

# ANTRAG PROJEKTFÖRDERUNG

Ich beantrage zur Durchführung des Projekts (Titel):

eine Unterstützung in der Höhe von (Euro):

Nachname Vorname

E-Mail

Telefonnummer

Weitere Projektbeteiligte (Nachname Vorname)

Art des Projekts (z.B. Workshop, Performance, Installation, etc.) :

Kurzbeschreibung – max. 550 Zeichen

Ich verpflichte mich, alle Projektrichtlinien einzuhalten und alle Angaben richtig und zur Gänze übermittelt zu haben.

Name

Datum

Hochschüler\_innenschaft  
Akademie der bildenden Künste Wien  
Schillerplatz 3, E5, 1010 Wien / Austria  
T.: +43 (1) 588 16-3300  
oehkulturreferat@akbild.ac.at

Projektbeschreibung (Inhalt des Projekts, Methoden der Durchführung, Projektorganisation, Ziele usw.) –  
max. 5.000 Zeichen

Hochschüler\_innenschaft  
Akademie der bildenden Künste Wien  
Schillerplatz 3, E5, 1010 Wien / Austria  
T.: +43 (1) 588 16-3300  
oehkulturreferat@akbild.ac.at

Zeitplan (Darlegung des Arbeitskonzeptes, Projektphasen, Projektabschluss, usw.)

Visualisierungen des Projekts (max. 6 Bilder, 3MB) können per Mail an [oehkulturreferat@akbild.ac.at](mailto:oehkulturreferat@akbild.ac.at) gesendet werden.

Die Verwendung des Finanzierungsplans (Excel-Datei) ist **nicht** verpflichtend, ein Finanzierungsplan (inkl. Angabe von Kosten, Subventionen anderer Förderstellen, Sponsoring, Einnahmen etc.) muss aber **jedenfalls** dem Antrag angeschlossen sein.

Einreichung ausschließlich per PDF (alle Unterlagen gesammelt in einer einzelnen PDF-Datei mit dem Namen: GKR\_DeinName)

# Finanzierungsplan

Name: UMETNIK\*

Projekttitel: UMETNIK\* Footnotes 2012-2017

Anmerkung: Die hier verwendete Budgetaufschlüsselung ist ein **Beispiel!** Einzelne Budgetposten können je nach den tatsächlichen Gegebenheiten des Projektes entfernt, fehlende Posten hinzugefügt werden.

Bitte detaillierte Informationen hinzufügen.

EINNAHMEN	Geplant
Angesuchte Projektförderung (GKR)	750.00
ÖH Bundesvertretung Sonderprojekte (erlaubt)	500.00
.....	
Einnahmen gesamt:	1,250.00

KOSTEN	Geplant
ISBN Nummer	84.00
Druckkosten	626.00
Reisekosten (Wien-Belgrad-Wien)	40.00
Kosten gesamt:	750.00

WEITERE LEISTUNGEN (geschätzter Wert)	Geplant
Eigenleistung (translation, documentation, concept, organization)	1,000.00
Self-financed - proofreading	200.00
Self-financed - design	300.00
Weitere Leistungen gesamt:	1,500.00

PROJEKTKOSTEN GESAMT:

2,250.00

# **UMETNIK\***

## Fusnote 2012–2017.

# **UMETNIK\***

## Fusnote 2012–2017.

### [Footnotes 2012–2017]

Uredio [Edited by] UMETNIK\*  
Publikacija povodom petogodišnjice UMETNIK\*-a  
[Publication on the occasion of the 5 years anniversary of UMETNIK\*]

## **Sadržaj [Contents]**

<b>6</b>	UMETNIK*
	Uvod u studije UMETNIK*-a
<b>12</b>	Seraina Renz
	UMETNIK* - institutionalisiert*
<b>32</b>	Elke Krasny
	Art/Works: Working Artists in the Greater Economy
<b>42</b>	Asija Ismailovski
	Art without Forethought and non-radical radical Gestures
<b>56</b>	UMETNIK* in Conversation with Martin Guttmann
<b>68</b>	Senka Latinović
	Umetnik sa zvezdicom, bez zvezdice ili svesni ambigvitet?
<b>76</b>	Eva Kovač
	PERFORMATIVITY as ARTISTIC* METHOD
<b>86</b>	Jelena Matić
	GALERIJA*: Tretman fotografije u praksi grupe UMETNIK*
<b>96</b>	Filip Blagojević
	Logovanje: Logo kao začetak složenog koncepta UMETNIK*-a
<b>112</b>	Aleksandar Stojanović Luci
	ART FAIR: Koja umetnost ima, a koja nema svoje tržište?
<b>118</b>	Sladana Petrović Varagić
	Godina <i>pod konceptom ALLES KLAR</i>
	ili GRADSKA GALERIJA POŽEGA=GRADSKA GALERIJA POŽEGA
<b>132</b>	Iva Čukić
	Novi prostori javnosti
<b>140</b>	Milja Stijović
	Mapa ubistava kao muzej na otvorenom
<b>146</b>	Walter Seidl
	When the Past Haunts the Present
<b>152</b>	Prevodi članaka [Text Translations]



## Uvod u studije UMETNIKA\*

UMETNIK\*/Ovim nazivom ne prejudiciramo shvatanje značenja i opseg pojmljiva UMETNIKA i UMETNOSTI je neformalna grupa osnovana 2012. godine u Beogradu dvojako inspirisana, s jedne strane problemima savremene estetike, a sa druge strane tadašnjim (kulturno)političkim stanjem u Srbiji. Naziv grupe zasnovan na gorućem pitanju STATUS, nastaje prisvajanjem metode fusnote u nazivu ‘Kosovo\*’. Uspostavljanjem analogije između problema umetnosti i politike jasno se ukazuje na nerešena pitanja granice (države ili pojma), kao i implikacije koje proizilaze iz toga, prvenstveno u smislu odnosa moći kao povoda za dodeljivanje STATUSA UMETNIKA i UMETNOSTI. Povlačenje granica podrazumeva praktikovanje autoriteta, čime se fokus stavlja na akt proizvoljnog i namenskog zatvaranja pojma. Način tretiranja neodređenosti granica nije potraga za definicijom, već otvaranje pojma do „krajnjih granica” i potpunog rastakanja, gde bi radikalna otvorenost dovela do brisanja pojmljiva i urušavanja istih kao institucija.

U večito tranzitivnom periodu nije došlo do obećane „demokratizacije“ umetnosti, zbog ubrzane privatizacije državnih resursa i svojevrsnog prisvajanja državnih pozicija (zlo)upotreboom državnog kao privatnog i to u jasno preciziranim i zaštićenim krugovima. Očekuje se transparentnost, a pod izgovorom otvorenosti i konkurenčije forsira nepotizam i klijentistički ondos. Mali procenat budžeta koji se odvaja za kulturu jeste ogroman problem sa kojim se suočavaju i mnogo veće ekonomije, ali zapravo još pogubniji je problem distribucije sredstava u okviru tih krugova zasnovanih na principu porodičnih sličnosti, pa tako ‘srodstvo’ postaje ultimativni kriterijum pri-padnosti vladajućoj paradigmi. Ovakav paternalistički odnos prouzorkovan plemensko-partijskim uređenjem, za posledicu ima tromost, oslobođanje od bilo kakvog vida odgovornosti, ali na žalost pre svega opštu nezainteresovanost za stanje u umetnosti. O završetku „rekonstrukcije“ i normalnom funkcionalisanju Muzeja savremene umetnosti i Narodnog muzeja govori se zarad prikupljanja političkih poena među građanstvom. Ta potencijalno ključna mesta ne samo za upoznavanje sa tokovima umetnosti i obrazovanje, već i kao jasna i legitimna meta kritike „marginalizovanih“ pozicija, sklanjaju se u stranu da bi se proglašila nenađežnim. Nevidljiva ruka slobodnog tržišta postaje produžena ruka sive eminencije bez jasne adrese oko koje se stvaraju mehuri naduvavajući simboličku i statusnu vrednost. Aproprijacijom državnih radnih mesta, kao i pozicija u okviru takozvanih „nezvisnih“ institucija zarad bogaćenja, pa čak samo simboličkim kapitalom ukazuje na snobizam i elitizam gde je umetnost shvaćena kao stausni simbol, a gde „angažovana“ umetnost postaje poželjna ključna reč u aplikaciji za neki od

UMETNIK\* – realizovani radovi: ZAOKRUŽIVANJE, MUZEJ UBISTAVA, VIDOVĐAN, GALERIJA\* (*Muzej savremene umetnosti, Prvi tradicionalni novembarski salon, Urami ideju, Família, Market, Odličan (5) U\*, Vidimo se!)*, KUĆNE INSTALACIJE (U poseti patrijarhu (*Kućne instalacije, 1:1, Alkohol u gorivo povećava IQ, UMETNIK\* Retrospektiva, Druga soba, Kustor Mira-Mira kustos, Niti, Prosti zbir*), WC na drugom spratu (*Porodica na okupu, Sve svoje sa sobom, Osmoručke četvoroglavačke, Private Mob Photo, (O)gledanje, WC, Ja sam osnova svega, Ništa lično*), Ja nemam drugi dom (*Znam ko je Dicerov zeka, Uši, Ich bin hier, Moleraj, Beć na poklon, Lepa Brena*)), UMETNOST BEZ PREDUMIŠLJAJA (*Nevena Bajić, Lelica Živanović, Kristina Damjanović, Uroš Jovanović, Davor Pavlović, Mirjana Radovanović, Darija Ristić/Ana Leković, Jovana Milivojević*), ARTIST IN PROGRESS (*Birokratija, Šta radi Umetnik?*), ART FAIR, ALLES KLAR.

(inostranih) fondova reproducujući i parazitirajući na slici nastaloj na osnovu prethodno (ne)zasnovano definisanim predrasudama.

Najveća ironija UMETNIK\*-a se međutim ogleda u pomisli da je delanjem i radovima moguće promeniti razumevanje šire slike umetnosti i kulturne politike. Iako se naivnost u prvi mah odnosila na uverenje da institucije kritikujemo „iznutra”, previđajući težnju za zadržavanjem pozicija unutar institucija i zanemarujući da zapravo nismo deo „začaranog kruga”. Odnos između privatnog i javnog direktno je tematizovan „otvaranjem” alternativnih vidova javnog prostora. Suočavanje sa ovakvim neprobojnim, a pritom nevidljivim zidovima proizveo je oblike samoinicijativnog i samoorganzovanog delovanja, gde je i dalje postojala ideja o mogućnosti kritike „od spolja”. Kako UMETNIK\* resurse nije crpeo iz istih fondova prvenstveno zbog ideje o mogućnosti zadržavanja „nezavisnosti”, nije bio ni konkurentan, a samim tim ni realna pretnja sistemu. Da bi se predupredila nerealizacija, kroz proces samodeterminacije, birana je samoeksploatacija, a ova naizgled neodrživa naivnost i dalje predstavlja nepresušno gorivo za akciju.

Postulati institucionalne teorije umetnosti Artura Dantoa i Džordža Dikija, iako bazirani na nevidljivim karakteristikama, podrazumevaju da posedovanje znanja i razumevanje pravila nije dovoljno za ulazak u „igru”. Način postavke problema vizuelno nerazlučivih parova, gde je jedan objekat (događaj) iz svakodnevnog života, a drugi isti taj objekat s tim što je pritom i umetničko delo, postaje bitan za određenje naše prakse, ali ne i samo predloženo rešenje. Kroz praksu dolazimo do antisencijalističke neovitgenštajnovske struje inspirisani pre svega Morisom Vajcom. Od ontološkog, a nešto kasnije i jezičkog aspekta, praksa zadobija jasne ekonomsko-socijalne crte, a ova promena se poklapa sa našim dolaskom u Austriju, pre svega započinjanjem projekta ARTIST IN PROGRESS. Od ispitivanja različitih izložbenih formata u vidu izlagačke sezone „žive” galerije promenljivih dimenzija i mesta, vođenja kroz muzej „na otvorenom”, preko video-izložbe, upotrebe bloga kao platforme, pa sve do „otvaranja” privatnog prostora za javnost, dolazimo do stavljanja sebe i svog međustatusa, odnosno proces sticanja STATUSA u akt dugoročnog samoposmatranja formalnih aspekata postajanja umetnikom. Upotreba ne samo fizičkog, već i virtualnog javnog prostora kao kritičke platforme ogleda se u tome i što su učesnici GALERIJE\* otvoreno pozivani na učešće putem socijalne mreže Fejsbuk. Najave poseta seriji životnih prostora koje smo 2012–2015. koristili za predstavljanje mnogobrojih interaktivnih projekata u okviru KUĆNIH INSTALACIJA, dešavaju se i preko tome namenjenog bloga, čime smo tematizovali doseg i ograničenja tih i takvih prostora.

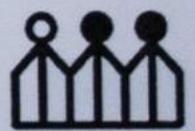
Problem nerazučivosti se prelio i na pitanje (ne)razlučivosti umetnika. Umetnik je postao (ne)vidljiv. Participativnim performansima briše se struktura UMETNIK\*-a.

Isprepletanost institucionalne teorije i institucionalne kritike dodatno potenciramo apropijacijom reči (i vizuelnog materijala) koje čine standardni koprus termina sveta umetnosti, pokušavajući da već postojeće izlizane termine dovedemo do absurdnih konsekvensi. Pokušaj reinstitucionalizacije nije odmah shvaćen ni od strane državne birokratije. Prilikom zahteva za izdavanje dozvole za korišćenje javnog prostora, bilo je jednostavnije objasniti nadležnim da je ‘performans u javnom prostoru’ zapravo ‘protest’. Ovakvo insistiranje na terminologiji stavlja akcenat na jezički prevrat koji se sa umetničke vraća na političku ravan. Korišćenjem perfomativa ne opisuje se pasivno, već se konstituiše novi okvir za moguće delovanje. *Fusnote 2012–2017.* omogućavaju jedan takav okvir i daju prostor, ne samo za samoinstucionalizaciju, već i za samokritiku.



УМЕТНИК\*

БЕЗ НАЗИВА



# UMETNIK\* - institutionalisiert\*

Seraina Renz

Seraina Renz (1981) ist wissenschaftliche Assistentin für am Lehrstuhl für moderne und zeitgenössische Kunst an der Universität Zürich. Davor war sie wissenschaftliche Mitarbeiterin an der ETH Zürich bei Philip Ursprung am Forschungsprojekt «Conflicting Identities - Politics of Representation and Counterculture in Yugoslavia during the Cold War». 2015 schloss sie ihre Dissertation mit dem Titel *Kunst als Entscheidung. Performancekunst der siebziger Jahre am Studentischen Kulturzentrum in Belgrad* ab, die 2018 bei edition metzel, München, erscheinen wird. Eine Übersetzung ins Serbische ist geplant. Neben der Kunst aus Mittel- und Osteuropa beschäftigt sie sich mit dem Verhältnis zwischen Mensch und Tier in Kunst und Philosophie des 20. Jahrhunderts.

Der Gegenstand dieses Textes ist eine Reihe von Arbeiten, die UMETNIK\* im Jahr 2012 im öffentlichen Raum in Belgrad realisiert hat. In diesem und den darauf folgenden zwei Jahren lebte ich selber in Belgrad, um die Kunst und den gesellschaftlichen Kontext der siebziger Jahre in Jugoslawien zu erforschen, insbesondere die Performancekunst, die am Studentischen Kulturzentrum in Belgrad entstanden war. Eine der Arbeiten von UMETNIK\*, den *Prvi tradicionalni Novembarski salon* [Erster traditioneller Novembersalon], hatte ich selbst gesehen und darüber in einem bereits publizierten Aufsatz über die Belgrader Gegenwartskunstszene geschrieben.<sup>1</sup> Einige der Überlegungen, die ich dort formuliert habe, greife ich hier auf, ergänze sie aber um zusätzliche Aspekte. Dies betrifft vor allem eine Einbettung der Tätigkeit von UMETNIK\* im Kontext der jugoslawischen/serbischen Kunstgeschichte. An der grundlegenden Einsicht, dass die Projekte nur im Zusammenhang mit der gegenwärtigen gesellschaftlichen und kulturellen Realität Serbiens zu verstehen sind, hat sich nichts geändert. Zusätzlich möchte ich jedoch aufzeigen, dass UMETNIK\* in einer regionalen Tradition steht, die mit den ganz spezifischen institutionellen Gegebenheiten zusammenhängt. Mein Text widmet sich der Frage, wie Künstler und Künstlerinnen der Region die Institutionen, ihren eigenen Status darin und den gesellschaftlichen Status von Kunst in ihren Werken verhandeln und verhandelt haben.

Im Jahr 2012 hatte sich die «informelle Gruppe» UMETNIK\*, zu lesen als «Künstler mit Sternchen» gerade formiert und trat mit dem Projekt *GALERIJA\** [Galerie mit Sternchen] an die Öffentlichkeit. Dem Projekt sind einige thematisch zusammenhängende Arbeiten zugeordnet. Die erste heißt *Muzej savremene umetnosti* [Museum für zeitgenössische Kunst] und besteht im Wesentlichen aus drei Komponenten: einer Serie von Fotografien, einem Katalog und einer Ausstellung. Der Katalog ist einerseits selbst ein Werk, andererseits sind in ihm die Fotografien der Ausstellung abgebildet. Auf der letzten Seite befindet sich überdies ein Aufruf zur Beteiligung an der nächsten Ausstellung, dem *Prvi tradicionalni Novembarski salon* (siehe dazu weiter unten.) Auf den ausgestellten Fotografien sind unterschiedliche Objekte zu sehen, die UMETNIK\* in verschiedenen Galerien in Belgrad fotografiert hat. Dazu gehören eine Zimmerpflanze, ein Türstopper, eine Heizung, ein leerer Sockel oder eine Etikette, die sich auf ein

---

1 Siehe Renz, Seraina: «Handeln im Kontext. Politisches Denken in der Gegenwartskunst in Belgrad», in: kunsttexte.de/ostblick, Nr. 1, 2013 (16 Seiten), <https://edoc.hu-berlin.de/handle/18452/8193>



im Bild nicht sichtbares Kunstwerk bezieht. UMETNIK\* hat diese Dinge aber nicht nur fotografiert, sondern jedem Gegenstand ein Etikett oder Schildchen hinzugesellt, auf dem stets das gleiche geschrieben steht: Уметник\*, без назива [Umetnik\*, ohne Titel]. Dazu kommt ein dem Museum für zeitgenössische Kunst in Belgrad zum Verwechseln ähnliches Logo. Dieses Museum ist auch – wie der Titel schon nahelegt – das Thema, um das sich die Arbeit dreht. Präziser gesagt geht es um die Tatsache, dass das Museum damals seit fünf Jahren geschlossen war – inzwischen sind es zehn Jahre. Der Grund für die Schließung des 1965 am linken Save-Ufer in Novi Beograd gebauten und ausdrücklich am Vorbild des Museum of Modern Art in New York orientierten Museums war dringender Renovierungsbedarf. Das Problem war, dass die Renovierung nie passierte. Während in einem kleineren Ableger des Museums in der Innenstadt der Betrieb mit Wechselausstellungen erhalten blieb, ist die wichtigste Sammlung moderner und zeitgenössischer Kunst in Serbien nunmehr seit einem Jahrzehnt aus der Öffentlichkeit verschwunden. Etikett und Plastikhalter hatte UMETNIK\* bei einer der seltenen Gelegenheiten, das Museumsgebäude zu betreten, von dort entwendet, um sie für die eigenen Zwecke zu verwenden, das heißt auch um sich ein Stück weit die Autorität der Institution anzueignen.

Die Verankerung in der serbischen Gegenwartsgesellschaft wird auf mehreren Ebenen deutlich. Erstens ist da das Logo des Museums, ein abstrahierter Aufriss des modernistischen Museumsbaus. Zweitens verwendet UMETNIK\* die kyrillische Schrift. Sie ist Amtsschrift in Serbien und wird vor allem in öffentlichen Institutionen verwendet, während sie im kommerziellen, publizistischen oder privaten Bereich weniger anzutreffen ist. Drittens spielt die Präsentation der Fotografien eine zentrale Rolle. Gezeigt wurden sie auf dem *Trg republike*, dem Platz der Republik im Zentrum Belgrads. Hier beginnt der schmucke Teil der Altstadt, die philosophische Fakultät der Universität ist nicht weit entfernt, das *Narodni muzej* [Nationalmuseum, wörtlich Volksmuseum], das *Kulturni centar Beograda* [Belgrader Kulturzentrum] und das *Narodno pozorište u Beogradu* [Belgrader Nationaltheater, wörtlich Volkstheater] flankieren den Platz zu drei Seiten. Kurz gesagt, es ist der Ort der nationalen Hochkultur. Gleichzeitig ist der *Trg republike* aber auch der beliebteste Verabredungspunkt der Belgraderinnen und Belgrader. Potentielles Publikum für eine Ausstellung war damit gegeben. Gezeigt wurden die Bilder denn auch inmitten der Leute und von Leuten. Es gab nämlich keine klassische Ausstellungsarchitektur, sondern die auf schwarzes Papier montierten Fotografien wurden von einer Gruppe Menschen präsentiert, die sich in rechteckiger Formation auf dem Platz



*Muzej savremene umetnosti*, 2012, Der Platz der Republik, Belgrad ©Nemanja Đorđević

aufgestellt hatten und je ein Werk in den Händen hielten. Sie bildeten mit ihren Körpern die imaginären Wände des «Museums», wobei im Inneren des Rechtecks Platz war für Betrachterinnen und Betrachter. Auf einigen der Fotos, die die Ausstellung dokumentieren, ist im Hintergrund das Nationalmuseum zu sehen – umhüllt von einem Gerüst. Wie das Museum für Gegenwartskunst ist auch das Nationalmuseum wegen Renovierungsbedarf geschlossen, und zwar noch länger. Die historische Kunstsammlung und die bedeutende archäologische Sammlung sind der Allgemeinheit bereits seit 2003 entzogen. Wie Saša Ilić für die Zeitschrift *Peščanik* [Sanduhr] schreibt, begann der Verfall der kulturellen Institutionen während der zweiten Hälfte der Regierungszeit von Slobodan Milošević und konnte oder wollte von den nachfolgenden Regierungen trotz gegenteiliger Beteuerungen nicht aufgehalten werden.<sup>2</sup>

<sup>2</sup> Saša Ilić, „Narodni muzej u zemlji čuda [Das Nationalmuseum im Land der Wunder]“, in: *Peščanik*, 1. März 2015, <http://pescanik.net/narodni-muzej-u-zemlji-cuda/> (abgerufen am 01.10.2017). Ilić schreibt in dem Artikel weiter, dass es ein Budget für die Instandsetzung des

Nach einem sehr ähnlichen Prinzip funktionierte auch die Arbeit *Prvi tradicionalni Novembarski salon*, die nur kurze Zeit nach *Muzej savremene umetnosti* als Ausstellung im Stadtzentrum realisiert wurde. Diesmal zeigte UMETNIK\* nicht eigene Fotografien, sondern schrieb die Ausstellung über Facebook und den Katalog der vorangegangenen Ausstellung aus. Alle, die sich meldeten, konnten teilnehmen. Sie präsentierten eines ihrer Werkewiederum selber nach dem Prinzip der vorangegangenen Ausstellung, indem sie als «lebende Wände» mitten auf der belebten Knez Mihailova Straße in der Altstadt als körperliches Display dienten. Wie *Muzej savremene umetnosti* hat auch der Titel *Prvi tradicionalni Novembarski salon* einen institutionellen Bezug. Bereits seit 1960 findet in Belgrad jährlich der Oktobersalon statt, eine Überblicksausstellung über die zeitgenössische Kunstproduktion in Jugoslawien, bzw. später Serbien. Seit 2004 bezieht die Ausstellung auch internationale Positionen mit ein, findet aber seit 2014 nur noch im Zweijahresrhythmus statt – eine Sparmaßnahme, wie sich versteht. Mit seiner über 50-jährigen Geschichte hat der Oktobersalon zweifelsohne Tradition. «Erster traditioneller Novembersalon» dagegen ist ein Oxymoron. UMETNIK\* kritisiert die Institution des Oktobersalons vor allem dafür, dass er eine Plattform für bereits etablierte Künstlerinnen und Künstler bietet statt für jüngere und unbekannte. Die Kritik betrifft aber auch die Themen der Ausstellung und ihre Werke, die kaum je den Anspruch verfolgen, geschweige denn einzulösen vermögen, in einen kritisch engagierten Dialog mit der sozialen und politischen Situation im Land zu treten.

Die Kritik am Oktobersalon hat dabei selbst schon eine lange Tradition. Sie stellt gewissermaßen den Gründungsakt des Studentischen Kulturzentrums in Belgrad [Studentski kulturni centar, SKC] dar. Das SKC wurde 1971 eröffnet. Eine von Studierenden selbstverwaltete Institution für Kultur war von Studierenden lange gefordert worden – sie war Teil eines längeren Forderungskatalogs, der während der Proteste von 1968 in Belgrad formuliert

---

Museums gab. 2005 trat der ganze Museumsvorstand aus Protest zurück, weil dieses Geld nicht freigegeben wurde. Inzwischen sei niemandem mehr bekannt, wo dieses Geld geblieben sei. Die einzige kulturelle Institution, die es damals geschafft hatte, ihren Teil aus dem Budget abzurufen und tatsächlich zwischen 2007 und 2011 renoviert und wiedereröffnet wurde, war die Nationalbibliothek – dank des großen Einsatzes des Direktors Sreten Ugrićić, der laut Ilić schon während der Renovierung in den Medien als «Zerstörer serbischer Kultur» verunglimpt und kurz nach der Eröffnung abgesetzt wurde. Der Zusammenhang zwischen der «Zerstörung» und der Herstellung einer Institution, die jeden Tag von hunderten von Belgrader Studierenden und anderen Bürgerinnen und Bürgern (auch ausländischer so wie mir damals) genutzt wird, ist nicht einzusehen.

worden war. Auf die Proteste wurde mit großer Repression reagiert und auf die Kernanliegen der Studierenden wie mehr Mitbestimmungsrechte an den Universitäten, mehr soziale Gerechtigkeit und eine konsequenteren Umsetzung der sozialistischen Grundgedanken, wurden ignoriert.<sup>3</sup> Aber ein selbstverwaltetes Kulturzentrum wurde geschaffen, in dem junge Künstlerinnen und Künstler eine große Energie freisetzen. In den ersten zehn Jahren wurden hier neue Formate von Ausstellungen und Festivals und vor allem neue künstlerische Praktiken erprobt. In den achtziger Jahren wurde das SKC zum Schauplatz und zur Bühne für die pulsierende jugoslawische Postpunk-Musikszene. Der oben erwähnte Gründungsakt war eine Gegenveranstaltung zum Oktobersalon, die als *Oktobar 71* [Oktober 71] in die jugoslawische Kunstgeschichte einging. Während in der etablierten Institution Werke gezeigt wurden, die im Objekt verhaftet waren und denen ein traditioneller Werkbegriff zugrunde lag, arbeiteten die jungen KünstlerInnen im SKC an deren Auflösung.

Das SKC war an die Universität gebunden und damit eine staatlich finanzierte Institution. Dennoch operierten die dort Tätigen immer an den Rändern der offiziellen Kultur. Ihre Werke fanden kaum je den Weg in öffentliche Sammlungen, die etablierten Medien boten den mit bescheidenen Mitteln realisierten Ausstellungen und ehrgeizigen internationalen Festivals keine Plattform. Mit künstlerischer Freiheit ausgestattet, aber von den Vertretern der Hochkultur weitgehend ignoriert, setzten sich KünstlerInnen wie Era Milivojević, Raša Todosijević, Zoran Popović, Neša Paripović, Marina Abramović, Goran Đorđević und viele mehr mit der Rolle der Kunst in einer weitgehend anästhesierten Gesellschaft auseinander. Diese Gesellschaft sahen sie in einer Kunst widerspiegelt, die eine falsch verstandene Autonomie zelebrierte und der Gesellschaft eine Idylle vorspiegelte. In Jugoslawien hatte sich dafür der Begriff des sozialistischen Ästhetizismus eingebürgert. Mit ihm ist ein dekorativer, unschuldiger, moderat modernistischer Stil umschrieben, der die ideologische Funktion hat, Weltoffenheit zu signalisieren, keine ungemütlichen Fragen zu stellen und den Mythos einer glücklichen Gemeinschaft zu bestätigen.<sup>4</sup> Dem setzten KünstlerInnen am SKC die programmatische Selbstreflexion entgegen,

3 Siehe dazu: Kanzleiter, Boris: *Die ‚Rote Universität‘. Studentenbewegung und Linksopposition in Belgrad 1964-1975*, Hamburg: VSA Verlag 2011.

4 Denegri, Ješa: «Inside or Outside «Socialist Modernism»? Radical Views on the Yugoslav Art Scene, 1950-1970», in: Đurić, Dubravka / Šuvaković, Miško (Hgg.): *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia, 1918-1991*, Cambridge, MA: MIT Press 2003, S. 170-208, hier S. 176.

die sie als künstlerische *und* gesellschaftliche Praxis verstanden. Innerhalb der staatlichen Institution des SKC waren sie Teil des kulturellen Paradigmas und konnten sich nicht auf einen scheinbar autonomen Status berufen, der davor schützen könnte, in den Kreislauf von Affirmation zu geraten. Der Status des SKC war paradox: einerseits gehörte es zu den offiziellen Kulturinstitutionen des Landes, gleichzeitig wurde dort Selbstverwaltung, die theoretisch die Grundlage der Arbeits- und Gesellschaftsorganisation in ganz Jugoslawien bildete, wirklich gelebt. Selbstorganisation ist dabei als eine Form der Autonomie zu begreifen, die eine kritische Reflexion möglich macht.

Wie es um die Selbstverwaltung in Jugoslawien in den siebziger Jahren bestellt war und wie man den Zusammenhang zwischen den politisch-gesellschaftlichen Entwicklungen und der Kunst begreifen kann, hat Branislav Jakovljević in *Alienation Effects* (2016) auf eindrückliche Weise gezeigt.<sup>5</sup> In den 1950er Jahren hatte die politische Führung begonnen, die staatliche gelenkte Planwirtschaft abzuschaffen und stattdessen die Betriebe von den ArbeiterInnen selbstverwaltet führen zu lassen. Das Selbstverwaltungsprinzip wurde nie in ganzer Konsequenz umgesetzt. Dafür erntete die politische Elite auch Kritik von den Studierenden der 68er Generation. Aber sie war dennoch das zentrale Charakteristikum des jugoslawischen Sozialismus und ein Alleinstellungsmerkmal des Landes zwischen den zwei Blöcken während des Kalten Krieges. Die Grundlagen der Selbstverwaltung wurden mehrfach reformiert, in den frühen siebziger Jahren aber wurden Gesetzesreformen durchgeführt, die laut Jakovljević die Grundprinzipien der Selbstverwaltung derart verwässerten, dass sie zwar nicht in der Rhetorik der Politiker, aber in der Praxis der Betriebe nicht mehr existierte. Jugoslawien war wirtschaftlich eng mit den kapitalistischen Ländern des Westens verflochten. Die allgemeine ökonomische Krise ab der zweiten Hälfte der siebziger Jahre traf das Land hart. Durch die Gesetze entmachtet und wegen des wirtschaftlichen Niedergangs in den Betrieben eigentlich arbeitslos, wurden die ArbeiterInnen zu obsoleten Figuren.

Mladen Stilinović hat wie wenige Künstler die politischen Entwicklungen in seinem Werk reflektiert. In einer Serie von Fotografien mit dem Titel «*Künstler bei der Arbeit*» (1978) sieht man ihn in verschiedenen Positionen im Bett liegend – mal wach, mal schlafend, aber in jedem Fall unproduktiv. Für Künstler-Arbeiter gibt es zwei Möglichkeiten auf die Entwertung der Arbeit zu reagieren: die negative Methode im Rückzug und der Verweigerung oder die positive in der Affirmation einer neuen Rolle als Entrepreneur.

5 Jakovljević, Branislav: *Alienation Effects. Performance and Self-Management in Yugoslavia, 1945-91*, Ann Arbor: University of Michigan Press 2016.

Stilinović steht für die erste Strategie. Noch radikaler ausgeführt wurde sie gemäss Jakovljević aber von Goran Đorđević. In den frühen achtziger Jahren hörte er auf, originelle Werke zu produzieren. Stattdessen kopierte er Werke berühmter Künstler. In einer öffentlichen Aktion reproduzierte er 1983 beispielsweise ein Gemälde von Piet Mondrian im Nationalmuseum in Belgrad. Das Konzept der individuellen Autorschaft hinterfragte er gleichzeitig damit, dass er unter verschiedenen Pseudonymen zu arbeiten begann. Mal hielt er als Walter Benjamin einen Vortrag, dann war er Malevich, und zum Schluss gab er sich den Namen eines völlig Unbekannten: Adrian Kovacs. Aus dem das System Kunst tragenden Institutionen zog er sich, seine Strategie konsequent verfolgend, ebenfalls zurück und präsentierte seine Arbeiten fortan nur noch in seiner Wohnung.

Mit dem Bürgerkrieg begann auch der schleichende Zerfall der kulturellen Institutionen. Es zerfielen nicht nur Gebäude, sondern institutionelle Rückhalte wie politische Unabhängigkeit. Die so genannte Transformation kam in den Nachfolgestaaten Jugoslawiens im Fahrwasser des Krieges. Die Versprechen von Demokratie und Kapitalismus haben sich für keinen der Staaten erfüllt. Alle ächzen unter der Last ausufernder Korruption. In Serbien haben die Privatisierungen von Land und Betrieben nur die Taschen einzelner, aber nicht die Kassen der Allgemeinheit gefüllt. Mit der Medienfreiheit und der Unabhängigkeit öffentlicher Institutionen – Gerichte, Universitäten, Museen – geht es seit Jahren bergab.<sup>6</sup>

Die Hoffnungen auf Demokratie und Wohlstand nach dem Sturz Miloševićs haben sich nicht erfüllt.

Das Künstlerische und das Politische fließen in den Arbeiten von UMETNIK\* zusammen. *VIDOVDAN* ist eine Performance aus dem Jahr 2012. Die Gruppe übernimmt den Namen eines kirchlichen Feiertags, an dem die Schlacht am Amselfeld von 1389 stattgefunden haben soll. Die Schlacht der Serben gegen die Osmanen ist der wichtigste serbische Nationalmythos. UMETNIK\* übersetzen den Namen *VIDOVDAN*, dessen Etymologie man nicht genau kennt, wörtlich. *Vid* bedeutet Sicht, *dan* heißt übersetzt Tag. UMETNIK\* macht daraus einen «Tag der Sichtbarkeit» [dan vidljivosti], einen Tag, an dem es etwas zu sehen gibt. In der Performance geht es zum Einen um die Überwachung des öffentlichen Raums. Einige der Überwachungskameras in Belgrad sind ans Internet



*Prvi tradicionalni Novembarski salon*, 2012, öffentlicher Raum, Belgrad

angeschlossen, so dass man live bestimmte öffentliche Plätze aus der Vogelperspektive beobachten kann. UMETNIK\* hat diese Orte aufgesucht und mit einem großen weißen Pfeil auf schwarzem Hintergrund sich selbst an dem Ort markiert, während er gleichzeitig sowohl einen Screenshot der Überwachungskamera angefertigt hat als auch die Aktion an Ort und Stelle dokumentierten.

Die Arbeit läuft aber nicht in erster Linie auf eine Kritik der Überwachung des öffentlichen Raums hinaus. Vielmehr eignet sich UMETNIK\* die Mittel der gegenwärtigen Sicherheitspraktiken an und widmet sie um: Die Technologie wird genutzt, um auf die Kunst und die Künstler aufmerksam zu machen. Dabei zeigt in fast kindlich naiver Manier ein einzelner Mensch mit über großem Pfeil auf sich selbst und stellt sich so dem Big Data Dispositiv gegenüber. In gleicher Art wandelt die Gruppe auch den *Vidovdan* mit seiner religiösen und nationalmythischen Aufladung scheinbar unbefangen in einen Tag der Sichtbarkeit um. Natürlich lassen diese Spiele die Konnotationen nicht zum Verschwinden

<sup>6</sup> Der Bereich Pressefreiheit ist relativ gut untersucht und die gravierenden Mängel sind belegt. (Siehe z.B.: <https://www.reporter-ohne-grenzen.de/serbien/alle-meldungen/meldung/staatskauf-sich-hofberichterstattung/> (abgerufen am 14.10.2017)) Dass die Gewaltenteilung teilweise aufgehoben ist, kann hingegen nicht so leicht nachgewiesen werden, ist in der Zivilgesellschaft Serbiens aber ein offenes Geheimnis.



*Retrospektiva*, 2013, U poseti patrijarhu [Besuch beim Patriarch], Belgrad

bringen. Sie erinnern daran, dass Serbien ein Land ist, das sich gleichzeitig – wie alle Nachfolgestaaten Jugoslawiens und viele postsowjetische Länder – durch nationale Mythen (*Vidovdan*) und einen aggressiven Neoliberalismus mit seinen Sicherheitsdispositiven (Überwachung) definiert.

Als Đorđević in den achtziger Jahren seinen Namen aufgab, war das wie Jakovljević richtig feststellt, eine radikale kritische Geste gegen die Konzepte Künstler und Werk. Er habe selbst die experimentierfreudigste Institution des SKC abgelehnt. Über seine eigenen Werke sagte Đorđević, sie seien nur noch «attitudes against art». Und weiter: «I think it is the last moment for art to decisively remove its manicured mask of freedom and humanism and reveal its true face: that of a faithful and obedient servant.»<sup>7</sup> Eine solche Aussage ist möglich und sinnvoll in einer Gesellschaft, in der Kunst (auch) eine ideologische oder staatstragende Rolle einnimmt. Und ihre Bedingung ist auch, dass es funktionierende Institutionen gibt, die, auch wenn man sie ablehnt, zumindest einen Echoraum bieten. UMETNIK\* musste im Jahr 2012 aber ohne einen sol-

chen Resonanzraum operieren. Formen der Selbstverwaltung, der gemeinsamen Arbeit und damit der (Denk-)Autonomie wie sie die KünstlerInnen im SKC, finanziert durch die öffentliche Hand, praktizierten, sind nicht mehr vorhanden. Aber auch eine Institution der Hochkultur, das MoMA von Belgrad, bietet keine Reibungsfläche mehr. Ein Heizkörper, eine Zimmerpflanze oder ein Etikett ohne Kunstwerk: der Duchamp'sche Schachzug funktioniert nur, solange der Popanz des «großen Werks» vor ihm steht. So performen die fotografierten und mit Etikett versehenen Objekte vor allem ein Fehlen.

UMETNIK\* inszeniert daher mit ironischer Emphase, was im Grunde genommen keinen mehr interessiert: Kunst. Das gängige Narrativ lautet, dass es zum Kapitalismus keine Alternative mehr gibt. Dann ist auch keine Hochkultur mehr nötig, um sich gegen innen und außen zu repräsentieren. Residuen der Repräsentation sind noch in den nationalen Mythen zu finden. Aber die Kultur als Prüfstein und/oder Ort der Selbstdarstellung ist obsolet geworden. Aber nicht nur die Kultur kommt unter solchen politischen Umständen unter die Räder. Die Arbeiten von UMETNIK\* zeigen es, indem sie noch andere Mängel ausstellen. Wie von Jakovljević ausgeführt, hat sich schon in den achtziger Jahren abgezeichnet, dass Arbeit und mit ihr die ArbeiterInnen überflüssig werden. Dieser Prozess hat sich noch verschärft. Im privaten Sektor zahlen internationale Firmen, die aktiv durch eine Null-Steuer-Politik angelockt werden, Hungerlöhne. Im öffentlichen Sektor findet man nur mit einem Parteibüchlein Beschäftigung. Das Subjekt kann sich nur noch im Kollektiv der Partei oder im national-mythischen Kollektiv repräsentieren. Alternative Geschichten um sich selbst zu spiegeln und zu hinterfragen, wie sie Museen als Orte der nationalen Kultur anbieten, werden durch die Schließung ebendieser Institutionen verschleiert, bzw. entwertet.

Die Mängel, die Kultur, Demokratie und Subjektivität betreffen, stellt und agiert UMETNIK\* in den drei 2012 entstandenen Arbeiten aus. Kunst ist hier eine soziale Agentin wie sie es bereits in den siebziger und achtziger Jahren, einer kulturellen Blütezeit in Jugoslawien, gewesen war, wenn sich auch die gesellschaftlichen Bedingungen seither sehr stark verändert haben. In einer Gesellschaft, die auf die Figur des Künstlers verzichten kann, muss sie erst einmal restituiert werden. Der Name der Gruppe übernimmt diese Aufgabe. Es geht dabei aber nicht um ein Zurück zu einer traditionellen Autorschaft. Das Sternchen in der Name macht deutlich, dass es hier einen Vorbehalt gibt, dass dazu noch etwas angemerkt werden muss, obschon es keine klärende Legende gibt. Die Anmerkung wäre wohl genau die, dass das Konzept *Künstler* seine

7

Zitiert nach Jakovljević 2016, S. 283.

Selbstverständlichkeit verloren hat und deshalb der Emphase bedarf. So ist der Name pompöse Geste – wir sind *Künstler schlechthin* –, die jedoch noch bevor sie richtig zur Entfaltung kommt, hinterfragt und ironisch gebrochen wird

Auch auf institutioneller Ebene kommt es zu einer Art der Wiederherstellung bei gleichzeitigem Ausstellen des Mangels. Mit *Muzej savremene umetnosti* wird auf dem wichtigsten Platz Belgrads in Erinnerung gerufen, dass die Kunstmuseen der Hauptstadt seit Jahren geschlossen sind. Gleichzeitig wird aber auch ein Museum hergestellt. Die Wände dieser ephemeren Institution sind Subjekte, die in die Leerstelle der Institution springen. Damit werden gleich drei zentrale Kategorien abgerufen: das verkörperte Subjekt, die Gruppe und ein demokratisches Zusammenleben. Wenn für den *Prvi tradicionalni Novembarski salon* eine neue institutionelle Tradition proklamiert wird, so basiert er auch auf einer neuen Politik. Nicht eine ausgesuchte Elite erwählt die weiteren Mitglieder des Clubs, sondern es darf prinzipiell jeder und jede die Ausstellung durch die eigene Anwesenheit und das Werk konstituieren. UMETNIK\* spielt weiter mit der ironischen Selbstinstitutionalisierung, indem die Gruppe ihr einjähriges Bestehen mit einer Retrospektive [Retrospektiva] feierte, die sie in ihrer eigenen Wohnung durchführte.

Dieser Text wurde am 18. Oktober 2017 fertiggestellt. Zwei Tage später wird die feierliche Wiedereröffnung des Museums für zeitgenössische Kunst über die Bühne gegangen sein. Das Nationalmuseum bleibt weiterhin geschlossen, über die Existenz seiner Sammlung versichert uns lediglich eine Homepage. Ist das dennoch der Anfang einer neuen Ära? Kehren die kulturellen Institutionen zurück? Und wenn ja, in welcher Form?<sup>8</sup> Museen sind angefochtene Institutionen. Sie sind eng verwoben mit dem Projekt der Aufklärung. Sie wurden dafür kritisiert, dass sie sich gegen außen isolieren, eine bestimmte Sicht auf die Welt vorschreiben, einen universellen Anspruch verfolgen und versuchen, einen spezifisch «bürgerlichen Blick» zu fördern, der sich als weiß, männlich und einer bestimmten sozialen Schicht eigen herausgestellt hat.<sup>9</sup> Aber was bedeutet es, wenn Sammlungen über ein Jahrzehnt und mehr der

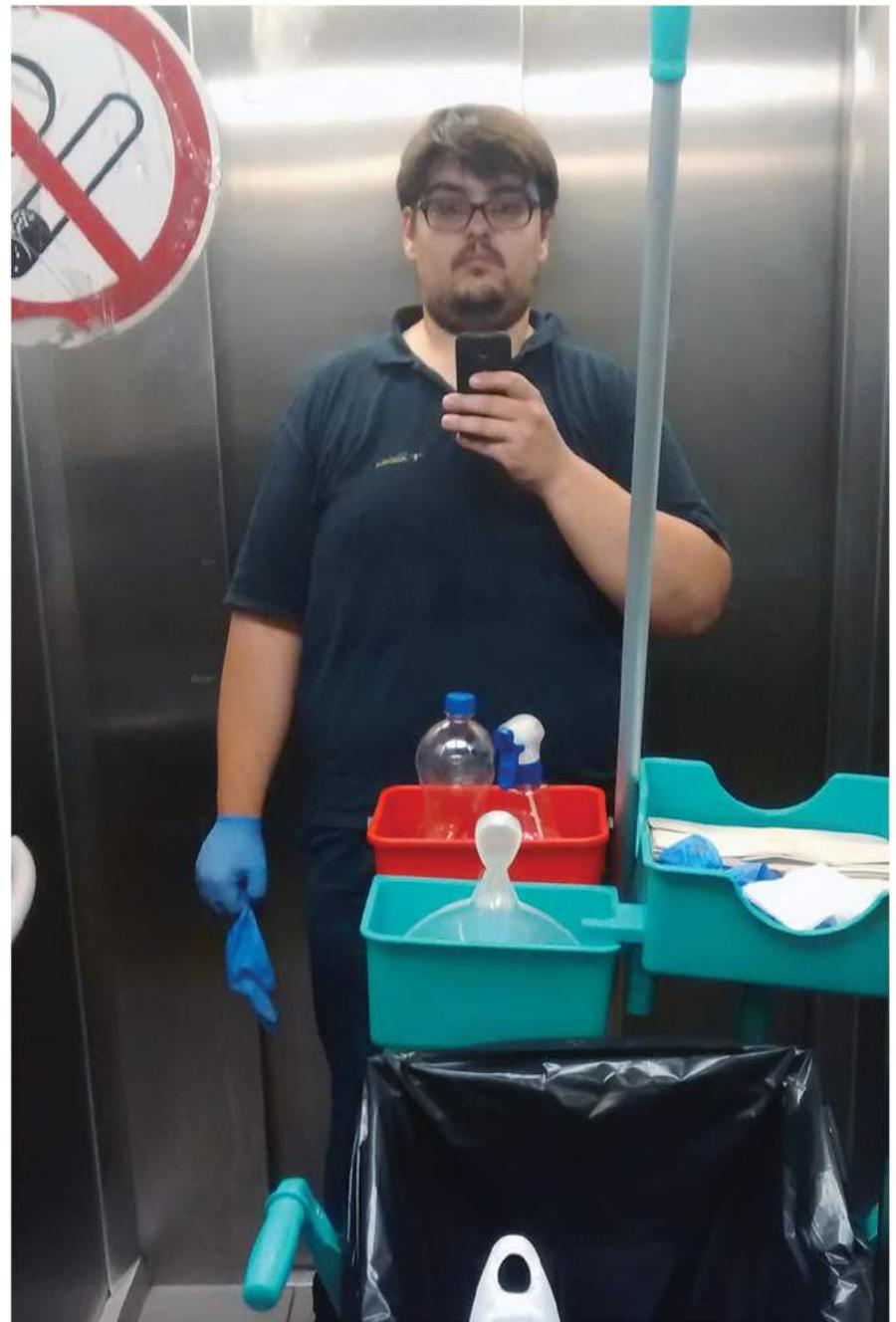
Öffentlichkeit vorenthalten werden? Und welche Konsequenzen hat es? Das Museum ist ein Popanz, aber ohne es fehlt KünstlerInnen der Raum, von dem aus Kritik artikuliert und von jemandem gehört werden kann. UMETNIK\* hat diesen Raum durch die private Wohnung oder den Stadtraum ersetzt. Die Frage bleibt, ob solche Räume wirklich ein Ersatz für *funktionierende* Institutionen sein können. Auch für das potentielle Publikum hat die institutionelle Leerstelle Konsequenzen. Möglicherweise mangelt es ihm dadurch an einem Ort, an dem sie zu BürgerInnen werden können und sich mit der Geschichte – von Jugoslawien z.B. – und ihrer Gegenwart auseinandersetzen können. Es ist immer gerechtfertigt zu hinterfragen, ob die Bemühungen um Erziehung – sei es im bürgerlichen Museum oder indem, wie in Jugoslawien häufig geschehen, die Kunst zu den ArbeiterInnen in die Fabrik kommt – berechtigt und erfolgreich waren. Wenn die Alternative die gähnende Leerstelle und eine Stilllegung der Auseinandersetzung mit der eigenen Geschichte ist, wäre die Institution vorzuziehen.

UMETNIK\* demonstriert in *VIDOVDAN* auf ironische Weise, wie sie sich als Künstler ohne den institutionellen Rahmen Sichtbarkeit verschaffen können: sie kapern mit den einfachsten Mitteln den Raum und die Technologie der Überwachungskameras, um auf sich selbst aufmerksam zu machen. Die Arbeiten *Muzej savremene umetnosti* und *Prvi tradicionalni Novembarski salon* tragen die Forderung nacheinem institutionellen Rahmen in sich. Es geht aber auch um Visionen für einen solchen Rahmen. Vielleicht könnte es dabei um etwas dem SKC der siebziger Jahre Vergleichbares gehen, einem Ort, an dem Künstlerinnen und Künstler ihre Subjektposition, die Sprache der Kunst und ihr institutionelles Umfeld immer wieder neu reflektieren und ausagieren können und wo ein Publikum die Möglichkeit hat, sich an solchen Prozessen zu beteiligen.

<sup>8</sup> Siehe dazu auch den Beitrag von Milja Stijović - *Mapa ubistava kao muzej na otvorenom* in dieser Publikation.

<sup>9</sup> Siehe exemplarisch dazu: Bennett, Tony: Der bürgerliche Blick. Das Museum und die Organisation des Sehens, in: Dorothea Hantelmann u. Carolin Meister (Hgg.): *Die Ausstellung. Politik eines Rituals*, Zürich: Diaphanes 2010, S. 47-77; und: Duncan, Carol / Wallach, Allan: The Museum of Modern Art as late capitalist ritual: an iconographic analysis, in: Marxist perspectives, Vol 1. No. 4, Winter 1978, S. 28-51.







# **Art/Works: Working Artists in the Greater Economy**

Elke Krasny

E

Elke Krasny is a cultural theorist, urban researcher, curator, and writer. Professor at the Academy of Fine Arts Vienna. She holds a PhD from the University of Reading, UK. Curatorial works include “Care + Repair” 2017-2019 with Angelika Fitz, “On the Art of Housekeeping and Budgeting in the 21st Century” 2015 with Regina Bitne, and “Hands-On Urbanism. The Right to Green” 2012; Recent essays include: “Exposed: The Politics of Infrastructure in VALIE EXPORT’s Transparent Space” in *Third Text* 144; “The Salon Model: The Conversational Complex” in *Feminism and Art History Now* edited by Victoria Horne and Lara Perry, and “Citizenship and the Museum: On Feminist Acts” in *Feminism and Museums* edited by Jenna Ashton.

*Artist: one ... , who is able by virtue of imagination and talent or skill to create works of aesthetic value, especially in the fine arts.<sup>1</sup>* “It is not going to be easy, they say.” Who are they? They are people who are interested in the arts, in culture, in general, but do not make art themselves. They are people who are art world professionals. They are older artists. They are younger artists. They are many. They come to this shared notion that it is not going to be easy to be an artist from many different observations. What do they mean by this exactly? Most of the time, they do not speak of the actual making of art. What they say, is not a judgement of how difficult or how easy it actually is to make a ‘work’ of art. What they do mean when they say it is not going to be easy is the following: they mean that surviving as an artist is not going to be easy. And what they actually might conceal by using the words ‘not easy’ is that they think it might be almost impossible. ‘Not easy’ then becomes a certain euphemism for impossible. And those, who are interested in appreciating art, looking at art, being part of art world events, sometimes, not very often, ask themselves the following: “How does one do that? How does one survive as an artist? How does one survive as an artist by doing what artists do, namely by making art? How can one base one’s survival on the making of art works? I would not know how to do that,” they think. And, many times, they do not dare to share this thought out loud, to speak of it to others. They tell themselves that it would not be polite. They tell themselves that they have to be diplomatic. An artist might be present. And, it might hurt this artist’s feelings that they think that their art works cannot present them with the means to survive. The artists might be embarrassed, even deeply offended, put on the spot by this very question that calls into question that making art is a basis for survival. *Survival: a state of surviving; remaining alive; endurance; subsistence.* But, at the same time, the very same people who call into question that art has the capacity to provide the means of survival, they quietly, secretly, allow themselves the following thought: *I would really like to live like an artist. Even if only for a day.* They even dream of being an artist for a day. They would like to experience for themselves, they would like to know what it is like to live such a life— an artist’s life. And even though they do not have a clear understanding at all of what it is that appeals to them, of what it is that they think is so special that

---

<sup>1</sup> Throughout this text dictionary definitions are inserted to render legible the ideas held by the power of definition. All the definitions used here appear in cursive. These definitions are embedded in this essay as it invokes both material conditions of lived lives and the need for feminist materialist art theoretical analysis. All the definitions used are taken from the online free dictionary that can be accessed at [www.thefreedictionary.com](http://www.thefreedictionary.com) with the exception of the definition of ‘umetnik’ which comes from the urban dictionary to be found at [www.urbandictionary.com](http://www.urbandictionary.com).

they wish for a living like an artist's, and be it only for a day, they do hold that attractive it must be, that desirable it is to experience firsthand what it would be like.

*Living: Possessing life: A manner or style of life; Living an artists' life that seems easy, attractive, appealing.* Surviving as an artist, that seems difficult, to say the least, they concede. And, of course, the assumption of difficulty will make things difficult. Living as an artist, they think it is so easy. Surviving as an artist = difficult. Living as an artist = easy. What does this tell us now about the idea of the artist? The very first thing an analysis, and in particular a materialist feminist art theoretical analysis, would take note of is this obvious contradiction between the assumption of difficult survival and easy living. So, among the most commonly found notions that shape generally held assumptions about the idea of the artist, is this very contradiction. Yet, one rarely, if at all, hears, what the most obvious conclusion would be, that the idea of the artist rests on this contradiction. And, that of course, the very assumption of this contradiction will make things contradictory for the real and concrete conditions of artists' survival, for the real and concrete conditions of artists' lives.

This essay is interested in the contradiction between survival and life, surviving and living, as it is constitutive to the idea of the contemporary artist. And, the particular interest is in how artists take on this contradiction and make it part of their art, part of their work, part of their art work. This specific question is inspired by the work of the group UMETNIK\*. 'Umetnik' means artist. An artist group calls itself 'artist'.<sup>2</sup> They claim, they insist, they declare, that their work as artists produces them as artist, and this, in all its contradictions, extends to the idea of the artist. The urban dictionary provides the following definition of umetnik: '*Umetnik* is Serbian word for an Artist. Usually person that considers himself unique and has a constant need to prove himself to others or to himself, most of the time lazy and unable to work because work seems to choke their creativity, only **thing** important to Umetnik is his form of "Art."' The definition says it all. No critical analysis seems to be needed to render legible the screaming stereotypes oozing from the definition. The definition is self-explanatory as to the kind of idea it holds of an artist and their work. UMETNIK\* uses the word 'umetnik' purposefully, strategically. They use the literal to make understood what it literally means to live and to

<sup>2</sup> The full name of the group: UMETNIK\*/ Ovim nazivom ne prejudiciramo shvatnje značenja i opseg pojmove UMETNIKA i UMETNOSTI [UMETNIK\*/ The title is without prejudice to the comprehension of meaning and volume of the terms ARTIST and ART]

19.1		R2	17-21	4	18.3	2-21
20.1	17-21	4	18.2	17-21	4	19.3
21.1	17-19:45	2 <sup>9</sup>	18.2	17-21	4	19.3
22.1	Rundgang	10.2	17-21:30	9 <sup>5</sup>	19.3	21.3
23.1	17-22	5	18.2	17-21:30	9 <sup>5</sup>	21.3
24.1	FREE	12.2		16.0	19.3	
25.1	FREE	13.0			19.3	17-21
26.1		14.2			19.3	n
27.1	17-21:30	4 <sup>30</sup>	15.2	17-21	1	19.3
28.1	17-20	3	16.2	18-21:30	3 <sup>5</sup>	21.3
29.1	17-20:30	3 <sup>30</sup>	17.2	17-21	4	21.3
30.1	17-21	4	18.2	17-20:30	3 <sup>5</sup>	21.3
31.1	free	13		11.0	19.3	
1.2	free	12.0			19.3	17-21
2.2		13.3			19.3	4
3.2		14.3	free		19.3	17-22
4.2	um- odnor	15.3	17-21	4	19.3	17-21:30
5.2		16.3			19.3	17-21:30
6.2		17.3			19.3	X
7.2		18.3	12-16	3 <sup>6</sup>	19.3	12-16:30 4 <sup>10</sup>
8.2		19.3			19.3	17-20
9.2		20.3			19.3	17-20:30
10.2	17-21:30	4 <sup>5</sup>	21.3	free	19.3	17-21
11.2	17-21:30	5 <sup>5</sup>	22.3	17-22	5	19.3
12.2	17-20:30	3 <sup>30</sup>	23.3	17-22	5	19.3
13.2	17-21:30	4 <sup>5</sup>	24.3	17-21:30	3 <sup>9</sup>	19.3
14.2	17-20:30	3 <sup>5</sup>	25.3	17-21	4	18.0
15.2		16.3			19.3	17-21
16.2		17.3	17-21	4	19.3	17-21:30

Working Shit, 2015/2017, Series of documents, 29,7x21cm



*Proof of the External World*, 2015/2016, Series of photographs, 15x10cm

do as an artist under today's 21<sup>st</sup> century conditions of the greater economy. The group UMETNIK\* provides the following description of their art: "Since 2013, UMETNIK\* has been working in various (precarious) fields: security, maintenance and cleaning, kitchen help, party and club photography, poster delivery, artist assistant. The money earned while working on the mentioned positions should be understood as the ARTIST salary, as our employers were paying for our work, not being aware of the fact that what they actually were doing was financing the production of our work."<sup>3</sup>

In looking at the description that the group UMETNIK\* provides on what they do, on their art, we can see that they take up and counteract the generally held assumptions and respond to these assumptions by making such a definition part of their art and their work, and, ultimately, by joining art and work in such

a way that it becomes art work in the most literal, and therefore at the same time most conceptual and most concrete way. As artists, they are workers. As artists, they are students. As artists, they are immigrants. They have come from Serbia, a European country that is not part of the EU-territory, to Austria, a European country that is part of the EU-territory. As artists-workers-students-immigrants they investigate the conditions of production which inform, shape, dictate their conditions of production. This is their art. This enables their art. UMETNIK\*'s investigation lives and breathes the contradictions between survival and life, art and work, conditions of production and production. They take up this contradiction in their art. *Contradiction: One that contains elements that oppose or conflict with one another;* Their art becomes an investigation. *Investigation: a careful examination or search in order to discover facts or gain information.*

But what exactly is the contradiction between life and survival, living and surviving? What is the contradiction between art and work most effectively concealed, most effectively shown in the literal joining of art and work in the term 'artwork.' And, how are these contradictions reconciled through artists as they are 'making a living', an idiomatic way of saying that one makes enough money to survive, and an eye-opening idiom at that. It opens the eyes to what one has to 'make' in order to make living possible. Living is not a given. It has to be made, and remade, and remade over and over again. Living, in the first instance, depends on surviving. And in order to guarantee survival, the most basic needs, such as air, water, food, and shelter have to be met. And they have to be met at all times. And, money has to be made, an income has to be generated in order to guarantee these very basic needs. In short, one has to work, gainfully work, in order to make a living. What is gained through gainful work is that a living is made. Let's return to the definition of the artist, the dictionary definition, *artists create works of aesthetic value.* So, how do these works become work? How does the creating works of aesthetic value become making a living? The artists' works have to be transformed into the equivalent of work, of gainful work. The aesthetic value has to be understood in terms of money-generating value. And, the artist has to enter into the process of this translation, of this transformation of 'works', i. e. art, into 'work', i.e. paid work in order to generate an income. *Income: The amount of money or its equivalent received during a period of time in exchange for labor or services, from the sale of goods or property.* The artists' works have to be transformed into gainful work. The aesthetic value has to be made understood as money-generating value. And, even though this is not generally held to be what artists actually do, namely transforming their 'works' into 'work', that this transformation work is part of how they make a living, it might present

<sup>3</sup> The group's description is taken from their facebook event announcing their exhibition UMETNIK\*. "What does the Artist do?" Facebook. Facebook. October 30<sup>th</sup> 2017, URL: [facebook.com/events/1846115455417772/](https://facebook.com/events/1846115455417772/) (Retrieved 03.12.2017).

us with a clue as to why living like an artist seems easy and even appealing and surviving as an artist seems difficult and near impossible. Such a commonly held view seems to be based on a set of long-standing and still prevailing assumptions. Going back to a set of certain changes that took place during the 18<sup>th</sup> century, art at the very same time became autonomous and commodified. No longer bound only to commissions by imperial or church powers, art via its aesthetic value entered the market place. Over the following centuries, this much debated and fiercely critiqued autonomy of art has provided the template through which living like an artist became perceived as easy, as free, as free-spirited, as independent. *Autonomous: Not controlled by others or by outside forces; independent.* At the very same time, this autonomy made it possible for artworks to enter the circulation of the market. It turned artworks into special goods, and much later, in the 20<sup>th</sup> and 21<sup>st</sup> centuries, it also turned art into special services. In light of the history of ideas that shaped art's entering into the capitalist market-place and its economy, and still resonates today under globalized capitalism, autonomy and commodification reappear in the contradiction that the first makes living as an artist easy, while the latter makes surviving as an artist difficult. And, very often, this contradiction, this split, bears on artists' making a living with work other than art. The kind of work that provides the source of income is then separated neatly from the kind of life that is rendered easy, autonomous, independent in the public imagination. What artists have to work in order to make artworks, to actually create the means that enable them to then create their conditions of production are banned from commonly held ideas of living as an artist. What if the gainful work, the labor performed by artists, to earn money for their survival and their art making, results in their artworks, translates into their artworks? What if the hand that paints is the hand that cleans? What if the hand of the painter is the hand of the worker? What if the hand of the artist is the hand of the office cleaner? Let us think about this in the following ways. The hand that paints is the hand that cleans. What if we start this sentence in reversed order? The hand that cleans is the hand that paints. Does it change anything? Does it change everything? What does in fact change with the idea one might have of the subject whose hand stops cleaning in order to start painting? And, can this hand ever be idle? Can this hand ever stop making work? The provocative image of the hand-that-paints-and-cleans is not a metaphor. This hand is real. This hand is crucial for the analysis of working artists for the greater economy, in particular labor performed under the conditions of precarity. Speaking of this hand draws the attention to where the artist who does this kind of work comes from. The hand connects fields of investigation relevant to doing art and relevant to art

theoretical analysis. How can an art theorist, a writer, a critic, a curator, follow the transnational movements of an artists' hand at work? What does it mean, that the artist moved from the post-Yugoslav context to the EU context in terms of the labor market, in terms of access to gainful employment, in terms of studying art, in terms of becoming part of a local art scene, a regional art scene, a national art scene, a post-national art scene, a transnational art scene, a globalized art scene? What are the systemic economic and political questions that a feminist materialist analysis of the conditions of production of making art, producing art works, has to raise? Where would one need to go, as a theorist, as a historian, to investigate, to research, to analyze, to offer a critical account? Would one follow the hand? From here to there? The global division of labor in the 21<sup>st</sup> century relies on the mobilization of a workforce from the backsheds, the hinterlands of globalization. It is useful to remember the Cold War taxonomy of worlds, a first world, a second world, a third world. While the third world has morphed into the global South with the first World named as the global North, the second world, the former Eastern European world, has been strangely left unspoken, strangle left without name on this new taxonomy put on the map of the world's global economies. How does an artists' narration in a conversation with the writer, with the theorist, with the historian matter to the account produced and delivered? How does a point on the map become an orientation to political, economic, aesthetic, artistic questions? Would one follow the transition from cleaner to painter? Would one offer an account of surviving and living? Would one include all the differences between work and art? Would one include all the conditions shared between work and art in the artworks?<sup>4</sup>

---

<sup>4</sup> Recent art historical research has turned to issues of labor, reproductive labor, and work. Social history begins to matter, again. Intrinsic analysis of artworks or literary works reaches its limitations, its boundaries. Context-based analysis seeks to include material conditions in histories and theories. Relevant 2017 publications include the volume *Feminism and Art History Now: Radical Critiques of Theory and Practice* edited by Victoria Horne and Lara Perry and the special issue of Third Text on *Social Reproduction and Art* guest edited by Angela Dimitrakaki and Kirsten Lloyd.

## Skizzennpapier

für Bleistift, Kohle, Rötel,  
Wachskreiden, Pastellkreiden  
säurefrei  
alterungsbeständig  
naturweiß  
spiralisiert

## Sketch paper

for pencil, charcoal, sepia,  
wax, crayons, pastel  
acid free  
age resistant  
natural white  
spiral bound

## Papier Esquisse

pour dessins au crayon, fusain, mine  
de plomb, cire, sanguine, pastel  
sans acide  
inaltérable  
blanc naturel  
spirale

## Hoja para boceto

para lápiz, carbón, lápiz rojo,  
lápiz de cera, pastel  
libre de ácido  
resistente al envejecimiento  
blanco natural  
con espiral

Erhältlich in folgenden Formaten · Available in following sizes:

## Blöcke · Pads · Blocs

Ref. N°	Format DIN	Blockinhalt
10 628 190	A6	25 Blatt · sheets · feuilles · hojas
10 628 191	A5	25 Blatt · sheets · feuilles · hojas
10 628 192	A4	25 Blatt · sheets · feuilles · hojas
10 628 193	A3	25 Blatt · sheets · feuilles · hojas
10 628 194	A2	25 Blatt · sheets · feuilles · hojas



# Art Without Forethought and Non-radical Radical Gestures\*

Asija Ismailovski

It is interesting how first experiences of something and someone shape our thoughts about that something and that particular someone. We instantly create memories of the experienced and from that very moment these memories become our lingering residues that never go away but rather come to the surface every now and then to affect our opinion making and our judgments, and sometimes, they just continue fulfilling the role of inactive leftovers. One of the active memories coming from my own residual baggage is the one of my first personal experience with an asterisk – a typographical symbol of a star. This memory, or should I say this experience, affected my initial comprehension of the informal artistic practice of the group UMETNIK\* and will now serve as an entry point for the following text.

In math textbooks from primary school, a star at the end of a mathematical problem meant that this particular problem was more difficult than the other ones and was intended for more gifted kids. A statement *problem for gifted students* was linked to a star at the end of a page. No matter how good or bad I was in solving mathematical problems, I always wanted to be a part of that star. The star symbolized something higher, better, something greater and due to the lack of mathematical talent something unachievable. Being out of reach, the star (\*) became an allegory of unfulfilled desire.

Having that specific connotation in mind, the first association with the star from the group's name was one's, in this case one group's, impeccable gift and expertise. I understood it as a self-confident appraisal (with a sarcastic twist) of their art practice and at the same time as an ironic play in the questioning of the idea of a genius artist – *a gifted artist with a star* – of today. After extensive research on the group and after talking with the members of UMETNIK\* it becomes clear what the star from the title means for them. It stands for exclusion and it represents the excluded undefined other.<sup>1</sup>

The from the title is a double-sided metaphor for mutually excluding oppositional subjectivities. While qualifying one it is disqualifying the other, while praising it is condemning and while valuing it is devaluing. UMETNIK\* focuses its art practice exactly around the idea of defining, exposing and rearticulating these dichotomies. In their critically charged performative pieces

---

<sup>1</sup> Group's initial idea to put a star in the title comes from their comprehension that Kosovo, since it is a partially recognized state, is in the political documents always being written with a footnote, i.e. a star. In the footnote it is explained that Kosovo is partially recognized due to the fact that not all of UN States and Serbia recognize its independence. This was the case in 2012, when the group was formed. From the 27<sup>th</sup> of November 2017 the 110 UN states recognized Kosovo's independence.

Asija Ismailovski (1991, Tuzla, Bosnia and Herzegovina) acquires a Bachelor Degree from the Art History and Turkish Language and Literature Departments at the Philosophical Faculty of the University of Sarajevo (BiH) in 2012. The same year she enrolls into the Masters Program at the same departments and starts working in the "Roman Petrović" Gallery in Sarajevo while constantly being engaged with contemporary art scene in Bosnia and Herzegovina. In 2013 she moves to Vienna in order to start her Master Studies in Art History at the Institute for Art History of the University of Vienna. Currently she is finishing her Master Thesis and working in one Viennese art gallery. She develops her interests around the idea of performance and performativity, especially focusing on the Southeastern European art scene. From 2015 she is a member of an art collective frustracija.



Davor Pavlović, 2004, Digital photo

they are making society's invisibilities visible. Through projects produced in public and in institutionalized space as well as in domestic space, such as their personal living space, they criticise social structures and institutions within society and expose their spots of vulnerability. The aforementioned could be described as *modus operandi* for most of their actions. However, a question continually tackled in their art practice is the one about the ontology of an artist and art. *What defines an artist and her/his desire? What does an artist do? Who has the right to be an artist? Who makes the rules? Who rules the artistic scene, locally and globally? Who makes an art piece – its blunt amateur creator or a real artist? Who falls under these categories?* And to be ironically radical... *Does an artist even exist?!* All these questions appear to be intertwined in their project UMETNOST BEZ PREDUMIŠLJAJA [Art Without Forethought] where the main question could be sublimed in the following, and here I paraphrase their own work description, whether one (a creator) should have an artistic intention (a forethought) in order to make an artwork.

UMETNOST BEZ PREDUMIŠLJAJA is an ongoing project started in 2013 and operating through a blog platform. On the blog, UMETNIK\* dedicates each post to a certain individual and their little collection of things, desires, memories and thoughts.<sup>2</sup> These individuals and their artifacts are chosen randomly by UMETNIK\*. Process of choosing, documenting and publishing is based upon the group's subjective interest, whereas anybody anywhere in a possession of artifacts could end up being the chosen and the represented one. Once a certain artifact from the vast everyday spaces catches their attention, they approach the content creator and collect both biographical information concerning the creator and descriptive data regarding the particular artifact. Currently on view are eight posts visually and textually representing the personas and artifacts of Jovana Milivojević, Darija Ristić/Ana Leković, Mirjana Radovanović, Davor Pavlović, Uroš Jovanović, Kristina Damnjanović, Lelica Živanović and Nevena Bajić. Every post consists of a narrative constructed in two parts – a textual and an imagological representation. A textual part begins with the post title, which carries the name of the creator, and continues with a textual introduction providing us with an insight into the life and work of the creator mentioned in the title. The information we get from the introduction always follows the same pattern: name, surname, vocation and the city of residence, which resonates a cold formalist approach used by UMETNIK\* in order not interfere with the presented content. UMETNIK\* takes over the role of an intermediary between the creators and the public in front of the screen. The way the biographical descriptions are written echoes the usually overly charismatic voice of a show host of some widely popular quiz. As if we are eagerly anticipating the next candidate on "Who wants to be a millionaire" we hear... "Jovana Milivojević was born in 1985. She finished Medical High School in Zaječar and now lives in Knjaževac with her husband and three kids."<sup>3</sup> After clapping the contestant's way into our reality we are presented with the description of images uploaded just a scroll down away.

<sup>2</sup> UMETNIK\*. "UMETNOST BEZ PREDUMIŠLJAJA." Web blog post. *UMETNOST BEZ PREDUMIŠLJAJA*. Wordpress, 2013-2017. webpage: [umetnostbezpredumisljaja.wordpress.com](http://umetnostbezpredumisljaja.wordpress.com) (retrieved 11. 12. 2017).

<sup>3</sup> Proposed analogy is incomplete since people presented on the blog did not intentionally apply to be part of UMETNOST BEZ PREDUMIŠLJAJA project. The analogy is about the atmosphere on the blog, which through the descriptive information provided in the post texts reminds of the atmosphere created in a TV show, such as "Who wants to be a millionaire". Milivojević, Jovana. "JovanaMilivojević." Web blog post. *UMETNOST BEZ PREDUMIŠLJAJA*. Wordpress, 9 November 2015. URL: [umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/](http://umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/) (retrieved 03.12.2017).

And now a sequence of images overtakes the structure of a post only to every now and then be interrupted with additional descriptive text.

An artifact is an intentionally made object, produced in order to fulfill a certain purpose desired by its author.<sup>4</sup> We use artifacts all the time in our daily lives. These are the objects that we find in our commonplaceness from a coffee mug, phone to a photograph. Having this definition in mind, there are two types of imagological representation on the UMETNOST BEZ PREDUMIŠLJAJA blog and their differentiation comes from the sort of artifacts they represent. The first one documents three-dimensional artifacts, such as notebook, a little decorative tree or an analog photograph. The second one embodies digital photographs.

In the blog post from November 2013 about Lelica Živanović, for example, we see her collection of toys, where each toy symbolizes a particular person important and dear to her, assembled and arranged on a small tree-like wooden installation that she designed and made by herself. These images function as documentation, or better said as a representational tool of an artifact made by Živanović. In a blog post about Mirjana Radovanović, Davor Pavlović and Jovana Milivojević we are presented with digital images. These images were taken by their formerly introduced authors and have distinguished purposes, e.g. Radovanović captured portraits of dressed up kids from her class during their Halloween party – as it is her passion to capture everything around her on camera; Pavlović took several photographs of his friends during Saint's Day (Slava) in order to pay tribute to being true mates rather than occasional friends and Milivojević's photographs show her carefully arranged prizes that she won while taking part in different Facebook giveaways.

What we see on the blog is a collection of things such as three-dimensional objects, analog and digital photographs made by people by deploying mechanisms used in art production but with one exception – these people are not artists nor were their intentions to create artworks. They appropriated artifacts made by someone else in order to create their own artifacts. In Milivojević's pictures, among other things, we see dish soaps, shampoo bottles, razors, pencils, clothes and parts of the furniture she used as a background surface. Several perplexities occur in her imagery: appropriation of others' artifacts followed by the question of the authorship and a fact that her end products are digital photographs, which are yet again



Jovana Milivojević, 2014/2017, Mobile phone photos from the MY PRECIOUS LITTLE PRIZES Facebook album

appropriated and exhibited by UMETNIK\*. Milivojević's intention was to pay tribute to the experience of winning. While putting an effort in arranging the artifacts she had won, photographing them and publishing them in her Facebook album ("MY PRECIOUS LITTLE PRIZES") not only was she memorializing the winning moment, but she was also using the opportunity to flaunt. She is the author of the photographs and the owner of the depicted artifacts. Milivojević appropriated artifacts clearly made by someone else in order to make photographs and a memorable contribution to her everyday life. When we buy or win something, the thing we bought or won becomes our property and we become the proud owners. In this sense, the idea of authorship gets blurred, the author is not important anymore, but the importance shifts to the owner and owner's use of the products. Here at stake, blurring the line between an author and an owner, is the capitalist appropriation operating by a mantra "I bought it, I won it, I own it... it is mine and only mine."

<sup>4</sup> Hilpinen, Risto, "Artifact." *Stanford Encyclopedia of Philosophy*. Center for the Study of Language and Information, 5 January 1999. URL: [plato.stanford.edu/entries/artifact/](http://plato.stanford.edu/entries/artifact/) (retrieved 11.12. 2017).

If we revise the definition of an artifact, we will realize that one formerly mentioned term does not easily add up. The words “object” and “digital photograph” create an oxymoronic tension. “Object” is something material and tangible and “digital photograph” something virtual, which becomes material through the means of mechanical reproduction. Fifteen cents and it is corporeal. Matt or glossy. But before a digital photograph gets its material features, before it becomes a palpable artifact, it is an immaterial object that exists in the human mind or in a digital environment, for example the Internet, intranet, virtual reality or cyberspace. In other words, a digital photograph is a form of a virtual artifact.<sup>5</sup> According to that, UMETNOST BEZ PREDUMIŠLJAJA currently existing only in the form of a blog is also a virtual artifact, whose concept is based on appropriating and presenting other virtual artifacts.

In UMETNOST BEZ PREDUMIŠLJAJA it is necessary to distinguish two simultaneous realms of operating: the curated one on the blog (the virtual one) and the one in which presented artifacts were essentially created and are still existing and fulfilling desires of their creators. The first realm is the artistic one and operates by the rules imposed by UMETNIK\*. Once we find ourselves in the first realm we have two possibilities of looking at the presented artifacts, stories about their creation and their creators. Both of these possibilities depend on our background knowledge on the project and on UMETNIK\*'s intentions. If we end up on the blog randomly, as accidental passers by in the virtual world, we are able to engage with the presented content freed of the imposed meanings. In this sense, artifacts and their creators stay representatives of their everyday realities. We might project our own desires onto them or might even recognize our own experiences in them but we will not question the artistic practices through them. However, if we do engage with the “about” section on the blog, our only possibility is to experience the content through the prism of concepts set by UMETNIK\*. We have no other possibility but to engage with the presented material through constructed narrative in which the intention of a (non)artist is being questioned. Once UMETNIK\* chose the contestants, and therefore the artifacts too, and placed them within a new paradigm, artifacts started fulfilling a double role – the one of artifacts from the commonplaceness and the one of artifacts used in a special artistic context. Thus, the creators got a new role too. They are not merely creators of artifacts embodying memorable experiences from their

lives – the *contestants of Sunday evening show*, they are now creators of artifacts included in an art show – the *winners of Sunday evening show!*

Lelica Živanović and her tree of toys, Jovana Milivojević and her photographs of geometrically arranged prizes or Kristina Damjanović's photographic documentations of heart-shaped appearances are in the context of UMETNOST BEZ PREDUMIŠLJAJA project deceiving mechanisms used by the UMETNIK\* to mislead the public and once again pose the always present question of artistic intention and authorship. As some well played tricksters, UMETNIK\* use these little mechanisms of deception to poke and challenge closed, and based on substantial power relations, institutions of art. On the other hand, the notion that artifacts and their creators are being used in a new context does not substitute them for artworks owing to the fact that artifacts never stopped existing in the realm of their creation. Moreover, what we evidence on the UMETNOST BEZ PREDUMIŠLJAJA blog are documentary materials and testimonies transmitting us the ideas about existence of these artifacts and stating what their primary role is. At the same time, since appropriated into a new context, these artifacts could also be regarded as virtual ready-mades. Ready-made is a work of art made from other manufactured objects. It is an ordinary article of life placed so that its useful significance disappears under the new title and point of view. An artist creates a new thought for the chosen object. By canceling the “useful” function of an object it becomes art and its presentation and addition of a title give it a new meaning.<sup>6</sup>

In that sense the creators also become virtual ready-made concepts. Even though they continue living their own existential reality, their names and stories are curated and managed by UMETNIK\*. As Jean Baudrillard writes in the introduction of his essay “Aesthetic illusion and virtual reality,” there is always a camera hidden somewhere and it may be a real one, which means that we may be filmed without even knowing it. He follows with the premise that the virtual camera is in our head and our whole life has taken on a video dimension.<sup>7</sup> According to that, UMETNOST BEZ PREDUMIŠLJAJA through the displacement of private to public, fragile and delicate to harsh and violent reveals the Baudrillardian hidden camera and its content while at the same time constantly appropriating it and reproducing it.

---

<sup>6</sup> Wilson, Simon, and Look, Jessica. *The Tate Guide to Modern Art Terms*. Tate Publishing, 2008, p. 181.

<sup>7</sup> Baudrillard, Jean. “Aesthetic illusion and virtual reality.” *Art and Artefact*, Sage, 1997, p. 19.

It seems like our eight contestants got a box with all the things a person needs in order to create an artwork: tools, materials, assembling manual but with one thing missing. That one missing essence is the art context and intention, which are based upon the set of institutionalized rules coming from art schools, art academies, museums, galleries, critical apparatus, art market, alternative art organizations and informal art groups.

Concurrently while provoking the power relations within the art institutions, which have the power of (dis)crediting something as art, UMETNIK\* is still being part of that same institutional context. UMETNIK\* is a little power structure which has an aim of deconstructing existing power relations and blurring the line between art and life in order to explore and expose the rules forced by the art institutions. They are criticising the system while being part of the it.

Even though UMETNIK\* is characterized as an informal group, it is still a breathing part of the system of the artworld. If a practice defines a social institution, formal or informal – as proposed by Dickie – then practice of non-radical radical gestures, or to be more straightforward, a practice of non-artistic artistic gestures defines UMETNIK\* as, yes, informal but still an artistic group.<sup>8</sup> Finally, it is not of a mere importance to define content on the blog as artworks in the form of a virtual artifact or a ready-made, it is important to explain their position towards UMETNIK\*. A work of art stands for the status the artifacts have acquired alongside social or institutional contexts of art production, e.g. art schools, art museums, galleries, journalistic practices and in this case, alongside formal or informal critical practices.<sup>9</sup> The creators do not turn into artists seeing that their intention was not to create artworks, but to create objects, *i.e.* artifacts, that objectify and materialize their memories, experiences and desires. The notions of art and artist come with the concept and forethought of UMETNIK\*.

UMETNIK\* appropriated and presented artifacts of ordinary people living outside of the artworld to provoke the question of an artistic intention and its relevance in the creation of the artwork. But, at the same time, UMETNIK\* appropriated non-artistic performativites and showed itself covered up in the attire of eight ordinary creators. As if by appropriating their artifacts and stories, UMETNIK\* blended in with them. The fact that UMETNIK\* raises the question and provides description in the “about” section on the blog and

the sole fact that this text is being written about its project, does not let UMETNIK\* only to intermediate between content creators and the public, but it is group’s artistic notion that puts the creators and their artifacts in ready-made positions within the artworld. A group UMETNIK\* defines itself through its practice and projects as being an artist in progress. Many factors define this progress; from geographical, economical and cultural positions to successful and unsuccessful networking politics. It is the same set of conditions that contemporary artworld lives off.

The asterisk from the group’s title semantically lets UMETNIK\* always be in the transition between an artist and an artist in progress, to act on the border in and out of the artworld and to perform non-radical and radical gestures at the same time. It is the presence of the asterisk that defines group’s performativity and lets it constantly be in the process of reversibility between artistic and non-artistic notions. So, coming from within and not being afraid of self-critique their strategy appears to be successful and relevant especially within the state-of-the-art world where both sides of the asterisk – *inclusion and exclusion* – are fruitfully present. Furthermore, UMETNIK\*’s mechanisms of deception and critique show the relevance of a deep-rooted, often misfortunately used, concept of ready-made in contemporary art practices and disclose its potential in the criticism of the art system.

Based on the perplexed grid of overlapping desires, intentions and concepts, UMETNOST BEZ PREDUMIŠLJAJA could be described as an artistic project of non-radical radical gestures. Starting with its visual representation on the blog that is not screaming for attention, it is subtle and doing exactly the opposite – putting the focus on the exhibited content. As if through simple web page aesthetics UMETNIK\* tries to show how the represented is more important than the representative. The exhibited content – *artifacts of everydayness* – is not an example of fundamental actions that are ought to affect or change something. It seems like in the matter of seconds everything could just vanish. With one failed payment of the webpage server the whole virtual artifact could crash and disappear, turn into an Internet error and misfortunate event. At the same time, strategies of appropriation and deceivableness are not progressive and innovative strategies within the artworld. These non-radical gestures free UMETNOST BEZ PREDUMIŠLJAJA of already existing *artificial* frameworks and let it ask prominent questions, let it poke the constructed artworld from the inside. It is exactly a network of all these subtle gestures oscillating on the tension between existing and disappearing, between innovation and stagnation that make UMETNOST BEZ PREDUMIŠLJAJA a radical art project.

<sup>8</sup> Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. Cornell University Press, 1979.

<sup>9</sup> Humble, Paul N. “Anti-Art and the Concept of Art.” *A Companion to Art Theory*, Blackwell Publishing Ltd, 2002, p. 248.

Each of the artifacts shown on the webpage pays homage to memorable, even magical, experiences of ordinary lives. This kind of experiences, let's call them *particles of happiness*, make the commute from home to work or from the couch to the fridge more bearable. UMETNIK\* praises an ordinary other while putting it under a spotlight and giving it an opportunity to be a part of the show, of a little art spectacle. Here we should not imagine a spectacle accompanied by fireworks and loud advertisements but rather a spectacle of a low cost production recognizable in the plain, unfinished aesthetics of the blog design, which evokes feelings of nostalgia and melancholy – two concepts that more than anything portray the ordinariness and familiarities of everyday routines. Being presented in a virtual public sphere, where anyone who enters the web page has a possibility of interacting and commenting, personal artifacts went from private to public and became vulnerable spots of their creators. Currently there is one harsh, not to say cruel, comment underneath the post of Jovana Milivojević. In the comment it is stated how Milivojević's actions are pitiful and depict misery of Serbian society.<sup>10</sup> As much as this comment justifiably reflects on the Serbian society, a big part of which does live in unwanted misery, and criticises it, it is still attacking a real person with real feelings. The comment section, an inherited feature of the blog, is representing that performative uncontrollable aspect of this project, as it opens up a possibility of performative utterances, insulting speech acts, such as written insults to happen. As Judith Butler explains; one's language holds up the power to act upon an other's body, to wound it and to hurt it.<sup>11</sup> In this case, UMETNIK\* is just an intermediary providing no shield between the represented content and the viewer, in other words, between the real and the more real.

While being almost tangibly fragile, UMETNOST BEZ PREDUMIŠLJAJA impersonates every other contestant on the other side of the screen. We all forethoughtfully praise our ordinariness and averageness by creating artifacts and dedicating them to our ephemeral life instances. We all have such utopian shrines in our homes (or minds) that are just waiting to be discovered and to be a part of the asterisk.

\*Text for gifted readers.

10 Milivojević, Jovana. "Jovana Milivojević." Web blog post. UMETNOST BEZ PREDUMIŠLJAJA. Wordpress, 9 November 2015. URL: [umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/comment-page-1/#comment-6](http://umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/comment-page-1/#comment-6) (retrieved 03.12. 2017)

11 Butler, Judith. *Excitable Speech. A Politics of the Performative*. Routledge, 1997.





# UMETNIK\*

## in conversation with Martin Guttmann

*U: How do you make decisions in your duo? How does the decision making look like generally and especially concerning what you will state to be the content of the presented?*

G: It's easier when there's a kind of agenda and the artist is really supposed to be reflective. Many of our shows are about showing the art we did already in a new context. This decision making has more to do with very specific practical considerations. But, for example, when we had the show last May in Cologne this was the new stuff and we asked ourselves specific questions about portraiture in the time of Trump. We started talking about the idea of an eye-contact, how different ideological environments have such a deep influence that people see each other differently. The eye-contact changes because the presuppositions about whom you are looking at change. So, when you approach it in that way, it is easier to talk. It is also not a question of how to make ourselves attractive to others or how to make ourselves relevant to the present discourse. These kind of tactical questions are quite subjective and call for more disagreement. When we ask ourselves very general questions like what is the point of this period and how we can respond to it, then the discussion becomes a little bit more relaxed and profound and certain types of arguments just set a gravity in the situation. They're less likely to develop a shallow ego fights. That would be my advice – talk about things, not about you.

*U: It is hard to have a democratic decision making when there are two people, because you cannot overvote. If you have a dispute, how do you solve it?*

G: I would go to the first principles. I think the founding document is very important and that we should take it very seriously. When you have disputes, go back to first principles. I think that this kind of constitutional approach is not just a question of ego. In the founding document there are some principles and if something is outside the principles, that's a powerful thing to say.

*U: You mentioned the Trump era and it is already marked, even though he has been a president for not more than a year. How the far right now is changed from the far right back then in the 60's-90's?*

G: It's a very different far right. The far right of let's say Bush The Second was a Roman far right (Pax Romana). The United States wanted to militarily control the world and the world to pay for it. That's why there was a war in Iraq. Today it's very

Martin Guttmann (1957, Jerusalem) lives in New York and Vienna. He studied at the School of Visual Arts, New York with Joseph Kosuth and since 1980 he has been working together with Michael Clegg in the artist duo Clegg & Guttmann. He is a professor at the department for Art and Photography at the Academy of Fine Arts Vienna.

Some of the mentioned works in the conversation include *The Outdoor Exhibition Space*, *Open Public Library*, *The Open Music Library*, *Biedermeier Reanimated and Eye Contact: The Origins of Totalitarianism*.

specifically related to fascism, in the sense that it is antiintellectual, antiliberal, antielitist and revolutionary. There's no more talk about conservatism, really. The point is to lift the spirit of the American people with the message that they count, whatever irrational thing they have in their head counts. It's really about violence, provocation, irrationality and a kind of a *fuck you* attitude which is like how Mussolini started for example. If we go back to the 1922, we see exactly how he humiliated the establishment, how he used this hatred of parliamentarism and socialism. Mussolini had the sqadristi, the fascist gangs that have perpetuated violence in every little town in Italy, which Trump still doesn't have, but he might.

*U: How do you think an artist or a group bound to the artworld should or has to act? Do you believe in some form of activism of art groups and artists?*

G: It's a very difficult question now for two or three quite separate reasons. The one most obvious point is that art is completely associated, not with the 1%, but with the 0,1 or the 0,01% of the richest and most internationally globalized elite. Art is like *their thing*. They go to the art fairs, they exchange ideas, they buy from each other. It's not radically different to what it was 20 years ago, but it is more extreme.

And now I come to the second reason where the question is how you yourself feel to be in a position when you are actually feeding the richest part of the world population and give content to their unity.

*U: But then this elite has to recognize somehow the art object. There is a consensus of some elite in order to establish the dialogue about something which actually is an art object. Who decides what is the object of the communication of the status of the unity of that elite? Do artists have some power to decide?*

G: Well, artists take their power, they don't have the power. I was around when they took it and I was around when they started giving it back. People have to be very passionate about it and very consequential about it and even pay for it to some extent. But now comes the third problem. The third problem are these cycles of artist coming to poor neighborhoods, gentrifying them, starting a gallery, taking lofts, inviting limuzines of rich people in the weekend, prices go up, indigenous population is driven out, young artists get richer and all this became very clear to everybody and it really wasn't. Now in Los Angeles when you have a new gentrification, a gallery comes up and people are demonstrating outside, like *shit, white art, why do we need it*. This has never before happened

in my lifetime. There is no more common cause for the poor avant-garde art and the grassroots, neighborhood-based activism. Now it is really against each other and this is a very new phase. Since the 1890's the modernist avant-garde grew up under the, it was not always left, there was not really left in the 1890's, but there was an assumption that really became reinforced during the First world war that there is a continuum of common causes between the artistic avant-garde and the populist left and these survived the Second world war and the 30's and the Cold war, McCarthyism and Reagan and Nixon and now it's being questioned, which is actually a pretty big deal, I think. In other words, artists that feel as if they're doing something to expand this aesthetic experience and to show the socio-political grounding of the whole of the discussion can no longer expect that the more leftist part of the political system will accept it. On the contrary.

*U: So, you think that those people who are fighting for the democratization of art are actually fighting for the Trump's cause then?*

G: No, I wouldn't put it this way. The issue of gentrification is not Trump's politics. What I'm saying is that on one hand you are identified with the richest people in the world, you are friends with them, they invite you for the summer. On the other hand, the poor part of the people are demonstrating against you. You are no longer welcome. So, how can you organize your activism in such a situation where you are really absorbed by the richest people and then you no longer have the tacit support of the community based activism.

My feeling is that everything is up for grabs. There are no more rules that I'm aware of. Things that I and my friends have been working on are no longer that relevant.

*U: About the idea of communitarianism – you took part in the exhibition in mumok (Museum of Modern Art Ludwig Foundation Vienna) about 90's practice where you actually curated and exhibited work of several artists. How do you see art in public space in relation to democratization and how does the meaning change when you show something publicly, outside the white cube?*

G: In 1991 there was a big economic crisis and some artists took it very seriously. They thought we're coming to a point where the entire artworld will be delegitimized because it was way too dependent on institutions that were in the hands of private boards. And the board members choose the artists that they like for shows in museums. There was this weird kind of corruption going on, but

there was really a thirst for art that depended less on the existing parameters, and that's what this work in mumok was about. There was a big group of artists who were really thinking about it. We were working vis-à-vis Andrea Fraser, Mark Dion and some other people. Each in their own way was very critical of the institutional framework and trying to take the stuff out. There was a very weird historical memory of this period basically that it was reduced to relational aesthetics. It was very much trivialized, beyond recognition and faded pretty much from the historical memory the way I remember it, so it's a bit difficult to talk about it.

In 1991 all this rave culture was just coming from London or Manchester to San Francisco. There was new way of thinking like they would go to a natural reserve, bring generator and people would rave the whole night and I was really quite impressed by that. So, you could think about this piece you are talking about as a kind of an art rave or something. Because the idea of putting clubs outside was related to the idea of putting art outside. It was also about deinstitutonalizing the club culture.

*U: Can you say that for the art as well?*

G: Yes, deinstitutonalizing art. There were lots of ideas that did not work in a spectacular way. For example, at the time when I was teaching at Stanford I was just thinking, *well why not try to collaborate with academics for example*, there is so much money in a place like Stanford, so many really smart people, but not just smart – people who supposedly were against the ruling paradigm. This has been a spectacular failure. I'm just telling you because you are asking me. It's not that I'm shedding tears on it anymore. But I'm saying that the deinstitutonalization was connecting it to different institutions and that really didn't happen. We did a few public projects but again we could not do public projects when the directors started asking us from the very beginning for breakdown for expenses and we said *how can we give you an expenses breakdown when it's an open work?*

*U: It seems that your works generally are about community building. What you basically just talked about is analyzing community using a socio-analytical method and community as a social network.*

G: That was the idea, the big lightbulb moment was when you realize: *We had these public outdoor libraries and they were big cases full of books from people from the area*. We just put them somewhere, no guides, no nothing. And that really was a community building because this was before social networks. It's

not like *every block has a blog*. We asked people about their neighborhood, turned out that at that time nobody knew anything about their neighborhood and through this project they started talking to each other and communicate. Now when there is Facebook you don't need art for that. But these are the first social networks that I knew.

*U: What do you think is the most important aspect of the new institutional critique?*

G: I honestly want a younger generation of socially minded artists to come up with ideas. It would be ridiculous from me to second guess. I don't know, because I'm not on Facebook. I don't know what it means, but I have no doubt that the criticism of Facebook will be a part of it. Nobody even started thinking about it as an institution. People talk about the screen, they talk about the physicality, they talk about the thumb going left and right, they talk about it as the selfie, but I haven't seen any kind of institutional critique of Facebook as an institution, how it limits you, how it constrains your thinking, who owns it, the neutrality. These are a kind of the institutions that the institutional critique should talk about. It's not like art becomes art in the gallery, far from it. It's about all those internet only services as Contemporary Art Daily, about what that means. I would like to invite people to think about this as an institution and to apply the concept of the institutional critique to it.

*U: You used to talk about the notion of readymade and how it changed throughout art history. Could you give a short overview?*

G: I used to give a seminar about it at Stanford. Duchamp himself, when he started with the readymade responded very specifically to Brancusi and synthetic cubism. In other words, the idea of Brancusi was about pedestal on pedestal and the question where does the pedestal end and the artwork begins. When he did the bicycle wheel with the stool the question was whether it was a pedestal or a part of the artwork. This was one point, and with Picasso and Braque it was about the inclusion of pieces from the newspapers and somehow real stuff into the artwork. The question was how far you can go. But Duchamp immediately took a whole poster, some sort of the landscape and put two dots and called it *Pharmacy*, he took it to the extreme. That was how it really started. And then in the *Armory show* it is about seeing whether it will be censored or allowed, but then came the dadaist and they looked at it a bit differently – a really weird irrational thing

of looking at A as if it was B. It was about the absurdity of the idea about the readymade that they liked because it was absurd. Duchamp didn't think it was absurd really. Duchamp was taking things to the extreme. For the surrealists – idea of a snow shovel in a museum as art was as bizarre as a liquid clock on the beach or grand piano on the sand, it was just a weird combination that makes you think harder. Then, there was this big really radical shift in pop art. First there was Rauschenberg and Johns who thought about it in terms of breaking down the boundaries between art and life. Rauschenberg would go outside of the studio, take some object and put it on canvas. Then came Lichtenstein and Warhol and started talking about the value of a standardized self-produced object. Warhol and Lichtenstein were really going a bit back to futurism and embracing the mechanical world. And then came minimalists and conceptualists and post minimalists and Sherrie Levine and Jeff Koons with the vacuum cleaners etc. The idea was that we have very different theories about the readymade and it's good to be at least a bit analytic about distinguishing between these ideas. In our case, in Clegg & Guttmann case, when we put the library outside what we asked is if it can be art. And the idea was to take it back to empirical sociology. We said it would become art if people from the museum go the library and understand it is art because in the museum was like an installation with documentation and explanation. So the idea was – if people from the museum go to these neighborhoods, and people from the neighborhood go to the museum then it would become art. The conclusion is that it became half-art because people came from the museum to the neighborhoods, but not from the neighborhood to the museum.

*U: Is that half-art art and how do you relate this to the debate about Duchamp's position as an artist. You discarded it as the anti-art when we talked about aesthetic experience. How could somebody who is the most important artist of the 20th century be easily or not that easily discarded as anti-art(ist) while being in the core of the artness?*

G: The Dadaists were anti-art. They said they were anti-art. Duchamp was really thinking about it analytically. He took the ideas to the absurd, but it was a kind of a philosopher thinking. To make the most outrageous counterexample for something and to say whether it means actually some kind of a contradiction or possible expansion of the concept.

*U: Is artist autonomous in that sense that he/she could produce something outside the institutional frame and be outside of that area, so that he/she could meta-criticize art object. Is artist autonomy possible?*

G: I saw it with my own eyes. Determined artists have managed to change the course of art. And I'm not using these words lightly. I've seen it in New York several times, sometimes I liked it sometimes I didn't like it. There was really no doubt in my mind that this neo-expressionist thing changed the course of art and then there was a counterrevolution of the people I was associated with and it took it kind of back to where it was and these things were made by people I knew, small groups, but determined people and they just did it. I can tell you I've seen it happening and I hope it will happen again. I'm yet to see someone who tried very hard and did it in a smart way, and it completely failed.

December 2017





# Umetnik sa zvezdicom, bez zvezdice ili svesni ambigvitet?

Senka Latinović

Senka Latinović (1985) je diplomirala na Katedri za istoriju umetnosti Filozofskog fakulteta u Beogradu i dobitnica je „Nagrade spomen-zbirke Pavla Beljanskog“. U okviru različitih kustoskih projekata, realizovala je više izložbi u Beogradu, a autorka je i mnogih tekstova o lokalnoj umetničkoj sceni. Sa kolegom Vladimirom Bjeličićem osnovala je performativnu kustosku platformu Vokalno Kustoski Sindrom. Zanimaju je novi pristupi u muzeologiji/heritologiji, institucionalna kritika, odnos između feminizma i umetnosti.

Skoro da je nemoguće započeti pisanje o umetnosti danas, a da se makar ovlašne osvrnemo na fenomen konceptuale koji nam je ostavljen u amanet. Duboki rez koji je napravio ovaj (anti)umetnički obrt relativno kratkog veka, ispostavilo se, više nije nikada mogao da zaraste. O zarastanju posebno nema govora u današnjem kontekstu, kada stanje (samo)preispitivanja zapravo znači stanje budnosti i borbe protiv sveprisutne manipulacije i anesteziranosti.

Koncept „umetnosti“ kao ideje započinje protokonceptualnim Dišanovskim činovima, a nastavlja se šezdesetih i sedamdesetih godina kroz još radikalniju teoriju i/ili praksu. Posebno se na ovom mestu moraju pomenuti grupe i pojedinci, kao što su: Art&Language i Jozef Košut, koji su beskompromisno dekonstruisali pojmove umetnosti i umetnika, razlažući ih najpre diskurzivno, ali ne odričući se baš sasvim dosledno ni vizuelnog jezika (npr. Košutov rad „One and Three Chairs“). No, kako se echo ovih globalnih i lokalnih ideja prelomio u radu neformalne grupe UMETNIK\*, a gde se od njih odbio?

UMETNIK\* je formiran u trenutku kada Kosovo, u dokumentima Evropske unije počinje da se označava zvezdicom. Jedna od verzija fusnote glasi: „Ovaj naziv ne utiče na stav o statusu i u skladu je sa UNSB 1244 i mišljenjem MSP o kosovskoj deklaraciji nezavisnosti“. Reagujući na već decenijama življeni život\* hrčka u točku, članovi neformalne grupe odlučuju da se pozabave starim, ali uvek aktuelnim pitanjima – *statusom* umetnosti i umetnika – na teorijskoj i praktičnoj ravni. Njihova zvezdica u fusnoti parodira gorepomenuti politički paradoks, pa glasi: „Ovim nazivom ne prejudiciramo shvatanje značenja i opseg pojma UMETNIKA i UMETNOSTI“. Ova paralela između države i umetnosti s razlogom je povučena, jer umetnost nikada nije mogla biti nezavisna od svog okruženja i političke klime u kojoj nastaje. Nije to bila čak ni u vreme najžešćih larpurlističkih maštana o životu i stvaranju u kuli od slonovače.

Neformalna grupa UMETNIK\* za svojih pet godina postojanja za sobom ima na desetine akcija, izložbi i performansa, kao i promenu okruženja u kome deluje (odlazak iz Srbije u Austriju). Korišćenjem *svega* iz svog okruženja i beleženjem *svega* što se trenutno živi i preživljava, kreira se jedan svet opsesivno-kompulsivnog, sirovog i zabavnog haosa. Neprekidnim radom, hiperprodukcijom i isporučivanjem gotovo manjakalno sakupljačkih ideja, stvorili su osobeni jezik komunikacije. Radoznało se krećući kroz mnoge velike „probleme“ istorije umetnosti i same umetnosti, dekonstruišu različite fenomene: preispituju rastegljivost pojma muzeja i galerijskog prostora, proširuju polje medija uključivanjem uličnih kamera kao relevantnih beležnika performansa, ispituju prazninu ili opskurnost korišćenja reči ‘art’. Iako se služe metodom apropijacije,

to nikada nisu postmoderni citatni kolaži. Tu nema velikih umetničkih uzora, a ni velikih umetničkih prezira. Iako naslućujemo da smo možda nešto slično kod nekoga već videli, ipak ne možemo da se setimo ko je to, jer taj *neko* ni ne postoji. Oni grabe iz bazena kolektivnog konceptualno-nesvesnog, koji je otvoren *juče*, u 20. veku, da bi isporučili i uboličili svoju reakciju na *danas*. Gledajući ovu umetnost\*, koja to možda i nije, nailazimo na nerazmrsivost njihovih ličnih života i umetničke\* prakse, penetriranje jednog sveta u drugi, ulaženje članova grupe UMETNIK\* u sopstvenu privatnost. Ako bismo tvrdili da se služe strategijama siromašne umetnosti (*arte povera*), ne bismo se sasvim približili istini, jer iako koriste minimalne resurse kojima neposredno ismevaju komercijalizovanje umetnosti i fetišizaciju umetničkog dela, pozicija umetnika danas više ne može biti ista. Njima je vrlo jasno da učestvovanje u umetničkom sistemu, na bilo koji način, podrazumeva nemogućnost potpune distance od istog. Preispituju se (ili kako oni kažu „testiraju“) pojmovi, ali se ipak ne odustaje od pojma umetnika i stvaranja – jer oni i dalje igraju na konvencionalnom terenu kreacije i reprezentacije. Izložbe koje se organizuju u toaletu i dalje su izložbe, a bečka akademija je i dalje tradicionalna obrazovna ustanova.

Branislav Dimitrijević u tekstu *(Ne)mogući umetnik*<sup>1</sup> prepoznaće dve struje, odnosno rascep na sceni nove umetničke prakse. Prva struja se odriče iluzija o humanizmu umetnosti i zagovara njeno prevazilaženje (npr. Art&Language), dok druga smatra da se odricanjem od tradicionalnih formi i medija – ali korišćenjem novih – stvara nova društvena uloga umetnosti (npr. Bojs). Izmedu potpunog povlačenja i normalizacije, ipak je ostao procep u koji se smestio UMETNIK\*.

Da li ovakav stav možemo nazvati taktikom ambiguiteta, odnosno radikalnom dvosmislenošću? Polazeći od koncepata, oni se nikadane odriču ironije, izmišljanja, pretumbavanja, ali ni vizuelnog komentara. Ma kako daleko ta kreacija bila od umetničke konvencionalnosti, ona i dalje nosi teret svog identiteta. Prihvatajući paradoks, baš tu i nalaze inspiraciju – u dvosmislenosti svoje pozicije i svoje umetnosti. S tom sveštu odlaze i na studije u Beč, napuštajući sredinu u kojoj su često bivali deprivirani, ali takođe razumevajući da sada ulaze u zvaničan sistem, više nego ikada pre. Ulaženje u zvaničan sistem svakako ne znači ni automatsko lišavanje marginalne pozicije. Naprotiv, osećaj izvesne iščašenosti, nepripadanja i drugosti se prelaskom od „unutrašnje emigracije“ do one međudržavne, samo se transformiše u novi oblik. Zato se čini da i tu promenu posmatraju kao eksperiment

ili performans sa dužim trajanjem. Kao što ORLAN menja svoje lice plastičnim operacijama, UMETNIK\* pažljivo promatra sopstvenu transformaciju i od nje će modelovati (i već modeluje) neke od budućih projekata.

Da se vratimo na sam početak i apliciramo jednu političku floskulu na praksi ove neformalne grupe – radi se o jednom od često citiranih rešenja srpske strane za kosovsko pitanje: „više od autonomije, manje od nezavisnosti“. Baš to je polje po kome se kreće i istražuje UMETNIK\*.

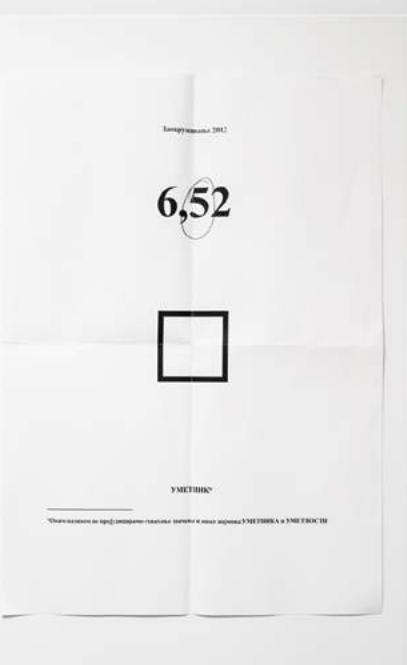
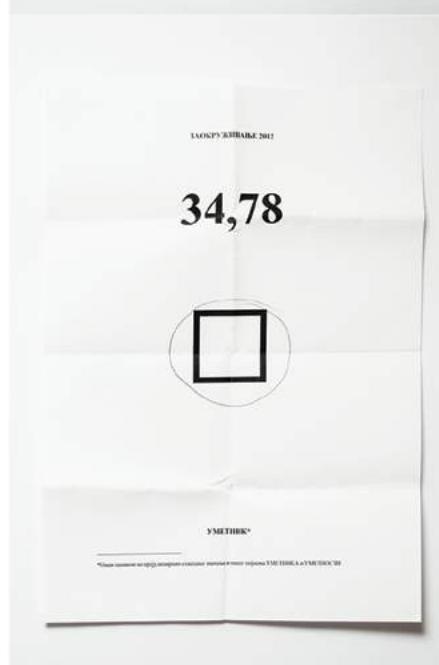
<sup>1</sup> Dimitrijević, Branislav. „(Ne)mogući umetnik.“ *Protiv umetnosti: Goran Đorđević: Kopije 1979–1985*, MSUB, 2014, str. 40.

ЗАОКРУЖИВАНИЕ 2012

ЖИВАЛЬЕ 2012

60°ε8

2107-1711(200606)10:6;1-3



12/17/2017

Print Window

Subject: Molba

From: [REDACTED]@yahoo.com  
To: office@dragana.at  
Date: Thursday, October 24, 2013, 10:45:34 PM GMT+2

Poštovana gospođo Mirković,

obraćam Vam se u nadi da ćete moći da mi pomognete, a u vezi sa studijama u Beču. Osoba koja se javila na broj telefona sa Vašeg oficijalnog sajta predložila mi je da pošaljem mejl sa problemom koji imam i nekom vrstom predstavljanja (motivacionog pisma), što ovom prilikom i činim.

Moje ime je [REDACTED], apsolvent sam na Filozofskom fakultetu u Beogradu, na smeru filozofija. Pored filozofije, a naročito estetike i teorije umetnosti, interesuje me i umetnička praksa. Bavim se fotografijom, videom i filmom. Izlagao sam u Srbiji, zemljama u regionu, kao i u inostranstvu, a moji kratki i eksperimentalni filmovi su prikazivani na festivalima u Srbiji, Hrvatskoj, Velikoj Britaniji i Rusiji. Dobitnik sam velikog broja nagrada u domenu fotografije od kojih bili istakao II mesto na Republičkoj izložbi 2011, I mesto na Fotosofiji 6 i I nagrada za pojedinačnu fotografiju na 39. Salonu umetničke fotografije Žisnel 2011. Fotografije su mi objavljivane u Politici, V magazinu, a moj portfolio i predstavljanje projekta Teret je objavio Refoto u 88. broju. Takođe saradivao sam i sa Playboy-em Hrvatska. Imam iskustva u predavanju fotografije i to u Centru za razvoj fotografije, na Omladinskoj republičkoj izložbi u Somboru, festivalima Stayfest i Kultobran.

Aktivno se bavim poezijom. Na ovogodišnjem sajmu knjiga u Beogradu biće promocija moje knjige „Kućni bioskop“ koju je izdala Matica srpska.

Ako je potrebno mogao bih da pošaljem svoju punu biografiju i CV.

Moj problem:

Školske 2013/2014. godine upisujem prestižnu Akademiju Lepih Umetnosti u Beču. Posle polaganja prijemnog ispita, moja verenica i ja u konkurenциji od preko hiljadu ljudi uspevamo da upišemo željeni fakultet. Od tog trenutka pokušavamo da nađemo garantu iz Austrije ali nam ne uspeva. Za dobijanje vize (studentske boravišne dozvole) je potreban jedan od dva uslova koji mi ne možemo da ispunimo, a to je da neko iz Austrije za nas garantuje ili da pokazemo 10.000 evra po osobi. Pored toga što su već krenula predavanja (zamolili smo mentore da nam omoguće mesec dana odsustva sa predavanja kako bismo pokušali da sredimo vizu iz Srbije) potrebna nam je potvrda da smo iznajmili stan tj. osoba koja bi nas prijavila za adresu stanovanja, a kako bismo mogli da krenemo da živimo i radimo u Beču.

S obzirom na finansijsku situaciju, i bez obzira na to što su studije koje smo uspisi besplatne, nameravamo da radimo u Beču kako bismo mogli da platimo stan i hrancu, pa Vas u tom smislu molim za neki studentski posao u domenu medija, vizuelne kulture ili bilo čega priladnog.

[REDACTED] je završila Filološki fakultet u Beogradu na smeru Skandinavistika (švedski i norveški jezik) kao i master iz filozofije umetnosti na Filozofskom fakultetu u Beogradu. Tokom studija u Srbiji, bila je stipendista Fonda za mlade talente i Švedskog instituta. Njen CV šaljem u prilogu.

U nadi da ćete naći način da nam pomognete,

Srdačan pozdrav,  
[REDACTED]  
060/4767698

# **PERFORMATIVITY as ARTISTIC\* METHOD: \*with the term ARTISTIC\*, written with an asterisk (also known as ‘star’), I refer to the artistic method employed specifically by the members of the informal group ARTIST\* (UMETNIK\*/ УМЕТНИК\*)**

Eva Kovač

Eva Kovač (born 1989 in Čakovec, Croatia (then SFR Yugoslavia)) is an art historian based in Vienna, where she is finishing her master's degree at the Department of History of Art, University of Vienna. She writes about contemporary art production, exhibitions, and performative art pieces, often in connection to Central and Southeastern European contexts. Since 2014 she has been assisting at the Gesso Artspace in Vienna. Kovač is one of the founding and active members of frustracija. – the art collective established in summer 2015.

The starting point of this text is the examination of ARTIST IN PROGRESS -- the long-term project of the group UMETNIK\* [ARTIST\*], that was initiated in October 2013. The project is aimed at demystifying the role and the position of the artist, as well as at demystifying (contemporary) art in general through the process of acquiring the status of the artist. It was designed by the members of the group UMETNIK\* as a “self-observing” type of a “psycho-social experiment,” with the purpose of tracing the transformations and implications arising from the process of becoming an institutionally recognized artist.<sup>1</sup> As the project is still ongoing and as such cannot be considered nor analyzed as a whole, I decided to focus on the performative aspect and its material manifestation in the objects exhibited within *Birokratija* [Bureaucracy] – the first realized step of the ARTIST IN PROGRESS project.

The segment *Birokratija* was presented at the exhibition SAY IT. RS> held in May 2014, in the space of the former Gallery Knoll in the Viennese Esterházygasse. The majority of information, relevant for this examination, was provided by UMETNIK\* themselves, in the course of several talks with the members, which took place during the summer of 2017. The main source material utilized in here is the photographic documentation of the installation presented at the previously mentioned occasion in 2014.<sup>2</sup>

The installation was set up on three adjacent walls. In the central position, on the wall in the middle, two student IDs [*Ausweis für Studierende*] were displayed, one under the other, set in one simple glass frame. The student IDs were framed open so that names, photos, signatures, dates of birth, and student ID numbers of the students were visible, as well as the stamp and the name of the institution that issued the ID (Academy of Fine Arts in Vienna). Left and right from the IDs, fixed directly on the wall, there were two Serbian passports,

---

1 As they explain themselves: “We deliberately decided to put ourselves into a certain situation in order to examine the process of acquiring the status of the artist, carefully monitoring our own transformation and its implications. This long term self-observing we see as a form of a psychosocial experiment. The method would bring the underlying institutional facts to view as they are neither transparent, nor are the conditions obvious. The artwork is organized like an institution, but the criteria for the roles within that ‘institution’ are arbitrary, and the question of authority and power relations has to be examined.” The interview to be found in: „Zwischen Ausbeutung und Nicht-Verwirklichung, ein Gespräch zwischen Umetnik\* und Vasilena Gankovska [Between Exploitation and Non-realization, A Talk between Umetnik\* and Vasilena Gankovska]“. Bildpunkt, Herbst 2017/44, p.18.

2 The photographic documentation of Birokratija is available at URL: [umetniksazvezdi.com/home/content/10/Birokratija](http://umetniksazvezdi.com/home/content/10/Birokratija).



*Birokratija*, 2014, Old Knoll Gallery, Vienna (Exhibition view)

one on each side. They too were displayed in a way which enabled visitors to inspect the pages and read the information contained. Their burgundy red covers bear the coat of arms of Serbia and Cyrillic writing in gold print. Compared to the modestly designed student ID (made of peach orange paper and in part handwritten), the passports look much more imposing. Yet, the student IDs were the ones displayed in a more central, slightly more prominent position implying that they are the carriers of greater importance and value to their owners. Evidently, the owners of the displayed documents were concrete individuals, the two founders of the group UMETNIK\*. Their passports represent a necessity; they are official proofs of mobility, and function as unavoidable tools for legal border crossing. The existence of the passports enabled the completion of this initial step of the ARTIST IN PROGRESS project – the gaining the status of art student in Vienna.

The installation also included two white folders, which contained all theretofore collected documents for obtaining the student residence permit (also known as ‘visa’). The folders were centrally placed on a white table, directly underneath the student IDs and passports constellation. On the side walls, there



*Birokratija*, 2014, Old Knoll Gallery, Vienna (Exhibition detail)

were numerous transparent filing foils, filled with various documents and application forms (among others, paperwork needed for such purposes as residence registration, opening a bank account in Austrian Erste Bank, registration for the admission examination, confirmation of the successfully passed admission exam, confirmation of the regular student status, birth certificates, certificates of citizenship, SRB/A3 form (Agreement between Republic of Serbia and Republic of Austria on social security), excerpts from public register (for the purpose of renting an apartment), etc. Apart from that, the foils contained several letters addressed, for example, to Dragana Mirković (Serbian turbo-folk and pop-folk singer living in Vienna), Dragan Marković Palma (Serbian politician, mayor of Jagodina), and HRH Crown Prince Alexander Karađorđević’s Foundation for Education and Culture. The letters were written by the members of the group UMETNIK\* as petitions, asking the addressees for assistance and support in form of scholarships or help in finding a part-time jobs for students. All the filing foils were hanged on a line (similar to a clothing line) in a row, virtually resembling a kind of a frieze. The viewer, especially an art history oriented one, might even be inclined to read this entire,

strictly symmetrical composition, as some extremely reduced version of an altar. In that case, the two central documents – the student IDs that contain photographic images of the individual UMETNIK\* members, could be read as icons – as potent objects that posses either awarded or inherent agency, that should be ‘worshiped,’ and can help one fulfill his or her ‘prayers;’ in other words – objects that represent what needs to be pursued. The connection with the religious iconography is possibly a far-fetched association, but it does point out the importance of having (at least some minimal level of) faith and trust in the institutions that issued the documents.

The overall *Birokratija* installation appears to be rather static, neither performative nor particularly interactive, as something the visitors could look at, read, and examine. Nonetheless, when considered in the larger context of the ARTIST IN PROGRESS project, the performative dimension of the piece is revealed. As explained in their portfolio, the project started when the UMETNIK\* members were enrolled and began to study at the Academy of Fine Arts Vienna. In their own words: “The decision to start ARTISTIC STUDIES is a project in which we examine how formal education gives STATUS OF THE ARTIST and how our thoughts about ART and BECOMING ARTIST are developing during the process.”<sup>3</sup>

What is art and who is an artist are questions that, especially in our contemporary moment, despite a multitude of attempts, cannot be answered to the point. If anything, seeking to find answers to such questions is becoming more and more perplexing. The response to the question about the existence of art outside the artworld<sup>4</sup> system can be both yes and no. On one hand, there is art happening outside the art institutions – for example, socially engaged artistic practices and activist creative acts. Yet, in order for such practices to be considered, examined, and discussed as forms of fine art, their validation as such has to eventually come from a source attached to the artworld structures.<sup>5</sup> If such validation never happens, it is inconceivable to consider

<sup>3</sup> The photographic documentation of *Birokratija* is available at URL: [umetniksazvezdi.com/home/content/10/Birokratija](http://umetniksazvezdi.com/home/content/10/Birokratija).

<sup>4</sup> УМЕТНИК\*. “UMETNIK\* Portfolio.” Umetnik Sa Zvezdicom, 26 May 2017. URL: [issuu.com/umetniksazvezdicom/docs/umetniksazvezdicom\\_portfolio](http://issuu.com/umetniksazvezdicom/docs/umetniksazvezdicom_portfolio) (Retrieved 20.09.2017).

<sup>5</sup> The term ‘artworld,’ as first coined by Arthur Danto in his essay *The Artworld*, implies the cultural context of art and its interpreters (artists, art historians, critics, curators, collectors, etc. – who function within, or are otherwise connected to institutions, such as galleries, museums,

and treat these practices as art – mainly as something worthy of different kind of appreciation than amateur creative practices, crafts, hobby art, activism, decorative art, etc. Since it is ignored by the artworld public, ‘art’ without the appropriate validation does not enter the artworld, nor is it considered in an art-historical relation to earlier works. In short, the authority of the artworld persists.

However, as a fragment of the answer to the great question of who is an artist, it can be said that (at least in most contemporary cases) in order to be an artist one is inclined to identify oneself as such. This identification usually implies admitting the aspiration to become a part of the artworld. In order to function as an artist, to be perceived as an artist, and to gain the status of an artist, one needs to be able to present oneself as an artist within the relevant social structure. To utter the role – ‘I am an artist’ – becomes a condition for being an artist. This particular utterance by itself does not universally function as a performative utterance,<sup>6</sup> since the art institutions (galleries, museums, art academies, etc.), as well as other structures of the artworld, maintain the power of confirming, ignoring, or even denying the uttered identification. Nevertheless, this utterance is significant as a part of performed behavior through which the ‘artist identity’ is constructed. Basically, considering yourself an artist helps you become and be one. If, on top of that, you have some institutional art education, your way into the artworld is facilitated. In her theory of performative construction of gender identity, Judith Butler argues that identity is instituted through acts.<sup>7</sup> In theory, performativity is something that goes unmarked, because it is accepted and supported by social structures. If ‘an artist’ is considered as a vocational identity, this identity can be described not just as a consequence of practicing art, but as identity that is consciously constructed and manifested through performed behaviors within the appropriate social setting. Stretching Butler’s theory to this specific

---

universities, and art academies). See: Danto, Arthur. “The Artworld.” *The Journal of Philosophy*, LXI/19, 1964, pp. 571-584.

<sup>6</sup> See George Dickie’s theories and definitions in: Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. Cornell University Press, 1974.; Dickie, George. *The Art Circle*. Chicago Spectrum Pr, 1984.

<sup>7</sup> Here, I am referring to J. L. Austin’s concept of performative utterance as a statement that constitutes an action: “If a person makes an utterance of this sort we should say that he is *doing* something rather than merely *saying* something.” In: Austin, J.L. “Performative Utterances.” *Philosophical Papers*, 1961, p. 235.

vocational identity leads to the conclusion that performing the role of an artist, in effect – makes one an artist. While doing art (practicing or producing something that is accepted as art by the relevant authority) one performs the role of an artist. The members of the group UMETNIK\* are inverting this situation by treating the very performance of the role of an artist as art.

In *Birokratija*, the role of the institution as the relevant authority in establishing the status of an artist is exposed, while simultaneously being confirmed and challenged. Of course, one can be an artist without possessing an institutionally issued certificate of that status. As nobody is actually born an artist, ‘artist’ cannot be considered an inherent starting point. It is a role, an identity, and a vocation if you will, that is continually constructed and fulfilled through time. In the case of the UMETNIK\*, the point at which ‘artist’ started is difficult and unnecessary to trace. Regardless, it is worth noticing that this starting point could coincide with the formation of the informal group, but ‘the artist,’ which the role members identify with, probably precedes it. The specific institution – the Academy of Fine Arts Vienna – is then used as a tool for additional confirmation of a pre-constructed identity. The performance of the ‘artist identity’ is informed by socio-historical constructions of an artist and it manifests through the administrative process of obtaining the status of an art student. The prerequisite preparations for the beginning of the formal art education (the actions like acquiring and organizing documentation, filling out application forms, conducting admission examination, etc.) are both ‘constituting acts’ of becoming an artist and a part of the ARTIST IN PROGRESS performance.

The bureaucratic paperwork exhibited in *Birokratija* is used as an element at play that illustrates the overlap of art and life. The documents are exposed as evidence (documentation, if you will) of artistic process, as well as evidence of affiliation with a prominent art institution. Nonetheless, they remain functional official documents that are used in everyday life. The student IDs are verifications of the art student status. Prominently displayed, they are signifying a temporary state which should eventually lead to the institutional establishment of the status of academic artists. As with the other exhibited documents, they are physical evidence of the actions performed, but they are not to be considered works of art. Performing the role of the artist is the actually artwork.

Performativity is, therefore, both the artistic method as well as the medium of the ARTIST IN PROGRESS project. The self-observational, performative, but real process of becoming further complicates the role and the term ‘artist,’ at the same time demystifying it by its reduction to a mere bureaucratic process. After

all, in order to be considered a functional human being everybody is obliged to participate in the bureaucratic experience; an experience which is oftentimes emotional – evoking fear, anxiety, despair, and eventual relief, satisfaction, even a sense of accomplishment when the process is finally (successfully) over. Dealing with bureaucracy has a certain performative dimension. In *Birokratija*, the paperwork is a set of objects taken from the context of ordinary life and placed into the context of an art exhibition. As, fortunately, most of us do not have to deal with bureaucracy on everyday basis, it represents a type of specific situation when an individual is obliged to take on a role of an orderly citizen. He or she must be prepared to perform and fulfill the demanded administrative requirements. In the case of ‘visa’ (student residence permit) annual renewal, dealing with bureaucracy, by way of performing the orderly citizen, becomes a repetitive ritual.

The members of the group UMETNIK\* are functioning as artists who are self-identifying as artists while performing the action of becoming artists. In the core of the ARTIST IN PROGRESS project, the very becoming, performing, and being an artist is elevated to a form of art. Thus, the everyday life of artists, including many mundane acts necessary for maintaining their existential and educational needs, also become a part of their ‘art.’ The division between life and art is blurred to the point of erasure. As it becomes clear when considering some of UMETNIK\*’s previous projects (ZAOKRUŽIVANJE [Rounding], GALERIJA\* and KUĆNE INSTALACIJE [Home Installations], for instance), the division of art and life was treated as non- or barely existent since the beginning of their practice. For more than a year, UMETNIK\* functioned without the art student status of its members, on the margin of the artworld. With the action of enrollment to the Viennese Academy of Fine Arts, UMETNIK\* effectively utilized the authority of an artworld structure to transform their status – first, into the transitional status of an art student. However, the role they perform and identify with was not actually modified by the new status. Their artistic approach remained consistent, while the way it is perceived was altered. Where this will lead, as the project continues, is premature to say. The subsequent acquirement of the academic status can even be utilized for a retrospective validation of projects which precede their involvement with the institution. In that case, the Academy would serve as an artistic tool, at the same time being the site of mediation of the role of an artist.



# GALERIJA\*: Tretman fotografije u praksi grupe UMETNIK\*

Jelena Matić

Mr Jelena Matić (Beograd, 1977) diplomirala je na Katedri za istoriju umetnosti Filozofskog fakulteta, a magistrirala na grupi za Teoriju umetnosti i medija Univerziteta umetnosti u Beogradu. Bavi se istorijom i teorijom fotografije i savremene umetnosti, prvenstveno kao autorka tekstova i kustoskinja. Od 2003. do 2015. godine je radila kao saradnica časopisa *Refoto*. Tokom 2015. godine bila je umetnički direktor galerije Artget Kulturnog centra Beograda. Autorka je knjige *Kratka istorija fotografije* (Kulturni centar Beograd, FotoArtget teorija, 2017). Saradivala je sa mnogobrojnim umetnicima, a tekstovi su joj objavljeni u knjigama *Evropski konteksti umetnosti XX veka u Vojvodini*, *Istorijski konteksti umetnosti XX vek II i III tom* i drugim stručnim domaćim i stranim časopisima i publikacijama.

Krajem šezdesetih godina XX veka, a paralelno s društvenim i tehnološkim promenama, kako na svetskoj, tako i na umetničkoj sceni u Srbiji i tadašnjoj Jugoslaviji, dolazi do odbacivanja modernističkih shvatanja umetnosti, pa samim tim i klasičnih vidova izražavanja (slikarstvo i skulptura). Rezultat toga bio je stvaranje slobodnog prostora za umetnost koja se nije zasnivala na materijalu ili predmetu, već na ponašanju umetnika (performansi, akcije, intervencije). Ta umetnost se, između ostalog, zanimala za filozofska učenja, teorije jezika i umetnosti, kao i za film, fotografiju i video tada nazvanim „novi mediji“. Kao što je to bio slučaj i sa protagonistima avangardnih pokreta između dva svetska rata i njihove percepcije fotografiskog medija (fotogram, solarizacija, preklapanje negativa, foto-kolaž, fotomontaža), za konceptualne umetnike fotografija nije podrazumevala savršeno delo, bilo u estetskom ili tehničkom pogledu. Upravo zbog toga se i njen izgled nije bazirao na poznавању osnovnih наčела dobre slike, као што су композиција, фокус, експозиција, однос светlosti и сенке, већ потпуно supротно. Кojim će se сredstvima i na koji начин autor koristiti u процесу реализације неког уметничког дела виše nije bilo od primarnog значаја. Konceptualna umetnost по Viktoru Berginu: „Nije имала намеру да, како се то углавном погрешно shvatalo, *napusti* umetnost [она никада nije bila „anti-umetnost“ – prazni avangardistički gest], већ пре да *otvorí* institucije i njihove prakse, да отвори врата и прозоре музеја ка спољашњем свету. Тaj свет је свакако свет објеката, али објекти су конституисани само кроз деловање представљања – језика и других форми označiteljskih praksi... Уметничка пракса се више nije могла definisati као занатска делатност, процес израде лепих предмета у датом медију, на њу се пре могло гледати као скуп операција изведенih u *polju* označiteljskih praksi, možda usmerenih на медије, али сигурно неnjima ograničenih“.<sup>1</sup> Ukratko, у основи ове уметности се није налазило „ћоћемо да уништимо музеје, библиотеке, академије свих врста и да objavimo rat moralizму, feminizmu“,<sup>2</sup> већ insistiranje на ravноправном tretmanu ne samo svih medija, nego i svih vidova umetničkog izražavanja u okviru institucija i sveta umetnosti, као и primenu kako umetničkih, tako i vanumetničkih teorija.

U svetu virtuelne stvarnosti, kibernetike i „fotografije posle fotografije“,<sup>3</sup>

1 Burgin, Victor. *The End of Art Theory: Criticism and Postmodernity*. Humanities Press International, 1987, str. 39.

2 Lynton, Norbert. „Futurism.“ *Concepts of Modern Art: From Fauvism to Postmodernism*, Thames & Hudson, 1997, str. 98.

3 Termin ‘Fotografija posle fotografije’ je upotrebio Lev Manović kako bi okarakterisao vreme digitalne fotografije. Videti: Manovich, Lev. “The Paradoxes of Digital Photography,” URL: manovich.net/content/04-projects/004-paradoxes-of-digital-photography/02\_article\_1994.pdf



VIDOV DAN, 2012, dokumentarne fotografije sa kamera za nadzor

termin „novi mediji” više ne podrazumeva fotografiju, film i video. Pored usavršavanja kompjutera i pojave interneta sredinom devedesetih godina XX veka, pojava digitalne fotografije se smatra jednim od najbitnijih obležja civilizacije XXI veka. Transformacija analogne u digitalnu, između ostalog povlačila je smenu klasičnog rol filma memorijskom karticom, obradu slika u mračnoj komori obradom slika u kompjuteru pomoću brojnih programa, do načina njihovog čuvanja, transporta, prezentacije i percepције. Tehnologija nastavlja da se usavršava. S arhiva biblioteka, muzeja, galerija smo prešli na internet arhive, biblioteke, muzeje, banke i berze fotografija, blogove, veb stranice, društvene mreže (*Facebook, Twitter, Instagram*) i portale koji čine samo mali deo jednog velikog skladištenja, trgovine, razmene i prezentacije fotografije. Ovome treba dodati i pojavu novih naprava za zabavu, špijunažu i fotografisanje, kao što su dronovi i sve veći broj najsavremenijih kamera za nadzor u gotovo svim javnim prostorima većih i manjih gradova. Povrh svega, *Google Earth* i *Google Maps* nam omogućavaju da istražimo i vidimo gotovo svaki kutak naše planete.

Zajedno s internetom i mnogobrojnim aplikacijama, digitalni fotoaparat je već uveliko sastavni deo mobilnih ili android telefona. Nastaviće dalju inkorporaciju na neke druge tehnološke uređaje, dok ne bude bio dovoljno mali da se poput

mikročipa ubaci u naše telo. Tada za fotografisanje i čuvanje fotografija neće biti potreban fotoaparat, okidač, memorijska kartica, nego možda samo treptaj oka. Već uveliko živimo u svetu panoptikona koji, kako je Fred Ričin zapazio, nema „upozoravajući oblik”.<sup>4</sup> I sve ovo koliko izaziva fascinaciju i fobiju, važnost sa tehničkog, kulturnog, a i sa ekonomskog i socijalnog aspekta razvoja društva, bitno je i sa umetničkog aspekta. Olakšalo je produkciju i distribuciju fotografije, poboljšalo dizajn i kvalitet, a ujedno i ponudilo umetnicima nova sredstva istraživanja i analize. Nikada pre nismo bili suočeni sa toliko različitih strategija i pristupa u tretmanu fotografije ili realizaciji nekog umetničkog dela, što i potvrđuju radovi grupe UMETNIK\*.

Iako ne primarna, ideja panoptikona se na neki način nalazi u jednom od najranijih radova UMETNIK\* VIDOVDAN, a koji se bazira na upotrebi tehničke slike odnosno fotografije. Panoptikon današnjice nije projekat Džeremija Bentama koji Mišel Fuko opisuje u knjizi *Nadzirati i kažnjavati*. On nije zgrada okruglog oblika s celijama i kulom za stražare u sredini, gde čuvari uvek mogu da vide zatvorenike, ali ne i oni njih, a opet da budu svesni da ih neko konstatno nadgleda. Panoptikon su danas i kamere za javni nadzor i internet, s kojima praktično živimo i radimo. Rad VIDOVDAN se odigrao 28.06.2012. na veliki državni i verski praznik, koji se proslavlja među pravoslavnim vernicima u Srbiji. Ujedno, sam naziv kod ovog rada predstavlja igru reči „dan kada se nešto vidi” ili „dan vidljivosti”. Koristeći kamere za javni nadzor koje su raspoređene gotovo svuda po Beogradu, članovi grupe UMETNIK\* odlaze u prostor grada i za razliku od većine ljudi, bilo pešaka ili vozača koji uglavnom eskiviraju ove kamere, oni biraju i prilagođavaju se lokaciji sa koje mogu biti snimljeni. Pojačanju njihove vidljivosti doprinosi dodatni rekvizit – strelica, koju drže iznad svojih glava. Sam rad se sastoji od dokumentarnih fotografija, koje beleže čitav performans i fotografija javnog prostora i njih samih, nastalih priključivanjem na kamere pomoću aplikacije, koja korisnicima omogućava da vide stanje u saobraćaju na nekoj lokaciji. Strelica iznad njihovih glava ujedno može i da asocira na dobro poznate ikonice gugl mape ili gugl zemlje, koje nam nalaze traženu lokaciju. U ovom konceptu, koji može da se tumači i kroz ideju panoptikona, pre svega leži istraživanje medija, kritika umetničkih institucija i položaja umetnika. Ovde su slike nastale putem kamera za nadzor, na kojima ne možemo, a i ne smemo (zbog funkcije javnog nadziranja) da intervenišemo, pa samim tim i da biramo kako će čitav proces snimanja i kadriranja izgledati. S druge strane, iza ovog projekta se nalazi daleko složenije pitanje – u zemlji u kojoj su dva najvažnija

muzeja zbog dugogodišnjih adaptacija i renoviranja zatvorena za javnost, u kojoj se sve manje sredstava odvaja za umetnost, kulturu i projekte, a njeni umetnici, naročito mlade generacije, kojoj članovi grupe UMETNIK\* pripadaju, gotovo da su marginalizovani – Koliko su umetnici i njihovi radovi vidljivi?

Ono što karakteriše praksu grupe UMETNIK\* jeste upotreba fotografije u čisto dokumentarne svrhe kako bi zabeležili svoje akcije, performanse ili izložbe, analitički tretman ovog medija slojevite, kameleonske strukture, korišćenje interneta i društvenih mreža, kritičko razmatranje opšteg stanja u društvu, kulturi, položaja umetnika i institucija umetnosti, aktivno uključivanje publike odnosno posmatrača u koncept svojih projekata. To se na neki način i primećuje u pomenutom radu VIDOVDAN, ne samo zbog načina upotrebe savremene tehnologije, već samom činjenicom da odlaze u javni prostor ulice i trga prepunog prolaznika, a uočljivije je, odnosno direktnije se primećuje u projektu GALERIJA\* interaktivnog performansa, kojeg čini nekoliko manjih izložbi: *Market*, *Familija*, *Odličan (5) U\**, *Urami ideju*, *Prvi tradicionalni Novembarski salon*, *Muzej savremene umetnosti*, *Vidimo se!*.



*Familija*, 2013, dokumentarna fotografija izloženog rada



*Urami ideju*, 2012, skrinšot video-izložbe

Za razliku od, na primer filma ili videa, fotografija ima tu sposobnost da bude prikazana ne samo svuda, već i na bilo koji način (bilbordi, plakati, flajeri, slajd projekcija, veliki ili mali format, u galeriji, na zgradama, internetu, USB-u, u novinama, časopisima, knjigama, itd). U radu *Market*, grupa UMETNIK\* je opet iskoristila urbani prostor, njegove bilborde, paneve ili mesta pogodna za bilo koju, mada najčešće političku vrstu marketinške kampanje. Na takvim mestima posmatrač očekuje fotografiju velikih dimenzija sa određenim sloganom i tekstrom. U njihovom projektu takva mesta se transformišu u bele, prazne površine, bez sadržaja ili bilo kakvih vizuelnih oznaka. Praznina samo drugog tipa nalazi se i u radu *Urami ideju*. U razmatranju konceptualne umetnosti, koju je svojevremeno dao Sol Levit, ideja ne mora nužno da se realizuje kroz nešto materijalno i opipljivo. „Ideje same mogu biti umetničko delo, u vezi su sa razvojem koji eventualno može da pronađe neki oblik. No, sve ideje se ne moraju ostvariti fizički”.<sup>5</sup> U video radu *Urami ideju*, umetnici su snimljeni svaki pojedinačno i s praznim ramovima različitih dimenzija i dizajna kako pričaju, odnosno opisuju svoju fotografiju, a posmatraču je ostavljen slobodan prostor da na osnovu njihovih izjava, zamisli tu ili te fotografije. U modernizmu

<sup>5</sup> LeWitt, Sol. "Sentences on Conceptual Art." *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Blackwell/Oxford, 2002, str. 850.

umetničko delo ili fotografija je bila nešto što je isključivo moralo, pored tehničkih i tematskih kvaliteta, da bude uramljeno i uglavnom namenjeno prostoru galerije. Takođe, po klasičnoj i nekoj najranijoj definiciji fotografija je „ogledalo prirode”, odnosno realni mediji kojem verujemo, zbog neverovatne sposobnosti vernog predstavljanja ljudi, stvari ili sveta koji nas okružuje. U pomenutom radu posmatrači se suočavaju sa suprotnom situacijom.

Veća interakcija, a opet i drugačiji pristup fotografiji prisutan je kod izložbi *Familija, Odličan (5) U\**, *Prvi tradicionalni Novembarski salon, Muzej savremene umetnosti, Vidimo se!*. U *Familiji*, kako i sam naziv ukazuje, članovi grupe UMETNIK\* javno, preko društvenih mreža pozivaju svoje članove porodice, šire i uže rodbine, prijatelje i njihove porodice da zajedno prave izložbu. Iako se neki od njih uopšte ne bave fotografijom, izložba se sastoji iz njihovih radova pretežno rađenih u ovom mediju, različite tematike, pristupa, načina prezentacije. Uslov nije bio izgled, ideja ili koncept umetničkog dela, već rođačke ili bliske veze s organizatorom izložbe, odnosno sa grupom UMETNIK\*. Sličnu akciju izvode i u radu *Odličan (5) U\**, ali su u njegovoj realizaciji uključena deca, đaci V razreda jedne osnovne škole u Beogradu. Ovde je kustoski tim nepristrasan, bez ikakvih poslovnih, prijateljskih, političkih ili rođačkih veza sa autorima i sa zadatkom da od ponuđenih fotografija, odaberu one koje po njihovom mišljenju zavređuju da budu prikazane na izložbi. *Muzej savremene umetnosti, Prvi tradicionalni Novembarski salon i Vidimo se!* su izložbe koje su se odigrale u javnom prostoru, na jednom od najprometnijih trgov u Beogradu, Trgu republike. Kod sve tri izložbe, ljudi, pozvani od strane organizatora, formiraju „živi zid” koji asocira na zidove galerije. Kod izložbe *Muzej savremene umetnosti* izlažu fotografije s različitim elementima galerija (vaza s cvećem, prazan postament, maska za radijator). Redmejd intervencija, u kojoj obični predmeti dobijaju status umetnosti najpre postavljanjem natpisa imena dela, odnosno predmeta „UMETNIK\* Bez naziva” sa izmenjenim, adaptiranim logom Muzeja savremene umetnosti, zatim samim činom fotografisanja, a potom i izlaganja. Na izložbi *Prvi tradicionalni Novembarski salon* umetnici su izlagali svoje fotografije, dok je izložba *Vidimo se!* realizovana bez prethodne selekcije umetnika i njihovih radova i može, iako je drugačije koncipirana, da se nadoveže na rad VIDEOVDAN i problematiku vidljivosti umetnika na umetničkoj sceni u Srbiji. Prezentovane na ovakav način i dovedene direktno u vezu sa mnogo većim brojem posmatrača različitog profila, fotografije i njihova značenja se konstantno menjaju, podležu najrazličitijim pogledima, reakcijama, a pre svega čitanjima i tumačenjima.

Možda jedan od retkih radova, u koji publika nije direktno uključena i u kojem fotografija nije podvrgnuta direktnim transformacijama, jeste multimedijalna

izložba ALLES KLAR [Jasno?!]. Sam naziv, kao i kod rada VIDEOVDAN može da se posmatra kao igra reči, jer može da znači i izjavu i pitanje. Radovi koji čine izložbu sami po sebi predstavljaju jezičke, ali filozofske igre. Fotografija s portretom *GORAN JE GORAN* sastavni je deo instalacije *A=A*, koju čine natpis i dve gotovo identične flaše koka-kole. Sama fotografija jeste igra reči, jer ime Goran direktno upućuje na ime fotografisane osobe. Istovremeno, u određenim kontekstima to ime može da označava mlad, veliki i snažan. Nasuprot ovoj, serija fotografija pod nazivom *Dokaz postojanja spoljašnjeg sveta*, koristi tezu i tekst istoimenog naziva Džordža Edvarda Mura.<sup>6</sup> Polazeći od tvrdjenja „evo jedne ruke” i „evo i druge”, Mur zaključuje da postoje fizički objekti, pa samim tim postoji i spoljašnji svet. „Fotografija je uvek samo uzajamni pes: ’Vidi’ ili ’Gle’ ili ’Evo,’ ona ukazuje prstom”<sup>7</sup> kako piše Rolan Bart i „kao takva, fotografija se zaista nikad ne razlikuje od svog referenta (od onog što predstavlja)”<sup>8</sup>. Kod ovog rada prva ruka je u kadru, dok je druga fotoapart koji beleži i nju i određene situacije sa privatnih žurki. Ovde je, indirektno prisutno ono osnovno shvatanje fotografije kao mimetičke predstave i kao najvernijeg dokaza postojanja sveta. Istovremeno i opet kao već pomenuti rad *Vidimo se!* može da se nadoveže na VIDEOVDAN. Svi radovi upućuju na stanja umetnika danšnjice, a *Dokaz postojanja spoljašnjeg sveta* nije toliko o vidljivosti umetnika, već o njegovoj egzistenciji koji tokom studija, a i nakon njih radi poslove klasičnog parti fotografa.

<sup>6</sup> Moore, George Edward. “Proof of an External World.” *Philosophical Papers*, Collier Books, 1962, str. 144-145.

<sup>7</sup> Bart, Rolan. *Svetla komora*. Rad, 2004, str. 12.

<sup>8</sup> Ibid. str. 13.



# **Logovanje: Logo kao začetak složenog koncepta UMETNIK\*-a**

Filip Blagojević

Filip Blagojević (1992) je istoričar umetnosti, rođen u Negotinu (Srbija). Nakon osnovnih studija istorije umetnosti Univerziteta u Beču, upisuje master na istom fakultetu. Član je redakcije časopisa za kulturu i umetnost *Buktinja*. Pisao je za više portala i časopisa. Interesovanja su mu u oblasti istorije fotografije, avangardnih i neoavangardnih pravaca, kao i srednjovekovne umetnosti sa akcentom na vizantijsku umetnost freskoslikarstva. Organizovao je nekoliko izložbi i dešavanja u Beču.

*Logo* (od gr. λογότυπο) je grafički znak ili amblem koji koriste komercijalne firme, organizacije, institucije ali i pojedinci za potrebe promocije i javnog prepoznavanja.<sup>1</sup> On se sastoji od slova, čineći logotip, zatim grafičkih znakova (simbol ili slika) ili oba elementa.<sup>2</sup> Ideogrami, tj. simboli i slike su efektniji od same upotrebe logotipa na današnjem globalnom tržištu koje akcenat stavlja na vizuelnu percepciju i recepciju.<sup>3</sup> Reči mogu biti bitne i korisne u mešavini sa simbolima, kao njihovi „pratioci“ i interpretatori jer one učvršćuju značenje slike i isključuju pogrešno razumevanje.<sup>4</sup>

Logo je početak „priče“, kroz koji se manifestuje rad, aktivnost i produkcija, ali i identifikacija umetničkih grupa i pojedinaca, što je za tematiku ovog teksta posebno važno. Kao jedan od savremenih načina komunikacije, logo predstavlja moćno i brzo<sup>5</sup> sredstvo prenošenja poruka – kodova. Da bi poruke bile razumljive primaocima, potrebno je da kodovi, u ovom slučaju logoi, pobude već poznate asocijacije iz realnog života – figuracije naspram apstrakcije<sup>6</sup> – ili da postojeće konvencionalne i opšteprihvачene simbole preobraže i daju im novi smisao i značenje.<sup>7</sup> Prema tome, logo je takođe ikonički znak, jer savremenim ikonografskim jezikom predstavlja intuitivne simbole koji šifriraju i dešifriraju određenu poruku i teže ka uspostavljanju slikovno-semiotičkih veza. Time se logo konačno preobražava u simbol – amblem – tj. opšteprihvaćeni, konvencionalni

---

1 Bašić, Ivana S, i Pantović, Branislav. „Logo i semioza: Od ikoničkog znaka do simbola u funkciji prezentacije srpske kulture.“ *Glasnik Etnografskog instituta SANU* 60(1), str. 52-53, Beograd.

2 Ibid. 53.

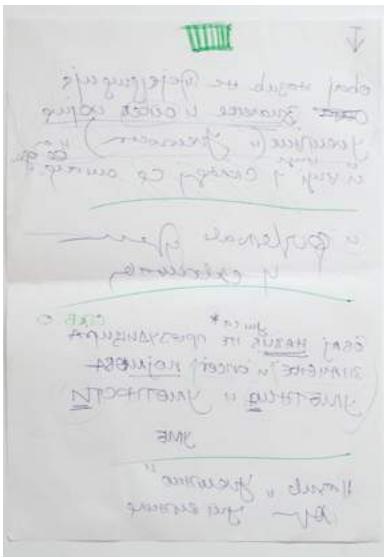
3 Weibel, Peter. „Im Bauch des Biestes,“ Logokultur. *Im Bauch des Biestes, Katalog zur Ausstellung: Arbeiten des WS 1986/87 der Meisterklassen für Gestaltungslehre-BE und für Visuelle Mediengestaltung, beide o. Prof. Peter Weibel, an der Hochschule für Angewandte Kunst in Wien* [U zverinjem stomaku, katalog izložbe; Radovi iz zimskog semestra 1986/87 klasa za Dizajn i Vizuelne medije, obe kod Prof. Petera Vajbela na visokoj školi primenjenih umetnosti u Beču], REMAPrint, 1987, str. 4.

4 Bašić, Ivana S. i Pantović, Branislav. „Logo i semioza: Od ikoničkog znaka do simbola u funkciji prezentacije srpske kulture.“ *Glasnik Etnografskog instituta SANU* 60(1), str. 61, Beograd.

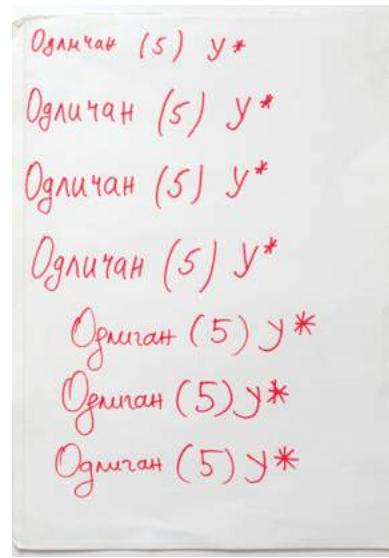
5 Alina, Wheeler. “Meaning.” *Design: Logo: An Exploration of Marvelous Marks, Insightful Essays, and Revealing Reviews*, 2013, str. 56.

6 Machado, Joana Cesar i sar. “Brand logo design: examining consumer response to naturalness.” *Journal of Product & Brand Management*, Vol. 24 Issue: 1, str. 79.

7 Bašić, Ivana S, and Pantović, Branislav. „Logo i semioza: Od ikoničkog znaka do simbola u funkciji prezentacije srpske kulture.“ *Glasnik Etnografskog instituta SANU*, 60(1), str. 52.



Slika 5



Slika 6

znak – stvarajući relacije između pošiljaoca i primaoca, tj. tumača prikazane poruke sastavljene od ideograma i/ili logotipa.<sup>8</sup>

Jedan od boljih primera imaginativnih, mislenih procesa u umetničkom stvaranju jeste i minhenski projekat mlađih konceptualnih i akcioničkih umetnika „Aktionsraum 1“ iz 1970. godine, u kome je prezentovan i rad tadašnje značajne jugoslovenske, ljubljanske konceptualne grupe OHO.<sup>9</sup> Konceptualna umetnost, razvijana krajem 60-ih i tokom 70-ih godina dvadesetog veka (rad pionira konceptualizma u delima Sola Levita ili Jozefa Koštuta), u svom programu, kao jednu od bitnih stavki navodi i sam idejni proces stvaranja umetničkog koncepta tj. skica kao intuitivnih i mislenih, intelektualnih promišljanja i predstavlja ih kao projekte proizvedene društvenim i političkim kritikama, pri čemu se diskusije o vrednovanju i značenju umetnosti koriste kao bitna dela.<sup>10</sup> Tako se u skupini

8 Ibid. 54.

9 „Aktionsraum 1 [Prostor Akcije 1].“ Mumok, 29<sup>th</sup> May 2011, URL: [mumok.at/de/events/aktionsraum-1](http://mumok.at/de/events/aktionsraum-1) (retrieved 02.10.2017).

10 O konceptualnoj umetnosti videti sledeći snimak: Pobednik1985. „Мишко Шуваковић (21): Концептуална уметност и постструктурализам“. Online video clip. YouTube, 10<sup>th</sup> January 2017. Web 2<sup>nd</sup> October 2017.; Lucie-Smith, Edward. *Strömungen der Kunst von 1945 bis 2000*

dijagrama, logoa i tekstova OHO grupe izražava odnos njenih članova, koji izlaze iz zatvorenog kruga umetnika u svet primaoca, stvarajući nove relacije sa publikom ili kritikom. Senzibilna i racionalna zapažanja pretočena u dijagrame praćene tekstrom, možemo povezati i sa konstruisanjem, „građenjem“ logoa u slučaju „umetničke“ grupe UMETNIK\*.

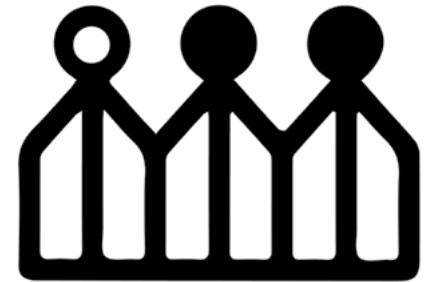
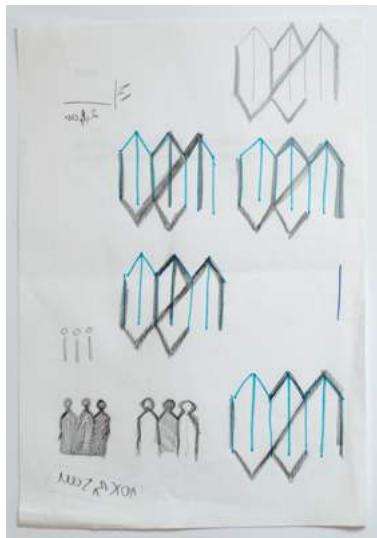
Stručne i inspirativne diskusije između autora teksta i UMETNIK\*-a podstakle su pisanje teksta i odabir težišta istraživanja ka konceptualnoj upotrebi logoa i njegovih dizajna i ikonografije, čineći time bitan aspekt proučavanja produktivnosti i razvijaka grupe.

#### \*Skica i (re)dizajn

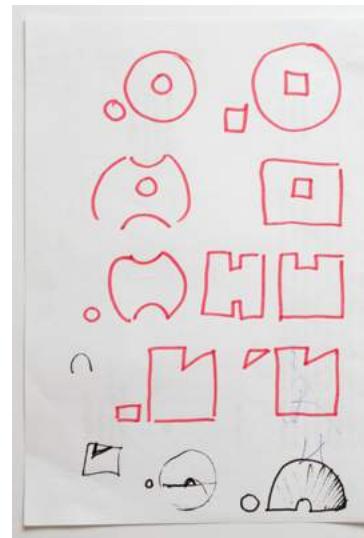
U nastanku i (re)dizajniranju (postojećih) logoa UMETNIK\*-a dolazi do složenih procesa ispitivanja, istraživanja, skiciranja simbola, koji će biti glavni komunikacijski medij između stvaraoca i performansa, sa primaocima istih. Umetnik u ovom slučaju kreće od razmišljanja i analize i kroz eksperimente dolazi do finalnog rešenja. Taj simbol je ništa drugo do amblem tj. znak kroz koji se prožima i jasno odslikava određeni projekat UMETNIK-a\*. Kritike društva, kulturnog nazadovanja, nerazvijenosti kulturno-umetničkog aparata države, kao i provokacije kroz umetničke koncepte kreću od samog logoa, a nastavljaju se kroz isplanirani niz delovanja ove grupe. Umetnik je u ovom slučaju svestan svoje moći i znanja, ali i negativnih promena u društvu i institucijama, gde putem akcija, performansa i dizajniranjem logoa provocira i izražava svoje stavove i nezadovoljstva.

Mnogobrojne skice su i nakon svih realizovanih projekata i dalje prisutne kao dokaz o preispitivanju i promišljanju u ranoj fazi stvaranja. U odabranim realizacijama grupe UMETNIK\* u periodu od 2012. do 2015. godine, jasno se razlikuju procesi (re)dizajniranja logoa. Komunikacijski kodovi su shvaćeni ozbiljno i putem analiziranja dimenzija, raščlanjivanja budućih logoa na detalje i potom njihovih integracija u celinu sličnu papirnatim pahuljicama poput *Familije* (vidi sl. 1), kao i promene dizajna, kontura, toka linija i jake geometrizacije u skicama za MUZEJ UBISTAVA, *Prvi tradicionalni Novembarski salon* ili recimo *Muzej savremene umetnosti* (vidi sl. 2-4), stvara se finalna i stabilna celina. Priprema i skiciranje logoa same „umetničke“ grupe takođe se sastoji od priprema dimenzija reči ‚umetnik‘, ispitivanja različitih „fontova“ i ispitivanja različitih formi fusnote, koja je povezana sa asteriskom u imenu grupe.

[Strujanja u umetnosti od 1945. do 2000], Deutscher Kunsterlag, 2014, pp. 151-161.; Goldberg, RoseLee. *Die Kunst der Performance vom Futurismus bis heute* [Umetnost performansa od futurizma do danas], Deutscher Kunsterlag, 2014, str. 152.



Slika 4 (levo)  
Slika 7 (gore)



Slika 3 (levo)  
Slika 8 (gore)

U više navrata je upotrebljen termin (re)dizajniranje logoa. Nekoliko pomenutih skica predstavlja redizajne već postojećih, opšteprihvaćenih logoa državnih i kulturnih institucija, kao i festivala. Kroz preuzimanje i preradu etabliranih amblema i reinterpretaciji u novom „okruženju”, stvara se jedan novi koncept koji se zasniva na preispitivanju umetnosti i umetničkih dela, njene vrednosti i arbitarnosti, potpomognut filozofskim obrazovanjem članova UMETNIK\*-a.

#### \*Upotreba logoa kroz projekte i njihova tematska veza

Minimalistički koncept logoa grupe UMETNIK\* se sastoji od cirilične reči i asteriska, koji su, kao što je već napomenuto, direktno povezani sa fusnotom koja glasi: „Ovim nazivom ne prejudiciramo shvatanje značenja i opseg pojmova UMETNIK i UMETNOST“. U ovoj relaciji se već na početku pojavljuju filozofske premise i preispitivanja. U fokusu je ispitivanje mogućnosti definisanja pojma umetnika i umetnosti i na teorijskom i na praktičnom planu, budući da je u savremenoj umetničkoj produkciji i sceni to pitanje svepristuno i aktuelno. Asterisk je takođe u direktnom kontekstu sa tadašnjom (a i sadašnjom, 5 godina kasnije) situacijom u srpskoj pokrajini Kosovo(\*), koja se u zvaničnim srpskim dokumentima i dalje obeležava „zvezdicom“ zbog svog nejasnog statusa. Neodređenost u obe sfere, u umetnosti i političko-društvenoj realnosti jesu polazna tačka istraživanja i konceptualizacije grupe UMETNIK\*.

Jedan od ranijih i najznačajnijih projekata grupe jeste izložba *Muzej savremene umetnosti* (vidi sl. 7) iz 2012. godine u okviru prve sezone GALERIJE\*, izložbenog prostora koji nije fiksiran u određenom interijeru galerija, već menja svoje mesto i format, a njene „zidove“ formiraju ljudi. Time se, po rečima autora, stvara interakcija između posetilaca i postavke – koncepta izložbe. U fokusu izložbe dolazi do postavljanja pitanja koje prati celokupni opus UMETNIK\*-a – šta predstavlja umetnost, umetničko delo i umetnik i da li se ti pojmovi mogu definisati. Kartice sa logom projekata su fotografisane uz objekte iz umetničkog konteksta – galeriju ili muzej – ali ne predstavljaju umetničko delo, poput biljaka, postolja ili tablica sa natpisom. Time članovi grupe preispituju umetničke vrednosti i definiciju umetnosti – pretaču neumetničke predmete u umetnički kontekst i prostor, a kao osnovu koriste teoriju apropijacije i dadaistički, dišanovski fenomen redimejda.

U osnovi novog simbola je logo Muzeja savremene umetnosti u Beogradu, koji je kroz reinterpretaciju i misaoni proces dobio novu ulogu. Najznačajnija promena u odnosu na etablirani logo jedne od najznačajnijih institucija u regionu, koji je godinama u statusu renoviranja, jesu tri kruga na već postojećim vrhovima, karakterističnim zasećenim kubusima u modernističkoj, namenskoj arhitekturi muzeja. Još jedna novina u odnosu na stari logo je i donja linija koja povezuje logo u kompaktnu konstrukciju. Zaokružena celina uz krugove

– koji simbolizuju ljude – čini bitnu stavku logoa. Zgrada postaje čovek – živa ljudska privremena konstrukcija poput otvorene galerije u ovom slučaju i služi prezentovanju i ispitivanju umetnosti. Sigurno je da postoji i insinuacija na neaktivnost Muzeja savremene umetnosti, čime je muzeologija dodatno oslabljena i stopirana zbog nedostatka prostora za njeno razvijanje, u ovom slučaju kroz organizaciju i koncepte moderne i savremene umetnosti. Muzej kao mesto izučavanja, publikovanja, orientiše se u prvu ruku na posetioce, kojima je ta mogućnost uskraćena zbog zastarelog, korumpiranog načina upravljanja kulturnim institucijama, kao i nezainteresovanog državnog aparata i njihovog nepoštovanja rokova i zakona.<sup>11</sup>

*Prvi tradicionalni Novembarski salon* iz 2012. godine, takođe predstavlja jedan od ranijih projekata iz prve sezone GALERIJE\*. U ovom slučaju je logo i koncept tradicionalne manifestacije vizuelnih umetnosti Oktobarski salon preuzet kao polazna tačka stvaranja prvog, a već *tradicionalnog, Novembarskog salona*.

Na salonu su se predstavila 24 fotografa sa po jednom fotografijom različite tematike i izražaja. Prezentovanje radova je takođe bilo interaktivno, u direktnoj komunikaciji fotografa i njihovih dela sa publikom.

Logo u obliku inicijala Oktobarskog salona predstavlja opšteprihvaćeni, konvencionalni znak, koji se kroz nekoliko decenija etabirao u svetu kulture. Kroz njegovo remodeliranje – (re)dizajniranje – i proces skiciranja i istraživanja novih formi i različitih koncepta (vidi sl. 3), dolazi do finalnog modernističkog, geometrizovanog retro logoa tradicionalnog salona grupe UMETNIK\* (vidi sl. 8). Crni logo na beloj pozadini, odnosno relacija crno–belo je veoma važna u dizajniranju, recepciji i funkcionalnosti logoa.<sup>12</sup> I u ovom slučaju je sistem istraživanja i potrage za najboljim simbolom rezultiran rešenjem, koje odgovara ovoj teoriji dizajna.

Hronični problem srpskog društva i državnog aparata je predstavljen na izložbi fotografija *Familija* (2013). Uz logo, na početku kataloga izložbe je napisan „STEJTMENT”, član 2 Zakona o potvrđivanju Građansko-pravne konvencije o korupciji Narodne skupštine Republike Srbije koji sadrži definiciju korupcije.<sup>13</sup>

<sup>11</sup> U vezi sa restauracijom muzeja videti: “What Happened to the Museum of Contemporary Art? A non-exhibition of documentation, art interventions and the building interior” – eng.msub.org.rs/sta-se-dogodilo-sa-muzejom-savremene-umetnosti (pristupljeno 02.10.2017).

<sup>12</sup> Dunkl, Martin. *Corporate Design Praxis. Das Handbuch der visuellen Identität*. LexisNexis ARD ORAC, 2011, str. 97.

<sup>13</sup> „Familija”. UMETNIK\*, www.umetniksazvezdi.com/home/content/6/Familija.



Slika 1



Slika 10 (dole)  
Slika 9 (gore)

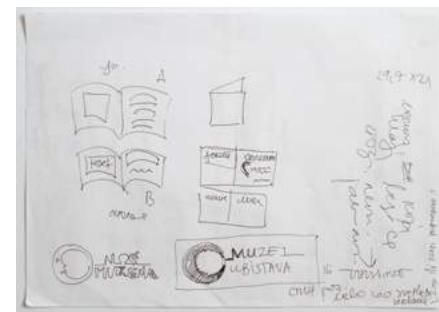
Korupcija označava zahtevanje, nuđenje i primanje mita, i samim tim remećenje legalnog i pravnog funkcionisanja bilo koje dužnosti službene aparature. Ovim projektom dolazi do kritike realnosti koja je ogrizla u korupciju, kroz umetnički koncept. Veza između organizatora i ostalih učesnika se produbljuje kroz rodbinske i prijateljske kontakte – „familijarnost” – ali i preko običnih poznanstava i lobiranja, stvarajući zatvoreni krug u kome je umetnost prestiž. Odabrana grupa ljudi, koja ima tu sreću da stvara umetnost u ovom projektu i da propisuje umetničke vrednosti, izabrana je javno, bez bilo kakvog prikrivanja i neobjavljenih, nekada i lažnih, nedokučivih kriterijumima – čestih pojava u korumpiranim društvenim krugovima. Ipak, pre definicije korupcije i kratkih tekstova učesnika u kojima se na duhovit način opisuju veze sa organizatorima i razlozi zbog čega su baš oni izabrani, na prvoj stranici kataloga je odštampan logo velikog formata. Time se na početku plasira značenje koncepta i izložbe, kao i kontekst reči ’familija’.

Logo (vidi sl. 9 i 10) je nastao iscrtavanjem detalja i figura i njihovim kolažima od najjednostavnijih elemenata do složenih struktura (vidi sl. 1) pretočenih

u konačni produkt – prikaz beznadežnog stanja srpskog društva. Kompozicija logoa podseća na papirne pahuljice, a u suštini i jeste izrađena od njih, bogate raznovrsnom ornamentikom i kreativnim dizajnerskim rešenjima. Ritmizacija figura, simbolizirana predstavama oba pola, predstavlja kružnu, zatvorenu kompoziciju – poput korumpiranih „zatvorenih“ sistema. Koncept izložbe, zatvorenog kruga odabranih učesnika koji su učešće dobili na osnovu određenih relacija sa organizatorima i konstatacija da je umetnost prestiž selektovan i valorizovan od strane određene, male grupe ljudi, već je uobličen u logou. Ispod ideograma se nalazi logotip, reč 'familija', najverovatnije preuzeta ili konstruisana na osnovu ondašnjih bukvara, čime logo asocira na papirnate pahuljice i početke učenja i pisanja slova – na jednu nevinu, nekorumpiranu paralelnu realnost u kojoj ne postoji korupcija i otuđenje kulture i umetnosti.

Suprotnost „familijarnosti“, koncepta *Familije* predstavlja izložba (2013) *Odličan (5) U\**. Nepristrasan kuratorski tim učenika V-1 osnovne škole „Vasa Čarapić“ iz Beograda odabrao je kroz diskusije i glasanja određeni broj fotografija iz Srbije i regiona koje su zatim bile prezentovane u GALERIJI\* posredstvom samih autora. Zanimljiva je i priprema logoa – logotipa za projekat *Odličan (5) U\** (vidi sl. 6). Mnogobrojnim ponavljanjem reči 'odličan' uz samu ocenu i potpis, u ovom slučaju inicijala grupe, otkrivamo vežbu što veštijeg rukopisa tipičnom crvenom hemijskom koje koriste učitelji/ce i nastavnici/ce širom Srbije. Crvena boja asocira na sve dobre ocene ispisane na kontrolnim zadacima, ali i na mnogobrojna korigovanja. Logo predstavlja direktnu relaciju između učitelja/ica i nastavnika/ca, njihovog tipičnog rukopisa crvenom hemijskom olovkom – ispisivanja vrednovanja, ocene i potpisa – i učenika, koji su u ovom slučaju dobili priliku da budu kustosi jedne izložbe. Oni takođe simbolično dobijaju odličnu ocenu od strane umetnika za njihovo učešće i kuratorstvo prezentovane u samom logou. Crveni – jednobojni izraženi pravougaonik ističe još jače same reči i inicijal 'U\*'.

MUZEJ UBISTAVA u tradicionalnoj Noći muzeja (2012) predstavlja još jedan značajni projekat UMETNIK\*-a. Inspirisani činjenicama da su dačke ekskurzije u prestonici Srbije dobine nove atrakcije koje ne pripadaju kulturnim stanicama bitnim za razvijanje duha mlađih, članovi grupe odlučuju da u noći Noći muzeja organizuju stručno vođenje kroz MUZEJ UBISTAVA.<sup>14</sup> Institucije muzeja, zatvorene ostalim danima, kojima je zadatak da prezentuju svoj sadržaj – tj. da se bave kulturnim opismenjavanjem – otvaraju se samo te jedne noći, kako bi „bar formalno opravdale svoju delatnost“ i „praktikovale, uz ostale institucije, instant



Slika 2



Slika 11

– jednodnevnu – kulturu<sup>15</sup>. Time se omogućava posetiocima da prividno uživaju u kulturi i umetnosti neuporedivo više u odnosu na ostale dane u godini, ali se ponovo postavlja pitanje – u kom se pravcu uopšte kreće srpska muzeologija i da li postoji muzeološka svest u srpskom društvu? Cilj otvorenog MUZEJA UBISTAVA, koji se ne ograničava na unutrašnji prostor muzeja, predstavlja upotrebu prostorno neograničenih, javnih mesta širom Beograda, tako da čitav grad postaje muzej, a izvori se crpe iz čina ubistva. Ubistvo kao svakodnevno dešavanje, u novijoj srpskoj istoriji postaje sve prisutnija tema koja se pojavljuje u umetničkom kontekstu i uopšte u kulturi, postajući njihov „marker“<sup>16</sup>. Mesta poznatih ubistava javnih ličnosti, novije srpske istorije (Đindjić, Bulatović, Ćuruvija) čine program i rutu – tj. eksponate. Kroz ovaj performans se ponovo preispituje pojам muzeja i umetničkog dela, ali i prevrednovanje umetnosti i pojma umetnika.

Logo MUZEJA UBISTAVA je takođe povezan sa logom paralelne manifestacije Noći muzeja (vidi sl. 11). Skica nam otkriva da se prvobitno rešenje nije mnogo razlikovalo od već postojećeg logoa muzejske manifestacije, pogotovo u poziciji elemenata (vidi sl. 2). Ipak je u narednom i finalnom stupnju došlo do redukcije i minimalizma, te je polumesec prikazan bez lica i uprošćen u gornjem desnom uglu, uz dodatak reči na crnoj pozadini, gde je funkcija neutralnih boja, crne i bele ukomponovana i čini, čitaj: mističnu, preteću i metafizičku komponentu povezanu samom idejom projekta – ubistvom.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.



Slika 12

– koja u svom nazivu sadrže 'art'. Pretraživanjem baze podataka Agencije za privredne registre, organizatori i članovi grupe UMETNIK\* su došli do kontakata firmi različitih proizvoda koji odgovaraju zadatom kriterijumu. Mnoge firme su pristale da budu deo izložbe u Galeriji Kulturnog centra GRAD u Beogradu i poslale svoje radove, dok su takođe i u ostalim slučajevima, negativnim odgovorima, organizatori sami na svoju ruku kupovali proizvode koje su preneli u izložbeni prostor. Kupovinom predmeta, koji su u izložbenom kontekstu predstavljeni kao umetnost, dolazi do prisvajanja – apropijacije – te preispitivanja diskursa – ko ima pravo da proklamuje šta predstavlja jedno umetničko delo i šta sve može biti umetničko delo? Inicijacija ovog preispitivanja su bili različiti predmeti firmi sa naznakom 'art', prezentovani na izložbi. Možda je pored svih proizvoda najzanimljivija knjiga *Umetnost prisvajanja* Dejana Sretenovića, kustosa MSU-a u Beogradu, u izdanju „Orion Art-a“ koja je u direktnoj vezi sa konceptom izložbe i kontekstom savremene apropijacije u umetnosti.

Agencija za privredne registre i njen logo su u fokusu izložbenog projekta (vidi sl. 12). Koncept koji se bazira na firmama u okviru Agencije i apropijacije – postavljanja neumetničkih predmeta u muzeološko-galerijsko polje – kreće od logoa i njegove prerade, redizajniranja i premeštanja u drugi kontekst. Time se još na početku stvara veza između realizacije projekta i glavnog činioca realizacije – sajma umetnosti (ART FAIR) i Agencije za privredne registre. Logo, sastavljen od simbola, slova i reči, premešta se na polje konceptualne umetnosti koja ispituje, traži odgovore, diskutuje o savremenoj umetnosti i teoriji.

Organizatori preuzimaju karakterističnu plavu pozadinu agencije. Uz minimalne prerade, menjaju krug u kome se nalaze inicijali izložbe, slova A i F koja su takođe povezana i dizajnom. Crtica slova A se bez prekida pretače u gornju crtu slova F, dok je krug dizajniran punijom linijom i zatvoren, u odnosu na logo agencije. Uz simbole kruga i inicijala, logo čine logotip, reči 'ART FAIR', a ispod su reči 'SAJAM UMETNOSTI'. Iako se ne radi o umetničkim radovima, već o uglavnom zanatskim produktima, logo predstavlja prvi sloj preispitivanja diskursa o umetnosti i umetničkom delu, kao i njegovom vrednovanju i statusu.

#### \*I na kraju... LOGO

U slučaju UMETNIK\*-a dolazimo do zaključka da kroz raznobrojne projekte u proteklih pet godina – samo su navedeni neki, po mišljenju autora teksta, konceptualno i dizajnerski zanimljivi – simbolika igra značajnu ulogu. Ta uloga se manifestuje kroz logo koji čini jaku početnu tačku u komunikacijskoj relaciji, kao i ikonografsku šifru, manifestujući u njenom dizajnu bitne kodove. Uz njihovu pomoć se umetničko rešenje, rezultirano u konceptualnim izložbama grupa, može dešifrovati i analizirati. Jaki korenii neoavangardne konceptualne umetnosti i njene programatike su i u slučaju dizajniranja logoa – ikonografskih simbola projekata – od velike važnosti. Kroz nekoliko logoa je predstavljena ljudska figura – *Muzej savremene umetnosti* i recimo *Familija*. Oba projekta u fokus teme prezentuju ljude u sasvim različitim kontekstima i društvenim okruženjima – i kroz logo, ali i izložbe. I ostali logoi odslikavaju tematiku izložbi kroz simbole, njihov raspored i stil i putem celokupnog dizajna prenose atmosferu i značenje. Preispitivanja, redizajniranja i skiciranja stoje na početku izložbene aktivnosti UMETNIK-a\*, a da bi posmatrač do nje stigao, mora da otvorí vrata i kroz logo načini prvi korak u interpretaciji i analizi složenih konceptualnih poduhvata.

Septembar, 2017.





# **ART FAIR: Koja umetnost ima, a koja nema svoje tržište?**

Aleksandar Stojanović Luci

Aleksandar Stojanović Luci diplomirao je na Filozofskom fakultetu u Beogradu, na smeru istorija umetnosti. Za vreme studija počinje da radi u Velikoj galeriji Kulturnog centra Grad, kao organizator izložbi, zatim i kao kustos galerije, a od Septembra 2015. član je internacionalnog Saveta Velike galerije. godine priređuje izložbu „Queer Salon Sterotipi”, a za tu priliku formira grupu istoričara umetnosti Impost sa koleginicama sa klase. Aprila 2016. godine predstavlja svoj prvi kustoski projekat „Metodologije dekonstrukcije identiteta”, grupnu izložbu povodom sedmog rođendana Kulturnog centra Grad. Saradivao je na dva evropska projekta, „Exploring Inspirations” 2015. godine, kao i „Frontiers in Retreat”. Trenutno radi na finalnoj izložbi projekta pod nazivom „Edge Effects”.

Kao grupa koja konstantno propituje pojam umetnosti, njen položaj u savremenom društvu, na domaćem terenu, kao i položaj umetnika i njegovu svrhu, UMETNIK\* je 2015. godine izveo još jednu svoju akciju preispitivanja i to u Velikoj galeriji KC Grada. Projekat ART FAIR, realizovan tokom novembra, podrazumevao je mali sajam, konceptualizovan preko termina 'art', ali su njegove intencije išle mnogo dalje od terminoloških problema. Uz prigodan grafički dizajn, ova akcija najavlјena je kao sajam umetnosti, a izlagači su birani iz Agencije za privredne registre. Kakav je to sajam umetnosti na kom izlažu privrednici? ART FAIR je sajam koji okuplja privredna društva i preduzetnike koji u svom nazivu sadrže termin 'art'. Ova informacija iz kataloga treba da jasno odredi o čemu se radi. Grupa je istraživala registrovane firme, koje u svom imenu imaju inkorporiran termin 'art', to je dakle bio kriterijum odabira.

Projekat je bez obzira na sveden, pre svega jasan koncept, ipak nosio sa sobom poteškoće u realizaciji i to ne zbog nalaženja firmi sa adekvatnim imenom, njih je bilo i više nego dovoljno. Većina firmi koje je grupa odabrala nisu želele da učestvuju na sajmu. S obzirom na to da je ovde reč o akciji koja nije pod kontrolom autora, sve variable se moraju uzeti u obzir, pa tako i činjenica da te firme odbijaju učešće na sajmu. Postavlja se pitanje: Zbog čega neko želi da u nazivu svoje firme koristi termin 'art', a onda taj art ne želi da prikaže na Art sajmu? Grupa je zbog odbijanja saradnje većine firmi morala da promeni koncept, planirani sajam na kraju je dobio oblik klasične izložbene postavke proizvoda različitih firmi, a većinu proizvoda je grupa kupila. Od profilisanih lajsni, koje su izložene poput nekog minimalističkog objekta, preko ručno rađene čokolade, šljavičnih ukrasa za tortu, pa do zlatne ribice u kugli, postavka je koncipirana kao skup redimejd predmeta. Tu činjenicu dodatno naglašava izložena knjiga Dejana Sretenovića *Umetnost prisvajanja*, sa Dišanovim redimejdom na koricama.

Evidentno je da ovde nisu u pitanju redimejd eksponati, pošto su proizvedeni u firmama koje učestvuju na Sajmu, ali je takođe evidentno da je na snazi aproprijacija neke vrste. Status umetničkog dela, ako imamo u vidu Dišanovu opštepoznatu definiciju, ovi predmeti ne dobijaju umetnikovom promenom namene predmeta, već zato što je u pitanju firma koja u sebi sadrži reč 'art', dakle firma koja proizvodi umetnost. Ovde nastaje aproprijacija u suprotnom smeru, gde privrednici prisvajaju koncept o umetnosti i onda pod tim konceptom proizvode i plasiraju svoju robu ili usluge, koje treba da se percipiraju kao umetnost – u tom smislu termin 'art' u imenu, treba da pridoda vrednost njihovim proizvodima.

Njihovim izlaganjem, grupa želi da prati prirođni tok stvari – umetnost nastaje a onda se prikazuje na izložbama (ili u nekim slučajevima nastaje tek kada se izloži). Ali u poslednjih nekoliko godina umetnost je počela da se prikazuje i na

12/17/2017

Pošta – umetniksazvezdicom@hotmail.com

## Sajam Umetnosti

■ Art ■

cpe 21.10.2015. 11:30  
ART FAIR

3a.umetniksazvezdicom@hotmail.com <umetniksazvezdicom@hotmail.com>

Dobar dan, raspoložena sam za saradnju, zahvaljujem Vam se na pozivu. ■ Art ■ jo salon za šišanje i negu pasa. Rado bih promovisala svoj rad na "Sajmu Umetnosti", Hvala Vam na pozivu!  
Imam samo jedan par pitanja. S obzirom da sebavim šišanjem pasa, takođe je to neka vrsta umetnosti, pripremanje pasa za izložbu, takođe se bavimo i farbanjem. Zanima me kako bi to trebalo da izgleda, da li da izradim stand sa imenom moje firme, donesem svoj reklamni materijal(flajeri,vizit karte), dovedem svoju toy pudlu, već sredenu za sajam, svim zainteresovanim da kazem nešto više o frizurama, groomingu(šišanju pasa), svom salonu.  
Ili imate neki drugi predlog? Hvala Vam još jedinom.  
Ukoliko želite, možete me kontaktirati na ■■■■■, kada budete imali vremena.

S poštovanjem ■ Art ■

12/17/2017

Pošta – umetniksazvezdicom@hotmail.com

## Re: Predlog o saradnji ■■■■■

■■■■■  
cpe 21.10.2015. 21:13  
ART FAIR

3a.Umetnik sa Zvezdicom <umetniksazvezdicom@hotmail.com>;

Postovana ■■■■■  
Imam par pitanja, pa vas molim za odgovor...

Sto se tice samih fotografija, koji broj je potreban, dinenije fotografije ili rama, postoji li određena pravila pri izlaganju, kao i kog tipa reklamni materijal treba dostaviti? Takođe, do kada je rok za dostavu materijala za izlaganje, treba li licna isporuka? Kako će ja bavim i jednom vrom vrtom slike, imam i neku sliku koju bih mogla izložiti.  
Takođe me zanima, koja je sustinska zamisao ovakvog programa?

Nadam se da nije bilo puno pitarja!

Srdacan pozdrav,  
■■■■■

Sent from my iPhone

<https://outlook.live.com/owa/?path=/mail/search/rp>

1/1



UMETNIK\*, ART FAIR, 2015, Velika galerija Kulturnog centra GRAD, Beograd (detalji sa izložbe)

sajmovima, raznim art marketima, gde je manje izložena, a više prikazana da bi se kupila. Takav sajam je i grupa imala u vidu.

Nekada se postavi pitanje da li je to zaista umetnost, pitanje koje se postavilo i kod Dišana ili još učestalije, konstatacija vezana za modernu umetnost koja glasi: „Ovo sam mogao i ja da uradim”. Kako su ove firme odlučile da postanu proizvođači umetnosti nepoznato je, ali s obzirom na njihov broj, upotreba termina 'art' u proizvodnim delatnostima vrlo je učestala, što ne mora da znači da se umetnost zaista i proizvodi. Međutim da li se onda to tumači kao neko približavanje ili pak unižavanje umetnosti? Da li njihovo odbijanje da učestvuju svedoči da termin 'art' upotrebljavaju pežorativno? Ili jednostavno ne vide moguću zaradu predstavljanjem u jednoj galeriji?

Grupa ovom akcijom pokušava da postavi ova pitanja, ne da nužno i odgovori na njih, jer publika i sama može da izvede zaključke. Šta je umetnost i šta se danas u Srbiji smatra za umetnost? Koja umetnost ima, a koja nema svoje tržište?

Ova pitanja su veoma ozbiljna, iako je deo publike 2015. godine smatrao da je izložba ironična. Sa druge strane postoji i onaj deo publike koji se divio eksponatima. To dovoljno govori o statusu umetnosti danas, ali i uspešno zaokružuje akciju UMETNIK\*-a. ART FAIR svakako ima potencijal da se pretvori u ekslusivni sajam, u godišnju akciju grupe i predstavljanju novog ART-a, ali i beleženju reakcija publike, te daljem preispitivanju šta znači i kako se danas upotrebljava ovaj termin i kakve implikacije proizvodi na umetničkoj sceni.



AUGENARZT



# **Godina pod konceptom ALLES KLAR ili GRADSKA GALERIJA POŽEGA = GRADSKA GALERIJA POŽEGA**

Slađana Petrović Varagić

Slađana Petrović Varagić je diplomirala 2001. godine na Filozofskom fakultetu, Univerziteta u Beogradu, na odseku za istoriju umetnosti. Magistrirala na Fakultetu dramskih umetnosti u Beogradu, 2014. godine, na grupi za Studije Filma i medija. Radila kao urednica Gradske galerije Požega, kustoskinja Muzeja savremene umetnosti Vojvodine, direktorka Kulturnog centra Požega. Članica je i programska koordinatorka NFC Filmart iz Požega. Od 2006. godine radi kao koordinatorka programa na projektu Međunarodni studentski filmski kamp „Interakcija“. Autorka je i koordinatorka više projekata: „Fotodokumenti“, „Ideja-ne-realizacija“, „Kritika na delu“ i „Inter-video-akcija“ (rezidencija za video umetnike). Radila je kao kustoskinja i selektorka brojnih grupnih i samostalnih izložbi domaćih i stranih umetnika.

ALLES KLAR projekat, grupe UMETNIK\* je izložba sa kojom je Gradska galerija Požega ušla u 2017. godinu. Naime, izložba u okviru redovnog godišnjeg programa Gradske galerije Požega (u sastavu Kulturnog centra Požega) otvorena je 8. decembra 2016. i trajala je do 10. januara 2017. godine. Danas, pred kraj 2017. godine, prisećajući se ove izložbe u situaciji smo da, promišljajući i analizirajući umetničku praksu grupe UMETNIK\* pokazanu na ovom mestu, sagledavamo metaforično i simboličko značenje otpočinjanja godine *pod konceptom ALLES KLAR*, za ovaj galerijski prostor koji proživljava najturbulentniji period od svoga osnivanja.

Sam naziv izložbe ALLES KLAR upućuje na (ne)vidljive razlike između „identičnih, a različitih“ predmeta. Pozicije na kojima UMETNIK\* temelji svoje istraživanje pomerene su sa ontoloških studija na lingvistički aspekt, istovremeno obrađujući važne društveno-ekonomske fenomene i stavljajući fokus na kritiku institucionalnih i neo-liberalnih koncepcata (prekarijata, hijerarhija, ograničenja sloboda i prava itd).

Izložba se sastojala od četiri segmenta: (1) instalacije *A=A* koja kombinuje fotografiju, objekte i tekst i bavi se (ne)vidljivim karakteristikama koje čine razliku između dva materijalno identična objekta, kvalitativno vrlo različita; (2) *Estetike* koju čine dokumentarne fotografije nekoliko odabranih stranica knjige *Kritika moći suđenja* Emanuela Kanta, sa vidljivim vizuelnim intervencijama „vlasnika knjige“ profesora Nebojše Grubora – redovnog profesora Filozofskog fakulteta, Univerziteta u Beogradu; (3) video-instalacije *Alles Klar* realizovane u saradnji sa čistačicama Akademije likovnih umetnosti u Beče, u kome „nevidiljivi“ akteri govore o svom „kustoskom“ iskustvu, odnosno o tome kako razaznaju šta od umetničkih radova (ne) treba baciti u đubre, tj. o razlikama na liniji *Kunst VS Dubre*; i (4) foto-instalacije *Dokaz postojanja spoljašnjeg sveta*, koja sa filozofskog stanovišta preispituje odnose u savremenom svetu i imperative kompetitivnosti u svim oblastima društva.

Ključni fenomeni koje je ALLES KLAR izložba obradila su: kritika institucija, (ne)vidljive razlike, kompetentnost za selekciju umetnosti, ograničenje prava i sloboda, pozicija čistačice unutar institucije, vrednovanje rada, vrednovanje savremene umetnosti, prekariat, feminizam i slično.

Iz današnje pozicije urednika likovnog programa tj. kustosa Gradske galerije Požega koja je u periodu od decembra 2015. do danas preživela najstrašnije napade predstavnika lokalnih vlasti koji danas bivaju u ulozi „osnivača“ ove institucije, sagledavam poziciju same institucije kao objekta obradenog u instalaciji grupe UMETNIK\*. U toku ove 2017. godine koju smo započeli *pod konceptom ALLES KLAR*, galerija je doživela gubitak autonomije po pitanju uređivanja programa.

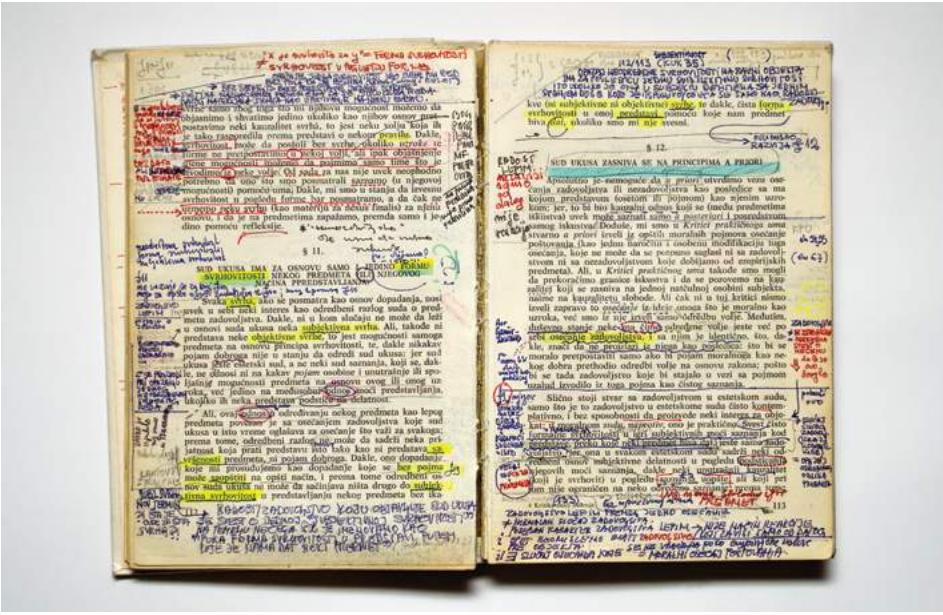


(uredniku, tj. kustosu) da bira i predlaže članove Umetničkog saveta koji odlučuje o programu ustanove, a to pravo je preneto na menadžment institucije koji najčešće nije obrazovan u oblasti kulture i umetnosti. Pitanje kompetentnosti za selekciju *Kunst VS Dubre* aktuelno je u realnosti same institucije, s tim da nasuprot akterima video rada *Alles Klar*, čistačicama poreklom sa ex-Yu prostora, koje jasno sagledavaju svoju poziciju i povremeno izjavljuju „ja nisam za umetnost“ ili „ja ne razlikujem kunst od smeća“, današnje političke i upravljačke strukture u Srbiji, uglavnom neosnovano pripisuju sebi one kompetencije koje ne poseduju. Na taj način Gradska galerija Požega može doživeti sudbinu objekata korišćenih u instalaciji *A=A* (boca koka-kole proizvedenih za zapadnu i istočnu Evropu, koje su identične po svom spoljašnjem izgledu, ali je sadržaj u njima različit i po svom sastavu i po kvalitetu). U novom kontekstu i novom odnosu snaga u kojem odlučuje „politika“ umesto „strukte“, Gradska galerija Požega je dovedena u rizik da, od naredne godine, samo po svom nazivu, lokaciji i prostoru, bude ono što je do sada bila, a da u suštini programski postane potpuno drugačija. Na taj način GRADSKA GALERIJA POŽEGA=GRADSKA GALERIJA POŽEGA dolazi u poziciju objekata iz instalacije *A=A* ili je možda već u toj poziciji po brojnim drugim parametrima.

U igri zamene uloga kustosa i čistačica u video instalaciji *Alles Klar*, grupa UMETNIK\* u istraživanju u okviru institucije kakva je Akademija likovnih umetnosti u Beču, pronalazi da posao „prvih kustosa“ često obavljaju čistačice – *tetkice* sa područja bivše Jugoslavije koje „odlučuju“ šta je umetnost, a šta smeće,<sup>1</sup> dok se u institucijama kulture u manjim lokalnim sredinama danas (npr. u Požegi) uočava da političari tj. nosioci vlasti, pretenduju da budu „prvi i poslednji“ kustosi. Uloge se menjaju, ali u drugom pravcu – političari postaju kustosi, a kustosima se preti da će preuzeti poslove čistačica.<sup>2</sup> Program Gradske galerije Požega u okviru koga je

1 „Kad ga ti počistiš, više ga nema!“ – UMETNIK\*. *Alles Klar*. 2016.

2 Milan Božić, predsednik Opštine Požega, u svom obraćanju na VII Sednici Skupštine Opštine Požega održanoj 26.05.2017. u okviru diskusije o problemu Kulturnog centra Požega koji kao ustanova kulture nema zaposlenu čistačicu što izaziva određene probleme u radu ustanove, navodi sledeće: „Nažalost taj jedan veliki prostor koji je izvanredan, koji je veliki, je neiskorišćen i dalje zvriji prazan. Ni jedna manifestacija, ni jedna izložba, nema više od dvadeset, možda, posetilaca, ne računajući tu radnike. Mi moramo, nekako, da nademo modus kako da to rešimo, da vidimo da li je to *ljudski faktor*, da li je to direktor Kulturnog centra, da li je *direktor galerije*? Mislim da je problem, ovaj, *direktor galerije* i ukoliko se bude to dokazalo spustićemo ga na još jednu nižu ovaj lestvicu, tako da to što se tiče čistačice, vrlo je moguće da ćemo je ubrzo, ovaj, i naći! Hvala!“ (*Kurziv autora*)



UMETNIK\*, *Estetika*, 2016

predstavljena i izložba UMETNIK\*-a, a koji stručna javnost i Ministarstvo kulture i informisanja Republike Srbije ocenjuju visokim ocenama i kontinuirano podržavaju i u finansijskom smislu, ocenjen je od strane lokanih političara kao loš i problematičan i iz tog razloga se napada pozicija kustosa i najavljuje „gašenje“ prostora za prezentaciju i produkciju savremene vizuelne umetnosti.

Sa pozicijom kustosa tj. urednika Gradske galerije Požega u ovom trenutku o izložbi ALLES KLAR grupe UMETNIK\* mogu da pišem jedino na ovaj način, uočavajući paralele između teme umetničkog istraživanja i stvarnosti, takođe i koristeći priliku da kroz svaki autorski tekst progovorim o pozicijama savremene umetnosti, umetnika i kulturnih radnika, o problemu institucija, o partijskoj privatizaciji države, nepoštovanju prava i zakona i sprečavanju stručnog kadra u obavljanju svoje delatnosti.

Zaključiću još jednom koïncidencijom, video zapis u okviru video instalacije *Alles Klar* predstavljene na izložbi u Požegi, započinje kružnim švenkom na desnu

Izvor: typozega. „VII Sednica SO Požega 26 05 2017.“ Onlajn video klip. Jutjub. Jutjub, 29. Maj 2017. (pristupljeno 20.10.2017).



Lepa Brena, 2014, *Ja nemam drugi dom*, Beč (detalj sa izložbe)

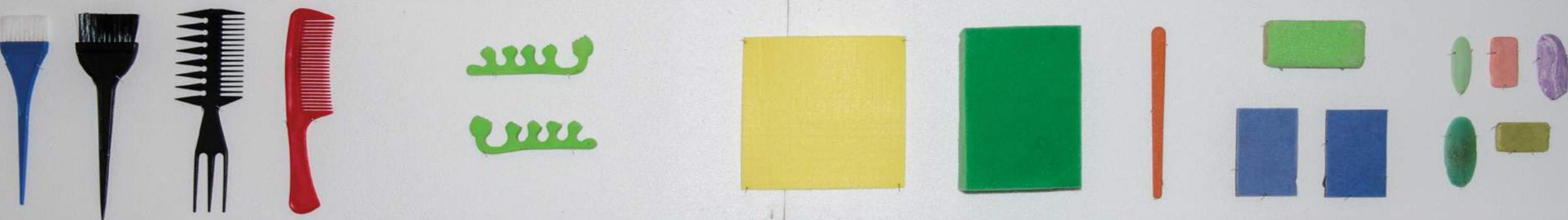
stranu po prostoriji i vodi do prazne stolice, kada se objekat akcentuje rezom na bliži plan, čime se naglašava odsustvo glavnih aktera. Naime, pred samo snimanje video zapisa sa čistačicama, njihov nadređeni (šef), zabranio je da budu snimane, pa se sam video rad sastoji od audio snimaka nevidljivih aktera i kadrova snimljenih u praznim prostorijama Akademije – u okviru klase, učionica i ateljea za rad. Audio zapisi su snimani bez eksplicitnog pristanka aktera i njihog šefa. Ove godine, pre samo par meseci, prema odluci Upravnog odbora Kulturnog centra Požega, pravo davanja izjava za medije, koje se odnose na poslovnu i programsку politiku ustanove, kao i na međuljudske odnose unutar te ustanove, dato je isključivo direktoru, dok zaposleni mogu davati izjave samo uz njegovu prethodnu saglasnost, a kršenje ove odluke podrazumeva disciplinske mere prema zaposlenima.

Za pisanje ovog teksta NEMAM saglasnost direktora.

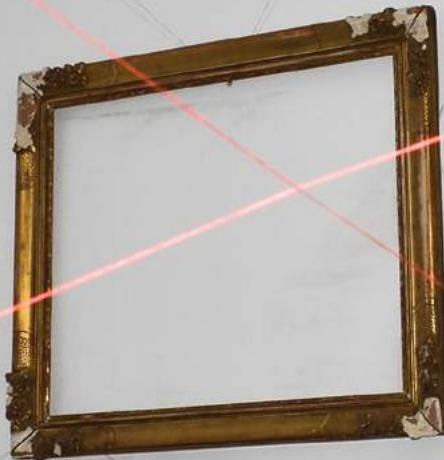
Oktobar; 2017.

ICH BIN HIER

DU BIST DORT







# Novi prostori javnosti

Iva Čukić

Iva Čukić (1983) je diplomirala na Arhitektonskom fakultetu u Beogradu, gde je doktorirala na urbanističkom planiranju. Oblasti njenog istraživanja uključuju javni prostor, samoorganizaciju, prostorno-kulturni diskurs i „uradi-sam“ filozofiju. Bila je suosnivač jedne od prvih inicijativa usmerenih na podsticanje gradanskog učešća u urbanom razvoju, pokretanju dijaloga između grada, socijalnih aktivista, licima za urbani razvoj, arhitekata i gradskih zvaničnika o razvoju grada 2010. godine, pod nazivom Ministarstvo prostora. Od 2012. je programski i umetnički direktor Ulične galerije u Beogradu, prvog otvorenog izložbenog prostora za zajednicu, deljenje i kolektivno stvaranje. Radi kao gostujući predavač i saradnik na interdisciplinarnim studijama na Odseku za urbanizam na Arhitektonskom fakultetu Univerziteta u Beogradu.

Autorka je knjige „Mapa akcije“ o urbanom aktivizmu u Srbiji, za koju je dobila posebnu nagradu.

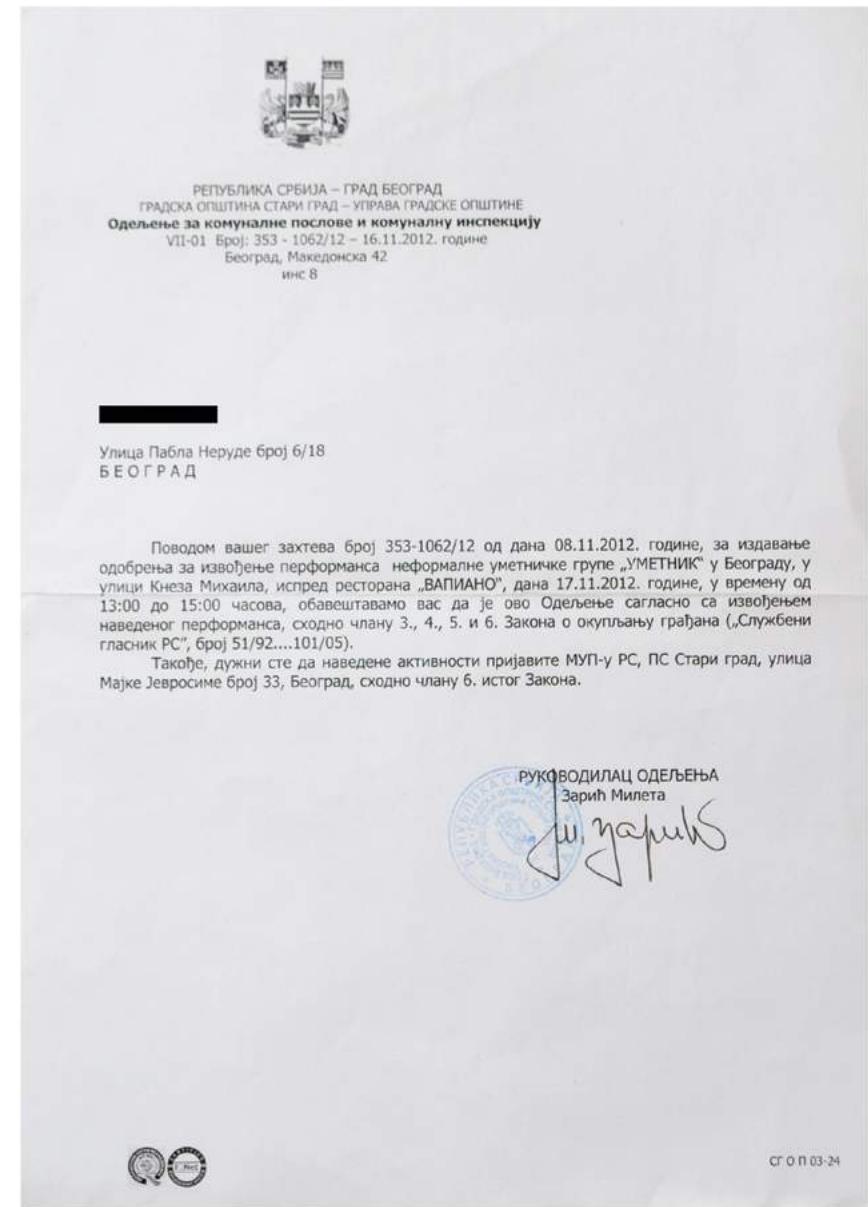
Umetnost je oduvek nalazila svoje mesto u javnom prostoru, pa tako na primer za potrebe vizuelnog identiteta, kao strategija urbanog dizajna, za privlačenje turista ili radi generisanja osećaja pripadnosti i obeležavanja događaja i ličnosti iz kolektivne istorije. Na taj način, postavljanje umetničkih radova u javni prostor predstavlja deo strateškog oblikovanja definisanog kulturnim vrednostima dominantnih ideoloških i političkih struktura. Međutim, poslednjih decenija različiti prostorno-specifični radovi, oblici performativnog delovanja i participatori oblici kulturno-društvenog delovanja razvijaju taktike za privremeno prisvajanje javnih gradskih prostora dajući im nova značenja. Raznolikost delovanja zavisi upravo od heterogenosti inicijatora i tema koje žele da adresiraju, pa se mogu tumačiti kroz raznorodne umetničke discipline ili kao ideološki motivisani čin, odnosno kao nekakva vrsta protesta. U tom smislu, ciljevi umetničkog delovanja ili intervencija u javnom prostoru jesu provociranje dijaloga koje se može ogledati kroz kreativne improvizacije i adaptacije u prostoru, ali i kao podsticanje dugoročnih promena u društvenom i fizičkom prostoru. Tako u savremenom kontekstu, umetničke prakse u javnom prostoru možemo razumeti kao delovanje sa šire filozofske, društvene i političke pozicije koje doprinosi diverzifikaciji kulturne scene, ali i prepoznavanju prava na društveni i fizički prostor. I upravo delovanje grupe UMETNIK\* predstavlja potrebu za artikulisanjem ovih prava kroz problematizovanje pozicije umetnika i umetnosti, kao i neophodnosti bavljenja umetnošću, ali i oblicima njene (po)javnosti i manifestacije.

Iz kontinuirane potrebe za artikulacijom navedenog, neformalna grupa UMETNIK\* služi se različitim umetničkim medijima, od izbora tema i naziva, preko specifičnih umetničkih i prostornih intervencija, do ulaska u polje eksperimentalnih područja interakcije u različitim prostornim okvirima. Iako ne bežeći od institucionalnih okvira prezentacije rada (kada koncept to nalaže), grupa vrlo često namerno napušta te okvire i izlazi u javni prostor kako bi teme svog rada plasirali opštoj javnosti i otvorili prostor za novu kulturnu i društvenu praksu. U stvaralačkom smislu se na taj način pokreće interakcija, ali i improvizacija oslobođena bilo kakvih ograničenja muzejskog ili galerijskog prostora, te restrikcija vezanih za nametnutu profesionalnu kompetentnost, estetiku i formate. Tako, na primer, formiranjem GALERIJE\* – jedinstvenog izlagačkog prostora na Trgu republike u Beogradu – grupa kroz performativno delovanje prerasta u element proizvodnje prostora. Stojeći na glavnom gradskom trgu, predstavljajući izlagačke vitrine i/ili postamente, UMETNIK\* dovodi performativno delovanje i galerijski prostor u uzročno-posledičnu vezu, ali što je još značajnije, izlaskom u javni prostor, rad postaje prostor participacije i debate o stvaranju novih mogućnosti. Razmatrajući kompleksnost urbanog prostora, trg kao centar zbivanja igra veli-

ku ulogu u slojevitosti prezentacije. Naime, u ovom slučaju GALERIJA\* jeste rad za sebe, međutim tela koja oblikuju „izlagački prostor” ne javljaju se samo kao subjekt za sebe, već kao i objekat prikazivanja. Brisanjem granica između onoga koji predstavlja i predstavljenog rada uspostavlja se vizuelna dramaturgija kojom celokupan umetnički nastup doživljavamo poput ekstenzije tela kao arhitektonskog prostora. Tako iako se nalazimo na trgu koje predstavlja mesto susreta, iskustvo doživljaja nove „urbane konstrukcije” u kojoj svako može da učestvuje, prevaziđa ograničenja prepoznatljive fizičke forme i dematerijalizuje modele izlagačke prakse.

Radom pod nazivom MUZEJ UBISTAVA, grupa upravo potvrđuje ono što im je u fokusu stvaralaštva, a to su procesi (de)konstrukcije, problematizacije i razvijanja novih diskurzivnih praksi – u ovom slučaju o kolektivnom sećanju na politički motivisana ubistva. Naime, grupa na dan manifestacije Noć muzeja mapira, obeležava i organizuje posete javnim prostorima koji su predstavljali područje političke borbe '90-ih i početkom 2000-ih u Srbiji. Na prvi pogled ne toliko značajni urbani pejzaži postaju reprodukcija direktno proživljene kolektivne stvarnosti koja se nalazi u središtu srpske političke agende dominantne za kraj dvadesetog veka. Tako performativno delovanje i obeležavanje ovih prostora instrumentalizuje ulogu prostora i prepoznaće važnu ulogu mesta sukoba i prostorne heterogenosti. Međutim, performativna specifičnost rada nije samo u istraživanju i definisanju mesta sukoba i kolektivnog sećanja, već i u specifičnom metodološkom pristupu kojim se tretiraju lokacije kao teme sa jasnim kritičkim refleksijama koje nisu nužno u vezi sa prostornom manifestacijom lokacije. Pored naziva koji uspostavlja jasan odnos prema institucionalnim i formalnim kontekstima, rad okreće fokus ka javnoj sferi i različitim tumačenjima, odnosno naglašava trajni karakter uticaja rada na društveni prostor, kao i na prostor prezentacije i percepcije. Dodatna komponetna ovog rada jeste upravo to što se nezavisno odvija baš u toku manifestacije Noć muzeja, čime grupa jasno adresira pitanje učestvovanja u procesima umetničke proizvodnje izložene mehanizmima tržišta, gde sfera umetnosti i kulture funkcioniše kao njegov integralni deo. Neophodno je naglasiti da je jedna od karakteristika njihovog stvaralaštva upravo tema pretvaranje umetnosti i kulture u robu radi puke konzumacije od strane tržišnih sila. Tako se umetnost i kultura transformišu u novi proizvodni instrument gde želja za profitom determiniše njihovu buduću ulogu.

Ispitujući značenje umetnosti i krute forme manifestacije i javnosti rada, grupa ne preza ni od ulaska u privatni prostor čija je osnovna funkcija zadovoljenje egzistencijalnih ili fizioloških potreba. Projekat KUĆNE INSTALACIJE upravo predstavlja poigravanje sa doživljajem prostora, ali i snažnu metaforu



Saglasnost o izvođenju performansa *Prvi tradicionalni Novembarski salon*, 2012,  
Dokument, 29,7x21cm



Vidimo se!, 2013, Trg republike, Beograd ©Marija Milovanović

prezentacije umetničkog dela. WC postaje prostor prezentacije i imaginacije, ali i sam prostor ispitivanja kulturno-umetničke proizvodnje i njene manifestacije. Zapravo, izmeštanjem umetnosti i konstruisanjem novih prostora javnosti, prepoznajemo njihovu potrebu da artikulišu upitanost, dileme, slojevitosti izlagačkih praksi, te poigraju sa kontradiktornostima potpuno ogoljujući banalost formalne reprezentacije umetničkog dela.

Svojim delovanjem UMETNIK\* predstavlja kontinuirano poigravanje kroz prepozнатljiv stvaralački pristup. Grupa istražuje poziciju umetnosti i umetnika van institucija, ali i pokušaj za organizovanjem sopstvene produkcije gde delovanje počiva na ličnim inicijativama i neprekidnom stvaranju. Ciklusi koji se odnose na postajanje umetnikom, definisanje umetničkog dela i umetničke intervencije, svakodnevne rutine, institucionalnu i hijerarhijsku kritiku, kao i poigravanje sa medijima, ali i prostorima prezentacije, svedoče o veštini analitičkog pristupa prezentovanog specifičim jezikom ironije, spontanosti, simbolike i vitalnosti, upravo kroz hrabro traganje za novim prostorima javnosti.



# Mapa ubistava kao muzej na otvorenom

Milja Stijović

U vreme kada zemlja prolazi kroz proces tranzicije, kada izdvajanje za kulturu Republike Srbije za tekuću godinu iznosi 0,7% republičkog budžeta, kada se više od decenije pravdao nerad kustosa po drugim muzejima, jer dva najveća (ali opet po čemu najveća) muzeja nisu radila, dok se preko dobrih kustoskih praksi olako prelazilo upravo iz potenciranja impotentnosti Narodnog muzeja i Muzeja savremene umetnosti,<sup>1</sup> upoznajemo UMETNIK\*-a/Ovim nazivom ne prejudiciramo shvatanje značenja i opseg pojmove UMETNIKA i UMETNOSTI (dalje u tekstu UMETNIK\*). UMETNIK\* je neformalna grupa oformljenja aprila 2012. godine u Beogradu/Knjaževcu. Kako stoji u biografiji UMETNIK\*-a, članovi grupe rade zajedno, parafraziram, „u cilju istraživanja koncepta UMETNOSTI i UMETNIKA, kako u teoriji, tako i u ‘umetničkoj’ praksi”.

Ovaj rad ima za cilj da obradi projekat MUZEJ UBISTAVA, koji je izведен od strane članova grupe u Noći muzeja 2012. godine. Članovi grupe UMETNIK\* dolaze na ideju da adresiraju ironiju instant-kulture iza toliko slavljene i institucionalno podržavane manifestacije Noć muzeja. U „noći” Noći muzeja 19. maja 2012. godine, UMETNIK\* drži (nezvaničnu) turu kroz Muzej ubistava u Beogradu. Pet (političkih) ubistava (od preko trideset tokom devesetih u Beogradu), pet lokacija, nekoliko metalnih tabli sa natpisima, pet imena, pet osoba, pet istorija utkanih u prošlost jednog grada iz kojih se isčitava – članovi grupe žele da istaknu, upravo i smer kretanja naše kulturne istorije, poimanja muzeja, umetničkih praksi, identiteta jedne države, narativa koji se nudi publici u toku te jedne noći. Ali samo pet. Te tačke nisu ni jedine ni posebno važne da uđu u uži izbor nosioca sećanja za „Muzej za jednu noć”. Referenca za razmišljanje, promišljanje i dalje traganje po istorijatu jednog grada, jedne države i kulture koju čine ove tačke, povezane nalik muzejima na različitim lokacijama u Noći muzeja (i eksponatima koji su na mapama manifestacije, pa publika trči od eksponata do eksponata), najzad dobija finalni narativ – kako je došlo do ubistva kulture u jednoj zemlji. Naziv za muzej koji je svakako trebalo posetiti, koji se nalazio te noći na drugom tasu, referencira na ubistvo kulture u Beogradu, upravo kroz ubicu sećanja kao jedinog pravog baštinika svakog procesa muzealizacije. Jedini zajednički imenitelj, odnosno veza u toj noći između naizgled izmišljenog Muzeja i ostalih (prijavljenih/kritikovanih/referenciranih) muzeja je bazičnost njihovih misija kao ustanova – očuvanje sećanja.

Mesta ubistava ličnosti iz javnog života kreiraju tačke na gradskoj mapi, skici

<sup>1</sup> Koji je upravo pre neki dan doživeo svoje otvaranje, sad nam ostaje da se pitamo da li će uspeti da povrati snagu svog imena ili će se pretvoriti u klasični muzej retrospektive delatnosti umetničkih praksi u Srbiji/Jugoslaviji XX veka?



MUZEJ UBISTAVA, 2012, dokumentarna fotografija ture

rajući legendu prošlosti, a tačke tako spojene formiraju prikaz stanja savremenog života. Na kraju, umetnički\* čin ima za cilj da preispita značenje muzejskih zidova i onoga što se između njih baštini i tumači. Šta je Umetnost i ko su Umetnici? Glavna ideja Muzeja na otvorenom je muzealizacija svakodnevnog života, ali ovo je drugačija svakodnevica. Ubistva su njen deo, a kao takva mogu biti tretirana i kao muzealije.

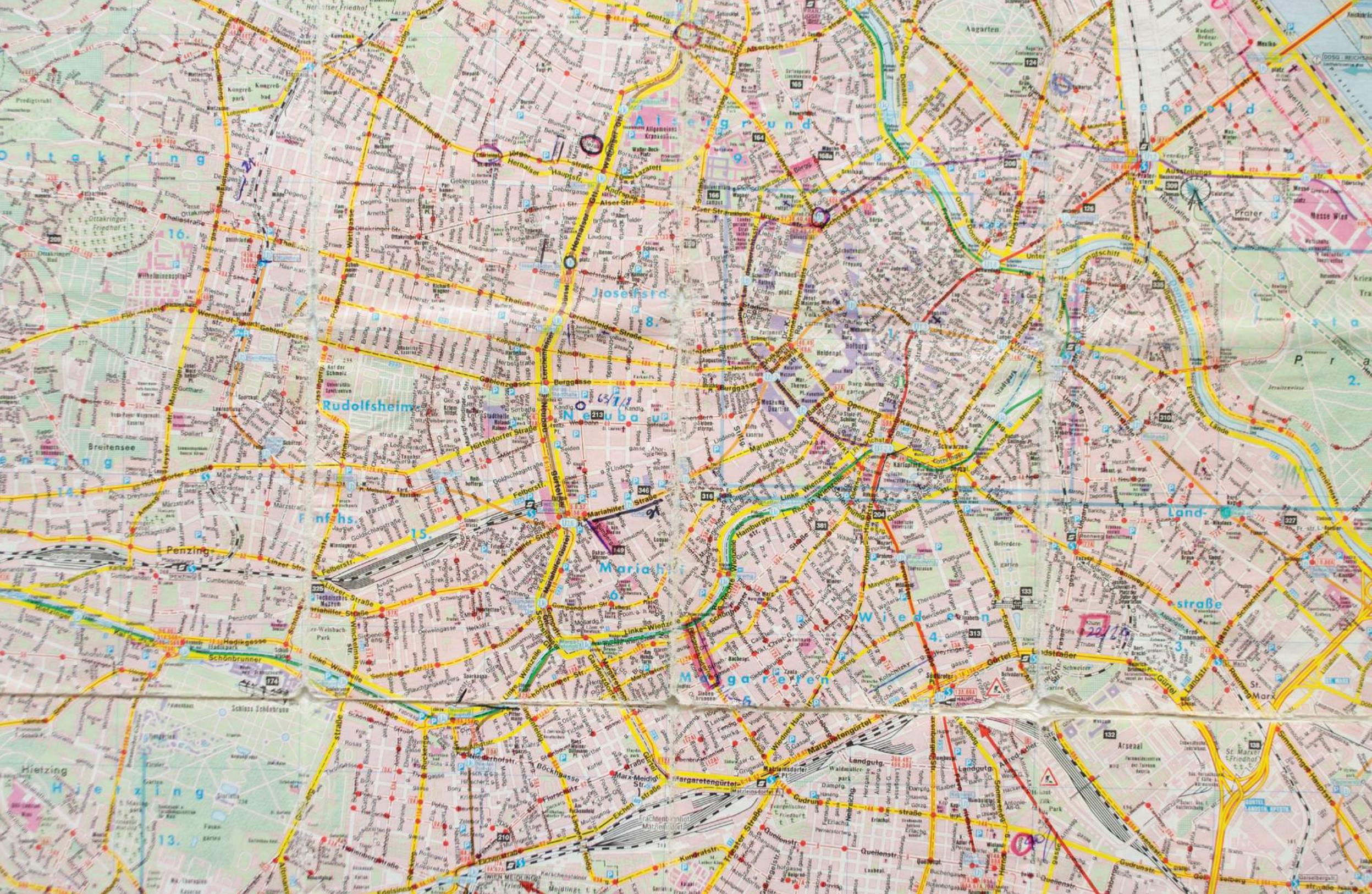
Koristim ovu priliku da predstavim UMETNIK\*-a i njegove projekte i pokrenem odraz crnih tačaka na gradskoj mapi, tačke koje nisu institucionalno muzealizovane i koje vrlo lako mogu biti zaboravljene, upravo zbog načina razmišljanja unutar zidova (jednog muzeja). Iako se naizgled pet tačaka ne mogu povezati, a, kako saznajem kroz razgovor sa članovima, izbor je bio prvenstveno zasnovan na lakoći obilaska lokacija u Noći muzeja, možemo sagledati sve slojeve ove naizgled pojednostavljene mape ubistava u Beogradu.<sup>2</sup> Profil ljudi

koji su ubijeni i koji se nalaze na mapi UMETNIK\*-a su različiti. Posete crnim tačkama nisu hronološki zasnovane.

- Premijer Srbije, Nemanjina 11, 12. mart 2003.
- Generalni sekretar Fudbalskog saveza SCG, Terazije 35, 26. mart 2004.
- Navijač iz Francuske, Obilićev Venac 12, 17. septembar 2009.
- „Bos” podzemlja, Francuska 7, 15. februar 1997.
- Novinar, Svetogorska 35, 11. april 1999.

Zaboravljujući našu svakodnevnicu, gubimo našu mapu, ne znamo kuda idemo ili odakle dolazimo. Ne uspevamo da mapiramo i prepoznamo/identifikujemo ključne tačke za nas same i zajednicu, potencijalno gubeći tako našu individualnost i, konsekventno, naš identitet. Izloženi smo poželjnom, bez da smo se upustili u promišljanje istog. Ne mapiramo niti muzealizujemo savremeno gubeći tako sliku nas samih. Mapiranje, prepoznavanje ovih ubistava svakako znači i vid muzealizacije, a sama muzealizacija ubistava značiće prepoznavanje sećanja, njihovo čuvanje i trajanje kao važan segment istorije jedne države – sećanje na stanje društva, a kroz to i građenje kulture. A kada kultura nestaje, često se olako zapitamo kako je do toga došlo. Ako zaboravimo, ako ne pamtimo, nećemo moći da gradimo dalje, jer i rušenje, koliko god bilo bolno, jeste deo istorije, što se mora prepoznati i istaći. Tako konkretno ovaj projekat UMETNIK\*-a treba čitati i kao pokušaj predstavljanja stanja u kulturi devedesetih, a zbog odabranih crnih tačaka, to čitanje se nastavlja i prenosi svoje značenje i na našu svakodnevnicu.

<sup>2</sup> Komlenović, Uroš, i Agencija Beta. „Krvava istorija: Ubistva poznatih ličnosti od 1990. do 2001.” *Vreme*, 530, 1 March 2001, [vreme.com/archiva\\_html/530/04.html](http://vreme.com/archiva_html/530/04.html) (pristupljeno 30.10.2017).



# When the Past Haunts the Present

Walter Seidl

The conception of art deals with a fragmentary perception of reality, which often adheres to artists' personal experiences in surroundings with socially specific and more often nationally irrefutable determinations. The group UMETNIK\* deals with notions of self-determination, which forces them to adapt to the given regulations of their country of residence and operate in fields that allow them to navigate in marginalized areas of society. Studying at the Academy for Fine Arts in Vienna enables the group members to live in Austria on the premises of specific living and working conditions that makes them accept the implications associated with the precariat. Being allowed to only work a certain number of hours per week grants them the right to make a basic living, but does not allow for a full recognition as members of the Austrian society. The amount of basic jobs that can be done under these circumstances is very limited, yet inspires the group to take advantage and produce works of art that stem from these specific activities, which turn them into "artists-in-progress."

Working as an artist often entails taking on specific jobs that are not directly related to artistic production, yet the conditions of belonging to some national Other might constitute inhibiting factors when choosing out of the job possibilities at hand. People are granted the right of living, though under a limited number of opportunities that would make their life bearable. In this regard, Marina Gržinić elaborates on Michel Foucault's 1970s' concept of 'biopolitics' as a westernized "Cold War" principle that would only take care of liberalist capitalism in the first world order and exclude other national entities under the slogan "make live and let die." For her, the consequences of the last decades led to the concept of 'necropolitics,' a term which was initially coined by Achille Mbembe to relate to the conditions of life in Africa after 2001 and to the "geopolitical demarcation of world zones based on the mobilization of the war machine."<sup>1</sup> Such conceptions adhere to the struggle people have to face in a diaspora situation, which is mostly the result of war.

Being granted the status to live in a country does not automatically entail that the respective country guarantees the right for social improvement or a full inclusion into society, which can be seen in the case of UMETNIK\*. For the moment, they are holding a visa to stay in Austria as long as they study, but they are totally restricted when it comes to the issue of work, a situation which

Walter Seidl (1973, Graz) studied cultural studies (MA) and contemporary history (PhD) at universities in Graz, Seattle (photography), Paris and New York. Seidl works as a writer, curator, and artist. Seidl curated numerous exhibitions throughout Europe, North America, Hong Kong, Japan and South Africa. His writings include various catalog essays for artist monographs, exhibition reviews, and criticism. Seidl contributes to several international art magazines, most frequently to *Camera Austria*, *springerin* and *Život umjetnosti*.

<sup>1</sup> See: Gržinić, Marina. Biopolitics and Necropolitics in relation to the Lacanian four discourses. *Symposium Art and Research: Shared methodologies. Politics and Translation*, Barcelona, 6 & 7<sup>th</sup> September 2012, ub.edu/doctrat\_eapa/wp-content/uploads/2012/09/Marina.Grzinic\_Biopolitics-Necropolitics\_Simposio\_2012.pdf (Retrieved 07.12.2017)

tackle artistically. However, UMETNIK\* does not exploit their status in terms of victimization, they simply reverse the notion of work and place it into an artistic context, while their future status remains unclear and “in progress.” Although the members of UMETNIK\* are not migrants due to war, the case of facing problems of exclusion is at stake when it comes to the basic principles in life. UMETNIK\* was challenged with such problems when getting accepted for a job, but in the end, was prevented from carrying it out due to the impossibility of a short-term employment because of the national Other- and/or in-betweenness.

Regarding the work of UMETNIK\*, the crucial concern of the artist's working methods is the way with which they deal with notions of ‘inclusion’ and ‘exclusion,’ which also formed the enigmatic and foretelling title of Peter Weibel’s exhibition for the steirischer herbst festival in Graz in 1996. After the collapse of communism in 1989, there were prognoses that ten years later, the economic and financial situation would be at an equal level throughout Europe. Almost 30 years later, the problematic of transition has still not been solved and even worsened in some cases. To which extent has former Eastern Europe become part of Europe and to which extent is it still perceived as the Other? In this respect, Gržinić states that “despite the initial euphoria Western Europe showed for Eastern Europe after the fall of the Berlin wall, Eastern Europe has failed. It did not succeed in being inscribed on the map of important political, cultural and arts events in Europe.”<sup>2</sup> The latter can be demonstrated in UMETNIK\*’s country of origin, Serbia, on the example of the Museum of Contemporary Art in Belgrade. The museum opened in 1965 as one of the most spectacular modernist buildings and, by the way, only museum in (former) Eastern Europe dedicated to contemporary art and sculpture, which was closed in 2007 in order to be renovated and re-opened one year later. However, it took ten years until the octagonal, honey-comb shaped building designed by Ivan Antić and Ivanka Raspopović was finally refurbished in order to open its doors to the public again. What does this phenomenon tell us and how do the ghosts of the past haunt the present and put it into a never-ending state of transformation which was once hoped to be a process that could be ended? In this case, Gržinić takes up Jacques Lacan’s concept of the ‘lamella,’ a “spectral creature as an excremental protuberance, an indestructible object of life beyond death that has no fixed position in the symbolic order.”<sup>3</sup> Hence, the evil specters of the past are lingering in the present and prevent us from ever coming to terms

with the past. The recent upswing of illiberal democracies and right-wing politics in a new gestalt, which permeate many parts of the world, and most recently also Austria again, seems as if many countries have never learned from their own history and will never be able to do so.

The exclusion of art from life and the exclusion of life from society, as found in many illiberal democracies, are taken up by UMETNIK\* in several of their projects, which reinforce their in-betweenness in a place haunted by lamellas and a certain prejudice about the past, yet with a point of no return. This in-between or otherness is already marked by the asterisk in the group’s title. The asterisk relates to the status of the Republic of Kosovo, a disputed territory which claimed its independence from Serbia in 2008, and which is recognized as an individual country by 110 UN member states but not by Serbia itself. Looking at the shifts to the right throughout Europe and the recent developments in Austria leads to another question: How can an artist group find recognition in a country, where the laws on migration are becoming more stringent and eventually provide an insecure future for the group’s members? UMETNIK\*’s projects demonstrate how the reality of life is transformed into the reality of art and how the (harsh) reality of art is emulated by society.

<sup>2</sup> Gržinić, Marina. *Re-Politicizing Art, Theory, Representation and New Media Technology*. Schlebrügge. Editor, 2008, p. 49.

<sup>3</sup> Ibid. p. 48.

**21.ZukunftsWeg**

## **Introduction to the Studies of UMETNIK\***

UMETNIK\*/The title is without prejudice to the comprehension of meaning and volume of the terms ARTIST and ART is a informal group founded in 2012 in Belgrade, double inspired,

on the one hand, the problems of contemporary aesthetics, and on the other hand, the then situation within (cultural) policy in Serbia. The name of the group based on the burning issue of STATUS is created by appropriating the footnote method in the name 'Kosovo \*'. By establishing an analogy between the problems of art and politics, it is clearly pointed at the unresolved issues of the boundary of a state or a concept, as well as the implications arising from it, primarily in terms of the power relations as an inducement for assigning the STATUS of ARTIST and ART. The withdrawal of the borders implies an act of practicing authority, which places the focus on the act of closing the term for its own purposes, by its arbitrary and purposeful closing. The way of treating the border vagueness is not a quest for definition, but rather the opening up the term to "its limits" and complete dissolution, where radical openness would lead to the erasure of the terms and their collapse as institutions.

In the eternally transitive period, there has not come to a promised "democratization" of art, due to the accelerated privatization of state resources and the kind of appropriation of state positions by (miss)using the state as a private one in clearly defined and protected circles. Transparency is expected, and under the pretext of openness and competition nepotism and clientelism are being forced. A small percentage of the budget devoted to culture is a huge problem that much larger economies have to face, but in fact, what is more ruinous is the problem of distribution of funds within these circles based on the principle of family similarities, and so 'relatedness' becomes the ultimate criterion of belonging to the ruling paradigm. Such a paternalistic relationship caused by tribal-party organization, as a consequence has indolence, exempt from any kind of responsibility, but unfortunately, above all, general lack of interest in the state of art. The completion of the "reconstruction" and the normal functioning of the

Museum of Contemporary Art and the National Museum is spoken of for the sake of the collection of political points among citizenry. These potentially crucial points not only for getting to know the flows of art and education, but also as a clear and legitimate target of criticism by "marginalized" positions, are removed aside to be declared incompatible. The invisible arm of the free market becomes an extended arm of the gray eminence without a clear address around which bubbles are created inflating the symbolic and the status value. The appropriation of government jobs, as well as the positions within the so-called "independent" institutions for the sake of enrichment, and even only with symbolic capital, points to snobbery and elitism where art is understood as a status symbol, and where "engaged" art becomes a desirable keyword in the application for one of the (foreign) funds reproducing and parasitizing on a picture conceived upon previously (un)basely defined prejudices.

The greatest irony of UMETNIK\* is however reflected in the thought that by doing and works it is possible to change the understanding of a wider picture of art and cultural policy. Although naivety at first concerned the belief that institutions are being criticized "from the inside," overcoming the tendency to retain positions within institutions and ignoring that we are not actually part of the "vicious circle." The relationship between private and public is directly thematized by "opening up" the alternative forms of public space. Facing such impenetrable and thereby invisible walls produced forms of self-initiative and self-organized action, where there was still an idea of the possibility of criticism "from the outside." As UMETNIK\* did not draw resources from the same funds, primarily because of the idea of the possibility of retaining "independence," was neither competitive nor a real threat to the system. In order to prevent non-realization, through the process of self-determination, self-exploitation was chosen, and this seemingly unsustainable naivety still remains an inexhaustible fuel for action.

The postulates of the art theories of art Arthur Danto and George Dickie, although based on invisible characteristics, imply that possessing knowledge and understanding the rules are not enough to enter the "game." The way of setting

the problem of visually indistinguishable pairs, where one is an object (event) of everyday life, and the other is the same object with the addition that it is also is an artwork, becomes essential for determining our practice, but not the proposed solution as well. Through practice, we come to the anti-essentialist neo-Wittgensteinian current inspired above all by Morris Weitz. From the ontological, and later on, language aspect, practice acquires clear economic and social features, and this change coincides with our arrival in Austria, first of all starting the ARTIST IN PROGRESS project. From examination of various exhibition formats in the form of an exhibition season of a "living" gallery of variable dimensions and spaces, guiding tour through an "open" museum, through a video-exhibition, use of blog as a platform, to the "opening" of private space for the public, we come to putting ourselves and our interstate, that is, the process of acquiring STATUS in the act of long-term self-observation of formal aspects of becoming an artist. The use of not only physical but also the virtual public space as a critical platform is reflected in the fact that the GALERIJA\* participants are openly invited to participate through social network such as Facebook. Announcements for visiting a series of living spaces that we in 2012–2015 used for presenting many interactive projects within the framework of KUĆNE INSTALACIJE, also function through the intended blog, with which we discussed the scope and limitations of these and such spaces.

The problem of indescernibility also turned to the question of the (non)discernibility of the artist. The artist became (in)visible. By participative performances, the structure of UMETNIK\* is being deleted.

The interwovenness of institutional theory and institutional critique is additionally emphasized by the appropriation of the words (and visual material) that constitute the standard corpus of the terms of the artworld, trying to bring the already existing worn-out terms to absurd consequences. The attempted reinstitutionalization was not immediately understood by the state bureaucracy. At the request for the issuance of a permit for the use of public space, it was easier to explain to the authorities that the 'performance

in public space' was actually a 'protest.' Such an insistence on terminology puts emphasis on a language overturn that from the artistic returns to the political plane. By the use of performatives the passive is not only describes, but a new framework for possible action is being constituted. Footnotes 2012–2017 provide such a framework and give space, not only for self-institutionalization, but also for self-criticism.

UMETNIK\* – realized works:  
ZAOKRUŽIVANJE [Rounding], MUZEJ UBISTAVA [Museum of Murders], VIDOVDAN [St. Vitus Day], GALERIJA\* [Gallery] (Muzej savremene umetnosti [Museum of Contemporary Art], Prvi tradicionalni novembarski salon [First Traditional November Salon], Urami ideju [Frame the Idea], Familija [Family], Market, Odličan (5) U\* [Excellent (A) U\*], Vidimo se! [See You!]), KUĆNE INSTALACIJE [Home Installations] (U poseti patrijarhu [Visiting Patriarch] (Kućne instalacije, 1:1, Alkohol u gorivo povećava IQ [Alcohol in Fuel Increases IQ], Retrospektiva [Retrospective], Druga soba [The Other Room], Kustor Mira-Mira kustos [Mira Curator-Curator Mira], Niti [Threads], Prosti zbir [Mere Sum]), WC na drugom spratu [Toilet on the Second Floor] (Porodica na okupu [Family Gathered], Sve svoje sa sobom [All Mine with Me], Osmoručke četvoroglavake [Eight-handed Four-Headed], Private Mob Photo, (O)gledanje [(Re)Flection], WC, Ja sam osnova svega [I am the Basis of Everything], Ništa lično [Nothing Personal]), Ja nemam drugi dom [I have no Other Home] (Znam ko je Direrov zeka [I Know Who Dürer's Bunny is], Uši [Ears], Ich bin hier [I am Here], Moleraj, Beć na poklon [Vienna as a Gift], Lepa Brena)), UMETNOST BEZ PREDUMIŠLJAJA [Art without Forethought] (Nevena Bajić, Lelica Živanović, Kristina Damnjanović, Uroš Jovanović, Davor Pavlović, Mirjana Radovanović, Darija Ristić/Ana Leković, Jovana Milivojević), ARTIST IN PROGRESS (Birokratija [Bureaucracy], Šta radi Umetnik? [What does the Artist do?]), ART FAIR, ALLES KLAR [All Clear?!].

## UMETNIK\* – institucionalizovan\*

Serajna Renc

Tema ovog teksta je niz radova koje je UMETNIK\* realizovao 2012. godine u javnom prostoru u Beogradu. Te i u dve naredne godine sam živila u Beogradu kako bih istraživala umetnost i društveni kontekst sedamdesetih godina u Jugoslaviji, posebno umetnost performansa, koja je nastajala u Studentskom kulturnom centru u Beogradu. Jednom od radova UMETNIK\*-a, *Prvi tradicionalni Novembarski salon*, prisustvovala sam i sama i pisala o njemu u već izdatom članku o savremenoj beogradskoj umetničkoj sceni.<sup>1</sup> Nekih razmatranja, koja sam tamo formulisala, držim se i ovde, proširujući ih dodatnim aspektima. To se pre svega tiče ugrađivanja delatnosti UMETNIK\*-a u kontekst jugoslovenske/srpske istorije umetnosti. Osnovni uvid da projekte treba razumeti isključivo u međuzavisnosti sa savremenom društvenom i kulturnom realnošću Srbije nije se promenio. Želela bih, međutim, dodatno da ukažem na to da UMETNIK\* deluje u tradiciji regionala koja je u relaciji sa vrlo specifičnim institucionalnim okolnostima. Moj tekst je posvećen pitanju kako umetnici i umetnice iz regionala kroz svoja dela pregovaraju i kako su pregovarali o institucijama, u tom smislu i o sopstvenom statusu i statusu umetnosti u društvu.

2012. godine „neformalna grupa“ UMETNIK\*, citati kao „umetnik sa zvezdicom“, upravo je formirana i kročila je u javnost sa projektom GALERIJA\* (galerija sa zvezdicom). Brojni tematski srođni radovi su vezani za ovaj

projekat. Prvi se zove *Muzej savremene umetnosti* i u suštini se sastoji od tri komponente: serije fotografija, kataloga i izložbe. S jedne strane, i sam katalog je rad, s druge strane, u njemu su prikazane fotografije sa izložbe. Na poslednjoj stranici je i poziv za učešće na sledećoj izložbi, *Prvi tradicionalni Novembarski salon*. Na izloženim fotografijama nalaze se raznovrsni objekti koje je UMETNIK\* fotografisao u različitim galerijama u Beogradu. Ovo uključuje i sobnu biljku, držać za vrata, radijator, prazan postament ili oznaku koja se odnosi na umetničko delo koje se ne vidi na fotografiji. UMETNIK\* nije samo fotografisao ove stvari, već je svakoj stavci dodaо etiketu ili oznaku na kojoj skoro uvek stoji: *Umetnik\*, bez naziva*. Uz to dolazi i logotip zbirajuće sličan onom Muzeja savremene umetnosti u Beogradu. Ovaj muzej je – kao što je naslov već naznačio, takođe jedna od tema oko koje se rad vrti. Tačnije rečeno, činjenica je da je muzej tada bio zatvoren pet godina – u međuvremenu je prošlo deset godina. Razlog za zatvaranje muzeja, koji je izgrađen na levoj obali Save na Novom Beogradu 1965. godine i izričito modelovan po ugledu na Muzej savremene umetnosti u Njujorku, bila je hitna potreba za renoviranjem. Problem je bio što se renovacija nikada nije desila. Prilikom jedne od retkih mogućnosti da kroči u zgradu muzeja, UMETNIK\* je ukrao nalepnice i plastični držać kako bi ga koristio u svoje svrhe, odnosno da preuzme delić autoriteta institucije.

Ugrađivanje u savremeno srpsko društvo postaje očigledno na nekoliko nivoa. Prvo, tu je logo muzeja, apstrahovan prikaz modernog muzejskog objekta. Drugo, UMETNIK\* koristi cirilično pismo. To je zvanično pismo u Srbiji i uglavnom se koristi u javnim institucijama, dok je manje uobičajeno u komercijalnom, novinarskom ili privatnom sektoru. Treće, prezentacija fotografija ima centralnu ulogu. Prikazane su na Trgu republike u centru Beograda. Ovde počinje doteran deo Starog grada, Filozofski fakultet Univerziteta nije daleko, Narodni muzej, Kulturni centar Beograda i Narodno pozorište u

Beogradu oivičuju trg sa tri strane. Ukratko, to je mesto nacionalne visoke kulture. Istovremeno, Trg republike je takođe najpopularnija tačka susreta Beogradana. Ovim je potencijalna publika izložbe već tu. Prikazane su slike među ljudima i od strane ljudi. Nije bilo klasične izložbene arhitekture, već je fotografije na crnom paspartuu predstavila grupa ljudi, koja se pojavila u kvadratnoj formaciji na trgu, gde je svaki imao rad u rukama. Formirali su imaginarnе „muzeja“ svojim telima, sa prostorom za posmatrača unutar pravougaonika. Na nekim fotografijama koje dokumentuju izložbu, u pozadini se može videti Narodni muzej prekriven skelama. Isto tako je Muzej savremene umetnosti, mada još duže, zatvoren zbog potrebe za renoviranjem. Istoriska umetnička zbirka kao i značajna arheološka zbirka su povučene iz javnosti još 2003. godine. Kako Saša Ilić piše za časopis *Peščanik*, propadanje institucija kulture započelo je tokom druge polovine vladavine Slobodana Miloševića a, uprkos negodovanjima, kasnije Vlade ga nisu mogle ili želete sprečiti.<sup>2</sup>

Po vrlo sličnom principu je funkcionisao i rad *Prvi tradicionalni Novembarski salon*, koji je realizovan u obliku izložbe u centru grada ubrzo nakon *Muzeja savremene umetnosti*. Ovog puta UMETNIK\* nije izložio svoje

<sup>2</sup> Ilić, Saša. „Narodni muzej u zemljini čuda.“ *Peščanik*, 01.03.2015, URL: [pescanik.net/narodni-muzej-u-zemlji-cuda/](http://pescanik.net/narodni-muzej-u-zemlji-cuda/) (pristupljeno 01.10.2017).

Ilić piše dalje u tekstu da je postojao budžet za restauraciju muzeja. 2005. godine je ceo muzejski odbor podneo ostavku iz protesta zbog toga što taj novac nije uplaćen. U međuvremenu nikom nije poznato gde je završio ovaj novac. Jedina kulturna institucija koja je u to vreme uspela da povuče novac iz budžeta i koja je zapravo od 2007. do 2011. obnovljena i ponovo otvorena bila je Narodna biblioteka – zahvaljujući velikoj posvećenosti direktora Sretena Ugrićića, koji je, prema rečima Ilića, tokom procesa obnove ocrnjen u medijima kao „razarač srpske kulture“ i sklonjen ubrzo nakon otvaranja. Veza između „uništenja“ i stvaranja jedne institucije koju svakodnevnu koristi na stotine beogradskih studenata i drugih stanovnika (uključujući i strance poput mene) ne da se uočiti.

<sup>1</sup> Videti: Renz, Seraina. „Handeln im Kontext: Politisches Denken in der Gegenwartskunst in Belgrad [Delanje u kontekstu: Političke misli u savremenoj umetnosti u Beogradu]“. *Kunsttexte.de/ostblick*, 1, 2013, objavljeno 12.04.2013, URL: [edoc.hu-berlin.de/handle/18452/8193](http://edoc.hu-berlin.de/handle/18452/8193).

<sup>3</sup> Vidi dalje: Boris, Kanzleiter. *Die 'Rote Universität'. Studentenbewegung und Linksopposition in Belgrad 1964-1975* [‘Crveni Univerzitet’. Studentski pokret i leva opozicija u Beogradu 1964-1975]. VSA Verlag, 2011.

ren je samoupravni kulturni centar gde su mlađi umetnici oslobođali veliku energiju. Prvih deset godina, ovde su isprobavani novi formati izložbi i festivala, a pre svega nove umetničke prakse. Tokom 1980-ih, SKC je postao scena i pozornica za pulsirajuću jugoslovensku post-pank muzičku scenu. Gorenavedeni osnivački akt bio je kontradešavanje Oktobarskom salonu, koji je ušao u istoriju Jugoslavije kao *Oktobar 71*. Dok su u etabliranoj instituciji prikazivani radovi koji su zatočeni u objektu i zasnovani na tradicionalnom konceptu dela, mlađi umetnici u SKC-u radili su na njihovoj razgradnji.

SKC je bio povezan sa univerzitetom i time institucija finansirana od strane države. Međutim, oni koji su tamo bili zaposleni delovali su uvek po obodima oficijelne kulture. Njihovi radovi su vrlo retko nalazili put do javnih zbirki, etablirani mediji nisu nudili nikakvu platformu za izložbe realizovane skromnim sredstava i ambicioznim međunarodnim festivalima. Naoružani umetničkom slobodom ali ignorisani od strane predstavnika visoke kulture, umetnici/e kao što su Era Milivojević, Raša Todosijević, Zoran Popović, Neša Paripović, Marina Abramović, Goran Đorđević i mnogi drugi, bavili su se ulogom umetnosti u jednom uvelikom anesteziranom društvu. Ovo društvo posmatrali su odraženo u umetnosti, koja je slavila pogrešno shvaćenu autonomiju i simulirala društvo kao idilu. U Jugoslaviji je za takvu vrstu umetnosti uspostavljen koncept 'socijalistički estetizam'. Njime je skiciran jedan dekorativan, nevin, umereno modernistički stil koji ima ideološku funkciju signalizirajućeg kosmopolitizma, koji ne postavlja neugodna pitanja i potvrđuje mit o srećnoj zajednici.<sup>4</sup> Nasuprot njemu su umetnici/e u SKC-u postavili programsku samorefleksiju, koju su shvatili kao

<sup>4</sup> Ješa, Denegri. "Inside or Outside 'Socialist Modernism'? Radical Views on the Yugoslav Art Scene, 1950-1970," *Impossible Histories. Historical Avant-gardes, Neo-avant-gardes, and Post-avant-gardes in Yugoslavia 1918-1991*, MIT Press, 2003, str. 170-208, ovde str. 176.

umetničku i društvenu praksu. Unutar državne institucije SKC, bili su deo kulturne paradigmе i nisu mogli da se oslove na naizgled autonomni status koji bi ih mogao zaštititi od mrtve trke afirmacije. Status SKC-a bio je paradoksalan: sa jedne strane to je bila jedna od zvaničnih kulturnih institucija u državi, istovremeno je tamo zaista delovala samouprava koja je teoretski formirala osnovu za radnu i društvenu organizaciju širom Jugoslavije. Samoorganizaciju time treba shvatiti oblikom autonomije koji je omogućavao kritičko promišljanje.

Branislav Jakovljević je u *Efektima otuđenosti* (2016) na impresivan način pokazao u kakvom je stanju bila samouprava u Jugoslaviji 1970-ih godina, kao i kako razumeći vezu između političkog i društvenog razvoja i umetnosti.<sup>5</sup> Pedesetih godina je političko rukovodstvo počelo sa napuštanjem planske ekonomije pod kontrolom države i umesto toga dozvolilo samim radnicima da vode preduzeća. Princip samouprave nikada nije bio u potpunosti implementiran. Zbog ovoга je politička elita takođe pretrpela kritike od strane studenata iz generacije '68. Ali to je ipak bila centralna karakteristika jugoslovenskog socijalizma i odličje jedinstvenosti zemlje između dva bloka tokom Hladnog rata. Temelji samouprave su nekoliko puta reformisani, ali početkom sedamdesetih godina sprovedene su pravne reforme koje su, prema Jakovljeviću, razblažile osnovne principe samouprave koji su možda postojali u retorici političara, ali ne više i u praksi preduzeća. Jugoslavija je bila ekonomski gusto prepletena sa kapitalističkim zemljama Zapada. Opšta ekonomska kriza iz druge polovine sedamdesetih godina teško je pogodila zemlju. Zakonski obesnaženi i zbog ekonomskog pada u fabrikama nezaposleni, radnici su postali neupotrebljive figure.

Mladen Stilinović je kao i mali broj umetnika odrazio politički razvoj u svom radu. U

<sup>5</sup> Jakovljević, Branislav. *Alienation Effects: Performance and Self-Management in Yugoslavia, 1945-91*. University of Michigan Press, 2016.

seriji fotografija pod naslovom „Umetnik radi“ (1978), možemo ga videti kako leži u krevetu u različitim položajima – nekad budan, nekad dok spava, ali u svakom slučaju neproaktivnog. Za umetnika-radnika postoje dve mogućnosti da se reaguje na devalvaciju rada: negativan metod povlačenja i odbijanja ili pozitivan u afirmaciji nove uloge preduzetnika. Stilinović predstavlja prvu strategiju. Prema Jakovljeviću, još radikalnije ju je sprovodio Goran Đorđević. Početkom osamdesetih pretao je da proizvodi originalne radove. Umesto toga je kopirao radove poznatih umetnika. U jednoj javnoj akciji 1983. godine je na primer reprodukovao sliku Pita Mondrijana u Narodnom muzeju u Beogradu. Istovremeno je stavio u pitanje koncept individualnog autorstva počešći da radi pod različitim pseudonimima. Jednom je održao predavanje kao Walter Benjamin, zatim je bio Maljevič, i na kraju je sebi nadenuo ime jednog potpuno nepoznatog čoveka: Adrian Kovacs. Povukao se iz institucija koje podržavaju umetnost, dosledno nastavljajući svoju strategiju, otkada je svoje radove predstavljao samo u svom stanu.

Gradanskim ratom je takođe započelo jezivo propadanje kulturnih institucija. Nisu se samo raspadele zgrade, već i principi institucionalne političke nezavisnosti. Takozvana transformacija desila se u državama naslednicama Jugoslavije u vihoru rata. Obećanja demokratije i kapitalizma nisu bila ispunjena ni za jednu od država. Sve pate pod težinom eskalirajuće korupcije. U Srbiji su privatizacije državnih preduzeća popunjavale džepove pojedinaca. Sloboda medija i nezavisnost javnih institucija – sudova, univerziteta, muzeja – već godinama ide nizbrdo.<sup>6</sup> Nade za demokratijom i prosperitetom posle pada Miloševića nisu ispunjene.

<sup>6</sup> Područje slobode štampe je relativno dobro istraženo i ozbiljni nedostaci dokazani. Vidi npr. reporter-ohne-grenzen.de/serbien/alle-meldungen/meldung/staat-erkauft-sich-hofberichterstattung/(pristupljeno 14.10.2017). Činjenica da je podela vlasti delimično ukinuta, ne može se lako demonstrirati, već je javna tajna u civilnom društvu Srbije.

Umetničko i političko srastaju u radovima UMETNIK\*-a. *VIDOVDAN* je performans iz 2012. Grupa preuzima ime jednog crkvenog praznika, kada se 1389. desila bitka na Kosovu polju. Bitka Srba protiv Osmanlija je najvažniji srpski nacionalni mit. UMETNIK\* bukvalno prevodi ime 'Vidovdan', čija etimologija nije najjasnija (od reči vid i dan). Od toga UMETNIK\* stvara „dan vidljivosti“, dan kada se nešto vidi. U performansu se delom sradi i o nadzoru javnog prostora. Neke od sigurnosnih kamera u Beogradu su povezane na internet, tako da se određena javna mesta mogu pratiti uživo iz ptičije perspektive. UMETNIK\* je posetio ova mesta i označio sebe na licu mesta velikom belom strelicom na crnoj podlozi, dok je istovremeno slikao skrinshot kamere za nadzor kako bi dokumentovao akciju na tom mestu.

Rad, međutim, ne proizilazi prvenstveno iz kritike nadgledanja javnog prostora. Umesto toga, UMETNIK\* se služi sredstvima trenutnih bezbednosnih praksi i koristi ih za svoje potrebe: tehnologija se koristi kako bi se skrenula pažnju na umetnost i umetnike. Time se u gotovo naivnom dečjem maniru pokazuje pojedinačna osoba sa preuveličanom strelicom ka samoj sebi i stoga suočava sa Odlukom o raspolažanju svim podacima. Na isti način, grupa pretvara i Vidovdan, sa svojim religijskim i nacionalno-mitskim nabojem naizgled nevešto u dan vidljivosti. Naravno, ove igre ne čine da konotacije nestanu. Setićeemo se da se Srbija, kao i sve države naslednice Jugoslavije i mnoge postsovjetske države, definisi putem nacionalnih mitova (Vidovdan) i agresivnog neoliberalizma sa svojim bezbednosnim odredbama (nadzor).

Kada se Đorđević odrekao svog imena 1980-ih godina, bio je to kako je Jakovljević s pravom izjavio, radikalni kritički gest protiv koncepcata 'umetnika' i 'rada'. I sam je odbacio eksperimentalno najprijateljski nastrojenu instituciju SKC-a. Đorđević je o svojim radovima rekao da su samo još „stavovi protiv umetnosti“. I nastavlja: „Mislim da je poslednji trenutak da umetnost odlučno ukloni svoju ispoliranu

masku slobode i humanizma i otkrije svoje pravo lice: vernog i poslušnog sluge.”<sup>7</sup> Jedna takva izjava je moguća i suvisla jedino u društvu u kome umetnost (takođe) igra ideoološku ili državnu ulogu i u kome postoje funkcionalne institucije koje, makar ih umetnik ne prihvatao, bar pružaju prostor za odjek. UMETNIK\* je morao 2012. da dela bez jednog takvog rezonantnog prostora. Takvi oblici samouprave i zajedničkog rada, kao i autonomija mišljenja koje su umetnici SKC-a praktikovali više ne postoji. Nema više ni finansijske podrške koju je pružala država. Ali čak ni institucija visoke kulture, MoMA Beograd, ne nudi više prostora za trenje. Radijator, kućna biljka ili etiketa bez umetničkog dela: dišanovski potezi funkcionišu samo dok pred njima стоји bauk „velikih radova”, ali u savremenim uslovima fotografisani i označeni objekti predstavljaju isključivo odsustvo.

UMETNIK\* stoga inscenira sa ironičnim naglašavanjem, ono što u osnovi više nikoga ne zanima: umetnost. Uobičajeni narativ je da više nema alternative kapitalizmu. Zatim, nije potrebna ni visoka kultura na osnovu koje bi se postavio kao unutar ili van. Ostaci reprezentacije mogu se naći još samo u nacionalnim mitovima. Kulturi kao kamenu temeljcu i/ili mestu samopredstave istekao je rok upotrebe. Ali, u takvim političkim okolnostima nije samo kultura bačena u vodu. Radovi UMETNIK\*-a pokazuju to pored drugih nedostataka. Kako je izjavio Jakovljević, već je osamdesetih godina postalo vidljivo da su rad, a time i radnici/e postali suvišni. Ovaj proces je danas još više pooštren. U privatnom sektoru, međunarodne kompanije, aktivno privučene politikom nultog poreza, plaćaju mizerne plate. U javnom sektoru se možete zaposliti samo uz partijsku knjižicu. Subjekat može stvoriti sliku o sebi samo u kolektivu stranke ili u nacionalno-mitskom kolektivu. Alternativne priče o tome kako sebe izraziti i kako u sebe prodreti, koje nude muzeji kao mesta nacionalne kulture, zatvaranjem ovih institucija, postaju skrivene, odnosno ukinute.

Nedostaci koji dotiču kulturu, demokratiju i subjektivnost UMETNIK\* iznosi na video i obrađuje u tri dela nastala 2012. godine. Umetnost je ovde društveni agent kao što je već bila sedamdesetih i osamdesetih godina u vreme kulturnog procvata u Jugoslaviji, iako su se uslovi u društvu od tada jasno promenili. U društvu u kome se odustalo od figure umetnika, ona se prvo mora povratiti. Ime kolektiva preuzima ovaj zadatak. Ali ne radi se o povratku u tradicionalno autorstvo. Zvezdica koja stoji u imenu jasno ukazuje na rezervu, da se mora primetiti još nešto, iako ne postoji jasna legenda za razjašnjavanje. Napomena bi verovatno bila upravo ta da je pojam ‘umetnik’ izgubio svoju samorazumljivost i stoga zahteva isticanje. Dakle, ime je pompezn gest – mi smo *prosto umetnici* – koje se, međutim, pre nego što se pravilno razvije, dovodi u pitanje i ironično slama.

I na institucionalnom nivou, postoji neka vrsta prevrednovanja uz istovremeni prikaz nedostatka. *Muzejem savremene umetnosti* je na glavnom Trgu u Beogradu stavljen do znanja da su muzeji umetnosti u glavnom gradu već godinama zatvoreni. Istovremeno je međutim osnovan muzej. Zidovi ove efemerne institucije su subjekti koji usakaču u prazno mesto za instituciju. Time se odmah pozivaju tri centralne kategorije: otelotvoreni subjekt, kolektivno i demokratski suživot. Kada se proklamuje nova institucionalna tradicija za *Prvi tradicionalni Novembarski salon*, ona se zasniva i na novoj politici. Izabrana elita ne bira ostale članove kluba, već se u principu svaka izložba konstituiše sopstvenom prisustvom i radom. UMETNIK\* se poigrava ironičnom samoinstitucionalizacijom u kojoj je grupa proslavila svoju prvu godišnjicu *Retrospektivom*, koju je sprovedla u svom domu.

Ovaj tekst je završen 18. oktobra 2017. Dva dana kasnije je stupilo na binu svečano ponovno otvaranje Muzeja savremene umetnosti. Narodni muzej do daljnog ostaje zatvoren, postojanje njegove kolekcije garantuje ništa drugo do internetske stranice. Da li je to ipak početak jedne nove ere? Da li se kulturne institucije

vraćaju? Ako jeste, u kojoj formi?<sup>8</sup> Muzeji su sporne institucije. Oni su blisko isprepleteni sa projektom prosvetiteljstva. Bili su kritikovani zbog izolacije od spoljašnjosti, propisivanja određenog pogleda na svet, težnje univerzalnom potraživanju i zbog pokušaja da promovišu specifičan „buržujski pogled” koji se ispostavio kao beli, muški i uspostavljen za određenu društvenu klasu.<sup>9</sup> Ali šta to znači sa druge strane kada su kolekcije više od decenije skrivene od pogleda javnosti? Koje su posledice? Muzej je bauk, bez koga umetnici nemaju prostor gde bi se artikulisala kritika koju bi neko mogao da čuje. UMETNIK\* je ovaj prostor zamениo privatnim stanom ili gradskim prostorom. Ostaje pitanje da li takvi prostori zaista mogu zameniti institucije *koje funkcionišu*. Institucionalna praznina ima posledice i na potencijalnu publiku. Možda time nedostaje mesto gde se može postati gradaninom/kom i suočiti sa istorijom – npr. Jugoslavije – i sadašnjosti. Uvek je opravданo ispitati da li su napori za vaspitanjem – bilo u buržujskom muzeju ili, kako se to često dešavalо u Jugoslaviji, da umetnost dolazi do radnika/ca u fabriku – uvek bili opravdani i uspešni. Ako je alternativa *zjapeća* praznina i tajac u suočavanju sa sopstvenom istorijom, institucija bi bila poželjnija.

UMETNIK\* u VIDOVDANU na ironičan način demonstrira kako se može steći vidljivost kao umetnik bez institucionalnog okvira: hvatajući se za najjednostavnija sredstva kao što su prostor i tehnologija kamera za

nadzor kako bi privukli pažnju na sebe. Radovi *Muzej savremene umetnosti i Prvi tradicionalni Novembarski salon* u sebi nose težnju za institucionalnim okvirom. Radi se takođe i o viziji za jedan takav okvir. Možda bi to moglo biti nešto slično SKC-u sedamdesetih godina, mesto na kojem umetnice i umetnici mogu ponovo da promišljaju svoj položaj sa aspekta subjekta i iznova deluju na jezik umetnosti i njegovo institucionalno okruženje i gde publika ima priliku da učestvuje u takvim procesima.

Serajna Renc (1981) je asistent-istraživač na odseku za modernu i savremenu umetnost na Univerzitetu u Cirihi. Pre toga je bila saradnica-istraživač na ETH Cirihi kod Filipa Uršprunga na istraživačkom projektu „Konfliktni identiteti – politika predstavljanja i kontraktura u Jugoslaviji tokom Hladnog rata“. U 2015. godini završila je svoju disertaciju pod nazivom *Umetnost kao odluka. Umetnost performansa sedamdesetih u Studentskom kulturnom centru u Beogradu*, koja će biti objavljena u ediciji metzel, Minhen, 2018. Planiran je prevod na srpski jezik. Pored umetnosti iz Centralne i Istočne Evrope, bavi se odnosom čoveka i životinje u umetnosti i filozofiji XX veka.

<sup>8</sup> U vezi sa ovim takođe videti članak Milje Stijović – „Mapa ubistava kao muzej na otvorenom“ u ovoj publikaciji.

<sup>9</sup> Vidi kao primer: Tony, Bennett. „Der bürgerliche Blick: Das Museum und die Organisation des Sehens [Gradanski pogled: Muzej i organizacija viđenja]“, *Die Ausstellung. Politik eines Rituals* [Izložba: Politika rituala], Diaphanes, 2010, str. 47-77; i Carol, Duncan, i Wallach, Allan. “The Museum of Modern Art as late capitalist ritual: an iconographic analysis.” *Marxist perspectives*, 1:4, Zima 1978, str. 28-51.

## **Umetnički/rad: Radni umetnici u hiperprodukcijskoj privredi**

Elke Krasni

*Umetnik – Onaj ..., koji je sposoban da, na osnovu maštete i talenta ili veštine, stvori dela estetske vrednosti, naročito u likovnoj umetnosti.<sup>10</sup> „Neće biti lako”, kažu oni. Ko su oni? Oni su ljudi koji su zainteresovani za umetnost, uopšteno govoreći za kulturu, ali koji sami ne stvaraju umetnost. Oni su ljudi koji su profesionalci sveta umetnosti. Oni su stariji umetnici. Oni su mlađi umetnici. Oni su mnogi. Oni dolaze do ovog zajedničkog poimanja da neće biti lako biti umetnik iz različitih tački gledišta. Šta tačno podrazumevaju pod ovim? Oni uglavnom ne govore o stvarnom stvaranju umetnosti. Ono što oni kažu nije procena o tome koliko je teško ili koliko je lako stvoriti umetnički ‘rad’. Ono što zapravo misle kada kažu da neće biti lako je sledeće – neće biti lako preživljavati kao umetnik. A ono što zapravo mogu prikriti koristeći reči ‘nije lako’ je pomisao da je to gotovo nemoguće. ‘Nije lako’ na neki način postaje eufemizam za nemoguće. A oni, koji su zainteresovani za uvažavanje umetnosti, gledanje umetnosti, da budu deo događaja sveta umetnosti, ponekad, ne tako često, pitaju se sledeće – „Kako se to radi? Kako preživeti kao umetnik? Kako preživeti kao umetnik radeći ono što umetnici rade, naime, stvarajući umetnost? Kako zasnovati opstanak*

izradnjom umetničkih dela? Ne bih to znala/o”, pomislili bi. I mnogo puta se ne usuđuju da glasno podele ovu misao i da o tome govore drugima. Oni sebi kažu da to ne bi bilo učitivo. Oni sebi kažu da moraju biti diplomatični. Možda je umetnik u blizini. I moglo bi da povredi osećanja ovog umetnika to što smatraju da im umetnički radovi ne mogu obezbediti sredstva za život. Umetnici mogu biti postiđeni, čak i duboko uvređeni, osećati se prozvanim na osnovu pitanja koje problematizuje stvaranje umetnosti kao osnovu za opstanak. *Opstanak – stanje preživljavanja; ostati živ; izdržljivost; postojanje.* Ali, istovremeno, sami ti ljudi koji dovode u pitanje to da umetnost ima svojstvo da obezbedi sredstva za život, oni tihom, tajnovito, sebi dozvoljavaju sledeću misao: „Stvarno bih volela/o da živim kao umetnik. Makar i na jedan dan”. Oni čak i sanjaju o tome da budu umetnik na jedan dan. Voleli bi da to i sami iskuse, voleli bi da znaju kako je to živeti takav život – život umetnika. Čak iako nemaju jasno shvatanje o tome šta je to što im se dopada, o tome šta je to tako posebno na osnovu čega bi želeli da žive kao umetnik, pa makar i na jedan dan, zaista smatraju da mora biti primamljivo i poželjno iskusiti kako bi to izgledalo iz prve ruke.

*Življenje: posedovanje života: način ili stil života; Živeti život umetnika koji izgleda lako, atraktivno, privlačno. Slažu se da se preživljavati kao umetnik, u najmanju ruku, čini teškim. Naravno, i prepostavka o teškoći će otežati stvari. Živeti kao umetnik misle da je lako. Preživljavati kao umetnik = teško. Živeti kao umetnik = lako. Šta nam ovo sada govori o ideji umetnika? Prva stvar koju bi analiza, a posebno analiza umetnosti sa aspekta materijalističke feminističke teorije, uzela u obzir jeste ova očigledna kontradikcija između prepostavke o teškom preživljavanju i lakom življenju. Dakle, među najčešćim pojmovima koji oblikuju uopštene prepostavke o ideji umetnika, nalazi se i ova protivrečnost. Pa ipak se retko, ako se ikada i čuje, što bi bio najočigledniji zaključak, da ideja umetnika počiva na ovoj protivrečnosti. I, naravno, sama prepostavka ove protivrečnos-*

ti će učiniti stvari protivrečnim za stvarne i konkretnе uslove preživljavanja umetnika i za stvarne i konkretnе uslove života umetnika.

Ovaj esej je usmeren na protivrečnost između opstanka i života, preživljavanja i življenja, budući da je u osnovi ideje savremenog umetnika. Posebno interesovanje je u tome kako umetnici prihvataju ovu protivrečnost i čine je delom njihove umetnosti, delom svog rada, delom svog umetničkog rada. Ovo konkretno pitanje inspirisano je radom grupe UMETNIK\*. Umetnička grupa naziva samu sebe ‘umetnikom’.<sup>11</sup> Ona tvrdi, insistira, proglašava, da ih njihov rad kao umetnike proizvodi umetnicima, a to se, u svim svojim protivrečnostima, proširuje na ideju umetnika. Urbani rečnik daje sledeću definiciju umetnika: ‘Umetnik’ je srpska reč za umetnika. Obično za osobu, koja sebe smatra jedinstvenom i ima stalnu potrebu da se dokaže drugima ili samom sebi, većinu vremena lenja i nesposobna da radi jer posao izgleda guši njenu kreativnost, jedina bitna stvar umetniku je njegov oblik „umetnosti”. Definicija kaže sve. Izgleda da nije potrebna nikakva kritička analiza kako bi se iščitali očigledni stereotipi iz definicije. Definicija je sâma po sebi objasnjena u pogledu vrste ideje koju nosi umetnik i njegov rad. Grupa UMETNIK\* upotrebljava reč ‘umetnik’ sa namerom, strateški. Ona koristi bukvalno da bi učinila razumljivim što bukvalno znači živeti i delati kao umetnik u današnjim uslovima XXI veka u hiperprodukcijskoj privredi. Grupa UMETNIK\* daje sledeći opis njihove umetnosti: „Od 2013. godine UMETNIK\* radi u različitim (prekarnim) oblastima: osiguranje, održavanje i čišćenje, pomoć u kuhinji, fotografisanje po žurkama i klubovima, dostava postera, saradnik umetnika. Novac zaraden prilikom rada na navedenim pozicijama treba shvatiti kao platu UMETNIKA, budući da su naši poslodavci plaćali za naš rad, nesvesni

činjenice da su zapravo finansirali produkciju našeg rada.”<sup>12</sup>

Razmatrajući opis koji grupa UMETNIK\* pruža o onome što radi, o svojoj umetnosti, vidimo da oni uzimaju u obzir i suprotstavlju se opšteprihvaćenim prepostavkama i odgovaraju na te prepostavke tako što takvu definiciju čine delom svoje umetnosti i rada i, konačno, udruživanjem umetnosti i rada na takav način da to postaje umetnički rad na najbukvalniji, pa tako i istovremeno najkonceptualniji i najkonkretniji način. Kao umetnici, oni su radnici. Kao umetnici, oni su studenti. Kao umetnici, oni su imigranti. Dolaze iz Srbije, evropske države koja nije deo teritorije EU, u Austriju, evropsku zemlju koja je deo teritorije EU. Kao umetnici, radnici, studenti i imigranti istražuju uslove stvaranja koje informiše, oblikuje i diktira uslove za njihovo stvaranje. To je njihova umetnost. To omogućava njihovu umetnost. Istraživanje UMETNIK\*-a živi i udiše protivrečnosti između opstanka i života, umetnosti i rada, uslove proizvodnje i proizvodnje. Oni razmatraju ovu protivrečnost u svojoj umetnosti. *Protivrečnost: ono što sadrži elemente koji se suprotstavljaju ili međusobno sukobljavaju;* Njihova umetnost postaje istraživanje. *Istraživanje: pažljivo ispitivanje ili potraga za otkrivanjem činjenica ili dobijanjem informacija.*

Ali što je zapravo protivrečnost između života i opstanka, življenja i preživljavanja? Koja se to protivrečnost između umetnosti i rada najuspešnije skriva, najuspešnije pokazuje u doslovnom povezivanju umetnosti i rada u terminu ‘umetnički rad’. I kako ove protivrečnosti pomiriti kroz umetnike dok ‘stiću novac za život’, idiom kojim se kaže da neko zaraduje dovoljno novca da preživi, a koji upućuje na to. On otvara oči na ono što treba ‘steći’ kako

10 Kroz tekst, provučene su rečeničke definicije kako bi učinile čitljivim ideje u rukama moći definicije. Sve definicije su u kurzivu. One su umetnute u eseju da bi prizivao kako materijalne uslove proživljenih života tako i potrebu za feminističko-materijalističkim teorijskim razmatranjem umetnosti. Sve definicije su preuzete sa onlajn vebajsta [www.thefreedictionary.com](http://www.thefreedictionary.com), izuzevši definiciju ‘umetnika’ koja se nalazi na sajtu [www.urbandictionary.com](http://www.urbandictionary.com).

11 Puno ime grupe: UMETNIK\*/ \*Ovim nazivom ne prejudiciramo shvatanje značenja i opseg pojmljova UMETNIKA i UMETNOSTI.

12 Opis grupe je preuzet sa fejsbuk dogadaja koji najavljuje njihovu izložbu UMETNIK\*. “What does the Artist do?” Facebook. Facebook. 30.10.2017, URL: [facebook.com/events/1846115455417772/](https://facebook.com/events/1846115455417772/) (pristupljeno 03.12.2017).

bi se življenje učinilo mogućim. Življenje nije bezuslovno. Mora se steti, ponovo steti i tako ponovo iznova i iznova. Življenje, u prvom stepenu, zavisi od preživljavanja. A kako bi se osiguralo preživljavanje, najosnovnije potrebe poput vazduha, vode, hrane i smeštaja moraju biti zadovoljene. I moraju biti zadovoljene u svakom trenutku. A novac treba steti, prihod mora biti ostvaren kako bi se osigurale ove vrlo osnovne potrebe. Ukratko, moramo zaraditi, raditi sa dobitkom, kako bismo zaradili za život. Ono što se dobija kroz rad sa dobitkom jeste da se opskrbuje život. Da se vratimo na definiciju umetnika, rečničku definiciju, *umetnici stvaraju dela estetske vrednosti*. Pa, kako ti radovi postaju rad? Kako ovo stvaranje dela estetske vrednosti postaje sticanje novca za život? Radovi umetnika moraju biti transformisani u ekvivalentne radu, u zaradu. Estetsku vrednost treba razumeti kao vrednost koja generiše novac. A umetnik treba da uđe u proces ove razmene, ove transformacije ‘rada’, tj. umetnosti, u ‘rad’, tj. plaćen rad kako bi ostvario prihod. *Prihod: količina novca ili njegovog ekvivalenta primljenog u vremenskom periodu u zamenu za rad ili usluge, od prodaje robe ili imovine.* Rad umetnika treba biti transformisan u zaradu. Estetska vrednost mora biti shvaćena kao vrednost koja generiše novac. A čak iako se ne smatra da to umetnici zapravo rade, naime transformišu svoje ‘radove’ u ‘rad’, da je ovaj rad na transformaciji deo načina sticanja novca za život, ovo bi nam moglo pokazati zašto se živeti kao umetnik čini lakin i čak privlačnim, a preživljavanje kao umetnik teškim i skoro nemogućim. Ovakav uobičajeni stav se, izgleda, zasniva na skupu dugotrajnih i još uvek preovladujućih pretpostavki. Vraćajući se na skup određenih promena koje su se dešavale tokom XVIII veka, umetnost je u isto vreme postala autonomna i komodifikovana. Time što više nije bila vezana samo za narudžbine imperijalnih ili crkvenih moći, umetnost je putem svoje estetske vrednos-

ti ušla na tržište. Tokom narednih vekova, ova toliko raspravljava i žestoko kritikovana autonomija umetnosti obezbedila je obrazac, po kome se življenje kao umetnik počelo shvatati kao lakin, slobodno, slobodoumno i autonomno. *Autonomno: koje nije kontrolisano od strane drugih ili spoljašnjih sila; nezavisno.* Istovremeno, ova autonomija omogućila je umetničkim radovima da izadu na tržište. Pretvorila je umetničke predmete u specijalnu robu, a mnogo kasnije, u XX i XXI veku, pretvorila je umetnost u posebne usluge. U svetu istorije ideja, koja je oblikovala ulazak umetnosti na kapitalističko tržište i njegovu ekonomiju, a koja i danas odjekuje pod globalizovanim kapitalizmom, autonomija i komodifikacija se ponovo pojavljuju u protivrečnosti gde prvi čini život umetnika lakin, dok drugi čini preživljavanje umetnika teškim. I vrlo često se ova protivrečnost, ova podela, zasniva na tome da umetnik stiče novac za život radom, koji nije umetnost. Vrsta posla koji obezbeđuje izvor prihoda se onda uredno razdvaja od vrste života koji se čini lakin, autonomnim i nezavisnim u javnoj mašt. Ono što umetnici moraju da rade kako bi napravili umetničke radove, da zapravo pronadu sredstva koja im zatim omogućavaju da stvore uslove za produkciju, najčešće ne potpada pod opšteprihvaćene ideje o življenu kao umetnik. Šta ako zarada, teški fizički rad koji izvode umetnici kako bi zaradili novac za svoj opstanak i njihovo stvaranje umetnosti, ima za rezultat umetničke radove, ako se prenese na njihove radove? Šta ako je ruka koja slikala ista ta koja čisti? Šta ako je ruka slikara ruka radnika? Šta ako je ruka umetnika ruka čistača kancelarije? Razmislimo o tome na sledeće načine. Ruka koja slika je ista ona ruka koja čisti. Šta ako započnemo ovu rečenicu obrnutim redosledom? Ruka koja čisti je ista ona koja slikala. Da li to menja bilo šta? Zar to ne menja sve? Šta se zapravo menja idejom koju neko ima o subjektu čija ruka prestaje da čisti kako bi počela slikati? I, da

li ova ruka ikada može lenčariti? Može li ova ruka ikada prestati da stvara rad? Provokativna slika ruke koja slika i čisti nije metafora. Ova ruka je stvarna. Ova ruka je presudna za analizu radnih umetnika za hiperprodukcijsku privrednu, posebno teški fizički rad pod prekarnim uslovima. Govorenjem o ovoj ruci usmerava se pažnja na to odakle dolazi umetnik koji obavlja ovu vrstu rada. Ta ruka povezuje oblasti istraživanja bitna za bavljenje umetnošću i analizu teorije umetnosti. Kako može teoretičar umetnosti, pisac, kritičar, kustos da prati transnacionalne pokrete umetničke ruke u poslu? Šta znači to što je umetnik prešao iz post-jugoslovenskog konteksta u kontekst EU u pogledu tržišta rada, u pogledu pristupa zapošljavanju sa zaradom, u smislu studiranja umetnosti, u smislu postajanja delom lokalne umetničke scene, regionalne umetničke scene, nacionalne umetničke scene, post-nacionalne umetničke scene, transnacionalne umetničke scene, globalizovane umetničke scene? Koja su sistemska ekonomska i politička pitanja koja mora da postavi feministička materijalistička analiza uslova produkcije za stvaranje umetnosti, stvaranje umetničkih radova? Gde bi trebalo otići, kao teoretičar, kao istoričar, kako biste ispitali, istražili, analizirali, ponudili kritički izveštaj? Da li pratiti ruku? S jednog mesta na drugo? Globalna podela rada u XXI veku oslanja se na mobilizaciju radne sramežljive iz stražnje šupe, iz zaleda globalizacije. Korisno je setiti se taksonomije svetova iz Hladnog rata, prvi svet, drugi svet, treći svet. Dok se treći svet preobrazio u globalni Jug, a prvi Svet nazvan globalnim Severom, drugi svet, bivši istočnoevropski svet, čudom je ostao nedorečen, čudom ostavljen bez imena u ovoj novoj taksonomiji, postavljenoj na karti globalne ekonomije sveta. Na koji način je bitna umetnikova priča u razgovoru sa piscem, sa teoretičarem, sa istoričarem, za izgrađen i isporučen izveštaj? Kako tačka na mapi postaje orijentacija za politička, eko-

nomska, estetska i umetnička pitanja? Da li treba pratiti prelazak čistača u slikara? Da li treba ponuditi izveštaj o preživljavanju i življenu? Da li uključiti sve razlike između rada i umetnosti? Da li uključiti sve uslove deljene između rada i umetnosti u umetničkim radovima?<sup>13</sup>

Elke Krasni je teoretičar kulture, urbani istraživač, kustos i pisac. Profesor na Akademiji likovnih umetnosti u Beču. Doktorirala je na Univerzitetu Reading u Velikoj Britaniji. Kustoski radovi uključuju „Nega + Briga“ 2017–2019. sa Angelikom Fic, „O umetnosti vođenja domaćinstva i budžetiranju u XXI veku“ 2015. godine sa Reginom Bitne i „Praktični urbanizam. Pravo na zeleno“ 2012; Nedavni eseji uključuju: „Razotkrivanje: Politika infrastrukture u Transparentnom prostoru VALIE EXPORT“ u *Trećem tekstu* 144; „Salonski model: Razgovorni kompleks“ u *Feminizam i istorija umetnosti sada* uredile Viktorija Horn i Lara Peri, i „Državljanstvo i muzeji: O feminističkim aktima“ u *Feminizam i muzeji* koji je uredila Džena Ešton.

<sup>13</sup> Nedavna istraživanja istorije umetnosti su se okrenula problemima rada, reproduktivnog rada i fizičkog rada. Društvena istorija postaje ponovo bitna. Intrinstična analiza umetničkih i literarnih radova dostiže granice i ograničenja. Analiza prema kontekstu treba da uključi materijalne uslove za istorije i teorije. Značajna izdanja iz 2017. uključuju *Feminizam i istorija umetnosti sada: Radikalna kritika teorije i prakse* koje su uredile Viktorija Horn i Lara Peri i specijalno izdanje *Trećeg Teksta* na temu *Socijalna reprodukcija i umetnost* koje su kao gošće uredile Dimitrakaki i Kirsten Lojd.

## Umetnost bez predumišljaja i neradikalni radikalni gestovi\*

Asija Ismailovski

Zanimljivo je kako prva iskustva nečega i nekoga oblikuju naše misli o tom nečemu i tom konkretnom nekome. Gotovo istog trena stvaramo sećanja doživljenog kada ove uspomene postaju naši dugotrajni talozi koji nikada ne nestaju, već s vremenima na vreme isplivaju na površinu kako bi uticali na stvaranje našeg mišljenja i stavova, dok ponekad samo održavaju ulogu neupotrebljenih ostataka. Jedno od aktivnih sećanja koje proizlazi iz mog sopstvenog skladišta jeste moje prvo iskustvo sa zvezdicom – tipografskim simbolom zvezde. Ovo pamćenje, ili bi trebalo reći ovo iskustvo, uticalo je na moje početno razumevanje neformalne umetničke prakse grupe UMETNIK\* i služiće kao polazna tačka ovog teksta.

U matematičkim udžbenicima iz osnovne škole, zvezdica na kraju matematičkog problema značila je da je ovaj problem teži od drugih, pa je samim tim namenjen darovitoj deci. Tvrđnja *problem za darovite učenike* bio je uparen sa zvezdom na kraju stranice. Bez obzira na to koliko sam bila dobra ili loša u rešavanju matematičkih problema, uvek sam želela da budem deo te zvezdice. Ona je simbolizovala nešto više, bolje, nešto veće i, zbog nedostatka matematičkog talenta, nešto nedostižno. Izvan dometa, zvezdica (\*) postaje alegorija neispunjene želje.

Imajući na umu ovu konkretnu konotaciju, prva asocijacija na zvezdicu imena grupe bila je besprekorni dar i stručnost nekoga, u ovom slučaju, grupe. Shvatala sam je kao samouverenu ocenu (sa sarkastičnim obrtom) sopstvene umetničke prakse, a istovremeno i kao ironičnu igru ispitivanja ideje genijalnog umetnika – *darovitog umetnika sa zvezdicom* – današnjice. Nakon detaljnijeg istraživanja o grupi i nakon razgovora sa članovima UMETNIK\*-a postaje jasno šta za njih znači

zvezdica iz naslova. Ona predstavlja isključenost i nedefinisano drugost.<sup>14</sup>

Zvezdica iz naslova je dvojaka metafora za uzajamno isključujuće opozicione subjektivitete. Dok kvalificuje jedno, diskvalificuje drugo, dok hvali, ona osuđuje i dok vrednuje ona devalvira. UMETNIK\* svoju umetničku praksu fokusira baš oko ideje definisanja, razotkrivanja i reartikulacije ovih dihotomija. U svojim kritički nabijenim performativnim delima on čini vidljivim nevidljivosti društva. Kroz projekte realizovane u javnom i institucionalizovanom, kao i u domaćem prostoru, kao što je njihov privatni životni prostor, kritikuju društvene strukture i institucije u društvu otkrivajući slabe tačke. Navedeno se može opisati kao *modus operandi* većine njihovih akcija. Ipak pitanje koje se stalno dotiče u njihovoj umetničkoj praksi je ono o ontologiji umetnika i umetnosti. *Šta definiše umetnika i njenu/njegovu želju? Čime se umetnik bavi? Ko ima pravo da bude umetnik? Ko diktira pravila? Ko upravlja umetničkom scenom, lokalno i globalno? Ko stvara umetničko delo – njegov tupi amater-tvorac ili pravi umetnik? Ko potпадa pod ove kategorije?* A da bismo bili ironično radikalni... *Da li umetnik uopšte postoji?* Izgleda da se sva ova pitanja prepliću u njihovom projektu UMETNOST BEZ PREDUMIŠLJAJA, gde bi se glavno pitanje moglo sažeti u sledećem, a ovde parafraziram njihov opis rada, da li neko (stvaralač) treba imati umetničku nameru (predumišljaj) kako bi proizveo umetničko delo.

UMETNOST BEZ PREDUMIŠLJAJA je tekući projekat započet 2013, a funkcio-

14 Prvobitna ideja grupe za stavljanje zvezdice u naziv potiče od njihovog shvatanja da se Kosovo, budući da je delimično priznata država, u političkim dokumentima uvek piše sa fusnotom, tj. zvezdicom. U fusnoti se objašnjava da je Kosovo delimično priznata država zbog činjenice da sve države članice Ujedinjenih nacija i Srbija ne priznaju nezavisnost. To je bio slučaj u 2012. godini kada je grupa formirana. Od 27. novembra 2017. 110 članica UN-a priznaje nezavisnost Kosova.

niše na blog platformi. Na blogu UMETNIK\* svaki post posvećuje određenom pojedincu i njegovoj *maloj zbirci stvari, želja, uspomena i misli*.<sup>15</sup> Ove osobe i njihove artefakte je nasumično izabrao UMETNIK\*. Proces odabira, dokumentovanja i objavljivanja zasnovan je na subjektivnom interesu grupe, dok bi bilo ko bilo gde ko poseduje artefakate isto tako mogao postati izabran i predstavljen. Čim im određeni artefakat iz prostranih svakodnevnih prostora privuče pažnju, pristupaju stvaraocu sadržaja i prikupljaju, kako biografске podatke o tvorcu, tako i opisne podatke o određenom artefaktu. Trenutno se može videti osam postova koji vizuelno i tekstualno predstavljaju ličnosti i artefakate Jovane Milivojević, Darije Ristić/Ane Leković, Mirjane Radovanović, Davora Pavlovića, Uroša Jovanovića, Kristine Damnjanović, Lelice Živanović i Nevene Bajić. Svaki post sastoji se od naracije podeljene u dve celine – tekstualne i slikovne reprezentacije. Tekstualni deo počinje sa naslovom posta, koji nosi ime tvorca i nastavlja sa tekstualnim uvodom koji nam pruža uvid u život i rad tvorca pomenutog u naslovu. Informacije koje dobijamo od uvoda uvek prate isti obrazac: ime, prezime, zanimanje i grad stanovanja. Ovim se odaje hladni formalistički pristup UMETNIKA\* kako se ne bi mešao u prezentovani sadržaj. UMETNIK\* preuzima ulogu posrednika između stvaralača i publike ispred ekrana. Načinom na koji su napisani, ovi biografski opisi oponaša se uglavnom prekomerno harizmatični glas voditelja emisije nekog naširoko popularnog kviza. Dok kao da željno iščekujemo sledećeg kandidata na „*Ko želi da postane milioner*“ čujemo... „*Jovana Milivojević je rođena 1985. godine. Završila je Medicinsku školu u Zaječaru i sada živi u Knjaževcu sa suprugom i svoje troje dece.*“<sup>16</sup> Dok aplauzom

15 UMETNIK\*. „UMETNOST BEZ PREDUMIŠLJAJA.“ Web blog post. *UMETNOST BEZ PREDUMIŠLJAJA*. Wordpress 2013–2017, URL: [umetnostbezpredumisljaja.wordpress.com](http://umetnostbezpredumisljaja.wordpress.com) (pristupljeno 11.12.2017).

16 Predložena analogija je nepotpuna, s ob-

otvaramo ulazak takmičara u našu stvarnost suočeni smo sa opisom slika koje se učitavaju svakim sledećim pomeranjem miša na dole. I sada, sekvenca slika preuzima strukturu posta da bi se tek ponekad prekinula dodatnim opisnim tekstom.

Artefakt je objekat izrađen sa namenom, proizveden sa ciljem da ispunji određenu željenu svrhu koju joj je namenio autor.<sup>17</sup> Artefakte koristimo sve vreme u svakodnevnom životu. To su predmeti koje nalazimo u našoj svakidašnjosti sve od šoljice za kafu, pa do telefona i fotografije. S obzirom na ovu definiciju, postoje dva tipa slikovnog predstavljanja na blogu UMETNOST BEZ PREDUMIŠLJAJA, a njihova diferencijacija proizlazi iz vrste predstavljenog artefakata. Prvi dokumentuje trodimenzionalne artefakte, kao što su sveska, malo ukrasno drvo ili analognna fotografija. Druga otelovljuje digitalne fotografije.

Na blog postu iz novembra 2013. godine o Lelici Živanović, na primer, vidimo njenu kolekciju igračaka, gde svaka igračka simbolizuje određenu osobu koja joj je važna i draga, sastavljenih i uredenih na malim drvolikim drvenim instalacijama koje je sama dizajnirala i izradila. Ove slike funkcionišu kao dokumentacija ili bolje rečeno kao alat reprezentacije artefakata koje je napravila Živanovićeva. U blog postu o Mirjani Radovanović, Davoru

zirom na to da se ljudi koji su predstavljeni na blogu nisu namerno prijavljivali da postanu deo projekta UMETNOST BEZ PREDUMIŠLJAJA. Analogija je o atmosferi na blogu, koja kroz opisne informacije pružene u tekstu postova podseća na onu stvorenu u TV emisiji, kao što je „*Ko želi da postane milioner*“ Milivojević, Jovana. „*Jovana Milivojević*“ Web blog post. *UMETNOST BEZ PREDUMIŠLJAJA*. Wordpress, 09.11.2015. URL: [umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/](http://umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/) (priступljeno 03.12.2017).

17 Hilpinen, Risto, “Artifactual.” *Stanford Encyclopedia of Philosophy*. Center for the Study of Language and Information, Web. 05.01.1999. URL: [plato.stanford.edu/entries/artifactual/](http://plato.stanford.edu/entries/artifactual/) (priступljeno 11.12.2017).

Pavloviću i Jovani Milivojević prikazani su digitalni snimci. Ove fotografije su načinili njihovi već predstavljeni autori i imaju istaknute upotrebe, npr. Radovanovićeva je za vreme Noći veštice slikala portrete prerašene dece iz svog odeljenja – jer je njena strast beleženje svega oko nje putem fotoaparata; Pavlović je za vreme slave slikao par fotografija svojih prijatelja kako bi odao počast pravom drugarstvu, a ne povremenim poznanstvima, dok fotografije Milivojevićeve pokazuju pažljivo uređene nagrade koje je osvojila učešćem na raznovrsnim nagradnim igrama na fejsbuku.

Ono što vidimo na blogu je zbirka stvari kao što su trodimenzionalni objekti, analogne i digitalne fotografije koje su napravili ljudi primenom mehanizama koji se koriste u umetničkoj produkciji, ali sa jednim izuzetkom – ovi ljudi nisu umetnici niti su njihove namere bile da stvore umetnička dela. Oni prisvajaju artefakte koje je neko drugi izradio da bi stvorili svoje. Na njenim slikama, pored ostalog, vidimo i deteržente, bočice šampona, briače, olovke, odeću i delove nameštaja koje je koristila kao pozadinu. U Milivojevićevim slikama ima nekoliko nedoumica: prisvajanje artefakata drugih, pitanje autorstva i činjenica da su njeni krajnji proizvodi digitalne fotografije, koje je UMETNIK\* ponovo prisvojio i izložio. Njena namera je bila da oda počast iskustvu pobjede. Time što je uložila trud u uređivanje artefakata koje je osvojila, fotografisala ih i objavila u njenom albumu na fejsbuku („MOJE NAGRADICE“), ne samo što je sačuvala uspomenu na trenutak pobjede, već je iskoristila priliku i da se hvali i provocira. Autor je fotografija i vlasnik prikazanih artefakata. Milivojevićeva je prisvojila artefakte, koje je očito neko drugi izradio, da bi slikala fotografije kao nezaboravan doprinos svom svakodnevnom životu. Kada nešto kupimo ili osvojimo, ono što smo kupili ili osvojili postaje naša imovina, a mi ponosni vlasnici. U tom smislu, ideja o autorstvu postaje zamagljena, autor više nije važan, već se važnost pomera na vlasnika i vlasnikovu upotrebu proizvoda. Ovde

je zamućenje linije između autora i vlasnika kapitalističko prisvajanje koje funkcioniše na osnovu mantere „Kupila sam, osvojila sam, posedujem... moje je i samo moje“.

Ako preispitamo definiciju artefakta, shvatićemo da se jedan od ranije pomenutih termina ne može tako lako pridodati smislu. Reči ‘objekat’ i ‘digitalna fotografija’ stvaraju oksimoronsku tenziju. ‘Objekat’ je nešto materijalno i opipljivo, a ‘digitalna fotografija’ nešto virtuelno, što postaje materijalno putem mehaničke reprodukcije. Dvadeset dinara i dobija telo. Mat ili glanc. Ali pre nego što dobije svoje materijalne odlike, pre nego što postane opipljiv artefakt, digitalna fotografija je nematerijalni objekat koji postoji u ljudskom umu ili u digitalnom okruženju, na primer Internetu, intranetu, virtuelnoj realnosti ili sajberspejsu. Drugim reči, digitalna fotografija je virtuelni artefakt.<sup>18</sup> Prema tome, UMETNOST BEZ PREDUMIŠLJAJA trenutno postoji samo u obliku bloga, time bivajući virtuelni artefakt, čiji se koncept zasniva na prisvajanju i predstavljanju drugih virtuelnih artefakata.

Bitno je uspostaviti razliku između dve simultane oblasti unutar kojih UMETNOST BEZ PREDUMIŠLJAJA funkcioniše: prva je ona kurirana na blogu (nazovimo je virtualna oblast), a druga je ona u kojoj su prezentovani artefakti originalno bili kreirani, dakle ona u kojoj oni i dalje postoje i ispunjavaju želje svojih kreatora. Prva oblast je zapravo umetnička i funkcioniše na osnovu pravila zadatih od strane UMETNIK\*-a. Kada kročimo u stvarnost prve oblasti, otvaraju nam se nadalje dve opcije posmatranja predstavljenih artefakata, priče o artefaktima i njihovim stvaraocima. Obe opcije zavise od predznanja koja imamo o ovom projektu i o UMETNIK\*-ovim namerama. Ukoliko se na blogu zadesimo slučajno, tek kao usputni prolaznici virtuelnog sveta, u mogućnosti smo

18 Gunkel, David. “Rethinking virtual reality: Simulation and the deconstruction of the image.” *Critical Studies in Media Communication*, 17:1, Routledge, 2000, str. 45-62.

da doživimo prezentovani sadržaj oslobođeni nametnutih značenja. U ovom smislu, artefakti i njihovi kreatori ostaju predstavnici svojih svakodnevnih stvarnosti. Mi im možemo prislati naše sopstvene čežnje ili možemo čak u njima prepoznati i sopstvena iskustva, ali nećemo kroz njih propitivati umetnička delanja i prakse. Međutim, ukoliko pak odlučimo da se informišemo kroz opis dat na blogu, naša jedina mogućnost postaje da prezentovani sadržaj promatramo kroz prizmu concepata postavljenih od strane UMETNIK\*-a. Ne preostaje nam druga mogućnost nego da se sa prezentovanim materijalom angažujemo kroz već konstruisani narativ kojim se propituje namera (ne)umetnika. Onog momenta kada je UMETNIK\* izabrao takmičare, a samim tim i artefakte i postavio ih unutar nove paradigmе, artefakti su dobili duplu ulogu – ulogu artefakata iz svakidašnjosti i ulogu artefakata korišćenih u specifičnom umetničkom kontekstu. Samim tim, i stvaraoci se ostvaruju u novoj ulozi. Oni sada više nisu samo stvaraoci artefakata u kojima su ovekovečili značajna životna iskustva – oni nisu više samo *takmičari nedeljnog šoua*, oni su sada stvaraoci artefakata uključenih u umetnički šou – oni su se ostvarili kao *pobednici nedeljnog šoua*!

Lelica Živanović sa svojim drvom igračaka, Jovana Milivojević sa fotografijama geometrijski poredanim nagradicama ili Kristina Damjanović sa fotografskom dokumentacijom sročilika pojava su u kontekstu projekta UMETNOST BEZ PREDUMIŠLJAJA mehanizmi obmane kojima se UMETNIK\* koristi kako bi zaveo publiku i još jednom postavi uvek prisutno pitanje umetničke namere i autorstva. Kao neki dobro uigrani prevarant, UMETNIK\* se koristi ovim malim mehanizmima obmane kako bi uznenirio i izazvao zatvorene institucije umetnosti zasnovane na pozamašnim odnosima moći. S druge strane, pomisao da artefakti i njihovi stvaraoci postaju deo novog konteksta ne čini ih nužno umetničkim delima. Tome doprinosi i činjenica da ti artefakti nikada nisu prestali da postoje i deluju u okruženju u kome su prvo bitno upotrebljavani. Pored toga, ono

što nam je ukazano na blogu UMETNOST BEZ PREDUMIŠLJAJA bi se moglo protumačiti kao dokumentarni materijal i izjave koje nam šalju ideje o postojanju ovih artefakata i približavaju nam njihovu originalnu ulogu. U isto vreme, s obzirom na to da su artefakti prisvojeni u novi kontekst, mi ih možemo posmatrati i kao virtualne redimejdove. Redimejd je umetničko delo nastalo upotrebom drugog, već napravljenog objekta. To je uobičajeni predmet iz svakodnevnog života upotrebljen tako da mu se prvo bitno značenje i upotreba izgube pod novim naslovom i novom tačkom gledišta. Umetnik tada stvara novu misao oko izabranog objekta. Uklanjanjem „korisne“ funkcije objekta, on postaje deo umetnosti, a njegova nova prezentacija i naslov daju mu novo značenje.<sup>19</sup> Ako pratimo ovu misao, dolazimo do zaključka da bi se i stvaraoci mogli posmatrati kao koncepti virtuelnog redimejda. Iako oni nastavljaju da žive i obitavaju u svojoj egzistencijalnoj stvarnosti, njihova imena i lične priče kurira i upotrebljava UMETNIK\*. S tim možemo povezati ideje Žana Bodrijara, koji u svom tekstu *Estetska iluzija i virtuelna stvarnost* piše kako postoji neka kamera uvek i svuda skrivena i kako ta kamera može biti stvarna, sto znači da bismo mogli biti snimani bez da smo toga i svesni. On nastavlja dalje sledeću premisu da se ta virtuelna kamera zapravo nalazi u našim glavama i da je naš celi život prešao u virtuelnu dimenziju.<sup>20</sup> Shodno tome, UMETNOST BEZ PREDUMIŠLJAJA nam kroz premeštanje privatnog u javno, krhkog i osetljivog u okrutno i nasilno otkriva tu bodrijarsku skrivenu kameru i njen sadržaj, istovremeno je prisvajajući i reproducirajući.

Cini se kao da je naših osam takmičara dobilo po paket sa svim neophodnim stvarima za stvaranje umetničkog dela: paket sa alatom, materijalom

19 Wilson, Simon, and Look, Jessica. *The Tate Guide to Modern Art Terms*. Tate Publishing, 2008, str. 181.

20 Baudrillard, Jean. “Aesthetic illusion and virtual reality.” *Art and Artefact*, Sage, 1997, str. 19.

i uputstvom za sastavljanje. Ali, u svemu tome zapravo nedostaje jedna stvar. Ta suština koja nedostaje je umetnički kontekst i namera, koji su u stvari bazirani na kompletu institucionalnih pravila nastalih u umetničkim školama, akademijama, muzejima, galerijama, posredstvom kritičkog aparat-a, umetničkog tržišta, alternativnih umetničkih organizacija i neformalnih umetničkih grupa.

Dok istovremeno provočira odnose moći unutar umetničkih institucija, koje poseduju moć (dis)kreditovanja nečega kao umetnosti, UMETNIK\* je i dalje deo tog istog institucionalizovanog konteksta. UMETNIK\* je mala struktura moći koja za cilj ima dekonstruisanje već postojećih odnosa moći i zamagljenje linije između umetnosti i života, kako bi istražio i razotkrio ova pravila nametnuta od strane umetničkih institucija. On kritikuje sistem, a u isto vreme je i njegov deo.

Iako se UMETNIK\* karakteriše kao „neformalna“ grupa, on je i dalje živi i aktivni deo sistema umetničkog sveta. Ukoliko praksa definiše socijalnu instituciju, bilo formalnu ili neformalnu – ovde sledimo Dikijevu misao – onda praksa UMETNIK\*-oviheradikalnih radikalnih gestova, ili preciznije, neumetničkih umetničkih gestova, definiše UMETNIK\*-a, da, kao neformalnu, ali ipak umetničku grupu.<sup>21</sup> Najzad, definisanje sadržaja na blogu kao umetničkog delanja u formi virtualnog artefakta ili redimejda nije od tolike važnosti koliko je bitno objasniti odnos UMETNIK\*-a prema ovom sadržaju. Umetničko delo je status koji je artefakt zadobio nakon što je postao deo socijalnog ili institucionalnog umetničkog konteksta u okviru različitih delova umetničke produkcije, kao što su umetničke škole, muzeji, galerije, novinarske prakse i, u ovom slučaju, u okviru formalne ili neformalne kritičke prakse.<sup>22</sup> Naši stvaraoci nisu postali

umetnici upravo jer njihova namera nije bila da naprave umetničko delo, nego da naprave objekte, tj. artefakte, koji objektivizuju i materializuju njihove uspomene, iskustva i želje. Ideje o umetnosti i umetniku dolaze sa konceptom i predumišljajem UMETNIK\*-a.

UMETNIK\* je prisvojio i prezentovao artefakte običnih ljudi koji žive izvan umetničkog sveta kako bi provociranjem postavio pitanje umetničke namere i njenog značaja u stvaranju umetničkog dela. Ali, u isto vreme, UMETNIK\* je prisvojio neumetničke performativnosti i pokazao se ognut u ruhu osam stvaralaca iz uobičajenog sveta. Kao da se UMETNIK\* prisvajanjem njihovih artefakata i priča stopio u njih. Činjenica da UMETNIK\* postavlja pitanje intencije i nudi opis projekta na blogu, te sama činjenica da je ovaj tekst napisan o istoimenom projektu, ne dopušta UMETNIK\*-u da se ostvari samo u ulozi posrednika između stvaralaca sadržaja i publike. Upravo od njega dolazi umetnička ideja koja stvaraoce i njihove artefakte stavlja u redimejd pozicije u okviru umetničkog sveta. Kroz svoju praksu UMETNIK\* se definiše kao „umetnik u nastajanju“. Mnogi faktori definišu i utiču na ovaj progres, od geografskih, ekonomskih i kulturnih pozicija do uspešnog i neuspešnog umrežavanja, odnosno stvaranja i korišćenja društvenih i poslovnih veza. Od istog sklopa uslova živi savremeni umetnički svet.

Zvezdica iz imena grupe dozvoljava UMETNIK\*-u da semantički uvek bude u tranziciji između umetnika i umetnika u nastajanju, dozvoljava mu da deluje na granici izvan i unutar umetničkog sveta i da u isto vreme pravi neradikalne i radikalne gestove. Prisutnost zvezdice definiše performativnost ove grupe i dopušta joj da stalno bude u procesu preokretljivosti između pojmove umetničkog i neumetničkog. Dakle, dolazeći iznutra i ne ustežući se od samokritike, strategija grupe se čini uspešnom i relevantnom, posebno u okviru trenutnog stanja savremene umetnosti, u kojoj su obe strane zvezdice, uključivanje i isključivanje itekako prisutni. Nadalje, UMETNIK\*-ovi mehanizmi obmane

i kritike pokazuju relevantnost duboko ukorenjenog, često nesrećno upotrebljenog, koncepta redimejda u savremenim umetničkim praksama i otkrivaju njegov potencijal u savremenoj kritici sistema umetnosti.

Baziran na zamršenom koordinatnom sistemu želja, namera i koncepata u preklapanju, UMETNOST BEZ PREDUMIŠLJAJA bi se mogla opisati kao umetnički projekat neradikalnih radikalnih gestova. Počevši od vizuelne reprezentacije na blogu, koja ne vrišti za pažnjom, nego je suptilna i upravo čini potpuno suprotno – stavljači fokus na izloženi sadržaj. Kao da UMETNIK\* želi da kroz jednostavnu estetiku veb stranice pokaže koliko je prezentovano bitnije od onoga koji prezentuje. Izloženi sadržaj – *artefakti svakodnevne* – nije primer fundamentalnih akcija koje za cilj imaju da promene ili da utiču na nešto. Čini se kao da bi svake sekunde sve moglo jednostavno nestati. Jednim neuspelim plaćanjem veb servera celi virtualni artefakt mogao bi da iščezne, da se pretvori u internetsku grešku i nesrećan slučaj. U isto vreme, strategije prisvajanja i obmane nisu progresivne i inovativne strategije unutar umetničkog sveta. Ovi neradikalni gestovi oslobadaju UMETNOST BEZ PREDUMIŠLJAJA već postojećih izveštačenih okvira i otvaraju prostor za postavljanje značajnih pitanja, za preturanje po konstruisanoj utrobi umetničkog sveta. Upravo mreža svih ovih suptilnih gestova koji osciliraju na tenziji između postojanja i nestajanja, inovacije i stagnacije čine UMETNOST BEZ PREDUMIŠLJAJA radikalnim projektom.

Svaki od artefakata prikazanih na veb stranici je svojevrstan omaž neizbrisivim, čak i magičnim iskustvima iz običnih života. Ovakva iskustva, nazovimo ih *česticama sreće*, čine put od kuće do posla ili od kauča do frižidera mnogo podnošljivijim. UMETNIK\* na neki način veliča uobičajenog drugog stavljajući ga pod reflektore i dajući mu priliku da bude deo šoua, malog umetničkog spektakla. Ovde ne treba zamišljati šou praćen

vatrometom i glasnim reklamama, nego radije jedan šou niskobudžetne produkcije prepoznatljive u običnoj, nedovršenoj estetici bloga. Ovakva estetika budi osećaj nostalгије i melanolije – dva koncepta koja možda više od bilo čega drugog oslikavaju uobičajenosti i prepoznatljivosti svakodnevnih rutina. Time što su prezentovani u virtualnoj javnoj sferi, u kojoj svako ko stupi ima pravo na interakciju i komentarisanje, lični artefakti su prešli iz privatnog u javno i postali slabe tačke svojih stvaralaca. Trenutno se ispod posta o Jovani Milivojević nalazi jedan grub, pomalo i okruštan komentar u kojem je navedeno kako su delanja Milivojevićeve primeri jadnog i kako predstavljaju bedu srpskog društva.<sup>23</sup> Koliko god ovaj komentar opravdano oslikava trenutno stanje srpskog društva, čiji veliki deo živi u neželjenoj bedi i siromaštvo, i koliko god bio kritičan povodom toga, on i dalje napada stvarnu osobu sa stvarnim osećajima. Deo sa komentarima kao neodvojivi deo bloga predstavlja performativni nekontrolisani aspekt ovoga projekta jer otvara mogućnost pojave performativnih iskaza kao što su uvredljivi govorni činovi u formi pisanih uvreda. Kao što Džudit Butler objašnjava, jezik jednog ima moć da deluje na telo drugog, da ga rani i povredi.<sup>24</sup> U ovom slučaju, UMETNIK\* je samo posrednik koji ne pruža nikakvu zaštitu između prezentovanog sadržaja i aktivnog posmatrača, drugim rečima, između stvarnog i stvarnog.

Delujući skoro opipljivo krhk, UMETNOST BEZ PREDUMIŠLJAJA kao projekat utelovljuje svakog drugog takmičara sa druge strane ekrana. Svi mi na neki način

21 Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. Cornell University Press, 1979.

22 Humble, Paul N. "Anti-Art and the Concept of Art." *A Companion to Art Theory*, Blackwell Publishing Ltd, 2002, str. 248.

23 Milivojević, Jovana. „Jovana Milivojević.“ Web blog post. *UMETNOST BEZ PREDUMIŠLJAJA*. Wordpress, 09.11.2015. URL: [umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/comment-page-1/#comment-6](http://umetnostbezpredumisljaja.wordpress.com/2015/11/09/jovana-milivojevic/comment-page-1/#comment-6) (pristupljeno 03.12.2017).

24 Butler, Judith. *Excitable Speech. A Politics of the Performative*. Routledge, 1997.

promišljeno slavimo svoje uobičajenosti i prosečnosti stvarajući artefakte i davajući im posebna značenja za našu prolaznu svakodnevnicu. Svi se zapravo možemo pohvaliti utopijskim svetilištima koje posedujemo u kući (ili u glavi) koja samo čekaju da budu otkrivena i da postanu deo zvezdice.

\*Tekst za nadarene čitaoce.

Asija Ismailovski (1991, Tuzla) završava osnovne studije istorije umetnosti i turskog jezika i književnosti na Filozofskom Fakultetu Univerziteta u Sarajevu (Bosna i Hercegovina) 2012. godine. Iste godine upisuje master studije na već pomenutim odsecima te počinje da radi u galeriji „Roman Petrović“ u Sarajevu, dok je konstantno u dodiru sa savremenom umetničkom scenom u BiH. Seli se u Beč 2013. godine kako bi nastavila master studije istorije umetnosti pri Institutu za istoriju umetnosti Univerziteta u Beču. Trenutno se bavi pisanjem master rada i radi u jednoj bečkoj galeriji. Njeni interesi se razvijaju oko ideja performansa i performativnosti, sa posebnim fokusom na umetničku scenu u jugoistočnoj Evropi. Član je umetničkog kolektiva frustracija. od 2015. godine.

## UMETNIK\* u razgovoru sa Martinom Gutmanom

*U: Na koji način donosite odluke u vašem duu? Kako izgleda doношење odluka generalno, a posebno u vezi sa onim što ćete navesti kao sadržaj predstavljenog?*

G: Lakše je kada postoji neka vrsta agende i kada umetnik zaista treba da je odražava. Mnoge naše izložbe su o pokazivanju umetnosti koju smo već uradili u novom kontekstu. Ovo doношење odluka ima više veze sa vrlo specifičnim praktičnim razmatranjima. Ali, na primer, kada smo prošlog maja imali izložbu u Kelnu, to su bile nove stvari i postavili smo sebi konkretna pitanja o portretisanju u vreme Trampa. Počeli smo da razgovaramo o ideji kontakta očima, o tome kako različita ideološka okruženja imaju tako snažan uticaj da se ljudi međusobno različito vide. Kontakt očima se menja jer se prepostavke o tome koga gledate menjaju. Dakle, kada tome pristupite na ovaj način, lakše je pričati. Takođe nije pitanje kako se učiniti privlačnim za druge ili kako se učiniti relevantnim za sadašnji diskurs. Ovakva taktička pitanja su prilično subjektivna i više pozivaju na neslaganje. Kada sebi postavljamo vrlo opšta pitanja kao što je suština nekog perioda i kako možemo reagovati na njega, onda rasprava postaje malo opuštenija i smislenija, a određeni tipovi argumenta jednostavno postavljaju težu u situaciji. Manje je verovatno da će razviti plitke borbe ega. To bi bio moj savet – pričajte o stvarima, ne o sebi.

*U: Teško je imati demokratsko doношење odluka kada ima dva čoveka, jer ne možete nadglasati predloge. Ako imate spor, kako ga rešavate?*

G: Vratio bih se prvim principima. Mislim da je osnivački dokument veoma važan i da ga trebamo shvatiti vrlo ozbiljno. Kada imate sporove, vratite se prvim principima. Mislim da ovakav ustavni pristup nije samo pitanje ega. U osnivačkom dokumentu nalaze se principi i ako je nešto van tih principa, to je moćna stvar da se kaže.

*U: Spomenuo si Trampovu eru koja je već obeležena, iako je predsednik tek nešto više od godinu dana. Kako se sadašnja krajnja desnica promenila od krajnje desnice 60-te do 90-te?*

G: To je veoma drugačija krajnja desnica. Krajnja desnica npr. Buša Drugog bila je rimska krajnja desnica (Pax Romana). Sjedinjene Američke Države su žezele da vojno kontrolisu svet, a da svet to plati. Zato je bio rat u Iraku. Danas je vrlo specifično vezana za fašizam, u smislu što je antiintelektualna, antiliberalna, antielistička i revolucionarna. Nema više govora o konzervativizmu, zaista. Suština je da podizanje duha američkog naroda sa porukom da su bitni, ma kakva iracionalna stvar u njihovim glavama je bitna. Stvarno je o nasilju, provokaciji, iracionalnosti i nekoj vrsti *jebi se* stava, nalik onome kako je Musolini započeo na primer. Ako se vratimo u 1922. godinu, tačno vidimo kako je ponižavao establišment, kako je koristio ovu mržnju parlamentarizma i socijalizma. Musolini je imao skvadrite, fašističke bande koje su neprekidno nasiljem uterivale strah u svakom malom gradu u Italiji, što Tramp još uvek nema, ali bi mogao.

*U: Kako misliš da bi umetnik ili grupa vezana trebalo ili bi morala da dela? Da li veruješ u neki oblik aktivizma umetničkih grupa i umetnika?*

G: To je vrlo teško pitanje sada iz dva ili tri prilično različita razloga. Prva, najočiglednija stvar je to da je umetnost u potpunosti povezana, ne sa 1%, već sa 0,1 ili 0,01% najbogatije i međunarodno najglobalizovanije elite. Umetnost je *njihova stvar*. Oni idu na umetničke sajmove, razmjenjuju ideje, kupuju jedni od drugih. Nije radikalno drugačija od onoga kakva je bila pre 20 godina, ali je ekstremnija.

I sada dolazim do drugog razloga gde se postavlja pitanje kako se osećati u poziciji kada zapravo hranite najbogatiju deo svetske populacije i dajete sadržaj njihovom jedinstvu.

*U: Ali onda ova elita nekako mora da prepozna umetnički objekat. Postoji konsenzus neke elite da bi se uspostavio dialog o nečemu što zapravo jeste umetnički objekat. Ko*

*odlučuje šta je predmet komunikacije statusa jedinstva te elite? Da li umetnici imaju neku moć da odlučuju?*

G: Pa, umetnici moć uzimaju, nije da je imaju. Bio sam tu kada su je uzeli i bio sam tu kada su počeli da je vraćaju. Ljudi moraju biti vrlo strastveni u vezi sa tim i da tome pridaju dosta važnosti, pa čak i da plate za to da neke mere. Ali sada dolazi treći problem. Treći problem su ti ciklusi umetnika koji dolaze u siromašna susedstva, džentrikuju ih, osnivaju galeriju, uzimaju potkrovљa, pozivaju limuzine bogatih ljudi za vikend, cene rastu, domaća populacija se raseljava, mladi umetnici postaju bogatiji i sve ovo postaje veoma jasno svima, a zaista nije bilo. Sada u Los Andelesu kada imate novu džentrifikaciju, pojavljuje se galerija, a ljudi demonstriraju napolju, kao *sranje, bela umetnost, zašto nam je to potrebno*. Ovo se nikada ranije nije desilo u mom životu. Nema više zajedničkih ciljeva za siromašnu avangardnu umetnost i inicijativa iz naroda, aktivizma baziranog na susedstvu. Sada su stvarno jedna protiv druge i ovo je vrlo nova faza. Od osamdesetih godina devetnaestog veka modernistička avangarda je rasla pod levicom, nije to oduvek bila levica, nije bilo stvarno levice 1890-tih, ali je postojala prepostavka, koja je zaista ojačala tokom Prvog svetskog rata, da postoji kontinuum zajedničkih ciljeva između umetničke avangarde i populističke levice, koji je preživeo Drugi svetski rat i 1930-te i Hladni rat, makartizam i Regana i Niksona i sada se preispituje, što je zapravo, ja mislim, velika stvar. Drugim rečima, umetnici koji smatraju da rade nešto kako bi proširili ovo estetsko iskustvo i pokazali društveno-političku osnovu za čitavu raspravu ne mogu više očekivati da će to prihvati levčarski deo političkog sistema. Potpuno suprotno.

*U: Dakle, onda misliš da se ljudi koji se bore za demokratizaciju umetnosti zapravo bore za Trampove ciljeve?*

G: Ne, ne bih ja to tako rekao. Pitanje džentrifikacije nije Trampova politika. Ono što kažem je da ste se s jedne strane identifikovali

sa najbogatijim ljudima na svetu, da ste prijatelji sa njima, pozivaju vas na letovanje. S druge strane, siromašni deo ljudi demonstrira protiv vas. Više niste dobrodošli. Dakle, kako možete organizovati svoj aktivizam u takvoj situaciji u kojoj vas stvarno apsorbuju najbogatiji ljudi, a onda više nemate prečutnu podršku aktivizma na nivou zajednice.

Moj osećaj je da je sve na stolu. Nema više pravila, koliko sam svestan. Stvari na kojima smo ja i moji prijatelji radili nisu više tako značajne.

*U: Što se tiče ideje komunitarizma – učestvovali ste na izložbi u momok-u [Muzej moderne umetnosti Ludvig fondacija u Beču] o praksama 90-tih gde ste kurirali i izlagali radove nekoliko umetnika. Kako vidiš umetnost u javnom prostoru u odnosu na demokratizaciju i kako se menja značenje kada se nešto izlaže javno, van white cube-a?*

G: 1991. godine došlo je do velike ekonomske krize, a neki umetnici su to shvatili vrlo ozbiljno. Mislili su da dolazimo do tačke gde će celokupan svet umetnosti biti delegitimisan, jer je bio previše zavisan od institucija u rukama privatnih odbora. A članovi odbora birali umetnike koji im se svidaju za izložbe u muzejima. Dešavala se čudna vrsta korupcije, ali je postojala stvarna šeđ za umetnošću koja je manje zavisila od postojećih parametara, o čemu je i bio ovaj rad u momok-u. To je bila jedna velika grupa umetnika koja je dosta razmišljala o tome. Radili smo vizavi Andree Frejzer, Marka Diona i nekih drugih ljudi. Svaki na svoj način bio je veoma kritičan prema institucionalnom okviru i pokušavao da stvari iznese napolje. Postojalo je vrlo čudno istorijsko sećanje na ovaj period, u osnovi, da je sveden na relacionu estetiku. Prilično je trivijalizovan, do neprepoznatljivosti i maltene izbledeo iz istorijskog sećanja onako kako ga ja pamtim, tako da je malo teško pričati o tome.

Sva ova rejv kultura je 1991. počela da stiže iz Londona ili Mančestera u San Francisko. Stvarao se novi način razmišljanja, poput onog da se ide u prirodni rezervat, ponese generator, a ljudi rejuvuju celu noć, čime sam poprilično

bio impresioniran. Dakle, o ovom radu o kojem govorite moglo bi se razmišljati kao o nekoj vrsti umetničkog rejva ili tome slično. Zato što je ideja izlaska klubova napolje povezana s idejom izlaska umetnost napolje. Radilo se i o deinstitucionalizaciji klupske kulture.

*U: Da li to možeš da kažeš i za umetnost?*

G: Da, deinstitucionalizacija umetnosti. Bilo je puno ideja koje nisu realizovane na spektakularan način. Na primer, u vreme kada sam predavao na Stenfordu, razmišljao sam *zašto se ne bi pokušalo sarađivati sa akademicima*, toliko je novca na mestu kao što je Stenford, toliko pametnih ljudi, ali ne samo pametnih – ljudi koji su navodno bili protiv vladajuće paradigmе. Ovo je bio spektakularni neuspeh. Kažem jer ste me pitali. Nije da više ronim suze zbog toga. Ali hoću da kažem da je deinstitucionalizacija bila povezivanje sa drugim institucijama i to se stvarno nije dogodilo. Uradili smo nekoliko projekata u javnom prostoru, ali opet nismo mogli da radimo na projektima u javnom prostoru kada su direktori počeli da nas pitaju od samog početka za plan troškova, a mi rekli *kako možemo da vam damo plan troškova kada je rad otvoren?*

*U: Čini se da su vaši radovi uglavnom o izgradnji zajednice. Ono o čemu si malopregovorio jeste analiza zajednice pomoći društveno-analitičkog metoda i zajednice kao društvene mreže.*

G: To je bila ideja, veliki eureka moment kada shvatiš: *Imali smo javne biblioteke na otvorenom koje su bile velike police pune knjiga ljudi iz tog područja.* Samo ih stavimo negde, bez smernica, bez ičega. I to zaista jeste bilo građenje zajednice, jer je to bilo pre društvenih mreža. Nije kao da *svaki blok ima blog*. Pitali smo ljudi o njihovom susedstvu, ispostavilo se da tada niko nije znao ništa o svom susedstvu i putem ovog projekta počeli su da razgovaraju i da medusobno komuniciraju. Sada kada postoji Fejsbuk, za to ne treba umetnost. Ali ovo su prve društvene mreže za koje sam znao.

*U: Šta smatraš da su najbitniji aspekti nove institucionalne kritike?*

G: Iskreno, želim da mlađa generacija društ-

veno svesnih umetnika pronade nove ideje. Bilo bi glupo da nagadam. Ne znam, jer nisam na Fejsbuku. Ne znam šta to znači, ali ne sumnjam da će kritika Fejsbuka biti deo toga. Niko nije ni počeo da razmišlja o njemu kao instituciji. Priča se o ekranu, priča se o opipljivosti, priča se o palcu koji ide levo-desno, priča se o tome kao selfiju, ali nisam video nikavu institucionalnu kritiku Fejsbuka kao institucije, kako ograničava, kako navodi nečije razmišljanje, ko ga poseduje, kritiku neutralnosti. Ovo su neke vrste institucija o kojima bi institucionalna kritika trebalo da govori. Nije da umetnost postaje umetnost u galeriji, daleko od toga. Reč je o svim onim isključivo onlajn servisima kao što je *Contemporary Art Daily*, o tome što to znači. Želeo bih da nagnam ljude da o ovome razmišljaju kao o instituciji i na njega primene pojmove institucionalne kritike.

*U: Jednom prilikom si govorio o pojmu redimejda i kako se on menjao tokom istorije umetnosti. Da li možeš da daš kratak pregled?*

G: Nekada sam održao seminar o tome na Stenfordu. Sam Dišan, kada je počeo sa redimejdom, odgovorio je vrlo određeno Brankuziju i sintetičkom kubizmu. Drugim rečima, ideja Brankuzija bila je o postamentu na postamentu na postamentu i o pitanju gde se završava postament i počinje umetničko delo. Kada je uradio biciklistički točak sa hoklicom postavljen je pitanje da li je to bio postament ili deo umetničkog dela. To je bio jedan smisao, a kod Pikasa i Braka radilo se o uključivanju komada iz novina i nekako stvarnih stvari u umetničko delo. Pitanje je bilo koliko daleko može da se ide. Ali Dišan je odmah uzeo čitav plakat, neku vrstu pejzaža, stavio dve tačke i nazvao ga „Apoteka”, dovodeći stvari do krajnosti. Tako je zaista počelo. A onda u *Izložbi arsenala* [Armory show] namera je bila da se vidi da li će biti cenzurisana ili dopuštena, ali onda su došli dadaisti i gledali na to malo drugačije – stvarno čudno iracionalno gledanje A kao da je B. Bilo je o absurdnosti ideje o redimejdu koja im se dopadala jer je bila absurdna. Dišan nije stvarno mislio da je absurdan. Dišan je dovodio stvari

do krajnosti. Za nadrealiste – ideja o lopati za sneg u muzeju kao umetnosti bila je bizarna kao i tečni sat na plaži ili koncertni klavir na pesku, to je bila samo čudna kombinacija koja tera da se više razmišlja. Zatim je došlo do velike radikalne promene u pop art-u. Prvo su to bili Rašenberg i Džons koji su razmišljali o tome u smislu razbijanja granica između umetnosti i života. Rašenberg bi izašao iz studija, uzeo neki predmet i stavio ga na platno. Zatim su došli Lihtenštajn i Vorhol i počeli da govore o vrednosti standardizovanog samoproizvedenog objekta. Vorhol u Lihtenštajn su se zaista vratili futurizmu i prigrilili mehanički svet. Zatim su došli minimalisti i konceptualisti i post-minimalisti, i Šeri Levin i Džef Kuns sa usisivačima itd. Ideja je bila da imamo vrlo različite teorije o redimejdju i dobro je biti bar malo analitičan u pogledu razlikovanja ovih ideja. U našem slučaju, u slučaju Clegg & Guttmann, kada stavimo biblioteku napolje, ono što pitamo jeste da li može biti umetnost. I ideja je bila da je vratimo u empirijsku sociologiju. Rekli smo da će postati umetnost ako ljudi iz muzeja odu u biblioteku i shvate da je to umetnost, jer je u muzeju bila kao instalacija sa dokumentacijom i objašnjenjem. Dakle, ideja je bila – ako ljudi iz muzeja odu u ova susedstva, a ljudi iz susedstva odu u muzej, onda bi to postalo umetnost. Zaključak je da je postala polu-umetnost, jer su ljudi iz muzeja došli u susedstva, ali nisu i susedstva u muzej.

*U: Da li je ta polu-umetnost umetnost i kako ovo povezuješ sa raspravom o Dišanovom položaju umetnika. Odbacio si je kao antiumetnosti kada smo pričali o estetskom iskustvu. Kako je moguće nekoga ko je najvažniji umetnik XX veka, lako ili ne baš tako lako, odbaciti kao antiumetnost(-umetnika) dok je u srži umetništva?*

G: Dadaisti su bili antiumetnost. Rekli su da su antiumetnost. Dišan je stvarno razmišljao o tome analitički. Ideje je doveo do apsurda, ali to je bila neka vrsta filozofskog razmišljanja. Napraviti nečuven protivprimer za nešto i reći da li to zapravo znači neku vrstu protivrečja ili moguće proširenje pojma.

*U: Da li je umetnik autonoman u tom smislu da može da proizvede nešto izvan institucionalnog okvira i da bude izvan tog polja, kako bi mogao da kritikuje umetnički predmet sa meta-pozicije. Da li je autonomija umetnika moguća?*

G: Video sam to svojim očima. Odlučni umetnici su uspeli da promene tok umetnosti. I ne kažem ovo tek tako. Video sam to u Njujorku nekoliko puta, ponekad mi se svidelo ponekad mi se nije svidelo. Nije bilo sumnje da je ova neoekspresionistička stvar promenila tok umetnosti, a onda je došlo do kontrarevolucije od strane ljudi s kojima sam bio povezan, i to je nekako vratio tamo gde je i bila, i to su stvari koje su uradili ljudi koje sam znao, male grupe, ali odlučni ljudi i oni su jednostavno to uradili. Mogu da vam kažem da sam video kako se dešava i nadam se da će se ponoviti. Tek treba da vidim nekoga ko se veoma trudio i uradio to na pametan način, a to je potpuno propalo.

Decembar 2017.

Martin Gutman (1957, Jerusalim) živi u Njujorku i Beču. Studirao je na Školi za vizuelne umetnosti u Njujorku kod Džozefa Košuta, a od 1980. radi zajedno sa Majklom Klegom u umetničkom duu Clegg & Guttman. Profesor je na odseku za Umetnost i fotografiju na Akademiji likovnih umetnosti u Beču.

Neki od pomenutih radova u razgovoru obuhvataju i *The Outdoor Exhibition Space* [Izlaganje prostor na otvorenom], *Open Public Library* [Otvorena javna biblioteka], *The Open Music Library* [Otvorena muzička biblioteka], *Biedermeier Reanimated* [Bidermajer oživljen] i *Eye Contact: The Origins of Totalitarianism* [Kontakt očima: Poreklo totalitarizma].

## Artist With an Asterisk, without an Asterisk or a Conscious Ambiguity?

Senka Latinović

It is almost impossible to start writing about art today, without even slightly looking back at the phenomenon of conceptualism we have been left in heritage. The deep cut made by this (anti)artistic twist of a relatively short age, as it turned out, could never heal again. There is especially no word about healing in the present context, when the state of (self) reconsideration actually means a state of vigilance and a battle against an ubiquitous manipulation and anaesthesia.

The concept of ‘art’ as an idea begins with protoconceptual Duchampian acts, and continues through the sixties and seventies as an even more radical theory and/or practice. On this spot especially we have to mention groups and individuals such as Art&Language and Joseph Kosuth, who uncompromisingly deconstructed the notions of ‘art’ and ‘artist,’ at first dissolving them discursively, but without giving up the visual language completely or consistently (e.g. Kosuth’s “One and Three Chairs”). Either way, how has the echo of these global and local ideas refracted in the work of the informal group UMETNIK\*, and where did it bounce off to?

UMETNIK\* was formed in the moment when Kosovo started to be depicted with an asterisk in the EU documents. One of the footnote versions reads: “This designation is without prejudice to positions on status, and is in line with UNSC 1244 and the ICJ Opinion on the Kosovo Declaration of Independence.” Reacting upon decades of life\* on a hamster wheel, members of the informal group decided to deal with the old, but always burning questions – *status* of art and artist – on theoretical and practical basis. Their asterisk in the footnote parodies the aforementioned

political paradox saying: “The title is without prejudice to the comprehension of meaning and volume of the terms ARTIST and ART.” This parallel between state and art has been drawn with a reason, as art could never be independent from the environment and political climate in which it appears. It was not independent even in times of most intense *l'art pour l'art*-istic visions of life and creating in ivory tower.

For its five years of existence the informal group UMETNIK\* has tens of actions/exhibitions/performances, as well as the change of the environment in which it acts (migration from Serbia to Austria). By using *everything* from the environment and noting *everything* that is currently lived and survived, the world of obsessive-compulsive is created, a raw and comical chaos. With continuous work, hyper production and the delivery of almost hoarding accumulated ideas, they created a special language of communication. Curiously pacing through many great “problems” within art history and art itself, they deconstruct different phenomena: they reassess the extensiveness of the term ‘museum’ and ‘gallery space,’ expand the field of the media by including street cameras as relevant notaries of performance, and examine the void or obscurity of using the word ‘art.’ Even though they use the appropriation method, it is never postmodern quotation collages. There are no big artistic role models, nor big artistic contempts. Even if we assume that we have perhaps already seen something similar, we still cannot remember who that is, as that *someone* does not even exist. They grab from the pool of the conceptual-unconscious, opened *yesterday*, in 20<sup>th</sup> century, in order to deliver and shape their reaction on *today*. Looking at this art\* that maybe is not, we come across an incomprehensibility of their personal lives and artistic\* practice, penetration of one world into the other, entering of UMETNIK\* members into their own privacy. If we would claim that they make use of the poor art strategies (*arte povera*), we would not be completely closer to the truth, because even if they use minimal

resources with help of which they indirectly mock commercialization of art and fetishization of an art work, the position of an artist nowadays cannot be the same anymore. They are very much aware that taking part in an art world, in any way, means the impossibility of distancing from it. The concepts are being reconsidered (or in their words: “tested”), but the concept of ‘artist’ and ‘creation’ has not been given up from – as they still play on the conventional field of creation and representation. Exhibitions organized in the toilet are still exhibitions, and Viennese Academy still a traditional educational institution.

In his text *(Im)possible artist*<sup>25</sup> Branislav Dimitrijević recognizes two currents, that is clefts on the scene of new artistic practice. The first current renounces the illusion of humanism in art and advocates its overcoming (e.g. Art&Language), while the other considers that by renouncing traditional forms and the media – but using new ones – a new social role of art is created (e.g. Beuys). Between complete withdrawal and normalization, there nevertheless remained a gap in which UMETNIK\* has settled.

Could we name this attitude a tactics of ambiguity – radical double entendre? Starting from the concepts, they never give up irony, contriving, reorganization, nor visual comment. No matter how far this creation was from the artistic conventionality, it still carries the burden of its identity. By accepting the paradox, they find inspiration there: in ambiguity of their position and their art. Having that in mind, they depart for their studies in Vienna, leaving the environment where they were often deprived, but understanding that they are entering an official system now, more than ever before. Entering the official system surely does not mean to automatically get rid of the marginal position. On the contrary, a feeling of a certain

<sup>25</sup> Dimitrijević, Branislav. “(Ne)mogući umetnik [(Im)possible artist].” *Protiv umetnosti* [Against Art]: Goran Đorđević: Kopije [Copies] 1979–1985, MSUB, 2014, p. 40.

divergence, non-belonging and otherness is, by a transition from “internal” to the interstate emigration, only being transformed into the new form. That is why it seems that they see the change as an experiment, or a performance with a longer duration. As ORLAN is changes the face with plastic surgeries, UMETNIK\* carefully observes their own transformation and will model (or already does) some of the future projects.

To return to the very beginning and apply a political phrase on the informal group’s practice; it is one of the often quoted Serbian side’s solutions to the Kosovo issue: “More than autonomy, less than independence.” That is precisely the field on which UMETNIK\* moves and explores.

Senka Latinović (1985) graduated from the Department of Art History at the Faculty of Philosophy in Belgrade. Winner of the “Pavle Beljanski Memorial Collection award.” Within various curatorial projects, she has realized several exhibitions in Belgrade, and authored many texts on the local art scene. With the colleague Vladimir Bjeličić, she established the performative curatorial platform Vokalno Kustoski Sindrom. She is interested in new approaches to museology/heritology, institutional critique, the relationship between feminism and art.

## PERFORMATIVNOST kao UMETNIČKI\* METOD\*terminom UMETNIČKI\*, napisanim asteriskom (poznatom i kao ‘zvezdica’), referišem na umetnički metod koji upotrebljavaju isključivo članovi neformalne grupe UMETNIK\*/ УМЕТНИК\*

Eva Kovač

Polazna tačka ovog teksta je ispitivanje ARTIST IN PROGRESS-a – dugoročnog projekta grupe UMETNIK\*, koji je iniciran oktobra 2013. Cilj projekta je demistifikovanje uloge i položaja umetnika, kao i demistifikovanje (savremene) umetnosti uopšte kroz proces sticanja statusa umetnika. Članovi grupe UMETNIK\* su ga dizajnirali kao „samoposmatrajući“ tip „psihosocijalnog eksperimenta“, u cilju praćenja transformacija i implikacija proisteklih iz procesa postajanja institucionalno priznatim umetnikom. Budući da projekat još uvek u toku i kao takav ne može biti razmatran niti analiziran kao celina, odlučila sam da se fokusiram na performativni aspekt i njegovu materijalnu manifestaciju u objektima izloženim u okviru *Birokratije* – prvom ostvarenom koraku ARTIST IN PROGRESS projekta.

Segment *Birokratija* predstavljen je na izložbi „SAY IT. RS>“ održanoj maja 2014. godine u prostorijama nekadašnje Knol galerije u bečkoj *Esterházygasse*. Većinu informacija, relevantnih za ovo ispitivanje je pružio UMETNIK\* prilikom nekoliko razgovora sa članovima održanih leta 2017. godine. Bitan izvor materijala upotrebljenog u ovoj analizi je fotografска dokumentacija instalacije predstavljene na pomenutoj prilici.<sup>26</sup>

26 Fotografska dokumentacija *Birokratije* je dostupna na sledećem linku: [umetniksazvezdi.com/home/content/10/Birokratija](http://umetniksazvezdi.com/home/content/10/Birokratija).

Instalacija je bila postavljena na tri susedna zida. Na centralnom mestu, na zidu u sredini, prikazana su dva indeksa [Ausweis für Studierende], jedan ispod drugog, stavljeni zajedno u jedan jednostavan stakleni ram. Indeksi su uramljeni otvoreni tako da su vidljiva imena, fotografije, potpisi, datumi rođenja i broj indeksa, kao i pečat i naziv institucije koja je izdala karticu (Akademija likovnih umetnosti u Beču). Levo i desno od indeksa, nalaze se dva srpska pasoša pričvršćena direktno na zid, po jedan sa svake strane. Oni su takođe prikazani tako da su posetioci u mogućnosti da pregledaju stranicu i pročitaju sadržane informacije. Njihove bordo crvene korice nose grb Republike Srbije i cirilično pismo u zlatnom otisku. U poređenju sa skromno dizajniranim indeksom (breskva-narandžaste boje i delimično ispisanim rukom), pasoši izgledaju drastično zadivljujuće. Ipak su indeksi bili prikazani centralnije, stavljeni u nešto istaknutiju poziciju koja podrazumeva da su nosioci veće važnosti i vrednosti za njihove vlasnike. Očigledno je da su vlasnici prikazanih dokumenata bili konkretni pojedinačni ljudi, dva osnivača grupe UMETNIK\*. Njihovi pasoši predstavljaju nužnost – oni su službeni dokazi mobilnosti i funkcionišu kao nezaobilazni alati za legalan prelazak granice. Postojanje pasoša omogućilo je završetak ovog početnog koraka projekta ARTIST IN PROGRESS – sticanje statusa studenta umetnosti u Beču.

Instalacija je takođe uvrstila i dve bele fascikle, koje su sadržale sve do tada sakupljene dokumente za izdavanje studentske boravišne dozvole (poznate i kao „viza“). Fascikle su bile postavljene centralno na belom stolu, direktno ispod konstelacije sa indeksima i pasošima. Na bočnim zidovima nalazilo se mnoštvo prozirnih folija, ispunjenih različitim dokumentima i formularima (između ostalog, papirologijom potrebnom za svrhe registracije boravka, otvaranja bankovnog računa u austrijskoj Erste banchi, registraciju za prijemni ispit, potvrdom o uspešno položenom prijemnom ispitom, potvrdom o statusu redovnog studenta, izvodom iz matične knjige rođenih, potvrdom

o državljanstvu, obrascem SRB/A3 (Sporazum između Republike Srbije i Republike Austrije o socijalnom osiguranju), izvodom iz katastra (u svrhu iznajmljivanja stana) itd). Osim toga, folije su sadržale nekoliko pisama, na primer, Dragani Mirković (srpska turbo-folk i pop folk pevačica koja živi u Beču), Draganu Markoviću Palmi (srpski političar, predsednik Opštine Jagodina) i Fondaciji za obrazovanje i kulturu prestolonaslednika Aleksandra Karadžordevića. Pisma su napisali članovi grupe UMETNIK\* kao peticije, tražeći od naslovljenih pomoći i podršku u obliku stipendija ili pronalaženja studentskog posla. Sve folije su bile zakaćene na kanapu (slično kao za sušenje veša) u nizu, praktično ličeći na neku vrstu friza. Posmatrač, posebno orientisan na istoriju umetnosti, možda je čak i sklon da pročita celu, strogo simetričnu kompoziciju, kao neku izuzetno svedenu verziju oltara. U tom slučaju, dva centralna dokumenta – indeksi koji sadrže fotografске snimke pojedinačnih članova UMETNIK\*-a, mogu se čitati kao ikone – kao potentni objekti koji poseduju bilo pridodatu ili inherentnu posredničku delatnost, koja bi trebalo da bude „obožavana“ i nekome može pomoći da usliši svoje „molitve“. Drugim rečima – objekti koji predstavljaju ono za čime treba tragati. Veza sa religioznom ikonografijom je verovatno dalekovidna asocijacija, ali ukazuje na važnost (makar i najmanjeg stepena) vere i poverenja u institucije koje su izdale dokumente.

Deluje kao da je celokupna instalacija *Birokratija* prilično statična, ni performativna niti posebno interaktivna, kao nešto što bi posetioci mogli da pregledaju, pročitaju i ispitaju. Ipak, kada se razmatra u širem kontekstu projekta ARTIST IN PROGRESS, otkriva se performativna dimenzija rada. Kao što je objašnjeno u njihovom portfoliju, projekat je započeo kada su se članovi UMETNIK\*-a upisali i započeli studije na Akademiji likovnih umetnosti u Beču. Kako kažu spostvenim rečima: „Odluka o započinjanju UMETNIČKIH STUDIJA je projekat u kojem ispitujemo kako formalno obrazovanje daje

STATUS UMETNIKA i kako se naše misli o UMETNOSTI i POSTAJANJU UMETNIKOM razvijaju tokom procesa.<sup>27</sup>

Šta je umetnost i ko je umetnik su pitanja na koja se, posebno u našem savremenom trenutku, uprkos mnogobrojnim pokušajima, ne može dosledno odgovoriti. Ako ništa drugo, traženje odgovora na takva pitanja postaje sve više i više zbnujuće. Odgovor na pitanje o postojanju umetnosti izvan sveta umetnosti<sup>28</sup> može biti i da i ne. S jedne strane, umetnost se dešava izvan umetničkih institucija – na primer, društveno angažovane umetničke prakse i aktivistički kreativno delanje. Pa ipak, da bi se takve prakse razmatrale, ispitivale i diskutovalo, kao oblici likovne umetnosti, njihova potvrda kao takva konačno mora doći od izvora koji se pripisuje strukturama sveta umetnosti.<sup>29</sup> Ako se takav vid potvrde nikada ne desi, nezamisliv je razmatrati i tretirati ove prakse kao umetnost – uglavnom kao nešto vredno drugačije vrste pozitivnog vrednovanja nego što su amaterske kreativne prakse, zanati, hobiji, aktivizam, dekorativne umetnosti itd. Budući da je ignorisana od strane zajednice sveta umetnosti, „umetnost“ bez odgovarajuće potvrde ne ulazi u svet umetnosti, niti se tretira u umetničko-istorijskom odnosu sa ranijim radovima. Ukratko, autoritet sveta

umetnosti nadvladava.

Međutim, kao deo odgovora na veliko pitanje ko je umetnik, može se reći da (barem u većini najsvremenijih slučajeva) neko da bi bio umetnik treba da bude sklon da se identificuje kao takav. Ova identifikacija obično podrazumeva prihvatanje aspiracije da se postane deo sveta umetnosti. Da bi funkcionsao kao umetnik, da bi bio percipiran kao umetnik i da bi stekao status umetnika, taj neko treba da bude u stanju da se predstavi kao umetnik unutar relevantne društvene strukture. Izustiti ulogu – „Ja sam umetnik“ – postaje uslov da se bude umetnik. Ovakva izjava sama po себи ne funkcioniše kao performativ,<sup>30</sup> budući da institucije umetnosti (galerije, muzeji, umetničke akademije, itd), kao i ostale strukture sveta umetnosti, održavaju moć potvrđivanja, ignorisanja ili čak poricanja izgovorene identifikacije. Ipak, izjavljivanje je značajan kao deo izvršenog ponašanja kroz koji se konstruiše „identitet umetnika“. U osnovi, smatranje sebe umetnikom, pomaže da se jednim i postane. Ako, pored toga, imate i institucionalno umetničko obrazovanje, vaš put u svet umetnosti je olakšan.

U svojoj teoriji performativnog konstruisanja rodnog identiteta, Džudit Butler tvrdi da se identitet uspostavlja putem delanja.<sup>31</sup> Po toj teoriji, performativnost je nešto što prolazi neobeleženo, jer je prihvaćena i podržana od strane društvenih struktura. Ako se ‘umetnik’ smatra stručnim identitetom, ovaj identitet se može opisati ne samo kao posledica praktikovanja umetnosti, već kao identiteta koji je svesno konstruisan i manifestuje se putem izvedenih ponašanja unutar

prikladnog društvenog okruženja. Rastezanjem Batlerove teorije na ovakav specifičan stručni identitet, dolazi se do zaključka da izvođenje uloge umetnika, zapravo, čini umetnikom. Prilikom bavljenja umetnošću (kada praktikujete ili stvarate nešto što je relevantni autoritet prihvatio kao umetnost), izvodi se uloga umetnika. Članovi grupe UMETNIK\* preokreću ovu situaciju tretiranjem samog izvođenja uloge umetnika kao umetnost.

U *Birokratiji* uloga institucije kao relevantnog autoriteta u uspostavljanju statusa umetnika se otkriva, ali istovremeno potvrđuje i osporava. Naravno, neko može biti umetnik bez posedovanja institucionalno izdatog sertifikata o tom statusu. Pošto niko zapravo nije rođen kao umetnik, ‘umetnik’ se ne može smatrati inherentnom polaznom tačkom. To je uloga, identitet i zanimanje, ako želite, koje se stalno konstruiše i ispunjava vremenom. U slučaju UMETNIK\*-a, za tačkom u kojoj počinje ‘umetnik’ je teško i nepotrebno tragati. Bez obzira na to, valja primećiti da bi se ova polazna tačka mogla poklapati sa formiranjem neformalne grupe, ali ‘umetnik’, s kojim se članovi uloge identifikuju, verovatnije tome prethodi. Posebna institucija – Akademija likovnih umetnosti u Beču – se tada koristi kao sredstvo za dodatno potvrđivanje unapred konstruisanog identiteta. Izvođenje ‘umetničkog identiteta’ upućeno je na društveno-istorijsku konstrukciju umetnika i manifestuje se kroz administrativni proces dobijanja statusa studenta umetnosti. Preduslovne pripreme za početak formalnog umetničkog obrazovanja (akcije kao što su sticanje i organizovanje dokumentacije, popunjavanje formulara, sprovođenje prijemnog ispita i sl.) su, kako ‘konstituirajući akti’ postajanja Umetnikom, tako i deo performansa ARTIST IN PROGRESS.

Birokratska dokumentacija izložena na *Birokratiji* se koristi kao element u igri koja ilustruje preklapanje umetnosti i života. Dokumenti su izloženi kao dokazi (dokumentacija, ako želite) umetničkog procesa, kao i dokaz o pripadnosti istaknutoj umetničkoj instituciji. Bez obzira na to, oni

ostaju funkcionalni službeni dokumenti koji se koriste u svakodnevnom životu. Indeksu potvrde statusa studenata umetnosti. Vidljivo prikazani, oni označavaju privremeno stanje koje bi konačno trebalo da dovede do institucionalnog uspostavljanja statusa akademskih umetnika. Kao i druga izložena dokumenta, oni su fizički dokazi o izvršenim postupnim radnjama, ali se ne smatraju umetničkim delima. Izvođenje uloge umetnika zapravo je umetničko delo.

Performativnost je, stoga, i umetnički metod i medij projekta ARTIST IN PROGRESS. Samoposmatrački, performativni, ali stvari proces postajanja još više komplikuje ulogu i pojam ‘umetnik’, istovremeno ga demistifikujući svodenjem na puki birokratski proces. Na kraju krajeva, da bi se smatrali funkcionalnim ljudskim bićem, svi su obavezni da učestvuju u birokratskom iskustvu – iskustvu koje je često emocionalno, izazivajući: strah, anksioznost, očaj i eventualno olakšanje, zadovoljstvo, čak i osećaj postignuća kada se proces konačno (uspešno) završi. Bavljenje birokratijom ima određenu performativnu dimenziju. U *Birokratiji*, papirologija je zbir predmeta preuzetih iz konteksta običnog života i postavljenih u kontekst umetničke izložbe. Kao što, srećom, većina ne mora svakodnevno da se bavi birokratijom, ona predstavlja vrstu specifične situacije kada je pojedinac obavezan da preuzeme ulogu urednog građanina. On ili ona moraju biti spremni da izvršavaju i ispunjavaju zahtevane administrativne zahteve. U slučaju kada se viza treba obnavljati godišnje, bavljenje birokratijom, putem vršenja urednog građanina, postaje ponovljivi ritual.

Članovi grupe UMETNIK\* funkcionišu kao umetnici koji se samoidentifikuju kao umetnici dok obavljaju akciju postajanja umetnicima. U srži projekta ARTIST IN PROGRESS, postajanje, izvođenje i bivanje umetnikom uzdiže se na nivo oblike umetnosti. Prema tome, svakodnevni život umetnika, uključujući i mnoga uobičajena delanja neophodna za održavanje egzistencijalnih i obrazovnih potreba, takođe postajudeo njihove ‘umetnosti’. Podela na život i umetnost

27 UMETNIK\*. „UMETNIK\* Portfolio.“ Umetnik Sa Zvezdicom, 26.05.2017. URL: issuu.com/umetniksazvezdicom/docs/umetniksazvezdicom\_portfolio (pristupljeno 20.09.2017).

28 Pojam ‘svet umetnosti’, koji je skovao Artur Danto u svom članku *The Artworld*, podrazumeva kulturni kontekst umetnosti i njenih interpretatora (umetnika, istoričara umetnosti, kritičara, kustosa, kolecionara itd – koji funkcionišu unutar ili su na drugi način povezani sa institucijama, kao što su galerije, muzeji, univerziteti i umetničke akademije). Vidi: Danto, Arthur. “The Artworld.” *The Journal of Philosophy*, LXI/19, 1964, str. 571-584.

29 Vidi teorije i definicije Džordža Dickija u: Dickie, George. *Art and the Aesthetic: An Institutional Analysis*. Cornell University Press, 1974.; Dickie, George. *The Art Circle*. Chicago Spectrum Pr, 1984.

30 Ovde referišem na Dž. L. Ostinov pojam performativa kao iskaz koji konstituiše akciju: „ako neko saopšti ovakav iskaz, trebamo reći da čini nešto, preće nego da samo kaže nešto“. U: Austin, J.L. “Performative Utterances.” *Philosophical Papers*, 1961, str. 235.

31 Butler, Judith. “Performative Acts and Gender Constitution: An essay in Phenomenology and Feminist Theory.” *Theatre Journal*, XL/4, 1988, str. 519.

je zamagljena do tačke brisanja. Kao što postaje jasno kada se razmatraju neki od prethodnih projekata UMETNIK\*-a (ZAOKRUŽIVANJE, GALERIJA\* i KUĆNE INSTALACIJE), podela na umetnost i život se od početka njihove prakse tretirala kao nepostojeća ili pak jedva postojeća. Već više od godinu dana, UMETNIK\* je funkcionalisao bez statusa studenata umetnosti svojih članova, na margini sveta umetnosti. Aktom upisa na Akademiju likovnih umetnosti u Beču, UMETNIK\* je efikasno iskoristio autoritet strukture sveta umetnosti kako bi transformisao svoj status – najpre, u prelazni status studenta umetnosti. Međutim, uloga koju oni izvode i sa kojom se identifikuju u stvari nije bila izmenjena novim statusom. Njihov umetnički pristup je ostao dosledan, dok je način na koji se on shvata promjenjen. Kuda će ovo voditi, dok se projekt nastavlja, prerano je reći. Sledstveno sticanje akademskog statusa može čak biti iskorisceno za retrospektivnu validaciju projekata koji prethodi njihovoj upetljanoći sa institucijom. U tom slučaju, Akademija bi služila kao umetničko sredstvo, a u isto vreme kao mesto posredovanja uloge umetnika.

Eva Kovač (rođena 1989. u Čakovcu, Hrvatska (nekadašnja SFRJ)) je istoričar umetnosti sa sedištem u Beču, gde završava master studije na odseku za istoriju umetnosti Univerziteta u Beču. Piše o savremenoj umetničkoj produkciji, izložbama i performativnim umetničkim delima, često u vezi sa kontekstima Srednje i Jugoistočne Evrope. Od 2014. godine radi kao asistent u Gesso Artspace u Beču. Kovač je jedan od osnivača i aktivnih članova kolektiva frustracija. – umetničkog kolektiva osnovanog leta 2015.

## GALERIJA\*: Treatment of Photography in the Practice of UMETNIK\*

Jelena Matić

At the end of the 1960's, in parallel with social and technological changes, on international, as well as on the art scene of Serbia and former Yugoslavia, there comes to a rejection of the modernist understandings of art, and thereby the classical forms of expression (painting and sculpture). The result was the creation of a free space for art that was not based in material or object, but on the behavior of artist (performances, actions, interventions); for art which, among other things was interested in philosophical studies, theories of language and art, as well as for film, photography and video then called "the new media." As it was also the case with protagonists of the avant-garde movements between the two world wars and their perception of the photographic medium (photogram, solarization, negatives overlapping, photo collage, photo editing), photography did not mean a perfect work, be it from aesthetical or technical aspect. Because of this, its appearance was not based on knowing the basic principles of a good image, such as composition, focus, exposure, relation between light and shadow, but quite the opposite. Which means and in what way the author will be using in the process of realizing an artwork was no longer of primary importance. Conceptual photography, according to Victor Burgin: "Did not intend to *abandon* art [as it had never been 'anti-art' – an empty avant-garde gesture], but rather to *open* institutions and their practices, to open the doors and windows of the museum to the outside world. This world is definitely a world of objects, but the objects are composed only through the activities of representations – languages and other forms of marking practices... Artistic practice could no longer be defined as a craft activity, the process of creating beautiful

objects in a given medium, it could rather be viewed as a set of operations carried out in the field of labeling practices, perhaps directed to the media, but certainly not limited by them."<sup>32</sup> In short, at the core of this art was not "we want to destroy museums, libraries, and academies of all kinds, and to declare war on moralism, feminism,"<sup>33</sup> but insisting on the equal treatment of not only all media, but also all forms of artistic expression within the institutions and the world of art, the application of artistic, as well as non-artistic theories.

In the world of virtual reality, cybernetics, and "photography after photography,"<sup>34</sup> the term "new media" does not mean photography, film and video. In addition to computer improvement and the emergence of Internet in the mid-nineties, the discovery of digital photography is considered one of the most important marks of the 21<sup>st</sup> century civilization. Transformation of analogue into digital, among other things, led to the shift of classic roll film to a memory card, image processing in the dark chamber to processing images on a computer using numerous programs, to the way it is stored, transported, presented and perceived. Technology continues to develop. From archives, libraries, museums, galleries, we have moved to internet archives, libraries, museums, banks and stock photography, blogs, websites, social networks (Facebook, Twitter, Instagram), portals which make up only a

32 Burgin, Victor. *The End of Art Theory: Criticism and Postmodernity*. Humanities Press International, 1987, p. 39.

33 Lynton, Norbert. "Futurism." *Concepts of Modern Art: From Fauvism to Postmodernism*, Thames & Hudson, 1997, p. 98.

34 The term 'photography after photography' was used by Lev Manovich in order to characterize time of digital photography. See: Manovich, Lev. "The Paradoxes of Digital Photography," URL: manovich.net/content/04-projects/004-paradoxes-of-digital-photography/02\_article\_1994.pdf (Retrieved 02.08.2017).

small part of a large storage, trade, exchange and presentation of photography. Here we should add the development of new spyware, entertainment and photography devices such as drones, and an increasing number of the most modern surveillance cameras in almost all public spaces of larger and smaller cities. Moreover, Google Earth and Google Maps allow us to explore and see almost every corner of our planet.

Together with the Internet and numerous Apps, digital camera is already largely an integral part of mobile or Android phones. It will continue to incorporate further into some other technological devices until it is small enough to be inserted as a microchip into our body. At that point, we will not need a camera, trigger, memory card for photographing and storing photography, but only a blink of an eye. We already live in the world of panopticon which, as Fred Ritchin has noticed does not have a "warning shape."<sup>35</sup> And no matter how much this causes fascination and phobia, no matter how important it is from a technical, cultural, as well as economic and social aspect of development of society, it is likewise important from an artistic aspect. It facilitated production and distribution of photography, improved design and quality, at the same time providing artists with new means for research and analysis. Never before have we been faced with so many strategies and approaches in treating photography or realization of an art work. Works of the group UMETNIK\* confirm that as well.

Although not primary, the idea of panopticon is in some way found in one of the earliest works of UMETNIK\* VIDOVDAN, based on the use of technical image, that is photography. Panopticon of today is not a project by Jeremy Bentham, which Michel Foucault describes in the book *Discipline and Punish*. It is not a round-shaped building with cells and a tower for the guards in the middle, where the guards can always see the prisoners, but not the other way around, yet to be aware that someone is constantly monitoring

35 Ritchin, Fred. *After photography*. W.W. Norton & Company Inc, 2009, p. 143.

them. Panopticon is today also public surveillance cameras and internet with which we practically live and work. The work VIDOVDAN took place on June 28<sup>th</sup> 2012 on a big state and religious holiday celebrated among Orthodox believers in Serbia. At the same time, the title of this work is a word-play “day when something is seen” or “the day of visibility.” Using public surveillance cameras deployed almost everywhere in Belgrade, members of the group UMETNIK\* go to the city area and, unlike most people, either pedestrians or drivers who mostly escape these cameras, choose and adjust to the location from which they can be recorded. An additional prop – the arrow they hold above their heads – contributes to the amplification of their visibility. The work itself consists of documentary photographs that record the entire performance and photos of the public space and the artists themselves created by connecting to the camera using an App that allows users to see the traffic situation on a certain location. The arrow above their heads can at the same time relate to the well-known Google Maps or Google Earth icons that locate the required location. In the concept which could also be interpreted through the idea of panopticon above all lie investigation of medium, criticizing art institutions and position of artist. Here are the images created by surveillance cameras on which we cannot, and should not (due to the public oversight function) intervene, and therefore choose how the whole process of recording and framing will look like. On the other hand, there is a far more complex issue behind this project. In a country where the two most important museums are closed to the public for years due to the adaptation and renovation, a country in which funds allocated to art, culture and projects, are plummeting and artists especially of younger generations whose members are the group members, are almost marginalized – how much are they and their works visible?

What marks the practice of the group UMETNIK\* is the use of photography in purely documentary purposes in order to note their actions, performances or exhibitions, analytical treatment of the medium, layered, chameleon

structures, use of Internet and social media, critical consideration of the general situation in society, culture, position of artists and art institutions, active involvement of the audience, that is observers in the concept of their projects. This is somehow noticed in the mentioned work VIDOVDAN not only because of the way of using modern technology, but the very fact that they go into the public space of the street and the square full of passers-by. More notably, or directly in the project GALERIJA\* an interactive performance containing several smaller exhibitions: *Market, Familija, Odličan (5) U\*, Urami ideju, Prvi tradicionalni Novembarski salon, Muzej savremene umetnosti* and *Vidimo se!*.

As against, for example movie or video, photography has the ability to be shown not only everywhere, but also in any way (billboards, posters, flyers, slide projection, large or small format, in the gallery, on buildings, Internet, USB, in newspapers, magazines, books, etc.). In the work *Market* the group UMETNIK\* again used urban space, its billboards, boards, or places suitable for any, though most often political kind of marketing campaign. On such places, the observer expects a large dimension photo with a certain slogan and text. In their project such places are being transformed into white, empty spaces, without a content or any visual marks. The emptiness but of another type is also found in the work *Urami ideju*. In discussing conceptual art, Sol LeWitt once stated that the idea does not necessarily have to be realized through something material and tangible. “Ideas alone can be works of art; they are in a chain of development that may find some form. All ideas need not be made physical.”<sup>36</sup> In the video *Urami ideju* artists were filmed each by each and with empty frames of different dimensions and design as they talk, respectively describe their own photograph, and empty space has been left for the viewer to imagine this or that photograph on the basis of their statements. In modernism,

artwork or photography was something that, in addition to technical and thematic qualities, had to be framed and mainly intended for the space of the gallery. Also, according to a classical and earliest definition photography is a “mirror of nature” or a realistic medium we trust because of an incredible ability to faithfully represent people, things or world around us. In the mentioned work, observers face the opposite situation.

Greater interaction and again different approach to photography is present in exhibition such as *Familija, Odličan (5) U\**, *Prvi tradicionalni Novembarski salon*, *Muzej savremene umetnosti* and *Vidimo se!*. In *Familija* as the name itself indicates the group members of UMETNIK\* publicly invite members of their family via social media, closer and more distant relatives, friends and their families to make an exhibition together. Although some of them are not engaged in photography at all, the exhibition consists of their works mainly produced in this medium, of different topics, approaches, presentation modes. The condition was not how the artwork looked like, its idea or concept, but a cousin or close relationships with the exhibition organizer, or the group UMETNIK\*. They perform a similar action in the work *Odličan (5) U\**, where children, pupils of a 5<sup>th</sup> grade in a primary school in Belgrade are involved in the realization. The curatorial team here is unbiased, without any business, friendship, political or cousin relations with the authors, and with the task to selecting from the offered photographs those that in their opinion deserve to be shown at the exhibition. *Muzej savremene umetnosti*, *Prvi tradicionalni Novembarski salon* and *Vidimo se!* are exhibitions that took place in public space, on one of the busiest squares in Belgrade, the Republic Square. On all three exhibitions, invited people by the organizers form a “living wall” which associates with the gallery walls. On the exhibition *Muzej savremene umetnosti* they show photographs with different gallery elements (flower vase, empty plinth, radiator mask). A readymade intervention in which the common objects gain the status of art first of all by placing a title with the name of the work “UMETNIK\*

Bez naziva [Untitled]” and then the modified, adapted logo of the Museum of Contemporary Art, and then by the very act of photographing and afterwards exhibiting. On the exhibition *Prvi tradicionalni Novembarski salon* artists exhibited their own photographs, while the exhibition *Vidimo se!* was realized without a previous selection of artists and their works and could build on the work VIDOVDAN and the problem of artist’s visibility on the Serbian art scene. Presented in this way and brought into a direct relation to a much larger number of observers of different profile, photographs and their meanings are constantly changing, subjected to a variety of views, reactions, and above all readings and interpretations.

Probably one of the rare works where the audience is not directly involved and in which photography is not subjected to direct transformations is a multimedia exhibition ALLES KLAR. The title itself could be seen the same way as in VIDOVDAN, as a wordplay, as it can mean both a statement and a question. Works that make up the exhibition are in themselves language or philosophical games. A photography with a portrait *GORAN JE GORAN* [Goran is Goran] is a constitutive part of the installation *A=A* made up of an inscription and two almost identical Coca-Cola bottles. The photography itself is a wordplay as the name Goran points out to the name of the photographed person at the same time in certain contexts, this name can also signify young, big and strong. Contrary to this, the series of photographs called *Dokaz postojanja spolašnjeg sveta* [Proof of the External World] uses thesis and the text of the same name by Georg Edward Moore.<sup>37</sup> Beginning from the assertion “Here is one hand” and “Here is the other” Moore concludes that there are physical objects, and therefore an external world. “The Photograph is never anything but an antiphon of ‘Look,’ ‘See’ or ‘Here it is;’ it

<sup>36</sup> LeWitt, Sol. “Sentences on Conceptual Art.” *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Blackwell/Oxford, 2002, p. 850.

<sup>37</sup> Moore, George Edward. “Proof of an External World.” *Philosophical Papers*, Collier Books, 1962, pp. 144-145.

points a finger at certain vis-a-vis<sup>38</sup> as Roland Barthes writes; "A specific photograph, in effect, is never distinguished from its referent (from what it represents)".<sup>39</sup> In the work, the first hand is in the frame while the other one is a camera that records it as well as specific situations from private parties. Here, though not directly present is the basic understanding of photography as a mimetic representation and as the most plausible evidence of the existence of the world. At the same time and again as the already mentioned work *Vidimo se!* it could be attached to VIDOVDAN. All works point at the state of the artist nowadays, while *Dokaz postojanja spoljašnjeg sveta* is not so much about the visibility of the artist as it is about the existence during studies and afterwards work on a classical position of a party photographer.

MA Jelena Matić (Belgrade, 1977) graduated from the Department of Art History at the Faculty of Philosophy, and received her master's degree in the group for Theory of Arts and Media from the University of Arts in Belgrade. She deals with history and theory of photography and contemporary art, primarily as a text writer and curator. From 2003 to 2015 she worked as a contributor to the *Refoto* magazine. During 2015, she was the artistic director of the Artget Gallery in the Belgrade Cultural Center. She is the author of the book *A Short History of Photography* (Belgrade Cultural Center, FotoArtget Theory, 2017). She collaborated with numerous artists, and her texts were published in the books *European Contexts of the 20th Century Art in Vojvodina, Art History XX century volume II and III* and other professional domestic and international journals and publications.

38 Bart, Rolan. *Svetla komora* [Camera Lucida]. Rad, 2004, p. 12.

39 Ibid. p. 13

## Log in: Logo as a Beginning of the Complex Concept of UMETNIK\*

Filip Blagojević

*Logo* (Greek λογότυπο) is a graphic sign or emblem used by commercial companies, organizations, institutions, as well as individuals for promotion and needs of public recognition.<sup>1</sup> It consists of letters, making a logotype (word mark), graphic characters (symbol or image) or both elements.<sup>2</sup> Ideograms, i.e. symbols and images are more effective than the use of logos in today's global market, which puts emphasis on visual perception and reception.<sup>3</sup> Words can be important and useful in combination with symbols, as their "followers" and interpreters, because they reinforce meaning of the image and exclude misunderstanding.<sup>4</sup>

Logo is the beginning of a "story," through which the work, activity and production are manifested, but also the identification of artistic groups and

1 Bašić, Ivana S, and Pantović, Branislav. "Logo i semioza: Od ikoničkog znaka do simbola u funkciji prezentacije srpske kulture." *Glasnik Etnografskog instituta SANU*, 60(1), pp. 52-53.

2 Ibid. 53.

3 Weibel, Peter. „Im Bauch des Biestes.“ Logokultur. *Im Bauch des Biestes, Katalog zur Ausstellung; Arbeiten des WS 1986/87 der Meisterklassen für Gestaltungslehre-BE und für Visuelle Medien gestaltung, beide o. Prof. Peter Weibel, an der Hochschule für Angewandte Kunst in Wien* [In the Belly of the Beast, Exhibition catalogue; Works from the Winter semester 1986/87 of the Masterclasses for Design and Visual Media, both with Prof. Peter Weibel, at the University of Applied Arts in Vienna], REMAPrint, 1987, p. 4.

4 Bašić, Ivana S, and Pantović, Branislav. "Logo i semioza: Od ikoničkog znaka do simbola u funkciji prezentacije srpske kulture." *Glasnik Etnografskog instituta SANU*, 60(1), p. 61.

individuals, which is especially important for the topic of this text. As one of the modern ways of communication, logo represents a powerful and fast<sup>5</sup> means of transmitting messages – codes. In order to make messages more understandable to recipients, it is necessary that codes, in this case logos, evoke already familiar associations from real life – figuration versus abstraction<sup>6</sup> – or to transform the existing conventional and universally accepted symbols and give them a new sense and reference.<sup>7</sup> Therefore, a logo is also an iconic sign, because with modern iconographic language it represents intuitive symbols that encrypt and decrypt a certain message and strive to establish image-semiotic connections. With this a logo is finally transformed into a symbol – an emblem, i.e. generally accepted conventional sign – creating relations between the sender and the recipient, that is the interpreter of a displayed message composed of ideograms and/or logos.<sup>8</sup>

One of better examples of imaginative, thought processes in artistic creation is the Munich project of young conceptual and actionist artists "Aktionsraum 1" from 1970, in which the work of the then significant Yugoslav, conceptual group from Ljubljana – OHO – was presented.<sup>9</sup> Conceptual art,

5 Wheeler, Alina. "Meaning." *Design: Logo: An Exploration of Marvelous Marks, Insightful Essays, and Revealing Reviews*, Rockport Publishers, p. 56.

6 Machado, Joana Cesar et al. "Brand logo design: examining consumer response to naturalness." *Journal of Product & Brand Management*, Vol. 24 Issue: 1, p. 79.

7 Bašić, Ivana S, and Pantović, Branislav. "Logo i semioza: Od ikoničkog znaka do simbola u funkciji prezentacije srpske kulture." *Glasnik Etnografskog instituta SANU*, 60(1), p. 52.

8 Ibid. 54.

9 „Aktionsraum 1 [Action space 1]“. Mumok, 29.05.2011, URL: mumok.at/de/events/

developed at the end of the 1960s and during the 1970s (the work of pioneers of conceptualism in the works of Sol LeWitt or Josef Kosuth), in its program specifies, as one of the essential points, the conceptual process of creating an artistic concept, i.e. sketches as intuitive and thoughtful, intellectual reflections, and presents them as projects produced by social and political criticism, whereby discussions about the value and importance of art are used as important works.<sup>10</sup> Thus, in the group of diagrams, logos and texts of the OHO group, the relationship of its members is expressed, the members which emerge from the closed circle of artists into the world of the recipient, creating new relations with the audience or critique. Sensible and rational observations transposed into diagrams followed by the text could also be related to the construction, the "building" of the logo in the case of the "artistic" group UMETNIK\*.

Professional and inspirational discussions between the author of the text and UMETNIK\*, have stimulated the writing of the text and the selection of the focus of research on the conceptual use of the logo and its designs and iconography, making it an important aspect of studying the productivity and development of the group.

### \*Sketch and (Re)design

In the creation and (re)design of the (existing) logos of UMETNIK\* complex processes of testing, researching, sketching

aktionsraum-1 (retrieved 02.10.2017).

10 Concerning conceptual art, see: Pobednik 1985. "Мишко Шуваковић (21): Концептуална уметност и постструктурализам [Miško Šuvaković Conceptual Art and Poststructuralism]." Online video clip. YouTube, 10.01.2017. Web 02.10.2017.; Lucie-Smith, Edward. *Strömungen der Kunst von 1945 bis 2000* [Art Currents from 1945 to 2000], Deutscher Kunstverlag, 2014, pp. 151-161.; Goldberg, RoseLee. *Die Kunst der Performance vom Futurismus bis heute* [Art of Performance from Futurism till now], Deutscher Kunstverlag, 2014, p. 152.

of symbols take place, which will be the main communication medium between creator and performance, with its recipients. In this case, the artist moves from thinking and analysis and through experiments reaches the final solution. That symbol is nothing else than an emblem, i.e. a sign through which a certain project of UMETNIK\* is interwoven and clearly depicted. Criticism of society, cultural decline, underdevelopment of the cultural-artistic apparatus of the state and the provocations through artistic concepts start from the logo itself and continue through the planned set of activities of this group. In this case, the artist is aware of his power and knowledge, as well as the negative changes in society and institutions, and through actions, performance and design of the logo provokes and expresses the attitudes and dissatisfactions.

Numerous sketches after the realized projects are still present as evidence of reexamination and reflection at an early stage of creation. In the selected realizations of the group UMETNIK\* in the period from 2012 to 2015, the logo (re)designing processes are clearly distinguished. Communication codes are taken seriously and by analyzing the dimensions, breaking down future logos into details, and then integrating them into a unity similar to paper flakes like in *Familija*, as well as changing designs, contours, line flows and strong geometrization in sketches for the MUZEJ UBISTAVA, *Prvi tradicionalni Novembarski salon* or, say, *Muzej savremene umetnosti*, the final and stable whole is created. The preparation and sketching of the logo of the “artistic” group itself also consists of preparing the dimension of the word ‘artist,’ investigating different fonts and examining different forms of footnotes, associated with the asterisk in the name of the group.

The term (re)design of the logo has been used on several occasions. Several of the

above mentioned sketches represent redesigns of the already existing, commonly accepted logos of state and cultural institutions, as well as festivals. Through appropriation and processing of the established emblems and reinterpretation in the new “environment,” a new concept is created based on the review of art and artistic works, its value and arbitrariness, supported by the philosophical education of UMETNIK\* members.

#### \*The use of logos in projects and their thematic relation

Minimalistic concept of the UMETNIK\* group consists of Cyrillic words and asterisk, which, as noted above, is directly related to the footnote that reads: “The title is without prejudice to the comprehension of meaning and volume of terms ARTIST and ART.” In this relation, philosophical premises and re-examination already appear at the beginning. The focus is on examining the possibilities of defining the notion of ‘artist’ and ‘art’ both in theoretical and practical terms, since the question is present and current in modern and contemporary art production and scene. The asterisk is also in direct context with the former (and the present, 5 years later) situation in the Serbian province of Kosovo(\*), which in official Serbian documents continues to be “starred” because of its vague status. Uncertainty in both spheres – art and political-social reality – are the starting point for research and conceptualization of the group UMETNIK\*.

One of the earliest and most significant projects of the group is the exhibition *Muzej savremene umetnosti* from 2012 in the frame of the first season of GALERIJA\*, an exhibition space that is not fixed in a particular gallery interior, but changes its place and format and its “walls” are formed by people. According to the author’s words, this creates the interaction between the visitors and the setting – the concept of the exhibi-

tion. In the focus of the exhibition, questions arise that follow the whole opus of UMETNIK\* – what is art, artwork and artist and whether these concepts can be defined. The tags with the logo of the project are photographed with objects from the art context – a gallery or museum – but do not represent an artwork; such are a plant, a plinth or a table with an inscription. With this the group members reconsider the artistic values and the definition of art – they transfer non-artistic objects into artistic context and space using the theory of appropriation and the Dadaist, Duchampian phenomenon of ready-made phenomenon as a basis.

In the core of the new symbol is the logo of the Museum of Contemporary Art in Belgrade, that through reinterpretation and thought process gained a new role. The most significant change compared to the established logo of one of the most important institutions in the region, which has been in the status of renovation for years, are three circles on already existing peaks, characterized by notched cubes of the modernist, purposeful architecture of the museum. Another novelty in comparison to the old logo is the bottom line that connects the logo to a compact construction. Rounded whole along the circles – which symbolizes people – makes an important item in the logo. The building becomes a human – a live human temporary structure such as an open gallery in this case, and serves for presenting and examining art. Certainly there is an insinuation on the inactivity of the Museum of Contemporary Art, with which museology is further weakened and stalled due to the lack of space for its development, in this case through the organization and concepts of modern and contemporary art. Museum as a place of study and publishing focuses first and foremost on visitors, who are deprived of this opportunity because of the obsolete, corrupt way of managing cultural institutions, as

well as the uninterested state apparatus and their disrespect of deadlines and laws.<sup>11</sup>

*Prvi tradicionalni Novembarski salon* from 2012, is also one of the earlier projects from the first season of GALERIJA\*. In this case, the logo and the concept of the traditional visual arts manifestation October Salon is taken as the starting point for the creation of the first, but already traditional, *November Salon*.

There were 24 photographers with one photo of different themes and expressions at the salon. Presentation of works was also interactive, in the direct communication of photographers and their work with the audience.

The Logo in the form of the October Salon initials is a widely accepted, conventional sign, which has been established in the world of culture for several decades. Through its remodeling – (re)designing – and the process of sketching and exploring new forms and different concepts, the final modernist, geometricized retro logo of the traditional salon of the group UMETNIK\* comes in. The black logo on a white background, that is, a black-and-white relation is a very important one in designing, reception and functionality of the logo.<sup>12</sup> And in this case, the system of research and search for the best symbol has resulted in a solution that corresponds to this theory of design.

The chronic problem of Serbian society and state apparatus was presented at the photo exhibition *Familija* (2013). In addition to the

11 Concerning restoration, see the following: “What Happened to the Museum of Contemporary Art?: A Non-exhibition of Documentation, Art Interventions and the Building Interior.” Museum of Contemporary Art Belgrade, Web 30.09.2012, URL: eng.msub.org.rs/sta-se-dogodilo-sa-muzejom-savremene-umetnosti (retrieved 02.10.2017).

12 Dunkl, Martin. *Corporate Design Praxis. Das Handbuch der visuellen Identität*. LexisNexis ARD ORAC, 2011, p. 97.

logo, at the beginning of the exhibition catalogue there is a "STEJTMENT [Statement]," Article 2 of the Law of the Civil Law Convention Confirmation on Corruption of the National Assembly of the Republic of Serbia, which contains the definition of corruption.<sup>13</sup> Corruption refers to the demand, offering and receiving of bribes, and therefore the disturbance of the legal and law functioning of any duty of the official apparatus. This project helps us come to criticism of the reality that has bred into corruption, through an artistic concept. The relation between organizers and other participants deepens through familial and friendly contacts – "familiarity" – but also through ordinary acquaintances and lobbying, creating a closed circle in which art is prestige. The selected group of people, who are fortunate enough to create art in this project and prescribe artistic values, were chosen publicly, without any concealment and unpublished, sometimes false, inaccessible criteria – frequent occurrences in corrupt social circles. However, before the definition of corruption and short texts of participants in which they describe in a witty way the links with the organizers and the reasons why they were chosen, a large-format logo is printed on the first page of the catalog. This initially places the meaning of the concept and the exhibition, as well as the context of the word 'family.'

Logo was created by drawing details and figures and their collages from the simplest elements to the complex structures transferred into the final product – display of the hopeless state of the Serbian society. The composition of the logo reminds, and essentially it is made of paper flakes, rich in various ornaments and creative design solutions. The rhythmization of figures, symbolized by the representations of both sexes,

is a circular, closed composition – like corrupt "closed" systems. The concept of the exhibition, the closed circle of selected participants, who got the participation on the basis of certain relations with the organizers and the statement that art is prestige selected and valorized by a certain small group of people, is already shaped in the logo. Below the ideogram there is a logotype, the word 'family,' most likely taken or constructed on the basis of the former ABC books, with which the logo associates on paper flakes and the beginnings of learning and writing letters – an innocent, uncorrupted parallel reality in which there is no corruption and alienation of culture and art.

The opposite of "familiarity," the concept of *Familija* is represented by the exhibition *Odličan (5) U\** (2013). An impartial curatorial team of students of V-1 class of the elementary school Vasa Čarapić from Belgrade selected through discussion and voting a number of photographs from Serbia and the region, which were then presented in the GALERIJA\* by the photos' authors themselves. The preparation of the logo – logotype – for the project *Odličan (5) U\** is also interesting. By numerous repeating the words 'excellent' with the grade and signature, in this case the initials of the group, we discover the exercise of the most skilled manuscripts with the typically red pen used by teachers throughout Serbia. The red color associates with all the good grades written on the tests, but also multiple corrections. The logo represents a direct relationship between teachers, their typical manuscript with a red pen – writings of ratings, grades and signatures – and pupils, who in this case were given the opportunity to be curators of an exhibition. They also symbolically receive an excellent rating by artists for their participation and curatorship presented in the logo itself. The red – monochromatically expressed – rectangle points out even more strongly the

words themselves as well as initial 'U\*.'

MUZEJ UBISTAVA in the traditional Night of the Museums (2012) is another significant project of UMETNIK\*. Inspired by the facts that student excursions in the capital of Serbia enumerate new attractions that do not belong to cultural stations essential for the development of the spirit of the young, members of the group decide to organize professional guidance through MUZEJ UBISTAVA on the night of the Night of the Museums.<sup>14</sup> Museum institutions closed during other days which have a task of presenting their content – i.e. to engage in cultural literacy – they open up only that night to "at least formally justify their activity" and "practice along with other institutions, instant – one-day – culture."<sup>15</sup> This allows visitors to apparently enjoy culture and arts incomparably more than the other days of the year, but the question arises again, in which direction Serbian museology is moving at all and whether there is a museological awareness in Serbian society. The goal of the open MUZEJ UBISTAVA, which is not limited to the interior of the museum, is the use of spatially unlimited public places throughout Belgrade, so that the entire city becomes a museum, and the sources are drawn from the act of murder. Murder as a daily occurrence, in recent Serbian history, is becoming an increasingly present topic that appears in the artistic context and generally in culture, becoming their "marker."<sup>16</sup> Places of famous murders of public figures from recent Serbian history (Zoran Đindić, Pavle Bulatović, Slavko Ćuruvija) make the program and route – i.e. exhibits. Through this performance, the notion of museum and artistic work is re-ex-

amined, but also the reevaluation of art and the artist concept.

The MUZEJ UBISTAVA logo is also associated with the parallel manifestation Night of the Museum. The sketch reveals that the original solution did not differ much from the existing museum manifestation logo, especially in the position of the elements. Nevertheless, in the next and final stage there came to a reduction and minimalism, and the half-moon was shown without a face and simplified in the upper right corner, with the addition of a word on the black background; the function of neutral colors, black and white is juxtaposed and makes, read: a mystical, threatening and metaphysical component connected with the very idea of the project – murder.

ART FAIR from 2015 is a project that brought together companies – business associations – that contain 'art' in their name. Searching through the database of the Business Register Agency, organizers and members of the group UMETNIK\* have come to contacts of the companies and different products that meet the given criterion. Many companies agreed to take part in the exhibition at the Gallery of the Cultural Center GRAD in Belgrade, and sent their works, while in other cases, negative responses, the organizers themselves bought products that were transferred to the exhibition space. By purchasing items that are presented in the exhibition context as art, arrogation takes place – appropriation – and questioning of the discourse – who has the right to proclaim what is an artwork and what can be an artwork? The initiation of this questioning were various objects of the companies with the inscription 'art,' presented at the exhibition. Perhaps, beside all products, the most interesting was a book *Art of Appropriation* by Dejan Sretenović, curator of the Museum of Contemporary art in Belgrade, published by "Orion Art," which is directly related to the

<sup>13</sup> "Familija."UMETNIK\*, umetniksazvezdi.com/home/content/6/Familija.

<sup>14</sup> UMETNIK\*. MUZEJ UBISTAVA. Self-published, 2012, p. 4.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

concept of the exhibition and the context of contemporary appropriation in art.

The Business Register Agency and its logo are in the focus of the exhibition project. The concept based on companies within the Agency and the appropriation – placing non-artistic objects in the museum-gallery field – goes from the logo and its processing, redesigning and moving into another context. This creates a link between the realization of the project and the main factor of realization at the beginning – the Art Fair (ART FAIR) and the Agency for Business Registers. The logo, composed of symbols, letters and words, moves to the field of conceptual art that examines, seeks answers, discusses contemporary art and theory.

The organizers take on the characteristic blue background of the agency. With minimal processing, they change the circle in which are the initials of the exhibition, the letters A and F, also associated with the design. Without interruption the line in the letter A is continuing in the upper line of the letter F, while the circle is designed with a fuller line and closed, compared to the logo of the agency. Along the symbols of the circle and initials, the logo is made up of a logotype, the words ‘ART FAIR,’ and below are the words of the ‘SAJAM UMETNOSTI [Art Fair].’ Although it is not about works of art, but mainly on craft products, the logo represents the first layer of reviewing discourses on art and artistic work, as well as its evaluation and status.

#### \*And finally... LOGO

In the case of UMETNIK\*, we come to the conclusion that through numerous projects in the past five years – some of which are mentioned, in the opinion of the author of the text, interesting in concept and design – symbolism plays an important role. This role is manifested through a logo that makes a strong starting point in the communication

relation, as well as an iconographic code, manifesting in its design essential codes. With their help, the artistic solution, resulting with conceptual exhibitions of the group, can be deciphered and analyzed. The strong roots of neoavant-garde conceptual art and its programming are also in the case of designing the logo – iconographic symbols of projects – of great importance. Through a few logos, a human figure is represented – *Muzej savremene umetnosti* and *Familija*. Both projects in the focus of themes present people in quite different contexts and social environments – both through the logo and the exhibitions. Other logos as well reflect the topic of exhibitions through symbols, their layout and style, and through the overall design convey atmosphere and meaning. Questioning, redesigning and sketching are at the beginning of the exhibition activity of UMETNIK\*, and in order for the observer to arrive to this point, they must open the door and make the first step in the interpretation and analysis of the complex conceptual endeavors.

September 2017

Filip Blagojević (1992) is an art historian, born in Negotin, Serbia. After bachelor studies of Art History at the University of Vienna, he enrolls in Master studies at the same Faculty. He is a member of the editing board of the magazine for culture and art *Buktinja* and wrote for several web portals and magazines. His interests lie in the history of photography, avant-garde and neo-avant-garde movements, as well as medieval art with emphasis on the Byzantine art of fresco painting. He organized several exhibitions and events in Vienna.

## ART FAIR: Which art has, and which does not have its market?

Aleksandar Stojanović Luci

As a group that is constantly questioning the notion of art, its position in contemporary society, on the local field, as well as the position of the artist and his/her purpose, UMETNIK\* performed another of its actions in 2015, in the Gallery of the Cultural Center Grad. The ART FAIR project, realized in November, implied a small fair, conceptualized through the term ‘art,’ but its intentions went far beyond terminological problems. Followed by an appropriate graphic design, this action was announced as an art fair, and exhibitors were selected from the Agency of Business Registers. What kind of art fair is the one showing businessmen? ART FAIR is a fair that gathers companies and entrepreneurs that contain the term ‘art’ in their title. This information from the catalogue should clearly determine what this all was about. The group investigated registered companies, incorporating the term ‘art’ in their names, which was therefore the selection criterion.

Regardless of the reduced, first and foremost clear concept, the project nevertheless carried with it the difficulties in realization, not because of finding companies with an adequate name, they were more than enough. Most of the companies that the group chose did not want to participate in the fair. Given that this is an action that is not under the control of the author, all variables must be taken into consideration, and so the fact that those firms refused to participate in the fair. The question arises: Why does one want to use the term ‘art’ in the name of the company, and then does not want to display that art at the Art fair? Due to the refusal of cooperation between the majority of companies, the group had to change the

concept, the planned fair eventually got the form of a classic exhibition display of products from different companies, and most of the products were purchased by the group. From profiled battens, which were exhibited like a minimalist object, through handmade chocolates, sparkly cake decorations, and golden fish in a bowl, the setting was conceived as a set of readymade objects. This fact is additionally emphasized by Dejan Sretenović’s *The Art of Appropriation*, with Duchamp’s readymade on the covers.

It is evident that these are not readymade exhibits, since they are produced in the companies participating in the Fair, but it is also evident that some kind of appropriation is at stake. The status of an artwork, if we have Duchamp’s commonly known definition in mind, these objects do not receive by the artist’s change of the object’s purpose, but because it is about the company that contains the word ‘art,’ that is, the art-producing company. Here, the appropriation takes place in the opposite direction, where businessmen adopt the concept of art and then produce and place their goods or services on the market, which should be perceived as art; in that sense, the term ‘art’ in the name should add value to their products.

By exhibiting these, the group wants to follow the natural flow of things – art is created and then displayed at exhibitions (or in some cases arises only when exhibited). But in the last few years, art began to be shown at fairs, on various art markets, where it is less exposed, and more shown in order to be bought. Such a fair the group had in mind.

Sometimes the question arises as to whether it is really art, a question Duchamp posed, or more often, a statement about contemporary art which reads: “I could have done this myself.” How these firms decided to become art producers is unknown, but considering their number, the use of the term ‘art’ in production activities is very common, which does not

necessarily mean that art is really produced. However, should this be interpreted as an approximation or lowering of art? Does their refusal to participate testify that the term ‘art’ is used pejoratively? Or they simply do not see the potential profit by presenting them in a gallery?

The group seeks to raise these questions with this action, but not necessarily to answer them, as the audience can make conclusions themselves. What is art and what is considered as art in Serbia today? Which art has, and which does not have its market?

These issues are very serious, although part of the audience in 2015 considered the exhibition to be ironic. On the other hand, there is the part of the audience that admired the exhibits. This speaks enough about the status of art today, but also successfully completes the action of UMETNIK\*. ART FAIR certainly has the potential to turn into an exclusive fair, into the annual action of the group and the presentation the new ART, but also to record the audience’s reactions, and to investigate further what this term means and how it is used today and what kind of implications it produces on the art scene.

Aleksandar Stojanović Luci graduated from the Faculty of Philosophy in Belgrade, on the department of Art History. During the studies he started working in the Gallery of the Cultural Center GRAD, as the organizer of the exhibitions, the curator of the gallery and since 2015 a member of the International Council of the Gallery. In September 2015 he organized the “Queer Salon Sterrortypes” exhibition, and for that occasion formed a group of art historians Impost with his fellow colleagues. In April 2016 he presented the first curatorial project “Methodologies of Identity Deconstructions,” a group exhibition on the occasion of the seventh birthday of the Cultural Center Grad. He collaborated on two European projects: “Exploring Inspirations” in 2015, as well as “Frontiers and Retreat.” He is currently working on the final show of the project called “Edge Effects.”

## Year under the ALLES KLAR concept or CITY GALLERY POŽEGA=CITY GALLERY POŽEGA

Slađana Petrović Varagić

The ALLES KLAR project by the group UMETNIK\* is an exhibition with which the City Gallery Požega entered the year of 2017. Namely, the exhibition within the regular annual program of the City Gallery Požega (within the Cultural Center Požega) opened on December 8<sup>th</sup> 2016 and lasted until January 10<sup>th</sup> 2017. Today, at the end of 2017, by recalling this exhibition, we are in the position to, by considering and analyzing the artistic practice of the group UMETNIK\* shown at this place, perceive the metaphorical and symbolic meaning of the beginning of the year *under the concept of ALLES KLAR*, for this gallery space that is experiencing the most turbulent period from its founding.

The name of the exhibition ALLES KLAR refers to (in)visible differences between “identical, but different” objects. The positions on which UMETNIK\* based its research are shifted from ontological studies to a linguistic aspect, simultaneously addressing important socio-economic phenomena and putting a focus on criticism of institutional and neo-liberal concepts (precariat, hierarchy, freedom and rights restrictions, etc.).

The exhibition consisted of four segments: (1) Installation *A=A* which combines photography, objects and text and deals with (in) visible characteristics that make the difference between two materially identical objects, qualitatively very different; (2) *Aesthetics* composed of documentary photographs of several selected pages of the book *Critique of Judgment* by Immanuel Kant, with visible visual interventions by the “owner of the book,” Nebojša Grubor – professor at the Faculty of

Philosophy, University of Belgrade; (3) Video-installation *Alles Klar* realized in cooperation with the cleaning ladies of the Academy of Fine Arts in Vienna, in which “invisible” subjects talk about their “curatorial” experience, that is, about how they discern which artwork should (not) be thrown into garbage, i.e. about the differences on the line *Art VS Garbage*; and (4) Photo-installation *Dokaz postojanja spoljašnjeg sveta* which reconsiders relations in the contemporary world and the imperatives of competitiveness in all areas of society from a philosophical point of view.

The key phenomena that the ALLES KLAR exhibition dealt with are: criticism of institutions, (in)visible differences, competence for art selection, rights and freedom restriction, position of cleaning ladies within the institution, evaluation of work, evaluation of contemporary art, precariat, feminism and the like.

From the present position of the art program editor, i.e. curator of the City Gallery Požega, which in the period from December 2015 to the present day survived the most horrifying attacks from the representatives of local authorities, who today bear the role of “founders” of this institution, I view the position of the institution itself as an object processed in the installation of the group UMETNIK\*. During 2017 that had begun *under the concept of ALLES KLAR* the gallery suffered a loss of autonomy in terms of program editing. By changing regulations of the statute of the institution, the professional staff of the gallery (editor, i.e. the curator) was deprived of the right to elect and propose members of the Art Council that decides on the program of the institution, and this right was transferred to the management of the institution that was usually not educated in the field of culture and art. The question of competence for selection *Art VS Garbage* is current in the reality of the institution itself, as opposed to the subjects of the video work *Alles Klar*, where cleaning ladies originating from ex-Yu area clearly see their position and occasionally declare “I am not for art” or “I do not distinguish kunst [art] from garbage,” today’s political and governing

structures in Serbia, largely baselessly attribute to themselves competences they do not possess. In that manner, City Gallery Požega can experience the destiny of objects used in installation *A=A* (bottles of Coca-Cola produced for Western and Eastern Europe, which are identical in its exterior appearance, but the content inside differs, both in ingredients and quality). In the new context and the new power relations in which “politics” decides instead of “profession,” City Gallery Požega was brought to the risk that, from the next year, it would be what it had been so far only by its name, location and space, while in its essence would become completely different when it comes to program. In this way, CITY GALLERY POŽEGA=CITY GALLERY POŽEGA comes in the position of the objects from *A=A* installation or may already be in that position according to many other parameters.

In the curator-cleaning lady role play in the video-installation *Alles Klar*, the group UMETNIK\* while researching within an institution such as the Academy of Fine Arts in Vienna, found that the job of “first curators” is often carried out by cleaning ladies – *tetkice* – from the former Yugoslavia regions who “decide” what is art and what garbage,<sup>17</sup> while in institutions of culture in smaller local communities today (e.g. in Požega), it is noticeable that politicians, i.e. the authority holders, claim the right to be “first and last” curators. Roles are changing, but in a different direction – politicians become curators, and curators are threatened to take the jobs of the cleaning staff.<sup>18</sup> The program of

<sup>17</sup> “When you clean it, it does not exist anymore!” UMETNIK\*. *Alles Klar*. 2016.

<sup>18</sup> Milan Božić, the President of the Municipality of Požega in his addressing at the VII Session of the Municipal Assembly of Požega held on May 26<sup>th</sup>, 2017 during the discussion on the problem of the Cultural Center Požega, which as a cultural institution does not have any employed cleaning staff, causing certain problems in the work of the institution, states: “Unfortunately, this large area that is remarkable and large, is unused and continues to

Gradska Galerija Požega, which also included the exhibition of UMETNIK\*, and which professional public and the Ministry of Culture and Information of the Republic of Serbia evaluate with high marks and continuously support financially, is evaluated by local politicians as bad and problematic and for this reason the position of the curator is being attacked and the “termination” of the space for presentation and production of contemporary visual art is being announced.

From the position of the curator, i.e. City Gallery Požega editor *in this moment* about the exhibition ALLES KLAR by the group UMETNIK\*, I can only write in this way, noticing the parallels between the theme of artistic research and reality, also using the opportunity through every authorial text to speak about positions of contemporary art, artists and cultural workers, about the problem of institutions, party *privatization* of the state, disrespect of rights and laws and prevention of professional staff in the performing their work.

I conclude with another coincidence, a video segment of the video-installation ALLES KLAR presented at the exhibition in Požega; it starts with a circular swing to the right side of the room and leads to an empty chair, when the object is accentuated by a cut to a close plan, which emphasizes the absence of the main actors. Namely, just before filming videos with cleaning ladies, their superior (boss) forbade filming, so the video itself consists of audio recordings of *invisible actors* and frames

---

buzz empty. Not one event, nor show, has more than twenty maybe visitors, not counting workers there. We must, somehow, find a modus how to solve it, to see if it's a *human factor*, is it the director of the Cultural Center, is it the *director of the gallery*? I think the problem is, er, the *director of the gallery*, and if it proves to be true, we will take her to a lower scale, so as far as the cleaning staff is concerned, it is very possible that we will soon find it this way! Thank you!" (*italics by the author*) Source: typozega. "VII Sednica SO Požega 26 05 2017." Online video clip. YouTube. YouTube, Web 29.05.2017 (Retrieved 20.10.2017).

recorded in the empty rooms of the academy – within classes, classrooms and ateliers for work. The audio was recorded without the explicit consent of the actors and their boss. This year, just a few months ago, according to the decision of the Steering Board of the Cultural Center Požega, the right to make statements for the media, related to the business and program policies of the institution, as well as to interpersonal relations within that institution, was given exclusively to the director, while the employees can make statements only with his previous consent, and the violation of this decision implies disciplinary measures against the employees.

For writing this text, I DO NOT have the consent of the director.

October 2017

Sladana Petrović Varagić graduated in 2001 at the Faculty of Philosophy of the University of Belgrade at the Department of Art History. She finished her MA studies at the Faculty of Dramatic Arts in Belgrade in 2014, at the Film and Media Studies. She worked as an editor of the City Gallery Požega, curator of the Museum of Contemporary Art of Vojvodina, director of the Cultural Center Požega. She is the member and the program coordinator of the IFC Filmart from Požega. Since 2006 she has worked as a program coordinator in the International Student Film Camp project "Interaction." She is also the coordinator of several projects: "Photodocuments," "Idea-non-realization," "Critique at Work" and "Inter-video Action" (residency for video artists). She worked as a curator and selector of many group and solo exhibitions of domestic and foreign artists.

## New Spaces of the Public

Iva Čukić

Art has always found its place in the public space, for example for the needs of a visual identity, as an urban design strategy, for attracting tourists or for generating a sense of belonging and commemorating events and personalities from a collective history. In this way, the placement of works of art in public spaces is part of the strategic molding defined by the cultural values of the dominant ideological and political structures. However, in recent decades, various site-specific works, forms of performative activity and participatory forms of culture-social action have been developing tactics for temporarily usurping public spaces of the city, giving them new meanings. The diversity of activity depends precisely on the heterogeneity of the initiators and the topics they want to address, so they can be interpreted through assorted artistic disciplines or as an ideologically motivated act, that is as a sort of a protest. In this sense, the aims of artistic actions or interventions in public space are provoking dialogue that can be reflected through creative improvisations and adaptations in space, as well as encouraging long-lasting changes in the social and physical environment. Thus, in contemporary context, artistic practices in public space can be understood as acting from a wider philosophical, social and political position that contributes to the diversification of the cultural scene, as well as a recognition of the rights to social and physical space. It is precisely the work of the group UMETNIK\* that represents the need to articulate these rights by problematizing the position of the artist and art, as well as the necessity of dealing with art, but also forms of its (public) appearance and manifestation.

From the continuous need for articulation of the abovementioned, the informal

group UMETNIK\* makes use of various artistic media, from the choice of topics and titles, through specific artistic and spatial interventions, to entering the field of experimental areas of interaction in different spatial frameworks. Although not escaping from the institutional frameworks of work presentation (when the concept requires it), the group very often deliberately abandons these frameworks and enters the public space in order to promote the topics of its work to the general public and open up space for new cultural and social practice. In the creative sense, interaction is initiated in this way, but also an improvisation free from any restrictions of museum or gallery space, as well as restrictions related to the imposed professional competence, aesthetics and formats. Hence, for example, by forming GALERIJA\* – a unique exhibition space on the Republic Square in Belgrade – through performative activity the group turns into an element of the production of space. While standing on the main city square, presenting showcases and/or plinths, UMETNIK\* brings performative action and gallery space into a cause-and-effect relation, but, more importantly, by entering public space, the work becomes a space for participation and debate about creating new opportunities. Considering the complexity of urban space, the square as the center of events plays a major role in the stratification of the presentation. Namely, in this case GALERIJA\* is work for itself, however the bodies that form the "exhibition space" do not appear only as a subject for themselves, but also as a display object. By deleting the boundaries between the one presenting and the presented work, visual dramaturgy is established, whereby the whole artistic performance is experienced as the extension of the body as an architectural space. So although we are in the square that represents the rendez-vous, the experience of perceiving a new "urban construction" in which everyone can participate, goes beyond

the limits of a recognizable physical form and dematerializes patterns of exhibition practices.

With the work titled MUZEJ UBISTAVA, the group properly confirms that which is in the focus of their practice, and these are the processes of (de)construction, problematization and the development of new discursive practices – in this case, collective memory of politically motivated murders. Namely, on the day of organizing the Night of the Museums the group is mapping, marking and organizing visits to public spaces that represented the area of political struggle in the 90's and early 2000's in Serbia. At first glance, not so important urban landscapes become the reproduction of the collective reality directly lived through, which is at the center of the Serbian political agenda dominating the end of the twentieth century. Thus, the performative action and the marking of these spaces instrumentalizes the role of space and recognizes the important role of the scene of conflict and spatial heterogeneity. However, the performative specificity of the work is not only in researching and defining a site of conflict and collective memory, but also in a specific methodological approach that treats sites as topics with clear critical reflections that are not necessarily related to the spatial manifestation of the site. In addition to the name that establishes a clear relation to institutional and formal contexts, the work turns the focus towards the public sphere and various interpretations, that is, emphasizes the permanent nature of the influence of work on the social space, as well as on the space of presentation and perception. An additional component of this work is precisely the fact that it takes place independently exclusively during the Night of the Museums manifestation, with which the group clearly addresses the issue of participation in the processes of artistic production exposed to market mechanisms, where the sphere of art and culture functions as its integral part. It is necessary to emphasize that one of the

characteristics of their practice is the topic of commodification of art and culture for mere consumption by market forces. Hence, art and culture are transformed into a new production instrument where the desire for profit determines their future role.

By examining the meaning of art and the rigid form of manifestation and publicity of the work, the group does not stop from entering into a private space whose basic function is the satisfaction of existential or physiological needs. The project KUĆNE INSTALACIJE is just toying with the experience of the space, but also a powerful metaphor of the presentation of an artwork. WC becomes a place of presentation and imagination, but also a space for testing cultural-artistic production and its manifestations. In fact, by relocating art and constructing new spaces of the public, we recognize their need to articulate the enticements, dilemmas, layers of exhibition practices, and also toyin with contradictions completely revealing the banality of the formal representation of the artwork.

By its actions, UMETNIK\* represents continuous toying with objects through a recognizable creative approach. The group is exploring the position of arts and artists outside institutions, but also an attempt to organize their own production where the action rests on personal initiatives and continuous creation. Cycles related to becoming an artist, defining artwork and artistic interventions, daily routines, institutional and hierarchical criticism, as well as toying with media, but also spaces for presentation, testify to the skill of the analytical approach presented in the specific language of irony, spontaneity, symbolism and vitality, precisely through a brave search for *the new spaces of the public*.

Iva Čukić (1983) graduated from the Faculty of Architecture in Belgrade where she earned her doctoral degree in urban planning. The areas of her research include public space,

self-organization, DIY philosophy and urban-cultural discourse. In 2010 she co-launched one of the first initiatives aimed at fostering citizens' participation in urban development, initiating dialogue between citizens, social activist, urban developers, architects and city officials about development of the city, called Ministry of space. From 2012 she is program and art director of the Street Gallery in Belgrade, first open exhibition space for community and for sharing and co-creation. She works as guest lecturer and associate on the Interdisciplinary studies at the Department for Urban planning at Faculty of Architecture, University of Belgrade. She is an author of the book "Map of action" about the urban activism in Serbia, for which she got a special prize.

## Map of Murders as an Open-air Museum

Milja Stijović

At a time when the country is going through the process of transition, when the allocation for the culture of the Republic of Serbia for the current year is 0.7% of the republic budget, when for more than a decade the inactivity of curators in other museums is justified because the two largest (but again according to what the largest) museums did not work, while the good curatorial practices are overlooked precisely because of the emphasis on the impotence of the National Museum and the Museum of Contemporary Art,<sup>19</sup> we meet UMETNIK\*/<sup>\*</sup>The title is without prejudice to the comprehension of meaning and volume of the terms ART-IST and ART (further in text UMETNIK\*). UMETNIK\* (Artist with an asterisk) is an informal group formed 2012 in Belgrade/Knjaževac. According to the biography of UMETNIK\*, the members of the group work together, I paraphrase, "in order to explore the concept of ART and ARTIST, both in theory and 'artistic' practice."

This paper aims to elaborate the project MUZEJ UBISTAVA, carried out by the members of the group at the Night of the Museums in 2012. Members of the group UMETNIK\* came to the idea to address the irony of instant-culture behind the so celebrated and institutionally supported manifestation Night of the Museums. In the "night" of the Night of the Museums on May 19<sup>th</sup> 2012 UMETNIK\* holds an (unofficial) tour through the Museum of Murders in Bel-

<sup>19</sup> Which just a few days ago experienced its opening, now we have to wonder if it will be able to regain the power of its name or will turn into a classical museum of retrospective activities for artistic practices in Serbia/Yugoslavia in the 20<sup>th</sup> century?

grade. Five (political) murders (over thirty in the 1990's in Belgrade), five locations, several metal signboards, five names, five people, five histories woven into the past of a city from which, as members of the group want to point out, reads precisely the direction of the movement of our cultural history, understanding of museum, artistic practices, identity of a state, narrative offered to the audience during that single night. But five only. Those points are not the only ones nor are they particularly important to enter the shortlist of memories for a "One Night Museum." A reference for thinking, deliberation, further searching through the historicity of a city, of a state and culture that those points, linked together, as other museums on various locations become in the Night of the Museums (and exhibits on the map of the manifestation, where the audience runs from one exhibit to the other), eventually gains the final narrative – how it came to the murder of culture in one state. The name for the museum that certainly needed to be visited, which on that night was on the second scale, refers to the murder of culture in Belgrade, precisely through the murder of memory as the only real heir of every process of musealization. The only common denominator on that night of the seemingly fictitious Museum and other (applied/criticized/referenced) museums is the plainness of their missions as institutions – preservation of memory.

Scenes of murdered people from public life create points on the city map, sketching the legend of the past, and the points connected in that way form the view of the state of contemporary life. In the end, the artistic\* act aims to re-examine the significance of the museum walls and what is inherited and interpreted among them. What is Art and who are the Artists? The main idea of the Open-air Museum is the musealization of everyday life, but a different one. Murders are a part of it, and as such can also be treated as musealia.

I use this opportunity to present UMETNIK\* and its projects and launch a reflection of black dots on the city map, points that are not institutionally musealized and which could easily be forgotten, precisely because of the way of thinking within the walls (of a museum). Although one seemingly cannot connect those five points, as I as I found out through a talk with members, the choice was primarily based on the ease of visiting locations at the Night of the Museums; we can see all the layers of this seemingly simplified map of murders in Belgrade.<sup>20</sup> The profile of the people who were murdered and are on the map of UMETNIK\* are different. Visits to the black points are not chronologically based.

- Prime Minister of Serbia, 11 Nemanjina St., March 12<sup>th</sup> 2003
- Secretary General of the National Football Association, 35 Terazije St., March 26<sup>th</sup> 2004
- Club supporter from France, 12 Obilićev Venac St., September 17<sup>th</sup> 2009
- „Boss“ of the underground, 7 Francuska St., February 15<sup>th</sup> 1997
- Journalist, 35 Svetogorska St., April 11<sup>th</sup> 1999

Forgetting our everyday, we lose our map; we do not know where we are going or where we come from. We fail to map and recognize/identify the key points for ourselves, for the community, potentially losing our individuality and, consequently, our identity. We are exposed to the desirable, without having ventured into thinking it over.

<sup>20</sup> Komlenović, Uroš, and Beta Agency. "Krvava istorija: Ubistva poznatih ličnosti od 1990. do 2001. [Bloody history: Murders of famous people from 1990 to 2001]". *Vreme*, 530, Web 01.03.2001, URL: [vreme.com/arkiva\\_html/530/04.html](http://vreme.com/arkiva_html/530/04.html) (retrieved 30.10.2017).

We do not map or musealize contemporary, losing in that way the picture of ourselves. Mapping, identification of these murders certainly means the form of musealization as well, and the murder musealization itself will mean recognition of memory, its keeping and living as an important segment of the history of a state – the memory of the state of society, and through this memory the building of culture. And when culture disappears, we easily ask ourselves how it came about. If we forget, if we do not remember, we will not be able to build on, because demolition, however painful, is a part of history, and this also must be recognized and emphasized. So this UMETNIK\*'s project specifically should also be read as an attempt to present the situation in the culture of the nineties, and because of the selected black points, this reading continues and transmits its meaning to our everyday.

Milja Stijović (1987) was born in Belgrade and graduated in 2009 at the Department of Art History at the Faculty of Philosophy in Belgrade. From 2010 to 2014 as a PhD student, she was engaged in teaching on the subjects Museology and Historical Models of Musealization, at the Seminar for Museology and Heritology of the Department of History of Art. She finished her doctorate in 2015 with a thesis *Museum of Toma Rosandić in Belgrade*. She acquired her professional experience in cultural institutions: National Museum and Home of the Army Gallery. She collaborated on the first virtual art gallery in Serbia, Artist, as well as at the Central Institute for Conservation in Belgrade at the Documentation Center, and is currently working as a curator of the Yugoslav Film Archive.

## Kada prošlost progoni sadašnjost

Valter Sajdl

Koncepcija umetnosti bavi se fragmentarnom percepcijom realnosti, često prate i lična iskustva umetnika u okruženjima sa specifičnim socijalnim, a još češće nacionalno nepobitnim odrednicama. Grupa UMETNIK\* bavi se pojmom samoodređenja, što ovu umetničku grupu primorava da se prilagodi propisanim pravilima zemlje u kojoj boravi i da deluje u oblastima koje joj dozvoljavaju da se kreće u marginalizovanim delovima društva. Studiranje na Likovnoj akademiji u Beču članovima grupe omogućava da žive u Austriji pod premisama specifičnih načina života i uslova rada koji ih obavezuju da prihvate implikacije povezane sa prekarnim radom. Mogućnost da rade samo određeni broj sati nedeljno, daje im pravo da stvore osnovne uslove za život, ali im ne dozvoljava kompletno priznanje kao članove austrijskog društva. Iako je izbor osnovnih poslova koji se mogu obavljati pod ovakvim uslovima veoma ograničen, to inspiriše grupu da iskoristi prednosti i proizvede umetnička dela koja proizilaze iz ovih pomenutih aktivnosti, pretvarajući je u „umetnika u nastajanju“.

Raditi kao umetnik često zahteva bavljenje određenim poslovima koji nisu direktno povezani sa umetničkim stvaranjem, a u zavisnosti od pripadnosti nekom nacionalnom Drugom može stvoriti ograničavajuće faktore u pogledu mogućnosti izbora ponuđenih poslova. Ljudima je omogućeno pravo na život, ali pod ograničenim brojem prilika koje njihov život čine podnošljivim. S tim u vezi, Marina Gržinić detaljno izlaže Fukooov koncept 'biopolitike' iz 1970, kao pozapadnjeni princip „Hladnog rata“ koji se isključivo brine za liberalistički kapitalizam u prvom svetskom poretku, a

isključuje druge nacionalne entitete pod sloganom „Živi i pusti da umru”. Po njenom shvatanju, posledice koje se uočavaju u poslednjim decenijama dovode nas do koncepta ‘nekropolitike’, termina koji je Achille Mbembe [Achille Mbembe] skrojio kako bi opisao uslove života u Africi nakon 2001. i doveo ih u vezi sa „geopolitičkim razgraničavanjem zona u svetu zasnovanim na mobilizaciji vojne mašinerije.”<sup>21</sup> Ovakve koncepcije su u tesnoj vezi sa borbom sa kojom se moraju sresti ljudi u dijaspori, koja je najčešće rezultat rata.

Dodeljeni status o stanovanju u određenoj zemlji ne podrazumeva automatski da dotična zemlja garantuje socijalni boljšitak ili potpunu inkluziju u društvo u kome se živi, što se može videti u slučaju UMETNIK\*-a. Oni trenutno poseduju vizu za boravak u Austriji dok god budu studirali, ali su potpuno ograničeni po pitanju rada, situacija koju obraduju na umetnički način. Međutim, UMETNIK\* ne koristi svoj status u smislu viktimizacije, već prosti preokreće pojam rada i stavlja ga u umetnički kontekst, dok njegov budući status ostaje nejasan i „u toku“. Iako članovi UMETNIK\*-a nisu ratne izbeglice, u pitanju je slučaj susretanja sa problemima isključivanja po pitanju osnovnih životnih principa. Članovi UMETNIK\*-a suočili su se sa problemima prilikom dobijanja posla, a na kraju bili sprečeni da ga rade zbog nemogućnosti kratkoročnog zaposlenja iz razloga nacionalnog Drugog i/ili međustatusa.

Kada su u pitanju radovi UMETNIK\*-a, glavni interes u smislu radnog metoda umetnika je način na koji se bave pojmovima ‘inkluzija’ i ‘ekskluzija’ koji su takođe

pomenuti u zagonetnom i predskazivačkom naslovu izložbe Petera Vajbela [Peter Weibel] na festivalu Štajerska jesen [steirischer herbst] u Gracu 1996. Nakon pada komunizma 1989, predviđano je da će nakon 10 godina ekonomski i finansijski situacija biti na istom nivou širom Evrope. Skoro trideset godina kasnije, problematika tranzicije i dalje nije razrešena, a čak se u nekim slučajevima pogoršala. U kojoj meri je nekadašnja Istočna Evropa postala deo Evrope, a u kojoj meri se još uvek percipira kao Drugo? U tom pogledu Gržinić navodi da „uprkos početnoj euforiji koju je Zapadna Evropa pokazala prema Istočnoj Evropi nakon pada berlinskog zida, Istočna Evropa je podbaciла. Nije uspela da se upiše u mapu bitnih političkih, kulturnih i umetničkih zbivanja u Evropi.“<sup>22</sup> Ovo potonje možemo prepoznati u Srbiji, zemlji porekla UMETNIK\*-a, na primeru Muzeja savremene umetnosti u Beogradu. Muzej je otvoren 1965. kao jedan on najspektakularnijih modernističkih građevina, a uz to jedini muzej (nekadašnje) Istočne Evrope posvećen savremenoj umetnosti i skulpturi, koji je zatvoren 2007. da bi bio renoviran i ponovno otvoren godinu dana kasnije. Međutim, prošlo je 10 godina otkako je osmougla građevina u obliku saća, dizajnirana od strane Ivana Andrića i Ivanke Raspopović, konačno renovirana kako bi ponovo otvorila vrata za javnost. Šta nam kaže ovaj fenomen i kako duhovi prošlosti progone sadašnjost stavljući je u beskrajno stanje transformacije za koju se nekada nadalo da će biti proces koji može biti završen? U tom smislu Gržinić ukazuje na Lakanov koncept ‘lamele’ – „avetinjskog bića kao otpadnog ispuštenja, neuništivog objekta života izvan smrti koji nema fiksiranu poziciju u simboličkom redu.“<sup>23</sup> Dakle, zli duhovi prošlosti se zadržavaju u sadašnjosti

i onemogućavaju nam da se ikada pomirimo sa prošlošću. Nedavni procvat neliberalnih demokartija i desničarske politike u novom ruhu, koje nadiru u mnoge delove sveta i nedano ponovo i u Austriju, pokazuju da mnoge zemlje ništa nisu naučile iz svoje prošlosti niti će ikada biti u toj mogućnosti.

Ekskluzija umetnosti iz života i ekskluzija života iz društva, koje se mogu naći u mnogim neliberalnim demokratijama, tematizovane su u nekoliko projekata UMETNIK\*-a, što ojačava njihov međustatus na mestu progonjenom od strane lamela i određenih predrasuda, a ipak bez tačke povratka. Ovaj međustatus ili drugost je već označen zvezdicom u samom imenu grupe. Zvezdica se odnosi na status Republike Kosovo, sporne teritorije koja je proglašila nezavisnost od Srbije 2008. i koja biva priznata kao suverena država od strane 110 članica zemalja UN-a, ali ne i same Srbije. Posmatrajući pomeranje udesno širom Evrope i nedavne razvoje u Austriji, dolazimo do još jednog pitanja: Kako umetnička grupa može biti priznata u zemlji gde migracioni zakoni postaju sve stroži da bi na kraju pružili nesigurnu budućnost za članove grupe? Projekti UMETNIK\*-a prikazuju kako je realnost života preobražena u umetničku realnost i kako društvo imitira (surovu) umetničku realnost.

Valter Sajdl (1973, Grac) je studirao kulturne studije (master) i savremenu istoriju (dr) na univerzitetima u Gracu, Sijetlu (fotografija), Parizu i Njujorku. Sajdl radi kao pisac, kustos i umetnik. Sajdl je kurirao mnoge izložbe širom Evrope, Severne Amerike, Hong Konga, Japana i Južne Afrike. Njegovi spisi obuhvataju različite kataloške eseje za monografije umetnika, recenzije izložbi i kritike. Sajdl piše za različite internacionalne umetničke časopise među kojima se nalaze *Camera Austria, springerin i Život umjetnosti*.

21 Videti: Gržinić, Marina. “Biopolitics and Necropolitics in relation to the Lacanian four discourses.” *Symposium Art and Research: Shared methodologies. Politics and Translation*, Barcelona, 6 & 7<sup>th</sup> September 2012, URL: ub.edu/docto.../wp-content/uploads/2012/09/Marina\_Gržinic\_Biopolitics-Necropolitics\_Simposio\_2012.pdf (pristupljeno 07.12.2017).

22 Gržinić, Marina. *Re-Politicizing Art, Theory, Representation and New Media Technology*. Schlebrügge. Editor, 2008, str. 49.

23 Ibid. str. 48.

### **Lista slika [Table of Figures]**

Strana [Page] 4-5: GALERIJA\*, *Muzej savremene umetnosti*, 2012; strana 10-11: GALERIJA\*, *Muzej savremene umetnosti*, 2012; strana 14: GALERIJA\*, *Muzej savremene umetnosti*, 2012; strana 16: GALERIJA\*, *Muzej savremene umetnosti*, 2012 ©Nemanja Đorđević; strana 21: GALERIJA\*, *Prvi tradicionalni Novembarski salon*, 2012; strana 22: KUĆNE INSTALACIJE, *U poseti patrijarhu, „Retrospektiva”*, 2013 (detalj sa izložbe); strana 26-27: ARTIST IN PROGRESS, *What does the Artist do?*, 2017, Galerie IG Bildende Kunst, Beč [Vienna] (izložbeni prikaz [Exhibition view]); strana 28-29: ARTIST IN PROGRESS, *What does the Artist do?*, „Pronadi uljeza [Find the Intruder]/What’s Wrong With This Picture?”, 2014/2017; strana 30-31: ARTIST IN PROGRESS, *What does the Artist do?*, 2017, Galerie IG Bildende Kunst, Beč (izložbeni prikaz); strana 35: ARTIST IN PROGRESS, *What does the Artist do?*, „Working Shit”, 2015/2017; strana 36: ARTIST IN PROGRESS/ALLES KLAR, „Proof of the External World”, 2015/2016; strana 40: UMETNOST BEZ PREDUMIŠLJAJA, *Nepoznati autori* [Unknown Authors], 2015/2017; strana 41: UMETNOST BEZ PREDUMIŠLJAJA, *Lelica Živanović*, 2013; strana 44: UMETNOST BEZ PREDUMIŠLJAJA, *Davor Pavlović*, 2014; strana 47: UMETNOST BEZ PREDUMIŠLJAJA, *Jovana Milivojević*, 2015; strana 53: UMETNOST BEZ PREDUMIŠLJAJA, 2013 (logo); strana 54-55: GALERIJA\*, *Familija*, 2013; strana 64-65: GALERIJA\*, *Market*, 2013, Galerija Progres, Beograd; strana 66-67: GALERIJA\*, *Market*, 2013; strana 72-73: strana 74: ZAOKRUŽIVANJE, 2012, SKC, Novi prostor, Beograd; ZAOKRUŽIVANJE, 2012; strana 75: ARTIST IN PROGRESS, *Birokratija*, 2013/2014; strana 78: ARTIST IN PROGRESS, *Birokratija*, 2014, Alte Knoll Galerie, Beč (izložbeni prikaz); strana 79: ARTIST IN PROGRESS, *Birokratija*, 2014, Alte Knoll Galerie, Beč (detalj sa izložbe [exhibition detail]); strana 84-85: VIDOVĐAN , 2012; strana 88: VIDOVĐAN, 2012; strana 90: GALERIJA\*, *Familija*, 2013; strana 91: GALERIJA\*, *Urami ideju*, 2012; strana 94-95: GALERIJA\*, *Odličan (5) U\**, 2013; strana 98: slika 5 [Figure 5]: „UMETNIK\* Fusnota [Footnote]”, 2012; strana 98: slika 6: GALERIJA\*, *Odličan (5) U\**, 2013; strana 100: slika 4: GALERIJA\*, *Muzej savremene umetnosti*, 2012; strana 100: slika 7: GALERIJA\*, *Muzej savremene umetnosti*, 2012 (logo); strana 101: slika 3: GALERIJA\*, *Prvi tradicionalni Novembarski salon*, 2012; strana 101: slika 8: GALERIJA\*, *Prvi tradicionalni Novembarski salon*, 2012 (logo); strana 103: slika 1: GALERIJA\*, *Familija*, 2013; strana 103: slika 9: UMETNIK\*, GALERIJA\*, *Familija*, 2013 (logo); strana 103: slika 10: GALERIJA\*, *Familija*, 2013 (logo); strana 105: slika 2: MUZEJ UBISTAVA, 2012; strana 105: slika 11: MUZEJ UBISTAVA, 2012 (logo); strana 106: slika 12: ART FAIR, 2015; strana 108-109: ART FAIR, 2015, Velika galerija Kulturnog centra GRAD, Beograd (izložbeni prikaz); strana 110-111: ART FAIR, 2015, Velika galerija Kulturnog centra GRAD, Beograd (detalj sa izložbe); strana 114: ART FAIR, 2015; strana 115: ART FAIR, 2015, Velika galerija Kulturnog centra GRAD, Beograd (detalji sa izložbe); strana 116-117: ALLES KLAR, 2016, Gradska galerija Požega (izložbeni prikaz); strana 120: ALLES KLAR, 2016 (logo); strana 122: *Estetika*, 2016; strana 123: KUĆNE INSTALACIJE, *Ja nemam drugi dom, „Lepa Brena”*, 2014 (detalj sa izložbe); strana 124-125: KUĆNE INSTALACIJE, *Ja nemam drugi dom, „Ich bin hier”*, 2014; strana 126-127: KUĆNE INSTALACIJE, *WC na drugom spratu, „WC”*, 2013; strana 128-129: KUĆNE INSTALACIJE, *U poseti patrijarhu, „Druga soba”*, 2013; strana 130-131: KUĆNE INSTALACIJE, *U poseti patrijarhu, „Niti”*, 2013; strana 135: GALERIJA\*, *Prvi tradicionalni Novembarski salon*, 2012; strana 136: GALERIJA\*, *Odličan (5) U\**, 2013; strana 137: GALERIJA\*, *Vidimo se!*, 2013 ©Marija Milovanović; strana 138-139: MUZEJ UBISTAVA, 2012; strana 142: MUZEJ UBISTAVA, 2012; strana 144-145: ARTIST IN PROGRESS, 2014; strana 145-146: ARTIST IN PROGRESS, 2014.

Uredio [Edited by]  
UMETNIK\*  
[umetniksazvezdi.com](http://umetniksazvezdi.com)

Prevod [Translation]  
UMETNIK\*  
Asija Ismailovski (članak [article] Asija Ismailovski)  
Milica Micić (članak [article] Walter Seidl)

Lektura [Proofreading]  
Tomica Radivojević

Dizajn i priprema [Layout design]  
Vera Klimentyeva

Autorska prava nad člancima zadržavaju autori članaka [Textual contributions copyrighted by the text authors]

Autorska prava nad slikama [Photo credits]  
© Arhiva UMETNIK\*  
Nemanja Đorđević  
Jovana Milivojević  
Marija Milovanović  
Davor Pavlović

© 2018, UMETNIK\*  
Sva prava zadržana [All rights reserved]

Font [Typeface]  
Times New Roman

Štampa [Print]  
Birograf Comp

Tiraž [Copies]  
150

Katalogizacija u publikaciji Narodna biblioteka Austrije [Bibliographic record will be available at the Austrian National Library]

ISBN  
**X**

Štampano u Srbiji [Printed in Serbia]