

PØMERAJ U KÔDU
MOVE IN CODE

SMIC.

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SMIC. Pomeraju kôdu Move in Code

Pokretna forma / Motion Art Form

Izložba pokretnih formi / Motion Art Forms Exhibition

1 - 9. septembar 2022. Kreativni distrikt, Novi Sad / 1 - 9 september 2022. Creative district, Novi Sad

Učesnici / Participants: Danilo Lalović, Helena Soldat, Darija Dragojlović,
Gustav Jovanović, Ivana Vojnić Tunić, Jelena Karamarković, Stefan Bajić,
Danica Jevđović, Konstantinos Petrović, Mila Stojanović, Minja Tomašević,
Una Mladenović, Vladimir Janić.

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

Opis projekta

Projekat realizuje Savez udruženja likovnih umetnika Vojvodine kroz program *Novih umetničkih praksi* i platforme *SMIC. pokretna forma*. Program novih umetničkih praksi Udruženja ima za cilj afirmaciju novomedijske umetničke prakse, kao i osnaživanje producijskih kapaciteta u toj oblasti. SULUV kroz *SMIC.* oznaku realizuje potprojekte: *SMIC. pokretna forma*; *Art Body Art*, *Pomeraj u kôdu*. Podržavajući umetničke izraze koji zastupaju interdisciplinarni pristup, *SMIC.* 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. U razvojnom smislu projekat ima za cilj da angažovanim pristupom kroz edukativne, publikovane kategorije, podstakne umetničko-istraživačke postupke i realizacije. *SMIC.* je koncipiran da kroz multimedijalne umetničke jezike istražuje, podstiče i razvija umetničke prakse koje se bave fenomenom pokreta.

Projekat ***Pomeraj u kôdu*** baziran je na istraživanju slike digitalnih medija (nove ekranne slike i simulacije) u kojima su različiti prikazi na osnovu piksel i/ili vektorske slike. Tema u tehnološkom smislu je *kôd* koji u sadržaju emituje neku vrstu ne/uočljivog procesa (KOD-a), pokreta delovanja koje je na granici vidljivog, intuitivnog, doživljjenog. Kôd, kao simbol, koji sugerira na kretanje forme i oblika, zvuka, svetla, boje... kojim se omogućuje kretanje, akcija, interakcija, pretvaranje jednog oblika komunikacije u drugi. Projekat je koncipiran u istraživanju minimalnih pokreta (kretanja) unutar koda digitalnog zapisa. Funkcionisanje pokretnе slike zadato je putem određenih kodova, programiranih zapisa, senzora i sl. Različitim tehnološkim i medijskim procesima ovi pokreti su određeni, pozadinskim osvetljenjem, ekranским prikazom, koloritom, šumom i sl. Ovo istraživanje se oslanja na polje novo-medijskih umetničkih praksi i usmerava na široku primenu i društvenu potrebu kretavnosti i stvaralaštva omogućenu svima.

Istraživanje se odvija kroz timski rad autora, učesnika u posmatranju, analizi i likovnim rešenjima percipiranim iz ekran-

The Project Description

The project is implemented by the Union of Associations of Visual Artists of Vojvodina (SULUV) through the New Artistic Practices programme and the platform *SMIC.motion art form*. The Association's New Artistic Practices programme aims at affirming new media artistic practices as well as strengthening production capacities in that area. Under the *SMIC.* label, SULUV implements subprojects: *SMIC.motion art form*; *Art Body Art*, *Move in Code*. Supporting artistic expressions characterised by an interdisciplinary approach, *SMIC.* provides a platform for media installations and spatial solutions that deliver complex content in a targeted manner and enable information to be experienced. In addition, a critical consideration is encouraged of the driving role of technology in the emergence of new art forms. In developmental terms, with an engaged approach, the project aims to encourage processes of artistic exploration and production through educational, published categories. *SMIC.* is conceived to explore, encourage and develop artistic practices focusing on the phenomenon of movement through multimedia artistic languages.

The ***Move in Code*** project is based on digital media image exploration (new screen images and simulations) displaying different representations based on pixel and/or vector images. In the technological sense the theme is a code emitting some kind of unobservable process (a CODE) in its content, effecting a movement of action that is bordering on the invisible, intuitive, experienced; A code, as a symbol, which suggests the movement of form and shape, sound, light, colour... which enables movement, action, interaction, translation of one form of communication into another. The concept of the project is based on the exploration of minimal motions (movements) within the code of a digital record. How a moving picture functions is set by certain codes, programmed records, sensors, etc. These movements are determined by various technological and media processes, background lighting, screen display, colour, noise, etc. This research relies on the field of new media artistic practices and focuses on a wide use and the social need for creativity and productivity everyone is enabled to exercise.

ske (digitalne) slike. Upravo ovaj sadržaj i opažanja usmerava autore da se u svojim višemedijskim realizacijama, oslane na isticanje nevidljivih i vizibilnih svojstava digitalnog pokreta i sadržaja. Uspostavljanjem relacija između različitih umetničkih kategorija, projektom se otvara polje eksperimentalnog istraživanja, s fokusom na interaktivnosti, interdisciplinarnosti i novim tehnologijama u ostvarivanju umetničkih rada. Postavljeni modeli ovih vizuelnih dinamičkih alata koji omogućavaju dalje upravljanje nastaju kao deo timskog rada mlađih umetnika i programera. Realizacija projekta odvija se u saradnji sa Akademijom umetnosti Novi Sad, koordinatorima i saradnicima: Ana Vrtačnik, Bojan Noavaković i Vukašin Šoć (AUNS), autorima mlađe generacije i studenti svih nivoa studija: Danilo Lalović, Helena Soldat, Darija Dragojlović, Gustav Jovanović, Ivana Vojnić Tunić, Jelena Karamarković, Stefan Bajić, Danica Jevđović, Konstantinos Petrović, Mila Stojanović, Minja Tomašević, Una Mladenović, Vladimir Janić; koordinatorom ispred SULUV-a: Danica Bićanić i autorom i rukovodiocem projekta, Goran Despotovski.

Projekat *Pomeraj u kôdu* se realizuje uz podršku Fondacije „Novi Sad – Evropska prestonica kulture“, u okviru programskog luka *Kaleidoskop kulture*, Gradske uprave za kulturu Novog Sada i Ministarstva kulture i informisanja Republike Srbije.

The research is a team effort of authors, participating in observation, as well as in analysis and artistic solutions perceived from the screen (digital) image. It is this content and observations that guide the authors to rely on highlighting the invisible and visible properties of digital movement and content in their multimedia productions. By establishing relations between different artistic categories, the project opens the door to experimental research, with a focus on interactivity, interdisciplinarity and new technologies in creating works of art. The set models of these visual dynamic tools that enable further manipulation are created as part of teamwork of young artists and programmers. The project is implemented in cooperation with the Academy of Arts in Novi Sad (AUNS), coordinators and collaborators: Ana Vrtačnik, Bojan Novaković and Vukašin Šoć (AUNS), authors of the younger generation and students of all academic levels: Danilo Lalović, Helena Soldat, Darija Dragojlović, Gustav Jovanović, Ivana Vojnić Tunić, Jelena Karamarković, Stefan Bajić, Danica Jevđović, Konstantinos Petrović, Mila Stojanović, Minja Tomašević, Una Mladenović, Vladimir Janić; the coordinator on behalf of SULUV: Danica Bićanić and the project author and leader, Goran Despotovski.

The *Move in Code* project is implemented with the support of the “Novi Sad - European Capital of Culture” Foundation, within the *Kaleidoscope of Culture* programme, the City Administration for Culture of Novi Sad, and the Ministry of Culture and Information of the Republic of Serbia.



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Pomeraj u kôdu

Luna Radoman, apsolventkinja istorije umetnosti

Izložba projekta *Pomeraj u kôdu*, koju po drugi put organizuje Savez udruženja likovnih umetnika Vojvodine, pod oznakom *SMIC. pokretna forma*, odvija se u okviru programa *Kaleidoskop kulture*, Novi Sad, *Evropska prestonica kulture*. Primarni ciljevi ovog projekta, autora i njihovih radova su inkorporiranje novih tehnologija u umetničku praksu, interdisciplinarnost i interaktivnost. Istraživački i eksperimentalni pristup u višemedijskom polju omogućava autorima da se izraze u intermedijskim relacijama i u potpunosti neistraženim potencijalom multimedijalnog i interdisciplinarnog umetničkog jezika. Za mnoge autore ovo je prvi susret sa koncipiranim tematskim procesom i produkcijom ovog tipa čime se ističe važnost sticanja izlagačkog iskustva.

Za realizaciju nekih radova bio je neophodan tehnički doprinos specijalizovanih pojedinaca, prvenstveno mladim programera. Saradjnjom umetnika i programera, otvara se polje novih mogućnosti koje su mlađi autori tek počeli da istražuju i koje će se vremenom i unapređivanjem produkcijskih kapaciteta dalje razvijati kroz koncept projekta Pomeraj u kôdu (*SMIC. pokretna forma*).

Kôd

Kôd kao osnovna jedinica građe i funkcije svih digitalnih sistema ostvaruje neki novi oblik komunikacije, akcije, interakcije, itd. Apstraktni koncepti pomoću tih sistema postaju vidljivi, opipljivi, „stvarni“. Apstraktni jezik zajedničkim čitanjem označava nešto potpuno novo, otvara jedan novi vid slike, prostora, sistema koji je određen i definisan interakcijom, komunikacijom, pokretom, zvukom, svetлом, bojom, elektronikom, šumom... Tada poruka koja je ispisana kôdom, inkriptovanim jezikom, ponovo dobija svoj vizuelni oblik/formu. U toj translaciji ideje, kroz apstraktni binarni jezik i kompleksne (ili nekad jednostavne) algoritme, u opipljive i prepoznatljive vizuelne forme, sadržan je novi umetnički potencijal, značenje i senzibilitet, nova poetika koja nosi duh vremena. Uporedno se razvija i jedna nova estetika koja uvažava doprinos tehničkih, tehnoloških i naučnih dostignuća. Ove nove estetske mogućnosti i različiti efekti kôda dopuštaju mnogobrojna formalna, idejna i estetska rešenja. Kôd u ovom kontekstu prvenstveno je određen subjektivnim umetničkim senzibilitetom, preoblikovan u individualni, autoru svojstven vizuelni sistem. Time, različita istraživanja i pristupi dovode do različitih rešenja.



U umetničkoj praksi koja se bazira na kôdu, menja se značenje pojma slike i stvara se novi prostor umetničkog delanja – sajberprostor/virtuelni/digitalni prostor. Ovaj prostor može se smatrati novim vidom realnosti, čiji pun potencijal još nije u potpunosti istražen. Samim tim, ovaj prostor postaje plodno tlo za raznovrsna i mnogostruka eksperimentisanja, istraživanja i stvaranje intermedijskih odnosa. Stvaraoci su u raznim umetničkim pravcima oduvek bili zainteresovani za kreiranje novih prostora i eksperimentisanje sa onim postojećim. Ovaj svet koji je zasnovan na tehničkim sistemima, kao i svaki drugi, ima svoja pravila. Procesi koji se odvijaju su specifični

upravo za digitalni svet u kome su nastali i mnoge od tih procesa je nemoguće replicirati u realnom svetu. Sasvim je logično, čini se čak i prirodno, interesovanje za nove vidove virtuelnih i digitalnih prostora naspram onoga što poznajemo kao stvarno i realno. U tom odnosu novog i starog, virtuelnog i realnog pronalaze se mnogobrojne i mnogostrukе prilike za umetničko izražavanje.

Move in Code

Luna Radoman, Art History graduate student

The exhibition of the *Move in Code* project, organised for the second time by the Union of Associations of Visual Artists of Vojvodina, under the label *SMIC. motion art form*, takes place within the Kaleidoscope of Culture Programme of the Novi Sad European Capital of Culture. The primary goals of this project, of the authors and their works are the incorporation of new technologies into artistic practices, interdisciplinarity and interactivity. The exploratory and experimental approach in the multimedia field allows the authors to express themselves in intermedia relations and the completely unexplored potential of multimedia and interdisciplinary artistic language. For many authors, this is the first encounter with a conceptualised thematic process and production of this type, which highlights the importance of gaining exhibition experience.

Technical contribution of specialists, primarily young programmers, was necessary for the realisation of some of the works. The collaboration of artists and programmers provides new possibilities that the young authors have just begun to explore and which will be further developed over time and with the improvement of production capacities through the concept of the *Move in Code* (SMIC. moving form) project.

Code

Code, as the basic structural and functional unit of all digital systems, affects a new form of communication, action, interaction, etc. These systems make abstract concepts become visible, tangible, 'real'. In a combined reading, abstract language signifies something completely new, it reveals a new type of image, space, system that is determined and defined by interaction, communication, movement, sound, light, colour, electronics, noise... Then, a message written in code, in an encrypted language, takes its visual shape/form again. This translation of an idea, through an abstract binary language and complex (or sometimes simple) algorithms, into tangible and recognisable visual forms, contains a new artistic potential, meaning and sensibility, a



Neprekidno tehnološko usavršavanje čini da se sajberprostor stalno širi i unapređuje, čime postaje nepresušno polje daljih mogućnosti i eksperimentisanja. Tada se postavlja pitanje: kuda nas tačno vode ti napreci u tehnologiji? Da li zalaženje i delanje u sajberprostoru predstavlja samo jednu od mogućnosti, nova mesta koja treba osvojiti, ili će u potpunosti zameniti ono što smo do sada nazivali realnim prostorom? Autori radova koji su deo projekta Pomeraj u kôdu bave se upravo istraživanjem i eksperimentisanjem u okviru tog novog digitalnog/virtuelnog prostora, njegovim prihvatanjem ili negiranjem i ispitivanjem njegovih granica. Pri stvaranju analognih i digitalnih instalacija, novih prostornih rešenja, bave se odnosom virtuelnog sveta i onog realnog, ispitujući granice tog odnosa, u kom trenutku se oni prepliću, utiču jedan na drugog i jedan drugog menjaju i zamenjuju. Novi „simulirani“ prostori i sadržaji predstavljaju rekonfiguraciju i prilagođavanje do sada poznatog prostora. Ali, oni su više od proste simulacije fizičkog prostora – oni postaju simbolički prostor, simbolička tvorevina sa novim pravilima i mogućnostima.

Pri ovim eksperimentima može se javiti i osećaj neizvesnosti i nelagode. U kom trenutku ova nova realnost veštačke inteligencije, tehnološke manipulacije izaziva nesigurnost u daljim razmišljanjima? Da li udaljavanje od prirodnog neminovno izaziva osećaj otuđenja? Ili je to samo period privikavanja, do momenta kada nam virtuelno postane prirodno? Dok neki autori istražuju mogućnosti i ograničenja virtuelnog sveta i nove realnosti koje kreira, drugi se okreću sebi, ličnim sećanjima, osećajima, pa i strahovima koji sačinjavaju savremeno iskustvo. Različiti pristupi označavaju različita iskustva sa kojima se kao pojedinci susrećemo. Isto tako, odnos u koji publika stupa sa delom biće obeležen individualnim osećajem, čineći da se delo neprestano menja i transformiše u zavisnosti od prirode te novoformirane dinamike.

Jedan od ključnih aspekata savremenog sveta, pa i digitalne slike, predstavljaju različiti oblici komunikacije, novi vidovi interakcije sa svetom i sa umetničkim delom i međuljudskih odnosa. Samim tim, menja se odnos umetnika i njegovog dela ali i pozicija umetničkog dela naspram publike. Ovi novi odnosi i susreti određuju, formiraju i menjaju nove tokove multimedijalne umetničke prakse.

Tehnologija kao medijum za interaktivnu komunikaciju, uvodi nove stimuluse, što rezultira novim vidom interakcije sa svetom. Ona deluje na različita čula, budi različite osećaje i stvara različita iskustva za svakog pojedinca. Stoga, ono što postaje naročito važan određujući faktor u delima nove multimedijalne umetnosti je participacija publike. Aktivnom ulogom publike ljudski faktor se transformiše i razume na jedan novi način, otključava svoj novi potencijal. Relacije koje se ostvaruju putem interakcije su novi, do sada u toj formi nepoznati, aspekti umetničkog dela. To posmatrača čini ne samo neizostavnim već i krucijalnim delom ove vrste umetničkog dela. Publika postaje sastavni deo rada, upotpunjajući i dovršavajući ga na potpuno novi način nego što je to bilo u prošlosti. Sâmo delo, zbog ovog subjektivnog faktora, zbog različitih načina na koji se doživljava nova realnost, novih vidova

kontakta sa novim prostorom, postaje promenljivo. Interaktivni rad nove multimedijalne, multidisciplinarnе umetničke prakse postaje kako kolektivno tako i individualno iskustvo.

Kompleksne teme izolacije, samoizolacije, komunikacije, autorefleksije, tempa svakodnevnog života i odnosa sa prirodom poprimaju nove forme putem digitalnih tehnologija koje učestvuju u restrukturiranju savremenog sveta. Doza egzistencijalne nesigurnosti koja se istorijski kroz različite periode i trenutke provlači kroz stvaralaštvo mnogih umetnika, takođe dobija jedan novi izraz. Ta nesigurnost u samoj umetnosti nije destimulativna, čak naprotiv. Umetnost je ta



new poetics that carries the spirit of our time. At the same time, it develops a new aesthetic, which appreciates the contribution of technical, technological and scientific achievements. Such new aesthetic possibilities and different code effects allow numerous formal, conceptual and aesthetic solutions. Code in this context is primarily determined by the subjective artistic sensibility, transformed into an individual, author-specific visual system. Thus, different explorations and approaches lead to different solutions.

In artistic practices based on code, the meaning of the concept of image changes and a new space of artistic activity is created – cyberspace/virtual/digital space. This space can be considered a new type of reality, the entire potential of which has not yet been fully explored. Consequently, this space becomes a fertile ground for various and multiple experiments, explorations and the creation of intermedia relations. Creators in various fields of art have always been interested in creating new spaces and experimenting with existing ones. This world, based on technical systems, like any other, has its own rules. The processes that take place are specific to the digital world in which they were created, and many of these processes cannot be replicated in the real world. It is quite logical, it even seems natural, to be interested in new types of virtual and digital spaces as opposed to what we know as real. In this relationship between the new and the old, the virtual and the real, there are many and varied opportunities for artistic expression.

Driven by continuous technological development, cyberspace is constantly expanding and improving, thus becoming an inexhaustible field of further possibilities and experimentation. Then the question arises: where exactly are these advances in technology leading us? Is entering and acting in cyberspace just one of the possibilities, new place to be conquered, or will it completely replace what we used to call real space? The authors of the works that are part of the Move in Code project are engaged in research and experimentation within this new digital/virtual space, accepting or denying it and examining its limits. When creating analogue and digital installations, new spatial solutions, they address the relationship between the virtual world and the real world, examining the boundaries of that relationship, at which point they intertwine, influence one another and change and replace each other. The new 'simulated' spaces and content represent the reconfiguration and adaptation of the previously known space. But they are more than a simple simulation of physical space – they become a symbolic space, a symbolic creation with new rules and possibilities.

A feeling of uncertainty and discomfort may also arise during these experiments. At what point does the new reality of artificial intelligence and technological manipulation cause our thinking to become uncertain? Does moving away from the natural inevitably cause a feeling of alienation? Or is it just a period of getting used to it, until the moment when the virtual becomes natural to us? While some authors explore the possibilities and limitations of the virtual world and the new reality it creates, others turn to inward, to their personal memories, feelings, and even fears that comprise contemporary experience. Different approaches reflect different experiences that we face as individuals. Likewise, the relationship formed between the audience and the work will be marked by individual feelings, making the work constantly change and transform depending on the nature of that newly formed dynamic.

Different forms of communication, new types of interaction with the world and with works of art, and interpersonal rela-





koja se kroz različite trenutke suprotstavlja zadatoj slobodnoći. Tada se naročito ističe sukob poznatog i nepoznatog, dinamika tradicionalnog i savremenog, pomirenje dualizma između organskog i mašinskog, ali i pooštavanje njihovih razlika. Stalan progres je neodvojiv od naše svakodnevnice i svakodnevnih aktivnosti, ali je potrebno vreme kako bi se bolje razumele kako novonastale razlike i sukobi tako i sličnosti i novi potencijali. Taj period prilagođavanja u kom se prvenstveno teži premošćivanju jaza upravo može biti i najplodonosniji. Savremene teme koje proističu iz tih trenutaka neminovno rezonuju sa autorima i publikom.

Bilo da drži korak sa tehnologijom ili joj se suprotstavlja, umetnost je neminovno u korelaciji sa njom. Neraskidiv odnos sa širim okruženjem čini da umetnost uvek korespondira sa svim aspektima svakodnevnog života, a tehnologija je, naime, neizostavni deo tog savremenog iskustva. Međusobno prožimanje savremene umetničke prakse, napretka digitalne tehnologije i različitih društveno-socioloških aspekata praćeno je formiranjem novih načina mišljenja i promišljanja, razumevanja i izražavanja. Sa eksponencijalnim razvojem tehnologije i procesom digitalizacije, bilo je samo pitanje vremena kada će digitalna tehnologija neminovno ostvariti svoj doprinos u okviru umetničke prakse. Tehnološke promene u oblasti komunikacije, brzog prenosa informacija i ideja takođe čine novu multimedijalnu umetničku praksu dostupnijom, i potencijalno rasprostranjenijom, od bilo koje njene prethodnice.

Kritičko sagledavanje udela tehnologije i njene uloge u svakodnevnom životu, umetnosti, kao i u budućnosti, sastavni je deo nove multimedijalne prakse. Jer, puko prihvatanje digitalne tehnologije bez ikakvog propitivanja i preispitivanja kosilo bi se sa ljudskom prirodom. Sa svim potencijalima i mogućnostima, savremeni čovek je možda danas, više nego ikada ranije, sklon

tionships are among the key aspects of the modern world. As a result, the relationship between the artist and his work changes, as well as the position of the work of art vis-à-vis its audience. These new relationships and encounters determine, form and change new courses of multimedia artistic practices.

Technology, as a medium for interactive communication, introduces new stimuli, which results in a new type of interaction with the world. It affects various senses, awakens various feelings and creates various experiences for each person. Therefore, what becomes a particularly important determining factor in works of new multimedia art is audience participation. With the active role of the audience, the human factor is transformed and understood in a new way, unlocking its new potential. The relationships that are established through interaction are new aspects of the work of art, hitherto unknown in such a form. This makes the viewer not only indispensable but also a crucial part of this type of artwork. The audience become an integral part of the work, complementing and completing it in a way that is totally new compared to the past. The work as such, due to this subjective factor, due to the different ways in which the new reality is experienced, new types of contact with the new space, becomes variable. An interactive work of the new multimedia, multidisciplinary art practices, becomes both a collective and an individual experience.

The complex subjects of isolation, self-isolation, communication, self-reflection, pace of everyday life and relationship with nature, take on new forms through digital technologies that participate in the restructuring of the modern world. The element of existential insecurity that has historically permeated the work of many artists through different periods and moments is also getting a new expression. This uncertainty in art is not a discouraging, quite on the contrary. It is art that opposes the predefined destiny in various ways. This highlights the conflict between the known and the unknown, the dynamics of the traditional and the contemporary, the reconciliation of the dualism between the organic and the mechanical, as well as sharpening their differences. Constant progress is inseparable from our everyday life and daily activities, but it takes time to better understand both the newly emerging differences and conflicts on the one hand, and similarities and new potentials on the other. That period of adjustment, in which the primary effort is to bridge the gap, can be most fruitful. Contemporary topics arising from those moments inevitably resonate with authors and audiences.

Whether it keeps pace with technology or opposes it, art is inevitably correlated with it. The inseparable relationship with the wider environment means that art always corresponds with all aspects of everyday life, and technology is, namely, an indispensable part of the modern experience. The mutual permeation of contemporary artistic practices, the progress of digital technology and various social and sociological aspects, is accompanied by the formation of new ways of thinking, understanding and expression. Indeed, with the exponential development of technology and the process of digitisation, it was only a matter of time when digital technology would inevitably make its contribution within artistic practices. Technological changes in the field of communication, the rapid transfer of information and ideas, also make the new multimedia art practices more accessible than any of their predecessors, and potentially more widespread.

A critical view of the influence of technology and its role in everyday life, art, as well as in the future, is an integral part of the new multimedia practice. Because the mere acceptance of digital technology without any questioning and re-examination would go against human nature. With all the potential and possibilities, today perhaps more than ever before, contemporary man is inclined to reflect on his position in the world, which is largely conditioned by the modern technological achievements. Technology also encourages the development of art as a product of human spirit, but in what direction? Can technology and science undermine the integrity of art with their excessive influence, distancing art from human nature, essence, humanistic thought, our humanity? Is technological progress the death of creativity and traditional artistic practices that we often hold fast

promišljanju o svom položaju unutar sveta koji je u velikoj meri uslovjen dostignućima moderne tehnologije. Tehnologija podstiče i razvoj umetnosti kao proizvoda ljudskog duha, ali u kom smeru? Da li tehnologija i nauka mogu narušiti integritet umetnosti svojim prevelikim uplivom udaljavajući umetnost od ljudske prirode, srži, humanističke misli, naše ljudskosti? Da li tehnološki napredak predstavlja smrt kreativnosti i tradicionalne umetničke prakse koje se vrlo često čvrsto držimo ili je samo novi podsticaj da se ta kreativnost transformiše, fokusira ili tačnije refokusira na nova polja, nove prostore i mogućnosti? Ono što je ključno je da se u savremenom svetu, tokom svih ovih promena, vrlo lako izgubi vreme neophodno za introspekciju. Ipak, u susretu sa novom realnošću potrebno je i dalje okrenuti se себи, uhvatiti priliku za samospoznajom koja nas sprečava da se previše udaljimo i izgubimo u beskonačnosti i nepoznanici virtuelnog sveta. Ovi problemi autorefleksije stvaraju umetnost koja se okreće samoj себи. Traži se smisao sopstvenog postojanja, pronalazi svoje mesto, svoj položaj u ovim novim formama života.

Projekat Pomeraj u kôdu postavlja važna pitanja koja se tiču savremenog iskustva kao i daljeg razvoja potencijala i različitih tokova nove multimedijalne umetničke prakse. Kroz istraživanja, autori pojedinačno i zajedno dolaze do tog odgovora, a za svakog od njih to je subjektivno, lično iskustvo.

Autori

Gustav Jovanović, *Predskazanje* – Analognom instalacijom autor se okreće pre svega biološkom kôdu, ono što nas čini individuom u svojoj složenosti. Kako se taj kôd, naš izraz, naš osećaj i ponašanje menjaju uvođenjem spoljašnjih stimulusa, onih intenzivnih i izazovnih, poput bola? U nekom vidu pokajničkog rituala, autor nas iskušava, izaziva promenu tog kôda, čiji odraz možemo videti reflektovan u posudi sa vodom, čime smo neizbežno, sa njim suočeni. Osim fizičkog bola, simulirani čin pokore može da izaziva i osećaj nelagode, stida i sumnje ili možda smirenosti, fokusiranosti i čistote uma i misli. Da li se u posudi sa vodom, u sopstvenom izrazu lica i položaju tela, pronalazi iskupljenje? Da li se nakon susreta sa ovim delom menja biološki kôd naše ličnosti?

Helena Soldat i Danilo Lalović, *Mesto zločina* – Autori se bave direktnom vezom između realnog i virtuelnog, analognog i digitalnog. U nespremnosti čoveka na nagli tehnološki skok, nespremnosti ljudske evolucije da drži korak sa tehnološkim napretkom, otvara se široko polje umetničkog izraza i mogućnosti. Prostorna interaktivna instalacija predstavlja susret virtualne realnosti, koja zauzima svoje mesto u savremenom svetu, i očuvanja tradicionalnih rituала i arhaičnih obreda, koji su prepoznatljivi, poznati, i samim tim, pružaju određen osećaj sigurnosti u svetu moderne tehnologije. Pogledom kroz VR naočare pred publiku se postavlja misteriozna scena koja otvara pitanje – koji zločin je ovde počinjen? Posetioci postaju participijenti, ali i svedoci zločina koji se odvio i čije bi postajanje, bez prisustva publike bilo dovedeno u pitanje.



Konstantinos Petrović, *#FFFFFF* – Uz sav tehnološki napredak, moderna tehnologija nikada nije u potpunosti savršena. U tim greškama autor pronalazi svoj izraz. Greške u kôdu postavljaju pitanje odnosa realnog i digitalnog sveta, otvara prostor umetničkog delanja u toj dinamici. Prenošenjem boje iz analogne forme u digitalnu, i zatim opet u analognu, ona menja svoj izgled. U ovom susretu analognog i digitalnog rezultat je uvek drugačiji, nestalan i personalizovan. Namnožavanjem ovih rezultata koji su produkt interakcije svakog pojedinačnog posetioca dolazi do formiranja digital-

to, or is it just a new encouragement to transform, focus, or more accurately refocus that creativity onto new fields, new spaces and opportunities? What is crucial is that in the contemporary world, with all these changes, the time necessary for introspection can quite easily slip away. Nevertheless, in an encounter with the new reality, it is still necessary to turn to ourselves, to seize the opportunity for self-knowledge that prevents us from getting too far away and getting lost in the infinity and the unknown of the virtual world. The issues of self-reflection create art that turns inwards. It seeks the purpose of its own existence, finds its place, its position in these new forms of life.

The Move in Code project raises important questions concerning the contemporary experience as well as further development of the potential and different currents of the new multimedia art practices. Through research, the authors individually and together arrive at the answers, and it is a subjective, personal experience for each of them.

Authors

Gustav Jovanović, *The Prophecy* – With an analogue installation, the author turns primarily to the biological code, to that which makes one an individual in all its complexity. How does such a code, our expressions, our feelings and behaviours change with the introduction of external stimuli, intense and challenging ones, like pain? In some kind of penitential ritual, the author challenges us, causes a change in the code, whose reflection we can see in a bowl of water, which inevitably brings us face to face with it. In addition to physical pain, the simulated act of penance can also cause feelings of discomfort, shame and doubt, or perhaps calmness, focus and clarity of mind and thoughts. Is redemption found in the bowl of water, in one's own facial expression and body posture? Does the biological code of our personality change after encountering this work?

Helena Soldat and Danilo Lalović, *The Crime Scene* – The authors address the direct connection between the real and the virtual, the analogue and the digital. Man's unreadiness to take a sudden technological leap and unpreparedness of human evolution to keep up with technological progress provides a wide field for artistic expression and possibilities. The spatial interactive installation represents the meeting of the virtual reality, which has its place in the modern world, and the preservation of traditional rituals and archaic rites, which are recognisable, known, and therefore provide a certain sense of security in the world of modern technology. A look through VR glasses reveals a mysterious scene set in front of the audience, raising the question – what crime was committed here? The visitors become participants, but also witnesses of a crime that took place and the existence of which, without the presence of the audience, would be called into question.

Konstantinos Petrović, #FFFFFF – Regardless of all the technological advances, modern technology is never completely perfect. The author finds his expression in such errors. The errors in code raise the question of the relationship between the real and the digital world, finding the space for artistic creation in that dynamic. By transferring colour from analogue to digital, and then back to analogue, its appearance is changed. In this encounter of the analogue and the digital, the result is always different, erratic and personalised. The multiplication of the results, which are the product of the interaction of each individual visitor, leads to the formation of a digital and analogue system of storage, accumulation, and agglomeration as a direct product of the consumerist society. When we interact with this work, the author plays with our perception of reality. Which world is more real, the one we perceive in nature or the one on the screen?

Darija Dragojlović, *Terrarium or Simulating an ecosystem enclosed in glass and a red heating unit* – Technological progress has been consecutively (but not inevitably) accompanied by ecological collapse. With her analogue installation, the author, through the influence of the audience on the work, simulates the influence of man on nature. In this enclosed ecosystem, nature in miniature, there is a chemical compound of organic origin whose appearance clearly alludes to glaciers. The presence of the

nog i analognog sistema skladištenja, akumuliranja ali i prenopravljavanja kao direktnog proizvoda konzumerističkog društva. Pri interakciji sa ovim delom, autor se poigrava našom percepcijom stvarnosti. Koji svet je stvarniji, onaj koji percipiramo u prirodi ili onaj na ekranu?

Daria Dragojlović, *Terarium* ili *Simuliranje ekosistema ograđenog staklom i crvenim grejnim telom* – Tehnološki napredak uzastopno (ali ne i neizbežno) pratio je ekološki slom. Svojom analognom instalacijom, autorka, posredstvom uticaja publike na delo, simulira uticaj čoveka na prirodu. U ovom ograđenom ekosistemu, prirodi u malom, nalazi se hemijsko jedinjenje organskog porekla koje svojim izgledom nedvosmisleno aludira na glečere. Prisustvom publike, njenom interakcijom sa delom, senzori signaliraju aktiviranje crvenog svetla, grejnog tela koje otapa materijal u terariumu. Od te interakcije, kao i naše interakcije sa prirodom, zavisi kolikom brzinom će se otapati/nestajati materijal. Drugim rečima, direktni ljudski uticaj određuje nestajanje ovog umanjenog ekosistema baš poput našeg uticaja na sredinu, koji je, za mnoge, tek apstraktna misao. Ekološka neizvesnost poprima konkretni fizički oblik, približavajući ovaj neminovni problem svakom pojedincu.

Vladimir Janić, *Hronika problema* – Video instalacija svojom neprekinutom repeticijom odbija uticaj publike, čijom interakcijom bi se izmenio njen tok, forma ili sadržaj. Uspostavljanjem te distance, menja se odnos dela i publike, ali taj odnos nije u potpunosti negiran, on i dalje postoji upravo u tom ostvarenom rastojanju. Sama tehnologija, sa svim ciljevima i težnjama ka komunikaciji, povezivanju i umrežavanju, vrlo često ima suprotan efekat. Udaljenost od savremenih tokova, međuljudska otuđenost neretko je produkt modernog doba. Odbijanjem mogućnosti za interakciju, dolazi do odustajanja od ideje promene, transformacije i komunikacije, što, zauzvrat, na svojstven način, definiše delo. Ovaj video zapis čini se naglašava tu nemogućnost povezivanja, čineći posetioca samo pasivnim posmatračem, tihim svedokom dela i savremenog života koji neometano nastavlja svoj tok.

Jelena Karamarković, Stefan Bajić, *Transcedencija* – Iza crne zavese, u zamračenom prostoru, odsjaj ekrana reflektuje se na crne panele od kojih je konstruisana ova mračna komora. Projekcijom slike sa ekrana u realnom prostoru stvara se iluzija virtuelnog prostora/simulacije. Ovom prostornom instalacijom kreiran je fizički prostor koji simulira onaj virtuelni, stvarajući hibridno mesto koje reprezentuje odnos ta dva sveta i koje u potpunosti obuzima i obuhvata posmatrača. Okruženi ovim promenljivim slikama, u samoći mračne prostorije, posetioci dobijaju priliku da se okrenu sebi. Ova potreba za introspekcijom krajnji je cilj dela, koji se, počevši od digitalne slike, vraća čovekovoj prirodi, suštini njegovog bića.

Una Mladenović, *Databent memories* – Autorka konstruiše digitalnu arhivu koja zamenjuje onu analognu. Ova arhiva pruža mogućnost kontinuiranih modifikacija, umnožavanja i brisanja doprinosom publike skeniranjem štampanog koda i unosom novih fotografija iz lične arhive. Ovim procesom autorka spaja digitalni svet arhive sećanja sa fizičkim svetom u vidu odštampanog koda, dostupnom svakom posetiocu koji je voljan da svojim sećanjima, događajima i iskustvima doprinese upravo toj uvek nedovršenoj arhivi. Isto tako, otvara se mogućnost grešaka, glicheva koji dokazuju nestalnost, nestabilnost i ponekad nepredvidivost digitalnih sistema i arhiva. To zajedničko ali i individualno iskustvo, lične fotografije koje postaju deo kolektiva, ima potencijal za stalnom promenom, transformacijom i akumulacijom.

Mila Stojanović, *Potencijal kuće* – U ovoj instalaciji, autorka kombinuje fizički objekat i digitalni crtež na ekranu, ističući njihovu međusobnu povezanost i zavisnost, spoj analognog predmeta i digitalnog crteža. Promenom stepena vlage u objektu, menja se crtež na ekranu – što se predmet više približava svojoj upotreboj vrednosti, to se više konkretnizuje ideja o kući. Drugim rečima, tlocrt autorkine zamišljene kuće se postepeno „gradi“ sušenjem cigle. Sam proces sušenja cigle zavisi od uslova u kojim se nalazi, uslova koji su bar delom određeni prisustvom publike, čime je, zauzvrat, određena njihova interakcija sa delom. Zbog nedostatka protoka vazduha u relativno kratkom vremenskom roku, kompaktno zbijeni blok cigle nije u potpunosti osušen, a digitalni

audience, their interaction with the work, triggers the sensors activating the red light, the heating unit that melts the material in the terrarium. Our interaction, similarly to our interaction with nature, dictates how quickly the material will dissolve/disappear. In other words, direct human impact determines the disappearance of this reduced ecosystem just like our impact on the environment, which, for many, is only an abstract thought.

Environmental uncertainty takes on a concrete physical form, bringing this unavoidable problem closer to each of us.

Vladimir Janić, *Chronicle of a Problem* – This video installation, with its continuous repetition, rejects the influence of the audience, whose interaction would change its course, form or content. By establishing this distance, the relationship between the work and the audience changes. However, the relationship is not completely negated, it still exists in the very distance achieved. Technology, even though aiming and aspiring to communicate, connect and network, often has the opposite effect. The distance from contemporary trends and interpersonal alienation are frequent products of the modern age. Rejecting the possibility of interaction invites an abandonment of the idea of change, transformation and communication, which, in turn, defines the work in its own way. This video seems to emphasise this impossibility of connecting, leaving the visitor in the role of a mere passive observer, a silent witness to the work and contemporary life continuing on its course undisturbed.



Jelena Karamarković, Stefan Bajić, *Transcendence* – Behind a black curtain, in a darkened space, the glare of the screen is reflected on the black panels forming this dark room. An image projected from a screen into the real space creates the illusion of a virtual space/simulation. This spatial installation creates a physical space that simulates the virtual one, creating a hybrid place representing the relationship between those two worlds and completely embracing and encompassing the observer. Surrounded by these changing images, in the solitude of the dark room, the visitors get the opportunity to turn inwards. This need for introspection is the ultimate goal of the work, which, starting with a digital image, returns to man's nature, the essence of his being.

Una Mladenović, *Databent Memories* - The author constructs a digital archive that replaces an analogue one. The archive provides the possibility of continuous modification, duplication and deletion with the audience contributing to it by scanning the printed code and entering new photos from their personal archives. Through this process, the author combines the digital world of a memory archive with the physical world in the form of a printed code, available to every visitor who is willing to contribute their memories, events and experiences to the constantly evolving archive. It also allows the appearance of glitches that prove the impermanence, instability and sometimes unpredictability of digital systems and archives. This both shared and individual experience, personal photos that become part of the collective, has the potential for constant change, transformation and accumulation.

Mila Stojanović, *A House Potential* – In this installation, the author combines a physical object and a digital drawing on the screen, emphasising their interconnection and interdependence, a combination of an analogue object and a digital drawing. By changing the humidity level in the object, the drawing on the screen changes – the closer the object gets to its use value, the more concrete the idea of the house becomes. In other words, the floor plan of the author's imaginary house is gradually 'devel-



lira okvir i rešetke prozora galerijskog prostora izmenjena je svetlosnim intervencijama. Tačnije, dva svetlosna izvora određuju izgled i percepciju dela, prirodni i artificijelni. Instalacija je određena dobom dana i vremenskim prilikama, prirodnim osvetljenjem koje menja svoj intenzitet u zavisnosti od ovih faktora. Vidljivost i dostupnost dalje je određena i interakcijom publike, koja svojim prisustvom, pomoću senzora, uvodi artificijelni izvor svetla. Prisustvom i interakcijom publike osvetljava se delo, i samim tim, autorkina sećanja.

Ivana Vojnić Tunić, *Hodnik* – Upisivanjem lozinke koja je uvek pogrešna stvara se nelagodni osećaj bezizlaznosti i nemoćnosti. Svojom akcijom, iznova pogađajući lozinku, publika upada u *loop*, iz kog ne može da izađe sve dok ne napusti delo. Sam video koji se nalazi u pozadini polja sa lozinkom konstruisan je sa ciljem da prouzrokuje osećaje nelagode, neprijatnosti i paranoje. Autorka se poigrava sa konceptom poznatog i prepoznatljivog prostora, deformišući ga u dovoljno meri da nešto što percipiramo kao prirodno sada deluje neprijatno, neprirodno i zastrašujuće. Digitalnim kôdom autorka vrši uticaj na prirodni, biološki kôd izazivajući nesklad i suočavanje sa ličnim nelagodnostima i strahovima.

Minja Tomašević, *Bili smo ovde* – Upotrebom veštačke inteligencije posetioci imaju mogućnost da stvore svoj lik koji im, poput neke vrste digitalnog ogledala uzvraća pogled. Rad se tada može shvatiti i kao društveni eksperiment i prilika za introspekciju, dok sama referenca na igru „The Sims“ posetioce vraća na neka prethodna, dečija vremena, budivši sećanja i osećaj nostalгије. Prenosom trodimenzionalnog lika na dvodimenzionalnu fotografiju, zatim na trodimenzionalni digitalni model, ističe se veza realnog i virtuelnog sveta, njihova međusobna komunikacija i odnos koji rezultira prepoznatljivom digitalnom slikom. Interakcijom sa ovom video instalacijom, publika postaje integrisana u samo delo, ostavljajući pojedinačni trag svog individualnog iskustva. Autorka pruža priliku posetiocu da u potpunosti doživi svoj subjektivni osećaj koji ovo delo izaziva, a zatim ga i zabeleži u vidu avatara koji postaje deo digitalne arhive koja se dalje umnožava.

crtež ove nepostojeće kuće nije do kraja ostvaren. Pod artificijelnim galerijskim uslovima, delo je ostalo nedovršeno, što ga nikako ne čini neuspšenim. Naprotiv, time je otvoren jedan potpuno novi, nenadani i nepredviđeni aspekt dela.

Danica Jevđović, *Pogled* – Ovaj pažljivo odabrani segment ilustracija vođen sećanjima, ličnim osećajima i senzibilitetom transformišu površinu zida u autorkin lični album sa uspomenama. Autorka kombinuje analogni crtež i ekran tzv. *lightbox* čime vrši translaciju ideje i osećaja, u ovom slučaju sećanja, u vizuelni oblik i stvara kvazidigitalnu sliku. Ova serija ilustracija koja je smeštena u nacrtanu mrežu koja simu-

oped' by drying the brick. The very process of drying the brick depends on the conditions in which it is located, conditions that are at least partly determined by the presence of the audience, which, in turn, determines their interaction with the work. Due to the lack of air flow in a relatively short period of time, the compact brick block does not dry completely, and the digital drawing of this non-existent house is not fully materialised. Under the artificial gallery conditions, the work remains unfinished, which in no way makes it unsuccessful. On the contrary, it reveals a completely new, unexpected and unforeseen aspect of the work.

Danica Jevđović, *View* - This carefully selected segment of illustrations guided by memories, transforms the surface of the wall into the author's personal scrapbook of memories with her personal feelings and sensibility. The author combines an analogue drawing and a lightbox, thus translating ideas and feelings, in this case memories, into a visual form, and creating a quasi-digital image. This series of illustrations placed in a drawn grid that simulates the frame and bars of a gallery space window is altered by light interventions. More precisely, two light sources, natural and artificial, determine the appearance and perception of the work. The installation is determined by the time of day and weather, by natural light that changes its intensity depending on these factors. Visibility and accessibility are further determined by the interaction of the audience, which, by their presence and by using sensors, introduce an artificial light source. The presence and interaction of the audience illuminates the work, and thus, the author's memories.

Ivana Vojnić Tunić, *Corridor* – Entering a password that is always wrong creates an uneasy feeling of hopelessness and helplessness. The audience's action of guessing the password again and again captures them into a loop, from which they cannot escape until they leave the work. The video in the background of the password field is designed to cause feelings of uneasiness, discomfort and paranoia. The author plays with the concept of a familiar and recognisable space, deforming it to such an extent that something we perceive as natural now seems unpleasant, unnatural and frightening. With the digital code, the author influences the natural, biological code, causing discord and making us confront our personal anxieties and fears.

Minja Tomašević, *We Were Here* – By using artificial intelligence, visitors have the opportunity to create their own characters that look back at them, like a kind of digital mirror. The work can be understood as a social experiment and an opportunity for introspection, while the very reference to the game 'The Sims' takes visitors back in time to some previous, childhood time, awakening memories and a sense of nostalgia. The transfer of a three-dimensional character to a two-dimensional photograph, then to a three-dimensional digital model, highlights the connection between the real world and the virtual world, their inter-communication and interrelationship, which results in a recognisable digital image. By interacting with this video installation, the audience becomes integrated into the work, leaving an individual trace of their personal experience. The author offers the visitors the opportunity to fully experience their subjective feelings that this work evokes, and then record them in the form of an avatar that becomes part of a digital archive that is further multiplied.

ISMO





Pomeraj u kôdu
Move in Code



*Mesto Zločina / The Crime Scene
or The Origin of the Crime*

Digitalna instalacija u prostoru, VR /
Digital installation in space, VR

U kom trenutku se briše granica između realnog i virtuelnog? Kada ono digitalno postaje stvarnije i bitnije od *stvarnosti*? Da li je taj zločin sada stvarno sa nama u prostoriji (haha!)? Da li je taj zločin prethodio našoj spoznaji njega samog? Ako se zločin odigra u šumi, i nema nikoga da čuje vrisak, da li se zločin uopšte odigrao?

Može li digitalni zločin postojati i nevezano od njegovog posmatrača?

Zar nismo onda krivi mi, samim time što smo pogledali? Odgovornost je onda na nama.

Okidač je neopipljiv, i on opali – hteli mi ili ne – jer je to svrha okidača.

Ako se uprkos velikoj odgovornosti upustimo u posmatranje, otključavamo još jedan nivo labyrintha – koji inverzno guta našu stvarnost i preuzima njenu ulogu sa mnogo snažnijim elanom i žarom.

Život ima smisla!

Ali nakon što se zamorimo velikih obećanja labyrintha, naravno, izlazimo iz njega bez problema jer on u stvari nije tako interesantan. Previše pokušava, a malo postiže.

Međutim, u našem nesmotrenom begu, u džep nam se sakrio Zločin – i zajedno sa nama izašao.

What is the point where the boundary between the real and the virtual disappears? When does the digital become more real and more important than *reality*? Is the crime in the room with us right now(haha!)? Did the crime come before our awareness of it? If a crime takes place in a forest and there is no one around to hear the scream, has the crime even taken place?

Can a digital crime exist independent of its observer?

Aren't we to blame then, by the very fact that we've looked? Then the responsibility rests with us. The trigger is intangible, yet it fires the gun – whether we want it or not – because that's the purpose of a trigger.

If, despite the great responsibility, we engage in observation, we unlock yet another level of the labyrinth – which inversely devours our reality and takes over its role with much more vigour and fervour.

Life has meaning!

After we get tired of the big promises of the labyrinth, of course, we escape it without any difficulty because it's not really that interesting. It tries too hard and achieves little.

However, while we were recklessly escaping, the Crime hid in our pocket – and slipped out with us.



Terarium ili Simuliranje ekosistema ograđenog staklom i crvenim grejnim telom / Terrarium or Simulating an ecosystem enclosed in glass and a red heating unit

Interaktivna instalacija / Interactive installation

Instalacija Terarium ili *Simuliranje ekosistema ograđenog staklom i crvenim grejnim telom* je ogled/eksperiment, simbolična predstava veštačkog sistema koji simulira stvarni, ali uz odsustvo života. Ovaj „biotop“ je zagrejan toliko da prevaziđa tačku izdržljivosti materijala koji je u njemu postavljen. Materijal koji je izložen u ogledu sastavljen je od hemijskih jedinjenja koja su mineralnog, biljnog ili životinjskog porekla/ostataka, ali koji su neizostavni deo današnje industrijske proizvodnje.

Oslanjujući se prevashodno na radove u okviru projekata koji se tiču *koda* u umetnosti i ovaj put nailazim na potrebu intepretiranja obesmišljenog cikličnog procesa koji se ogleda u odnosu veštačkih uticaja i prirodnih mehanizama.

Postupke tog procesa razlažem na:

- Postizanje novog naučnog otkrića radi usmeravanja prirodnih mehanizma na *brže i pragmatičnije* funkcionisanje u životnoj sredini.
- Novonastalo postignuće stvara nuspojave i pri uticaju na prirodne procese dolazi do nepredvidljivih okolnosti koje se karakterišu kao greške (tj. ekološke/prirodne katastrofe/promene).
- Osmišljava se novi model/naučni poduhvat koji će sanirati štetu, stvarajući iznova kontraindikacije.

***Terarium i terarij** (latinski *terrarium*) – ograđen prostor uređen sa elementima prirodne sredine (zemlja, kamenje i sl.) za držanje i gajenje kopnenih životinja, naročito vodozemaca i gmizavaca.

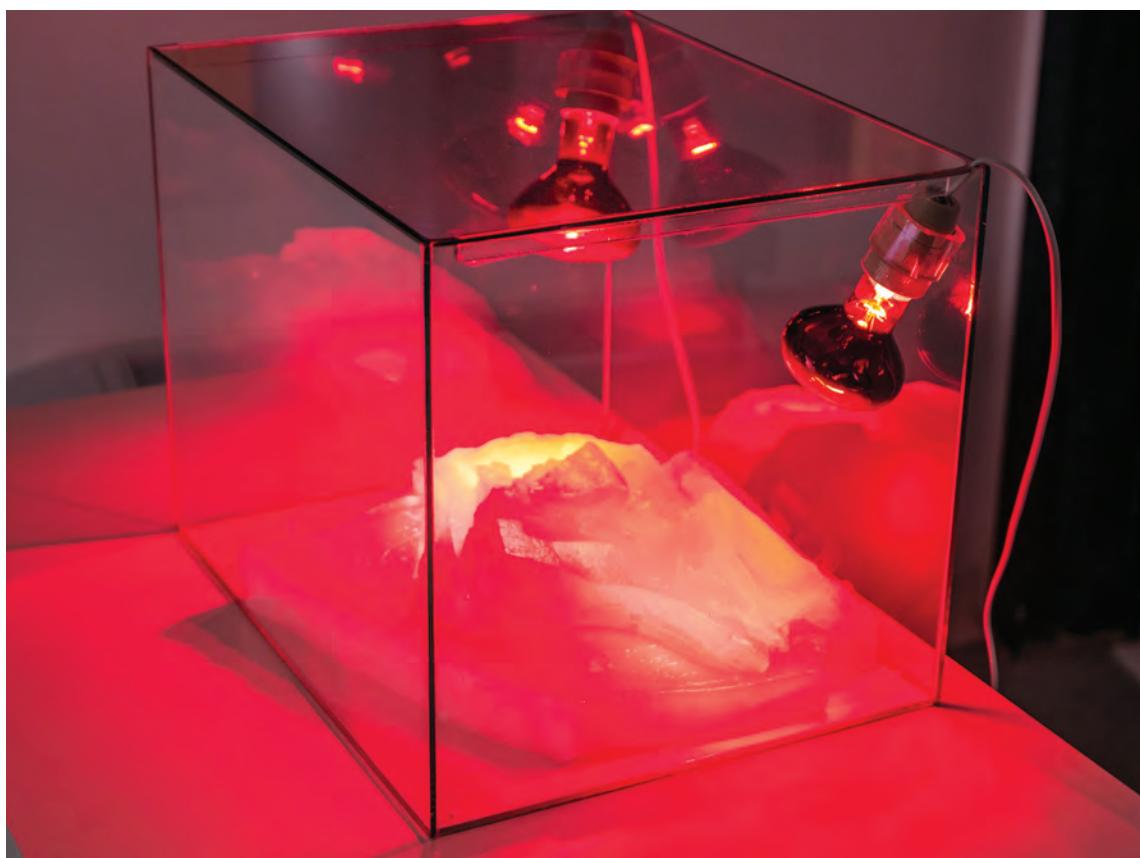
The installation Terrarium or *Simulating an ecosystem enclosed in glass and a red heating unit* is a trial/experiment, a symbolic representation of an artificial system simulating a real one, but with the absence of life. This “biotope” is heated over the resistance point of the material placed in it. The material exhibited in the experiment is composed of chemical compounds that are of mineral, plant or animal origin/residues, but an essential part of today's industrial production.

Relying on majority of works within the projects concerning a *code* in art, once again, I find the need to interpret the senseless cyclical process reflected in the relationship between artificial influences and natural mechanisms.

I break down the individual procedures of this process into:

- Achieving a new scientific discovery in order to guide natural mechanisms to start operating *faster and more pragmatic* in the environment.
- The new achievement creates side effects and, when affecting natural processes, it leads to the occurrence of unpredictable circumstances characterised as mistakes (or environmental/natural disasters/changes).
- A new model/scientific endeavour is then devised to repair the damage, creating new contraindications.

***Terrarium** (from Latin *terrarium*) – an enclosed area containing elements of the natural environment (earth, stones, etc.) for keeping and growing terrestrial animals, amphibians and reptiles in particular.



Predskazanje / The Prophecy

Interaktivna instalacija / Interactive installation

„I videh drugoga anđela koji leti posred neba, koji imaše večno Jevanđelje da blagovesti onima koji žive na zemlji i svakome plemenu i rodu i jeziku i narodu. I govoraše snažnim glasom: Bojte se Boga, i podajte mu slavu, jer dođe čas suda njegova, i poklonite se Onome koji stvori nebo i zemlju i more i izvore vodene.“ Ovo su reči Svetog apostola Jovana Bogoslova koji posvedoči reč Božiju i sve što na nebesima vide, i objavi nam to u svojoj knjizi Otkrivenja. Do sada Gospod nije ni jednom doista kaznio čoveka. Praštao mu je, ljubio ga svim srcem, i davao mu smernice, a svakim odstupanjem od njih sami smo sebe kasapili. Kao kada bih vam rekao da ne idete ulicom koja je poledila, a vi uprkos mom savetu odete tamo, okliznete se i slomite vrat... Tako smo vazda sami sebi činili zlo, a uskoro nastupiće čas pravog gneva Božijeg. Ovo je rad o tome.

‘Then I saw another angel flying in mid-air, and he had the eternal gospel to proclaim to those who live on the earth—to every nation, tribe, language and people. He said in a loud voice, “Fear God and give him glory, because the hour of his judgment has come. Worship him who made the heavens, the earth, the sea and the springs of water.” These are the words of the Holy Apostle and Evangelist John the Theologian, who testifies to the word of God and everything he saw in the heavens, and announced it to us in his book of Revelation. So far, God has never really punished man. He has forgiven him, loved him with all his heart, and given him guidelines, and every time we’ve strayed from them, we’ve butchered our own selves. As if I were to warn you against walking down an icy street and you, despite my warning, went there, slipped and broke your neck... That’s how we’ve always done harm to ourselves, and soon the hour of God’s true wrath will come. This is a work about that.





Hodnik / Corridor

Interaktivna instalacija / Interactive installation

Želim da prenesem gledaocu/posetiocu osećaj poznat kao *Uncanny Valley* (eng). Osećaj nelagodnosti koji dolazi od nečega što nam je poznato, ali dovoljno deformisano da ne izgleda prirodno. Cilj nije horor, već nelagodnost u prolaznim prostorima u kojima se nalazimo svaki dan, ali kada ih ispraznimo, oni stvaraju osećaj neprirodnog. Rad „Hodnik“ se bavi paranojom stajanja u uskim prolazima sa malo svetla koji se čine beskrajnim. Kad šetamo noću ispod lampe koja treperi, i osećamo kao da nas neko prati ili čeka.

I want to provoke in the viewer/visitor the feeling known as *Uncanny Valley*, a feeling of discomfort at something familiar, but deformed enough to look unnatural. The goal is not horror, but discomfort in the spaces of passage we find ourselves in every day, but when we empty them, they create a feeling of the unnatural. The work "Corridor" deals with the paranoia of standing in narrow poorly lit passages that seem endless. The feeling one gets when walking at night under a flickering lamp, as if someone is following or lurking.





Transcendencija / Transcendence

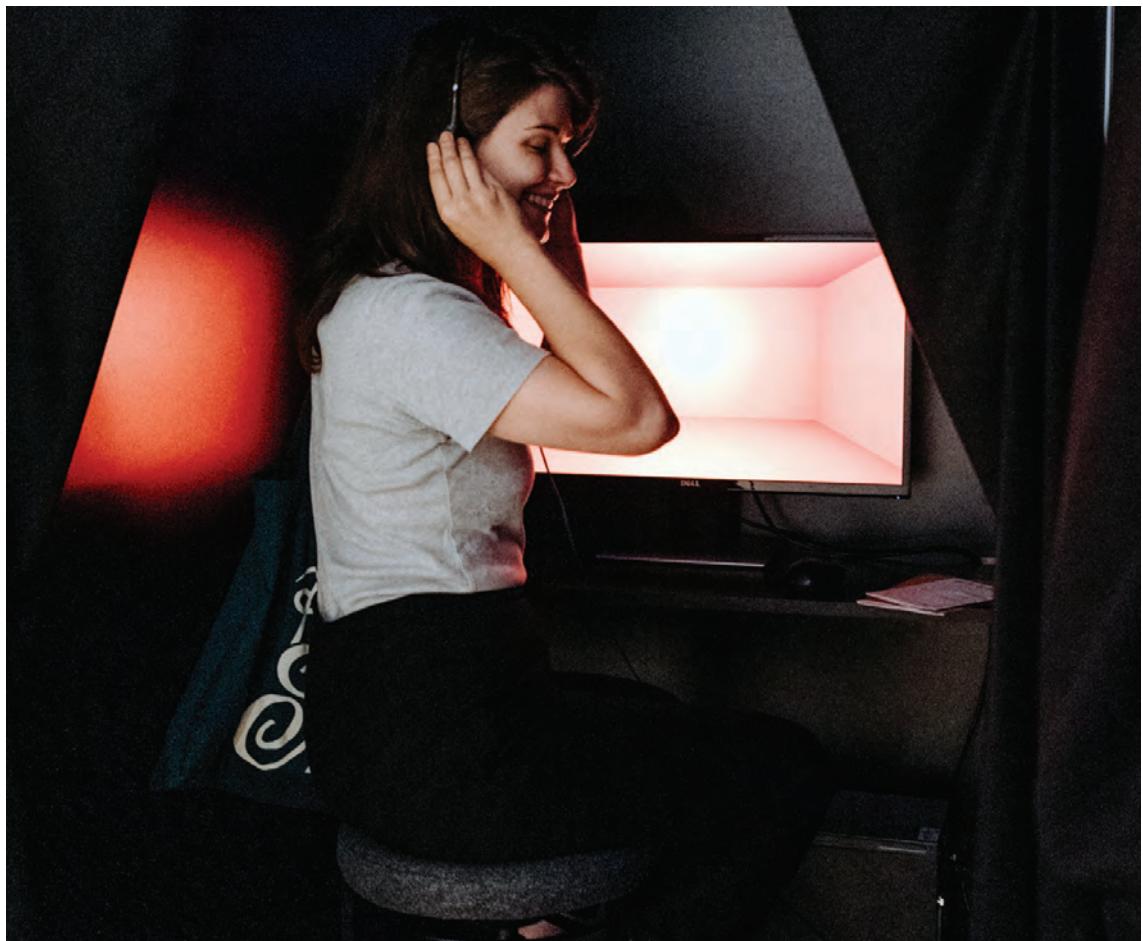
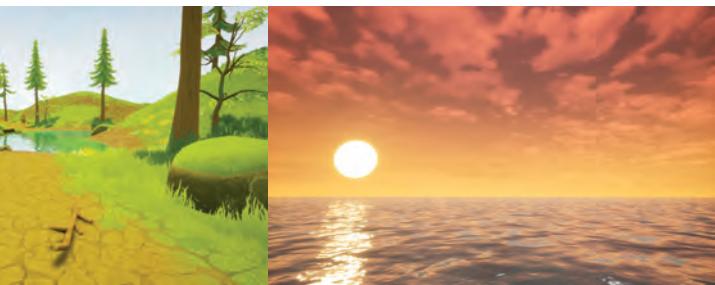
interaktivna instalacija / Interactive installation

Transcendentno je ono što prevazilazi područje čovekove svesti, što je onostrano, onosvetsko, što nadilazi mogućnosti shvatanja.

U modernom svetu koji nas okružuje, jedna od stvari koja nedostaje čovекu jeste vreme posvećeno introspekciji. Rad je posvećen upravo pružanju prilike za samospoznaju i uplivavanje u svet kome čovek treba da bude češći posetilac.

Transcendent is something that goes beyond the realm of human consciousness, which is otherworldly, which surpasses our capacity to understand.

In the modern world that surrounds us, one of the things that man lacks is time for introspection. The work is dedicated to providing an opportunity for self-knowledge and immersion in the world man should be a more frequent visitor to.

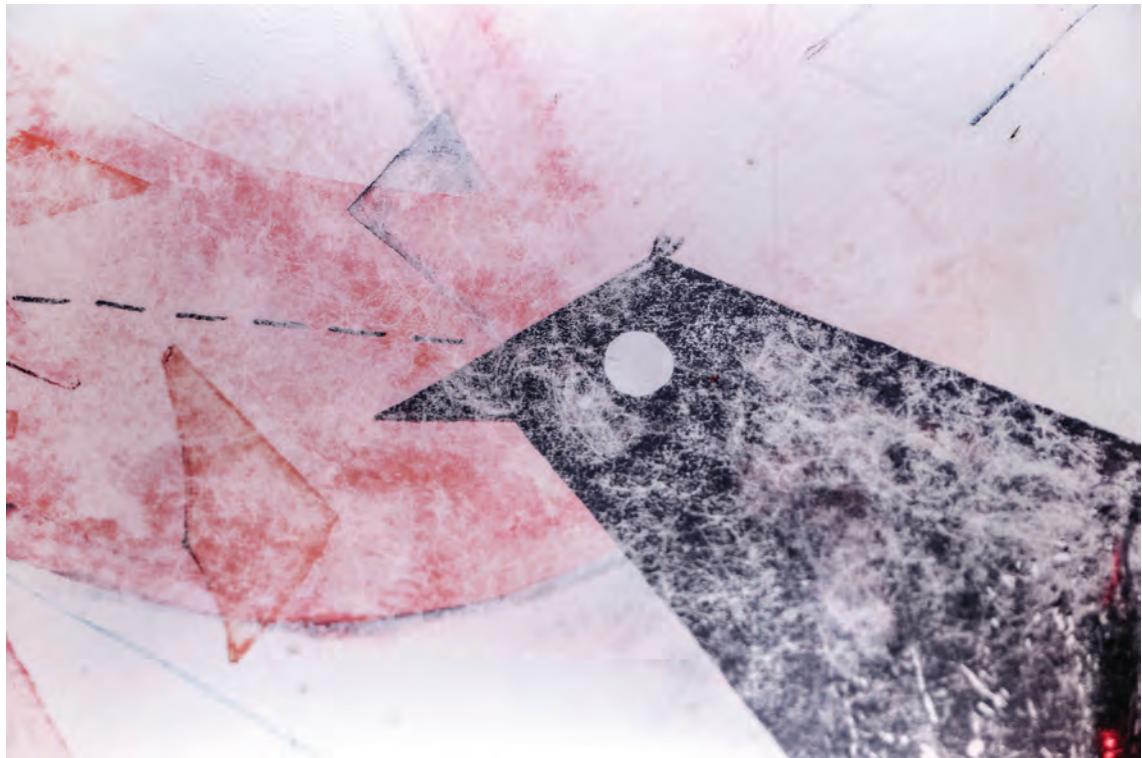


Pogled / View

Intervencija na prozorima, light-box, transfer / Intervention on windows, light-box, transfer

Rad *Pogled* nadograđuje se na radove koji pripadaju doktorskom umetničkom projektu *Oblikovanje: Ilustracija kao hronološki medij* koji se bavi istraživanjem oblika koje mogu uzeti sećanja ako se prevedu u vizuelni oblik. Jezgro samog projekta čine lična sećanja zabeležena kroz fotografije, predmete i tekst, a kasnije prevedena i oblikovana u ilustracije, umetničke objekte i kratku priču. Cilj ovog rada jeste iznalaženje mogućih oblika koje sećanja mogu zauzeti prilikom njihovog prevođenja iz mentalne pojave u fizički, opažajni svet. Zahvaljujući njihovoj efemernoj prirodi i sam pokušaj beleženja i očuvanja istinitosti sećanja zapravo narušava tu istinitost i dalje menja sećanje. Proces transformacije sećanja od proživljenog događaja do ideje o događaju otvara prostor subjektivne istine, tj. prostor otvoren za tumačenje i učitavanje značenja. Oslanjajući se na ovu pretpostavku biram određene radove iz doktorskog umetničkog projekta i prevodim ih u oblik koji dalje naglašava transparentni i nedefinisani izgled sećanja, tj. koristeći tehniku transfera u kombinaciji sa *light-box*-ovima i prirodnim svetлом koje dopire kroz prozorska stakla dodajem još jednu dimenziju ovim radovima. Kako subjektivna istina zavisi od tačke gledišta tako i rad *Pogled* menja svoj izgled i značenje u zavisnosti od perspektive posmatrača i doba dana kada se rad posmatra.

The work *View* follows up on the works from the doctoral art project *Forming: Illustration as a chronological medium*, exploring the forms that memories can take if they are translated into visual form. The core of the project consists of personal memories recorded through photographs, objects and text, and later translated and shaped into illustrations, art objects and a short story. This work is aimed to seek possible forms that memories can take when they are translated from a mental phenomenon into the physical, perceptual world. Due to its ephemeral nature, the very attempt to record and preserve the veracity of a memory actually violates that veracity and further alters the memory. The process of transforming a memory from a lived event to an idea about an event leaves space for subjective truth, i.e., a space open to interpretation and reading meanings into it. Relying on this assumption, I've selected some works from the doctoral art project and translated them into a form that further emphasises the transparent and undefined appearance of memory, i.e., using the transfer technique in combination with light-boxes and natural light coming through the window panes, I add another dimension to these works. As subjective truth depends on the point of view, so the work *View* changes its appearance and meaning depending on the perspective of the observer and the time of day when the work is viewed.



#FFFFFF

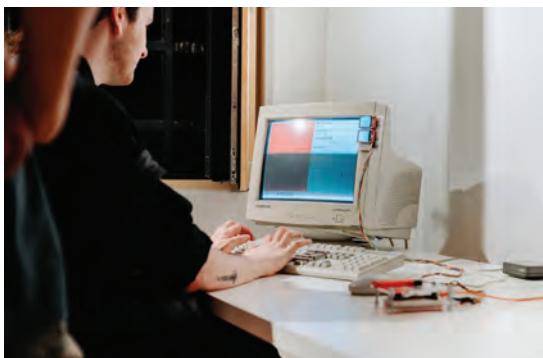
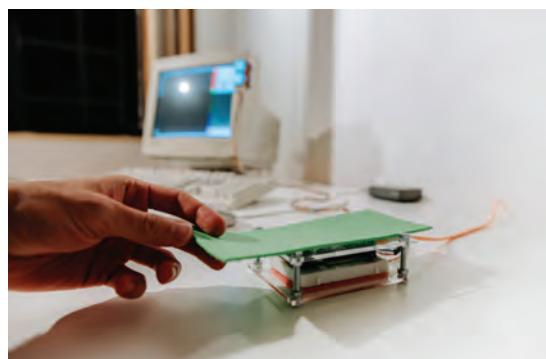
Interaktivna instalacija / Interactive installation

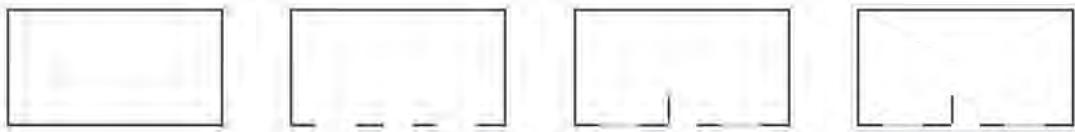
Pitanje potrošnosti produkta u konzumerističkom društvu, posredstvom instalacije #FFFFFF se transponuje u stvaralački proces koji preispituje sam umetnički proizvod, odnosno njegov današnji izgled, funkciju, interakciju sa publikom kao i sam vremenski interval potreban za njegovu proizvodnju.

Očitavanjem šifre boje svakog predmeta, sam predmet postaje oznaka-nosilac boje, koja se koristi u nastanku novih varijacija. Skeniranjem boje predmeta, dobija se šifra boje, koja se štampa na više štamparskih aparata. Svaki aparat, istom komandom daje drugačiji produkt, u zavisnosti od svog stanja, kvaliteta boje i kvaliteta same mašine. Posetioci izložbe učestvuju u proširenju kolekcije tako što skeniraju željenu boju (prinoseći predmet senzoru aparata), a štampači vrše štampu te određene boje. U ovoj fazi, analogno prolazi kroz digitalno, te daje opet analogni uzorak boje kao verifikaciju varijabli digitalne štampe i serijskih tiraža. Na ovaj način, usled nesavršenosti senzora i opreme za štampanje, nova boja uvek odstupa od prvo-bitne (makar i u gotovo jedva vidljivim promenama), tako da se višestrukim ponavljanjem postupka svaki put dobija drugačiji rezultat, udaljavajući se od prvobitnog bojenog uzorka. Pored štampanih uzoraka na ovaj način se formira i digitalna baza skeniranih uzoraka koja problematizuje pitanja skladištenja i prenaručivanja, kako u fizičkom tako i u digitalnom obliku.

The issue of product expendability in a consumer society, through the installation #FFFFFF, is transposed into a creative process that re-examines the artistic product as such, i.e., its present-day appearance, function, interaction with the audience, as well as the time interval required for its production.

By reading the colour code of each object, the object itself becomes a colour-carrying mark, which is used in the creation of new variations. By scanning the colour of the object, a colour code is obtained, which is printed on several printers. Given the same command, each device makes a different product, depending on its condition, the quality of the paint and the quality of the device. The exhibition visitors participate in the expansion of the collection by scanning the desired colours (by bringing the item to the device's sensor), and the printers make a print of that particular colour. In this phase, the analogue passes through the digital, resulting in an analogue colour sample again, as a verification of the variables of digital printing and serial runs. In this way, due to the imperfection of the sensor and the printing equipment, the new colour always deviates from the original (even in almost barely visible alterations), so that by repeating the procedure multiple times, a different result is obtained each time, moving away from the original colour model. In addition to printed samples, a digital database of scanned samples is formed, thus problematising the issues of storage and overcrowding, both in physical and digital form.





Potencijal kuće / A House Potential

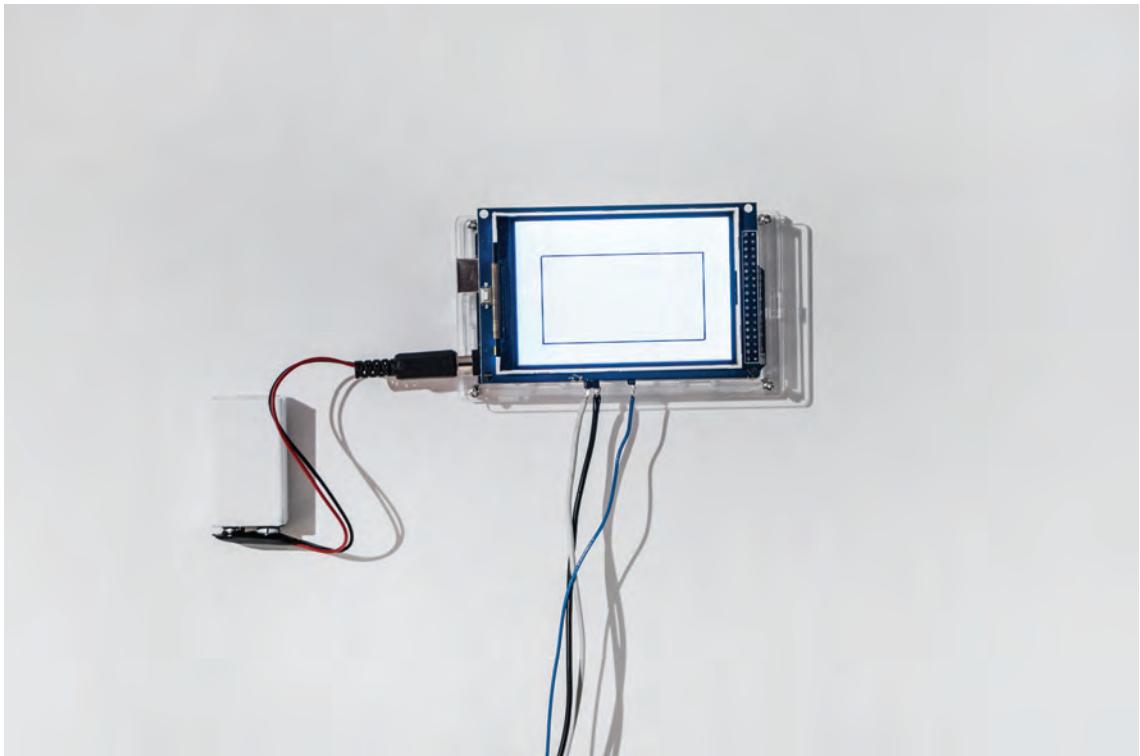
Procesualna instalacija / Process installation

Izložena instalacija početak je serije eksperimentalnih radova koji se nadograđuju na osnovnu ideju cigle (ćerpiča*) kao potencijala kuće, oslanjajući se na ličnu sanjariju autorke o blatnenoj kući-domu. Njime se uodnošavaju cigla i kvazi-arhitektonski digitalni crtež tlocrta zamišljene, nepostojeće kuće. Tlocrt se otkriva tokom procesa sušenja same cigle, naglašavajući njihovu međusobnu zavisnost. Sušenjem materijal poprima svoj finalni oblik i dobija na upotrebljivost, čime se konkretizuje i sam tlocrt, shema kuće ili ideja o kući. Priroda materijala kao uslov za razvoj plana. Takođe, sam proces pravljenja cigle podrazumeva neku shemu, kojom se omogućava efikasno umnožavanje iste. Umnožavanjem ćerpiča umnožavaju se i sanjarije o prostornom planu kuće-doma. U ovom konkretnom slučaju – jedna cigla otvara prostor za jedan tlocrt.

*Ćerpič - cigla od zemlje, peska i slame, sušena na suncu

The exhibited installation is the beginning of a series of experimental works that develop the basic idea of bricks (adobe*) as the potential for a house, relying on the author's personal dream about a mud-house/home. It correlates a brick and a quasi-architectural digital design of the floor plan of an imaginary, non-existent house. The blueprint is revealed during the brick drying process, emphasising their interdependence. By drying, the material takes on its final form and becomes usable, thus concretising the blueprint, the scheme of a house or the idea of a house. The nature of the material is a condition for the development of the plan. In addition, the very process of making a brick includes a scheme, which enables its efficient reproduction. By multiplying adobe, dreams about the spatial plan of a house-home are also multiplied. In this particular case – one brick provides space for one floor plan.

*Adobe – a sun-dried brick made from earth, sand and straw





Bili smo ovde / We Were Here

Video instalacija / video installation

Bili smo ovde je prostorna instalacija koja obeležava „monument“ konzumenata. Njena svrha je u tome da ostavi trag posetioca izložbe. Vođena idejom interaktivnog dela, posvetila sam istraživanje stidljivoj prirodi ljudi nespremnih na eksperimente.

Rad funkcioniše po principu knjige utisaka zbog toga što posmatrač ima izbor pred sobom: može da utisne svoj trag i postane deo rada ali i ne mora. Instalacija se nalazi u prolazu, a učešćem u radu, blagovremeno će se na zidu pojaviti i jedinstveni „The Sims“ (video igra) avatar, koji je posetiočev trag u izložbenom ali i virtuelnom prostoru. Da bi se postigao rezultat, koristi se veštačka inteligencija koja iz dvodimenzionalne fotografije rekonstruiše trodimenzionalni model lica.

We were here is a spatial installation that marks a “monument” of a consumer, i.e., the exhibition visitor. Its purpose is to leave a mark of the visitors of the exhibition. With the very theme of the exhibition and the idea for interactive works, I wanted to address a certain percentage of people who are shy and not prone to experiment.

The project is functionally comparable with a guest book; You can leave a mark on the place where you've been, participating in the exhibition. The installation is located in a passage, and, in due time, you will see your “The Sims” (video game) avatar on the wall, which is proof in the virtual world, as well as at the exhibition. In order to achieve the result, artificial intelligence is used, which reconstructs a three-dimensional model of a face from a two-dimensional photograph, and through this process we get a character whose portrait will be on the wall.

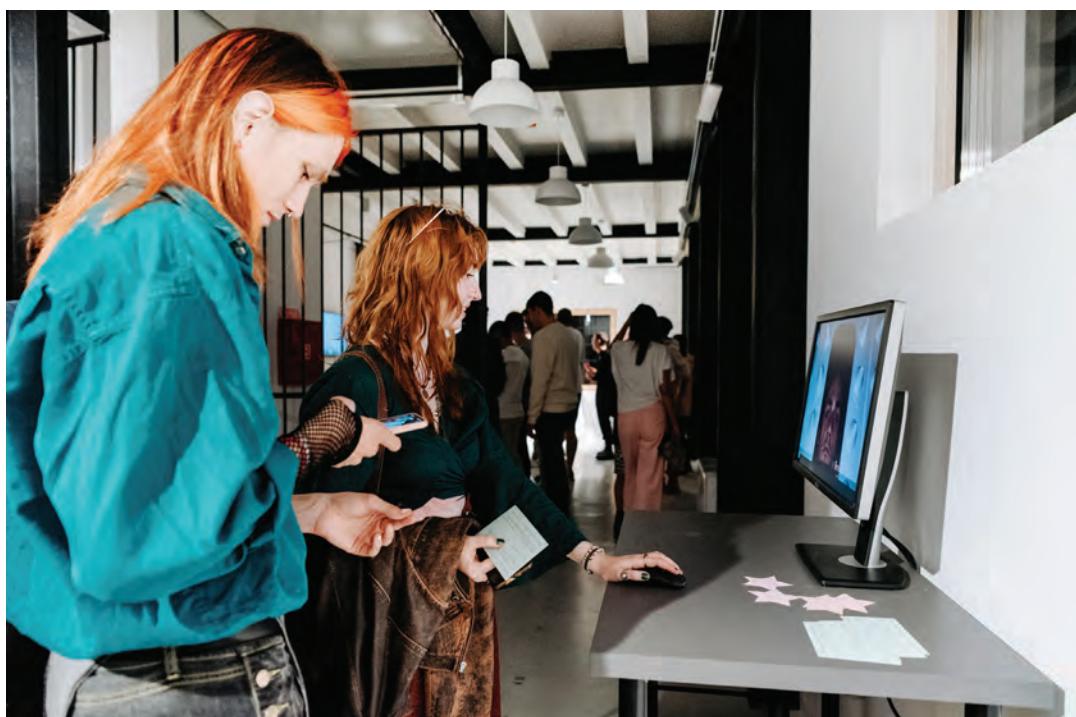
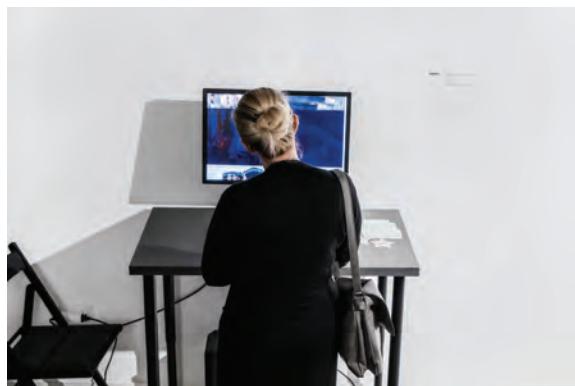
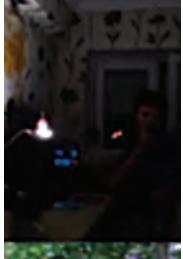
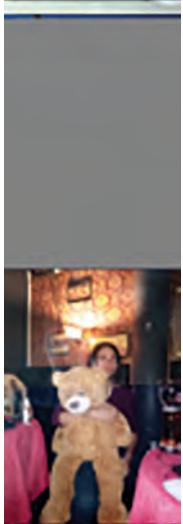


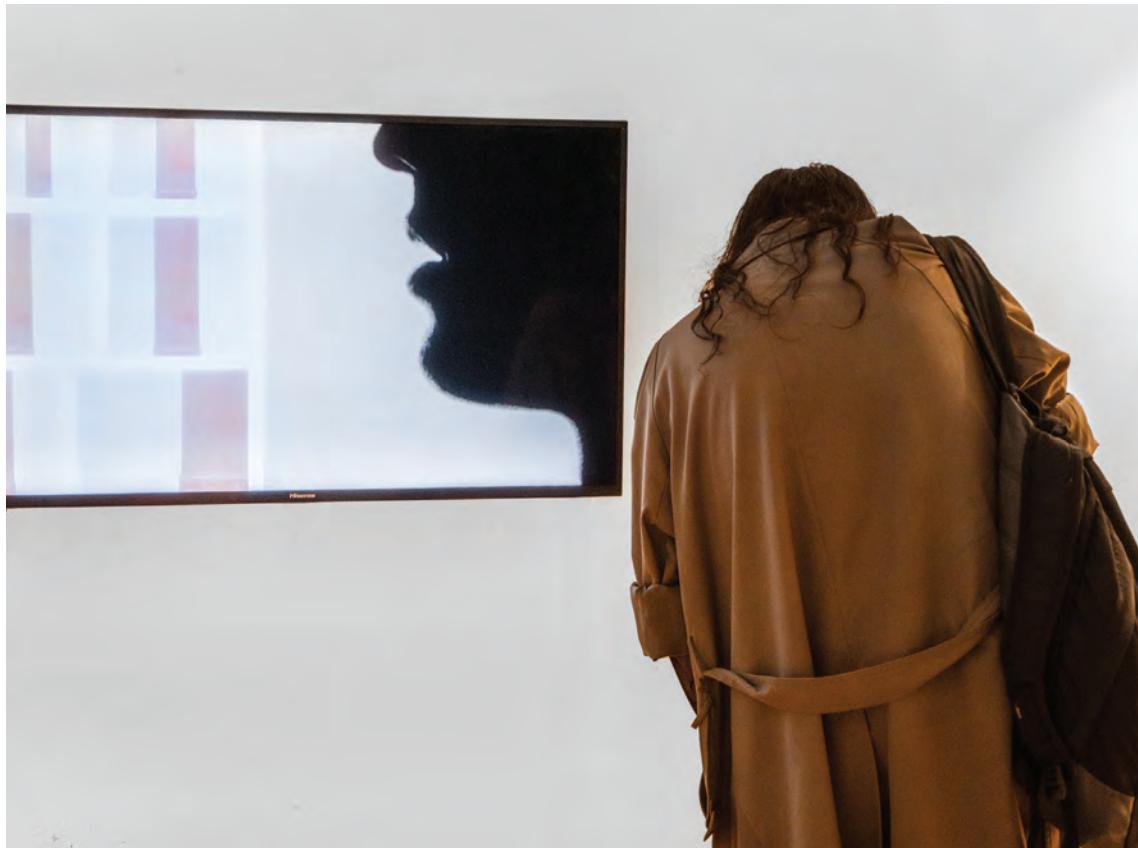


..°° ° ***databent memories*** °° ..
Web interakcija / Web interaction
databentarchives.herokuapp.com

Analogne i digitalne fotografije su, kao i sećanja, podložne brisanju i modifikaciji. *databent memories* je ritual, prisećanje i preispitivanje sećanja, utešna arhiva i umetnički rad posvećen degradaciji virtualno sačuvanih uspomena u vidu fotografija. ' -•- *

Analogue and digital photographs, like memories, are subject to erasure and modification. *databent memories* is a ritual, recollection and re-examination of memories, a comforting archive and an artwork dedicated to the degradation of virtually preserved memories in the form of photographs. ' -•- *



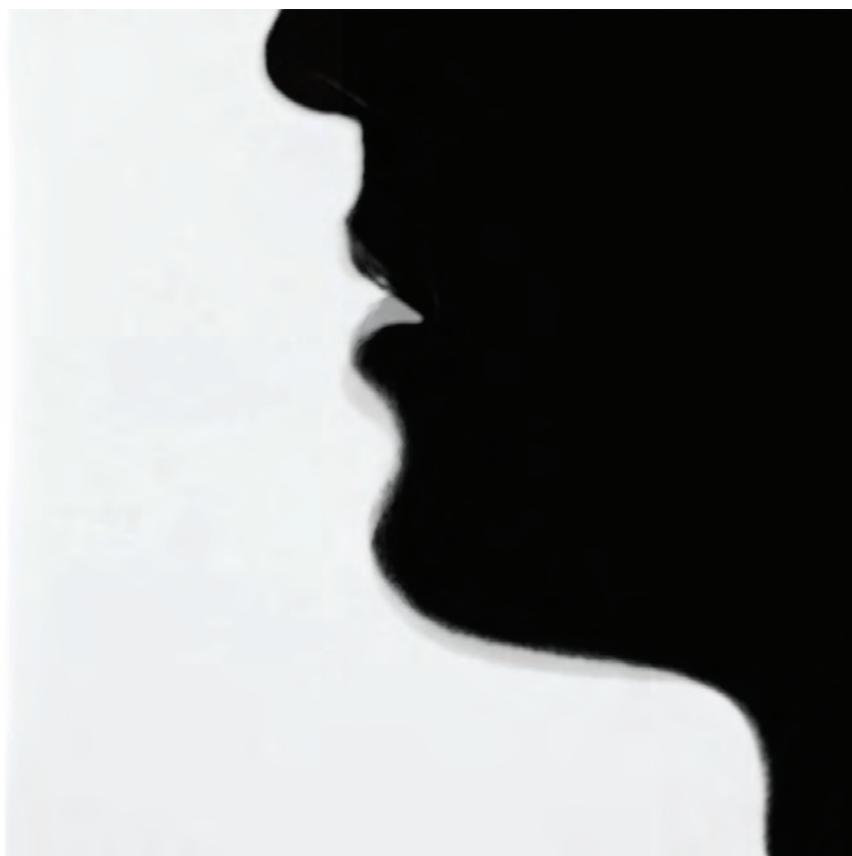


Hronika problema / Chronicle of a Problem

Video instalacija / Video installation

Hronika problema je video instalacija sačinjena od dva dela – sa desne strane rada prikazan je segment profila u kontrasvetlu koji ponavlja glas koji čuje, dok se sa leve strane nalazi fotografija stuba koja je multiplicirana. *Chronicle of a Problem* može da se sagledava kao vizuelna kompozicija rigidnog, konformističkog, šablonskog i pasivnog – ponovnog uspostavljanja istog. Video instalacija kroz ponavljajuću konstrukciju odbija da prihvati bilo kakvu promenu, i samim tim ne uspostavlja interakciju koja bi potencijalno izmenila njen narativni tok.

Chronicle of a Problem is a video installation consisting of two parts – on the right side of the work, a segment of a profile is shown against backlight, repeating the voice it hears, while on the left side, there is a photo of the pillar that has been multiplied. *Chronicle of a Problem* can be seen as a visual composition of the rigid, the conformist, the formulaic and the passive – the re-establishment of the same. Through its repetitive construction, the video installation refuses to accept any change, and thus does not establish an interaction that would potentially alter its narrative flow.



Savremena umetnost i kultura / The Union of Associations of Fine Arts of Vojvodina
Program Novih umetničkih praktika / SMC pokrenut 2002. program art form

POMERAJ U KÔDU / MOVE IN CODE

Projekat Pomeraj u kôdu baziran je na istraživanju slike digitalnih medija i nove ekranске slike i simulacije u kojima su radili prikazi na novom ploču VIII vetrarske slike. Tema u tehnološkom smislu je kôd koji u sadržaju emituje neku vrstu nevodnjeg procesa (KOD-a), pokreta delovanja koje je na granici vidljivog, intuitivnog, razumljenog (KIC), kao simbol, koji sugerira na kreiranje forme i oblika, zvuka, svetla, boje... koji se omogućava konstrukcija, akcija, interakcija, prevarcanje jednog oblika komunikacije u drugi. Projekat je koncipiran u istraživanju minimalnih pokreta (kreiranja) unutar koda digitalnog zapisa. Funkcionisanje pokrete slike zadato je putem određenih kodova, programiranja zapisa, senzora i sl. Radničkim tehnološkim i medijskim procesima na poketu su uvedeni, pozadinskim svetljenjem, ekranom prikazom, kolortom, žarom i sl. Upoznajući se sa temom i nalogama autora, u svojim vremenskim realizacijama, odnose se isticaju nevidljivi i nobičnih crizitika digitalnog pokreta i sabrava. Upoznavanjem relacija između različitih umetničkih kategorija, projektom se otvara polje eksperimentalnog istraživanja, s fokusom na interaktivnosti, interdisciplinarnosti i novim tehnologijama u oствaranju umetničkih radova. Postavljeni model ovih vizuelnih dinamikih alata koji omogućuju dalje upravljanje nastaju kao deo timskog rada mladih umetnika.

Realizacija projekta odvija se u saradnji sa Akademijom umetnosti Novi Sad, koordinatorima i saradnicima: Ana Vratičnik, Bojan Novaković i Valentin Šoć (AUNS), autora mlađe generacije i studenti svih mlađih studija: Danilo Lakić, Helena Solđat, Danica Drapšić, Goran Jovanović, Ivana Vojnić Tomic, Jelena Karamarković, Stevan Bačić, Danica Jevđović, Konstantinos Petrou, Mila Stojanović, Maja Tomešević, Ura Mađenović, Vladimir Janić; recenzentkinjom: Ljuna Radoman; koordinatorom izred SMC-a Danica Bican i autorom, rukovodiocem projekta, Goran Despotović.

Projekat realizuje Savremenu umetnost Vojvodine kroz program Novih umetničkih praktika i platformu SMC pokrenut 2002. Program novih umetničkih praktika učenja ima za cilj afirmaciju novomeđunarodne umetničke prakse, kao i razvijanje profesionalnih kapaciteta u novoj oblasti. SMC kroz 2007. omogućava realizaciju projekata SMC-prikazatelj boravišta Art Body Art, Pomeraj u kôdu.

Prikazatelj umetničkih osnova koji često ne mogu biti učinjeni u tradicionalnim medijima, predstavlja platformu za eksperimentiranje i prepoznavanje novih umetničkih praktika. SMC je za medijski instalacije i pripremu reženja kog je ciljan način prezentacije kompletne sadržine i omogućavanja da se informacije o stvarima, procesima, postupcima i kritičko saopštavanje pokrenu učesnicima tehnologije i nastajanju novih umetničkih formi. SMC je koncipiran da kroz multimedijalnu umetničku jedinicu, podstiče i razvija umetničke prakse koje se bave fenomenom pokreta.

Projekat Pomeraj u kôdu će realizirati se pod pokroviteljstvom Fondacije „Novi Sad – Evropska prestonica kulture“ u okviru programskog fonda Komuniteta kulture. Gradske uprave za kulturu, Novi Sad i Vojvodina kultura i obrazovanje Republike Srbije.

The Move in Code project is based on digital media image exploration (new screen images and simulations) displaying different representations based on pixel and/or vector images. In the technological sense the theme is a code emitting some kind of unobservable process (a CODE) in its context effecting a movement of action that is bordering on the invisible, intuitive, experienced, a code as a symbol, which suggests the movement of form and shape, sound, light, colour... which enables movement, action, interaction, translation of one form of communication into another. The concept of the project is based on the exploration of minimal motions (movements) within the code of a digital record. How a moving character is set by certain codes, programmed records, sensors, etc. These movements are determined by various technological and media processes, background lighting, screen display, color, noise, etc.. It is this context and observations that guide the author to rely on highlighting the invisible and visible properties of digital movement and motion in their multimedia productions. By establishing relations between different artistic categories, the project opens the door to experimental research, with a focus on interactivity, interdisciplinarity and new technologies in creating works of art. The set models of these visual dynamic tools that enable further manipulation are created as part of teamwork of young artists.

The project is implemented in cooperation with the Academy of Arts in Novi Sad (AUNS), co-ordinators and collaborators: Ana Vratičnik, Bojan Novaković and Valentin Šoć (AUNS), authors of the younger generation and students of all academic levels: Danilo Lakić, Helena Solđat, Danica Drapšić, Goran Jovanović, Ivana Vojnić Tomic, Jelena Karamarković, Stevan Bačić, Danica Jevđović, Konstantinos Petrou, Mila Stojanović, Maja Tomešević, Ura Mađenović, Vladimir Janić; the review: Ljuna Radoman; the coordinator on behalf of SMC: Danica Bican, and the project author and leader: Goran Despotović.

The project is implemented by the Union of Associations of Visual Arts of Vojvodina (SAVV) through the New Artists Practice programme and the platform SMC, modern art studio practices as well as strengthening production capacities in that area. Under the SMC label, SAVV implements subprogram SMC – motion art form, or Art Body Art. Move in Code, supporting artist expression, characterized by an interdisciplinary approach, SMC provides a platform for media installations and spatial solutions for the viewer complex context in a targeted manner and creates information to be experienced. In addition, a critical consideration is encouraged of the driving role of technology in the emergence of new art forms. SMC, as mentioned before, encourages and develops art practices focusing on the phenomenon of movement through multimedia artistic language.

The Move in Code project is implemented with the support of the „Novi Sad – Evropska prestonica kulture“ foundation, within the framework of Culture programme, the City Administration for Culture in Novi Sad and the Ministry of Culture and Information of the Republic of Serbia.

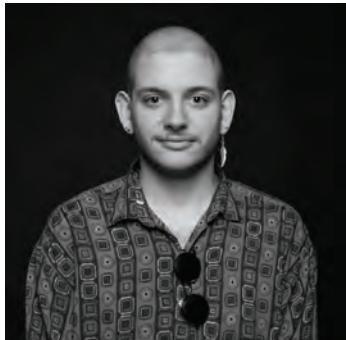






Gustav Jovanović, (2003, Arilje). Završio je srednju umetničku školu u Užicu. Trenutno je student druge godine na Akademiji umetnosti u Novom Sadu – modul Novi likovni mediji.

Gustav Jovanović, (2003, Arilje), completed secondary art school in Užice. He is currently a second-year student at the Academy of Arts in Novi Sad – New Media Art module.



Danilo Lalović, (1998, Beograd). Diplomirao je 2021. godine na Univerzitetu u Novom Sadu – Akademiji umetnosti i stekao je zvanje diplomirani primenjeni umetnik. Trenutno je student master studija na Akademiji umetnosti – modul Ilustracija. Tokom studiranja, izlagao je na brojnim grupnim izložbama u okviru Akademije Umetnosti i sa svojim kolegama. Najznačajnije među njima obuhvataju izložbe *Kućne vežbe* u Zagrebu, pod mentorstvom prof. Andree Palašti, *Quo vadis Homo?* u Kulturnoj stanici „Svilara“, *Tačka, linija, knjiga, UA! #2* i *Ispitni rok* u „Šok“ galeriji. Od samostalnih izložbi se izdvajaju izložba crteža u okviru promocije zbirke pesama Marije Škrbić Galebovo *Pero* u okviru izlagačkog prostora Izbe, i izložba crteža u okviru *Atipik Matinee* u Kulturnom Centru LAB. Izlagao je radove iz oblasti ilustracije, 2 grafike i crtanja na godišnjim izložbama Akademije Umetnosti na Petrovaradinskoj tvrđavi. Najznačajnija izložba na kojoj je učestvovao je završna izložba Akademije umetnosti 2021. godine, na kojoj je izložio svoj rad *Strašni sud* i radove iz oblasti crteža.

Danilo Lalović, (1998, Belgrade), graduated in 2021 from the University of Novi Sad – Academy of Arts, earning a degree of the Bachelor of Applied Arts. He is currently doing his master's degree at the Academy of Arts – Illustration module. During his studies, he exhibited at numerous group exhibitions within the Academy of Arts and with his colleagues. The most significant among them include the exhibitions *Home Exercises* in Zagreb, mentored by Prof. Andrea Palašti, *Quo vadis Homo?* in the Cultural Station "Svilara", Dot, Line, Book, UAI #2, and *Exam Term* in the "Shock" gallery. Particularly noteworthy among the independent exhibitions are the exhibition of drawings within the promotion of Marija Škrbić's collection of poems *The Seagulls Feather* in the Izba gallery and the exhibition of drawings within the *Atipik Matinee* in the LAB Cultural Centre. He has exhibited illustrations, 2 prints and drawings at the annual exhibitions of the Academy of Arts at the Petrovaradin Fortress. The most significant exhibition he has taken part in was the 2021 final exhibition of the Academy of Arts, where he exhibited his work *The Last Judgment* and his drawings.



Mila Stojanović, (1999, Kotor, Crna Gora). Studentkinja je Akademije umetnosti u Novom Sadu – modul Novi likovni mediji. Grupne izložbe: *Kućne vežbe* (SULUV, 2019); onlajn zvučna baza podataka *Femkanje - Prostori zajedništva* (2021) sa grupom *Diskusije* čiji je aktivni član od 2020. godine. Godine 2021. nagrađena na konkursu Inkluzivne galerije za rad *Iz jave u san*. Istaknuti projekti: *EkOtisak* (saradnja Centra za promociju nauke i Akademije umetnosti u Novom Sadu, 2022); *Land Art u Vojvodini* (AUNS, 2022); *Na istom zadatku* (Šok Zadruga, 2021). Članica je Šok Zadruge od 2021. godine.

Mila Stojanović, (1999, Kotor, Montenegro), is a student at the Academy of Arts in Novi Sad – New Media Art module. The group exhibitions: *Home exercises* (SULUV, 2019); online sound database *Spaces of Community* (2021) with the group *Discussions*, she has been an active member of since 2020. In 2021, she won an award from the Inclusive Gallery for the work *From Reality to Dream*. Major projects: *EkOtisak* (cooperation between the Centre for the Promotion of Science and the Academy of Arts in Novi Sad, 2022); *Land Art in Vojvodina* (AUNS, 2022); *On the Same Task* (Shock Cooperative, 2021). She has been a member of the Shock Cooperative since 2021.



Darija Dragojlović, (1996, Kraljevo). Završila je master studije na Akademiji umetnosti u Novom Sadu, na departmanu likovne umetnosti – modul Slikarstvo, klasa profesora Vidoja Tucovića (2022). Osnovne studije je završila na Filološko - umetničkom fakultetu, odsek – zidno slikarstvo, u klasi profesora Gorana Rakića. Realizovala je osam samostalnih izložbi kao i učešće na više grupnih, na teritoriji Srbije. Učestovala je na likovnim kolonijama i stručnim praksama u oblasti konzervacije i restauracije kulturnog nasleđa. Stipendista je *Dositeja* - Fonda za mlade talente 2019/2020. godine koju dodeljuje Ministarstvo omladine i sporta Republike Srbije. Član je SULUV-a i Šok ZaDruge (MMC Led Art), u okviru koje je od 2021. godine jedan od urednika likovnog programa. Trenutno, u svom radu preispituje individualan i kolektivan odnos prema prirodnim fenomenima koji se suočavaju sa antropogenim uticajem, pa je samim tim, njihova dalja postojanost upitnog karaktera. Od ove godine stiče status samostalnog umetnika. Živi i radi u Novom Sadu.

Darija Dragojlović, (1996, Kraljevo), earned her Master's Degree from the Academy of Arts in Novi Sad, Department of Fine Art – Painting module, in class of Professor Vidoje Tucović (2022). She graduated from the Faculty of Philology and Arts, Department of Wall Painting, in class of Professor Goran Rakić. She has had eight independent exhibitions as well as several group exhibitions in Serbia. She has participated in art colonies and professional practical training in the field of conservation and restoration of cultural heritage. Darija received a 2019/2020 scholarship from *Dositeja* – Foundation for Young Talents awarded by the Ministry of Youth and Sports of the Republic of Serbia. She is a member of SULUV and Shock Collective (MMC Led Art), within which she is one of the editors of the fine art programme (since 2021). Currently, her work focuses on re-examining individual and collective attitudes towards natural phenomena exposed to anthropogenic influences, which brings their further stability under question. This year, she has been given the status of an independent artist. She lives and works in Novi Sad.



Jelena Karamarković, (2001, Zemun). Završila je srednju elektrotehničku školu u Indiji. Nakon završetka srednje škole upisuje Akademiju umetnosti u Novom Sadu 2021. godine. Trenutno je studentkinja druge godine – modul Dizajn video igara.

Jelena Karamarković, (2001, Zemun), completed her secondary education at the elec-trotechnical secondary school in Indija. After high school, she enrolled at the Academy of Arts in Novi Sad in 2021. She is currently a second-year student in the Video Game Design module.



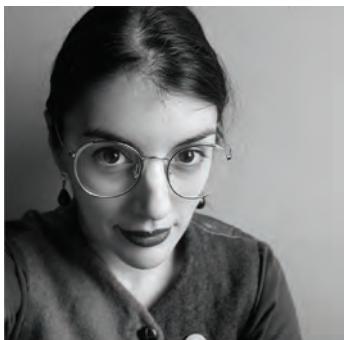
Helena Soldat, (1997, Novi Sad). Završila je srednju muzičku školu „Isidor Bajić“, 2017. godine, upisuje Akademiju umetnosti u Novom Sadu – modul Vajarstvo. Osnovne studije završila je 2021. godine čime je stekla stručni naziv Diplomirani likovni umetnik. Neki od projekata na kojima je učestvovala su: *Personal Landscape* u saradnji sa prof. Brajanom Arnoldom (Kalifornija) i projekta profesorke Dijane Metlić *Fotografija kao metod vizuelnog istraživanja* koji se realizovao u Kulturnoj stanici „Svilara“. Izlagala je na grupnim izložbama u Zagrebu (Hrvatska) u okviru projekta *Kućne vežbe* prof. Andree Palašti; u okviru međunarodnog projekta *Dunavski dijalozi* 2019. godine u saradnji sa prof. Sunčicom Kandić Pasuljević; zatim *Dokument iz izolacije* u galeriji SULUV 2020. godine. Izlagala je na nekoliko godišnjih studentskih izložbi skulptura, grafika i malih crteža u prostorijama Akademije umetnosti u Novom Sadu. Imala je do sada jednu samostalnu izložbu u KC Lab-u 2020. godine. Trenutno je na Master akademskim studijama na Akademiji umetnosti – modul Slikarstvo.

Helena Soldat, (1997, Novi Sad), completed her secondary education at the music school “Isidor Bajić” in 2017, going on to study at the Academy of Arts in Novi Sad – Sculpture module. She graduated in 2021, earning the degree of Bachelor of Fine Art. Some of the projects she participated in are: *Personal Landscape in collaboration with Prof. Brian Arnold (California)* and Prof. Dijana Metlić’s project *Photography as a Visual Research Method held* at the Cultural Station “Svilara”. She has exhibited in group exhibitions in Zagreb (Croatia) withing the project *Home Exercises* by Prof. Andrea Palašti; within the international project *The Danube Dialogues* in 2019 in collaboration with Prof. Sunčica Kandić Pasuljević; *Document from Isolation* in the SULUV gallery in 2020. She has exhibited at several annual student exhibitions of sculptures, prints and small drawings in the Academy of Arts in Novi Sad. She has had one solo exhibition at KC Lab in 2020. She is currently doing her Master’s Degree at the Academy of Arts – Painting module.



Una Mladenović, (1999, Niš). Apsolventkinja je na Osnovnim studijama Akademije umetnosti u Novom Sadu – modul Novi likovni mediji. Učestvovala je u nekoliko grupnih projekata, od kojih bi istakla *Ambijentalne praktikume* (2019) u CK13, scenski dizajn za doček 2020 u organizaciji evropske prestonice kulture i *Ekotisak* (Centar za promociju nauke). Dobitnica je nagrade za najbolji godišnji rad iz oblasti Novih medija i nastavlja istraživanje u različitim medijima sa fokusom na ambijent, prostor, arhiviranje i mapiranje.

Una Mladenović, (1999, Niš) is a senior undergraduate student at the Academy of Arts in Novi Sad – New Media Art module. She has participated in several group projects, notably, *Ambient Practicums* (2019) in CK13, the stage design for the 2020 New Year's celebration organised by the European Capital of Culture and *Ekotisak* (Centre for the Promotion of Science). She has won the award for the best annual work in the field of New Media Art and continues her research in various media with a focus on ambience, space, archiving and mapping.



Danica Jevđović, (1992, Užice). Diplomirala je na Akademiji umetnosti u Novom Sadu školske 2014/2015. na departmanu likovnih umetnosti, studijska grupa: Slikarstvo, u klasi prof. Dragana Matića. Završila je master studije na Akademiji umetnosti u Novom Sadu 2017. na studijskoj grupi: grafičke komunikacije, pod mentorstvom prof. Ivice Stevanovića. Član Udruženja vizuelnih umetnika Užica (UVUU) i Udruženja likovnih umetnika primenjenih umetnosti i dizajnera Vojvodine (UPIDIV). Učesnik više samostalnih i grupnih izložbi i projekata u zemlji i иностранству. Dobitnik specijalne nagrade organizatora za autorski strip *Tunel* na festivalu stripa Veles 2016 u Makedoniji. Nagrađena iz Fonda za podsticanje umetničkog i istraživačkog stvaralaštva studenata studijskog programa master akademskih studija grafičkih komunikacija *Nomen est omen* - Dobanovački nagradom *1000 Zato*. Trenutno je apsolventkinja na doktorskim studijama, Akademije umetnosti u Novom Sadu.

Danica Jevđović, (1992, Užice), graduated from the Academy of Arts in Novi Sad in the academic year 2014/2015, Department of Fine Art, Group: Painting, in class of prof. Dragan Matić. She earned her Master's Degree from the Academy of Arts in Novi Sad in 2017 in group: Graphic Communication, mentored by Prof. Ivica Stevanović. She is a member of the Association of Visual Artists of Užice (UVUU) and the Association of Visual Artists of Applied Arts and Designers of Vojvodina (UPIDIV). She has taken part in several solo and group exhibitions and projects in the country and abroad and won the organiser's special award for the original comic *Tunnel* at the Veles 2016 Comic Strip Festival in Macedonia. She has received the Dobanovački Award *1000 Zato* from the Fund for encouraging artistic and research creativity of students of the master's academic studies programme in graphic communications *Nomen est omen*. She is currently completing her PhD Degree at the Academy of Arts in Novi Sad.



Vladimir Janić (1998, Subotica). Završio je Gimnaziju Svetozar Marković u Subotici 2017. godine, nakon koje upisuje Akademiju umetnosti u Novom Sadu – modul Novi likovni mediji. Osnovne studije završio je 2021. godine čime je stekao stručni naziv Diplomirani likovni umetnik. Neki od projekata na kojima je učestvovao su: *Fotografija kao metod vizuelnog istraživanja* (2018/19) koji je rezultirao istoimenom grupnom izložbom u KC Svilar, projekt *Videti nevidljivo* u Radničkom domu (2019) i *Kôd u umetnosti* (2021) u SULUV Galeriji. Dobitnik je Dositejeve stipendije (2020/21 i 2021/22) kao i Godišnje nagrade Departmana likovnih umetnosti na Akademiji umetnosti u Novom Sadu. Trenutno je student na Master akademskim studijama na AUNS – modul Novi likovni mediji.

Vladimir Janić, (1998, Subotica), completed his secondary education at the *Svetozar Marković* Comprehensive High School in Subotica in 2017, going on to enrol at the Academy of Arts in Novi Sad – New Media Art module, graduating in 2021 with the title of Bachelor of Fine Artist. Among the projects he has participated in are: *Photography as a method of visual research* (2018/19), resulting in a group exhibition of the same name in CS Svilara, *Seeing the Invisible* in The Workers' Centre (2019) and *Code in Art* (2021) in the SULUV Gallery. He received the Dositej scholarship (2020/21 and 2021/22) and won the Annual Award of the Department of Fine Arts at the Academy of Arts in Novi Sad. He is currently doing his Master's Degree at AUNS – New Media Art module.



Konstantinos Petrović, (1995, Valjevo). Apsolvent je master studija na Akademiji umetnost u Novom Sadu, departman likovnih umetnosti – modul Slikarstvo. Završio osnovne akademske studije na Filološko umetničkom fakultetu, smer Zidno slikarstvo. Do sada realizovao jedanaest samostalnih od kojih bi izdvojio master izložbu *Hajde Bože budi Drug* u galerija SULUV, kao i #FFFFFF rev 0.5 u Dom omladine Beograd, i ostvario učešće na više grupnih izložbi. Pored toga aktivan je i na realizaciji mnogo-brojnih projekata (*Kod u umetnosti* 2021, Galerija SULUV; *Na istom zadatku*, Šok zadruga...) i radionica iz oblasti umetnosti. Deo je kolektiva Šok zadruge od 2020. godine, član SULUV-a od 2021. godine i jedan od suosnivača udruženja *Grafička mreža*. Živi i radi u Novom Sadu.

Konstantinos Petrović, (1995, Valjevo), a senior Master's Degree student at the Academy of Arts in Novi Sad, Department of Fine Arts – Painting module, graduated from the Faculty of Philology and Arts, majoring in Wall Painting. So far, he has had eleven solo exhibitions, notably, his Master's Degree exhibition *C'mon God, Be a Pal* in the SULUV gallery, as well as #FFFFFF rev 0.5 in the Belgrade Youth Centre, among others, and has participated in several group exhibitions. In addition, he takes an active part in numerous art projects (*Code in Art* 2021, SULUV Gallery; *On the Same Task*, Shock Cooperative...) and workshops. He has been a member of the Shock Cooperative team since 2020, a member of SULUV since 2021 and one of the co-founders of the association *Graphic Network*. He lives and works in Novi Sad.



Stefan Bajić, (2001, Novi Sad). Upisuje Akademiju umetnosti 2020. godine. Trenutno je student druge godine – modul Dizajn video igara.

Stefan Bajić, (2001, Novi Sad), enrolled at the Academy of Arts in 2020. He is currently a second-year student in the Video Game Design module.



Minja Tomašević, (2002). Nakon završetka SMŠ „Isidor Bajić“ u Novom Sadu, smera muzički saradnik - teoretičar, upisuje Akademiju umetnosti i u Novom sadu – AV mediji. Trenutno je studentkinja druge godine – modul Dizajn video igara.

Minja Tomasević, (2002), after completing her secondary education at the Music High School “Isidor Bajić” in Novi Sad, majoring in theory, enrolled at the Academy of Arts in Novi Sad – AV media. She is currently on her second year – Video Game Design module.



Ivana Vojnić Tunić, (2002, Subotica). Završila je srednju „Politehničku“ školu, za Likovnog tehničara. Nakon završetka srednje škole radila je prodavajući društvene igre i vodeći turnire i tu otkrila zanimanje i ljubav prema igrama. Nakon godinu dana rada upisuje Akademiju umetnosti, gde je trenutno studentkinja druge godine – modul Dizajn video igara.

Ivana Vojnić Tunić, (2002, Subotica), completed her secondary education at the “Polytechnic” high school, as an art technician. After high school, she worked selling board games and running tournaments, and that is how she discovered her interest and love for games. After a year of working, she enrolled at the Academy of Arts, where she is currently a second-year student – Video Game Design module.







SMIC. Pomeraj u kâdu

Pokretna forma / Motion Art Form

izložba pokretnih formi
Motion Art Forms Exhibition

Organizator / Organizer:

Savez udruženja likovnih umetnika Vojvodine
Program Novih umetničkih praksi, SMIC. pokretna forma /
The Union of Associations of Fine Artists of Vojvodina
The New Art Practices Programme, SMIC. motion art form

Izdavač / Publisher:

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Luna Radoman, Art Historian, senior student of History of Art

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SMIC.

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SMIC. Pomeraj u kôdu Move in Code

Pokretna forma / Motion Art Form

Izložba pokretnih formi / Motion Art Forms Exhibition