Dvorište zgrade
COURTYARD

SADRŽAJ
CONTENT

UVOD

Marija Đorgović, Ksenija Marinković, Marija Konjikušić

HorrorKatze - Najznačajnija izložba u regionu! – projekat realizovan 2003. godine u privatnoj kući u Kosovskoj ulici u Beogradu, uključio je grupu umetnika koji će tokom par godina saradivati i biti u intenzivnom kontaktu. Izložba u Kosovskoj zapravo nije ni početak ni kraj njihovog zajedničkog rada, ali se u izvesnom smislu može percipirati kao okosnica. Ovom akcijom oni su se jasno odredili u odnosu prema aktuelnoj kulturnoj politici, formulisali i realizovali svoj način delovanja.

Upravo to su argumenti koji navode na razmišljanje o postojanju određene grupne strategije, iako se mora naglasiti da govorimo o neformalnoj grupi umetnika, bez programskih koncepcija, konstantnog broja učesnika i sl. Određeno nezadovoljstvo jednosmernom strujom materijalne i moralne investicije koju oni u jednom momentu identifikuju, bio je motiv koji ih je okupio u zajedničkom delovanju. Međutim, početni impulsi pri udruživanju bili su sasvim drugačije prirode.

Prvi kontakti ovih umetnika odvijaju se u ambijentu koji neposredno prati krupne društveno-političke promene 2000. godine. Mesto okupljanja je Studentski kulturni centar. Koncepcijom programa i obnavljanjem prakse uspostavljene još na samim počecima rada ove institucije, koja podrazumeva dinamično odvijanje izložbi, radionica, prezentacija i razgovora u Velikoj galeriji SKC-a, ali i povezivanjem studenata sa Istorije umetnosti i akademija umetnosti, stvoreni su uslovi da se u aktuelnom društvenom i kulturnom trenutku 2001. godine okupi i upozna grupa mladih ljudi. Oni koji su uspeli da se prepoznaju, da identifikuju zajednički jezik i poglede na svet, izdvojili su se i vrlo brzo nastavili svoje delovanje van okvira ove ili bilo koje druge institucije.

Izmenjenu duhovnu i kulturnu klimu, kao rezultat društveno-političkih okolnosti, ovi umetnici će na pravi način osetiti posredstvom jedne manifestacije internacionalnog karaktera. U avgustu 2001, u Muzeju 25. maj, a u organizaciji Biljane Tomić (tadašnjeg kustosa Velike galerije SKC-a), održan je *Real Presence* – 'workshop' koji je na jednom mestu povezao 250 studenata iz Evrope i sveta. Za umetnike o kojima je ovde reč, čija generacija je odrasla devedesetih u Srbiji, ovaj susret imao je značaj događaja koji je ponudio potpuno novo iskustvo. 'Stvarno prisustvo' studenata sa različitih evropskih umetničkih akademija uslovilo je neminovnu razmenu ideja i, što je možda još važnije, obezbedilo mogućnost komparacije sa sličnim fenomenima u Evropi. *Real Presence* treba posmatrati pre svega kao otvaranje prema međunarodnom prostoru, ali i kao svojevrsni katapult u rađanju ideje o udruživanju. Entuzijazam, koji je nakon tog događaja postao sveprisutan, pokrenuo je niz predloga: počinje se razmišljati o saradnji, prave se koncepti.

Samoorganizacija i samoprezentacija inicirane su već prvim zajedničkim projektom. U *Čajdžinici* Vukašina Nedeljkovića (u SKC-u) kao da su sabrane sve impresije i zaključci o tendencijama i mogućnostima koje su bile aktuelne u tom trenutku — odnos privatnog i javnog prostora, definisanje polja delovanja unutar date realnosti... Intenzitet dešavanja ne prestaje ni izlaskom iz pomenute institucije. Petar Mirosavljević, u novembru 2001, organizuje grupnu izložbu u Sremskoj Mitrovici, a odmah zatim, u aprilu 2002, u Kruševcu, realizovana je i izložba *Metalprometzvuk* (sa temom *Tranzicija*) u organizaciji Ivana Petrovića. Ovi projekti značajni su ne samo zato što komuniciraju sa određenim političkim kontekstom (decentralizacija, globalizacija i sl.) već i zbog toga što unose jednu novu dimenziju odnosa među akterima - oni postaju sve više svesni mogućnosti i rezultata grupnog delovanja.

Aktivnost se dalje nastavlja kontinuirano, ali se bazira na drugačijoj vrsti saradnje: kroz akcije, performanse, teatar, socijalne eksperimente. Zajednički projekti kao što su *Borba, Dvorište zgrade, A gde ste vi, Puškine?*, pokušaji su da se eksperimentiše na različitim nivoima. Možda bismo osnovni credo, koji usmerava i određuje ovaj kreativni angažman, mogli pronaći u rečima samih autora kada govore o 'direktnoj i neposredovanoj aktivnosti, do kraja izvedenoj kroz akciju dobre volje'. Pa ipak, ovoj 'nesputanoj akciji', koja će obeležiti čitavu jednu produkciju radova (kolektivnih, ali i individualnih), pristupa se izrazito sistematski i sa velikom pažnjom što nije slučajnost - sam proces realizacije za njih postaje značajniji od proizvoda tog procesa.

'Odnos prema sceni' koji se manifestuje u gotovo gerilskom pristupu situaciji, formira se postepeno i odvija paralelno sa razvijanjem osobenih poetika. Kada su u pitanju pojedini akteri, on je do te mere dominantan da postaje deo ličnog izraza i umetničke prakse. Ovakav pravac delovanja i verbalizovan je

2003. godine iskazom 'Najznačajnija izložba u regionu!' u podnaslovu projekta *HorrorKatze*. Taj iskaz predstavlja jedan radikalniji i agresivniji gest isticanja odnosa autora prema aktuelnoj kulturnoj politici, ali i prema sopstvenom radu. Samopozicioniranjem, oni sebe plasiraju i prikazuju kao legitimne konkurente zvanično ponuđenim sadržajima.

Svojim kontinuiranim, brojnim, često subverzivnim akcijama, ova grupa predstavlja alternativu vodećim tokovima, dajući određenu dinamiku opštem polju komunikacije u oblasti savremene umetnosti.

Samoorganizacija, samoprezentacija i, kao logičan sled – samoistorizacija, potvrđena je i njihovim najnovijim projektom – ovom knjigom.

NEVEROVATNE DEVEDESETE I REZERVNI LIMB VUKAŠINA NEDELJKOVIĆA

Slavko Timotijević

Delovanja umetnika koji su gotovo čitav svoj život proveli u ambijentu nedalekog rata, tranzicije i opšte krize i unutar takvih okolnosti formirali sopstveni pogled na svet, dakle u neverovatnim devedesetima, nije moguće adekvatno predstaviti ukoliko se ne ukaže na određene simptome društva i kulturne teritorije u kojoj su umetnici razvijali svoje stavove, ponašanje, a zatim i svoje lične, životne i umetničke strategije.

Teško bi bilo nabrojati sva moguća područja u tako komplikovanim ambijentima u kojima su umetnici pronašli prostor i način da iskažu svoje stavove ali možda im je zajedničko ono što će Lidija Merenik u znamenitoj publikaciji *Art in Yugoslavia* jasno označiti kao fenomen aktivnog eskapizma ili sindrom fiktivnog prostora (Fictional site) ukazujući na očigledno ponašanje mladih koji de facto svoj kreativni deo života provode u paralenim stvarnostima.

Čini se da je specifikum teme kojom se bavimo transfer prakse iz virtuelnog prostora paralelne stvarnosti koji su umetnici formirali kao svoj umetnički habitat u ponovo pristupačan realni prostor umetnosti. Ako se zna da su Vukašin Nedeljković i grupa autora kojoj on po senzibilitetu pripada, rasli, formirali svoj pogled na svet i obrazovali se u devedesetima, a počeli svoju umetničku aktivnost nakon 2000 godine, dakle nakon političkih promena i pada režima Slobodana Miloševića, jasno je da ta konstelacija bitno utiče na organizaciju njihovih aktivnosti. Nakon promena, reklo bi se iznenada ali zapravo kao logična posledica širenja prostora društvene slobode mikrozajednice, ubrzavaju svoje javne aktivnosti i sve jasnije počinju da ispoljavaju svoj identitet.

Posebno sretnu okolnost za mnoštvo ovakvih zajednica predstavljao je povratak Studentskog kulturnog centra u društvo slobodnih institucija. Kao

svedok migracije mnogih grupacija mladih iz virtuelnog prostora društva u realni prostor umetnosti koji se stvorio oslobađanjem ove i još nekih drugih institucije kulture, pisac ovog teksta može da konstatuje izuzetan energetski i kreativni talas, ali i sasvim razumljiv skepticizam kada je u pitanju trajnost oslobođenih teritorija… Predugo trajanje represivnog režima, krah studentskih i građanskih protesta iz 1996/97, a zatim i bombardovanje iz 1999. ostavili su neizbrisiv trag sumnje i sasvim razumljiv skepticizam u mišljenju, ponašanju pa i radu umetnika. Upravo stoga mnogim umetničkim delima koja su nastala nakon promena iz 2000 godine imanentan je, mada ne i dominantan, melanholični odsjaj utopijskog pogleda, dok istovremeno životna praksa generira nove migracije ogromnog broja mladih.

Čini se da Vukašin Nedeljković, kao i mnogi drugi umetnici, svoju zebnju unosi u novi ambijent sa pravom da već genetski ugrađenu distancu od društvene stvarnosti nosi kao svoj rezervni limb. Dakle, ako se pretpostavi da se 2000 godine čitava generacija umetnika iz mnogih paralelnih svetova prizemljila u ponovo primamljivi svet realnosti, ne može im se uskratiti pravo na oprez i spremnost da svakog trenutka iz njega ponovo izbegnu.

Konstelacija na kojoj Vukašin Nedeljković gradi svoju umetničku strategiju sačinjena je od dihotomije realni-paraleni svet, metafizike stvarnosti kao predmeta urbane arheologije, začudnog pogleda smeštenog u poziciju iznenadnog otkrića te borbe za legalizaciju aktivnosti mikrozajednica.

Dijalog dvojice nevidljivih aktera, a u isto vreme i autora filma *Most* koji se bavi analizom čudne «izrasline» u urbanim pejzažima, toliko neverovatne da zahtevaju mentalnu akrobatiku kojom bi se dešifrovao smisao njihovog nastanka, ima ugrađenu poziciju došljaka koji su se iz neke «paralelne stvarnosti» prizemljili u ambijente i pejzaže koji po svojoj konstruktivnoj organizaciji izmiču svakom logičkom zaključku. No, blaga ironija i pseudo naučni pristup daju ovom dijalogu potrebnu hibridnost koja upravo u ovoj tački spaja dve stvarnosti. Pozicija aktera-došljaka je očigledno ponovno viđenje istih neverovatnih pejzaža društva koji su do nedavno bili samo deo sumorne svakodnevnice, a sagovornici ih sada predstavljaju kao iznenadno arheološko otkriće nakon povratka u ovu stvarnost.

Trebalo bi ukazati na dva postupka koje autori primenjuju u svom opusu… Jedno su urbana arheološka istraživanja praćena superiornim ciničim pogledom na manifestacije stvarnosti predstavljene u pseudo naučno-dokumentarističkom žanru koji u određenim momentima (film *Biotop*) svesno razdvaja vizuelne i tekstualne planove i preklapa ih u dva paralelna, ali nezavisna toka, koja se tek u svesti posmatrača mogu ponovo spojiti. Drugi je postupak primena dokumentarnog postupka koji prati ponašanje i ambijente u kojima se odvija delovanje jedne homogene grupe ljudi unutar zajedničkog projekta koji iz dvonedeljne izložbe prerasta u dugotrajnu praksu u kojoj se umetnost i život preklapaju.

U opusu Vukašina Nedeljkovića, po svojoj kompleksnosti, medijskoj širini, broju saradnika koji u njemu participiraju pa i kontekstualnoj dubini, svakako je najznačajniji projekat Čajdžinica koji se iz dvonedeljne izložbe u galeriji Studentskog kulturnog centra razvio u dugotrajni specific site projekat na osnovama teze umetnost = ponašanje = život = ponašanje = umetnost. Izložba je konstruisana kao ambijentalna postavka u kojoj ljudi iz publike participiraju događaj kao posetioci galerije, kao gosti u čajžinici, ali i kao prijatelj u kućnoj poseti. Svakako da je mešanje privatnih i javnih performansi unutar jedne vremenski ograničene postavke intenziviralo doživljaj konzumiranja onih sadržaja izložbe koji su nastajali spontano iz otvorene prirode rada. Može se reći da je tokom trajanja izložbe ambijent preuzimao, dobijao ili menjao kontekste već prema tome u kome smeru bi krenuo dnevni ritam događanja. Od tipične postavke u galerijskom prostoru ovaj ambijent bi se tokom dana pretvarao u čajdžinicu sa svim njenim ritualima, da bi se u večernjim satima transformisao u urbani parti. Zatvaranjem izložbe čitav projekat je dislociran u drugi prostor SKC-a i to baš u standardni klubski prostor gde se iznenada u realnosti transparentno pojavljuje paralelna stvarnost. Standardna publika kluba konzumira svoje standardne navike i gotovo da ne primećuje postojanje ovog novog prostora unutar prostora kluba, pa ga stoga ni ne participira. Sa druge strane publika čajdžinice sa dubokim mirom podnosi klubsku turbulenciju, kao da sa njom nema nikakve veze, čak ni fizičke, iako su u zajedničkom prostoru.

Prestanak projekta korelativan je sa tenzijama koje se provlače i deluju kroz čitav lanac uslovljenih činilaca, unutar ove mikro zajednice, unutar domicilne institucije (SKC) a zatim i unutar društva koje preti povratkom na staru režimsku praksu. No, sa druge strane, ovakvi projekti su po prirodi stvari vremenski ograničeni, jer bi svako dugotrajno razvijanje projekta aktiviralo «grešku» koja je konstutitivni deo projekta, s obzirom da je projekat propisao oderеđene prakse života i umetnički ih senzibilirao. U jednom dugotrajnom postupku rutinske prakse života bi prevladale umetnički senzibilitet koji bi, stoga, postepeno nestajao da bi u određenom trenutku preostao samo banalni okvir.

Ako čitavom sklopu faktora dodamo i novi migracioni (emigracioni) talas na kome je odsurfovala u nepoznato generacija izneverenih mladih ljudi i umetnika, jasno je da će on za sobom ostaviti prazninu koja ne može lako biti popunjena.

Zato rad Vukašina Nedeljkovića i njegovih prijatelja iz kreativne grupe ima značaj iskustva prepoznavanja i kreativne interpretacije onih društveno-vizuelno-jezičkih fenomena koji su nedostupni oku koje nema iskustvo transfera kroz dve stvarnosti, a i mentalnom sklopu koji nije odnegovan u ambijentalnoj postavci Srbije neverovatnih devedesetih.

PUNKTIRANJE NEMIRA

Ivan Petrović - vlastito načinjeni i namenski prepoznati snimci
Nikola Šuica

Prihvatanje medija fotografije iznosi pristupe koji zahvatom u realnu sliku sveta pokatkad intenzivnije referišu ideje slobode, međuzavisnosti i hijerarhizovanih odnosa. Kroz rastvor post-istorijske situacije, vlastiti i smisaono raznovrsni pristupi objektiva Ivana Petrovića odgovaraju osobenom zadatku fotografskog antropologa. Rezultati nose bezmalo biološke nalaze koji ujedno doprinose i arheologiji podešenih prostora, proširujući pojam nehotičnog pamćenja (*memoire involontaire*). Za mótivaciju predstave datog, ali i izmenjenog ljudskog lica i fotografski opisane društvene uloge, postoji i karakterološka i tipska tradicija unutar istorijata umetničke fotografije. U razvojnim etapama modernizma ona je naglašena i obuhvata pojedine primere još sa kraja XIX veka strujeći kroz tehnološku i stvaralačku revoluciju.

U Nemačkoj od sredine dvadesetih godina uporišno mesto predstave ličnosti svakako da zauzima August Sander sa nastojanjem da kroz foto portret prenese društveni subjekt ka prodornoj tipologiji društvenih uloga. Godine 1929. Kurt Wolf štampao je Sanderove snimke u knjizi *Antlitz der Zeit /Lice našeg doba/* želeći da od 540 snimaka podelom na po 12, odredi 25 motivskih portfolija. Zaokupljenost klasifikacijom ili tipologijom portreta kao i situacijom s učesnicima primetna je, uostalom, kod velikog broja stvaralaca i u drugim sredinama — u Vidžijevoj (Arthur Felig Weegee) reporterskoj anatomiji i sirovom naturalizmu urbane svakodnevice ili razvojnim linijama koje su, približujući se opsesivnim izobličenjima, ostale u oneobičenim socijalnim situacijama na snimcima Diane Arbus tokom šezdestih godina u Americi.

Za razliku od poznatih internacionalnih primera, poput nemačke umetničke fotografije ili konceptualnih zahvata u anglosaksonskim primerima,

bavljenje identitetom predstavljenog lica stiče zasebne regionalne pomake. Ivan Petrović se, u svojim ciklusima koji predstavljaju ili polaze od portreta, zadržava na stepenovanom prenosu. Ostvarenja nemaju manipulativan karakter u svojoj tehničkoj izradi. Njegovi ciklusi zbirno stvaraju svojevrsno lice svakodnevice sastavljeno iz odabranih fizionomija i, sa druge strane, odaju identifikaciju predmetnosti ili atmosfersko portretisanje koje rezultat približuju prirodi kadra u pokretnim slikama.

Svakodnevica balkanskog vrtložnog razdoblja od početka devedesetih godina, za Ivana Petrovića je slikovit poligon razotkrivanja iznenađujuće okrutnosti prepoznate u tekućem vremenu, ali i fotografski podešene, pogotovo u pronađenim negativima i slajdovima, u odvijanju i autorskom razvrstavanju na domak misterija. Ciklusi obuhvataju suštinski odgovornu fascinaciju ultrapredmetnošću, ali i prenaseljene i izukrštane slike ljudskih nastojanja pod teretom savremenog doba i datih regionalnih prilika. Motivski portfolio za fotografski prostudirane, ali i nehotično zahvaćene situacije, stekao je auru osobene srpske karnevalizacije. Kontriranje apologiji društva u svojevrsnom varoškom rasulu nudi kliničke razmere prema relacijama posmatranja, gledanja i zaključivanja. Snimci protagonista putovanja, čekanja, proslava i pogreba, takmičenja i životinjskog klanja krajem miloševićevske ere, nekoliko sezona ranije i neposredno tokom NATO bombardovanja Kosova i Srbije 1999. godine, daju nimalo paradoksalan smisao. Srpski i željeno jugoslovenski suveren stiče u dokumentarnoj refleksiji mesto nosioca pogonskog, indirektnog indeksa značenja, budući da odabrani fotografski realizam oblikuje fizička stanja i duševna isijavanja regionalnog sveta prispelog na stanicu svoje propasti. Ukoliko je Sanderova zamisao o identifikovanju *lica našeg doba* modernistički referentni primer, tada se svojevrsna galerija portreta i situacija nastala pretežno u južnom srpskom gradu Kruševcu nameće kao izazovna groteska.

Snimci naslovljeni *Evidentiranje*, uobličeni i predstavljeni 2001. godine, sadržali su pritajen narativ latentnog značenja i kliničko–tipološki pomne fotografske registracije. Dospevši iz delovodne knjige sudski korišćenih, najčešće dokaznih predmeta za izvršen prestup ili prekršaj, njihova materijalnost slučajnosti nudi zaokruženje nekadašnjih izvršnih psihodruštvenih tenzija. Sa druge strane, kroz istovremenost delovanja u koncepcijama fotografije kao ostatka drugog i drukčijeg, izvesnu naknadnu apoteozu slučajnog trenutka predstavlja pronađeni fotografski album sa Kosova, gde se i fiziognomija i antropološki okvir pojedinih lica pokazuje kao nadgradnja ekstremnog antropomorfizma i značenjskih upada u skrivenu, nekada kolonijalizovanu i nevidljivu društvenost. Uostalom, u fotografskom medijumu u poslednje dve decenije, takav bezuslovni pristup razotkrivanja nepoznatog je i zauzeo jedno od najrelevantnijih mesta u preispitivanju identiteta u savremenoj umetnosti. Trivijalnost registrovanih

primera u svim pravcima poststrukturalističke mogućnosti tumačenja očarava svojom ubitačnom anatomskom komponentom gde se sustiču društveni rastvor i etnopsihologija zasićenja svakodnevicom. Otud se u takvoj razigranosti fotografskog diskursa susreće za likovnu kompoziciju prepoznatljivi motivski repertoar (portreti, uobičajene situacije poziranja u ambijentima, delovi prirode i odlomci društvenih grupa) odajući fenomen propadljivosti aure jednako i karaktera i situacija, i to ne samo ljudske osobenosti, već i vidljivih situacija i očekivanja. Značenjska konstrukcija (portret smešten u medijsku sferu) ostvarena je postupkom fotomontaže u ciklusu *TV ili TV* (2004) gde su crnobeli anfas snimci dece u završnicama razreda osnovne škole zaokruženi ramom televizijskog aparata, a za pozadinu su korišćene geografske deonice bivše južnoslovenske federacije. Spomenarski karakter pokazaće se mnogo manje ironijskom distancom prema uništenoj prošlosti, već će se odvijati više kao razbuktala fotografska meditacija nad nemilostima društva i kolektivnim komandnim običajima nacionalnih zajednica.

Doslovno preslikavanje prostornih okvira privatnosti datog topografskog i civilizacijskog kruga u *Foto-Albumu* (2002) predstavlja materijalni palimpsest ruševnosti prvobitnog snimka (ovaj rad izveden je postupkom preslikavanja fotografija iz porodičnog foto-albuma nađenog na Kosovu u vreme ratnih dejstava). Preokupacija izvesnim potčinjenim i skrajnutim stanjima egzistencije upućuje na vizuelnu eskalaciju post-komunističkog rastvora društvenog nereda. Moguća razjašnjenja kategorija, koje svojstva ličnosti izmeštaju iz odlika ljudskog dostojanstva i propisanih ideala, medijskim razvojem fotografije su stekla najprepoznatljiviju skalu prihvatanja. U napregnutoj koncentraciji današnjeg kolektivnog i masovnog fotoregistrovanja doslovno svega, na tokovima nečijeg realnog vremena pred foto ili video objektivom, detalji snimljenog odaju etnografsku sprovodivost. Za fotografsku umetnost, u rešenim i mikrospektakularnim kompozicijama Ivana Petrovića, takvi detalji daju za pravo ispitivanju ličnosti, stanja i situacija, kao i njihovih unutarnjih i emocionalnih, ali i hijerarhijskih odnosa. Označavajuća suština identiteta i subjekta u fotografskoj kompoziciji približena je preispitivanju funkcije fotoregistrovanog postojanja, na šta navode dve stotine primera rada u progresiji koji oblikuju sakupljene odbačene negative i slajdove u ciklusu *Slike*. Rešeni kao i nehotični snimci vrlo lako, i to ne samo usled sopstvene materijalne propadljivosti (duple ekspozicije, greške u kadriranju, oštećene emulzije boravkom na đubrištu i pod vlagom), pretvaraju pojedinačne sudbine i objektivizaciju tuđeg iskustva u sonorno preispitivanje prirode fotografskog prenosa. Ciklus koji bi odgovarao višegodišnjem projektu knjige mogućeg i drukčijeg, regionalnog *Lica vremena* približuje se memorijskoj varijanti unutarnje emocionalne tematizacije anonimnih portreta i figura. Objekat pažnje je stepenovana prisnost fotografisanog lica sa objektivom ili činom poziranja, ali i refleksima čežnje, humora, seksualnosti, religijskog ili

misterioznog. U nekoliko snimaka susreće se i zbirka automatskog naoružanja zahvaćena na krevetu, unutrašnjost sinagoge, kao i prizori srednjevekovnih mučenja iz muzeja voštanih figura u alegorijskim impulsima savremenosti. Nasuprot nađenim fotografijama, portfolio otpočete klasifikacije — snimci evropskih enterijera opisno i direktno naslovljeni *Podzemna skloništa*, pružaju taj sumračni materijalistički ishod ekoloških i atomističkih projekcija modernosti. Nudeći opustošenost svojevrsnih pripremnih mikroterena, oni upućuju na efekat društvenog, ali i istorijskog čistilišta. Snimljeni na način puke evidencije ambijenata skloništa, u svom nizanju odaju sarkazam racionalističkog trijumfa, gde se ljudsko iskustvo zaokružuje fantomskom fotografskom predstavom odsustva, čineći finale ma kakve lične ili kolektivne komunikacije.

RADOVI NENADA JEREMIĆA

Vladan Radovanović

Upražnjavanje raznovrsnih delatnosti kakve su gluma, izrada filmova, snimanje videa, realizovanje performansa, pisanje tekstova – sigurno doprinosi prokušanijem primenjivanju višemedijnosti. Svoju raznovrsnu višemedijsku praksu Nenad Jeremić natkriljuje njenim problematizovanjem. A upotpunjenje prakse diskursom pokazuje da Jeremić pripada modelu osvešćenog poslenika duha. Da se bliže odredi kvidítet onoga što Jeremić čini – a što leži dublje od uočljive višemedijnosti – potrebno je temeljnije se osvrnuti na njegove radove i stavove.

Kao primarno se nameće pitanje o vrsti procesa ostvarivanja radova i o autorstvu. Jeremić često ostvaruje predloške u saradnji s drugim umetnicima. U tom smislu mogu se razlikovati dve vrste radova: koautorski, kakvi su *Western Impressions* (2002, Dušan Jevtović, Nenad Jeremić, Vladan Jeremić), *L2* (2003, Vukašin Nedeljković, Nenad Jeremić) i *Pločice* (2003-2004, Nenad Jeremić, Vukašin Nedeljković, Srđan Đukić), i kolektivni - u koje spadaju *Borba* (2002) i *Dvorište zgrade* (2003). U kolektivnim radovima Nenad Jeremić ima ulogu inicijatora, učesnika i nekoga ko u određenim momentima usaglašava dejstva drugih učesnika. Često učesnici mogu uticati na rad tako da se njegova realizacija umnogome udalji od prvobitne zamisli, čime oni ne ostaju samo izvođači već se stepen njihovog autorstva povećava. Predloške za ove radove Nenad Jeremić katkad naziva performansima. S obzirom na definiciju performansa kao žive umetnosti ostvarene pomoću samog umetnika, sledi da će živa umetnost ostvarena pomoću više umetnika biti poliperformans. Vladan Jeremić, koji je učestvovao u nekim kolektivnim projektima svoga brata, smatra da u ovom „interpersonalnom komunikativnom mikro svetu socijalne skulpture u koji svi učesnici ulaze, Nenad Jeremić preuzima na sebe ulogu kreatora ili inicijatora

ovih situacija." U svakom slučaju, jedna osobenost ovih radova počiva i u njihovoj inklinaciji ka većoj socijalizovanosti zbog uključivanja brojnih učesnika na relativno ravnopravnim osnovama.

Međutim, ne završava se sve izvođenjem uživo, jer se izvođenje obično snima, a na snimljenom materijalu se često interveniše. Režiranje radova prožetih igrom utiče na otklon ka determinizmu. U realizaciju pak, prilikom izvođenja igre, uvlači se improvizacija. Kada se snimljeni materijal takvih procesualnih odnosa montira, teža se ponovo pomera ka determinizmu. Do nagnuća ka većoj određenosti dolazi i kada predložak sadrži didaskalije i dijaloge za predstavu (*Dvorište zgrade*). U slučaju odabiranja ambijenta, čije je snimanje praćeno improvizovanim dijalogom ili monologom, uravnotežen je odnos između determinizma i indeterminizma (*L2, Pločice*). Budući da Jeremić ne podvrgava reči izboru na osnovu slučajno promenljivih brojeva — njegova tekstualna produkcija je visoko namerena. Stoga se može zaključiti da, u rasponu između krajnje detaljnog planiranja i potpune otvorenosti u pogledu međuodnosa medijskih linija i događaja u svakoj liniji, radovi koje Nenad Jeremić potpisuje nagoveštavaju prevagu determinizma.

Nezanemarljivo mada nepojavno obeležje izvesnih radova (*Western Impressions, Borba, Dvorište zgrade*), jeste oslanjanje na teoriju igre kao skupa apstraktnih matematičkih modela „konfliktnih situacija i procesa". Nisam do tančina upoznat s načinom fungiranja igre u navedenim radovima, ali se iz samih radova može naslutiti tretiranje igre u opštem smislu, kao situacije u kojoj su najmanje dve strane sukobljene u izvođenju određenih operacija radi dostizanja izvesnih ciljeva. Verovatno je Jeremić, kao diplomant više matematike, uneo i matematičko definisanje potrebnih odnosa da bi izveo strategiju optimalnog izvođenja i ishoda operacija. Međutim, poznato je da je Jeremić u radovima *Western Impressions* i *Borba* ispitivao organizaciju igre po predloženim pravilima i ponašanje učesnika u skladu s njima, nastojeći na pronalaženju ravnoteže između okolnosti igre bez pravila, kada bi se igra raspala, i igre sa prestrogim pravilima koja bi igru ugušila. Negde pravila određuje sama priroda igre, imitirajući realni prostor i fizičke zakone koji važe u njemu, a drugde se igra režira prema pravilima manje zavisnim od realnog prostora i odgovarajućih zakona. U radu *Dvorište zgrade* okosnica je društvena igra — podseća na „iks-oks" - na koju je superponirana intervencija trećeg lica. Treće lice ovde ne može ni da izgubi niti da pobedi, ali ima moć da upravlja igrom, da je produžuje ili skraćuje, pa čak i da usmerava pobedu određene strane.

Ne znam da li težnju za kejdžovsko brisanje granica između umetnosti i života podupiru Nenad Jeremić i drugi učesnici, pored Vladana Jeremića, koji cilj svih tih radova vidi u ekspandiranom hepeningu što „briše granice između... umetnosti i života". Treba se setiti da umetnosti više ne bi bilo kada

bi se umetnost i život - kao zamašna kategorija vida postojanja u kosmosu — međusobno izjednačili. S druge strane, nije ni sasvim izvesno da svi ovi radovi uopšte pripadaju umetnosti. Naravno, ne znači da bi mogućnost ovakve prekategorizacije automatski implikovala i manju vrednost. Možda oni pripadaju - kao i neki drugi predlošci proizvođeni od desetih godina prošlog veka do danas - duhotvorstvu koje više nije umetnost. Mada su neki radovi već definisani kao poliperformans, oni bi se mogli okarakterisati i kao „ekspandirani hepening" s obzirom na svojstva, donekle bliska onima koja navodi Majkl Kirbi (Michael Kirby): pretežno namerno sastavljen scenski oblik u kojem alogični, ali i logični elementi obrazuju fragmentarnu strukturu bez čvrste matrice, u čije se izvođenje uključuju i posmatrači.

Kao retko obeležje video radova iz ciklusa *L2* može se navesti metarelacija koja nastaje kada jedna medijska linija govori o drugoj, objašnjava je. U tom slučaju je jedna od medijskih linija verbalno-semantička: napisan ili improvizovan tekst, improvizovan razgovor o drugoj medijskoj liniji - recimo, o onome što kamera beleži. Zahvaljujući semantičnosti jedne medijske linije, moguće je i nedvosmisleno preneti neke ideje. Jedna od vodećih ideja navedenog ciklusa jeste pokušaj prihvatanja naše okoline, čak i iz onih aspekata s kojima nismo u potpunosti saglasni. Jeremić naglašava da su on i Nedeljković nastojali da se pomoću radova iz ovog ciklusa pomire sa okolinom, da razreše konflikt koji postoji između njih i sredine. Jeremić smatra da ti radovi dosežu i izvesnu „sajento-poetizaciju". U Crticama, na makro-nivou odnosa komponenata priča i videa, vlada drugi princip uodnošavanja. Taj princip je neparalelno uodnošavanje u kojem se jedan osoben raspored događaja prvo izlaže u jednom mediju, pa zatim, uz izvesno kašnjenje — u drugom.. Na primer, neki upadljivi detalji se prvo donose u pričama, pa se potom izlažu u video radovima.

Povodom rada *Crtice* može se istaći još jedno specifično svojstvo razmatranog opusa: oneobičavanje. Naime, ova višemedijska instalacija ishod je trogodišnjeg registrovanja pretežno običnih okolnosti u kojima je autor uočavao osnovu pogodnu za oneobičavanje. Izlaganje *Crtica* — koje se sastoje od četiri priče i četiri video rada - u nekoj galeriji ne bi skrenulo pažnju na ambijent kao na posebnu komponentu, dočim njihovo prikazivanje u autobusu u pokretu to čini. Zato se može primetiti da autor nije samo oneobičajio tekst i video nego i prostor prikazivanja tih radova, i sve to međusobno značenjski povezao.

Pošto se u radu *Pločice* umetnički ili meta-umetnički pristup „proširuje naučnim elaboratom za čiju svrhu je razvijen matematički program", autori smatraju taj rad interdisciplinarnim. Termin „interdisciplinarno" prvenstveno prihvatam kao oznaku za međusobno povezane naučne discipline. Moguće je taj termin proširiti i na umetnosti koje su u sadejstvu s nekim znanostima. Na primer, takvu interdisciplinarnu granu predstavlja elektroakustička muzika.

Osim umetnički, u pomenutom radu se fenomen otpadanja pločica tretira i naučno. Umetnički aspekt ogleda se u načinu odabiranja i snimanja fotografija, kao i u tumačenju i imenovanju istaknutih segmenata pločica (*Sfinga*, crteži). U video radovima autori i stanari zgrada sa pločicama govore o vizuelnom utisku koji na njih ostavljaju zidne površine s kojih su otpale pločice. Naučni aspekt rada odnosi se na nabrajanje potencijalnih faktora koji utiču na otpadanje, kao i na metodologiju određivanja i strukturiranja pojmova vezanih za ovu pojavu. Koriste se fraktalna analiza i matematičko ispitivanje otpadanja pločica putem programa za delimično automatsko prebrojavanje pločica, čiji rezultati bi se mogli koristiti i za statističku analizu pojave. Iako oblast, kojoj pripadaju *Pločice* i slični radovi, nije tako čvrsto definisana i s tolikim udelom naučnog kao što je to elektroakustička muzika, ipak se može zaključiti da takvi radovi ne pripadaju u celosti samo višemedijskoj umetnosti nego i interdisciplinarnoj oblasti.

U skladu s već pomenutom i danas uobičajenom osvešćenošću stvaralaca umetnosti i meta-umetnosti, jeste i pitanje o osnovnom razlogu zbog kojeg se sve te aktivnosti vrše. Izgleda da Nenad Jeremić i ostali učesnici razmatranih kolektivnih radova imaju i odgovor: S namerom da se kolektivno naruši „puka reprodukcija svakodnevnog života i dosadna repetitivnost po ustajalim ključevima i kodovima“. U ispoljenom uverenju da njihovi projekti otvaraju „potpuno nova pitanja predstavljanja jedne umetničke forme“, treba reći da ne postoje „potpuno nova pitanja“, posebno ako se ona još uvek subsumiraju pod umetnost, ali da je, svakako, potrebno verovati u mogućnost inovacije, jer ona je suština stvaranja. Ipak, ako se želi biti radikalan na delu, neophodno je to biti i u razmišljanju o najvišim kategorijama duhotvorstva. Uz to, treba promisliti i koliko je uopšte mogućno da ljudsko biće učini dovoljno inovativan gest pod uslovima svog sadašnjeg nivoa duha.

BEZ NAZIVA

Jovan Čekić

Za Selenu Savić ideja o beskrajno velikoj bazi podataka — o "informatičkoj opservatoriji" kao prvom "objektu-interfejsu" u kojem bi bile pohranjene sve informacije ovog sveta i koje bi svakome bile dostupne — tek je prvi korak u nastajanju "idealnog grada".

U osnovi ovakvog grada nalazio bi se algoritam anarhije, program koji bi stvarao uslove ne samo za apsolutnu prozirnost svih informacija, već i svih društvenih odnosa. U ovakvoj informacionoj anarhiji postojeći društveni odnosi bi se raspali jer bi sam algoritam funkcionisao tako da nikakav nadzor ili kontrola ne bi bili potrebni, pa čak ni mogući.

U svojim radovima Selena Savić istražuje upravo logiku ovog algoritma anarhije u svakodnevnim situacijama, u slikama ili znacima koji je okružuju, usredsređujući se pre svega na odnos prostora i zvuka. Ovde je prostor mišljen kao urbanistički prostor grada, a zvuk u duhu onog cageovskog diktuma po kojem je "sve muzika". Sklapajući različite fragmente tog prostora i zvuka/šuma u pojedinačne radove, ona nastoji da ocrta nešto od obrisa jedne "slike celine" koja nikada nije sasvim uhvatljiva u svojoj otvorenosti i disperzivnosti.

Zvučne instalacije poput *Memories* ili *Tražim pijanistu za performans* za svoje polazište imaju zvučne fragmente sa različitih lokacija iz svakodnevnog života. U radu *Memories* to su fragmenti razgovora vođenih u kuhinji, koji se čuju u zavisnosti od pokretanja miša po ekranu kojim se izabira jedno od dvadeset četiri polja. Kada se pogodi par, nešto što bi trebalo biti najbliže ličnom, svakodnevnom iskustvu, nestaje, gubi se u nekoj bazi podataka, u nekom nepreglednom moru sećanja. U radu *Tražim pijanistu za performans* telefonsko javljanje kandidata na oglas se snima i postaje zvučna osnova za "kompoziciju" čije izvođenje nije ništa drugo

do montiranje različitih fragmenata razgovora putem klavirskih dirki, kao što to i čini pijanista pred publikom. Zahvaljujući ovakvoj muzičkoj strukturi ponavljanja i preklapanja snimljenih glasova, jedina informacija koja slušaocu ostaje je iskustvo gubljenja smisla. Nešto od onoga što se osamdesetih moglo podvesti pod iskustvo "stop making sense", kada se iz ponavljanja ne produkuje čak ni minimalna razlika već puko suočavanje sa onim besmislenim, kao nultom tačkom iz koje započinje svaki smisao, ili svaki loop za koji verujemo da ima smisao.

U performansu *Walkroom* briše se granica unutrašnje/spoljašnje tako što se zvuk zabeležen u toaletu, kuhinji ili dnevnoj sobi, "iznosi" u spoljašnji prostor grada i reprodukuje prolaznicima koji vezanih očiju nastoje da prepoznaju o čemu se radi.

Intervju sa školjkom je rad koji preispituje strukturu jedne šizofrene situacije u kojoj se nalazi subjekt u postinformatičkom društvu. Poput pervertiranog I Chinga, na različita pitanja subekt dobija unapred snimljene odgovore: da/ne/ hm, koji tako, sasvim cinično, izmeštaju težište na samo pitanje kao ono do čega mu je jedino i stalo. U pitanjima kao što su: "Možda je Vaša spoljašnja mirnoća samo posledica nedelanja?" i odgovorima kao: "Hm…", subjekt ne nalazi nikakvo utočište kao što u inflaciji informacija ne nalazi nikakvu izvesnost. Tako u radu *inFaces* hladne fasade provincijalnog modernizma dobijaju nešto od ljudskog lica, pre svega ženskog, kao onog koje je "tradicionalno" unapred već zatočeno u tvrđavi koja se zove dom.

Između ovih fragmenata Selena Savić istražuje one minimalne pomake u urbanom koji poput leptirovog efekta u teoriji haosa mogu da pokrenu taj algoritam anarhije. Zbog toga se obrisi "idealnog grada" ocrtavaju pre svega kroz nepristajanje na postojeće oblike kontrole i nova umrežavanja moći. Kao momenat utopijskog ovaj algoritam je pre svega promišljanje novih i drugačijih strategija otpora narastajućem društvu kontrole.

IZMEĐU ANTIUMETNOSTI I ARTIVIZMA: O *NESTABILNIM* PRODUKCIJAMA VLADANA JEREMIĆA

Miško Šuvaković

Vladan Jeremić je beogradski umetnik koji između 2000. i 2006. godine deluje u Beogradu, Berlinu, Novom Sadu i u različitim komunikacijskim net-prostorima. Njegov rad se pojavljuje u epohi u kritici često nazvanoj 'vremenom nepreglednosti'. To znači da on deluje u aktuelnim kontekstima umetnosti i masovne medijske produkcije/distribucije informacija u kojima je svaki oblik življenja, delanja i komunikacije moguć, otvoren te dostupan upotrebi, premeštanju, transformaciji i preradi, tj. potrošnji. Reč je o umetničkim praksama u širokom rasponu od uživanja u komunikaciji do subvertiranja individualnog ili kolektivnog sveta bivanja.

Vladan Jeremić je umetnik rođen i odrastao u društvu poznosocijalističkih kriza, postsocijalističkih ekonomskih i političkih konfliktnosti, te tranzicijskih kontradikcija življenja između lokalnog i globalnog, tj. neoliberalnog i nacional-buržoaskog uređenja svakodnevice na političkom i kulturalnom Jugoistoku Evrope. U takvom heterogenom, razuđenom i, pre svega, kontradiktornom društvenom, kulturalnom i političkom prostoru njegove 'životne aktivnosti' zadobijaju različite oblike umetničkih i antiumetničkih, odnosno, instrumentalno-birokratskih i postanarhistički-antibiroktratskih procedura oblika delovanja, izvođenja i zastupanja.

Igra sa različitim kulturalnim, profesionalnim i umetničkim identitetima, koja postoji kod gotovo svakakog savremenog umetnika, u njegovom slučaju postaje očigledno i demonstrativno pokazana, odnosno, politizovana kao kontradikcija savremenosti i njenih spektakularnih strukturacija moći između

društvenih, kulturalnih i umetničkih centara dominacije i marginalnih rubova ili svetova življenja/preživljavanja. Ta demonstrativna pokaznost je istovremeno izvor kontraverzi antiumetničkog estetizma (subverzija kao umetnička vrednost) i aktivističkog antiestetizma (izgled umetnosti iznad ili preko čulnosti).

Jeremić deluje u različitim oblastima umetničkog, kulturalnog i društveno aktivističkog rada: slikarstvo, crtež, animacija, performans, net komunikacija, *underground egzibicionizam*, kritička prakse u sistemu umetnosti ili zastupanja kritičkih praksi drugih umetnika u svetu umetnosti, te organizovanja različitih oblika demarginalizacije aktivizma i postanarhizma u srpskom društvenom prostoru. Mogu se izdvojiti produkcije slika/crteža (2000-2006), animacija (2003-2004) i performansa (*Dva obična dana u telu Dragog lika,* 2002). Bitno je organizovanje debata o situaciji savremenog anarhizma (Dom omladine, 2006). Karakteristično je net zastupanje 'pojave' pokreta, fikcionalnog lika ili *alterega srpske umetničke scene* nazvanog „Zampa di Leone" (2004-2005). S druge strane, njegovo delovanje je vezano za realizacije institucije *'Biro'* (2004). *Biro za kulturu i komunikaciju* je asocijacija nastala u Beogradu 2004. godine. Osnovna delatnost Biroa za kulturu i komunikaciju jeste otvaranje novih prostora za komunikaciju i alternativnu kulturalno-umetničku praksu. Biro se bavi razvijanjem i prezentovanjem alternativne umetničke aktivnosti, umrežavanjem i povezivanjem kulturnih radnika, asocijacija i institucija kulture, arhiviranjem video, foto, digitalnih i tekstualnih zapisa, izdavanjem publikacija i ostale dokumentacije o inovativnoj kulturno-umetničkoj praksi u Srbiji i u svetu. Rad Biroa vode Vladan Jeremić i Rena Radle /biro@modukit.com/. Biro jeste to kontradiktorno mesto savremenog subverzivnog kulturalnog aktivizma i rada: on ima odlike poslovne neoliberalne organizacije sa anti-neo-liberalnim intencionalnim političkim i etičkim usmerenjima. Biti *u* i biti *protiv*?… to je pozicija koja je izgleda karakteristična za aktuelnost otpora totalizujućim globalizacijama i umrežavanjima. Razrađeni sistem umrežavanja i priključivanja se vidi u partnerskim odnosima sa Top e.V. Berlin, Grupom za logističku podršku Beograd, Slobodnakultura.org, Domom omladine Beograd, Drugom scenom iz Beograda i *Guillaume le Pape*.

Vladan Jeremić je izveo performans *Dva obična dana u telu Dragog lika* (2002) koji u mnogim aspektima određuje njegov umetnički horizont, stav, rad i delovanje. Formula koja je obećana zasnovana je na suočenju nevinosti, infantilnosti, nežnosti, brutalnosti i antisublimnosti. Umetnik je bio obučen u karikiranu odeću (maska-figuru) simpatičnog ili dragog zeca (kao iz stripa, crtaća ili kompjuterske igre). Ova prividno nevina *queer* figura se kretala po Beogradu od SKC-a do Interdisciplinarnih studija Univerziteta umetnosti. Umetnik se javno i dosledno identifikovao sa tim 'dragim' fikcionalnim likom tokom dva obična dana. U svakodnevicu je uveden ovaj *queer* zec koji istovremeno pleni svojom nevinom i infantilnom 'simpatičnošću' na način kič maskarada

masovne kulture za decu. S druge strane, dosledna identifikacija umetnika i kič-zeke kao da obećava da tu nešto nije uredu, kao da je sve suviše 'straight', kao da se *nešto krije* ili *pomalja iza brda*. Ovo obećanje da tu ima negeča? jeste gotovo opsesivno upisana fascinacija postsocijalističkih/tranzicijskih ljudi da je iza svakog društvenog događaja neka zakulisna radnja, zavera ili, barem, opsenarski trik. Obećanje 'trika' kao da 'zeku' izmešta iz nevinosti mekog plišano-maskiranog tela u obećanje opasnosti ili, čak, zla koje izvire iz svake medijske, javne i, čak, svakodnevne datosti u svetu u kome živimo. Karikiranost 'zeke' je tako postavljena da iscrtava trivijalnost (običnost, svakodnevnost, odsutnost višeg cilja, utopije ili *high* estetizma). Zeka je preobučeni muškarac koji se identifikuje sa 'drugim *dragim* likom' ma šta to i ko bio u igri koja obećava 'tajnu' u samoj svakodnevnoj trivijalnosti, a ne u velikoj sublimnosti Sveta. Svet je postao poligon za zavere svakodnevice, a svakodnevica jeste zavera naspram i protiv samog slobodnog ljudskog života. Zato, ovaj nežni/trivijalni i kičasti zeka jeste tako zlokobna *queer* figura 'drugog' koji se brutalno može oteti kontroli neoliberalne ili buržoaskonacionalne svakodnevice. Ali, šta znači 'oteti kontroli' – šta znači biti izvan kontrole? U arbitrarnoj neizvesnosti se krije to nešto oko čega se grupiše, zgrušava i pojavljuje mogućnost trika, opasnosti ili zla.

Jeremićeve slike i animacije su zasnovane na crtežu. On jeste crtač u veoma tradicionalnom smislu izvođenja figure kao traga potezom ruke. Preuzimanjem i prenošenjem 'vizuelnih figura' iz crtanih filmova, baza podataka digitalnih tehnologija i masovnih medijskih reprezentacija, istorije umetnosti, *underground* stripa, uličnih grafita, video igara ili dečijih igračaka, grade se specifični narativi i ikonografije zastupanja *hibridnih-queer* tela. Na primer, to su figure koje zastupaju tela ili 'fikcionalna stvorenja' realizovana u slikama *Batica* (2002), *Šest ruku* (2002) i slikama *Beznaziva* (2000-2001), odnosno, u animiranim filmovima (2003-2004). Proces njegovog rada je takav da uporedo teče na različitim razinama medijskog prikazivanja: na crtežima manjeg ili većeg formata, kompjuterskoj grafici, animacijama sa zvukom ili slikama na platnu. Građenjem velikog broja *transponovanih figura* i njihovih *mutacija izgleda* ili novih narativnih odnosa sa drugim figurama započinje proces izvođenja dela. Kasnije se pronalazi odgovarajući medij i mogućnost za razradu crteža. Odnose figura finalizuje u skladu sa kontekstom i diskursom izvođenja dela, tj. uspostavljanjem kritičnih pokaznih referenci prema zastupanju izgleda življenja.

Jeremićeve pikturalne i animacijske figure karakteriše hibridnost: raznorodnost reprezentativnih uzoraka različitog kulturalnog i medijskog porekla. Hibridni status ovih *queer* figura u epohi globalizma treba razlikovati od pluralnog statusa postmodernih citatnih filmskih, fotografskih i slikarskih figura. Postmoderna pluralna figura je nastajala iz citata istorijskih kulturalnih i umetničkih uzoraka (manirizma, baroka, klasicizma, romantizma, ekspresionizama, metafizičkog slikarstva, modernizma), a globalizujuća

hibridnost nastaje iz mnogostrukosti identifikovanja unutar mas-medijski predočenih multikulturalnih (rodnih, rasnih, klasnih, generacijskih, medijskih) modela zastupanja u svakodnevici življenja, tj. potrošnje. Te 'užasne' ili 'strašne' ili 'umiljato proždiruće' crtane, slikane ili animirane figure su tragovi pervertiranja 'postmoderne nade' ili 'pozitivne melanholije' u smeru otkrivanja naličija ciničkog uživanja u 'lepom' koje se pokazuje kao, zapravo, maskirano ružno, grozno, zastrašujuće, zazorno, opasno, perverzno, nasilno, itd. Jeremić je odlučno izveo raskrivanje maskarade 'lepog' popularne kulture: ukazujući na drugačija lica lepog i njihove *queer* potencijalnosti u preobražavanju vidljivosti. Crtačka igra sa *queer mutacijama* ima i još jednu dimenziju, a to je ponuda 'subjektivnosti' ili 'ekspresivnosti' umetnika u epohi *ohladenih slika* neokonceptualizma, tj. dominirajuće ćelantovske *ne-ekspresivnosti*. Subjektivnost i ekspresivnost se, nanovo, realizuju posredstvom namerno predočivog i pokazanog 'lošeg zanata': crtanja, slikanja ili animiranja. *Loši zanat* nije neukost umetnika, već je izraz njegovog namernog napora da pokaže da su *virtuozitet, techne* ili *high tech* zahtevi izrazi sasvim određene makropolitike proizvodnje 'vrednosti' u savremenom tehnološki orijentisanom društvu.

Na primer, Aleksa Golijanin (iz inicijative anarhija/ blok 45) prokomentarisao je retrospektivno Jeremićev rad rečima: "Vladanova izložba je retrospektivnog karaktera i vodi nas u svojevrstan safari kroz mrežu vrlo žestokih i ponekad mračnih formativnih uticaja, kao što su rane 1990-te, odrastanje u Mirijevu (tada vrlo nasilnom delu BG-a), horor filmovi B, C, D i E produkcije, heavy metal i, konačno, ono najgore što su nam donele 1990-te: video igrice, prva generacija."

Hibridnost, *queer politika maskarade*, preuzimanje i identifikacionih referenci, prekidi u tehnološkim zahvatima, upisi individualnih raspoloženja kroz neo/post/kao/ekspresionistički rad čine ovu umetničku praksu problemski usmerenom na provociranje trenutka u lokalnoj i *globalnoj* distribuciji vidljivosti moći u svetu umetnosti, kulturi i društvu. Ovakva umetnička praksa je na neki način svesna da subverzije nema i da je zato subverzija dovoljan izazov da se proizvede nemoguća trivijalnost na mestu sublimnosti, uživanje na mestu političke samosvesti, nežnost na mestu brutalnosti, a brutalnost usred tehničke izrade koja ne pravi razliku između manuelnog i digitalnog produkcijskog i postprodukcijskog rada.

O UMETNOSTI OLIVERA VELJKOVIĆA

Lazar Stojnović

Na prilično razuđenoj i trusnoj savremenoj likovnoj sceni, Oliver Veljković se opredeljuje za "đavolju praksu apsolutnog romantičara" koji ne želi da menja svet već da anarhijom imaginacije i nepokornošću intelekta obeležava svoju teritoriju, u kojoj se ispoljava esencija i događa egzistencija njegovog stvaralačkog bića. Sveden na mogućnost, način i jezik, upušta se u borbu za nesputano oslobađanje stvaralačke individualnosti koja se pokazuje onim što jeste i onim što radi. Kombinovanjem ideje i materijala, on preigrava pseudosuprotnost između umetnosti i života, ili umetnost i život stavlja u interaktivne tautološke relacije. Na taj način njegova umetnost je izgubila dimenziju transcendentnosti, ona se prizemnila, postvarila, uronila je u život pokušavajući da u svetu univerzalne simulacije pronađe hipotetička i ponudi vizuelna rešenja za krizu identiteta, fenomene fragmentacije, dekonstrukcije, dematerijalizacije, kao i mnoge druge probleme potrošačkog društva i ekranske civilizacije.

Umetnik egzistira u postojećem i iz okvira koje nameće stvarnost njegovog vremena nema kud. Sinhronizujući svoj senzibilitet s novim načinom bivstvovanja u svetu, koji je delimično izložen delovanju sofisticirane tehnologije računarskog simuliranja fizičkih, mentalnih i jezičkih operacija, Oliver Veljković u crtežima i slikama preispituje i relativizuje pojmove modernizma i liberalnog humanizma kao što su identitet, subjekt, jedinstvo, prisutnost, smisao, poredak, ali ne da bi ih odbacio već da bi ih razotkrio kao privremene i promenljive. U eri simulakruma i simulacija, kada realnost proizvodi sebe kao fikciju, on svoju meditativnu i stvaralačku aktivnost usmerava na problem čoveka, koji je samo želja u potrazi za vlastitim ispunjenjem. U neautentičnom svetu privida i konstrukcija subjekt, pa time i subjekt umetnika, nije biće od krvi i mesa već

samo hipoteza ili objekt stvaralačke i ekranske razmene. On više niti stvara niti proizvodi, već samo premešta i medijski preobražava vizuelni poredak sveta. Svet je, dakle, artificijelna tvorevina, rezultat njegovih produkcija ili kombinovanja u prikazivanju prikazanog, gde nema nikakvog identiteta, osim smenjivanja maski i beskrajnog ponavljanja. Identitet je u stalnom raspadu, stalnom artikulisanju, stalno se razgrađuje i opet samoizgrađuje, impregnira određenom prolaznošću i stoga je mobilan, difuzan i tranzitoran, pa umetnik može samo da trenutno registruje dostignuti stepen integriteta vlastitosti. U konstelaciji novih egzistencijalnih okolnosti, sveznajući autor, kao reprezent i metafora autonomnog, vrhovnog i jedino ovlašćenog stvaralačkog subjekta, uklonjen je iz imaginarne priče zvane život, ili je, kao plen fikcije, rastočen u mnoštvo sićušnih, istovetnih ega. U "nedovršenim" crtežima i slikama rastakanje postojećeg subjekta kulturne svesti i njegova restitucija prikazani su kao parčad ogledala u kojima se još uvek naziru multiplikovani delići umetnikovog lika. Radi se, u stvari, o vizuelizaciji destabilizujućeg procesa personalizacije, "dekonstrukciji" i segmentaciji čoveka da bi se u "necelovitom" ili "otvorenom" delu sakupili i uvek na novi način kombinovali i sklopili usitnjeni fragmenti vlastitosti.

Ulovljen u mreže svemoćnog privida i izložen dejstvu savršenog iluzionizma gde je sve san i varka, sve drugačije nego što izgleda, Oliver Veljković se suočava sa poplavom surogata, falsifikata, simulacija i manipulacija. Svoje prisustvo u džinovskom hologramu sveta nastoji da konceptualizuje, odnosno kontekstualizuje u seriji asamblaža koja je u potpunosti uobličena korišćenjem već gotovih elemenata preuzetih sa ambalaža robe široke potrošnje. U umetničkoj praksi demonstrira sposobnost da prihvati izazov slobodnih projekcija i stvarnosne podatke pretoči u umetničko delo, koje postaje jezička igra. Latentna intencionalnost te igre pokazuje relativnost značenja i svu apsurdnost traganja za smislom u opštoj praznini. Saobrazno fluidnom duhu vremena u kome navodno nema prirodnog, ličnog, izvornog načina stvaranja umetnosti već svako umetničko delo nastaje kao odraz, citat, kolaž, montaža već viđenog , radi kolekciju asamblaža koju ironično naziva *Originali*. U realizaciji asamblaža, kao trodimenzionalnih predmetnih kolaža, demonstrira nekonzistentni model izražavanja koji se zasniva na duhovitom kombinovanju, prestupničkom montiranju i aosurdnom povezivanju delova predmeta, dvodimenzionalnih slikovnih i tekstualnih fragmenata u novu, nadrealnu celinu. Svoja dela stvara pomoću predmetnog imaginarijuma okruženja u kojem živi. Od svakidašnjih predmeta rebusnom imaginacijom čini znakove jednog drugog jezika kreirajući neku vrstu "epistemoloških metafora" koje će posmatrač dešifrovati. U postupku komponovanja i "konstruisanja" asamblaža, pristupa "semantičkoj fisiji" da bi predmetima ili njihovim izabranim i upotrebljenim segmentima dao nova značenja. Kontrolisan označiteljskom prirodom jezika i semantičkom

artikulacijom, asamblaž je simbol, a ne udvojak onog što prikazuje i znači koncepciju stvari, a ne samu stvar. Raznoliki upotrebni predmeti, izdvojeni iz svog ambijenta i ukomponovani određenim montažnim postupkom u novi kontekst značenja, dobijaju novu semantičku pregnantnost, osvetljavajući kritički ili polemički neke aspekte društva u kome su prisutni. Služeći se jezikom prefiguracije ili alegorijskim diskursom, potencira funkciju konteksta kao krajnje determinante značenja. U prilično provokativnim, ironijom i alegorijom natopljenim asamblažima, običan predmet postaje važan element jezičke igre koja dozvoljava duhovita dodavanja, izostavljanja, pomeranja i semantička premeštanja ikoničkih znakova potrošačke kulture u zamišljenim i mogućim situacijskim kontekstima. Reč je o tome da u svetu kao predstavi ne postoje stvari po sebi, izvan svesti koja ih zamišlja, one se ne uklapaju u lanac uzroka i posledica već poprimaju svojstva onog što je u duhu prisutno. Zato njegovi asamblaži postaju ideogramske strukture i pojavljuju se kao jedan od mogućih načina prenošenja i saopštavanja mentalnih procesa koje metaforično uslovljava apsurdna, groteskna ili paradoksalna kombinatorika raznorodnih elemenata iz međusobno udaljenih područja realnosti. Asamblaž počinje da živi ambivalentan život, pretvara se u samooznačavajuću i samokritičku masku, koja više pokazuje nego što skriva. Ona je istovremeno projekcija kritičkog, nedogmatskog mišljenja i paraboličan komentar fenomenologije i mentaliteta potrošačke kulture.

Duboko uronjen u melasu posthumanog vremena, Oliver Veljković pristaje na sve, samo ne na ravnodušnost, statičnost i ukočenost. Oseća da je pogubno biti indiferentan prema fenomenima postojanja koji mogu izgledati neprijatno i odbojno, ali i da ih ne trba zaobilaziti. U kolažima, kao obliku promišljanja sveta, svoj odnos prema svakodnevnoj ružnoći življenja bazira na plemenitom naumu da iskošenom dioptrijom sagleda globalne probleme čoveka (alijenacije, siromaštva, zagađenja, militarizma, politikantstva, korupcije, destrukcije, dehumanizacije...) u svekoliko izmenjenom svetu. Interaktivnim govorom metafore i alegorije on anagramski locira spoznajna raskršća. Svestan da pričom, opisom, realističkim prikazivanjem stvarnosti neće moći da iskaže ono što se između njega i sveta dešava, u kolažima imagira čitavu jednu skalu ovozemaljskih simbola ljudske egzistencije. Svojstvo kolaža da poremeti sve odnose i uz pomoć kombinacija i varijacija montira razbacane empirijske date u nove, otvorene i bezgranične semantičke prostore, koristi da bi pokazao da apsurd nije u životu, već u oblicima prikazivanja kojima društvo stvara sliku o sebi i koju prihvata kao sopstvenu realnost. U studioznoj realizaciji kolaža manifestuje idejnu i likovnu ozbiljnost, podjednako naglašava njegove semantičko — tekstualne i vizuelne funkcije, ali uvek insistira na metaforičnom, nedoslovnom značenju predstave, da bi spregom originalnosti i citatnosti pojačao efekat začudnosti, upotrebom ironije

tražio istinu posredstvom njenog zaobilaženja ili primenom alegorijskog iskaza istakao distancu pa čak i rascep između slike i onog što ona znači.

U nikad dovršenom procesu personalizacije Oliver Veljković ovaploćuje vrednost ličnog samopotvrđivanja aktivnim, smislenim i delatnim sudelovanjem u ovom našem zajedničkom postojanju. Tražeći svoje vertikale, poreklo estetskog i moralnog senzibiliteta, usamljeni zagovornik smisla, nezadovoljan svetom i sobom u tom svetu, sukobljava se sa dogmatskim i pozitivističkim poimanjem avetinjski iskrivljene stvarnosti. U njenim raznolikim očitovanjima i pluralitetu oblika življenja nalazi podsticaj za stvaranje umetničkog dela kao refleksa povišenog stanja svesti pred aktuelnim temama vremena i fragmentizovanim svetom u kojem živimo.

JEDNA NEOBIČNA SMRT AUTORA

Dušan Jevtović

Napukli smisao, skrovište za savremenog subjekta na kuri mršavljenja, nije privilegija samo za pristalice postmodernog nihilizma. Evo i ja, koji se držim stare dobre metafizike, mogu da koristim pećine svojih protivnika za skrivanje. Postoji neutralna teritorija koja se prostire skoro dokle ti pogled seže. O mnogo čemu ćemo imati šta da pričamo, mada kada se isćaskam sa njima, znam da me čeka svet koji oni ne priznaju, gde nisam siguran da će mi ova duša nihilizma biti od ikakve koristi. Ali, šta je tu je. Ko zna kakva mesta susreta još postoje!

Mudro je napustiti problem, ponašati se kao priroda u proleće. Ali, nađimo se, ipak, na propisnoj liniji i dovršimo ovu avanturu jednim iskrenim pogledom.

Siguran sam da bi se na radovima o kojima će ovde biti reči, nastalim, što se mog učešća u njima tiče, u vreme potpune nebrige za umetnost, mogla izvršiti teorijska, kontekstualna intervencija koja ne samo da bi im dala legitimitet u institucijama umetnosti, već bi sačuvala i moj umetnički obraz. Možda tu čak ne bi ni moralo toliko da se laže. Ali, istina je, ako to ikog zanima, da bi se ova intervencija zasnivala na idejama koje meni nisu bliske, a budući da sam fatalistički zagledan u smeru metafizičke istine, ipak neću moći sebi da priuštim tu malu nadogradnju. Zato ću o ovim radovima da kažem ono što mislim. To će, što se mene tiče, biti jedina legitimna intervencija koja se na njima može izvršiti, u čemu bi se i sadržao taj napukli smisao.

Za one koji ne znaju, početkom novog milenijuma zajednički radovi Vladana Jeremića, Nenada Jeremića i Dušana Jevtovića pržili su low fi festivalima, SKC-om, SULUJ-em, da bi najzad osvanuli na internetu (http://arhiv.modukit.com), što ih i dalje čini pristupačnim publici izazivajući smeh i oduševljenje na

sve strane. Opuštena kućna atmosfera, psihološka komedija, Jackass momenti, instrumentalna muzika prošarana neponovljivim vokalnim izlivima besa, sevanje 'pištoljima' u duhu pravih kauboja, povremeno i dobar humor (*Džeparoši Sneška*), konačno i nevina igra igračkama kaubojaca i Indijanaca… Sve je to bio deo reportoara koji je ova šašava družina imala da ponudi kao rezultat batrganja oko odgonetanja sopstvenih identiteta. Ali, da bismo ove radove shvatili na pravi način, moramo imati u vidu kompleksnost međusobnih odnosa trojice autora. Pokušaću da, pomoću nekoliko upečatljivih primera ilustrujem njihovo višegodišnje druženje, koje je po tragikomičnosti blisko nečemu što bismo dobili jedino ukrštanjem biografija ukletih pesnika i najboljih scena iz Mućki: Vladan, obučen kao zec dok se sprema da krene u grad, na Nešina prebacivanja o nemarnom odnosu prema kompjuteru, lomi u besu cd koji mu se našao pri ruci i počinje tuča!; Duća u ljutnji napušta poprište igre i njihov stan, pošto je Neša okrenuo Sneška protiv njega i pritom se zlobno smejao; šetnja jedne hladne zimske večeri opet umalo da se završi tučom (Duća predlaže braći da počnu da žive odvojeno); Vladan poriče, i još se ljuti, da je obećao Dući da će mu pozajmiti kameru koja mu je hitno potrebna da bi snimio puža za magistarski, (dolazi zima, deda mu je jedva našao jednog u bunaru); dok se Duća i Neša igraju, Vladan dolazi na genijalnu zamisao da igru prikažu kao performans u SKC-u.

Western Impressions… pored igre tu su bili i kratki video radovi, nastali uglavnom kao mešavina spontane reakcije autora na sadržaje vestern i antivestern filmova i TV emisija o Divljem zapadu i tematski nekoherentnog poigravanja sa narativima koji su proizilazili direktno iz 'druženja' sa igračkama. Nedostatak iskustva, teškoće u usklađivanju temperamenata i ideja, na kraju i nedovoljna zainteresovanost za realizaciju rada, činioci su koji su određivali stil ovih video priča. Trenuci uzbuđenja usled hvatanja atmosfere koju su, osim u traženju upečatljivih scena, autori dopunjavali autentičnom improvizovanom muzikom, ili otkačene ekspresivne ideje nadovezivane na ono što su same igračke nudile, bili su osnovni oslonci i pokretači u njihovom pravljenju. Prvobitna umetnička, estetsko patetična zamisao teško da se može naslutiti iz dobijenog. Ipak, kroz primitivni svet lažne prerije i otkačenih događaja praćenih neponovljivom, gotovo potresnom muzikom, uz smeh nailazimo i na hladne dodire istine, kao, na primer, u sceni kaubojskog plesa. Smeh neće izostati.

'Performans' koji je izveden na otvaranju izložbe, samo je jedna od mnogih takvih igara koje smo Nenad i ja odigrali za svoju dušu. Evo odlomka iz mog nedovršenog teksta:

Bila je to vrlo lepa igra, sa puno igračaka, na terenu koji se rasprostro na dva tepiha. Neša je možda imao tremu zbog specifičnih okolnosti, tako da sam odneo najubedljiviju pobedu ikada. Ostali su mi u sećanju smeli prodori mojih ratnika u njegovu tvrđavu, kao i iznenađujući napad moćne skrivene grupe u

pećini pri kraju igre, što je potpuno demoralisalo već razbijenu Nešinu vojsku. Igra je trajala oko sat vremena, ali smo mi bili potpuno iscrpljeni kao da su prošla dva.

Fascinaciju mogućnostima korišćenja igračaka nailazimo i u radovima koji su sledili: neuspelom magistarskom radu pod nazivom *Put puža* i uspelom: *Pogrešan identitet*. U oba rada dolazi do zanimljivih novina u odnosu na *Western Impressions*. U prvom plastične igračke nailaze na neprijatelja sa kakvim se nikad ranije nisu susrele – živog puža! Nepažljiva Vukašinova kamera zabeležila je zaista nesvakidašnji i uzbudljiv 'incident', koji sam sa oduševljenjem dopustio pužu da napravi, iako nije bio deo scenarija. Bilo je zamišljeno da puž jednostavno prođe pored igračaka koje ga gađaju strelama i kopljima, ali pužić je smislio nešto daleko bolje! Dohvatio je jednu igračku, čitavu je obujmio kao čudovište koje guta svoju žrtvu i ekstatično je podizao i spuštao neko vreme. Kada je završio posao, nisam morao da mu kažem da je vreme da se povuče. Sam se sklupčao ispod cepanice i vratio u svoju kućicu. Sve ostalo u ovom radu, uključujući i sliku u pesku, bilo je obično sranje. Nije ni čudo što mi ga mentori nisu priznali.

Nisam imao puno vremena za novi rad, pa sam morao munjevito da mislim i radim, a ne kao moj pužić sa kojim sam se previše bio identifikovao. Tako je, u frenetičnom ritmu, nastao *Pogrešan identitet*, složen, vizuelno i tekstualno prijemčiv rad kojim sam konačno zadovoljio instituciju. Što se mene tiče, bio sam samo delimično zadovoljan. Bilo je briljantnih segmenata, kao one teorijski poučne strip scene u prostoru, sa istim onim igračkama pomoću kojih sam ovaj put lakonski rekao sve što sam imao o teorijama 20-og veka. I foto-strip je bio simpatičan, mada isuviše komplikovan u značenju koje je trebalo da iskazuje u saradnji sa pojmovnikom (zaista originalna zamisao koja ovde ne zaslužuje da se dublje razmatra). No, slika u pesku bila je likovno daleko uspelija od one u radu *Put puža*, a i tvrđava u sredini, sa svim onim strip scenama, činila je ovaj rad vrednim pažnje, pre svega vizuelno.

ČAJDŽINICA / TEA HOUSE
Autor i realizacija / Author and realization: Vukašin Nedeljković; Učesnici / Participants: Vladan Jeremić, Dušan Jevtović, Mirjana Boba Stojadinović, Ksenija Marinković, Marija Đorgović, Milica Đorgović, Marija Konjikušić, Milan Milinković Milanče, Oliver Veljković, Selena Savić, Ivan Petrović, Vesna Dunimagloska, Petar Mirosavljević, Marijana Gobeljić, Andrija Pavlović, Adrian Williams, Dragan Nanić, Goran Pavlov, Ivana Smiljanić, Neško Uskoković, Petar Stojanović, Jovan Miljković, Jovan Načić, Srđan Nikolić, Svetlana Đorđević, Sandra Kablar, Tamara Dragičević, Horkeškart, Dragana Stevanović, Jelena Masnikosić, MAO i Milica Lapčević; Fotografije / Photographs by: Petar Mirosavljević, Vukašin Nedeljković; 2002
* i strana / and the page : 35

WESTERN IMPRESSIONS
Autori / Authors: Dušan Jevtović, Nenad Jeremić, Vladan Jeremić
[Performans i radionica / Performace and workshop; SKC Beograd / SKC Belgrade; Fotografije / Photography by:
Srđan Veljović, Radomir Jeremić; 2002]

DVORIŠTE ZGRADE / COURTYARD

Tekst i režija / Text and Direction: Nenad Jeremić; Uloge / Cast: Ksenija Marinković, Milan Milinković Milanče, Dušan Jevtović, Nenad Jeremić; Muzika / Music: Andrija Pavlović, Ivan Petrović, Oliver Veljković; Organizacija i tehnika / Organization and Technical Support: Nenad Jeremić, Srđan Đukić, Dušan Jevtović, Marija Đorgović, Milica Đorgović, Mladen Kuzmanović, Andrija Pavlović, Marija Konjikušić, Ivan Petrović, Vukašin Nedeljković; Kamera / Camera: Vladan Jeremić, Vukašin Nedeljković

[Predstava / Theater Play; Izbor frejmova iz snimaka probe i predstave / Video stills from rehearsals and the performance; 2003]

DŽEPAROŠI SNEŠKA / PICKPOCKETING A SNOWMAN

Autori / Authors: Vladan Jeremić, Dušan Jevtović, Nenad Jeremić

   Performans *Pravljenje Sneška* je razvijen kroz saradnju sa umetnikom Erom Milivojevićem, a izveden je prvi put u okviru 5. Internacionalnog bijenala mladih u Vršcu, juna 2002. godine: Od našeg poznatog neokonceptualnog rada pod naslovom "Džeparoši Sneška" do relacije *Era-momci (implicira) Era dečaci*, čiji je rezultat novo značenje prihvaćeno aksiomatski, mi konceptualizujemo parodijsko neokonceptualni kontekst u vidu performansa *Pravljenje Sneška*. (Izjava umetnika)

   The performance *Making of a Snowman* is developed in cooperation with the artist Era Milivojević and was realized first time during the 5th International Biennial of Young Artist, Vršac, Serbia, June 2002: From our well known neo-conceptual work titled "Snowman's Pickpockets" to the relation *Era-fellows (implicating) Era-boys*, the outcome of which we understand axiomatic, we conceptionalize parodically the neo-conceptual context referring to the performance *Making of a Snowman*. (Artist statement)

[Performans / Performance; Fotografija, video kadrovi, zvuk, 8' / Photo, Video stills, sound, 8'; 2002]

* i strana / and the page: 39

BORBA / FIGHT
Inicijator / Initiator: Nenad Jeremić; Učesnici / Participants: Vladan Jeremić, Dušan Jevtović, Predrag Čvoro, Biljana Klarić, Arion Asllani, Mirjana Boba Stojadinović, Ksenija Marinković, Aleksandar Ilinčić, Marija Đorgović, Milica Đorgović, Marija Konjikušić, Marina Bošković, Vukašin Nedeljković, Nemanja Kovačević, Arsenije Kovačević, Milan Milinković Milanče, Maja Rakočević, Oliver Veljković, Selena Savić; Kamera / Camera: Ivan Petrović, Vukašin Nedeljković;
[Video kadrovi, zvuk, 14' / Video stills, sound, 14'; 2002]

GDE STE VI, PUŠKINE? / WHERE ARE YOU, PUSHKIN?
Režija / Directed by: Selena Savić; Učestvuju / Participants: Marija Đorgović, Milica Đorgović, Srđan Đukić, Nenad Jeremić, Marija Konjikušić, Mladen Kuzmanović, Milan Milinković Milanče, Selena Savić, Dušan Topalović, Katarina Topalović; Kamera / Camera: Vladan Jeremić;
[Performans – Apsurdni teatar (prema kratkim pričama Danila Harmsa iz knjige *Gde ste Vi, Puškine?*) / Performance – Absurd theatre (by the book *Where are You, Pushkin?* by Danil Harms); Video kadrovi, zvuk, 24' / Video stills, sound, 24'; 2005]

URBANI PEJSAŽI / URBAN LANDSCAPES
Autor / Author: Vukašin Nedeljković

      Urbani pejsaži predstavljaju seriju fotografija o mestima na kojima su se odigrali zločini, ubistva, samoubistva, bizarne nesreće tokom devedestih u Beogradu. (Izjava umetnika)

      The work *Urban Landscapes* represents a series of photographs of places where crimes, murders, suicides and bizarre accidents occurred in Belgrade during the 1990's. (Artist statement)

[C-tip fotografija / C-type photograph, 50 x 50 cm; 2006]

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Am I working tomorrow? I'm free tomorrow.

It's like the spectrum.

L2
Autori / Authors: Vukašin Nedeljković, Nenad Jeremić
[Video ciklus, jedanaest radova / Video cycle, eleven works; Izbor frejmova: *Meduza*, *Monitori*, *Most* / Video stills from *Medusa, Monitors, Bridge*; 2002, 2003]

ROĐENDAN / BIRTHDAY PARTY
Autor / Author: Ivan Petrović
[Srebro-želatinski postupak / Gelatine-silver print, 30 x 47.5 cm; Kruševac, Srbija / Kruševac, Serbia; 1999]

AMSTERDAM
Autor / Author: Ivan Petrović
[C-tip fotografija / C-type photograph, 51 x 69 cm; Atomsko sklonište u Amsterdamu, Holandija / Atomic shelter in Amsterdam, The Netherlands; 2002]

WIEN
Autor / Author: Ivan Petrović
[C-tip fotografija / C-type photograph, 51 x 67 cm; Atomsko sklonište u Beču, Austrija / Atomic shelter in Vienna, Austria; 2004]
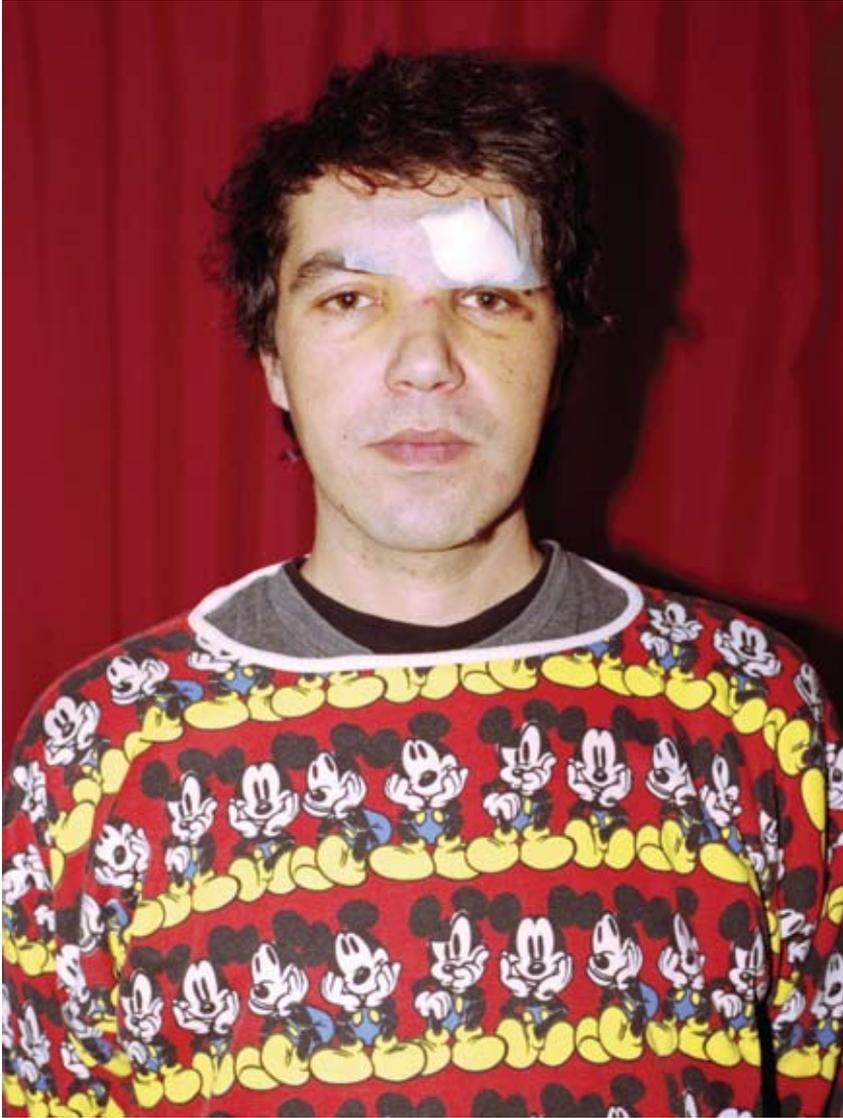
BEZ NAZIVA / UNTITLED
Autor / Author: Ivan Petrović
[C-tip fotografija / C-type photograph, 100 x 77 cm; Kruševac, Srbija / Kruševac, Serbia; 2002]

SLIKE / IMAGES
Autor / Author: Ivan Petrović
[Knjiga pronadjenih negativa i slajdova / The book of founded negatives and slides; rad u nastanku / work in progress]

PLOČICE / TILES
Autori / Authors: Vukašin Nedeljković, Srđan Đukić, Nenad Jeremić; Fotografija / Photography by: Rade Jeremić;
[Fotografija, lambda-print / Photograph, lambda-print, 50 x 70 cm; Frejmovi iz videa *Inverzni prostor ostrva*,
Inženjer i električar i energetičar / Video stills from the videos *The Inverse Space of an Island*, *An Engineer, an Electrician and an
Energetic*; 2004]

CRTICE / SKETCHES

Autor / Author: Nenad Jeremić

[Višemedijska instalacija, priče, video / Multimedia installation, stories, video; Frejmovi iz videa *Grudvanje* i *Gradnja* / Video stills from the videos *Snowball Fight* and *Construction*; Fotografija sa izvođenja rada / A photograph from the performance; Fotografija / Photograph by: Ana Jednak; 2006]

TRAŽIM PIJANISTU ZA PERFORMANS / LOOKING FOR A PIANO PLAYER
Autorka / Author: Selelna Savić

       Od snimljenih zvukova pravim instrument. Snimci koje koristim su zapisi telefonskih razgovora vođenih o samom radu, sa različitim osobama zainteresovanim da u njemu učestvuju. Klavir je, u osnovi, glavno sredstvo mog izražavanja – polazeći od strukture niza tonova kojim raspolaže u koje implementiram sopstvenu „skalu" razgovora, gradim predstavu klavira kao instrumenta kojim manipulišem ovim razgovorima. (Izjava umetnice)

       This work is based on building an instrument out of sound records. The sound is taken from conversations about the work itself, which I had with different persons interested in participation in the project. Piano is my basic means of expression – I create a piano as the instrument of control for the scale of conversations that I implement in the scale of tones. (Artist statement)

[Performans / Pefomance; Fotografija / Photography by: Ivan Petrović 2006]
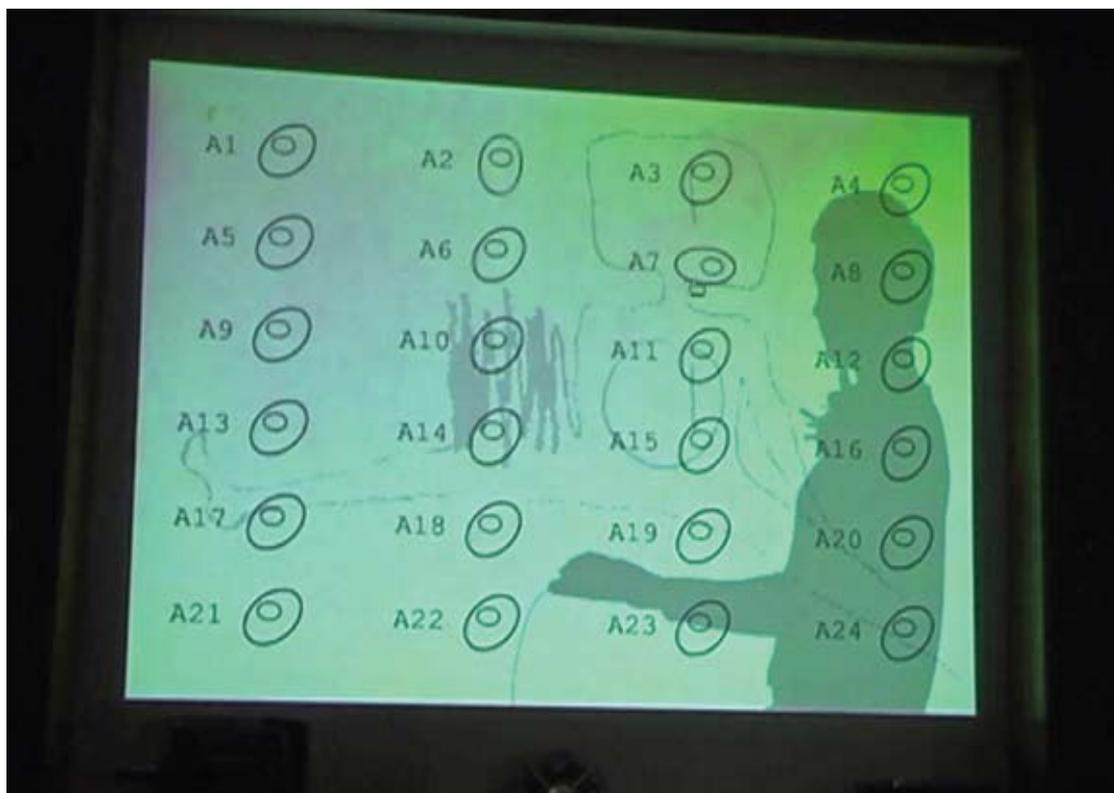
MEMORIJE / MEMORIES
Autorka / Author: Selelna Savić
[Instalacija / Installation; 2004]
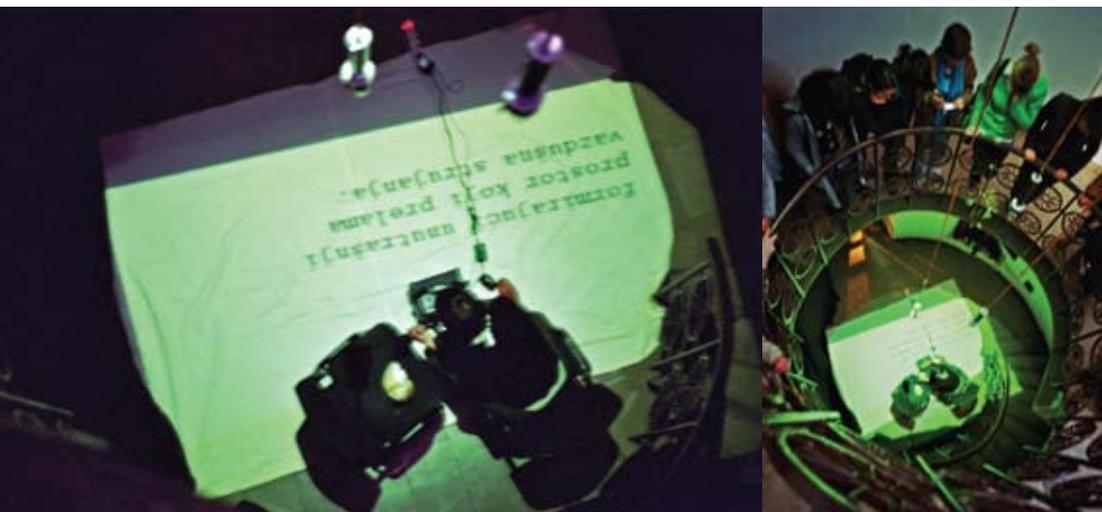
INTERVJU SA ŠKOLJKOM / INTERVIEW WITH A SHELL
Autorka / Author: Selelna Savić
[Performans / Performance, 15'; Fotografija / Photography by: Srđan Veljović; 2007]

DVA OBIČNA DANA U TELU DRAGOG LIKA /
TWO ORDINARY DAYS INSIDE THE BODY OF DEAR FACE
Autor / Author: Vladan Jeremić
     U *Dva obična dana* živeću u kao bilo koja druga: završavaću svakodnevne radnje, viđati se sa prijateljima, šetati gradom,… (Izjava umetnika, 9. april 2002. Aprilski susreti SKC, Beograd)
     In *Two Ordinary Days* I used to live as any other day: I fulfilled my everyday duties, had lunch with my family, met my friends, strolled along the city streets,… (Artist statement, 9th of April 2002, April meetings SKC, Belgrade)
[Performans akcija / Performance action, Video kadrovi, zvuk, 12' / Video stills, sound, 12'; 2002]
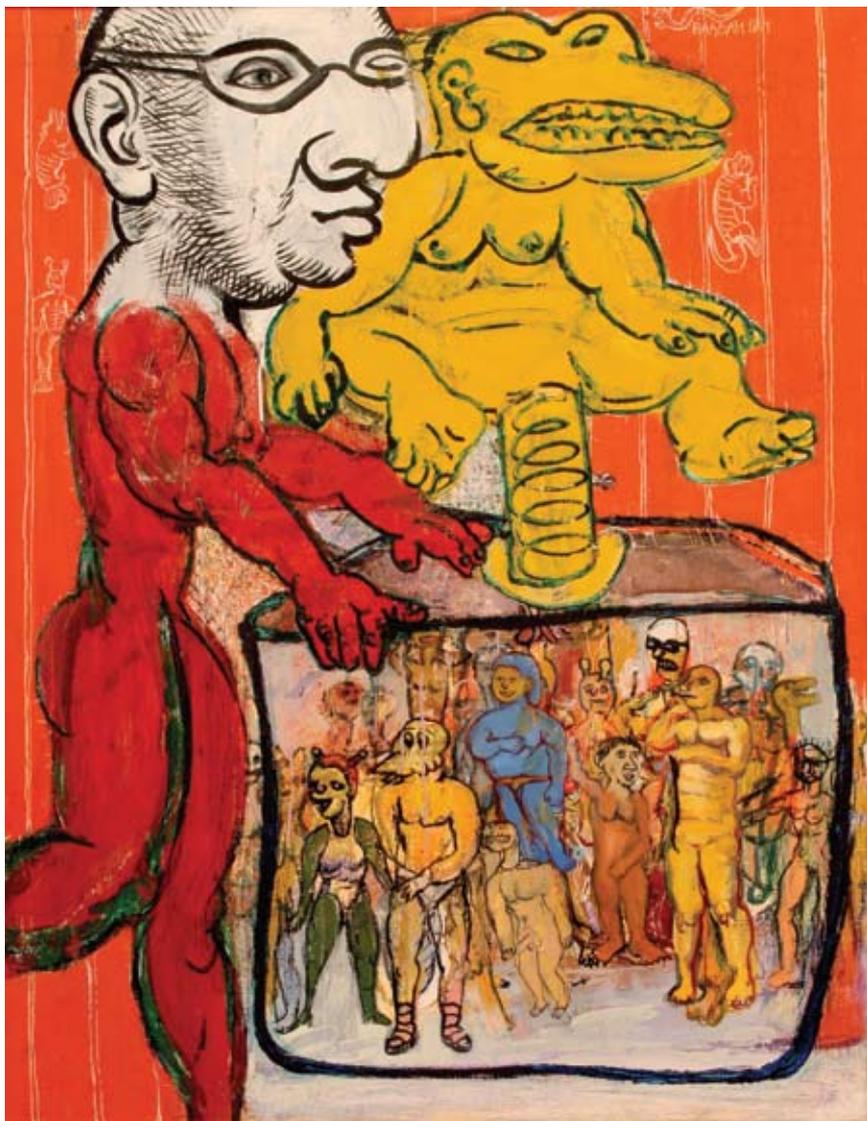
BEZ NASLOVA / UNTITLED
Autor / Author: Vladan Jeremić
[Ulje na platnu / Oil on canvas, 119 x 81 cm; 2001]
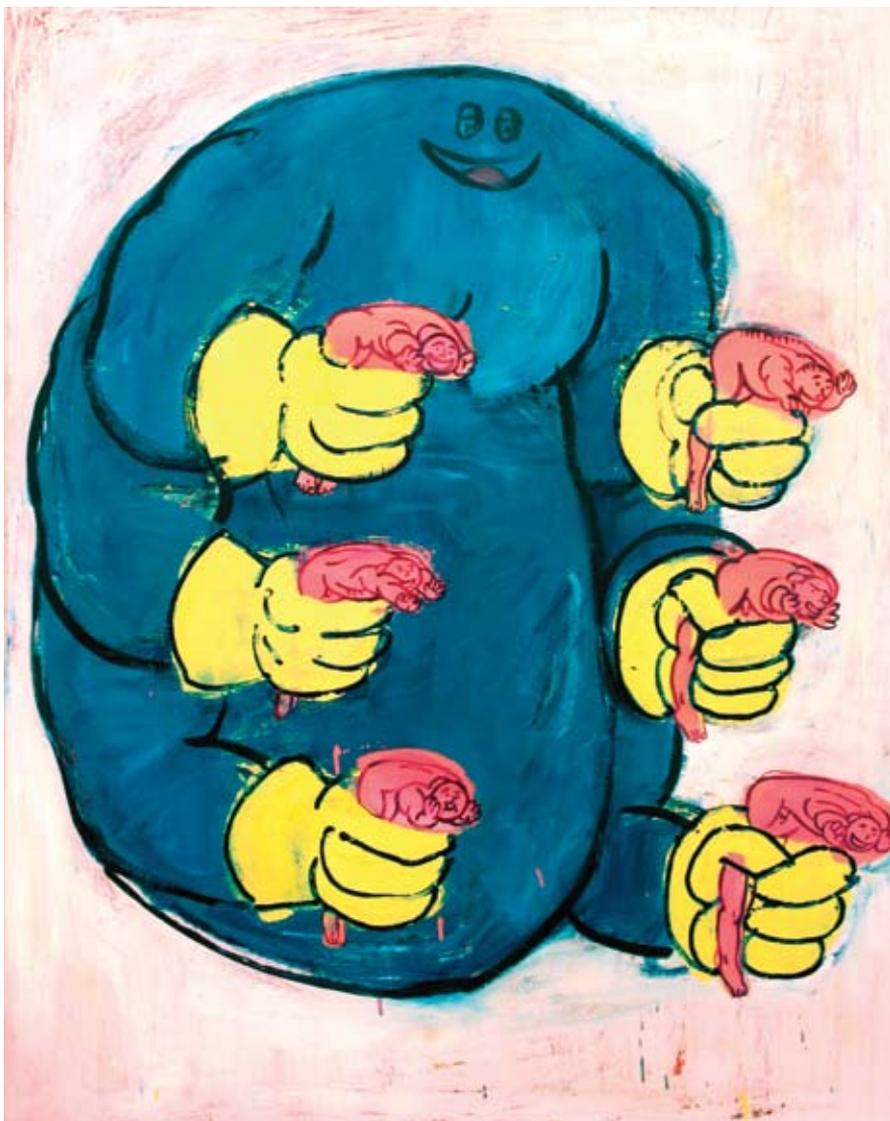
ŠEST RUKU / SIX HANDS
Autor / Author: Vladan Jeremić
[Ulje na platnu / Oil on canvas, 140 x 110 cm; 2002]

ANIMACIJE SA BELOM POZADINOM / ANIMATIONS ON WHITE BACKGROUND
Autor / Author: Vladan Jeremić
[Video kadrovi, zvuk, loop / Video stills, sound, loop; 2004]

NENASLOVLJENI ASAMBLAŽ IZ CIKLUSA ORIGINALI /
UNTITLED ASSEMBLAGES FROM THE ORIGINALS SERIES
Autor / Author: Oliver Veljković
[15 x 22 x 4 cm; 2003/04]

BEZ NAZIVA / UNTITLED
Autor / Author: Oliver Veljković
[Ulje na platnu / Oil on canvas, Poliptih / Plyptich, 100 x 140 cm; 2004]

BEZ NAZIVA / UNTITLED
Autor / Author: Oliver Veljković
[Ulje na platnu / Oil on canvas, 100 x 100 cm; 2004]

POGREŠNI IDENTITET / THE WRONG IDENTITY
Autor / Author: Dušan Jevtović
[Instalacija od peska, igračaka, kafe, brašna, čaja i aleve paprike, 2m x 2m & foto-strip/ Installation from sand, toys, coffee, flavor, tea and red pepper, 2mx2m & photo-comic; 2004]
* i strana / and the page: 63

1: – To prove that I am a real Indian, I'll leave and catch the real horse.
  – At least you can take this one until you find your '' real '' horse.

2: – But, the young man's ethics did not allow such a compromise. He started to walk a long way.

3: – He wasn't afraid of the unknown landscapes. He knew that his aim was the right one which led him straight ahead.

4: – But as time was passing his spirits went down. And just then when he was thinking of his likely come back, he heard a noise nearby…

5: – It was a giant beautiful horse. It took young man's breath away, but he realised immediately that such an animal would not be tamed ever…

6: – He remembered the chief's words and walked back to the willage. But love and admiration to such magnificent horse remained in his heart.

INDIJANSKI TOP / THE INDIAN CANNON
Autor / Author: Dušan Jevtović
[Al secco slika, 50x40cm / Al secco painting, 40 x 50cm; 2001]

INTRODUCTION

by Marija Đorgović, Ksenija Marinković, Marija Konjikušić

HorrorKatze – The most important exhibition in the region! – A project realized in 2003 in a private house in Kosovska Street in Belgrade, gathered a group of artists, who from then on continued to cooperate intensively for several years. The Kosovska Street exhibition was neither the beginning nor the end of their collective work, but it can, in a certain way, be perceived as its framework. With this act they identified themselves in relation to the contemporary cultural politics, and formulated and realized their way of acting.

These are the very arguments that lead to thinking about the existence of certain group strategies, although it has to be emphasized that we are talking here about an informal group of artists, without any program conceptions, or fixed number of participants, etc. A certain discontent with the one-way current of material and moral investment, which they at some point identify, was a motive for their getting together and starting on a collective act. However, the initial impulses for their gathering were of an entirely different nature.

The first contacts among these artists happened to take place within a milieu directly connected with the great socio-political changes in the year 2000, and the location where it all took place was the Students Cultural Centre (SKC). The conception of the program and the restitution of the practices established at the beginning of this institution's existence, which imply a dynamic review of exhibitions, workshops, presentations and discussions in the Gallery of SKC, as well as the involvement of both art history students and those from art academies, created conditions for a group of young people to gather and meet at an actual social and cultural moment in the year 2001. Those who managed to recognize themselves, to identify their mutual language and points of view, withdrew and soon continued their activities outside any existing institution.

Only thanks to a manifestation of an international character did those artists really feel the altered spiritual and cultural climate, resulting from the socio-political conditions. In August 2001, in the Museum of 25 May, the first *Real Presence* was held, under the organization of Biljana Tomić (then the curator of the Gallery of SKC). It was a "workshop" that drew together 250 students from Europe and the rest of the world. For the artists in question here, whose generation had grown up in the nineties in Serbia, this gathering had the meaning of an event which offered an entirely new experience. The "real presence" of artists from various European art academies contributed to an inevitable exchange of ideas and, what is perhaps more important, allowed a potential comparison with similar phenomena in Europe. *Real Presence* should be considered above all as the act of opening towards an international space, but also as a specific catapult in the delivery of the idea of integration. The enthusiasm which followed the event, became omnipresent and encouraged a number of ideas: the beginning of cooperation, the creation of concepts.

Self-organization and *self-presentation* had already been initiated with the first collective project. The *Tea House* by Vukašin Nedeljković (at SKC) brought together all the impressions and conclusions concerning the various tendencies and possibilities present at that moment – the relationship between private and public space, the definition of the field of activity within a given reality… The intensity of those activities did not cease with the departure from the forementioned institution. In November 2001, Petar Mirosavljević organized a group exhibition in Sremska Mitrovica, soon after which, in April 2002, Ivan Petrović took charge of another exhibition in Kruševac, entitled *Metalprometzvuk* (on the subject of *Transition*). These events were important not only for their relevance to certain political contexts (decentralization, globalization and so on), but also for the fact that they introduced a new dimension in the relationship between the actors: they became more and more aware of the possibilities and results of collective actions.

The activities still continue to be realized, although based on a different kind of cooperation: by means of actions, performances, theatre, social experiments. The collective projects, such as *Fight, Courtyard* and *Where Are You, Pushkin?*, are attempts to experiment on different levels. Perhaps the credo which directs and determines this creative engagement, lies in the very words of these authors when they speak of "direct and straightforward activity, realized through the act of good will". However, this "unrestricted activity", which marks the whole oeuvre (collective, but also individual), is being approached very systematically and with great attention, which is certainly not a matter of chance – the mere process of realization becomes for these authors more important than the final product of the process.

The "relationship towards the scene", manifested in a nearly guerilla approach to the situation, develops step by step and takes place simultaneously with the development of a specific poetics. When it comes to individual players, it is dominant to the extent that it becomes part of one's personal expression and art practice. Such a direction of activities was verbalized in 2003 with the following words: "The most important exhibition in the region!", subtitle of the project *HorrorKatze*. That phrase represents a more radical and aggressive gesture of highlighting the relationship of the authors to actual cultural politics, but also to their own work. With this kind of self-positioning, they launch and present themselves as legitimate challengers to the officially tendered contents.

With their constant, numerous, often subversive actions, this group of artists present an alternative to the main streams, offering a certain dynamics to the general field of communication in the domain of contemporary art.

The self-organization, self-presentation and, as a logical consequence, self-historization, are confirmed in their latest project – this book.

THE INCREDIBLE NINETIES AND VUKAŠIN NEDELJKOVIĆ'S "SPARE AREA"

by Slavko Timotijević

The activities of those artists who spent almost all their lives in a milieu of war around the corner, with the transition and general crisis during the incredible nineties, and who within such circumstances formed their own viewpoints, cannot be adequately presented here, unless we have previously pointed to certain symptoms of the social and cultural territory, in which they worked and developed their attitudes, their conduct, and their personal, life and artistic strategies.

It would be difficult to number all the possible areas of such complicated milieus, in which these artists managed to find their own space and ways to express their attitudes. However, they may well have one thing in common – what Lidija Merenik described in her well-known publication *Art in Yugoslavia*, as the phenomenon of active escapism or the "fictional space syndrome", pointing to the apparent behaviour of young people who have *de facto* spent their creative lives in parallel realities.

It seems that the specificum of the subject we are talking about here is a transfer of practice from the virtual space of parallel realities, which the artists created as their own artistic habitat, into the once again real and accessible space of art. When we know that Vukašin Nedeljković and the group of authors he belongs to by sensibility, grew up and formed their viewpoints in the nineties, and only started their artistic activities after the year 2000 – that is, following the collapse of Milošević's regime and the political changes – , it becomes clear that such a constellation significantly effects the organization of their activities. After the changes, apparently of a sudden, but in fact as a logical consequence of the expansion of social freedom, the micro-communities are accelerating

their public activities and conveying their identity more and more openly. A particularly favourable condition for many such communities was the restoration of the Students Cultural Centre (SKC) into a free institution. As a witness of the migration of many groups of young people from the virtual space of society to the real space of art, following the liberation of this and some other cultural institutions, the author of this text can record the appearance of a remarkably energetic and creative wave of art, but at the same time, a reasonable amount of scepticism, as to the durability of the liberated territories. The duration of the repressive regime, the collapse of the student and civil protests in 1996/7, and the bombing in 1999, left an indelible trace of doubt and a quite understandable scepticism in the thinking, behaviour and production of artists. For that very reason, in many works of art created in the period following the changes of 2000, a melancholy reflection of the utopian perspective is immanent, if not dominant, while at the same time, the life routine generates new migrations of a number of young people.

It seems that Vukašin Nedeljković, like many other artists, incorporates his fear into the new ambience, under the pretext of carrying the already genetically built-in distance from the social reality as his "spare area". Therefore, if one assumes that in the year 2000, the whole generation of artists from many parallel worlds landed in the attractive world of reality, no one can deny them the right to be cautions and ready to escape if necessary.

The constellation within which Vukašin Nedeljković builds his art strategy consists of the real world-parallel world dichotomy, a metaphysics of reality as an object of urban archaeology, a surprised look at the unexpected discovery of the fight for the legalization of activities in the micro-communities.

The dialogue between the two invisible actors and at the same time authors of the film *Bridge*, referring to the analysis of a peculiar "blob" on urban landscapes, so incredible that they request a mental acrobatics which would define the sense of their origin, reflects the integrated position of emigres from some "parallel reality", who have landed in these ambiences and landscapes, which, by their constructive organization, escape any logical explanation. However, the mild irony and pseudo- scientific approach give this dialogue its necessary hybridism, which at this very point connects the two realities. The position of the actor-emigres is evidently a new way of seeing the same incredible landscapes of society, which have up to recent times been only a part of gloomy everyday life, so the dialogue protagonists are now presenting them as unexpected archaeological findings after their return in this reality.

Two processes should be singled out in the work of these authors. First, the urban archaeological investigation, followed by a superior cynical perspective on manifestations of reality, presented in a pseudo scientific-documentary

genre, which at certain moments (in the film *Biotop*) consciously separates the visual planes from the textual ones, overlapping them and creating two parallel but independent streams, which are able to regain their wholeness only in the mind of the spectator. The second process is the application of the documentary approach, which surveys the behaviour and ambiences in which the activities of one homogenous group of people takes place within a collective project which transforms itself from a two-week exhibition into a long-term practice where art and life eventually merge.

The work that, for its complexity and media-extensiveness, number of participants and contextual insightfulness, stands out as the most important project of Nedeljković's entire opus, is indisputably his *Tea House*, which from a two-week exhibition in the Gallery of the Students Cultural Centre developed into a long-term site specific project, based on the thesis: art = behaviour = life = behaviour = art. The exhibition was constructed as an ambient installation in which the audience participated in the event as visitors in a gallery, guests in a tea house, but also as friends on a home visit. There is no doubt that the mixture of private and public performances within one such time-limited installation intensified the feeling of the consumption of those elements of the exhibition that spontaneously derived from the work's open nature. It can be said that during the exhibition period, the ambience assumed and altered its contexts according to the direction the daily rhythm of events would take.

A typical gallery installation was transformed every day into a tea house with all its accompanying rituals, while in the evening hours it would become a site for urban parties. The closing of the exhibition was followed by its dislocation into another space within SKC, which was a regular clubbing space, where suddenly a parallel reality began to emerge. The regular club audience, involved in their standard habits, almost failed to notice the existence of this new space within the club, and therefore did not take part in it. On the other hand, the tea house audience put up with the club turbulence, as if they had nothing to do with it, not even physically, despite their sharing the same space.

The termination of the project is correlative with the tensions that permeate the entire chain of conditioned factors within this micro-community, within the domiciled institution of SKC, and then within the society that threatens to return to the old regime and its practices. Then again, such projects are by default time-limited, since their prolongation would activate the "error" which is one of its constituent parts, and also because the project prescribed certain life practices, empowering them with artistic sensibility. In a long-term process, the routine practices of life would prevail over the artistic sensibility, which in turn would gradually disappear, to be reduced to just a banal outline at one moment in time.

If we add to this group of factors a new "emigrational" wave on which a generation of betrayed young people and artists surfed away into the unknown, it is clear that it would leave an emptiness behind itself which cannot be refilled easily.

Therefore the work of Vukašin Nedeljković and his friends from this creative group of artists contains the meaning of the experience of recognizing and creatively interpretating those social-visual-linguistic phenomena which are inaccessible to an eye devoid of the experience of transference from one reality to another, and to a mental structure that was not raised in the ambient installation which was the Serbia of the incredible nineties.

PUNCTUATED ANXIETY

Ivan Petrović – images taken with the camera and images recognized
for a specific purpose
by Nikola Šuica

The acceptance of the medium of photography, in the duality of its representations and meanings, offers approaches which, by capturing the real image of the world, sometimes refer to ideas of freedom, interdependence and hierarchalized relationships. In the fusion of the post-historical situation, the personal and semantically diverse approaches of Ivan Petrović's lens correspond to the specific assignment of a photographer anthropologist. The results are very close to biological findings, which at the same time contribute to an archaeology of adjusted spaces, extending the notion of unintentional memory (*memoire invólontaire*). There is a character logical and typological tradition within the history of art photography regarding the motivation of the representation of a given, but also of the altered human face and its photographically described role. This tradition was emphasized during the phases of Modernism, and incorporates certain examples from the end of the XIX century, continuing on through to the technological and artistic revolution.

The pride of place for the representation of personality since the mid 20's in Germany, belongs indisputably to August Sander, with his attempt to transmit the social subject with an acute typology of social roles, expressed through the medium of photography. In 1929, Kurt Wolf had Sanders's photographs printed in a book called *Antlitz der Zeit / The Face of Our Time/* in an attempt to divide 540 images into 12 groups and thus obtain 25 thematic portfolios. Concern with classification and typologies of portraits, as well as with various situations and their protagonists, can be noticed in the work of a number of creators in other countries – for example, in Weegee's

photojournalistic anatomy and crude naturalism of urban everyday life, or the influences, which, in approaching obsessive abnormalities, were continued and developed in the socially estranged situations presented in the images of Diane Arbus, made during the 60's in America.

Unlike in the well-known international examples, such as German art photography or some Anglo-Saxon conceptual attempts, the treatment of the identity of the represented face is making specific regional advances. In his photographic series, which either represent portraits or begin with them, Ivan Petrović takes the line of a gradual transfer. These achievements have nothing manipulative in their technical execution. His series of photographs collectively constitute a special face of the everyday, composed of selected physiognomies, while at the same time they reveal the identification of objectness or atmospheric portraiture, which bring the result closer to the nature of the frame in the moving picture.

The everyday events in the whirling Balkan era since the beginning of the 90's, are like a picturesque polygon that discloses a surprising cruelty, which Ivan Petrović has recognized as well as photographically adapted, especially in the case of found negatives and slides, and an unfolding and creative selection on the threshold of mystery. These series of photographs include an essentially responsible fascination with ultra-objectness and, at the same time, with over-inhabited and intertwined images of human endeavours, under the burden of the contemporary era and the given regional circumstances. The thematic portfolio for the photographically studied, but also unintentionally captured situations, possesses the aura of a specifically Serbian carnivalisation. The contradiction to the apologia for this specific small-town society in process of disintegration is, by and large, connected to the relations between looking, seeing and drawing conclusions. The images of journeys, queuing, anniversaries and funerals, competitions and animal slaughters at the end of the Milosevic era and a few seasons before, and on the occasion of the NATO bombardment of Kosovo and Serbia in 1999, yield a significance in no way paradoxical. The Serbian and would-be Yugoslav sovereign subject gains a place in the documentary reflection of the bearer of the driving force, of the indirect index of meaning, since the chosen photographic realism shapes the physical conditions and mental brightness of a regional world which has arrived at the station of its own destruction. If Sander's intention to identify the *face of our time* is taken to be a modernist referent example, then this specific gallery of portraits and situations, created mainly in the southern Serbian town of Kruševac, with its characters and figures, imposes itself as a striking grotesque.

The images entitled *Registry*, produced and exhibited in 2001, contained a concealed narrative of latent meaning and careful, clinically-typological photographic registrations. Drawn from the court archive, these objects used

as proof of crimes and violations committed in Kruševac, with their accidental materiality, offer an overview of one-time expressions of psycho-social tensions. On the other hand, in the simultaneity of concepts of photography, and as a remainder of the other and different, a found photographic album in Kosovo becomes a compensable apotheosis of an unintentional moment, in which both the physiognomy and the anthropological framework of certain faces shows itself as a superstructure of extreme anthropomorphism and of semantic intrusions into a hidden, once colonized and invisible sociability. Nevertheless, such an unconditional approach of revealing the unknown has adopted one of the most relevant features of identity-investigation in contemporary art - or, more precisely, in the medium of photography during the last two decades. The triviality of the registered examples, in all directions of a poststructuralist interpretation, becomes fascinating with its fatal anatomical component, in which the social mixture and the ethno-psychology of everyday fulfillment overtake each other. Thus, in such a playful photographic discourse, a recognizable thematic repertoire as regards the visual composition comes into view (portraits, common situations of posing in various ambiences, elements of nature and social groups), reflecting the phenomenon of the deterioration of the aura, and of the characters and situations likewise, and not only as regards human characteristics, but also recognizable situations and expectations. The semantic construction (portrait positioned in the media sphere), was executed in the process of photomontage in the series called *TV or TV* (2004), in which the frontal black-and-white portraits of children in the final grades of elementary school are bordered by the frames of TV sets, while some geographical sections of the former Yugoslav Federation were used as background. The album-like character of this work will be shown to take a much less ironical distance towards the destroyed past: it would wish rather to unwind as a highlighted blazed-up photographic meditation on society's cruelties and the controlled collective customs of some national communities.

The literal copying of the space frameworks of privacy in the given topographical and civilizational circle in *Photo-Album* (2002), represents a material palimpsest of the deterioration of the initial image (this work consists of rephotographed casual snapshots taken from a family photo-album, found in Kosovo at the time of the war). The preoccupation with certain subdued and extreme states of existence points in the direction of the visual escalation of a post-communist mixture of social disorder. Possible explanations of categories, which dissociate the traits of personality from the traits of human dignity and the prescribed ideals, have acquired the most recognizable scale of acceptance with the media development of photography. In the tense concentration of collective and mass photo-registering of literally everything nowadays, over the

course of someone's real time in front of a photographic or video camera lens, the details of that which is registered reflect an ethnographic conductivity. In the art of photography, or more precisely, the controlled and micro-spectacular compositions of Ivan Petrović, such details open up towards a real investigation of personality, states of mind, and situations, as well as their inner, emotional, and hierarchical relationships. The signifying essence of identity and subject in the photographic composition approaches the function of photo-registered existence, such as could be recognized in the two hundred examples of the work in progress, entitled Images, which consist of a collection of previously discarded negatives and slides. Controlled as well as accidentally taken photographs, not only owing to their own material deteriorability (double expositions, mistakes in framing, damaged emulsion after time spent on a rubbish heap or due to the effects of humidity) easily turn personal destinies and the objectivization of the others' experience into a sonorous investigation of the nature of photographic transmission. The series of images, which would be suitable for a long-term project realized in the form of a book of something possible and different, or for a regional *Face of Time*, approach a memory variation on an inner emotional thematization of anonymous portraits and figures. The object of attention is a graded proximity between the photographed face and the lens or the act of posing, but also the reflexes of longing, humour, and sexuality, and of the religious and the mysterious. In a few of the images there is also the interior of a synagogue and a collection of automatic arms stretched out on a bed, as well as some scenes of medieval torture in Europe, in the form of wax figures taken from museums and permeated with the allegorical impulses of the contemporary. Contrary to the found photographs, the portfolio of the initial classification and the images of European interiors, descriptively direct and entitled *Underground Shelters*, suggest the gloomy materialistic outcome of ecological and atomistic projections of modernity. By offering the desolation of specific prepared micro-grounds, they indicate the effect of a social, as well as historical purgatory. Taken in the form of pure evidence of the ambience of shelters, these photographs, in their succession, reveal the sarcasm of the rationalist triumph, where human experience becomes complete in a phantasmal photographic representation of absence, making it the finale of any personal or collective communication.

THE WORKS OF NENAD JEREMIĆ

by Vladan Radovanović

The practicing of various activities such as acting, filmmaking, video-shooting, and the realization of performances and writing of texts, undeniably contributes to the even more tested application of polymediality. By problematizing these matters, Nenad Jeremić surpasses his own diverse polymedia practice. The extension of his practice with discourse shows that Jeremić follows to the model of enlightened spiritual workers. In order to determine more precisely the quiddity of what Jeremić does — and what lies beyond the visible polymediality — it is necessary to take a closer look at his works and attitudes.

The primary questions seem to be that of the kind of process used in the realization of his works and that of authorship. Jeremić often produces models in cooperation with other artists. As a result, two types of works can be distinguished: co-author works, such as *Western Impressions* (2002, Dušan Jevtović, Nenad Jeremić, Vladan Jeremić), *L2* (2003, Vukašin Nedeljković, Nenad Jeremić) and *Tiles* (2003-2004, Nenad Jeremić, Vukašin Nedeljković, Srđan Đukić), and collective works, like *Fight* (2002) and *Courtyard* (2003). In collective works, Nenad Jeremić's role is that of the initiator, participant and someone who brings into line the activities of all other participants. Often the participants may influence the work to the extent of altering his preliminary draft, in which way their role is no longer that of mere participants but rather touches upon the question of authorship. Nenad Jeremić sometimes calls the models for these works performances. According to the definition of performance as live art produced by means of the artist himself, it follows that live art produced by means of a group of artists could be called polyperformance. Vladan Jeremić, who took part in some collective projects directed by his brother, thinks that in this "interpersonal communicative micro-world of social sculpture, entered by all the participants, Nenad Jeremić takes on the role of creator or initiator of

these situations." In any case, one characteristic of these works is certainly based on their inclination towards increased socialization, owing to the involvement of a number of participants with relatively balanced roles.

However, things don't end with live performances, since they are usually recorded, and the recorded material often allows further interventions. The direction of works permeated with game encourages the rejection of determinism. The realization of a game is, at the same time , closely associated with improvisation. When the recorded material of such process-based relationships is edited, the gravitation shifts again towards determinism. Everything becomes even more determined when the model consists of didascalia and dialogues for a play (*Courtyard*). When it comes to selecting the right setting, the shooting of which is followed by an improvised dialogue or a monologue, the relationship between determinism and indeterminism eventually becomes balanced (*L2, Tiles*). Owing to the fact that Jeremić does not submit the words to a choice based on unintentionally alterable numbers, his textual output is highly determined. It can therefore be concluded that, judging by the span between extremely detailed plans and complete openness in terms of interrelationships of media lines and events in each line, the works Nenad Jeremić signs suggest the eventual prevalence of determinism.

A non-visible, but certainly not negligible trait of certain works (*Western Impressions, Fight, Courtyard*) lies in their inclination towards the theory of game as a group of abstract mathematic models of "conflicting situations and processes". I am not informed in great detail about the way the game functions in these works, but what can be sensed in general terms is the treatment of the game as a situation, in which at least two sides are put in a conflictual relationship with the purpose of achieving certain goals. It is likely that Jeremić, as a high mathematics graduate, was engaged in the mathematical definition of necessary relationships in order to carry out the strategy of optimal realization and outcome of the operations. However, it is known that in his works *Western Impressions* and *Fight*, Jeremić investigated the organization of a game following proposed rules and the behaviour of the participants in accordance with those rules, attempting to find a balance between the circumstances of the game without rules – in which case the game would fall apart, and the game with very strict rules – which would destroy the game itself. In some cases, the rules are determined by the nature of the game, imitating the real space and the laws of physics applicable to it, while elsewhere, the game is directed in accordance with the rules, less dependent on the real space and its appropriate laws. The framework of *Courtyard* is a social game – it is reminiscent of the "x-o" game – with the superimposed intervention of a third party. The third party here is not in a position either to win or to lose, but has the power to navigate the game, to extend or shorten it, and even to direct the victory of a certain party.

I don't know whether the inclination towards a Cageian elimination of the boundaries between art and life comes from Nenad Jeremić and other participants, apart from Vladan Jeremić, who sees the aim of all those works in an expanded happening that "wipes the boundaries between… life and art", or also from the other participants. We should remember, however, that there would be no more art, if art - as an important category of existence in cosmos - and life, were to be evened out. On the other hand, it is not quite certain whether all those works belong to the category of art. Of course, the possibility of such pre-categorization does not mean the automatic implication of their lesser value. Perhaps — like some other models produced since the first decade of the last century onwards — they belong to the spiritual heritage, which can no longer be considered as art. Although some of the works are already defined as poly-performances, they could also be characterized as "expanded happenings", taking into account their attributes, to some extent close to those described by Michael Kirby: a rather purposefully composed stage piece, in which illogical, as well as logical, elements make up a fragmentary structure without a solid matrix, and which, in their performance, involve the audience's participation.

One of the atypical characteristics of the video works from the cycle *L2* is the meta-relation that comes about when one media line speaks about the other, when one explains another. In such a case, one of the media lines is verbally semantic: a written or improvised text, an improvised conversation about another media line — for example, about what the camera records. Thanks to the semantic quality of one media line, it is possible to transmit some ideas unambiguously. One of the leading ideas in the forementioned cycle is the attempt to accept our environment, even those aspects we do not completely agree with. Jeremić emphasizes that Nedeljković and he endeavoured to reconcile with their own environment, trying, by way of these works, to put an end to the conflict that exists between them and their surroundings. Jeremić is also of the opinion that those works reach a certain "scientopoetization". In *Sketches*, however, on the macro-level of the relationships between the components of narratives and videos, there is another principle of relationship-setting. That principle is an unparalleled relationship-setting, according to which one specific arrangement of events is first conveyed in one medium, and then, after a short interval, in another. For example, some conspicuous details are first communicated in the narratives, after which they are shown in the video segments.

Another specific quality of this opus can be found in the work *Sketches*: estrangement. This polymedia installation is the outcome of a three-year long period of registering rather unusual conditions in which the author noticed a background suitable for estrangement. The showing of *Sketches* — which consists of four stories and four video works — in some gallery, would not draw attention to the ambience as a separate component, unlike, for example, their showing in

a moving bus. Therefore, it can be said that the author has not only estranged the text and the video, but also the space in which these works are to be shown, putting all the elements in a mutual semantic relationship.

Since the artistic or meta-artistic approach in the work *Tiles* is "expanded by means of a scientific report, for which purpose a special mathematic program was devised", the authors consider this work to be interdisciplinary. I acknowledge the term "interdisciplinary" primarily in the context of mutually related scientific disciplines. It is also possible to expand it to those arts that are in correlation with some sciences. For instance, electroacoustic music is one such interdisciplinary branch. The phenomenon of falling tiles in the mentioned work is treated both from artistic and scientific perspectives. The artistic aspect is reflected in the selection and in the shooting of photographs, as well as in the naming and interpreting of the highlighted segments of the tiles (the *Sphinx*, the drawings). The authors and the inhabitants of the houses with tiles in these video works speak about the visual impression the wall surfaces from which the tiles have fallen make on them. The scientific aspect of the work refers to the listing of the potential factors which caused the falling of the tiles, as well as the methodology of determining and structuring the concept related to this phenomenon. Some of the methods used here are fractal analysis and mathematical tests for examining the falling of the tiles by means of a program for partly automatic counting of tiles, the results of which could also be used for a statistic analysis of the phenomenon. Although the domain, to which *Tiles* and the similar works belong, is not so strictly defined and classified in scientific terms as in electroacoustic music, it can still be deduced that such works in their entirety belong not only to polymedia art, but also to the domain of the interdisciplinary.

Alongside the already mentioned and nowadays very common enlightenment of the art and meta-art creator, there is a question as to the fundamental reason for which all those works are being created. It seems that Nenad Jeremić and the other participants of the discussed collective works have an answer: with the intention of collectively disturbing the "mere reproduction of everyday life and boring repetitiveness in accordance with the established regulations and codes". As for the expressed belief that their projects open up "entirely new questions concerning the representation of one art form", it is necessary to add that there are no "entirely new questions", especially if they are still subsumed under the term art, but that it is certainly necessary to believe in a possibility of innovation, since it is the essence of creativity. Nevertheless, if one tends to be radical in practice, it is important also to be radical in meditating on the highest categories of our spiritual heritage. What is more, it is essential to think over the real possibilities of a human being in order to do something so innovative, taking into account the present intellectual and spiritual level.

UNTITLED

by Jovan Čekić

The idea of an endless database – an "Info-Observatory", as the first "object-interface" which would archive all the information in the world and which would be accessible to everyone – is only the first step in the formation of *The Ideal City* for Selena Savić. At the basis of such a city, there would be an algorithm of anarchy, a programme which would enable an absolute transparency not only of all information, but also of all social relations. In such an informational anarchy, the already existing social relations would collapse, since the algorithm itself would function in such a way that no survey or control would either be necessary or possible.

In her work, Selena Savić studies the logic of this "algorithm of anarchy" in everyday situations, in the images or signs that surround her, focusing on the relation between space and sound. By space is meant the urban area of a city. Sound is used in the context of John Cage's dictum according to which „everything is music". Putting the different fragments of space and sound together into individual works, Selena Savić aims to depict some of the outlines of an „image of the whole" which is never completely tangible in its openness and dispersiveness.

The sound installations such as *Memories* and *Looking for a piano player* are based on sound fragments from various locations in everyday life. In *Memories*, these are fragments of "conversations in the kitchen", whose audibility depends on the steering of the mouse on the computer screen. One can open 2 of 24 fields (which makes in all 12 pairs). When a pair of fields becomes recognized as a "corresponding one", something that lies closest to a personal everyday experience disappears, vanishing into the database, in "an immense ocean of memories".

In the work *Looking for a piano player*, the candidates' applications to the announcement for a pianist is recorded on the telephone. These phone conversations make a sound basis for a "composition". The performance of the composition is nothing else but a montage of different fragments of the conversations with the applicants, and it is performed with the keys on the piano in the same way as by a pianist in front of an audience. Due to it's musical structure, repeating and overlaying the recorded voices, the only information left to the listener is the experience of losing the meaning. In the eighties, this could have been perceived as the experience of "the stop making sense", when the repetition did not produce even the slightest difference except pure confrontation with meaninglessness, as the zero-point from which all meaningfulness starts, or any loop that is believed to make sense.

In the performance *Walkroom*, the border between the inner and the outer experience is erased by the "transposition" of the sound that was previously recorded in the loo, kitchen or living room, into the exterior space of the city and its reproduction for the passer-by, who then tries to recognize the situation with their eyes veiled.

The Interview With a Shell is a work which investigates the structure of the schizophrenic situation of the subject in the post-informational society. Similar to the enigmatic I Ching, the subject receives previously recorded answers to various questions, "yes/no/hmmm…". These answers thus transfer, with complete cynicism, the focus to the question itself – as in questions such as, "Is your serenity perhaps a consequence of non-action?" to which the reply might be something like, "Hmmm…" The subject doesn't find a sanctuary, just as in the inflation of information he doesn't find any certainty.

The cold facades of the provincial modernism in the work *inFaces* thus acquire something of a human face, primarily a female face, since this is the face that is traditionally already captured in the fortification called "home".

Among these fragments, Selena Savić studies those minimal offsets of the "urban" that can move the algorithm of anarchy, like the butterfly effect in the theory of chaos. This is why the outlines of the *Ideal City* are described, above all, through the disobedience to existing forms of control and through the new networks of power. This algorithm is above all a contemplation of various new strategies of resistance to growing social control.

BETWEEN ANTI-ART AND ARTIVISM: ABOUT THE *UNSTABLE* PRODUCTIONS OF VLADAN JEREMIĆ

by Miško Šuvaković

The Belgrade artist Vladan Jeremić has worked between 2000 and 2006 in Belgrade, Berlin, Novi Sad and in various communication spaces of the internet. His work occurs in an age often called 'a time of confusion' by the critics. That means that he deals in the contemporary contexts of arts and the production/distribution of information through the mass media, in which every form of living, acting and communication is possible, open and accessible for use, transfer, transformation and reworking, that is to say, consumption. We are talking about artistic practices over a wide range, from enjoyment of communication to subversion of the individual or collective world of existence.

Vladan Jeremić is an artist shaped in a society after the crisis of socialism, characterized by post-socialist and political conflicts as well as by contradictions of transition, and living a life between the local and global which today means the neoliberal and national bourgeois order of every day life in the political and cultural South-East of Europe. In such a heterogeneous, disintegrated and, above all, contradictory social, cultural and political space, his life-activities acquire various forms of artistic and anti-artistic or rather, instrumental-bureaucratic and post-anarchistic — anti-bureaucratic procedures for the shaping of acts, performance, presentation and promotion.

The *play* with different cultural, professional and artistic identities enacted by nearly every contemporary artist, in his case becomes obvious and is demonstratively displayed, or rather politicised, as the contradiction in the contemporary and its spectacular structuralisation of power between social, cultural and art centres of domination and the marginal edges or worlds of living/surviving. This demonstrative display is at the same time the source of the conflict between anti-artistic aestheticism (subversion as artistic value) and activist antiaestheticism (appearance of art superior to or beyond the senses).

Vladan Jeremić has worked in different disciplines of artistic, cultural and social-activist work: he does painting, animation, performance, internet communication, *underground exhibitionism*, and art criticism, and supports and promotes other artists' critical practices, as well as organizing various projects in the context of activism and postanarchism in the Serbian social space. One might make particular mention, for instance, of his production of paintings/drawings (2000-2006), animations (2003-2004) and the performance (*Two ordinary days in the body of Dear Face (Dva obična dana u telu Dragog lika)*, 2002). The organisation of the debate concerning the situation of contemporary anarchism (*Dom omladine*, 2006) was also of importance. Characteristic is the internet advocacy for 'phenomena', movement, and the fictional figure or *alter ego of the Serbianart scene* by name of "Zampa di Leone" (2004-2005). At the same time, his work is connected with the realisation of the *'Biro'* (Bureau) institution (2004). The Bureau for culture and communication is a NGO-association founded in 2004 in Belgrade. The main activity of *Biro* is the opening of new spaces for communication and alternative cultural-artistic practices. *Biro* develops and presents alternative artistic practices, establishes a network between and connects cultural workers, associations and cultural institutions, archives video, photo, digital media and texts, gives out publications and other documentations concerning the innovative culturalartistic practice in Serbia and elsewhere. Biro is cönducted by Vladan Jeremić and Rena Radle (biro@modukit.com). *Biro* really is *at the contradictory crux* of contemporary subversive cultural activism and work: It has the merits of a neoliberal interest group with anti-neoliberal political and ethical intensions. To be *inside* and to be *against*?… this is the position that seems to be characteristic of the actual resistance against the totalitarisation by globalisation and networking. An elaborated system of networks and connections is visible in partnerships with *Top e.V. Berlin, Group for Logistical Support (GLP) Belgrade, slobodnakultura. org, Dom omladine Belgrade, Other Scene (Druga scena) Belgrade* and *Guillame le Pape*.

In 2002, Vladan Jeremić gave the performance *Two ordinary days inside the body of Dear Face (Dva obična dana u telu Dragog Lika)*, which in many aspects defines his artistic horizon, statement, work and practice. The postulated formula is based on the confrontation of innocence, infantility, tenderness, brutality and anti-sublimity. The artist wore the caricatural costume (mask-figure) of a amiable bunny (like from a comic, cartoon or computer game). This apparently innocent *queer* figure was walking through Belgrade from Student Cultural Center (SKC) to the Fine Arts Faculty of interdisciplinary studies. The artist identified himself publicly and consistently with this 'dear' fictional character throughout two ordinary days. Into every day life was introduced this *queer* bunny, which at the same time charms with its innocent and infantile 'kindness' as in a mass culture kitsch masquerade for children. On the other hand, the consistent identification of artist and kitsch-bunny seems to be a hint

that there is something wrong, as if everything were 'normal', as if something *is hiding*, as if *the cat is not let out of the bag*. This promise of 'something else perhaps', is indeed the almost obsessively inscribed fascination of post socialist/transition people that behind every event in society stands a behind-the-scenes action, a conspiracy, or, at least, a deceptive trick. As if the promise of a 'trick' would move the 'bunny' out of the innocence of its soft plush masked body to the promise of the danger or, even, evil, emitted by all the media, the public and even the everyday reality of the world we live in. The caricature of the 'bunny' is set in a way that it stresses its triviality (normality, every day life, absence of a higher aim, of utopia or *high* aestheticism). The 'bunny' is a dressed up man who identifies himself with 'the other *dear* face' whatever and whoeverbthis should be, in a game that promises a secret in the triviality of everyday life itself, and not in the grand sublimity of the society. Society has become a polygon for conspiracies of everyday life, and everyday life really is a conspiracy aimed at people's very life and freedom. Therefore this tender/trivial kitschy bunny really is an ominously *queer* figure of the 'other' that can brutally evade the control of the neoliberal or bourgeois-national everyday life. But, what it mean to 'evade control', to be beyond control? In the arbitrary uncertainty hides this something around which gathers, coagulates and emerges the possibility of trickery, danger and evil.

The paintings and animations of Vladan Jeremić are based on drawing. He is draughtsman in the very traditional sense that the execution of the figures follows the trace of the hand's gesture. Taking over and transferring 'visual figures' from cartoons, the data base of digital technologies and mass media representations, art history, *underground* comics, street graffities, video games or children toys, there are built up specific narratives and iconographies for the presentation of *hybrid-queer* bodies. These are, for example, the figures representing bodies or 'fictional beings' realized in the paintings *Batica* (2002), The *Six Hands (Šest Ruku)* (2002) and the paintings *Untitled* (2000-2001) or in the animated films (2003 2004). The process of his work unfolds simultaneously on different levels of media representation: in drawings of smaller and bigger format, in computer graphics, animation with sound or paintings on canvas. With the creation of a large number of *transposed figures* and their *mutations of appearance* or new narrative relations with other figures, the work process begins. Later, the appropriate media and the possibilities to work out the drawings are found. The relations of the figures are finalized according to the context and discourse of the work's realization, which means through the establishment of critical indicative references towards the presentation of life.

The figures of Jeremić's pictures and animation are characterized by hybridity: a variety of patterns of representation from different cultural and medial origins. The hybrid status of these *queer* figures in the age of globalism has to be distinguished from the plural status of the postmodernist figures quoted

from movies, photos and paintings. The postmodern plural figure developed out of the quotation of historic, cultural and artistic patterns (mannerism, baroque, classicism, romanticism, expressionism, metaphysical painting, modernism) but globalizing hybridity comes from the multiplicity of identification within the multicultural (gender, race, class, generation, media) models of presentation in everyday life – that is, the life consumerism, demonstrated by the mass media. These 'terrible' or 'dreadful' or 'tenderly' devouring drawn painted or animated figures are traces of the perverted 'postmodern hope' or 'positive melancholy' directed towards the unveiling of the downside of the cynical enjoyment of the 'beautiful', that shows itself as the in fact masked ugly, dreadful, terrible, offensive, dangerous, perverse, violent, etc… Jeremić has resolutely laid bare the masquerade of the 'beautiful' of pop culture: he points to the other faces of the beautiful and to their *queer* potentials in the conversion of visibility.

The graphic play with *queer mutations* has yet another dimension, which is the offer of subjectivity or expressivity of the artist at the age of the *cooled down images* of neo-conceptionalism, and of the dominance of Celante's *non expressivity*. Again, subjectivity and expressivity realize themselves through intentionally displayed and demonstrated 'bad technique': of drawing, painting and animation. *Bad technique* not because of the artist's ignorance, but as expression of his intentional effort to show that *virtuosity, techne* or *high tech* are requests and expressions of the completely regulated macro-policy of 'value' production inside the technologyorientated contemporary society.

For example Aleksa Golijanin (initiative *anarhija/ blok45*) commented retrospectively Jeremić's work with the words: "Vladan's exhibition has a retrospective character and leads us to a peculiar safari through a net of very strong and sometimes dark formative influences, such as the early 1990's, growing up in Mirijevo (back then a very violent district of Belgrade), B, C, D, and E production horror movies, heavy metal and, in the end, the worse that the 90's brought us: computer games, first generation)".

Hybridity, the *queer politics of masquerade*, the takeover also of identification references, interruptions inside of the technological projects, inscriptions of individual moods through neo/post/as if/expressionistic work orient this artistic practice towards the problematic of challenging the moment inside the local and global distribution of power visible in the world of art, culture and society.

This kind of artistic practice is in a way conscious of the fact that subversion doesn't exist, and that therefore subversion is a sufficient provocation for producing impossible triviality instead of sublimity, enjoyment instead of political self consciousness, tenderness instead of brutality-except for the brutality within the technical performance, which does not make a difference between manual and digital production and postproduction work.

THE ART OF OLIVER VELJKOVIĆ

by Lazar Stojnović

In the rather jagged and shaken contemporary art scene, Oliver Veljković decides to go in for the "rascal practice of an absolute romantic" who does not want to change the world but to mark his own territory, reflecting the essence and existence of his creative being. Reduced to a possibility, a way and a language, he enters combat for an unrestricted liberation of creative individuality, which manifests itself in what it is and what it does. By combining ideas and materials, he replays the pseudo-opposition between art and life – or rather, places art and life in an interactive tautological relationship. In this way, his art has lost its transcendental dimension, and has, instead, landed on the ground, becoming a thing, diving into life, trying to find in the world of universal simulation some hypothetical and visual solutions for the crisis of identity, the phenomena of fragmentation, deconstruction and dematerialization, as well as of the many other problems of the consumer society and screen civilization.

The artist exists in the existing circumstances and cannot get away from the framework imposed on him by the reality of his own epoch. By synchronizing his sensibility with a new way of being in this world, which is partially exposed to the sophisticated technology of computer simulations of physical, mental and linguistic operations, Oliver Veljković in his drawings and paintings examines and relativizes the concepts of Modernism and liberal humanism, such as identity, subject, unity, presence, meaning and order, with the intention not to discard them, but to expose them as temporary and flexible. In the era of simulacrum and simulations, in which reality produces itself as fiction, he directs his meditative and creative activity towards the problem of man, who is just a wish in a search of his own fulfillment. In the non-authentic world of

illusions and constructions, the subject, and consequently the artist's subject, is not a being of flesh and blood, but only a hypothesis or an object of creative and screen-based exchange. He no longer creates or produces, but transmits and transforms the world order within the limits of his medium. The world is, therefore, an artificial product, the result of his productions or combinations in the presentation of the presented, where there is no identity, but only an exchange of masks and everlasting repetition. Identity is in a state of permanent decomposition and continuous articulation. It constantly disintegrates and reintegrates itself, impregnating itself with a certain transience, which makes it mobile, diffuse and transitory, so that the artist can only momentarily register the achieved level of his own integrity. In a constellation of new existential circumstances, the omniscient author, as a representative and metaphor of the autonomous, supreme and the only authorized creative subject, becomes removed from the imaginary narrative called life, or, as a prey of fiction, is dissolved into a multitude of tiny little equal egos. His "unfinished" drawings and paintings illustrate the dissolution of the existing subject of cultural consciousness and its restitution, and are represented in the form of small pieces of a mirror, in which the multiplied fragments of the artist's face can still be figured out. In fact, the whole issue concerns the visualization of the unstable process of personalization, the "deconstruction" and segmentation of man, which are preparing the way for his reassembly in the form of those tiny little fragments of personality, always to be seen in a new way in his "incomplete" and "open" works.

Caught in the network of omnipotent illusions, and exposed to the effect of perfect illusionism, where everything is just a dream and a trick, everything is different from how it appears, Oliver Veljković is confronting a flood of surrogates, forgeries, simulations and manipulations. He is trying to conceptualize, or rather contextualize, his presence in a huge hologram of the world, by creating a series of assemblages, always using the obtainable commodities of the consumer society. In his art practice, he is demonstrating the capacity to accept the challenge of free projections of material data into a work of art, which thus becomes a linguistic game. The latent intentionality of that game reveals the relativity of meaning and the total absurdity of searching for meaning in the emptiness of existence. Conforming to the fluid spirit of the times, in which there is apparently no natural, personal or genuine way of creating art, but where all works of art appear as a reflection, a quotation, a collage or a montage of the already seen, he is working on a collection of assemblages ironically entitled *Originals*. In the execution of assemblages, in the form of three-dimensional object collages, he demonstrates an inconsistent model of expression, based on humourous combinations, transgressive montage, absurd connections of pieces of objects and two-dimensional picturesque and textual fragments into a new,

surreal whole. He creates his works by means of an object-based imaginarium of his own environment. By way of a riddle-like imagination, he makes signs for another language out of everyday objects, creating "epistemological metaphors", which are left for the spectator to decipher. In the process of composing and "constructing" the assemblages, he approaches a "semantic fission" in order to provide new meanings for the objects and their chosen and used segments. Controlled by the signifying nature of language and semantic articulation, the assemblage becomes a symbol, not a copy of what it represents; and it means a conception of the thing, not the thing itself. Various useable objects, isolated from their original ambience and incorporated in a new context of meaning by means of a certain montage process, gain a new semantic pregnancy, bringing a critical or polemical light to some new aspects of society in which they are present. Using the language of prefiguration or allegorical discourse, he strengthens the function of the context as the utmost determinant of meaning. In these rather provocative, ironic and allegorical assemblages, an ordinary object becomes an important element in a linguistic game which allows for humourous additions, exemptions, and semantic dislocations of iconic signs of the consumer culture in imagined and possible contextual situations. In a world seen as representation, there are no things on their own, beyond the consciousness that imagines them, and they fail to fit into the chain of causes and effects, but rather absorb the characteristics of what is present in the mind. Therefore, his assemblages become ideogrammatic structures and appear as one possible way of transmitting and communicating mental processes, metaphorically conditioned by absurd, grotesque and paradoxical combinations of various elements from reciprocally distanced spheres of reality. The assemblage thus begins to live an ambivalent life, turning itself into an auto-signifying and self-critical mask, which, in fact, shows more than it hides. It is simultaneously a projection of a critical, non-dogmatic way of thinking and a parabolic comment on the phenomenology and mentality of the consumer culture.

Deeply immersed in the molasses of a post-human time, Oliver Veljković accepts everything but indifference, the static and rigid forms of life. He feels it is dangerous to be indifferent towards the phenomena of existence, which may seem embarrassing and repulsive, but which should not be avoided. In his collages, as a means of reflecting upon the world, he bases his relationship with the everyday ugliness of living on the old intention to see global human problems from a distorted angle (alienation, poverty, pollution, militarism, political addiction, corruption, destruction, dehumanization…) in a largely altered world. In an interactive discourse of metaphor and allegory, by means of anagrams, he locates the cognitive junctions. Aware that in narrating, describing, or realistically presenting reality, he would fail to express what

unfolds between him and the world, he lets his imagination create in his collages a range of mundane symbols for human existence. He uses the ability of collages to disturb all the relationships and, by means of combinations and variations, he creates a mosaic of dispersed empirical data, building new, open and boundless semantic spaces, in order to prove that it is not life that is absurd, but the forms of representation, by which the society creates the image of itself and which it accepts as its reality. In the thorough execution of the collages, he manifests the seriousness of the idea and the visual arts, and, at the same time, emphasizes the semantic, textual and visual functions, in order to enhance the effect of estrangement with the feedback of originality and quotation skills, and to search for the truth with the use of irony - or rather, by way of avoiding it - and to underline the distance, or rather, the gap, between the image and its meaning, by the application of allegorical expression.

In a never-ending process of personalization, Oliver Veljković embodies the value of personal self-confirmation with active, meaningful and creative participation in our common existence. Looking for the vertices, the origin of aesthetic and moral sensibility, this lonely protector of meaning, unsatisfied with the world and with himself within that world, comes into conflict with the dogmatic and positivistic comprehension of a ghostly distorted reality. In the variety of its declarations and the plurality of the forms of living, there is a motivation for creating a work of art as a reflex of a higher state of mind, facing the actual topics of our time and the fragmentized world in which we live.

AN UNUSUAL DEATH OF THE AUTHOR

by Dušan Jevtović

The fractured sense, the refuge of the contemporary subject in the slimming cure, is not just the privilege of all the adherents of postmodern nihilism. And I, being faithful to the good old metaphysics, I can make use of my adversaries' caves as my own refuge. There is a neutral territory that seems to expand almost up to the limits of one's gaze. We will have a lot to talk about, though, when we finish chattering. I know that the world they don't acknowledge awaits me, the world that doesn't reassure me that my nihilist soul would be of any use to me. But, that's how it is. Who knows what kind of meeting places are yet to be discovered!

It is wise to abandon a problem, to behave like nature in spring. Let's meet, however, on the legal line, and conclude this adventure with a single glance.

I am sure that the works which are going to be discussed here, made, as far as my own participation is concerned, at a time of total negligence of art, could be subject to a theoretical and contextual intervention, which would not only give them a legitimacy in art institutions, but would also protect my honour as an artist. Perhaps there would be no need to lie that much about it. But it is true, if anyone is interested in knowing, that such an intervention would be based on ideas I'm not so familiar with, and since I'm fatally situated agape in the direction of metaphysical truth, I would not be in a position to afford that little annexe. Therefore, I will say what I really think about these works. That would, in my opinion, be a legitimate intervention which could be carried out on them, and which would contain that fractured sense.

For those who are not informed, the collective works produced by Vladan Jeremić, Nenad Jeremić and Dušan Jevtović marked the beginning of the new millennium, glowing in the low-fi festivals, the Students Cultural Centre (SKC), the SULUJ Gallery, in order to finally make their appearance

on the internet (http://arhiv.modukit.com), which still makes them accessible to the public, causing general enthusiasm. The relaxed home atmosphere, the psychological comedy and Jackass moments, the instrumental music pervaded with an unrepeatable vocal outpouring of fury, the flashing of "guns" in the spirit of real cowboys, the sometimes good humour (*Pickpocketing a Snowman*), and finally the innocent game with toys in the shape of Cowboys and Indians... All that belonged to the repertoire which this crazy team had to offer, the result of their struggle to reveal their own identities. But in order to comprehend these works in a proper way, we ought to have in mind the complexity of these three authors' mutual relationships. I will attempt, by referring to some characteristic examples, to illustrate their friendship of several years, which, for its tragic-comic qualities, resembles something that can only come out of the cross-breeding of some cursed poets' biographies and the best scenes from *Only Fools and Horses*: Vladan, dressed as a rabbit and preparing to go out to town, irritated by Nenad's reproaches about his slipshod handling of his computer, suddenly bursts out and breaks a CD which he finds at hand – and so the fight begins!; Duća, angry, leaves the battlefield of the game and their apartment, since Neša turned the Snowman against him, laughing cunningly; a walk in a cold winter evening almost also ends in a fight (Duća suggests to the brothers they begin living separately); Vladan angrily denies that he promised Duća to lend him a camera, which he needs very urgently to shoot a snail for his Master's Degree project (the winter is coming, and his grandfather has hardly managed to find one in the well); while Duća and Neša are playing, Vladan comes up with the outstanding idea of putting the game on as a performance in SKC.

      Western Impressions... along with the game, there were also some short video works, produced mainly as a combination of the authors' spontaneous reaction to the content of Western and anti-Western movies and TV shows about the Wild West, and a thematically incoherent play with narratives which derived directly from their "friendships" with toys. The lack of experience, the difficulties in coordination of different temperaments and ideas, and the insufficient interest in the realization of the work, all contributed to the style of these video narratives. The moments of excitement while catching the atmosphere, which the authors, apart from searching for striking scenes, supplemented with authentic improvised music, or some bizarre expressive ideas that accompanied what the toys themselves had to offer, were the basic support and driving force in their creations. The initial artistic, aesthetic and pathetic idea can hardly be guessed by judging from the final result. However, through the primitive world of a fake prairie and crazy events, accompanied by the unrepeatable, almost moving music, we encounter with laughter the cold touches of truth – as, for example, in the scene of the cowboy dance. The laughter is inevitable.

The 'Performance' acted at the exhibition opening was just one of the many such games that Nenad and I played for our own sake. Here is a chapter of my unfinished text:

It was a very beautiful game, with many toys, prostrate on the ground that consisted of two carpets. Neša probably had stage fright, due to some specific circumstances, so I scored the most convincing victory ever. I remember the brave breaches by my warriors of his fortress, as well as a surprise attack by a concealed commando group in the cave at the end of the game, which completely demoralized Neša's already wrecked army. The game lasted for about an hour, but we were as exhausted as if it had lasted for two hours.

We also came across fascination with the use of toys in the works that followed: the Master's Degree project that failed, entitled *The Way of a Snail*, and the one that succeeded, with the title *The Wrong Identity*. Both of these works offer some interesting novelties as regards *Western Impressions*. In the first one, the plastic toys come upon an enemy they have never had a chance to meet before — a live snail! The sloppy camera, which I borrowed from Vukašin, recorded a really unusual and exciting "incident", which I had the pleasure of allowing the snail to cause, although it wasn't part of the original scenario. The idea was that the snail would simply pass by the toys which throw arrows and spears at it, – but the little snail devised something much better! It grabbed one toy, surrounded it completely, like a monster swallowing its victim, and ecstatically lifted it up and down for a while. When it finished doing that, I didn't have to tell it that it was the time to withdraw. It curled itself up under a log and went back to its shell. All other things in this work, including an image in the sand, were a complete shit. No wonder that my mentors didn't approve of it in the end.

I didn't have much time for a new work, so I had to think and work very quickly, not like my little snail, with which I identified myself too much. That's right, *The Wrong Identity* was conceived in a frenetic rhythm, consisting of a complex visually and textually receptive work, with which I eventually managed to satisfy the institution. As far as I was concerned, I was only partly satisfied. There were some brilliant segments, though, such as those theoretically didactic comic strip scenes in space, with the same toys, which I used this time to point laconically at everything I had in mind about twentieth century theories. The photo strip was also interesting, though too complicated in its connotations, which should have been articulated in combination with a glossary of terms (it's a really original idea, which does not deserve to be discussed here in detail). However, the image in the sand was much more successful in visual terms than the one in *The Way of a Snail*, and the fortress in the middle, with all those comic strip scenes, contributed to this work as something worthy of more attention, above all visually.

BIOGRAFIJE :: BIOGRAPHIES

Vukašin Nedeljković je rođen u Beogradu 1975. gde je 2003. završio fotografiju na Akademiji umetnosti BK. Imao je devet samostalnih i više od trideset grupnih izložbi. Živi i radi u Irskoj.

 Vukašin Nedeljković was born in Belgrade in 1975, Graduated in Photography at the Academy of Arts "BK" in Belgrade in 2003. Nedeljković took part in nine solo exhibitions and more than thirty group exhibitions. Lives and works in Ireland.

 Ivan Petrović rođen 1973. u Kruševcu, živi i radi u Beogradu. Diplomirao je fotografiju na Akademiji umetnosti „BK" 2002. Njegova fotografska praksa ogleda se u tradiciji "strejt" fotografije sa osobenim dokumentarističkim pristupom i proširenim kontekstom korišćenja redi-mejda. Dobitnik stipendije KulturKontakt u Beču, 2004.godine. Izlagao je u Srbiji, Austriji, Holandiji, Francuskoj, Švajcarskoj, Slovačkoj i Hrvatskoj.

 Ivan Petrović was born in 1973 in Kruševac, Serbia. Graduated in Photography at the Academy of Arts "BK" in Belgrade in 2002. His photographic practice belongs to the tradition of the so-called 'straight' photography, with a specific documentary approach and the contextualized use of ready-mades. Recipient of the KulturKontakt grant in Vienna in 2004. Exhibited his works in Serbia, Austria, the Netherlands, France, Switzerland, Slovakia and Croatia. Lives and work in Belgrade.

 Nenad Jeremić je rođen 1977. u Beogradu gde živi i radi. Diplomirao matematiku na Matematičkom fakultetu u Beogradu 2003. a 2007. magistrirao višemedijsku umetnost na Univerzitetu umetnosti. Bavi se videom, različitim scenskim formama, piše kratke priče.

 Nenad Jeremić was born in 1977 in Belgrade where he lives and works. In 2003 he graduated at the Faculty of Mathematics, University of Belgrade. In 2007 he got MA in Multimedia Arts, University of Arts. He works with video, different stage forms, writes short stories.

 Selena Savić rođena 1980. u Beogradu. Završila je Arhitektonski fakultet i radila u oblasti urbanističkog planiranja. Od 2007. godine živi u Den Hagu, gde završava master studije na programu ArtScience. Baveći se pretežno zvukom i instalacijom, apstrahuje delove realnosti i povezuje ih u različite sisteme odnosa, koji često dovode do apsurdnih iskustava. (http://www.kucjica.org)

 Selena Savić was born in Belgrade, in 1980. After graduating from the Faculty of Architecture in Belgrade, she worked in the field of urban planning. Since 2007, she lives and works in The Hague, where she is completing her master studies in ArtScience. She works mostly with sound and installations. Abstracting parts of reality, she connects them into systems of related elements, often resulting in absurd experiences. (http://www.kucjica.org)

 Vladan Jeremić (rođen u Beogradu 1975. godine) je slikar, pisac i aktivista, posvećeni analitičar i kritičar umetničkog sistema i odnosa kulture i politike. (http://raedle-jeremic.modukit.com)

 Vladan Jeremić (born on 15th of January 1975 in Belgrade, based in Belgrade) is a painter, activist, writer and a keen observer of the art system and the relations between culture and politics. (http://raedle-jeremic.modukit.com)

 Oliver Veljković rođen 1975. u Kruševcu. Diplomirao 2005. godine na Fakultetu primenjenih umetnosti u Beogradu, odsek zidno slikarstvo. Bavi se slikarstvom i skulpturom.

 Oliver Veljković was born in 1975 in Kruševac, Serbia. Graduated in Mural Painting at the Faculty of Applied Arts in Belgrade. His artistic media of expression are painting and sculpture.

 Dušan Jevtović rođen 1978. u Beogradu. Zaljubljenik u stripove i slikarstvo. Trenutno je na doktorskim studijama iz teorije umetnosti. Imao je 4 samostalne i više grupnih izložbi

 Dušan Jevtović was born 1978. in Belgrade. He is a fan of comics and paintings. He is completing his Phd studies in the field of art theory. He had 4 solo and many group exhibitions.

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