

# ART BODY ART

Galerija SULUV, 28. septembar - 9. oktobar 2020.  
SULUV Gallery, 28th September – 9th October 2020

SMIC. POKRETNA FORMA / SMIC. MOTION ART FORM

Program *Novih umetničkih praksi*, Savez udruženja likovnih umetnika Vojvodine, Srbija  
The New Art Practices Programme, The Union of Associations of Fine Artists of Vojvodina, Serbia



# ART BODY ART

SMIC. pokretna forma / SMIC. motion art form

Savez udruženja likovnih umetnika Vojvodine, Srbija

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Program Novih umetničkih praksi SULUV, SMIC. pokretna forma

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SMIC. POKRETNÁ FORMA / MOTION ART FORM

Projekat *Art Body Art - Relacije tela* / The *Art Body Art* project - The *Body Relations*

Galerija SULUV, 28. septembar - 9. oktobar 2020.

SULUV Gallery, 28<sup>th</sup> September – 9<sup>th</sup> October 2020

*Učesnici / Participants:* Aleksandra Letić, Danilo Prnjat, Jelena Gajinović,  
Nemanja Milenović, Sara Masnikosa, Vuk Ćuk, Žarko Aleksić, Adrian Klajo,  
Natali Stirniman & Stefan Stojanović (Stirnimann-Stojanovic).

*Program novih umetničkih praksi Udruženja / New Artistic Practices of the Association Programme*

Savez udruženja likovnih umetnika Vojvodine, Srbija / The Union of Associations of Fine Artists of Vojvodina, Serbia

## **Projekat Art Body Art**

### *Relacije tela*

Nakon realizacije prve izložbe projekta *Art Body Art*, u avgustu 2020. u KS Svilara, na kojoj je svoje rade predstavilo 19 autora mlađe generacije, SULUV predstavlja drugu izložbu *Art Body Art* projekta: *Relacije tela (telo kao pokretna forma)*.

Ujedno ova izložba predstavlja uvodni događaj glavne aktivnosti projekta - međunarodne izložbe *Art Body Art* - u godini titule *Novi Sad Evropska prestonica kulture*.

Tema *Relacije tela*, predstavlja tematsku aktivnost u okviru projekta *ART BODY ART*. Koncept *tela* (priroda, metamorfoza, pokret, emocija, forma...): živo telo, tehnološko telo, telo objekat, generisano telo, fikcija i iluzija, telo kroz doživljaj, privid...

U fokusu projekta je *pokretna forma*, odnosno umetničko delo (objekat, audio-video instalacija...) u formatu koji je u prostorno-vremenskom smislu i opsegu definisan trajanjem.

Radovi se oslanjaju na multimedijalne umetničke discipline, istraživačko-eksperimentalnog karaktera koje korespondiraju u oblastima vizuelnih tehnologija, elektronike, generativne umetnosti, interakcije, pokreta, svetla, zvuka i ostalih procesa digitalnih multifunkcija. Realizacija projekta podrazumeva produkciju novih radova.

Eksperimentalnu *pokretnu formu* karakteriše: upotreba novih materijala, istraživački pristup u višemedijskom polju, organizaciona realizacija, prostorno i ambijentalno predstavljanje, napredni segmenti u predstavljanju tela (interakcija, interfejsi, kinetika, robotika, elektronika, video, animacija...) ili na osnovu periodike postupaka po iskustvima avangarde, pokretni post ready made, asamblaž, pokretne skulpture, mrdalice, mehanika...

Cilj je da svaki rad *nešto radi*, i otvara niz tema, zahteva učešće posmatrača, a zauzimajući i fizički i virtuelni prostor radovi treba da formiraju jedan hibridni prostor u kojem je omogućena aktivna interakcija publike i umetničkog dela.

Podržavajući umetničke izraze koji zastupaju eksperimentalni pristup u umetničkom delu, projekat *otvara polje za medijske instalacije i prostorna rešenja koji na ciljan način prenose kompleksne sadržaje i omogućavaju da se informacije dožive*. Istovremeno, podstiče se i kritičko sagledavanje pokretačke uloge tehnologije u nastajanju novih umetničkih formi.

## **The Art Body Art Project**

### *The Body Relations*

After the first exhibition under the *Art Body Art* project held in CS Svilara in August 2020, where 19 authors of the younger generation presented their works, SULUV presents the second exhibition of the *Art Body Art* project: *Body Relations (body as a moving form)*.

At the same time, the exhibition is an introductory event of the main project event – the international exhibition *Art Body Art* – in the year when Novi Sad will hold the title of the *European Capital of Culture*.

The *Body Relations* topic is a thematic activity under the *ART BODY ART* project. The concept of the body (nature, metamorphosis, movement, form...): the living body, technological body, body-object, generated body, fiction and illusion, the body through experience, appearance...

The project focuses on the *motion form*, that is, an artwork (object, audio-visual installation...) presented in such a format that is defined by duration in its spatial-temporal sense and scope.

The works rely on multimedia artistic disciplines of exploratory-experimental character corresponding in the fields of visual technologies, electronics, generative art, interaction, movement, light, sound and other digital multi-function processes. The project includes production of new works.

An *experimental motion form* is characterised by: the use of new materials, an exploratory approach in the multimedia field, organisational realisation, spatial and ambient presentation, advanced segments in representation of the body (interaction, interfaces, kinetics, robotics, electronics, video, animation...) or based on the periodicals modelled after the avant-garde experiences, motion post readymade, assemblage, moving sculptures, mechanics...

The goal is that each work *does something*, and opens a series of topics, requires interaction from the observer, while taking up physical and virtual space, the works are supposed to form a hybrid space where an active interaction between the audience and the artwork is possible.

Supporting artistic expressions advocating an experimental approach in an artwork, the project *opens space for media installations and spatial solutions that carry complex contents in a targeted way and thus enable experiencing information*. At the same time, it encourages critical perception of the driving role of technology in creating new art forms.

# ART BODY ART

SMIC. Pokretna forma  
Projekat Art Body Art - Relacije tela

Galerija SULUV, 28. septembar - 9. oktobar 2020.

Učesnici: Aleksandra Letić, Danilo Prnjat, Jelena Gajinović,  
Nemanja Milenković, Sara Masnikosa, Vuk Ćuk, Žarko Aleksić,  
Adrian Klajo, Natali Stojiljan & Stefan Stojanović .





*Slavica Popov*  
**U pokretu**

Projekat Art Body Art osmišljen je da podstiče istraživanje relacija pokreta i ljudskog tela u okviru vizuelnih umetničkih medija. Iako sam naziv aludira na Body Art, koncept u umetnosti nastao 60tih godina 20. veka gde telo može biti umetnički medijum i objekat i prevashodno se misli na umetnost performansa, ovom prilikom ljudsko telo i ljudski duh su poslužili kao nepresušni izvor inspiracije. Vizuelni umetnici su oduvek proučavali telo, naročito njegovu anatomiju koja pruža analizu ljudskog bića gde može da se dopre do dubljih delova čovekovih funkcija a sve u cilju da se otkriju razum i duša. Savremena umetnička praksa se često bazira na razmeni iskustva i povezivanju različitih, naizgled nespojivih sfera društva kao što su nauka i tehnologija sa jedne, a umetnost sa druge strane i zato savremeni umetnici u korelaciji nauke i estetike, prilikom stvaralaštva kreću se tako što sintetišu ono što je poznato, naučno dokazano kao i ono što se da naslutiti. Umetnici prepliću svoj rad sa napretkom nauke i neretko nesvesno otkrivaju, instinktivno naslućuju prirodne zakonitosti i okom nevidljive pojave pre nego ih nauka otkrije i definiše. Zato možemo reći da se nauka i tehnologija sa jedne, a umetnost sa druge dopunjaju jer njihova sinergija podstiče razvoj obe grane. Doprinose međusobnom preispitivanju, umetnost kritički sagledava nauku i daje joj drugačiju perspektivu, dok su nauka i tehnologija odavno prodrle u svet umetnosti dajući joj snage da pravi velike skokove



*Slavica Popov*  
**In Motion**

The Art Body Art project is conceptualised to encourage exploring the relationships between movement and the human body through visual art media. Although the name as such alludes to Body Art, a concept in art that emerged in the 1960s whereby the body can be an art medium and an object primarily in performance art, in our case the human body and spirit have served as an inexhaustible source of inspiration. Visual artists have always studied the body, its anatomy in particular, which provides an opportunity to analyse a human being with a possibility of penetrating deeper into man's functions aimed at revealing the mind and the soul. Contemporary artistic practices are often based on the exchange of experiences and bringing together different, seemingly unconnected social spheres, such as science and technology on the one hand, and art on the other. Hence, in correlating science and aesthetics, contemporary artists create by synthetising things that are known, scientifically proven and the things that are only intuited. Artists intertwine their work with the scientific developments and often unintentionally reveal, instinctively feel natural laws and imperceptible phenomena before science discovers them and defines them. Therefore, we can say that science and technology on the one hand, and art on the other, complement each other since their synergy drives the development of both. They contribute to a mutual re-examination – art takes a critical view of science providing it with a different perspective, while science and technology penetrated the world of art a long time ago, infusing it with power to take leaps in its development. This combination is also quite challenging, as one can undermine the integrity of the other, or, on the other hand, one can offer a challenge to the other, thus leading to progress in each. Philosopher Slavoj Žižek believes that 'Techno-scientific progress is perceived as a temptation that can lead us into "going too far" – entering the forbidden territory of biogenetic

u svom razvoju. Ovaj spoj je takođe dosta izazovan jer jedna oblast drugoj može da naruši integritet ili sa druge strane da pruže jedna drugoj izazov i time dovedu do napretka svake pojedinačne oblasti. Filozof Slavoj Žižek smatra da 'Tehnološko-naučni napredak se doživljava kao iskušenje koje nas može „odvesti predaleko“ – ulazeći na zabranjenu teritoriju biogenetičkih manipulacija i tako dalje, i tako ugrožavajući samu srž naše ljudskosti'<sup>1</sup> zbog toga je neophodno da savremena umetnost koristi sva naučno tehnološka dostignuća i propituje njihovu upotrebu, smisao, neophodnost, a ako treba i da pruži otpor prema realnosti koju nameće razvitak. Umetnost može biti odgovor na haotičnost sveta u kom trenutno živimo jer ima kapaciteta da stvori prostor za izražavanje različitih mišljenja i prezentovanje novih znanja.

Savremen čovek koji teži promišljaju sveta i prihvata dostignuća nauke i tehnologije mora pronaći još jedno uporište kao smisao svog postojanja, a to može ponuditi umetnost jer ona kao produkt ljudskog duha može iznedriti rešenja i odgovore na pitanja koja često fizičke zakonitosti ograničavaju pa zato ostajemo bez istih. Naravno, ovde je neophodno napraviti balans i konstantno činiti napor da se ne ode ni u jednu krajnost. Mikkelsen kaže da „Broj koncepata koji trenutno ulaze u diskurs sveta umetnosti stalno raste i to je dobro, jer svedoči o potrebi da se misli, sagledava i deluje u svetu na drugačiji način. Toliko energije se oslobađa da kuća umetnosti gori. Savremena umetnost ne može biti totalizovana na empirijskom nivou, ali možemo spekulisati o njenim uslovima kako bismo odgovorili na pitanje: koliki je potencijal savremene umetnosti za budućnost?“<sup>2</sup>

Za izložbu Art Body Art odabранo je devet radova od desetoro autora. Iako izložba ima jasan ali dosta širok koncept i umetničko izražavanje odabranih umetnika je dosta slobodno, u skladu sa njihovim sopstvenim senzibilitetima. Njihov pristup radu karakteriše prisustvo

<sup>1</sup> Slavoj Žižek, *Kao lopov usred bela dana, Moć u doba postčovečanstva*, Laguna, Beograd, 2019, 12.

<sup>2</sup> Asmund Havsten-Mikelsen, *Ne-filozofija i savremena umetnost [Non-philosophy and contemporary art]*, Grupa za konceptualnu politiku, Novi Sad, 2018, 17.

manipulation and so on, and thus endangering the very core of our humanity'<sup>1</sup> making it necessary for contemporary art to use all scientific and technological achievements and question their use, purpose, necessity, and, if need be, offer resistance to the reality imposed by progress. Art can be an answer to the chaotic world we are living in as it holds a capacity to create a space for expressing different opinions and presenting new insights.

Contemporary man prone to thinking about the world and accepting scientific and technological achievements must find another fulcrum to make sense of his existence, and art can offer that because, as a product of the human spirit, it can engender solutions and answers to the questions that are often limited by physical laws, which leaves them unanswered. Surely, a balance is needed here, and efforts must constantly be made not to stray into either extreme. Mikkelsen says that the number of concepts currently entering the discourse of the world of art is constantly on the rise, which is good, as it testifies to the need to think, consider and act in the world in a different way. So much energy is released that the house of art is on fire. Contemporary art cannot be totalised on an empirical level, but we can speculate on its conditions in order to answer the question: what is the potential of contemporary art for the future?<sup>2</sup>

For the exhibition Art Body Art we have selected nine works by ten authors. Although the exhibition has a clear, yet broad concept, the artistic expression of the selected artists is rather free, consistent with their personal sensibilities. Their approach is characterised by diverse media as well as strategies where they intersect and combine various possibilities to create new works. They are not focused on a single goal, but on various conditions and issues apparent in the global world, also

<sup>1</sup> Slavoj Žižek, *Kao lopov usred bela dana, Moć u doba postčovečanstva [Like a Thief in Broad Daylight: Power in the Era of Post-Human Capitalism]*, Laguna, Beograd, 2019, 12

<sup>2</sup> Asmund Havsten-Mikelsen, *Ne-filozofija i savremena umetnost [Non-philosophy and contemporary art]*, Grupa za konceptualnu politiku, Novi Sad, 2018, 17

različitih medija ali i strategija gde ukrštaju i kombinuju različite mogućnosti u cilju stvaranja novih dela. Oni nisu usmereni ka jednom cilju već ka različitim uslovima i problemima koji se javljaju u globalnom svetu, takođe ulažu napor da preispitaju i problematizuju ideje i vrednosti koje nam nauka i tehnologija nameću.

Ono što prožima sve radove jeste pokret odnosno akcija, da li je on prisutan u kinetici rada (Aleksandra Letić, Sara Masnikosa, Vuk Ćuk), prethodio je samom radu, odnosno rad ga dokumentuje (Žarko Aleksić, Danilo Prnjat, Nemanja Milenković), zahteva naš pokret prilikom posmatranja rada (Jelena Gajinović, Adrijan Klajo) ili preispituje kretanje tela odnosno njegovo prisustvo i odsustvo (Nathalie Stirnimann & Stefan Stojanović). U stvaralaštvu **Aleksandre Letić** papir je često prisutan kao medij, pa u radu *Mašina* crteže na papiru šmirglom umesto umetnice stvara mehanizam, moglo bi se reći jednostavan robot i iako se autorstvo rada pripisuje umetnici jer je ona proizvela kontekst, postavlja se pitanje koji deo autorstva pripada robotu, odnosno pitanje ljudskog delovanja u okviru četvrte industrijske revolucije koja nam se dešava i u kojoj meri roboti i veštačka inteligencija mogu zameniti ljudе. Ovom odnosu čoveka i sveta tehnologije pristupa i **Vuk Ćuk**. Njegov rad *Dva majmuna* predstavlja jednu prostornu celinu gde kinetički objekti egzistiraju unutar jednog posebnog sveta u kom vladaju slične zakonitosti kao i u prirodi. Čovekove funkcije i prostore u kojima čovek funkcioniše preispituje **Sara Masnikosa** u radu *Deep inside my comfort zone* gde su predstavljene figure u staklenim kutijama koje pokreće motor unutar akvarijuma napunjene vodom. Ova kolektivna prepuštenost struji života dok god ne remeti egzistenciju kakva god ona bila, deluje osvećujuće i stvara potrebu za racionalnim poimanjem stvarnosti kao upitanosti u kom pravcu se kreće čovečanstvo polazeći od individue. U radu *Umetnost skida kilazu* **Žarko Aleksić** preispituje i dokumentuje mentalne i fizičke procese ljudskog tela. U svojoj umetničkoj praksi spaja umetnost i lična iskustva gde nastaju crteži uz pomoć

putting their efforts to re-examine and problematise ideas and values imposed on us by science and technology. The common feature connecting all the works is movement and/or action in the following manifestations: it is present in the kinetics of the piece (Aleksandra Letić, Sara Masnikosa, Vuk Ćuk), it precedes the work, that is, it is documented by the piece (Žarko Aleksić, Danilo Prnjat, Nemanja Milenković), our movement is required when observing the piece (Jelena Gajinović, Adrijan Klajo) or re-examines the movement of the body, that is, its presence and absence (Nathalie Stirnimann & Stefan Stojanović). Paper as a medium is frequently present in the creative opus of **Aleksandra Letić**, so in the work *A Machine*, the drawings on paper are created with sandpaper by a mechanism, we could say a simple robot, instead of the artist. Although the artist is credited with the authorship because she is the one who produced the context, the question arises as to which part of the authorship belongs to the robot, which is actually the question of human activity in Industry 4.0 surrounding us and to what extent robots and AI can replace people. This relationship between man and the world of technology is addressed by **Vuk Ćuk**, too. His work *Two Monkeys* is a special whole featuring kinetic objects existing in a special world ruled by laws similar to those found in nature. Man's functions and the spaces where man functions are re-examined by **Sara Masnikosa** in her piece *Deep inside My Comfort Zone*, presenting figures in motor-driven glass boxes immersed in a water tank. This collective surrender to the currents of life as long as they do not interfere with the existence such as it is feels refreshing and creates a need for rational consideration of reality as an enquiry into what humanity is headed for starting from an individual. In his work *Art Makes You Lose Weight*, **Žarko Aleksić** re-examines and documents mental and physical processes of the human body. In his artistic practice, he links art and personal experiences where drawings are created using a GPS application recording the length of the route and number of calories burned while walking. Similarly, **Danilo Prnjat**

GPS aplikacije koja beleži dužinu pređene putanje kao i broj kalorija koje se sagorevaju prilikom šetnje. Takođe i **Danilo Prnjat** koristi intermedijalnu umetničku praksu gde je za izradu instalacije *Kako radi zadruga?* pozvano više učesnika čiji se rad u okviru nje zasniva na reparaciji različitih predmeta preispitujući na ovaj način odnos zajedničke proizvodnje odnosno ekonomske demokratije u sistemu po kom svet globalno funkcioniše, pa i u njemu sistemi umetnosti. Intervencija na objektu **Nemanje Milenković Od A do Š**, preispituje vrednosti savremenog čoveka kao i njegov odnos prema životinja-ma. Ovde je takođe prethodilo organizovanje i uključivanje više ljudi koji su donirali materijale i predmete od veštačke kože na koje su kasnije istetovirine poslovice. Sve veće popuštanje pod pritiskom masovne kulture potrošačkog društva primetno je i u instalaciji **Adrian Klaja** pod nazivom *Vertikalna nostalgija* sačinjenoj od stubova obloženih perjem koji se izdižu iz horizontalnih materijalnih želja i suprotstavljaju im se, a očituje se i u interaktivnoj instalaciji **Jelene Gajinović** *Mirrorless* gde ogledalo izbegava da u njemu vidimo svoj odraz čime autorka kritikuje potrebu za kreiranjem identiteta u virtualnom umesto u realnom prostoru. Audio performans i instalacija **Natali Stirniman i Stefana Stojanovića** pod nazivom *Fluid Boundaries* propituje nepostojanje fleksibilnosti nametnutih granica koje služe određenim društveno-političkim sistemima i oblikuju pojedinca i društvo i šta bi proizvela njihova fluidnost.

Namera izložbe da se osloni na predstavljanje fenomena pokreta ljudskog tela ili pokreta izazvanog ljudskim telom podstakla je da se kroz ovu formu stimuliše sавремена umetnička produkcija koja otvara prostor za usvajanje novih znanja kao i njihov međusoban dijalog. Ovakva interakcija odnosno interdisciplinarnost u umetnosti može samo da doprinese osnaživanju svih oblasti uključenih u stvaranje jednog umetničkog dela, a svaki napredak ruši osnovne prepostavke našeg svakodnevnog pojma stvarnosti, omogućavajući nam da gradimo i pokrećemo neki novi svet.

uses interdisciplinary artistic practice inviting several participants to produce the installation *How a Collective Works?* Their work is based on the reparation of various objects, which is designed to explore the relationship of joint production and/or economic democracy in the system in which the world functions globally, including art systems. The intervention on an object by **Nemanja Milenković**, *From A to Z*, re-examines values of contemporary man together with his attitude to animals. In this case too, the work was preceded by an organisation and involvement of a number of people who donated materials and items made of faux leather which were used to tattoo proverbs on. The fact that we increasingly succumb to the pressure of mass culture of consumer society was addressed in the installation by **Adrian Klajo** entitled *Vertical Nostalgia* made of pillars covered with feathers rising from horizontal, material desires opposing them. This phenomenon is reflected in the interactive installation by **Jelena Gajinović** *Mirrorless*, where a mirror avoids to show us our reflection, which is the author's critique of the need for creating our identities in a virtual rather than the real space. The audio performance and installation created by **Nathalie Stirnimann** and **Stefan Stojanović** entitled *Fluid Boundaries* explores the absence of flexibility of the imposed boundaries serving certain socio-political systems and shaping the individual and the society, and speculate on what their fluidity would produce.

The exhibition's intention to rely on the representation of the phenomenon of the human body's movement or a movement caused by the human body motivated the idea to encourage contemporary artistic production that opens a space for adopting new insights and their mutual dialogue through this form. This kind of interaction or interdisciplinarity in art can only contribute to strengthening all areas involved in creating an artwork, and each step forward crashes the basic assumptions of our everyday understanding of reality, enabling us to build a new world and put it in motion.

## Aleksandra Letić

Aleksandra Letić (1978). Završila je osnovne i master studije na Katedri za nove likovne medije na Akademiji umetnosti u Novom Sadu. U svom radu koristi intuitivan i eksperimentalni pristup, netradicionalne procese i materijale, automatizam, elemente slučajnosti i spontanosti, humor. Živi i radi u Novom Sadu kao samostalni umetnik.

Aleksandra Letić (1978) graduated and received her Master Degree from the Department of New Art Media of the Academy of Arts in Novi Sad. In her work, she uses an intuitive and experimental approach, non-traditional processes and materials, automatism, elements of randomness and spontaneity, humour. She lives and works in Novi Sad as an independent artist.

[cargocollective.com/aleksandraletic](http://cargocollective.com/aleksandraletic)  
[vimeo.com/analetic](http://vimeo.com/analetic)





### ***Mašina / A Machine***

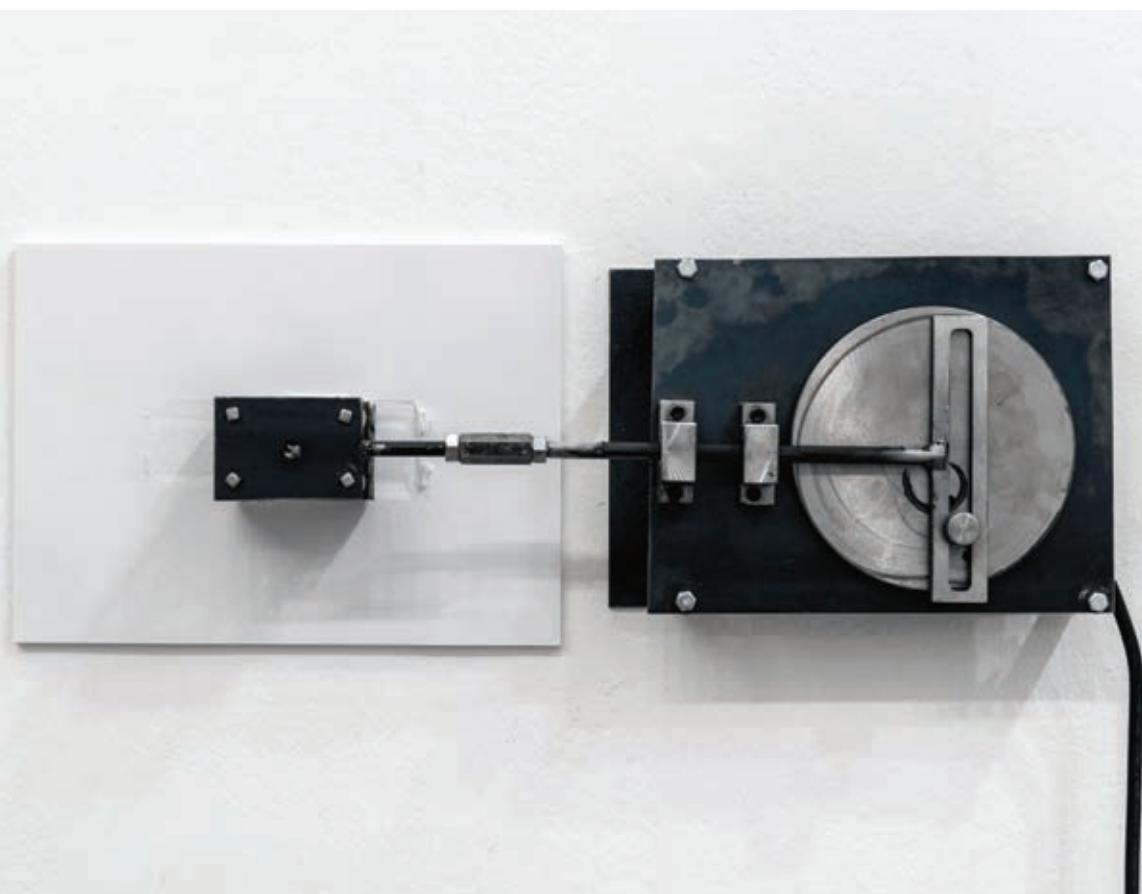
Mehanička sprava / Mechanical device  
(elektromotor, metal, drvo, papir, šmirgla, prašina) /  
(electric motor, metal, wood, paper, sandpaper, dust)

Motor brisača automobila pokreće mehanizam (tzv. Scotch yoke – škotski jaram) na čijem kraju se nalazi šmirgla, koja šmirgla predmet od papira. Mašina stvara rupu u papirnom objektu. Čitav proces obavljen je finom, belom prašinom koja nastaje šmirglanjem papira.

Upozorenje: duže izlaganje ovoj prašini može biti štetno, pa je obavezno nositi masku za lice.

The car wiper motor drives a mechanism (called the Scotch yoke) at the end of which there is sandpaper, sanding a paper object. The device creates a hole in the paper object. The entire process happens under a cloud of fine, white dust created by paper sanding.

Warning: prolonged exposure to this dust can be harmful, so wearing a face mask is obligatory.



## Danilo Prnjat

Danilo Prnjat (1982). Završio je Akademiju umetnosti u Novom Sadu, Interdisciplinarne master studije Teorije umetnosti i medija na Univerzitetu umetnosti u Beogradu i trenutno je doktorant na smeru *Art and Critical Thought na European Graduate School (EGS)* u Sas-Feu u Švajcarskoj. Učestvovao je na velikom broju izložbi, konferencija o umetnosti i razgovor o umetnosti. Realizovao je veći broj (umetničkih) projekata i radionica koje istražuju politike participativnih praksi i kolektivnog rada. Radovi su mu bili predstavljeni na: Salon 13. novembar, (Cetinje, 2019), WienWoche (Beč, 2018), Kunsthalle Exnergasse (Beč, 2018), Rotor (Grac, 2018), Gallery of Contemporay Art (Celje, 2016), LevArt (Trondhajm, 2016), Birkbeck College (London, 2016), NI-Museum of Contemporary Art (Skoplje, 2015), 16. Bijenale (Pančevo, 2014), 55. Oktobarski salon (Beograd, 2014), OPEN SYSTEMS 1-01-04/13, Open Space/Open Systems & GPL contemporary (Beč, 2013), No-Festival (Ufa, 2013), BROTkunsthalle (Beč, 2011), Würtembergische Kunstverein (Stuttgart, 2011), MOSCOW BIENNALE OF YOUNG (Moskva, 2010), Tate Modern, (London, 2010), Kumu Art Museum (Talin, 2010), Art Today Association (Plovdiv, 2009), Haus der Kulturen der Welt (Berlin, 2009), Studentski kulturni centar (Zagreb, 2009), Museo Nacional de Arte Reina Sofia (Madrid, 2009), FUTURA (Prag, 2009), roARaTorio, Center Pompidou (Pariz, 2008), PUGLIA BIENNIAL OF YOUNG, Bari (2007) itd.

Kritički tekstovi posvećeni kritici liberalne kulture, uglavnom su mu objavljeni na portalu DeMaterijalizacija umetnosti ([de-materijalizacijaumetnosti.com](http://dematerijalizacijaumetnosti.com)).

Danilo Prnjat (1982) graduated from the Academy of Arts in Novi Sad, and earned his interdisciplinary Master Degree in The Theory of Art and Media at the University of Arts in Belgrade, currently being a PhD student in *Art and Critical Thought at the European Graduate School (EGS)* in Saas-Fee, Switzerland. He has participated in numerous exhibitions, art conferences and discussions. He has done a number of (artistic) projects and workshops that explore the policies of participatory practices and collective work. His works have been shown at: "Salon 13 November" (Cetinje, 2019), WienWoche (Vienna, 2018), Kunsthalle Exnergasse (Vienna, 2018), Rotor (Graz, 2018), Gallery of Contemporay Art (Celje, 2016), LevArt (Trondheim, 2016), Birkbeck College (London, 2016), NI-Museum of Contemporary Art (Skopje, 2015), 16th Biennale (Pančevo, 2014), 55th October Salon (Belgrade, 2014), OPEN SYSTEMS 1- 01-04/13, Open Space/Open Systems & GPL contemporary (Vienna, 2013), No-Festival (Ufa, 2013), BROT-kunsthalle (Vienna, 2011), Würtembergische Kunstverein (Stuttgart, 2011), MOSCOW BIENNALE OF YOUNG (Moscow), 2010, Tate Modern, (London, 2010), Kumu Art Museum (Tallinn, 2010), Art Today Association (Plovdiv, 2009), Haus der Kulturen der Welt (Berlin, 2009), Studentski kulturni centar (Zagreb, 2009), Museo Nacional de Arte Reina Sofia (Madrid, 2009), FUTURA (Prague, 2009), roARaTorio, Centre Pompidou (Paris, 2008), PUGLIA BIENNIAL OF YOUNG, Bari (2007), etc. His critical texts focusing on liberal culture have been published mostly on the portal DeMaterijalizacija umetnosti ([de-materijalizacijaumetnosti.com](http://dematerijalizacijaumetnosti.com)).



ZADATAK:

1. Minimum dve osobe su potrebne za realizaciju ovog eksperimenta.
2. Pokušajte da zajednički organizujete rad na reparaciji i redizajnu starih lampa, tako što ćete koristiti materijal koji je na stolu ispred vas. Prilikom rada koristite pitanja koja se takođe nalaze na stolu i pokušajte da radite prema zadružnom modelu rada koji neće reproducovati hijerarhiju u radu.
3. Imajte na umu da je nabavka materijala koštala EUR 10. Pokušajte da kreirate cenu novog proizvoda i da razmislite o načinu stvaranja profit-a. Razmislite o podeli profit-a između učesnika radionice.

Glavni zadatak sastoji se u pokušaju pokretanja samoodzivnog procesa proizvodnje koji se bazira na reparaciji starog nameštaja, a kreira odnose bazirane na socijalnoj i ekonomskoj jednakosti.



### ***Kako radi zadruga? / How does a cooperative work?***

Participativna instalacija / Participatory installation

Projekat *Kako radi zadruga?* je participativni umetnički eksperiment koji se bavi promišljanjem osobnosti umetničkog rada i potencijalnosti njegove domokratizacije. Simulacijom zadružnog rada na proizvodnji (umetničkog) objekta projekat se bavi mogućnošću ekonomske demokratije u sistemu dominirajuće društvene, političke i kulturne produkcije danas. Ideja rada je da se jednakost pokuša misliti praktično i kroz proces zajedničkog (proizvodnog) rada koji je simuliran u vidu zadružnog odnosa. Učesnici projekta su pozvani da skušu pokrenu proizvodnju zasnovanu na zadružnom radu koja se zasnivala na reparaciji starog nameštaja. Reč je o eksperimentu čiji je cilj prizemljenje danas mahom teorijskih koncepta samoorganizacije, zajedničkog upravljanja, ekonomske jednakosti i izvede sudar istih sa samom realnošću, a time ujedno i prvi korak u pravcu njihove realizacije.

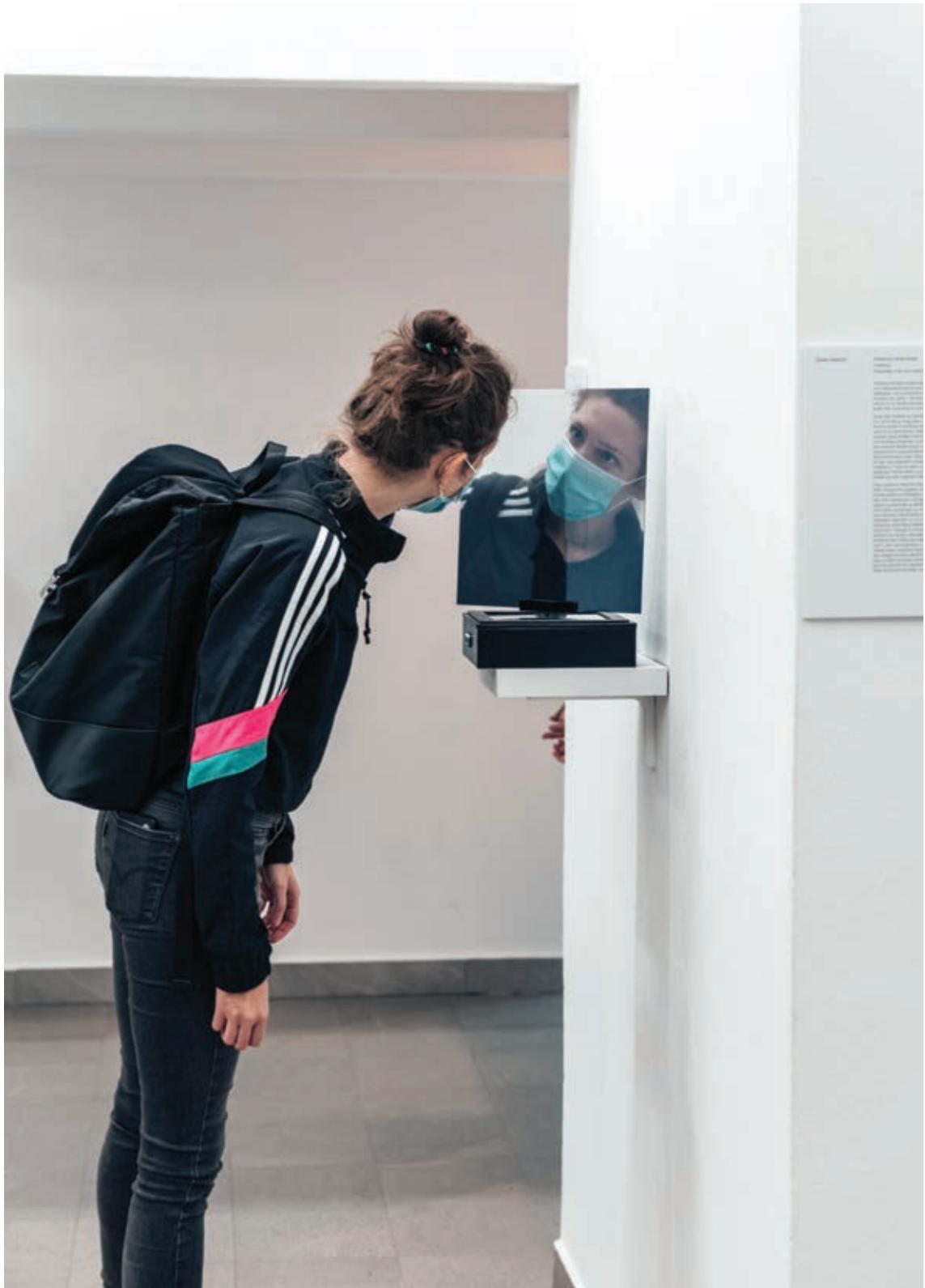
*How does a cooperative work?* is a participatory installation-experiment, featuring a simulation of cooperative work and joint production. The project participants were invited to start a production together, based on cooperative work, which focused on the reparation of old and discarded items. It is an experiment aimed to bring down to earth concepts of self-organisation, joint management, economic equality, which are mostly theoretical today, and to collide the said political concepts with the materiality of the work process. The project addresses the possibility of economic democracy in the system of dominating social, political and cultural production today.



## Jelena Gajinović

Jelena Gajinović (1995). Završila je osnovne studije na Akademiji umetnosti u Novom Sadu na Katedri za nove likovne medije. Kroz umetničku praksu preispituje nove fenomene u postdigitalnom vremenu, odnos prema stvarnosti i uticaj tehnologije na kreiranje nove realnosti. Od 2012. godine izlaže i sarađuje sa različitim umetničkim inicijativama. Imala je šest samostalnih izložbi, pored kojih je učestvovala na brojnim grupnim izložbama nastalih u okviru međunarodnih projekata i saradnje sa državnim institucijama. Predavala je na konferenciji u okviru projekta „Culture on the Palm - Palm Culture”, kao i u Kulturnom centru Srbije u Parizu. Koautorka je radionice „ID Places”, održane u Parizu u okviru projekta „Vizuelne transpozicije identiteta i prostora”. Tokom studija 2018. i 2019. godine postala je nosilac stipendije „Dositeja”, Fondacije za mlade talente (Ministarstvo omladine i sporta), za ostvarene rezultate. Svoje usavršavanje nastavila je na master studijama u okviru Erasmus + Exchange programa na Fakultetu likovnih umetnosti Univerziteta u Portu, u Portugaliji, na kursu „Image Design”. Za vreme pomenute razmene saradivala je sa profesorima sa departmana za arhitekturu i geografiju, gde se specijalizovala na kursu „Territory's Representations, its Drawing and Images” na istom univerzitetu. Njena poslednja samostalna izložba, „Novi elementi prošlosti”, održana je u KS Svilara. Trenutno je na master studijama, na Katedri za nove likovne medije na Akademiji umetnosti u Novom Sadu. Član je Udruženja likovnih umetnika Vojvodine, Međunarodnog saveza novinara i Udruženja novinara Srbije. Njen rad je deo kolekcije Univerziteta u Novom Sadu.

Jelena Gajinović (1995) graduated from the Academy of Arts in Novi Sad, the Department of New Art Media. Through her artistic practice, she re-examines new phenomena in the post-digital time, the attitude towards reality and the influence of technology on the creation of new reality. Since 2012, she has been exhibiting her works and collaborating with various artistic initiatives, including six solo exhibitions and numerous group exhibitions under international projects and in collaboration with state institutions. She has given a lecture at the conference within the project "Culture on the Palm - Palm Culture" as well as at the Cultural Centre of Serbia in Paris. She has co-authored the workshop "ID Places" held in Paris within the project "Visual Transpositions of Identity and Space". During the studies, in 2018 and 2019, she received the "Dositeja" scholarship from the Foundation for Young Talents (Ministry of Youth and Sports) for her outstanding results. Jelena continued her education with Master studies under the Erasmus + exchange programme at the Faculty of Fine Arts, University of Porto, Portugal, doing the course "Image Design." During the exchange, she collaborated with professors from the Department of Architecture and Geography, where she took the specialised course "Territory's Representations, Its Drawing and Images" at the same university. Her last solo exhibition, "New Elements of the Past", was presented in CS "Svilara". Currently doing her Master Degree at the Department of New Art Media of the Academy of Arts in Novi Sad, Jelena is a member of the Association of Fine Artists of Vojvodina, the International Federation of Journalists and the Association of Journalists of Serbia. One of her pieces is included in the collection of the University of Novi Sad.





### ***Mirrorless***

Interaktivna instalacija / Interactive installation

Konstruisanje sopstva u postdigitalnom vremenu ispituje nesvesno traganje za ličnim odrazom na reflektivnim površinama iz okruženja. Interaktivno ogledalo rotacijom i promenom ugla onemogućava posmatraču da uoči sopstvenu refleksiju u objektu. Ovaj pristup impulsivno pobuđuje potrebu za definisanjem nove forme samoopažanja i pozicioniranja sopstva u kontekstu čovečanstva, u koji smo evidentno integrirani. Shodno tehnološkom napretku, percepcija odraza sve više potpada pod uticaj medija i virtualnih prostora. Nemoguće je odvojiti stvarnost od ljudskog delovanja, jer je upravo potreba za učešćem u istoj potvrda o prisustvu u datom vremenu i prostoru. Percepcija odraza je trenutak sa-mootkrivanja u virtualnom okruženju, koje nema uporište u fizičkom, ali zato funkcioniše kao imaginarni prostor za formiranje i kreiranje identiteta.

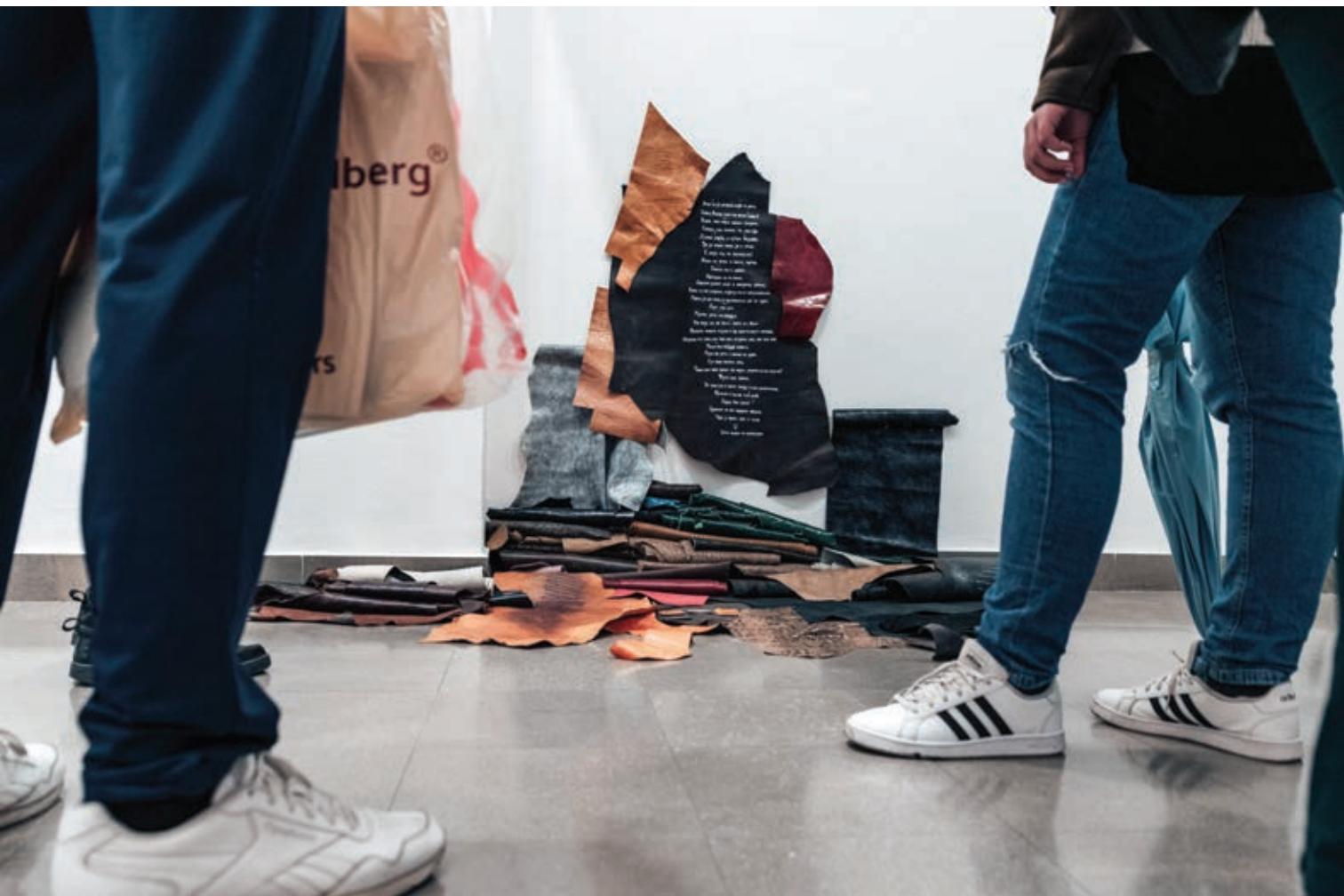
The construction of the self in the post-digital time explores the unconscious search for personal reflection on the reflective surfaces of the environment. The interactive mirror, by rotating and changing the angle, prevents the observer from perceiving their own reflection in the object. This approach induces an impulsive need to rethink and define a new form of self-perception and positioning of the self in the context of humanity, which we are evidently integrated in. Consistent with the technological advances, the perception of one's reflection is increasingly influenced by the media and virtual spaces. Reality cannot be separated from human action, because the very need to participate in it provides a confirmation that one is present in the given time and space. The perception of one's reflection is a moment of self-discovery in a virtual environment, which has no foothold in the physical one, but for this very reason it works as an imaginary space for the formation and creation of one's identity.



## Nemanja Milenković

Nemanja Milenković (1996). Osnovne studije završio je 2019. godine na Akademiji umetnosti u Novom Sadu na studijskom programu Slikarstvo, u klasi profesora Dragana Matića, a iste godine upisuje master studije pod mentorstvom istog profesora. Od 2020. godine radi kao saradnik u nastavi na Katedri za slikarstvo Akademije umetnosti u Novom Sadu. Do sada je svoj rad prikazao na 10 samostalnih izložbi, a učestvovao je na preko 30 grupnih izložbi. Dobitnik je više priznanja i nagrada, od kojih izdvaja Godišnju nagradu Departmana likovnih umetnosti za najuspešniji umetnički rad iz umetničke discipline slikanje (2019) i nagradu za osvojeno 3. mesto na izložbi „ZBOGOM BALKAN? ZBOGOM BALKAN!”, u organizaciji Udruženja alumnista Ujedinjenog Kraljevstva u Crnoj Gori, britanske ambasade u Podgorici i Centra za savremene umjetnosti Crne Gore (2018). Član je SULUV-a (Savez udruženja likovnih umetnika Vojvodine) i Šok zadruge, u okviru koje dela kao urednik likovnog programa. U svom radu primarno istražuje odnos ljudi i životinja u savremenom društvu, istražujući prostor kolektivnog identiteta, odnosno identiteta individue.

Nemanja Milenković (1996) graduated in 2019 from the Academy of Arts in Novi Sad, Department of Painting, Class of Professor Dragan Matić, going on to Master studies mentored by the same professor. Since 2020, he has been engaged as a Research Fellow at the Department of Painting of the Academy of Arts in Novi Sad. So far, he has presented his work in 10 solo exhibitions, and has participated in over 30 group exhibitions, winning several recognitions and awards, most notably, the Annual Award of the Department of Fine Arts for the most successful artwork in the artistic discipline of painting (2019) and the Third Prize at the exhibition “FAREWELL BALKANS? FAREWELL BALKANS!” organised by the Association of UK Alumni in Montenegro, the British Embassy in Podgorica and the Centre for Contemporary Arts of Montenegro (2018). A member of SULUV (Union of Fine Art Associations of Vojvodina) and the Šok cooperative, Nemanja is active as the fine art programme editor. In his work, he primarily focuses on the relationship between humans and animals in modern society, exploring the space of collective identity and/or the identity of the individual.





### **Od A до Ј / From A to Z**

Intervencija na pronađenom objektu /  
Intervention on the found object

Ovaj rad nastaje kao rezultat akcije prikupljanja različitih materijala i predmeta od životinjske kože ili krvna putem dobrovoljnih donacija. Jedna od donacija sadržala je preko 30 različitih koža namenjenih za obradu obuće, a koje su „prave“ i „lažne“, odnosno životinjskog porekla i imitacije životinjske kože. Životinska koža jedan je od osnovnih parametara kvaliteta u modnoj industriji, a njena proizvodnja podrazumeva uzgajanje različitih životinja u nehumanim uslovima, kontrolisano razmnožavanje i nasilno ubijanje. Pored uzgajivačnica čija je osnovna svrha proizvodnja životinjske kože ili krvna, često su ovi materijali nusproizvodi prehrambene industrije čime se životinjsko telo maksimalno eksploratiše zarad sticanja profita.

U svojoj umetničkoj praksi rad i istraživanja fokusiram ka različitim odnosima ljudi prema životinjama, a rad „Od A do Ј“ jeste nastavak komentarisanja aktuelne ekološke situacije posredstvom nacionalnog kulturnog nasleđa. Koristeći se knjigom „Српске народне пословице и друге различите“ kao one u običaju uzete riječi“ filologa i reformatora srpskog jezika Vuka Stefanovića Karadžića, selektujem 30 poslovica čije značenje može biti učitano u prirodu savremenog odnosa ljudi prema životinjama i – postupkom tetoviranja – aplikiram na životinjsku kožu. Odabrane poslovice predstavljaju lično zapožimanje, putem kojeg ispitujem okolnosti njihovog nastanka i postavljam pitanje da li su se određeni oblici ponasanja i sistema vrednosti zadržali usled jakog uticaja kulturno-loškog nasleđa kojem smo izloženi.

This work comes as a result of an action that involved collecting various materials and objects made of animal leather or fur through voluntary donations. One of the donations contained over 30 different skins intended for footwear processing, including both “genuine” and “fake”, i.e. animal and artificial leather. Animal leather is one of the basic parameters of quality in the fashion industry, and its production requires breeding of various animals in inhumane conditions, controlled reproduction and violent killing. In addition to farms whose main purpose is the production of animal skins or furs, these materials are often food industry by-products, exploiting the animal body for profit to the maximum extent.

In my artistic practice, I focus my work and research on various attitudes of people towards animals, and “From A to Ј“ follows up along these lines in providing a commentary on the current environmental situation through the national cultural heritage. Using the book “Serbian Folk Proverbs and Other Words in Customary Use” by philologist and reformer of the Serbian language Vuk Stefanović Karadžić, I select 30 proverbs whose meaning can be read from the perspective of the nature of modern human attitude towards animals and “tattoo” them onto animal skins. The selected proverbs are my personal observations, through which I explore the circumstances of their origin and pose the question whether certain forms of behaviour and value systems have survived due to the strong influence of the cultural heritage to which we are exposed.



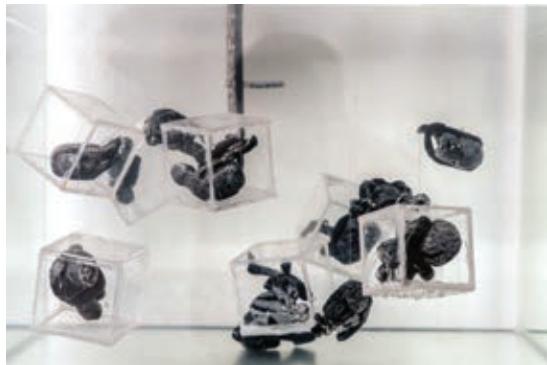
## Sara Masnikosa

Sara Masnikosa (1995). Završila je gimnaziju u Paraćinu 2014. godine i iste upisala Akademiju umetnosti u Novom Sadu, smer slikarstvo. Osnovne studije završava 2020, u klasi profesora Gorana Despotovskog. Redovno izlaže od 2015. godine. Do sada je izlagala na pet samostalnih izložbi i brojnim kolektivnim. Takođe je učesnica mnogobrojnih projekata, radionica i likovnih kolonija. U svom radu koristi prostorne objekte koji u sadržaju teme prikazuju različite vidove društvenog angažovanja. Ovi prostori, mapirani kroz dimenziju kutije, predstavljaju pozornicu određene čovekove funkcije.

Sara Masnikosa (1995) completed her secondary education in Paraćin in 2014, going on to study at the Academy of Arts in Novi Sad, Department of Painting, and graduating in 2020 in Class of Professor Goran Despotovski. She has been exhibiting regularly since 2015, having had five solo exhibitions and numerous collective ones. She is also a participant in numerous projects, workshops and art colonies. In her work, Sara uses spatial objects that in the thematic content depict different types of social engagement. These spaces, outlined by the dimensions of the box, provide the stage for certain human functions.

[instagram.com/sarahy131](https://instagram.com/sarahy131)  
[behance.net/sarahy1319a605](https://behance.net/sarahy1319a605)





### ***Deep inside My Comfort Zone***

Objekat / Object  
(staklo, fimo masa) / (glass, polymer clay)

Ovaj rad se osvrće na jedan bitan i nezanemarljiv osećaj – preplavljenost stvarnošću. Ne radi se o izlasku iz zone komfora, već o momentu koji nas vraća u nju. Kao momenat kada tonemo u san, osećaj bezbrižnosti sa tonom lirskog karaktera. Svi ga imamo i svi ga želimo, u iscrpljenoj racionalnosti on je vrhunac našeg ostvarenja. Duboko u tom osećaju, duboko u sopstvenoj zoni komfora, nalaze se figure u svojim malim staklenim kutijicama. Stisnute su u ekstremno malom, ali za njih bezbednom prostoru. Čitavu kompoziciju predstavlja velik akvarijum napunjen vodom. U akvarijumu se nalaze male, staklene kutijice koje se blago njiju, koristeći energiju motora, u svakoj kutiji po jedna figura. Sve je transparentno, imamo uvid u njihovu kolektivnu usnulost. Sve ove individue mirno su se prepustile i za njih se ništa ne menja. Njihova kutija je sigurna zona, sa dovoljno zraka. Mirni su svedoci ovog stanja i jedini za koje se ono nikada neće promeniti. Pošto ovo predstavlja odsustvo racionalnog, svaka individua će težiti izlasku iz ove situacije i načinu da se vrati do svog racionalnog. Zato ovaj rad ovu *apsolutnu zonu komfora* poredi sa trenutkom otkrivanja potpunog emocionalnog rasterećenja.

This work focuses on an important and unavoidable feeling – being overwhelmed by reality. It is not about getting out of the comfort zone, but about the moment that brings us back to it. Like a moment of falling asleep, a feeling of carelessness with a tone of lyrical character. We all have it and we all want it; in the exhausted rationality, it is the pinnacle of our actualisation. Deep in that feeling, deep in one's own comfort zone, there are the figures in their small glass boxes. They are cramped in an extremely small yet, for them, safe space. The composition features a large aquarium filled with water. The aquarium has small, glass boxes that sway slightly, using engine energy; each box contains one figure. Everything is transparent, we have an insight into their collective dormancy. All these individuals are peacefully surrendered and there is no change for them. Their box is a safe zone, with enough air. They are tranquil witnesses of this condition and the only ones for whom it will never change. Since this is absence of the rational, each individual will strive to get out of this situation and seek a way to return to their rationality. That is why in the work this *absolute comfort zone* is comparative to the moment of discovering complete emotional relief.



## Vuk Ćuk

Vuk Ćuk (1987). Studirao je slikarstvo na Fakultetu primenjenih umetnosti u Beogradu i Univerzitetu primenjenih umetnosti u Beču. Radi kao docent na Fakultetu primenjenih umetnosti na predmetu crtanje i slikanje. U svojoj umetničkoj karijeri izlagao je na preko 30 grupnih izložbi u galerijama i muzejima u Srbiji, Italiji, Austriji, Češkoj, Sloveniji, Danskoj, Nemačkoj, Rusiji, Kini i Americi. Samostalno se predstavio trinaest puta: u Beogradu, Beču, Kopenhagenu, Augustenburgu, Herningu, Ljubljani, Parizu. Učestvovao je na sajmovima umetnosti ArtVienna, ArtMoscow, ArtCopenhagen, a umetnička knjiga "Endless Editions: Face to Face – Blind date", na kojoj je učestvovao zajedno sa još 10 inostranih umetnika, nalazi se u kolekciji biblioteke MoMA Muzeja u Njujorku.

U svom radu bavi se istraživanjem položaja čoveka u savremenom svetu, sa akcentom na društvene promene uslovljene razvojem digitalnih medija, tehnologija i komunikacija. Izražava se kroz medij umetničkih instalacija, crteža, slikarstva, kinetičke i statične skulpture, digitalne umetnosti (VR, animacija). Dobitnik je nagrade „Recognition Award“ muzeja MAK u Beču, Nagrade za crtež iz fonda Vladimira Veličkovića, nagrade za slikarstvo „Vladimir Vujačić Mirski“ i nagrade za skulpturu na skulptorskem simpoziju u Taijuanu (Kina).

Autor je više projekata u javnom prostoru (mural na zgradи Fakulteta primenjenih umetnosti u Beogradu, vitraž u Nacionalnom muzeju u Kruševcu, mural u otvorenom delu muzeja Kunstlerhaus u Beču, trajna instalacija u e-čitaonici Narodne biblioteke u Kruševcu).

Živi i radi u Beogradu.

Vuk Ćuk (1987) studied Painting at the Faculty of Applied Arts in Belgrade and the University of Applied Arts in Vienna. He works as an assistant professor at the Faculty of Applied Arts for the subject Drawing and Painting. In his artistic career, he has exhibited in over 30 group exhibitions in galleries and museums in Serbia, Italy, Austria, the Czech Republic, Slovenia, Denmark, Germany, Russia, China and America. Vuk has had thirteen solo exhibitions: in Belgrade, Vienna, Copenhagen, Augustenburg, Herning, Ljubljana, Paris and participated in the art fairs *ArtVienna*, *ArtMoscow*, *ArtCopenhagen*. The art book "Endless Editions: Face to Face – Blind Date", which was a collaborative project including participation of 10 other international artists besides him, is included in the collection of the MoMA Museum Library in New York.

In his work, he explores the position of man in the modern world, with an emphasis on social changes conditioned by the development of digital media, technologies and communications. His expressive means include the mediums of art installations, drawings, paintings, kinetic and static sculptures, digital art (VR, animation).

Vuk has won the Recognition Award of the MAK Museum in Vienna, the Drawing Award from the Vladimir Veličković Fund, the "Vladimir Vujačić Mirski" Painting Award and the Sculpture Award at the Sculpture Symposium in Taiyuan (China). Vuk has authored several public space projects (the mural on the building of the Faculty of Applied Arts in Belgrade, the stained glass in the National Museum in Kruševac, the mural in the open part of the *Kunstlerhaus* Museum in Vienna, the permanent installation in the e-reading room of the National Library in Kruševac).

He lives and works in Belgrade.





Kroz svoj rad trudim se da ukažem na trenutak u vremenu u kojem živimo – antropocen. Ovo novo doba karakterišu globalizacija, razvoj tehnologije, pandemija, globalno zagrevanje, značajne geopolitičke promene... Kako živimo u vremenu nepredvidljive budućnosti i u globalnom sistemu komunikacije, izveštavanja i medija, poseban je izazov doći do istine. Postavlja se pitanje šta taj pojam zapravo predstavlja.

Koncept antropocena sugerira da je ljudska vrsta nova (geološka) sila koja menja planetu do neprepoznatljivosti. Taj novi svet, u kom se razvija i veštačka inteligencija, menja sve aspekte ljudskog funkcionisanja, te se postavlja pitanje da li ovo olakšava ili otežava. Svakako, teorija evolucije ukorenjena je kako u životu tako i u artificijelnom svetu. U svojim radovima pokušavam da pokažem taj razvoj: počinjem od crteža, a stičem do jedne uzajamno zavisne prostorne celine sastavljene od kinetičkih objekata koji interaguju sa svojim okruženjem. Tim objektima omogućen je sopstveni digitalni život koji je, još uvek, zavisan u odnosu na posmatrača. Posebna stavka na koju sam koncentrisan jeste pojam artificijelnosti u savremenom svetu i odnos veštačkog i prirodnog u odnosu na čoveka. Da li je novi, artificijelni svet pun ograničenja i pretnji za nas, ili je ono što sami stvaramo za sebe nešto što će nam olakšati život u budućnosti?

Through my work I try to draw attention to the moment in the time we live in – the Anthropocene. This new age is characterised by globalisation, technological development, pandemics, global warming, significant geopolitical changes... As we live in a time of an unpredictable future and in a global system of communication, reporting and the media, reaching the truth is a particular challenge. The question arises as to what this term actually means.

The concept of the Anthropocene suggests that the human species is a new (geological) force changing the planet beyond recognition. This new world, which sees the development of artificial intelligence as well, is changing all aspects of human functioning, so the question arises whether this makes things easier or more difficult. Undoubtedly, the theory of evolution is rooted in both the living and the artificial world. In my works, I try to show this development: I start with drawings, and I arrive at an interdependent spatial whole composed of kinetic objects that interact with their environment. These objects are given their own digital life, which is still dependent on the observer. A special item I focus on is the notion of artificiality in the modern world and the relationship between the artificial and the natural in relation to man. Is the new, artificial world full of limitations and threats for us, or are the things we create for ourselves something that will make our lives easier in the future?

**Dva Majmuna / Two Monkeys**

Interaktivna instalacija / Interactive installation

Lateks, plastika, veštačko krzno, aluminijum, lim, lcd ekrani,  
servo motori, kontrolor, klirit, šperploča /

Latex, plastic, faux fur, aluminium, sheet metal, LCD screens,  
servomotors, controller, acrylic glass, plywood.



# Žarko Aleksić

Žarko Aleksić (1985). Studirao je filozofiju na Univerzitetu u Beogradu, zatim Akademiju Likovnih umetnosti u Beču (klasa profesora Martina Gutmana), gde je radio kao student asistent. Tokom zimskog semestra 2018/19. uređivao je i vodio predmet Umetnost i kognitivne nauke. Trenutno radi na Univerzitetu za primenjenu umetnost u Beču, na Departmanu za umetnička istraživanja.

Njegova multidisciplinarna umetnička praksa bazirana je na ispitivanju svesti, mentalnih procesa i veštačke inteligencije u relaciji sa socio-političkim pitanjima kognitivnog kapitalizma.

Uzimajući u obzir neurobiološke i poduhvate unutar kognitivnih neuronauka, njegova praksa adresira personalnu fenomenologiju kroz ispitivanje sopstvenih stanja svesti. Problemi odnosa duha i mozga, mentalnih procesa, strukture i karakteristika svesti elaborirani su metodološkom apropijacijom znanja produkovanog unutar filozofije i kognitivnih neuronauka kroz tematizovanje percepcije, imaginacije, jezik, memoriju, pažnju, rezonovanje i emocije unutar nervnog sistema. Veza između pristupa ogleda se u povezanosti psiholoških i ekonomskih stanja, sa sinapsama kao glavnom valutom.

Izlagao je na mnogobrojnim samostalnim i grupnim izložbama u Srbiji i inostranstvu. Živi i radi na relaciji Beč - Beograd.

Žarko Aleksić (1985) studied philosophy at the University in Belgrade, going on to the Academy of Fine Arts in Vienna (Class of Professor Martin Gutmann), where he worked as a student assistant. During the winter semester 2018/19, he edited and ran the subject *Art and Cognitive Sciences*. He currently works at the University of Applied Arts in Vienna, in the Department of Art Research.

His multidisciplinary artistic practice is based on the exploration of consciousness, mental processes and artificial intelligence in relation to the socio-political issues of *cognitive capitalism*.

Taking into consideration neurobiological achievements and endeavours within cognitive neurosciences, his practice addresses personal phenomenology through exploration of his own states of consciousness. The issues of the relationship between *mind and the brain*, mental processes, structure and characteristics of consciousness are elaborated by methodological appropriation of knowledge produced within philosophy and cognitive neurosciences through thematising perception, imagination, language, memory, attention, reasoning and emotions as part of the nervous system. The link between the approaches is reflected in the connection between psychological and economic conditions, with synapses as the main currency.

He has exhibited at numerous solo and group exhibitions in Serbia and abroad. He lives and works between Vienna and Belgrade.



## ***Umetnost skida kilažu / Art Makes You Lose Weight***

Instalacija / installation

(fotografija, crtež, text, kolaž) /

(photography, drawing, text, collage)

Instalacija *Umetnost skida kilažu* je deo većeg projekta pod nazivom *Hyperplastik* koji se bavi plastičnošću mozga/duha i tela, tj. refleksijom nad izvanrednom sposobnošću da kao ljudska bića možemo da učimo i da koristimo to znanje. Prvi deo projekta odnosi se na fizičku promenu mozga prilikom učenja stranog jezika, kao i promene na razini fenomenologije. Drugi deo projekta se takođe bavi emancamacijom i plastičnošću, samo što je ovog puta, umesto mozga/uma fokus na telu. Ponovo polazim od ličnog iskustva. Imam 139 kg, dijagnostikovana mi je hipertenzija i jedini način da se pozabavim svojim stanjem jeste ozbiljan umetnički projekat u kojem se briše granica između umetnosti i „stvarnog“ života. Takva psihogeografska rutina će takođe uticati na izgradnju novih mentalnih mapa (eksperiment sa povećenjem hipokampa taksista u Londona). Dokumentovaću svoje iskustvo tokom hodanja (u sličnoj formi kao moj dugoročni projekat *States of Mind*). Najvažniji deo projekta su crteži za svaku šetnju koji su nastali uz pomoć GPS aplikacije, trackovanjem putanje, koji prikuplja datum, dužinu pređenog puta i sagorele kalorije. Ovaj svojevrsni dnevnik hodanja još jednom potcrtava psihološki i temporalni aspekt, vezu sa konstrukcijom identiteta kao istorije pojedinca. Poslednji deo instalacije su dve fotografije mog tela, prva nastala pre, a druga nakon pređenih 1600 km, kao u oglasu za proizvode za gubitak težine (pre-posle). Ovaj alternativni načini suočavanja sa crtežom i skulpturom (brain plasticity, je doslovno skuptovanje mozga, gde se siva masa koristi kao materijal) inspirisani su Lusi Lipard i njenom knjigom *Dematerijalizacija umetničkog objekta...* koja preispituje pitanje prirode umetnosti i ukazuje na emancamaciju i obrazovanje kao ključne pojmove za razvoj i napredak sve-snog agenta. Novo shvatanje problema tela i duha nam daje mnogo savitljiviju „prirodu stvarnosti“, anti esencijalističku perspektivu, kako unutrašnju (duh, učenje jezika, mentalne reprezentacije), tako i spoljašnju (telo), kao i pogled na socio-ekonomске zakon koji nas okružuju i stvaraju, a u čijem stvaranju učestvujemo i mi kao svesni agenti. Mogućnost promene je najvažnije verovanje koje moramo imati u doba raznoranih Donalda. *Umetnost skida kilažu.*

The installation *Art Makes You Lose Weight* is part of a larger project called *Hyperplastic*, which focuses on the plasticity of the brain/spirit and body, that is, reflecting on the extraordinary ability of humans to learn and use the gained knowledge. The first part of the project refers to the physical change of the brain when learning a foreign language, as well as changes on the level of phenomenology.

The second part of the project also addresses emancipation and plasticity, only this time, instead of the brain/mind, it focuses on the body. I start again from my personal experience. I weigh 139 kg, I have been diagnosed with hypertension and the only way to deal with my condition is a serious art project that blurs the line between art and the “real” life. Such a psycho-geographical routine will also influence the constitution of new mental maps (the experiment with hippocampus enlargement in taxi drivers in London). I will document my experience while walking (in a form similar to my long-term States of Mind project). The most important element of the project are the drawings for each walk created by tracking the route using a GPS application, which collects the data on the date, length of the route and burned calories. The paths will be copied on 42x30 cm sheets of white paper, with handwritten dates, mileage and burned calories (about 300 drawings), treating a particular, obsessive attitude towards art. This diary of walking emphasises, once again, the psychological and temporal aspect, the connection with the construction of identity as an individual’s history. The last part of the installation are two photos of my body, the first being taken before and the second after I have walked 1600 km, like in a weight loss ad (before-after). This alternative way of observing drawing and sculpture (brain plasticity literally means sculpting the brain, with the grey matter being used as material) was inspired by Lucy Lippard and her book *The Dematerialisation of the Art Object...* which re-examines the nature of art and points to emancipation and education as key concepts for the development and advancement of a conscious agent. The new understanding of the issue of the body and spirit gives us a much more flexible “nature of reality”, an anti-essentialist perspective, both internal (spirit, language learning, mental representations) and external (body), as well as a view of the socio-economic laws surrounding and creating us, and in whose creation we participate as conscious agents. Preserving a strong belief that change is possible is crucial in the time of various Donalds.



## Adrian Klajo

Adrian Klajo (1993). Diplomirao je na Odseku za slikarstvo na Akademiji umetnosti u Novom Sadu u klasi prof. Bosiljke Zirojević Lečić. Trenutno je na master studijama na istom odseku. 2017. godine završio je kurs „Forma kao temelj“ na letnjoj akademiji u Salzburgu. Kao stipendista Erasmus+ programa, 2018. je pola godine studirao na Univerzitetu u Pečuju, u Mađarskoj, na Odseku za umetnost. Bio je stažista *Art Mentor* programa u Budimpešti za 2018/2019. godinu. Učestvovao na brojnim grupnim izložbama u zemlji i inostranstvu (Italija, Slovačka, Mađarska). Do sada je imao šest samostalnih izložbi. Više puta nagrađivan. Član je više umetničkih grupa. Dela mu su nalaze u galerijama i privatnim kolekcijama u Srbiji i inostranstvu. Umetnik je beogradske Laufer galerije. Živi i stvara u Subotici.

Adrian Klajo (1993) graduated from the Department of Painting of the Academy of Arts in Novi Sad in Class of Prof. Bosiljka Zirojević Lečić. He is currently studying for a Master degree in the same department. In 2017 he completed the course "Form as a Foundation" at the summer academy in Salzburg. On Erasmus+ scholarship, he studied for half a year in 2018 at the University of Pecs, Hungary, in the Department of Arts. He interned under the *Art Mentor* programme in Budapest in 2018/2019. Adrian has participated in numerous group exhibitions in the country and abroad (Italy, Slovakia, Hungary), and has had six solo exhibitions. The winner of several awards, Klajo is a member of a few art groups. His works can be found in galleries and private collections in Serbia and abroad. An artist of the Belgrade Laufer Gallery, he lives and works in Subotica.





### ***Vertikalna nostalgija / Vertical Nostalgia***

Instalacija, kombinovana tehnika /  
Installation, combined technique  
sedam segmenta, 200 x 15 x 15 cm /  
seven segments, 200 x 15 x 15 cm

U svetu u kom se generišu samo horizontalne želje – te želje pokušavaju da uguše čitavu civilizaciju u okeanu materijalne kulture. Prilično je anahrono govoriti o svemu ostalom što nas čini vertikalnima, metafizičkima, melanholičнима. Melanolija otkriva ono što su prethodne civilizacije nazvale „suštinom“ i neprestano traži sve što izgleda očigledno, samoobjašnjivo. Melanolija znači otvorenost za metafiziku, u svetu koji objavljuje rat svim vrstama metafizike. Melanolija je pobuna i odricanje, vitalnost i uranjanje, inspiracija i paraliza.

In a world generating only horizontal desires – those desires attempt to drown the entire civilisation in the ocean of material culture. It becomes rather anachronistic to discuss all other things that make us vertical, metaphysical, melancholic. Melancholy reveals something that previous civilisations named “the quintessence” and constantly seeks everything that seems obvious, self-explanatory. Melancholy means openness to metaphysics in a world that declares war on all kinds of metaphysics. Melancholy is rebellion and renunciation, vitality and immersion, inspiration and paralysis.



## Natali Stirnimann (Nathalie Stirnimann) & Stefan Stojanović

Koncepti Stirnimann - Stojanović manifestuju se i materijalizuju u situacijama, performansima, rečima i predmetima. Centralne teme u njihovoj praksi jesu socijalna i strukturalna pitanja umetničkog sistema, posmatrana sa stanovišta nado-lazećih umetnika. Njih interesuje istraživanje granica između umetnosti, aktivizma i društva, koristeći transdisciplinarni pristup i međuzavisne odnose. Uplitanjem publike, gledaoci postaju akteri, što dozvoljava novu vrstu dijaloga. Njihova namera je istraživanje i pozivanje na preispitivanje realnosti u oblasti umetnosti. Kolektivnim pristupom, tematizuju fer i održive uslove rada. Žive i rade u Cirihu.

Stirnimann i Stojanović stekli su diplomu vizuelnih umetnosti - Natali Stirnimann sa Visoke škole umetnosti u Cirihu (Zürcher Hochschule der Künste), a Stefan Stojanović sa Akademije umetnosti u Novom Sadu. Master studije vizuelnih umetnosti na Visokoj školi umetnosti u Cirihu završili su u duo kolektivu.

Radovi Stirnimann - Stojanović prikazani su, između ostalog, u MCaM, (Šangaj, Kina), na performansu umetničkog bijenala u Čandigaru (Indija), La Tertulia, (Kali, Kolumbija), Manifesti, (Cirih, Švajcarska), Fri Art Kunsthalle (Friburg, Švajcarska), na Festivalu performansa Turku (Finska), U10 (Beograd, Srbija), Accion! MAD, Reina Sofia (Madrid, Španija), Krugovi i Struje (Atina, Grčka).

Pored toga, članovi su umetničkih grupa RRRRRRR (Švajcarska-Kina-Tajvan) i Intradpndnci (Švajcarska). Učestvuju na platformama za performans umetnosti poput Perform Perform i Bone Performance Art Festival.

The concepts of Stirnimann - Stojanović are manifested and materialised in situations, performances, words and objects. The central themes in their practice are the social and structural issues of the art system, from the viewpoint of upcoming artists. They are interested in exploring the boundaries between art, activism and society, using a transdisciplinary approach and interdependent relationships. By involving the audience, the viewers become actors, which allows a new kind of dialogue. Their intention is to explore and call for a re-examination of reality in art. Using a collective approach, they thematise fair and sustainable working conditions. They live and work in Zurich.

Stirnimann and Stojanović hold degrees in visual arts: Nathalie Stirnimann from the Zurich University of the Arts (Zürcher Hochschule der Künste), and Stefan Stojanović from the Academy of Arts in Novi Sad. They completed their Master studies in visual arts at the Zurich University of the Arts as a duo collective.

The works of Stirnimann - Stojanović have been presented, among others, at MCaM, (Shanghai, China), at the performance of the art biennial in Chandigarh (India), *La Tertulia*, (Cali, Colombia), *Manifesti*, (Zurich, Switzerland), *Fri Art Kunsthalle* (Fribourg, Switzerland), at the Turku Performance Festival (Finland), U10 (Belgrade, Serbia), *Accion! MAD*, *Reina Sofia* (Madrid, Spain), *Circles and Currents* (Athens, Greece). In addition, they are members of the art groups *RRRRRRR* (CH-CN-TV) and *Intradpndnci* (Switzerland). They are active in performance art platforms such as *Perform Perform* and *Bone Performance Art Festival*.





### **Fluid Boundaries**

Instalacija, opeka i pamučni konac, 25 x 25 x 100 cm /

Installation, brick and cotton thread, 25 x 25 x 100 cm

(Heklanje: Vesna Stojanović) /

(Crocheted by: Vesna Stojanović)

Audio rad, 30 min (u saradnji sa Pascal Sutter) /

Audio work, 30 min (in cooperation with Pascal Sutter)



Ovu ciglu je heklala Stefanova majka, Vesna.

Vesna je osoba u pedesetim godinama, živi u Srbiji. Pogođena je tržištem rada koje preferira neiskusne i jeftine, nekvalifikovane radnike koje je moguće oblikovati, politički korumpirati i autokrativno ugnjetavati. Odlučila je da pruži otpor, odbije nametnute političke aktivnosti u korumpiranom sistemu. Ostaje bez posla, prepuštena vrlo ograničenim mogućnostima. Privremeni teški fabrički poslovi u inostranstvu postaju opcija za preživljavanje. U trenutku kada razmišlja o ekonomskoj migraciji postaje jeftina radna snaga neoliberalnog sistema. Da bi se to izbeglo, odlučili smo da u saradnji kreiramo umetnički rad, pod poštenim uslovima rada.

Ova heklana cigla je specijalno proizvedena za izložbu projekta *Art Body Art* i druga je u seriji radova koji se zalažu za fluidnost granica, za njihovu adaptaciju raznovrsnim potrebama i oblicima društva, a ne obrnuto. Međuzavisna kolektivna podrška.

This brick was crocheted by Stefan's mother, Vesna.

Vesna is a person in her fifties and lives in Serbia. She is disadvantaged on the labour market with preference to inexperienced and cheap, unskilled workers who can be shaped, politically corrupted, and autocratically oppressed. She decided to offer resistance, reject the imposed political activities in the corrupt system. She lost her job, which made her options very limited. Temporary jobs on the factory floor abroad became an option for survival. At the moment when she considers economic migration, she becomes cheap labour force of the neoliberal system. To avoid that, we decide to create an artistic work in cooperation, under fair working conditions.

This crocheted brick was produced especially for the exhibition of the *Art Body Art* project and is the second in a series of works that advocate the fluidity of borders, for their adaptation to various needs and forms of society, and not the other way around. Interdependent collective support.





## ART BODY ART SMIC. POKRETNAA FORMA / MOTION ART FORM

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Savez udruženja likovnih umetnika Vojvodine  
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Galerija SULUV, 28. septembar - 9. oktobar 2020.  
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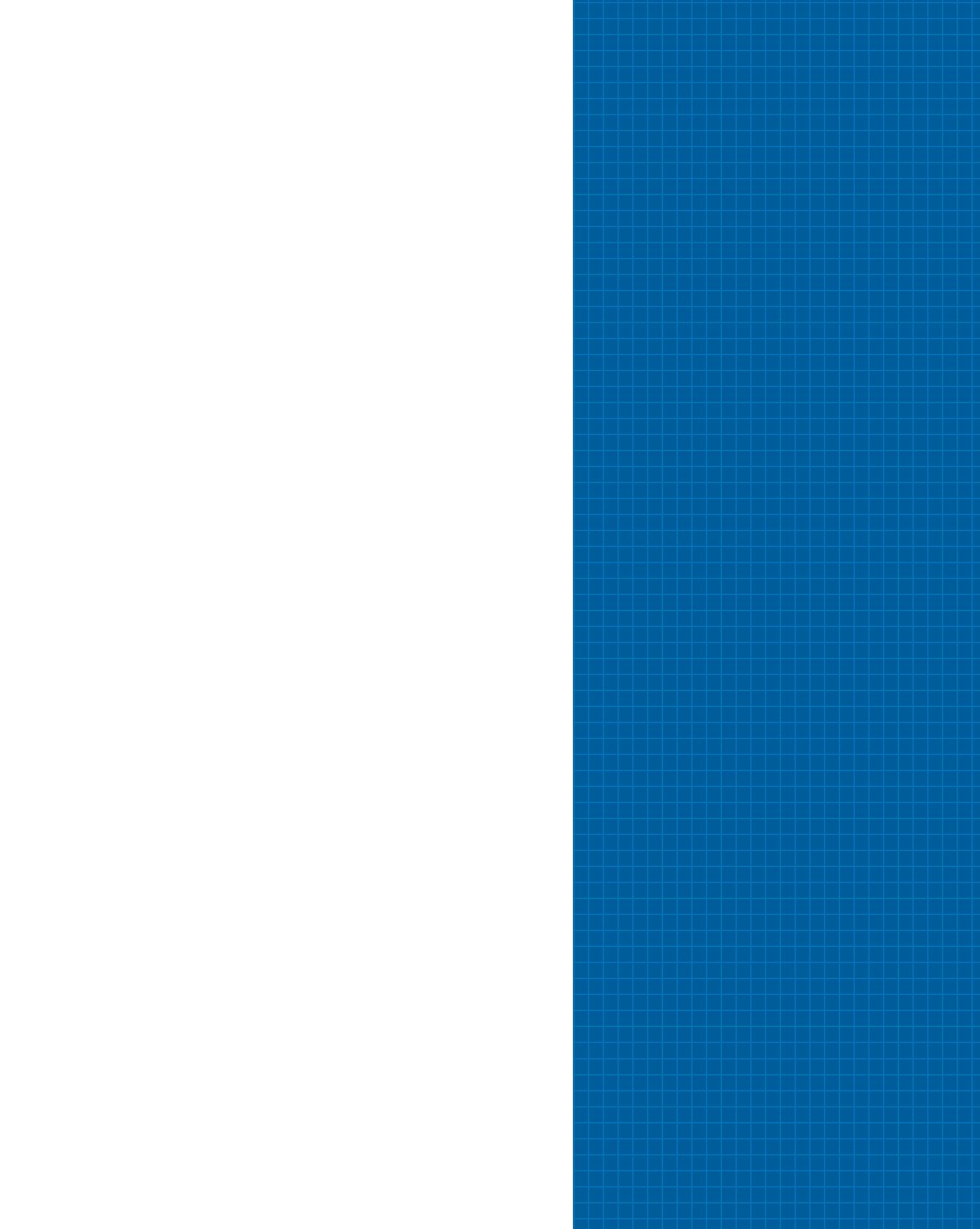
Art body art : CMIC, pokretna forma : Projekat Art Body Art - Relacije tela : Galerija SULUV, 28. septembar - 9. oktobar 2020. = Motion art form : The Art Body Art project - The Body Relations : SULUV Gallery, 28th September-9th October 2020 / [predgovor Goran Despotovski ; kustoskinja, tekst izložbe Slavica Popov ; prevod Lidija Kapičić ; autor fotografije Aleksandar Danguzov]. - Novi Sad : SULUV, 2020 (Zemun : Birograf comp). - 45 str. : ilustr. ; 20 x 25 cm

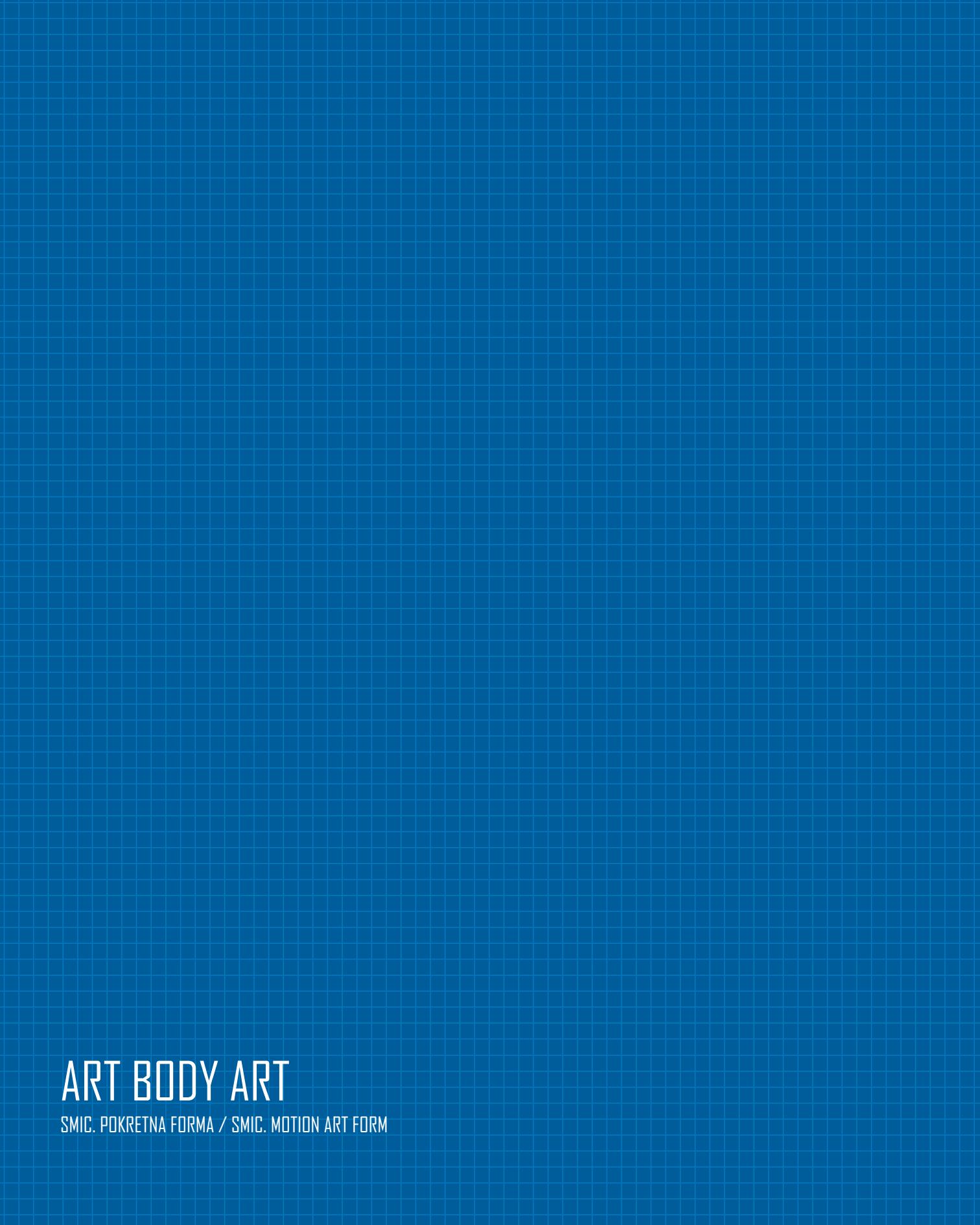
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