

II
JUGOSLOVENSKI LIKOVNI
BIJENALE MLADIH

2ND
YUGOSLAV BIENNIAL
OF YOUNG ARTISTS

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Vršac, 5. jul - 5. septembar 1996

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Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad

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Umetnička radionica „Aurora“, Vršac

Narodni muzej, Vršac

Producent i sponzor kataloga

Catalogue production and sponsorship

Fond za otvoreno društvo - Centar za savremenu umetnost, Beograd

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APSOLUTNO grafičko oblikovanje

APSOLUTNO *Design*

Štampa / Printed by

Futura, Novi Sad

Tiraž / Copies

600

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Umetnička radionica „Aurora”, Vršac
Artistic Workshop „Aurora”, Vršac

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Fond za umetničko društvo - Centar za savremenu umetnost, Beograd
Fund for an Open Society - Center for Contemporary Art, Belgrade

KONKORDIJA





Jedna od najznačajnijih građevina u Vršcu iz XIX veka. Građena je po planovima arhitekta Franca Brandajsa u klasicističkom stilu.

Zidarski radovi su bili povereni majstoru Francu Sitneru iz Oravice. Nalazi se na mestu nekadašnje Štaucerove gostionice i od 1847. do 1852. služi kao hotel. Od tada je zgrada uglavnom služila kao škola. Konkordija je 1987. definitivno prešla u vlasništvo Narodnog muzeja Vršac. U nedostatku sredstava, bila je van upotrebe više od deset godina.

Od 1994. zgrada je preuređena u galerijski prostor, a danas je sedište jugoslovenskog likovnog Bijenala mladih.

Sava Stepanov

Poslednja decenija ovog veka, na prostorima sada već bivše Jugoslavije, započela je kardinalnim promenama - desio se pad jednog sistema, raspala se SFRJ, buknuo je jedan težak i iscrpljujući rat, stvorene su nove države, proživljen je ekonomski i socijalni kolaps.

Upravo tokom tih uzbudljivih i smutnih devedesetih održavaju se izložbe Bijenala mladih u prethodnoj i novoj Jugoslaviji. U leto 1991. godine, već u zastrašujućoj atmosferi prvih pucnjeva u kratkotrajnoj slovenačkoj ratnoj epizodi i u još zlosutnijoj zahuktalosti neverovatne propagande rata kao neizbežnog zla, otvara se i održava Bijenale mladih u Rijeci, poslednja zvanična jugoslovenska izložba koja je okupljala umetnike iz SFRJ. Leta 1994. godine, u jeku najžešćeg rata i hermetičke izolovanosti novostvorene i nepriznate SR Jugoslavije, u Vršcu se organizuje Prvo jugoslovensko bijenale mladih da bi se, ove godine, drugom, sada već poratnom izložbom, započela tradicija manifestacije koja je okrenuta aktuelnostima u umetnosti mladih autora na prostorima nove jugoslovenske države.

Kako su na sve te promene reagovali mladi umetnici? Da li je umetnost, pogotovo umetnost mladih, kao svojevrsni „lakmus“ i odraz društvenih zbivanja, imala antipacijski karakter na poslednjoj izložbi u Rijeci i da li je konstatovala i „verifikovala“ prelomne trenutke epohalne jugoslovenske krize na prve dve vršačke izložbe?

Jedno je sasvim sigurno: ni u Rijeci, ni na potonje dve izložbe u Vršcu, nije bilo onih, možda sasvim logičnih i očekivanih, direktno angažovanih reakcija i stavova.

Poslednja riječka izložba, svojim eksponatima, nije predosećala i nije nagoveštavala predstojeće zlo. Pisac ovih redova je tada, u svom predgovaračkom tekstu u katalogu riječke izložbe, primetio i konstatovalao da mladi umetnici ne poseduju otvorenost, da su postali „stariji“, da su bez spremnosti na bilo kakav stvaralački rizik i eksperiment, već da jednostavno nastoje da budu što bliži nekakvom konačnom, samo-sebi-dovoljnom, pomalo zatvorenom delu. Okrenutost sebi i sopstvenom subjektivizmu, subjektivizmu kao ličnom sindromu u umetnosti“ te na tanušni odnos umetnikovog i gledaočevog senzibiliteta, nekakvog obostrano iznudenog individu-

In the region of the former Yugoslavia, the last decade of this century started with dramatic changes: the social and political system of the Socialist Federal Republic of Yugoslavia broke down: the country itself disintegrated and submerged into a long, exhausting war from which several new states have emerged; the population lived through an economic and social disaster...

It is precisely during these exciting and dark 1990s that exhibitions of the Biennale of the young were taking place, both in the former Yugoslavia, as well as in the new one. In the summer of 1991, the Biennale of the Young, the last official Yugoslav exhibition gathering artists from all over the country, was held in Rijeka. The happening was surrounded by the frightening ambiance of first shots being fired in the short war episode in Slovenia - these were the days when the sinister machine of propaganda was running full blast, producing and presenting war as an inescapable destiny. In the summer of 1994, at the height of war madness and at the rock-bottom of hermetic isolation of the newly created and unrecognized Federal Republic of Yugoslavia, the First Yugoslav Biennale of Young Artists was held in Vršac. This year, the second, already post-war, exhibition purports to continue the new tradition of orientation toward recent creations of young artists from the new Yugoslavia.

How did young artists respond to all these changes? Did art (and especially art of the young), as a special indicator and reflection of social events, anticipate the forthcoming evil at the last exhibition in Rijeka? Did art in the first two Vršac exhibitions record and „verify“ turning points of Yugoslav crisis?

One thing is quite certain: neither in Rijeka nor in Vršac could one find directly engaged reactions and statements, although they might have been appropriate and expected.

Unfortunately, works presented in the last exhibition in Rijeka have not anticipated and announced the tragedy that was about to happen. The author of this paper has remarked then, in the catalogue of the exhibition, that young artists had not displayed curiosity and openness of mind - they seemed somehow „older“, unwilling to engage in experiments or take any creative risk. It looked as if they only strove to realize some finite, self-sufficient and closed

alnog i ničim sputavanog subjektivističkog pristupa umetnosti i shvatanju njenog smisla.

Tokom devedesetih u jugoslovenskoj umetnosti se tiho i bez velikih najava, uporedo sa postmodernističkim tokovima, obnavljaju određeni stavovi modernizma. Jenjavanjem uzbuđujuće (neo)ekspresionističke tenzije, splasnulo je i pomenuti subjektivizam kao i interes za sadržaj i ikonografsku predstavu. Subjektivističke stavove zamenjuje racionalistički odnos prema svetu i umetnosti. Javlja se aikoničke tvorevine i u slikarstvu i u skulpturi, najčešće geometrijskog i konstruktivističkog karaktera.

Na Prvom jugoslovenskom bijenalu mladih u Vršcu 1994. godine, ta pojava se afirmiše na jedan nenametljiv način, nazirući se ili se jasno afirmišući u delima tek nekolicine mladih umetnika, istina, snažnih autorskih ličnosti (Mirjana Đorđević, Ilić, Vauda, Naskovski, Milica Lukić, Mladenović te grupa mladih vajara Joksimović, Petrović, Apostolović, Škulec, Apsolutno).

Nova pojava nije odmah prepoznata i prihvaćena. To se najbolje pokazalo na simpozijumu „Modernizam posle postmodernizma?” priređenom u vreme trajanja prve bijenalske izložbe. Iako zamišljen sa ciljem da sagleda jednu pojavu u začetku i teorijski proveri i preispita jednu provokativnu temu ovaj simpozijum je doveo do izuzetno žučnih, polemičkih i nepomirljivih stavova dveju potpuno suprotstavljenih strana. U našoj umetnosti se tako nastavila tradicija neprihvatanja formalizma i autorefleksivne zainteresovanosti umetnosti za sopstveno biće kao mogućeg načina umetničke reakcije. A upravo se to dešavalo: umetnik se posvetio autonomiji umetnosti. Umetnik devedesetih se nije, kako se to moglo očekivati, bavio sadržajem i sadržajnim povodima koje mu je tako obilato nudila kriza u kojoj smo živeli, nego je insistirao na ontološkim vrednostima slike i skulpture. Interesujući se za usko specijalizovane probleme pikturalne površine i plastičku primarnost forme, on se, zapravo, bavio osnovnim načelima likovnog iskaza. Umetnik se posvećuje „svojoj struci” a kako je to zapisao Denegri, on se ne konfrontira sistemom nego usred tog sistema traži sebi mesto kao specijalista svoje struke. Ujedno, takav stav je mogao biti prihvaćen kao svojevrsna sugestija ponuđena društvu u krizi. Uostalom, Mena je u svojoj „Estetskoj ideologiji” pisao o pravu umetnosti na sopstvenu autonomiju, ne da bi se izolovala, nego da bi ponudila vlastiti model drugim znanjima i praksama.

Na Prvom jugoslovenskom bijenalu mladih u Vršcu, danas je to potpuno jasno, problem tzv. „novog modern-

Work. The self-centeredness and interest in one's own subjectivity led young Yugoslav artists to define art and artistic action as a sort of refuge and escape from the reality. Within such a milieu, communication between art and society completely ceased, so that everything essentially boiled down to that Oliva's, typically post-modernist, treatise on „subjectivism as a personal syndrome in art”. The communication then came to mean a thin relationship between the sensibilities of the artist and the spectator, a mutually forced, individualistic and absolutely subjectivist approach to art and its meaning.

However, beside post-modernist currents, certain modernist ideas began to reappear discreetly in the Yugoslav art of the 1990s. The weakening of the exciting neo-expressionist tension produced a decline of subjectivism, which meant a weakening of interest in content and iconographic representation. Subjectivist attitudes were gradually replaced by a rationalistic attitude towards the world and art, so that non-iconic products, most often of geometric and constructivist character, began to appear in painting and sculpture.

The phenomenon was unobtrusively asserted at the First Yugoslav Biennale of the Young, in Vršac, in 1994, since it was discreetly or openly present in the works of a few young authors of strong artistic personality (Mirjana Đorđević, Ivan Ilić, Marija Vauda, Zoran Naskovski, Milica Lukić, Milorad Mladenović, as well as a group of young sculptors, such as Zdravko Joksimović, Dušan Petrović, Srđan Apostolović, Rastislav Škulec, the art group Apsolutno).

The new phenomenon was not immediately recognized and accepted, which became evident at the symposium „The Modernism after the Post-modernism?”, held during the First biennale. Intended to register a nascent phenomenon and thus facilitate theoretical verification and reconsideration of a provocative theme, it gave place to particularly emotional, polemical and irreconcilable statements of two completely opposed camps. Thus, the tradition of rejection of formalism and self-centered reflections on art and its autonomy (which was precisely the main feature of the Yugoslav art during the last couple of years) continued. Contrary to our expectations, artists of the 1990s did not deal with the content abundantly offered by Yugoslav crisis. Instead, they focused their attention on ontological values of painting and sculpture. Fascinated by the narrowly specialized problems of pictorial surface and plastic priority of form, they, in fact, dealt with the fundamental principles of pictorial expression. Artists devoted themselves to their „profession”, so that, as Dr. Denegri has remarked, they did not confront the system but only sought their place in it as specialized experts.



izma" je tek naznačen i otvoren. U jednoj postavci kojom kao da je inventarisano pluralističko stanje u umetnosti stvaranoj tokom devedesetih godina, bilo je i novog formalizma, i neokonstruktivizma, i obnovljenog minimalizma, i (neo)ekspresionizma, i nove figure i nove apstrakcije, i „timejka“ konceptualizma, i umetnosti akcije i performansa... Sve je to, u prepunoj Konkordiji (i izvan ovog jedinstvenog galerijskog zdanja), odražavalo atmosferu koja je vladala u tom sasvim specifičnom trenutku jugoslovenske stvarnosti: u hermetički zatvorenoj zemlji, u okružju opšteg osećanja epochalne krize i skoro egzistencijalne neperspektivnosti, pod snažnim ehom zaglušujućih detonacija sa ratišta, u zemlji u kojoj je destrukcija dostigla i pokazala svoj najviši fizički stadijum, bilo je potrebno, dokazivati sopstvenu stvaralačku moć, ali je isto tako bilo potrebno, „čuvati“ dignitet, čistotu i autnomnost umetnosti kao specifične delatnosti ljudskog duha a njenim ostvarenjima dokazivati smisao življenja i postojanja.

Ovogodišnja izložba je oslobođena potreba za pokazivanjem tih i takvih ciljeva. Postavljena u jednoj, koliko-toliko opuštenijoj atmosferi sada već prevaziđenog kulminacijskog stadijuma krize, izložba Drugog bijenala mladih u Vršcu, sredinom devedesetih, odiše redom i konceptima u kojima se jasno definiše racionalizovana plastička misao, metaforička kontemplativnost, poetska i ekspresijska smirenost. Najveći broj izlagača ovogodišnje izložbe je posvećen problemima umetnosti i njene autonomnosti a „poruke“ su vidljive tek onoliko koliko je i ova umetnost koja je proživela i zapamtila postmodernistički subjektivistički duh, prelomljena kroz prizmu umetnikove osećajnosti i individualizma, izrazila one stavove iz kojih je moguće prepoznavati odnos prema svetu i vremenu u kome živimo.

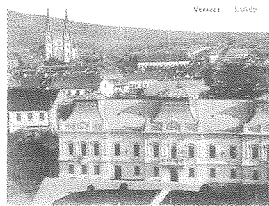
Ni ova izložba u Vršcu svojim pluralističkim sadržajem, sigurno, (ne) može biti krunski dokaz jednoj ili drugoj strani u sporu oko prioriteta postmodernizma i modernizma. Radi se o svojevrsnom prepletu, o uporednoj egzistenciji dvaju shvatanja. Dakle, obnovljeni modernistički principi su postali deo ukupnih zbivanja u našoj likovnoj umetnosti. Ponovo su aktualizovana pitanja ontologije umetničkog dela, pitanja jezika i strukture. Naravno, treba biti oprezan - u svemu tome nema onog „besa“ i radikalizma primerenog autentičnom istorijskom modernističkom pokretu. Na jedan tihi, „meki“ i sasvim diskretan način, mladi jugoslovenski umetnici pokušavaju da svoje delo oslobode svega onoga što guši čistotu i autentičnost plastičkog mišljenja. Pri tome treba razmišljati da je ta ovovremenska obnova modernističkih načela jedna moguća reakcija na one manifestacije u srpskoj

On the other hand, a similar attitude could have been accepted as a legitimate suggestion offered to a society in deep crises. In fact, Mena wrote in his Esthetic Ideology that art has a right to autonomy, not in order to isolate itself, but to offer its model to other domains of knowledge and practice.

Today, it is quite clear that at the First Yugoslav Biennale in Višac the problem of the so-called New Modernism was only sketched. In a way, the exhibition also served as an inventory of everything that was going on in the art of the 1990s: there were remakes of conceptualism, new formalism, the neo-constructivism, the renewed minimalism, the neo-expressionism, the new figuration, the new abstraction, the art of action and performance... All that, in the crowded house of Concordia (as well as outside of that unique gallery space) reflected a specific moment of Yugoslav history. In a hermetically sealed country where destruction has reached and expressed its physical culmination, in the ambiance of a general feeling of epochal crisis and existential despair, under strong reverberations of deafening detonations from war zone, it was necessary to affirm one's own creative power, but it was equally necessary to „safeguard“ the dignity, purity and autonomy of art as a specific practice of human spirit and thus prove, through art, that life was worth living.

The Biennale of 1996 is relieved from such a burden of proof. Held in a somewhat more relaxed ambiance of the post-culmination of Yugoslav crisis, the Second Biennale of the Young looks more calm and collected and reveals a rationalized pictorial thought, metaphoric contemplation and poetical calmness of expression. The majority of the artists from the 1996 Biennale are focused on the problems of art and its autonomy while „messages“ are visible only in so far as that art, „educated“ by the post-modernist subjectivist spirit and processed by artist's sensibility and individualism, can (or wants) to express statements relating to the world and time in which we live.

The Biennale of 1996, with its pluralist content, cannot resolve the question of priority between the Modernism and Post-modernism. What we have there, in fact, is rather a situation of enmeshment and coexistence of these two approaches. Therefore, renewed modernist principles have become an integral part of Yugoslav plastic arts scene. The questions of the ontology of art work, of its language and structure have been reopened. Of course, „rage“ and radicalism characteristic of the authentic historical movement of modernism cannot be found this time. Silently, „softly“ and discretely, young Yugoslav artists try to eliminate from their work everything that obscures purity and authenticity of



umetnosti devedesetih godina kojima se (u jednom njenom medijski favorizovanom i potpuno etabliranom krilu) bavila nacionalističkom i dnevno političkom anegdoticom kao svojevrsnim sobom, svojim subjektivizmom i za njega je njegovo stvaralaštvo sve manje pribežište. On nastoji da svoje autentično delo nametne društvu i drugim praksama poput efikasnog „recepta“ delotvornog u aktuelnom trenutku još uvek trajajuće epochalne krize. Zbog toga se u ovim devedesetim godinama, autentičnim jezikom forme kao neprikosnovenim „nosiocem“ imanencije dela, pokušava, posle postmodernističke dominacije relacije umetnik-individualni posmatrač, obnoviti odnos umetnost-društvo koji ima sudbinski značaj i za samu umetnost ali i za duhovne vrednosti društva, sveta i vremena u kome živimo. Uostalom, možda se baš u potrebi za uspostavljanjem nekih novih odnosa ponajbolje potvrđuje tekst „obrazovni karakter poraza“ ispisan na jednom od eksponata ovog Drugog jugoslovenskog bijenala mladih u Vršcu, na eksponatu koji izvanredno ilustruje atmosferu posle smutnog i kataklizmičkog vremena za koje bi da verujemo da je nepovratno za nama.

pictorial thinking. Of course, this renaissance of modernistic principles was not only a reaction to the post-modernist sentiments and ideas - it was also the only possible answer to the nationalistic and superficially political statements professed by a completely established part of Serbian art elite heavily supported by the media. In fact, their ideas represented a deformation and abuse of anachronic and eclectic principles. The young artist of today is no longer preoccupied by him/herself, by his/her subjectivism and he/she is less and less prone to see art as a refuge. He/she strives to impose his/her art to society, as a „recipe“ which is still efficient within the ongoing epochal crisis. That is why after the domination of the post-modernist relationship artist-individual observer, artists of the 1990s attempt to reestablish, through the authentic language of form as an unquestionable „carrier“ of the immanence of work, the relationship art-society, which is of pivotal importance for art, as well as for the spiritual values of the society, world and time in which we live. In fact, the need for this re-establishment is perhaps best illustrated by the title of one of the exhibits in the Second Yugoslav Biennale of the Young in Vršac: „the Educational Character of the Defeat“. This illustrates perfectly well the ambiance after the dark and cataclysmic time for which we want to believe as being definitely behind us.

Adresat

Da bi se na pravi način shvatilo bilo koje umetničko delo, umetnička scena, pravac ili epoha, potrebno je znati iz kojih poriva ono nastaje i kome je upućeno. Ponekad su poriv i adresat tako uzročno-posledično isprepleteni da je teško odrediti šta je šta od ta dva, a dešava se i da mogu da se steknu u istom subjektu. U takvim slučajevima obično izgleda kao da adresat i ne postoji, ali on, na kraju, može da se svede na momente iz kojih nastaje poriv. Tada se krug kojim protiče informacija, umetničko delo, zatvara, dok drugi prijemnici ostaju slučajni. U istoriji umetnosti ima mnogo primera koji mogu da nam pruže ilustraciju toga kako od poriva i adresata zavise karakteristike umetničkog dela, pre svega sadržajne, ali isto tako i formalne, to jest načini na koje se neka ideja materijalizuje, odnosno vizualizuje; naravno podrazumevajući uticaj ostalih kulturnih i civilizacijskih aspekata. Što su poriv i adresat jasnije definisani utoliko je umetničko delo više programsko i militantnije, a najčešće i pročišćenije u konceptu, pa samim tim i u formi (pri čemu se pod formalnom pročišćenošću ne podrazumeva svodenje na minimalne likovne elemente).

Duhovno stabilna i harmonizovana vremena neguju homogenu umetnost, ujednačenu u izrazu, formi, sadržaju, količini eksperimenta, pa i funkciji. U političko, ekonomski, socijalno i duhovno kriznim epohama, umetnost nije strogo i centralizovano konceptijski dirigovana. Krizne situacije omogućavaju umetnosti da bude veoma disperzivna, ponovo, kako sadržajno tako i formalno, da nastaje iz najrazličitijih poriva i da bude upućena na najrazličitije adrese. Najrečitiji primeri su umetnosti prelaznih, pa samim tim i kriznih epoha, kao što su umetnost III, XIV, XVI, XIX, a možemo reći i XX veka. Kada se centralna ideja vodilja razbije na mnoštvo manjih ideja nastane svojevrsna haotičnost koju pre svega obeležavaju pokušaji i istraživanja različitih tema i izraza, a potom stvaranje malih zatvorenih sistema koji tom svojom zatvorenošću teže uspostavljanju reda i sigurnosti. U ukupnoj heterogenosti pokušaja obično se izdvoji jedan koji se kao jači ili potrebniji nametne osta-

The Addressee

In order to understand correctly any work of art, art scene, movement or époque it is necessary to know from which impulse the work stems and to whom it is addressed. Sometimes, the impulse and the addressee are so intimately interwoven that it is hard to say what is the impulse and what is the addressee, while sometimes the two meet within one and the same subject. In similar cases, it usually seems that the addressee does not exist at all, but, in the last analysis, it can be reduced to the constitutive elements of the impulse. Then, the circuit where circulates an information, i.e. a work of art, becomes closed, while other receivers remain accidental. Art history offers many examples illustrating the manner in which content and form of a work of art, i.e. its materialization and visualization, are made dependent on the characteristics of the impulse and the addressee, which, of course, cannot exclude influences of other elements of culture and civilization. More the impulse and the addressee are clearly defined, more a work of art becomes programmatic and militant, and most frequently, also clearer in its concept and form („formal purity” does not mean here a reduction to the minimal constitutional elements).

Spiritually stable, harmonized periods cultivate a uniform art, which is homogenous in expression, form, content, quantity of experiment and even function. In times of political, economic, social and spiritual crises, art was usually not subjected to a rigid, centralized, conceptual control. A situation of crisis allows art to be very dispersive in its content and form, so that it can spring from most various impulses, in order to be sent to various addresses. The most telling examples are provided by art created in periods of transition and crisis, such as the art of III, XIV, XVI, XIX and even XX century. Disintegration of the central, guiding idea usually produces a chaotic situation marked by experiments and examinations of various themes and ways of expression, as well as by the creation of small, self-contained systems which, by their very closeness, attempt to establish a certain order and provide a sentiment of security. The total heterogeneity of experiments usually creates a situation where one proposal, as stronger or perhaps more needed, becomes imposed to the others, which

lima, a to obično znači prestanak krize i lagano ujednačavanje umetničkih ideja.

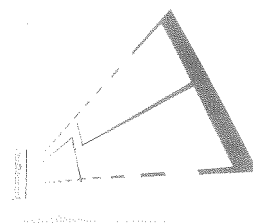
Zatvaranje

Slom jugoslovenske posleratne države i ekonomska i kulturna ekskomunikacija SR Jugoslavije doneli su sa sobom niz poraza i uslove bitno različite od prethodnih za kreiranje umetničkih koncepcija. Postalo je moguće posmatrati kako opšta krizna situacija u lokalnim, mikro okvirima podleže zakonitostima već poznatim u istoriji. Ako je umetnost ogledalo duhovnog stanja i ishod i odraz mentalnih sklopova, onda je u ovdašnjem slučaju interesantno videti kako se mlada generacija umetnika, pa i mlada generacija uopšte, postavila u nametnutim okolnostima. Među mladim ljudima je, pre svega, iskrslilo pitanje o stepenu odgovornosti koju sami treba da ponese, a zatim o načinu na koji će da reaguju na dato. Pitanje se postavilo kao ključno za formiranje različitih ponašanja i strategija. Teško je bilo verovati bilo čemu i biti siguran u bilo šta. Mnoštvo političkih i socijalnih stavova i planova (koji su se uvek zadržavali u sferi obećanja), paradoksalnih i užasnih ratnih događanja, brzih promena političkih ličnosti (osim jedne) koje su kreirale situaciju, masmedijskih kampanja, kao i niz umetničkih tekovina iz prethodne dve-tri decenije, stvorili su isuviše veliku zbrku referirajućih ponuda umetniku. Lični idiosinkretizam bio je neizbežan. Dok u javnom ponašanju, izjavama i akcijama nisu imali etičku dilemu (ili je nisu pokazivali) koju poziciju da zauzmu u odnosu na ono što ih okružuje, uvek kritičku i negirajuću, mladi umetnici su u okviru svoje vokacije podlegli porivu očuvanja umetnosti uopšte, to jest njenih ontoloških osnova. Bilo je uz to potrebno izbeći one načine koje je koristila kvazi-kulturna scena, obojena kvazi-istoricizmom, kvazi-tradicionalizmom i nacionalizmom. Znači, bilo je potrebno izbeći sve čiste oblike angažovanog umetničkog dela i pronaći suptilnije načine za iskazivanje stavova. Izgleda da je okretanje sopstvenoj ličnosti i stvaranje ličnih alegoreza većini umetnika izgledalo licemerno ili patetično (a odlika beogradske umetničke scene poslednjih decenija jeste da se kloni patetičnosti i otvorenog izražavanja emocija, u čemu takođe može da se vidi pokušaj stvaranja drugačijeg mentaliteta od prosečnog), pa je izbor ostao prilično sužen. Sveden je na autonomne likovne odrednice, što je neminovno dovelo do zatvaranja u jedan samodovoljni i samoreferentni sistem, to jest do getoizacije.

usually signifies the end of a crisis and the beginning of a gradual „normalization“ (Foucault) of creative ideas.

The Closing

The breakdown of the former Yugoslavia and the economic and cultural excommunication of the Federal Republic of Yugoslavia produced a series of defeats and created fundamentally different conditions of artistic creation. It became possible to observe how the general crisis, when situated within local, micro, dimensions, obeys laws already known in history. If art reflects spiritual states and mentalities of a society, then it was interesting to analyze the attitude taken by the young generation of artists, and the young in general. One of the biggest problems was the degree of responsibility they had to take, as well as the problem of appropriate reactions to „big“ events. The question turned out to be very important for the formation of various strategies and actions. It was a time when it was hard to believe in anybody and be sure about anything. A multitude of political and social statements and projects (which, basically, remained only pure promises), of paradoxical and terrifying war events, of swift changes of key political personalities (except one who remained quite stable), of mass-media campaigns and of heterogeneous parts of the legacy of the art of the last few decades, created a real mess of references offered to the artist, so that the personal idiosyncrasy was unavoidable. Although in their public actions, statements and declarations young artists did not have (or did not show) moral dilemmas about what stance to take (of course, the critical and negating one!) towards the ongoing tragedy, within their „vocation“ they nevertheless succumbed to the instinct of self-preservation of art, i.e. they have chosen to preserve its ontological basis. It was necessary to avoid the ways used by the quasi-cultural scene, colored by quasi-historicism, quasi-traditionalism and nationalism. Therefore, it was necessary to avoid all pure forms of engaged art works and find some more subtle ways of expressing statements. It seems that the self-centeredness and creation of personal allegories looked as hypocritical and pathetic to the majority of artists (one of the main features of Belgrade art scene, during the last couple of decades, was avoidance of pathetics and reluctance to openly express emotions, which also can be interpreted as an attempt to create a mentality different from the ordinary one), so that the choice remained rather narrow. Basically, it was reduced to autonomous artistic facts, which inevitably produced getoization, and self-confinement within a self-referent sys-



Napomenimo da su u sve to bili uključeni, i još uvek su, zahtevi tržišnog sistema koji takoreći ne postoji, a koji uvek ima svoje potrebe i nameće sadržaje.

Za formiranje jednog vida formalističkih i često apstraktnih tendencija važnu ulogu ima umetnička tradicija ovdašnjeg prostora osme i devete decenije. Mada je ta nešto starija umetnost imala svoje jake konceptualističke i neoekspresionističke faze, način na koji se pristupalo vizuelnom oblikovanju ideja i izboru materijala ostajao je vodeći imperativ. Uspostavljala se tradicija lukavog i veštog prikrivanja sadržaja dok je obrada materijala često poprimala kvalitete virtuoznosti. U momentu takvih postignuća desio se političkim događajima izazvan vremenski rez i oštro odvojio ono što se u umetnosti dešava devedesetih od onoga što se u njoj dešavalo osamdesetih godina.

Zatvoreni, samoreferentni umetnički sistem koji je svoja najizrazitija ispoljavanja imao tokom ranih devedesetih godina sastojao se od kruga ideja i koncepata koji svi svoje poreklo imaju u samoj umetnosti, što je zapravo razlog da mu se pripíše karakteristika zatvorenosti. Skretanjem problema sa sadržaja, i u skladu sa tim sa ikoničnosti, bežanjem od odavanja subjektivnih osećaja, suzio se krug elemenata kojima se operiše. Najveću pažnju zadobio je umetnički objekat - njegova forma, volumen i površine, materijal od kojeg je sačinjen, piktoralnost površine slike, kolorit, linija, kompozicija, *procédé* građenja objekta. Palalelno s tim, ali nažalost često u drugom planu, išli su promišljanje objekta u zavisnosti od vizuelnih i arhitektonskih osobina izložbenog prostora u kojem treba da se pokaže, a zatim i pokušaj da rad bude referentan u odnosu na neki drugi prethodni rad, često iz istorije umetnosti XX veka. U pitanju je najčešće nadovezivanje na stariji koncept, njegova prerada ili njegovo „dovršavanje”. Takvi primeri nose u sebi slojevit i složen sadržaj, ali on ostaje strogo u okvirima same umetnosti.

Na drugoj strani medalje, u likovnoj kritici, stanje je slično. Pažljivom analizom kritičarskih tekstova koji su objavljivani tokom prve polovine devedesetih, može se zaključiti da se kritičari uglavnom obraćaju jedni drugima ili samim umetnicima. Kritičarski tekst nastaje kao reakcija na drugi kritičarski tekst koji je opet nastao kao reakcija na neki treći, itd. Tumačenje i analiza dela, kao i objašnjavanje upotrebljene terminologije ostaju nedovoljni. U najgorim slučajevima polemike poprimaju neprijatan i neprofesionalan, lični ton. Osim toga, a što je bitnije, kritičke interpretacije ostaju čvrsto vezane za deskripciju i formalnu analizu dela. Ukratko, potivi i adresati ostaju u polju koje se zove umetnost, a pod njom se uglavnom implicitno podrazumeva čisto ontološki nivo umetnosti.

tem. We should also have to mention that the process described above was exposed to the pressure of market system which, so to say, is almost non-existent but which, nevertheless, has its own demands and imposes its own contents.

Yugoslav art of the 1980s and 1990s played an important role for the formation of certain formalistic and often abstract tendencies. Although that somewhat older art had strong conceptualist and neo-expressionist phases, its most important features were the way of visualization of ideas and the choice of appropriate materials. In fact, we can state that there was the whole tradition of an astute and crafty hiding of subject matter, while the treatment of material often attained a genuine virtuosity. However, the period of similar achievements was interrupted by political events which had produced a sharp discontinuity between the art of the 1980s and the art of the 1990s.

We can say that the closed, self-referent system had its moments of glory during the early 1990s. It consisted of ideas and concepts which stem from the very nature of art, and this is perhaps a good reason to estimate it as the closed one. Unwillingness to profess openly subjective sentiments and the shift of interest from subject matter to form (as well as the corresponding decline of interest in iconic elements) have narrowed the domain of operating elements, while the art object itself - with its form, volumes, surface, constitutive material, pictorial quality of painting, color and procedure of construction - came into the spotlight. There was also a parallel process of artistic treatment of objects according to the visual and architectural characteristics of exhibition sites. And, lastly, there was also a practice of frequent references to some previous works, frequently drawn from art history of the XX century. Most frequently, it was the case of a continuation of an older concept, its reformulation, or its „completion”. Similar examples possess a complex and stratified content, which, nevertheless, remains within the limits of art.

In the other camp, the state of art critique is somewhat similar. A careful analysis of critical texts published in the early 1990s offers a conclusion that art critics mainly spoke to other critics or artists themselves. A critical text was provoked by another critical text which, in turn, represented a reaction to the third one, etc. Interpretation and analysis of a work of art, as well as the elucidation of the technical vocabulary used, remained largely insufficient. In worst cases, critical dialogue deteriorated into an unpleasant, unprofessional and personal dispute. But, there was more to it: critical interpretations remained firmly related to the description and formal analysis of a work of art. Briefly, impulses and addressees remained strictly within the field called „art”, by which we generally mean a purely ontological level of art.



Pročišćavanje polja umetnosti od svih „spoljnjih“ upliva, ipak se ne može pripisati samo zbunjenosti, strahu, nesigurnosti - introverziji. Potreba za čistotom nastaje pravimo onda kada haotičnost poprimi nepodnošljive razmere. Drugo, čistota, jasna definisanost, profesionalnost i specijalizovanost jesu ovdašnji opšti generacijski imperativ. Putem njih je moguće stvoriti sigurnost i red i izići iz krize. Na II Jugoslovenskom likovnom bijenalu mladih u Vršcu pojavilo se više radova i načela koncipovanja umetničkog dela koji nude model kritičkog sagledavanja stvari i model rešavanja oblika dela u zavisnosti od zadatog problema.

Iz gore pomenute prakse da se objekat oblikuje u skladu sa vizuelnim i arhitektonskim karakteristikama izložbenog prostora, na najnižem nivou razrade te ideje, došlo se do radova koji više nisu monolitni, već objekti razbijeni na niz manjih sastavnih delova koji se postavljanjem u odgovarajućoj kompoziciji, u prostoru ili na površini zida ili poda, sklapaju u celinu, u jedan rad (Sanvila Porej, Ana Grabović, Srđan Simanović, Olivera Marić, Biljana Bakaluca). Tim načinom su pobedene finansijske nelagodnosti vezane za transportovanje radova, i što je važnije, u rad je uključen prostor, osvojen je i mapiran. Objekat je poprimio osobine instalacije.

Dok u ovim primerima još uvek nema jasnog kritičkog odnosa prema pravljenju objekta radi objekta kao i prema njegovom prožimanju sa izlagačkim prostorom, u nizu radova se razvila nova praksa uključivanja u rad „konteksta“ pod kojim se podrazumeva i sve ostalo što specifikuje taj prostor: istorija, svrha, kulturna i socijalna uloga. Misli o radu na taj način znači učiniti njegovu poruku i njegov smisao složenijim, a njegov materijalni i vizuelni oblik dovesti u uzročno-posledičnu vezu sa tim prostorom. Najrečitiji primeri ove teze su rad Igora Antića i rad Milorada Mladenovića. Antić polazi od arhitektonskih odlika galerije, po pravilu od takozvanih „izlagački zanemarenih“ konfiguracija prostora - prozora, vrata, priključnica, podnih lajsni, nevidljivih volumena kroz koje se posetioci uobičajeno kreću. Njihovim „ponovnim nameštanjem“ nudi se ključ za drugačije čitanje prostora, za uviđanje „druge“, „nevidljive“ strane postojećeg. Pokušaj da se percepciji otkrije, ogoli, skriveno, podržan je i izborom materijala koji je takođe uzrokovan postojećim materijalima u galeriji, a zbog njegove mimikrije novonastala situacija ne ulepšava prostor. Milorad Mladenović, takođe koristeći postojeće arhitek-

The purification of the field from all external influences cannot exclusively be explained by embarrassment, fear, insecurity, briefly, by introversion. The need for purity usually appears when chaos becomes unbearable. Besides, purity, clear definitions, professionalism and specialization are some of the imperatives of the young Yugoslav generation. These requirements can ensure the overcoming of the crisis and the creation of a certain order and security. At the Second Yugoslav Biennial of Young Artists, in Vršac, there were several works and principles of conceptualization of a work of art which have offered a model suggesting how to critically reflect on the reality and appropriately shape a work of art within the limits of a given problem.

On the most fundamental level, the aforementioned praxis of the shaping of objects according to the visual and architectural features of exhibition sites gave place to works which are no longer monolithic, but broken to a set of smaller ingredients which are reassembled according to a certain composition and posted on floors or wall surfaces (Sanvila Porej, Srđan Simanović, Ana Grabović, Olivera Marić and Biljana Bakaluca). Such a procedure resolves the problems of transportation costs, and, what is more important, similar works represent an inclusion, conquest and mapping of space. In fact, they have acquired characteristics of an installation.

Although the aforementioned examples do not reveal a clear critical attitude towards the making of an object for the sake of the object, or towards their interaction with exhibition sites, still there was a series of works revealing a new praxis of inclusion of the „context“ into the work, where by the „context“ we mean the other specifying elements of the space (i.e. its history, function and cultural and social role). Such an approach to a work increases the complexity of its meanings and messages and brings its material and visual shape into the causal relationship with space. The most telling examples for this thesis are provided by works of Igor Antić and Milorad Mladenović. Antić is interested in the architectural features of galleries, and especially in elements that exhibitors usually „neglect“, such as windows, doors, power plugs, floor borders and all these invisible volumes through which the public usually moves. Their „rearrangement“ offers a clue for a different perception of space, for a detection of the „other“, „invisible“ dimension of the reality. The attempt to offer to perception the hidden, barren side of the reality is supported by the choice of material which depends on the materials available in galleries. We have to

tonske elemente, dekonstruiše prostor, njegovu arhitektoniku, a u krajnjoj instanci dovodi u pitanje njegovu funkciju: intervencijama u obliku crteža ili maketa. Radovi oba umetnika zapravo jesu model, predlog za drugačije viđenje stvari koje nas okružuju.

Pojam prostora, ali ovog puta „prostora” kojim se rasprošire kultura, jeste ključni pojam u radu Dejana Atanackovića. Negodovanje prema zatvaranju kulture (umetnosti) u apolitične enterijere (muzeje, galerije) pokazano je akcijom lepljenja plakata po ulicama Vršca, a identifikovanje plakata kao umetničkog rada zamagljeno je podacima odštampanim na njemu koji najavljuju samu manifestaciju Bijenala. U suštini, Antić, Mladenović i Atanacković koriste subverziju kao način da prodru u ustaljene konvencije (izlagačke, ali i kulturne uopšte) i da ih iznutra naruše. Formalna rešenja njihovih radova variraju od slučaja do slučaja.

To što tri pomenuta rada uključuju u sebe izlagački (kulturni) kontekst, znači da oni nastaju namenski, za jedan određeni prostor i referiraju na jedno određeno vreme. Slični po zamisli i količini angažmana, ali portativnog karaktera, jesu skulpture Srđana Apostolovića kombinovane sa drugim medijumima i fotografije Aleksandra Kajučeva, takođe kombinovane sa drugim tehnikama. U odgovarajućem materijalu, odnosno tehnici, koristeći aluziju, asocijaciju, figuralnu predstavu ili samo nagoveštavajući sadržaj, ironizuju i iskrivljuju pojave koje na njih ostavljaju utisak - uglavnom pokazujući njihovu negativnu stranu.

Percipiranje spoljašnjih kulturnih fenomena ostavlja na ličnost manje ili više duboke tragove, kako pozitivne tako i negativne. Načini na koje umetnik može da vidi sebe, pitanja u koje kontekste da se uključi, pa čak i kako da se zaštiti od njihovog eventualnog lošeg dejstva, vide se u radu Uroša Đurića i Darka Gajića. Stavljanjem klasičnog motiva autoportreta u pejsažno okruženje i u vezu sa drugim prikazanim ličnostima (portretima), stvarnim ili fiktivnim, konceptualnom preradom najrazličitijih elemenata i motiva iz klasične, kao i iz umetnosti istorijskih avangardi, Đurić pred posmatračem otvara komplikovan svet osećaja i ličnog iskustva umetnosti u koji i sebe uključuje. Za razliku od Đurićevog smirenog i kontemplativnog slikarskog izraza, introspektivne fotografije Darka Gajića su znatno ekspresivnije. Na odnos čoveka, preciznije njegovog tela i njegovog okruženja referiraju i radovi Tanje Ostojić i Dejana Dimitrijevića.

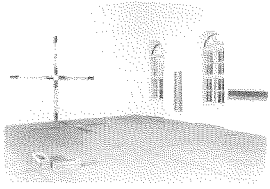
Rad *Homo luminis, vinum homini* (Staniše Dautovića, Vladimira Marune i Slobodana Vilčeka) se teško može

say that even a mimicry of material cannot beautify the newly created situation. Milorad Mladenović, through his interventions in the form of drawings and models, uses existing architectural elements in such a way that he actually deconstructs space and its architecture and even contests its functions. Works of both artists offer a suggestion for a different perception of the surrounding reality.

The notion of space, and especially the „space” of culture, is the key notion contained in works of Dejan Atanacković. He demonstrates his dissatisfaction with the self-enclosure of culture (art) within apolitical interiors (museums or galleries) by putting up posters in the streets of Vršac. The personal artistic character of the action was obscured by information printed on poster which announce the actual exhibition of the Biennial. In fact, Antić, Mladenović and Atanacković use subversion in order to penetrate into the established set of exhibitional and cultural conventions and undermine them from the inside. Formal solutions of their work vary from case to case.

The three aforementioned works, therefore, include the context of gallery (culture), which means that they are made intentionally, for a certain space, and as a reference to a certain time. Quite similar in concept and quantity of engagement, but more adjustable to almost any exhibition site, are sculptures of Srđan Apostolović, combined with other media, as well as photographs of Aleksandar Kajučev, which are also combined with other techniques. In a proper material and with the right technique, through the use of allusion, association and figure, or through a mere hint of subject matter, they depict the negative side of the phenomena which affect them, so that the authors, in fact, ridicules and deform them.

The perception of external phenomena leaves more or less profound, positive or negative, traces in personality. The ways an artist can see him/herself, dilemmas about the contexts he/she has to adhere to, and problems of protection from the possible bad consequences of such an adhesion are all presented in works of Uroš Đurić and Darko Gajić. By putting together the classical motives of self-portrait, landscape and portrait of other, real or fictitious, personalities, as well as by a conceptual reformulation of various elements and motives from the classical and historical avant-garde art, Đurić offers to the observer a complex world of sensations and personal experience of the art, in which he also places himself. Unlike Đurić's appeased and contemplative artistic expression, introspective photographs of Darko Gajić are much more expressive. Works of Tanja Ostojić and Dejan Dimitrijević also deal with the relationship between humans, or more precisely human body and their environment.



klasifikovati u okviru uspostavljenih umetničkih disciplina (skulptura, slikarstvo, performans, ambijentalni rad, instalacija, konceptualni rad, itd.), jer po samoj svojoj prirodi prevazilazi uobičajene kategorijalne okvire teorije umetnosti. Naime, rad pretpostavlja naučno istraživanje samih autora čiji su rezultati uključeni u materijalno oblikovanje rada. Šta više, rad se razvija i duž vremenske dimenzije: uključivao je i bio otvoren za događaje koji su se zbivali tokom vremena njegove izrade, tako da je sve ono bitno što se dešavalo u životima autora bivalo brzo uključivano u sam rad. *Homo luminis, vinum homini* predstavlja autentični *cross-over*; uz to, zamislio ga je i izveo slikoviti inženjersko-umetnički trio koji se sastojao od dva inženjera elektrotehnike i jednog grafičara, koji su svi tokom kreiranja rada uspeli da prevaziđu sujete koje uobičajeno prate kreativne ličnosti.

The work Homo luminis, vinum homini (by Staniša Dautović, Vladimir Maruna and Slobodan Vilček) can hardly be classified within the established artistic disciplines (sculpture, painting, performance, ambient, installation, concept art, etc.) since by its very nature, it surpasses the usual categorial framework of art theory. Namely, the work presupposes the scientific research performed by the authors, the results of which were included into the material design of the work. Moreover, the work developed itself also along the temporal dimension: it included, and was open to, events happening during the time of its construction, so that everything important happening in life of the authors was quickly reflected in the work itself. Homo luminis, vinum homini was a genuine cross-over, since it was conceived and executed by a colorful engineering-artistic trio consisting of two computing scientists and one visual artist, who, during the happening of work, had succeeded in overcoming vanities which usually accompany creative personalities.

Socijalno-institucionalni kontekst

Sistem umetnosti koji bi podržao lokalnu scenu, tj. bio operativan u okvirima sadašnje Jugoslavije, još uvek postoji samo kao pusta želja jednog relativno uskog kruga ljudi. Iza toga, međutim, stoji široka i vrlo zamršena mreža uzroka. Navešću samo neke od njih: likovne umetnosti proteklih par decenija (snaženja socijalne uloge disidentske inteligencije) bivaju sve više marginalizovane, do granice gotovo potpunog poništenja kanala za transfer produkata iz te sfere u sferu (široke) kulture; nikakva dugoročna strategija ulaganja u njihov razvoj se ni ne pominje; umetnička udruženja ne nastupaju kao sindikalne organizacije koje štite prava pripadnicima svog ceha, već i dalje deluju u svojstvu ideoloških i kvazipolitičkih institucija u oblasti kulture; tržište umetničkih dela gotovo i da ne postoji; kritika ima sasvim zanemarljiv uticaj na formiranje opšteg ukusa i na društveno rangiranje umetnika i dela, a time i na privlačenje eventualnih sponzora za umetnički vredne projekte, itd. Grubljim rečima, u društvu koje je u tranziciji, (tj. vuče za sobom rep inflacije i ratnih sukoba, a tek mu predstoji proces demokratizacije i prelaska na tržišnu privredu), čuvajući pritom kao ideal sliku kvazidisidentskog knjiškog intelektualca, (do koga eventualno prodire samo narativni sloj likovnog dela), likovna umetnost nije stvar od ozbiljnog društvenog interesa.

Mesto Bijenala na sceni

„Scena” se u takvim okolnostima mora odrediti dvostruko - kao sveukupnost onoga što se u polju likovnog odigrava, i kao poseban segment likovne produkcije, nezavisan od dominantnih društvenih tokova unutar zemlje i usmeren na produkte koji se mogu verifikovati na međunarodnoj sceni i koji računavaju savremene svetske tokove kao svoju referentnu. Scena u prvom smislu je preplavljena produkcijom kroz koju progovara narodska metafizika, likovni misticizam sa elementima primitivne simbolike astrološkog i kvazireligioznog tipa, ili, u boljem slučaju, onom u kojoj funkcionišu matrice ideološki manipulisane, instrumentalizovanog disidentstva prevedenog u narativnu likovnu formu. U širem društvenom kontekstu takva

The Social and Institutional Context

An arts system which would support the local scene, i.e., which would be operational within the boundaries of the present Yugoslavia, exists still only as wishful thinking of a relatively small number of people. Behind this lies an extensive and complex web of causes. To quote just a few: progressive marginalisation (strengthening of the social role of the dissident intelligentsia) of the visual arts in the past couple of decades, to the very border of abolition of channels for transfer of products from this sphere into the sphere of (mass) culture; lack of long-term investment strategies; artistic associations which do not act as unions which protect the rights of their members, but still as ideological and quasi-political institutions in culture; practically non-existent art market; negligible influence of criticism on forming of general taste and on social ranking of artists and works, and thus on attracting potential sponsors to artistically worthwhile projects; etc. To put it more bluntly, in a society in transition (i.e., one which carries the burden of past inflation and war, and is yet to face democratisation and a market economy), which preserves as its ideal the image of a quasi-dissident bookish intellectual (who just might be able to perceive the narrative aspect of a visual work of art) visual art is not a thing of serious social interest.

The Biennale's Place in the Scene

Under these circumstances, the „scene” must be defined in two ways - as the sum total of everything happening in the field of visual art, and as a special segment of visual production, independent of dominant social trends in the country, and oriented towards products which can be verified on the international scene and which take contemporary international currents as their references. In the first meaning, the scene is flooded with production which articulates popular metaphysics, visual mysticism with elements of primitive symbolism of the astrological and quasi-religious types, or, at best, matrices of ideologically manipulated, instrumentalised dissidence translated into narrative visual forms. In the broader social context, such art gets the most media promotion and is most profitable, so that the prototype of a commercial artist need not include knowledge of the language of contemporary art or a minimum of professional

umetnost je medijski najpromovisanija i tržišno najisplativija, tako da prototip komercijalnog umetnika ne uključuje utemeljenost u jeziku savremene umetnosti i neki minimum profesionalne etike. Nezavisna scena u ovakvim uslovima funkcioniše upravo tvoreći od šire javnosti donekle izolovan „svet umetnosti”, u okviru koga se pokušavaju stvoriti preduslovi za stvaranje sistema koji bi funkcionisao isključivo po profesionalnim kriterijumima. Jugoslovensko likovno bijenale mladih u Vršcu je rezultat nekih od tih pokušaja. Pokrenuto u doba milionske inflacije i najžešćih ratnih sukoba, za svega par godina je stvorilo, čistim entuzijazmom osnivača, tj. bez gotovo ikakve institucionalne podrške, solidnu podlogu za sagledavanje i promovisanje produkcije umetnika ispod 35 godina.

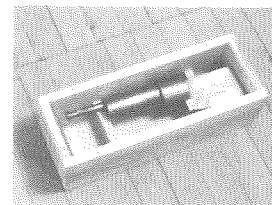
Profesionalizacija scene i artikulacija dominantne paradigme

Nameće se utisak da se (nezavisna) scena poslednjih godina sve intenzivnije profesionalizuje. Naravno, radi se o profesionalizaciji koja nije indukovana zahtevima tržišta, budući da ono ovde u nekom ozbiljnijem smislu i ne postoji, već nastojanjem novih generacija da svet umetnosti u kom deluju organizuju u nešto striktnijem vidu, i to po njemu imanentnim načelima. Nedostatak teorijskog okvira koji bi za ovu scenu bio ujedno i savremen i obuhvatan i potpuno operativan, uz nedostatak zadovoljavajućeg usmeravanja tokom školovanja na akademijama, naveo je veći deo ambicioznijih mlađjih umetnika da kao osnovna pravila i standarde na kojima će zasnovati svoje istraživanje u oblasti umetnosti preuzmu ona koja su postavljena u drugoj polovini osamdesetih godina, prvenstveno u skulpturi. Takva načela podrazumevaju paradigmu koja je pre unutarjezičke no kontekstualne prirode, čineći trenutnu produkciju formalističkom, sa tendencijom ka u značenjskom smislu redukovanim radovima i visokom stepenu promišljanja eminentno likovne problematike. Prevedeno u opisne izraze, to znači istrajavanje na problemima forme, materijala, prostora i prostornih rešenja, kao i na maksimalnoj korektnosti izvedbe. Taj proces ima dva bitna aspekta:

1) brisanje tragova

Od paradigme palimpsesta, i umetnika po modelu alhemičara, posednika skrivenih formula koje omogućavaju da se svi nekada izbrisani slojevi „likovnog pisma” ponovo pojave, a time i radova potpuno zaokupljenih igrom stalno iznova otkrivenih tragova, u drugoj

ethics. Under such conditions, the independent scene functions precisely by creating a „world of art” partly isolated from the general public. Within this world, there are attempts to provide preconditions for the creation of a system which would function exclusively according to professional criteria. The Yugoslav Youth Biennale in Vršac is the result of some of these attempts. Started at the time of inflation expressed in millions of percentage points and of the worst fighting of the war, in only a couple of years it has created a solid background for viewing and promoting the work of artists under 35, achieving this without practically any institutional support, through the sheer enthusiasm of its founders.



Professionalisation of the Scene and Articulation of the Dominant Paradigm

There is an impression that the (independent) scene in the last few years has been turning professional intensively. Of course, this is a professionalisation which is not induced by market demands, as there is no serious market here, but by the attempts of new generations to organise the world of art in which they work in a somewhat stricter manner, according to its immanent principles. Lack of a theoretical framework which would be contemporary, encompassing and fully operational for this scene, along with the lack of satisfactory orientation during schooling at the academies, has forced most ambitious young artists to adopt as basic rules and standards on which to base their research in art those set in the second half of the Eighties, especially in sculpture. Such principles presuppose a paradigm which is rather intra-linguistic than contextual in nature, making the current production formalist, with a tendency to works reduced at the level of meaning, and in which eminently visual problems are carefully thought through. Translated into descriptive terms, this means persisting in problems of form, material, space and spatial solutions, as well as in maximal correctness in execution. This process has two significant aspects:

1) covering one's tracks

In the second half of the Eighties there was a transition from the paradigm of palimpsest, and of the artist modelled after the alchemist, the keeper of occult formulas which make possible the reappearance of all formerly erased layers of the „visual writing”, and thus of the works completely occupied with the game of constantly rediscovered traces to the paradigm of „message in a bottle”, i.e., to works in which the traces are still legible, but in a far subtler way, and only for those who are able to distinguish them within

polovinski osamdesetih se prelazi na paradigmu „poruke u bocu”, tj. na radove kod kojih su tragovi još uvek čitljivi, ali na daleko suptilniji način, i to samo onima koji su sposobni da ih razaberu unutar formalno postavljenih problema. Nadalje, tokom devedesetih, umetnost polagano gubi memoriju i postaje sve više tautološka. U okviru dominantne paradigme ne nalazimo više gotovo ništa iz sfere narativnog. Na sceni, kojom dominiraju skulpturalni objekti i ambijenti, su uglavnom radovi koji se identifikuju kao zatvorene, aikoničke i nereferentne forme. Proces brisanja tragova, čiji rezultat su dela tipična za trenutno stanje u segmentu scene koji je obuhvaćen ovom izložbom, tako postaje konstitutivan za standardizovanje formalno intonirane paradigme.

2) uživanje u formi

Najveći broj radova sa ovogodišnjeg Bijenala je striktno estetski usmeren, ali uz indicije da su njihovi estetski aspekti ujedno i estetički. Naime, u datom uzorku svedenost na neke bazične pikturnalne, plastičke i prostorne probleme odražava ujedno i stav umetnika spram tradicije i konteksta u kome radi. Taj stav, međutim, nije referencijalne već performativne prirode, tj ne ulazi u dijalog sa njiima (tradicijom i kontekstom) tako što ih tematizuje, već tako što ih stavlja van granica rada, u sferu koja mu može biti pridružena, ali tek dodatno, nakon akta analize i svodjenja.

Prihvatio li, pored toga, i tezu da određena umetnička paradigma postoji samo dok se specifična vrsta uživanja vezuje za načine na koji se ona materijalizuje, bićemo navedeni na zaključak da paradigmu koja se na taj način gradi odlikuje pomeranje mesta uživanja, od ekspresije ka stvaranju unutar sebe zatvorene forme. Nekadašnje „uživanje u slikanju” ustupilo je svoju energiju svojevrsnom „uživanju u formi”, koje, naravno, nosi u sebi i određenu dozu fetišizma. Naime, energija koja se nekad slobodno, bez zavora ili straha, trošila u ekspresivnim ili medijski promiskuitetnim postupcima, sada biva sabijena u blokove vezane za formu, materijal ili čistu prostornu organizaciju. Uobičajena, tj. „normalna” umetnička praksa u ovom segmentu scene podrazumeva određenu vrstu zatvorenosti, otudjenosti i distanciranosti spram svega što te blokove može učiniti proćotnim i pokretljivim.

Anomalije u okviru paradigme i mogući putevi razvoja

Kao umetnički najisraženiji se, međutim, nameću upravo radovi koji se spram dominantne paradigme odnose

formally planted problems. Furthermore, in the Nineties art slowly lost its memory and became increasingly tautological. Within the dominant paradigm we find nearly nothing from the sphere of the narrative. The scene, dominated by sculptural objects and ambients, mostly offers works which are identified as closed, a-iconic and non-referential forms. The process of covering one's tracks, the result of which are the works typical of the current situation in the segment of the scene included in this exhibition, thus became of constitutive importance in standardising the formally oriented paradigm.

2) pleasure in form

The largest number of works from this years Biennale is strictly aesthetically oriented, but with indications that their aesthetical aspects are not only aesthetical in appeal, but also express some attitude towards certain aesthetics. Namely, in the given sample the reduction to some basic pictorial, plastic and spatial problems also reflects the artists' attitudes towards the tradition and context he is working in. This attitude, however, is not of a referential, but of a performative nature, i.e., it does not enter into a dialogue with this tradition and context by thematising them, but by putting them outside the borders of the work, in a sphere which can be joined to it, but only additionally, after the act of analysis and recapitulation.

If we also accept the thesis that a certain artistic paradigm exists only so long as a specific type of pleasure is linked to the forms in which it is materialised, we shall be led to the conclusion that the paradigm built in this way is marked by a shift in the locus of pleasure, from expression to creation of form enclosed within itself. The former „pleasure in painting” has ceded its energy to a specific „pleasure in form”, which naturally contains a certain amount of fetishism. Namely, the energy which was previously freely expended, without hesitation or fear, in expressive or media-promiscuous procedures, is now condensed into blocks linked to form, material or pure spatial organisation. The usual, or „normal” artistic practice in this segment of the scene presupposes a particular type of closing-off, alienation and distancing from anything that might make those blocks porous and mobile.

Anomalies Within the Paradigm and Possible Roads of Development

The artistically strongest, however, are precisely those works which relate to the dominant paradigm as anomalies with-

pre kao njene anomalije, no potkrepljujuće instance, i odstupaju od „normalne prakse”. Shodno tome su i nagrade na ovogodišnjem Bijenalu dodeljene radovima koji imaju uračunato, ili čak ugrađeno iskustvo koje je datu paradigmu oformilo, a da istovremeno pokazuju i određen stepen otklona od njoj imanentnog reduktivizma, kao i višestruke nivoe nadgradnje osnovnog, analitičkim putem izdvojenog problema. U tom kontekstu vredi primerima ilustrovati nekoliko aktuelnih strategija za postizanje takvog učinka:

1) Nadogradnja forme putem uključivanja više konotativnih nivoa:

Apostolović (grand prix Bijenala) ovom prilikom je izložio rekontekstualizovane i time sasvim transformisane verzije već izlaganih radova „Master Panic” i „Master Conflict”, izradjenih u Sartidu 1995. godine, koji sada nose imena: „Brutal Sampler Conflict Master” i „Peculiar Conflict”, pokazujući pritom čak dva stupnja otklona od striktno shvaćene formalne paradigme, čijem utemeljenju je pre skoro deset godina on sam izuzetno mnogo doprineo. Naime, prve verzije tih skulptura, izlagane tokom maja i juna 1995. u galeriji „Lada”, su, tematizujući oružje (u društvu i vremenu obeleženim ratnim sukobima) i poigravajući se nazivima i futurističkim karakterom izgleda radova, već uvele konotativne nivoe koji probijaju granice čistog formalizma. Dodatno rekontekstualizovanje, njihovim smeštanjem u drvene sanduke snabdevene računarskim kompaktno-diskovima sa simulacijama svih u čeliku već izvedenih modela, u prvi plan postavlja njihov konceptualni okvir. Na posmatrača sada neposredno deluje upravo multikonotativna struktura rada, koji se ne može tretirati samo kao otelovljena forma, pa čak ni forma+značenje, već jedino kao složen splet formalno-likovnih i kontekstualno-referencijalnih komponenti. Njihov dijapazon omogućava da nam se ovi radovi ukažu istovremeno kao hladni tehnološki objekti, zatim replike ubojitog oružja, simulakrumi moći, užasavajuće, a istovremeno i zavodljive igračke, pa i reprezentivi onog segmenta realnosti koji je vezan za SF filmove i stripove, kao i video i računarske igre.

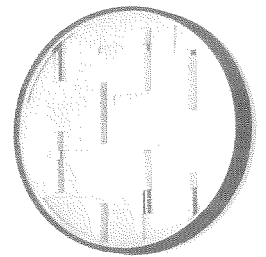
Rad Ivana Ilića (nagrada Sartida) je, kao i većina do sada izlaganih, formalno organizovana zidna instalacija. Ali uz bitnu razliku, koja njegovu strukturu izvodi iz do sada prisutne zatvorenosti u okviru striktno geometrijskih i sasvim nereferencijalnih patterna. On, naime predstavlja blow-up identifikacione sheme proizvoda, koja biva podvučena i tekstualnom porukom, što ga uvodi u konota-

in it rather than as supporting examples, diverge from the „normal practise”. Consequently, the awards at this year’s Biennale have been given to works which have taken into account, or even incorporated, the experience which formed the paradigm, simultaneously demonstrating a certain degree of remove from its immanent reductionism, as well as multiple layers of superstructure of the basic problem isolated in an analytical way. In this context, it would be worthwhile to illustrate on examples some of the current strategies for achieving this effect.

1) Superstructure of form through inclusion of higher connotational levels:

This time, Apostolović (Grand Prix of the Biennale) has exhibited re-contextualised and thus completely transformed versions of his already shown works Master Panic and Master Conflict, produced in the Sartid metal-processing combine in 1995, now renamed Brutal Sampler Conflict Master and Peculiar Conflict. He has shown two levels of remove from the strictly understood formal paradigm, to the establishing of which he gave an exceptional contribution nearly ten years ago. Namely, the first versions of these sculptures, shown in May and June 1995 in the Lada gallery, by thematising weapons (in a society and a time characterised by war) and playing with the names and futuristic appearances of the works, already introduced connotational levels which puncture the borders of pure formalism. Additional recontextualisation executed by placing them in wooden boxes equipped with computer CDs with simulations of all the models already executed in steel foregrounds their conceptual framework. It is now precisely the multiconnotational structure of the works which affects the observer directly. The work cannot be treated just as form embodied, not even as form+meaning, but only as a complex net of formal-visual and contextual-referential components. Their span enables us to perceive these works simultaneously as cold technological objects, replicas of lethal weapons, simulacra of power, horrifying but seductive toys, as representatives of that segment of reality linked to SF films and comic books, as video or computer games.

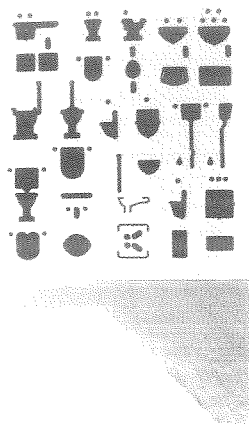
The work of Ivan Ilić (Sartid’s award) as most he has exhibited, is a formally organised wall-mounted installation. However, it contains an important variation which removes its structure from the previously used enclosure into strictly geometric and quite non-referential patterns. Namely, it represents a blow-up of a product identification code, and is underlined by the textual message, thus entering the connotational field linked to informatics and mar-



tivno polje vezano za informatičke i marketinške kodove i upućuje na isprepletanost vizuelnog i značenjskog.

2) Stvaranje konceptualnog okvira za pikturalne probleme

Uroš Djurić predstavlja jednog od malobrojnih slikara koji u ovim generacijskim okvirima pokazuje izgradnju konceptualnu shemu, strategiju upotrebe tradicije, njenog privatizovanja, monumentalizovanja ličnih iskustava i legitimacije ličnih mitova kroz istorijski ponudjene forme i shemate. Sasvim klasičan tematski okvir (portret, autoportret, pejzaž), tehnika (ulje na platnu), postupak (pastozno, koloristički bogato slikanje) i format (najčešće 30x40, 40x50, 40x60 cm) kod njega predstavljaju scenu na kojoj se odigrava prisvajanje tradicije, a ujedno i immanentna kritika konceptualno nezasnovanog korišćenja citata iz istorije umetnosti i popularne kulture. Forma prisvajanja tradicije na izloženoj slici pod nazivom „Let u borbu za novu umetnost - uvod u besprbedmetni autonomizam” ogleđa se kroz uvodjenje postulata Malevičevog poznog slikarstva, čineći složenu strukturu koja pokriva mnogostruka, već od ranije u njegove slike uključena referentna polja, vezana za medije popularne kulture (kao što su strip, film, r'n'r), kao i za model „učenog slikarstva”.



Proliferacija vizuelnih značenja u ovom delu biva vodjena strogim konceptualnim okvirom, stavljenim u službu stvaranja umetnosti koja bi bila autonomna spram redukcionističkih teorija koje vladaju lokalnom scenom, i izražavala „lični princip” autora koji se u izgradnji mita o sebi slobodno služi svim za tu svrhu pogodnim formama iz tradicije likovnih umetnosti.

3) Nadogradnja ambijenta strukturalnim posmatranjem prostora:

Rad sa prostorom (a ne u prostoru kao kod ambijentalnih postavki) su na ovoj smotri na konceptualno veoma zasnovan način primenili Igor Antić i Milorad Mladenović. Polazna tačka koja je zajednička ovim umetnicima počiva na sagledavanju celine prostora, sa svim strukturalnim zakonitostima koje ta konkretna celina poseduje. Oba umetnika zatim prostor dekonstruišu, menjajući njegovu strukturu „namernim pogrešnim čitanjem”, s tim što Antić nalazi „ključne tačke” datog prostora koje zatim naglašava i povezuje putem neke

keting trends, and pointing to the mingling of the visual and the meaning-related.

2) Creating a conceptual framework for the pictorial problems

Uroš Djurić is one of the few artists in these generational boundaries who has a well-developed conceptual scheme, a strategy for the use of tradition and its privatisation, for monumentalisation of personal experience and legitimisation of personal myths through historically offered forms and schemata. Quite a classical thematic framework (portrait, self-portrait, landscape), technique (oil on canvas), method (creating surfaces of great density of paste rich in colour), dimensions (usually 30x40, 40x50, 40x60 cm.) are the scene on which he both appropriates tradition and criticizes the conceptually unfounded use of quotations from the history of art and popular culture. The form of appropriation of tradition in the displayed painting - entitled *Flight Into The Struggle For a New Art - Introduction To Objectless Autonomism* - is reflected in the introduction of postulates of Malevitch's late painting. Thus, a complex structure is created which covers numerous referential fields earlier present in Djurić's work which are linked to the media of popular culture (such as comic books, film, rock'n'roll), as well as to the model of „scholarly painting”.

The proliferation of visual meanings in this work is guided by a strict conceptual framework placed in the service of creating an art which would be autonomous relative to the reductionist theories ruling the local scene, and which would express the „personal principle” of the author who, in constructing the myth of himself, freely uses all forms from the tradition of visual arts which he finds appropriate.

3) Superstructure of ambients through structural observation of space

Working with space (and not in space, as in the case of ambiental installations) was applied in this exhibition in a conceptually very well-founded way by Igor Antić and Milorad Mladenović. The common starting point of these two artists is looking at the totality of a space, with all the structural laws this concrete space has. Both artists then proceed to deconstruct the space, changing its structure by „intentional misreading”. Antić finds the „key points” of the given space which he then stresses and links through some material intervention; Mladenović, on the other hand, deals

materijalne intervencije, dok se Mladenović bavi reprezentacijom prostora i načinima njegovog savladavanja putem manipulisanja tom reprezentacijom, što se sve odigrava na optičkom ili značenjskom planu, dok je uloga materijala tu samo utilitarna.

Antićev rad na ovom Bijenalu tematizuje mogućnost restrukturacije prostora kvazigeometrijskom mrežom, koja biva materijalizovana uplitanjem 1500 metara čelične žice. Ta mreža horizontalno preseca prostor jedne od izložbenih odaja, mapirajući ga i uspostavljajući u njemu nov sistem odnosa. Odricanje od potpune kontrole procesa njene izrade dovelo je do povećane uloge slučajnosti pri grupisanju čvorova, a time i do iskliznuća iz koloseka analitičkog prikazivanja strukturalnih zakonitosti nekog prostora u igru kojom se one dekonstruišu, tvoreći ono što je Antić nazvao „zgužvanom perspektivom”.

Mladenovića interesuje mogućnost izlaganja samog izlagačkog prostora. Kao što je kod Djurića prisutna privatizacija nasledja različitih umetničkih tradicija, uz inkorporaciju značenjskog potencijala koji ono nosi, kod Mladenovića se radi o privatizaciji prostora celokupne izložbe, koji time služi kao materijal za izvodjenje njegovog rada, sa svim značenjima koje on i sve u njemu izloženo nosi. U slučaju rada sa ovogodišnjeg Bijenala, njegovo izvodjenje teče kroz dekonstrukciju forme i sadržaja izlagačkog prostora. Dekonstrukcija forme izvedena je na jednom od zidova velike dvorane, vizuelnim preoblikovanjem uvećanog plana Konkordije, dok je dekonstrukcija sadržaja ostvarena kroz modelovanje rasporeda izloženih radova, u okviru malih „paviljona” zakačenih na ulozu u svaku prostoriju.

Mogući putevi razvoja

Navedeni primeri, kao i mnogi drugi sa ove smotre, vezani za umetnike koji ovom prilikom nisu nagrađeni, predstavljaju instance „funkcionisanja sa punom odgovornošću” u okviru nezavisne scene. Iako vlada potpuni raskorak između procesa legitimacije rada u uskom krugu profesionalne kritike i procesa prepoznavanja i potvrđivanja njegovog realnog kulturnog i društvenog značaja (od strane široke javnosti, institucija kulture, tržišta...), mnogi mladi umetnici očigledno izbegavaju put neposrednog socijalnog angažovanja radi ostvarivanja određenih strateških pozicija (što obično ide na štetu samog rada), radeći radije na utemeljenju u samom jeziku umetnosti i težeći prvenstveno profesionalnoj afir-

with representation of space and the ways of conquering it through manipulation of this representation, which all takes place on the optical or meaning-related planes, while the function of material is purely utilitarian.

Antić's work at this Biennale thematises the possibility of restructuring space in a quasi-geometric network materialised by weaving 1500 metres of steel wire. This network horizontally bisects one of the exhibition rooms, mapping it and establishing a new system of relations within it. Abdication from total control of the process of its construction led to an increased role for accident in the grouping of the knots, and thus to slips out of the analytical representation of structural laws of a space into a game which deconstructs them, creating what Antić called a „crumpled perspective”.

Mladenović is interested in the possibility of exhibiting the exhibition space itself. As privatisation of the heritage of various artistic traditions is visible in Djurić's work, along with the incorporation of the potential of meaning which it carries, in Mladenović's case there is a privatisation of the space of the whole exhibition which thus comes to serve as material for the execution of his work, with all the meanings which the space itself and everything shown in it carry. In the case of the work from this year's Biennale, its execution runs through deconstruction of form and content of the exhibition space. Deconstruction of form was carried out on one of the walls of the large hall through visual reshaping of an enlarged plan of the Konkordija, while deconstruction of content was realised through modelling the disposition of the works exhibited, in small „pavilions” fastened to the entrance into each room.

Possible Roads of Development

The above-cited examples, as well as many others from this show, belonging to artists who were not awarded prizes, represent instances of „functioning with full responsibility” within the independent scene. Although there is a complete lack of synchronisation between the process of legitimisation in the small circle of professional criticism and the process or recognition and affirmation of real cultural and social value (b the general public, cultural institutions, the market...), many young artists evidently avoid the road of direct social commitment in order to achieve certain strategic positions (which usually harms the work), preferring to work on acquiring a foundation in the language of art itself, and tending primarily to professional affirmation, which will be followed by social affirmation only upon establishment of a

maciji, za kojom će tek izgradnjom sistema umetnosti slediti i socijalna. Kao što se iz ovih primera moglo videti, striktno unutarlikovna i unutarjezička paradigma se može veoma uspešno nadograditi i učiniti i komunikativnom i referentnom u odnosu na razne kontekste. Jednom dobro utemeljeni umetnici kasnije sa većim stepenom uspešnosti mogu stvarati poližanrovska i multi-konotativna dela. Stoga na trenutnu formalno obojenu paradigmu, koja kod mladih umetnika prevladjuje, ne treba gledati kao na zamrzavanje toka umetnosti i kanonisanje formalnih vrednosti kao jedino poželjnih, već kao na plodno tle sa koga, putem malih iskrivljenja i „radikalnih pogrešnih čitanja”, proizilazi i tek će proizaći veliki broj izuzetno uspešnih radova.

system of the arts. As can be seen from the above examples, a superstructure can be very successfully erected on a strictly intra-visual and intra-linguistic paradigm, making it communicative and referential relative to various contexts. Artists who once acquire a good grounding can later create poly-generic and multi-connotational works with a greater degree of success. Therefore, the present formally-tinted paradigm prevalent among young artists should not be seen as petrification of the currents of art and canonisation of formal values as solely desirable, but as fertile ground which, through small distortions and „radical misreadings”, yields, and is still to yield, numerous very successful works.

MOGUĆNOST POMAKA OD FORMALNOG NIVOA RADA?

IS A SHIFT AWAY FROM THE FORMAL LEVEL OF WORK POSSIBLE?

Zoran Eric

Jugoslovenska likovna scena sredinom devedesetih predstavljena disperzan prostor nedefinisanih kontura. Na njoj je primetna težnja svih aktera ka grupisanju u jezički i konceptijski suprotstavljene mikro celine u čemu se mogu videti začeci formiranja jednog jasno profilisanog umetničkog sistema. Ovakvo povezivanje umetnika srodnog, ili barem privremeno bliskog, likovnog izraza uslovljava interakcija sa „patronima” - kritičarima ili teoretičarima različite vokacije i utemeljenja, vezanim za državne ili alternativne institucije. U sprezi postojećih kritičkih pozicija i teoretskih orijentacija, i mogućnosti, odnosno nemogućnosti umetnika da se u njih uklope i adekvatno odgovore, ogleda se i dinamika dešavanja na našoj likovnoj sceni. U ovom trenutku može da se izdvoji nekoliko takvih grupacija i platformi oko kojih one gravitiraju:

- Grupacija čije je jezgro okupljeno oko projekata Radija B 92 kao što su bili „Urbazona”, „Led art” i izložbi „Art vrt” i „Pogled na zid” (uz učešće pojedinih umetnika starije generacije, čak profesora na FLU) u krajnje divergentnim likovnim jezicima u osnovi neguje urbani senzibilitet i tematiku vezanu za subkulturalne fenomene.

- Umetnici okupljeni projektom „Tendencije devedesetih, hijatusi modernizma i postmodernizma” koji je teoretski obrazložio Miško Šuvaković konstatujući da se u aktuelnoj likovnoj produkciji pojedini autori u svome radu vraćaju na neke od modernističkih paradigmi, što ukazuje da se modernizam i postmodernizam ne mogu posmatrati kao oštro suprotstavljeni i razdvojeni entiteti već se uvek javljaju prožimanja i preplitanja, u čemu treba tražiti dokaze za postojanje hijatusa, pukotina u korpusu modernizma, odnosno, postmodernizma.

- Jako uporište predstavlja i Centar za savremenu umetnost Fonda za otvoreno društvo, čija je godišnja izložba „Scene pogleda” donela izuzetno profesionalno odrađen autorski projekat sa sjajnom produkcijom kataloga. Na nivou teorije definisana je problematika pogleda, percepcije u vreme „ekranske paradigme”. Izložba je, međutim, pokazala da ma koliko anticipatorska teorija bila, ona svoj kredibilitet ne može u potpunosti da potvrdi na lokalnoj umetničkoj sceni, i da se takav raskorak možda

The Yugoslav arts scene in the mid-Nineties is a dispersed space of undefined contours. The tendency of all participants to group in linguistically and conceptually confronted micro-units is noticeable, and may represent the beginnings of formation of a clearly profiled arts system. Such links among artists of related, or at least temporarily close, visual expression conditions interaction with „patrons” - critics or theoreticians of various vocations and groundings, linked to state-sponsored or alternative institutions. The link between existing critical positions and theoretical orientations and the ability, or inability, of artists to fit into them and respond adequately reflects the dynamics of events on our arts scene. At this moment, it is possible to isolate several groups and the platforms towards which they gravitate.

- The group which has its nucleus around the project of Radio B 92, such as Urbazona, Led art (Ice Art) and the Art vrt (Art Garden) and Pogled na zid (A look at the wall) exhibitions (with the participation of individual artists of the older generation, including some professors from the Academy of Fine Arts), nurtures, in widely diverging visual languages a basically urban sensibility and themes linked to subcultural phenomena.

- Artists gathered around the project Tendencije of the Nineties - Disruptions of Modernism and Postmodernism which was theoretically explained by Miško Šuvaković, who said that in the current arts production some authors are returning in their work to some of the Modernist paradigms, which shows that Modernism and Postmodernism cannot be seen as sharply delimited entities as there are always minglings and meshings; that is the reason why we should search for the existence of disruptions, fissures in the corpuses of both Modernism and Postmodernism.

- Another strong point is the Centre for Contemporary Arts of the Open Society Fund. Their annual exhibition The Gaze Scenes resulted in a highly professional authorial project and a splendidly produced catalogue. On the theoretical level, it defined the problem of the gaze, of perception in the time of the „screen paradigm”. However, the show demonstrated that as anticipatory as a theory may be, it cannot confirm its credibility completely on the local scene, and that this discrepancy can maybe be explained by the inability

objašnjava nemogućnošću pojedinih umetnika da kreativno deluju u skladu sa zadatim teoretskim okvirom.

- Najmlađa generacija umetnika okupljena oko Galerije SKC-a, u kojoj i dalje prevladuje delovanje u okviru likovnih radionica, jednodnevnih postavki i prezentacija rada, uz sve prisutnije eksperimentisanje u likovnom jeziku instalacija, ambijentalnih radova, interaktivnih projekata... Takav pristup mladim umetnicima daje slobodu da učestalim pojavljivanjem i izlaganjem preispitaju utemeljenost svojih ideja i da pročiste izraz.

- Mada u kontekstu produkcije koja teži da izađe iz provincijalnih okvira nije vredna pomena, nacional-epska, alijas foto-realistička struja, ili u pastoralnijoj varijanti - „Slikarstvo prizora”, oniričko-fantastičko, postmedijalno slikarstvo, imala je do skoro snažnu oficijelnu podršku i uporište u Muzeju savremene umetnosti, kao i pojedinim privatnim galerijama.

Imajući u vidu ovakvu konstelaciju, izložba Drugog jugoslovenskog likovnog bijenala mladih, fragmentarnim ali relevantnim presekom produkcije umetnika do 35 godina starosti omogućuje da se na jednom mestu suče, sagledaju i prepoznaju neke od dominantnih tendencija i izdvoje nosioci određenih pojava, pa i eksponenti pojedinih pomenutih umetničkih grupacija, struja. Poseban značaj ove likovne manifestacije očituje se, međutim, u tome da na adekvatan način predstavlja i promovise generaciju mladih umetnika koji tek treba da učvrste svoje pozicije na sceni.

Ukoliko bi se posmatrajući izložbu, ali i šire, situaciju u domaćoj umetnosti, napravila jedna krajnje uopštena paralela između likovnih problema kojima se ovdajšnji umetnici bave, sa nekim od aktuelnih tendencija u svetu, uočila bi se izvesna specifičnost naše scene. Naime, primećuje se da je i pored već toliko puta naglašavanog pluralizma, dakle prisustva raznorodnih likovnih jezika i različitih umetničkih strategija, u radu naših umetnika retko ispoljeno direktno reflektovanje, bilo analitički, kritički, ironično ili angažovano, određenih društvenih pitanja. Za utvrđivanje razloga ovakvog stanja potrebna je podrobnija sociološka i socio-psihološka analiza uslova u kojima stvaraju i deluju naši umetnici. Nedostatak informacija i kulturnih kontakata sa svetskim centrima umetnosti kao i psihološko osećanje depriviranosti, skučenosti, pa i represije, odrazilo se svakako i na stanje na našoj likovnoj sceni. Zbog toga se nameće utisak da naši umetnici najčešće ne rade in socius, dakle ne reaguju na društvene prilike, niti na svoj marginalizovan

ty of some artists to act creatively in accordance with the set theoretical framework.

- The youngest generation of artists is gathered around the SKC gallery. There, workshops, one-day exhibitions and presentations and increasing experimentation in the visual language of installations, ambiental works and interactive projects prevails. Such an approach provides young artists with the freedom to re-evaluate the foundation of their ideas through frequent appearances, and to purify their expression.

- Although unworthy of mention in the context of production which wishes to transcend provincial borders, the national-epic, alias photo-realistic tendency, or, in its pastoral variant, the „Painting of Scenes”, oniric-fantastic, post-medial painting, until recently had very strong official backing and a stronghold in the Museum of Modern Art, as well as in certain private galleries.

Having in mind this constellation, the exhibition of the Second Yugoslav Youth Biennial, gathering a fragmented but relevant cross-section of the production of under-35 artists, makes possible the confrontation, viewing and recognition in one place of some dominant tendencies, the identification of the standard-bearers of some phenomena and of the exponents of some of the above-mentioned groups and currents. The special importance of this manifestation is that it promotes in an adequate way the generation of younger artists who are still to take up firm positions on the scene.

If a very generalised parallel were to be drawn, having in mind this exhibition, but also the total situation in local art, between the problems occupying artists here and some of the current tendencies in the world, a specific characteristic of our scene would be evident. Namely, it can be noticed that in spite of the pluralism stressed so often, the works of our artists rarely openly reflect, either analytically, critically, ironically or committedly, certain social questions. To determine the reasons for this, a more detailed sociological and socio-psychological analysis of the conditions under which our artists work would be needed. The lack of information and of cultural contacts with international centres of art as well as the psychological feeling of deprivation, confinement, and even repression certainly have left their mark on our arts scene. Therefore, the impression that our artists generally do not work in socius, that they do not react to social circumstances nor to their marginalised position, but turn to visual problems immanent to the artistic medium and material. This having been said, a tendency which is especially current - in this exhibition as well - is to situate these

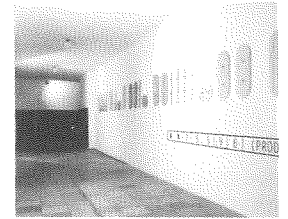
položaj, već se okreću likovnim problemima imanentnim samom umetničkom mediju i materijalu. Pri tome je posebno izražena i na izložbi primetna tendencija da se ovi problemi kreću u sferi čisto formalnih, plastičkih rešenja, a da se umetnici ređe izražavaju polimorfnim radovima koji podrazumevaju različite semantičke nivoe iščitavanja, ili pak, radovima koji prave iskorak iz određenog medija. Dakle, umetnici konvencionalno prihvaćene medije slikarstva, skulpture, itd., retko shvataju kao „klizne” kategorije i ne teže njihovom ukrštanju, preplitanju ili stilskoj heterogenosti. Ovde, međutim treba napraviti distinkciju između eklektičnog postupka kombinovanja i citiranja različitih ikonografskih, istorijskih predložaka i težnje ka *gesamtkunstwerk*, svojstvenih postavangardnoj umetnosti 80-tih, i konceptualno određene i utemeljene strategije analize, rekontekstualizovanja ili dekonstrukcije raznih jezičkih (ne nužno istorijskih) modela, kao i lakoće „iskliznuća” iz medija, to jest rada u različitim medijima, sve prisutnijih u umetnosti 90-tih.

U tom svetlu je primetno da na izložbi najsvježija, najinteresantnija, rešenja daju upravo umetnici koji hermetičnost uobičajenih formalnih rešenja svojstvenih mediju u kome rade razbijaju uvođenjem konceptualno novog sadržaja putem različitih jezičkih operacija. Mogućnost ovakvog pomaka postoji i može da se prati u različitim medijima i kroz više likovnih kategorija kao što su: skulptura / objekt, radovi koji reprezentuju prostor (instalacije, ambijenti), i slikarstvo:

- U mediju skulpture na jedan moguć put ukazuju radovi koji mogu da deluju kao nereferecijalni, a ikonički objekti, ali ne govore samo plastičkim jezikom oblika, volumena, mase i materijala, već diskretno, uvode čitav spektar novih mogućih nivoa iščitavanja: imanentnom analizom, problematizovanjem ili ironičkim otklonom od „formalizma”, ili nadgradnjom, obogaćenjem formalnih kvaliteta dela značenjskim ili asocijativno-metaforičnim slojem (Veljko Vujačić, Dejan Dimitrijević). Ovu konstataciju naravno ne treba posmatrati kao normativan stav pri vrednovanju rada jer je izvestan broj umetnika krajem 80-tih svojim pristupom, poznavanjem materijala, njegovih zakonitosti i perfekcijom izvedbe, već postavio visoke standarde u plastičkom, formalnom nivou nereferecijalne skulpture-objekta (Dušan Petrović, Dobrivoje Krgović, Srđan Apostolović, Zdravko Joksimović). Pripadnici ovog kruga beogradskih vajara nametnuli se snažnim individualnim ostvarenjima, i postavili čvrste temelje paradigme na koju referišu umetnici sledeće generacije. Oni su, međutim, i sami krenuli različitim linijama razvoja i otvorili prostor za

*problems in the sphere of purely formal, plastic solutions, with artists infrequently expressing themselves in polymorphous works which would presuppose different levels of reading or with works which would take a step outside a certain medium. Artists rarely understand the accepted media of painting, sculpture, etc. as „sliding” categories, and they do not tend to mixture, mingling or stylistic heterogeneity. A distinction should be drawn here, however, between the eclectic procedure of combining and quoting various iconographic, historical models and its tendency towards a *Gesamtkunstwerk* characteristic of the post-avant-garde art of the Eighties and the conceptually defined and grounded strategy of analysis, recontextualisation or deconstruction of various linguistic (not necessarily historical) models and the ease of „slipping out” of the medium, that is, working in different media, increasingly visible in the art of the Nineties. In this context, it is noteworthy that the freshest and most interesting solutions offered at the exhibition come from precisely those artists who disrupt the hermeticism of the usual formal solutions typical of the media they work in through introduction of conceptually new content by way of different linguistic operations. The possibility of such a shift exists, and can be followed in various media and through various artistic categories, such as: sculpture/object, works representing space (installations, ambients) and painting.*

- In the medium of sculpture, a possible road is pointed to by works which can act as non-referential, a-ionic objects, but which do not speak solely in the plastic language of form, volume, mass and material, but discretely introduce a whole spectrum of new possibilities of reading: immanent analysis, problematising „formalism” or ironically moving away from it, or through erecting a superstructure and enriching the formal qualities of the work through meaning-related or associative-metaphoric levels (Veljko Vujačić, Dejan Dimitrijević). This statement should not be taken as a normative stance in evaluating works, as a certain number of artists in the late Eighties already set high standards in the plastic, formal level of non-referential sculptures-objects with their approach, knowledge of material and its laws, and perfection of execution (Dušan Petrović, Dobrivoje Krgović, Srđan Apostolović, Zdravko Joksimović). Members of this circle of Belgrade sculptors broke through with strong individual works and laid firm foundations for the paradigm referred to by artists of the next generation. However, they themselves then followed diverging paths of development and opened up space for new plastic solutions which appeared in some of the phenomena of art of the Nineties.



nova plastička rešenja, koja se javljaju u izvesnim pojavama u umetnosti 90-tih.

Poseban primer koji ukazuje na raslojavanje i profilisanje tendencija u plastičkom izrazu, u okviru platforme koju je postavila „Nova beogradska skulptura”, kao i na izvesnu promenu u skulpturi 90-tih u odnosu na kraj 80-tih, a takođe, i ilustruje tezu o mogućnosti pomaka u okviru "formalističkih" rešenja, nameće se nova serija Srđana Apostolovića „Conflict Art”. Dva rada pod nazivom „Brutal Sampler Conflict Master” i „Peculiar Conflict” (Grand prix Bijenala) svojim prepoznatljivim izgledom oružja naizgled koketiraju sa društveno-političkom situacijom. Oni međutim, uključuju više nivoa iščitavanja i mogućih asocijacija, na primer, na „futurističko” oružje pripremano za naučno-fantastični film ili strip. Sam način prezentacije, „ambalaža” i naslov otisnut na omotu CD-a implicira korišćenje visoke tehnologije u realizaciji rada i simulira digitalno obrađen audio ili audio-vizuelni zapis, kojim se otisnuta serija radova plasira na informatičku mrežu, ili koje prati adekvatna tehno ili elektronska muzika. Sve ove moguće konotacije s jedne strane ublažuju eksplicitnost bilo kakvog angažovanog stava po pitanju rata, nasilja, a s druge strane jedan formalno čist, industrijski precizno obrađen predmet od čelika obogaćuju asocijativno-metaforičkim slojem i zavodljivom fikcionalizacijom.



- Drugi mogući put je transponovanje skulpture - objekta i njegovih plastičkih, formalnih svojstava u sferu drugačije likovne problematike. On se očituje kroz odnos prema prostoru, njegovo inkorporiranje u rad i prihvatanje kao likovne kategorije. Postoji nekoliko mogućih nivoa savladavanja, reprezentovanja prostora i organizovanja rada u njemu:

- U radovima izvesnog broja umetnika na izložbi, krajnje različitog likovnog izraza i materijala, uočava se princip serijalnosti u predstavljanju i formalni raspored određenih elemenata u niz, ili pak, kompozicionu šemu u geometrijskom okviru pravougaonika, kvadrata, ili trougla (Ana Grabović, Sreten Milatović, Srđan Simanović, Olivera Marić). Ovakav oblik dispozicije rada još uvek prevashodno ističe njegove formalno-plastičke kvalitete uz mogućnost uvođenja još nekog likovnog elementa - boje (Biljana Bakaluca) ili na primer, optičkog efekta (Vesko Gagović), ali ne uključuje u potpunosti prostor kao ravnopravnu likovnu komponentu.

- Sledeća instanca je razvijanje elemenata rada u instalaciju ili ambijentalnu postavku, kod Ivana Ilića odnosno

A special example which points to the stratification and profiling of tendencies in plastic expression within the platform determined by „New Belgrade Sculpture”, as well as to a certain change in Nineties sculpture relative to that of the Eighties, and which, further, also illustrates the thesis of a possible shift in „formalist” solutions is evidently Srđan Apostolović’s new series Conflict Art. Two works, entitled Brutal Sampler Conflict Master and Peculiar Conflict (Grand Prix of the Biennale) seem to flirt with the socio-political situation by their easily recognisable appearance of weapons. However, they include more levels of reading and association, such as „futurist” weapons prepared for an SF film or comic book. The very manner of presentation, the „packaging” and title printed on a CD sleeve imply the use of advanced technology in realisation of the work, and simulate digitally processed audio or audio-visual records through which the printed series of works is placed in the information network, or which is followed by adequate techno or electronic music. All these possible connotations on the one hand soften the explicitness of any committed stand towards the war and violence, and, on the other hand, enrich a formally pure, industrially precisely processed steel object with an associative-metaphorical level and seductive fictionalisation.

- A second possible way is transposing of sculpture-object and its plastic, formal characteristics into a sphere of different visual problems. This is seen in the relationship to space, to its incorporation into work and its acceptance as a visual category. There are several possible levels of mastering, representing space and organising work in it.

- In the work of a certain number of featured artists of extremely different visual expressions and materials, the principle of servility in representation is noticeable, along with a formal distribution of elements in a series, or in a compositional scheme within the geometric framework of a rectangle, square or triangle (Ana Grabović, Sreten Milatović, Srđan Simanović, Olivera Marić). Such a disposition of the work still primarily stresses its formal-plastic qualities, with the possibility of introduction of some other visual element - colour (Biljana Bakaluca) or, for example, optical effects (Vesko Gagović) - but does not fully include space as an equal visual component.

- The next instance is development of elements of the work into an installation or ambiental setting, as in the art of Ivan Ilić and Mirjana Đorđević. Ilić uses an already built, formally strict language of patterns made up of technologically precisely processed glass modules to read an advertising code taken from the context of popular culture, thus giving his work a new conceptual level. Mirjana Đorđević, on the

Mirjane Đorđević. Pri tome Ilić već izgrađenim, formalno strogim jezikom paterna sastavljenog od tehnološki precizno obrađenih modula od stakla iščitava reklamni kod preuzet iz konteksta popularne kulture, čime svome radu daje konceptualno novi sloj. Đorđevićeva, s druge strane, repetitivom jednog obrasca - „talasa” dobijenog presavijanjem gume - akcenat stavlja na ambijentalizovanje specifičnog izlagačkog prostora.

- Poseban model pruža rad in situ, instalacije koncipirane u odnosu na višestruke konotacije samog izlagačkog prostora. Najbolji primer ovakvog pristupa pružaju radovi Igora Antića, koji svojim intervencijama naglašava arhitektonske specifičnosti, otkriva „kardinalne tačke” i nudi predlog za drugačije, „iskošeno” percipiranje, iščitavanje prostora. Njegov rad nazvan „Zgužvana perspektiva” predstavlja prostornu instalaciju od isprepletene žice i ispunjava celu prostoriju u kojoj interakcija rada i arhitektonskog okvira, stvara skladno uravnotežen ambijent.

- Konceptualni rad Milorada Mladenovića, takođe je operacija u samom izlagačkom prostoru koji reflektuje na dva nivoa - dekonstrukcijom njegovog sadržaja, to jest same izložbe, i prostora - osnove galerije. On svojim „paviljonima”, maketama izložbenog prostora Konkordije, postavljenim shodno muzeološkim standardima, markira sve prostorije, čime se poigrava sa njihovim sadržajem, odnosno postavkom. U drugom delu rada on osnovu Konkordije arhitektonskim crtežom prenosi u modifikovanom vidu na zid poigravajući se formalnim aspektima prostora.

- Velika disproporcija u zastupljenosti slikarstva i skulpture (u najširem značenju ovog termina) na izložbi, uslovljena je donekle i stanjem na našoj likovnoj sceni. U 90-tim godinama u slikarskom mediju mogu da se izdvoje samo pojava „Nove figuracije” kao i pojedini primeri na krilu asocijativne (znakovne) i radikalne apstrakcije (monohromnog slikarstva), ili „Novog enformela”. Zato se kao primer otvaranja puteva za nova, sveža, rešenja, na izložbi nameće rad Zorana Dimovskog koji gestualni, apstraktni crtež u boji razvija do „monumentalnog” formata i ispituje mogućnost ambijentalizacije prostora.

Da i tradicionalna likovna disciplina kakvo je slikarstvo omogućava uvođenje raznovrsnih, slojevitih konceptualnih sadržaja, pokazuje rad Uroša Đurića koji na osoben i autentičan način pravi pomak u okviru ovog medija. Njegova slika „Let u borbu za novu umetnost - uvod u bespredmetni autonomizam” simbolički nagoveštava

other hand, by repeating a pattern - „waves” formed by folding rubber - puts the stress on ambientalising a particular exhibition space.

- A special model is offered by work in situ, installations conceived in relation to the multiple connotations of the exhibition space itself. The best example of such an approach is to be found in the works of Igor Antić, whose interventions point out architectural characteristics, discover „cardinal points” and offer different, „slanted” perceptions and readings of space. His work entitled Crumpled Perspective represents a spatial installation of knitt wire which fills the whole room in which the interaction of the work and its architectural framework creates a harmoniously balanced ambient.

- The conceptual work of Milorad Mladenović is also an operation on the exhibition space itself, reflecting on two levels - deconstruction of the content, i.e., of the exhibition itself, and of the space - the floor plan of the gallery. With his „pavilions”, models of the exhibition space, placed according to museological standards in each room, he plays with their content, i.e., the exhibition. In the second part of the work, he transfers a modified version of the floor plan of Konkordija to the wall in an architectural drawing, playing with formal aspects of space.

The huge disproportion between the presence of painting and sculpture (in the broadest meaning of the term) at this exhibition is partly conditioned by the situation on our arts scene. The only painting events of the Nineties which can be isolated are the phenomenon of New Figuration, and individual examples on the fringes of associative (meaning-oriented) and radical abstraction (monochromatic painting), or New Enformel. An example seen at this exhibition which opens roads to new, fresh solutions is the work of Zoran Dimovski, who develops gestural, abstract colour drawing into „monumental” formats and studies the possibility of ambientalising space.

That even a traditional artistic discipline such as painting makes possible the introduction of varied, layered conceptual content is demonstrated by the work of Uroš Đurić, who in an idiosyncratic and authentic way effects a shift in this medium. His painting entitled Flight Into The Struggle For a New Art - Introduction To Objectless Autonomism symbolically heralds the transition of established and manifesto-declared Autonomism into its next phase. Đurić introduces Malevitch's Suprematism in the context of personal fascinations and myths, and deconstructs it, thus making the painting a field of mixing and crossing of diachronic and synchronic currents of art, of markers of the historical

prevodenje već ustanovljenog i manifestom deklarisanog „Autonomizma”, u sledeću fazu. Đurić u kontekst projekcije ličnih fascinacija i mitova uvodi i dekonstruiše Maljevičev suprematizam čime slika postaje polje preplitanja i ukrštanja dijahronijskih i sinhronijskih tokova umetnosti, repera istorijske avangarde i likova iz stripa i sveta popularne kulture. Đurićev primer na pravi način ilustruje i zaokružuje ponudenu tezu o mogućnosti prevazilaženja limita koji nameću čisto likovna: slikarska ili formalno-plastička rešenja svojstvena određenom mediju, i pokazuje da medij predstavlja samo sredstvo za konceptualizaciju i ispoljavanje umetničkih stavova.

avant-garde and comic-book and popular-art characters. Đurić's example illustrates in precisely the right way the proposed thesis on the possibility of transcending the limit often imposed by purely visual, pictorial or formal-plastic solutions typical for a given medium, and shows that the medium represents only a means for the conceptualisation and expression of artistic attitudes.

Definisati aktuelnu umetničku scenu i njene protagoniste konsekventno je konstantnoj želji za njenim određivanjem, objašnjavanjem i ocenjivanjem u okvirima viših estetičkih sistema. Da li je zaista neophodno da se jedno umetničko delo klasifikuje i etiketira ili je dovoljno da se prepozna i pročita njegova „unutarnja nužnost“ da bi se ono predstavilo javnosti - pitanje je koje se nameće samo po sebi. Uočavanje iskustvenih pobuda kod umetnika rezultuje sledećom problematizacijom stavova:

- * hipoteza - umetnik promišlja svoju umetnost; on je individualizator svojih želja u umetničkom kružnom kretanju
- * teza - umetnik stvara svoju umetnost; on je autor, aktivni kreativni činilac
- * antiteza - umetnik svoju umetnost regeneriše iz istorijskog nasleđa; nedostatak entuzijazma izaziva derivatne postupke i situacije

Najvažniji aspekt umetnikovog jestva je razmišljanje o delovanju sopstvenog rada. Formulacijom svog unutarnjeg iskaza umetnik sebi omogućava široko polje diskursa. Prefomulacijom umetnikovog delovanja istoričar umetnosti (tj. kritičar) ukazuje na srž i važnost ovog čina. Međusobna komunikacija na relaciji umetnik - kritičar moguća je u trenucima kada se zanemare primarni krici i podsticaji ove dve profesije. Kompleksnost ovakvog odnosa zavisi od razvijenosti procesa konceptualizacije oba aktera. Umetnik kao autor, kreator i produktivac, s jedne strane, i kritičar kao interpretator, konzument i reproduktivac, s druge strane, bezuslovno razvijaju dijalog o suštini. Postavlja se pitanje o kakvoj suštini je reč?

Priroda umetnikovog delovanja najčešće biva okarakterisana kao putovanje u transcendent(al)nost. Ovakav pristup je najbezbolniji za definisanje nepoznatih, neshvatljivih ili neprihvatljivih pojava u umetničkom sistemu. Pribegavanje mistifikovanju i mitologizovanju je siguran način za izbegavanje obaveza prema delovanju, dok lavi-

A definition of a current artistic scene and its protagonists is, in fact, always a consequence of its evaluation and explanation within higher aesthetic systems. What is more important if we want to present a work of art to the public: to classify and label it, or to recognize it and read its „internal necessity“? The identification of empirical motives of artists produces a following set of statements:

the hypothesis - the artist meditates his/her art; his/she is an individualizing instance of his/her wishes within a circular artistic movement.

the thesis - the artist creates his/her art; his/she is the author, active creative agent.

the antithesis - the artist regenerates his/her art from historical heritage; a lack of enthusiasm provokes some derivative acts and situations.

The most important aspect of the artist's being is reflection on the effects of his/her work. Through a formulation of his/her internal expression, the artist creates for him/herself a wide field of discourse. Through a reformulation of artist's action, art historian (i.e. critic) points out to the core of such an action and reveals its importance. The mutual communication between the artist and the critic is made possible when „primal screams“ and incentives of those two professions are neglected. The complexity of such a relationship depends on the degree of development of the process of conceptualization of these two agents. The artist as author, creator and producer, on one side, and the critic, as interpreter, consumer and reproducer, on the other, unconditionally develop a dialogue about the essence. The question is: what essence are we talking about?

The nature of the artist's action is most frequently considered as a journey into the transcendental realm. A similar approach turns out to be the most harmless one when we have to define unknown, incomprehensible or unacceptable phenomena that take place within an artistic system. A recourse to mystification and mythologization is a safe way to avoid responsibility for action, while a labyrinthine

rintsko kretanje obezbeđuje oslobađanje odgovornosti i umetnika i kritičara kao njegovog vernog pratioca. Maksimalizacijom tj. objedinjavanjem i uopštavanjem pojava i postupaka razvijaju se vrlo koherentni stavovi o neophodnim datostima kao temeljima umetničkih kreacija. Minimalizacijom tj. raslojavanjem i raščlanjivanjem razotkrivaju se i poništavaju lažno utvrđene vrednosti koje narušavaju skladnost umetničkih modela.

Umernost koja se stvara u okvirima sadašnjeg jugoslovenskog prostora potpuno je oslobođena važnog činioca svakog kreativnog postupka - nedostatka *rizika* je izazvao uskomešanost i beskrupuloznost u ponašanju umetnika. Razvijanje individualnih likovnih jezika i poetika uslovljeno je već utvrđenim interpretacijskim modelima. Različitost ovakvih parametara u sistemu umetničkih tj. likovnih vrednosti, na izvestan način, usporava i blokira razvoj i razmah mašte kod umetnika koji danas stvaraju na ograničenom srednjebalkanskom prostoru. U ovakvim uslovima ne može se govoriti o kreativnoj imaginaciji, već o pasivnom tretmanu prošlih iskustava koji neminovno vode u subjektivni idealizam, solipsizam i konformizam.

Za kreativni postupak jugoslovenskog umetničkog procesa u aktuelnom trenutku karakterističan je još jedan oblik ponašanja - prisustvo *opreza* izaziva nedoslednost u promišljanju o umetnosti. Mere koje se preduzimaju radi očuvanja „identiteta“ neminovno iniciraju kodiranu aktivnost, koja je sadržajno (emotivno) osakaćena. Sintetičko shvatanje umetnosti u ovom trenutku rezultuje kontrolisanim kretanjem u sferi dozvoljenog tj. prerađenog koncepta. Introvertnost umetnikovog mišljenja ometa odgovarajuću i neophodnu percepciju njegovog iskaza. U ovakvom pristupu nemoguće je klasifikovati i denominirati prirodu i karakter umetnikovog delovanja. Ni na ovom nivou komunikacija na relaciji umetnik - kritičar se ne može razviti, jer se ne uspostavlja interakcija, kao bitan element ovog procesa.

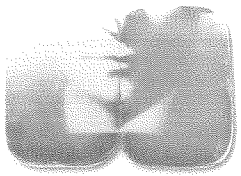
Umetnost na tlu Jugoslavije stvaraju i umetnici koji su izgubili važnu karakternu osobinu koja doprinosi delotvornijem konceptu - ublažavanjem *agresivnosti* umanjile su se i mogućnosti originalnijeg istupanja i izražavanja. Izgleda da se prevazilaženjem modela umetnosti kao isticanja kritičkog stava suz(b)ilo polje kreativne moći umetnika. Problematsko pitanje o kontrolisanom efektu umetnikovog delovanja i ponašanja može se postaviti i razviti samo na površnom nivou. Angažovanost umetnika u području umetnosti potisnuta je radi intiziviranja individualnih strategija i obogaćivanja vlastitih iskustava.

movement ensures the relief from responsibility of both the artist and the critic, who is his/her faithful shadow. A maximalization, i.e. unification and generalization of artistic phenomena and acts, produces very coherent statements about the necessary realities serving as a basis of artistic creation. A minimalization, i.e. stratification and dismemberment, can uncover and annihilate falsely established values which disturb the harmony of artistic models.

Recent Yugoslav art is completely devoid of one element of every creative procedure - the lack of risk produced a certain turmoil and unscrupulousness in the artist's behavior. Development of individual artistic languages and poetics is conditioned by already established interpretative models. A variety of similar parameters, within the system of artistic values, had, in fact, slowed down and hindered development and exuberance of imagination of artists who work today in the limited mid-Balkans region. Within similar circumstances one cannot speak of a creative imagination, but only of a passive treatment of past experiences, which inevitably leads to subjective idealism, solipsism and conformism.

The current creative procedure of Yugoslav artistic process is characterized by yet another mode of behavior: the presence of caution causes an inconsequence in the reflection on art. Measures taken to safeguard the „identity“ inevitably initiate a coded activity which is crippled in its subject matter and its emotion. A synthetic understanding of art, in this moment, results in a controlled movement within the sphere of an allowed, re-processed concept. Introversion of the artist's thought impedes an appropriate and necessary perception of one's own expression. Such an approach makes it impossible to classify and denominate the nature and character of the artist's action. Therefore, even on this level, communication between the artist and the critic cannot be established, simply because there is no interaction, which is an important element of this process.

Yugoslav art has also been created by the artists who had lost an important feature which contributes to the creation of a more efficient concept: the tempering of aggressiveness has narrowed the possibilities of a more original way of declaration and expression. It seems that the overcoming of the idea of art as social critique has weakened the creative power of the artist. The problematic question about the controlled effects of artistic action can be approached and developed only superficially. The engagement of the artist was repressed for the sake of intensification of individual strategies and enrichment of personal experiences.



Sagledavanje aktuelne umetničke produkcije na jugoslovenskom prostoru moguće je realizovati objektivnom analizom i istupanjem na teoretsko - kritičkom platou. Ovakav postupak dobio bi svoj pravi značaj i istinsko značenje kada bi se izvršio *de non praeiudicando*. Međutim, u uslovima u kojima se naša (jugoslovenska) umetnost razvija od početka poslednje decenije ovog veka, nije bilo moguće izbeći različita umetnička stanovišta koja su se importovala u prerađenom obliku. Prihvatanje inostranih jezičkih modela, koji su ponikli u krilu post- i novih modernističkih strujanja, u okviru klasičnih likovnih disciplina (slikarstvo, skulptura) izazvalo je, s jedne strane, razvoj vrlo divergentnih i nespojivih umetničkih pojava. U isto vreme odvijao se proces multimedijalizacije, prožimanje različitih medija se utvrdilo kao konstanta umetničkog postupka, što je rezultovalo paradigmatiskim uopštavanjem i poništavanjem autentičnih vrednosti ovog umetničkog tla. Međutim, proces univerzalizacije ne uspeva uvek da izbrise okvire lokalne tradicije. Ugledanje na mogućnosti prošlosti je, ipak, mnogo primamljivije od sagledavanja i prihvatanja opcija koje sadašnjost pruža. Usled ovakvog stanja svesti naslućuju se naznake autističnog ponašanja umetnika. Zatvaranje u sopstvene strukture, simptomi naglašene introspekcije i retiracije proizvode dekonstruktivno delovanje. Neangažovanost umetnika u kulturnom, političkom i socijalnom okruženju ruši idealizovani stav o njegovoj ulozi u realnom svetu. Ipak, ova stanja apatije i ravnodušnosti ne traju dovoljno dugo da bi se potpuno negirala umetnikova kreativna energija.

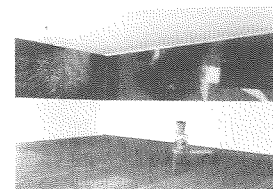
Za umetnost koja se razvija u ograničenom jugoslovenskom prostoru karakteristično je ambivalentno ponašanje i reagovanje njenih stvaralaca i interpretatora. Umetnik toliko snažno teži da učvrsti pozicije u sistemu da se ovakvo njegovo istupanje na sceni jedino može objasniti potrebom za autoritativnim modelom. Iz tog razloga razvijaju se situacije u kojima se umetnici okreću izvangraničnim umetničkim strujanjima, prihvatajući s merom sve „inovacije“ i „nova iskustva“ (koja se mogu označiti kao evociranje prošlih umetničkih uspomena). S druge strane, zbog snažne individualizacije jezika i poetika, razvila se atmosfera kojom vlada pluralistički duh. Nepoštovanje/negiranje heurističkog metoda iniciralo je nomadističko kretanje u sferi umetnosti i akcentovalo odgovornost umetnika za sopstvene postupke. Demistifikacija ustanovljenih normi je, u ovom slučaju, proizvela banalne reakcije i redukovane efekte.

U složenom umetničkom zbivanju koje karakteriše aktuelni trenutak jugoslovenskog prostora nije moguće izvesti globalni zaključak, utvrditi opšte mesto i označiti

*A review of the current artistic production in Yugoslavia can be realized through an objective analysis, as well as through a theoretical and critical approach. A similar procedure could reach its full importance and deepest meaning only if realized *de non praeiudicando*. However, the complete environment of the Yugoslav art of the 1990s could not neglect various artistic positions imported in many re-processed forms. The acceptance of foreign linguistic models which had originated within post- and new-modernist currents produced a development of quite divergent and irreconcilable artistic phenomena within classical art disciplines, such as painting and sculpture. At the same time, there was a process of multi-medialization going on, so that the crossover of various media became established as an obligatory element of artistic procedure, which, in turn, produced a paradigmatic generalization and annihilation of authentic values of this artistic soil. However, the process of universalization cannot always eradicate local traditions. Turning one's self to the possibilities of the past is, still, more attractive than the adoption of options offered by the present. A similar artistic mentality creates a certain autistic behavior of the artist. Self-containment, acute introspection and withdrawal produce a deconstructive action. Disengagement of the artist within the cultural, political and social sphere destroys the idealized image of his/her role in the real world. Still, this apathy and indifference do not last long enough to deny completely the artist's creative energy.*

Art from the limited Yugoslav space is characterized by ambivalent behavior and reaction of its creators and interpreters. The artist strives so hard to strengthen his/her position within the system that his/her aforementioned stance could only be explained by the craving for an authoritarian model. By the same token, there happen situations where artist orientate themselves toward some extra-artistic currents and accept uncritically all „innovations“ and „new experiences“ (which also may be seen as evocations of past artistic memories). On the other hand, a strong individualization of languages and poetics produced a certain pluralistic ambiance. Disrespect/denial of the heuristic method initiated a nomadistic movement in art and sharpened the problem of the responsibility of the artist for his/her own actions. A demystification of established norms has, in this case, produced trivial reactions and reduced effects.

A complex artistic scene of the contemporary Yugoslavia does not lend itself easily to a global conclusion or common denominator of all movements and actions of artists, who are supposed to be carriers of universal messages. Still, it is possible to single out some individuals as participants and catalyzators, interpreters and integrals of known/established or new/implied phenomena. Such a discontinuity of artistic



zajednički imenitelj za sva kretanja, ponašanja i delovanja umetnika, kao nosioca univerzalnih poruka. Moguće je izdvojiti pojedince kao učesnike i katalizatore, kao tumače i integrale poznatih/utvrđenih ili novih/naslućenih pojava. Diskontinuitet umetničkih stilova, pravaca ili tendencija ne znači bezuslovno obamrlost scene, već možda samo usporenu reakciju i nezainteresovanost za obraćanje ili sučeljavanje sa važećom umetničkom realnošću.

styles, movements or tendencies, does not denote the numbness of the scene, but, perhaps, reveals a slowed-down reaction and reluctance to address and face the established artistic reality.

Igor Antić

Zgužvana perspektiva, 1996.
instalacija od pletene žice, Ø 0,28 mm
830 × 780 × 100cm

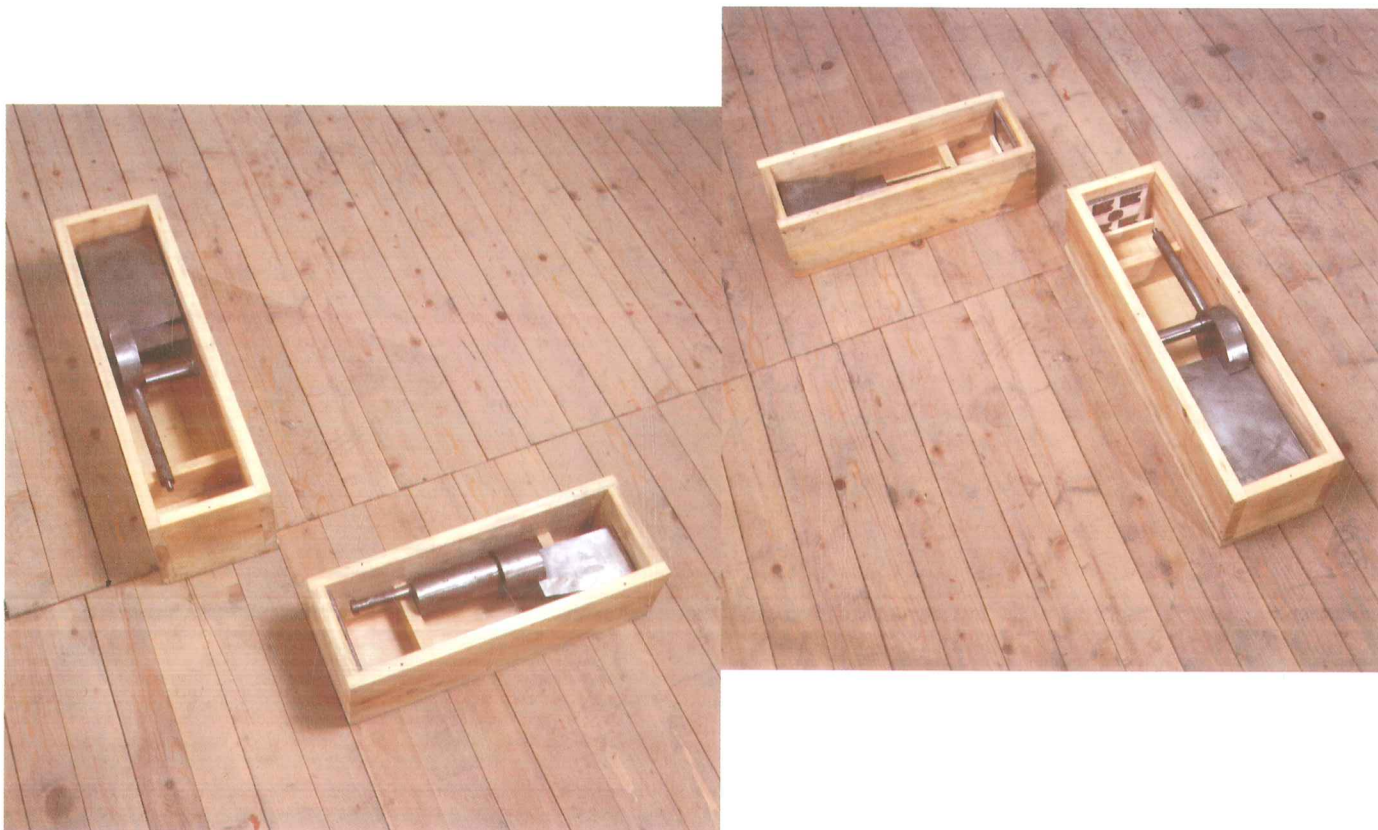
The Mashed Perspective, 1996
installation made of woven wire, Ø 0.28 cm
830 × 780 × 100 cm



Srdan Apostolović

Peculiar Conflict, 1995-6.
čelik, drvo, compact disc, 46 × 13 × 8cm

Peculiar Conflict, 1995-6
steel, wood, compact disc, 46 × 13 × 8 cm



Brutal Sampler Conflict Master, 1995-6.
čelik, drvo, compact disc, 51 × 13 × 15cm

Brutal Sampler Conflict Master, 1995-6
steel, wood, compact disc, 51 × 13 × 9 cm

Stavljanje kulture u predviđene (prostorne) kontekste, enterijere za odvijanje bezazlenih apolitičnih manifestacija, osuđuje kulturu na specifičan vid pripitomljenog intelektualnog elitizma bliskog potrebama vlasti koja tako ostaje netaknuta od strane kritike, već okružena i zaštićena historijom. Istorija je ubedljiv, ohrabrujući faktor, zgodan oslonac neutvrđivih istina, izvor iracionalnih emocija i spas od sagledavanja stvarnosti. Ona je formula nepresušne manipulacije koja omogućuje identifikaciju naroda sa vrednostima naizgled proisteklim iz samog naroda, a zapravo nametnutim radi čistog komoditeta vlasti. Kultura nije segment društva već njegova suština. U krajnjoj liniji, osnovni vidovi manifestacije vlasti jesu glupost, indiferentnost i apatija, faktori nerazdvojjivi od jedne čisto kulturne stvarnosti. Na pokušaj virtualizacije odnosa između čoveka i kulture, na pokušaj institucionalizovanja, izolacije kulture u jedan aspekt društva (kakav je, na primer, nacija) potrebno je odgovoriti strategijom kontinuiranog kretanja, izmenom prostora, udaljavanjem od utvrđenih vrednosti i stereotipnih ubedenja: kretanjem od stanja totalitarne, neznalačke kulture vođene političkim sredstvima vlasti do stanja političke kulture u kojem bavljenje politikom podrazumeva opširno sagledavanje kulture.

Dejan Atanacković

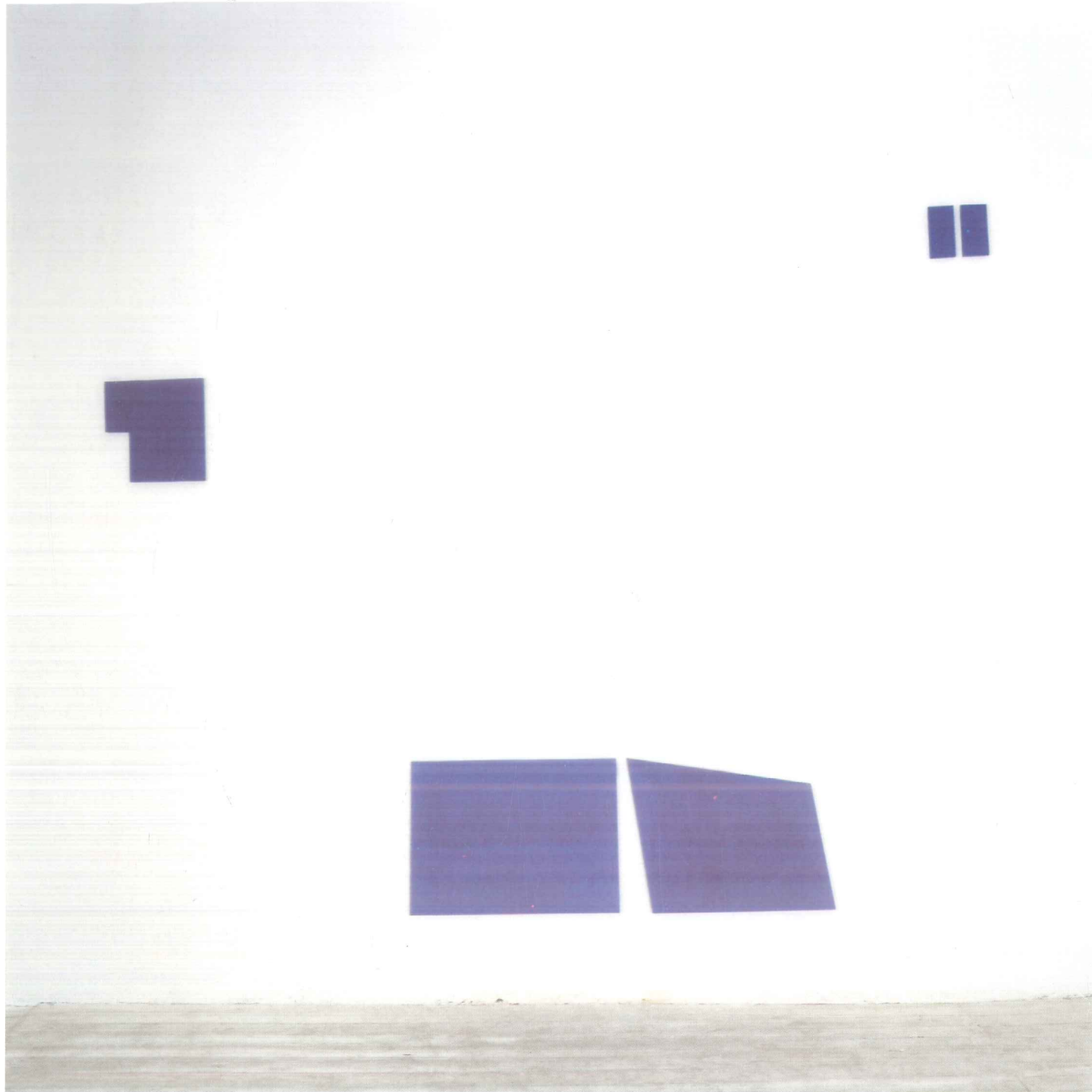
Obrazovni karakter poraza,
1996.
poster 50 × 70cm, tekst
formata A4

*The Educational Character of
the Defeat, 1996
poster 50 × 70 cm, an A4 text*

foto: Dejan Atanacković



Placing culture in predictable spatial contexts, interiors for harmless apolitical manifestations, condemns it to a specific sort of domesticated intellectualized elitism, close to requirements of authorities that, untouched by critique, remain surrounded and protected by history. History is convincing, as well as encouraging. It is a suitable support for unverifiable truths, a source of irrational emotions, a refusal to face reality. Culture is not a segment of society, but its very essence. Besides, the most fundamental manifestations of power are stupidity, indifference and apathy which are all factors inseparable from a purely cultural reality. To the attempt of virtualization of the relationship between man and culture, to the attempt of isolation and institutionalization of culture into a segment of society (such as nation), it is necessary to respond with a strategy of continuous movement, by changing environment and moving away from established values and stereotyped convictions, which precisely means moving away from conditions of totalitarianism and ignorance promoted by political authorities and towards a political culture in which political action implies a global comprehension of cultural issues.



Biljana Bakaluca

Kvadrat, kvadrat, kvadrat, 1996
drvo, promenljive dimenzije

Square, Square, Square, 1996
wood, various dimensions

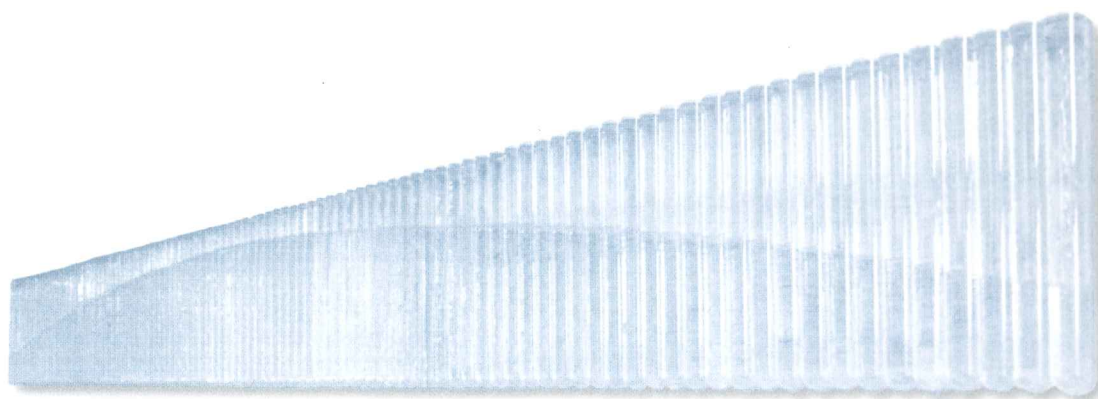
Mariela Cvetić

Duga, 1996.

epruvete, terpentin, voda, 180 × 18 × 2,3cm

The Rainbow, 1996

test tubes, turpentine, water, 180 × 18 × 2.3 cm



I am certain of nothing but the holiness of the Heart's affections and the truth of Imagination" *

John Keats to Benjamin Bailey

* Letters of John Keats, London, Oxford University Press, 1954.

„Osećaj za večnost i prijemčivost za čudo nosi u sebi samo rano detinjstvo; zakoni fizike i matematike najčešće se pobrinu da sve objasne, a razočaranje da čuda, u stvari, nema (naročito ne iza ogledala), veoma brzo bude zaboravljeno. I ceo život više nije dovoljan da vrati trapavo ugušenu sposobnost prepoznavanja čuda i čula ponovo učini osetljivim za veliku misteriju. Jednom rešen analitički um, naoružan suviše velikim i odveć ambicioznim znanjem, da prirodu objasni egzaktnim (?) zakonom, uspeva da celokupnu poeziju „kišnog luka na nebu” (fr: l'arc-en-ciel, engl: rainbow, nem: regenbogen) svede na Njutnovu teoriju prelamanja svetlosti na sfernim površinama.

Kako rekonstruisati dugu detinjstva, bez mogućnosti da se ne misli na Njutna; kako se sećati, u nozdrvama registrovanog, lakog isparavanja kišnih kapi obasjanih ne-znam-odakle-sad-suncem?

Posvećeno Johnu Keatsu, jednom od najvećih engleskih romantičara, „who drunk Newton's health and confusion to mathematics” **.

** John Keats by Walter Jackson Bite, Oxford University Press, 1964.

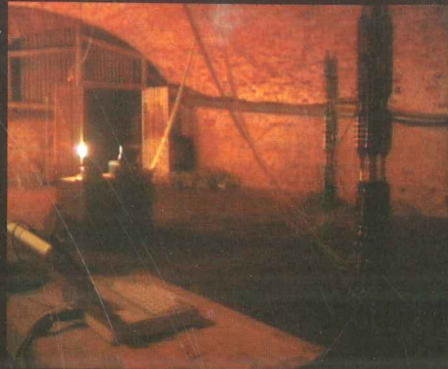
Only in early childhood could one be sensitive to eternity and susceptible to wonder. The laws of physics and mathematics, most often, succeed in finding an explanation for everything and we quickly forget disillusionment made by the insight that wonders (and especially those behind the looking glass), actually, do not exist. Alas, even the rest of our lives is not sufficient to refresh our senses and make them sensitive to the grand mystery - we won't last long enough to restore the clumsily asphyxiated ability to recognize a wonder. The analytical mind, too knowledgeable and too ambitious, when determined to explain nature by exact laws, succeeds in reducing the whole poetry of the rainbow [l'arc en ciel (Fr); Regenbogen (Gr)] to Newton's theory of the refraction of light on spheric surfaces.

How can we, then, reconstruct the rainbow of childhood without thinking of Newton? How could we remember the subtle rain mist (recorded once in our nosetrills) lit up by a suddenly and mysteriously appearing Sun?

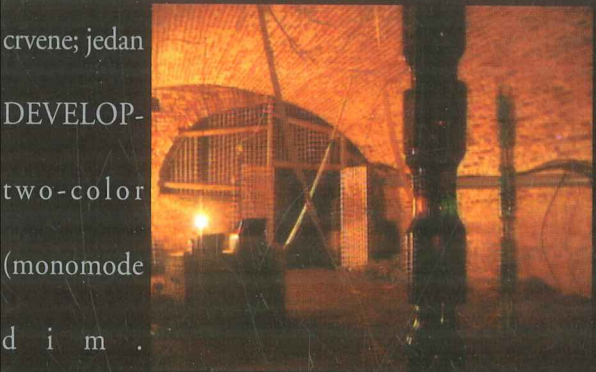
Dedicated to John Keats, one of the biggest English romantics, „who drunk Newton's health and confusion to mathematics”

Staniša Dautović, Vladimir Maruna i Slobodan Vilček, Homo luminis, vinum homini, 1996.

Instalacija: jedan TOSHIBA Lap-Top kompjuter, 384, 4 Mb RAM, SVGA Color LCD; dva HEWLETT PACARD Omni-Book kompjutera, 386, Flash ROM Disc, BW VGALCD; jedan CANON SVGA Color LCD (Liquid Crystal Display); dva TEXAS INSTRUMENTS SR-50A kalkulatora; jedan izvor jednosmernog napona (DC voltage generator), 0V-25V, 5A; jedno industrijsko (industrial AC/DC power supply), AC 220/110V, DC 24V, 8A; 60 LED (Light Diode), 3.5V 10mA, Ø 3 mm, žute (tj. boje „belog” vina); 60 LED, 3.5V 10mA,



LCD (Liquid laboratorijski n a p a j a n j e E m i t t i n g Ø 3 m m ,



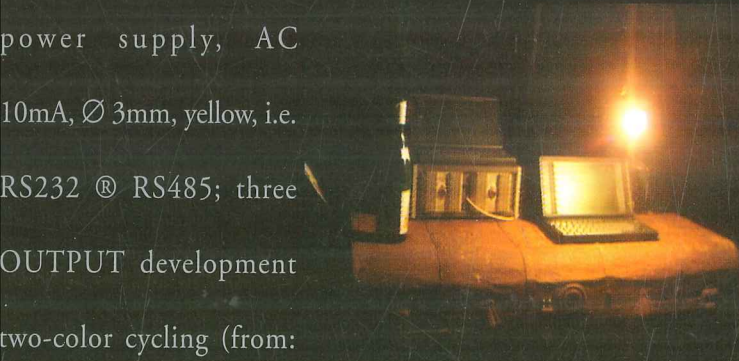
crvene; jedan DEVELOP- two-color (monomode d i m .

konverter RS232RS485; tri ADAM modula, Digital Output 4001; C-ART MENT razvojni sistem, American Way Project; Plasma clouds: granularity=0.7, slow cycling (from Fracting Shareware program); dva optička monomodna vlakna optical fiber), 0.5mm, dužina 0.7m; Flat-cable, 40-tožilni, 100m, beo; dva kovčega, 1.2x7x0.6m i 1x0.6x0.4m; dve mat sijalice, 25w; trimetalna stuba, 2 x 4 x 300cm;

36 litarskih flaša crnog i belog vina; 13 buteljki (12 punih belog vina + jedna prazna); vinskih flaša (bele, braon, zelene). Installation: a TOSHIBA lap-top PC, 384, 4 Mb SVGA Color LCD (Liquid Crystal Display); two HEWLETT PACARD Omni-Book 386, Flash ROM Disc, BW VGA LCD; a CANON SVGA Color LCD; two TEXAS INSTRUMENTS SR-50A calculators; a DC voltage generator, 0V-25V, 5A; an industrial



70 praznih R A M , computers, INSTRU- A C / D C



power supply, AC 10mA, Ø 3mm, yellow, i.e. RS232 @ RS485; three OUTPUT development two-color cycling (from:

220/110V @ DC 24V, 8A; 60 LED (Light Emitting Diode), 3.5V, the color of white wine; 60 LED, 3.5V, 10mA, Ø 3mm, red; a converter ADAM modules, Digital Output 4001; a C-ART DEVELOPMENT system, American Way Project; Plasma Clouds: granuinity=0.7, slow Fracting Shareware program); two monoxide optical fibers, 0.5mm,

length 0.7m; a Flat-cable (40 x 1), 100m, white; two chests 1.2 x 7 x 0.6m and 1 x 0.6 x 0.4m; two dimmed light-bulbs, 25W; three metal pillars 2 x 4 x 300cm; 36 1l bottles of white and red wine; 13 squat wicker-covered bottles of wine (12 full of white wine plus 1 empty); 70 empty wine bottles (white, brown and green). Homo luminis, vinum homini, 1996.



Dejan Dimitrijević

Velika apstrakcija, 1996.
panel ploča, emajl, cca 450 × 600cm

The Big Abstraction, 1996
panel board, enamel, cca 450 × 600cm

Zoran Dimovski

Bez naziva # „Izoštavanje”, 1996.
olovka u boji na papiru, 425 + 760 × 210cm

Untitled # Focusing
colored pencil on paper, 425 + 760 × 210cm

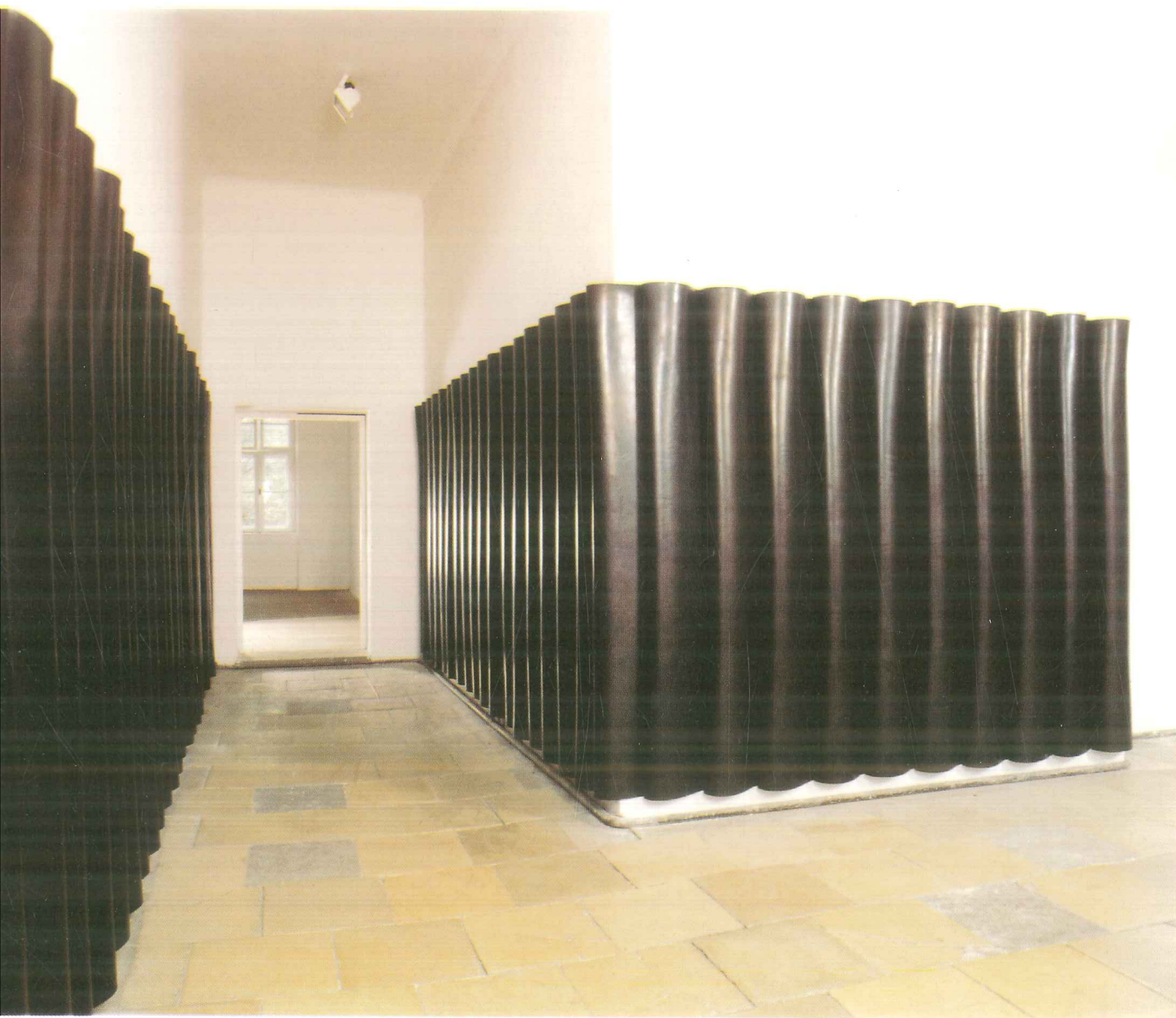




Vera Đenge

Slika 996, 1996.
kombinovana tehnika, 150 × 120cm

Painting 996, 1996
combined technique, 120 × 150cm



Mirjana Đorđević

Bez naziva, 1996.
guma 200 × 132,7cm

Untitled, 1996
rubber, 200 × 132.7 cm

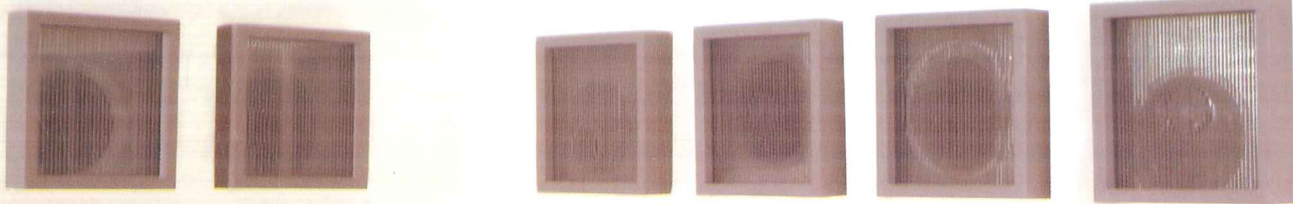
foto: Vlada Popović
Izvođenje rada omogućio GUMINS, Novi Sad



Uroš Đurić

Let u borbu za novu umetnost
- uvod u bespredmetni autonomizam, 1996.
ulje na platnu, 60 × 40cm

Flight into a fight for a new art
- introduction into the Non-object Autonomism, 1996
oil on canvas, 60 × 40cm



Vesko Gagović

Bez naziva, 1996.
staklo, metal, drvo, boja, 6 objekata 27 × 27 × 7cm

Untitled, 1996
glass, metal, wood, paint, 6 objects 27 × 27 × 7cm



Darko Gajić

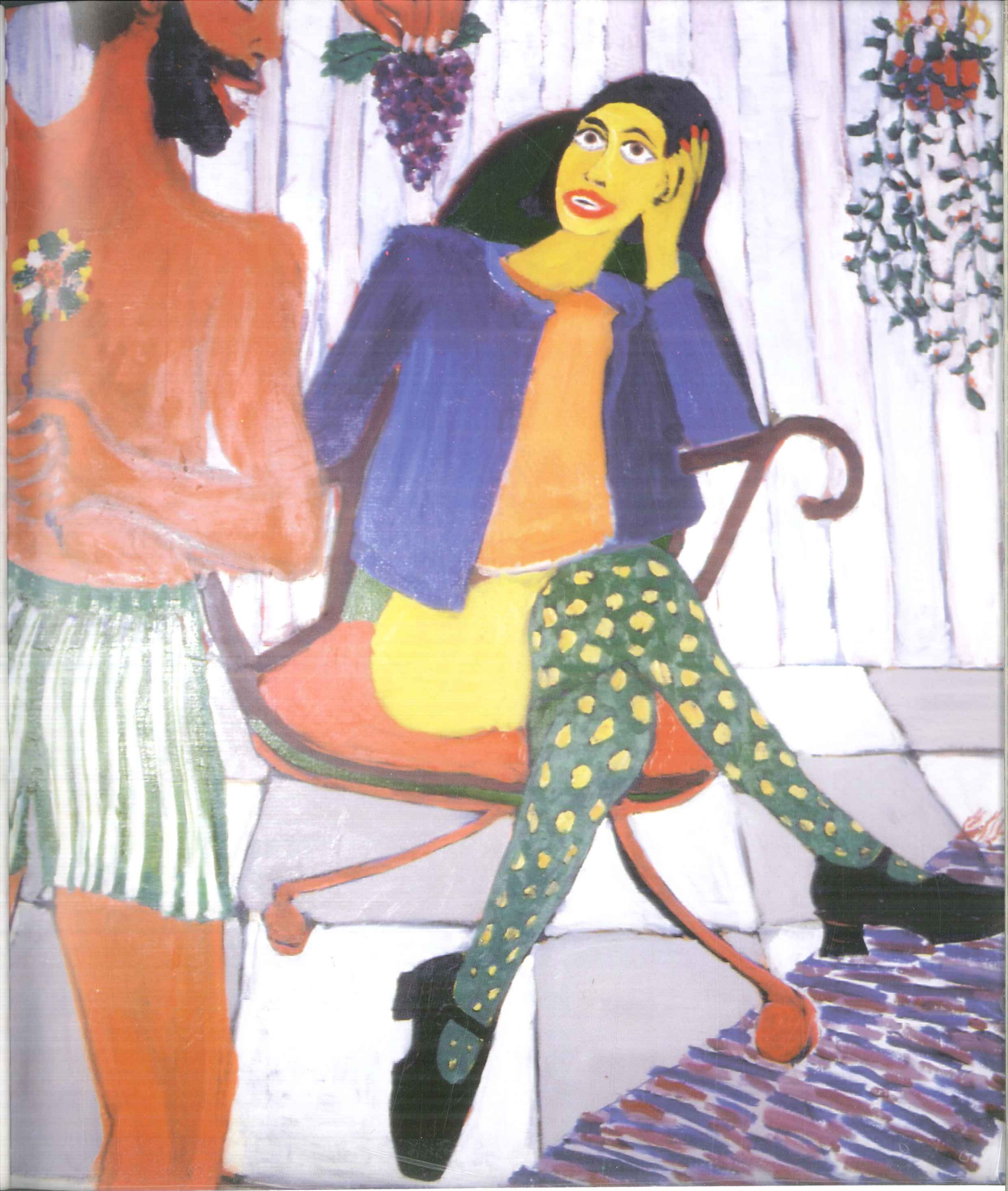
Bez naziva, 1996.
kolor fotografije, cca 300 × 300cm

Untitled, 1996
color photographs, cca 300 × 300cm

Daniel Glid

Ljubavna slika, 1996.
ulje na platnu, 150 × 130cm

The Love Picture, 1996
oil on canvas 130 × 150cm





Gabriel Glid

Nesan, 1996
bronză, staklo, 19 × 55 × 136cm

The Wake, 1996
bronză, glass, 19 × 55 × 136cm



Ana Grabović

Muk, 1996.
gips 35 figurina, 12x3x3cm na površini 240x60cm

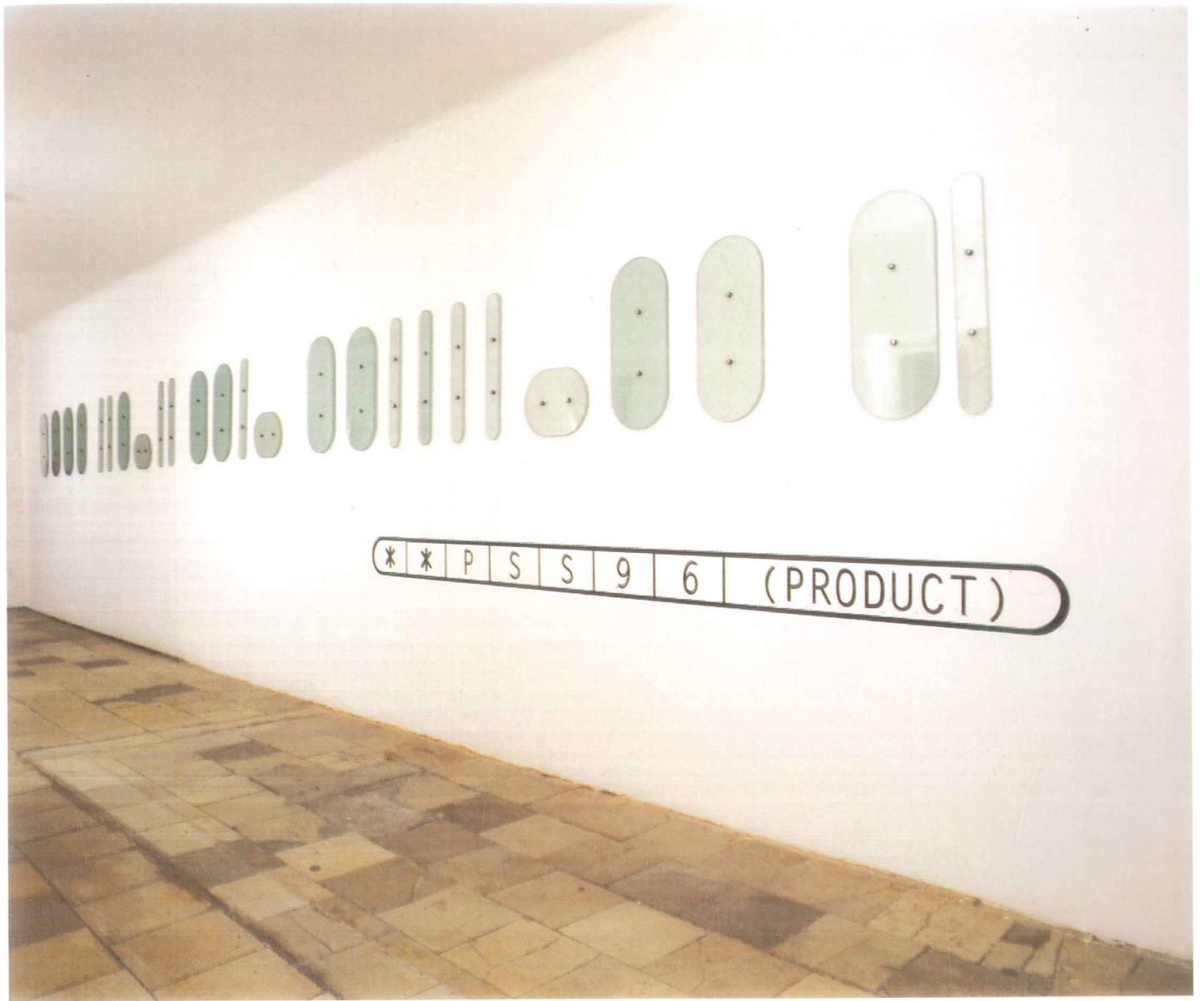
Hush, 1996
plaster, 35 figurines, cca 3 x 12 x 3 cm, on a surface of 240 x 60cm

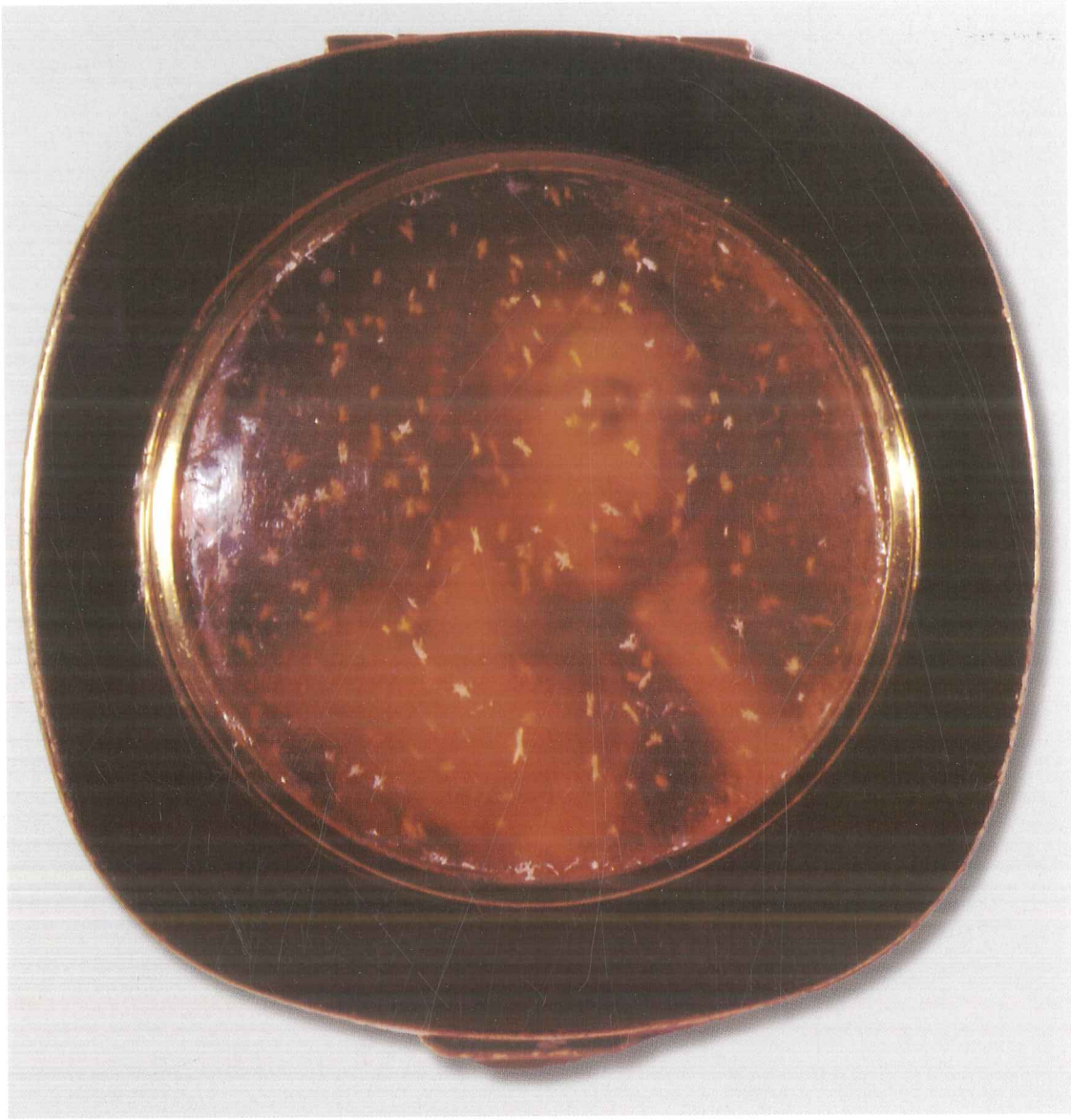
Ivan Ilić

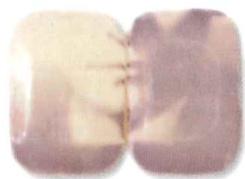
Bez naziva (PSS 96 PRODUCT), 1996.
staklo, guma, metal, tekst, 200 × 120cm

Untitled (PSS 96/PRODUCT), 1996
glass, rubber, metal, text 200 × 120cm

foto: Vlada Popović







Nina Kocić

Comtesse de la Fayette, 1996.
pudrijera, reprodukcija, transparentni sapun sa patinom
7,5 × 7,5 × 2,5cm

Comtesse de la Fayette, 1996
a poudriere, a reproduction, a transparent soap with patina
7.5 × 7.5 × 2.5cm

Pogled usana, 1996.
reprodukcija u segmentima, transparentni sapun
6 × 17 × 2,5cm i 8 × 11 × 2,5cm

The Gaze of Lips, 1996
a segmented reproduction, a transparent soap.
17 × 6 × 2.5cm and 11 × 8 × 2.5cm

foto: Despot Brkić



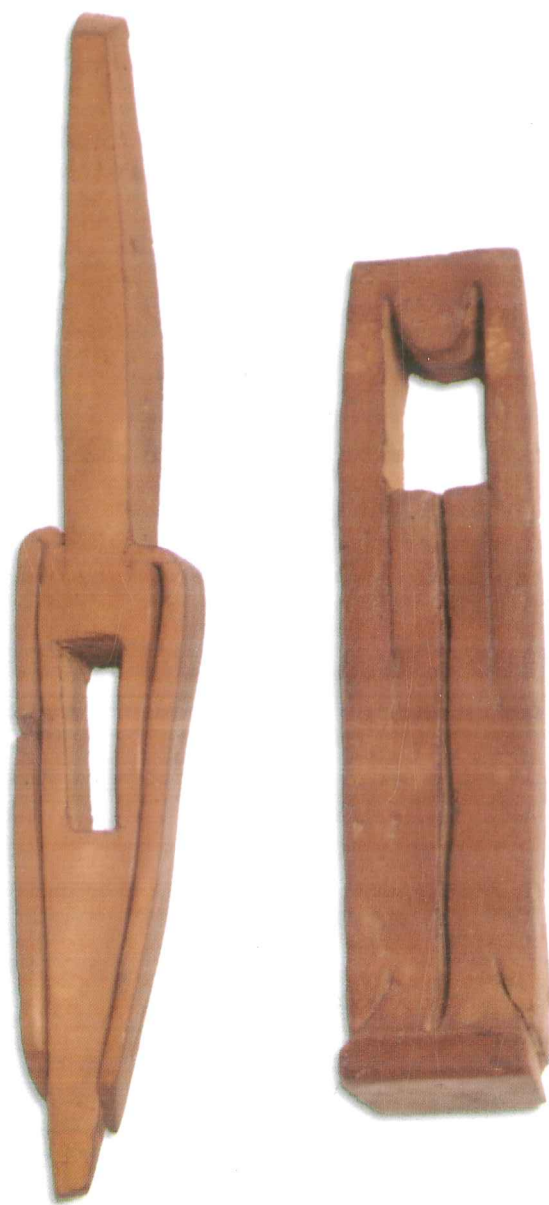
Stevan Kojić

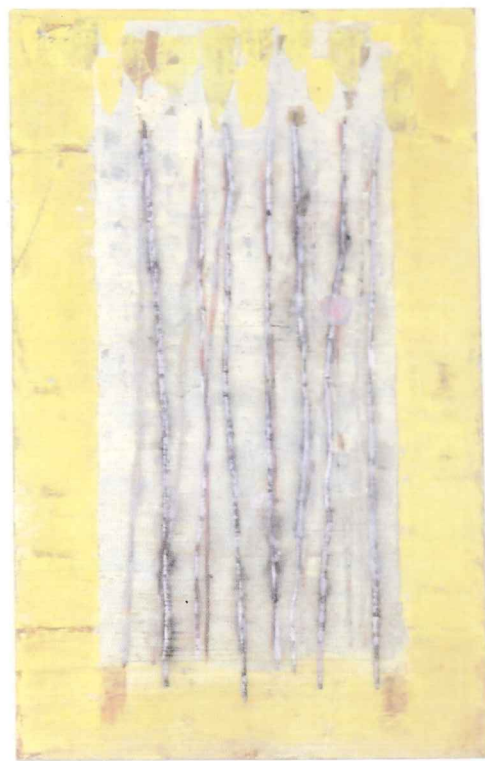
Bez naziva, 1996.

Terakota, $34 \times 4 \times 3\text{cm}$ i $23 \times 5 \times 3\text{cm}$

Untitled, 1996

terra-cotta, $34 \times 4 \times 3\text{cm}$ and $23 \times 5 \times 3\text{cm}$





Milan Kraj

B. I. Y. Lamenti, 1996.
ulje na platnu, 125 × 200cm

B.I.Y. Lamenti, 1996
oil on canvas, 125 × 200cm

Bez naziva, 1996.
ulje na platnu, 125 × 200cm

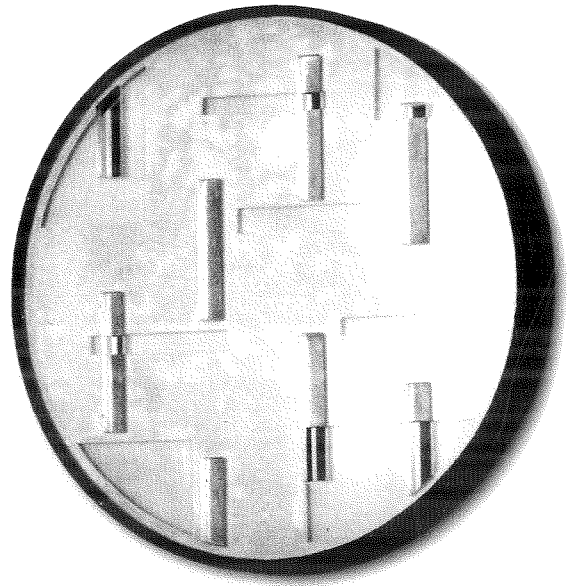
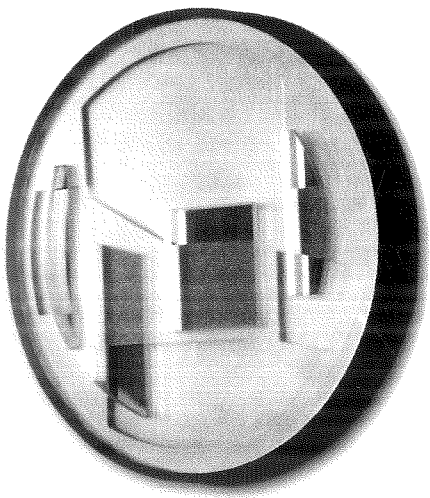
Untitled, 1996
oil on canvas, 125 × 200cm



Aleksandar Kujučev

Bez naziva, 1996.
monohromatska fotografija, triptih, 51 × 103cm

Untitled, 1996
a monochromatic photograph, a triptych 51 × 103cm



Branka Kuzmanović

Pomeranje I, 1995-6.

pleksiglas, ogledalo, guma, folija, R=17,5 × 1,4cm

The Shift I, 1995-6

Plexiglas, mirror, rubber, foil R= 17.5 × 1.4cm

Pomeranje III, 1995-6.

pleksiglas, ogledalo, guma, folija, R=17 × 1,7cm

The Shift III, 1995-6

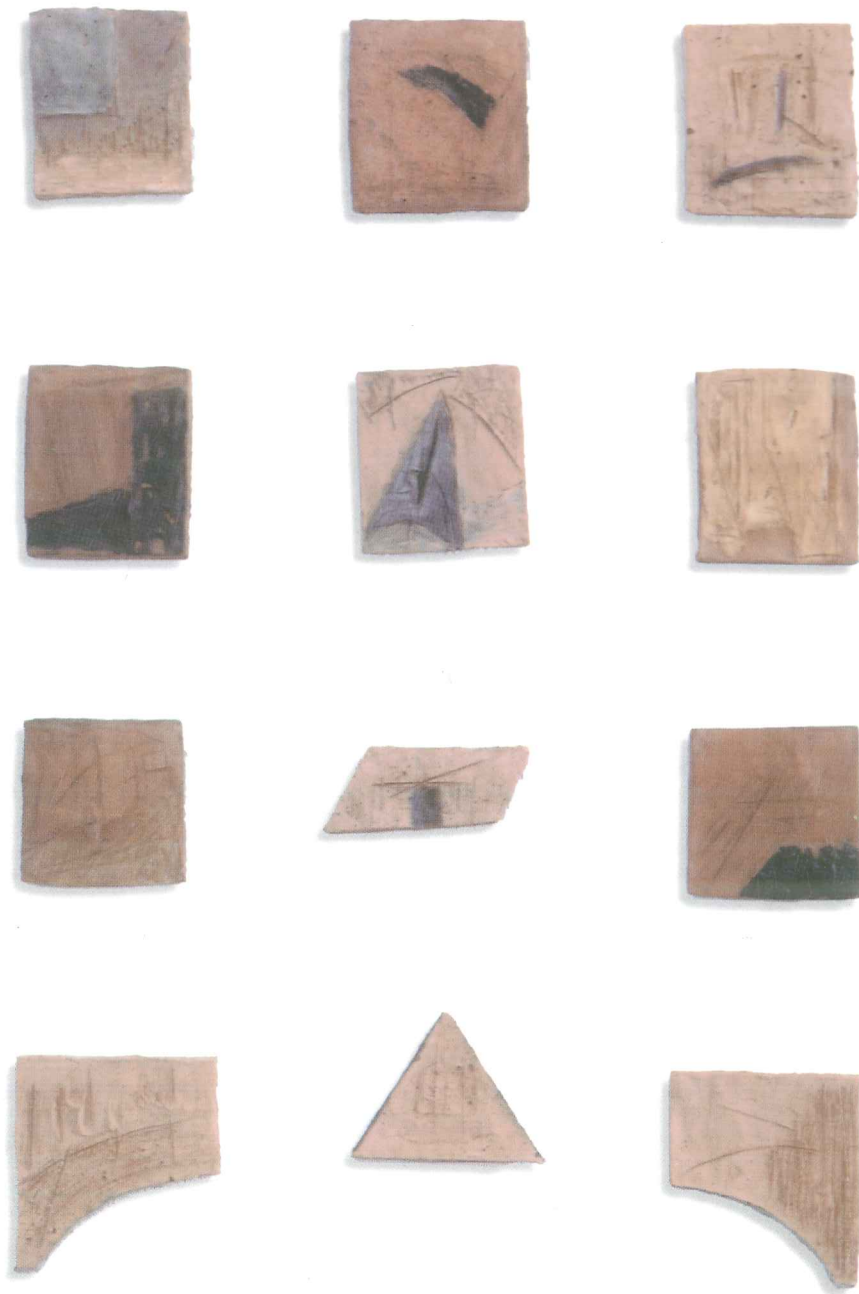
Plexiglas, mirror, rubber, foil R= 17 × 1.7cm



Milica Lapčević i Vladimir Šojat

Twinkle, twinkle, little star, 1995-96.
video rad, trajanje: 6'40"

Twinkle, twinkle, little star..., 1995-96
video work, duration: 6'40"



Olivera Marić

Terokanelure, 1995.
Terakota, 12 pločica 12 ×
14cm

Terracannelures, 1996
terra-cotta, 12 tiles 12 × 14cm



Dejana Marišan

Mini - mega - mau - mau, 1996.
akril na platnu, 140 × 110cm

*Mini - mega - mau - mau, 1996
acrylic on canvas, 140 × 110cm*



Sreten Milatović

Bez naziva, 1994-5.
terakota, staklo, drvo, olovo, 8 objekata 18 × 25cm

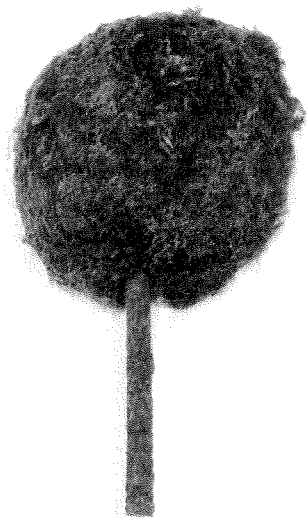
Untitled, 1994-5
terra-cotta, glass, wood, lead; 8 objects 18 × 25cm



Mihael Milunović

Istok - zapad, sever - jug, 1996.
platno, drvo, čelik, 2 objekta 200 × 50 × 3cm

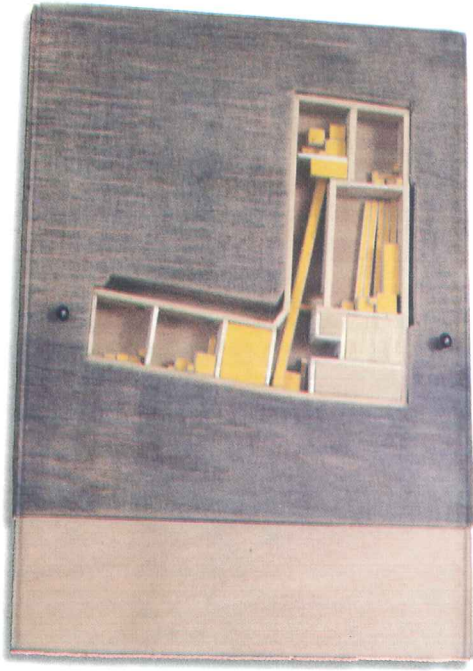
West - East - North - South, 1996
canvas, wood, steel; 2 objects 200 × 50 × 3cm



Tatjana Milutinović-Vondraček

Kišna šuma, 1996.
kombinovana tehnika, 15 × 23 × 7cm

*„The Rainy Forest”, 1996
combined technique 15 × 23 × 7cm
(mixed media)*



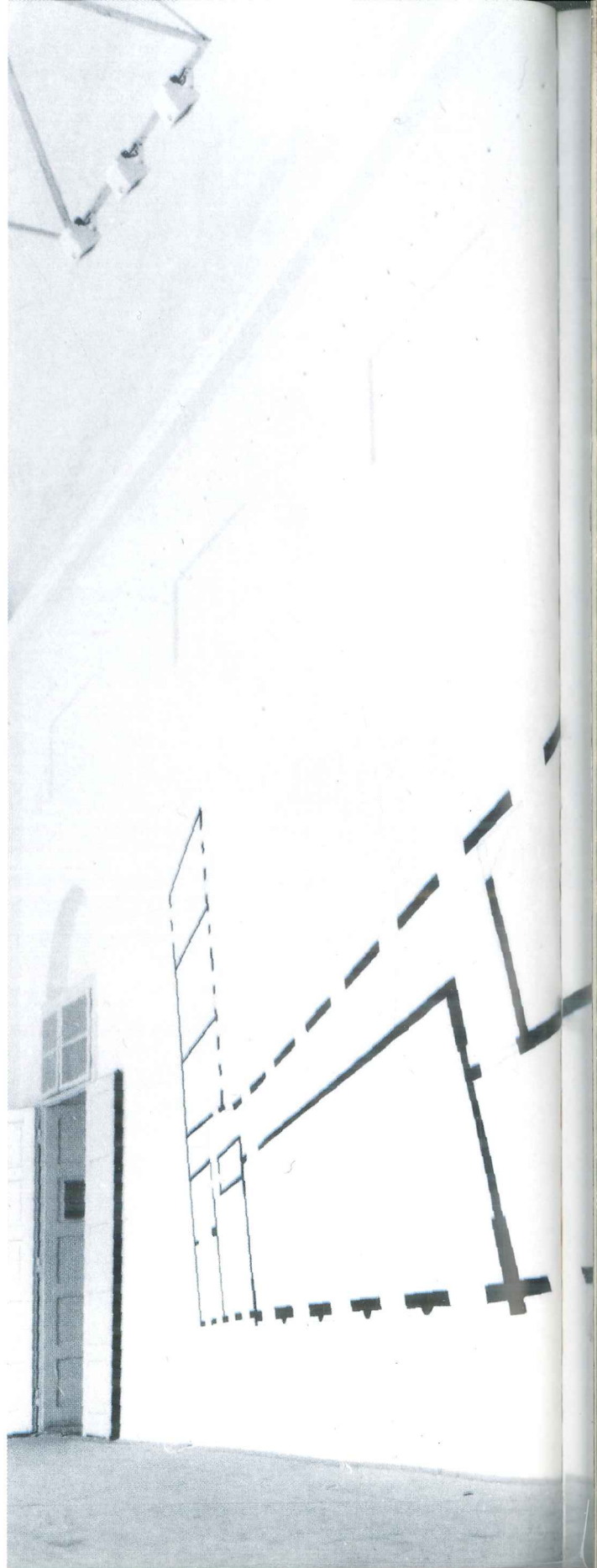
Milorad Mladenović

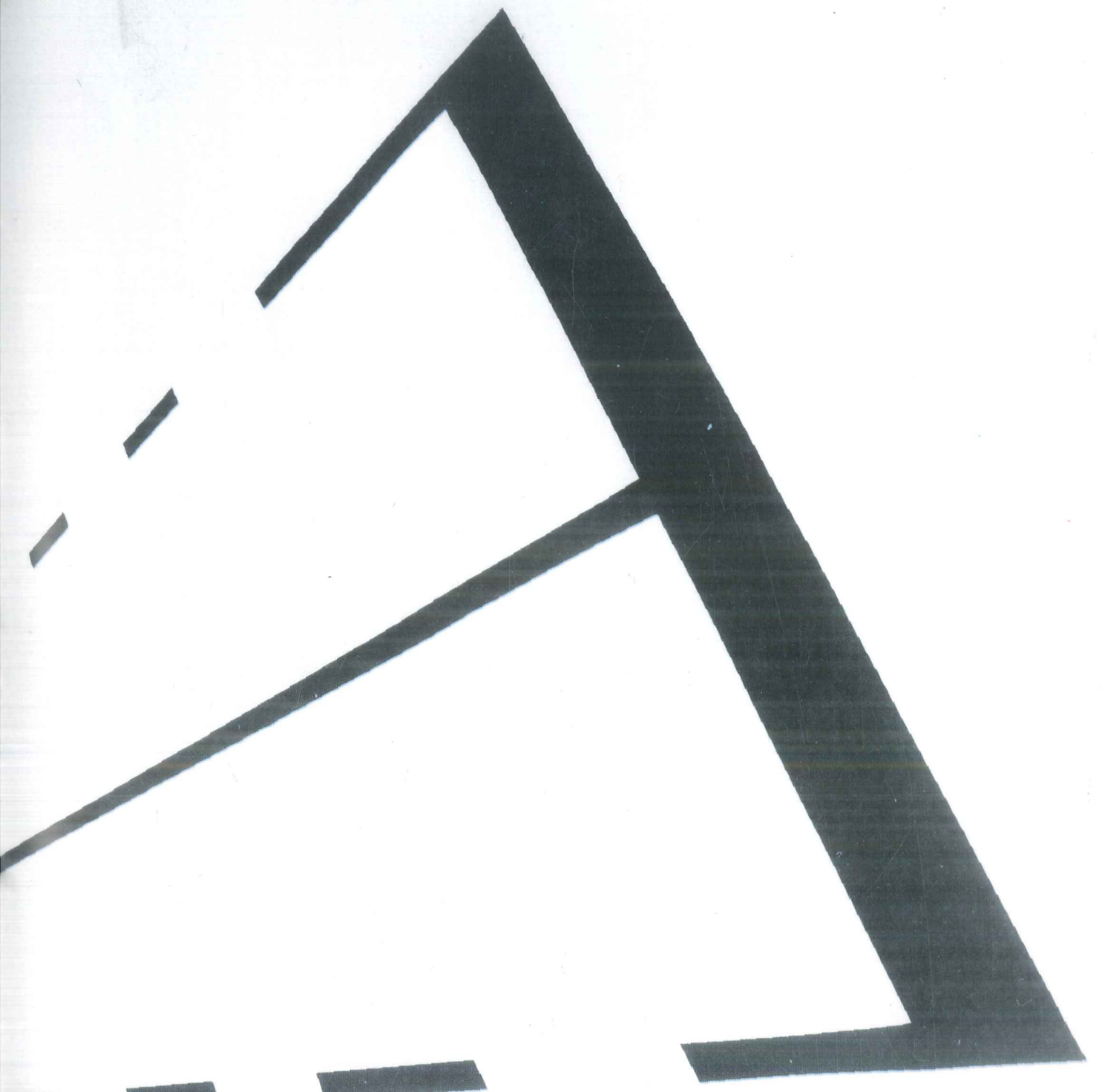
Paviljon, 1996.

10 maketa: drvo, staklo, papir fluorescentne boje, 20 × 30 × 2,5cm
projektovani crtež na zidu, akrilna boja, grafit cca 120 × 400cm

The Pavilion, 1996

*10 models: wood, glass, fluorescent paper 20 × 30 × 2.5cm
a drawing projected onto the wall, acrylic color, graphite, cca 120 × 400cm*







Tanja Ostojić

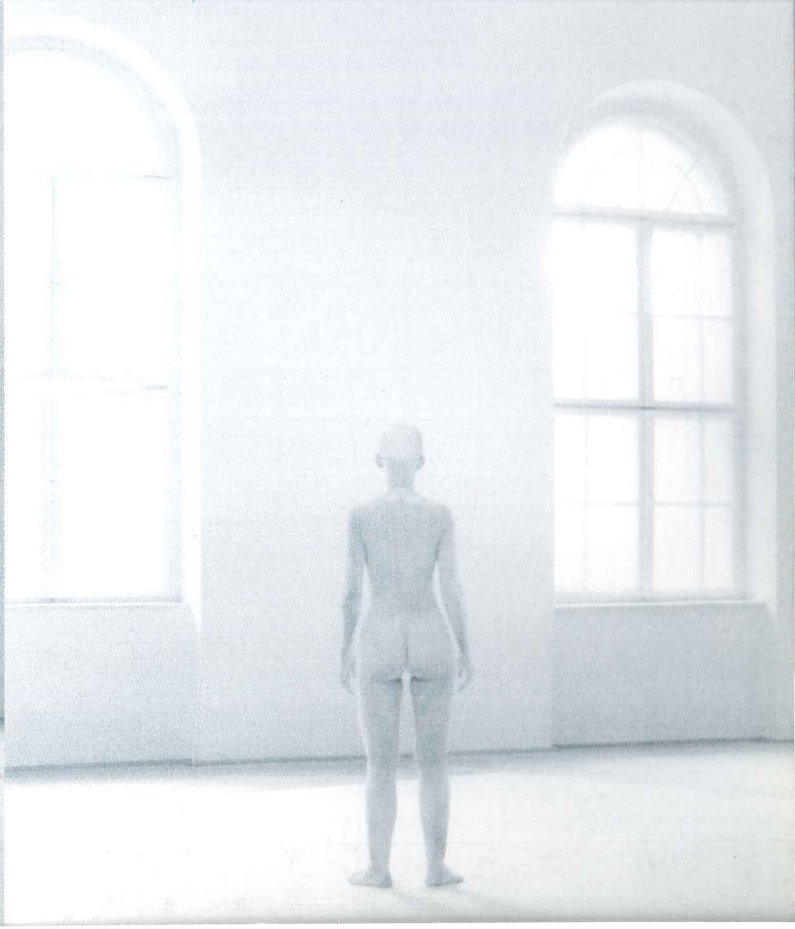
Lični prostor, 1996.

mermerni prah na podu (500 × 500cm), sopstveno telo - prisustvo u trajanju od dva sata, četiri fotografije na zidu postavljene po izlasku autora iz prostora, 24 × 30cm

The Personal Space, 1996

marble powder on the floor (500 × 500cm), the author's body present during two hours, 4 photographs (24 × 30cm) on the wall, placed after the author had left the space

foto: Saša Gajin

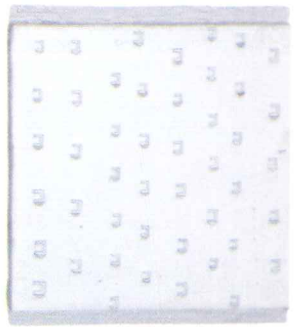
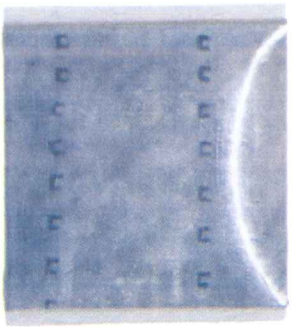
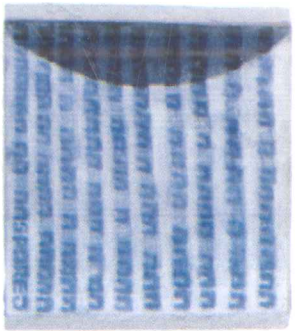
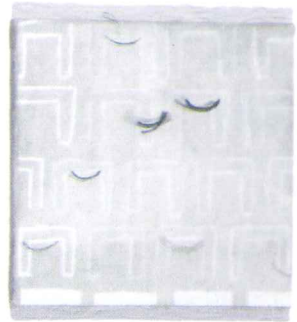
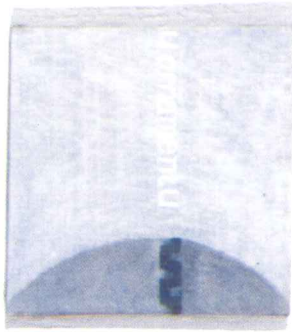
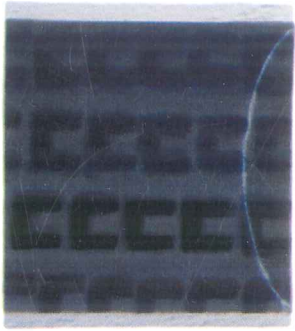
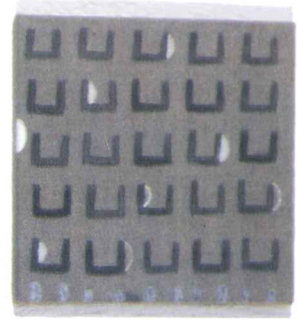
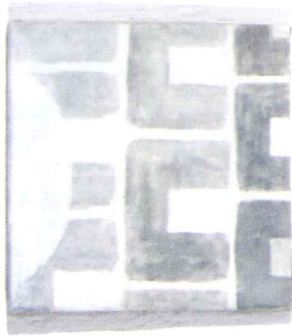
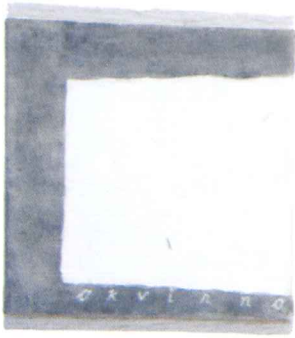


Dušan Petrović

Sadržaj, 1996.
drvo, staklo, cca 60 × 40 × 20cm

The Content, 1996
wood, glass, cca 60 × 40 × 20cm





Sanvila Porej

(Ne)uslovljene, 1996.
kombinovana tehnika na platnu, 113 × 113cm

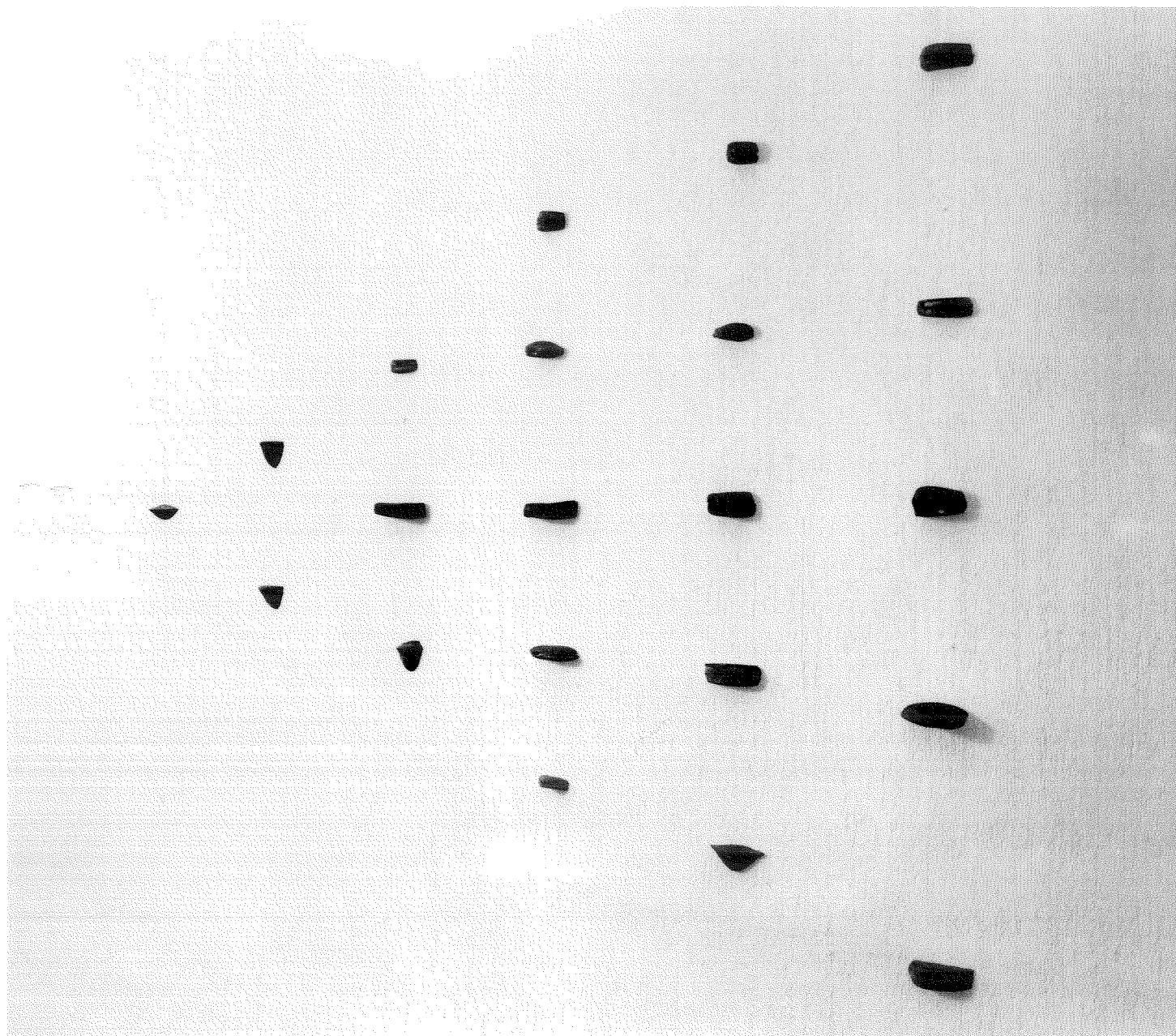
(Un)conditioned, 1996
combined technique on canvas, 113 × 113cm



Dejan Sarić

Radijacija, 1996.
grafit, drvo, 60 x 220 x 60cm

Radiation, 1996
graphite, wood, 60 x 220 x 60cm



Srdan Simanović

Ćelije 1-21, 1996.
liveni aluminijum, 250 × 200cm

Cells 1-21, 1996
cast aluminum, 250 × 200cm



Srđan Stanić

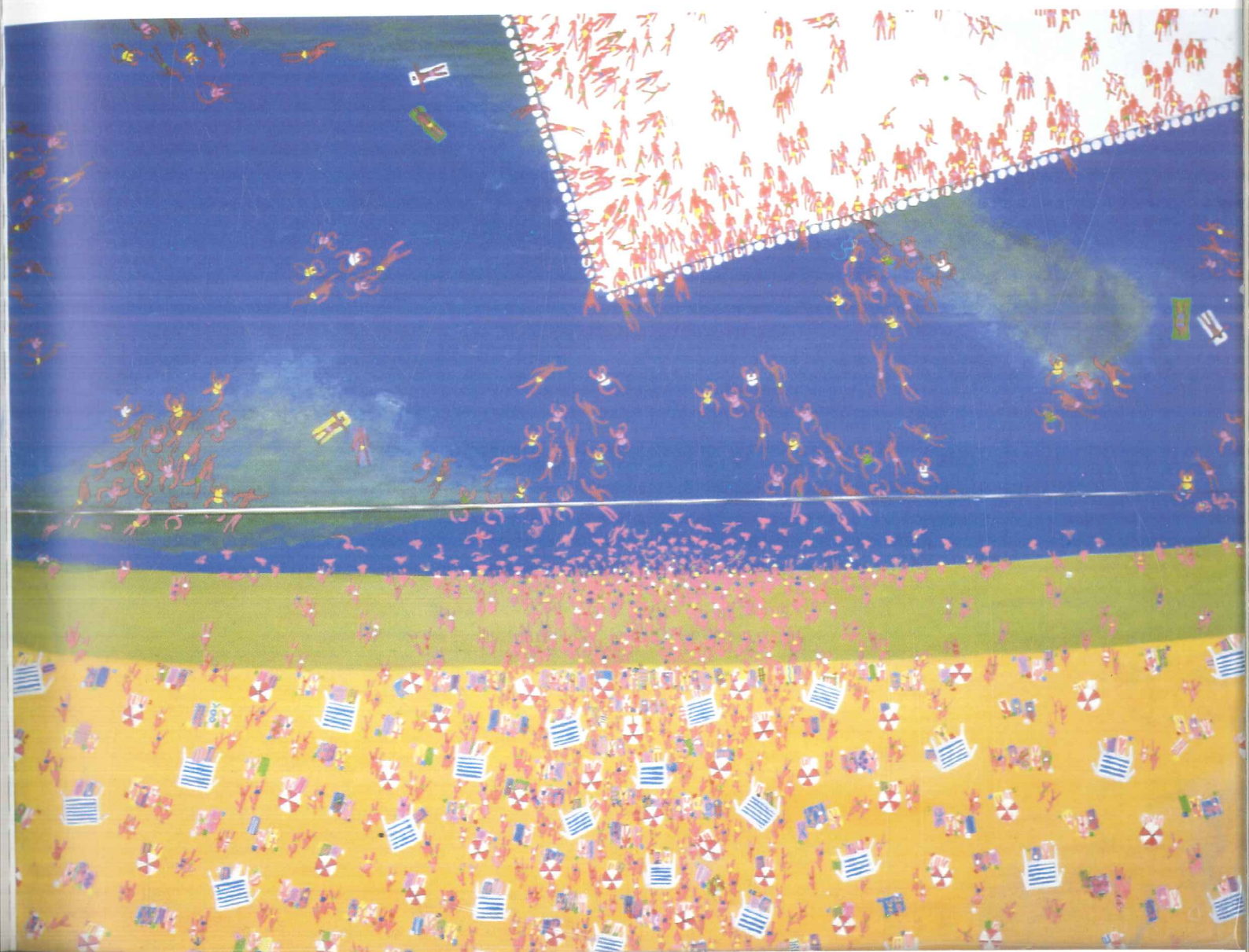
Bez naziva, 1996.
ulje na platnu, 100 × 130cm

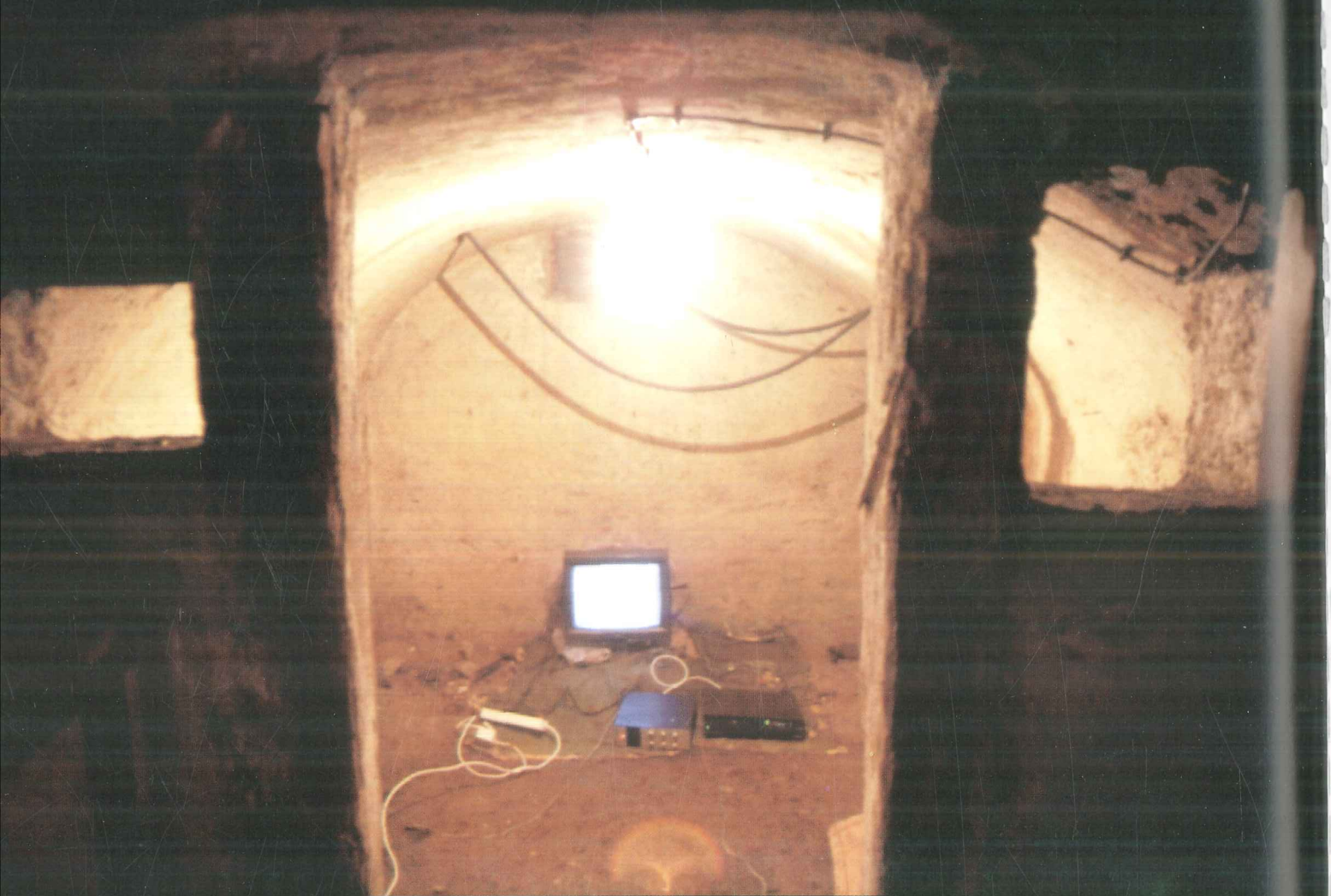
Untitled, 1996
oil on canvas, 100 × 130cm

Petar Šušulić

Summer Time, 1996.
kombinovana tehnika na platnu, 120 × 80cm

Summer Time, 1996
combined technique on canvas, 120 × 80cm



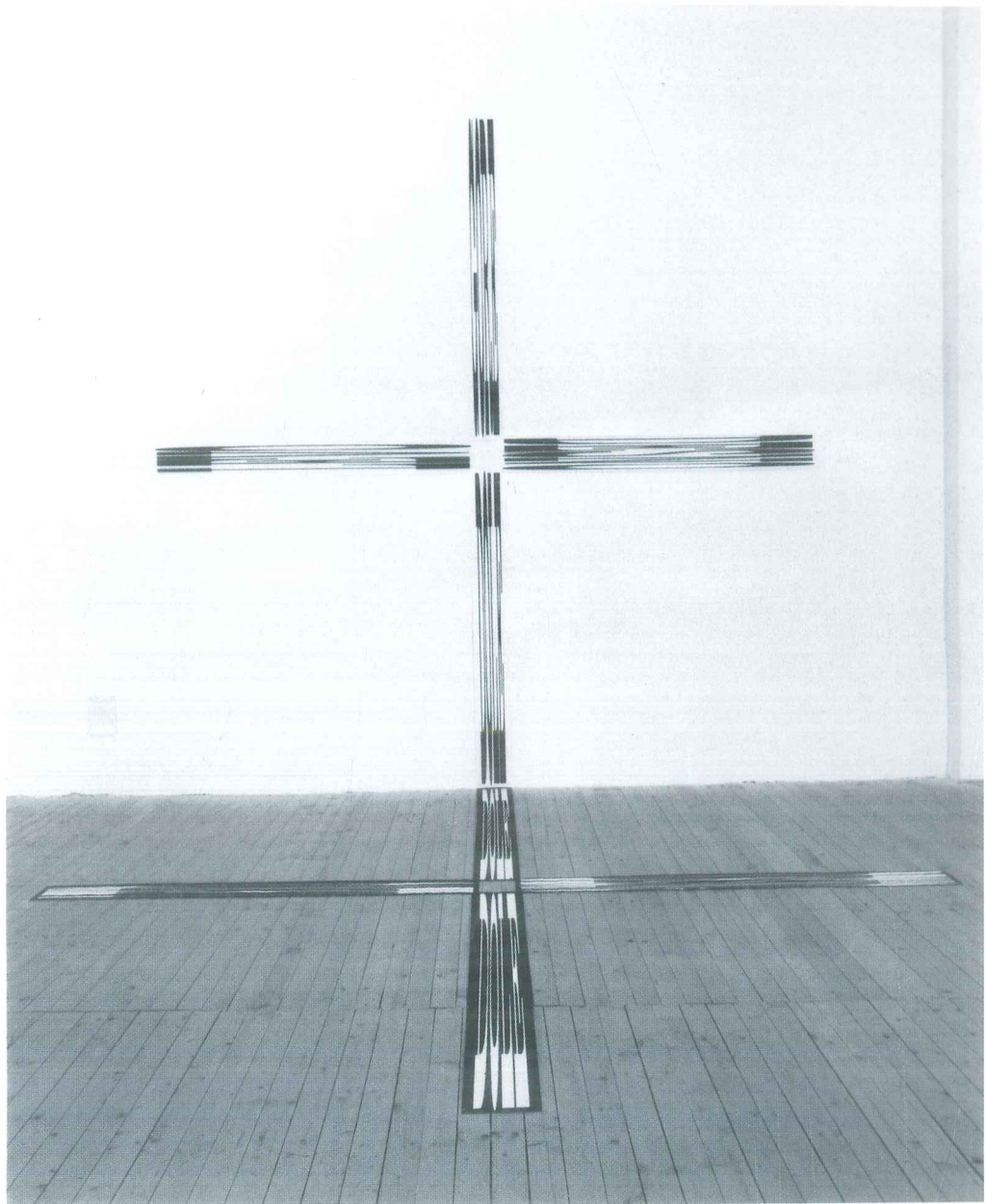


Vesna Tokin i Jelena Marinkov

Osećanje I i Osećanje II, 1996.
video rad, trajanje: 2 × 15'

„Feeling I” and „Feeling II”, 1996
video work, duration: 2 × 15'

foto: Zoran Međo



Dragan Trajkovski

+ , - , 1996.
kompjuterski crtež, 425 × 425cm

+ , - , 1996
a computer design, 425 × 425cm

Veljko Vujačić

Duboko more, 1996.
kombinovana tehnika, 80 × 300 × 2cm

Deep Sea, 1996
combined technique, 80 × 300 × 2cm



Nagrade / Awards

Grand Prix:

Srdan Apostolović

Tri ravnopravne nagrade :

Igor Antić

Uroš Đurić

Milorad Mladenović

Nagrada fabrike SARTID:

Ivan Ilić

JEDNA PRIČA U APOTECI NA STEPENICAMA

U D I S A J I - I Z D I S A J I je postavka radova tri makedonske umetnice koja nastoji prići temi prostora u kojem je postavljena. Ovo je u sklopu recentnih razmišljanja makedonskih umetnika na nekoliko organizovanih izložbi u zadnje tri godine koja su većinom vezana bilo za obmišljanje prostora (u kojima se radovi postavljaju) i njegove arhitektoničnosti, bilo za njegove prošle priče ili aktuelnog sadržaja. Tačnije rečeno, sami se radovi obmišljaju za date specifičnosti tog prostora. Sve češće prisustvo prostornosti i poveznosti sa njom u ovim radovima pomeštaju već etablirane pristupe umetničkom delu na sceni. Sa druge strane, unošenje koncepata, retorike ili naracije omogućuje lociranje ne više umetničkog proizvoda, forme, materijala, već umetničkog htenja, stava, odluke. Pri tome, pristup čitljivosti ne zalazi u nerazumljive metafizičke kodove, već jednostavnijoj igri prepoznavanja lakih stereotipnih znakova.

U D I S A J I - I Z D I S A J I je, ustvari, jedna postavka-priča. Radovi Mirne Arsovske, Violete Čapovske i Iskre Dimitrove ovom prilikom više ne pokazuju, već govore o pristupu živom i telu (kao nosiocem tog živog) kroz prostor Apoteke kao specifične lokacije. 'Dah', kao jedan od više mogućih specifikuma ove lokacije podatnih za priču, je odabran zbog ritma kojim se ostvaruje. Materijalizacija tog ritma jeste permanentno alterniranje fizičnosti, sada organizovanog prostora. Udisaji i izdisaji, kao manifestacije daha, materijalizuju se ulaskom u i izlaskom iz ili kretanjem kroz prostor. Time, ulazak živog u 'tamni prostor' Dimitrove jeste suočavanje sa 'dahom' sa kojim se 'telo' na podu materijalizuje putem svetlosti; ulazak živog u 'svetli prostor' Čapovske dotiče se nežnih i transparentnih 'slika' stvaralaca 'daha'; ulaskom živog u 'tamni prostor' Arsovske uvodi se u isceljiteljski prostor i proces u kome pijavice gmižu preko dijagnosticiranih pluća. Isceljeno živo, vraćajući se, iz 'tamnog prostora' Arsovske, prelazi u 'svetli prostor' Čapovske u kome je živo napustilo strah, da bi se, konačno, uzlaskom u 'tamni prostor' Dimitrove ponovo susreo sa esencijalnim pitanjem života i smrti. Sa izlaskom iz postavke to isto živo ostvaruje katarzični proces kroz koji je prošlo, isto

ONE MORE STORY ABOUT THE PHARMACY ON THE STAIRWAYS

INHALES - EXHALES is an exposition of works by three Macedonian artists intending to approach the theme of the space in which it is exposed. This issue is in accordance with the recent thoughts of the Macedonian artists presented on several exhibitions in the last three year which were connected either to the concepting of the space (where the works were placed) and its architecturness, whether for its former stories or actual content. More precisely, the works themselves are concepted according to the specificity of the particular space. The frequent presence of the spatial and connections with it in these works of art transit the already established approaches to the work of art on the art scene. On the other hand, the entering of the concept, rhetoric or narration, enables location of the artistic will, statement, decision instead of artistic product, form or material. Accordingly, the approach towards the reading does not lead into uinterpretable metaphysical codes, but towards the simple game of recognizing the light stereotype signs.

INHALES - EXHALES is, in fact, one exposition-story. The works of Mirna Arsovska, Violeta Čapovska and Iskra Dimitrova in this occasion do not present anymore, but speak about the approach to the "alive" and the body (as a carrier of life) through the space of the Pharmacy as a specific location. The 'breath', as one of several specificities of this location pliable for a story, is chosen because of the rhythm through which it is achieved. The materialization of that rhythm is a permanent alternation of the physicality, now however, of the organized space. Inhales and exhales, as a manifestation of the 'breath', are materializing themselves with the entering in and exiting from or moving through the space. Hence, the entrance of the "alive" in Dimitrova's 'dark space' is encountering of the 'breath' by which the 'body' on the floor materializes itself with the light; the entrance of the "alive" in Čapovska's 'bright space' touches the soft and transparent 'images' of the 'breath' creators; the entrance of the "alive" in Arsovska's 'dark space' means entering of the process in which the leeches are crawling over the diagnosed lungs into the healing space. The healed "alive", returning back from Arsovska's 'dark space' passes to Čapovska's 'bright space' in which the "alive" has abandoned the fear, so that finally, by entering Dimitrova's 'dark space'

onako kao kada se iz Apoteke izlazi sa velikom nadom u ozdravljenje.

U D I S A J I - I Z D I S A J I je postavka-priča koja potencira Apoteku kao lokaciju bolnog, i zbog toga nelagodnog, i koja kroz dah govori o permanentnom substitucijom katarzičnim ... u cikličnom ritmu ... tamnog - svetlog - tamnog - svetlog - tamnog ...

it meets once more the essential question of life and death. By exiting the exposition the same "alive" achieves the cathartic process through which it has passed, precisely like when leaving the Pharmacy with a great hope in healing.

INHALES - EXHALES is an exposition-story which emphasizes the Pharmacy as a location of the painful, and because of that the uneasy, speaking through the 'breath' about the permanent substitution by the cathartic ... in a rhythm cycle ... of the dark - bright - dark - bright - dark...

Violeta Čapovska

Pluća - disanje, 1996
Grafički otisak na svili, svetlosni snop

Loungs - breeding, 1996
Print on silk, pencil of light rays

Strana 85

Mirna Arsovska

Autobiografija - dijagnoza, 1996
Rendgenski snimak pluća, staklena činiija, voda,
pijavice, neonske cevi, svetlosni snop

Autobiography - Diagnosis, 1996
X-ray photograph of loungs, glass bowl, water,
leeches, neon tubes, pencil of light rays

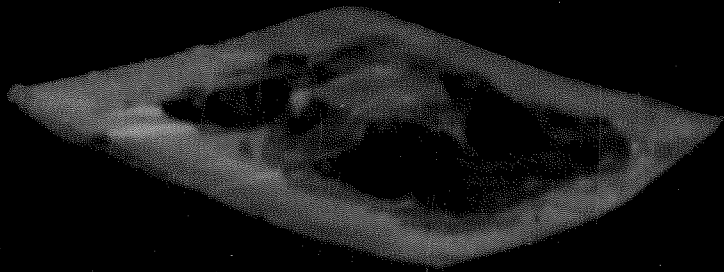
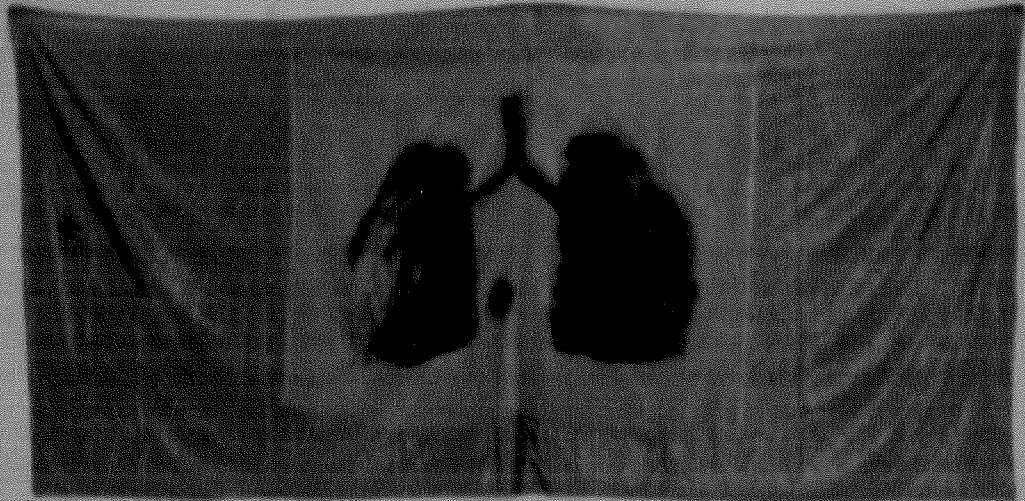
Strana 86

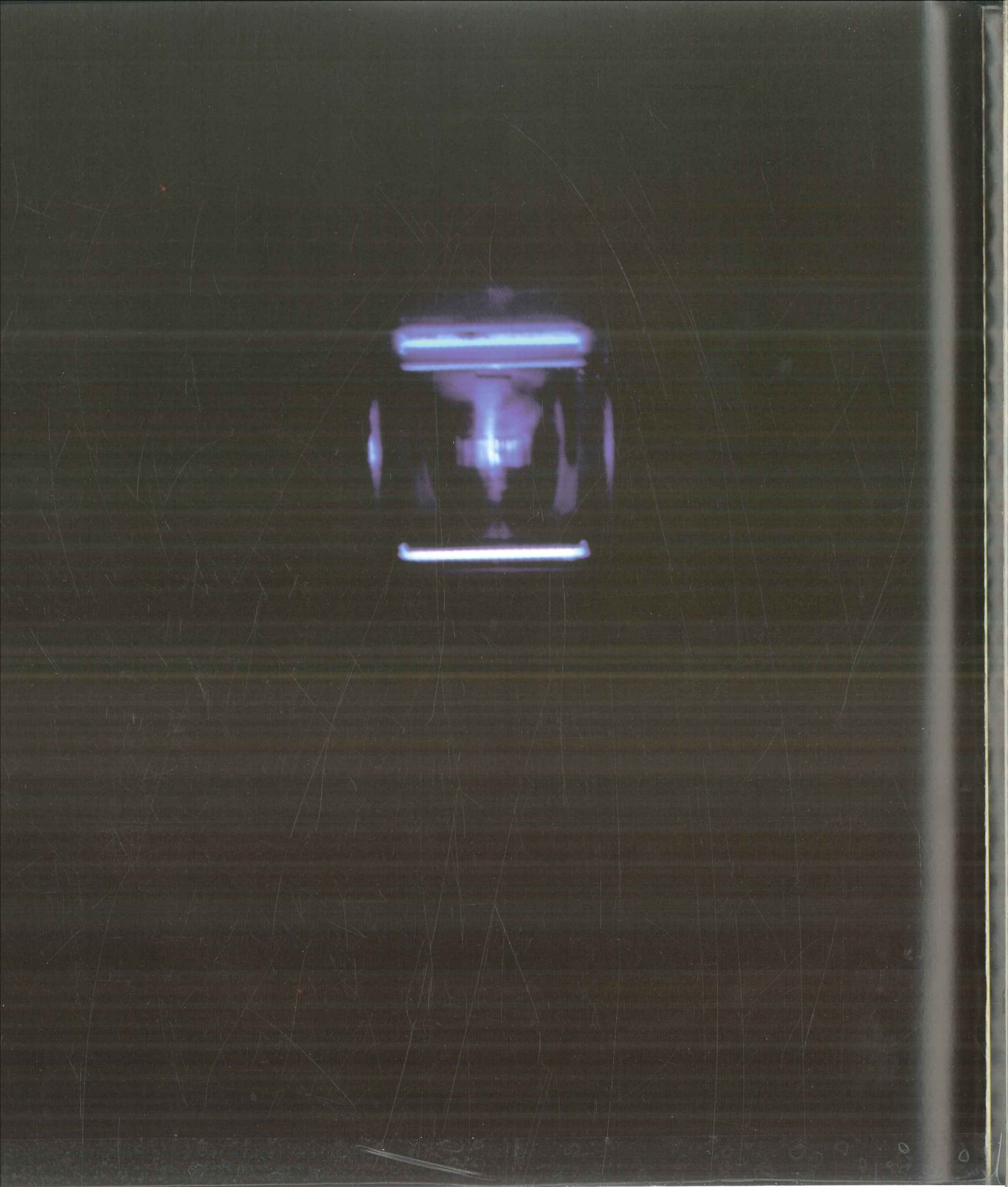
Iskra Dimitrova

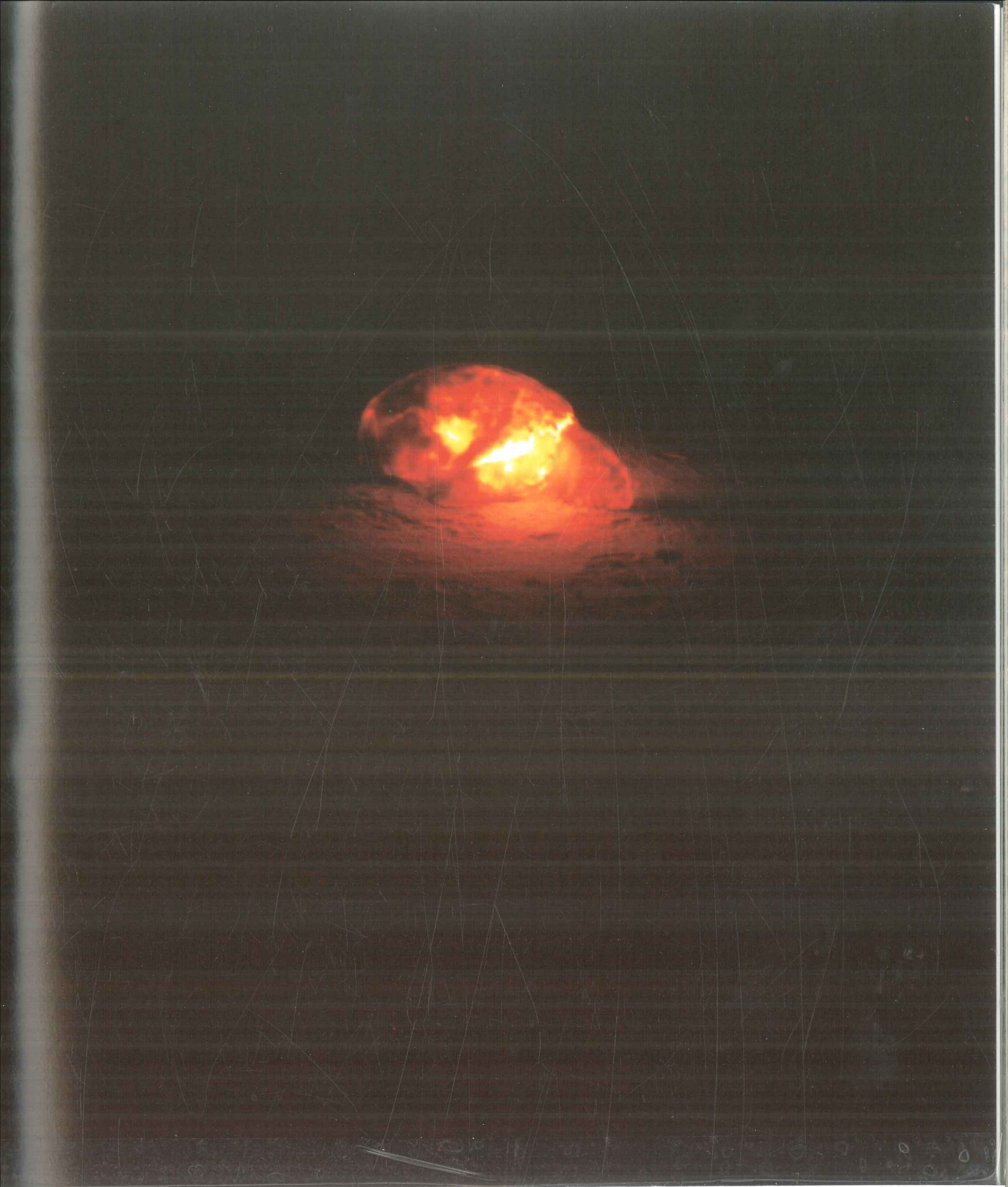
Thalamos, 1996
Testo, brašno, svetlo, glas

Thalamos, 1996
Dough, flour, light, voice

Strana 87









Mada se najčešće podrazumeva (i ne zapaža) crno, crna boja, odsustvo boje, trajni deo/pratilac strip crteža, oponent beloj, ume, u rukama majstora, ne samo da obznani svoje postojanje već i da izbori sopstvenu egzistenciju koja ima posebne zakone i pravila. U takvom obrtu svakodnevni prizori, senke ili čak puke mrlje počinju da žive i pulsiraju, dišu, grade jedan magijski crni lavirint u koji su ugrađene arhetipske slike. Zračni iz tog mraka mnoštvo nagoveštaja, slutnji.

Čipke senki razapetih oko belina ili gromade crnog u sudaru sa svetlom uokviruju svaki pokret, mrznu ga više no što može "obični" crtež, stežu u nepopustive kandže.

Oko posmatrača klizi niz linije dodira, "linije loma" (D. Pavkov), čvrste linije tog fronta, "Crno-bele podele", tone i isplivava i ponovo tone, sve bliže opijenosti igrom u kojoj sve dotad znano biva oneobičeno i iznova novo, čisto, sveže i obećavajuće. U toj začudnosti i radost otkrivanja skidanjem vela sa svagdašnjeg, reči i priče bivaju puni značenja, otežaju od poruka.

Crno nas tada vodi ka novom nivou doživljaja, ka novoj osećajnosti.

Multimedijalna izložba "Crni strip" predstavlja radove Aleksandra Zografa, Wostoka i Grabovskog, nadolazeće talasa novog JU stripa 90-ih, odnosno likovne umetnice Vesne Tokin.

Aleksandar Zograf - Saša Rakezić (u "civilnom" životu), prisutan na ovdašnjoj strip sceni već više od deceniju, promovise duh otvorenosti novom u devetoj umetnosti. Zahvaljujući svojoj upornosti Rakezić je uspeo da preskoči ovdašnje tradicionalizme i da zaroni u široku alternativu svetskog stripa koja kao mreža subkulture zavere obavija zemljinu kuglu. U nadolazećoj globalnoj osećajnosti Rakezićevi stripovi prepoznati su kao autentična vrednost. Godine 1994. Fantagraphic Book objavljuje njegov album "Život pod sankcijama", a od 1996. godine za istog izdavača (najvećeg svetskog izdavača alternativnog stripa) crta strip sveske pod naslovom "Psihonaut".

Although black, most frequently, is only assumed (and not perceived), black color, or the absence of color, which is a constant part/follower of comic strips, can, in masterly hands, not only declare but also legitimate its existence which is justified by its own rules and laws. Within such a turnabout, common, everyday scenes, shadows or even mere spots begin to live, pulsate and breathe, so that they all seem to construct a magic, black maze where some archetypal images lay hidden. Such a darkness irradiates a wealth of hints and premonitions.

The laces of shadows embrace white spaces, chunks of black colliding with light embrace every movement, freeze it more than an "ordinary" drawing can do, and squeeze it within merciless claws.

The eye of the observer slides along the line of the contact, ("lines of breakdown" - [D. Pavkov], firm lines of the front, "black and white division"), dives, resurfaces and dives again, ever closer to the drunkenness of a play where all well-known and ordinary becomes strange, renewed, pure, fresh and promising. Within such an astonishment and joy of discovery made by an unveiling of the ordinary, words and plots become impregnated by messages and full of meaning.

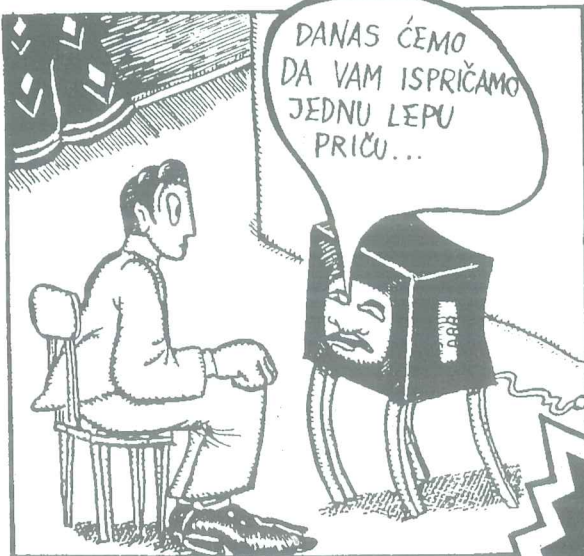
Then, black leads us towards a new level of experience, a new sensibility.

The multi-medial exhibition "Black comics" presents works of Aleksandar Zograf, Wostock/Grabovski, as well as works of a significant part of the coming wave of the new YU comics of the 1990s, together with works of the lady-painter Vesna Tokin.

Aleksandar Zograf, a.k.a. Saša Rakezić in "civil life", has been present on the YU-comic scene for more than a decade, during which he promoted a new spirit of openness within the 9th art. Stubborn as he is, he bypassed the established traditionalism of the local scene and dived directly into the wide alternative of world comics, which embraces the globe much like a network of sub-cultural conspiracy. Within the coming global sensitivity, Rakezić's comics have been appreciated as authentic values. In 1994, Phantagraphic books (the biggest alternative comics publisher in the world) have published his comic book Life under sanctions, and this year

TV ADDICTS

ALEKSANDAR ZOGRAF



Tematski raspon Rakezićevih stripova kreće se od priča o stvarnosti do priča o snovima. Njegov crtež prepoznatljiv je, oštar, precizan i krt.

Bavljenje stvarnošću podrazumeva stripove inspirisane detinjstvom (u kojima struji dah iskrenog dečakog oduševljenja), alegorije na temu ustrojstva sveta (iz vizure odraslog), a kulminira već pomenutim "Životom pod sankcijama" u kome, baveći se vremenom građanskog rata u Jugoslaviji, autor ubedljivo, bez političkih i nacionalističkih balasta, secira stvarnost haosa, zapanjujuće vreme sloma epoha u životu jedne zemlje i običnih ljudi. Visual Report's (predstavljeni na izložbi) objavljeni u američkom magazinu Reflex, nastavak su beleženja svakodnevnog trajanja koje se otkriva u svojoj fantazmagoriji opterećenoj mitskim, balastom kolektivno nesvesnog. Crna boja ovih crteža, tek ponegde izgrebana žiletom, ne bi li se pustilo malo svetla u mrak, okvir je i lik beznada o kome govori.

Traganja za snovima nose u Rakezićevom dosadašnjem opusu liniju nespontanog, razigranog i višeznačnog. Stanje hipnagogičkog sna (svesnog sna) omogućava mu da direktno preslikava svoje vizije u kojima se mnoštvo bizarnih likova (junaka crtanih filmova, dinosaurusa, oživljenih predmeta) nalazi u fascinatnim situacijama. Crno ovih stripova (ovog podžanra koga Rakezić hrabro istražuje) boja je mistike i tajni, ponekad strašnih ponekad punih radosti.

Wostok - Danilo Milošev (u "civilnom" životu) široj strip javnosti je poznat od 1992. godine i pojave strip albuma "Istina o Jozefu K. i Gregoru Samsi", nakon koga slede brojni stripovi objavljeni po publikacijama u zemlji i svetu. Jedan je od osnivača strip magazina "Patagonija" i najaktivnijih stvaralaca u vršačkom strip pokretu. U sopstvenoj režiji objavljuje "Podzemni žurnal - Krpelj" koji donosi stripove u rasponu od čistog andergaunda do eksperimenta u mediju. Svoju izuzetnu produktivnost i šarenilo tematskih usmerenja krije iza brojnih pseudonima koji su (osim Wostok) Mediokritet, Deda Ilija, Njostok, Dakke,...

Dosadašnji opus može se sagledavati kao kretanje u dva pravca, ka andergaundu i ka groteski.

Anderground segment najčešće potpisuje kao Mediokritet i čine ga moralno subverzivni, cinični, raskalašni stripovi na sve zabranjene ili neprilične teme, od seksa do defekacije i ostalih fizioloških nuždi, te zlu rado ismejavanje strip konvencija i junaka kakvi su Mandrak, Rip Kirbi, Zagor, Blek, Teks. Milošev je u

he begun publishing his comics *The Psychonaut for the same house*.

Thematically, Rakezić's stories range from reality-anchored plots to pure accounts of dreams. His drawing is easily recognizable, since it is always sharp, precise and sparse.

*Rakezić's analysis of the reality is well represented in his comics inspired by childhood (marked by the spirit of genuine, boyish delight), as well as in his reflections about the order of the world (as seen by an adult). His meditation reaches its artistic peak in the already mentioned *Life under sanctions*. The book deals with the civil war in the former Yugoslavia, and the author, free of any political or nationalistic burden, vivisects the reality of chaos and offers a convincing portrayal of the breakdown of an era which has marked life of a country and life of common people. Visual reports (presented in this exhibition, and published in the American review *Reflex*), represent a continued chronic of everyday life, revealed in all its weirdness and burdened by mythical content of the collectively unconscious. Black color of these drawings (only sometimes scratched by a razor-blade to let some light in) is both the framework and the face of the despair of which the author speaks.*

The quest of dreams in Rakezić's work has something spontaneous, playful and polysemic in it. The state of hypnagogic (conscious) sleep allows him to directly translate his visions where a multitude of bizarre characters (cartoon heroes, dinosaurs, animated objects) find themselves placed in improbable, fascinating situations. The black of these comics (of the sub-genre that Rakezić boldly explores) is the color of mystique and secrets, which are sometimes terrible and sometimes full of joy.

*Wostok - a.k.a. Danilo Milošev in "civil life", has presented himself to a wider audience in 1992, when he published a book of comics entitled *The truth about Joseph K. and Gregor Samsa*, which was followed by a number of comics published in Yugoslav and foreign reviews. He is one of the founders of the Patagonia comic review, and one of the most active artists within the Vršac comic movement. He alone stands behind *The underground daily - Krpelj*, which publishes comics ranging from the pure underground to experiments within the medium. His exceptional productivity and variety of themes are hidden behind pseudonyms such as "Mediokritet", "Deda Ilija", "Njostok", "Dakke"...*

Basically, his work could be divided in two categories: the underground and the grotesque.

The underground segment is most frequently signed by "Mediokritet". It is constituted by morally subversive, cyni-

ЛУНА

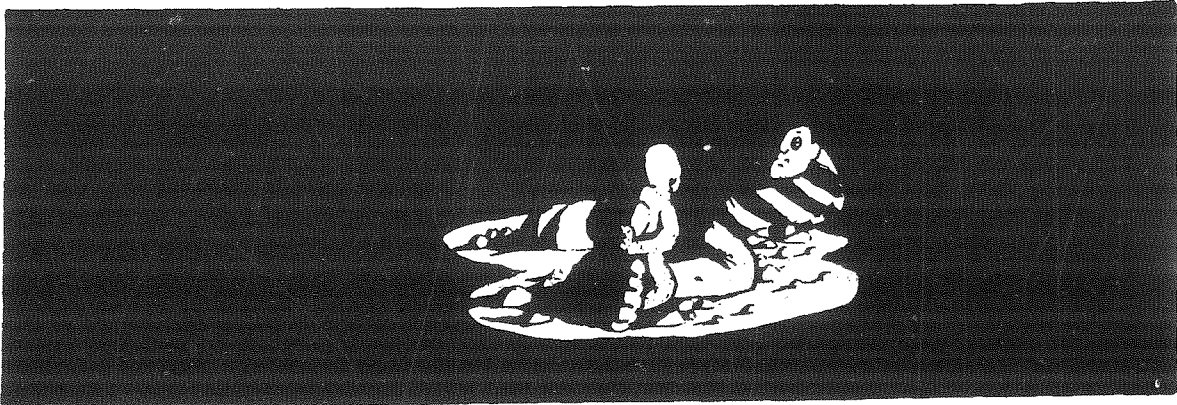
II ΔΕΟ

WOSTOK
GRABOWSKI

"...БРАНКО!"



12



ovom svom liku stvorio specifičnu ikonografiju sačinjenu od seksističkih i mazohističkih pribora, tehnika i fetiša pomešanih sa fenomenima masovne kulture, rok muzike, filma, mode. Crtež u ovakvim stripovima namerno je grub, primitivan, a crna boja ovde asocira na tabu, na podsvesne želje, pobude i snove.

Apsurd, teskoba, paradoks odlikuje segment koji uslovno nazvasmo grotesknim (iako groteske ima i u prethodnom segmentu). Za te radove karakterističan je kultivisaniji stil rada koji svakako svoj razlog ima i u literarnim predlošcima kakvi su Franc Kafka, Borhes ili mladi srpski pisac Nabor Devolac (nastavljač tradicije Kafke i Harmsa). Priča "Prorezi na Krinki" sa ove izložbe dobar je primer za Wostokov postupak. Izbor priče (J. Lorraine) dozvoljava autoru da se maksimalno rafinirano poigrava maskama, izveštačenošću, tajanstvom atmosfere, senkama, značenjima postupaka, i tako kroz strip provlači tešku atmosferu usuda. Crno u ovoj priči (i sličnima, odnosno onima koje ismejavaju ljudsku duhovnu bedu) je potpuno; to je crnost fatalnosti strašne tajne.

Strip "Luna" tandema Wostok - Grabowski (Grabowski - vršački strip autor sklon kraćim radovima bizarnih tema), predstavljen kao slobodna parafraza proslavljenog stripa "Prvi ljudi na Mesecu" braće Neugebauer iz 1953. godine, pojavljuje se kao rad koji ne "liči" ni na jednog od svojih tvoraca tj. ni na jedan njihov samostalan rad. Priča pleni lepršavošću, poigravanjem nekim od opštih mesta SF žanra ali i uplivom razgaljujućeg apsurda u avanturu. Vizuelna atraktivnost postignuta je chiaroscuro postupkom koji, uz umešnu montažu prizora i tabli, podržava bizarnost dešavanja. Sudari svetla i tame ovde su u funkciji začudnosti i likovnosti. Crno u "Luni" je plemenitog kova, namenjeno čulnom uživanju.

Video rad Vesne Tokin je koloplet pokreta, igri i preplitanja senki, čime se maksimalno povećava tenzija koju nedefinisani likovi bude kod posmatrača. Utisci zbunjenosti, iritiranosti postepeno prerastaju u klaustrofobičnu mučninu. Sa nivoa racionalnog tone se ka primalnijim emocijama straha i nelagodnosti. Crno u ovom radu egzistira u zaumnim prostorima instiktivnog.

Celokupna postavka izložbe čije smo elemente predstavili takođe nosi svoja značenja. Odabrani prostor - podrum, hladnoća i vlaga koji izbijaju iz zidova; raskomadani i po zidovima, podu, na i pod peskom, u akvarijumu, razbacani stripovi, ekran i ostala video aparatura kao intervencije u prostoru, odnosno publika koja svojim prisustvom dodatno oblikuje prostor izložbe, zauzi-

cal, wanton cartoons dealing with all forbidden or insolent themes, ranging from sex to defecation and other physiological actions, spiced with sardonic derision of cartoon conventions and heroes such as Mandrak, Rip Kirby, Zagor, Black and Tex. The underground Milošev has created a specific iconography made of sexist and masochistic elements, techniques and fetishistic objects, blended with the elements of mass culture, such as rock'n'roll, movies and fashion.

Wostok's drawing in the underground vein is intentionally coarse and primitive, while black color suggests taboos, unconscious desires, drives and dreams.

Absurd, anxiety and paradox shape the segment which could be labeled as grotesque, although his underground segment also contains some grotesque elements. These works are characterized by a more sophisticated style, which is explained by a literary inspiration drawn from Kafka, Borhes or from a young Serbian writer Nabor Devolac, who, in his way, continues the tradition of Kafka and Harms. The story Slits on the mask, presented in this exhibition, illustrates well Wostock's style of work. The story (written by J. Lorraine) gives enough space to the author to play with masks, artificiality, mysterious atmospheres, shadows, and meanings of acts, so that the whole story is enveloped in a heavy atmosphere of destiny. In this story, as well as in the other ones deriding human spiritual misery, black is complete - this is the darkness of fatality and horrible secrets.

The comic book Luna was created by Wostock and Grabowski, an author from Vršac who prefers short works based on bizarre themes. The book represents a free association on the famous comic book The first people on the Moon, created by Neugebauer brothers in 1953. Luna does not bear resemblance to the usual styles of its authors, and its story is characterized by playfulness, variations on the common places of the SF genre, and introduction of absurd elements in the plot. Visual attractiveness was achieved through a chiaro-oscuro procedure which, together with an expert assembling of scenes and tables, supports the bizarre element of action. Clashes of light and darkness are used in order to create the sentiment of wonder and pictorial beauty. The black of Luna is one of aristocratic kind, intended to procure sheer sensual pleasure.

The video work of Vesna Tokin is a set of gestures, dance movements and webs of shadows, which all exacerbate a high tension that fuzzy characters have already created in observers. Impressions of confusion and irritation gradually transform themselves into a claustrophobic nausea. From the rational level, one slowly drifts towards primal emotions of fear and discomfort. In Tokin's work, black inhabits the sub-rational region of instincts.

ma ga u nasumičnoj koreografiji; sve je to deo instalacije, umetničkog rada (u postavci je aktivnu ulogu imao i slikar Živko Grozdanić), kompleksnog dešavanja koje otkriva neke nove puteve istraživanja, izražavanja i prozimanja likovne i strip umetnosti.

The whole setting of the exhibition also has its proper meanings. The ambient chosen (a cold, moist cellar, walls oozing with humidity; comic strips cut to pieces and dispersed over walls, floors, sand spots and fishtanks; a screen with cables and other video equipment) represents in itself an intervention in space, additionally shaped by the public which roams around like in limbo - it is all a part of an installation, a part of a work of art (the setting was shaped by painter Živko Grozdanić, a part of a complex happening which reveals some new avenues of research and expression and some new ways of cooperation between fine arts and the art of cartoons.

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Born in 1963, in Rangoon (Burma). Graduated from Hunter College (City University of New York), in 1984, and from the Academy of Fine Arts in Belgrade, in 1992. Took his MA at the same school, in 1994.

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Born in Belgrade, in 1962. Studied at the Academy of Fine Arts in Belgrade and at the Konsthogskolan, in Stockholm. Works and exhibits under the pseudonym „Lilie Ewgraphovitch”.

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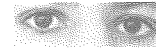
Born in Belgrade, in 1967. Graduated from the Academy of Fine Arts in Belgrade, in 1992. Took his MA at the same school in 1995. Presently, a graduate student at Ecole Normale Supérieure des Beaux Arts, in Paris.

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Born in Belgrade, in 1966. Satisfied all course requirements at the Faculty of Architecture, in Belgrade. Graduated from the Academy of Fine Arts in Belgrade, in 1994. Begun his graduate studies at the same school. In 1996 begun working at the Faculty of Architecture, as a teaching assistant.

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Born in Belgrade, in 1962. Graduated from the Academy of Fine Arts in Belgrade, in 1987. Took his MA at the same school in 1992. Works at the same school, as a teaching assistant in the Department of sculpture.

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