

Primeri nevidljive umetnosti

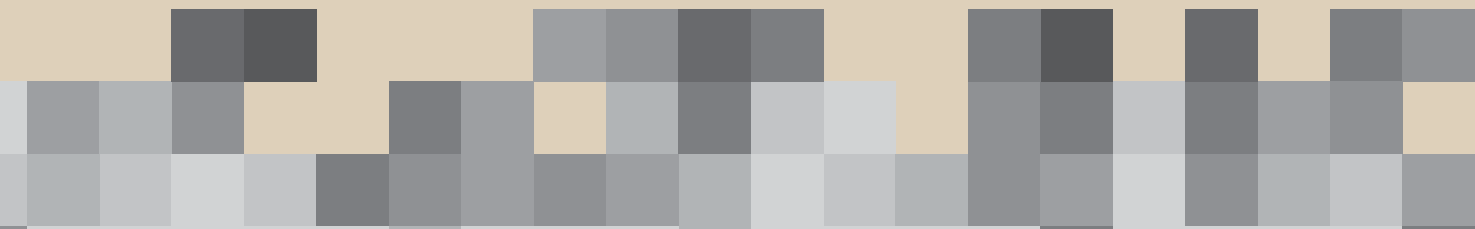
(digitalizacija zbirke konceptualne umetnosti MSUV)

Examples of Invisible Art

(digitizing collection of conceptual art of MCAV)



MUZEJ SAVREMENE UMETNOSTI VOJVODINE
MUSEUM OF CONTEMPORARY ART OF VOJVODINA



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MUZEJ SAVREMENE UMETNOSTI VOJVODINE
MUSEUM OF CONTEMPORARY ART OF VOJVODINA

Novi Sad 2012.

Naziv izložbe / Exhibition Title

Primeri nevidljive umetnosti (digitalizacija zbirke konceptualne umetnosti MSUV)

Examples of Invisible Art (digitizing collection of conceptual art of MCAV)

Mesto i vreme održavanja izložbe / Venue and dates of the exhibition

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Izložba *Primeri nevidljive umetnosti* (Digitalizacija zbirke konceptualne umetnosti MSUV) deo je međunarodnog projekta *Digitalizacija ideja* (Archive konceptualne i neoavangardne umetničke prakse Centralne i Jugoistočne Evrope) na kojem Muzej savremene umetnosti Vojvodine radi zajedno sa Muzejom savremene umjetnosti iz Zagreba, Modernom galerijom iz Ljubljane i Muzejom moderne umetnosti iz Varšave. Projekat je pod pokroviteljstvom programa Evropske unije Kultura 2007–2013, kao i Art Mentor fondacije iz Lucerna, Erste fondacije iz Beča, Ministarstva kulture informacija i informacionog društva Republike Srbije i Pokrajinskog sekretarijata za kulturu i javno informisanje.

Cilj projekta je da proširi i učvrsti dostupnost umetničkih dela i dokumentacije vezanih za praksu konceptualne umetnosti u Centralnoj i Jugoistočnoj Evropi šezdesetih i sedamdesetih godina dvadesetog veka, stvarajući bazu podataka koja je dostupna svim korisnicima preko interneta. Projekat na taj način proširuje mogućnosti istraživanja i međunarodne razmene znanja i iskustava između eksperata, institucija, umetnika, istraživača i šire publike. Preko edukativnog programa projekat se obraća i mlađoj populaciji, studentima, učenicima i svima koji su zainteresovani za ovu umetničku praksu.

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Jezgro projekta čini digitalna baza podataka koja sadrži umetničke radove, dokumentaciju, filmove, video radove, kataloge i knjige iz arhiva i zbirke četiri partnera u projektu (Muzej savremene umjetnosti Zagreb, Moderna galerija Ljubljana, Muzej moderne umetnosti Varšava, Muzej savremene umetnosti Vojvodine Novi Sad).

Većina materijala čija je digitalizacija planirana bila je dostupna korisnicima isključivo u muzejskim zgradama i odeljenjima, a internet resursi su bili relativno nerazvijeni ili vezani za pojedine umetnike i dokumentacije, što je ograničavalo njihovu dostupnost široj, a naročito međunarodnoj publici.

Budući da je internet danas jedan od najrasprostranjenijih istraživačkih alata, projekat proširuje publiku i mrežu saradnika institucija – partnera u projektu, popunjava procep u edukativnom sistemu i podiže nivo obrazovanja u polju navedenih umetničkih praksi.

Edukativni deo projekta kombinuje upotrebu internet portala dostupnog širokoj publici sa serijom stručnih predavanja i radionica iz oblasti konceptualne umetnosti, koje će voditi umetnici i eksperti iz polja umetnosti. Cilj ovih predavanja i radionica je promovisanje samoobrazovanja i razmene znanja u predmetnim oblastima. <http://www digitizing-ideas.hr/>



The exhibition *Examples of Invisible Art* (Digitizing of the collection of conceptual art of the Museum of Contemporary Art of Vojvodina) is part of the international project *Digitizing Ideas* (Archive of conceptual and neo-avant-garde art practices of Central and South-Eastern Europe) within the framework of which the Museum of Contemporary Art of Vojvodina has been cooperating with the Museum of Contemporary Art from Zagreb, the Modern Gallery from Ljubljana and the Museum of Modern Art from Warsaw. The project has been carried out under the auspices of the European Union programme Culture 2007–2013, as well as the Art Mentor foundation from Lucerne, the Erste foundation from Vienna, the Ministry of Culture, Media and Information Society of the Republic of Serbia and the Provincial Secretariat for Culture and Public Information.

The aim of the project is to expand and strengthen the accessibility of works of art and the documentation pertaining to the practice of conceptual art in Central and South-Eastern Europe in the 1960s and 1970s, thus creating a database accessible to all users through the Internet. In this way, the project broadens the possibilities of research and international exchange of knowledge and experiences among experts, institutions, artists, scholars and the broader public. Through its educational programme, the project also addresses the young population, students, pupils and all those who are interested in this form of artistic practice.

The core of the project is made up of a digital database containing works of art, documentation, films, video works, catalogues and books from the archives and collections of the four partners participating in the project (the Museum of Contemporary Art in Zagreb, the Modern Gallery in Ljubljana, the Museum of Modern Art in Warsaw, the Museum of Contemporary Art of Vojvodina in Novi Sad).

The majority of the material whose digitizing is planned has been accessible to users solely in museum buildings and departments, with Internet resources relatively underdeveloped or connected to individual artists and documentary collections, which limited their accessibility to the broader public, especially the international one.

The educational part of the project combines the use of an Internet portal accessible to the broader public with a series of expert lectures and workshops from the domain of conceptual art, delivered and run by artists and experts on art. The aim of these lectures and workshops is to promote self-education and the exchange of knowledge in the above-mentioned areas. <http://www digitizing-ideas.hr/>

Nebojša Milenković

Nevidljiva umetnost – priča o jednoj (mogućoj)
umetničkoj sceni, jednom Muzeju, umetničkoj
zbirci

Istinske kosmoplite (uvek) žive u malim gradovima

Jedan od autora zastupljenih na izložbi *Primeri nevidljive umetnosti* imao je običaj da kaže kako *mi uvek vidimo isključivo onim čime gledamo* – što, prirodno, nameće neku vrstu zaključka da to šta ćemo svojim *gledanjem* učiniti *vidljivim* nikad nije uslovljeno tzv. objektivnim okolnostima, to jest realnom vidljivošću (prisutnošću) bilo čega, pa i umetnosti. Ili – umetnosti posebno. Vidljivost (a i nevidljivost kao njen prirodan antipod) uvek zavisi i od onog koji gleda: njegovih afiniteta, namera, stavova, opredeljenja – neretko čak i zaduženja. Objektivnosti zarad, o metodama i *strategijama brisanja* štošta bi mogli progovoriti i danas – pa zašto onda to ne bi bilo *primereno* i karakteristično i za period skraja 1960-ih, kao inicijalnog okvira izložbe, kao i ostalih *olovnih, čeličnih i plišanih* godina koje su usledile. Srećom, kao što zavisi od onoga koji gleda, vidljivost, logično, zavisi i od perspektive to jest mesta sa kog se gleda. Dok su autori ove izložbe u Subotici, Novom Sadu i Vojvodini, bili manje-više nevidljivi – njihova vidljivost realna je i prisutna u međunarodnim okvirima (kako tokom 1970-ih kada je ova umetnost nastajala, tako, podjednako i danas). Otuda, kad je o umetničkoj sceni u Vojvodini reč, logičan ishod ove, na početku namerno malo zamršene priče, jeste taj da je nevidljivo ustvari ono što se realno jedino vidi.

Izložbom *Primeri nevidljive umetnosti* tematizuje se permanentno nastojanje jedne po svemu internacionalne i kosmopolitske umetnosti, nastajale u tzv. rubnim područjima Centralne Evrope, ili Druge Evrope, kako se danas ubičava, da uhvati korak sa najaktuelnijim tendencijama internacionalne art scene svog vremena (u umetnosti ove sredine ta sretna podudarnost makar do danas nije se ponovila). Budući da je, u vreme

Nebojša Milenković

Invisible Art – a Story about a (Possible) Art Scene, a Museum, an Art Collection

True cosmopolitans (always) live in small towns

One of the authors featured in the exhibition *Examples of Invisible Art* used to say that *we always see solely through that with which we look* – which, naturally enough, leads to the conclusion of sorts that what we shall make *visible* through our act of *looking* is never conditioned by the so-called objective circumstances, that is, the real visibility (presence) of anything, even art. Or – especially art. Visibility (as well as invisibility, as its natural opposite) always depends on the one who is looking: his predilections, intentions, views, decisions – often even his duties. For the sake of objectivity, we could say a lot, even today, about the methods and *strategies of erasure* – so, why should that not be *fitting* and characteristic of the period towards the end of the 1960s, as the initial framework of the exhibition, and of the other *lead, steel* and *velvet* years that ensued? Fortunately, just as it depends on the one who is looking, visibility, logically, also depends on the perspective, that is, the place from which one is looking. While the authors of this exhibition in Subotica, Novi Sad and Vojvodina were more or less invisible – their visibility is real and present in international terms (both during the 1970s, when this art came into being, and today). Hence, in the case of the art scene in Vojvodina, a logical outcome of this, initially deliberately somewhat complicated story, is that the invisible is, in fact, the only thing really seen.

The exhibition *Examples of Invisible Art* thematises the permanent striving of an art that was international and cosmopolitan in every respect, created in the so-called borderline areas of Central Europe, or the Other Europe, as it is usually referred to today, to catch up with the most topical trends of the international art scene of its time (in the art of this area, that fortunate coincidence has not occurred again

punog zamaha novih umetnosti 1960-ih i 1970-ih, većina ovde zastupljenih autora bila u ranim dvadesetim godinama, na njihove umetničke, životne i intelektualne poglede dominantan uticaj imala je alternativna, omladinska (rock'n'roll) kultura. Već na početku jasno uspostavljena distinkcija između krute i uštogljene oficijelne (institucionalne) kulture – pritom unajvećem opterećene vladajućim (komunističkim) dogmama – i one druge, njima svakako bliže, alternativne, omladinske kontra-kulture za koju se vezuju epiteti internacionalizma, slobode i komunikacije, uticala je i na institucionalan (galerijski, muzejski, istorijsko-umetnički) tretman ove umetnosti. *Nova umetnička praksa* (termin Katrin Mije), tačnije novi senzibilitet¹ i novo shvatanje uloge i funkcije umetnosti, u delovanju vojvođanskih umetnika, povezana je i sa atmosferom međunarodne solidarnosti, borbe za ljudska i politička prava (pravnu jednakost, ekonomsku, polnu i rodnu ravnopravnost); naposljetku, kako se tada s razlogom verovalo, za bolju i drugačiju umetnost – koja više neće biti stvar povlašćenih elita, već živa praksa koja će, po Jozefu Bojsu presudno uticati na stvaranje i oblikovanje novog, lepšeg i pravednijeg (duhovnog) društva budućnosti.² Nakon mađarske revolucije, praškog proleća i šezdesetosmaškog bunta – upravo alternativna kultura doživljena je kao socijalna *institucionalizacija* navedene duhovne (društvene) klime, te je, kao takva, i bila pod posebnim nadzorom.

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Makar kad je u kontekstu Srbije i njene severne pokrajine reč, pojava nove umetničke prakse prvenstveno se vezuje za Suboticu i Novi Sad – gradove koji su bili inicijalna poprišta bespoštedne borbe za umetnost, koja prevazilazi dotadašnje estetske kategorije, prerastajući u aktivnost usmerenu na preispitivanje i prevrednovanje ključnih pitanja celokupnog društvenog ustrojstva. Ključni datumi Nove umetnosti su 27. avgust 1969, kada, s nekolicinom istomišljenika, Slavko Matković i Balint Sombati u subotičkoj poslastičarnici *Triglav* osnivaju umetničku grupu *Bosch+Bosch*, zatim 8. april 1970, kada u Novom Sadu s

¹ Herbert Marcuze, *The New Sensibility*, 1969. in: Peter Osborne, ed, *Conceptual art*, Phaidon Press Limited, London, 2002, p.258–259.

² *U prošlosti je čovjek mogao reći: „Život se promijenio pa se i umjetnost mora promijeniti“. Danas je, nasuprot tome, umjetnost sredstvo za promjenu života. Georg Jappe, Joseph Beys – fitilj, u: Dossier Beys, DAF, Zagreb, 2003.*

right down to the present day). In view of the fact that, at the time when the new arts of the 1960s and 1970s were in full swing, the majority of the authors featured here were in their early twenties, their artistic, life and intellectual views were predominantly under the influence of the alternative, youth (rock 'n' roll) culture. Right from the start, a clear distinction was established between the rigid and strait-laced official (institutional) culture - mostly burdened with the then prevalent (communist) dogmas - and that other, alternative, youth counterculture, which they certainly had more affinity for, usually referred to by means of its attributes of internationalism, freedom and communication, which also influenced the institutional (gallery-related, museum-related, historical-artistic) treatment of this art. The *New Artistic Practice* (the term was introduced by Catherine Millet), or more precisely, a new sensibility¹ and a new understanding of the role and function of art, when it comes to the activities of artists from Vojvodina, was connected with an atmosphere of international solidarity, the struggle for human and political rights (equality before the law, economic, sexual and gender equality), and in the final analysis, as it was believed then, with good reason, for a better and different art - which would no longer be the province of the privileged elites but a *living practice* that, according to Joseph Beuys, would decisively influence the creation and shaping of a new, nicer and more just (spiritual) society of the future.² After the Hungarian Revolution, the Prague Spring and the rebellion of '68 - it was precisely this alternative culture that was seen as a social *institutionalisation* of the above-mentioned spiritual (social) climate, and consequently, as such, it was under particularly watchful surveillance.

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At least in the context of Serbia and its northern province, the appearance of the new artistic practice was primarily linked to Subotica and Novi Sad - cities that were the initial battlefields of an

¹ Herbert Marcuze, *The New Sensibility*, 1969. in: Peter Osborne, ed, *Conceptual art*, Phaidon Press Limited, London, 2002, p.258-259.

² *In the past a man could say: "Life has changed, and so art must change as well". Contrary to this, today art is a means of changing life.* Georg Jappe, *Joseph Beys - the Fuse*, in: *Dossier Beys*, DAF, Zagreb, 2003.

radom počinje grupa *Kōd* – kao i kraj februara, odnosno maj 1971. godine, kada, takođe u Novom Sadu, na scenu stupaju i grupe (E i (E-Kōd. Delovanje unutar umetničkih grupa karakteristika je globalne art scene tog vremena³, ali istovremeno, i jedan od načina da se ostvare vlastiti umetnički, etički, estetski i politički ideali u sredini koja im, više nego očigledno, nije bila naklonjena. Samo grupno delovanje u njihovom slučaju moglo bi se shvatiti i kao umetnička i egzistencijalna strategija, tako se i njihovo udruživanje nije toliko ogledalo u stvaranju kolektivnih umetničkih radova, koliko je bilo vezano za zajedničke nastupe (izložbe, predavanja, hepeninge, publikacije) odnosno atmosferu intenzivnih druženja, živih diskusija, permanentnih workshopova i snažne intelektualne klime obeležene umetničkim bratstvom, saradnjom, razmenom ideja, solidarnošću... Dok su *bošovci* bili skup individua koje svoje radove, izlagane na grupnim nastupima otpočetak potpisuju samostalno – kod novosadskih grupa kolektivni duh i kontekst delovanja bio je neretko čak i bitniji od ostvarivanja samih umetničkih dela. Taj duh zajedništva kod Novosađana bio je podignut na nivo moralnog načela, do te mere da pojedini od njih svedoče kako su, svaki put kad bi nastupili pod vlastitim, a ne imenom grupe, osećali istinski stid. Aktivnosti članova novosadskih grupa, uz brojne umetnike, pisce i filmske radnike koji formalno nisu bili njihovi članovi, ali su uzimali učešće u akcijama i hepeninzima, u krajnjem ishodu za svoj najznačajniji rezultat ima upravo stvaranje duhovne i intelektualne klime koja je Novi Sad ubrzo učinila možda najznačajnijim centrom konceptualne umetnosti u SFRJ, a Tribinu mladih živim institucionalnim jezgrom Nove umetnosti. Poznata konceptualistička jednačina umetnost=život u Novom Sadu *otelotvorena* je stvaranjem neformalne Gradske komune koja, nakon režimskog disciplinovanja Tribine mladih, nastavlja da neguje duh umetničkog i intelektualnog ekscesa i pobune. U Novom Sadu su 1971. delovale i jednomesečne grupe *Januar* i *Februar* čije ekscesne anarhističke akcije

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³ O aktivnostima neoavangardnih umetničkih grupa u Vojvodini videti: Balint Szombathy, *Značajniji momenti u radu grupe Bosch + Bosch*, str.48–50, i Mirko Radojičić, *Aktivnost grupe KOD i Umetnički rad van grupa u Novom Sadu*, str.36–47 u: Marijan Susovski, ed, *Nova umjetnička praksa 1966–1978*, Galerija suvremene umjetnosti, Zagreb, 1978; Jadranka Vinterhalter, *Umetničke grupe – razlozi okupljanja i oblici rada*, u: *Nova umetnost u Srbiji 1970–1980: pojedinci, grupe, pojave*, Muzej savremene umetnosti, Beograd, 1983, str.14–23; Nebojša Milenković, *Konceptualna umetnost – umetničke grupe u Vojvodini*, u: Miško Šuvaković, Dragomir Ugren, ed, *Evropski konteksti umetnosti XX veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008. str.619–638.

uncompromising struggle for art that overcame the previous aesthetic categories, turning into an activity aimed at reviewing and reevaluating the key issues of the entire social order. The key dates of this New Art are 27th August 1969, when, together with a few like-minded individuals, Slavko Matković and Bálint Szombathy founded the art group *Bosch+Bosch* in Subotica's patisserie *Triglav*, then 8th April 1970, when the group *Kôd* began operating in Novi Sad - and the end of February and May 1971 respectively, when, the groups (Σ) and (Σ)-Kôd appeared on the scene, also in Novi Sad. Working within the framework of art groups was a characteristic of the global art scene of that time,³ but at the same time, it was also one of the ways of realising one's own artistic, ethical, aesthetic and political ideals in an environment that, quite obviously, was not favourably disposed towards them. The actual group operation, in their case, could be understood as an artistic and existential strategy, so that their joining forces was not so much reflected in creating collective art works but was marked by joint appearances (exhibitions, lectures, happenings, publications) and an atmosphere of intense gatherings, lively discussions, permanent workshops and a strong intellectual climate characterised by an artistic brotherhood spirit, cooperation, exchange of ideas, solidarity... While members of the *Bosch* group were a group of individuals who signed their works, exhibited within the framework of group appearance, individually from the very start - in the case of the Novi Sad groups - the collective spirit and context of their activities was often even more important than the creation of actual art works. This Novi Sad communal spirit was raised to the level of a moral principle to such an extent that some of the protagonists testified to feeling truly ashamed when they appeared under their own name rather than that of the group. The activities of members of the Novi Sad

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³ For more details on the activities of neoavant-garde art groups in Vojvodina, see: Balint Szombathy, *Značajniji momenti u radu grupe Bosch + Bosch* [Significant Moments in the Work of the Bosch + Bosch Group], pp.48-50, and Mirko Radojičić, *Aktivnost grupe KOD i umetnički rad van grupa u Novom Sadu* [The Activities of the KOD Group and Artistic Activities Outside Groups in Novi Sad], pp.36-47 in: Marijan Susovski (ed.), *Nova umjetnička praksa 1966-1978* [The New Artistic Practice 1966-1978], Galerija suvremene umjetnosti, Zagreb, 1978; Jadranka Vinterhalter, *Umetničke grupe - razlozi okupljanja i oblici rada* [Art Groups - Reasons for Gathering and Forms of Work], in: *Nova umetnost u Srbiji 1970-1980: pojedinci, grupe, pojave* [New Art in Serbia 1970-1980: Individuals, Groups, Phenomena], Muzej savremene umetnosti, Belgrade, 1983, pp.14-23; Nebojša Milenković, *Konceptualna umetnost - umetničke grupe u Vojvodini* [Conceptual Art - Art Groups in Vojvodina], in: Miško Šuvaković, Dragomir Ugren, (eds.), *Evropski konteksti umetnosti XX veka u Vojvodini* [The European Contexts of 20th Century Art in Vojvodina], Muzej savremene umetnosti Vojvodine, Novi Sad, 2008. pp.619-638.

spadaju među najradikalnije na čitavom ex-jugoslovenskom prostoru. Takođe, u Novom Sadu, Subotici, ali i nekim drugim vojvođanskim gradovima – u prvom redu Zrenjaninu i Rumi, a nešto kasnije, skraja 1970-ih, Odžacima, Kuli, Bačkoj Topoli, kasnije i Vršcu i mnogim drugim – delovao je i čitav niz umetnika koji u formalnom smislu nisu pripadali umetničkim grupama ali su sa njima svakako delili identična etička i intelektualna načela i koji su, od strane istorije i teorije umetnosti, zbog pažnje koju prirodno privlače umetničke grupe, često bili neopravdano skrajnuti.

Pored novosadske i subotičke *Tribine mladih*, Novu umetnost podržavale su i redakcije časopisa: *Polja*, *Index*, *Új symposion*, *Hid*, *Nový život*,... Takođe, snažnu potporu predstavljala je i mreža alternativnih izdanja – samizdata koji su ovde izlazili, a koje su izdavali i uređivali sami umetnici: *Kontaktor 972* (Slavko Matković i Balint Sombati), *L.H.O.O.Q.* (Miroslav Mandić i Slavko Bogdanović), *Adresa* (Vujica Rešin Tucić, Dušan Bijelić), *Wow* (Grupa Bosch+Bosch), *Neuroart* (Vojislav Despotov i D. Bjelić), *Pesmos* (S. Matković, V. R. Tucić i V. Despotov)... Takođe, za recepciju i razvoj Nove umetnosti 1970-ih, u Vojvodini, od presudnog značaja bile su i mogućnosti mail-artističke razmene informacija, kao i veoma intenzivne veze koje su ovdašnji neoavangardisti ostvarivali sa kolegama – umetnicima, književnicima, kustosima i istoričarima umetnosti – iz ostalih (bivše)jugoslovenskih centara, baš kao veze, saradnja i zajednički nastupi sa predstavnicima Nove mađarske avangarde, koje su ostvarivali članovi grupe Bosch+Bosch.

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Disciplinovanje neoavangarde

Kao jedno od ključnih institucionalnih uporišta duha internacionalizma srpske kulture u vremenu njene postepene (delimične) liberalizacije skraja 60-ih i početkom 70-ih godina XX veka, novosadska Tribina mladih bila je mesto na kom su zvanične istine i dogme – kako umetničke tako i društvene/političke – permanentno preispitivane. Izražavajući punu svest o nedeljivosti svetske kulture, duboko svesni činjenice da

groups, along with those of numerous artists, writers and moviemakers who were not their members in formal terms but took part in their campaigns and happenings, in the final analysis resulted, most importantly of all, in the creation of a spiritual and intellectual climate that soon turned Novi Sad into perhaps the most important centre of conceptual art in the Socialist Federal Republic of Yugoslavia (SFRY), and made the Youth Panel a living institutional core of New Art. The well-known conceptualist equation art = life was *embodied* in Novi Sad by the establishment of an informal City Commune that, after the regime had disciplined the Youth Panel, continued to cultivate a spirit of artistic and intellectual excess and rebellion. The year 1971 in Novi Sad was marked by the activities of the one-month groups *January* and *February*, whose incident-prone anarchist campaigns are among the most radical ones in the entire area of the former Yugoslavia. Also, a number of artists who formally did not belong to art groups, but certainly shared ethical and intellectual principles with them, were active in Novi Sad, Subotica, as well as other cities in Vojvodina – first of all, Zrenjanin and Ruma, and somewhat later, towards the end of the 1970s, in Odžaci, Kula, Bačka Topola, and subsequently also in Vršac and many other places; due to the attention naturally commanded by art groups, these artists were often unwarrantedly marginalised by art history and theory.

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Apart from the Novi Sad and Subotica *Youth Panel*, New Art was also supported by the editorial boards of the periodicals *Polja*, *Index*, *Új symposium*, *Hid*, *Nový život*... It also received strong support from a network of alternative publications – *samizdats* that were put out here, published and edited by artists themselves: *Kontaktor 972* (Slavko Matković and Bálint Szombathy), *L.H.O.O.Q.* (Miroslav Mandić and Slavko Bogdanović), *Adresa* (Vujica Rešin Tucić, Dušan Bijelić), *Wow* (the Bosch+Bosch group), *Neuroart* (Vojislav Despotov and D. Bjelić), *Pesmos* (S. Matković, V. R. Tucić and V. Despotov)... Also of decisive importance for the reception and development of New Art in Vojvodina in the 1970s were the possibilities afforded by exchange of information through mail-art, as well as the very intensive connections that neoavant-garde artists from Vojvodina maintained with their colleagues – artists, writers, curators and art historians – from other (ex-)Yugoslav centres; just as

bez odvojene duhovne moći kultura jeste laskava i lažna⁴, momci sa Tribine mladih, kao i iz redakcija novosadskih omladinskih časopisa *Indexa*, *Polja* i *Új symposiona*, progovorili su o specifičnoj potrebi čoveka istočne Evrope, da iz svog života, bilo na ličnom, bilo profesionalnom planu, uticaj politike svedu na što je moguće manju meru. Jedno od ključnih sredstava/oruđa/tehnika kojim su se vojvođanski neoavangardisti (posebno članovi novosadskih grupa) služili, bila je provokacija - tačnije strategija ispitivanja krajnjih granica tolerancije sistema učaurenog u vlastitoj bezidejnosti i samodovoljnosti. Da bi to ostvarili, oni su često koristili upravo jezik iste te politike - drsko i hrabro manipulišući vlastitim manipulatorima. Nova umetnost bila je mesto na kom su zvanične istine i dogme - kako umetničke tako i društvene/političke - stalno dovođene u pitanje. Pored iskrene vere u vlastitu misiju, pokretačka energija vojvođanskih neoavangardista bila je stalna potreba za zauzimanjem stava - pritom lišenog bilo kakvog kompromiserstva i kalkulisanja. Za njih estetsko i etično nisu mogli da budu razdvojeni, između ideja i ideala uvek se nalazio znak jednakosti - kao što su i umetnički i javni moral shvatani kao kategorije koje su mogle da deluju isključivo sinhrono, u skladu s poznatom definicijom Mukaržovskog, o tome kako ne postoji jasno određena granica koja umetnost odvaja od onoga što je izvan nje. Svojevrsan artistski i životni kredo vojvođanskih neoavangardista bilo je permanentno proširivanje i razmicanje granica slobode, kako lične tako i kolektivnih - i to slobode shvaćene kao umetničke, moralne, filozofske ali i političke kategorije. Nečinjenje kompromisa, naravno, sa sobom uvek nosi i ne male egzistencijalne rizike i od tih rizika vojvođanski neoavangardisti nisu uzimali. Deo preuzetog rizika bila je, svakako, i njihova (egzistencijalna i umetnička) vidljivost, odnosno nevidljivost u sredini u kojoj su kao umetnici delovali.

⁴ U Istočnoj Evropi nas ne zaokuplja pre svega pitanje da li je jedna politika dobra ili loša, već to da je svugde mnogo, odviše mnogo politike. Država uvlači u svoj politički krug bezbroj takvih stvari, pitanja, odluka, kojima uopšte nije mesto u tom krugu; privatne stvari ili stručna pitanja, kojih se, konačno, država uopšte ne tiče. Đerđ Konrad, *Duhovna moć - državna moć, politika - antipolitika*, Rukovet, god. XXXVIII, br. 6-7, Subotica, 1991, str. 407- 415.

important were the connections, cooperation and joint appearances with representatives of New Hungarian Avant-garde realised by members of the Bosch+Bosch group.

Disciplining the neoavant-garde

One of the key institutional footholds of the spirit of internationalism of Serbian culture at the time of its gradual (partial) liberalisation towards the end of the 1960s and in the early 1970s, Novi Sad's Youth Panel was a place where official truths and dogmas - artistic and social/political ones alike - were continually reviewed. Expressing a full awareness of the indivisibility of world culture, deeply aware of the fact that *without a separate spiritual power, culture is flattery-prone and false*,⁴ the participants of the Youth Panel and people from the editorial boards on Novi Sad's youth periodicals *Index*, *Polja* and *Új symposium* spoke out about the specific need of a man from Eastern Europe to reduce the influence of politics in his personal and professional life alike to a minimum. One of the key means/tools/techniques used by neoavant-gardists from Vojvodina (especially members of the Novi Sad groups) was provocation - or to put it more precisely, a strategy of testing the limits of tolerance of a system cocooned in its lack of ideas and self-sufficiency. In order to achieve this, they often resorted to using the language of politics themselves - thus boldly and bravely manipulating their own manipulators. New Art was a domain where official truths and dogmas - artistic and social/political ones alike - were constantly brought into question. Apart from their heartfelt belief in their own mission, the driving spirit of the neoavant-gardists from Vojvodina was their constant need for expressing a view - devoid of any inclination to compromise or calculation. To them, the aesthetical and the ethical could never be separated, ideas always equalled ideals - just as artistic and public morality were understood as categories that could solely function synchronously, in keeping with the well-known definition of

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⁴ In Eastern Europe, we are not primarily preoccupied with the question of whether politics is good or bad, but the fact that everywhere there is just too much politics. The state involves countless questions and decisions in its political circle, issues that do not belong there at all, private matters or professional issues that, in the final analysis, are of no concern to the state. Berd Konrad [György Konrád], *Duhovna moć - državna moć, politika - antipolitika* [Spiritual Power - State Power, Politics - Antipolitics], *Rukovet*, vol. XXXVII, no. 6-7, Subotica, 1991, pp. 407- 415.

Iako zatvorenost i samodovoljnost komunističkih društava u jugoslovenskom (čitaj: Brozovom) slučaju u odnosu na zemlje pripojene nekadašnjem Varšavskom paktu, to jest sovjetskoj interesnoj sferi, na prvi pogled možda nije bila toliko rigidna – to, naravno, niukoliko ne znači da ovde nisu delovale prividno sofisticiranije varijante čuvara društvenog i javnog morala.⁵ Presudan doprinos prevaspitavanju i stavljanju Nove umetnosti pod strogu društvenu kontrolu i nadzor, kao i njenom tadašnjem porazu, svakako se nalazio u činjenici da su uloge dežurnih čuvara javnog morala preuzimali upravo sami (drugi) umetnici, pisci, književnici – kulturni aparatčici koji su, zapravo, branili vlastite nezasluzeno stečene privilegije i apanaže: *Umetnici su cinkarili umetnike po komitetima i u policiji, a oni od imena grejali su guzice po Matici srpskoj i drugim nadležstvima, izjaviće Vujica Rešin Tucić⁶, dok Slobodan Tišma u istom tonu primećuje: Naš problem nisu bili toliko političari, već umetnici koji su bili u vezi sa političarima. Sa njima smo imali nesporazume i okršaje...⁷*

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Nakon iskustava kratkotrajnih geta slobodne misli, pokrenuta je višegodišnja medijska i politička kampanja (1969-1973) koja je za svoj krajnji ishod imala disciplinovanje novosadske Tribine mladih, smenjivanja njenih, kao i urednika omladinskih listova, naklonjenih Novoj umetnosti, hapšenja Miroslava Mandića, Slavka Bogdanovića i Ota Tolnaija, društvenu skrajnutost i egzistencijalnu probleme iz kojih mnogi od njih nisu izašli ni do danas. Iz različitih razloga grupe su se u međuvremenu raspale, dok su njihovi članovi nastavili, svako na svoj način, da razvijaju vlastite individualne strategije opstanka u jednoj u osnovi rigidnoj, totalitarnoj i umetničkim eksperimentima nimalo

⁵ Naša produkcija postala je gradivo pomoću kojeg su kultur-policajci sticali poene pred partijskim forumima i penjali se na lestvici ljudske podlosti. Dragana Popov, *Balint Sombati: Telo kao mesto i oruđe umetnosti*, intervju, Bulevar, br. 102, Novi Sad, 2003.

⁶ Vujica Rešin Tucić, *Novosadska glupost je večna*, Vojvodina, Novi Sad, 21. januar 2000.

⁷ Dragana Popov, Slobodan Tišma, pesnik: *Čovek koji živi bez strategije*, intervju, Bulevar, Novi Sad, br. 92, 23. VIII 2002, str. 37-39.

Mukařovský stating that there was no clearly determined borderline separating art from whatever was outside it. A credo of sorts, adhered to by neoavant-gardists from Vojvodina, in art and life alike, was the continual broadening of the limits of freedom, both on a personal and a collective level - freedom understood as an artistic, moral, philosophical and also a political category. Refusal to compromise, of course, always carries existential risks that are far from negligible, and neoavant-gardists from Vojvodina never shunned such risks. A part of the risks thus taken was certainly their (existential and artistic) visibility, or lack of it, in the environment wherein they operated as artists.

Even though the closed character and the self-sufficiency of communist societies in the case of Yugoslavia (for which read: Broz), compared to the countries belonging to the former Warsaw Pact, that is, the Soviet sphere of interest, might not have appeared to be so rigid at first glance - that, naturally, does not at all mean that seemingly more sophisticated variants of guardians of social and public morality were not at work here.⁵ The decisive contribution to the disciplining and placing of New Art under strict social control and oversight, and the cause of its defeat at the time, was certainly the fact that the role of guardians of public morality was taken over precisely by (other) artists, writers - cultural apparatchiks who actually defended their own undeservedly obtained privileges and earnings: *Artists reported on other artists to committees and the police, and those with a reputation warmed their butts sitting in the Matica srpska [Serbian cultural society] and other state institutions, as Vujica Rešin Tucić said,⁶ while Slobodan Tišma observed in the same tone: *Our problem was not so much the politicians, but artists who maintained connections with politicians. It was with them that we had misunderstandings and conflicts...*⁷*

⁵ *Our production has become textbook material used by culture policemen to score points for themselves within Party forums and climb up the ladder of meanness.* Dragana Popov, Balint Sombati: *Telo kao mesto i oruđe umetnosti [Bálint Szombathy: The Body as a Locus and Tool of Art]*, interview, *Bulevar*, no. 102, Novi Sad, 2003.

⁶ Vujica Rešin Tucić, *Novosadska glupost je večna [The Stupidity of Novi Sad Is Eternal]*, *Vojvodina*, Novi Sad, 21st January 2000.

⁷ Dragana Popov, Slobodan Tišma, *pesnik: Čovek koji živi bez strategije [Slobodan Tišma, Poet: A Man Living Without a Strategy]*, interview, *Bulevar*, Novi Sad, no. 92, 23rd August 2002, pp. 37-39.

naklonjenoj sredini. Pojedini umetnici zapali su u depresiju i teške krize, drugi su emigrirali a mnogi su i umrli potpuno zaboravljeni.⁸

Vojvođanska umetnička kritika, nažalost i sam Muzej⁹, u vreme kad je neoavangardna umetnost nastajala, bila je opredeljena ka afirmisanju i negovanju koncepta s/likovnosti, i – izuzev par primera dela i autora koji pripadaju poetici umerenog modernizma, i to onog usko lokalnog tipa – sistematski je zaobilazila sve radikalnije artistske eksperimente i zahvate, kako se tada govorilo, *ekstremnih* (pa i *ekstremističkih*) vidova umetničkih praksi. Izgovori za ovakav tretman inovativnih pojava u umetnosti 1970-ih i 1980-ih, čak i onda kada su uopšte traženi, bili su jednako neubedljivi (npr. *Nedovoljan prostor onemogućio nas je da na izložbi zastupimo vidove tzv. nove umetničke prakse*, zapisaće tadašnji direktor ustanove Slobodan Sanader u predgovoru kataloga stalne postavke Muzeja).¹⁰

Afirmišući i negujući priču o jednoj maloj, provincijalnoj varijanti umetnosti sam Muzej propustio je istorijsku priliku da blagovremeno nabavi dela koja su, već u trenutku vlastitog nastajanja, bila izlagana na najprestižnijim međunarodnim umetničkim manifestacijama i izložbama (pr. Pariski bijenale, 1971), antologijama (pr. Klaus Groh, *Aktuelle Kunst in Osteuropa*, Dumont Aktuell, Köln, 1972) publikacijama i časopisima (pr. *Flash art*, *Lotta Poetica*,...). U Muzejskoj kolekciji, prvi radovi Nove umetnosti svoje mesto nalaze tek u drugoj polovini 1990-ih, nakon organizovanja retrospektive i štampanja monografije nosadskih konceptualnih grupa.¹¹ Sistematičniji otkupi dela vojvođanske

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⁸ Neposredna svedočenja aktera scene o duhovnoj, političkoj i intelektualnoj klimi u kojoj se odvijala nova umetnost u Vojvodini sedamdesetih godina XX veka videti još u: Balint Sombati, „Život je san života“, u: Nebojša Milenković, *Ich bin Künstler Slavko Matković*, monografija, Muzej savremene likovne umetnosti, Novi Sad, 2005, str. 199-211; Slavko Matković, *Fragmenti iz pisama upućenih Balintu Sombatiju*, ibid, str. 211-228; i: N. Milenković, *Nešto već jeste ovde ali mu nijedan oblik još uvek ne odgovara...*, intervju sa Vladimirom Kopiclom, u: Nebojša Milenković, *Vladimir Kopicl. ništa još nije ovde ali neki oblik već može da mu odgovara...*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007; Slobodan Tišma, *Intervjui*, na: <http://slobodantisma.blogspot.com/search/label/e%20intervjui>

⁹ Današnji Muzej savremene umetnosti Vojvodine osnovan je 1966, tada kao Galerija savremene likovne umetnosti. Status Muzeja ustanova stiče 1996, tada kao Muzej savremene likovne umetnosti – dok svoj današnji naziv dobija 2006.

¹⁰ Slobodan Sanader, *Likovna umetnost u Vojvodini XX vek*, stalna izložba, Galerija savremene likovne umetnosti, Novi Sad, 1984.

¹¹ Miško Šuvaković, *Grupa Kôd, Grupa (B i Grupa (B-Kôd*, Galerija savremene likovne umetnosti, Novi Sad, 1995.

After the experiences of brief-lasting ghettos of free thought, a media and political campaign lasting for years (1969–1973) was set in motion, the end result of which was the disciplining of the Novi Sad Youth Panel, the sacking of its editors, as well as those of youth periodicals sympathetic to New Art, the arrests of Miroslav Mandić, Slavko Bogdanović and Ottó Tolnai, the social marginalisation and existential problems that many of them have been unable to overcome to the present day. For various reasons of their own, groups fell apart in the meantime, while their members continued, each in his/her own way, to develop their own individual strategies of survival in an essentially rigid, totalitarian environment, not at all partial to artistic experimentation. Some artists underwent bouts of depression and grave crises, others emigrated and many have died completely forgotten.⁸

At the time when neoavant-garde art came into being, art criticism in Vojvodina, including, unfortunately, the Museum itself,⁹ opted for affirming and cultivating the concept of picturality, and – excepting a couple of works and authors belonging to the poetics of moderate modernism, of the narrowly local variety – systematically bypassed all the radical artistic experiments and moves of, as they were referred to then, *extreme* (even *extremist*) forms of artistic practices. The justifications for such a treatment of innovative phenomena in the art of the 1970s and 1980s, even when they were required at all, were equally unconvincing (for example, *Lack of space prevented us from including forms of the so-called new artistic practice within the framework of this*

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⁸ For more direct testimonies of the protagonists of that scene concerning the spiritual, political and intellectual climate wherein the New Art of the 1970s in Vojvodina operated, see: Balint Sombati, "Život je san života [Life Is a Dream of Life]", in: Nebojša Milenković, *Ich bin Künstler Slavko Matković*, monograph, Muzej savremene likovne umetnosti, Novi Sad, 2005, pp. 199–211; Slavko Matković, *Fragmenti iz pisama upućenih Balintu Sombatiju* [Fragments of Letters Addressed to Bálint Szombathy], *ibid.*, pp. 211–228; and: N. Milenković, *Nešto već jeste ovde ali mu nijedan oblik još uvek ne odgovara...[Something Is Here Already, Only No Form Conforms to It Yet]*, interview with Vladimir Kopicl, in: Nebojša Milenković, *Vladimir Kopicl. Ništa još nije ovde ali neki oblik već može da mu odgovara...[Vladimir Kopicl. Nothing Is Here Yet, But Some Form May Already Conform to It...]*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007; Slobodan Tišma, *Intervjui [Interviews]*, at: <http://slobodantisma.blogspot.com/search/label/e%20intervjui>

⁹ Today's Museum of Contemporary Art of Vojvodina was founded in 1966, then being referred to as the Gallery of Fine Arts. This institution acquired the status of a Museum in 1996, under the name of the Museum of Contemporary Fine Arts – which got its present name in 2006.

neoavangarde, međutim, započeti su tek nakon organizovanja velike studijske izložbe *Centralnoevropski aspekti vojvođanskih avangardi 1920-2000*.¹² odnosno formiranjem nove otkupne Komisije 2003. kao i odlukom Upravnog odbora Muzeja, od 8. oktobra 2004, kojom je osnovana Zbirka konceptualne umetnosti (tada: Zbirke konceptualne umetnosti i dela novih medija). U periodu nakon ustanovljenja Zbirke, pribavljena je većina radova koji se nalaze na izložbi – nažalost, navedene okolnosti uslovile su i činjenicu da na samoj izložbi nedostaju dela nekih od pionira vojvođanskog konceptualizma, što je, naravno, uslovljeno činjenicom da se njihovi radovi nažalost još uvek ne nalaze u umetničkom fondu MSUV. Uz navedeno, izložba *Primeri nevidljive umetnosti* ipak predstavlja jedan od najreprezentativnijih izbora dela – među kojima je i mali broj remek dela – konceptualne i postkonceptualne umetnosti u Vojvodini.

Vidljivi umetnici Nevidljive izložbe

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Za naziv izložbe *Primeri nevidljive umetnosti* njeni kustosi iskoristili su sintagmu-definiciju kojom novosadski umetnik i književnik Slobodan Tišma definiše vlastitu konceptualnu praksu. Kontekst za koji smo se opredelili je prezentacija dela umetnika koji su radili i delovali u Vojvodini – otuda na izložbi nisu zastupljeni pojedini umetnici iz bivšejugoslovenskih republika, danas samostalnih država, koje Muzej takođe poseduje u svojoj kolekciji. Vremenski okvir dela i umetnika zastupljenih na izložbi – pored vremena herojskog konceptualizma skraj 1960-ih i tokom 1970-ih – ovom prilikom proširen je i radovima nekolicine onih umetnica i umetnika na koje je iskustvo avangarde presudno uticalo, i koji su u svom radu nastavili da se koriste (neo)konceptualističkim postupcima i strategijama.

Branko Andrić – Andrla (1942–2005) bavio se književnošću, konceptualnom umetnošću, performansom, muzikom, crtanim i igranim filmovima.

¹² Dragomir Ugren, ed, *Centralnoevropski aspekti vojvođanskih avangardi 1920-2000: Granični fenomeni, fenomeni granica*, kustosi izložbe: D. Ugren Suzana Vuksanović, Nebojša Milenković, Muzej savremene umetnosti, Novi Sad, 2002.

exhibition, wrote Slobodan Sanader, the then Director of the Gallery, in his preface to the catalogue of the Museum's permanent display).¹⁰

Affirming and cultivating a story about a small, provincial variant of art, the Museum missed a historical opportunity for a timely acquisition of works which, even at the time they were created, were exhibited at the most prestigious international events and exhibitions (for example, the Paris Biennial, 1971), in anthologies (for example, Klaus Groh, *Aktuelle Kunst in Osteuropa*, Dumont Aktuell, Köln, 1972), publications and periodicals (for example, *Flash Art*, *Lotta Poetica...*). Within the framework of the Museum collection, the first New Art works found their place there only in the second half of the 1990s, after a retrospective was organised and a monograph on Novi Sad conceptual groups was printed.¹¹ However, a systematic buying up of neoavant-garde works from Vojvodina began only after the great study exhibition *The Central European Aspects of Avant-gardes in Vojvodina 1920-2000* had been organised,¹² that is, with the establishment of a new Buying up Commission in 2003, and with the decision of the Managing Board of the Museum of 8th October 2004 establishing the Conceptual Art Collection (then called the Conceptual Art and New Media Works Collection). In the period after the establishment of the Collection, the majority of the works featured in the exhibition have been acquired; unfortunately, the circumstances referred to above resulted in the fact that works of some of the pioneers of conceptualism in Vojvodina are missing from the exhibition, on account of their not being a part of the art collection of the Museum of Contemporary Art of Vojvodina. Nevertheless, the exhibition *Examples of Invisible Art* still constitutes one of the most representative selections of works of conceptual and postconceptual art in Vojvodina, a small number of which are veritable masterpieces.

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¹⁰ Slobodan Sanader, *Likovna umetnost u Vojvodini XX vek [Fine Arts in Vojvodina in the 20th Century]*, permanent display, Galerija savremene likovne umetnosti, Novi Sad, 1984.

¹¹ Miško Šuvaković, *Grupa Kôd, Grupa (E i Grupa (E-Kôd*, Galerija savremene likovne umetnosti, Novi Sad, 1995.

¹² Dragomir Ugren (ed.), *Centralnoevropski aspekti vojvodanskih avangardi 1920-2000: Granični fenomeni, fenomeni granica [The Central European Aspects of Vojvodina Avant-Gardes 1920-2000: Borderline Phenomena, the Phenomena of Borderlines]*, exhibition curators: D. Ugren, Suzana Vuksanović, Nebojša Milenković, Muzej savremene umetnosti, Novi Sad, 2002.

Iskustvo svakodnevnog jezika/govora, interesovanje za apsurdne i nelogične (alogične) životne situacije i njihovo prevođenje u forme/ jezik umetnosti jedna je od Andrićevih ključnih artističkih preokupacija. Andrić je među prvim našim piscima i umetnicima koji je bio zaokupljen istraživanjima hiperteksta – odnosno iznalaženjem različitih načina artikulisanja i čitanja dela. Već od svoje prve objavljene knjige *Ja sam mali mamin seksualac* (1968/69), Andrić je u svoju umetnost uključio i elemente ekscesa i provokacije. Čak i onda kada naizgled improvizuje – kod Andrića je sve organizovano, promišljeno, konceptualizovano...¹³ Nakon obračuna sa novosadskom scenom, *zato što mu je sve dosadilo*, Andrić iz Novog Sada, 1973. emigrira u Beč ostajući, iako sporadično, i dalje prisutan na ovdašnjoj art sceni.

Tibor Bada – Bada Dada (1963–2006) bavio se slikarstvom, tačnije anti-slikarstvom (anti slikom) u kojoj se na duhovit i krajnje angažovan način parodijski podsmeva svemu – a ponajviše idiličnosti ideje/predstave umetnika (slikara) zabavljenog estetskom samodovoljnošću vlastitog rada. Uvek lucidan i angažovan Tibor Bada kao umetnik bio je opčinjen dadaističkom nekonvencionalnošću i konceptualističkom angažovanošću – duh takve ludičke zaigranosti imaju i njegovi kolaži predstavljeni na izložbi. Pored slikarstva u proširenom polju, Bada se bavio i poezijom te autorskim i crtanim filmom.¹⁴

Slavko Bogdanović (1948) uz Miroslava Mandića i Vujicu Rešina Tucića, svakako je najradikalniji politički aktivista novosadskog konceptualnog kruga, koji je zbog svoje umetnosti 1971. osam meseci proveo i u zatvoru.¹⁵ Razotkrivanje licemerja sistema jedna je od njegovih osnovnih artističkih preokupacija. Bogdanović se bavio i brojnim eksperimentima sa tekstom/tekstualnim, u kojima naglašava tautološku prirodu dela, pokušavajući da u proces njegovog nastanka uključi i posmatrača

¹³ Videti: Nevena Simin, Branko Andrić Andrić – intervju, na: http://www.artmagazin.info/index.php?option=com_content&task=view&id=85&Itemid=36&limit=1&limitstart=0

¹⁴ O T. Badi videti: Bálint Szombathy, *Totál érzelemhalál : Bada Dada Tibor antikánon*, monograph, Budapest, 2007.

¹⁵ Ljubiša Stavrić, *Slavko Bogdanović: Robija pod liberalima*, intervju, NIN, br.2692, Beograd, 1. avgust 2002.

Visible artists of an invisible exhibition

When it came to providing a title for the exhibition, its curators came up with *Examples of Invisible Art*, a syntagm-definition used by the Novi Sad artist and writer Slobodan Tišma to define his own conceptual practice. The context for which we opted is a presentation of works by artists who have been active in Vojvodina - therefore, the exhibition does not feature works by artists from former Yugoslav republics, now independent states, which are part of the Museum collection. The time frame of the works and artists featured within this exhibition - apart from the heroic period of conceptualism, towards the end of the 1960s and during the course of the 1970s - has been expanded for this occasion to include works by several artists who were decisively influenced by the experience of the avant-garde, and who continued to use (neo)conceptualist methods and strategies in their work.

Branko Andrić-Andrla (1942-2005) dealt with literature, conceptual art, performance, music, cartoons and feature films. The experience of everyday language/speech, an interest in absurd and illogical situations in life and their translation into forms/the language of art were among Andrla's key artistic preoccupations. Andrić was among our first writers and artists who were preoccupied with research into hypertext - that is, finding different ways of articulating and reading a work. From the very first book that he published - *I Am Mummy's Little Sexual Boy* (1968/69), Andrla's art included elements of excess and provocation. Even when he seemingly improvised, in Andrić's work everything was organised, thought out, conceptualised...¹³ After his break-up with the Novi Sad scene, because he'd grown bored with it all, Andrić emigrated to Vienna in 1973, although he sporadically maintained his presence on the local art scene.

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Tibor Bada-Bada Dada (1963-2006) dealt with painting, or to put it more precisely, anti-painting (anti-picture), within the framework of which he wittily and in a very engaging manner parodied everything - most of all the idyllic idea/notion of an artist (painter) preoccupied with the aesthetic self-sufficiency of his own work. Always lucid and engaged, as

¹³ Cf. Nevena Simin, Branko Andrić-Andrla, interview, at: http://www.artmagazin.info/index.php?option=com_content&task=view&id=85&Itemid=36&limit=1&limitstart=0

kao aktivnog recipijenta – odnosno dovršioca inicijalne poruke samog autora.¹⁶ Postupkom razlaganja tekstova, ili njihovih pojedinih reči – najpre u okviru znakovnih sklopova koji imaju semantičko značenje, a zatim strukturalističkom, matematičkom analizom – Bogdanović razara svako semantičko značenje, ostvarujući složenu mrežu pojedinačnih, osamostaljenih slovnih znakova, izmeštenih iz svakog konteksta, dovodeći ih u situaciju da predstavljaju isključivo sami sebe (pr. tekst-pesma *Močvara* iz 1970.¹⁶). Takođe, promenom formalnog načina pisanja/prikazivanja, on, recimo, komplikovane pravne definicije, štampajući ih u slobodnom stihu, dovodi u apsurdne situacije transformacije njihovih značenjskih funkcija, pritom ne čineći nikakve intervencije u sadržaju samog teksta (pr. pesma *Porez na promet*).¹⁷

Atila Černik (1941) autor je koji u praktikovanju trodimenzionalne tekstualnosti, karakteristične za članove grupe *Bosch+Bosch*, odlazi korak dalje, tako što slovne znake, reči i tajne šifre, započinje da ispisuje/otiskuje na vlastitom telu. Černikova body poezija umetničko delo ne čini zatvorenim/završenim procesom već promenljivom mapom upisanih/upisivanih tragova koji telo umetnika/umetničko telo čine medijumom, odnosno mestom za izlaganje vizuelnih poetskih efekata. Takođe, Atila Černik, od ranih 1970-ih, intenzivno se bavi i preispitivanjem mentalnih propozicija konceptualizma, kao i izradom unikatnih autorskih knjiga u duhu *book-arta*.¹⁸

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Čedomir Drča (1952) autor je koji je delujući sasvim u skladu sa proklamovanim duhom kolektivizma, prisutnim u novosadskim grupama, kako unutar Grupa (\$ i (\$-Kôd čiji je bio član, tako i kasnije, većinu svojih radova realizovao u saradnji sa drugim autorima. Najviše sa članovima Grupe, Anom Raković i Vladimirom Kopiclom, ali i sa ostalim autorima novosadskog konceptualnog kruga. Njegov najpoznatiji umetnički projekat

¹⁶ Videti: Mirko Radojičić, *Močvara Slavka Bogdanovića*, u: *Anomalija – Časopis za kritiku, istoriju i teoriju umetnosti*, br.2, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007, str.108–115.

¹⁷ O S. Bogdanoviću videti: Miško Šuvaković, *Slavko Bogdanović, Politika tela – Izabrani radovi 1968–1997*, eseji o Slavku Bogdanoviću, K21K, Prometej, Novi Sad, 1997.

¹⁸ O A. Černiku videti: Miško Šuvaković, *Atila Černik, Dokumenti o savremenoj umetnosti*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2009.

an artist Tibor Bada was enchanted by Dadaist unconventionality and conceptualist engagement; his collages presented in this exhibition possess the spirit of this ludic game-playing. In addition to painting in an expanded field, Bada also dealt with poetry, auteur film and cartoons.¹⁴

Slavko Bogdanović (1948), along with Miroslav Mandić and Vujica Rešin Tucić, is certainly the most radical political activist of the Novi Sad conceptualist circle, and in 1971 he spent eight months in prison on account of his art.¹⁵ Exposing the hypocrisy of the system is one of his fundamental artistic preoccupations. Bogdanović has conducted a number of experiments with text/the textual, wherein he emphasises the tautological character of a work, trying to involve the observer, as an active recipient, that is - one who completes the initial message of the author, into the process of its coming into being.¹⁵ Through a process of deconstructing texts, or individual words within them - first of all, within the framework of combinations of signs that mean something in semantic terms, and then through a structuralist, mathematical analysis, Bogdanović disintegrates any semantic meaning, realising a complex network of individual letter-type signs that have been made independent, taken out of any context, placing them in a situation wherein they represent nothing but themselves (for example, in the text-poem *Swamp*, dating from 1970).¹⁶ Also, by changing the formal way of writing/presentation, he, for example, places complicated legal definitions in absurd situations, printing them in the form of free verse, thus transforming their semantic functions without making any actual interventions in the content of the text itself (for example, in the poem *Value Added Tax*).¹⁷

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Attila Csernik (1941) is an author who, in pursuing the practice of tri-dimensional textuality, characteristic of members of the *Bosch+Bosch*

¹⁴ For more details on T. Bada, see: Bálint Szombathy, *Totál érzelemhalál : Bada Dada Tibor antikánon*, monograph, Budapest, 2007.

¹⁵ Ljubiša Stavrić, *Slavko Bogdanović: Robija pod liberalima* [Slavko Bogdanović: *Doing Time in Prison under the Liberals*], interview, *NIN*, no. 2692, Belgrade, 1st August 2002.

¹⁶ See: Mirko Radojčić, *Močvara Slavka Bogdanovića* [Slavko Bogdanović's *Swamp*], in: *Anomalija - a periodical for the critique, history and theory of art*, no.2, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007, pp.108-115.

¹⁷ For more details on S. Bogdanović, see: Miško Šuvaković, *Slavko Bogdanović, Politika tela - Izabrani radovi 1968-1997* [Slavko Bogdanović: *The Politics of the Body - Selected Works*], essays on Slavko Bogdanović, K21K, Prometej, Novi Sad, 1997.

– akcija *Galerija - primeri nevidljive umetnosti* po Drčinoj zamisli, realizovan je zajedno sa Slobodanom Tišmom. U ovom projektu, koristeći se strategijama process-arta, autori preispituju, konceptualizuju i kontekstualizuju element slučaja kojim se životne situacije svakodnevnih razgovora o/povodom umetnosti unutar Novosadske gradske komune pretvaraju u prvorazredne umetničke artefakte.

Laslo Kerekeš (1954–2011) umetnik čiji su konceptualni radovi prvenstveno intimnog karaktera, čije značenje nije toliko u pojavnosti (vizuelnoj), koliko u mentalnoj ravni. Već sredinom sedamdesetih, Kerekeš napušta izražajna sredstva nove umetnosti, definitivno se okrenuvši slikarstvu unutar kog čini čitav niz radikalnih eksperimenata: slike-objekti, slike-instalacije, slike-prostorni ambijenti. Iako njegova uloga još uvek nije na pravi način istorijsko-umetnički valorizovana, Kerekeš spada među prve (zašto ne reći i najznačajnije) predstavnike i protagoniste pojave nove slike – koja će se, tek kasnije, delovanjem italijanskog kritičara Akila Bonita Olive, proslaviti kao (italijanska) transavangarda.¹⁹

28

Vladimir Kopicl (1949) umetnik, pesnik i teoretičar ličnost je koja svojim delovanjem sintetizuje rezultate jezičkih istraživanja, odnosno istraživanja u jeziku (jezik umetnosti, jezik kao umetnost, umetnost kao jezik) celokupnog novosadskog konceptualnog kruga. Intenzivno proučavajući lingvističke teorije i filozofiju jezika, Kopicl se prvenstveno bavi pokušajima identifikovanja (registrovanja) one faze (rada) u kojoj je tekst još uvek u nastanku – vremenom prebacujući problem umetničkog angažmana sasvim u mentalne sfere (*Art as Idea as Idea*²⁰). *Problemom procesualnosti dela Kopicl se bavi i u poznatom radu Serija iz 1975.* u kojoj, nastojeći da identifikuje (registruje) onu fazu rada u kojoj sâm rad još uvek ne postoji – ali, u svom nastajanju, pruža dovoljno osnova da o njemu već može da se govori kao o lingvističkoj metačinjenici. Uključujući u sebe dozu apsurdna i paradoksa, nevizuelno

¹⁹ O L. Kerekešu videti: Ješa Denegri, *Laszlo Kerekes*, u: *Fragmenti: šezdesete-devedesete. Umetnici iz Vojvodine*, Prometej, Novi Sad, 1994, str. 67-74, i: Nebojša Milenković,

²⁰ Videti: Joseph Kosuth, *Art after Philosophy*, in: Charles Harrison, Paul Wood, eds, *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, Blackwell Publishing, Oxford, 2006, p.852-861.

group, goes one step further by writing out/imprinting letter-type signs, words and secret codes on his own body. Csernik's body poetry does not make a work of art a closed/completed process but a changeable map of inscribed traces that make the artist/artist's body a medium, that is, a place for presenting visual poetic effects. Also, since the early 1970s, Attila Csernik has been thoroughly reviewing the mental propositions of conceptualism and producing unique authorial books in the spirit of *book-art*.¹⁸

Čedomir Drča (1952) is an author who, operating entirely in keeping with the proclaimed spirit of collectivism, manifested within the Novi Sad (E and E-Kôd groups, whose member he was, and also later on, created the majority of his works in cooperation with other authors. He has mostly cooperated with Ana Raković and Vladimir Kopicl, fellow group members, but he has also worked with other authors of the Novi Sad conceptualist circle. His best known artistic project, the campaign *Gallery - Examples of Invisible Art*, based on Drča's idea, was realised in cooperation with Slobodan Tišma. Within this project, using the strategies of process-art, the authors examined, conceptualised and contextualised the element of chance, turning everyday situations featuring conversations about/concerning art in the City Commune of Novi Sad into first-rate artistic artefacts.

László Kerekes (1954–2011) was an artist whose conceptual works are primarily intimate in character and whose meaning is to be found not so much on their phenomenal (visual) level but on their mental level. As early as the mid-1970s, Kerekes abandoned the means of expression of New Art, definitively turning to painting, within the framework of which he made a succession of radical experiments: pictures-objects, pictures-installations, pictures-spatial ambiances. Even though his role has not yet been evaluated in the right way in art historical terms, Kerekes is among the first (and why not say it - the most important) representatives and protagonists of the advent of the new picture which would only

¹⁸ For more details on A. Csernik, see: Miško Šuvaković, *Attila Csernik, Documents on Contemporary Art*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2009.

apstraktni, svojim suštinskim karakteristikama Kopiclovi radovi izražavaju samosvest o jeziku koji sebe-samog-sobom-govori (*moja umetnost je ono što ne može biti; ona je moja svest o sebi [njoj]*).²¹

Ratomir Kulić (1948) za predmet svojih akcija i vizuelnih istraživanja najčešće uzima sam jezik/sistem umetnosti – *nastojeći da različite zone vidljivosti i različite zone nevidljivosti, kako sveta umetnosti tako i sveta realnosti, učini relativnim ili makar posredovanim*.²² Među centralnim temama/mestima njegove umetnosti predstavlja i obračun sa slikom koju Kulić u duhu ikonoklastičkih *strategija*: precrtava, zakopava, baca niz vodu, spaljuje, zakopava, puca u nju... Tragajući za znakom koji bi bio (će biti) potpuno nezavisan od označenog – Kulić se bavi percipiranjima prostora (umetnosti), kao i njegovim promenama, zavisno od mesta/konteksta u kom će određeno delo biti realizovano/izloženo.²³

Slavko Matković (1948–1994) jedan od najznačajnijih inovatora u novijoj srpskoj umetnosti. Bavio se vizuelnom, konkretnom i tipografskom poezijom, intervencijama u prostoru i tekstu, konceptualnom umetnošću, projektima, akcijama, performansom, novim (antinarativnim) stripom, *book-artom*, slikarstvom, autorskim filmom, *mail-artom*..., kao i teorijom umetnosti i književnošću.² Matković se bavio istraživanjima trenutnog logičkog stanja ideje u umetnosti – i to ne ideje koja bi nužno morala biti i realizovana. Sama ideja za njega je ponekad bila važnija od njene materijalizacije u određenom mediju. Matković je tematizovao i sam čin mišljenja (o) umetnosti. Promišljajući vlastiti rad kao neprekidni proces istraživanja u/unutar umetnosti, Slavko Matković istovremeno je verovao ali i sumnjao u sve – ponajviše u sebe, odnosno svrhu vlastitog bavljenja umetnošću: *Ja ne pravim umetnost - ja razumem*, jedna je od njegovih umetničkih izjava. Za njega praktikovanje umetnosti bila je svakodnevna egzistencijalna praksa i drama, često s neizvesnim

²¹ O V. Kopiclu videti: Nebojša Milenković, *vladimir kopicl. ništa još nije ovde ali neki oblik već može da mu odgovara...*, monografija, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007; i: Miško Šuvaković, *Oko teksta i jezika: Ko je Vladimir Kopicl?*, u: M. Šuvaković, *Asimetrični drugi – Eseji o umetnicima i konceptima*, Prometej, Novi Sad, 1996, str.107–121.

²² Suzana Vuksanović, *besPOGOVORno, (neki) drugi put*, u: S. Vuksanović, ed, *Ratomir Kulić, Anamorfoze*, Muzej savremene likovne umetnosti, Novi Sad, 2004, str.2–3.

²³ O R. Kuliću videti: Ratomir Kulić, *Fragmenti*, Centar za vizuelnu kulturu Zlatno oko, Novi Sad, 2004.

later, through the theoretical work of the Italian critic Achille Bonito Oliva, gain fame as (Italian) transavant-garde.¹⁹

Vladimir Kopicl (1949), an artist, poet and theoretician, is a person whose activities synthesise the results of linguistic research, that is, research within the framework of language (the language of art, language as art, art as language) of the entire Novi Sad conceptualist circle. Through an intense study of linguistic theories and the philosophy of language, Kopicl primarily deals with attempts at identifying (registering) that phase of a work when the text is still in the process of coming into being; over time, he has transferred the problem of artistic engagement entirely into mental spheres (*Art as Idea as Idea*²⁰). *Kopicl deals with the problem of the processuality of a work in his well-known work Series*, dating from 1975, wherein he strives to identify (register) that phase of a work in which the work itself does not exist yet, but, while coming into being, does provide sufficient grounds to speak of it as a linguistic metafact already. Including a dose of absurdity and paradox, abstract in a non-visual way, Kopicl's works, through their essential characteristics, express a self-awareness of language which speaks itself through itself (*my art is that which cannot be; it is my awareness of myself [it]*).²¹

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Ratomir Kulić (1948) most often focuses on the actual language/system of art as the object of his activities and visual investigations - *striving to make various zones of visibility and various zones of invisibility, of the world of art and the real world alike, relative or at least mediated*.²² One of the central themes/points of his art is his struggle

¹⁹ For more details on L. Kerekes, see: Ješa Denegri, *Laszlo Kerekes*, in: *Fragments: šezdesete-devedesete. Umetnici iz Vojvodine [Fragments: 1960s-1990s. Artists from Vojvodina]*, Prometej, Novi Sad, 1994, pp. 67-74, and: Nebojša Milenković,

²⁰ See: Joseph Kosuth, *Art after Philosophy*, in: Charles Harrison, Paul Wood (eds.), *Art in Theory, 1900-2000: An Anthology of Changing Ideas*, Blackwell Publishing, Oxford, 2006, pp.852-861.

²¹ For more details on V. Kopicl, see: Nebojša Milenković, *Vladimir Kopicl. Ništa još nije ovde ali neki oblik već može da mu odgovara...* [*Vladimir Kopicl. Nothing Is Here Yet, but Some Form May Conform to It Yet...*], monograph, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007; and: Miško Šuvaković, *Oko teksta i jezika: Ko je Vladimir Kopicl? [Around the Text and Language: Who Is Vladimir Kopicl?]*, in: M. Šuvaković, *Asimetrični drugi - Eseji o umetnicima i konceptima [Asymmetrical Others - Essays on Artists and Concepts]*, Prometej, Novi Sad, 1996, pp.107-121.

²² Suzana Vuksanović, *besPOGOVORno, (neki) drugi put [unQUESTIONingly, (some) other time]*, in: S. Vuksanović (ed.), *Ratomir Kulić, Anamorfoze [Anamorphoses]*, Muzej savremene likovne umetnosti, Novi Sad, 2004, pp.2-3.

životnim ishodom (pr. telesna akcija *Lice* u kojoj vlastito lice oblepljuje širokim trakama selotejpa, dovodeći se u opasnost od gušenja koje bi se verovatno i dogodilo da posetioци akcije nisu pritrčali i oslobodili lice umetnika). Poraz ideala Nove umetnosti, Slavko Matković doživeo je kao lični poraz, tako i njegov celokupan životni i umetnički slučaj predstavlja jedan od najubedljivijih primera teze o smrti umetnosti kao završnom poglavlju iscrpljujuće i (samo)razarajuće lične drame – logičnom epilogu u kom umetnost odnosi fizičku pobjedu nad vlastitim tvorcem. Zbog navedenog, Slavko Matković danas ima status mitske ličnosti centralnoevropskih avangardi.²⁴

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Božidar Mandić (1952) konceptualni umetnik, pesnik, performer, dramaturg i teatrolog, 1977. napustio je Novi Sad i sa tadašnjom suprugom i troje dece naselio se u selu Brezovica, podno planine Rudnik. Napuštena kuća koju je tom prilikom kupio postala je nukleus za utemeljenje ekološko-umetničke komune nazvane **Porodica bistrih potoka**. Komuna je zasnovana na poštovanju i razvijanju: ekologije, humanizma i kulture. Civilizacijski besmisao i krizu ideja, koji dramatično obeležavaju vreme u kom živimo, članovi Porodice (ali i njihovi brojni prijatelji i gosti) nastoje da prevladaju svakodnevnim, iskustvenim traganjem za nečim što je idejni vođa komune, Božidar Mandić opisao kao traganje za Dobom 5E. Jednostavnije, reč je o pokušaju da se život mikro-zajednice zasnije na principima proizilazećim iz poštovanja prema: Ekologiji, Etici, Estetici, Erotici i Emociji. U *Porodici bistrih potoka* podučava se i iskustveno praktikuje životna i umetnička religija, zasnovana na harmoničnom odnosu Pojedinca i Planete. Tragajući za odgovorima mesta, sudbine i uloge umetnosti u životu (savremenog) čoveka, Božidar Mandić živeći vlastitu utopiju neposredno praktikuje poznatu konceptualističku jednačinu Umetnost=Život, opsesivno preispitujući načine/mogućnosti postojanja (opstojanja) premanentne avangarde danas.²⁵

²⁴ O S. Matkoviću videti: Nebojša Milenković, *Ich bin Künstler Slavko Matković*, monografija, Muzej savremene likovne umetnosti, Novi Sad, 2005.

²⁵ O B. Mandiću videti: Božidar Mandić, *Porodica bistrih potoka*, Prometej, Novi Sad, 1997.

against the picture, which Kulić, in the spirit of iconoclastic *strategies*, crosses out, buries, sends down the drain, burns, shoots at... Searching for a sign that would (will) be entirely independent from the signified – Kulić deals with the perceptions of space (art) and its changes, depending on the place/context in which a particular work is to be realised/exhibited.²³

Slavko Matković (1948–1994) was one of the most important innovators in recent Serbian art. He dealt with visual, concrete and typographical poetry, interventions in space and text, conceptual art, projects, campaigns, performance, new (antinarrative) comics, *book-art*, painting, auteur film, *mail-art*..., and also with art theory and literature. Matković researched the current logical status of an idea in art – not an idea that would necessarily have to be realised. To him, an idea was sometimes more important than its materialisation in a particular medium. Matković also thematised the very act of thinking (about) art. Pondering his own work as an endless process of investigating within art, Slavko Matković at the same time believed in and suspected everything – most of all himself, that is, the purpose of his own dealing with art: *I don't make art – I understand* was one of his artistic statements. To him, practising art was everyday existential practice and drama whose outcome in life was often uncertain (for example, the body campaign *Face*, wherein he wrapped his own face with see-through adhesive tape, thus risking suffocation, which is what very likely would have happened if those present had not rushed up to him and torn the adhesive tape off the artist's face). Slavko Matković experienced the defeat of the ideals of New Art as his personal defeat, so that his entire life and art career represent one of the most convincing examples of the thesis on the death of art as the final act of an exhausting and (self-)destructive personal drama – a logical epilogue wherein art triumphs physically over its creator. On account of the above, today Slavko Matković has the status of a mythical figure of the Central European avant-gardes.²⁴

²³ For more details on R. Kulić, see: Ratomir Kulić, *Fragmenti [Fragments]*, Centar za vizuelnu kulturu Zlatno oko, Novi Sad, 2004.

²⁴ For more details on S. Matković, see: Nebojša Milenković, *Ich bin Künstler Slavko Matković*, monograph, Muzej savremene likovne umetnosti, Novi Sad, 2005.

Radomir Mašić (1944–2007) od onih je naših umetnika koji, delujući i živeći izvan tzv. velikih centara, u Kuli, realizuje seriju radova pod zajedničkim naslovom *Art ipso facto* (Umetnost samim činom) koja u fokus stavlja samog umetnika – njegovu ličnost, tačnije njegov ego, s kojim Mašić sprovodi mentalnu i vizuelnu igru, dovodeći ga u niz prostornih relacija i situa(k)cija: angažovanih, katkad paradoksalnih... Radomir Mašić bavio se konceptualnom umetnošću, književnošću, poezijom, mail artom, signalizmom i (dečijim) teatrom.

Milica Mrđa (1960) početkom 1980-ih, napušta tzv. klasične likovne medije, započinjući u našoj umetnosti jedinstvene telesne akcije, zasnovane na istraživanju arhetipskih i mitskih polazišta, ne samo umetnosti već i čoveka uopšte. Za Milicu umetnost je i duboko ličan, emotivan čin. U svojim instalacijama, telesnim akcijama i pararitualnim performansima, ona je zaokupljena temama stvaranja, preuzimanja i razmene energija. Izvodeći ih na istorijskim lokalitetima, sa snažno upisanim predistorijama (Petrovaradinska tvrđava, rimski Sirmijum, i sl.) Milica u svojim performansima i telesnim akcijama operiše energijama prostora/lokaliteta koje vlastitom telom, kao šamanističkim artistskim medijumom, prevodi u čisto mentalnu sferu: *Želim da ukrstim energiju ruku i tela sa energijom vatre i Sunca, da pokrenem praiskonske slojeve osećaja i doznam središte u meni*²⁶, zapisaće povodom jednog svog performansa.²⁷

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Bogdanka Poznanović (1930) preispituje i tematizuje mogućnosti, nemogućnosti i načine funkcionisanja umetničkog dela. Među ključnim temama kojima se umetnica bavi, nalazio se problem komunikacije odnosno postojanja/nepostojanja feedbacka na relaciji između umetnika, dela i posmatrača. Tema umetnosti, shvaćene kao interpersonalne komunikacije, prisutna je u gotovo svim oblastima Bogdankinih umetničkih istraživanja: process-artu, akcijama, autorskim knjigama, mail artu, fotografiji umetnika, filmu, videu... Najpoznatiji Poznanovićkini radovi svakako su akcija *Srce-predmet* (septembar 1970), *Feedback letter box*, *informacija-odluka-akcija* (1973/74) i *Libri in labirintum* (1986). Pored

²⁶ Milica Mrđa, *Katalog performansa Vatre*, Gornji plato Tvrđave, Petrovaradin, 1988.

²⁷ O M. Mrđi videti: Miloš Arsić, *Milica Mrđa Kuzmanov: Video radovi, instalacije, performansi, gestualna poezija (1988–1992)*, Galerija savremene likovne umetnosti, Novi Sad, 1992.

Božidar Mandić (1952) conceptual artist, poet, performer, dramaturge and teatrologist; in 1977, he left Novi Sad with his then wife and three children, and settled in the village of Brezovica, at the foot of Mount Rudnik. The abandoned house that he bought on that occasion became the nucleus for establishing the ecological-artistic commune called **Family of Clear Streams**. The commune was based on respecting and developing ecology, humanism and culture. Family members (as well as their numerous friends and guests) strive to overcome the civilisational chaos and crisis of ideas, which dramatically mark the time we live in, through everyday experiential search for something that the spiritual leader of the commune Božidar Mandić has described as searching for Age 5E. To put it more simply, it is an attempt at basing the life of a micro-community on principles derived from respect for Ecology, Ethics, (A) Esthetics, Eroticism and Emotion. Within the framework of the *Family of Clear Streams*, they teach and practice experientially life and artistic religion based on a harmonious relationship between the Individual and the Planet. Searching for answers to the dilemmas concerning the place, fate and role of art in the life of (contemporary) man, Božidar Mandić, living his own utopia, directly applies in practice the well-known conceptualist equation *Art = Life*, obsessively examining the ways/possibilities of the existence (survival) of permanent avant-garde today.²⁵

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Radomir Mašić (1944-2007) was one of those artists who, living and working outside the so-called big urban centres, in Kula, realised a series of works under the common title of *Art ipso facto* (Art through the act itself), focusing on the artist himself - his personality, more precisely, his ego, with which Mašić plays a mental and visual game, placing it in a succession of spatial relations and situa(c)tions: engaged, occasionally paradoxical... Radomir Mašić dealt with conceptual art, literature, poetry, mail art, signalism and (children's) theatre.

In the early 1980s, **Milica Mrđa** (1960) abandoned the so-called classical fine arts media, embarking on body actions, unique in our art, based on research into archetypal and mythical sources of not only art but man

²⁵ For more details on B. Mandić, see: Božidar Mandić, *Porodica bistrih potoka [Family of Clear Streams]*, Prometej, Novi Sad, 1997.

stvaralačkog, nezaobilazan je i Bogdankin organizacioni doprinos istoriji ovdašnjeg konceptualizma. Kao urednica *Likovnog salona* na Tribini mladih, ona je bila ličnost koja je Galeriju Tribine potpuno otvorila umetničkim eksperimentima 1970-ih. Zajedno sa svojim suprugom Dejanom Poznanovićem (glavni i odgovorni urednik časopisa *Polja*, u periodu 1958–1962), brojnim međunarodnim kontaktima koje su imali, Poznanovići su pružali aktivnu organizacionu podršku *Momcima sa Tribine*, a njihov Atelje DT20 bio je jedno od najživljih diskusionih jezgara Nove umetnosti.²⁸

Mirko Radojičić (1948–2004) vlastita umetnička interesovanja i strategije formirao je pod snažnim uticajem autorovih interesovanja za transcendentno i ezoterijsko – posebno zen budizam i njegovu sklonost ka alogičnom. Radojičić je dugo bio zaokupljen idejom o tome to da se *na jednu izložbu ne donose radovi koji su pravljani na drugom mestu ili nešto drugo, nego da se galerija uzme kao medij i da se, prema njenim mogućnostima i prostoru, realizuje neko delo*. Značajni su i njegovi tekstualni radovi usmereni na preispitivanja *mogućnosti govora i pisane reči kao drugačijeg jezika*. U *Tekstu 1* (1972)²⁹ on piše: *Dok postoji potreba za nekim jezikom, to je znak da je taj jezik nesavršen. U sistemu savršenog jezika, sporazumevanje kao funkcija biće izlišno. Savršen jezik egzistira autonoman. U tom slučaju je jezik umetnost*. Radojičićev doprinos novosadskom konceptualizmu nezaobilazan je i na teorijskom i organizatorskom planu, pošto je upravo on inicirao i priredio čuveni temat novosadskog časopisa *Polja*³⁰, posvećen konceptualnoj umetnosti.³¹

Laslo Salma (1948–2004) umetnik je koji je realizovao relativno mali broj radova. Među njima svakako se ističe čuvena akcija *Dada*, iz 1972, u kojoj Salma, koristeći se strategijom umetničkog proglašavanja, vrši

²⁸ O B. Poznanović videti:

²⁹ Mirko Radojičić, *Tekst 1*, u: Miško Šuvaković, ed, *Grupa Kôd, Grupa (E i Grupa (E-Kôd*, Galerija savremene likovne umetnosti, Novi Sad, 1995, str.78.

³⁰ Mirko Radojičić (ed.), *Konceptualna umetnost*, *Polja*, br. 156, Novi Sad, februar 1972.

³¹ O M. Radojičiću videti: Miško Šuvaković, *Prošiveni bod i prekrivanje značenja: Mirko Radojičić*, u: M. Šuvaković, *Asimetrični drugi – Eseji o umetnicima i konceptima*, Prometej, Novi Sad, 1996, str.95–106.

in general. To Milica, art is a deeply personal, emotional act. In her installations, body actions and pararitual performances, she is preoccupied with the themes of creating, taking and exchanging energies. Performing them in historical locations, marked by the strong imprint of their historical origin (the Petrovaradin Fortress, the Roman city of Sirmium and the like), in her performances and body actions Milica uses the energies of the location and, by means of her own body, used as a shamanistic artistic medium, translates them into a purely mental sphere: *I wish to cross the energy of my hands and body with the energy of fire and Sun, to set in motion primeval layers of emotions and reach the centre within myself*,²⁶ she wrote on one of her performances.²⁷

Bogdanka Poznanović (1930) examines and thematises the possibilities, impossibilities and the ways of functioning of a work of art. Among the key themes this artist deals with is the problem of communication, that is, of the existence/non-existence of feedback in the relationship involving the artist, a work of art and the observer. The theme of art, understood as interpersonal communication, is in evidence in almost all the spheres of Bogdanka's artistic investigations: process art, actions, authorial books, mail art, photography, film, video... Bogdanka's best-known works are certainly *Heart-object* (September 1970), *Feedback letter box*, *Information-Decision-Action* (1973/74) and *Libri in labirintum* (1986). Apart from Bogdanka's creative achievements, her organisational contribution to the history of local conceptualism also deserves a mention. As the editor of the *Fine Arts Salon* within the framework of the Youth Panel, she was the one who made the Panel's Gallery entirely open to the artistic experiments of the 1970s. Together with her husband Dejan Poznanović (Editor-in-Chief of the *Polja* periodical in the 1958-1962 period), she provided active organisational support, owing to their numerous international contacts, to *The Panel Boys*, and their Studio DT20 was one of the liveliest debate cores of New Art.²⁸

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²⁶ Milica Mrda, catalogue of the performance *Fires*, the upper plateau of the Fortress, Petrovaradin, 1988.

²⁷ For more details on M. Mrda, see: Miloš Arsić, *Milica Mrda Kuzmanov: Video radovi, instalacije, performansi, gestualna poezija* [Video Works, Installations, Performances, Gestural Poetry] (1988-1992), Galerija savremene likovne umetnosti, Novi Sad, 1992.

²⁸ For more details on B.Poznanović, see:

vizuelnu intervenciju u svakodnevici, tako što natpis *Dada* pronosi kroz različite prirodne ambijente i situacije, rekontekstualizujući kako sam tekst/natpis/transparent tako i prirodne ambijente u kojima je akcija izvođena.

Zvonimir Santrač (1952) projektom/instalacijom *Balkanski voz (Sudbine)* s izrazitim osećajem za spektakl i mit, polazeći s nematerijalnih (mentalnih) propozicija, stvorio je jedan od najmonumentalnijih radova u celokupnoj srpskoj umetnosti. Očajanje, beznade, individualne i kolektivne frustracije poslednje decenije XX veka, preobraćene su u autentično opredmećen energetski naboj skulpture, čiji je konstitutivni element zlo. Narativnost, metaforičnost i otvorenost rada, pojačani su ostavljenom mogućnošću da se iz Voza izbaci ili u njega doda novi teret. Takođe, izokrenutost i izopačenost vremena u kom je *Balkanski voz* nastao, potcrtana je činjenicom da lokomotiva ne vuče, već, postavljena na začelje, gura svoj pakleni rekvizitarij.

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Balint Sombati (1950) najbliži je kašakovskom poimanju umetnika kao društveno-ideološki angažovane ličnosti - demistifikatora kolektivnih (kolektivističkih) zabluda, istovremeno stalno preispitujući i samo mesto, status i ulogu umetnosti u (post-komunističkim) društvima.³ Poput ostalih članova Bosch+Bosch-a, i on kreće od istraživanja u oblasti eksperimentalne (konkretne i vizuelne) poezije baveći se dekontekstualizacijom medija (ciklus *Nóntextualite*⁴), sve do performansa, akcija, umetnosti ponašanja, objekata, instalacija i teorijskog rada. Umesto materijalnog, kod Sombatija umetnost poprima status teorijskog objekta koji preispituje samog sebe - sve u specifičnim situacijama dovođenja u kontekste i semantičke korelacije koje nastaju pri susretima različitih (često nepomirljivih) umetničkih i političkih ideologija i konteksta. Neprekidno preispitujući međusobne povezanosti estetike slobode i politike slobode, Balint Sombati ima status jednog od najznačajnijih performerera u istočnoevropskim umetnostima.³²

³² O B. Sombatiju videti: Nebojša Milenković, *Szombathy art*, monografija, Muzej savremene likovne umetnosti, Novi Sad, 2005.

Mirko Radojičić (1948–2004) developed his artistic interests and strategies under the strong influence of his predilection for the transcendental and the esoteric – particularly Zen Buddhism and the illogical. For a long time, Radojičić was preoccupied with the idea that *one shouldn't bring to an exhibition works that were made in another place, the gallery should be taken as a medium and a work should be realised in accordance with the possibilities it affords*. Also of importance are his textual works aimed at investigating *the possibilities of speech and the written word as a different language*. In *Text 1* (1972),²⁹ he wrote: *As long as there exists a need for some language, that is an indication that the said language is imperfect. In a perfect language system, communication as a function will be superfluous. A perfect language exists autonomously. In that case, language is art*. Radojičić's contribution to Novi Sad's conceptualism is vital on both the theoretical and organisational level, as he was the one who initiated and edited the well-known thematic issue of the Novi Sad periodical *Polja*³⁰ dedicated to conceptual art.³¹

László Szalma (1948–2004) was an artist who realised a relatively small number of works. One which stands out is certainly the well-known action entitled *Dada*, dating from 1972, wherein Szalma, relying on the strategy of artistic proclamation, effected a visual intervention in the quotidian by carrying a banner with the inscription *Dada* through various natural surroundings and situations, thus recontextualising both the text/inscription/banner and the natural surroundings wherein the action was carried out.

Proceeding from non-material (mental) propositions, **Zvonimir Santrač** (1952), through his project/installation *Balkan Train (of Fate)*, possessed of an exceptional feel for the spectacular and the mythical, created one of the most monumental works in Serbian art as a whole. The despair,

²⁹ Mirko Radojičić, *Tekst 1*, in: Miško Šuvaković (ed.), *Grupa Kôd, Grupa (E i Grupa (E-Kôd, Galerija savremene likovne umetnosti, Novi Sad, 1995, p.78.*

³⁰ Mirko Radojičić (ed.), *Conceptual Art, Polja*, no. 156, Novi Sad, February 1972.

³¹ For more details on M. Radojičić, see: Miško Šuvaković, *Prošiveni bod i prekrivanje značenja [Stitching through and Covering the Meaning]: Mirko Radojičić*, in: M. Šuvaković, *Asimetrični drugi – Eseji o umetnicima i konceptima, Prometej, Novi Sad, 1996, pp.95–106.*

Jaroslav Supek (1952–2009) živeo je i radio u Odžacima, baveći se mail artom, vizuelnom poezijom, konceptualnom umetnošću, performansom, kao i književnim i teorijskim radom. On je umetnik demistifikator čiji radovi poseduju ekskluzivnost sasvim posebne vrste: *Umetnik stvara i samim svojim bitisanjem. Bitna je umetnikova prisutnost u vremenu i prostoru, a ne njegov rad – umetničko delo.* U multimedijalnom projektu *Suva planina – Zaplanje, umetničko događanje (1994–2004)* Supek odlazak na planinu stavlja u funkciju zauzimanja stava: prema društvu, umetničkim i uostalim institucijama moći, baš kao i prema vlastitoj umetnosti. Akcija *Hodao sam za ovčama – učio sam školu za čobana* akcenat stavlja na lično iskustvo, poigravajući se i demistifikujući sam umetnički poziv odnosno praksu tzv. ozbiljnog bavljenja umetnošću.³³

Predrag Šidanin (1953) zainteresovan je za istraživanje vizuelnih odnosa na relaciji između potencijalnog konzumenta umetničkog dela (posmatrača), umetnika kao njegovog stvaraoča i samog dela kao posrednika u potencijalnom (među)odnosu između njih. Svojim tekstovima, konceptima, autorskim knjigama i istraživanjima u oblasti ukrštenih i proširenih medija (posebno videa) Šidanin ispituje *tautološke* odnose smeštene u (među)prostor između kulture i umetnosti sa jedne, odnosno realnih životnih situacija sa druge strane – tzv. realan (vidljivi) svet svakodnevnih činjenica transformiše se u sferu mentalnog u/kroz umetnost (ili je, moguće, obratno).³⁴

Slobodan Tišma (1946) svojom konceptualnom poezijom, ali i ukupnim životnim i umetničkim pristupom, stavovima i delovanjem važi za *ne-nasilnog gurua* ove generacije (termin V. Kopicla). Njegova konceptualna poezija usmerena je ka prevazilaženju dualizma između spoljašnjeg i unutrašnjeg u poetskom tekstu. U konceptualnoj pesmi *Kao neko* Tišma pokušava da dokaže kako „Jezik nije SVE“, te da smisao umetnosti nije u samom činu kazivanja (emancipaciji reči) već u onome što je kazano

³³ O J. Supeku videti: Nebojša Milenković, ed, *Jaroslav Supek, Suva planina – Zaplanje, umetničko događanje (1994–2004)*, Muzej savremene likovne umetnosti, Novi Sad, 2004.

³⁴ O P. Šidaninu videti iskaz samog autora citiran u tekstu Mirka Radojičića *Umetnički rad van grupa u Novom Sadu*, u: Marijan Susovski, ed, *Nova umjetnička praksa 1966–1978*, Galerija suvremene umjetnosti, Zagreb, 1978, str.46–47; i: Predrag Šidanin, *Video radovi 1973–1988*, Galerija savremene likovne umetnosti, Novi Sad, 1988.

hopelessness, individual and collective frustrations of the final decade of the twentieth century are transformed into an authentically objectified energy charge of a sculpture whose constitutive element is evil. The narrativity, metaphoric character and openness of the work are intensified by the open possibility of offloading or adding cargo to the Train. Also, the upside-down and twisted nature of the time when *Balkan Train* was created is underscored by the fact that the locomotive does not pull the train; placed at their back, it pushes its hellish succession of cars.

Bálint Szombathy (1950) is closest to the Kassákian notion of the artist as a socially-ideologically engaged person – one who demystifies collective (collectivist) fallacies, while at the same time constantly reviewing the very place, status and role of art in (post-communist) societies. Like other members of the Bosch+Bosch group, he began by researching in the sphere of experimental (concrete and visual) poetry, dealing with the decontextualisation of media (the cycle *Nóntextualite*), then switching to performance, actions, the art of behaviour, objects, installations and theoretical work. Instead of a material object, in Szombathy's work art assumes the status of a theoretical object reviewing itself – all of the above in the specific situations of bringing into contexts and semantic correlations that occur when different (often irreconcilable) artistic and political ideologies and contexts meet. Constantly reviewing the mutual connections between the aesthetics of freedom and the politics of freedom, Bálint Szombathy has the status of one of the most important performers in East European arts.³²

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Jaroslav Supek (1952–2009) lived and worked in Odžaci, dealing with mail art, visual poetry, conceptual art, performance, as well as literary and theoretical work. He was an artist-demystifier whose works possess an exclusivity of a special kind: *An artist creates merely by being. What is essential is the artist's presence in time and space, not his work – a work of art.* In his multimedia project *Suva planina-Zaplanje, an Artistic Happening (1994-2004)* Supek made going to the mountains function as the

³² For more details on B. Szombathy, see: Nebojša Milenković, *Szombathy art*, monograph, Muzej savremene likovne umetnosti, Novi Sad, 2005.

(izrečeno). Proučavajući ezoterijska istočnjačka učenja, Slobodan Tišma čitavu svoju konceptualnu i životnu delatnost označio je terminom *nevidljiva umetnost* koja, zapravo, predstavlja mentalnu praksu kojom se trivijalnosti svakodnevice transformišu u prvorazredne umetničke činjenice, a sam umetnik, u krajnjem ishodu, postaje *otelotvorenje* vlastitog dela (umetnik kao umetnost)³⁵. Življenjem vlastite umetnosti, egzistencijalno potvrđene, Slobodan Tišma bilzak je poetici zena čija se *umetnost življenja ogleda u tome da čovek treba da bude zadovoljan jednostavnim, svakodnevnim, prirodnim*.³⁶

Vujica Rešin Tucić (1941–2009) kao umetnik i pesnik stalno se kretao po tankoj granici u međuprostoru između eksperimentalne književnosti, nove poezije i nove umetničke prakse – istovremeno pripadajući i ne pripadajući svim trima podjednako. Oslobođeni imperativa da bilo šta znače ili označavaju, reč i slovo kod Tucića su postali vizuelizirajuća sredstva/stanja jezika. Jezik u afektu – služeći se iskustvima istorijskih avangardi (dade i futurizma), konkretističkim eksperimentima, kao i pesničkom praksom slovenačkih reista – kod Vujice je postao vlastiti predmet. Pesma kod njega više nije jezička niti logička konstrukcija. Praksom permanentnog istraživanja u jeziku i sa jezikom, umesto jezičkog (verbalnog), kod Tucića pesma je postala vizuelni proizvod. Pored rada na dekonstrukciji smisla, Tucić istovremeno razara i samu logiku pesničkog teksta/govora – ali i stereotipne i patetične predstave o „ozbiljnosti pesničkog zanata“. U *permanentnom eseju vlastitog postojanja* neposredno praktikovanom kroz literaturu i umetnost, pojmovi kao što su inovacija, sloboda i novo, za Rešin Tucića imali su specifičnu i (samo)obavezujuću težinu i značaj. Rešin Tucić bio je i jedan od najradikalnijih polemičara u našoj kulturi, te je i njegova umetnička pojava, (samo)zasnovana na buntu protiv svih konvencija, od strane kritike opisivana kao *svojevrсна injekcija Majakovskog za našu kulturu*.³⁷

³⁵ O S. Tišmi videti: Miško Šuvaković, *Tekstualnost teksta: Slobodan Tišma*, u: M. Šuvaković, *Asimetrični drugi – Eseji o umetnicima i konceptima*, Prometej, Novi Sad, 1996, str.63–73.

³⁶ Dejan Razić, *Zen*, Dečje novine, Gornji Milanovac, 1985, str.253

³⁷ O V. R. Tuciću videti: Nebojša Milenković, *Vujica Rešin Tucić: Tradicija avangarde*, monografija, Muzej savremene umetnosti Vojvodine, Novi Sad, 2011.

adoption of an attitude: towards society, artistic and other institutions of power, and towards his own art. His action *I Walked after Sheep - I Attended a School for Shepherds* emphasises personal experience, playing with and demystifying the very artistic vocation, that is, the practice of the so-called serious dealing with art.³³

Predrag Šidanin (1953) is interested in exploring visual relations between a potential consumer of a work of art (observer), the artist as its creator, and the actual work as a mediator in the potential relationship between them. Through his texts, concepts, authorial books and explorations in the sphere of cross-media and expanded media (especially video), Šidanin explores the *tautological* relations placed in the space between culture and art, on the one hand, or real life situations, on the other - the so-called real (visible) world of everyday facts is transformed into the sphere of the mental in/through art (or, possibly, the other way round).³⁴

Owing to his conceptual poetry, as well as his overall approach to life and art, his views and activities, **Slobodan Tišma** (1946) has acquired the reputation of a *non-violent guru* of this generation (the term was invented by V. Kopicl). His conceptual poetry is aimed at overcoming the dualism between the external and the internal in the poetic text. In his conceptual poem *Like Someone*, Tišma tries to prove that "Language is not EVERYTHING", and that the essence of art is not in the actual act of narrating (emancipation of words) but in that which is narrated (said). Studying esoteric Eastern teachings, Slobodan Tišma used the term *invisible art* to designate his overall conceptual and life activities; this actually represents a mental practice through which everyday trivialities are transformed into first-rate artistic facts, while the artist himself, in the final analysis, becomes the *embodiment* of his own

³³ For more details on J. Supek, see: Nebojša Milenković (ed.), *Jaroslav Supek, Suva planina-Zaplanje, umetničko događanje (1994-2004)*, Muzej savremene likovne umetnosti, Novi Sad, 2004.

³⁴ For more details on P. Šidanin, see the author's own statement, as quoted in Mirko Radojičić's text *Umetnički rad van grupa u Novom Sadu*, in: Marijan Susovski (ed.), *Nova umjetnička praksa 1966-1978, Galerija savremene umjetnosti, Zagreb, 1978*, pp.46-47; and: Predrag Šidanin, *Video radovi [Video Works] 1973-1988, Galerija savremene likovne umetnosti, Novi Sad, 1988*.



flashart

NO. 1

АВАНГАРД АВАНГАРАСЫМ

КОТХИМ

ДОКЛАД

ПОИСКОВИ ОТЕРА

5

work (artist as art).³⁵ By living his own art, existentially confirmed, Slobodan Tišma is close to the poetics of Zen, whose *art of living is reflected in the fact that a man should be content with the simple, everyday, natural*.³⁶

As an artist and a poet, **Vujica Rešin Tucić** (1941–2009) constantly walked the thin line in-between experimental literature, new poetry and new artistic practice – simultaneously belonging and not belonging to all three in equal measure. Freed from the imperative of having to mean or signify anything, with Tucić, words and letters became visualising means/states of language. Language in a state of affect – relying on the experiences of historical avant-gardes (Dada and futurism), concretist experiments and the poetic practice of Slovenian reists – became its own subject in Vujica's work. With him, a poem was no longer a linguistic or logical construction. Through the practices of permanent research in language and with language, instead of a linguistic (verbal) product, in Tucić's work a poem became a visual product. Apart from his work on the deconstruction of sense, Tucić at the same time destroyed the very logic of poetic text/discourse – as well as the stereotyped and pathetic notions of "the seriousness of the poetic craft". Within the framework of the *permanent essay on his own existence*, practised directly through literature and art, notions – such as innovation, freedom and new – had a specific and (self-)binding significance for Rešin Tucić. Vujica Rešin Tucić was one of the most radical polemicists in our culture, so that his artistic presence, (self-)based on rebellion against all conventions, was described by critics as *an injection of Mayakovsky of sorts within our culture*.³⁷

³⁵ For more details on S. Tišma, see: Miško Šuvaković, *Tekstualnost teksta [The Textuality of Text]: Slobodan Tišma*, in: M. Šuvaković, *Asimetrični drugi – Eseji o umetnicima i konceptima*, Prometej, Novi Sad, 1996, pp.63–73.

³⁶ Dejan Razić, *Zen*, Dečje novine, Gornji Milanovac, 1985, p.253

³⁷ For more details on V. R. Tucić, see: Nebojša Milenković, *Vujica Rešin Tucić: Tradicija avangarde [The Tradition of Avant-garde]*, monograph, Muzej savremene umetnosti Vojvodine, Novi Sad, 2011.

Kristian Lukić

Veštačka nestašica i umetnost

Samo groblje može biti transformisano u potpuni muzej, pre nego muzeji retkih stvari, kao što je slučaj danas. Samo muzeji koji liče na groblja su sećanja na sve ljude bez izuzetka, a ne na samo one značajne; samo groblja-muzeji stvaraju - Nikolaј Fјodorov (Николај Фёдорович Фёдоров)¹

Umetnost, sa svojom inherentno subjektivnom i spekulativnom prirodom je slična spekulativnosti i relativizmu vrednosti kapitala. Striktne politike vlasništva i menadžmenta umetničkih dela ne mogu da prate razvoj informacijskih i komunikacijskih tehnologija. Kolekcije umetničkih dela sa ograničenim pristupom postaju javne arhive, a akumulacija umetničkih dela gubi auru društvenog statusa i nosi (ne)lagodni predznak privatnog preduzetništva i finansijske spekulacije.²

U istoriji umetnosti postoje primeri praksi koje su se fokusirale na kritiku komodifikacije i hiper-produktivizma u umetnosti, kao i kritiku institucije umetničkog tržišta i posredničke uloge dilera u akumulaciji umetničkih dela, kao investicije sa potencijalom uvećanja njihove finansijske vrednosti. Dematerijalizacija umetnosti kroz konceptualnu umetnost i 'nove umetničke prakse' iz šezdesetih i sedamdesetih godina, i njihov prodor u svakodnevni život, odvijala se u otklonu od tržišne paradigme i galerijske sredine visoke umetnosti. Međutim, ova vaninstitucionalna umetnička praksa ostavila je za sobom materijalne tragove svoje kritike koji danas dostižu visoku tržišnu vrednost i deo su velikih kolekcija muzeja, galerija i privatnih kolekcionara,

¹ Fedorov, N. F. *What Was Man Created For? The Philosophy of the Common Task: Selected Works*. Koutiassov, E.; and Minto, M., eds. Lausanne, Switzerland: Honeyglen/L'Age d'Homme, 1990

² [Uvodni deo iz najavnog teksta konferencije: *Umetničko delo. Akumulacija i dostupnost*, Lukić, K. i Nikolić, G. (ured), Muzej savremene umetnosti Vojvodine, decembar 2010. - Ured.]

Kristian Lukić

Artificial Scarcity and Art

Only a cemetery can be transformed into a complete museum, rather than museums of rare objects, as is the case today. Only museums that resemble cemeteries constitute memories of all people, without any exceptions, not just those who are important; only cemetery-museums create - Nikolai Feodorov (Никола́й Фёдорович Фёдоров).¹

Art, with its inherently subjective and speculative nature, resembles the speculativeness and relativism of the value of capital. Strict policies of ownership and management of works of art cannot follow the development of information and communication technologies. Collections of art works with limited access become public archives, and the accumulation of art works loses the aura of social status and bears the uneasy mark of private entrepreneurship and financial speculation.²

In art history there are examples of practices focused on a critique of commodification and hyper-productivism in art, and also on a critique of the institution of the art market and the mediatory role of dealers in the accumulation of art works, in terms of an investment which can potentially increase their financial value. The dematerialisation of art through conceptual art and the "new artistic practices" of the 1960s and 1970s, and their breakthrough into everyday life, unfolded through a shift away from the market paradigm and the gallery environment of high art. However, this extrainstitutional artistic practice left behind material traces of its critique which command a high market value today and are part of the great collections of museums, galleries and private

¹ Fedorov, N. F. *What Was Man Created For? The Philosophy of the Common Task: Selected Works*. Koutiassov, E.; and Minto, M. (eds.), Lausanne, Switzerland: Honeyglen/L'Age d'Homme, 1990.

² [Introductory part of the opening text of the conference *Umetničko delo. Akumulacija i dostupnost* [Work of Art. Accumulation and Accessibility], Lukić, K. and Nikolić, G. (eds.), The Museum of Contemporary Art of Vojvodina, December 2010.

kao i institucionalizovanih istorijskih narativa. Reproductibilnost određenih umetničkih medija - među kojima su digitalna umetnost, film i video - pokreće pitanje ekskluziviteta svojine i korišćenja ovih sadržaja u institucionalnim i vaninstitucionalnim okvirima. Ovo pitanje se zaoštrava sa Internet revolucijom tokom devedesetih godina i pokretima za slobodni softver i slobodnu kulturu nakon 2000-te, kao i velikom zastupljenošću otvorenih on-line video arhiva, koji kroz afirmaciju vrednosti umrežavanja, komunikacije i kreativne saradnje, menjaju značenje pojma autorstva i vlasništva nad umetničkim delima.³

Zajednički imenitelj konceptualne umetnosti je težnja da se prevaziđe materijalna ograničenost slike, skulpture i ostale predmetne umetnosti. U periodu posle Drugog svetskog rata, trijumfalni povratak apstraktne umetnosti na Zapadu, preko serije izložbi u Zapadnoj Evropi, u organizaciji njujorške MOMA-e, naglo je uključio avangardnu apstraktnu umetnost u umetničko tržište 50-ih godina. Komodifikacija hladnoratovskog *Weltschmerza* apstraktnih ekspresionista i uopšte razvoj posleratnog umetničkog tržišta, uskoro je dovela do krize predmetne umetnosti i šire pojave različitih umetničkih praksi koje su prvenstveno htele izbeći ograničavajući karakter predmetne umetnosti. Različite su bile strategije u dematerijalizaciji, ponovno su se otkrivale prakse istorijskih avangardi, istraživala se granica umetnosti i života, umetnosti i politike. Radikalnost apstraktne piktoralne avangarde se gubila u tržišnoj supsumciji apstraktne umetnosti, gde ni *Weltschmerz* više nije mogao pomoći. Već pedesetih, ponovo se pojavljuju umetničke tendencije koje će kasnije kulminirati u konceptualnoj umetnosti i novoj umetničkoj praksi.

Analizirajući knjigu *Simboličke ekonomije* Žan-Žozefa Gua (Jean-Joseph Goux), Antoni Ajls i Marina Višmit (Anthony Iles & Marina Vishmidt) povezuju Marksovu (Karl Marx) shemu razvoja opšteg ekvivalenta sa pronalaskom formi reprezentovanja u područjima umetnosti, književnosti i jezika. Gu smatra da se modaliteti označavanja i kapitalistički sistemi

³ [Ibid. - Ured.]

collectors, and also of institutionalised historical narratives. The reproducibility of certain art media - among them digital art, film and video - raises the question of the exclusivity of ownership and use of these contents within institutional and extrainstitutional frameworks. This question became even more acute with the Internet revolution during the 1990s and campaigns for free software and free culture after the year 2000, and also due to the increased presence of open on-line video archives which, by affirming the values of networking, communication and creative cooperation, change the meaning of the notion of the authorship and ownership of works of art.³

The common denominator of conceptual art is the aspiration to overcome the material limitations of the picture, sculpture or other object-related art. In the period after World War Two, the triumphant return of abstract art in the West, through a series of exhibitions in Western Europe, organised by New York's MOMA, led to the quick entry of avant-garde abstract art in the art market of the 1950s. The commodification of the Cold War *Weltschmerz* of abstract expressionists, and generally the development of the post-war art market, soon led to a crisis of object-related art and increased the presence of various artistic practices that primarily strove to avoid the limiting character of object-related art. Various dematerialisation strategies were employed; the practices of historical avant-gardes were rediscovered; the borderline between art and life, art and politics, was explored. The radical character of the abstract pictorial avant-garde was lost in the market subsumption of abstract art, when even *Weltschmerz* was no longer of any help. As early as the 1950s, art tendencies that would later culminate in conceptual art and a new artistic practice already reappeared.

Analysing the book *Symbolic Economies* by Jean-Joseph Goux, Anthony Iles and Marina Vishmidt link Karl Marx's scheme of the development of a general equivalent with the discovery of forms of representation in the domains of art, literature and language. Goux is of the

³ Ibid.

razmene uporedo razvijaju. Gu opisuje težnju ka apstrakciji unutar kapitalističke razmene i težnju ka *dematerijalizaciji* u umetnosti, kao dve strane opšte krize reprezentacije, naglašene istorijski tačno odredivim krizama oblika vrednosti (1919, 1920. i 1970. godine). Svaka kriza označava granicu sposobnosti postojećeg sistema da reprezentuje dobra realnog sveta putem novca, i u svakom od slučajeva izlaz iz krize nalazi se u širenju ili većoj apstrakciji novčanog oblika. Pojednostavljeno, kretanje ka apstrakciji u umetnosti i kretanje ka apstrakciji u novcu se prepliću.⁴

Kapitalistička razmena je posredovanje sveukupnosti proizvodnje kroz opšti ili univerzalni ekvivalent - novac/zlato. Novac je, prema tome, mera koja de-formira sve, tako što ga kvantifikuje. Ajls i Višmit tvrde da se *Hitno povlačenje zlatnih standarda od strane Britanije, Nemačke i SAD-a, tokom II svetskog rata, poklopilo sa krizom reprezentacije u umetnosti, rezultat čega su bili 'readymade' i 'automatske forme', koji umetničku reprezentaciju i ekonomsku razmenu dovode u nelagodno-saučesnički odnos.*⁵

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Umetnost je, istovremeno, inovator oblika reprezentovanja - šireći granice onoga što je moguće reprezentovati - i, povremeno, njegovog ukidanja - izbegavajući ekvivalenciju i remeteći poretke mere. Umetnost kao posebna roba buni se protiv svog robnog statusa, tražeći prevrednovanje svih vrednosti. Umetnost i novac su spekulativne robe, s tim da umetnost počiva na ugledu umetnika, dok se novac oslanja na ugled države. Kao takva, poput kreditnih zapisa, umetnost je klađenje na budućnost, koje ne mora nužno da se isplati: *Umetnička dela kredit uzimaju od prakse koja tek treba da se dogodi, i niko ne zna da li ona imaju bilo kakvo pokriće za svoje akreditive.*⁶

⁴ Entoni Ajls & Marina Višmit (Anthony Iles & Marina Vishmidt), Uposli sve što ti dođe pod ruku, Čurčić, B. i Nikolić, G. (ured.), *Labor&Leisure: Umetnik i (ne)rad*, Muzej savremene umetnosti Vojvodine, 2012. (u pripremi)

⁵ Ibid.

⁶ Ibid.

opinion that the modalities of signification and capitalist systems of exchange develop along parallel lines. Goux describes the tendency towards abstraction within the framework of capitalist exchange and the tendency towards *dematerialisation* in art as two sides of the general crisis of representation, underlined by crises of value forms that can be exactly determined in historical terms (occurring in 1919, 1920 and 1970). Each crisis marks the limit of the ability of the existing system to represent real world goods through money, and in each of the above cases a way out of the crisis was found in the broadening or increasing abstraction of monetary forms. To put it more simply, movement towards abstraction in art and movement towards abstraction in the monetary domain overlap.⁴

Capitalist exchange is the mediation of the totality of production through a general or universal equivalent - money/gold. Money, therefore, is the measure that de-forms everything by quantifying it. Iles and Vishmidt claim that *the urgent withdrawal of gold standards by Britain, Germany and USA during World War Two coincided with the crisis of representation in art, the result of which were "readymade" and "automatic forms", which brought artistic representation and economic exchange into an awkwardly conspiratorial relationship.*⁵

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Art is simultaneously an innovator of forms of representation - by way of extending the boundaries of what can be represented and, occasionally, of its abolition - by way of avoiding equivalence and upsetting the order of measure. Art as a special commodity rebels against its status of commodity, demanding a revaluation of all values. Art and money are speculative goods; art relies on the reputation of the artist, whereas money relies on the reputation of the state. As such, just like credit notes, art constitutes betting on the future, which does not necessarily pay off: *Artworks draw credit from a praxis that has yet to begin and no one knows whether anything backs their letters of credit.*⁶

⁴ Anthony Iles & Marina Vishmidt, "Uposli sve što ti dode pod ruku [Employ Whatever You Lay Your Hands on]", Čurčić, B. and Nikolić, G. (eds.), *Labor & Leisure: Umetnik i (ne)rad*, The Museum of Contemporary Art of Vojvodina, 2012 (forthcoming).

⁵ Ibid.

⁶ Ibid.

Akumulacija

Šezdesetih i sedamdesetih godina prošlog veka, na Zapadu se javlja kritika umetničkog tržišta, dok je u Istočnoj Evropi tržište savremene umetnosti jedva i postojalo. S vremenom je na Zapadu, uprkos težnji značajnog dela protagonista umetničke scene, da konceptualna praksa ostane van tržišta, jedan deo produkcije umetničkih radova, a posebno njihova dokumentacija, tzv. efemeralije, počeo da cirkuliše kroz sistem prodajnih galerija i aukcijskih kuća, o čemu je među prvima pisala Lusi Lipard (Lucy Lippard).⁷ Zbog nepostojanja strukturisanog sistema umetničkog tržišta na Istoku Evrope, ova praksa je negde u većoj, negde u manjoj meri, bila dokumentovana i predstavljena kroz sistem javnih institucija, muzeja i galerija, ali se u globalu ta umetnost nije tretirala kao komoditet.

Ozbiljnija akumulacija konceptualne umetnosti šezdesetih i sedamdesetih godina, na prostoru bivše Jugoslavije, počinje posle 2000. god., kada se pojavljuje nekoliko ozbiljnijih privatnih kolekcionara i kolekcijjskih kuća koje sa jedne strane već poseduju dovoljno znanja o praksi konceptualne umetnosti, a sa druge, imaju otvorenu mogućnost za prvobitnu akumulaciju umetničkih dela i mogućnost da uz malu investiciju, za nisku cenu, kupe radove, često direktno od samih autora. S obzirom na to da vrednost ove umetnosti i ovih radova raste poslednju deceniju, može se reći da je u nekim slučajevima ostvareni profit i do 1000% od uložene investicije u roku od samo nekoliko godina. Tendencija je da cena određenih radova određenih autora u budućnosti skoči još toliko, pod uslovom da se faza prvobitne akumulacije završi i da vlasništvo pređe sa autora na treća lica. Paralelno teče proces valorizacije konceptualne umetnosti šezdesetih i sedamdesetih. Sa jedne strane, kolekcionari parazitiraju na energiji i radu javnih institucija kojima je u opisu delatnosti valorizacija i komunikacija kulturnog nasleđa, ili ponekad finansiraju istraživanje i valorizaciju novije istorije umetnosti Srednje i Istočne Evrope.

⁷ Lippard, Lucy, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, University of California Press, 1997

Accumulation

In the 1960s and 1970s, a critique of the art market appeared in the West, while in Eastern Europe there hardly existed anything in the way of a contemporary art market. Over time, in the West, despite the attempts of a considerable number of art scene protagonists to keep conceptual practice outside the market, a part of the production of art works, especially their documentation, the so-called ephemeralia, started circulating through the system of sales galleries and auction houses, which Lucy Lippard was one of the first to write about.⁷ On account of a lack of a structured art market system in Eastern Europe, this practice was, to a greater or lesser degree, documented and represented through a system of public institutions, museums and galleries, but that art was generally not treated as a commodity.

An appreciable accumulation of 1960s and 1970s conceptual art in the region of the former Yugoslavia began after 2000, when several serious private collectors and collection houses appeared; on the one hand, they already possessed sufficient knowledge on the practice of conceptual art, and on the other, they were in a position to effect the initial accumulation of art works and were able, through a small investment, to purchase works at a low price, often directly from the authors themselves. In view of the fact that the value of this art and these works has been increasing over the past decade, one can say that, in some cases, a profit of up to 1000% on the investment was achieved within the space of just a few years. In the future, the trend appears to be that the price of certain works by certain authors will increase just as much again, provided that the initial accumulation phase is brought to a close and that the ownership passes from the authors to the third persons. Parallel with this, the process of the valorisation of the conceptual art of the 1960s and 1970s is unfolding. On the one hand, collectors parasitize the energy and work of public institutions whose task it is to valorise and communicate cultural heritage, or sometimes

⁷ Lippard, Lucy, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, University of California Press, 1997.

Većina autora koji su bili aktivni šezdesetih i sedamdesetih godina su na različite načine bili marginalizovani, pa čak i politički procesuirani. Devedesetih, iako uslovno rečeno *rehabilitovani*, usred tranzicione oluje jednostavno nije postojao društveni konsenzus da se ova praksa historifikuje, posebno u uslovim specifične ratne *tranzicije* zemalja bivše Jugoslavije. Kada se prvobitna akumulacija kapitala ratnih devedesetih završila, i kada se ovaj kapital mogao uključiti u akumulaciju konceptualne umetnosti posle 2000. godine, protagonisti konceptualne prakse su dočekali u situaciji društvene margine, pa i margine na kulturnoj sceni. Slom državnog sistema otkupa kao i nedostatak u strukturalnom istraživanju tog vremena su rezultirali situacijom u kojoj su većina radova, dokumentacije, efemeralija, bili u vlasništvu autora, usled nepostojanja šireg interesovanja za te radove. Drugim rečima, sve je bilo spremno za kupovinu po najnižoj ceni i uz relativno mali rizik, jer je istraživanje tržišta u dovoljnoj meri za investiranje već obavljeno. Ova istraživanja su rađena ili direktno za kolekcionare ili indirektno, preko retkih primera valorizacije konceptualne prakse devedesetih i posle 2000.

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Po pravilu, privatne kolekcije se javnosti ne prikazuju kao investicioni projekti što je na Zapadu za nijansu otvorenije. One se prikazuju kao kulturni kapital, čuvanje nasleđa, često se prikazuju kao prvorazredni kulturni događaji. Dešava se da se kolekcije predstavljaju i u muzejima savremene umetnosti i javnim institucijama, gde se vrši svojevrsna dokapitalizacija i gde se uvećava vrednost zbirke, i to uvećanje vrednosti često i nije u direktnoj vezi sa samim pojedinačnim radovima koji su deo zbirke, već se uvećava simbolički kapital zbirke, tj. zbirka se kulturalizuje i sama postaje kulturno nasleđe.

U postsocijalističkom miljeu postoje dva koncepta akumulacije (ova podela nije isključiva samo za postsocijalistički milje). Jedan je koncept kulturnog nasleđa, tipičan proizvod evropskog 19. veka i kulturnog identiteta, zbirke se nalaze u javnom vlasništvu i značajnim institucijama, i gotovo u većini slučajeva same zbirke i dela su javno vlasništvo, iako su često na različite načine prešle iz privatnih zbirki, da li

finance research into and the valorisation of the recent art history of Central and Eastern Europe.

The majority of authors who were active in the 1960s and 1970s have been marginalised in various ways, while some have even been subjected to political persecution. Even though it may provisionally be said that they were *rehabilitated* in the 1990s, amidst the storm of transition there simply did not exist a social consensus to historicize this practice, especially under the circumstances of the specific wartime *transition* of the countries coming into being from the former Yugoslavia. When the initial accumulation of capital during the wartime 1990s came to an end, and when this capital was in a position to participate in the accumulation of conceptual art after 2000, the protagonists of conceptual practice were marginalised socially, and even on the cultural scene as well. The collapse of the state system of buying up works of art and the absence of structural research of that period resulted in a situation in which the majority of works, documentation, ephemeralia, were owned by the authors, due to a lack of broader interest in those works. In other words, the situation was conducive to buying those works at the lowest price possible, with a relatively low degree of risk, for market research had already been conducted sufficiently to enable investment. Such research was conducted either directly on behalf of collectors or indirectly, through rare instances of the valorisation of conceptual practice in the 1990s and after the year 2000.

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As a rule, private collections are not presented to the public as investment projects, while the situation in the West is somewhat more transparent in that respect. They are presented as cultural capital, the preservation of the national heritage, often as cultural events of the first order. Occasionally, these collections are presented in museums of contemporary art and public institutions, where an additional capitalisation of sorts occurs, increasing the value of the given collection, and this value increase is often not directly connected with individual works forming a part of this collection, but constitutes an increase in the symbolic capital of the collection, that is to say,

putem poklona vlasnika kolekcija ili eksproprijacijom i nacionalizacijom koja je tipična za postsocijalističke zemlje. Ovakav koncept akumulacije iako je funkcionisao u različitim društvenim uređenjima, u osnovi nije napuštao devetnaestovekovnu nacionalnu (buržoasku) logiku reprezentacije.

Drugi koncept akumulacije je zbirka u privatnom vlasništvu gde sami motivi akumulacije nisu jednostavni. Po pravilu su ove zbirke novijeg karaktera, iako duhovni naslednici predratne buržoaske akumulacije. U komunikaciji sa javnošću, vlasnici i menadžeri kolekcija pokazuju znanje, sofisticiranost, vrednuje se i strast za umetnošću. Ponekad kod profilisanijih kolekcija, npr. ako je u pitanju avangardna umetnost, postoje pretenzije i za slobodnijim predstavljanjem zbirke u javnosti, tj. da se i sama zbirka avangardne umetnosti prikaže kao *avangardna umetnost* i da kod te ciljne grupe ostvari legitimitet.

56 Za većinu konceptualnih umetnika predmetna umetnost je bila strana i nepoželjna, a dokumentaciju su prvenstveno tretirali kao dokumentaciju, a ne potencijalni robni fetiš. U najgorem slučaju, dokumentacija je imala svojstvo tzv. kulturnog kapitala. No, kako kulturni kapital sadrži apstraktnost kapitala, on se u određenom trenutku lako može izjednačiti sa finansijskim kapitalom. Kao što su se tokom sedamdesetih i osamdesetih, na Zapadu, dokumentacije radova i efemeralije komodifikovale i počele da cirkulišu kroz umetničko tržište, slično se desilo i u zemljama bivše Jugoslavije, u vremenu posle 2000. Neposredno iskustvo sa prvobitnom akumulacijom, kod umetnika je nekad rezultiralo emotivnim šokovima. Ako se zna da su neki protagonisti novosadske avangarde sedamdesetih, zbog svog delovanja bili u zatvoru, da su neki emigrirali, da je nekima bilo zabranjeno zapošljavanje, da su mnogi bili pod pritiskom, i da je mnogima, bez patetike ili današnjeg cinizma, život bio u najmanju ruku otežan, kako posle toliko godina izgleda susret sa finansijalizujućom mašinom, posebno u liku prvobitne akumulacije? Kakav je osećaj kada se posle toliko vremena, sećanja, stavovi, borbe, principijelnosti i ljubavi, pretvore u operacionalizacije finansijskog kapitala? Da li se konačna dugoočekivana valorizacija nekadašnje

the collection is culturalised and thus becomes part of the cultural heritage.

In the post-socialist milieu, two concepts of accumulation exist (this classification does not apply solely to the post-socialist milieu). One is the concept of cultural heritage, a typical product of the European nineteenth century and cultural identity; such collections are publicly owned and are located in important institutions, and in practically the majority of the cases the actual collections and works are public property, even though they were acquired from private collections in various ways, whether in the form of a gift received from the owner or by way of expropriation and nationalisation, typical of post-socialist countries. This concept of accumulation, even though it functioned in various social systems, essentially did not constitute a departure from the nineteenth century national (bourgeois) logic of representation.

The other concept of accumulation is a privately owned collection, in which case the actual motives for accumulation are always immediately apparent. As a rule, such collections are more recent in origin, even though they constitute the spiritual inheritors of the pre-WW2 bourgeois accumulation. Communicating with the public, the owners and managers of those collections manifest knowledge and sophistication, and a passion for art is also valued. In the case of more specifically profiled collections, for example, those dealing with avant-garde art, there are occasional aspirations towards a less restrained presentation of the given collection to the public, that is, to present the actual collection of avant-garde art as *avant-garde art*, thus ensuring legitimacy within the target group.

To the majority of conceptual artists, object-related art was something foreign and undesirable, whereas they treated documentation primarily as documentation, not as a potential commodity fetish. At worst, the documentation possessed the character of the so-called cultural capital. But as cultural capital contains the abstractness of capital, at a given moment it can easily become equal to financial capital. Just

umetničke prakse pojavila ne kao možda željena društvena valorizacija, već kao hladna supsumacija? Kod nekih primera, posebno kod umetnika koji su do tada bili margina, finansijalizacija je zapravo predstavljala stisak ruke, topli zagrljaj i priznanje. Iako je emocionalnost finansijalizacije po običaju kratka, taj trenutak je trenutak koji je sličan trenutku ulasku u dug. Trenutno zadovoljstvo izgleda kao večnost, a sa zadovoljstvom je i neizbežna krivica.⁸

Veštačka nestašica

Kod reproduktivne umetnosti (grafika, fotografija, film, video, digitalna umetnost) a posebno kod digitalizovane reproduktivne umetnosti, trošak proizvodnje kopija je blizu nule i faktički je ostvaren princip izobilja (pod uslovom pristupa odgovarajućem hardveru, softveru, električnoj energiji i Internetu). Da bi reproduktivna umetnost imala tretman na tržištu umetnosti, morali su se uspostaviti uslovi koji bi omogućili uvećavanje profita prilikom cirkulacije umetničkih dela. S obzirom na malu proizvodnu vrednost kopija kod reproduktivne umetnosti, i skoro nepostojeću, kod digitalne reproduktivne umetnosti, i s obzirom na laku distribuciju, pitanje je bilo, kakav interes ima kupac umetničkih dela u kupovini reproduktivnog umetničkog dela? Kakav interes kupac ima u situaciji kada je delo svima dostupno?⁹

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Model koji su umetnici na Zapadu upotrebljavali u dogovoru sa kolekcionarima je veštačko stvaranje nestašice spostvenog proizvoda na tržištu. Tako su uvedene serije koje su dobile na značaju sa pojavom video umetnosti i model se pokušava primeniti i na digitalnu umetnost. Umetnici bi u dogovoru sa agentima i galerijama ograničavali svoje radove (npr. dogovorili bi se na 10 *originalnih* kopija) a ponekad bi pravili i

⁸ Više o dugu, kao i o zajedničkoj etimologiji duga i krivice u knjizi Davida Graebera: David Graeber, *Dug: Prvih 5.000 godina* (Debt: The First 5.000 Years), Melville House, New York, 2011.

⁹ Poznat je primer Mišela Odea (Michel Auder) koji je kada se Portapak pojavio na tržištu, radio video radove bez ograničenja broja kopija. Video rad o svojoj ženi Sindi Šerman (Cindy Sherman) kasnije je prodavao za samo 100 dolara, a kada je u komunikaciji sa jednim muzejom povisio cenu i tražio 1.200 dolara za rad u muzeju, rekli su mu da je cena previsoka, na šta je on odgovorio: *Postoji li bilo šta na muzejskim zidovima da košta 100 dolara?* <http://www.nytimes.com/1998/02/15/arts/uncertain-market-for-video-art.html?pagewanted=all&src=pm>

as, during the 1970s and 1980s in the West, works' documentation and ephemeralia got commodified and began circulating on the art market, a similar process occurred in the countries of the former Yugoslavia in the period after the year 2000. A direct experience of initial accumulation occasionally resulted in emotional shocks in artists. If one bears in mind that some protagonists of the Novi Sad avant-garde of the 1970s ended up in prison on account of their activities, that some of them needed to leave the country, that some were forbidden to get employed, that many were under pressure, and that the lives of many, without sounding pathetic or resorting to the cynicism characteristic of today, were made difficult to say the least, what does it look like, after so many years, to meet the financialization machine head-on, especially in the guise of initial accumulation? How does it feel when, after such a long time, memories, attitudes, struggles, principled views and loves turn into operationalisations of financial capital? Does the final, long-awaited valorisation of the former artistic practice appear not as a perhaps wished-for social valorisation, but as simple cold subsumption? In some cases, especially of artists marginalised until then, financialisation actually represented a handshake, a warm embrace and recognition. Even though the emotionality of financialisation is, as a rule, brief-lasting, that moment resembles the moment of becoming indebted. A momentary pleasure looks like eternity, and pleasure is inevitably accompanied by guilt.⁸

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Artificial scarcity

In reproductive art (graphic art, photography, film, video, digital art), and especially in digitized reproductive art, the cost of producing copies is close to zero, and in point of fact, the principle of abundance has been realised (subject to access to appropriate hardware, software, electric power and the Internet). For reproductive art to be dealt with in the art market, conditions had to be established that would enable an increase of profit in the course of circulation of art

⁸ For more details on debt and on the common etymology of debt and guilt, see David Graeber, *Debt: The First 5,000 Years*, Melville House, New York, 2011.

hijerarhije među ograničenim brojem kopija. Jedan broj kopija umetnici bi potpisivali i one bi se prodavale po većoj ceni, a obično bi ih bilo manje od onih koje su nepotpisane. U *zlatno doba* video umetnosti, tj. osamdesetih, gotovo da je postojao konsenzus u mejnstrim umetničkim krugovima, da je postojanje *nelegalne kopije* ravno krivičnom delu, iako je kopiranje video kasete bilo jednostavnije nego ikad pre. Veštacka nestašica se ponekad stvarala i ograničavanjem broja prikazivanja, pa je npr. za određeni video rad postojalo ograničenje da je broj prikazivanja u svetu za jednu godinu - npr. sveden na 10 puta.

Steven Šaviro (Steven Shapiro) tvrdi da je nestašica, u teološkom smislu ekvivalentna izvornom grehu. Ne možemo znati za izobilje, zato što smo isterani iz raja: *U znoju lica svoga ješćeš hleb svoj, dok se ne vratiš u zemlju od koje si nastao*. Šaviro tvrdi da kapitalizam ne može podneti sopstveno izobilje, da je to ključ Marksove teorije krize. Kapitalizam stvara bogatstvo koje u isto vreme ugrožava princip nestašice koja je smisao kapitalizma. Drugim rečima, kada bi se rešio problem nestašice, ne bi ostalo ništa što bi forsiralo kompeticiju, i tada imperativ širenja i povećavanja proizvodnje postaje apsurdan. Suočen sa mogućnošću izobilja, kapitalizam mora nametnuti nestašicu, u cilju održavanja sistema. Ovakvo stvaranje veštacke nestašice sopstvenog umetničkog rada je blisko razmišljanjima ekonomista Šumpetera (Joseph Alois Schumpeter) i Hajeka (Friedrich August Hayek), koji ne posmatraju tržište kao snagu koja stvara ravnotežu u raspodeli resursa, svakome na kraju dodeljujući onoliko koliko treba, već upravo potenciraju nestabilnu prirodu kapitalizma kao *kreativnu destrukciju* (Šumpeter) konstantno u previranju i osnaženu pre despotskom monopolizacijom, nego *savršenom kompeticijom*.¹⁰

Za Nikolaja Fjodorova, ruskog filozofa, futuristu i mističara, uloga Muzeja (sledstveno tome i zbirke/arhiva) je uskrsnuće svakog živog bića uz pomoć naprednih tehnologija. Po Fjodorovu, Muzeji treba da budu slični grobljima. *Samo groblje može biti transformisano u potpuni muzej,*

¹⁰ Shaviro, Steven, *Scarcity and abundance* <http://www.shaviro.com/Blog/?p=418>

works. In view of the low production cost of copies in reproductive art, and the fact that it is almost non-existent in the case of digital reproductive art, and taking into consideration that their distribution is easy, the question that arose was: what is the interest of a buyer of art works when it comes to purchasing a reproductive art work? What is the interest of the buyer in a situation when such a work is accessible to everyone?⁹

The model employed by artists in the West, in collusion with collectors, was to create an artificial scarcity of their own products on the market. Thus they introduced editions that gained in importance with the appearance of video art, and the same model is being attempted in the realm of digital art. Having made an arrangement with agents and galleries, artists would limit the number of copies of their works (for example, by setting the limit at 10 *original* copies), and sometimes they would even establish a hierarchy among the limited number of copies. A certain number of copies would be signed by the artist, and they would command a higher price, usually being fewer in number than the unsigned ones. During *the Golden Age* of video art, that is, in the 1980s, there was almost a consensus in the mainstream art circles to the effect that the existence of an *illegal copy* was tantamount to a criminal offence, even though it was easier than ever to copy a video cassette. An artificial scarcity was sometimes created by limiting the number of screenings, so that a given video work was limited to, for example, 10 screenings in the whole world during a calendar year.

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Steven Shaviro claims that shortage, in theological terms, is equivalent to original sin. We cannot know abundance, for we have been driven out of Heaven: *In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken.* Shaviro claims

⁹ A well-known example is that of Michel Auder, who, when Portapak appeared on the market, started producing video works without limiting the number of copies. He later sold a video work on his wife Cindy Sherman for only 100 dollars; when, in the course of communicating with a museum, he increased the price and demanded the sum of 1,200 dollars for a work to be exhibited in the said museum, he was told that the price he asked was too high, whereupon he replied: *Is there anything on museum walls that costs 100 dollars?* Cf. <http://www.nytimes.com/1998/02/15/arts/an-uncertain-market-for-video-art.html?pagewanted=all&src=pm>

pre nego muzeji retkih stvari, kao što je slučaj danas.¹¹ Zanimljivo je da Fjodorov nije ništa objavljivao za života, već su mu sva dela objavljena posthumno, pod uslovom da se izdavači odreknu vlasničkih prava i da se knjige dele slobodno. Bio je protiv vlasništva knjiga i ideja.

Digitalizacija i komunikacija otvaraju mogućnost da svako (pod uslovom da ima pristup hardveru, softveru, električnoj energiji i Internetu) može videti umetničke radove, i to ne putem hijerarhijskog star sistema u kome samo umetnici sa vrha piramide imaju mogućnost komunikacije, već putem horizontalne ravnopravne početne pozicije uslovljene politikama arhiva (pa i ekonomskog tzv. dugog repa¹²). Naravno da politike pretrage i politike arhiva imaju svoje zakonitosti i da je preuranjeno obećanje ravnopravnosti i *demokratski* podložno upravo *vidljivim* i *nevidljivim* silama arhivskog menadžmenta, ali neosporno je da hijerarhijski piramidalni model prezentacije zbirki u kome *pobednik odnosi sve* više neće moći na taj način funkcionisati. Efemeralije i dokumentacija preuzimaju robni karakter originala umetničkog dela u privatnim zbirkama i zbirka-
ma koje imaju pravo da sa svojim delima učestvuju na tržištu, tj. da ih prodaju i kupuju nove. Javni muzeji (koji uglavnom nemaju pravo da učestvuju u tržišnoj utakmici) sa digitalizacijom umetničkih dela i dokumentacije, iako doprinose opštoj finansijalizaciji konceptualne umetnosti, u ovom su slučaju korak ispred privatnih zbirki koje i dalje mistifikuju konkretni sadržaj sopstvenih zbirki. Javne institucije, iako skromnog manevarskog prostora, na ovaj način makar delimično ublažuju topli zagrljaj finansijalizacije, koji je u određenom momentu izgledao da će biti i jedini.

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¹¹ Fedorov, N. F. *What Was Man Created For? The Philosophy of the Common Task: Selected Works*. Koutiassov, E. and Minto, M., eds. Lausanne, Switzerland: Honeyglen/L'Age d'Homme, 1990

¹² Dugi rep odnosi se na statističko svojstvo prema kojem se na repu distribucije vjerovatnosti nalazi veći udio populacije nego što je to slučaj kod normalne odnosno Gaussove distribucije. Pojam je nedavno dobio na popularnosti kao koncept maloprodaje strateški usmjeren na 'niše': veliki broj jedinstvenih artikala prodaje se u relativno malim količinama, uobičajeno kao nadopuna prodaji malobrojnih ali vrlo popularnih artikala (hitova) u velikim količinama. Dugi rep popularizirao je u listopadu 2004. Chris Anderson u svojem članku objavljenom u časopisu 'Wired', u kojem je spomenuo Amazon.com i Netflix kao primjere poduzeća koja primjenjuju ovu strategiju - definicija dugog repa na Vikipediji http://hr.wikipedia.org/wiki/Dugi_rep#cite_note-worldwidewords-0

that capitalism cannot bear its own abundance, that this is the key to Marx's theory of crisis. Capitalism creates abundance, which at the same time threatens the principle of scarcity, which is the essential meaning of capitalism. In other words, if the problem of scarcity were solved, there would be nothing left to stimulate competition, and then the imperative of expanding and increasing production would become absurd. Faced with the possibility of abundance, capitalism must impose a state of shortage for the purpose of maintaining the system. Creating an artificial shortage of one's own work of art in this way is close to the manner of thinking of the economists Joseph Schumpeter and Friedrich Hayek, who do not regard the market as a force that establishes a balance in the distribution of resources, eventually providing everyone with as much as he/she needs, but as one that emphasises the unstable character of capitalism as *creative destruction* (Schumpeter), in constant flux and strengthened by despotic monopolisation rather than *perfect competition*.¹⁰

To Nikolai Feodorov, the Russian philosopher, futurist and mystic, the role of a Museum (and consequently that of a collection/archive) is the resurrection of every living being with the help of advanced technologies. According to Feodorov, museums should resemble cemeteries. *Only a cemetery can be transformed into a complete museum, rather than museums of rare objects, as is the case today*.¹¹ Interestingly enough, Feodorov published nothing during his lifetime; all his works were published posthumously, with the proviso that the publishers should renounce ownership rights and that the books should be distributed freely. He was against the ownership of books and ideas.

Digitization and communication open up the possibility for everyone (provided he/she has access to hardware, software, electric power and the Internet) to see works of art, not through the hierarchical star system in which only those artists who are at the top of the pyramid

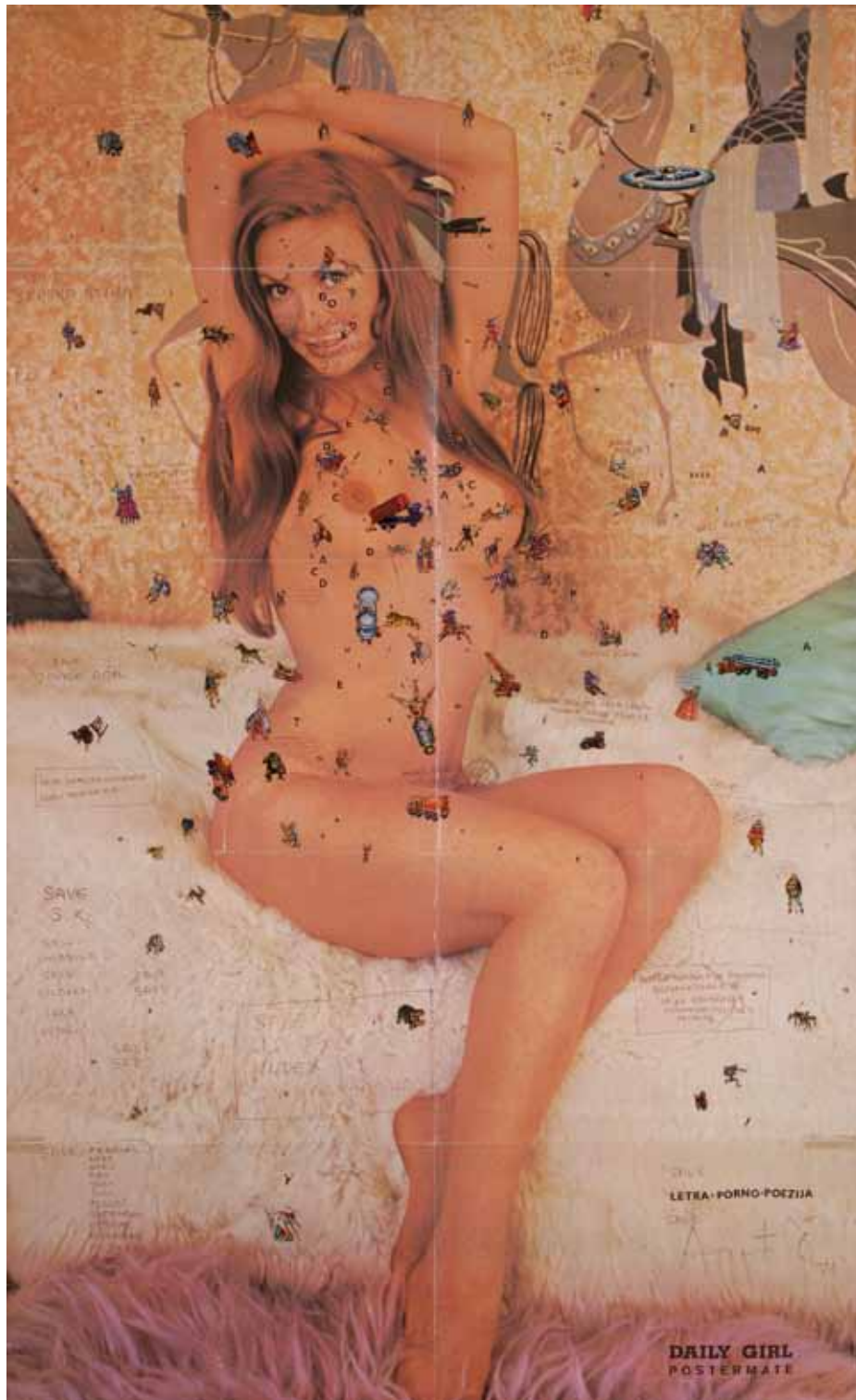
¹⁰ Shaviro, Steven, *Scarcity and Abundance*, <http://www.shaviro.com/Blog/?p=418>.

¹¹ Fedorov, N. F. *What Was Man Created For? The Philosophy of the Common Task: Selected Works*. Koutiassov, E. and Minto, M. (eds.), Lausanne, Switzerland: Honeyglen/L'Age d'Homme, 1990

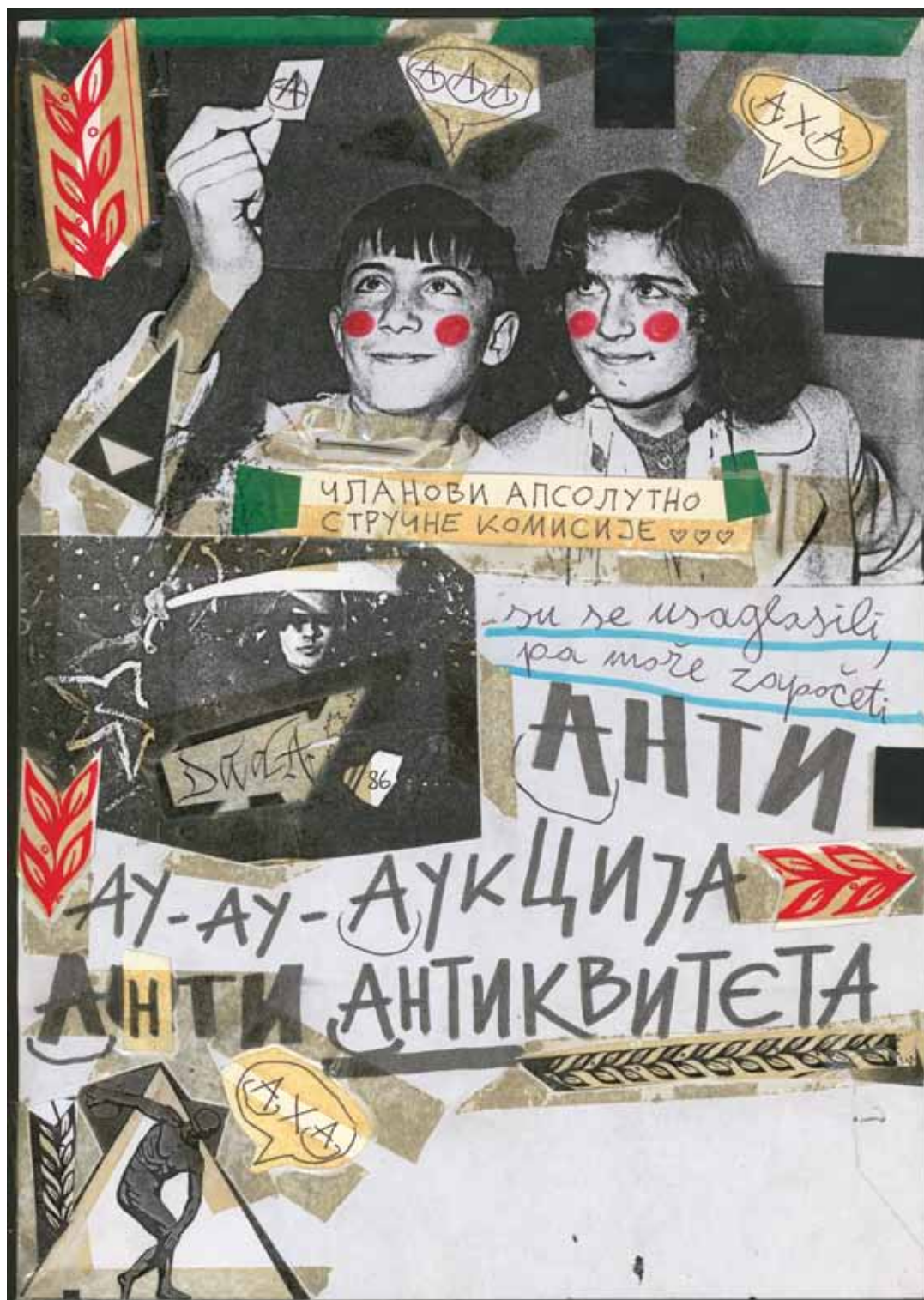


can communicate, but through a horizontal, equal starting position determined by archive policies (and even the economic concept of the long tail¹²). Naturally, search engine policies and archive policies have their own laws, and a premature promise of equality and *democraticness* is subject to both *visible* and *invisible* forces of archive management, but it is indisputable that the hierarchical pyramidal model of presentation of collections in which *the winner takes all* will no longer be able to function in that way. Ephemeralia and documentation assume the commodified character of the original of an art work in private collections and in those collections that are entitled to participate in market transactions with their works, that is, to sell them and buy new ones. Public museums (which mostly do not have the right to participate in the market contest), even though they contribute to the general financialisation of conceptual art through the digitization of art works and documentation, remain one step ahead of private collections, which still tend to mystify the specific content of their own collections. Public institutions, even though their room for manoeuvring is fairly limited, in this way at least partially relieve the effects of the warm embrace of financialisation, which at one point seemed to be the only one there was.

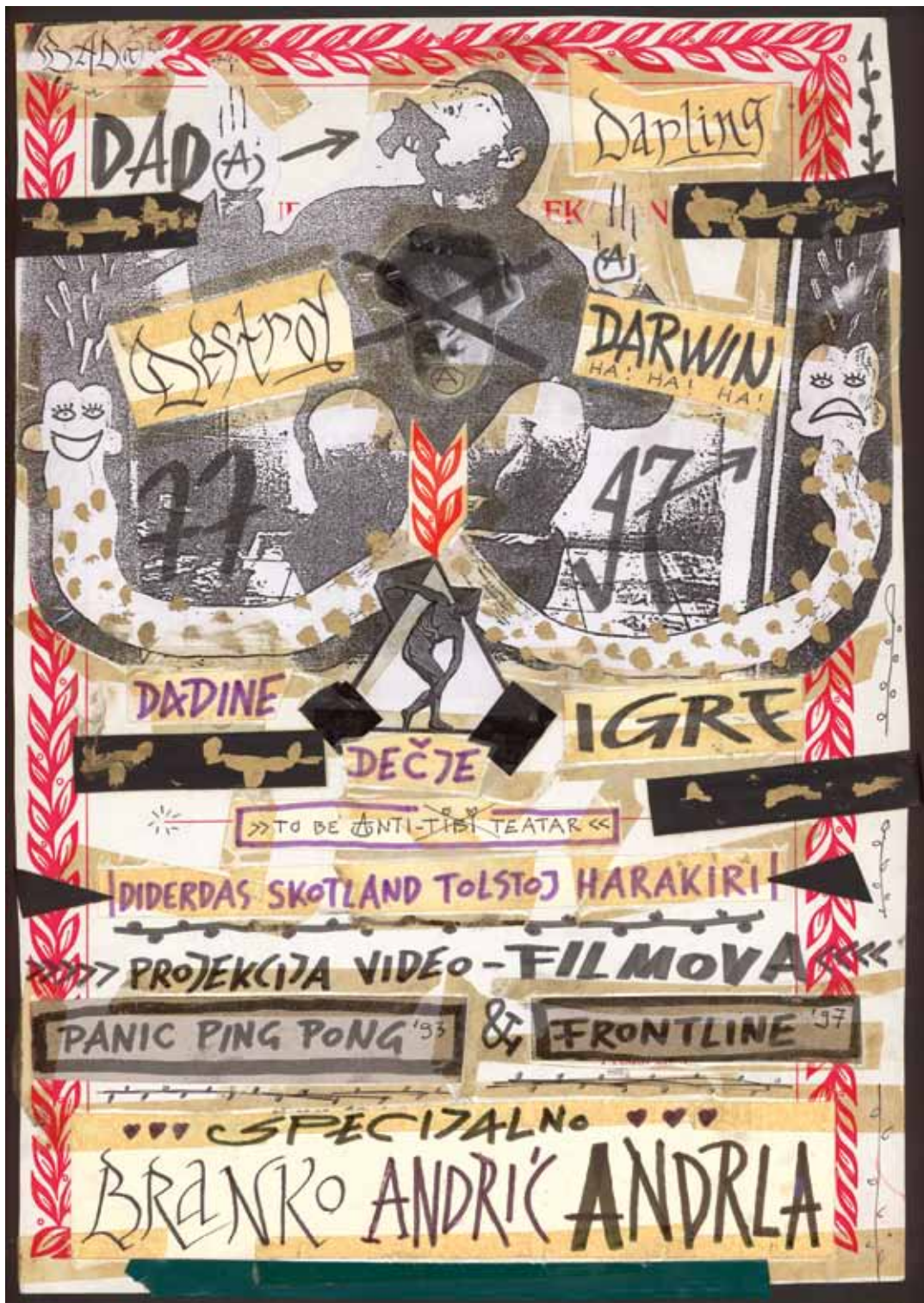
¹² *The Long Tail or long tail refers to the statistical property that a larger share of population rests within the tail of a probability distribution than observed under a 'normal' or Gaussian distribution. (...) The term Long Tail has gained popularity in recent times as describing the retailing strategy of selling a large number of unique items with relatively small quantities sold of each - usually in addition to selling fewer popular items in large quantities. The Long Tail was popularized by Chris Anderson in an October 2004 Wired magazine article, in which he mentioned Amazon.com and Netflix as examples of businesses applying this strategy. Cf. en.wikipedia.org/wiki/Long_Tail.*



Branko Andrić, Letra porno poezija, 1972.
Branko Andrić, Letra porno poetry, 1972.



Tibor Bada (Bada Dada), Aukcija Apsolutno, 1986.
Tibor Bada (Bada Dada), Auction Absolutely, 1986



Tibor Bada (Bada Dada), Braun Bada, 1986.
Tibor Bada (Bada Dada), Braun Bada, 1986

slavko
bogdanović

MOČVARA

novi sad
1970.

Slavko Bogdanović, Močvara, 1970.
Slavko Bogdanović, Swamp, 1970

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(Preporučeno, postupati)

1. Metoda lijeva nepilnija u odnosu na MOČVARA treba se primeniti odmah ako je izvršena analiza, jer novi sistem potpuno je u potpunosti, uključujući se svi od MOČVARA ne mogu se raditi ostali.
2. Polarna metoda je primenjena odmah i, u MOČVARA, oni izgledaju kao:
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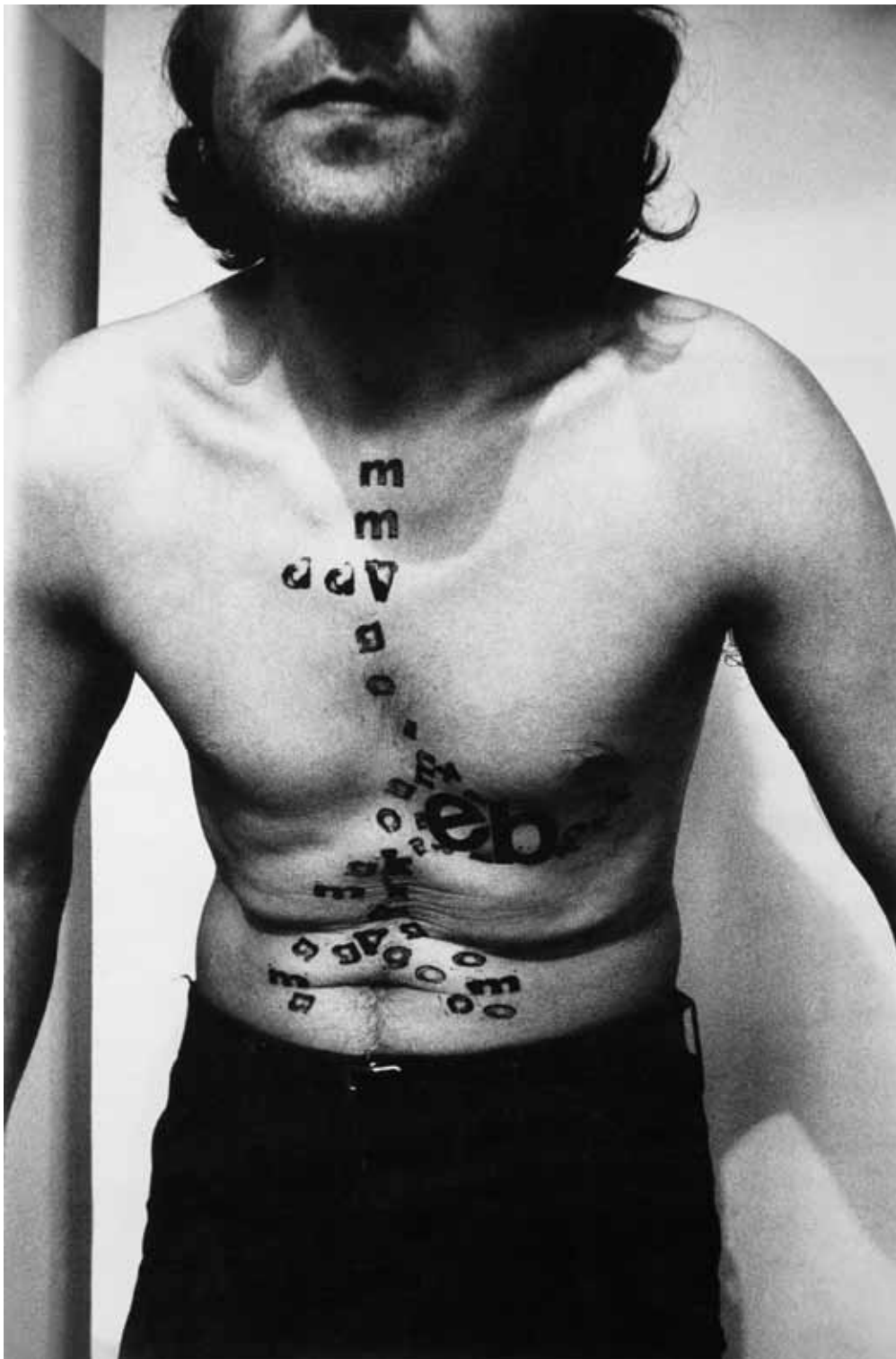
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VI ara		XI ara	XXXI čar
VII ara		XII ara	XXXI čar
VIII ara		XIII ara	XXXI čar
IX ara		XIV ara	XXXI čar
X ara		XV ara	XXXI čar
XI ara		XVI ara	XXXI čar
XII ara		XVII ara	XXXI čar
XIII ara		XVIII ara	XXXI čar
XIV ara		XIX ara	XXXI čar
XV ara		XX ara	XXXI čar
XVI ara		XXI ara	XXXI čar
XVII ara		XXII ara	XXXI čar
XVIII ara		XXIII ara	XXXI čar
XIX ara		XXIV ara	XXXI čar
XX ara		XXV ara	XXXI čar
XXI ara		XXVI ara	XXXI čar
XXII ara		XXVII ara	XXXI čar
XXIII ara		XXVIII ara	XXXI čar
XXIV ara		XXIX ara	XXXI čar
XXV ara		XXX ara	XXXI čar
XXVI ara		XXXI ara	XXXI čar
XXVII ara		XXXII ara	XXXI čar
XXVIII ara		XXXIII ara	XXXI čar
XXIX ara		XXXIV ara	XXXI čar
XXX ara		XXXV ara	XXXI čar
XXXI ara		XXXVI ara	XXXI čar
XXXII ara		XXXVII ara	XXXI čar
XXXIII ara		XXXVIII ara	XXXI čar
XXXIV ara		XXXIX ara	XXXI čar
XXXV ara		XXXX ara	XXXI čar



Atila Černík, *Telopsis*, 1975.
Csernik Attila, *Body poetry*, 1975



pokrećite levu šaku i za to vreme registrujte
vizuelni doživljaj tog prizora

postavite vodu stepala na crno obovano, pomislate
je na vrhu postave i u stanju mirovanja

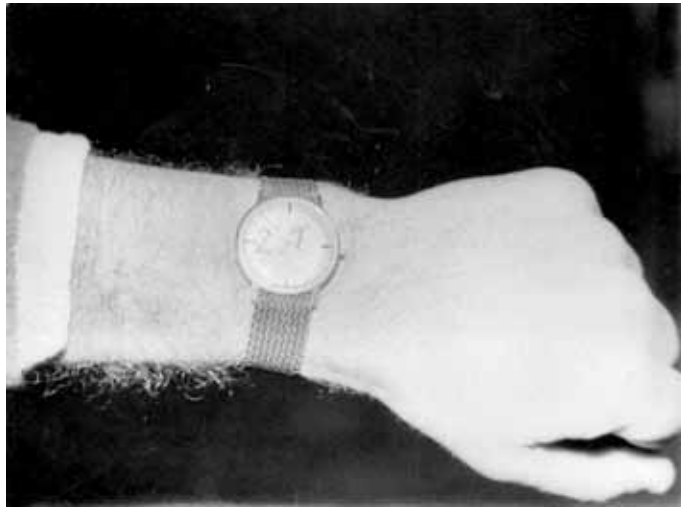
osobito je je ovo ako vam ljubimata

postavite levo faza i na to vreme registrujte
visokim odzivima na polare

postavite u prostoru i boje siv. osama i nove
kino koje ostane ostavite na vo. taj dinstilje
svako registrujte

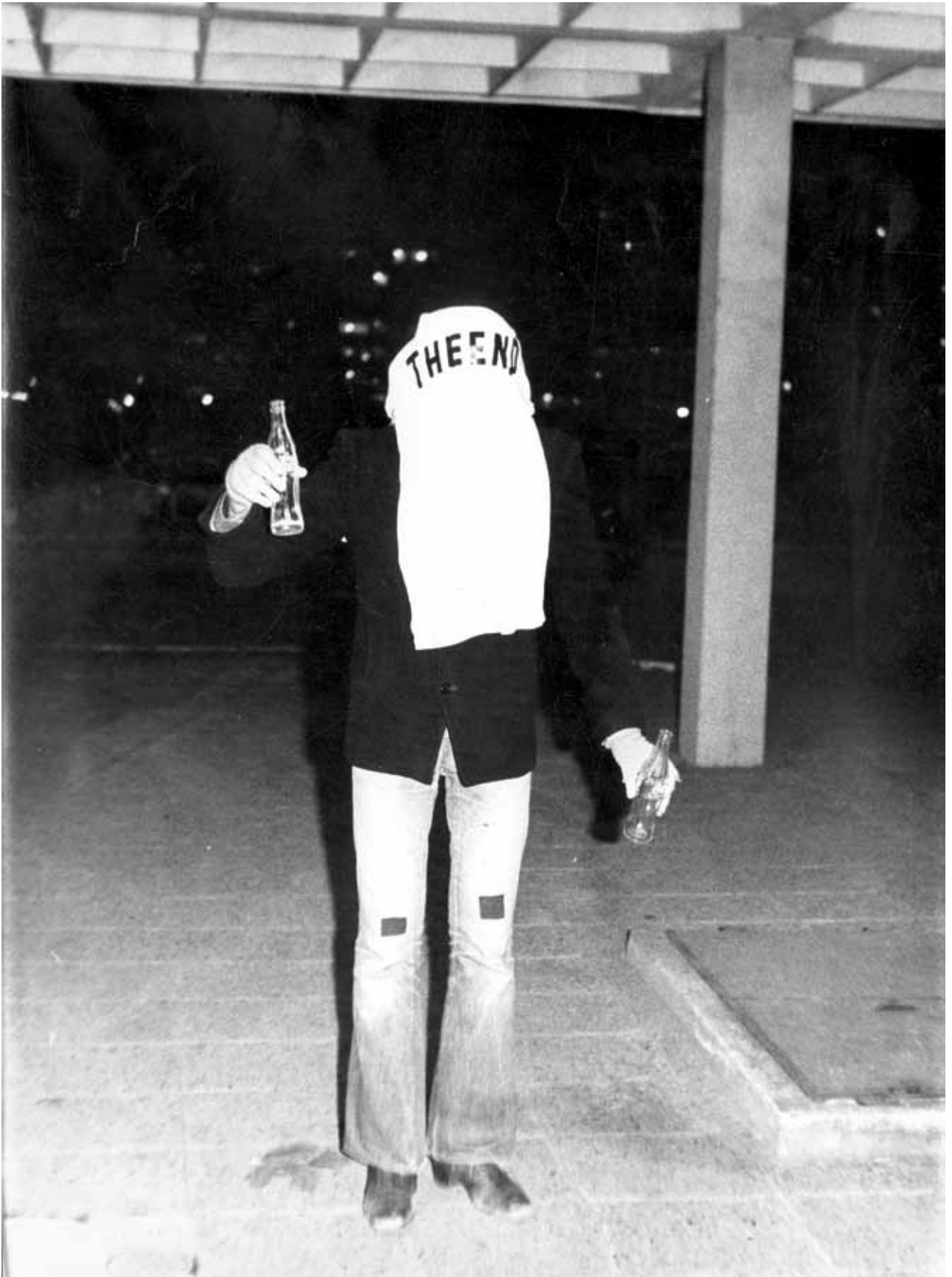
postavite pomislate ovo pojedina, na kazu ova
sivim i u pojavit se kao najviše

postavite off, pomislate ispred oko valika sveki
na u koji koji u ovomj osama i kazu svako farce

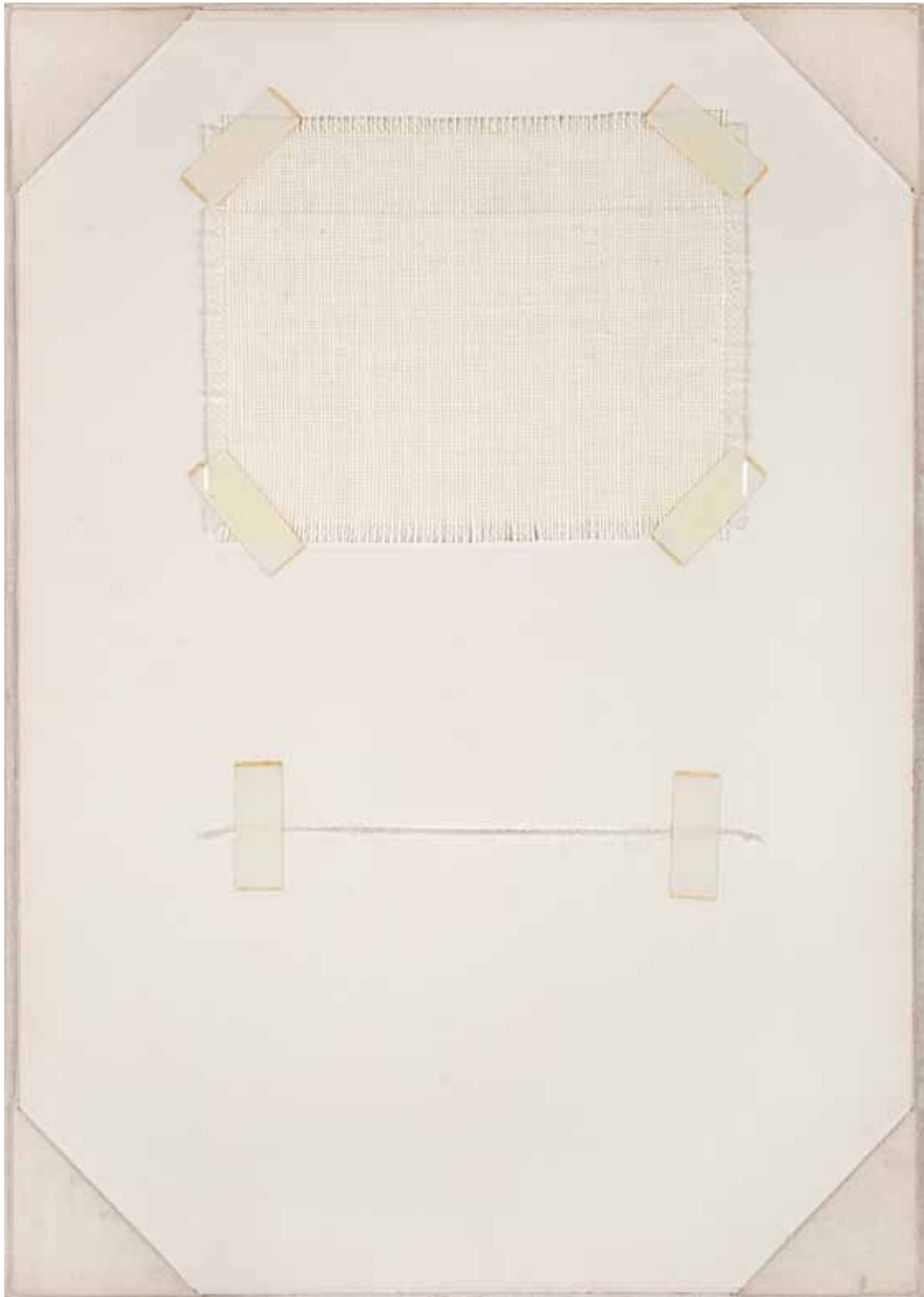


Čedomir Drča, Slobodan Tišma, Galerija - Primeri nevidljive umetnosti, 1976.
Čedomir Drča, Slobodan Tišma, Gallery - Examples of Invisible Art, 1976

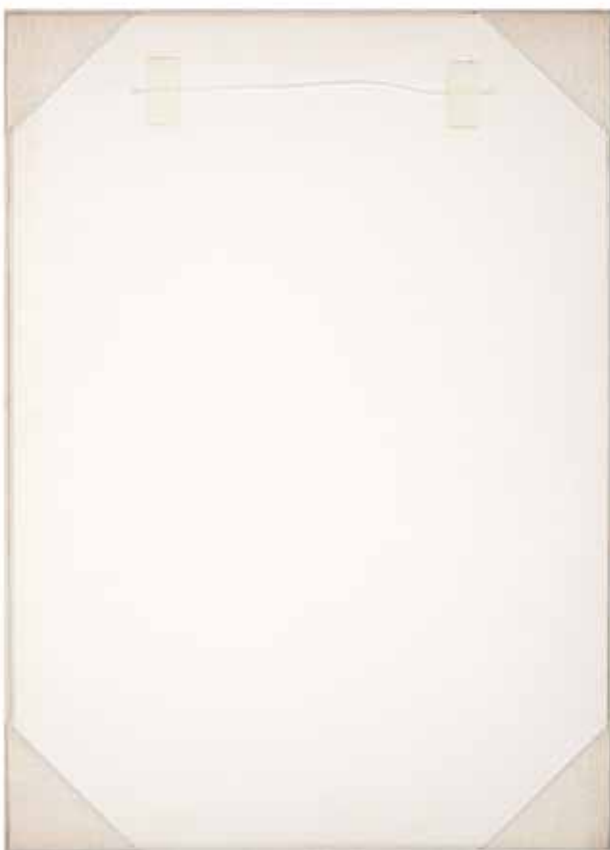
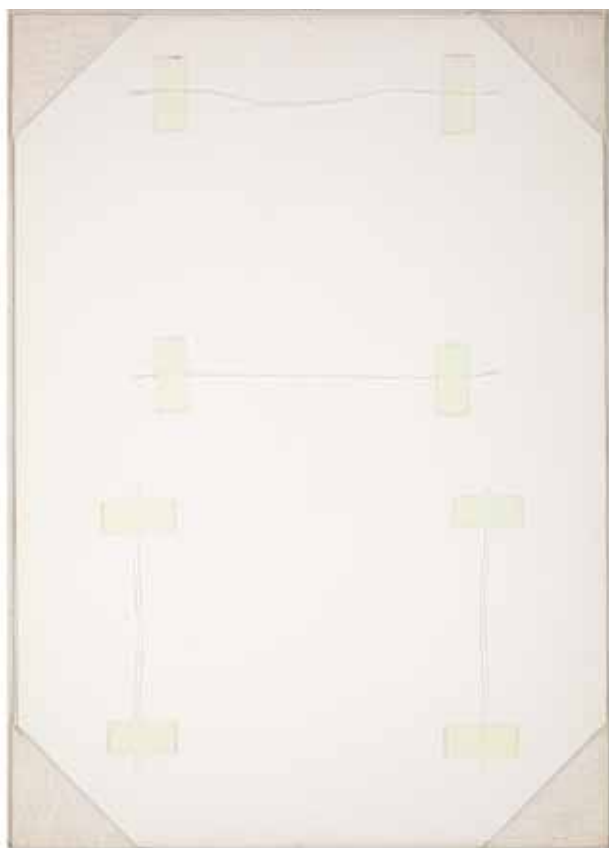








Vladimir Kopicl, Serija iz 1975, 1975.
Vladimir Kopicl, Series from 1975, 1975





Ratomir Kulić, Bez naziva, 1968.
Ratomir Kulić, Untitled, 1968



R Kulic '68



Božidar Mandić – Porodica bistrih potoka, Planeta u opasnosti, 1976.
Božidar Mandić – Porodica bistrih potoka, Planet in danger, 1976





Božidar Mandić – Porodica bistrih potoka, Žuti trag, 1988.
Božidar Mandić – Porodica bistrih potoka, Yellow trace, 1988



Božidar Mandić, Manijak 7001, 1974.
Božidar Mandić, Maniac 7001, 1974



Uzimam stotinjak pozivnica za izložbu i obilazeći različita javna mesta (u pratnji fotografa grupe Bosch + Bosch Balinta Szombathya) lično uručujem te pozivnice.

Fotograf polaroid kamerom pravi snimke trenutaka ovih uručjenja.
Pomenuti snimci su jedini eksponati izložbe.

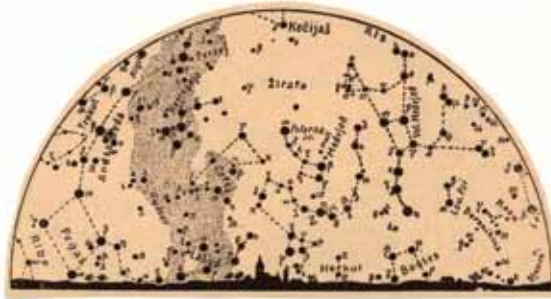
Slavko Matković, Deautorizacija umetničkog dela, 1981.
Slavko Matković, An Artwork De-authorized, 1981



I take about hundred invitation cards for the exhibiton and, going from one public place to another (accompanied by the photographer, member od Bosch + Bosch Balint Szombathy), I personally hand in the cards.

By a polaroid camera, the photographer takes snaps of the moments of the handout. The said snapshots are the sole exhibits in the show.

Slavko Matković, Deautorizacija umetničkog dela, 1987.
Slavko Matković, An Artwork De-Authorized, 1987



uho



oko

↔
OHO

SKUPINE OHO U SLAVU GRUPE OHO U SLAVU GRUPE
GRUPE OHO U SLAVU SKUPINE OHOH U SLAVU GRU
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Slavko Matković, U slavu grupe OHO, 1977.
Slavko Matković, A Homage to the OHO Group, 1977

ESEJ O GRUPI BOSCH + BOSCH NAFISAO
SOMBATI BALINT 1971. g. TEKST VIZU
ELNO CERADIO, KORISTEĆI DELOVE
STRIPA "CORRIGAN-GOSPODAR ANDA"
SLAVKO MATKOVIĆ 1975. g.



Slavko Matković, Esej o grupi Bosch + Bosch, 1975.

Slavko Matković, An Essay on the Bosch + Bosch Group, 1975

SLAVKO MATKOVIĆ

BREVIJARIJUM



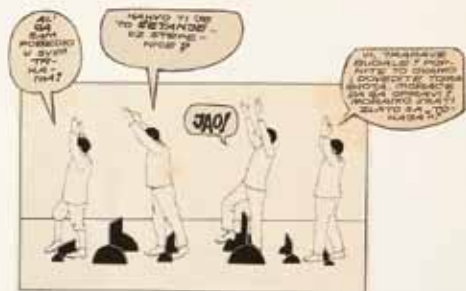
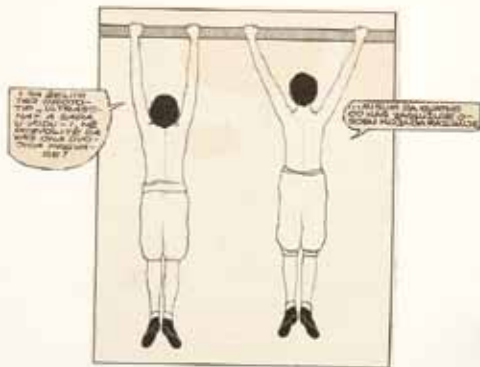
Ix
SUBOTICA
1978

JULA 1978 PRIVUKLA MI JE PRIZNJU KNJIGA POD NAZIVOM "ÄRZTLICHE BEHELFS-TECHNIK" OD G. FREI-
 HERR VON SAAR-a U IZDAJU-VERLAG VON JULIUS
 SPRINGER IN BERLIN-GODINA IZDAJJA NEPOZNATA.
 NJEJE ILUSTRACIJE NEUKE ČUDE I KABAŠTO POZNAVANJE-
 STJENI U SVOJOM ŽELJI DA ŠTO DIREKTNISE GOVORE SA-
 MO O JEDNOM - ČISTO TEHNIČKOM POSTUPKU NA MOMEN-
 TE SU MI DELOVALE U SVOJOM JEDNOSTAVNOSTI POPUT
 SAGBRAĆAJNIH ŽANROVA.

SADPŠTENI I NAČINI SADPŠTAVANJA IZAZVALI SU U MENI
 PRI PRVOM VIDENJU NEKU METAFIZIČKU NELA RODNOST
 I UDUKLE ME U BOLNIČKU BELINU SUZDENIH KREUE-
 TA KRVAVIH MALJA I ŽAVKA SKRIVENIH IZA DEBELIH ŽI-
 DOVA STACIONARA. ŠOK JE BIO POTPUN.

ODLUČIO SAM DA SPASIM TU KNJIGU OD UNIŠTENJA
 I DA ISKORISTIM / JOŠ TADA NISAM ZNAO KAKO / NJEN
 VIZUALNI MATERIAL.

SVE DO SREDINE SEPTEMBRA ČESTO SAM PREVRTAO
 KNJIGU U RUKAMA RAZMIŠLJAJUĆI...
 ONDA MI JE SIMULO.
 45/16 SEPTEMBRA NAPRAVIO SAM DEFINITIVAN IZBOR
 ILUSTRACIJA I PRISTUPIO IZRADI BREVIJARIJUM-a.
 FILKTERE SAM SAKUPIO U TOKU DRUGOG DANA RADA
 U JEDNOM NALITU PRELISTAVŠI NEKE SIAGULJEVE RAS-
 RUPUSANE SVESKE STRIPOVA BEZ POČETKA I KRAJA.
 TAKO JE NASTALA KNJIGA U KOJOO SAM SREĐNIO
 DVA IMAGINARNA DALEKA I RAZLIČITA SVETA. IZ JE-



salamandra



Slavko Matković, Vizuelna poezija u slobodnom prostoru, 1971.
Slavko Matković, Visual Poetry in Spatial Setting, 1971



Slavko Matković, Mail art prepiska, 1971 - 1981.
Slavko Matković, Mail Art Correspondence, 1971 - 1981



SLAVKO MATKOVIĆ

100 LISTOVA HARTIJE FOR-
MATA 15 x 18 cm. PUŠTENO
VODENOM STRUJOM JEZERA
LUDAŠ.

U REALIZACIJI PORED AUTO-
RA UČESTVOVALI ČLANOVI
GRUPE BOSCH + BOSCH:
SZOMBATHY B. I SZALHA L.

JUGOZAPADNA STRANA JEZERA,
JUL 1971 g.



SLAVKO MATKOVIĆ

INTERVENCIJA U SLOBODNOM PROSTORU

- KRUG PREČNIKA 6 m.

* KREČNI PRAH

* TRAKE OD KARTIJE 8 x 0,45 m

* VATRA

OKOLINA SUBOTICE - ATAR SELA
ČURGO - MAJ 1971 g.





SLAVKO MATKOVIĆ

FUZIJA VODENE MASE LUDAŠKOG
JEZERA SA $\frac{1}{2}$ L. JOGURTA.

JUN - JUL 1971. (JUŽNA OBALA JEZERA).



Slavko Matković, Fuzija vodene mase Ludaškog jezera sa $\frac{1}{2}$ litre jogurta, 1971.

Slavko Matković, The Fusion of Lake Ludas Water Mass with $\frac{1}{2}$ Litre of Yogurt, 1971



Slavko Matković, Film o grupi Bosch+Bosch, 1972.
Slavko Matković, A film on the Bosch+Bosch group, 1972





Slavko Matković, Belo plus, 1971.
Slavko Matković, White Plus, 1971



Slavko Matković, Poezija, 1990.
Slavko Matković, Poetry, 1990



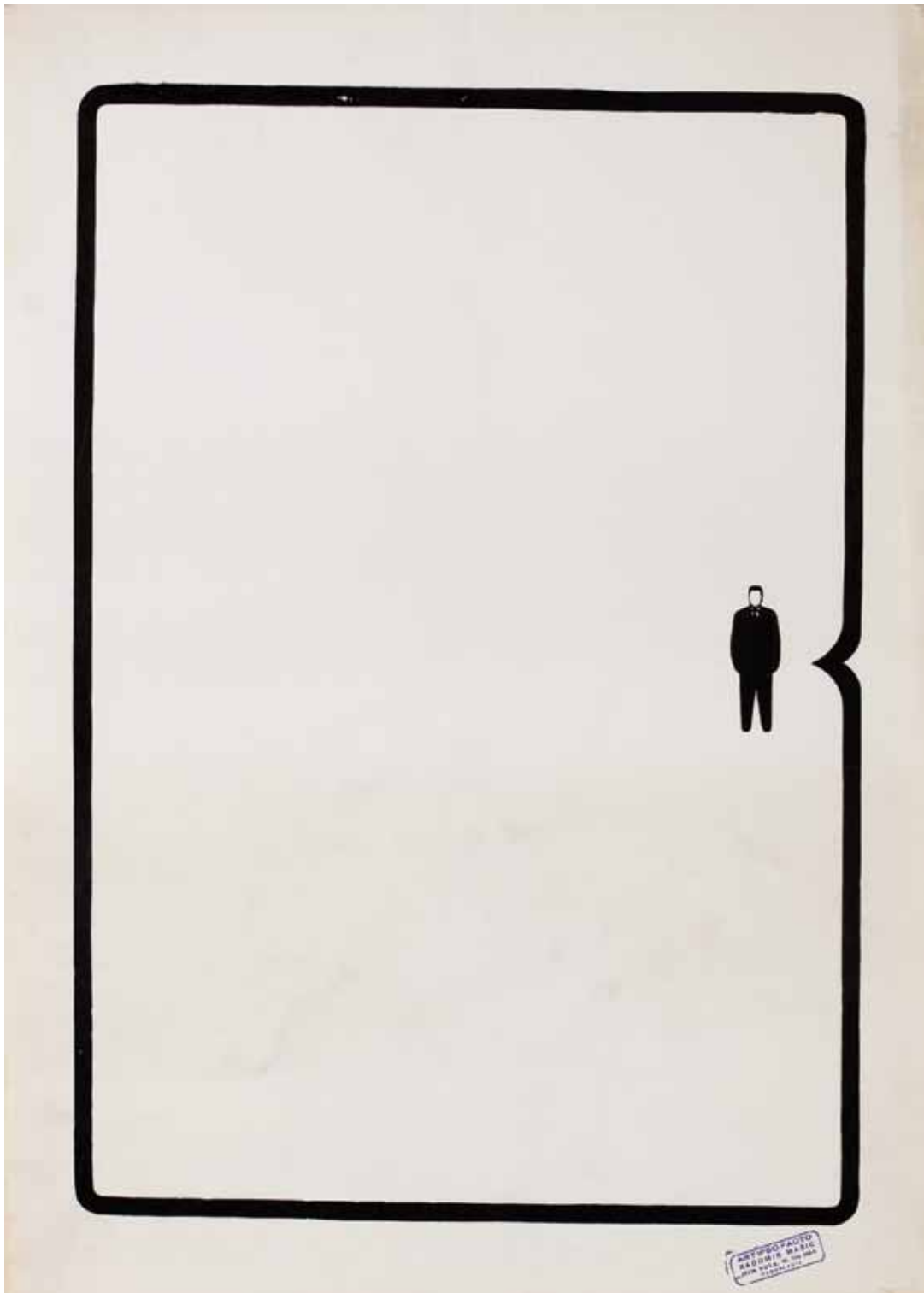
Slavko Matković, Lice, 1981.
Slavko Matković, Face, 1981





Radomir Mašić, Art Ipso Facto II, 1981.

Radomir Mašić, Art Ipso Facto II, 1979



Radomir Mašić, Art Ipso Facto III, 1979.
Radomir Mašić, Art Ipso Facto III, 1979



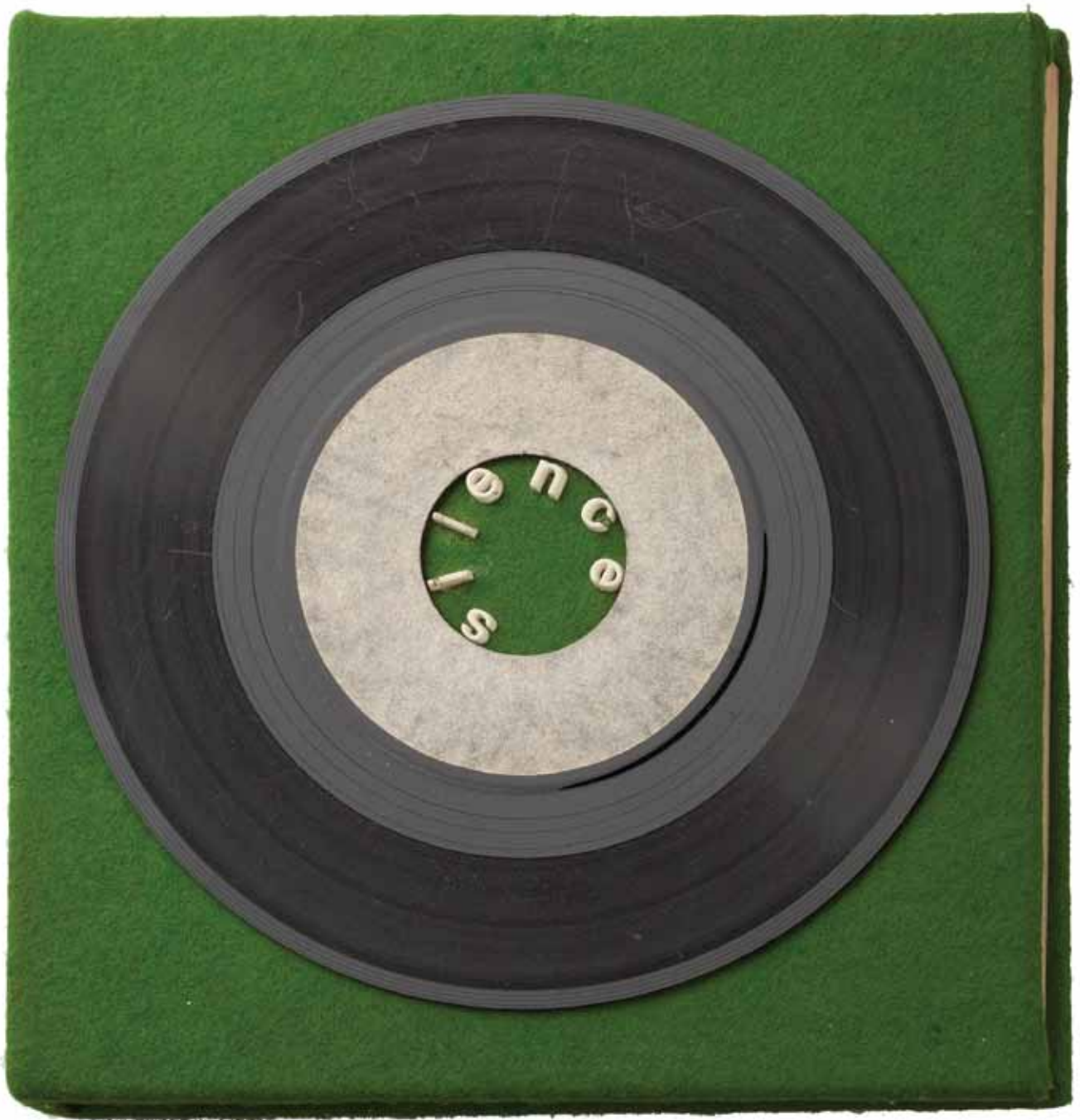
Milica Mrđa, *Obredi tela i zemlje*, 1990.
Milica Mrđa, *Rites of The Body And Earth*, 1990



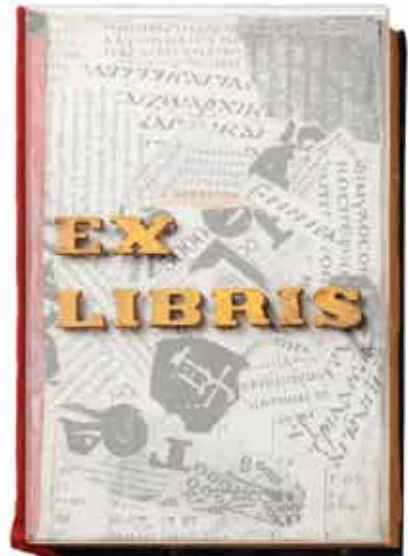


Novosadska gradska komuna, 1970-ih
Novi Sad City Commune of 1970s





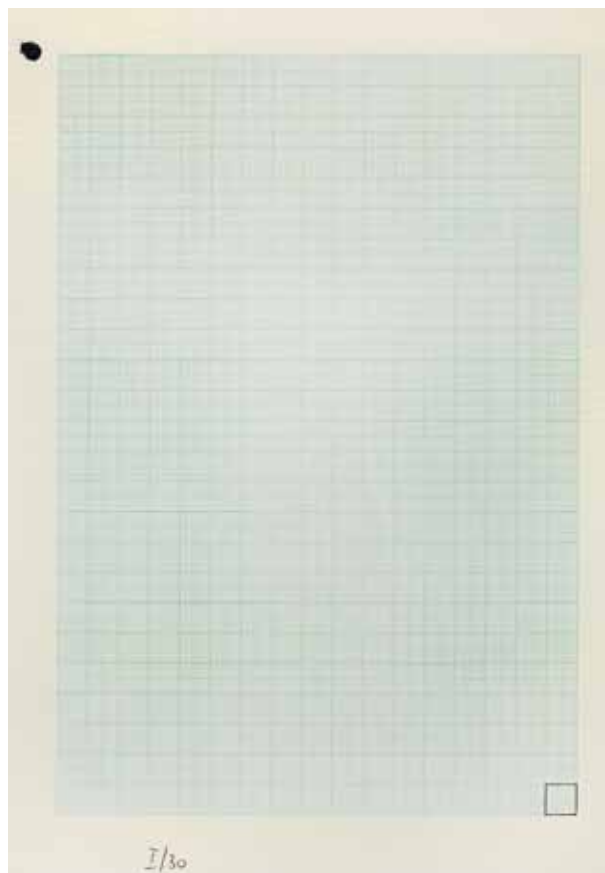
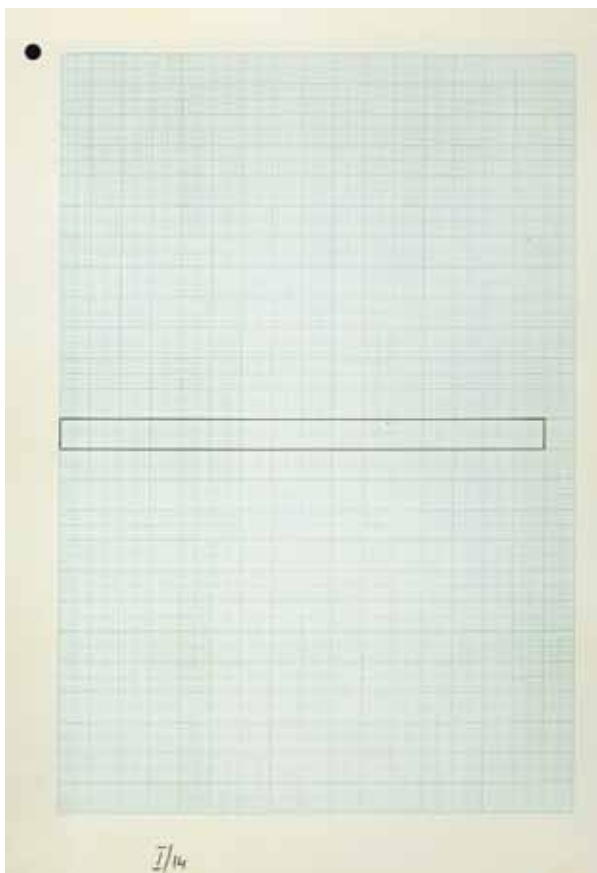
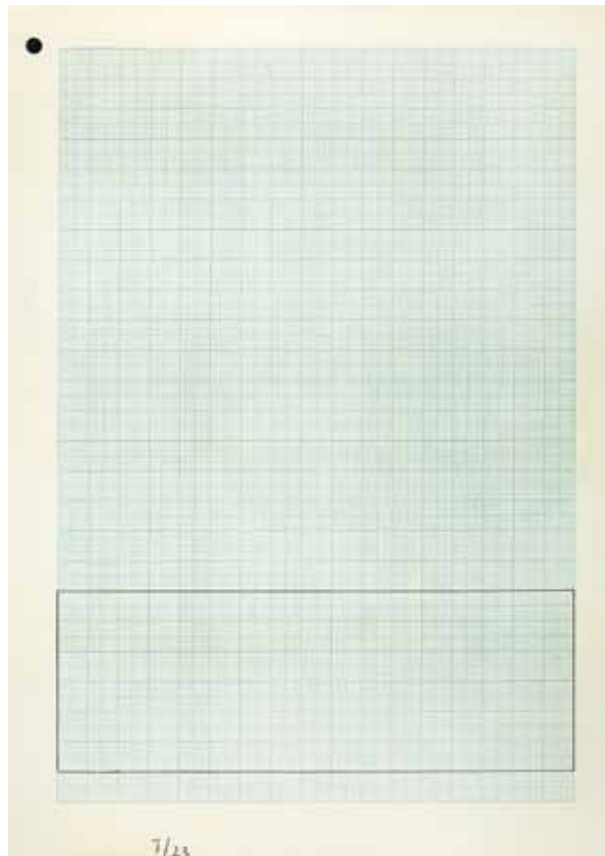
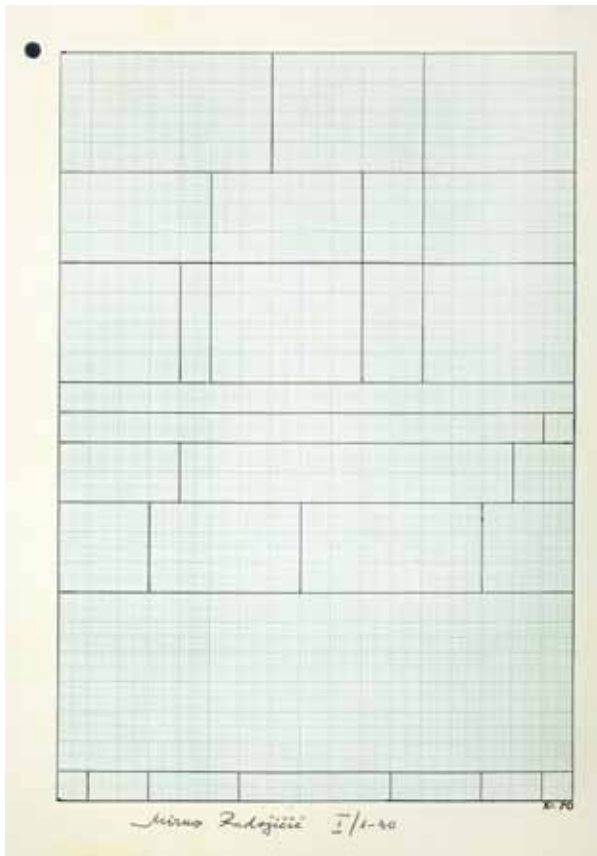
Bogdanka Poznanović, Libri in labirintum, 1986.
Bogdanka Poznanović, Libri in labirintum, 1986



МИЛЛИМЕТАР
СКА
ХАРТИЈА

МИРКО
РАДОЈИЧИЋ

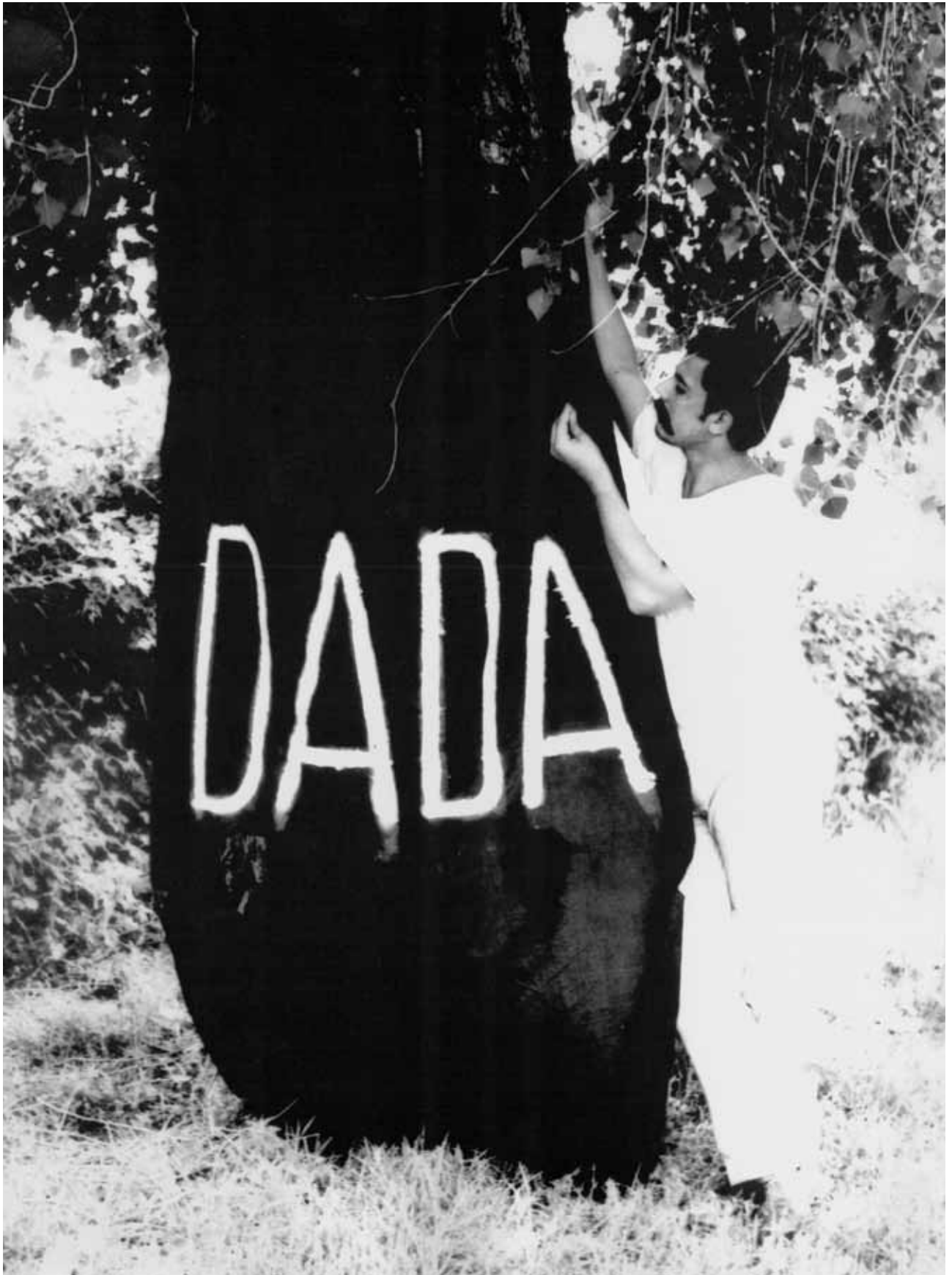
/ГРУПА КЌА Н.САД/



6 Не: концепт као уметност -
7 Уметност као концепт.



Laslo Salma, Totalno uništava, 1972.
Szalma László, Completely destroyed, 1972

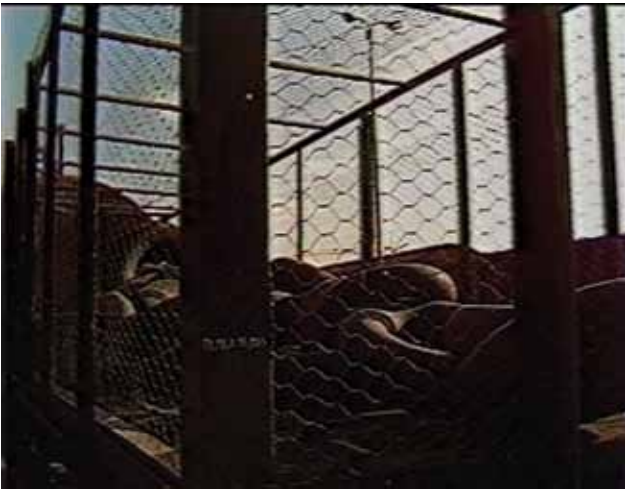




Laslo Salma, Dada, 1972.
Szalma László, Dada, 1972



Zvonimir Santrač, Balkanski voz (Sudbine), 1996.
Zvonimir Santrač, Balkan Train (of Destiny), 1996

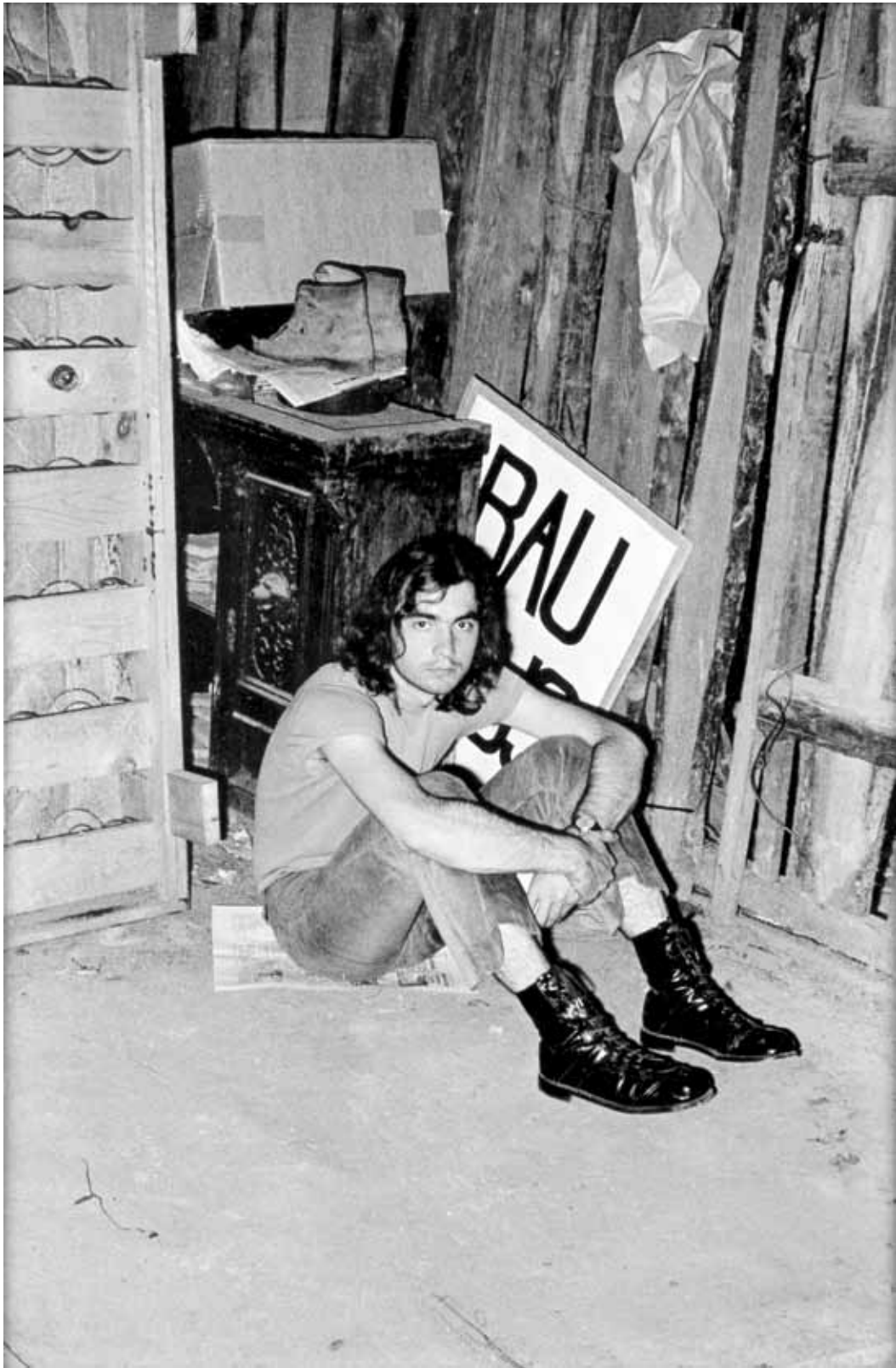




Laslo Kerekeš, 20 godina grupe Bosch + Bosch – memorijalni rad, 1989.
Kerekes László, 20 years of Bosch + Bosch – memorial work, 1989



Balint Sombati, Audio performans na grobu Šandora Čusoa, 1990.
Szombathy Bálint, Audio performance on Sandor Čuso, 1990

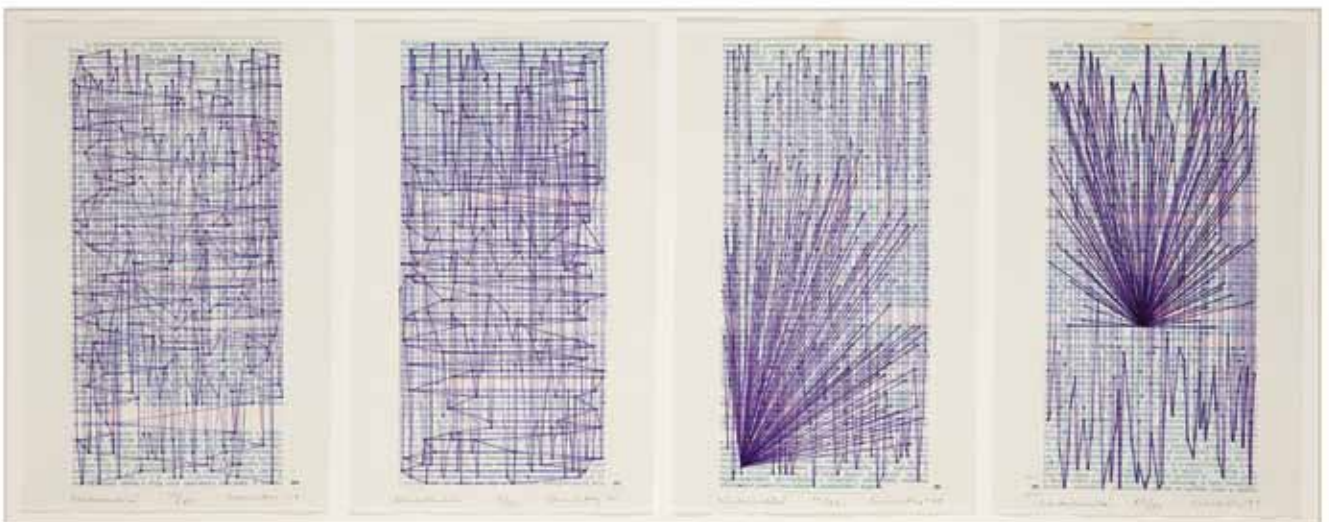
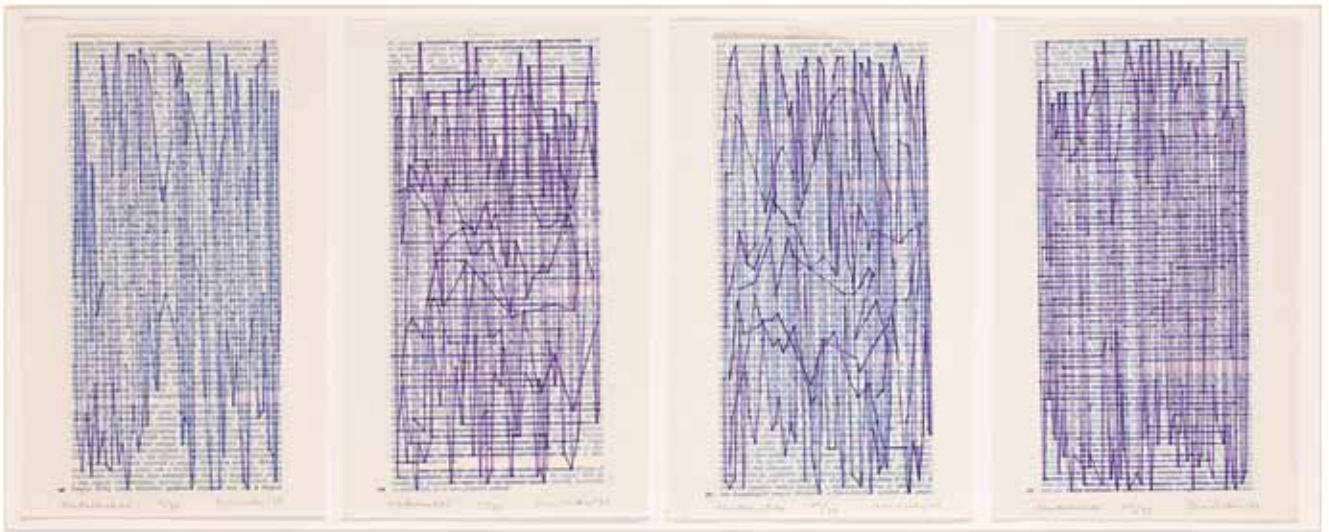
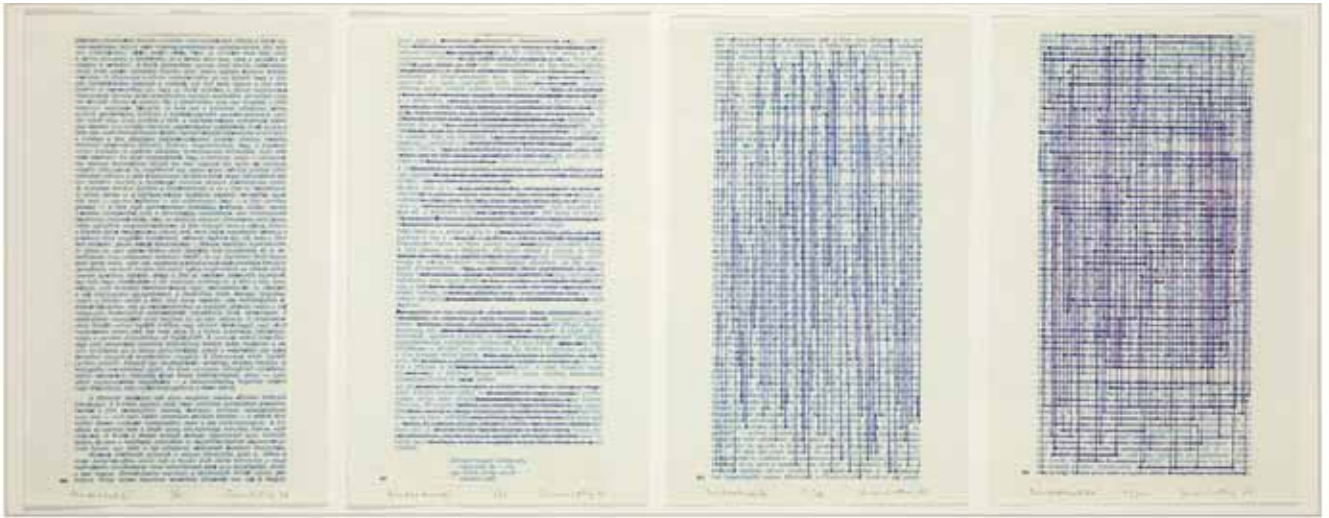


Balint Sombati, Bauhaus, 1972.
Szombathy Bálint, Bauhaus, 1972











Balint Sombati, Sa Idom Biard u Novom Sadu / sa Balintom Sombatijem u Parizu, 1974.
Szombathy Bálint, With Ida Biard in Novi Sad / With Bálint Szombathy in Paris, 1974





Ležim na gvozdenom bolničkom krevetu obučen u mačevalačko odelo. U levoj ruci držim srp a u desnoj makaze za sečenje metalnih ploča. Makazama držim iz legure izliveni portret Josipa Broza Tita koji leži na nakovnju. Iz vene moje leve ruke curi krv na pod, tačnije na tomove Ustava SFRJ iz 1974. Osoba u potpuno crnom odelu sa terorističkom maskom na licu na ritam pesama Država grupe Laibach te Druže Tito mi ti se kunemo koju izvodi Zdravko Čolić teškim čekićem udara Titov portret koji leži na nakovnju. Na zidu vise zastave Socijalističke republike Hrvatske i međunarodnog proleterijata kao i nekoliko mojih kolaža sa sličnom ikonografijom.

I lie on an iron-framed hospital bed, dressed up in a fencer's garment. In my left hand I hold a sickle, and in the right hand I have scissors for cutting metal sheets. It is by the scissors that I hold a brass-cast portrait of Josip Broz Tito that lies on an anvil. From the vein of my left arm, blood is dripping on the floor, in fact, onto the volumes of the 1974 Constitution of the Socialist Federal Republic of Yugoslavia. A man dressed in a black suit and wearing a terrorist mask over the face hits the portrait of Tito on the anvil with a heavy hammer, to the rhythm of the music played: the songs *Država* (The Country) by Laibach group, and *Druže Tito mi ti se kunemo* (Comrade Tito, We Swear to You) sung by Zdravko Čolić. Hanging from the wall, there are the flags of the Socialist Republic of Croatia and of the international proletariat, as well as several of my collages with similar iconography.



Zastava II

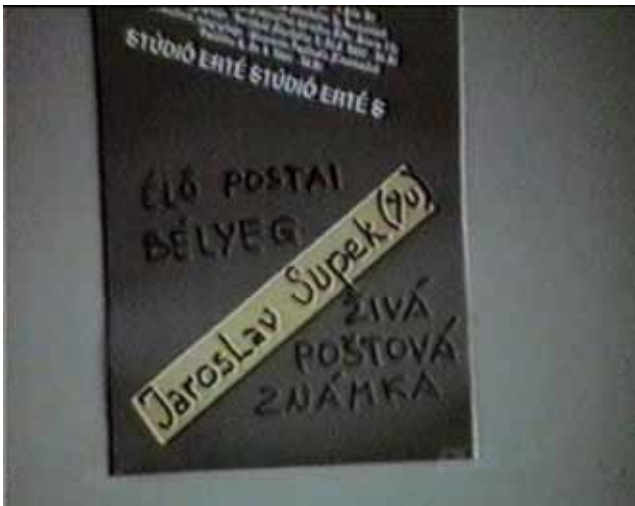
a. u.

Ustav

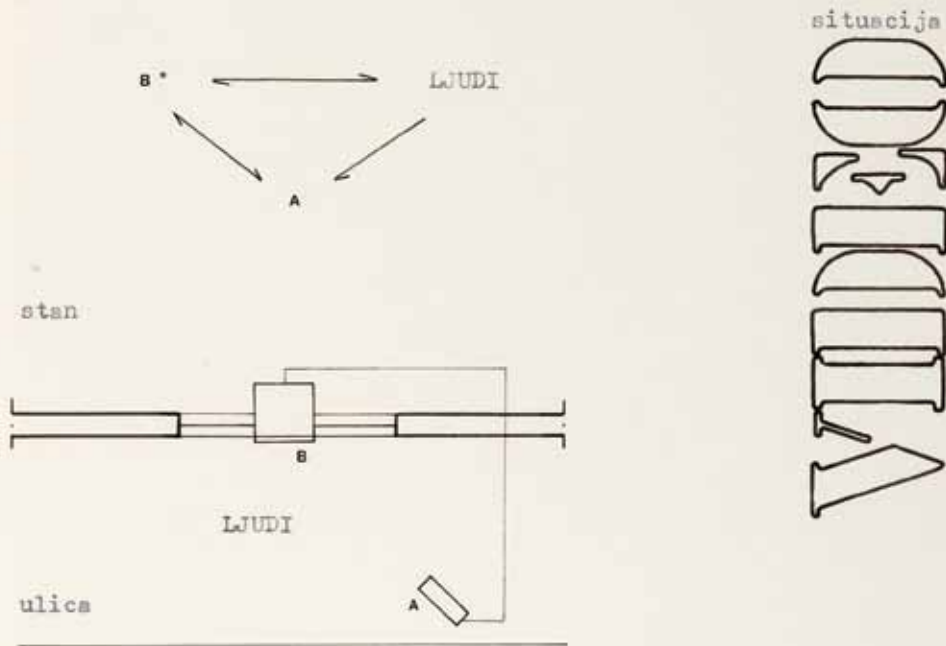
1990



Jaroslav Supek, Suva planina – Zaplanje, 1995–2004.
Jaroslav Supek, Suva planina – Zaplanje, 1995–2004



Jaroslav Supek, Živa poštanka marka, 1990.
Jaroslav Supek, Live post stamp, 1990

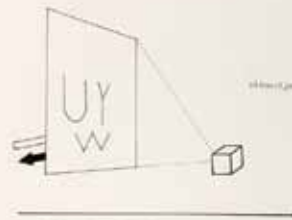


VIDEO

- A - KAMERA /SKRIVENA/
- B - MONITOR /NA EKRANU LETRASETOM ISPISANO:
YUGOSLAV WINDOW/

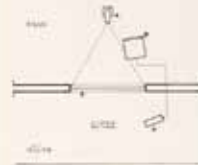
SNIMATI TAKO DA SE VIDI MONITOR SA NATPISOM U POZADINI,
PREDNJI PLAN LJUDI
KAMERA MOŽE BITI POSTAVLJENA U PARKIRANIM KOLIMA ILI NA
DRUGOJ STRANI ULICE
MOGUĆNOST REZONANCIJE /





U = THE PROPORTION OF GABLE HEIGHT
TO WIDTH OF GABLE
Y = THE PROPORTION OF GABLE HEIGHT
TO WIDTH OF ROOF
W = THE PROPORTION OF GABLE HEIGHT
TO WIDTH OF WALL

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4



- - TRAPEZOIDAL ROOF
- - GABLE ROOF
- - TRAPEZOIDAL ROOF
- - GABLE ROOF

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4



BRITISH STANDARD
BS 1000



- - TRAPEZOIDAL ROOF
- - GABLE ROOF

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4



BRITISH STANDARD
BS 1000

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4



BRITISH STANDARD
BS 1000



- - TRAPEZOIDAL ROOF
- - GABLE ROOF

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4

PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4



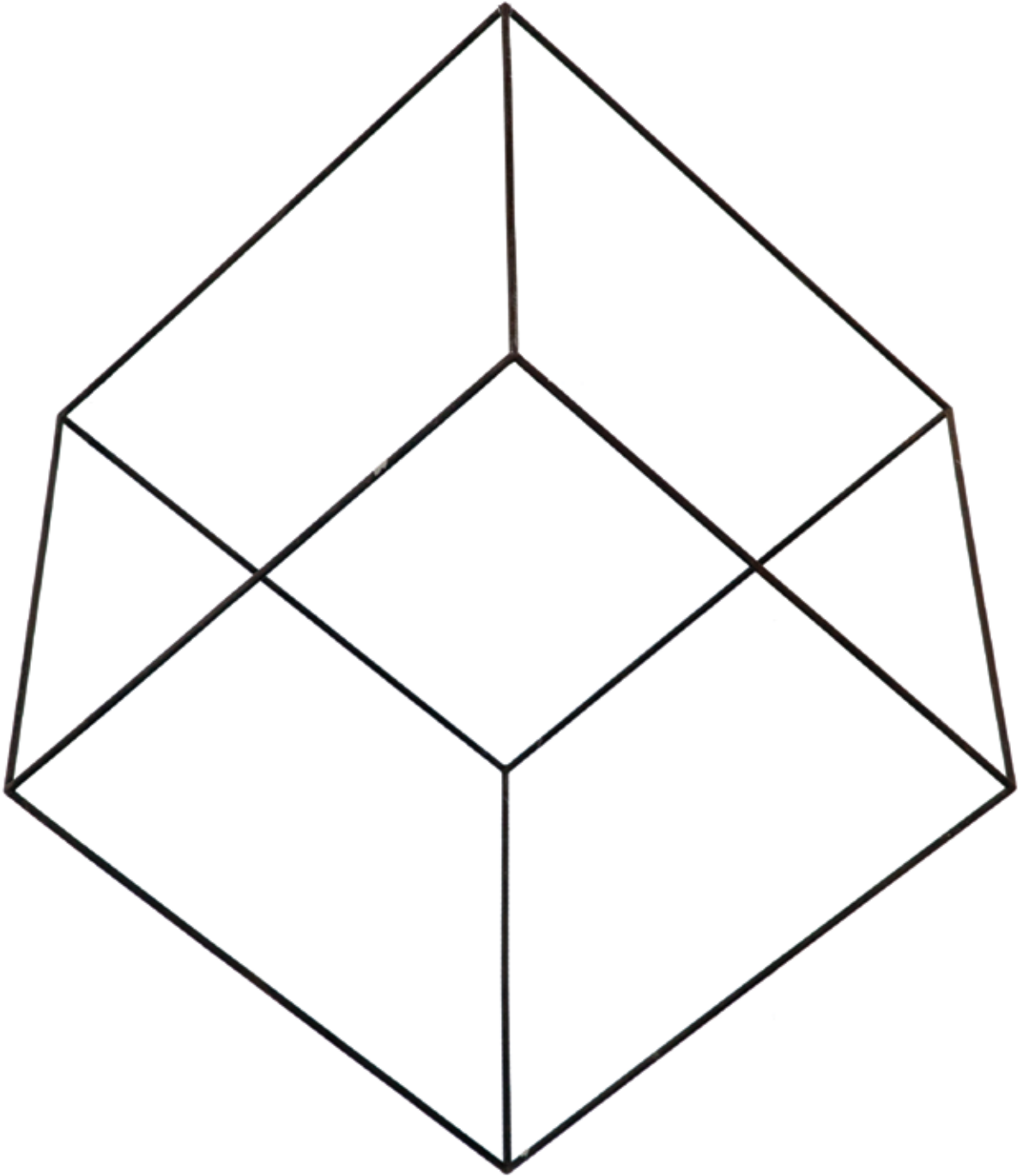
PROPORTION U, Y, W, TO BE
STANDARD 1/4, 1/2, 1/3, 2/3, 3/4



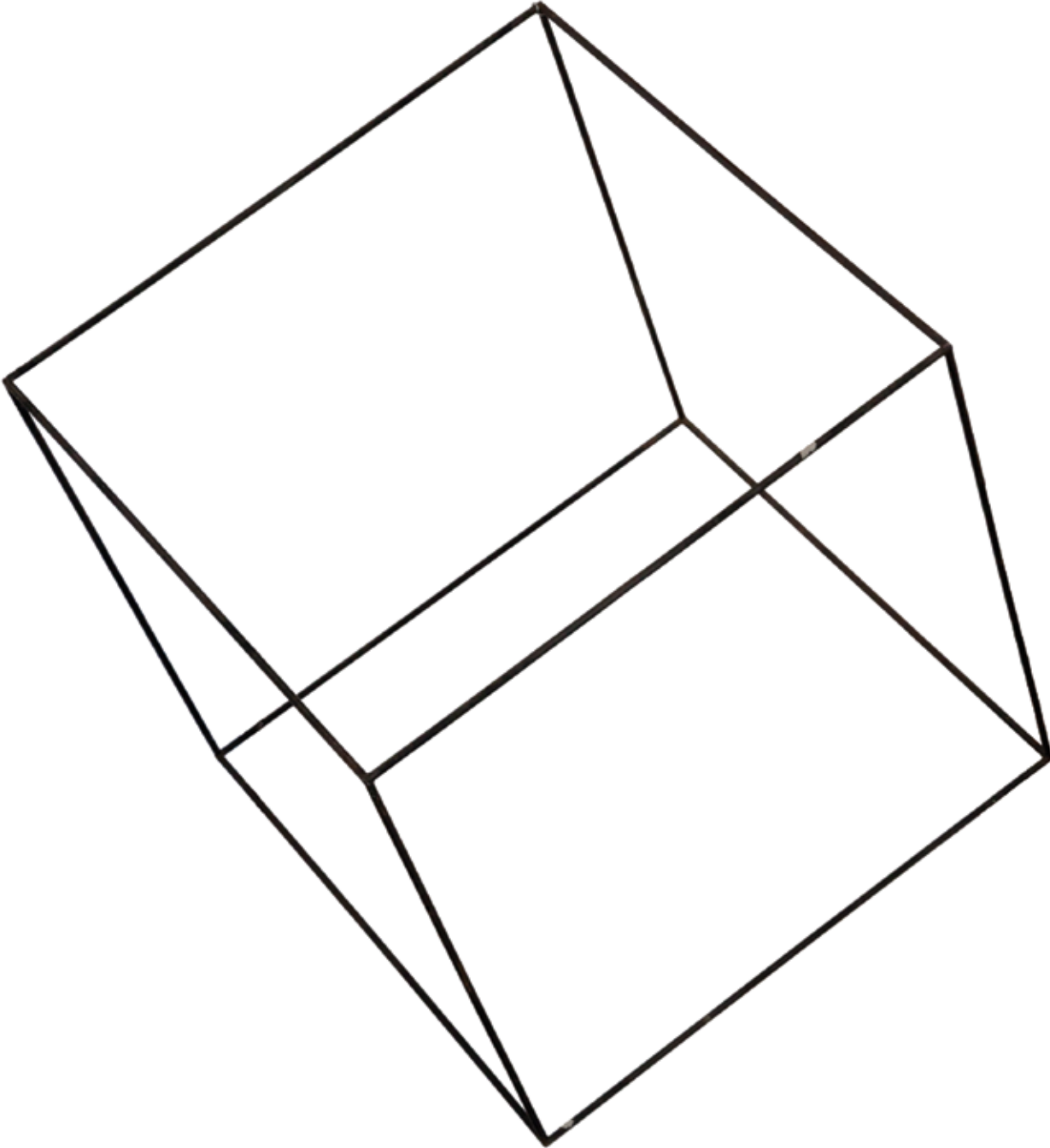


Slobodan Tišma – Grupa Kôd, Crno - žuta vrpca, 1970.
Slobodan Tišma – Group Kôd, Black - yellow rope, 1970





Slobodan Tišma - Grupa Kôd, Kocka, 1970.
Slobodan Tišma - Group Kôd, Cube, 1970





Vujica Rešin Tucić, *Moje menstruacije*, 1968.
Vujica Rešin Tucić, *My Menstruations*, 1968



22.12.2011–25.01.2012.

Digitizing Ideas:
Archives of Conceptual And Neoavanguarde Art Practices
EU Culture Programme 2007–2013

Primeri nevidljive umetnosti

(digitalizacija zbirke konceptualne umetnosti MSUV)

. Branko Andrić . Tibor Bada (Bada Dada) . Slavko Bogdanović . Atila Černik .
. Čedomir Drča . Laslo Kerekeš . Vladimir Kopicl . Ratomir Kulić .
. Slavko Matković . Božidar Mandić - Porodica Bistrih potoka . Radomir Mašić .
. Milica Mrđa . Bogdanka Poznanović . Mirko Radojičić . Laslo Salma .
. Zvonimir Santrač . Balint Sombati . Jaroslav Supek . Predrag Šidanin .
. Slobodan Tišma - Grupa Kôd . Vujica Rešin Tucić .

Examples of Invisible Art

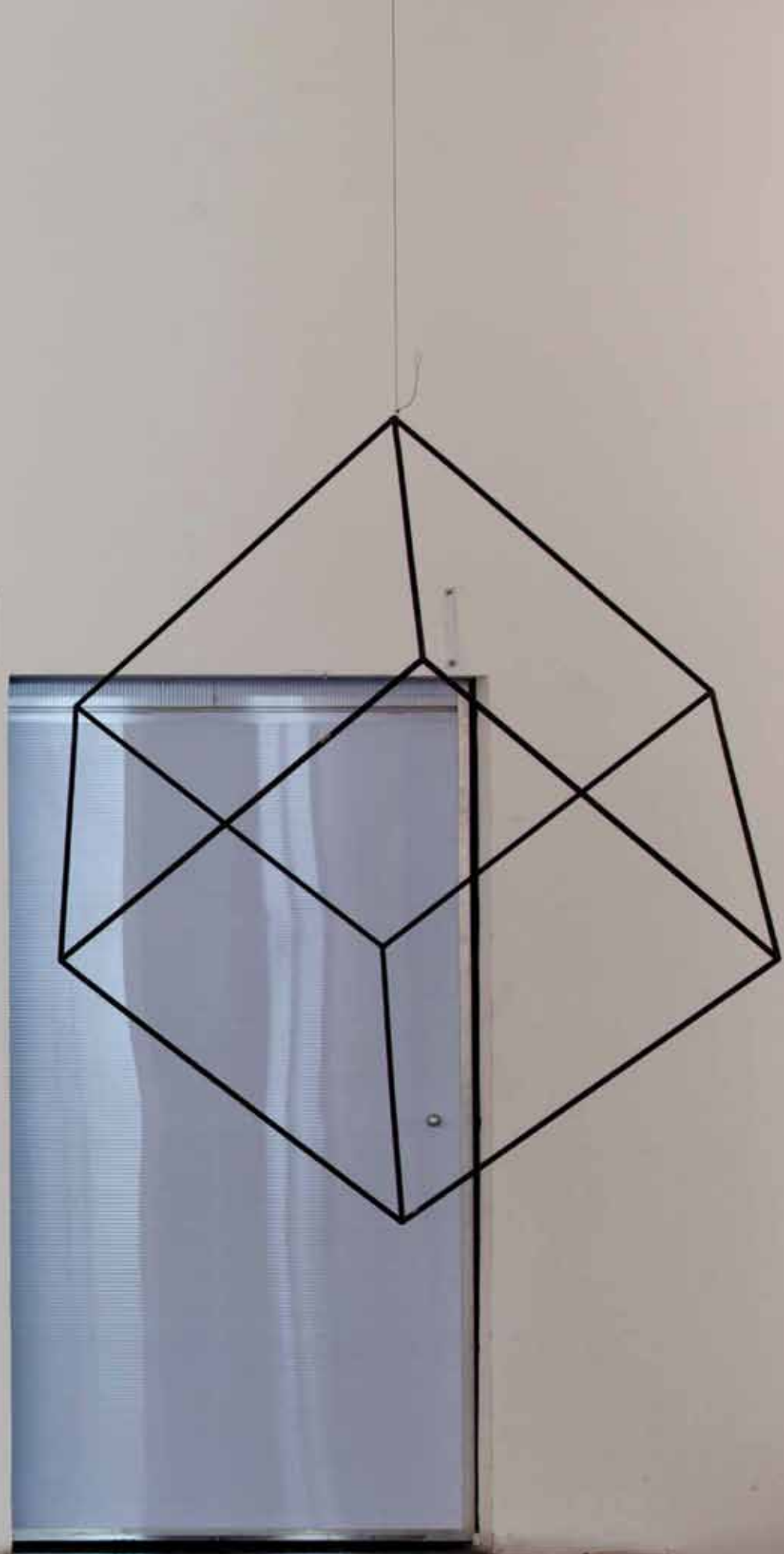
(Digitizing Collection of Conceptual Art of MCAV)

Partners / Partners:

Museum of Contemporary Art Zagreb
Museum of Modern Art Ljubljana
Museum of Modern Art in Warsaw
Museum of Contemporary Art of Vojvodina in Novi Sad

Pokrovitelji / Patronage:

Program EU Kultura 2007-2013 / EU Culture Programme 2007-2013
Art Mentor fondacija, Lucern, Švajcarska / Art Mentor foundation, Lucerne, Switzerland
Ministarstvo kulture, informisanja i informacionog društva RS / Republic of Serbia - Ministry of Culture, Information and Information Society
Pokrajinski sekretarijat za kulturu i javno informisanje APV / Autonomous Province of Vojvodina - Provincial Department for Culture and Public Information





Bohdanka Poznanovič, (libr) in laboratorij, 1986.













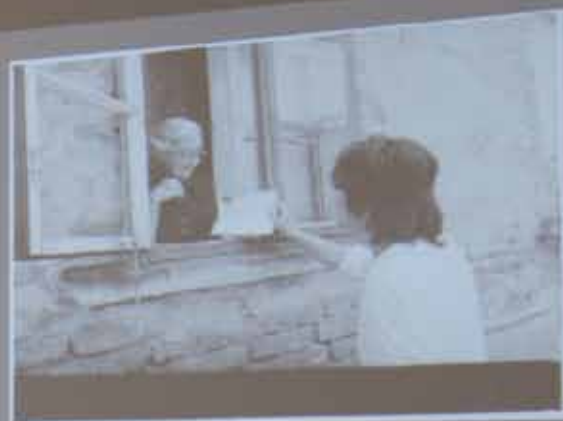












SLAVEN Matković, Identifikacija
umetničkog dela, 1981-1987.

▪ **Branko Andrić**

(Novi Sad, 1942 – Beč, 2005)

Završio Višu pedagošku školu 1967. u Novom Sadu i Fakultet političkih nauka u Beogradu 1969. Sarađivao na filmovima Dušana Makavejeva, Želimira Žilnika i Karpa Acimovića-Godine. Početkom sedamdesetih bio je pripadnik novosadske umetničke grupe KÔD. Od 1972. živeo u Beču gde se opredelio za rad u slikarstvu i crtežu. Bavio se konceptualnom umetnošću, grafikom, rok muzikom, stripom, crtanim filmom i književnim radom.

▪ **Tibor Bada Dada**

(Novi Sad, 1963 – Budimpešta, 2006)

Završio Srednju školu za dizajn "Bogdan Šuput" u Novom Sadu. Studirao mađarski jezik i književnost na novosadskom Filozofskom fakultetu. Bio je saradnik časopisa "Uj Symposion" i urednik lista "Képes Ifjúság". Od 1992. živeo u Budimpešti gde je radio kao saradnik "Studija za animirane filmove". Područja umetničkog rada: slikarstvo, crtež, poezija, muzika, akcije, performansi.

▪ **Slavko Bogdanović**

(Niš, 1948)

Diplomirao, magistrirao i doktorirao na Pravnom fakultetu u Novom Sadu. Bio je član grupe KÔD i član uredništva časopisa "Indeks" 1970. Zbog teksta *Pesma underground tribina mladih novogada*, objavljenog u listu *Student*, 1971, osuđen na osam meseci zatvora. Sa Miroslavom Mandićem pokrenuo je i izdavao "L.H.O.O.Q – underground list za razvijanje međuljudskih odnosa i permanentnu destrukciju svega postojećeg" (objavljeno 13 brojeva). Radi kao ekspert za vodno pravo i pravo zaštite životne sredine. Područja umetničkog rada: konceptualna i tekstualna umetnost, akcije, poezija, performansi. Živi u Novom Sadu.

▪ **Atila Černik** (Csernik Attila)

(Bačka Topola, 1941)

Završio Višu pedagošku školu u Novom Sadu. Bio je član grupe *Bosch+Bosch*. Radio kao grafički dizajner u novinsko-izdavačkoj kući "Forum" kao i više časopisa i novina kao što su "Képes Ifjúság", "Dolgozók", "Magyar Szó"... Područja umetničkog rada: vizuelna poezija, body art, book-art, grafički dizajn i performans. Živi u Bačkoj Topoli.

▪ **Čedomir Drča**

(Odžaci, 1952)

Studirao na Filozofskom fakultetu u Novom Sadu. Bio je član novosadskih umetničkih grupa (E, i (E-KÔD (1971-1973). Područja umetničkog rada: konceptualna umetnost, akcije, performans. Živi u Novom Sadu.

▪ **Laslo Kerekeš** (Kerekes László)

(Stara Moravica, 1954 – Berlin, 2011)

Završio Višu pedagošku školu, odsek konzervacije, u Beogradu 1980. Bio je član umetničke grupe *Bosch+Bosch*. Tokom 1984. i 1985. bio je umetnički urednik časopisa "Új Symposion". Jedan je od najznačajnijih predstavnika Nove slike 1980-ih. Područja umetničkog rada: konceptualna umetnost, akcije, performans, mail-art, slikarstvo, grafika, fotografija, scenografija, likovna kritika.

▪ **Vladimir Kopicl**

(Đeneral Janković, 1949)

Diplomirao na Katedri za jugoslovensku i opštu književnost Filozofskog fakulteta u Novom Sadu. Bio je član umetničkih grupa **grupa** (E i (E-KÔD. Radio kao urednik Centra za umetnost Tribine mladih u Novom Sadu (1971-1973), kritičar i urednik novosadskog lista "Dnevnik", član uredništva časopisa "Letopis Matice srpske" (1981-1995), glavni i odgovorni urednik časopisa za prevode naše književnosti

▪ **Branko Andrić**

(Novi Sad, 1942 – Vienna, 2005)
 Graduated from the Advanced School of Pedagogy in Novi Sad in 1967, and from the Faculty of Political Sciences in Belgrade in 1969. Cooperated on the making of films by Dušan Makavejev, Želimir Žilnik and Karpo Aćimović-Godina. In the early 1970s, he was a member of the Novi Sad art group *KÔD*. From 1972 onwards, he lived in Vienna, where he opted for painting and drawing. He dealt with conceptual art, graphic art, rock music, comics, cartoons and literature.

▪ **Tibor Bada Dada**

(Novi Sad, 1963 – Budapest, 2006)
 Graduated from the "Bogdan Šuput" Secondary School of Design in Novi Sad. Studied Hungarian Language and Literature at the Faculty of Philosophy in Novi Sad. He was a contributor to the "Új Symposion" periodical and the Editor-in-Chief of the "Képes Ifjúság" paper. From 1992 onwards, he lived in Budapest, where he worked as a contributor of the "Cartoons Studio". The areas of his artistic work included painting, drawing, poetry, music, actions, and performances.

▪ **Slavko Bogdanović**

(Niš, 1948)
 Graduated from the Faculty of Law in Novi Sad, where he also obtained his Master's Degree and PhD. He was a member of the *KÔD* group and of the editorial board of the "Indeks" periodical in 1970. On account of the text *Poem of the Underground Youth Panel Novi Sad*, published in the *Student periodical* in 1971, he was sentenced to eight months' imprisonment. Together with Miroslav Mandić, he initiated and published "L.H.O.O.Q – an underground paper for developing human relations and permanent destruction of everything that exists" (13 issues were published

in all). He works as an expert on water and environmental protection law. The areas of his artistic work include conceptual and textual art, actions, poetry, and performance. He lives in Novi Sad.

▪ **Atila Černik** (Csernik Attila)
 (Bačka Topola, 1941)

Graduated from the Advanced School of Pedagogy in Novi Sad. He was a member of the *Bosch+Bosch* group. He worked as a graphic designer with the "Forum" publishing house, and for a number of periodicals and newspapers such as "Képes Ifjúság", "Dolgozók", "Magyar Szó"... The areas of his artistic work include visual poetry, body art, book art, graphic design and performance. He lives in Bačka Topola.

▪ **Čedomir Drča**
 (Odžaci, 1952)

Studied at the Faculty of Philosophy in Novi Sad. He was a member of the Novi Sad art groups (E, and E-KÔD (1971-1973). The areas of his artistic work include conceptual art, actions, and performance. He lives in Novi Sad.

▪ **Laslo Kerekeš** (Kerekes László)
 (Stara Moravica, 1954 – Berlin, 2011)

Graduated from the Advanced School of Pedagogy, Department of Conservation, in Belgrade in 1980. He was a member of the art group *Bosch+Bosch*. In 1984 and 1985, he was the art editor of the "Új Symposion" periodical. He was one of the most important representatives of the New Picture of the 1980s. The areas of his artistic work include conceptual art, actions, performance, mail-art, painting, graphic art, photography, scenography, and art criticism.

▪ **Vladimir Kopicl**

(Đeneral Janković, 1949)
 Graduated from the Department of Yugoslav and General Literature of the

na strane jezike "Rays/ Los Rayos/ Les Rayons/ Strahlen", kao i osnivač i glavni urednik časopisa za teoriju, radikalizme i umetnost "TRANSkatalog". Bio je osnivač, selektor i predsednik Umetničkog odbora Internacionalnog festivala alternativnog i novog teatra INFANT, kao i selektor Sterijinog pozorja... Objavio dvadesetak knjiga, uglavnom poezije i eseja, kao i više antologija i zbornika. Od 1970. bavi se književnošću, likovnom umetnošću, performansom, novinarstvom, književnim prevođenjem, pozorišnom i filmskom kritikom i prevođenjem sa engleskog jezika. Živi u Novom Sadu.

▪ **Ratomir Kulić**

(Ruma, 1948)

Diplomirao na Filozofskom fakultetu u Beogradu na odseku za istoriju umetnosti. Zajedno sa Vladimirom Mationijem deo je umetničkog para VERBUMPROGRAM. Živi u Novom Sadu.

▪ **Božidar Mandić**

(Novi Sad, 1952)

Završio automehaničarski zanat. Radio je kao perač prozora, prodavac novina i plaćeni fudbaler. Početkom sedamdesetih bio je pripadnik novosadske umetničkih grupa *Januar i Februar*. Bavi se književnošću, alternativnim teatrom, pozorišnom režijom i novinarstvom. Od 1977. živi u zaseoku Brezovica, pod planinom Rudnik, gde je osnovao i vodi umetničku komunu "Porodica bistrih potoka".

▪ **Slavko Matković**

(Subotica, 1948-1994)

Apsolvirao na Višoj pedagoškoj školi u Subotici. Osnivač je subotičke umetničke grupe Bosch+Bosch i jedan od najznačajnijih inovatora u srpskoj umetnosti druge polovine XX veka. Osnivač je i urednik časopisa "Kontaktor 972", a u saradnji sa B. Sombatićem pokretač je i

internacionalne revije za (novu) umetnost "WOW". Objavio tridesetak knjiga vezanih za različite oblasti umetničkih i književnih istraživanja. Bavi se projektima u duhu nove umetničke prakse, intervencijama u prostoru, konceptualnom umetnošću, vizuelnom poezijom, autorskim filmom, performansom, akcijama, novim stripom, autorskom knjigom, mail artom, književnošću i teorijskim radom.

▪ **Radomir Mašić**

(Sombor, 1944 – Kula, 2007)

Završio gimnaziju u Vrbasu. Bavi se: fotografijom, amaterskim filmom, vizuelnom poezijom, eksperimentalnim stripom, kompjuterskom poezijom, karikaturo, mail artom i književnošću. Objavio dvadesetak autorkih knjiga.

▪ **Milica Mrđa Kecman**

(Ruma, 1960)

Završila Akademiju umetnosti (slikarski odsek) u Novom Sadu 1983. i postdiplomske studije na Fakultetu likovnih umetnosti u Beogradu, 1987. Područja umetničkog rada: slikarstvo, tapiserija, ambijentalna umetnost, objekti, instalacije, performans, video, gestualna poezija. Živi u Bosanskom Petrovcu.

▪ **Bogdanka Poznanović**

(Begeč, 1930)

Završila Akademiju likovnih umetnosti (slikarski odsek) u Beogradu 1956. Bila urednik Likovnog salona Tribine mladih i član uredništva časopisa "Polja". Na Akademiji umetnosti u Novom Sadu osnovala je Vizuelni studio (1978) kojim su u pedagošku praksu prvi put uvedena intermedijalna istraživanja. Predavala je u Ferari 1984. i bila gostujući profesor na Univerzitetu za savremenu umetnost (DAMS) u Bolonji 1985. Slikarstvom se bavila do 1968, a posle 1970. novim medijima. Aktivno se uključuje u internacionalnu mail

Faculty of Philosophy in Novi Sad. He was a member of the art groups (3 and (3-KÔD. He worked as an editor of the **Art Centre Youth Panel in Novi Sad** (1971-1973), as a critic and editor of the Novi Sad paper "Dnevnik", and a member of the editorial board of the "Letopis Matice srpske" periodical (1981-1995); he was the Editor-in-Chief of the periodical "Rays/ Los Rayos/ Les Rayons/ Strahlen", which published translations of our literature into foreign languages, and a founder and the Editor-in-Chief of the periodical for theory, radicalism and art "TRANSkatalog". He was a founder, selector and chairman of the Art Board of the International Festival of Alternative and New Theatre INFANT, as well as a selector of the Sterijino pozorje theatre festival. He has published around twenty books, mostly collections of poetry and essays, and has edited a number of anthologies and collections of papers. Since 1970, he has been dealing with literature, fine arts, performance, journalism, literary translation, theatre and film criticism, and translations from the English language. He lives in Novi Sad.

▪ **Ratomir Kulić**

(Ruma, 1948)

Graduated from the Department of Art History at the Faculty of Philosophy in Belgrade. Together with Vladimir Mationi, he forms the artistic pair VERBUMPROGRAM. He lives in Novi Sad.

▪ **Božidar Mandić**

(Novi Sad, 1952)

He completed a course for car mechanics. He has worked as a window cleaner, newspaper boy and a paid footballer. In the early 1970s, he was a member of the Novi Sad art groups *January and February*. He deals with literature, alternative theatre, directing theatrical performances

and journalism. From 1977 onwards, he has been living in the village of Brezovica, at the foot on Mount Rudnik, where he established and has led since then the art commune "Family of Clear Streams".

▪ **Slavko Matković**

(Subotica, 1948-1994)

He attained the status of a senior undergraduate at the Advanced School of Pedagogy in Subotica. He was a founder of the Subotica art group Bosch+Bosch and one of the most important innovators in the Serbian art of the second half of the twentieth century. He was a founder and editor of the "Kontaktor 972" periodical, and in cooperation with B. Szombathy, he initiated the international review of (new) art "WOW". He published around thirty books dealing with various domains of art and literary studies. He dealt with projects in the spirit of the new artistic practice, interventions in space, conceptual art, visual poetry, auteur film, performance, actions, new comics, authorial books, mail art, literature and theoretical work.

▪ **Radomir Mašić**

(Sombor, 1944 – Kula, 2007)

Graduated from the grammar school in Vrbas. He dealt with photography, amateur film, visual poetry, experimental comics, computer poetry, caricature, mail art and literature. He published around twenty authorial books.

▪ **Milica Mrda Kecman**

(Ruma, 1960)

Graduated from the Department of Painting of the Academy of Arts in Novi Sad in 1983, and completed her postgraduate studies at the Faculty of Fine Arts in Belgrade in 1987. The areas of her artistic work include painting, tapestry, ambient art, objects, installations, performance,

art scenu 1972. i učestvuje u brojnim međunarodnim projektima i kolektivnim izložbama. Sa studentima je 1982. godine učestvovala na Bijenalu mladih u Parizu. Područja umetničkog rada: slikarstvo, konceptualna umetnost, vizuelna poezija, mail-art, akcije, fotografija, film, video.

▪ **Mirko Radojičić**

(Bojište kod Nevesinja, 1948

- Pariz, 2004)

Završio Filozofski fakultet u Novom Sadu. Bio je član novosadskih grupa *KÔD* i grupe *(E-KÔD)*. Od 1971. do 1973. član uredništva Tribine mladih kao i časopisa "Index" i "Polja". U periodu 1985-1990. bio je urednik časopisa "Pismo". Priredio je tematski broj časopisa "Polja" posvećen konceptualnoj umetnosti (br.156, Novi Sad, februar 1972). Predavao književnost na Univerzitetu u Dižonu u Francuskoj. Područja umetničkog rada: konceptualna umetnost, akcije, fotografija, teorija književnosti, teorija umetnosti i prevođenje.

▪ **Laslo Salma (Szalma László)**

(Subotica, 1948-2004)

Bio je član subotičke umetničke grupe *Bosch+Bosch*. Područja umetničkog rada: vizuelna istraživanja, konceptualna umetnost, akcije, performans i grafički dizajn.

▪ **Zvonimir Santrač**

(Pančevo, 1952)

Završio Akademiju za likovne umjetnosti u Zagrebu. Područja umetničkog rada: slikarstvo, skulptura, akcije. Živi u Vršcu.

▪ **Balint Sombati (Szombathy Bálint, Art Lover, Karen Eliot)**

(Pačir, 1950)

Završio je gimnaziju u Subotici i studije na Akademiji "Aleksandar Čusov" u Akademgorodu (Rusija). Sa

Slavkom Matkovićem, osnovao umetničku grupu *Bosch+Bosch* (1969) i bio je njen član do 1976. Radio kao grafički i umetnički urednik časopisa za kulturu i umetnost "Új Symposion" (1971-1972. i 1985-1989), grafički urednik nedeljnika "Családi Kör" (1989-1993), dnevnog lista "Magyar Szó" (1974-1985), Izdavačke kuće "Prometej" (1993-1999). Urednik je časopisa "Magyar Műhely" i kurator istoimene galerije u Budimpešti. Područja umetničkog rada: instalacije, performans, Eternal Network, postkonceptualni tipovi rada, multimedijalna istraživanja, vizuelna poezija, književnost, umetnička kritika. Od 2000. živi u Budimpešti.

▪ **Jaroslav Supek**

(Odžaci, 1952 - Novi Sad, 2009)

Bavio se konceptualnom umetnošću, vizuelnom i zvučnom poezijom, performansom, umetničkim akcijama, eksperimentalnim i teorijskim radom u oblasti vrednosti boja, mail artom i književnošću. Živeo je u Odžacima gde je vodio alternativnu galeriju "Izlog" kao i radio magazin o savremenoj umetnosti "Statement". Bio urednik za umetnost u časopisu "Novy život". Objavio je osam knjiga.

▪ **Predrag Šidanin**

(Novi Sad, 1953)

Tokom 1970-ih i 1980-ih bavi se performansom, instalacijama i primenom novih medija i tehnologija u umetnosti (video, računar). Iselio se u Holandiju 1991, gde radi na Tehničkom univerzitetu u Delftu. Tamo magistrira na VR-u i doktorira na objektno-orijentisanim bankama podataka. Realizovao veliki broj samostalnih i kolaborativnih projekata i učestvovao na mnogim manifestacijama (ISEA, Liverpulski bijenale, Dokumenta), a bio član aktivističkih i hakerskih grupa u Nemačkoj, Engleskoj i Holandiji. Poslednjih godina bavi

video, and gestural poetry. She lives in Bosanski Petrovac.

▪ **Bogdanka Poznanović**

(Begeč, 1930)

Graduated from the Department of Painting of the Academy of Fine Arts in Belgrade in 1956. She was the editor of the Fine Arts Salon of the Youth Panel and a member of the editorial board of the periodical "Polja". At the Academy of Arts in Novi Sad, she founded the Visual Studio (1978), which introduced intermedia research into pedagogical practice for the first time. She lectured in Ferrara in 1984, and worked as a visiting lecturer at the University of Contemporary Art (DAMS) in Bologna in 1985. She dealt with painting until 1968, and with new media after 1970. She started actively participating in the international *mail art* scene in 1972, taking part in a number of international projects and collective exhibitions. Together with her students, in 1982 she participated in the Youth Biennial in Paris. The areas of her artistic work include painting, conceptual art, visual poetry, mail-art, actions, photography, film, and video.

▪ **Mirko Radojičić**

(Bojište near Nevesinje, 1948
- Paris, 2004)

Graduated from the Faculty of Philosophy in Novi Sad. He was a member of the Novi Sad groups *KÔD* and *(Ξ-KÔD)*. From 1971 to 1973, he was a member of the editorial board of the Youth Panel and the periodicals "Index" and "Polja". In the 1985-1990 period, he was the editor of the "Pismo" periodical. He edited the thematic issue of the "Polja" periodical dedicated to conceptual art (issue no. 156, Novi Sad, February 1972). He taught literature at the University of Dijon, France. The areas of his artistic work include conceptual art,

actions, photography, theory of literature, art theory and translation.

▪ **Laslo Salma (Szalma László)**

(Subotica, 1948-2004)

He was a member of the Subotica art group *Bosch+Bosch*. The areas of his artistic work included visual explorations, conceptual art, actions, performance and graphic design.

▪ **Zvonimir Santrač**

(Pančevo, 1952)

Graduated from the Academy of Fine Arts in Zagreb. The areas of his artistic work include painting, sculpture, actions. He lives in Vršac.

▪ **Balint Sombati (Szombathy Bálint, Art Lover, Karen Eliot)**

(Pačir, 1950)

He attended grammar school in Subotica and studied at the Academy "Aleksandar Chusov" in Akadengorod (Russia). Together with Slavko Matković, he founded the art group *Bosch+Bosch* (1969) and was its member until 1976. He worked as a graphic and art editor of the periodical for culture and art "Új Symposion" (1971-1972 and 1985-1989), and as graphic editor of the weekly "Családi Kör" (1989-1993), the daily "Magyar Szó" (1974-1985) and the publishing house "Prometej" (1993-1999). He is the editor of the periodical "Magyar Műhely" and a curator of the eponymous gallery in Budapest. The areas of his artistic work include installations, performance, Eternal Network, post-conceptual types of work, multimedia explorations, visual poetry, literature, and art criticism. Since 2000, he has been living in Budapest.

▪ **Jaroslav Supek**

(Odžaci, 1952 - Novi Sad, 2009)

He dealt with conceptual art, visual and audio poetry, performance, artistic actions, experimental and

se internet umetnošću. Januara 2003. zajedno sa Majom Budžarov, pokreće umetnički projekat *MP_art*. Radi kao profesor na Fakultetu tehničkih nauka, Departman za arhitekturu i urbanizam, Univerziteta u Novom Sadu. Živi u Novom Sadu.

▪ **Slobodan Tišma**

(Stara Pazova, 1946)

Studirao je na Filozofskom fakultetu u Novom Sadu i Filološkom fakultetu u Beogradu. Bio je član novosadske grupe *KŌD*, urednik rubrike za kulturu u časopisu "*Index*" 1969, urednik književnog programa na Tribini mladih 1970. i urednik u časopisu "*Polja*" 1971. Područja umetničkog rada: konceptualna umetnost, akcije, poezija i rok muzika (grupe *La strada* i *Luna*). Danas piše poeziju i prozu. Objavio šest knjiga. Za roman "*Bernardijeva soba*" dobio je je NIN-ovu nagradu za roman objavljen u 2011. godini. Živi u Novom Sadu.

▪ **Vujica Rešin Tucić**

(Melenci, 1941 – Novi Sad, 2009)

Završio učiteljsku školu i studirao sociologiju na Filozofskom fakultetu u Beogradu 1961–1963. Krajem 1960-ih i tokom 1970-ih delovao je kao protagonist Nove umetničke prakse. Bio je član novosadskih umetničkih grupa *Januar* i *Februar* (1971) kao i urednik u književnim časopisima "*Ulaznica*" (Zrenjanin), "*Dalje*" (Sarajevo) i "*Polja*" (1969–1972). Pokrenuo i izdavao neoavangardni časopis "*Adresa*". Vodio književnu školu "*Tradicija avangarde*" (Beograd 1993–1995). Pokrenuo višejezični antiratni karavan "*Pod granom oraha*" (1994). Pored vizuelne umetnosti bavio se i pisanjem poezije, proze, umetničkom kritikom. Bio je jedan od najznačajnijih polemičara u našoj kulturi. Objavio dvanaest knjiga.

theoretical work to do with colour values, mail art and literature. He lived in Odžaci, where he ran the alternative gallery "Izlog" [Window] and a radio programme on contemporary art "Statement". He was the art editor in the "Novy život" periodical. He published eight books.

▪ **Predrag Šidanin**

(Novi Sad, 1953)

In the 1970s and 1980s, he dealt with performance, installations and the application of new media and technologies in art (video, computer). He moved to Holland in 1991 and worked at the Technical University in Delft. He obtained his MA degree there, his thesis being on virtual reality, and his PhD, his thesis dealing with object-oriented databanks. He has realised a great number of individual and collaborative projects and participated in a number of events (ISEA, Liverpool Biennial, Dokumenta), and has been a member of activist and hacker groups in Germany, England and Holland. In recent years, he has dealt with Internet art. In January 2003, together with Maja Budžarov, he initiated the art project *MP_art*. He works as a lecturer at the Faculty of Technical Sciences, Department of Architecture and Urban Planning, of Novi Sad University. He lives in Novi Sad.

▪ **Slobodan Tišma**

(Stara Pazova, 1946)

Studied at the Faculty of Philosophy in Novi Sad and the Faculty of Philology in Belgrade. He was a member of the Novi Sad group *KÔD*, culture editor in the "Index" periodical in 1969, editor of the literary programme at the Youth Panel in 1970 and editor at the "Polja" periodical in 1971. The areas of his artistic work include conceptual art, actions, poetry and rock music (the *La strada* and *Luna*

groups). Today, he writes poetry and prose. He has published six books. His novel "Bernardi's Room" won the NIN Award for the best novel published in 2011. He lives in Novi Sad.

▪ **Vujica Rešin Tucić**

(Melenci, 1941 – Novi Sad, 2009)

Completed the Teacher Training School and studied sociology at the Faculty of Philosophy in Belgrade between 1961 and 1963. Towards the end of the 1960s and in the course of the 1970s, he was a protagonist of New Artistic Practice. He was a member of the Novi Sad art groups *January* and *February* (1971), and worked as an editor in the literary periodicals "Ulaznica" (Zrenjanin), "Dalje" (Sarajevo) and "Polja" (1969-1972). He initiated and published the neoavant-garde periodical "Adresa". He ran the literary school "Tradition of the Avant-garde" (Belgrade, 1993-1995). He initiated the multilingual antiwar caravan "Under a Walnut-tree Branch" (1994). In addition to dealing with visual art, he wrote poetry, prose, and art criticism. He was one of the most important polemicists in our culture. He published twelve books.

- **Branko Andrić**
Letra porno poezija / Letra porno poetry, 1972.
 kolaž, intervencija na štampanom plakatu /
 collage, intervention on a printed poster,
 138x82 cm
- **Tibor Bada (Bada Dada)**
Aukcija Apsolutno / Auction Absolutely, 1986.
 kolaž / collage, 29,7x21,1 cm
- Braun Bada, 1986.**
 kolaž / collage, 41,4x27,7 cm
- **Slavko Bogdanović**
Močvara / Swamp, 1970.
 tekst pisaćom mašinom na hartiji / typewritten
 text on paper, 28x(29x21 cm)
- **Atila Černik / Csernik Attila**
Telopis / Body poetry, 1975
 c/b fotografija / b/w photography, 3x(52,3x35,1;
 50,4x35,1; 50,4x34,6 cm)
- Vizuelne rečenice / Visual sentences, 1973.**
 tekst pisaćom mašinom na hartiji / typewritten
 text on paper, 14x(13x20 cm)
- **Čedomir Drča, Slobodan Tišma**
Galerija - Primeri nevidljive umetnosti /
Gallery - Examples of Invisible Art, 1976.
 c/b fotografija / b/w photography, 12x(18x24,2 cm)
- **Laslo Kerekeš / Kerekes László**
20 godina grupe Bosch + Bosch - memorijalni
rad / 20 years of Bosch + Bosch - memorial
work, 1989.
 kombinovana tehnika / mixed media, 51,8x41,4 cm
- **Vladimir Kopicl**
Seriya iz 1975 / Series from 1975, 1975.
 hartija, karton, platno / paper, cardboard,
 canvas, 17x(36x26 cm)
- **Ratomir Kulić**
Bez naziva / Untitled, 1968.
 intervencija na štampanom tekstu /
 intervention on the printed text, 9x(30x21 cm)
- **Božidar Mandić - Porodica bistrih potoka,**
Planeta u opasnosti / Planet in danger, 1976.
 c/b fotografija / b/w photography, 3x(24x18 cm)
- Žuti trag / Yellow trace, 1988.**
 kamen / stone, 16x20x4,5 cm
- **Božidar Mandić**
Manijak 7001 / Maniac 7001, 1974.
 c/b film / b/w film, 8 mm, 14'
- **Slavko Matković**
Deautorizacija umetničkog dela / An Artwork
De-Authorized, 1981.
 c/b fotografija / b/w photography, 34x(29,9x37,7 cm)
- U slavu grupe OHO / An Homage to the OHO**
Group, 1977.
 kolaž / collage, 29x20,5 cm
- Esej o grupi Bosch + Bosch / An Essay on the**
Bosch + Bosch Group, 1975.
 kolaž / collage, 29,5x21 cm
- Brevijarijum / A Breviary, 1978.**
 knjiga umetnika / artist's book, 18x(18,7x20,5 cm)
- Salamandra, 1970.**
 knjiga umetnika / artist's book, 20x(20,3x20,8 cm)
- Vizuelna poezija u prostoru / Visual Poetry in**
Spatial Setting, 1971.
 c/b fotografija / b/w photography, 24x30 cm
- Mail art prepiska / Mail Art Correspondence**
1971 - 1981.
 dokumentacija / documentation
- Projekat Ludaško jezero - Intervencije u slobodnom**
prostoru / Lake Ludas Project - Interventions In
The Open Space, 1971.
 c/b fotografija, tekst na hartiji / b/w
 photography, text on paper, 29,1x20,8 cm
- Intervencije u slobodnom prostoru - Krug prečnika**
6 m, 1971. / Interventions In The Open Space - A
6-m-Diameter Circle, 1971
 c/b fotografija, tekst na hartiji / b/w
 photography, text on paper, 29,8x19,5 cm
- Fuzija vodene mase Ludaškog jezera sa ½ litre**
jogurta, 1971.
The Fusion of Lake Ludas Water Mass with ½
Litre of Yogurt, 1971
 c/b fotografija, tekst na hartiji / b/w
 photography, text on paper, 29,7x21 cm
- Film o grupi Bosch+Bosch / A film on the**
Bosch+Bosch group, 1972.
 c/b film / b/w film, 8 mm, 3'02''
- Belo plus / White Plus, 1971.**
 c/b film / b/w film, 8 mm, 5'

Poezija / Poetry, 1990.

performans, film u boji / performance, color film, VHS, 7'59''

Lice / Face, 1981.

telesna akcija, kolor fotografija / body action, color photographs, 8x(8,5x12,5 cm)

▪ **Radomir Mašić**

Art Ipso Facto III, 1979.

sito štampa / screen print, 73,2x51,6 cm

Art Ipso Facto II, 1981.

sito štampa / screen print, 73,2x51,6 cm

▪ **Milica Mrda**

Obredi tela i zemlje / The Rites of the Body and the Earth, 1990.

performans, c/b fotografija, film u boji / performance, b/w photography, color film, 6x(18x12,7 cm); VHS, 18'18''

▪ **Novosadska gradska komuna / Novi Sad City Commune**

Novosadska gradska komuna 1970-ih / Novi Sad City Commune of 1970s

c/b film / b/w film, 8 mm, 17'04''

▪ **Bogdanka Poznanović**

Libri in labirintum, 1986.

knjiga umetnika, kombinovana tehnika / artist's book, mixed media, 11x(19,9x19,7, 20,4x13,9,21x13,6, 20,5x13,8, 20x13,9, 20,2x13,8, 20,7x14, 20x13,8, 20,8x13,4, 21,1x15,2, 18,6x15,3 cm)

▪ **Mirko Radojičić**

Milimetarska hartija 1-31 / Millimeter paper 1-31, 1971-1993.

crtež na milimetarskoj hartiji / drawing on millimeter paper, 31x(29,7x21,1 cm)

Tekst 2 / Text 2, 1971.

sito štampa / screen print, 43,5x51,5 cm

▪ **Laslo Salma / Szalma László**

Totalno uništava / Completely destroyed, 1972.

c/b fotografija, kolaž / b/w photography, collage, 39,9x29,6 cm

Dada, 1972.

akcija, c/b fotografija / action, b/w photography, 5x(30x20,2 cm)

▪ **Zvonimir Santrač**

Balkanski voz (Sudbine) / Balkan train (of Destiny), 1996.

film u boji / color film, VHS, 4'27''

▪ **Balint Sombati / Szombathy Bálint Bauhaus, 1972.**

c/b fotografija / b/w photography, 8x(38,5x25,7 cm)

Nontextualite, 1971.

intervencija u štampanom tekstu / intervention in the printed text, flomaster na hartiji / marker on paper, 12x(29,7x21 cm)

Sa Idom Biard u Novom Sadu / sa Balintom Sombatijem u Parizu, 1974.

With Ida Biard in Novi Sad / With Bálint Szombathy in Paris, 1974

akcija, c/b fotografija, kolaž / action, b/w photography, 11x(10,5x14,8 cm)

Audio performans na grobu Šandora Čusoa, 1990.

Audio performance on Sandor Čuso, 1990

film u boji / color film, VHS, 16'38''

Zastave 2 / Flags 2, 1995.

kolor fotografija / color photographs, 6x(38x25,3 cm)

▪ **Jaroslav Supek**

Suva planina – Zaplanje, 1995-2004.

umetničko događanje, dokumentacija / art event, documentation

Živa poštanka marka / Live post stamp, 1990.

performans, film u boji / performance, color film, VHS, 7'19''

▪ **Predrag Šidanin**

Projekti / Projects, 1974.

crtež na hartiji / drawing on paper, 8x(29,7x20,9 cm)

▪ **Slobodan Tišma – Grupa Kôd**

Crno-žuta vrpca / Black – yellow rope, 1970.

konopac / rope, 5x970 cm

Kocka / Cube, 1970/1994.

objekat, gvožđe / object, iron, 100x100x100x100 cm

▪ **Vujica Rešin Tucić**

Moje menstruacije / My Menstruations, 1968.

c/b fotografija / b/w photography, 100x45 cm; 7x(100x80)

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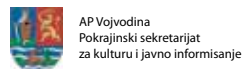
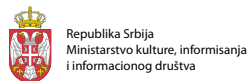
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ART MENTOR FOUNDATION LUCERNE



▪ Izložba PRIMERI NEVIDLJIVE UMETNOSTI (digitalizacija zbirke konceptualne umetnosti MSUV) predstavlja izbor umetničkih dela iz Zbirke konceptualne umetnosti Muzeja savremene umetnosti Vojvodine koja su digitalizovana i kao takva danas dostupna široj publici. Izložba predstavlja i inovaciju u prikazivanju muzejske kolekcije u novom digitalnom okruženju, rekontekstualizujući neoavangardno nasleđe u okviru onlajn arhiva i problema savremenih institucionalnih kolekcionarskih praksi i teorija.

Pored umetničkih radova, na izložbi je zastupljena i brojna dokumentarna građa vezana za vojvođansku konceptualnu i novomedijsku umetnost onih autora/autorki koji su svoj rad bazirali na praksi deobjektivizacije i dematerijalizacije vlastitog rada – počev od šezdesetih i sedamdesetih godina XX veka do danas.

▪ The exhibition EXAMPLES OF INVISIBLE ART (digitization of the collection of conceptual art of the Museum of Contemporary Art of Vojvodina /MCAV/) presents a selection of art works from the Collection of Conceptual Art of MCAV that have been digitized and, as such, are accessible to the broader public. This exhibition also represents an innovation when it comes to presenting a museum collection in a new digital environment, recontextualising the neoavant-garde heritage within the framework of online archives and the problems of contemporary institutional collections' practices and theories.

Apart from works of art, this exhibition also features a lot of documentary materials pertaining to Vojvodinian conceptual and new media art created by authors who based their work on the practice of deobjectivising and dematerialising their own creations - starting from the 1960s and 1970s, and right down to the present day.

