

LOWE

**BALKAN VIDEO
FEDERATION**

Presents

BALKAN VIDEO FEDERATION

project by

BALKAN ART NETWORK (BAN)

CENTRE FOR CONTEMPORARY ARTS—BELGRADE (CCAB)

BELGRADE SUMMER FESTIVAL (BELEF)

BETON HALA TEATAR

FOREWORD

The project entitled 'Balkan Video Federation' is a logical step towards establishing closer links between the art scenes in the countries of South Eastern Europe, which is the main objective of the Balkan Art Network (BAN). This is the network's first project, after the 'Balkan Art Generator' exhibition in Brussels, to be organized in one of the countries of the region. Those art institutions that are members of BAN were invited to make a selection of video works representative of recent video art production, which would in a broad and non-restrictive sense reflect the specific cultural, political and everyday features of our region. For the institution which initiated this project (The Centre for Contemporary Art - Belgrade), it is also a logical step, as it follows a research project and the first retrospective of Video art in Serbia, initiated by Dejan Sretenović last year.

As an emerging art medium, video has been chosen from a pragmatic point of view, as well. With the constant struggle in organizing and financing big art shows (which usually involve transportation difficulties, problems with obtaining visas and other permission, and complicated demands upon host institutions), we have turned our attention to the presentation of video art, an easily transportable and accessible medium. The exchange of videotapes has proven to be one of the most instant means of artistic communication and the first step in acquiring the necessary knowledge on recent artistic practices in the region. This presentation, with its first screening in Belgrade in August 2000, is conceived as a 'travelling package' that may be offered to any art institution in the world, interested in contemporary art in the Balkans. It is unfortunate that due to the unsettled political situation, the selection of video works from Albania has not reached Belgrade and is not presented in this catalogue. However, BVF is an ongoing project, so we hope to include the Albanian selection for the next presentation.

Finally, the title 'Balkan Video Federation' is taken as an allusion (ironic or not, it really depends on one's point of view) to an old political idea of the unification of the Balkan countries, as championed by President Tito immediately after the Second World War. This was not the first utopian idea to be generated in this region, and we want to stress that, in the field of art, these ideas may hold interesting implications and gain new meanings.

Branislav Dimitrijević
Centre for Contemporary Arts — Belgrade

BALKAN ART NETWORK

There was an immense need for the creation of BAN (Balkan Art Network), as there were not many links in this field between the Balkan countries, due to the well-known situation of the nineties. Despite all divisions this in fact represented a situation never accepted by the artists and cultural workers in our region. This latent energy resulted in the forming of the Balkan Art Network on the "Initial Conference on Reconstructing the Cultural Production in the Balkans", in Sarajevo, Bosnia and Herzegovina, 02.-04. December 1999. The Network was at first seen as facilitating the communication and opportunities for Contemporary Art Centers by structuring of a systematic approach to the possibilities and difficulties in the arts. The goals of BAN were proclaimed:

- to facilitate artist mobility and exchange of production and presentation of artwork
- to support curatorial workshops and educational projects in the arts
- to enhance the awareness of local, regional and common problems as well as resources
- to work for the establishment of an open platform for funding the development of independent art production
- to establish conditions for a functioning art market

Today just six months after that BAN represents a Network of more than 50 Art Institutions and Artists. It is unburdened by traditional limitations aiding its members in establishing and maintaining the highest possible synergy between them, hence increasing the contribution of these art centers to the Balkan societies. It also serves as an exchange forum regarding information and exploration of ideas, as well as a channel through which joint concerns are expressed. BAN recognizes that the problems in the region of the Balkans have mutual dimensions and cannot be challenged successfully by a single country, institution or individual. BAN therefore serves as a generating factor for the will for togetherness in the region and engages in initiatives, which overcome the confines of national, governmental and non-governmental, public or private institutions.

BAN also defines the vision towards a future reorganization of the Balkans characterizing the Balkanian artistic and cultural profile by introducing the network principle, making thus links with other networks across Europe.

By utilizing the synergic cross platform of networking the Balkan Art Network organizes and promotes series of exhibitions of the Balkan contemporary art with a special stress on new media, video art, installation, conceptual art and performances, in the

major cities of the Balkans and Europe. Balkan Art Generator, during SHORTCUT 2000, is the first of a series of exhibitions assisting in the process of integrating local and emerging artists with the international scene, and opening of the communication to the European cultural scenes and resources. Following events of BAN are exhibitions and conferences dedicated to theme "From Art Production to Art Market" on TRANSART - Istria International TransDisciplinary Art Festival, Istrian Citizens Action "X" (September, 2000), and "Understanding the Balkans" Conference in Ohrid, Macedonia (October, 2000). BAN believes that the experiences achieved by the interaction through this complex pattern of relationships will trigger a significant alteration of our cultures and societies.

Melentie Pandilovski

*Membership of BAN is open to everyone who is interested in contributing to it.
<http://zayac.scca.org.mk/ban/>
misko@scca.org.mk



BOSNIA AND HERZEGOVINA →

DESCRIPTIONS OF SELECTED VIDEO WORKS

Brad Fox

“May I pee...”

An unusual travel account filmed on the journey from Ljubljana through Temisoara, Budapest and Sarajevo with an 8mm movie camera. The sound is put together from segments of documentary sound track recorded separately from the pictures on a mini-disk recorder and CDs gathered together on the journey. As an audio backdrop, off screen, one can hear the story, the memories, which the author wrote after the journey.

Dženid Jaganjac

“Silence”

Love is always an individual search for something that slips out of one's grasp and disappears. The author reflects on this search or pursuit — to the end of the world, to the bottom of the ocean. The quest in pictures isn't sought in the real world, but starts from the author's body and his breath, shown in simple black-and-white images.

Timur Stroil & Barbara Peleš

“Dance Macabre”

Four essays written as four monologues are told in the form of a musical video clip. The narrative and almost theatrical structure of this video is broken up by the continual conflict between the filmed foreground and the animated background.

Nebojša Šerić Šoba

“Shovel”

‘Shovel’, a work filmed with one frame, with an amateur VHS camera. It is dedicated to the author's neighbors and their watchful eyes, which have been following the author's every move for years. The author carries out a bizarre ritual, counting on the small town, suspicious neighbors to be watching him.

Muhidin Tvico

“VM 14.50”

“The main character” is a certain washing machine, which tries to wash what's been piled into it, spinning around just like the planet Earth. Documentary footage from the end of the 20th century is projected onto the machine.

Dejan Vekić

“X Why”

This story about the despair of the post-war generation of young people boils down to two things — the unknown X and the question why. The photographs, which get their movement from the post-production treatment, were taken in Paris and Sarajevo.

Enes Zlatar & Dejan Vekić

“Stinky Spider”

A short film about love, friendship and sleepwalking.

The authors experiment with the form of the film, and instead of using a movie camera they use a photographic camera. With every photograph undergoing subsequent treatment on a computer, the standard movement of a movie or video camera is replaced by computerized movement over the ‘frozen’ frame / picture.

Brad Fox

Brad Fox was born in Kansas City, USA in 1973. Currently lives in Budapest.

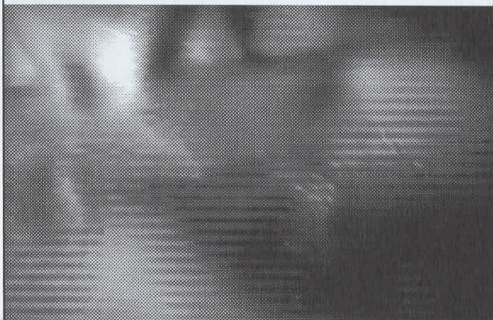
"May I pee...", 1999, duration: 4 min.



Dženid Jaganjac

Dženid Jaganjac is a student, the member of the research team of Benetton's Fabrica in Treviso, video department.

"Silence", 1999, duration: 4 min.



Timur Stroil, Barbara Peleš

Timur Stroil is the student at the academy of Fine Arts in Sarajevo.

Barbara Peleš is the student at the Faculty for Philosophy in Sarajevo, department of psychology.

“Danse Macabre”, 1999, duration: 8 min



Nebojša Šerić Šoba

Born 1968, in Sarajevo, Bosnia and Herzegovina. Studied at the Academy of Fine Arts, Sarajevo — the Sculpture Department. Exhibites since 1987.

Awards

1997—Biennial of Young Artists, Grand Prix for the ready-made “Kiss”, Rijeka, Croatia

1997—International Jury Special Commendation for the video “Shovel” at the SCCA—Sarajevo First Annual Exhibition “Meeting Point”, Sarajevo, B&H

1998—Alija Kučukalić Award, Best student work 1997/98, 25th Anniversary of the Academy of the Fine Arts, Sarajevo, B&H

1998— International Jury Special Commendation for the installation “Under All Those Flags”, at the SCCA-Sarajevo Second Annual Exhibition “Beyond the Mirror”, Sarajevo, B&H

Contact:

Nebojša Šerić Šoba

e-mail:nseric@soros.org.ba

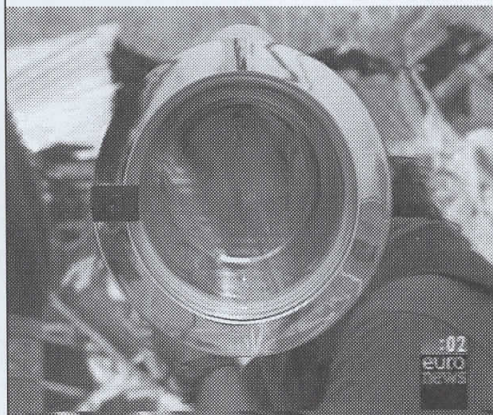
“Shovel”, 1997, duration: 4 min



Muhidin Tvico

Muhidin Tvico is the undergraduate of Academy of Fine Arts, Sarajevo, at the industrial design department.

"VM 14.50", 1998, duration: 7 min.



Dejan Vekić

Born on 1st may 1971 in Sarajevo, Bosnia and Herzegovina. Completed studies at the Academy of Fine Arts in Sarajevo, Department of Graphic Design. Engaged in photography since 1987. His photographs have been published in the magazines: Business Magazine, Futura, Goteborg Post, BH Dani, Fantom Slobode, Print, Republica and the others. Works at the Art Gallery of Bosnia and Herzegovina as a photographer. Member of the Bosnian Applied Art Association since 1998.

Awards:

1995 First award for the video: «KaoSarajevo» at the Video Festival Sarajevo 95, Sarajevo, B&H
1998 Award of Bosnian Applied Arts Association for Photo design, Sarajevo, B&H

Contact

Dejan Vekić, Žrtava Fašizma 13, 71 000 Sarajevo, Bosnia and Herzegovina
Tel: + 387 71 645 036, e-mail: Yodean@hotmail.com

“X Why”, 1997, duration: 7 min



Enes Zlatar & Dejan Vekić

Enes Zlatar is the coordinator for the new media with the Centre for Contemporary Arts, Sarajevo at its pro.ba multi-media laboratory.

"Stinky Spider", 1998, duration: 18 min.





BULGARIA →

To a great extent, video is a characteristic medium for the art of the young and middle generations in Bulgaria. The medium's relatively undifferentiated parameters of expression, visuality and techniques, give artists with various backgrounds, creative natures, views of the world, and artistic positions, the possibility to put together their work whilst taking advantage of the medium's complexity in its forms of expression. Years ago, video in Bulgaria had neither a distinctive nor an autonomous sounding in the spectrum of the forms and media of our art. Nor did we have a distinctive group of artists to develop its specific qualities into a possible means of expression. The role of video was that of a component in the integrity of a work of art. It was often used almost casually by artists who would otherwise pledge themselves to other contemporary art forms.

Over the last few years, things have gradually been changing. Certain groups of artists have consciously and deliberately identified themselves as artists predominantly using video and digital media. The electronic image is already far removed from playing just the role of a „different point of view“ on familiar artistic discourses and themes. On the contrary, great efforts are being directed towards exploring the semantics and the emotional potential of video's expressive structure and its self-sufficiency. What are the reasons for this about-turn? Of course, the idea of having a puristic isolation of the media in its own self-reflectivity is still far away. The middle generation of artists has, for a long time, been tired of overexposed self-expression, in our context closely related to classical neo-conceptualism. They have even grown tired of how concrete the subject is. Both of these already have a major place in new Bulgarian art.

Video was, for the majority of these artists, just another alternative. While using its polysemantic visual parameters, they were trying to avoid and soften the direct implications of the conceptual message. The younger generations, however, address and solve these questions in a different way. These are the artists who formed their artistic individuality throughout the second half of the '90s. For them, like their international colleagues,

the a priori facts of globalization, the digital culture and technological society, are more pivotal than anything else. They are not burdened with a multiplicity of choices. Digital aesthetics is a natural artistic milieu.

This is why we have tried to select for the Balkan Video Federation works by Bulgarian video artists that are characteristic of both these generations. The curatorial package, though, does not aim to give a full exposure of what Bulgarian video art is at present. The reason is that today we can already see a great abundance of video-artistic production, with its natural variety in quality, approaches, and the issues addressed.

The video work by Daniela Kostova, 'Fair Play', is based on a paradox. The participants of the illusionary competition are simulating a race. A closer examination of the work reveals the reason for their strained movements and torment - they are forced to drag their heavy shadows around. The scene takes place in a green field, and the sound of breaking waves suggests associations with fleetness, a lack of gravity, and blue colors. It creates an anti-logical space without visible supporting points. Its unreality predisposes concentration on the actual events. The comic figures are dressed in white, with their shadows, naturally, in black. One of the two white figures is in fact a man hauling a woman dressed in black tied to his feet as a shadow. The arrangement of the other couple is the reverse. The metaphor - of the playing man - seems to be clear, and the possible interpretations revolve around the archetypal opposites of male-female, life-death, black-white, attraction-repulsion, and love-hate. The striking effect on our stream of consciousness and sensations comes from the unexpected simplicity of the idea and its realization. Comments are missing. Everything sounds like the truth spoken out in an absurd game.

Questions about changes over time - both in its literal and metaphorical aspects — can be found in Boriana Dragoeva's piece, 'Celebrating the Next Twinkling'. The use of the 'X-ray' properties of the camera, as an instrument for unveiling and penetrating through secrets, is a favorite technique of the artist. In her video, the main characters are two female strangers. Within the span of two and a half minutes their mood changes from one

of euphoric joy to intense fear, leading to aggression. By breaking down the frame sequence in the editing process, the whole scale of feelings and thoughts that take over our minds when we experience these extreme emotions is revealed. No one is able to predict what might happen to him in a twinkling. Eternal happiness does not exist, nor does never-ending pain; there are no eternal values. Our life is a series of peaks and troughs. Our emotions are the most frequent motives for our actions.

Boris Kostadinov

Boryana Dragoeva

Born in 1972. Graduated National Academy of Fine Arts, Sofia, Bulgaria

2000

“Subjects and Shadows”, ATA Centre for Contemporary Art, Sofia

“Anti- Feminism/Anti-Mamchism”, XXL Gallery, Sofia

“Dreamcatcher”, international video and film festival, Kiev, Ukraine

“Communication Front”, media-art forum - Plovdiv, BG

“Video Positive 2000”, world premiere of Crossing Over Time, Unity Theatre, Liverpool

1999

“The right shoot”; KEVA, Sofia

“Aim/less”, TED Gallery, Varna

Crossing Over 4, video workshop, Ljubliana, Slovenia, VideoMedeja Festival, Novi Sad, YU

“Videoarchaeology”, video festival, Sofia - Paris,

Project “The End”, Media-Art Forum - InterSpace, Sofia

“Betaville”, Alternative space, Sofia

“Communication front”, Ancient Bath, Forum for Electronic Arts, Plovdiv, BG

1998

“My favourite dish”, Rakovski 138, Sofia private space

“Iron man” painted steel figure, Amsteldstadt, Amsterdam Underground Fest III, National Palace of Culture, Sofia

1997

“Individual topographies”, Sofia City Gallery, Gurko 1

“Labor/Art”, workshop, Karlukovo, Bulgaria

“Celebrating the Next Twinkling”

2,5 min

1999



Daniela Kostova

Born in 1974. Graduated National Academy of Fine Arts , Sofia, Bulgaria

2000

“Anti-Feminism/Anti-Mamchismo”, XXL Gallery, Sofia

“Paranoya style”, ATA Center for Contemporary Art, Sofia

1999

”Life is cinema”, XXL Gallery, Sofia

“Betavile”, Alternative space in Sofia

“Millenium bug”, XXL gallery, Sofia

“Culture - Subculture”, VI Annual Soros Exhibition, Varna, Bulgaria

“Sofia Underground Festival”, National Palace of Culture, Sofia

1998

“Sofia Underground Festival”, National Palace of Culture, Sofia

“Ubertraung”, Leipzig, Germany

1997

“Individual topographies”; Sofia City Gallery, Bulgaria

“Laborart” workshop in Karlukovo, Bulgaria

“Process / Space Festival”, Balchik, Bulgaria

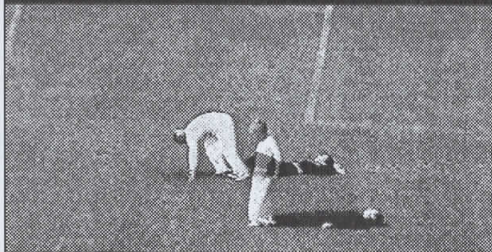
“Drawing 97” XXL gallery, Sofia, Bulgaria

“Macroland” workshop in Vienna, Austria

Fair Play

~7 min

2000



Iljan Lalev

Born in 1962. Graduated National Academy of Fine Arts - Sofia.
Department of Painting

2000

“Var(t)na & Company”; City Gallery, Varna, Bulgaria

“Aside”, Solers Gallery, Sofia

1999

“Handiwork”, ATA Center for Contemporary Art, Sofia

“Press Papier or a Few Attempts to touch Truman Capote”, Ata-ray Gallery, Sofia

Sofia Underground Festival III; National Palace of Culture, Sofia

1998

“Behind Closed Doors”, Raiko Aleksiev Gallery, Sofia

“Contemporary Bulgarian Art”, Art Front Gallery, Tokyo, Japan

1997

“Works on wood and Paper”, ATA Center for Contemporary Art, Sofia

“The Drawing-Alternatives”; XXL Gallery, Sofia

“Contemporary Bulgarian Art” The Old Church, Amsterdam, The Netherlands

1996

“ART-ATA-RAY”, Ata-ray Gallery, Sofia
XVIII International Arts Festival - Canne sur Mer, France

1995

“Details of the Interior”, The Staircase Gallery, Sofia

“In a state of Expectation”

3 min

1999

1999 is the tenth year since the democratic changes in Bulgaria began. For ten years now the country has been working for its European integration.

WE ARE STANDING BY!

Houben Tcherkelov

Born in 1970. Graduated National Academy of Fine Arts, Department of Painting

Master class of Painting with Jorg Immendorff, Amsterdam, Holland

2000

“Cocoons”, XXL Gallery, Sofia

“Antifeminism/Antimachismo”, XXL Gallery, Sofia

“Social Kunst aus Bulgarien”, Wittgenstein House, Vienna, Austria
AC/DC, XXL Gallery, Sofia

1999

“Translocation” Generali Foundation, Vienna, Austria

“New Bulgarian Painting II, XXL Gallery, Sofia

“New Iconology”, XXL Gallery

“Ubertragung” verein fur Osteuropaische Kunste. Leipzig, Germany

“Bacterium Bulgaricum Art” Museum of foreign art, Riga, Latvia

“Culture - Subculture”. Sixth Annual Exhibition of Soros Center, Varna, Bulgaria

“New Iconology”, XXL Gallery

“IInd Trienal of Balkan Art - Golden Eye, Novi Sad, Yugoslavia

1998

“Formal-Unformal”, Central Post Office. Fifth Annual Exhibition of Soros Center for the arts, Sofia, Bulgaria

“Coup D'Etat: New Radical Practices II”, XXL Gallery, Sofia

“Sofia Underground II”. National Palace of Culture, Sofia

“Gangstart”, XXL Gallery

1997

“A Home”, XXL Gallery, Sofia

“Lullaby”, Nexus Contemporary Art Center, Atlanta, GA, the USA

“New Radical Practices”, XXL Gallery, Sofia

“Menshbilder Foto und Video Kunst aus Bulgarian”, IFA Galerie, Berlin

1996

“New Bulgarian Painting”, XXL Gallery, Sofia

“Evidence. The Real Diversity”, III-th. Annual Exhibition of the Soros Center for the Arts, Sofia

1994

“N-forms. Reconstructions and interpretations”, Annual Exhibition of the Soros Centre for the Arts, Sofia

“Leihm '94”, International Symposium, Aachen, Germany

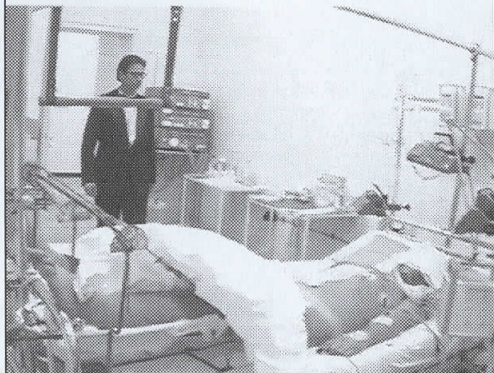
“Ann Art-5, Medium 3”, International

Festival St. Georgie, Romania
"Forms of Life", Ata-Ray Gallery (along
with Kosio Minchev), Sofia
"AIDS", Studio Spectrum Gallery, Sofia
"Freezing up" Action, Muzeum of
Natural History, Sofia

"Reality Show"

19 min

1998



Ventsislav Zankov

Born in 1962. Graduated National Academy of Fine Arts, Sofia, Department of Sculpture

2000

"Communication front 2000", Plovdiv 1999

"Commercial/non-commercial", Irida Gallery, Sofia

"The Other Olympia", Irida Gallery, Sofia 1998

"48 hours with Zankov", Admirer Gallery, Sofia

Phothone Digital LAB, 150xSimbolo, Bern, Switzerland

e-images'98 comme_exchange, Vevey, Switzerland

BODY AND THE EAST From the 1960s to the Present, Museum of Modern Art, Ljubliana, Slovenia,

1997

"Make War Not Love", Kapelica Gallery, Ljubliana, Slovenia

"Video positive" LEAF, Liverpool UK

"Ars Ex Natio", Annual Exhibition of the Soros Center for the Arts, Plovdiv, Bulgaria

"Menschenbilder" IFA Gallery, Berlin, Germany

1996

"Evidence. The real diversity" Annual Exhibition of the Soros Center for the Arts, City Gallery, Sofia

1995

"Without innocence" Mix Gallery, Sofia.

"VideoHart", Annual Exhibition of the Soros Center for the Arts, Archeological Museum, Sofia

1994 "Works on paper", Wittgenstein House, Vienna, Austria.

"N-Forms? Reconstructions and Interpretations", Annual Exhibition of the Soros Center for the Arts, Sofia.

1992

"Limits of Agony", Action II, Shipka 6 Gallery, Sofia

"Beefsteak and Fried Potatoes" One Person Performance, Shipka 6 Gallery, Sofia

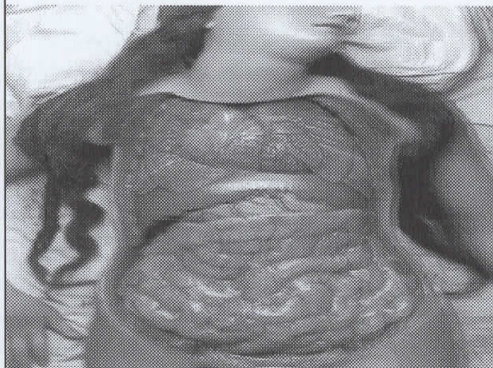
1991

"Happy-krai (end)", Club of (Eternally) Young Artist, Sofia

"Woman Inside"

~2 min

2000





CROATIA →

AN OUTLINE

When describing the tendencies and situations in the Croatian contemporary art scene during the last decade, it is reasonable to point out the specific time disturbance. For various reasons, the war in ex-Yugoslavia being the most prominent one, this disturbance somehow shortened the 90s in Croatia to several years of slow recovery from the painful shock that war caused among most of the intellectuals. Since the intellectuals had, for the most part, been playing their traditional role of representing the "general interest" with renewed force and deadly vigor, the ensuing serious lack of intellectual contextualization of events that marked the 90s in Croatia incapacitated any serious reflections that would relate these events to concepts corresponding to the political, cultural and historical situation of today. The processes that started to dominate after the fall of the Berlin Wall were deeply rooted in the 80s, and within the context of the Croatian art scene, similar development is discernable. The archiving, documenting and theorizing of visual praxis that has been in formation since the late 60s in opposition to modernism was one of the most prominent tendencies of Croatian art scene in the 90s. From the late sixties and early seventies conceptual tendencies came to the fore. The new tendencies were initiated with the introduction of technical media into art: photography, film and video. New art practice, as these new forms of art were called in Croatia, emerged immediately after 1968. 1969 saw the first environmental art, a dematerialization of the art object, exemplified by the praxis of Sanja Iveković, Dalibor Martinis, and a preoccupation with ethical problems, as with Braco Dimitrijević and Goran Trbuljak. To follow soon after were the first alternative spaces, the early acceptance of video (1972), and the activities of the Group of Six Artists (M. Stilinović, Martek, Jerman, Demur, S. Stilinović, Vučemilović) with their strong social note. Within the framework of limited contemporary art infrastructure, during the 90s that art was institutionalized and widely influential. The continuity, broken by the war, has almost been re-established, mostly through the activities of institutions such as the Museum of Contemporary Art in Zagreb, and some new gallery premises, varying in their duration. Since the relevant art market was not significantly developed during the transition years, there are very few private galleries for contemporary art. The young art scene has been shaped in quite an isolated cultural environment, with insufficient institutional,

theoretical and critical background. During the 90s no significant efforts were made toward the deconstruction of the 'white cube' museum. The gallery system mostly failed to adjust to efforts aimed at producing and presenting the art of the open praxis, whose focus shifted from aesthetic rules of object construction toward social praxis and multiple or collective authorship close to activist praxis. Non-institutionalized art activities and artists' self-organization have been stronger in Dubrovnik, Split, Rijeka and Labin than in Zagreb. Since art production from these cities has not been documented, but has circulated in the form of 'oral history', it has no broader relevance for the art scene in the metropolis that Zagreb acts out.

Croatia is still to undergo the cultural decentralization process. The properties of recent video production fit nicely into the attempt to point toward artistic continuity rather than the breaks that characterize certain developments in the broader social and cultural context. The strong Croatian video scene during the 70s and 80s (works by Tomislav Gotovac, Sanja Iveković, Dalibor Martinis, Vlasta Delimar, etc.) forms the basis for artistic production of the younger generations, who produce video works mostly for gallery presentation, achieved usually by rather simple means, without much interest in narrative structure, but with pronounced conceptual tendencies.

The video production of Alen Floričić, an artist from Rijeka, with specific emphasis on the body as a live organic object, reduced to elementary physical functions of simple movement, continues the development of Croatian body art. Body art is less suitable as the classifying mark of the work, but more the specific 'body language' structured with each work. The editing, repetition and multiplying of the image mechanizes the body unable to move, turned into a hybrid organism of a broken machine. The body is treated as something depending on a means of representation, a social construct whose physical existence is obliging. In his video work, Floričić often multiplies the image accentuating the feature of video as the medium that frustrates any attempt to ensure a strong distinctive feature in the unique stream of the spectacle. A specific interest in the physical processes is also evident in the work of Marijan Crtalić. In "Untitled", the merging of the human voice, singing along with the noise produced by an electric razor used by the artist to shave his head, mechanizes the human voice, at the same time as humanizing the

machine's voice. The accordance of the human voice and the mechanic tool in its repetitive structure act as an ironic mantra, bringing the processes of everyday bodily hygiene closer to the processes of mental hygiene. The fascinating blow-up view of the skin stimulates a voyeuristic type curiosity that soon registers the extreme privacy of the skin. The ambivalent quality of the sound proximity is the basis of the video "Memories" by Renata Poljak from Split. The sound and visual closeness of the words Tito and tata (dad) through repetitive handwriting becomes emptied of sense, at the same time reaching gestural potential. The sound and visual rhythm supports repetition conceived as the form of change. It culminates in techno-music formed around the sound of the words. The intimate experience of strong symbols melts away into the extract of pop-politics. The video of Kristina Leko from Zagreb is characterized by a stronger narrative structure based on the non-linear facing of intimate experience with a certain broader social context, such as the concept of work in her video "A history of a cake". The video functions as the audio record of a private confession, and, at the same time, as the documentary video record of the process with a pronounced 'social sculpture' ethic that heals in various directions. In a certain sense, the concept of social sculpture also concerns the video "One" by Ivana Jelavić. It is a video record of a performance held in public on a street in Dubrovnik in 1997, in which the artist deals with the possibilities and quality of communication with others, motivated by internal mental processes more than by any external circumstances. The so-called 'theory movies' produced by Dejan Krsić (graphic designer and editor of Arkzin) for the cultural TV program "Transfer", on HRT3, are not gallery works but are intended to be screened on an actual TV program. The short forms and format are based on the mixing and remodeling of second hand video and audio material, to present certain texts and ideas of famous theoreticians such as Žižek, Marx, Debord, Jameson, Salecl etc. Theory becomes mediatic, and the TV medium becomes a theoretical weapon.

Natasa Ilić

Marijan Crtalić

Born 1968. Graduated from the painting department of Academy of Fine Arts, Zagreb.

Lives and works in Zagreb and Sisak.

Selected exhibitions:

2000

What, how and for whom, HDLU, Zagreb, Croatia

1999

“Cityscape”, 33rd Zagreb Salon,

Klovićevi dvori, Zagreb, Croatia

Para psychiatry, Lotrščak Tower, Zagreb, Croatia / s.e.

Transcendent Teleportation, SC Gallery, Zagreb, Croatia / s.e.

Power Machine Redecontr..., VN Gallery, Zagreb, Croatia /s.e.

1998

25th Salon of Young Artists, HDLU, Zagreb, Croatia

1997

St. Quirin Gallery, Sisak, Croatia

“Untitled”

Video/8 min

2000



Alen Floričić

Born 1968. Graduated from the sculpture department of the Faculty of Pedagogy, Rijeka. Lives and works in Rabac.

Selected exhibitions:

2000

Miroslav Kraljević, Gallery, Zagreb/ s.e.

2000

Taking liberty, Balkan art generator, Bruxelles, Belgium

1999

Taking liberty, Pula, Novigrad, Poreč, Labin, Croatia

1998

25th Salon of Young Artists, HDLU, Zagreb, Croatia

1995

Contemporary Art from Rijeka, Arteria Gallery, Zagreb, Croatia

1993

14th Zagreb Exhibition of Drawings, HAZU, Zagreb, Croatia

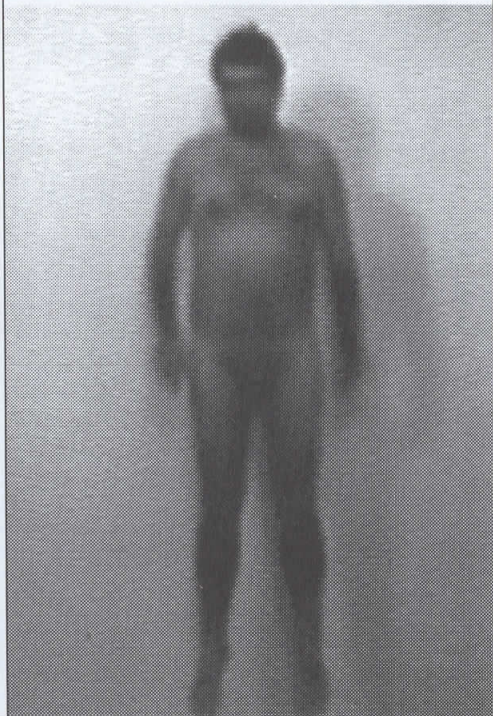
1991

16th Biennale of Young Artists, Modern Gallery, Rijeka, Croatia

“Untitled”

Video/4min

2000



Ivana Jelavić

Born 1971. Graduated from the Academy of Visual Arts, Split. Lives and works in Zagreb and Dubrovnik.

Selected exhibitions:

2000

Manifesta 3, Ljubljana, Modern Gallery, Ljubljana, Slovenia

1999

Cityscape, 33rd Zagreb Salon, Klovićevi dvori, Zagreb, Croatia

Public district, E. Filla Gallery, Ústí nad Labem, Check Republic

The Cave, Kovačka 3 Gallery, Dubrovnik, Croatia / s.e.

Stop the war, Raum fur Kunst, Graz, Austria

1998

25th Salon of Young Artists, Gliptoteka HAZU, Zagreb, Croatia

Cityscape, 33rd Zagreb Salon, Klovićevi dvori, Zagreb, Croatia

1996

Island, ARL, Dubrovnik

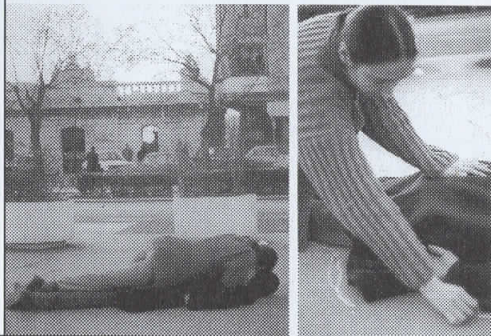
One, performance, Split, Croatia / s.e.

“One”

Video documentation of performance/5min
1997

Cameraman: Robi Raos

In collaboration with: Hrvoje Pelicanić,
Vedran Mihanović, and Igor Mazalica



Dejan Kršić/Gordana Brzović

DEJAN KRŠIĆ

Born 1961. Graduated art history and ethnology from Faculty of Philosophical Science in Zagreb.

Working as a theorist, graphic designer, publicist and editor-in-chief for Arkzin magazine.

Selected video festivals, solo and group exhibitions:

1986

New Order /Radical Chic, Gallery SKC, Beograd

1988

Mechanical Painting, Gallery CM, Osijek

1988

Shoulder to Shoulder, ŠKUC Gallery, Ljubljana

1989

Videomix 002, Zagreb 1989.

The Factory of Fiction, Museum of the Socialist Revolution, Zagreb

1990

GERMANY: THE DREAM'S WALL IS

OPEN, Pisa

VISION VORTEX, Glastonbury Video Festival

1996/7

31. Zagreb Salon, MGC, Zagreb

1999

34. Zagreb Salon, MGC, Zagreb

Transfer & Bastard Movies Production

Theory movies [selection]

digital video/TV/ app. 3min

1999/2000

THINGS FIR
FIRST THINGS FIRST 2000
A MANIFESTO

Kristina Leko

Born 1966. Graduated from Academy of Fine Arts, Zagreb. Lives and works in Zagreb.

Selected exhibitions:

2000

What, how and for whom, HDLU, Zagreb, Croatia

1999

The Voice and the Cake, Miroslav Kraljević Gallery, Zagreb, Croatia / s.e.
Blind Date, ŠKUC Gallery, Ljubljana, Slovenia

1998

Otok Gallery, ARL, Dubrovnik, Croatia / s.e.

Cityscape, 33rd Zagreb Salon, Klovićevi dvori, Zagreb, Croatia

Who by fire, Institute of Contemporary Art, Dunaújváros, Hungary

1997

Performance week, GAP, HDLU Split, Croatia

Women's Room, Electra, Zagreb, Croatia

1995

Checkpoint, Modern Gallery, Zagreb, Croatia

"History of a cake"

Video

1999



Renata Poljak

Born 1974. Graduated from University of Split, finished post-graduate studies at E.R.B.A.N., Nantes.

2000

What, how and for whom, HDLU, Zagreb, Croatia

BIG Torino 2000, Torino, Italy

Gallery Soardi, Nice, France /s.e.

1999

A Girl Like You, Gallery Praz-Delavallade, Paris, France

Film Festival, Hannover 12es Instant Video, Manosque

Estatic memory, Art Gallery of Ontario, Toronto, Canada

Gallery Glassbox, Paris, France

Post Diplome, Musee des Beaux-Arts de Nantes, ZOO Galerie, Nantes, France

10 Artists/ 8 Months/ Nantes, Centro de Arte Joven, Madrid, Spain

1998

Cityscape, 33rd Zagreb Salon, Klovićevi dvori, Zagreb, Croatia

Architects Club, Zagreb, Croatia /s.e.

Gallery Otok, Dubrovnik, Croatia /s.e.

1997

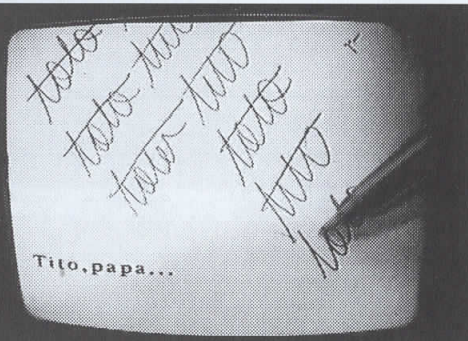
As large as life, Raum fur Kunst, Steirischer Herbst, Graz, Austria

The International Electronic Media Forum Ostranenie, Dessau, Germany
The International Festival of New Film and Video, Split, Croatia
Biennale of Young Artists/Artisti del Mediterraneo, Rijeka, Croatia
Exchange Art Festival, Split, Croatia
Videofomes 97, Clermont-Ferrand
Flight, Art Project, Split

“Souvenirs”

Video/7,30 min

2000



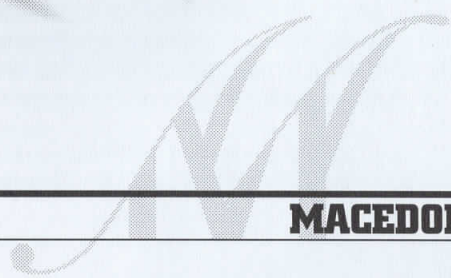
MACEDONIA

MACEDONIA is a country of 2,000,000 people, with a rich history and a beautiful landscape. It is a country of mountains, rivers, and lakes. It is a country of ancient ruins and modern cities. It is a country of people who are proud of their heritage and who are working to build a better future for themselves and their country.

MACEDONIA is a country of people who are proud of their heritage and who are working to build a better future for themselves and their country. It is a country of people who are proud of their heritage and who are working to build a better future for themselves and their country.

MACEDONIA is a country of people who are proud of their heritage and who are working to build a better future for themselves and their country. It is a country of people who are proud of their heritage and who are working to build a better future for themselves and their country.

MACEDONIA is a country of people who are proud of their heritage and who are working to build a better future for themselves and their country.



MACEDONIA →

VIDEO ART IN MACEDONIA

The emergence of video art in Macedonia is connected practically with the beginning of video production at the department of Culture and Art at Macedonian Television, at that time called TV Skopje. Also two meetings were organized by the Skopje Museum of Contemporary Art in 1984 and 1985, the first of its kind, introducing many artists from Macedonia to the world video art production and allowing them to make their first contact with it. Macedonian TV was involved in these meetings, producing a TV show about video art (November 1984, 45 min.) From day to day *new technology* was becoming more sophisticated and of course more expensive, and with that was pushed out of the galleries and museums, and into the TV stations. TV as media started to change its criteria, and in some segments its approach to the aesthetics of the moving images.

The eighties are paradigmatic of the development and expansion of video art, but at the same time of the new attitude of video artists towards the TV stations.

People working at TV Skopje, such as Katica Trajkovska and Evgenija Dimitrievska Teodosievska, appeared as video producers by enabling the artists to use technical equipment.

People from different kinds of professions were inquisitive and keen to explore the opportunities offered by this new media, including people from the theatre, film, such as Jane Petkovski from MTV (architect); Venko Cvetkov, Aco Aleksov, Kole Malinov, Vasil Kortoshev, Ljupcho Bilbilovski, Stojan Stojanov, Ljupcho Tozija, Nikola Novkovski (film or TV directors), Dime Pejovski, Dimitar Vladichin, Marjan Oggenovski (cameraman), Dragan Abjanich, Ivan Chunihin, and Ljubisha Ivanovski (montage&editing). Also people from the Fine Art Academy started to get involved in this cooperation, such as Zlatko Trajkovski, Aleksandar Stankovski, Iskra Dimitrova, and Zaneta Vangeli, appearing as independent authors.

Immediately after the emergence of the first videos from the independent artists produced in association with TV Skopje, this TV company organized a presentation of the materials from the international video Festival 'Mont Beliard 86', called 'Skopje Mont Beliard 86'. It was organized in the presence of the director of the festival and it lasted for one week.

In 1989 the first international video colony in Ohrid was organized and many significant people from the video-art scene were present, such as Kathy Rae Huffman, video

producer from ICA (Institute of Contemporary Arts) in Boston, Tom van Vliet, director of the video festival in Amsterdam, Haiké Daksel, director of the video festival in Osnabruck, Germany. European artists were invited to make videos in Macedonia, and eight video art pieces were produced. The production of video art grew during these years, and the video art scene became more established.

The first video experiment in Macedonia was undertaken in 1985 by Venko Cvetkov and Jane Petkovski in association with TV Skopje, resulting in a 15 minute video entitled *Video redemption*, presented at the Youth Cultural Center in Skopje.

Melentije Pandilovski presented the first video installation at the Youth Cultural Center in Skopje in 1987 in Macedonia. Ismet Ramicevic assisted him. Some of the video art work done in the 80s was: *On the ideological altar* by Iskra Dimitrova and Venko Cvetkov (1986), *Video Touch* by Mile Grozdanovski and Venceslav Vojdanovski (1986), *Miksko* by Dragan Abjanich and Ivan Chunihin (1986), *Closeness* by Zlatko Trajkovski, Aleksandar Stankovski, Hristo Pop Ducheve in association with TV Skopje (1987), *Ana* by Dragan Abjanich and Ivan Chunihin (1987), *Rose* by Ljubisha Ivanovski (1987), *Roots* by Vana Uroshevich (1988), *Was ist Kunst* by Iskra Dimitrova and Venko Cvetkov (1989), *Apkastatis* by Dragan Abjanich (1989), *Traveling* by Stojan Stojanovski and Venceslav Vojdanovski (1989), *Space XXX/89* by Petre Nikolovski (1989), and *The song of Love* by Aleksandar Stankovski and Zlatko Trajkovski and others (1989).

The second international video colony was organized in 1992, in mutual cooperation with the Film Youth of Macedonia and TV Skopje, this time in Skopje. This time only three foreign artists were involved: Kristof Dering (Germany), Iv Koft (Switzerland), and Anis Barjaktarević (Bosnia).

In 1993 in the Mijachki Zografii gallery the *Days of the Macedonian Video Art* was organized where video art pieces from Macedonian and foreign artists were presented. It was a retrospective presentation of video art that was done in association with Macedonian TV during the 80s and the beginning of the 90s.

The 90s became more productive and innovative. Different, independent video art work, video art performances and installations were being produced. These include *Kokino II* by Aleksandar Stankovski, Dragan Abjanich, Zlatko Trajkovski (1992), *Porch* by Zaneta Vangeli (1992), *Vigil* by Zaneta Vangeli (1993), *Temptation of St Antonij* by Zaneta Vangeli (1993), *Sisters* by Aljoshka Simjanovski (1993), *After* by Dragan Abjanich (Grand pri

- Europe in Lokarno - Switzerland) (1993), *Nightary* by Aleksandar Stankovski and Zaneta Vangeli (1994), *Bongo* or *Hommage of Machiavelli* by Zaneta Vangeli (1994), *Ibelo* by Dragan Abjanich (1995), *A documentary film about Vladimir Antonov* by Zaneta Vangeli (1995), *NEP* Dragan Abjanich and Igor Ivanovski - Izi (1996). The first annual exhibition of SCCA Skopje 'Image Box' - December 1994-January 1995 represented the key moment in the Macedonian new media scene and production. Those video works of different authors presented include: Zlatko Trajkovski *Altars*, Miroslav Stojanovik - Suki - *Saint*, Aleksandar Stankovski *Hallucination Chapel*, Igor Toshevski *Fragments*, *Blagoja* Manevski *Pantheon*, Dragan Abjanich *PCL 82*, Venko Cvetkov *Atman*, Zaneta Vangeli *Potention*, *Deviation*, *Act*, the art group Archimediala presented the work *Mysterium*, implementing video in the third part entitled *Tranquility- ecstasy*.

In the last few years authors have been working with different producers or production companies and different independent video work has been realized, such as *Maklabas*, an experimental film by Aleksandar Stankovski, which was done using different technologies and combined computer images and sound, then transferred onto celluloid.

In the last five years video art production in Macedonia has been supported by the Contemporary Arts Center in Skopje. The Center has conducted a few workshops introducing new digital technology to the artists. Artists have been given the opportunity to work with the new digital technology, cameras, editing, and sound. Some of the artists have undertaken the first experiments in combining the old SVHS technology with the computer images. New artists have appeared with their new experimental video works and the new scene is getting established. They include: Stefan Saskov *Waterscapes*, *Ushabala elo*, *Abandoned Eternity*, Slobodanka Stevchevska *Five chairs and video*, Denis Saraginovski *Restrained in continuity*, Natasha Dimitrievska & Biljana Tanurovska *Brief history of post-conceptualism*, *Can you hear me talking*, Maja Stefanovska *U*, Kristina Miljanovska & Emil Petrov *One is Love* and others.

Biljana Tanurovska

Natasha Dimitrievska & Biljana Tanurovska

NATASHA DIMITRIEVSKA

Born in Skopje, 1969.

Academy of Fine Arts in Skopje, BFA 1996.

Address: 11 Oktomvri 23-2/9, 91000
Skopje, Macedonia, tel 389.91/238 276

1998 — Prague (Czech Republic), Art Department Assistant, scenography at the film „Ravenous“, Vienna, Stop the Violence, Academy of Fine Arts Museum of the City of Skopje; video installation “Can you hear me talking” as a part of the group exhibition *Artists & Refugees*

1999 — Skopje, Video installation „A Brief History of Post Modernism“, CIX Gallery 2000 — Scenography assistant on the production of the film „Dust“ by Milcho Manchevski

BI LJANA TANUROVSKA

ul. Vodenska 2-1/7 91000 Skopje

Macedonia, tel 389 91 377 412

E-mail bljace@mol.com.mk

Born in Skopje, 1972. Faculty of Philosophy, Institute of History of Art with Archeology in Skopje, BA 1998 Prague (Czech Republic), Script Supervisor Assistant at the film “Ravenous”,
Co- author- production manager of the

short video experimental film “A Brief history of post-conceptualism”

1999 multimedia exhibition as a co-

author in the CIX gallery - Skopje

Museum of the City of Skopje; video

installation “Can you hear me talking”

as a part of the group exhibition

Artists & Refugees 2000 - coordinator of

the Digital workshop in a organization of

Cac and International Skopje Film festi-

val

Script supervisor assistant on the pro-

duction of the film “Dust” by Milcho

Manchevski

Brief history of post-conceptualism

1998/99, 20 min, SVHS combined with dig-
itized images and sound

Can you hear me talking

1998/99, 10 min, SVHS, sound



Kristina Miljanovska & Emil Petrov

KRISTINA MILJANOVSKA

Born in Skopje, 1972. Faculty of Philosophy, Institute of History of Art with Archeology in Skopje, BA 1997.

1998

Skopje, Portrait 1111, The Fourth Annual Exhibition of the Soros Center for Contemporary Arts, H'vzi Pasini Konaci

Projects (together with Emil Petrov):

Skopje, *Helix*, video installation & CD ROM, CIX gallery

(www.zayac.scca.org.mk)

Skopje, *Plural in One*, Internet project (ZAYAC No. 3)

(www.zayac.scca.org.mk)

Skopje, exhibition 'Artists & Refugees', *Labyrinth*, video installation & CD ROM, Museum of the City of Skopje

2000

Skopje, *Web Page*, Internet project 3D Cosmo World Designer, (ZAYAC No. 4)

EMIL PETROV

Born in Skopje, 1972. Faculty of Pharmacy, Skopje, BA 1996.
Address: Ivan Cankar 7a, 91000 Skopje, Republic of Macedonia
tel. ++389.91/332-020
e-mail: emil@osi.net.mk

Projects (together with Kristina Miljanovska):

Skopje, *Helix*, video installation & CD ROM, CIX gallery

(www.zayac.scca.org.mk)

Skopje, *Plural in One*, Internet project (ZAYAC No. 3)

(www.zayac.scca.org.mk)

Skopje, exhibition 'Artists & Refugees', *Labyrinth*, video installation & CD ROM, Museum of the City of Skopje

2000

Skopje, *Web Page*, Internet project 3D Cosmo World Designer, (ZAYAC No. 4)

One is Love, 2000, 12 min, Digitized film transferred on SVHS with sound

Denis Saraginovski

Born in Skopje, 1971. Faculty of Fine Arts
in Skopje, BFA 1998.

Address: Kosta Novakovic 8, 91000
Skopje, Republic of Macedonia
tel. 389.91/421-006
e-mail: dsd@unet.com.mk

Solo Exhibitions

1998

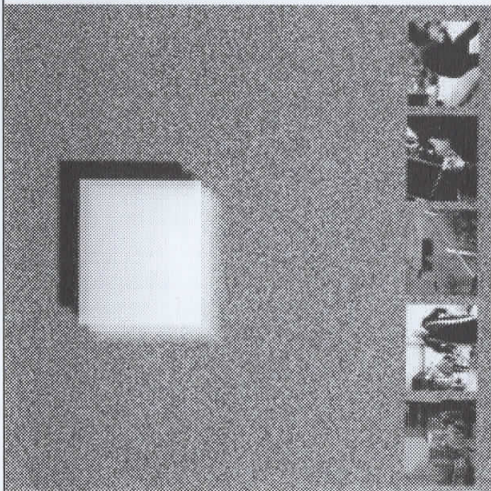
Skopje, ...restrained in continuity..., CIX
gallery

Group Exhibitions

1996

Skopje, Video installation, Cifte Amam -
Old Turkish Bath (Old Bazaar)

...restrained in continuity... , 1998, 8 min,
Digitized film transferred on SVHS with
sound



Aleksandar Stankovski

Born in Kicevo, 1959. Faculty of Fine Arts in Skopje, BFA 1985.

Lectures about Macedonian and European Art in New York, Chicago and San Francisco, 1988.

Address: Jani Lukrovski 14/6, 91000 Skopje, Republic of Macedonia
tel. 389.91/171-412

Solo Exhibitions

1985 - Skopje, Art Gallery "25 Maj"

1986 - Zagreb, (Croatia), Gallery "Kromos"

1987 - Breda, (Holland), Kunst onder der torre

1988 - Monterey, (USA), Museum of Arts

1989 - Cologne, (Germany), BSW Gallery

1990 - Cologne, (Germany), Orlando Gallery

1991 - Cologne, (Germany), Schoultkke Gallery

1997 - Skopje, Museum of the City of Skopje

Group Exhibitions

1985 - Skopje, Expression, Gesture, Action, Museum of Macedonia

1989 - Skopje, Shiva - Shakti, Museum of Macedonia

1990/91 - Cologne, (Germany), Burning of Maya, (Multi media project), Gallery

Schlahthof

1992 - Skopje, Order - Chaos, Museum of the City of Skopje

1994 - Copenhagen, (Denmark), Europe Rediscovered

1994/95 - Skopje, Image Box, Cultural Center "Mala Stanica", The First Annual Exhibition of the Soros Center for Contemporary Arts

1995 - Skopje, 9 1/2 - New Macedonian Art, Skopje Museum of Contemporary Art

- Skopje, Portrait 1111, The Fourth Annual Exhibition of the Soros Center for Contemporary Arts, Hžvzi Pasini Konaci - Tirana (Albania), Permanent Instability, National Gallery

Video Art

1987 "Closeness", video, 6.40 min, (H. Popducev and Z. Trajkovski)

1992 "Kokino", video, 93 min, (D. Abjanich and Z. Trajkovski)

1994 "Nightary", video, 124 min, (Z. Vangeli)

1998 "Maklabas", video, 180 min.

Maklabas, 1998, 180 min, SVHS combined with digitized images and sound

Zaneta Vangeli

Born in Bitola, Macedonia, 1963. State Academy of Arts (Staatliche Hochschule für Bildende Künste - Städelschule), Frankfurt/Main (Germany), BFA 1988.
Address: Dame Gruev 1/3-19, 91000 Skopje, Republic of Macedonia
tel.389.91/134-378

Selected Solo Exhibitions:

1985
Offenbach (Germany), Charly's Space
1987
Cologne (Germany), Galerie "Das Fenster"
1992
Frankfurt/Main (Germany), Museum Der Höchst AG Hochester Schloss
1994
Skopje, Skopje Museum of Contemporary Art
1997
New York (USA), Texts, La MaMa
Galeria, (together with Stanko Pavleski)

Selected Group Exhibition:

1987
Rijeka (Croatia), 14th Youth Biennial, Modern Gallery
1989
Sarajevo (Bosnia), Yugoslav Documenta

'89, Skenderija
Frankfurt/Main (Germany), Austritte, Karmeliterkloster
1992
Frankfurt/Main (Germany), Art Aid, Reiffeisenhalle
Skopje, Order/Chaos, Museum of the City of Skopje
1993
Essen (Germany), Films for Art 1993 - 2nd European Film and Video Festival
Istanbul (Turkey), Writing and Difference, Gallery B@De
1994
Copenhagen (Denmark), Europe Rediscovered, Kulturby
Skopje, Anthology of Macedonian Art 1894-1994, Skopje Museum of Contemporary Art
Skopje, Image Box, The First Annual Exhibition of the SCCA - Skopje, Cultural Centre "Mala Stanica"
1995
Istanbul (Turkey), Myself and the Other, Yildiz University
Paris (France), 12 Contemporary Macedonian Painters in Paris, SPADEM Parvi
Istanbul (Turkey), 4th International Istanbul Biennial, Antrepo

Paris, (France), Gallery Nikki Diana Marquardt; Sarajevo (Bosnia), Gallery "Gabriel", Europe Rediscovered II - Art, Resistance and the English Garden
1996

The Hague (Netherlands), 14th World Wide Video Festival, Haags Gemeentemuseum

Rome (Italy), Aspects of the Current Macedonian Art, Palazzo Ruspoli, Fondazione Memmo

Skopje, Liquor Amnii, Cifte Amam (Old Turkish Bath)

1997

London (England), Aspects of the Current Macedonian Art, Riverside Studios

Providence (USA), Liquor Amnii II, Convergence X International Art Festival, Riverwalk Park

1998

Munhen (Germany), Bayerische Landesbank Galerie; Belgrade (Yugoslavia), Pavilion Veljkovic; Skopje, Skopje Museum of Contemporary Art, Radiations - Recent Macedonian Fine Art Bitola, Art Gallery; Kumanovo, Art Gallery, Extension of the Frame - New Macedonian Photography
Tirana (Albania), Permanent Instability, National Gallery

1999

Skopje, Narcissism, Skopje Museum of Contemporary Art
Stockholm, After the Wall, Moderna Museet

2000

Budapest, After the Wall, Ludwig Museum

A Documentary film about Vladimir Antonov, 1995, 8 min VHS, sound



YUGOSLAVIA →

VIDEO ART IN SERBIA IN THE LATE 90s

In the 1960s video art was theoretically determined as anti-television not only because of its non-commercial tendencies but also because of its clear critical foundation: the possibilities to undermine the ideological-aesthetical structure of a mass medium by usurping its own technology. It is clear that at the beginning of the seventies, when the first art-videos appeared in Serbia, television in this country had been still a medium which was not sufficiently developed and spread, therefore, it could be said that it is only with the spreading of the television network in Serbia in the nineties — together with the prominent role of television as the ruling nomenclature's highly controlled and influential propaganda apparatus, as well as with the emergence of the satellite TV programme — that the first video works appeared that referred to the ideological structuring of the most dominant electronic medium. Without these premises, video art in Serbia for a long time could not position itself in relation to technology and media, so it had followed the framework video-performance — structural/experimental video. The first enrooted in conceptualist art practices and the second in residues of formalist logic of modernism.

In the video art of the nineties, this rigid division disappears. More precisely, this division has gained new implications and brought about new consequences, which indicates that in this country it is only in the last several years that video has started to exist as one of dominant forms of artistic expression. Also, mastering digital editing and the improved conditions for production in the independent or alternative artistic sphere is in a paradoxical contrast to the most difficult economic and political crisis in the country. In many ways, video has turned out to be the most adequate artistic medium for social criticism or, more precisely, for the analysis of the ideological context, which was lacking and still lacks in the local art realised in other media. Works have been made which are linked to the critical component in the tradition of video art of the sixties and seventies, the tradition of collage and de-collage as strategies of image processing and their combinations through which a visual language is created from multi-textual sources, either generated or found in the social context in a ready-made form. Such works were realised in the first half of the nineties by the art group FIA or Sonja Savić with the group Supernaut. Video in those works is not a reduced, self-referential medium any longer, but rather a euphoric combination of image and sound, part of which falls into the domain of video-performance, often

with egocentric but occasionally self-ironic premises, while a part is appropriated from the abruptly multiplied visual material taken from commercial television or video tapes. During the nineties, video in Serbia has started to discover ways in which video art exists detached from the commercial logic of television, but has also been discovered through a characteristic *parasite* principle, according to which the manipulation of existing visual material is considered a far more appropriate form of criticism than the creation of new visual representations. A video artist can now be a person equipped only with a video recorder which brings appropriated materials into paradoxical meaning relations. Furthermore, video has become a most sophisticated means of generating and reworking different theoretical questions concerning representation, ideology and psychoanalysis. Works by most prominent video artists in the 90s, such as Milica Tomić, Apsolutno, Zoran Naskovski, Jelica Radovanović and Dejan Andjelković, and others, make specific examples of this theoretically based development in Serbian art of the 90s.

It is very difficult to make a selection of these works for the Balkan Video Federation. One of the criteria was to select mostly younger artists and video works that are not frequently shown on previous festivals or exhibitions. The presented selection is an attempt to open up different perspectives and to challenge images of our immediate environment, but with the postulate of using the video image in its relation to main focuses of artistic experience which are personal, political, and representational. Presented are works by well experienced artists like Zoran Naskovski, Zoran Todorović, Marija Vauda and Nikola Pilipović, of whom some have just recently started using video technologies, and by very young artists, Vesna Vesić and Milena Maksimović whose first video works will be presented.

In the videos by Zoran Naskovski the pre-existing visual material is prefabricated so as to show *the state of the image* in a changed media context. In the video *L'Origin du Monde* (1997), which represents an acted animation of the well-known painting by Courbet, the voyeur's gaze is offered a new relation between the shocking 19th century painting and today's saturation with pornography in such a way that insisting on the slow rhythm and the classicism of this static composition makes paradoxical both the institution of 'shock' and the institution of 'disinterested aesthetic enjoyment' in high culture. In the video ★ (1999), the material is appropriated from a popular spectacle, in this case the

end of the final basketball match between the NBA teams Chicago Bulls and Utah Jazz in 1998 (with the famous Jordan's turn in the last seconds), and is given a fetishist quality through a simple 'slow motion' process and turned into a temporarily monumentalised play about classical notions such as skill, fame, admiration and even art. In this way, in both videos simple video techniques are used to show the changes in the ways of treating and processing representations from popular and high culture. Zoran Naskovski belongs to those artists who do not deal with video only, but for whom video, as well as photography, has specific and intriguing features which are used in such a way so as to extend the boundaries in one's artistic explorations. However, it is exactly the work by the authors such as Naskovski that reveals the broader conceptual range of the video medium: in the video (*zvezda*) the extensions of temporal dimensions of video are explored, i.e. 'real-time' can be visualised, through a process of technical slowing down, which, since it is a recording of the end of the basketball match, when time is measured in the tenths of seconds and is visible on the screen, can be checked by watching. Because video, especially 'real-time' video, appears exactly as *visible time*.

Inseltment (1997), a video by Marija Vauda and Nikola Pilipović, is presented here as a case in point of a certain revival of video performance, staged as a repetitive action and accompanied by music in order to suggest links with the tradition of low-budget underground music videos. The slow rhythm which visualizes temporal qualities as in the video by Naskovski, here creates a sense of emptiness, an existentialist category evoked by personal artistic struggles in the hostile environment, and puts forward a notion of *lack* as a category explored in artistic spaces of Serbia in the nineties. Similarly, *Wash me. And I shall be whiter than snow* (1998) by Vesna Vesić, is even more direct in exploring personal trauma and the vulnerable exposure of the face and the body that inscribe a tormented subject incapable of insurgency when faced with an identification with the collective 'we'. It might be something specifically 'feminine' in this body politics, which distinguish young Serbian women artist's — like a girl crying openly to the camera in this video — in relation to traumatic representations of ethnic cleansing, murders, deportations and rape. This may be a banal hypothesis, but it has to be stressed that extremely traumatic context in which this production appears, has stamped any subsequent interpretation of many works.

However, one of the most striking accounts on the social sphere and its thorough disintegration is presented in the video *Noise* (1998/9) by Zoran Todorović. This is a three part video shot by a security camera mounted on three public/private locations, namely a pedestrian street in Belgrade, a psychiatric asylum and a prison. Passers-by and inmates were invited to record their messages and statements directly to the camera, which created a conundrum of verbal and behavioural “noise” out of which a public sphere of Serbia is consisted. An inversion of public/hidden, normal/insane, freedom/captivity, has occurred in such a striking way that one can put it very bluntly that more precise insights, emotional involvements or even political attitudes can be found in the prison or the asylum rather than on the street of Belgrade. The whole country has experienced such a strange reversal of representation, and this particular video shows it in the most conspicuous way.

The interaction between private and public spaces is found in its critical point in the video by 23’76” Milena Maksimović. In the most “low-tech” manner the camera follows the behaviour of the artist’s grandmother whilst watching TV programme, including the news bulletin. It has been noted that older people are most susceptible to official propaganda as broadcast on official TV stations. The representation of reception of such media content is the main focus of this work. It can be said that the camera is here pointed at the right direction: not at the spectacle itself but at the passive consumer of this spectacle which should be the quintessential point of investigation. The privacy of such consumption is disclosed as the ideological category.

Branislav Dimitrijević

Milena Maksimović

Born in 1976 in Pančevo. Graduated at the Polytechnic School in Belgrade. Exhibited in Pančevo and Belgrade.

address: Hristijan Karpoš 6, 26 201
Jabuka, Pančevo, YU
tel.: (+381 13) 24 373
e-mail: milena@bozic.co.yu

23 76, 2000

home video (3' 30"), VHS
editing: Valentin Tomič — HFC
Thanks to: Jeca, Maks, Milan, Vesna,
Zoki, Zvezdana, Dragan, Goranka, Jovan,
Borko, Dragana, Jagoda, Igor, Mirko,
and especially to granny Mileva.

text:

Mileva Maksimović (1923)
There is Mileva, that's me!
You meen you can not see her here but
you can see her there.
We were working last night.
I was wondering from where do we
know each other but we worked togeth-
er in theatar.
They say that I was great actress.
Is it alright?
Alright.

23 76, 2000

home video (3' 30"), VHS



Zoran Naskovski

Izbište, 1960

Graduated from the Faculty of Fine Arts in 1986. MA from the same school in 1999.

Videography

Voice of the Hand, 1997, S-VHS, video instalation, duration - endless

L'orgine du Monde, 1997, BETA-PAL video, video instalation, 11 min, B'92 production

White Light/White hit, 1998, DV - video instalation, 5:55 min, B'92 production

White Light/White hit, 1998, BETA-PAL video, 4:30 min, B'92 production + CO+++

★, 1999, BETA-PAL video, video instalation, 15:50 min, B'92 production

★, 1999, BETA-PAL video, video instalation, 15:50 min, B'92 production



Zoran Todorović

Belgrade, 1965.

Graduated from the Faculty of Fine Arts in Belgrade. Finished postgraduate studies at the same school in 1995. in the class of Prof. Milica Stevanović. From 1998 works as lecturer at the Faculty of Fine Arts in Belgrade.

Videography

Noise, 1998/99, VHS, 30 min, production: Dom Omladine Beograd - Cinema Rex.

Staring, 1998, VHS, 5min, private production.

Noise, 1998/99, VHS, 30 min, production: Dom Omladine Beograd - Cinema Rex.



Marija Vauda & Nikola Pilipović

MARIJA VAUDA

Belgrade, 1961

Graduated from Faculty of the Applied Arts in Belgrade in 1986.

NIKOLA PILIPOVIĆ

Kikinda, 1957

Graduated from the Faculty of Fine Arts in Belgrade. Postgraduate studies at the same school.

Videography:

Inselfment, 1997, 10 min, music: Darko Matković, camera: Milorad Glušica

Inselfment, 1997, 10 min



Vesna Vesić

Belgrade, 1975

Student at the Faculty of Fine Arts in
Belgrade.

Videography

Wash me and I will be whiter than Snow
(50. psalm), 1998, 7 min,
production: Cyber Rex

Wash me and I will be whiter than Snow
(50. psalm), 1998, 7 min

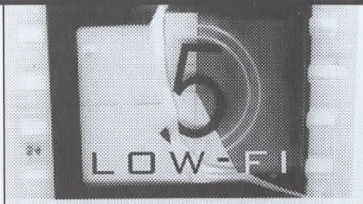


LOW-FI VIDEO PROJECT

Since its very beginning in 1997, LOW-FI VIDEO (lowfivideo@yahoo.com) was (mis)guided by the following principles:

- a commitment to democracy and the “xs4all” philosophy enriched by an “info4all” aspect,
- propagation of a conscious utilization of technology by the masses
- insistence on content rather than form; on a ‘what?’ rather than a ‘how?’,
- off-line conviction + active on-line promotion (in other words, elitistic logistic put at the disposal of a populist conviction); an awareness of the need for a mailing list or two and the so-called web presentation (<http://www.crsn.com/low-fi>),
- a missionary yearning to seed the saws as far from home as possible (some tend to brutishly refer to this quintessence lifegiving principle simply as ‘networking’),
- a stubborn defiance of a loser who is more than just a loser, since his frame-of-mind is that of a winner;
- an awareness that it has nothing to lose.

Judging from the above-stated, LOW-FI VIDEO is actually quite modern. Moreover, LOW-FI VIDEO applies it all to this peculiar type of madness we have



here. LOW-FI VIDEO is happening in Serbia, a country unique in many respects:

- here, only endemic rules apply,
- here, neither black nor white are not what they seem or what they declare themselves to be,
- here, completely new life situations succeed one another at such a rate that a human is conditioned to develop a unique reflex.

Operating in these specific conditions, an activist is faced with a question: what stance should one take if he is to function in a personally meaningful way? The only answer LOW-FI VIDEO can come out with is sincerity.

That’s the stance it takes in a jingle promoting The Third Yugoslav Cheap Film Festival: “Hey, everybody, let’s gather glass from the floor and begin...” Having - more than once - said and done things it stands for, having been trying to point out at things as they really are,

LOW-FI VIDEO, even without wanting to, paves the way for something which belongs neither to governmental nor to the self-proclaimed anti-governmental clan, neither to West-lovers nor to West-haters. When both sides go too far, what is needed is somebody to remind them about things as they should be. The position is not an easy one, but then people often tap one's shoulder to say that one does indeed an honourable job there.

LOW-FI VIDEO is actually just an unbiased witness there to confirm that while ideologies are transient and temporal, archetypes are here forever, and that's why they are worth playing with. Will the concept of the LOW-FI VIDEO

project come upon the same destiny as the expression "low-fi", which is already established as a part of the official vocabulary and therefore officially recognized, or will it stay alternative, depends on how fast the low-fi stance is acknowledged and its consequences comprehended.

And of course, the point of the text is not to provide information on what exactly it is that LOW-FI VIDEO actually works in. It has all sorts of activities and people interested in this particular area know what these activities are. As for the rest, the above-stated should suffice.

*Aleksandar Gubaš
translation: Vanja Savić*

BALKAN VIDEO FEDERATION
1990s video art in the Balkans

Project by:
Balkan Art Network (BAN)
Belgrade Summer Festival (BELEF)
Centre for Contemporary Art—Belgrade (CCAB)
Beton hala teatar, Belgrade

Publisher:
Centre for Contemporary Art—Belgrade
Kneza Miloša 16/VI, 11000 Belgrade,
Yugoslavia
tel/fax: +381 11 642587
e-mail: cca@dijafagma.com

Edition Pogled/Art N° 11

Editor: Branislav Dimitrijević

Project co-ordinators:
Svebor Midžić
Nada Stanić

Texts:
Branislav Dimitrijević
Melentije Pandilovski
Boris Kostadinov
Nataša Ilić
Biljana Tanurovska
Aleksandar Gubaš

Design: turBo
PrePress: ARTIJA

Printed by: Akademija, Beograd, 2000

CCAB wishes to thank all institutions and individuals who are members of Balkan Art Network for their co-operation in organizing this project.

Balkan Art Network (BAN)
<http://zayac.scca.org.mk/ban/>
BAN Co-ordinator:
Melentije Pandilovski
misko@scca.org.mk

CENTRE FOR CONTEMPORARY ARTS — BELGRADE 2000

The End