

POLA VEKA OKTOBARSKOG SALONA

Jerko Denegri

Kada se nedavno jedna ekipa mladih istoričara umetnosti upustila u vrlo zahtevan posao prikupljanja, sređivanja i komentrisanja napisa objavljivanih tokom punih pet decenija trajanja Oktobarskog salona, suočila se sa nizom pitanja na koja nije bilo moguće precizno odgovoriti, od onoga kako je zapravo ova manifestacija osnovana, do toga kako je dobila naziv (koji, kao što je tačno primetio jedan ovdašnji umetnik, predstavlja paradoksalni spoj pojmova „Oktobar“, kao simbola Revolucije, i „Salon“, kao simbola građanskog društva).¹ No sve te, i brojne druge dileme ne umanjuju značaj opšte prihvaćenog zaključka da Salon predstavlja konstantu beogradskog kulturnog života u oblasti likovnih/vizuelnih umetnosti u toku poslednjih pola veka. Štaviše, građa o dosadašnjoj istoriji Salona, zajedno, naravno, sa mnoštvom izložbi priređivanih u drugim institucijama, sadrži obilje vrlo indikativnih podataka o načinima funkcionisanja „domaćeg sistema umetnosti“ u sklopu opšte kulturne politike srpskog društva u transformacijama od samoupravnog socijalizma do postsocijalističke tranzicije sa osobinama neoliberalnog kapitalizma.

Osnovni datumi i ostali relevantni podaci nesumnjivo odaju i potvrđuju sledeće: Oktobarski salon pokrenut je u posleratnoj atmosferi šezdesetih godina prošlog veka, sredinom kojih ključni događaj u Beogradu jeste otvaranje nove zgrade Muzeja savremene umetnosti, nakon što je prethodno ovoj instituciji pod prvobitnim nazivom Moderna galerija, bila poverena organizacija prva tri Salona. Štaviše, Salon je, poput

¹ Pažnja – kritika!?, 50 godina Oktobarskog salona, Kako i šta je pisano o beogradskim Oktobarskim salonima, priredili Radonja Leposavić Aleksandra Mirčić, Gordana Dobrić, Aleksandra Estela Bjelica Mladenović, Kulturni centar Beograda, Beograd 2009. Umetnik koji je izrekao pomenutu tvrdnju je Raša Todosijević, navodno prema tekstu R. Leposavića, Sedamdesete, str. 178.

istovremeno osnovanog Trijenala jugoslovenske likovne umetnosti, jedan od karakterističnih amblema te klime u delatnosti kojom se bavi. Da je kao takav bio shvaćen i prihvaćen od strane zainteresovane kulturne javnosti svedoči i učešće vodećih srpskih umetnika raznih generacija, na prvih nekoliko salona. Ove salone pratili su detaljni i angažovani osvrti takođe tada vodećih kritičara, a ni jedno ni drugo, pogotovo ne sa istim entuzijazmom, nikada se kasnije neće ponoviti.

Sudeći po napisima kritike (objavljenim u pomenutoj publikaciji), negde od četvrtog pa na dalje, Salon ulazi u koncepcijsku i organizacionu kolotečinu iz koje se neće bitnije pomeriti kroz ceo niz idućih godina (čak i celih decenija). Razloge tome između ostalog valja, čini se, tražiti u prirodi vladajućeg mentaliteta kolektivnog odlučivanja svojstvenog socijalističkom društvenom poretku. Shodno tome, i u oprezu, konformizmu, kompromisima, rutini kao obrascima socijalnog ponašanja, što su dubinski prodirali u psihološki sklop, kao i u konkretne međuljudske odnose u društvu zasnovanom na načinima funkcionisanja samoupravnih mehanizama. Povremena nastojanja da se takva situacija promeni suočavala su se sa inercijom opšte društvene klime u kojoj su, gotovo u svim oblastima pa tako i na polju organizacije domaćeg savremenog umetničkog života, dominirala merila tzv. „uravnilovke“. Ovakav mehanizam bio je svojstven političkom sistemu u kojem vlada prečutna atmosfera potiskivanja ili barem nestimulisanja pojedinačnih istupanja i iskakanja mimo ograda preovladavajućeg kolektivističkog svetonazora.

No ne samo okolne društveno-političke prilike, nego pre svega zbivanja na terenu tekućih umetničkih praksi šezdesetih i sedamdesetih godina XX veka uslovljavala su i razotkrivala već od četvrtog Salona programsku istrošenost organizacionog modela Salona. Naime, nakon što su jedna za drugom u Galeriji Kulturnog centra održane autorske i tematske izložbe,² panoramske smotre viđene na Oktobarskim salonima istih tih godina bile su za razumevanje procesa na tadašnjoj umetničkoj sceni gotovo u potpunosti nebitne. I to ne samo zato što su pokazale sve koncepcijske nedostatke principa impersonalno odabranih selekcija, nego i zbog toga što su potvrdile da je jedino pravovremenom intervencijom kritike posredstvom autorskih izložbi kritičara „u prvom licu“, bilo moguće odgovoriti zahtevima prepoznavanja i podržavanja inovativnih tendencija na umetničkoj sceni sredine. Iako su na pojedinim priredbama Salona učestvovali umetnici i izlagana dela dostojna uvažavanja, ipak, gledano sa aspekta strategije „politike izlaganja“ ove su se manifestacije pokazale kao prevaziđene i za promotivne ciljeve naprosto neefikasne. U poređenju sa pomenutim autorskim izložbama kritičara, tadašnji Saloni ostajali su na ravni predstavljanja proseka lokalnog umerenog modernizma, koji se posle relativne svežine u prve dve posleratne decenije postepeno utapa u mlaku srednju liniju „socijalističkog estetizma“.

² Enfomel – mladi slikari Beograda, 1962, Lazara Trifunovića; Apstraktni pejzaž i Novi oblici nadrealizma i relacionizam, obe 1962, Fantastika u crtežima beogradskih umetnika, 1964, Alekse Čelebonovića; Nova figuracija beogradskog kruga, 1966, Đorđa Kadijevića.

Do potpunog udaljavanja aktuelnih umetničkih praksi sa jedne i umetničkih pojava zastupljenih na Salonima sa druge strane, dolazi početkom sedamdesetih uspostavljanjem tadašnje nove umetnosti čiji se protagonisti okupljaju oko novosadske Tribine mladih i beogradskog Studentskog kulturnog centra. Bilo bi preterano tvrditi da se između ove dve orijentacije radi o direktnom sukobu umetničkih koncepata i njima odgovarajućih ideologija. Pre će biti da su posredi uporedni i međusobno nedodirljivi „svetovi umetnosti“, koji jedan sa drugim nisu imali gotovo ničeg zajedničkog. Po prvi put postaje sasvim jasno vidljivo kako je stanje na ukupnoj srpskoj umetničkoj sceni toliko razuđeno da unutar nje žive pojave za koje se više ne može primeniti bilo kakav jedinstveni pojam umetnosti. Postoje, naime, jedni, koji se usaglašavaju sa najradikalnijim svetskim umetničkim zbivanjima, i drugi, koji se formiraju i nastavljaju da traju u svom lokalnom okruženju. Možda je iznenađujuće da se atmosfera takvih neuporedivih razlika između umetničkih inovacija i vrsta umetnosti prikazivanih na Salonima neće bitnije promeniti niti tokom osamdesetih, uprkos procesima koji su u sklopu legitimnog postmodernističkog pluralizma jezika i medija dovodili do obnove disciplina slikarstva i skulpture. Svega nekoliko izuzimajućih slučajeva, poput nagrade De Stilu Markoviću na Salonu 1985, pre su izuzeci koji potvrđuju navedeno pravilo. Takva situacija ne menja se takođe ni u devedesetim, iako u kontekstu tadašnjih svekolikih razornih prilika sâm opstanak Salona valjalo bi shatiti, zajedno sa nizom ostalih znatno agilnijih inicijativa, kao jedan od pozitivnih simptoma opstanka umetnosti u domaćim uslovima „zatvorenog društva“.

Krupnu prekretnicu u dotadašnjem postojanju Oktobarskog salona predstavlja njegova internacionalizacija početkom dveiljaditih. Koncepcijski i programski rez je drastičan: umesto revijalnih Saloni postaju tematske izložbe potpisane imenima i prezimenima njihovih selektora, koji preuzimaju ličnu odgovornost i snose posledice efekata svojih odluka i izbora. Takvi su za redom sledeći saloni: *Kontinentalni doručak*, 2004, Anda Rotenberg; *Umetnost koja radi*, 2005, Darka Radosavljević i Nebojša Vilić; *Umetnost, život i pometnja*, 2006, Rene Blok i Barbara Hajnrih; *Mikronarativi*, 2007, Loran Heđi; *Umetnik – građanin/ Umetnica – građanka*, 2008, Bojana Pejić; *Okolnost*, 2009, Branislava Anđelković, *Noć nam prija...*, 2010, Juan Puset i Selija Prado, a nizu se priključuje i ovogodišnji Oktobarski salon.

Produkcije prikazane na pomenutim izložbama uglavnom pripadaju savremenim jezičkim i medijskim umetničkim praksama u kojima više ne postoje statusne razlike između dosadašnjeg mejnstrima i alternative, najčešće u duhu operativnih postupaka „relacione estetike“ i „postprodukcije“. Upravo takvi izbori preovladavaju na većini međunarodnih priredbi srodnog organizacionog modela sa prioritarnom ulogom kustosa/kuratora. Ma koliko u izvesnim krugovima ovdašnje umetničke javnosti postoji žal za nekadašnjim demokratskim „domaćim“ Salonima, nedavni i sadašnji donose drugačije kriterijume i paradigme

vrednovanja, koji odgovaraju zbivanjima u umetnosti u uslovima novih internacionalnih i regionalnih povezivanja unutar neizbežne multikulturne globalizacije. Valja se, naime, suočiti sa činjenicom da je savremeni „svet umetnosti“, podrazumevajući pod ovim pojmom umetničke produkcije i načine njihovih prezentacija, korenito izmenjen u odnosu na onaj izavnog doba osnivanja i prvih decenija funkcionisanja Salona. Posredi su različita „pravila igre“, sa svim posledicama koje otuda proizilaze. Ali, ono što ostaje obaveza selektora i organizatora jeste da priredbe Salona, istovremeno namenjene stručnim krugovima i široj kulturnoj javnosti, budu atraktivne, istraživačke, maštovite, provokativne, angažovane, jednom rečju profesionalne, kako to danas naprosto podrazumevaju međunarodni standardi organizacije izložbi savremenih umetnosti.

HALF A CENTURY OF THE OCTOBER SALON

Jerko Denegri

A team of young art historians who recently embarked on a very demanding task of collecting, sorting out and commenting on articles published in the course of the October Salon's five decades, have been confronted with a set of questions that could not be answered in a fully satisfying way: from the question of how the exhibition was founded, to the mystery of its name (a paradox combination, as one Belgrade artist wittily remarked, of the notions "October" symbolising revolution, and "Salon", symbolising bourgeois society).¹ However, all these and many other dilemmas do not interfere with the following, generally accepted conclusion: during the last fifty years the Salon has been a constant in Belgrade's cultural life in the area of fine arts. Moreover, materials on the Salon's history – and, of course, the multitude of exhibitions in

other institutions – comprise a plethora of very telling data on the ways in which the domestic "art system" functions within the framework of cultural policy in Serbian society: a society undergoing transformation from self-managed socialism to the present post-socialist moment with traces of neoliberal capitalism.

The main dates and other relevant details of that history confirm the following: the October Salon was launched in the Postwar atmosphere of the 1960s. The decade was marked, at its midpoint, by the opening of the new building for the Museum of Contemporary Art (then Modern Gallery), the institution that had organised the first three Salons. Like the simultaneously founded Triennial of Yugoslav Arts, the Salon acted as a gauge of that climate in the field of arts. The participation of leading Serbian artists belonging to different generations, as well as detailed and committed reviews by leading critics of the time – none of this could ever be repeated – clearly shows that the Salon had been understood and accepted as such by the interested public.

Judging by the critics' reviews (republished in the publication resulting from the mentioned project), the 4th Salon marked the beginning of the conceptual and organisational routine that will last for years, even decades. One of the reasons for this it seems, is the nature of the dominant mentality of collective decision-making in the socialist system: cautiousness, conformism, compromise, and routine, as the established behavioural patterns deeply pervading the psychology of and human relations in a society based on the mechanisms of self-management. Sporadic efforts to change the situation had been faced with the inertia of general social pace, where all fields – the organisation of contemporary art events included – had been dominated by the criteria of "levelling" (typical of the political system, which ruled by tacit repression or at least by discouragement of any individual departure from the collectivist world view).

The wearing out of the Salon's programme and organisational model was not only caused and revealed by socio-political conditions, but even more so by artistic practices in the 1960s and 1970s. After all, the authorial and thematic exhibitions held in the Cultural Centre Gallery,² and the panoramic reviews offered by the October Salon were almost irrelevant for the understanding of processes taking place in the contemporary art scene. These official gestures made manifest all the conceptual lacks inherent in the principle of the impersonally chosen selections; moreover, they also confirmed that only a timely intervention of the critique – made "in the first person" in authorial exhibitions – could satisfy the need of recognising and supporting innovative tendencies in local art. Of course, this does not mean that excellent artists did not participate in particular Salon events; it only means that those events were obsolete and inefficient from the aspect of Salon "exhibition policy". Measured by the standards of the critics' authorial exhibitions,

¹ Attention – criticism!? 50 years of the October Salon – How and What Was Written on Belgrade October Salon Events? Radonja Leposavić, Aleksandra Mirčić, Gordana Dobrić, Aleksandra Estela Bjelica Mladenović, eds., Kulturni centar Beograda, Beograd, 2009. The mentioned artist is Raša Todosijević (according to Radonja Leposavić, "The Seventies", p. 178).

² Enformel –the Young Belgrade painters, 1962, Lazar Trifunović, Abstract Landscape and New Forms of Surrealism and Relationism, both in 1962, The Fantastic in the Drawings by Belgrade Artists, 1964, Aleksa Čelebonović, New Figuration of Belgrade Circle, Đorđe Kadijević.

the Salon events functioned at the average level of moderate local modernism, relatively fresh in the first two Postwar decades, but later sliding into the tepid mainstream of "socialist aestheticism".

A drastic divergence between actual art practices on one hand, and artistic phenomena presented by the Salon on the other, begins in the early 1960s with the advance of the "new art", whose protagonists gathered around the Youth Platform (*Tribina mladih*) in Novi Sad and the Belgrade Student Centre. It would be an exaggeration to suggest that the artistic concepts and appropriate ideologies of these two orientations were directly confrontational; having nothing in common, these "worlds of art" were parallel and mutually distinct. For the first time it became quite evident that the phenomena within the Serbian art scene were so dispersed that they could not be subsumed under a single concept: some artists were falling in step with the most radical art developments in the world, while others adhered to the local surrounding. Surprisingly, the atmosphere of incomparable differences between innovative art and the kind of art presented at Salon events continued into the 1980s, although some processes within a postmodernist pluralism of languages and media resulted in the renewal of painting and sculpture (the few exceptions, like the prize awarded to De Stijl Markovic in 1985, only prove the rule). The 1990s did not bring a significant change, but in that socio-politically destructive decade the mere survival of the Salon – as well as of some more agile initiatives – should be understood as a proof of art's resilience in a "closed society".

A significant turning point was the internalisation of the Salon at the beginning of the new millennium. The conceptual and programmatic cut was drastic: the Salon changed from a review to a thematic exhibition executed by curators who take responsibility for their decisions and choices: 2004, Anda Rotenberg, *Continental Breakfast*; 2005, Darka Radosavljević and Nebojša Vilić, *Art that Works*; 2006, René Block and Barbara Heinrich, *Art, Life and Confusion*; 2007, Lorand Hegyi, *Micro-Narratives*; 2008, Bojana Pejić, *Artist-Citizen*; 2009, Branislava Anđelković, *Circumstance*; 2010, Johan Pousette and Celia Prado, *The night pleases us...*

Works presented at these exhibitions mainly belong to contemporary linguistic practices and use of media, where there is no difference in status between what is considered mainstream and what is alternative. More often than not these exhibitions are executed in the spirit of "relational aesthetics" and "postproduction", which can be seen to dominate the majority of international events based on a similar organisational model with the central role given to an art director or curator. Although some domestic art circles are lamenting the loss of the past, "democratic" domestic practice, recent Salon events, including this year's exhibition, bring different criteria and evaluation paradigms appropriate to art developments in a globalised world – where the international and regional are always interconnecting. We should face

the fact that the contemporary "world of art", comprising both art production and its presentation, is radically different from that of the first decades of the Salon. The "rules of play" have changed and there are all kinds of consequences, but the general task of selector and organisers remains the same: to make the Salon events – dedicated both to experts and to a wider cultural public – attractive, explorative, imaginative and committed; in one word: professional, and in step with international standards in the area of organisation of contemporary art events.

Art Klinika

Velika proslava - eutanazija, instalacija, 2011

Pokazalo se da je, kao jedan od načina komuniciranja sa lokalnom umetničkom scenom, direktna saradnja sa različitim kulturnim institucijama bez obzira na njihov pravno-imovinski status, vrlo inspirativna i važna odluka. Učešće članova projekta Art klinike unelo je dinamiku i interesantan uvid u delovanje, prevashodno za Novi Sad, važnog inkubatora ideja i projekata. Neformalna grupa različitih stvaralaca zasniva se na višeslojnosti delovanja, pa zato oni posežu za alatima koji su izvan klasičnih okvira likovnog stvaralaštva i delatnosti. Veliki deo aktivnosti Art klinike odvija se u višenamenskom istoimenom prostoru u Novom Sadu gde se pripremaju projekcije filmova, radionice, predavanja, razgovori i mnoge druge aktivnosti. Zanimljiv prostor u okviru Art klinike je Šok galerija namenjena izlagačkim projektima.

Učešće Art Klinike na Oktobarskom salonu podeljeno je u više segmenata. Prvi predstavlja multiplikaciju Šok galerije u izložbenom prostoru muzeja. Svaki galerijski prostor predstavlja jednu aktivnost Art klinike. U dimenzijama originalne, novosadske galerije, postavljena su tri prostora u kojima se odvijaju različite aktivnosti. U prvoj galeriji je predstavljen kompletan arhiv Art klinike, od njenog nastanka 2002. godine do danas. U drugoj, crnoj galeriji, izloženi su nezavršeni projekti: Tenkom na Skupštinu, Prag za Srebrenicu, Pepeo nastao spaljivanjem umetničkih dela u akciji Iz pepela muzej u okviru izložbe Prostor za novi dijalog Muzeja za savremenu umetnost Vojvodine, Hor i orkestar za vanredne situacije: pištanje na otvaranju 38. Novosadskog salona. Treća galerija je bela kocka, otvorena za buduće projekte.

U vreme trajanja Oktobarskog salona u muzejskoj Šok galeriji organizovaće se brojne aktivnosti. U sklopu drugog segmenta, članovi Art Klinike proširiće svoje delovanje na beogradske ulice, centralnu gradsku pijacu i druge prostore kulture. Salon će se istovremeno preseliti u Novi Sad, u prostore Art Klinike, gde će se odvijati programi u vezi sa izložbom. Tako beogradska manifestacija dobija svoju ekstenziju u Novom Sadu, a glavni inicijatori i nosioci projekta su članovi Art Klinike. U Novom Sadu će se prvenstveno odvijati projekti predloženi za beogradsku izložbu koji iz različitih razloga nisu mogli da budu realizovani unutar muzeja.

Iz pepela muzej : akcija paljenja umetničkih dela u okviru izložbe Prostor za novi dijalog Muzeja savremene umetnosti Vojvodine u Kineskoj četvrti, septembar 2008

Out of the ashes : burning of artworks in the framework of the exhibition A Space for a New Dialogue in the Museum of Contemporary Art of Vojvodina in the Chinese Quarter, September 2008

Art klinika je osnovana 2002. godine kao poslednji projekat grupe LED art. Delatnost grupe je zasnovana na utopijskoj ideji da umetnost može lečiti i menjati svet, a kao odgovor na bolesno društvo u kojem živimo. Stoga, nastoji da deluje subverzivno i transgresivno u odnosu na vladajuće hijerarhije moći u umetnosti, kulturi i društvu kao celini. Projekat Art klinika sprovodi se kao multimedijalni proces na dva nivoa: kao redovna programska



aktivnost (izložbe u Šok galeriji, večernji akt, kino-klinika, predavanja i tribine) i kroz projekte (Perspektive, Rekonstrukcija zločina, Šok alijansa, Dopunski časovi crtanja itd.). Art klinika nije formalna grupa. Okupljanje se temelji na zajedničkim ciljevima i uzajamnom poverenju njenih saradnika.

Art Clinic

The Big Celebration – Euthanasia, installation, 2011

Direct cooperation with different cultural institutions, regardless of their legal status, has proven to be an inspiring and vital element in communicating with the local art community. Participation of the Art Clinic members has improved the dynamic of preparations for the October Salon, and provided us with an interesting insight into their activities as an important local incubator for ideas. As an informal group of different artists, the Art Clinic focuses on multi-layered activities, which is why they are using tools outside of the classical framework of "fine art". Most of the Art Clinic's activities are held in a multi-purpose facility in Novi Sad, suitable for film screenings, workshops, lectures and discussions. One particularly interesting segment of the Art Clinic is its Shock Gallery, intended for exhibitions.

The Art Clinic's participation at the October Salon will be twofold. The first segment is a recreation of the Shock Gallery in the Museum's exhibition area. Each part of this version of the Shock Gallery represents one of the activities of the Art Clinic. The gallery is divided into different areas, occupying the same space as the original exhibition in Novi Sad. One area shows the entire archive of the Art Clinic since its creation in 2002. Another, black gallery exhibits incomplete projects: Tanks against the Assembly, Doorstep for a Street in Srebrenica, Ashes Left from Burning of Artwork – all from the previous action Museum from Ashes, within the exhibition Space for New Dialogue which was organised by the Vojvodina Museum of Contemporary Art – as well as the Emergency Chorus and Orchestra: Whistling at the Opening of 38th Novi Sad Salon. The last space in this recreated gallery is a white box intended for future projects.

A number of activities will take place in the Museum's Shock Gallery during the October Salon. Within the second segment, Art Clinic members will move their work into the streets of Belgrade, the central marketplace and other cultural sites. At the same time, the Salon will move into the Art Clinic's premises in Novi Sad. This way the Belgrade event will have a satellite in Novi Sad, with the main initiators and the project's key organisers being members of the Art Clinic. The exhibition

in Novi Sad will include projects submitted for the Belgrade event, which for various reasons, could not be presented in the Museum.

Art Clinic was founded in 2002 as the last project of the LED Art Group. Its activities are based on a utopian idea that art can cure and change the sick society in which we live. The Group aims to subvert and transgress the power hierarchy within the arts, culture and society as a whole. The Art Clinic project is a multimedia process operating on two levels: regular programme activities (exhibitions in Šok Gallery, evening nude, kinoclinics, lectures and discussions) and projects (Perspectives, the Reconstruction of a Crime, Shock Alliance, Additional Drawing Lessons, etc.). Art Clinic is not a formal group based on common aims and the mutual confidence of its collaborators.

Josi Atja i Itamar Roze

Darfur, video, 4,01min, 2008

Iskrivljeni svet Josija i Itmara – izraelske verzije britanskog komičnog lika Borata – odražava se u inteligentom filmu urađenom u formi skrivene kamere, u potpunosti vidljive publici ali u isto vreme vrlo skrivene. Josi i Itamar istražuju izraelsku kulturu i identitet, postavljaju pitanja, nude nemoguće scenarije i staju na sve lokalne žuljeve sve dok se ne počnemo pitati jesu li suze koje smo upravo prolili rezultat smeha ili muke.

U radu Darfur, Josi Atja i Itamar Roze ispituju kakve bi bile reakcije izraelskih prolaznika kada bi stajali na egipatskoj granici i imali moć da odluče hoće li pustiti sudanske izbeglice da pređu granicu, ili će ih ostaviti na drugoj strani i tako im zapečatiti sudbinu.

Još od 2000. godine izbeglice iz Afrike traže azil u Izraelu, ali izraelska država još uvek nema jasnu i doslednu politiku kako da se nosi sa pojavom izbeglica. Uprkos tome, Izrael se mora uključiti u traženje rešenja za izbeglice iz Darfura. Jedna od najvećih prepreka u pronalaženju tog rešenja je fragmentirani identitet samog Izraela kao nacionalne države, jevrejske države i države koja nije država svih svojih građana. Kratki film Josija i Itmara simulira fizičke granice koje se moraju preći kako bi se razumele psihološke granice koje postoje u izraelskom javnom mnjenju, kao i njihove reakcije na pojavu azilanata u Izraelu.

Josi Atja, video umetnik i filmski reditelj, rođen je u Jerusalimu, u Izraelu, a živi i radi u Tel Avivu. Završio je master studije režije i produkcije na Odseku za film Univerziteta u Tel Avivu (2010) i diplomirao na Odseku za književnost istog univerziteta (2007), kao i u Školi za film i televiziju Sam Spiegel u Jerusalimu, na odseku za režiju i produkciju (2004).

Itamar Roze rođen je 1979. godine u Tel Avivu, u Izraelu. Danas živi i radi u Tel Avivu. Diplomirao je na Hebrejskom univerzitetu (filozofiju, ekonomiju i političke nauke). Filmskoj školi Sam Spiegel (2005), Pravnoj školi i Bliskoistočnim studijama Hebrejskog univerziteta (2007) i završio master studije iz filmske režije na Univerzitetu u Tel Avivu (2010). Skorašnje izložbe : Pompidou Centre i Palais de Tokyo, Pariz, Francuska, 39. međunarodni filmski festival u Rotterdamu, Holandija, Tate Modern, London, 303 Gallery, Njujork, Fact, Liverpool, Velika Britanija (2010). Novije grupne izložbe: Umetnički muzej Haife, Haifa, Izrael, Muzej Bat Jama, Bat Jam, Izrael (2011), Erased Walls Meditation Biennal, Poznanj, Poljska (2010).

Yossi Atia and Itamar Rose

Darfur, video, 4.01min, 2008

The twisted world of Yossi and Itamar – the Israeli version of the British comic character Borat – is an intelligent version of a candid camera-style film, fully exposed to the audience, but still very candid. Yossi and Itamar explore Israeli culture and identity. They ask questions, offer impossible scripts and touch on all the local open nerves until it's hard to know if the tears you just shed were due to laughter or misery.

In Darfur, Yossi Attia and Itamar Rose test how Israeli passersby would react if they were standing on the Egyptian border and had the power to decide whether to allow Sudanese refugees to cross the border or leave them on the other side and thus seal their fate.

Since the year 2000, refugees from Africa have been seeking asylum in Israel. Up to now the state of Israel has no clear, consensual policy on how to handle the refugee phenomenon. As such, Israel must involve itself in a solution for the Darfur refugees. One of the main obstacles in finding that solution inside Israel is the country's fragmented identity as a nation-state, a Jewish state, and not a state for all its citizens. Yossi and Itamar's short film simulates the physical border, which must be traversed in order to comprehend the psychological borders in Israeli public opinion and their reaction to asylum seekers in Israel.

Yossi Atia (born in Jerusalem, Israel) lives and works in Tel Aviv. Atia is a video artist and film maker. Education: MFA in Directing and Production, Tel Aviv University's Film Department, Tel Aviv, Israel (2010), BA, Tel Aviv University's Literature Department, Tel Aviv, Israel (2007), Sam Spiegel Film & Television School, Directing and Production, Jerusalem, Israel (2004). Itamar Rose (born in Tel Aviv, Israel, 1979) lives and works in Tel Aviv. Education: BA study Hebrew University (Philosophy, Economics, Political Science), Sam Spiegel Film School Studies (2005), Hebrew University Law School and Middle Eastern Studies

Darfur, 2008
video (kadrovi), 4.01min
fotografija: Ašer Ben Jair
Ljubaznošću umetnika



Darfur, 2008
video stills, 4.01min
Photography : Asher Ben Yair
Courtesy of the artists

(2007), Tel Aviv University Masters degree in Film Directing (2010). Selected Screenings of works : Pompidou Center and Palais de Tokyo, Paris; 39th International Film Festival Rotterdam, Tate Modern, London, 303 Gallery, New York; Fact, Liverpool (2010). Recent group exhibitions : Haifa Museum of Art, Haifa, Israel, Bat Yam Museum, Bat Yam, Israel (2011), Erased Walls Mediation Biennial, Poznan, Poland (2010).

DAMIR AVDIĆ

BRATSTVO I JEDINSTVO

Bratstvo i jedinstvo je završilo na dva flora
u masovnim grobnicama i koncentracionim logorima
na kojem od ta dva flora želiš da ti sviram
pičko jedna nostalgčna

Jebo ti Jugoslavija majku
jebo ti balkan beat majku
jebo ti regija majku
jebo ti Tito i oca i majku

Bratstvo i jedinstvo je završilo na dva flora
pred streljačkim vodovima i masovnim koljačima
na kojem od ta dva flora
ti igraš pičko jedna nostalgčna

Jebo ti Bijelo dugme majku
jebo ti Lepa Brena majku
jebo ti Johnny Štulić majku
jebo ti Paket aranžman majku
jebo ti komunizam i svastiku i majku

Bratstvo i jedinstvo je završilo
vrijeme je da se upoznamo
onakvi kakvi stvarno jesmo...

Pesnik, pisac, muzičar i performer. Neposredni komentator društva, koje je po raspadu države zapalo u nostalgčno opevavanje prošlosti u kojoj kao da nije postojalo ništa loše, ili možda slepo veruje da je u devedesetim nastupilo vreme demokratije, pluralizma i slobode. Ta neposrednost je sveprisutna takođe i na lingvističkom nivou, a Avdić bez ustručavanja koristi žargon, psovke i reči koje ne pripadaju književnom vokabularu.

Umetnik priča o vremenu, onom koje je prošlo, onom koje dolazi, a najviše o vremenu u kojem živi. Vremenu ogorčenih nostalgčara, dokonih konzumerista, salonskih levičara i častoljubivih kapitalista, beskičmenih političara i bezvoljnih birača. Avdić ne želi da menja svet, on želi da menja pojedinca. Ukazuje na propale norme, pretvaranje i laži, na zatvaranje očiju i traženje utehe u prošlosti koje se sećamo selektivno. Na kraju možemo dodati - Avdićeve pesme su pre svega ljubavne pesme.



Damir Avdić, fotografija /
photography: Alen Zulić

Damir Avdić (rođen u Tuzli 1964) osnivač je benda Rupa u zidu, s kojim je snimio pet albuma. Objavio dva romana: Na krvi ćuprija (2005) i Enter Džehenem (2009). Radio muziku i igrao u predstavi Ein kind unserer zeit (Hamburg), reditelja Branka Šimića (2007/2008). Dobio nagradu fondacije Farah Tahirbegović (2008). Po romanu Na krvi ćuprija 2009. godine napravio monodramu Most na krvi (Gledališće Glej, Ljubljana, Slovenija), s rediteljem Maretom Bulcom. Godine 2011. uradio muziku za dokumentarni film Totalni gambit i igrani film Arheo reditelja Jana Cvitkovića.

DAMIR AVDIĆ

Brotherhood and Unity

Brotherhood and unity died on two floors
in mass graves and concentration camps
to which of these floors should I play for you
you nostalgic cunt

Fuck your Yugoslavia
fuck your Balkan beat
fuck your region, and
have Tito fuck your parents

Brotherhood and unity died on two floors
with firing squads and mass killers
which of these two
are you dancing to, you nostalgic cunt

Fuck your Bijelo dugme
fuck your Lepa Brena
fuck your Johnny Štulić
fuck your Paket aranžman
shove communism up the ass
of your svastika* and your mother

Brotherhood and unity have ended
it is time to realize
who we really are...

A poet, writer, musician and performer. An outspoken critic of the society which, after the break-up of the state, either fell into nostalgic ballads about the past, appearing as if without a fault, or perhaps into a blind belief that the 1990s emerged as a time of democracy, pluralism and freedom. His directness is evident even at the linguistic level, as Avdić does not hesitate to use slang, profanity and words which do not belong in literary language.

The artist talks about time, the past and the future, but mostly the present in which he lives. It is a time of bitter nostalgia, bored consumers, parlor liberals and vain capitalists, spineless politicians and indifferent voters. Avdić does not strive to change the world, he wants to change the individual. He points at corrupt norms, pretence and lies, the practice of turning a blind eye and seeking comfort in a selective past. In the end we might add - Avdić's poems are above all love poems.

Damir Avdić (born in Tuzla, 1964) is the founder of the punk band Rupa u Zidu (A Hole in the Wall), with which he recorded five albums. Avdić also published two novels: The Bridge on Blood (Na krvi ćuprija, 2005) i Enter Džehenem (2009). He wrote the music for the theatre performance Ein Kind unserer Zeit (Hamburg 2007/2008), directed by Branko Šimić, in which he also appeared as an actor. Monodrama based on his novel Na krvi ćuprija was performed in Glej Theatre, Ljubljana, Slovenia (director Maret Bulc). In 2011 he wrote music for the documentary film The Total Gambit and fiction film Arheo, directed by Jan Cvitković.

Jael Bartana

Wild Seeds, video-zvучna instalacija, boja, 6.39 min (2005)

Film Wild Seeds (Divlje seme) snimljen je na okupiranoj palestinskoj teritoriji, u prelepom planinskom regionu Prat, a zasnovan je na igri „Evakuacija Giladove Farme“ koju je osmislila grupa mladih izraelskih levičara i aktivista (većinom osoba koje su se pozvale na prigovor savesti) malo pre regrutacije u Izraelske odbrambene snage. Dok je izraelska vlada provodila zvanične pripreme za evakuaciju svojih građana s okupirane palestinske teritorije, „činjenice na terenu“ bile su drugačije, jer je vlada nezvanično podržavala nelegalne aktivnosti naseljenika. Tinejdžeri, koji su smislili igru, usprotivili su se okupaciji, te stoga simetrija između igre i žestokog sukoba vojnika i naseljenika na Giladovoj Farmi nije slučajna.

Giladova Farma je malo naselje u Samariji, čije je stanovnike izraelska vlada više puta evakuisala, da bi se oni potom vraćali i ponovo gradili naselje.

Bartanina video instalacija sastoji se od dve projekcije: jedna predstavlja video-zapis gore pomenute igre, a druga tekst na engleskom jeziku. Projekcije su ujedinjene zvukom, glasom pevačice koja pripada reformističkoj struji u judaizmu. Glasom koji odjekuje u prostoru, ona peva o ljubavi prema Bogu. Zbijeni, prepletenih udova, igrači nastoje da se održe zajedno dok drugi pokušavaju da ih iščupaju iz mase. Sve se to zbiva uz mnogo smeha i povika koje je Bartana prevela na engleski jezik. Projekcija prevoda postavljena je nasuprot filmu tako da gledalac mora da bira da li će pratiti video ili prevod.

Projektovani tekst ponegde u potpunosti prati povike mladića, a ponekad kao da se upliće glas drugog govornika (verovatno reditelja), koji opominje gledaoca da ne dopusti da ga zavedu slike i da se usredsredi na sadržaj. Tekst nije simultani prevod aktivnosti učesnika, već je montiran u skladu sa simbolikom slike, a uporište mu je izraelski politički kontekst. Kroz prevod se upoznajemo sa rečnikom koji levičari koriste na protestima: „Pridružite se protestu, fašisti“, „policijska država“, „predajte se, fašisti“.

U Bartaninim igranim filmovima, snimljenim u dokumentarnom stilu, Izrael se javlja kao nacionalističko, patriotsko društvo sa vojničkim kolektivnim identitetom. Te tendencije se manifestuju u ratobornoj ritualnosti i uvrštavanju prirode i vere u nacionalnu ikonografiju. Bartana ističe te simbole i njihovu upotrebu u javnom domenu, i istovremeno prati njihov preobražaj u elemente koji učvršćuju izraelski kolektivni identitet i kulturu.

Jael Bartana (rođena u Kfar-Jehezkelu, Izrael, 1970) živi i radi u Amsterdamu i Tel Avivu. Studirala je u Školi vizuelnih umetnosti, u



Njujorku (1999) i boravila je u Amsterdamu kao gost Rijksakademie (2000-2001). Predstavljala je Poljsku na Venecijanskom bijenalu 2011. kao prvi strani umetnik. Učestvovala je na Bijenalu u Sao Paolu (2010. i 2006), na izložbi Documenta 12 u Kaselu (2007) i na Istanbulskom bijenalu (2005). Njeni filmovi prikazani su na brojnim međunarodnim filmskim festivalima.

Divlje seme, 2005
dvokanalna video-zvučna
instalacija, boja, 6,39 min
zvuk: Danijel Mejr
Ljubaznošću umetnice
i Annet Gelink Gallery,
Amsterdam

Wild Seeds, 2005
two channel video and
sound installation
videoprojection, colour,
6,39 min
Soundtrack by Daniel Meir
Courtesy of the artist
and Annet Gelink Gallery
Amsterdam

Wild Seeds was shot in the Palestinian occupied territories: in the beautiful mountainous landscape of the Prat region. The film is based on a simulation game called "Evacuation of the Gilad Farm Outpost" created by a group of young Israeli leftist activists (conscientious objectors for the most part) shortly before their Israeli Defence Force recruitment. As the Israeli government prepared to officially remove its citizens from Palestinian occupied lands, "facts on the ground" were different. Unofficially the government supported the illegal action of the settlers. The teens, who created the game, oppose the occupation, and the game's symmetry with the violent confrontation between soldiers and settlers at Gilad's Farms in 2002 is intentional.

Gilad Farm is a small settlement in Samaria whose inhabitants were evacuated several times by the Israeli government, only to return and rebuild it time and again.

Yael Bartana

Wild Seeds, video and sound installation, 6,39min 2005

Bartana's video installation consists of two projections, one featuring an image (the aforementioned game), and the other – a text in English. Both are brought together by sound – the voice reverberating throughout the installation space of a female Reform cantor singing about the love of God. Huddled together, and with limbs entangled, the players try to maintain their grip, while others attempt to extract their bodies from the mass. Much laughing and shouting ensue, which Bartana translated into English and chose to project opposite the video of the game, forcing the viewer to choose between either watching the video or its translation.

The artist's chosen installation prevents a simultaneous viewing of both screens. The projected text sometimes follows the youngsters' calls, while in other instances another speaker (possibly the director's voice) seems to intervene, instructing the viewers not to be misled by the images but rather to focus on the content. The text is not a exact translation of the participants' actions; instead it is edited in relation to the symbology of the image and anchored in the Israeli political context. The transcription acquaints us with the terminology of leftist demonstrators: "Join the refusniks, you fascist," "police state," "give up, you fascist."

Israeli society, as it emerges in Bartana's staged documentary-style films, is a nationalistic, patriotic society with a military-minded collective identity. These tendencies are made manifest in belligerent ritualism, as well as the appropriation of nature and religion into national iconography. Bartana highlights these symbols and their use in the public domain, while tracing their transformation into elements that consolidate Israeli collective identity and culture.

Yael Bartana (born in Kfar-Yetzel, Israel, 1970) lives and works in Amsterdam and Tel Aviv. She studied at the School of Visual Arts, New York (1999) and was an artist in residence at the Rijksakademie in Amsterdam (2000-2001). Bartana is the first non-Polish artist to represent Poland at the 54th Art Biennale in Venice. She participated in the Sao Paulo Biennial (2010 and 2006), documenta12 in Kassel (2007) and the Istanbul Biennial (2005). Her films have been included in several international film festivals.

Nemanja Cvijanović

Plaćam Struju, instalacija 2005

Glavna sadržajna komponenta radova hrvatskog umetnika, u kojim prepoznajemo snažno naslanjanje na tradiciju konceptualne umetnosti šezdesetih i sedamdesetih godina dvadesetog veka, je kritičko

Plaćam Struju, 2005
mermer, pozlaćeni lim,
toplotna instalacija, grejanje
150 x 300 x 7 cm
Ljubaznošću Muzeja
moderne i suvremene
umjetnosti, Rijeka

Paying my Electricity Bill, 2005
marble, gilded tin, thermal
electrical installation, heat
150 x 300 x 7 cm
Courtesy Museum of Modern
and Contemporary Art, Rijeka

promišljanje trenutne političke, ekonomske i socijalne situacije. Te situacije uvek nanovo postavlja u korelaciju sa istorijom i sećanjem, pre svega kolektivnim sećanjem onih koji su nekada polagali zakletvu pred istom zastavom. Danas se okrećemo jedni od drugih, i dok se državni takmiče ko će sledeći pristupiti novoj bratskoj zajednici evropskih država, čini se kako zaboravljaju ili čak brišu sećanja na kraj predašnjeg bratstva i jedinstva. Onog jedinstva u kojem smo živeli 45 godina, onog bratstva koje je skončalo u bratoubilačkom ratu i nekadašnju zajedničku državu rascepilo na male jedinice - etničke, verske... - i većinom zavađene.

U svim novonastalim državama nekadašnje Jugoslavije politika pokušava da kolektivno sećanje selektuje, briše, nanovo piše i prevashodno brine da te ispravke što pre implementira u kolektivnu stvarnost. Baš takvo ponašanje državnih službi mnoge pojedince tera da razmisle kako da subjektivnim pristupom, kroz vlastito izražavanje sačuvaju, odnosno zapišu istorijske činjenice. Cvijanović blisku prošlost obrađuje iznošenjem nepobitnih činjenica, koje onda prevodi u sadašnjost i, sa uvek prisutnom mrvicom humora, interpretira kroz karakteristični likovni jezik.

Mramorna nadgrobna ploča je replika koja ne služi svojoj svrsi. Govori o onom delu istorije koji ne možemo lako izbrisati, ma koliko se zvanična politika trudila da ocrni skoro pola veka suživota među narodima. Josip Broz Tito, 1892-1980 je zlatnim slovima napisano na ploči čija je provinijencija poznata. Nadgrobni spomenik nekadašnjem vođi smešten je u Kući cveća i sada je turistička destinacija za nostalgične pripadnike jugoslovenskih naroda. Cvijanovićeva kopija nije samo hladna istorijska replika, spomenik je ujedno radijator za kućnu upotrebu i u isto vreme grejno telo koje greje istoriju.

U neposrednoj blizini je stara ploča, original koji služi svojoj svrsi. Replika je samo uspomena, priča o simbolu koji je samo puki radijator. Replika spomenika govori o starom i novom, o onome što je prošlo, ali ne sme biti izbrisano, o onome što smo dužni da čuvamo. Baš zbog toga mobilna ploča parazitira na električnoj struji različitih umetničkih institucija. Ukazuje na ulogu institucije, koja mora da održava ploču toplom, bar za vreme trajanja izložbe. Metaforički bismo mogli da kažemo da institucije plaćaju račun za buđenje istorije i tako kolektivno sećanje održavaju u životu, jer bi njihov primarni zadatak trebao da bude suprotstavljanje dnevnoj politici i njenoj opsednutosti prekrajanjem istorije.

Nemanja Cvijanović je rođen 1972. godine u Rijeci, u Hrvatskoj, u mešovitoj porodici južnoslovenskih naroda. Živi i radi u Rijeci. Diplomirao je na Accademia di Belle Arti di Venezia (1998) i stekao stepen mastera na Arhitektonskom univerzitetu u Veneciji (2010) u oblasti projektovanja i produkcije vizuelne umetnosti. Novije samostalne izložbe: Galerija ŠKUC, Ljubljana, Slovenija, MSU, Zagreb, Hrvatska, Alberta Pane Gallery, Pariz, Kjoski! Public Art Platform, Basano del Grapa (VI), Italija (2010), Muzej moderne i savremene umjetnosti, Rijeka, Hrvatska.

JOSIP BROZ

TITO

1892 - 1980

Nemanja Cvijanović

Paying my Electricity Bill, installation 2005

The predominant element in the artwork of this Croatian artist, in which we find a strong tendency towards traditions of conceptual art of the 1960s and 1970s, is a critical reflection on the current political, economic and social situation. The artist repeatedly correlates these situations with history and memory, particularly the collective memory of those who used to pledge allegiance to the same flag. Today we are turning away from each other, and politicians are racing to see who will be the next to join the new brotherly union of European states. It seems that they are forgetting or rather erasing the memory of how the previous brotherhood and unity ended - that unity we lived in for 45 years; that brotherhood which perished in a fratricidal war, which split the old common state into small ethnic or religious units that quarrelled amongst each other most of the time.

In all of the former Yugoslav states, politicians are trying to dissect, erase and rewrite collective memory - investing great efforts to implement these changes in the collective reality. It is this behaviour by State structures that moves many individuals to consider ways of using a subjective approach and personal expression for preserving and recording historical facts. Cvijanović deals with the recent past by presenting incontestable facts, which are then translated into the present and interpreted - always with a humorous undertone - via his specific visual language.

The marble tombstone is a replica which does not serve its purpose. It speaks about a slice of history which cannot be easily erased, despite the attempts of mainstream politics to smear almost half a century of coexistence among nations. The words Josip Broz Tito, 1892-1980 are written in gold letters on the tombstone - the origin of the phrase is well known. The tombstone of the former leader is located in the House of Flowers, and it is now a tourist hotspot for nostalgic members of former Yugoslav nations. Cvijanović's copy is not a mere historical facsimile. His monument is also a heater for home use - while also keeping history warm.

Next to Cvijanović's work is the old tombstone. The original serves its purpose. The replica is just a memory, a story about a symbol which does nothing but radiate heat. The replica of the monument tells a story about the old and the new; about things which are now in the past, but must not be erased; about the things we are to preserve. For this reason his movable slab acts as a parasite living off electricity in various art institutions. It emphasises the role of these institutions, which need to keep the slab "warm", at least for the duration of the exhibition. Metaphorically, we could say the institution by paying the

electricity bill for the heater, in turn, pays the bill for reawakening history - keeping the collective memory alive. This piece by Cvijanović recasts the institution's main duty as one that should confront everyday politics and an obsession with historical revisionism.

Nemanja Cvijanović (born in Rijeka, Croatia, 1972 into the mixed family of South Slavic nations), lives and works in Rijeka. Graduated in the Academia di Belle Arti di Venezia, Venice (1998), and received an MA in Projecting and Production of Visual Art from the Architecture University I.U.A.V., Venice (2010). Recent solo exhibitions include: ŠKUC Gallery, Ljubljana; MSU, Zagreb; Alberta Pane Gallery, Paris; Kjosk! Public Art Platform, Bassano del Grappa (VI), Italy (2010), and at the Museum of Modern and Contemporary Art, Rijeka, Croatia (2008).

Centar za kulturnu dekontaminaciju

Razmicanje - imenovati TO ratom
Uređuje i moderira: Učitelj neznalica i njegovi komiteti - CZKD

Razmicanje je mera (ne)mogućnosti iskustva biti zajedno. Ono meri ono što ne može biti imenovano, pauzu ili lapsus u komunikaciji koji omogućavaju da se zajedništvo desi, bilo u jeziku ili u ritmu dnevnih aktivnosti, te samim tim meri i beleži odgovor-nost. Svest o ovom razmicanju i premeštanju omogućava razdvajanje i spajanje onih delova društvenog tela koji se inače međusobno teško mogu susresti, dovodeći u pitanje normativne i represivne linije razlike koje dodeljuju pozicije moći.

Za svaku od aktivnosti karakterističan je specifičan unutrašnji rascep svakog od aktera, koji načelno može biti opisan kao rascep koji političko, kao i društveno, prave u umetnosti i mišljenju, čineći ih nereprezentativnim i neimenljivim. Istovremeno, to je rascep koji umetnost i mišljenje prave u sociopolitičkom kako bi ga načinile komunikativnim. Taj rascep, koji čini i sačinjen je kroz postajanje javnim, obećan je isključivo izvan bilo kog disciplinarnog formata.

Platforma Učitelj neznalica i njegovi komiteti stavlja razmicanje u praksu kroz svoje delanje niskog intenziteta koje prate mogućnosti postajanja društvenog tela kroz dosledne i ponavljajuće aktivnosti. U okviru Oktobarskog salona 2011, ponudićemo javnosti mogućnost učestvovanja u našim aktivnostima, postavljajući promenljive distance odnosa publike i događaja u svakoj od njih.

Sve aktivnosti koje se sprovode u okviru platforme Učitelj neznalica i njegovi komiteti biće deo Salona, a poseban akcenat biće na sledećim: Imenovati TO ratom – formiranje radne grupe koju čine ratni/e veterani/ke i antiratni/e aktivisti/kinje iz ratova devedesetih koji će uputiti zahtev vladi da zvanično proglasi „oružane sukobe“ iz devedesetih godina – Ratom.

Kratak kurs istorije mišljenja u Jugoslaviji – čitalačka grupa čiji je cilj da reaktivira odabrane tekstove u smislu njihovog zahteva za kritiku, jednakost i solidarnost.

Biti radnik/ca danas – javna diskusija radnika/ca, aktivista/kinja, donosilaca odluka i javnosti – publike fokusiraće se na iskustvo radnika/ca u samoorganizovanju tokom protesta i u upravljanju firmama, kao i na odnos između radnika/ca i različitih državnih organa poput lokalne/centralne vlasti, Agencije za privatizaciju, Saveta za borbu protiv korupcije i Agencije za borbu protiv korupcije.

Studenti/kinje protiv Bolonje – razgovori studenata/kinja, aktivista/kinja, predstavnika/ca univerziteta i javnosti biće usmereni na iskustvo studenata kao obrazovno iskustvo, samoorganizovanje tokom studentskih protesta i učešće studenata u upravljanju fakultetima i univerzitetima, kao i primenljivost tih iskustava u drugim sferama života. Ova sistematska evaluacija održaće se u svetlu obeležavanja čitave decenije primene preporuka Bolonjske deklaracije i stvaranja jedinstvenog prostora obrazovanja na evropskom kontinentu, obeležene masovnim studentskim protestima i otporom u gotovo svim zemljama, uključujući Srbiju.

Publika kao umetnost – Razmicanje – Imenovati to ratom komentarišu umetnici, kustosi i kritičari. U okviru ovog događaja biće distribuiran bilten i prikazivan newsreel – video siže događaja iz prethodnih nedelja. Navedene aktivnosti biće dokumentovane, uređene i prikazane u formi newsreel-a ili kraćih dokumentarnih filmova tokom izložbe, pored biltena koji će biti objavljivan dva puta nedeljno i distribuiran u izložbenim prostorima. U dodatku, javnost će biti pozvana da učestvuje i u dodatnim aktivnostima platforme kao što su prezentacije, predavanja i čitalačke grupe. Više informacija o platformi Učitelj neznalica možete naći na <http://www.uciteljneznalica.org>

Učitelj neznalica i njegovi komiteti je platforma samoobrazovanja i javna biblioteka-arhiv tekstova, periodike i knjiga jugoslovenske humanistike i realizuje se u saradnji sa. Centrom za kulturnu dekontaminaciju (CZKD) – prostorom produkcije i prikazivanja savremene kulture i umetnosti. CZKD je nastao 1. januara 1995. godine kao mesto okupljanja antiratnog pokreta, intelektualnih i umetničkih inicijativa koje su se suprotstavljale politikama terora na prostoru bivše Jugoslavije i tokom petnaest godina rada postao autonomna zona trajne kampanje za slobodu pojedinca i solidarnost i agent kulturne i umetničke produkcije koja podržava ove vrednosti.

Center for Cultural Decontamination

Spacing – naming IT war
Edited and moderated by the Ignorant
Schoolmaster and his Committees -CZKD

Spacing is the measure of the (im)possibility of being-in-common. It measures the unnamable, break or lapsus in comm(o/u)nication that allows the in-common to take place, in language as well as in the rhythm of the daily activities and in that, spacing measures and records our response-ability. The awareness of the spacing and displacement enables the taking apart and assembling, improbable parts of the social body, challenging the normative and repressive lines of difference that allocate positions of power.

Each activity is characterized by a particular internal scission each participating agent that can be more generally described as the scission that the political as social makes in art and thinking, yielding them unrepresentable and un-namable. At the same time, it is also the cut that art and thinking make into the socio-political, making it communicative. This cut, which constitutes and is constituted by the becoming-public, is promised only outside any disciplinary format.

The Ignorant Schoolmaster Platform puts Spacing into practice in its low frequency activities which track the possibilities of becoming of the social body through consistent and iterating activities. For the October Salon of 2011, we will offer the public the opportunity of taking part in our ongoing activities, setting shifting distance relations between public and event, in each activity.

All activities of The Ignorant Schoolmaster and his Committees will be a part of the Salon with a special focus on the following activities: Naming IT War – a working group of war veterans and anti-war activists from the 90s will be formed, calling the government officially declare the “armed conflicts” of the ‘90s – war.

Short Course History of Thinking in Yugoslavia – a reading group intends to reactivate these texts in terms of their demand for critique, equality and solidarity.

Being a Worker Today - public discussions with workers, activists, decision makers and public on the workers' experience in self-organisation for protests and in company management as well as on the relations of workers to different state organs such as local/central government, governmental Agency for Privatisation, the Anti-Corruption Council and the Anti-Corruption Agency.

Students vs. Bologna - conversations of students, activists, university representatives, and public, focusing on students' experience as an educational experience, in self-organisation during the protests and in their participation in the faculties' and university's management and how applicable this experience is in other fields of life. This systematic evaluation will be held in light of whole decade of implementing the recommendation of the Bologna Declaration and the creation of one educational space in the European Continent, which is marked by student protests and resistance of large scale in all countries, including Serbia.

Public as Art - Spacing - Naming it War as commented by artists, curators and critics. In the framework of this event will be distributed the newsletter and projected the newsreels.

These activities will be documented, edited and shown as newsreels and short documentaries during the exhibition, in addition to a newsletter that will be published twice a week and distributed in all the Salon exhibition spaces. Furthermore, the public will be invited to participate in additional platform activities such as presentations, lectures and reading groups. For more information on The Ignorant Schoolmaster Platform please visit: <http://www.uciteljneznalica.org>

Ignorant Teacher and his Committees is a platform for self-education and a public library/archive of texts, journals and books in the field of Yugoslav humanistics. It has been realized in collaboration with the Center for Cultural Decontamination (CZKD) - where contemporary culture and arts are being produced and presented. CZKD was established on the 1st of January 1995 as a gathering place of the anti-war movement and intellectual and artistic initiatives opposed to the politics of terror on the territory of the former Yugoslavia. During the fifteen years of work it has become an autonomous zone of permanent campaign for the freedom of individuals and for solidarity, as well as an agent of cultural and artistic production that supports these values.

Rod Dickinson

The Milgram Re-enactment, 2002
Rod Dickinson u saradnji sa Grejmom Edlerom i Stivom Raštonom

Radovi Roda Dickinsona odvijaju se duž osa simulacije i rekonstrukcije, a istražuju ideje povezane sa uverenjima i društvenom kontrolom. Radovi prikazuju očekivane događaje koji se na kraju ipak nisu ostvarili ili pak ostvarene događaje. Na 52. Oktobarskom salonu Dickinson predstavlja dva

Ponovno izvođenje
eksperimenta Milgram, 2002
Rod Dickinson u saradnji sa
Grejmom Edlerom i
Stivom Raštonom
video i instalacija
laboratorije
domenzije promnljive

The Milgram
Re-enactment, 2002
Rod Dickinson in
collaboration with Graeme
Edler and Steve Rushton
Video Installation and
installation of the laboratory
Dimension variable



rada: Zatvoreno kolo iz 2010. i Ponavljanje Milgramovog eksperimenta iz 2002. (u saradnji sa Grejemom Edlerom i Stivom Raštonom). Ponavljanje Milgramovog eksperimenta je instalacija koja se sastoji od detaljne rekonstrukcije laboratorije Stenlija Milgrama zajedno sa video prikazom eksperimenta koji je ponovljen s glumcima. Rad vizuelno utiče na gledaoce zahvaljujući fizičkom prisustvu laboratorije; ona priziva u sećanje scenu zločina kojoj se ljudi vraćaju da bi iz prve ruke proučavali dokaze i dato iskustvo. Tom rekonstrukcijom umetnik generiše sistem simuliranog iskustva u kom gledalac može da učestvuje.

Izvorni Milgramov eksperiment, jedan od najvažnijih i najprovokativnijih eksperimenata u oblasti socijalne psihologije, i danas se proučava. Jednom ga je ponovio sam Milgram, a nekoliko puta psiholozi i laboratorije za socijalnu psihologiju; u svakom ponavljanju jedan element je bio promenjen. Učesnicima je uvek saopštavano da se eksperiment tiče pamćenja i učenja, tako da oni nisu znali da učestvuju u proučavanju poslušnosti. Subjektima je dato da biraju između uloge učitelja i uloge učenika; ovaj drugi je zapravo bio aktivan partner u eksperimentu i znao je tajnu. Učitelj (subjekt) sedeo je u jednoj sobi sa istraživačem u belom mantilu, koji je stajao iza njegovih leđa i posmatrao. Ispred učitelja nalazila se kutija s mnogo prekidača (aparati za elektro šokove), a iznad svakog prekidača je bila označena voltaža. Čak ni oznaka „smrtonosna voltaža“ nije sprečila većinu učesnika da nastave eksperiment.

Dikinsonovo Ponavljanje Milgramovog eksperimenta može se shvatiti kao režiran, ritualni modus operandi koji funkcioniše u mnogim društvenim aparatima. Svrha ovog rada je da pročisti kolektivnu svest i isceli rane. Rekonstrukcija ima simboličnu, pozorišnu dimenziju; ona uzima složen, često emocionalan događaj i kodira ga kao lako svarljiv proizvod koji istovremeno omogućuje lokalnu racionalizaciju – proces koji stvara iluziju reda. Projekat Roda Dickinsona odvaja prošlost od svakog osećanja u nastojanju da podmladi stvarnost koja se raspala na komadiće: na taj način se ponovljeni eksperiment zbiva, da tako kažemo, izvan vremena.

Rod Dickinson je vizuelni umetnik i predavač na studijama medija i kulture, na Univerzitetu zapadne Engleske u Bristolu. U svom umetničkom radu istražuje ideje kontrole i posredovanja, a u središtu pažnje mu je pitanje kako na naše ponašanje utiču sistemi povratnih informacija. Detaljno istraživši trenutke prošlosti i sadašnjosti, uradio je niz reenactmenta događaja koji predstavljaju razne mehanizme društvene kontrole. Najvažnije izložbe: Longside Gallery, Yorkshire Sculpture Park, the Israeli Center for Digital Art, Ilan, Holon, Tel Aviv, Izrael (2010); Centar za umetnost Te Tuhi, Okland, Novi Zeland; BAK, Basis Voor Actuele Kunst, Holandija (2008).

Rod Dickinson

The Milgram Re-enactment, 2002

Rod Dickinson in collaboration with Graeme Edler and Steve Rushton

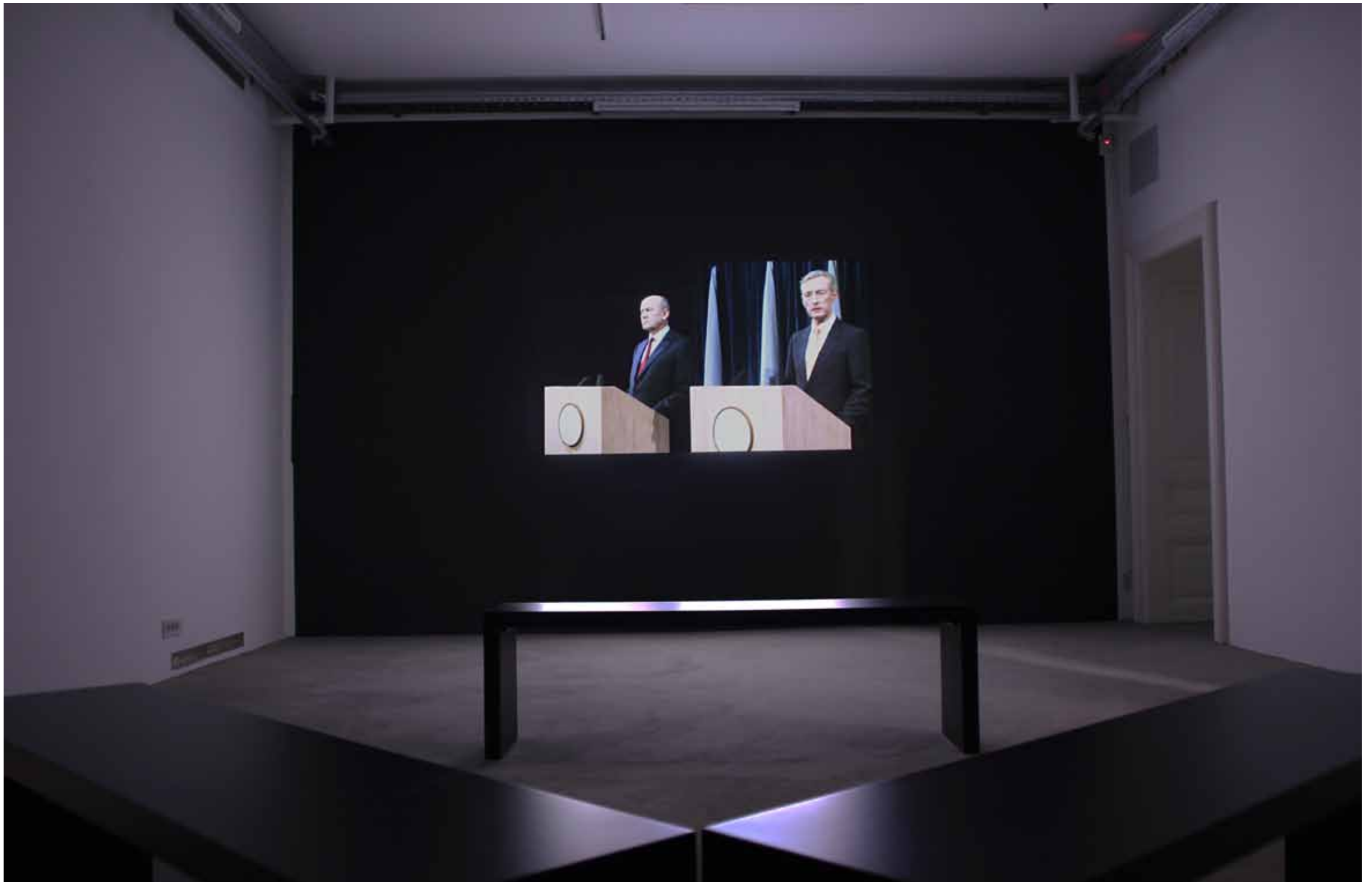
Rod Dickinson's works progress along the axes of simulation and reconstruction – exploring ideas pertaining to belief and social control. The works present events that were supposed to take place, yet ultimately did not, or alternatively events that have already taken place. For the 52nd October Salon, Dickinson presents two works, Closed Circuit (2010) and The Milgram Re-enactment (2002, in collaboration with Graeme Edler and Steve Rushton). The Milgram Re-enactment is an installation comprising a detailed reconstruction of Stanley Milgram's laboratory, alongside a video portrayal of the re-enacted experiment with actors. The work visually confronts viewers by virtue the laboratory's physical presence – calling to mind a crime scene which one returns to in order to study the evidence and experience first hand. Via this reconstruction, the artist generates a system of simulated experience in which the viewer can participate.

Milgram's original experiment is one of the most important and provocative ever to be carried out in the field of social psychology, and is still studied today. The experiment was repeated once by Milgram himself, and several more times by psychologists and social psychology laboratories – each time altering one element. In all cases the participants were told that the experiment was a memory and learning test. They did not know that they were taking part in an study about obedience. The subjects were given the choice between the role of teacher or learner; the latter was, in fact, an active partner in the experiment and was “let in” on the secret. The teacher (the subject) sat in one room with the researcher: who wore a white smock and observed from behind the teacher's back. In front of the teacher was a box with multiple switches (an electric shock machine), with the voltage level marked above each switch. Even the marking of ‘lethal high voltage’ did not stop the majority of the participants from continuing.

The re-enactment carried out by Dickinson may be construed as a staged, ritual modus operandi at work in many apparatuses. It is intended to cleanse the collective conscience and heal wounds. The reconstruction has a symbolical theatrical dimension: taking an intricate, often emotional, event and encoding it as an easily digestible product while providing local rationalisation – a process which makes for the illusion of order. Dickinson's project dissociates the past from any sentiment in an attempt to rejuvenate reality, which has crumbled: causing the re-enacted experiment to occur, as it were, outside of time.

Closed Circuit (Zatvoreno kolo), 2010
Rod Dickinson u saradnji sa Stivom Rašton
trokanalna video instalacija, 20 min
Naručilac i producent:
Aksioma Institute for Contemporary Arts,
Ljubljana i Arts Council England

Closed Circuit, 2010
Rod Dickinson in collaboration with Steve Rushton
20 minute long 3 channel video installation
Commissioned and produced by Aksioma Institute



Rod Dickinson is a visual artist and lecturer in Media and Cultural Studies at the University of West England in Bristol. His artwork explores ideas of control and mediation, focusing on the way in which our behaviour is moderated by feedback systems. Using detailed research into moments of the past and present, Dickinson has made a series of meticulously re-enacted events that represent various mechanisms of social control. A selection of his exhibitions include: Longside Gallery, Yorkshire Sculpture Park, The Israeli Center for Digital Art, Holon, Israel (2010), Te Tuhi Centre for the Arts, Auckland, New Zealand and BAK, Basis Voor Actuele Kunst, the Netherlands (2009).

Etcetera...

Loreto Garín Guzmán / Federico Zukerfeld

Judgment Day, participatory installation (2011)

Etcetera was formed in Buenos Aires in 1997 by a group of visual artists, poets, puppeteers and actors. From the beginning, the works of Etcetera use theatre and performance as critical languages throughout their practice, working with different formats and incorporating characters that reappear throughout the history. The group has worked closely with the human rights group HIJOS (Children for Identity and Justice Against Forgetting and Silence) and made use of Escrache – a particular political demonstration form that emerged in Argentina at the turn of the century, initiated by HIJOS. The members of HIJOS started the Theatre of Escraches as a means of showing the community the presence of unpunished criminals of the dictatorship (1976-1983).

In 2005 Etcetera founded with others the Errorist International: an international organisation that claims "error" as a philosophy of life. Today, errorism and its actions receive help from the international community, adding members, collectives and individuals around the world. Spreading their practices and their philosophy Etcetera is pleased with the new autonomous cells of Errorist International that expand all over the world.

During the 1990s, Etcetera began to develop strategies of art actions, using grotesque and cruel theatrical attitudes, to address issues such as injustice and the response of the community to the processes of constructing a collective memory and civic responsibility in respect to acts of genocide. The "official" history was written by various governments and media groups. Etcetera then made use of the streets as a "social scenario" (like a permanent laboratory) to experiment with protesters and casual observers about how engaged art can help in the development of a new "ethics" of social generators.

For the October Salon Etcetera will focus on theatre as a political representation of Justice Praxis and streets demonstration as a space for social catharsis – providing a kind of public stage to sublimate the trauma of the last genocide in Argentina. The group will present fragments of the archive from this moment in Argentina's history as an act of seeking justice against the crimes committed during the military dictatorship. Etcetera's work comments on the process of the new "industry of memory" being developed in Argentina, with the implementation of the museums of memory and the machine of cultural production which hides the human drama of the past.

Etcetera's work in the October Salon will include a laboratory for investigating certain aspects of the development of collective memory and the different ways of representing it. The laboratory functions as a game, which will be made manifest through different modes such as storytelling, performance, absurd and grotesque theatre, and other artistic strategies. Each of these addresses issues such as Argentina's current lack of justice, the process of constructing memories of recent history (and possible responses to this), as well as community involvement in relation to military conflicts, social divisions and war.

Loreto Garín Gusman (Čile) i Federiko Sukerfeld (Argentina) su jedni od osnivača grupe. Danas, grupa Etcetera nastavlja sa svojim aktivnostima u saradnji sa drugim kolektivima i individualcima. Etcetera je izlagala u Muzeju Ludwig u Kelnu, Muzeju Friedericianum u Kaselu; u San Dijegu/Tihuani (2005), na Bijenalu u Tajpeju, u Tajvanu (2008); na 11. Istanbulskom bijenalu (2009) i Cuvee bijenalu u Lincu, MAMA, u Roterdamu; u Palazzo Riso na Siciliji, Kunsthalle Exnergasse, Beču; Smart Project Space, u Amsterdamu (2009). Godine 2010. grupa Etcetera je bila kustos grupne izložbe Reciprocidad (Uzajamnost).

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Loreto Garín Guzmán (Chile) and Federico Zuckerfeld (Argentina) are cofounders of Etcetera group. Today the group continues to develop its activities collaboratively with other collectives and individuals. Etcetera has presented at the Ludwig Museum in Cologne (2004), in Friedericianum Museum, Kassel, San Diego/Tijuana (2005), Taipei Biennial in Taiwan (2008), 11th Istanbul Biennial (2009), Linz Cuvee Biennial; MAMA showroom, Rotterdam; Palazzo Riso, Sicily; Kunsthalle Exnergasse, Vienna; and Smart Project Space, Amsterdam (2009). In 2010 Etcetera curated the group exhibition Reciprocidad (Reciprocity).