Japan, Great Britain, Switzerland...). She has won several awards for artistic work.

Arjan Pregl

Arjan Pregl, rođen 5. jula 1973. u Ljubljani. Godine 1998. diplomirao je na Akademiji likovnih umetnosti u Ljubljani pod mentorstvom profesorice Metke Krašovec i profesora Bojana Gorenca, a 2001. godine na istoj akademiji je magistrirao slikarstvo pod mentorstvom profesora Gorenca. Pohađao je završni semestar magistarskog studija slikarstva na IUP Indiana University of Pennsylvania (SAD). Potom je upisao master studije grafike i završio ih pod mentorstvom profesora Lojzeta Logarja 2004. godine. Njegova dela nalaze se u raznim kolekcijama, uključujući Muzej savremene umetnosti Ljubljana MG + MSUM. Bavi se slikanjem, pisanjem i pedagoškim radom. Živi i radi u Ljubljani.

Born on 5th July 1973 in Ljubljana, Arjan Pregl, graduated from the Academy of Fine Arts in Ljubljana under the mentorship of Professors Metka Krašovec and Bojan Gorenc In 1998, and received his master's degree in painting from the same Academy under the mentorship of Professor Gorenc in 2001. He attended the final semester of his master's degree in painting at IUP Indiana University of Pennsylvania (USA). He then enrolled in master studies in printmaking, completing them under the mentorship of Professor Lojze Logar in 2004. His works are in various collections, including the Museum of Contemporary Art Ljubljana MG + MSUM. He is engaged in painting, writing and pedagogical work. He lives and works in Ljubljana.

Adventures of the Fire Brigade, oil on canvas / *Avanture vatrogasne brigade*, ulje na platnu, 238x190 cm, 1996

More Lights, oil on canvas / *Još svetla* (Več luči), ulje na platnu, 5 x (30x30 cm), 2004

Pregl zapravo slika kritiku istorije i teorije slikarstva. Koristeći apstraktni ekspresionizam i njegove mitologije, kao i minimalizam, lirsku apstrakciju, realizam, akt, pejzaž i svetlost da učini upravo ono što su ideolozi modernizma zabranjivali, on slikarstvo oslobađa stega mitologije, koje su ga obavile tokom decenija privilegovanog položaja u svetu umetnosti.

Delo Arjana Pregla tako prepliće ove tri ključne teme: konstruktivnu kritiku teorije umetnosti, humor i političku angažovanost, a sva tri idejna ishodišta se susreću i nalaze svoj izraz prevashodno na polju slikarstva.

Pregl actually paints a critique of the history and theory of painting. While employing Abstract Expressionism and its mythologies, as well as Minimalism, lyrical abstraction, realism, the nude, landscape and light to do exactly what the ideologists of Modernism prohibited, he unwraps painting from the cocoon of mythologies, which had formed around it in the decades of its privileged position in the world of art.

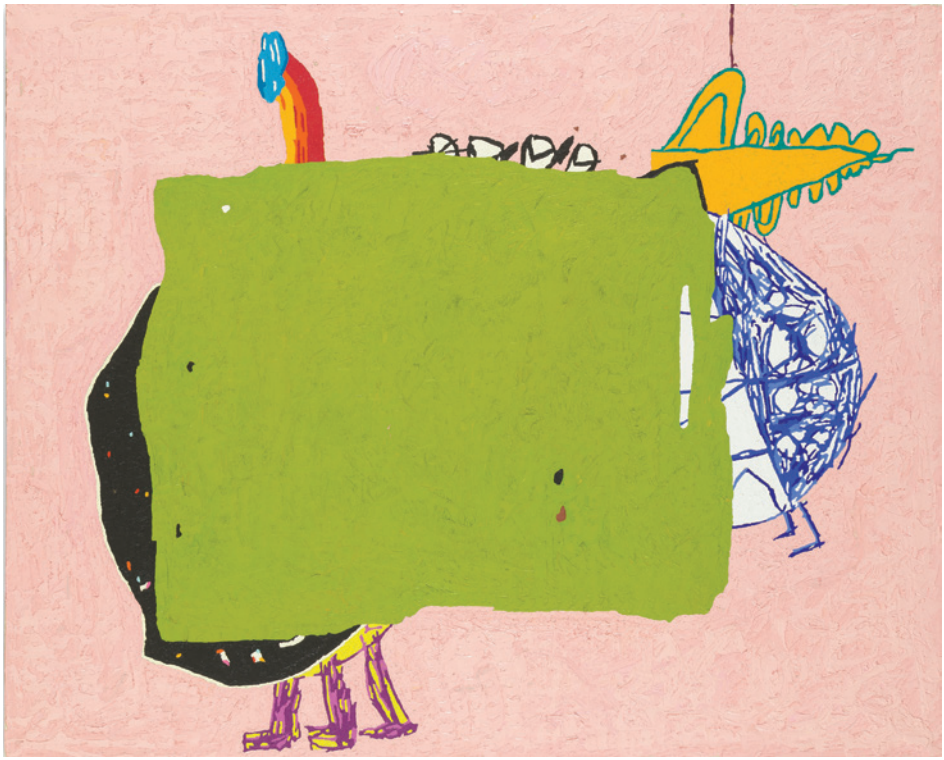
The work of Arjan Pregl thus intertwines these three key themes: a constructive criticism of art theory, humour and political edge. And all three points of departure meet and find expression mostly in the field of painting.

ŽENSKA SLIKA, štras na pleksiglasu / *WOMAN PAINTING*, glitter on plexiglass (3-puta/times) 40x60 cm, 2004

OIL ON THE BIBLE AND OUR TITO, oil on canvas / *ULJE NA BIBLIJU I NAŠEG TITA* (OLJE NA BIBLIJO IN NAŠEGA TITA), ulje na platnu, cca. 17,5x24 cm, 2005–2006

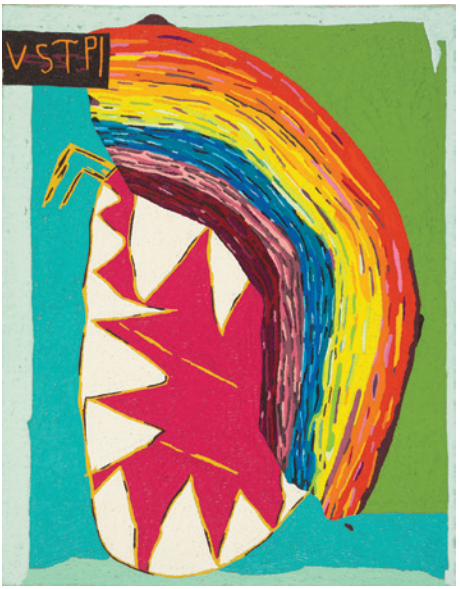
PAPER TOWELS I ACCIDENTALLY WASHED WITH THE PANTS II,
oil on canvas / *PAPIRNE MARAMICE KOJE SAM GREŠKOM OPRAO SA PANTALONAMA II* (PAPIRNATI ROBČKI, KI SEM JIH POMOTOMA OPRAL SKUPAJ S HLAČAMI II), (POGLED S-J), 120x150 cm, 2008

INTERVETION FROM ABOVE, toast / *INTERVENCIJA OD GORE* (INTERVENCIJA OD ZGORAJ), tost, 3x (29x45 cm), 2010



What is behind? II, oil on canvas / *Šta je iza?* (Kaj je zadaj?) *II.*
ulje na platnu, 161x130 cm, 2019

My Kid Could Paint That, oil on canvas / *Moje dete bi to znalo naslikati* (Moj otrok bi znal to naslikat), ulje na platnu, 120x100 cm, 2019



Teethed Picture, oil on canvas / *Nazubljena slika* (Pintura dentate), ulje na platnu, 147x117 cm, 2019

Danijel Babić

Danijel Babić, rođen 1967 godine u Gornjem Očaušu (BiH). Diplomirao na Višoj školi za likovne i primenjene umetnosti u Beogradu i Akademiji umetnosti u Novom Sadu (odsek Slikarstvo) 1995. godine. Učestvovao na većem broju kolektivnih izložbi u zemlji i inostranstvu. Dobitnik specijalne nagrade za slikarstvo na 6. međunarodnom bijenalu umetnosti minijature, Gornji Milanovac 2000. godine. Dobitnik je priznanja internet magazina za savremenu likovnu umetnost artmagazin.info za uspešno predstavljanje u 2003 godini, priznanja internet magazina za savremenu likovnu umetnost artmagazin.info za najbolju izložbu u 2011. godini za izložbu *Re-creation*, priređenu u Likovnom salonu Kulturnog centra Novog Sada.

Danijel Babić, born in 1967 in Gornji Očauš (B&H), graduated from the College of Fine and Applied Arts in Belgrade and the Academy of Arts in Novi Sad (Department of Painting), in 1995. He participated in a number of collective exhibitions in the country and abroad. He has won a special award for painting from the 6th International Biennial of Miniature Art, Gornji Milanovac in 2000, a recognition of the online magazine for contemporary art artmagazin.info for successful presentation in 2003 and a recognition of the online magazine for contemporary art artmagazin.info for the best exhibition in 2011, for exhibition *Re-creation*, displayed at the Art Salon of the Cultural Centre of Novi Sad.

Kod kuće, ulje na platnu / *At Home*, oil on canvas, 70x100 cm, 1994

Four Horsemen of the Apocalypse, acrylic on canvas / *Četiri jahača apokalipse*, akril na platnu, 60x80 cm, 1999

Kada sagledamo sveprisutnost... događaja, uviđamo da su i naši stavovi poprimili slične atribute. Opšta kriza 90-tih na prostorima SFRJ, kao i globalne krize preda mnom kao likovnim umetnikom, doprinele su da se udaljim od direktne svakodnevnice i pređem u područje stripa. Iz tog razloga moju zainteresovanost za strip i jezik takvih sekvenci pretočio sam u svoj likovni izraz.

Kao primer toga, između ostalih tema kojima se bavim, možemo sagledati u liku Betmena koji sam vrlo često koristio u svojim radovima. Ovo je lik koji doživljava ekspanziju kroz američke blokbastere holivudske produkcije. Mada sam naklonjeniji evropskom stripu koji nema super heroje, u više navrata me je ta sveprisutnost Betmenovog lika provocirala da se njime bavim. Tome je, verovatno doprineo njegov kostim i aura „mračnog viteza", kako ga nazivaju u medijima.

Betmenov lik nastao je 1939. godine u stripu rađenom za američku izdavačku kuću DC Comics stekavši popularnost odmah nakon objavljivanja je postao popularan, što je rezultiralo snimanjem televizijske serije šezdesetih godina prošlog veka, a kasnije i proizvodnjom igračaka i video igara. Od 1966. do 2016. godine o Betmenu je snimljeno deset filmova, preko trideset animiranih filmova i pet animiranih serija. Danas za njega znaju mnogi koji strip nikada nisu ni pročitali. Ovaj lik se razlikuje od korpusa ostalih superheroja američke strip produkcije, jer za razliku od njih, on ne poseduje nikakve super-moći i to ga u odnosu na druge čini „najljudskijim" strip karakterom. U tome možda i leži tajna njegove popularnosti. Povremeno se inspirišući njime u svojim radovima tokom proteklih godina, zabavljalo

If we look at the omnipresence of bad, paradoxical and existentially-dramatic events, it becomes clear that similar attributes have become appropriate to describe our attitudes. The general crisis of the 90's in the territory of SFRY, as well as the global crisis I am faced with as an artist, contributed to me moving away from the immediate everyday life and into the field of comic strips. For that reason, I turned my interest in strips and the language of such sequences into my artistic expression.

An example of that, among other topics I am engaged with, can be observed in the character of Batman, which I have often used in my works. This is a character who has seen an expansion through American blockbusters produced in Hollywood. Although I favour European strips that have no superheroes, the omnipresence of Batman's character has often provoked me to take him as the topic of my work. His costume and the aura of the "dark knight", as he is dubbed by the media, probably contribute to that.

Silver Surfer nad Novim Sadom /
Silver Surfer over Novi Sad, 60x80 cm, 1998

Run! Run!, acrylic on PVC material / *Beži! Beži!*, akril na PVC materijalu, 70x70 cm, 2003

me je sagledavanje ovog super-heroja u zamišljenim situacijama koje ga još više približavaju običnom čoveku ili ga čak čine žrtvom modernog doba.

Kako se Betmen pojavljivao u pojedinim situacijama, tako sam pomalo menjao njegovu fizionomiju, ali uvek nastojeći da ga prikažem kao čoveka, kakav je kada niko ne gleda, onakvog kakav je „iza scene". Nasuprot svim mojim običnim Betmenima, nastao je još jedan, koji je prešao dug put: od inspiracije grafikom „Veliki talas Kanagave" velikog japanskog grafičara Hokusaia (u koji je u mojoj verziji ušla još jedna strip junakinja, Modesti Blejz), pa preko kompjuterske obrade te slike u digitalnu grafiku „Batman Visits the Exhibition", sve do instalacije.

Betmen je vremenom postao moderna pop ikona koju čak i psihijatri pokušavaju da analiziraju i odrede njegovu ulogu u društvu. U svom nastupu „Like, Totally" iz 2006. godine, irski stend-ap komičar Dylan Moran rekao je: „Betmen je mnogo korisniji uzor za decu od Isusa", a na internet forumima se danas rasplamsavaju debate o tome da li je i koliko je Betmen dobar uzor za današnju decu.

The character of Batman was created in 1939 in a comic book made for the American publishing house DC Comics, gaining popularity immediately after publication, which resulted in the production of the 1960s television series, and a subsequent launching of toys and video games. From 1966 to 2016, ten films were made about Batman, over thirty animated films and five animated series. Today, many who have never read a comic book know about him. This character differs from the corpus of other superheroes of the American comic production, because unlike them, he possesses no super-powers and that makes him the "most human" comic character in comparison to others. This might be the secret of his popularity. Occasionally inspired by him in my works over the years, I have enjoyed putting this superhero in imaginary situations that bring him even closer to the man in the street or even make him a victim of the modern age.

As Batman appeared in certain situations, I slightly changed his physiognomy, but always trying to portray him as a man, what he is like when no one is watching, as he is "behind the scenes". As opposed to all my ordinary Batmans, another one emerged, who went a long way: from being inspired by the print "The Great Wave off Kanagawa" by great Japanese graphic artist Hokusai (which in my version included another comic book heroine, Modesty Blaze), through computer processing of that image in the digital print "Batman Visits the Exhibition", to the installation.

Batman has gradually grown into a modern pop icon, which even psychiatrists attempt to analyse and determine his role in society. In his 2006 performance of "Like, Totally," Irish stand-up comedian Dylan Moran said, "Batman is a far more useful role-model for children than Jesus," and debates are raging today on Internet forums about whether Batman is a role model and how good a role model he is for today's children.

Freedom, acrylic on canvas /
Sloboda, akril na platnu, 100x70 cm, 2001

Trance Serbia, acrylic on Masonite / *Trans Srbija*, akril na lesonitu, 57x113 cm, 1999

Smile, Serbia Smile!, fluorescent acrylic on canvas / *Osmeh, Srbija, osmeh!*, fluorescentni akril na platnu, 80x60 cm, 2003

Red Alert ! No way out !, acrylic on canvas / *Uzbuna! Nema izlaza!*, akril na platnu, 70x130 cm, 2003

From Babich to Art, acrylic on canvas / *Od Babića do umetnosti*, akril na platnu, 100x70 cm, 2009

Via Vermeer (Girl with a Pearl Earring), acrylic on canvas/ *Preko Vermera* (Devojka sa bisernom minđušom), akril na platnu 100x70 cm, 2013

Dislike, acrylic on PVC banner / *Ne volim*, akril na PVC baneru, 220x130 cm, 2017

LINK IT MARK IT *Izbrisani* '90-te / *Erased* 1990s

treća aktivnost - javna diskusija / third activity - public discussion

(live streaming) 16. april 2021. / 16th April 2021

Učesnici / Participants: Selman Trtovac, Igor Fridrih Petković (Igor Friedrich Petković)
Moderator: Gordana Nonin, recenzija / review

Rasterivači magle

Devedesete... na Balkanu. Mogu li se opisati kao godine u jednoj zemlji magle?

„Kada mi je govoreno o ukradenom horizontu, o Čarobnjacima koji umeju da vam uklone horizont i ništa drugo osim horizonta, ostavljajući vidljivo sve ostalo, verovao sam da je reč o svojevrsnom verbalnom izrazu, o čistoj jezičkoj šali. Jednoga dana, Čarobnjak je, u mome prisustvu, uklonio sav Horizont oko mene. Magnetizmom, sugestijom ili na neki drugi način, iznenadno povlačenje horizonta (bio sam blizu mora čiju sam prostranu pučinu, kao i peščane žalove, mogao da odoka premeravam časak ranije) izazva kod mene toliki strah da se nisam usudio više ni da koraknem. Odmah sam se složio da sam uveren, i sve to, tako to. Bio sam obuzet osećanjem

Fog Busters

The 1990s... on the Balkans. Can they be described as years in a country of fog?

"When they spoke to me of withdrawn horizons, of Magi who knew how to take the horizon and nothing but the horizon away from you, leaving all the rest visible, I thought it was a kind of verbal expression, a joke only in the language.

One day, in my presence, a Magus withdrew the horizon all around me. Whether it was magnetism, suggestion or some other cause, the sudden removal of the horizon (I was near the sea and a moment earlier I could appreciate the huge expanse and the sandy beach) made me so anxious I would not have dared to move an inch. I immediately admitted I was totally convinced and everything. An intolerable sensation had invaded me,

koji se čak ni sada ne odvažujem da evociram." – pisao je Anri Mišo u svojoj neobičnoj knjižici „U zemlji magije".

Mnogi od nas nisu se odvažavali da evociraju osećaje koje su imali prilikom spoznaje onoga što nam se desilo devedesetih u SFRJ, zemlji u kojoj smo rođeni i u kojoj smo odgajani na vrednostima poštovanja drugog i različitog. Raspad države izazvao je i raspad svega ljudskog i spustila se gusta magla ratnih sukoba i mržnje od koje se nije moglo videti ništa. Odjednom su nam ukradeni horizonti, naši horizonti. Pitanje je – na šta se nakon tog osećaja straha kojeg se teško odlučujemo da evociramo, ipak odvažujemo da uradimo. Koliko smo spremni da raspršimo gustu maglu oko nas i da i sebi i drugima ukazujemo na ljudske vrednosti.

Tu, kao i uvek do sada u istoriji, umetnici stupaju na scenu. Kao rasterivači magle, sloj po sloj, u potrazi za „izgubljenim identitetima".

Ideja projekta koji preispituje posledice ratnih 90-ih na Balkanu, sadržana je u terminu IZBRISANI, koji referiše na obeležje koje se devedesetih odnosilo na različite vidove diskriminacije države i institucija prema civilnom stanovništvu.

Tematski okvir paralelno govori *o izgubljenim identitetima* i *izgubljenim generacijama*, koji se po nekim analizama i istraživanjima u najvećoj meri vezuje za generacije 1960. do 1985, odnosno na generacije zatečene u trenutku mladosti a koje se i nakon tog perioda i daljim društvenim isključenjem definišu kao *generacije prepuštene slučaju*.

Razgovorom sa dva umetnika, probali smo da analiziramo koliko ih je, kao umetnike, odredila godina rođenja, kao i mesta dolaska na ovaj svet koji „kroz umetnost može da se promeni, ako ne svet kao takav, onda „bar" celokupno društvo" ako ćemo verovati Jozefu Bojsu i njegovoj: „Revolucija to smo mi".

Razgovarali smo sa Igorom Fridrihom Petkovićem, konceptualnim i vizuelnim umetnikom, istraživačem u kulturi, rođenom u Austrijskim Alpima 1976. godine, a koji živi u Centralnoj i Jugoistočnoj Evropi. Igor je, 1992. godine, imao 16 godina, i mogli smo „iz prve ruke" da otkrijemo koliko baš ta činjenica ima veze sa njegovim umetničkim radom.

a sensation that even now I hardly dare recall",[1] Henri Michaux wrote in his peculiar book "In the Land of Magic."

Many of us did not dare to recall the feelings we experienced when we realised what happened to us in the 1990s in the SFRY, the country we were born in and we were raised in honing the values of respecting the other and the different. The disintegration of the state brought with it a disintegration of all things human, and a thick fog of military conflicts and hatred descended upon us, obscuring everything. Suddenly the horizons were stolen from us, our horizons. The question is - what are the things we still dare to do after that feeling of anxiety that we find hard to recall? How ready are we to disperse the thick fog around us and repeatedly put human values in the foreground to ourselves and others?

It is at this point, as throughout history, that artists come into play, as fog busters, who clear it layer by layer in their search of "lost identities."

The idea of the project re-examining the consequences of the belligerent 1990s in the Balkans is condensed in the notion of THE ERASED, referring to various forms of discrimination of state and institutions against the civilian population that characterised the 1990s.

The thematic framework speaks in parallel about *lost identities* and *lost generations*, which are mainly associated with the generations born between 1960 and 1985 according to some studies and analyses, that is, with the generations that the 1990s saw as youths, who were, due to further social disassociation, subsequently defined as *the generations left to chance*.

Through a discussion with two artists, we sought to analyse how much they were defined by when and where they were brought into this world – which can be transformed through art; if not the entire world, then, at least, the entire society – if we are to believe the words of Joseph Beuys and his "The Revolution Is Us."

We spoke with Igor Friedrich Petković, a conceptual and visual artist, cultural researcher, born in the Austrian Alps in 1976, who lives in Central and Southeast Europe.

[1] Translation by *David Ball* taken from https://pleasureeditions.com/henri-michaux

Naš drugi sagovornik bio je dr um. Selman Trtovac iz Beograda, koji je rođen 1970. godine u Zadru i koji je prvo studirao u Beogradu, od 1990. do 1993, da bi tada otišao na Umetničku akademiju u Diseldorf kako bi u klasi profesora Klausa Rinkea završio vajarstvo. Od njega smo imali prilike da saznamo zašto se vratio u Beograd, svojevremeno izjavivši: „Za mene ovde ima više razloga za praviti umetnost".

Gordana Nonin: Veliki svetski pesnik Adam Zagajevski, koji nas je prošlog meseca napustio upravo na Svetski dan poezije, 21. marta, ima pesmu „Granica" i stihove:

„Gorka je besmrtnost zemalja
što spavaju na mekim mapama od voska,
zemalja čije granice premešta vetar..."

Koliko je vama Selmane bila gorka činjenica da smo rođeni u SFRJ, zemlji koja je, ispostaviće se 90-ih, spavala na „mekim mapama od voska", a granice nam premeštao tornado narastajućeg nacionalizma?

Selman Trtovac: Moram prvo da otkrijem malo moje poreklo kako bi ljudi koji to ne znaju saznali zašto su se neki procesi u mom umetničkom izrazu kasnije dešavali. Rođen sam u Zadru i moja majka je Dalmatinka koja pripada italijanskoj manjini, a moj deda je bio levičarski orijentisan i zbog toga je imao mnogo problema čemu ću, takođe, kasnije posvetiti jedan svoj rad. Moj otac je Bošnjak iz Sandžaka, iz okoline Tutina, a pripada crnogorskom plemenu Kuči, koje je u XVIII v. došlo u taj kraj i islamiziralo se. Dakle, potpuna mešavina je u pitanju. Moja porodica se doselila u Beograd i ovde sam išao i u osnovnu i u srednju školu, i upisao slikarstvo na Akademiji, sve do 1993. godine kada sam otišao na studije vajarstva u Diseldorf. Pre upisa na Akademiju, 1989. godine, kada je pao Berlinski zid, bio sam vojnik u JNA, u Tuzli i u Osjeku. Ono što je obeležilo početak mojih studija je poslednje Bijenale mladih SFRJ održano u Rijeci u Muzeju suvremene umjetnosti. Putovali smo vozom iz Beograda sa istoričarem umetnosti Ješom Denegrijem i tamo sam u Rijeci, u stvari, imao i svoju prvu izložbu. Otvaranje te naše izložbe je bilo 27. juna 1991. godine, i tog jutra smo kupili novine „Vjesnik" na čijoj naslovnoj strani je pisalo „Slovenija će se braniti" sa fotografijom na kojoj tenk gazi „fiću", dakle – počinje rat. Slovenački umetnici tada nisu mogli doći na Bijena-

In 1992 Igor was 16 years old, and we had an opportunity to find out firsthand how much this fact has to do with his artistic work.

We also spoke with D.A. Selman Trtovac from Belgrade, who was born in 1970 in Zadar, and who first studied in Belgrade, from 1990 to 1993, going on to the Academy of Arts in Dusseldorf to study sculpture in class of Professor Klaus Rinke. We had the opportunity to find out from him why he returned to Belgrade, claiming at that time that: "For me, there are more reasons to make art here."

Gordana Nonin: There is a poem "Border" by the great world poet Adam Zagajewski, who passed away last month, on 21st March, as it was, on the World Poetry Day, whose verses speak of how bitter the immortality is of the countries whose borders lie on soft wax maps and are moved by the wind..."

How bitter did you, Selman, find the fact that we were born in the SFRY, a country that, as it turned out in the 1990s, lied on "soft wax maps", while our borders were moved by a tornado of growing nationalism?

Selman Trtovac: I first need to reveal some details about my origins so that people who don't know that can understand why some processes in my artistic expression happened later. I was born in Zadar and my mother belongs to the Italian minority in Dalmatia, while my grandfather was a leftist, on the account of which he had many problems, to which I would later dedicate one of my works. My father is a Bosniak from Sandžak, from the vicinity of Tutin, and he belongs to the Montenegrin tribe of Kuči, who came to that area in the 18th century converting to Islam. So, it's a total mix. My family moved to Belgrade, where I went to both primary and secondary school, and started studying painting at the Academy, where I stayed until 1993, when I went on to study sculpture in Dusseldorf. Before enrolling at the Academy, in 1989, at the time of the fall of the Berlin Wall, I was a soldier in the Yugoslav National Army, serving in Tuzla and Osijek. What marked the beginning of my studies was the last Youth Biennial in the SFRY, held in Rijeka, at the Museum of Contemporary Art. We travelled there by train from Belgrade with art historian Ješa Denegri, and it is there, in Rijeka, that I had my first exhibition. The opening of our exhibition was on

le. To je bilo moje prvo suočavanje sa dramom koja će nam se od toga dana dešavati. Iako sam bio jako mlad, intuitivno sam osećao da moje dalje učenje i studiranje u Jugoslaviji neće biti moguće. Tako sam 1993. godine otišao jednim gastarbajterskim autobusom put Diseldorfa u potpunu neizvesnost, da li će me uopšte primiti tamo na Akademiju. Bio sam bez novca i bez znanja nemačkog jezika i tako je počeo moj život emigranta na Zapadu.

Dakle, gorčina raspada SFRJ, tornado nacionalizma koji je poremetio granice je i tada i sada za mene predstavljao jedno veliko zlo, „najniži stupanj društvene svesti" – kako je to u jednom intervjuu izjavio Koča Popović. Sve to je bilo veoma gorko, i za mene kao pojedinca je to značilo da moram da napravim jednu ličnu, umetničku strategiju koju ću suprotstaviti toj ogromnoj nesreći koja nam se desila.

Igore, vaša je životna priča takođe jedinstvena. Početkom devedesetih ste vi imali samo 16 godina i niste rođeni u SFRJ. Vi ste u potpuno specifičnoj situaciji jer ste vrlo mladi počeli da istražujete svoj jugoslovenski identitet i to u trenutku kada se ta Jugoslavija raspada. Brojni su gradovi u kojima ste studirali, i to različite stvari: slavistiku, kulturologiju i fotografiju... koliko je to imalo suštinske veze sa „traženjem" sebe i svog primarnog opredeljenja kroz koje ćete pokušati da se iskažete?

Igor Fridrih Petković: Moj identitet od samog početka nije postavljen na jakom kamenu. Rodio sam se kao sin jednog gastarbajtera iz tadašnje Jugoslavije i majke koja je živela u malom selu u Austrijskim Alpima. Oni su se i razveli, tako da je kontinuitet mog identiteta uvek, u stvari, njegov diskontinuitet. Deda po ocu mi je bio partizan, a deda po majci je bio fašista. Sedeo sam u krilu i jednog i drugog dede i slušao njihove priče iz rata. Bio sam vrlo mlad kada sam shvatio da i jedan i drugi pričaju zapravo o istom ratu i osećao sam se kao front linija između njih. Kao da ta front linija svetskog rata prolazi kroz moje srce i dušu. Upravo taj osećaj me prati i dan danas i stalno sam u potrazi za mostovima između ta dva identiteta. Već kao adolescent sam počeo da tragam za tim jugoslovenskim u meni. Tek sam počeo da otkrivam šta sve to znači kada je počeo raspad Jugoslavije. Tada sam saznao i da smo Srbi, i odjednom je i to počelo i u dijaspori da

27th June 1991, and that morning we bought the newspaper "Vjesnik," which featured the frontpage headline "Slovenia Will Defend Itself" illustrated with a photo of a tank trampling a car, the popular "Fića" – Zastava 750, which meant that the war was starting. Slovenian artists couldn't come to that Biennale. It was my first encounter with the drama that would be happening to us from that day on. Although I was very young, I intuitively felt that my further learning and studying in Yugoslavia would not be possible. So, in 1993, I boarded a bus transporting foreign workers, and went to a total uncertainty in Dusseldorf, as I was not sure if I was going to get into the Academy at all. I had no money and no knowledge of the German language, and that is how my life as an emigrant in the West began.

However, I saw then and still see the bitterness of the Yugoslav disintegration, the tornado of nationalism that disarranged the borders, as a great evil, as "the lowest level of social consciousness" - as Koča Popović said in an interview. It was all very bitter, and for me as a person, it meant I had to make a personal, artistic strategy that I would pit against that huge misfortune that befell us.

Igor, your life story is also unique. At the beginning of the 1990s, you were only 16 years old and you weren't born in the SFRY. Your situation is quite distinctive because you started researching your Yugoslav identity at a very young age, at a time when Yugoslavia was falling apart. There are many cities where you studied, and different things at that: Slavonic Studies, Cultural Studies and Photography – how much did that had to do with "searching" for yourself and your primary commitment through which you would try to express yourself?

Igor Friedrich Petković: From the very start, my identity wasn't set on a strong ground. I was born as the son of a foreign worker, *Gastarbeiter*, from former Yugoslavia and a mother, who lived in a small village in the Austrian

bude veoma važno. Slušao sam koncert džez muzičara u Gracu i video koliko su ljudi oduševljeni našim melosom. Posle rata, 1999. godine sam četiri meseca putovao, obišao sam sve, od Slovenije do Makedonije, kako bih upoznao zemlju iz koje vodim poreklo. Kada sam se vratio u Grac, upisao sam slavistiku... i od tada težim ka sintezi te dve strane u meni, koje su istorijski potpuno suprotne, čak su započele i Prvi svetski rat, i ne samo to.

Da, Vi ste 2015. godine dobili nagradu „za istaknutog umetnika" Kancelarije austrijske savezne vlade. Radili ste projekat „Gerila art kamp" i izložbu „Domovina ima moć" gde su bili uključeni bosanski, srpski i austrijski umetnici u „sintezi dva protivnika"... objavljena je i vaša knjiga fotografija „Princip Franca Ferdinanda". Može li umetnost da transformiše bol, da dovede do katarze krajnjih protivnika, neophodne za uspostavljanje mira?

Igor Fridrih Petković: U umetnosti tragam za transkulturalnim diskursom u čijoj osnovi je traženje zajedničkih, dodirnih tačaka. Dosta kasno sam spoznao da umetnost predstavlja dobar metod za suočavanje sa kolektivnim i privatnim identitetima. I sa traumama. Zaista verujem da upravo kultura i umetnost mogu da utiču na ljude, da ih dirnu u srce. Upravo putem umetnosti možemo da transformišemo i privatne i kolektivne traume. Umetnošću možemo da rasvetlimo svest o istoriji jer ona nije nešto što je fiksirano, definisano. Isto je i sa identitetima, i verujem da mi umetnici imamo ključnu ulogu u tom procesu. Ako verujemo u demokratiju, senzibilnost i transformaciju, onda može i doći do promene. Kroz projekat „Princip Franca Ferdinanda" ukazao sam na taj patrijahalni muški princip u čijoj osnovi su pucanje, lov, ubistva, rat... Ali, takođe, pokušao sam da nađem i drugu stranu, i u sebi, onu mirnu stranu. I našao sam to u svom imenu po dedi – Fridrih, onaj koji traži mir. To mi je postalo jako važno, to ime između Igora i Petkovića. Upravo kroz umetnost razvijam strategiju pronalaženja mira.

Alps. On top of that, they got divorced, so the continuity of my identity has always been its discontinuity. My paternal grandfather was in the Partisan movement, and my maternal grandfather was a fascist. I sat on the laps of both my grandfathers and listened to their war stories. I was still very young when I realised that both of them were actually talking about the same war, and I felt like the frontline between them. As if that frontline of the world war crossed through my heart and soul. This is the feeling that has followed me ever since then, and I keep constantly looking for bridges between those two identities. I was still an adolescent when I started looking for the Yugoslav trait in me. I was just beginning to discover what all this meant when the disintegration of Yugoslavia started. Then I learned that we were Serbs, and suddenly that became very important in the diaspora as well. I listened to a concert of jazz musicians in Graz and saw how enthusiastic people were about some of our melodies. After the war, in 1999, I took a four-month tour visiting all of it: from Slovenia to Macedonia, in order to get to know the country my roots originate from. When I returned to Graz, I enrolled in Slavonic Studies... and since then I have been striving for a synthesis of those two sides inside of me, which are polar opposites historically; they even started the World War I, and not only that.

You received the 2015 Outstanding Artist Award from the Office of the Austrian Federal Government. You've done the project "Guerrilla Art Camp" and the exhibition "Homeland Has Power" including Bosnian, Serbian and Austrian artists in a "synthesis of two opponents" – you've published the book of photographs "Franz Ferdinand's Princip(le)." Can art transform pain, lead to the catharsis of the archenemies, necessary for the establishment of peace?

Igor Friedrich Petković: In art, I seek a transcultural discourse based on the search for common ground. It took me a long time to realise that art is a good method for facing collective and private identities. And traumas. I really believe that culture and art can influence people, touch them in the heart. It is through art that we can transform both private and collective traumas. With art, we can illuminate the awareness of history because it isn't something fixed, defined. The same goes for identities, and I believe that we artists have a key role in that process. If we believe in democracy, sensibility and transformation, then change can happen. Through the

Selmane, vaša tema je „neophodnost ponovnog prepoznavanja etike u ponašanju i delanju umetnika unutar umetničkog dela". Dakle, sloboda i odgovornost umetnika u trenutku suočavanja sa umetnošću.

I vi ste predstavili 2009. godine u galeriji „Arte" u Beogradu, zajedno sa umetnikom Ilijom Šoškićem izložbu „Ruka umjetnika – Crna ruka/Ruka ubice", dakle ruku stvaranja i ruku uništenja. Koliko je u umetnosti važno pitanje istinitosti, kako u procesu mišljenja, tako i u procesu materijalizacije?

Selman Trtovac: Navešću jedan primer: kada kupimo novu dasku za meso, ona je jedna vrsta objekta, a kada na njoj isečemo stotine kila mesa ili prikoljemo neku kokošku, ta daska više nije ista. U to duboko verujem. U to da je energija tog predmeta potpuno drugačija. Možda je to moja iluzija, ali ja verujem da je tako i u umetnosti. Verujem u takav princip rada da ako mi nešto simuliramo, to ima drugačiju energiju od onoga ako koristimo autentične stvari. Mi danas nismo primorani da poštujemo određene ideologije ili dogme, bilo religiozne, političke ili bilo koje druge. Pravila možemo da određujemo sami i u tom smislu postoji sloboda, i da se ne bismo izgubili u tom ogromnom polju mogućnosti, mi moramo sasvim dosledno i pošteno da poštujemo ta sopstvena pravila, a to po mom dubokom uverenju predstavlja kičmu onog kako ja vidim umetnost, odnosno način kako se suočavam sa mišljenjem uopšte. Za potrebe jedne izložbe tokom devedesetih u Diseldorfu je bio zadatak da se pokaže nešto što je tipično za nasleđe vizuelne kulture sa prostora sa kog dolazite. Intuitivno sam došao do zaključka da, u mom slučaju, to nisu neki vizantijski uticaji na kulturu odakle ja dolazim, niti uticaju Austrougarske, već je nasilje na svim nivoima – i ličnim, i porodičnim, i opštim – princip kako mi rešavamo probleme kroz istoriju. Tako sam došao do toga da potražim pravog ubicu i da ga ubedim da mi za umetnost dozvoli da uzmem otisak njegove ruke. Želeo sam da to bude muškarac i to se, eto, vezuje za onaj princip o kojem je govorio Igor malopre. Moja potraga za takvim čovekom uopšte nije bila laka... u Diseldorfu u zatvoru su me odbili zbog procedura, u Veneciji nisam uspeo... ali sam onda u ovim našim krajevima našao čoveka koji je bio profesionalni ubica, izuzetno inteligentnog, koji mi je dozvolio da uzmem otisak njegove ruke, naravno, ne otkrivajući njegov

project "Franz Ferdinand's Princip(le)", I pointed out to the patriarchal male principle, rooted in shooting, hunting, killing, war... But, I also tried to find the other side, in myself too, the peaceful side. And I found it in the name I was given after my grandfather – Friedrich, the one who seeks peace. That's become very important to me, that name between Igor and Petković. It is through art that I develop a strategy for finding peace.

Selman, your topic is "the necessity of re-recognising ethics in the behaviour and actions of artists within a work of art." So, the freedom and responsibility of the artist at the moment of facing art.

In 2009, you, together with artist Ilija Šoškić, presented the exhibition "The Hand of an Artist - Black Hand/The Hand of a Killer", that is, the hand of creation and the hand of destruction, in the Arte Gallery in Belgrade. How important is the question of the truth in art, both in the thinking process and in the materialisation process?

Selman Trtovac: I'll give you an example: when we buy a new cutting board, it's a kind of an object, and when we cut hundreds of kilos of meat on it or slaughter a chicken, the board is no longer the same. I deeply believe that. That the energy of the object changes completely. It may be my illusion, but I believe it's the same in art. I believe in such a working principle that if we simulate something, it has a different energy than if we use authentic things. Today, we aren't forced to observe some ideologies or dogmas, be they religious, political or any other. We can determine the rules ourselves and there is freedom in that sense, and in order not to get lost in the huge field of possibilities, we must, quite consistently and honestly, obey our own rules, and I strongly believe that this is the backbone of how I understand art, that is, the way I confront thinking as such. For the purposes of an exhibition during the 1990s in Dusseldorf, the task was to show something typical of the visual cultural heritage from the area you come from. Intuitively, I came to the conclusion that, for me, it's neither the Byzantine influences on the culture I come from nor the influence of Austria-Hungary, but violence at all levels – personal, family and universal – that is the principle of solving problems throughout history. So, that's how I arrived at the idea to find a real killer and convince him to let me take a cast of his hand for art. I wanted it to be a man, and that's related to the

identitet. Uradio sam tu crnu ruku u gvožđu. U dijalogu sa umetnikom Ilijom Šoškićem, koji je ranije napravio ruku umetnika, došli smo na ideju da izložimo te dve ruke na izložbi. Tako je nastao moj umetnički rad koji je bio i moj vapaj, poklič vezan za tragediju koja nam se desila. Kroz taj postupak, kako je rad nastao, ukazao sam i na to šta je za mene etika i istinitost u procesu stvaranja umetničkog dela.

Dijalog i komunikacija sa drugim umetnicima je obojici važna umetnička strategija. „Dijalektika", Selmane, bio je naziv i vaše zajedničke izložbe sa Radošem Antonijevićem. Dijalektika podrazumeva DIJALOG, odnosno umeće razgovora – evo, jednog od najaktuelnijih pitanja i u našoj državi trenutno. Za dijalog ste rekli da je jedna dobra tehnika unutrašnje strategije. Da li „pomaže" upravo po pitanju identiteta?

Selman Trtovac: Dijalektika i to da kroz dijalog dođemo do sinteze, do novog kvaliteta mišljenja – to mi je jedan od važnijih metoda koje sam sebi zadao kao mogućnost za prevazilaženje sopstvenih granica, ograničenja, zabluda i iluzija. To se dešava ili putem nekog događaja spolja ili u susretu sa drugim ljudima. Još od studentskih dana sam radio pomoću dijaloga sa drugim ljudima, umetnicima i negujem to i danas sa maksimalnim poštovanjem i ravnopravnim odnosom u toj komunikaciji. Iz toga svi izađemo bolji. Dijalozi indirektno pomažu u shvatanju identiteta zato što interakcija sa naročitim ljudima vas uvek dovodi do granice na kojoj možete da se suočite sa sopstvenim predrasudama. Kroz tu interakciju sa ljudima sam shvatio da je identitet jedna fluentna i hibridna stvar. Stalno se menja i nadograđuje. U ovom kompleksnom svetu je za takvo shvatanje identiteta potrebno sakupiti mnogo energije. Treba imati snage da poneseš jedan takav stav o identitetu. Mnogo je lakše priključiti se masi i reći ja sam ovo ili ono.

Igore, koliko vama znači razvijanje dijaloga, i na nivou „unutrašnje zapitanosti" i na nivou boljeg razumevanja drugog?

Igor Fridrih Petković: Ne verujem u tezu da je sve u jednoj jedinki. Sve je, upravo, u dijalogu jer, mi smo socijalna bića. Unutrašnji dijalog je veoma bitan, takođe. Iz njega, kao i iz dijaloga sa ljudima, možete da razvijete transformaciju i teze o nečemu. Kada sam prošao proces traženja sopstvenog identiteta, našavši mnogo stvari

principle that Igor's just mentioned. My search for such a man was not easy at all... in Dusseldorf the prison rejected me because of the procedures, I was unsuccessful in Venice... but in our country I managed to find a man who was a professional killer, extremely intelligent, who allowed me to take a cast of his hand, of course, without revealing his identity. I made this black hand in iron. Talking with artist Ilija Šoškić, who made an artist's hand earlier, we came up with the idea to put those two hands at an exhibition. That is how my work of art was created, which was also my cry for the tragedy that happened to us. Through the procedure involved in this, I also made a statement of what ethics and truthfulness are for me in the process of creating a work of art.

An important strategy for both of you is dialogue and communication with other artists. "Dialectics", Selman, was the name of your joint exhibition with Radoš Antonijević. Dialectics implies DIALOGUE, that is, the skill of conversation – this is one of the most current issues in our country at the moment. You said that dialogue is a good technique of internal strategy. Does it "help" in terms of identity?

Selman Trtovac: Dialectics and the fact that through dialogue we come to a synthesis, to a new quality of thinking – that's one of the most important methods that I choose to use as an opportunity to overcome my own limitations, misconceptions and illusions. It happens either through an external event or in a meeting with other people. Since my student days, I have worked through dialogue with other people, artists, and I nurture that even today with maximum respect and equal treatment in the communication. We all get better from it. Dialogues indirectly help in understanding identity because interacting with special people always brings you to the edges from where you can face your own prejudices. Through such interaction with people, I realised that identity is a fluent and hybrid thing. It's constantly changing and upgrading. In this complex world, such an understanding of identity requires a lot of energy. You need to be strong to carry that kind of attitude to identity. It's much easier to join the crowd and say I am this or that.

Igor, how much does developing dialogue mean to you, both at the level of "the state of internal wonder" and at the level of better understanding of the other?

Igor Friedrich Petković: I don't believe in the thesis that

koje imaju vrednost za mene lično, shvatio sam da imaju vrednost i za druge ljude oko mene. Tako sam doživeo i koliko je drugima značio moj projekat „Rukovanje mira", kada sam u Grac doveo potomka Franca Ferdinanda i potomka atentatora Gavrila Principa da se u danu kada se obeležavao vek od završetka Prvog svetskog rata, rukuju. Oni su odmah shvatili da je to nešto veće i od mene i od njih, i da će taj gest dodirnuti mnoge ljude. Ukoliko je umetnički sadržaj jak, onda svaka forma može to da proizvede u ljudima. Uspeli smo čak i metafizički da transformišemo taj osećaj Prvog svetskog rata i da pokažemo da je oproštaj moguć. Mi možemo da opraštamo. Ne moramo da razumemo, ali možemo da opraštamo i da kroz oprost stvaramo neku novu istoriju. Danas svi pričaju o distopiji, a mi u stvari možemo graditi utopiju, jedno lepo mesto za život gde će biti mir. Najjače oružje za stvaranje takvog sveta je umetnost.

Ono što je zanimljivo je da ste obojica imali potrebe da, pored stvaranja umetničkih dela, osnivate i različita udruženja, organizacije, institucije u kojima ćete, zajedno sa drugima, moći ostvarivati i svoje projekte.

Selmane, Treći Beograd, slobodna umetnička zadruga, mentalno se oslanja na Badjuovu tezu „o događaju" kao definisanju autonomnog utopijskog prostora. . . praksa umrežavanja savremenosti. Dakle, nema umetnosti bez „Poveži, označi"... Da li je to vaš odgovor na to da niste pristali da budete predstavnik „generacije prepuštene slučaju" već da sudbinu „uzmete u svoje ruke".

Selman Trtovac: Moram da se vratim na moj period studiranja u Nemačkoj gde sam se susreo sa tezama Jozefa Bojsa, pre svega sa tezom o „socijalnoj plastici", da umetnost nije više samo to da sediš u nekom ateljeu i radiš nego je potrebno da deluješ kroz umetnički jezik unutar društvenog konteksta. Verujem da je danas, nakon svih proteklih decenija obeleženih postmodernom reciklažom različitih ideja i usitnjavanja svih mogućih istina do te mere da više nijedna pozicija nije bitna, ideja stvaranja „Trećeg Beograda" kao mesta na levoj obali Dunava koje je i mentalno i fizičko, gde se okupilo više umetnika i ispitivalo pitanje umetničke utopije, bila ona prava. Osnovali smo se po principu seljačkih zadruga za vreme socijalizma, dakle, imali smo horizontalnu hijerarhiju. Za mene, na mom umetničkom putovanju, to je bilo najintenzivnije i najmoćnije iskustvo, daleko jače od

everything is contained in one individual. Everything is, actually, in dialogue, because we are social animals. Internal dialogue is very important, too. From it, as well as from dialogue with people, you can develop a transformation and theses about something. When I went through the process of searching for my own identity, finding many things that have value for me personally, I realised that they also have value for other people around me. This is how I experienced how meaningful was my project "The Handshake of Peace" to others, when I brought the descendant of Franz Ferdinand and the descendant of assassin Gavrilo Princip to Graz to shake hands on the day when the centenary of the end of the First World War was being marked. They immediately realised that it was something bigger than both me and them, and that the gesture would touch many people. If the artistic content is strong, then any form can produce it in people. We even managed to metaphysically transform how people feel about the First World War and to show that forgiveness is possible. We can forgive. We don't have to understand, but we can forgive and create a new history through forgiveness. Today, everyone's talking about utopias or dystopia, but we can actually build a eutopia, a beautiful place for living, where there will be peace. The strongest weapon for creating such a world is art.

What's interesting is that you both had the need to, in addition to creating works of art, establish various associations, organisations, institutions where you can present your projects, together with others.

Selman, The Third Belgrade, a free art cooperative, mentally relies on Badiou's thesis "about the event" as a definition of an autonomous utopian space... the practice of networking contemporariness. So, there is no art without "Link It, Mark It"... Is that your answer to the fact that you haven't accepted to be a representative of the "generation left to chance" but decided to "take destiny into your own hands".

Selman Trtovac: I have to go back to the period of studying in Germany, where I first encountered the theses of Joseph Beuys, especially his thesis of the "social sculpture", that art is no longer just sitting in a studio and working, but you need to act using artistic language within a social context. I believe that today, after all the past decades marked by postmodern recycling of vari-

svega onoga što sam i pre i posle tog perioda spoznao. Energija koja se tada generisala oko „Trećeg Beograda" je bila mnogo veća od prostog zbira energija svih nas pojednično. Kvalitet mišljenja koji smo uspeli da dostignemo unutar takvog prostora je takav da ne verujem da to može da dostigne pojedinačno neki umetnik u današnjem kompleksnom svetu.Takav model koji može da bude od koristi mnogima, može da proizvede samo umrežena grupa ljudi, jedan organizam mislećih ljudi koji su kao neki veliki rizom i stvaraju neki treći prostor koji je nezavisan od ekonomije i politike. Jedan od zadataka umetnosti i jeste ispitivanje nemogućeg, nepoznatog. Upravo zato je za mene „Treći Beograd" bilo jedno moćno iskustvo.

Igore, i vi ste osnivač udruženja za umetnost, kulturu i nauku APORON 21, osnivali ste i galeriju u Gracu. Da li ste se time i vi angažovali u „stvaranju okvira" za novu umetnost?

Igor Fridrih Petković: U početku je to bilo traženje mesta, mesta kao igrališta u tom smislu da se i bez rezultata može igrati. Samo kroz igru možemo da učimo, da eksperimentišemo. To igralište mora bukvalno da se gradi jer smo mi svi u današnjem vremenu usredsređeni na svakodnevicu u kojoj dominira briga za egzistencijom. Tako da umetnik sam mora da stvara to mesto za istraživanje, igranje, za slobodu za izražavanje talenata ljudi koji se okupe na takvom mestu. Mi to bukvalno imamo i u nazivu jer „aporon" na starogrčkom znači mesto u koje kada stanete ne znate šta će se desiti narednog sekunda. Dakle, imaš samo istoriju i taj momenat u kojem si ti. Dalje se ništa ne zna. Sasvim smo slučajno stavili u ime i broj 21, a našli smo se, evo, u 2021. godini kada zaista celi svet bukvalno ne zna kako će dalje.

ous ideas and fragmentation of all possible truths to the extent that no position matters any more, the idea of establishing "The Third Belgrade" as a place on the left bank of the Danube in both mental and physical sense, with several artists gathered around examining the issue of artistic utopia, was just the thing. We were founded on the principles of peasant cooperatives from the time of socialism, so we had a horizontal hierarchy. For me, on my artistic journey, it was the most intense and powerful experience, far stronger than any experience before and since. The energy generated around "The Third Belgrade" was much greater than the simple sum of individual energies of each of us. The quality of opinions that we managed to reach within such a space is such that I don't believe it can be reached by any one artist in today's complex world. Such a model, which can benefit many, can only be produced by a networked group of people, a single organism of thinking people who are like some big rhizome creating a third space that is independent of economics and politics. One of the tasks of art is to examine the impossible, the unknown. That's exactly why "The Third Belgrade" was a powerful experience for me.

Igor, you are also the founder of the association for art, culture and science APORON 21, and you've also founded a gallery in Graz. Does that mean that you've also engaged in "creating a framework" for new art?

Igor Friedrich Petković: At start, it was a search for a place, a place as a playground in the sense that you can play even without trying to make a score. We can learn, experiment only through play. Such a playground must literally be built because all of us are focused on everyday life dominated by a struggle to secure bare livelihood nowadays. So, artists are the ones who must create that place for research, play, for the freedom to express the talents of the people who gather in such a place. We have it even in our name because "aporon" in ancient Greek means a place where, when you stand there, you don't know what will happen the next second. So, you only have history and that moment you are in. Nothing is known after that. Quite by accident, we put the number 21 in the name, and we've now found ourselves here in the year 2021, when the entire world really doesn't know how to go on.

Gordana Nonin

Moderatorka

Gordana Nonin **(**1963, Novi Sad) diplomirani je menadžer u medijima. Radi kao novinar-urednik dnevnog lista *Danas* i nedeljnika *Novi magazin*. Urednik je govornog programa i PR Kulturnog centra Vojvodine „Miloš Crnjanski", Novi Sad. Profesionalnu karijeru je počela kao organizacioni sekretar u Književnoj omladini Novog Sada gde je radila od 1986. do 1989. godine. Od 1989. godine radila je kao novinar u redakciji Programa 202 Radio Novog Sada, a zatim, od 1992. godine u Nezavisnom društvu novinara Vojvodine gde je prvo radila kao novinar kulture, a potom je bila dugogodišnji urednik kulturne rubrike. Bila je osnivač, idejni tvorac i predsednik Društva građana „Horizonti" od 1993. godine. Pored osnovne delatnosti zalaganja za mir, rada na uspostavljanju prekinutih kulturnih veza na teritoriji bivše Jugoslavije, kao jedna od delatnosti Društva, objavljena su i dva broja časopisa za komunikaciju kultura „Horizonti" u kojima je bila osnivač i glavni i odgovorni urednik. Bila je novinar nezavisnog nedeljnika „Bulevar" do 2002. godine, u kom je takođe pratila kulturnu scenu Vojvodine. Od osnivanja 2000. godine, prve tri godine postojanja RTV „Panonije" bila je zamenik glavnog i odgovornog urednika i bila zadužena za profilisanje programa ove regionalne televizije. Tokom te tri godine bila je urednik emisije iz kulture „Art box". Bila je i pomoćnik glavnog i odgovornog urednika časopisa za savremenu kulturu Vojvodine „Nova misao" čiji je osnivač Izvršno veće AP Vojvodine. Uradila je više od sto intervjua sa najznačajnijim ličnostima iz kulturnog i društvenog života Srbije, regiona i sveta, a izbor njenih intervjua objavila je izdavačka kuća „Agora" 2010. godine pod nazivom „Ljudi od reči". Knjiga teksova i intervjua „Bez prašine" objavljena je 2012. godine (NIP Dnevnik, Novi Sad). Dobitnica je Medalje kulture za multikulturalnost i interkulturalnost Zavoda za kulturu Vojvodine za 2011. godinu.

Gordana Nonin (1963, Novi Sad) holds a degree in media management. She works as a journalist-editor of the daily *Danas* and the weekly *Novi magazine* and is the editor of the talk programmes and the PR of the Cultural Centre of Vojvodina "Miloš Crnjanski", Novi Sad. She started her professional career as an organisational secretary for the Literary Youth of Novi Sad, where she worked from 1986 to 1989. From 1989, she worked as a journalist for the 202 Programme of Radio Novi Sad, moving in 1992 to the Independent Association of Journalists of Vojvodina, where she first worked as a cultural journalist, and then as a cultural column editor for a number of years. She was the initiator, founder and the president of the Citizens' Association "Horizonti" (since 1993). In addition to its core activities of advocating peace and working on establishing broken cultural ties in the former Yugoslav area, the Association has published two issues of the magazine for communication of cultures "Horizonti", where she was the founder and editor-in-chief. She was a journalist for the independent weekly "Bulevar" until 2002, also covering the cultural scene of Vojvodina. For the first three years upon the foundation of RTV "Pannonia", Gordana Nonin was the deputy editor-in-chief and was in charge of profiling the programmes of this regional television. During those three years, she was the editor of the cultural show "Art box". She was also the assistant editor-in-chief of the magazine for contemporary culture of Vojvodina "Nova misao", founded by the Executive Council of AP Vojvodina. She has conducted more than a hundred interviews with the leading figures of the cultural and social life of Serbia, the region and the world, and the selection of her interviews was published by the publishing house "Agora" in 2010 under the title "People of the Word". The book of texts and interviews "Without Dust" was published in 2012 (NIP Dnevnik, Novi Sad). She was awarded the Medal of Culture for Multiculturalism and Interculturality of the Institute for Culture of Vojvodina for 2011.

Selman Trtovac

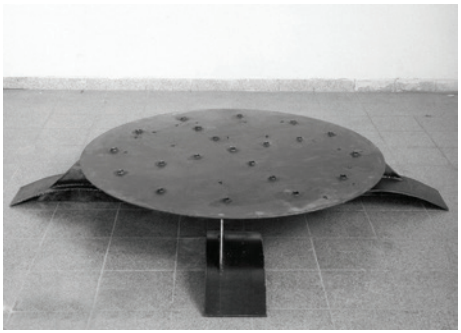
Selman Trtovac (1970. Zadar) Od 1990. do 1993. godine je studirao slikarstvo na Fakultetu likovnih umetnosti u Beogradu. U vajarsku klasu Klausa Rinkea na Umetničkoj akademiji u Dizeldorfu prešao je 1993. godine, gdje je 1997. godine proglašen za majstora. Član IKG-a (Internacionalni umetnički gremijum) je postao 2003. godine. Pokretač Umetničkog centra Univerzitetske biblioteke „Svetozar Marković“, gde je od 2008. do 2012. godine je uređivao likovni program. Idejni tvorac i suosnivač Nezavisne umjetničke asocijacije Treći Beograd, kasnije Perpetuummobile. Od 2012. radi u Gete institute u Beogradu. Doktorirao je 2012. godine na odseku za skulpturu Fakulteta likovnih umetnosti u Beogradu. Izlagao na mnogobrojnim izložbama u zemlji i inostranstvu, a radovi mu sa nalaze u mnogim privatnim i javnim kolekcijama. Živi i radi u Beogradu.

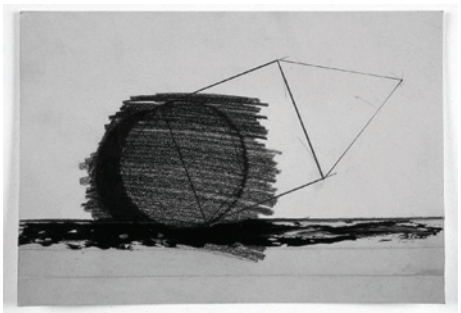
Selman Trtovac (1970, Zadar) studied painting at the Faculty of Fine Arts in Belgrade from 1990 to 1993. He went on to study sculpture under Klaus Rinke at the Art Academy in Dusseldorf in 1993, where he earned the title of a master in 1997. He became a member of the IKG (International Art Association) in 2003. He was the initiator of the Art Centre of the University Library "Svetozar Marković", where he was the editor of the art programmes from 2008 to 2012. He was an initiator and co-founder of the Independent Art Association Third Belgrade, later Perpetuummobile. Since 2012, he has been working at the Goethe Institute in Belgrade. He received his PhD in 2012 from the Department of Sculpture at the Faculty of Fine Arts in Belgrade. His works have been exhibited at numerous exhibitions in the country and abroad and have been included in a number of private and public collections. He lives and works in Belgrade.

Black Glove / Crna rukavica

Black Hand / Crna ruka

Arena, 1995





No Name, drawing from the 1990s /
Bez naslova, crtež iz 90tih

CRNA RUKA

Odlomak iz teksta „Dva srodna i različita umetnička znaka u zajedničkom izlagačkom prostoru" Ješe Denegrija povodom izložbe Ruka umjetnika – Ruka ubice/Crna ruka Ilije Šoškića i Selmana Trtovca u galeriji Arte u Beogradu, 2009. godine.

„Rad Selmana Trtovca Crna ruka nastaje sredinom devedesetih, u vreme svih dobro poznatih strahovitih prilika i događaja prethodne decenije, kao indirektna ali i nesumnjiva umetnikova intimna, ljudska, u krajnjoj konsekvenciji i politička reakcija na te prilike i događaje kojima izuzev ovog simboličkog čina ničim efektivnim nije mogao da se realno protivstavi. Crna ruka je doista odlivak stvarne ruke jednog stvarnog ubice, rad je zamišljen u cilju izlaganja na izložbi na Akademiji u Dizeldorfu gde je umetnik u to vreme studirao u klasi Klausa Rinkea, no sam rad izveden je u Beogradu pod krajnje uzbudljivim okolnostima. U punom metalu, tvrd, crn, rad Crna ruka zastrašujući je po svom izgledu, a to je tim pre i još više kada se znaju razlozi i značenja njegovog nastanka i njegove poruke. Umesto samo kao delo svog autora, ovaj rad gotovo da je sublimacija jednog nadindividualnog i zajedničkog generacijskog egzistencijalnog iskustva, to je jedan od najupečatljivijih artefakata cele jedne važne, iako nedovoljno prepoznate i vrednovane, pojave niza ovdašnjih mladih umetnika formiranih na nekada Beuysovoj dizeldorfskoj Akademiji, kod Rinkea, Kounellisa i ostalih vrhunskih umetnika-pedagoga koji su svojim učenicima prenosili ne samo tehnička i operativna znanja nego i kritičku svest o tome šta, zapravo, znači biti prema sebi i drugima odgovornim umetnikom u savremenom društvu i svetu."

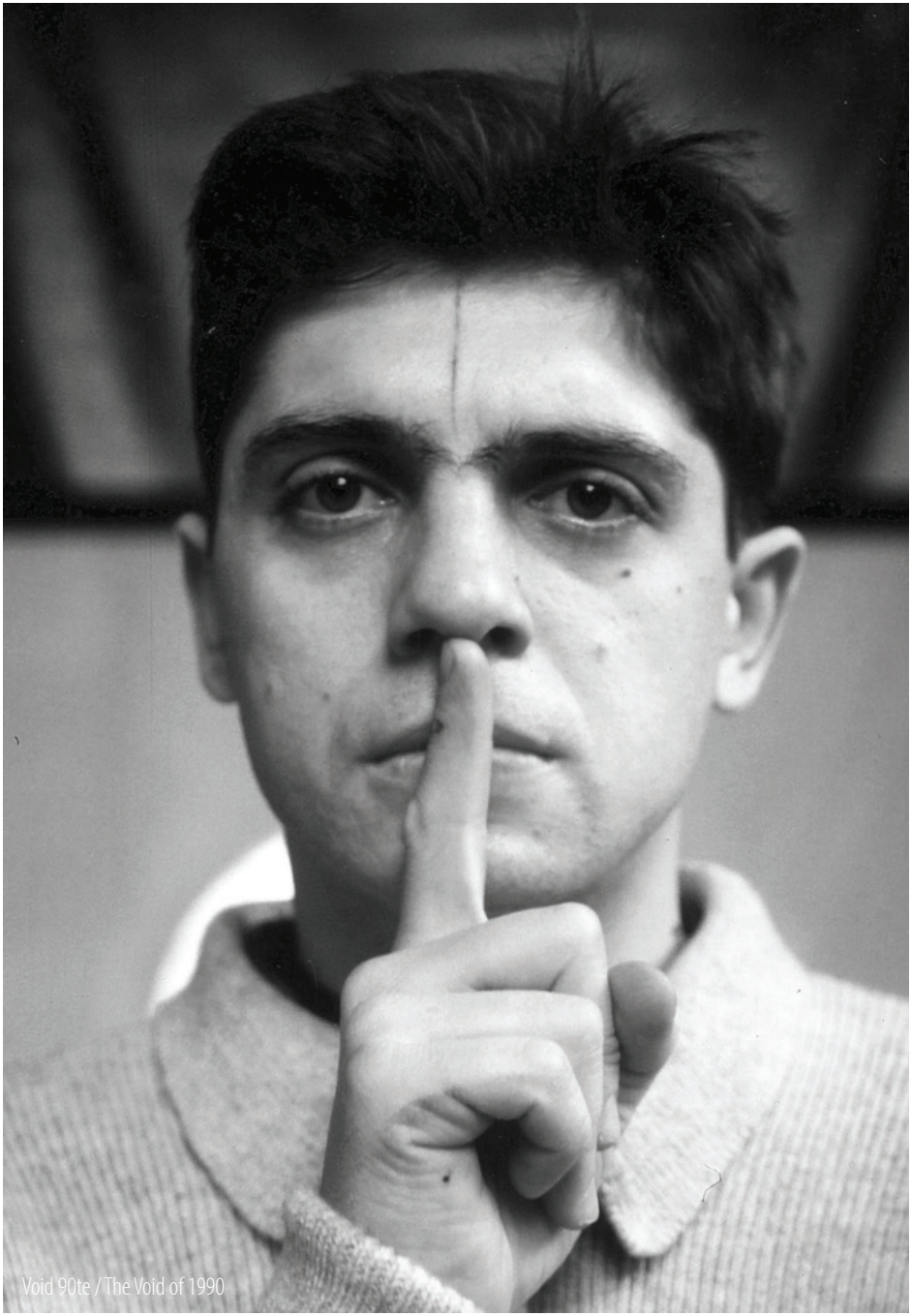
BLACK HAND

A passage from the text "Two related and different artistic signs in a common exhibition space" by Ješa Denegri written for the exhibition The Hand of an Artist – The Hand of a Killer/Black Hand by Ilija Šoškić and Selman Trtovac at the gallery Arte in Belgrade, 2009

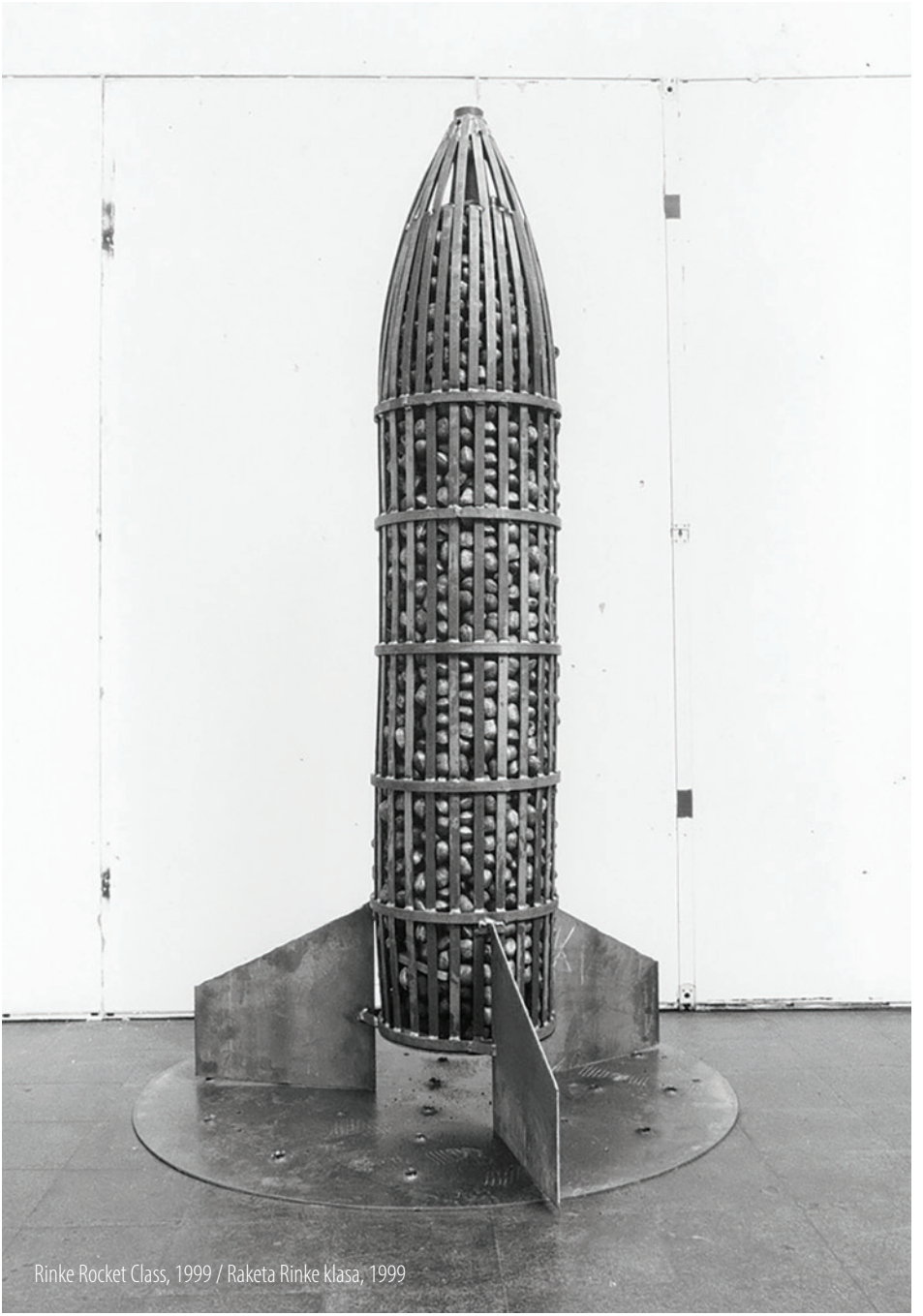
"The work of Selman Trtovac, The Black Hand, was created in the mid-1990s, at the time of all the well-known terrible circumstances and events from the previous decade, as indirect but undoubtedly the artist's intimate, human, and, ultimately, political reaction to those circumstances and events that he could not effectively fight against by anything else but this symbolic act. The Black Hand is, in fact, a cast of the hand of an actual killer. The work was designed for an exhibition at the Academy in Düsseldorf where the artist was studying at the time under Klaus Rinke, but it was made in Belgrade under utterly thrilling circumstances. Done in solid metal, hard and black, The Black Hand is frightening in appearance, even more so knowing the reasons and the meanings behind its creation and the messages it conveys. Instead of being just a work of this artist, it is almost a sublimation of a supraindividual and common generational existential experience; it is one of the most memorable artefacts of an entire generation of significant, yet insufficiently recognised and valued young local artists emerging from Beuys' Düsseldorf Academy, studying with Rinke, Kunellis and other leading artists – pedagogues who conferred onto their students not just technical and operative knowledge but also a critical awareness of what, in fact, it means to be an artist acting socially and self-responsibly in contemporary society and the world."

Ex nihilo nihil fit - consequence of the 1990s / posledica 90tih

JANUS

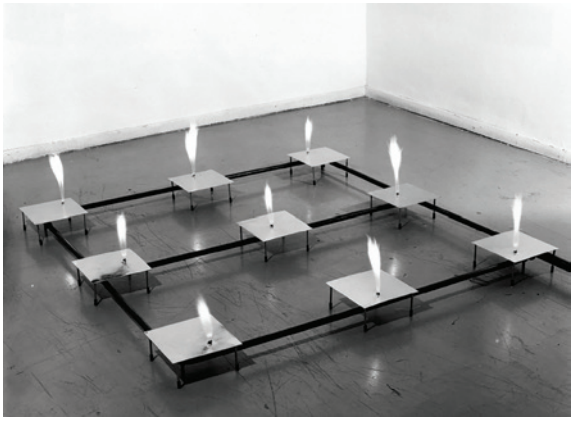


Void 90te / The Void of 1990

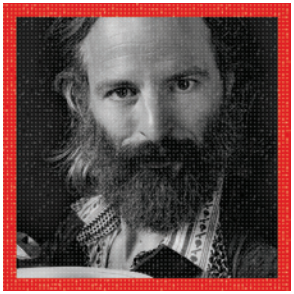


Rinke Rocket Class, 1999 / Raketa Rinke klasa, 1999

Performance art Selman Kokobi
Synchronization / Performans



Fire Flowers, Student Cultural Centre / *Vatreni cvetovi*, SKC



Igor Fridrih Petković (Igor Friedrich Petković)

itsch.org
aporon21.org

Igor Fridrih Petković, (1976) konceptualni umetnik, vizuelni umetnik, autor, menadžer i istraživač u kulturi, rođen u Austrijskim Alpima 1976. godine, živi i radi u Centralnoj i Jugoističnoj Evropi; studirao slavistiku, kulturologiju i fotografiju u Gracu, Beogradu, Novom Sadu i Ljubljani. Učestvovao je na međunarodnim samostalnim i kolektivnim izložbama i realizovao međunarodne interdisciplinarne projekte i interkulturalne manifestacije. Dobitnik je Nagrade za istaknutog umetnika za 2015. godinu Kancelarije austrijske savezne vlade (Bundeskanzleramt, Austrija). Uvršten je u selekciju Ekološkog fotografa godine Kraljevskog geografskog društva u Londonu, 2013. godine. Osnivač je udruženja za umetnost, kulturu i nauku APORON21, :[ITSCH]: produkcije, NEW SAD PRODUCTION i ARTEBRE, i osnivački je član galerije „SCHAUMBAD – free Atelierhouse" u Gracu. Nedavno je objavio knjigu fotografija *Princip Franca Ferdinanda – zašto je zapravo počeo Prvi svetski rat* (Das Franz Ferdinand Prinzip – Warum der Erste Weltkrieg wirklich begann) u izdanju Edition Lammerhuber. Petković se bavi različitim društveno i politički angažovanim, interkulturalnim umetničkim i kulturnim projektima i istraživanjima u transdisciplinarnim oblastima. U svom radu istražuje savremene umetničko-naučne ekspresivne mogućnosti, vizionarske životne stvarnosti, dionizijsko-apolonijske prostore događaja, fenomene popularne kulture Cajtgajsta (Zeitgeist), i istorijske i ikonografske uslove. Bavi se društveno relevantnim temama usmerenim na ispitivanje njihovog naučno-umetničkog i društvenog sadržaja da bih ih interpretirao kroz savremeno poimanje. Tako razvija umetničke (kontra)strategije na teme kao što su životna stvarnost i migracija, identiteti i interkulturalna razmena, alternativni društveni, ekonomski i politički procesi, kultura otvorenog sećanja, slobodno prenošenje znanja i fenomeni pop i supkulture. Njegova stilska sredstva su koreografisani artivizam, ikonografija i kolektivno sećanje, akcije gerilske umetnosti, mitski hiperrealizam, portreti umetnika i sublimirana kinematografija, gde su dati mediji i formati uvek proizvod stroge umetničke koncepcije. U svojim fotografskim radovima, filmovima, instalacijama koje osvajaju prostor, performansima, intervencijama, izložbenim projektima i sveobuhvatnim događajima, prepliće transdisciplinarne i multimedijalne pristupe nivoima saznanja koji se nalaze u pozadini stvaralaštva.

Conceptual artist, visual artist, author, cultural manager and researcher Igor Friedrich Petković, born in the Austrian Alps in 1976, lives and works at homes in Central and Southeast Europe. He studied slavistics, cultural science and photography in Graz, Belgrade, Novi Sad and Ljubljana. He participates in international solo and group exhibitions and carries out international interdisciplinary projects and intercultural events. He was awarded the Outstanding Artist Award 2015 from Bundeskanzleramt Austria and was included in the Environmental Photographer of the Year Selection of the Royal Geographic Society London in 2013. Petković is the founder of APORON21 - Association of arts, cultures and sciences, :[ITSCH]: productions, NEW SAD PRODUCTION and ARTEBRE, and a founding member of SCHAUMBAD - free Atelierhouse Graz. He has recently released his photobook Das Franz Ferdinand Prinzip - Warum der Erste Weltkrieg wirklich begann (The Franz Ferdinand Principle - Why World War I really started) published by Edition Lammerhuber. Petković works on a variety of socially and politically committed, intercultural art and cultural projects and in transdisciplinary research fields. In his work he explores contemporary, artistic-scientific expressive possibilities, visionary life-realities, Dionysian-Apollonian event spaces, pop-cultural phenomena of the Zeitgeist, and historical and iconographic conditions. He tackles socially relevant topics in order to examine them in terms of their scientific-artistic and social content and to interpret them through contemporary understanding. Thus, he develops artistic (counter) strategies on topics such as life realities and migration, identities and intercultural exchange, alternative social, economic, ecological and political processes, open remembrance culture, free knowledge transfer and phenomena of pop and subculture. His stylistic means are choreographed artivism, iconography of collective memory, guerrilla art actions, mythical hyperrealism, poet portraits and sublime cinema, the respective media and formats always being developed from the stringency of the artistic conception. In his photographic works, films, space-grabbing installations, performances, interventions, exhibition projects and overall events, he interweaves transdisciplinary and multimedia approaches to supporting knowledge levels.

Univerzalni stvaralac, umetnik, slavista, menadžer u kulturi, autor, kulturolog i mirovni aktivista

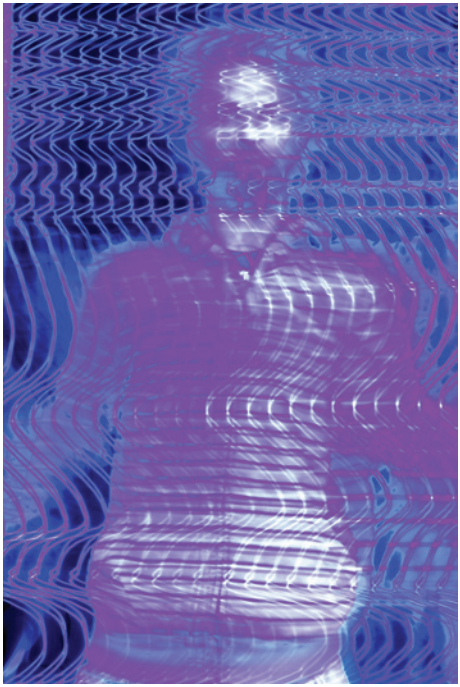
Igor Fridrih je rođen 1976. godine u regionu Inergebirg u austrijskoj pokrajini Salcburg kao sin jedne „domaće" i jednog jugoslovenskog „gastarbajtera". Već u ranim godinama on je u svojoj „stranoj-sopstvenoj domovini koju odlikuju brda i doline", u gradu Flahau, osetio socijalno-kulturološku napetost u istoriji/istorijama jednog nacističkog dede, „planinski kršnog", i drugog dede, partizanskog „ozbiljnog brkajliju", koji su se na ratnom frontu nalazili „jedan naspram drugog". A preko mandolinske bake koja je poznavala svet i druge bake Gore koja je umela da gleda u šoljicu, otkrio je umetnost, bajke, mitove i narodne pripovetke između Alpa i Balkana.

Zahvaljujući kolektivnim pripovetkama i slikama lokalnog stanovništva, ljudima koji su doputovali iz drugih krajeva, gostima i gastarbajterima on je pronašao sopstvenu snagu u vidu imaginacije, kreativnosti i stvaralačke radosti. I pre nego što je saznao da umetnost sme da laže da bi prikazala istinu, on je pričao utopijske priče kao iz nekog drugog sveta. U đačkom dobu sazreva njegovo interesovanje za književnost, muziku, pozorište, likovnu umetnost i arhitekturu i nastaje mladalačka strastvenost, dok je „očeva domovina" tonula u krvavi rat.

Savladavajući stigmu „jugovića", od „čušnbua"[1] tokom 90-tih godina odjednom postaje polusrbin, koji mora da vodi računa s kime u dijaspori priča na „srpsko-hidrauličnom" jeziku, a s druge strane je Austrijanac koji nije prihvaćen u potpunosti, a koji s obzirom na svoje prezime „odlično" govori nemački. Na džez festivalima, književnim danima, umetničkim manifestacijama i izložbama u regionu, ali sve više i na međunarodnim koncertima uživo, događajima pop kulture i rejv zabavama, putem umetnosti je barem privremeno zadovoljeno njegovo stremljenje ka drugim „svetovima mogućnosti". Napravio je kuću od naboja, puno čita i počinje da se ozbiljno bavi fotografijom, da piše i svira.

U svojim srednjim dvadesetim godinama on kreće na putovanje sa ciljem „provere realnosti" u svoju „nekadašnju Jugoslaviju iz detinjstva, u koju je odlazio tokom

[1] Radi se o nemačkoj reči „Tschuschnbua" koja je pogrdni naziv za strance.



IDENTITY SCANS / SKENOVI IDENTITETA

A universal creator, artist, Slavonic scholar, cultural manager, author, cultural studies scholar and peace activist

Igor Friedrich was born in 1976 in the Innergebirg region in the Austrian province of Salzburg as the son of a "native" mother and a Yugoslav "*gastarbeiter*[1]" father. At an early age, in the "homeland characterised by hills and valleys that was both someone else's and his own", in the town of Flachau, he experienced the socio-cultural tensions of the history/histories of one Nazi grandfather, "mountainously robust", and the other, a partisan "of serious moustaches", who had been on the opposite sides in the war. And through his worldly "mandolin" grand

[1] *Gastarbeiter* (German: guest workers) were foreign or migrant workers who moved to Germany seeking work, in particular between 1955 and 1973, many of whom came from the ex-Yugoslav area (translator's note).

letnjih raspusta". Prekida svoju solidno izgrađenu egzistenciju kao građevinski tehničar i jednim VW kombijem kreće na veoma intenzivno postratno suočavanje kroz sve republike koje su naslednice bivše Jugoslavije. Nošen željom da se aktivno zalaže za mir, on u Gracu započinje studije slavistike i u okviru dužih studijskih boravaka u Beogradu i Novom Sadu temeljno je savladao jezik i kulturu svog oca. Paralelno s tim Igor intenzivno istražuje razne umetničke metode i eksperimentalne pristupe slikama identiteta u popkulturi i subkulturi. Stvara prve umetničke projekte, pravi konceptualne izložbe i jedan je od osnivača kolektiva umetnika „Penušava kupka – slobodni atelje Grac/Schaumbad – freies Atelierhaus Graz/", i do 2011. godine učestvuje u rukovođenju tim kolektivom u svojstvu potpredsednika.

Projekat istraživanja smeća „IGRAČKE na turneji /TOYS on tour/" odveo ga je kamionom preko deponija smeća u zapadnoj Africi do „Sodome i Gomore" električnog otpada u Gani. Upečatljivi lični doživljaji i spoznaja globalne povezanosti imali su snažan uticaj na njegov dalji umetnički rad. Dok Igor na tvrđavi Petrovaradin sada otvara svoj atelje, da bi nastavio rad u vidu akademskog terenskog istraživanja i arhivskih studija o fenomenu srpskog vampirizma, on već intenzivno radi na umetničkim i kulturnim projektima umrežavanja, posredovanja i sporazumevanja među ljudima iz srednje i jugoistočne Evrope, kao i na različitim sopstvenim umetničkim projektima.

Tako je inicirao interdisciplinarne i transkulturalne programe umetničke razmene, konceptualne izložbe i tematske simpozijume sa mladim i uspešnim umetnicima/umetnicama, poslenicima u kulturi i aktivistima/aktivistkinjama u Gracu, Puli, Rijeci, Zagrebu (HR), Banja Luci, Sarajevu (BiH), Novom Sadu, Beogradu (SER), Žitomiru (UA) i dr. Igorova velika želja da dođe do izlečenja linije kulturnog fronta kroz njegovo srce podstakla ga je na temeljnu sintezu transkulturalnog sporazumevanja i procesa izlečenja kolektivnih trauma pomoću umetnosti i kulture.

Tokom dugogodišnjeg, interdisciplinarnog i multimedijalnog bavljenja temom PRINCIP Igor Fridrih Petković sledi jedan lični i kolektivni lûk tenzija kroz vek obeležen ratovima. Od filmske razrade umetničke gerilske akcije „Gavrilov princip" do velikog spomen projekta „Princip Franca Ferdinanda – sinteze dve neprijateljske slike" u

mother and the other grandmother, Gora, who could read the destiny from a cup of coffee, he discovered art, fairy tales, myths and folk tales between the Alps and the Balkans.

Thanks to the collective stories and pictures of the local population, people who came from other parts, guests and *gastarbeiter*, he found his own strength in the form of imagination, creativity and creative joy. Even before he learned that art is allowed to lie in order to reveal the truth, he told utopian stories as if from another world. During his school years, as his interest in literature, music, theatre, fine arts and architecture were honed and a youthful passion developed, his "father's homeland" was sinking into a bloody war.

Having been coping with the stigma of his Yugoslav origin, during the 1990s, he suddenly found himself transformed from a *Tschuschnbua*[2] to a semi-Serb, who had to take into account who he was talking to in the "Serbian-hydraulic" language in the diaspora, while, on the other hand, being an Austrian who was not fully accepted and who, given his last name, spoke German excellently. At jazz and literary festivals, art events and exhibitions in the region, but increasingly also at international live concerts, pop culture events and rave parties, he was able to satisfy his aspirations to the "worlds of other possibilities", at least temporarily, through art. He went on to make a mud house, read a lot and start to take photography seriously, to write and play music.

In his mid-twenties, he embarked on a journey to the "Yugoslavia of his childhood, where he spent his summer holidays" to have a "reality check". Breaking off his solidly established life as a construction technician and, by a VW van, he started a very intense post-war exploration through all the successor republics of former Yugoslavia. Driven by the desire to actively advocate peace, he enrolled in Slavonic Studies in Graz, and, during longer study visits to Belgrade and Novi Sad, he thoroughly mastered his father's language and culture. In parallel, Igor intensively explored various artistic methods and experimental approaches to identity images in pop culture and subculture. He did his first art

[2] *Tschuschnbua* is a German pejorative word for foreigners.

Austriji, Srbiji i Bosni i Hercegovini. Pod motom „Zaverenička praksa“ vrši se nadgradnja procesa i rezultata umetničkog i naučnog simpozijuma „Umetnički gerila kamp /ART GUERILLA CAMP/“ u Banja Luci. Ovde se mešaju mitološki slikovni svetovi iz narodnog verovanja oko ZLATOROGA sa narodno revolucionarnim misaonim blagom „Mlade Bosne“, lovačka gledišta otvaraju naizgled univerzalne mudrosti, vojni pristup „Dva Bošnjaka“ susreće se sa LGBT diskursom, postkolonijalna kritika se susreće sa feminističkim predlozima rešenja, radikalna umetnička gerilska taktika se susreće sa utemeljenom naučnom analizom.

Koristeći igru reči „Princip Franca Ferdinanda“, kauzalni niz „PUCANJ kao muški princip LOVA, ATENTATA i RATA“ predstavlja liniju razdvajanja, sa koje se traže alternativni kontinuiteti kao sinteze ka zajedničkom razumevanju istorije i sadašnjosti.

U seriji fotografija „Skenirani identiteti“ on tehnikom duge ekspozicije ovekovečuje postupak skeniranja celog tela pomoću ultraljubičastih LED-traka. Na taj način traga za inače nevidljivim tragovima (telesnog) integriteta. U pojmovima DOMOVINA:MOĆ:MIGRANT Igor Fridrih koncentriše kolektivna i lična sećanja i traume u kolažne

projects, made conceptual exhibitions and was one of the founders of the artists' collective "Schaumbad - freies Atelierhaus Graz", participating in managing the collective in the capacity of its vice president until 2011.

The waste research project "TOYS on Tour" took him on a truck-trip through landfills in West Africa to "Sodom and Gomorrah" of the electrical waste in Ghana. The impressive personal experiences and insights into global interrelationships greatly influenced his subsequent artistic work. While Igor was setting up his studio at the Petrovaradin Fortress on the Danube in order to advance his academic field research and archive studies on the phenomenon of Serbian vampirism, he was already working intensively on artistic and cultural networking, mediation and communication projects between people from Central and Southeast Europe, and on various art projects of his own.

So, he initiated interdisciplinary and transcultural art exchange programmes, conceptual exhibitions and thematic symposia with young and established artists, cultural workers and activists in Graz (AT), Pula, Rijeka, Zagreb (HR), Banja Luka, Sarajevo (B&H), Novi Sad, Belgrade (RS), Zhytomyr (UA), among others. Igor's great desire to invest his heart into healing the cultural front line prompted him to a thorough synthesis of transcultural understanding and the process of healing collective trauma through art and culture.

During a perennial interdisciplinary and multimedia exploration of the topic of PRINCIP, Igor Fridrih Petković followed a personal and collective arc of tensions through a century marked by wars. From the artistic guerrilla action "Gavrilo's Principle" elaborated in the film, to the great memorial project "Franz Ferdinand's Princip(le) - Synthesis of Two Enemy Images" in Austria, Serbia and Bosnia and Herzegovina. Under the slogan "Conspiracy Practice", the processes and results were taken further of the artistic and scientific symposium ART GUERILLA CAMP in Banja Luka. Here, mythological imagery of the ZLATOROG folklore merge with the wealth of the pop-

PRINCIPLE/GAVRILO'S PRINCIPLE / PRINCIP/GAVRLOV PRINCIP (PRINZIP / GAVRILOS PRINZIP)

sekvence identiteta i domovinske objekte, koji su svi zajedno kroz vreme crvenom niti sudbinski povezani jedni s drugima. Ovde se jugošvaba susreće sa alpskim čušom, nacistički deda sa partizanskim dedom, Lili Marlen sa Titom, nacionalni junaci na skijama sa gastarbajterima, da bi se raznolikim i krhkim slikovnim svetovima našeg kolektivnog blaga sećanja dodalo još priča.

Vekovno pružanje ruke pomirenja dana 11.11.2018. između potomaka atentata u Sarajevu postaje ukupni umetničko-utopijski rezultat jedne prelazne kulture (tranCEEt 2 Peace), i pruža se dramaturgija sporazumevanja, izmirenja i opraštanja putem umetničkih sredstava. Igor Fridrih, kako on sebe u međuvremenu zove, dobija poziv za umetničku transformaciju petrovaradinske tvrđave u bastion mira, a u Ukrajini, zemlji u kojoj se vodi rat, u gradu Žitomiru (žito/mir/svet), inscenira performans velikih slika na temu „hleba i igara", na glasnim božićnim vašarima nemo, znakovnim jezikom, peva pesmu „Tiha noć", putem umetničkih simpozijuma cela industrijska postrojenja pretvara u utopijske, imaginarne mirovne dvorce, koji na kraju eksplodiraju sa specijalnim efektima. On gradi savremene mirovne šatore živopisnim pomenima i predaje se pred samim sobom, kao prvi korak ka svetskom miru.

PRINCIPLE/GAVRILO'S PRINCIPLE / PRINCIP/GAVRLOV PRINCIP (PRINZIP / GAVRILOS PRINZIP)

ular revolutionary ideas of "Young Bosnia", the hunters' views open up seemingly universal wisdoms, the military approach of "Two Bosniaks" meets the LGBT discourse, postcolonial criticism meets solutions suggested by feminism, artistic guerrilla tactics meet grounded scientific analysis.

Using the wordplay "Franz Ferdinand's Princip(le)", the causal chain of "SHOT as a male principle of HUNTING, ASSASSINATION and WAR" represents a line of division, from which alternative continuities are sought as a synthesis towards a common understanding of history and the present.

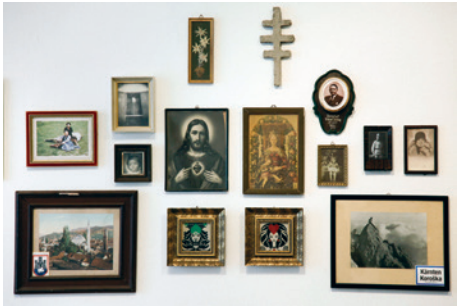
In the series of photographs "Scanned Identities", he uses the long exposure technique to record the process of a full-body scan by UV-LED strips. In that way, he seeks to reveal traces of (corporal) integrity that are otherwise invisible. In the notions of HOMELAND:POWER:MIGRANT (HEIMAT:MACHT:MIGRANTig), Igor Friedrich concentrates collective and personal memories and traumas in collage-like identity sequences and homeland objects, all kept fatefully linked together by a read thread spanning time. Here, the Yugoslav Swabian meets the Alpine *Tschusch*, the Nazi grandfather with the Partisan grandfather, Lily Marlene with Tito, national heroes on skis with *gastarbeiter*, to add more stories to the diverse and fragile imageries of our collective treasure trove of memory.

The centennial handshake of reconciliation of 11th November 2018 between the descendants of the Sarajevo assassination actors became an overall artistic-utopian result of a transitional culture (tranCEEt 2 Peace), offering a dramaturgy of understanding, reconciliation and

Igor Fridrih trenutno sarađuje sa mnogim različitim partnerima/partnerkama na raznim projektima, između ostalog na projektu solidarnosti pod nazivom „CORONA:LUNGA:FERMATA“, i u okviru kooperacije za Evropsku prestonicu kulture 2021/22 Novi Sad. Putem kampanje UMETNOST ZA MIR /ART4PEACE/ on širi savremeno umetničko bavljenje temom mir, koja se obraća mnogim ljudima i dotiče ih. Igor Fridrih ima dvoje dece i uživa u životu i radu u Gracu, Salcburgu i na Balkanu.

forgiveness by means of art. Igor Friedrich, as he stared calling himself in the meantime, received an invitation for the artistic transformation of the Petrovaradin Fortress into a bastion of peace, and in the warring country of Ukraine, in the city of Zhytomyr (wheat/peace/world), he staged a performance art piece of large pictures on the theme of “bread and games”, at noisy Christmas fairs he silently, in the sign language, sang the song “Silent Night”, through art symposia he turned entire industrial plants into utopian, imaginary peace palaces, which eventually exploded with special effects. He built modern peace tents to vivid commemorations and surrendered himself to his own self, as the first step towards world peace.

Igor Friedrich is currently working with a number of different partners on various projects, including the solidarity project called “CORONA:LUNGA:FERMATA,” and the collaborative projects for the European Capital of Culture 2021/22 Novi Sad. Through the ART4PEACE campaign, he spreads contemporary artistic discourse about peace, which addresses and touches many people. Igor Friedrich has two children and enjoys his life and work in Graz, Salzburg and the Balkans.



HEIMAT:MACHT:MIGRANTig

WHISTLE - BLOW - ER
TO
MISTLE - T

Welt
FRIEDE
Kunst

LINK IT MARK IT *Izbrisani*, globalne migracije / *Erased*, global migrations

četvrta aktivnost - javna diskusija / fourth activity - public discussion

(live streaming) 14. maj 2020. / 14th May 2020

Učesnici / Participants: Marjam Mohmadi (Maryam Mohammadi), Arif Kryeziu (Arif Kryeziu), Maviead Al Karam (Mawiead Al Karam), Samson Ogiamien (Samson Ogiamien), Zoe Guglielmi (Zoë Guglielmi)
Moderator: Igor Fridrih Petković (Igor Friedrich Petković), recenzija / review

APORON21.ORG Vereinigung der Künste, Kulturen & Wissenschaften

Realizacija SULUV u saradnji sa APORON 21, Grac.
Realised by SULUV in cooperation with APORON 21, Graz.

U saradnji sa umetničkom asocijacijom APORON 21 tragali smo za međunarodnim umetnicima, koji su imali iskustvo prisilnih migranata, izbeglica ili azilanata, i koji svoja snažna životna iskustva izražavaju kroz sopstvenu ikonografiju u umetnosti.

U okviru ovih razgovora predstavili smo pet međunarodnih umetnika sa snažnim migracionim biografijama. Osvrnuli smo se na njihove različite puteve, rute i razloge za migraciju, različite taktike usvajanja umetničkih izražajnih sredstava da bi obradili teme društvene i institucionalne represije i dali snažan glas i lik svojim otkazanim,

In cooperation with the art association APORON 21 we searched for international artists, who have a history as forced migrants, refugees, or asylum seekers, and express their strong life experiences through their personal iconography in arts.

Within this talk we've presented 5 international artists with strong migrational biographies. We've reflected on their diverse ways, routes and reasons of migration, the different tactics of adopting artistic tools of expressions to process the social and institutional repressions and to give a strong voice and face to their

izbrisanim, asimiliranim, transformisanim ili fluidno hibridnim, višestrukim, univerzalnim identitetima, pričama i narativima.

Učesnici:

Marjam Mohamadi, umetnička fotografkinja i konceptualna umetnica, emigrirala iz Irana/Teheran, sada živi u Gracu/Austrija

Zoe Guglielmi, slikarka, emigrirala iz Hrvatske/Zagreb u Beč, živela u 6 različitih država, sad živi i radi u Grčkoj

Maviead Al Karam (alijas Moet, alijas Valentin Fašingbauer), fotograf/filmski producent, emigrirao iz Sirije/Alepa, preko Balkanske rute u Austriju, sada živi i radi u Salcburgu.

Arif Krieziu, likovni umetnik, autor, umetnički dissident, emigrirao iz Jugoslavije, Kosova, pre ratova, sada živi i radi u Gracu/ Austrija

Samson Ogiamien, slobodni umetnik, emigrirao iz Nigerije/Benin Sitija u Grac, gde sada živi i radi

Aktuelna globalna migraciona kriza umetničkog provokatora i aktivistu Benksija je navela da finansira brod za potragu i spašavanje u Mediteranu. Umetnik spasava živote i obavlja posao vlada. Ali može li umetnost da spase išta i kada može, kako?

Otvaramo dijalog o gorućem pitanju globalnih migracija danas i uloge vizuelne umetnosti kao značajnog doprinosa ovom diskursu. To što utičemo na javni narativ omogućava nam da budemo više od posmatrača u diskursu o granicama koje se čuvaju oružjem, globalnoj migrantsoj krizi, zatvaranju struktura identiteta i novom rasističkom nacionalizmu. Umetnost ima izuzetnu moć da pokrene ljude i institucije i da sruši stare uvrežene strukture.

Marjam Mohamadi nam je ispričala o prirodi njene moći da pokrene percepciju ljudi (i društva) kroz umetnost, odakle dolazi i kako je povezana sa skrivenim ili zaboravljenim ženskim pričama, kao u njenim serijama fotografija „Ikone sećanja" i „Gerila prosvetljenja". Fotografskim metodama kao što su duplo razvijanje i manipulacija slikom ona razbija istorijske ikonografije identiteta i domovine u nove multiverze različitih bića. Njen angažman u borbi protiv dominantog narativa u društvu čini

cancelled, deleted, assimilated, transformed, or fluid hybrid, transcultural, multiple, universal identities, stories and narratives.

Participants:

Maryam Mohammadi, Art Photographer and concept artist, emigrated from Iran/Teheran, now living in Graz/ Austria

Zoë Guglielmi, Art Painter, emigrated from Croatia/Zagreb to Vienna, lived in 6 different countries, now living and working in Greece

Mawiead Al Karam (aka Moët, aka Valentin Faschingbauer), Photographer/Filmmaker, emigrated from Syria/Aleppo, via the Balkan route to Austria, now living and working in Salzburg.

Arif Kryeziu, Fine Artist, Author, Art Dissident, emigrated from Yugoslavia, Kosovo before the wars, now living and working in Graz/ Austria

Samson Ogiamien, Freelance Artist, emigrated from Nigeria/Benin City to Graz, now living and working here;

Igor Friedrich Petković: The ongoing global migration crisis brought art provocateur and activist Banksy to fund a search-and-rescue boat into the Mediterranean Sea. An artist saves lives and does the job of governments. But can Art save anything and when yes, how?

We're opening a dialogue about the virulent subject of global migration today and the role of visual arts practice as a strong discourse contribution. Influencing public narratives allows us to be more than spectators in the discourse about arms-protected borders, global migration crisis, closing identity constructions and new racist nationalism. Art has a remarkable power to move people and institutions and to break old established structures.

Maryam Mohammadi told us about the nature of her power to move the perception of people (and society) through art, where it comes from and how it is connected with hidden or forgotten female stories, like in her photographic series "Memories Icon" and "Guerrilla of Enlightenment". Through photographic methods like double development or picture manipulation she hacks historic iconographies of identity and homeland in new

da je njena akcija (reakcija) usmerena na iznalaženje novih priča i načina da ih ispriča široj javnosti. U svojim interkulturalnim umetničkim projektima, ona raskida sa stereotipnim ikonama i prikazuje jednu drugačiju istoriju i prisustvo migrantskih priča i sećanja.

Put koji je Maviead Al Karam prošao pre nego što je dobio izbeglički status, bio je dug, mukotrpan, skup i opasan. Maviead otvoreno govori o strahu, otuđenju, depresiji i tami i kako je uspeo da prevaziđe tu negativnost kroz umetnost i kreativnost. Tako duboko lični doživljaji izmeštenosti u velikoj meri ostaju skriveni od javne svesti iako smo šokantne detalje nekih od putovanja imali prilike da vidimo na vestima. Mediji, umetnost i aktivizam su pretvorili stvarnost globalne migracije u politički ostrašćenu raspravu o univerzalnim ljudskim pravima. Kroz svoje osobeno filmsko pripovedanje, Maviead čuva prostor za sebe i druge izbeglice, da svoj život oslovodi od senke pojma žrtve. Njegova umetnost predstavlja doprinos davanju ljudskog lica izbegličkoj krizi za širu javnost.

Stvaranje umetnosti i kreativnost omogućava ljudima da istraže sve vrste različitih aspekata onoga šta su zapravo kao ljudi, kao ljudska bića. Tu nisu svedeni na jednu jedinu oznaku kao što je rasa, klasa, pol ili imigracioni status. Ono što čini umetnost tako moćnom je to što razvija otpornost – omogućava samim umetnicima i posmatračima da se povežu sa svojim emocijama i osećanjima.

Na to se Samson Ogiamien nadovezuje rečima: *„Ubedljiva umetnost koja zbližava ljude i podstiče promišljanje ne pravi se samo umom i rukama, nego mora da dolazi direktno iz srca. Svoju umetnost shvatam kao medij komunikacije. Ona može i treba da pruži materijal za diskusiju i da izaziva debatu o temama koje obrađuje. U najboljem slučaju ona sama stvara komunikaciju i povezuje ljude. To je moć umetnosti."*

Za Arifa Krieziua *„Samo ono što se dešava iz ljubavi je stvarno"*. On nam figurativnim jezikom priča u svom romanu „Jebena karma: ili priče koje se nikad ne završavaju" (Fucking Karma: Or Stories That Never End) kako su povezane ljubav i karma i kako je sve ostalo nestvarno. Kratki uvod:

Alim Taleku pati od megalomanije. Barem tako deluje kad njegov narator iz prvog lica izveštava o tome kako

multiverses of diverse beings. Her engagement against dominant story-lines in society, makes her act (or react), to find new narratives and ways to tell them to a wider public. In her intercultural art projects, she breaks with stereotypic icons and shows a diverse history and presence of migrant stories and memories.

The journey that Mawiead Al Karam took before he got the refugee status was long, hard, expensive and dangerous. Mawiead speaks open about fear, alienation, depression and darkness and how he could overcome this negativity through arts and creativity. Such deeply personal experiences of displacement largely remain hidden from the public consciousness although we've seen some of these journeys captured in shocking detail on the news. Media, arts and activism have turned the reality of global migration into a politically charged discussion of universal human rights. Through his distinctive cinematic storytelling, Mawiead holds space for himself and other refugees, to reclaim his life from the notion of victimhood. His art is a contribution aimed to humanise the refugee crisis for a larger public.

Making art and being creative allows people to explore all kinds of diverse facets of who they really are as people, as humans. Here, they are not reduced to a single label such as race, class, gender or immigration status. What makes art so powerful is the development of resilience – it allows artists themselves and the spectators to connect with their emotions and feelings.

Samson Ogiamien adds to this*: "Convincing art that brings people together and stimulates reflection is made not only with the mind and hands but it has to come directly from the heart. I understand my art as a medium of communication. It can and should provide material for discussion and provoke a debate on the issues portrayed. At best it creates communication itself and connects people. This is the power of art".*

"Only that which happens out of love is real" for Arif Kryeziu. He tells us with figurative language in his novel "Fucking Karma: Or Stories That Never End" how love and karma are connected and that everything else is unreal. A short intro:

Alim Taleku suffers from megalomania. At least that is how it seems when the first-person narrator reports

je pobedio poligraf, borio se protiv najopasnijeg bika u selu ili, kako je, na podstrek Diminog Grofa Montekrista, pobegao iz zatvora.

Stvarnost izbeglice sa Kosova izgleda nam previše fantastično. Ali šta ako su Alimove priče istinite i život je zaista velika bajka koja se samo izgubila u sivilu užasne stvarnosti?

„Jebena karma – ili priče koje se nikad ne završavaju" Arifa Krieziua odvodi čitaoca na melanholično putovanje kroz sećanja u ovom romanu o društvu.

Alim Taleku je završio u zatvoru u Jugoslaviji 1984. godine iz političkih razloga. Kroz isečke sećanja iz prošlih i srećnih dana, on izdržava tegobe sadašnjosti. U mukama i sa oduzetim ljudskim dostojanstvom, naš heroj zajedno sa čitaocem otkriva šta osobu čini osobom. U dijalogu sa samim sobom, Alim nastavlja da istražuje ljudsku prirodu sve dok ne osvesti istinu koja smrtniku može dati snage da preživi i najcrnje dane.

Između sna, narativa i stvarnosti, odvija se životna priča čoveka koji prolazi kroz pakao da bi video raj i prolazi kroz rat koji ga okružuje da bi pronašao mir u sebi.

„Ljudi prelaze granice./Tako je sve od kad / su granice pregazile ljude," „Dragi narode Marsa: / da li se vaše granice

how he defeated a polygraph, competed against the most dangerous bull in the village or, encouraged by Dumas' Count von Monte Christo, breaks out of prison.

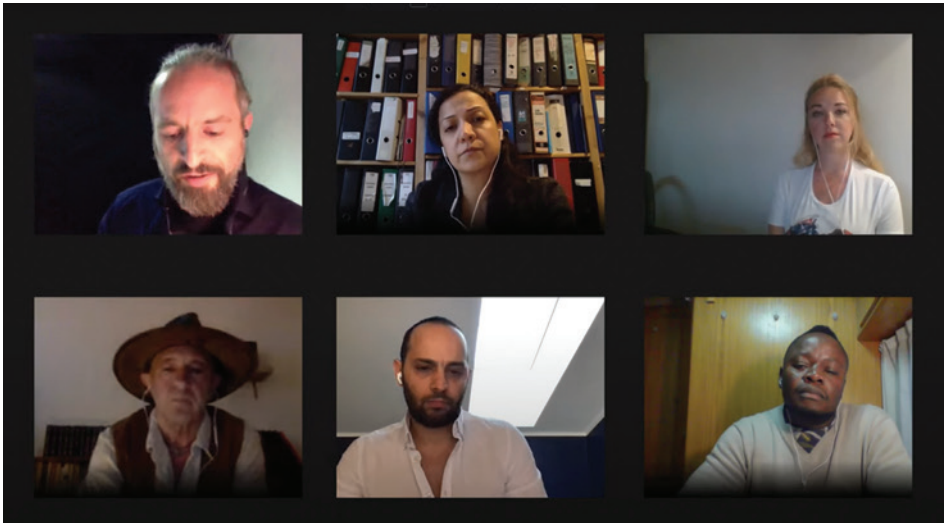
The reality of the refugee from Kosovo seems far too fantastic to us. But what if Alim's stories are true and life is really a great fairy tale that has only disappeared in the grey of terrible reality?

"Fucking Karma - Or Stories That Never End" by Arif Kryeziu takes the reader on a melancholic journey through memories in this social novel.

Alim Taleku ended up in prison in Yugoslavia in 1984 for political reasons. Through scraps of memories from past and happy days, he endures the horrors of the present. Tortured and robbed of all dignity, our hero finds out with the reader what makes a person a person. In a dialogue with himself, Alim continues to explore human nature until he becomes aware of a truth that can give a mortal the strength to survive the darkest days.

Between a dream, narrative and reality, the life story unfolds of a man who goes through hell to see heaven and goes through the external war to find inner peace.

'People cross borders. / It's been that way ever since / borders crossed people,' "Dear people of Mars: / are our bor-



poznaju / na vašem večernjem nebu?" piše Antoan Kasar u svojoj pesmi „8 no-border haiku".

migrationmuseum.org/the-poetry-of-migration/

Ali širom sveta granice se ponovo zatvaraju, a zatvarnje znači da je kretanje ljudi u velikoj meri obustavljeno. A mnoge izbeglice i azilanti ne mogu da ostanu na jednom mestu. Oni su prisiljeni da preduzimaju opasna putovanja sve dok ne budu u mogućnosti da potraže sklonište u bezbednijim zemljama.

Kao devojčica, Zoe Guglielmi je imala iskustvo prisilnog izbeglištva zbog ratova devedesetih na Balkanu. Sada slobodno putuje i nastanjuje se u različitim zemljama, transformišući prethodno negativno iskustvo raseljenosti u pravu umetničku strast za putovanjima. Promene pejzaža, jezika i kultura nude joj širok dijapazon novih uzora i inspiracije za umetnost. U svojoj seriji „Ptice", ona slika bića koja tokom života ne poznaju granice i podseća na stari san čovečanstva o slobodnom letu. Živeći ovu slobodu sada kao slobodna umetnica, ona još uvek promišlja veoma lične i univerzalne priče o povezanosti i nesigurnosti.

ders visible / in your evening sky?" writes Antoine Cassar in his "8 no-border haiku".

migrationmuseum.org/the-poetry-of-migration

But worldwide borders are closed again and lockdowns mean that the movement of people has largely stopped. And many refugees and asylum seekers can't stay still. They are forced to make dangerous journeys until they are able to seek refuge in safer lands.

As a young girl, Zoë Guglielmi had the experience of a forced refugee because of the Balkan wars of the 1990s. Now she travels freely and settles down in different countries, transforming the former negative experience of displacement into a true artistic passion for travelling. Changing landscapes, languages and cultures offers her a wide range of new influences and inspiration for her art. In her series "Birds" she paints beings who ignore borders through their existence and reflect on the old human dream of flying in freedom. Living this freedom now as a freelance artist, she still reflects on very personal and universal stories of connectedness and uncertainty.

Filipe Baeza, meksički umetnik o imigraciji kaže sledeće za Njujork Tajms:

„Verujem da kada sa drugima delimo svoje slike i pričamo svoje priče, mi zapravo ilustrujemo ljudsku borbu – a to je ono što ima moć da osvoji široku publiku. Umetnost donosi ideje tako kako ni jedan drugi medij nije u stanju. Potrebne su nam višedimenzionalne, kopleksne priče o tome ko smo; treba sebe predstaviti u punoj ljudskosti. Tako se možemo boriti protiv rasizma i tako možemo doći do pravde. Ali još važnije, tako ćemo ponovo zaslužiti svoje postojanje."

nytimes.com/2018/06/19/t-magazine/immigration-art.html

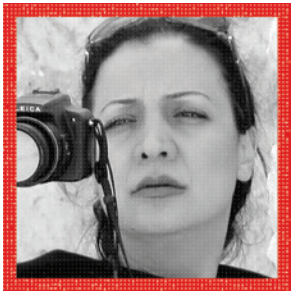
Philipe Baeza, a Mexican artist says on Immigration in the NY Times:

"I believe that when we share our images and tell our stories, we illustrate the human struggle — and this has the power to win over broad audiences. Art drives ideas home in a way that is unmatched by any other medium. We need multidimensional, complex stories about who we are; we need to represent ourselves in our full humanity. That is how we can combat racism and that is how we can achieve justice. But more importantly, that is how we reclaim our existence."

nytimes.com/2018/06/19/t-magazine/immigration-art.html

U tom smislu, hajde da ponovo zaslužimo svoje postojanje na sledećoj izložbi u Novom Sadu!

In this sense, let us reclaim our existence in the following exhibition in Novi Sad 2022!



Marjam Mohmadi (Maryam Mohammadi)

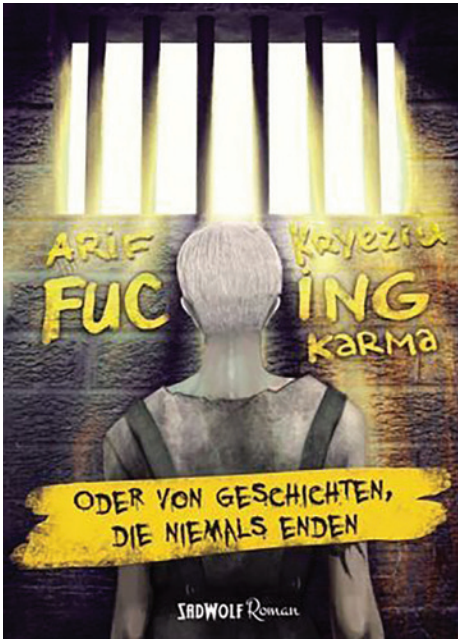
maryammohammadi.at

Memories icon

Marjam Mohamadi je dokumentarna i umetnička fotografkinja (specijalizovana za insceniranu fotografiju). Predavala je na Teheranskom umetničkom univerzitetu nekoliko godina. Svoju doktorsku disertaciju je posvetila temi „Fotografija i feminizam". Izlagala je na nezavnisnim i kolektivnim izložbama, a takođe je bila kustoskinja izložbi fotografije u različitim galerijama. Od 2009. godine živi u Gracu, Austrija, a 2013. je dobila Nagradu za umetnost grada Graca. U svom radu, istražuje kako društveno-politički, kulturni i religijski uslovi utiču na žene, migrante i manjine na ličnom i globalnom nivou.

Maryam Mohammadi is a documentary and art photographer (specialising in staged photography). She was a lecturer at the Tehran University of Art for several years. She devoted her doctoral thesis to the subject of "Photography and Feminism". She has had solo and joint shows and also curated photo exhibitions in different galleries. Since 2009 she has been living in Graz, Austria, and in 2013 was awarded the Arts Prize of the City of Graz. In her work, she explores the effects of socio-political, cultural and religious conditions on personal, local and global levels for women, migrants and minorities.

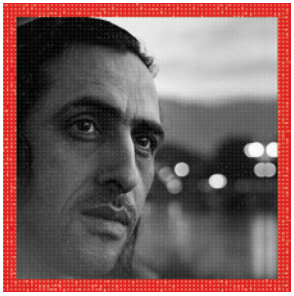
Arif Kryeziu (Arif Kryeziu)



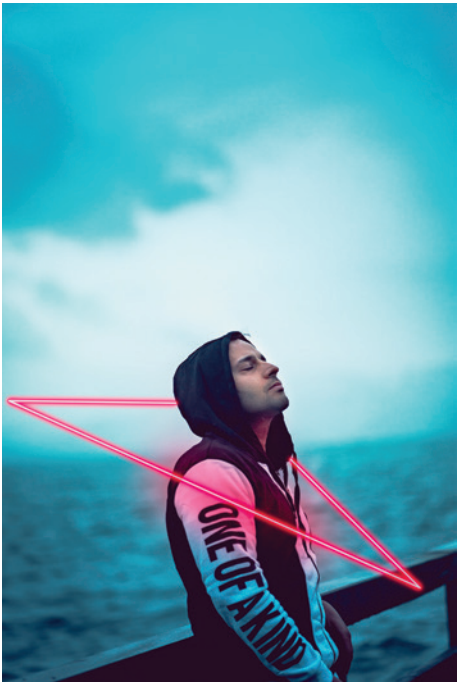
Fucking karma

Arif Krieziu je rođen u Suvoj Reci (Therandë) na Kosovu 1961. godine, a slikarstvo i scenografiju je studirao u Tirani (Albanija). Trenutno živi kao samostalni pisac i slikar u Gracu. U svojim romanima, Krieziu eksperimentiše sa različitim stilovima i žanrovima. Igravo kombinuje balkanski bluz, orijentalni šarm i zapadnjačku smelost u svojevrsni književni ćilim od 1001 čvora. Izuzetni narator koji ume da govori jezicima anđela. Ponekad tmuran, ponekad euforičan, ponekad nestašan, ponekad zapaljiv, ali uvek neodoljiv. U septembru 2016. godine, njegov roman „Jebena karma" objavljen je u izdanju „SadWolf Verlag".

Arif Kryeziu was born in Therandë (Kosovo) in 1961 and studied painting and set design in Tirana (Albania). He currently lives as a freelance writer and painter in Graz. In his novels, Kryeziu experiments with different styles and genres. He playfully combines Balkan blues, oriental charm and occidental boldness into a literary carpet with 1001 knots. A narrator par excellence who knows how to speak in the tongues of angels. Sometimes gloomy, sometimes euphoric, sometimes frivolous, sometimes inflammatory, but always gripping. In September 2016 his novel "Fucking Karma" was published by SadWolf Verlag.



Maviead Al Karam (Mawiead Al Karam)



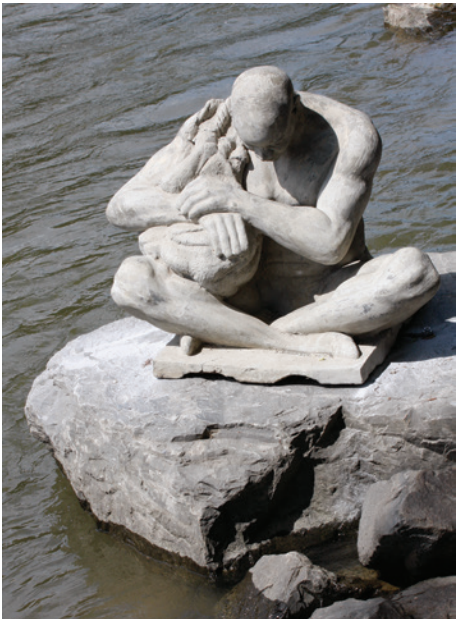
One of a KIND

Mawiead Al Karam je pre pet godina pobegao iz užasa Alepa/Sirija u Austriju. Ubrzo je naučio nemački i završio majstorske časove fotografije u Salcburgu. Kao diplomski projekat, napravio je izuzetan film „ICH!" (JA) o sebi kao strancu u stranoj zemlji i kulturi. On predstavlja snažan i kritički glas mladih izbeglica, koji donosi njihove tragične priče straha, rata i smrti, u traganju za boljom budućnošću u ljubavi i poštovanju.

Mawiead escaped 5 years ago from the horror of Aleppo / Syria to Austria. He learned German fast and completed the masterclass in photography in Salzburg. As his graduation project, he made a remarkable short film "ICH!" about himself as an alien in a foreign country and culture. He is a strong and critical voice of young refugees, delivering their tragic stories of fear, war and death, seeking a better future in love and respect.

Samson Ogiamien (Samson Ogiamien)

ogiamien.at



Stranded, 2008,
foto credit Markus Hall

Samson Ogiamien svoju umetnost vidi kao most između kultura i priliku za zbližavanje ljudi. Rođen je u Nigeriji, a u Gracu u Asutriji radi kao slobodni umetnik više godina. Posle školovanja iz oblasti umetnosti i dizajna, kao i građevine i obuke za varioca, vodio je vajarsku radionicu i došao u Austriju 2004. godine. Ovde je mladi umetnik pohađao dvogodišnje master studije vajarstva na umetničoj školi „Orweinschule Graz", gde je diplomirao sa pohvalama na leto 2007. godine. Godine 2014. je dobio nagradu grada Graca kojom se promovišu istaknuti umetnici. Posle nastupa na međunarodnom festivalu uličnog i lutkarskog teatra, La Strada, pozvan je da učestvue na Bijenalu umetnosti u Kolombu, Šri Lanka. Ogiamenovi radovi se zasnivaju na tradicijama njegove domovine, a obično prikazuju ljudsku formu u polu-apstraktnom stilu, često uz upotrebu „savremenih" materijala kao što su beton, čelik, lak, smola. Važno mu je da i ljudi koji su manje upoznati sa umetnošću mogu da razumeju njegove radove. Samson Ogiamien voli da pomaže ljudima da dožive i izraze sopstvenu kreativnost. Zbog toga, svoj talenat prenosi u radionicama. Samson Ogiamien vidi svoju umetnost kao most između kultura i priliku za zbližavanje ljudi.

Samson Ogiamien was born in Nigeria and has been working as a freelance artist in Graz, Austria for several years. After his training focussing on art and design as well as welding and construction, he managed a sculptor's workshop and came to Austria in 2004. There, the young artist attended the two-year master class in sculpture at Ortweinschule Graz – college, from which he graduated with distinction in summer 2007. In 2014 he received the award of the city of Graz promoting outstanding artists. After performing at the international festival for Street & Puppet Theatre, La Strada, the artist was invited to participate in the Colombo Art Biennale, Sri Lanka. Ogiamien's works are based on the traditions of his home country and usually show the human form in semi-abstract style, often using "contemporary" materials such as concrete, iron, varnish, resin. It is important to him that people less familiar with art should also be able to understand his works. Samson Ogiamien likes to help people experience and express their own creativity. Thus, the artist passes on his talents in workshops. Samson Ogiamien sees his art as a bridge between cultures and as an opportunity of bringing people together.

Zoe Guglielmi (Zoë Guglielmi)

zoe.guglielmi.cc

Stille entzauberung

Zoe Guglielmi je reprezentaciona slikarka rođena u Hrvatskoj koja je, sa šest godina, emigrirala u Austriju gde je studirala na Akademiji umetnosti u Beču kod Huberta Šmaliksa i Ameli Vulfen. Pošto putovanje igra značajnu ulogu u njenom životu kao i u umetničkom radu, Zoe je već živela u šest različitih država, a Grčku je odabrala kao trenutni dom, pošto joj je ova zemlja uvek bila veliki izvor inspiracije. Njene boje, oblici kao i mitovi i arhaični simboli oduvek su joj davali nadahnuće i inspirisali snolike elemente u njenim radovima. Čest motiv njenih radova su životinje, naročito ptice, koje su poznate kao proročanska bića, koja se smatraju prikazima ljudi kao apstraktnim vesnicima ili kao sredstvo za iskazivanje sopstvenih osećanja. One deluju kao semantički prevodioci psiholoških nijansi sa namerom da istaknu negativne strane i vizualizuju skrivene aspekta ljudske psihe.

Zoe Guglielmi is a Croatian-born representational painter who, at the age of six, emigrated to Austria and studied in Vienna at the Academy of Fine Arts with Hubert Schmalix and Amelie von Wulffen. Because travel plays an essential role in her life as well as in her artistic work, Zoe has already lived in six different countries and has selected Greece as the current domicile, since this country has always been a big source of inspiration. Its colours, shapes as well as myths and archaic symbols have always inspired her and stimulated dream-like sequences of her works. The recurring motif of her works are animals and especially birds, which are known as prophetic beings, who are considered to be the portrayed people as abstract messengers or as a tool to display one's emotions. They act as a kind of semantic translator of the psychological nuances and intended to highlight the downsides and visualise hidden aspects of the human psyche.

LINK IT MARK IT

Izbrisani, period '90-ih / *Erased*, period 1990s
Izbrisani, globalne migracije / *Erased*, global migrations

POVEŽI, OBELEŽI
LINK IT, MARK IT

limi.suluv.org

IZBRISANI, TEMA PROJEKTA
THE PROJECT THEME, ERASED

Organizator / Organizer:
Savez udruženja likovnih umetnika Vojvodine, *Program razmene i boravka /*
The Union of Associations of Fine Artists of Vojvodina *The Artist-in-Residence Programme*

Izdavač / Publisher:
Savez udruženja likovnih umetnika Vojvodine /
The Union of Associations of Fine Artists of Vojvodina
Bulevar Mihajla Pupina 9, 21000 Novi Sad, Srbija /
9 Bulevar Mihajla Pupina, 21000 Novi Sad, Serbia
Tel/phone: +381.21.524.991

suluvkontakt@gmail.com
suluv.org

Glavni i odgovorni urednik, rukovodilac projekta / Responsible Editor-in-Chief, Project Manager;
Autor tematskog koncepta Izbrisani u okviru projekta Link It, Mark It (Poveži, obeleži) /
Author of the thematic concept The Erased;
Predgovor / Preface:
Goran Despotovski

Koordinatori / Coordinators:
Danica Bićanić, Goran Despotovski

Moderatori diskusija i autori recenzije / Discussion moderatoris and review authors:
Vladimir Mitrović, istoričar umetnosti, kustos MSUV / art historian and MCAV curator
Bosiljka Zirojević Lečić, profesorka, Akademija umetnosti Novi Sad / Professor, Academy of Arts in Novi Sad
Gordana Nonin, novinarka i urednica, diplomirani menadžer u medijima / journalist and editor, BSc. in Media Management
Igor Fridrih Petković, konceptualni umetnik, vizuelni umetnik, autor, menadžer i istraživač u kulturi, Grac, Austrija / conceptual artist, visual artist, author, cultural manager and researcher, Graz, Austria

Prevod / Translation:
Lidija Kapičić

Grafičko oblikovanje / Graphic Design:
SULUV, Goran Despotovski; Studio za dizajn santa2g

Circulation / Tiraž: 400

Štampa / Printed by: Birograf comp d.o.o.

Novi Sad, 2021.

Pokrovitelji / Supported by:

Fondacija za otvoreno društvo, Srbija / Open Society Foundation, Serbia
Fondacija Novi Sad – Evropska prestonica kulture / Novi Sad Foundation – European Capital of Culture
Grad Novi Sad, Gradska uprava za kulturu / City Administration for Culture of Novi Sad

Projekat se realizuje u okviru programskog luka *Seobe*, Novi Sad – Evropska prestonica kulture
The Project is implemented under the *Migration* programme, Novi Sad – European Capital of Culture.

FONDACIJA ZA OTVORENO DRUŠTVO, SRBIJA
OPEN SOCIETY FOUNDATION, SERBIA

2022 H C

Град Нови Сад
City of Novi Sad

CIP - Каталогизација у публикацији
Библиотеке Матице српске, Нови Сад

7.038.53(497.11)"2020"(083.824)

PROJEKAT poveži, obeleži : tema: izbrisani = Project link it mark it : theme: erased / [koordinatori Danica Bićanić, Goran Despotovski ; predgovor Goran Despotovski ; prevod Lidija Kapičić]. - Novi Sad : Savez udruženja likovnih umetnika Vojvodine, 2021 (Zemun : Birograf comp). - 92 str. : ilustr. ; 17 x 22 cm

Kor. nasl. - Uporedo srp. tekst i engl. prevod. - Tekst štampan dvostubačno. - Tiraž 400.

ISBN 978-86-88319-34-8

a) Савез удружења ликовних уметника Војводине (Нови Сад) -- "Пројекат Повежи, обележи" -- Изложбени каталози б) Мултимедијална уметност -- Србија -- Изложбени каталози

COBISS.SR-ID 38431753

TEMA / THEME

IZBRISANI / POVEŽI, OBELEŽI
ERASED / LINK IT, MARK IT

Savez udruženja likovnih umetnika Vojvodine, *Program razmene i boravka*
The Union of Associations of Fine Artists of Vojvodina, *Artist-in-Residence Programme*

LIKMARK

2022

Град Нови Сад
City of Novi Sad