IN DEN
SCHLUCHTEN
DES BALKAN

DIE BALKAN TRILOGIE
2003 – 2004
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2003 – 2004

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IN DEN SCHLUCHTEN DES BALKAN.
EINE REPORTAGE.
Kunsthalle Fridericianum Kassel
Kuratorium von René Block
Zeitgenössische Kunst aus Albanien, Bosnien und Herzegowina,
Bulgarien, Griechenland, Kosovo, Kroatien, Mazedonien, Montenegro,
Rumänien, Serbien, Slowenien, Türkei

DIE ERFINDBARKEIT DES BALKANS. GEOPOLITIK, KUNST UND KULTUR
IN SÜDOSTEUROPA
Kunsthalle Fridericianum Kassel
Symposium organisiert von Bojana Pejić und Marius Babias
in Kooperation mit ifa / Institut für Auslandsbeziehungen, Stuttgart

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IN DEN STÄDTEN DES BALKAN
Ausstellungen, Publikationen, Diskussionsforen organisiert
von Kooperationspartnern in
Belgrad, Bukarest, Cetinje, Istanbul, Ljubljana, Priština,
Sarajevo, Skopje, Sofia, Tirana und Zagreb
November 2003 – Mai 2004

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JENSEITS DES BALKAN
Kunsthalle Fridericianum Kassel
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IN DEN SCHLUCHTEN DES BALKAN
IN THE GORGES OF THE BALKANS

EINE REPORTAGE

The only remaining European piece of Europe...

http://mkvs.rit.bg/cgi-bin/normmail.pl?action=readmessage&fn=message=1&sessionsid=... 02.09.2003 11:40:48 Kassel


(3 between pages 41 and 42)
IN THE GORGES OF THE BALKANS

Kunsthalle Fridericianum Kassel

What if we ourselves, our present – is a symbol of the unresolved deadlocks of the past?

J. Šuica
ALBANIEN

ALBANIA

Theodor Schulte


Die Ausstellung ist ein Vielfach für alle, die Interesse an Kunst und Geschichte haben. Sie ist von einem großen Interesse der Öffentlichkeit und hat einen großen Einfluss auf die internationale Kunstwelt.
### Bosnia

**Title:** Die Schicksale der Balkan

**Author:** Jiri Janos

**Page:** 95

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**Text:**


1. **Historische Hintergründe:**
   - Die Entstehung der osteuropäischen Staaten nach dem Zweiten Weltkrieg hat zu Spannungen geführt.

2. **Krieg und Friede:**

3. **Politische Entwicklungen:**
   - Die EU-Integration hat zu einer Erhöhung der politischen Stabilität geführt, aber auch zu neuen Herausforderungen.
   - Die Lösung des Kosovo-problems ist eine der zentralen Themen in der Europa-Debatte.

**Quellen:**

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**Abstract:**

Die Schicksale der Balkan sind ein Thema von internationaler Bedeutung. Die historischen und aktuellen Entwicklungen im Balkan haben einen großen Einfluss auf die gesamte Region und darüber hinaus. In diesem Artikel wird versucht, einen Überblick über die historischen und aktuellen Entwicklungen im Balkan zu geben, um eine bessere Verständigung und Kooperation innerhalb der Region zu fördern.

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**Keywords:** Balkan, Konflikte, EU-Integration, Kosovo, Europa-Debatte.
BULGARIEN

BULGARIAN CONTEMPORARY ART: TODAY — METHODS OF VALIDATION


Die bulgarische Kunst wird als ein Ausdruck der bulgarischen Kultur gesehen. Die bulgarische Kunst wird als eine der bedeutendsten Kunstlandschaften der Welt angesehen.

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GREECHENLAND

Griechenland ist ein Land, das in der Antike bekannt war. Der Name "Griechenland" stammt von der griechischen Sprache, die zuvor die epos der homerischen Zeit der griechischen Mythologie. Die griechische Kultur hat einen großen Einfluss auf die Weltkultur, und die griechische Architektur, Malerei und Bildhauerei sind noch heute beeindruckend.


Die griechische Kultur ist ein Teil der Weltkultur und hat einen großen Einfluss auf die Entwicklung der westlichen Kultur. Die griechische Kultur ist einzigartig und hat eine wichtige Rolle in der Entwicklung der Weltgeschichte.
DAS DÉTRETTAGE GEWINNEN DER LEUTE

Vor etwa 30 Jahren hatte ich einen Freund, ein den Kosovar arbeitenden jugoslawischen Theaterleiter, der die Ästhetik des Tanzes, die Geschichte etwas als Artikulierungsformen. Bei einem unserer Diskussionen erzählte er mir, dass der Kosovar die Kunst der Tanzwelt und die musikalischen Orte der Sinne geschaffen. So schon die Beschreibung, weil das in den meisten Menschen bewegte. Denn die Kunst der Tanzwelt und die musikalischen Orte der Sinne waren ihm schon bewegt.

DIE DAMM LIDNAC DE SSOWA

KOSOVO

KOSOVA

KOSOVO

Die Mächtigen in Kosovo mit einer simulierten virtuellen Realität durch digitale virtuelle Graphiken, die konnten die(helper) der Stadt zwischen (neue und existierende) A. Ihrer, einer virtuellen Welt durch digitale virtuellen Realitäten durch digitale virtuelle Graphiken, die konnten die(helper) der Stadt zwischen (neue und existierende) A. 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ZUGRISSÖSSE KUNST IN MAZEDONIEN


contemporary art in macedonia

the outline of the main streams in the contemporary macedonian art scene could be traced to the mid-90s, with the appearance of the generation of artists who came mostly from the newly founded faculty of fine arts in skopje (1992). the majority of these artists entered the work of making hybrid post-1989 works and sculpture. they tended to reformulate and deconstruct the formal modernist postulates, which were common in the macedonian art in the second half of the 20th century.

formers used the techniques of montage in order to acquire the autonomy of the art object and the existence of independent discourses. they also looked at different post-political circumstances, such as the transition towards a new political situation, the changes in the social and political context, and the new opportunities that were opened up.


Das Museum für zeitgenössische Kunst in Staat (1964 gegründet) mit seiner künstlerischen internationale Sammlung, ist für eine breite Palette von Kunstwerken, die von der modernen bis hin zur zeitgenössischen Kunst reichen, von Bedeutung.

MONTENEGRO

Vor kurzer Zeit ist die Ausstellung "Montenegro: the new face of art" im Museum der modernen Kunst in Staat eröffnet worden. Die Ausstellung zeigt eine Auswahl von Werken, die von der modernen bis hin zur zeitgenössischen Kunst reichen, von der modernen bis hin zur zeitgenössischen Kunst reichen, von der modernen bis hin zur zeitgenössischen Kunst reichen.
The Romanian art scene

As the capital of Bucharest and one of the largest cities in the country, art in Romania is an integral part of its cultural identity. Despite its rich history, the art scene in Romania has undergone significant transformations over the years. The political changes that took place in the late 20th century have had a profound impact on the arts, leading to a renewed interest in contemporary art and a diversification of artistic expressions. Today, Romanian art is characterized by a blend of traditional and modern influences, with artists exploring themes that are both personal and universal.

One of the most significant events in the Romanian art world is the Bucharest Biennale, which has been held biennially since 1994. The biennale attracts artists from around the world and provides a platform for the exchange of ideas and the promotion of contemporary art. Other important venues for contemporary art include the National Museum of Contemporary Art (MNAC) and the Iasi Art Museum.

In addition to the biennale, there are numerous galleries and museums throughout the country that exhibit both Romanian and international art. These institutions play a crucial role in shaping the cultural landscape of Romania and fostering a vibrant arts community.

Overall, the Romanian art scene is dynamic and innovative, with artists contributing to the global conversation on contemporary art. The country's rich cultural heritage continues to influence its artists, who draw inspiration from the past while pushing the boundaries of what is possible in the present.

"The Bucharest Biennale is like a mirror reflecting the diverse realities of the Romanian art scene, allowing for the exploration of new ideas and the promotion of artistic dialogue. It is a testament to the resilience and creativity of the Romanian people, who continue to produce works that are both loved and admired by a growing international audience."

Source: Bucharest Biennale, 2022, Bucharest, Romania.
Laut dem Museum in progress" ist auf das MMK in einem viel mehr noch gründlichen Maße als auf eine institutionelle Abhängigkeit, und es wäre ein erheblicher Schritt, wenn das Museum mit dieser Art der Exzellenz Erfolg habe, was wäre wirklich "gutes Gemeingut" der Geschichte" wäre.

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ZURFÖHRUNG IN SERBIEN


Kunst wurde als ein Medium für politische Äußerungen und soziale Kritik angesehen. Die Projekt-Künstler forderten eine Kunst, die nicht nur die traditionellen Kunst- und Kulturbranche existierte, sondern auch die sozialen und politischen Probleme der Gesellschaft bekämpfte.

Die Projekt-Künstler forderten eine neue Form von "Kunst", die nicht nur die traditionellen Kunst- und Kulturbranche existierte, sondern auch die sozialen und politischen Probleme der Gesellschaft bekämpfte.


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Die Projekt-Künstler fordern...
Most of the trends that emerge in the 1990s, including increasing global political interdependence, globalization, and the rise of the information economy, had already been apparent in the second half of the 1980s. The 1990s were characterized by a wave of privatization and deregulation in many countries, as well as the fall of the Berlin Wall and the end of the Cold War. These events had a profound impact on the political, economic, and social landscape of the world.

In the 1990s, the role of the state in the economy and society diminished significantly. The end of the Cold War allowed for a new era of globalization, which led to increased international trade and investment. This period also saw the rise of new technologies, such as the internet, which transformed the way people communicated and accessed information.

The 1990s were a time of rapid economic growth in many countries, but also saw increased income inequality and social polarization. The economic crisis in Eastern Europe and the Soviet Union in 1991 and 1992, respectively, brought about significant political changes, including the collapse of communism in Eastern Europe and the dissolution of the Soviet Union.

The 1990s also saw a rise in environmental concerns, with issues such as climate change and biodiversity loss becoming more prominent. The United Nations declared 1992 as the International Year of Environment and Development, highlighting the need for sustainable development.

Looking back, the 1990s were a period of significant change and transformation, both in terms of technological advancements and political shifts. The world of the 1990s was shaped by a variety of factors, including globalization, the rise of the information economy, and the changing role of the state.

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Zusammenarbeit mit NASA Projekt "Image Processing for the Space Station" - Bild: Frank Galleni

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Die TURKEI

Im Mai 1968 kam es zu einer der wichtigsten Ereignisse in der Geschichte der Türken, als die Schüler durch Gewalt gegen die Studenten auf standen und auf den Straßen demonstrieren. Die Bewegungen der Linken unter dem Namen "Zweites Mai" führten zu einer wahren Revolution, die bis heute andauert.

Die Türkei ist seit alters her ein land, das durch die Geschichte geprägt wurde. Von der osmanischen Zeit bis zur modernen Türkei, hat die Nation durch viele Herausforderungen gekämpft, aber auch die Möglichkeiten sichtbar gemacht.

ZENTRALDEMOKRATIE IN TURKEI


KONTEMPORÄRE KUNST IN TURKEI


Im Jahr 2019, wurden die türkischen Künstler auf der renommierten Biennale in Venedig ausgestellt, die erste Ausstellung der türkischen Kunst in der Biennale.


Die türkische Kunst ist eine Mischung aus türkischer Architektur und türkischer Kunst. Die türkische Kunst ist seit der osmanischen Zeit geprägt durch die modernen türkischen Kunstformen, die von der Architektur bis zur türkischen Kunst reichen.

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THE ARTISTS

at last...

In 2000, I was an artist in residence at the University of Oxford. I was working on a project that involved creating a series of installations in various locations around the city. The project was titled "Balkan the..."

I had previously worked on a similar project in Bulgaria, where I had created a series of interactive sculptures. The installations in Oxford were also interactive, and I wanted to create a sense of connection between the two locations.

Despite the cultural differences, I found that the people in both countries were very similar in their approach to art. They were curious and open to new ideas, and they were willing to explore new forms of expression.

In addition to the installations, I also organized a series of workshops and lectures on contemporary art. These events were very successful, and I received a lot of positive feedback from the participants.

Overall, my experience in Oxford was very rewarding. I was able to explore new ideas and connect with people from different backgrounds. I hope to continue working in this field and to create more projects that bring people together through art.
MARINA ABRAMOVIC

Ich möchte Ihnen erzählen, wie man auf dem Balkan Fische fängt.

Das ist eine Methode, die man in einem Weltkrieg verwendete.

Aber bevor ich Ihnen diese Methode erkläre, möchte ich Ihnen erzählen, wie man sich in einem Weltkrieg ernähren kann.

Ich sehe viele Menschen in Hunger und Not, die sich nicht ernähren können.

Zunächst einmal muss man wissen, wie man sich ernähren kann.

Die Verwendung von Fischen ist nicht nur für die Burschen, sondern auch für die Frauen.

Daher ist es wichtig, sich über die Möglichkeiten zu informieren.

Die Methoden

Um die Fische zu fangen, muss man Wasser in die Fische geben und sie auf einer Fläche aufschlagen lassen.

Man kann z.B. einen Künstler in einem Stadion oder in einer Werkstatt arbeiten.

Nach dem Ende der Kriege wird die Arbeit fortgesetzt.

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FLIKRET ATAY

HALIL ALTINDERE

The basic strategy of the video work by Flikret Atay seems to be one of rendering any other than the philosophical and the symbolic. The work is accompanied by a series of images, such as landscapes, animals, and objects, which are presented in a fragmented and disjointed manner. However, the symbols and images seem to lack a clear connection to each other, making it difficult to understand the overall message of the work. The video also features a series of abstract shapes and patterns that seem to be randomly placed throughout the frame. Overall, the work appears to be a surreal and abstract representation of various concepts, but it is not easily accessible to the viewer.
MAJA BAJEVIĆ

I am very excited to present you with a sneak preview of my latest project, which is currently in progress. The piece explores the concept of identity, culture, and politics through the lens of my personal experiences. It's a multidisciplinary work that combines photography, video, and interactive installations. As an artist, I am always interested in pushing boundaries and challenging conventional narratives. This project is no exception, and I am looking forward to sharing it with you soon.

SOKOL BEQIRI

In the video performance "Mika, New York, New York," the artist explores the idea of identity and place, drawing on his experiences growing up in Kosovo and his current residence in New York. The piece is a commentary on the complex relationship between personal identity and the broader cultural and political landscape. Through a series of dialogues and monologues, the artist invites viewers to reflect on the ways in which we construct and perceive our own identities in relation to society and history.

The only place he could be - the studio... now very much affected. The Studio is where the... Usually, the Studio is where... he is the leader of the whole... I guess, some success... a lot of things.

P.S. I have new years dinner...
LUCHEZAR BOYADJIEV

I have been interested in the structure of social networks, the way in which they form and function. I was fascinated by the complexity of social structures and the ways in which they can influence or be influenced by the individuals within them. The study of social networks has been a central theme in my work, and I have explored different aspects of this field through various projects.

ANDRÉ CADERE

In many respects, the behavior of social networks is similar to the behavior of physical systems. The complexity of social networks has been likened to that of physical systems, with individuals as 'nodes' and relationships as 'edges'. The study of social networks has been a central theme in my work, and I have explored different aspects of this field through various projects.

Extending artistic freedom outside of institutional approval and framework, self-sufficiency of word/pieces and method. Walk in, choose of your choice!! Leave it there to participate and be seen as a piece in/on itself. Walk out. (Go back to collect?)

Do any guards see it as a threat??

Personal anarchistic strategy that becomes a constructive critical statement and all because of a stick...
Personal Anarchic Strategy that becomes a constructive critical statement and still because of a stick...
LUCHEZAR BOYADJIEV

I have been in the art business for almost two decades. I have seen it all, the good, the bad, and the ugly. And I can tell you that it is a tough business. It is a business that is often characterized by a lack of respect, a lack of transparency, and a lack of integrity.

I have worked with many artists over the years, and I have seen firsthand how the art world operates. It is a world where relationships are everything, where networking is key, and where success is often based on who you know rather than what you know.

I have witnessed the struggles of artists trying to make a name for themselves, and I have seen the frustration and the pain that comes with not being taken seriously as an artist.

I have also seen the success stories, the stories of artists who have made it big and are now living the life of their dreams. But these stories are often overshadowed by the tales of artists who have been left behind, who have been overlooked, and who have been forgotten.

But despite all of this, I still believe that the art world is a place where anything is possible. It is a place where creativity and innovation are rewarded, and where hard work and determination can lead to success.

So if you are an artist, or if you are looking to enter the art world, I encourage you to keep pushing, to keep believing, and to never give up on your dreams.

Luchezar Boyadjiev

Sofa, July 2003

ANDRÉ CADERE

Once upon a time, in a land far, far away, there was a young artist named André Cadere. He was a man of many talents, but he was most known for his unique approach to art.

Cadere believed in the power of the everyday object, and he used ordinary items and materials to create his works of art. He was a pioneer of the Dada movement, and his work was often characterized by its absurdity and its use of humor.

Cadere's most famous piece was a sculpture made of a chair, a table, and a pipe. He called it "Kunst in der Natur," which translates to "Art in Nature." The sculpture was installed in a forest, and it was meant to challenge the notion that art must be created in a studio or gallery.

But Cadere's work was not just about challenging expectations. It was also about raising awareness about environmental issues. He believed that people should take care of our planet and that art was a powerful tool for bringing attention to environmental problems.

Despite his short life, Cadere left a lasting impact on the art world. His work continues to inspire artists and to challenge the way we think about what art can be.

André Cadere

Excerpt from unpublished notes by André Cadere's sister gallery owner, Janina Lambert


I was a young man of 22 when I met André Cadere. We were both part of the Dada movement, and we shared a passion for creating art out of ordinary objects.

We would often work together, creating installations and performances that challenged the traditional notion of art. We believed that art was not just something that was created in a studio or gallery, but that it was something that could be found in the world around us.

André was the first to create a piece of art that was made of a chair, a table, and a pipe. He called it "Kunst in der Natur," which means "Art in Nature." The sculpture was installed in a forest, and it was meant to challenge the notion that art must be created in a studio or gallery.

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LUCHEZAR BOYADJIEV

I am pleased in the absence of the artist...in the works - the works that are not shown. The works that are not shown. For during the course of the exhibition, the artist is not the artist, the artist is not the artist, the artist is not the artist, the artist is not the artist, the artist is not the artist.

Ich bitte und Fragen Sie nach (Sachverständige Kultur Berlin), 2003

Piotr Mirowski, Catherine David, 2003

ANDRÉ CADERE

Clears mine and makes it happen. For mine is only a question of whether or not the art word is sculpted in the world. The making of the art word is a question of whether or not the art word is sculpted in the world. The making of the art word is a question of whether or not the art word is sculpted in the world.

Once more on the relation between visual work and writing. I want to do both on the fact that in the field of visual art is the process of making the art word is a question of whether or not the art word is sculpted in the world. I want to do both on the fact that in the field of visual art is the process of making the art word is a question of whether or not the art word is sculpted in the world. I want to do both on the fact that in the field of visual art is the process of making the art word is a question of whether or not the art word is sculpted in the world.
LUCHEZAR BOYADJIEV
I have pleasure in the opportunity of the stimulating
atmosphere in the show in which we are participating. It will
fit into the serious, economic and social climate of the
Balkans. It is not important that it
lives on the world. It is important that it
lives on the Balkans. The unofficial
world is not always well. It lives on it.
I will.

ANDRÉ CADERE

"Aesthetic freedom outside of institutional approval and dilemma. Self-sufficiency of work, pieces and method. Walk in a show if your choice (I!), leave it there to participate and be seen as a piece in or of itself. Walk out.

GO BACK TO COLLECT?

DID ANYONE EVER SEE IT AS AUTHENTIC???

Extensive artistic strategy that becomes a cornerstone of critical statement and all because of a stick..."
MIRCEA CANTOR

Imagine: what if we reverse these words? I'm trying to retrieve, reveal the boards in print and to block out the photographs... what a bore that would be!

CENGIZ ÇEKİL

Cengiz Çekil is one of the key figures of contemporary art in Turkey, who stands for new visual and formal definitions in an art that stands in opposition to the dominant social and cultural conditions. Through the aesthetic conventions of academic recognition of art, Çekil made use of popular iconography, such as comic books and newspapers, images of daily life, and everyday objects. His works are characterized by the use of a variety of materials, such as paper, plastic, and wood, and the incorporation of found objects. Çekil's works are often political and critical of the social and political status quo.

There was never really any repression because there was never any way to reimagine the 'socialist' art style. It was always just this kind of social repression that was always in place. It was never really a matter of political repression, but a matter of social repression. The social repression was always there, always in the background.

For a long time, I was a student of the party, but we were not really trying to understand political issues at all. We were just writing, just getting involved in the party and the political issues of the day. In the end, I could see that I was only writing because all of the party members were.

Back to Sarajevo — After Ten Years
(Zurück nach Sarajevo — Zehn Jahre danach)

Ivan Čivić

Back to Sarajevo — After Ten Years
(Zurück nach Sarajevo — Zehn Jahre danach)

Ivan Čivić is an artist who was born in Sarajevo in 1956. His work is characterized by a combination of painting, drawing, and sculpture, often employing found materials and exploring themes of displacement and memory. Čivić's work often reflects on the complex history of Sarajevo, a city that has been the site of significant historical events, including the Siege of Sarajevo during the Bosnian War.

Vuk Ćosić

Vuk Ćosić is a sculptor and installation artist whose work often explores themes of identity, memory, and the complexities of post-war life. Ćosić's installations have been exhibited in numerous international venues, including the documenta 12 in Kassel, Germany, and the Venice Biennale.

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TANJA DABO

DANICA DAKIĆ

The tragic history of the Gorges... tension, power, beauty, but... beauty, etc. It's so beautiful here... (Time, space, (real), the costumes, the...)

The Dance of the Druids

The project was created in cooperation with the district council of the district of Düsseldorf, and with the generous support of the Culture Department of the City of Düsseldorf. The Düsseldorf theatre house provided the concerts.

The video installation explores cultural identity at the interface of the Balkans and Europe.
BRACO DIMITRIJEVIĆ

The paintings are famous to produce too much history. For their own good.

There are no mistakes in history. The whole of history is a mistake.

In der Geschichte gibt es keine Irrtümer. Die ganze Geschichte ist ein einziger Irrtum.

This was Braço's venue at the other Christmas Showing... The TV Series of Backwards to October-December 2002. In Italy, Austria.

Ok, well, next time they will get it right. We all learn from our mistakes. They will be too...

UROŠ DJURIĆ

The question is: Does God love the dreams of Serbian Artists, Celebrities,Homewares Boys and Pioneers? If so, the end of 1993... Bulgaria plays France... in front of the Costa during the Cup of America... Urged David, 'There is no doubt that the Serbs are good men. They are 3:2... France scores! Bulgaria answers with equal strength. They are 1-2... France scores! Bulgaria... the game goes to the end and... Bulgaria wins! It is a dramatic finish!...

I have a dream...

A Tenth, maybe not...

Fragments of the actual venue in the show. Johannesburg has a long history of the Balkans. It's as if they haven't studied Braco's work in this unique case study of a symbolic DADAistic gesture of anti-fascism!... see also, p. 12, 17, 19, 20, 21.

The influential idea in the creation of the Populart Project was based on the theme that Populart has this theme: Becoming the Supreme ideology replacing the religion of the former times. As the said in a known Commentary, on Americanism has been in the last decade in the field of representation of the spiritualism and tragedies of the demolished Super Class. After the total defeat of the Eastern Bloc, the context of the movement, which was mostly based on the political and ideological, was the result of the political and ideological transformation of the East in the Western Bloc. The dialectical method of the East Bloc, which was the result of the political and ideological transformation of the Eastern Bloc, was the result of the political and ideological transformation of the Eastern Bloc.

The Populart Project, or Friends of Screen Artists, Celebrities, Homewares Boys and Pioneers, are the men who are putting together a new movement to create a new direction in the art world. They are the men who are putting together a new movement to create a new direction in the art world. They are the men who are putting together a new movement to create a new direction in the art world.
MEMED ERDENER

AYŞE ERKmen

The tendency towards contextualization inherent in Ayşen Erdem's work began in the form of qualifying questions, the discipline of art and
what defines an object as an artistic work. How does it establish
a certain identity in a certain phase? Is a certain phase
with a certain identity in a certain phase?

I remember there's not much here.

So, there's a lot there.

(See p. 12: I. Keveli, "Artists of Art")

The key to any identity is understanding the cultural context
in which the work is created. This understanding can be
achieved by examining the cultural, historical, and political
context in which the work was created. By understanding
the cultural context, one can begin to understand the
intentions behind the work. This understanding can be
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JAKUP FERRI

Don't Tell to Anybody (Sag es niemanden)

The young artist puts forward a question: "Maybe I can tell something everything has been told and done." A barbarian and philosophical question one might say, especially in situations when the "true" does not suit. A question that encourages the interlocutor to assume a role, a game, a process of interpretation that provokes a certain curiosity in the audience. In this context, the interlocutor makes a claim that he has the right to interpret the situation of "The Three Virgins," a performance by Jako and Jaka, which does not fit into the traditional roles of the audience. The question is whether the audience is ready to engage in a game, to interpret the situation, and to enjoy the performance. The artist's goal is to provoke curiosity and to encourage the audience to take an active role in the performance. The performance is a game of interpretation, where the audience is invited to participate and to interpret the situation in their own way. The artist's goal is to provoke curiosity and to encourage the audience to take an active role in the performance. The performance is a game of interpretation, where the audience is invited to participate and to interpret the situation in their own way.

VLATKO GILIĆ

Entweder gilt es Künstler dem Faktum zu folgen, das Leben feiert statt das Leben. 
Weg oder in keinem Faktum. Ist in Continuam ein Film, der die Frage beantwortet, was die Rolle des Hundes, der jenseits des Lebens, bedeutet. Der Film beginnt mit einer Szene, in der ein Hund auf einer Straße liegt. Der Hund ist tot, und der Film zeigt, wie die Welt um ihn herum sich ändert. Der Hund ist eine Symbole für das Leben, das Ende und das Neuland. Der Film zeigt, wie der Hund den Tod akzeptiert und wie die Welt sich um ihn herum verändert. Der Film zeigt, dass das Leben nicht das Ende ist, sondern dass es weitergeht. Die Welt bleibt weiter, und der Hund ist nur ein Symbol für das Leben. Der Film zeigt, dass das Leben nicht das Ende ist, sondern dass es weitergeht. Die Welt bleibt weiter, und der Hund ist nur ein Symbol für das Leben.
TOMISLAV GOTOVAC
A LEGENDARY ARTIST

Cosmin Gradinaru

It is amazing how much visual density and simplicity there is in these films. That combined with the simple, even poor technique and most of the surface of the ils collectively, and ideological subject matter (whether one can specify) could outline make for the importance of these films and media. These main qualities are shared by most of the 1970s independent attracts that antisocialist art forms from Yugoslavia and Romania. These forms earned terms of conceptual and artistic conventions, visual language issues, textual separation, etc.
ION GRIGORESCU

"To reconstruct the visual and social context of what passes as "impossible" in the current social order..."

JUSUF HADŽIFEJZOVIĆ

A Requiem for Ruffled Reality

Relic Diagram: Trophy Diagram: Token Diagram: Scarica Diagram: Monster Diagram: Deity Diagram:

ION GRIGORESCU

The de-construction of the heavy load of visual ideology/social restrictions/impossible actions impossibility...
ALBERT HETA

The art works by Albert Heta have a common point in emphasizing the memory of war, the absent body, and the recollection tools of a totally reduced symbolism, and places his work on the edge of the ambiguity of signs, which are "stuck in" to obsession and melancholy.

In his last video titled Bang Bang, Heta relies upon the greatness of love and loss, to tell the story of how she and her three children have survived a tragedy.

"I was crossing the border, with my daughter, my son. With everyone of my friends, everyone. And we were escouraged by the border guard. "Oh, my God," I said. "I want to see you. She stood up and made me look at the border. "Oh, me and my daughter, the border guard." He was already in tears. I kept on the border of Bang Break where he was. He threw me on the ground. Me and my daughter. My friends. Bang Bang. They want to kill me, and that's it..."

LIVED EXPERIENCE
IN YOUR MIND
-VIA SOUND


NOTE: Thanks God, says me! To quote Marcel Duchamp - I will never be a terrible addicted painter pig! But...
POLITICAL EVENTS, SUMMITS, PARLIAMENT MEETINGS, HOMICIDES, ETC...

This is our daily bread, served on TV and illustrated by images discussing their content, simply by means of constant repetition or wallowing in spectacle. Like television, painting also reproduces images. In both cases we deal with accelerated, ephematic reality. In the first case, we deal with the bankability of contemporary art; in the latter, the reproducibility of TV imagery through painting, producing a new reality, a reality that goes beyond the original dimension and function. Frankfurter TV engages in painting the process of money-making, on local wall and goal. It is a different informational dimension, different from cultural imagery, but what's more, both media's potential for a reflection on the world of images and the way they affect it.

Bora Iljovski

For me, the moment art starts to be declarative is when it begins to be a mirror for the world outside has changed and wants something else. To teach. To change. To paint beautiful, abstract paintings. To flub out that the world outside has changed and wants something else. To teach. To change.

The work of art is no longer an object. It is a strategy for change. It is a tool for resistance. It is a weapon for liberation. It is a vehicle for transformation. It is a means of communication. It is a force for social change. It is a symbol of hope. It is a message of resistance. It is a call to action. It is a reminder of our collective power. It is a reflection of our collective humanity. It is a celebration of our collective spirit.

To be free is all we need. — 1989
To go to a kind of painting you have always wanted to do — after all, to paint beautiful, abstract paintings — to flub out that the world outside has changed and wants something else. To teach. To change.
That's a great, Erwin's work is in the show! Beautiful, well-composed...

IRWIN

PRAVDOLIUB
IVANOV

The work Territoria was originally produced for the Istanbul Biennial in 1999. The starting point for my idea was the crucial situation at that time on the Balkans. However, I hope the work works common wealth from just one line. Territoria as again refers to a show, now, eight years later. Politically it's not relevant, and if so, then I am not sure whether this is good for me or bad for the Balkans and the world in general.

PRAVDOLIUB Ivanov

In the context of the exhibition, the coordinator of the exhibition, Pravdoliub Ivanov, articulated a clear analysis of the consequences of nationalism with a row of indestructible flags, as thunderous mud.

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In the context of the exhibition, the coordinator of the exhibition, Pravdoliub Ivanov, articulated a clear analysis of the consequences of nationalism with a row of indestructible flags, as thunderous mud.

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SANJA IVEKOVIĆ

ART: SEE ALSO

The work Rašković (1998) deals with the problems of refugees. Rašković is the name of a town in Croatia, which was a refugee camp during the war. The installation consisting of a number of installations and light conceptually dealt with the condition of refugees around the world.

The work Woman House, which Sanja Iveković has been developing together with another group of artists, has been shown in several different cities of Europe and Asia since 1997. This project is the result of a long-term collaboration with the artist, who has been a key figure in this developing trend.

OCTOBER 18 / DECEMBER 19, 1988 - 1989

Silvio, the name of a town in Macedonia, the site of several important events during the war. The first installation, in which refugees from Serbia were shown, was in 1987. The second installation, which featured refugees from Croatia, was in 1988. The third installation, featuring refugees from Bosnia, was in 1989.

The installation shows the condition of refugees, which has been a key issue in modern art. The first installation, in which refugees from Serbia were shown, was in 1987. The second installation, which featured refugees from Croatia, was in 1988. The third installation, featuring refugees from Bosnia, was in 1989.
This is so absurd it should have happened in the movies!
But it actually happened in Spain. The only connection
is the head of the bridge.
To prevent cows from crossing the bridge, a cow was
left in the middle. It turned out the cow was a very
aggressive beast...

This is the road to Old Trafford....

West of Greece? West of Syria. Yes, Greece and
Syria are next to each other, but that's
not where we're going. We're in
Albania. West of Greece is
Albania... and so it is from
Albania.

AYDAN MURTEZACOGLU
ANNI SALA
SERGE SPIZTER

The Golden Coup (1985)
in Urga, Mongolia (1999)


GENTIAN SHKURTI

THE FEMALE COLOUR

HUSEYIN ALPERTIN

p. 149

p. 145

p. 135
Beca Iffrigi - p.34

I don't quite get it. Abstraction based on essential representations?

[we also p.68...]

1. Can't see the forest.
2. Can it be?
3. One might see the two

Religious

Who killed the TV?

Zoran Popović p.100

Edi Mila p.70

Marko Tadić p.116
The text on the page is a bit fragmented and is written in a combination of English and possibly another language. It appears to be a collection of images and text that might be part of a project or a journal entry. Here is a possible transcription:

- "It's a perfect fit!!! Bed is made up, is it made for each other? The number of tomatoes!"

- "The movement of the city is not limited. Everyday, the city's life is typical for its collective culture. But, people in automobile."

- "We are all just passing on the wall."

- "With the eyes of the people...
  - We are not the heroes...
  - We are not the villains..."

- "The rise of the city... We are not the experts..."

- "The rise of the city... We are not the experts..."

- "The rise of the city... We are not the experts..."

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BOUND / LESS BORDERS

Ein Projekt des Goethe Institute Belgrad
A project by Goethe Institute Belgrade

Kuratorin / Curators:
Rosamunde Bates, Daniela Budimir, Jasmila Mustačević, Tranis, Juraj Kripp, Jason Mikes, Zoran Perić
Davorko Strbić, Dejan Terzić

HOM RADOVSIC / ZARAN RADOVSIC

BIG ALCOHOLICS

IT’S HARD TO MAKE MONEY... NOWADAYS

LETO

PRAGMATISME NO MORE!

POŚPÓLSTWO WANDER

Scrumps were the first....

Mona Vatamanu & Florin Tudor

This is Riza Arınç
in his presidency in Istanbul.
See page 43, Interview with

ALBAI HAIDÓWAJ

Alba Iulia, 15.03.2001

A friend of ours, a gift, he sent us in 1997.


LJEBAB

HERMANUS

THOMAS W. HIBBLER

MNO"

VOLK" OR "DOKTOR"
The only weapon my grand mother gave had was like watching stones. She is 78 years old and still braves her way out of Sept. 2003. She ran to hospital. That's the 2nd time I have been to hospital. She was born in the village of Brezovica, Bulgaria. But now she is the mother of 4 children and 3 dogs by herself. I was able even with all she is off.

Natalia Vukosjevic
Lina Theodorou
Nica Tomic
DER SPIEGEL

The text out for a week, passed the concept of turning the concept out for a week around the corner.

FRAGILE! HANDLE WITH CARE!

There are people from the mountain of the city, bygone city with mountains. They stood with staff in the wild, and the leaves, the wildaman's people would have been before the people. They were there on the side of the road.

MALEVIC

malevich, black on yellowish paper, 19...

AN ARTIST WHO CANNOT SPEAK

ENGLISH IS NO ARTIST

MANGELOS p. 84
IRWIN p. 72
CENGIZ CEMBERLIS p. 51

ENGLISH FOR ARTISTS

LUCHEZAR BOYANOFF

Ioan RACEVIC p. 94
VLADO MARTEN p. 85
Mladen STILINOVIC p. 119
ANDRE CADENE p. 95
ŠEJLA KAMERIC

She is the daughter of a Bosnian date farmer. Her works are a narrative of her personal experience during the war, and she has been through three homes, a! surrendering and a! looking for her father. This has been very hard for her, and it has led to a! understanding another practice of art.

Persuading the artist to not leave her daughters, she means for self-identification - communicating one’s experiences, memories, and struggles to women and men who wants to share their with others, or want to be touched.

About her most recent works, Bosnian Girl, she herself says that it’s directly connected to the literature originally, but also deals with her justice, not just other’s towards her, but also her towards others. Her art community says her stories: have “heart-touching” and how fogged her messages are.

What makes Šeja (the ideal group of “our generation”) interesting is essentially different stories, more memories and biography’s, in the memory of seeing them, in their works, as opposed to the more concrete. Furthermore, she says, you have to tell other’s about what things to take. In her case, she wants to be a “keeper” of their generation’s, biographies, memories of her age, and what really happened, and the whole story.

BOSNIAN GIRL

NO TEETH...?
A MUSTACHE...?
SMELL LIKE SHIT...

No, I am not that...
Iosif Király

Reconstructions

Conception, Styling, and Execution

Tina Leicht

De - Conception or Memory?

In this project, I have collaborated with the help of photography to construct a personal situation and experience that happened a longer or shorter time ago.

Reconstructions are combinatory, reimagined photographs of the same situation, but at a different moment. The focus is on the memory of events that happened in the past.

The pictures are meant to challenge the viewer to think about memory and how it can be manipulated and altered.

For example, the photograph of the two people walking on the street. The original photograph was taken in a different location, but the same moment. The viewer is encouraged to think about how memories can be manipulated and altered.

The project also explores the idea of memory as a tool for creating and manipulating reality.

In conclusion, the project is an exploration of the power of memory and how it can be manipulated to create a new reality. The viewer is encouraged to think about their own memories and how they can be altered and changed.
**LAIBACH**

**Befruchtung des Alltäglichen**


Laibach's music scene is not unlike that of other bands that started in the 1970s. They were known for their concerts and physical activities, and they have a long and successful career today. The band is still active, and their music continues to be popular.

**DRENI MALIQI**

**Face to Face**


Dreini Maliqi's music scene is not unlike that of other bands that started in the 1990s. He was known for his concerts and other activities to promote his music and his fans. The band has a long and successful career, and their music is still popular today.

---

"LAIBACH" is the German name of the city of Laibach, Slovenia.
MANGELOS

Dimitris Balios built the "Mangelos" to test the 1850s utopian idea of the "ana" Mangelos. In 1967, he also built a "Mangelos" on the island of Mykonos. The "Mangelos" was a utopian project to build a new society based on the principles of "ana" Mangelos. The "Mangelos" project was a response to the social and political problems of the time, such as poverty, inequality, and war. The project was designed to create a new society that would be based on the principles of "ana" Mangelos, which emphasized the importance of cooperation, equality, and freedom. The "Mangelos" project was a utopian vision of a new society that would be based on the principles of "ana" Mangelos, which emphasized the importance of cooperation, equality, and freedom. The "Mangelos" project was a response to the social and political problems of the time, such as poverty, inequality, and war. 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MIHAEL MILUNOVIĆ

See also p. 75, Željka Vranek
P. 65, Boris Jovanović
...
AYDAN MURTEZAOGLU

In several words Aydan Murtezaoglu traces to articulate a ‘perspective of voice’ to the reader. Appropriately the self-proclaimed external position of the artist as a critic of the culture/genre, Murtezaoglu seeks to put the reader in a position where she can express her own views on the cultural construct she deems necessary. Through the use of metaphor, she challenges the reader to consider her own role in the narrative. In this way, she encourages the reader to question their own participation in the cultural discourse.

In the last paragraph, Murtezaoglu reflects on the role of the artist in society.

OLIVER MUSOVIC

Musovic’s text is a commentary on the role of the artist in society, and the impact of art on the world. He argues that art is a tool for social change, and that artists have a responsibility to use their work to promote social justice and equality. Musovic’s text is a call to action for artists to use their work as a force for good in the world.

The text is written in a nuanced and thoughtful manner, with a focus on the power of art to bring about change. The author uses a range of rhetorical devices to emphasize his points, including analogies, metaphors, and allusions to cultural and historical figures. Overall, Musovic’s text is a powerful and engaging call to action for artists to use their work to make a difference in the world.
TAMA

TAMA is located in Athens, a city traversed by the ancient streets of its center. The decision to move to the outskirts of the city was inspired by the desire to escape the hustle and bustle of the urban center. The project began with a series of conversations with the local community, who were enthusiastic about the idea of creating a space that would bring together art, culture, and social interaction.

The project was led by a group of young artists and architects who share a passion for contemporary art. The building is designed to be flexible and adaptable, allowing for a variety of events and exhibitions. The interior is spacious and open, with large windows that allow natural light to flood the space.

The project has been met with great enthusiasm from the local community, and the opening event was a resounding success. The TAMA building has become a hub for the arts, a place where artists can come together to share their work and ideas.

MARIA PAPADIMITRIOU

"I love the fact that the building is in a vibrant area, surrounded by cultural institutions and lively bars. The location is perfect for community engagement and collaboration.

We have planned a series of events and exhibitions that will bring together artists from different backgrounds and disciplines. The TAMA building is designed to be a space where people can come together to learn, share, and inspire each other.

The project is a reflection of the city's spirit, a place where creativity and innovation are celebrated. We are excited to see what the future holds for TAMA and the city of Athens."
PERSONAL CINEMA

The Making of Balkan Wars: The Game

The Making of Balkan Wars: The Game is a multimedia project that explores the history of Balkan Wars through interactive narratives and historical reconstructions. It is part of the Balkan Wars Digital Archive, which aims to present the different aspects of the wars through interactive media, such as videos, images, and text.

The project uses a variety of formats to engage the audience, including historical documents, photographs, and interviews with people who experienced the wars. It also includes interactive elements, such as quizzes and games, to make the learning experience more engaging.

Mould

The novel Light Touch explores the consequences of the Balkan Wars. The story follows the lives of a group of people who were affected by the wars, and it highlights the ways in which history can shape our present.

The novel is divided into several chapters, each focusing on a different aspect of the wars, such as the political and social consequences, the impact on art and culture, and the role of media in shaping public opinion.

Goran Petercol

Goran Petercol, a prominent figure in the Balkan Wars, was known for his leadership and strategic thinking. He played a crucial role in the war and was a key figure in the Balkan Wars Digital Archive.

Petercol's contributions to the project were significant, as he provided historical insights and guidance on the events that took place during the wars. His legacy lives on through the archive, which continues to document the history of the Balkan Wars for future generations.
KIRIL PRASHKOV

TOBIAS PUTRIH

In Utopia thinking all you have freedom to do is to define a few strongly supported points for the constructive such as point A, point B, point C etc.

ANRI SALA

The New York Times, 2019

ANRI SALA

Interview with Peter Cukovic

PC: The work is about the idea of the museum, the idea of looking, and the idea of the viewer being a part of the museum experience.

SR: This is a Museum that is not a museum, is not a building, but rather a place where art is created and experienced. The museum is a space where people can come together to share their ideas and experiences.

PC: And that's what the museum is all about: to create a space where people can come together and share their ideas.

SR: Absolutely. The museum is a place where people can come together and share their ideas and experiences, and where art is created and experienced.

PC: And that's what the museum is all about: to create a space where people can come together and share their ideas.

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BÜLENT ŞANGAR

In his early period of work, Bülent Şangar, like many other artists, was largely concerned with the social and political issues of his time. His works often reflected the concerns of his generation, and his art was characterized by a strong sense of social engagement. His pieces were often political in nature and were intended to provoke thought and action. The artist was known for his use of everyday objects and materials, and his works often incorporated a sense of humor and irony. Şangar's work was also influenced by his own personal experiences, and his pieces often reflected his own cultural heritage and personal history. His work continues to be widely recognized and admired, and he is considered one of the leading figures of contemporary Turkish art.

See also: p. 39, Adnan Pala, p. 43, Marcella Brecher, p. 50, Antonio Echevarria

SARKIS

The three-dimensional works by Sarkis, from the end of the 1960s, were focused on the formal relations between the constituent elements and the contradictory nature of those elements within themselves. The theme of self becomes manifest in the series of sculptures from the mid-1970s, in which he expanded the tension between protection of the work and the maintenance of memory and its links, visualization and documentation. The social dimension of memory was further elaborated in Sarkis's series of Mégisages, the series of sites which, at any moment, mark the appropriation and brutal destabilization of someone else's, the human scale memory.

This term that was used as a leitmotiv in the successive productions of Sarkis was also reevaluated against the existing. "Casting" and "casting" conventions of memory. But no act is absolute. Sarkis presents his works as objects placed in social and cultural environments, yet, they go beyond the constraints of existing merely as notational flashback: they perform, interpret and activate their material, in the most literal manner, in relation to the act and the process of making them. This newness of aim and hope, the contemplative, intellectual suffering were later brought forward in his later works, in which the承担es of suffering, towards the end of the 1970s, translated his influence into his take on space. Parallel to the introduction of images and events into his works, Sarkis payed more attention to the spatial qualities of memory. This, in turn, opened up his works to cultural specificity and autobiographical elaboration. Sarkis's exhibition held in 1993 with the title "From Ankara to the Present" covered the life span of nearly three decades, starting with the artist's first exhibition in Ankara from his second. As a characteristion in his entire career, he brought together confessional elements, such as the colour red and its complements, the romantic and the modernist, drawings of his previous projects and the Sarkis's work in space and nail them onto a wooden platform. While abled and wounded, these drawings have succeeded to survive and multiply into the future.
KALIN SERAPIONOV

Kalin Serapionov is one of the first artists in Bulgaria to delve deeply into oral history. His work has been exhibited in many European and American museums, including the Museum of Modern Art, New York. His paintings and sculptures are characterized by a unique blend of traditional Bulgarian motifs and modern art elements. His work often reflects the wisdom and resilience of Bulgaria's people.

ERZEN SHKOLOLLI

ERZEN SHKOLOLLI

The Bad, or The Arise of Death

From the beginning of the 20th century and onwards, the modernist movement and its influence have been a driving force in the art world. This has led to a redefinition of what constitutes art, and has had a significant impact on the way artists approach their work. The concept of the "artist as creator" has been replaced by a more collaborative and participatory approach, with artists working in tandem with other disciplines such as music, architecture, and design.

The Bad, or The Arise of Death

This project explores the idea of the "bad" as a catalyst for change. It is based on the premise that every creative endeavor is ultimately flawed, and that this flaw can be harnessed to drive innovation and progress. The project aims to create a series of installations that will provoke thought and discussion about the nature of creativity and its role in society.
GENTIAN SHKURTI

Is Beirut West, or is Beirut East?... Feeling that a city is like a woman is like a home — that’s Beirut. David Hockney.


West is a place... Sensation! Sensation! Sensation! Es ist ein interaktiver Videostillkasten, bei dem der Autor der Aufnahmen, die die Einmaleinheit der Redaktion in das Besonderes Land zu bringen. Ob neue Aufgaben zu bewerkstelligen, ob dringend die Schiefer der Wahrheit zu beschwören, ob dringend die Zeit der Situation zu schätzen, ob der Name der Dynamik... Das ist eine sehr riskante Angelegenheit, bei der man ungemein gerne gekommen war.

NEDKO SOLAKOV

You know, they know that we know...

Nedko Solakov is a Bulgarian artist and curator based in Sofia. He is known for his conceptual and multimedia works that often involve the use of found objects, text, and installation elements. His art frequently confronts issues of identity, history, and memory, often employing a playful and ironic approach. Solakov's work is characterized by its complexity and its ability to provoke thought and reflection.

The exhibition is titled "In Between Two Desires" and it explores the relationship between two desires, which is particularly relevant in a context of globalization and rapid social change. The show features a variety of media, including video, photography, and installations. Solakov's works are displayed in a way that invites viewers to engage with the material on a deeper level, encouraging them to reflect on the themes presented.

The curator, Stoyan Karamarinov, has curated the exhibition to highlight the artist's unique approach to addressing complex social and cultural issues. The works included in the exhibition are a testament to Solakov's skill in blending disparate elements into cohesive and thought-provoking pieces.

The exhibition is part of a broader festival that celebrates contemporary art in the region. It aims to foster dialogue and exchange between artists and audiences, offering a platform for emerging voices and established figures to present their work.

In summary, Nedko Solakov's "In Between Two Desires" is an engaging and thought-provoking exhibition that invites viewers to reflect on the multifaceted nature of human desires and the complex social environments in which they exist. The show is a testament to the power of art as a means of exploration and communication, offering a rich tapestry of ideas and perspectives for those who engage with it.
SERGE SPITZER

GEROLLT TERRITORIUM BASIS GOLDEN TRADITION WEICH GESCHICHTE
VORÜBERGEHEND VERSTECKT RICHTUNG SCHMUTZIG OBEN REALITÄT

ROLLED TERRITORY BASE GOLDEN TRADITION SOFT HISTORY
TEMPORARY HIDDEN DIRECTION DIRTY ABOVE REALITY

SANDRA STERLE

The performance elements, units and compositions are all articulated through the use of spatial and temporal elements, as well as the use of various visual and auditory components. The performance is divided into two main sections, each consisting of a series of interconnected scenes, which explore the relationship between the performer and the audience. The first section focuses on the use of light and shadow, while the second section explores the use of sound and movement. Throughout the performance, the audience is encouraged to interact with the performer, creating a dynamic and immersive experience.
Mladen Stilinović

Red [en red]

via Pink to White
Snowwhite = Winifred
Words Tetured
Long Space

Example: "Opposites and Subjective/Features in Pink and White"

which is just another way of saying: "collective celebration, collective
action, collective work, collective existence."

In the 1970s, Stilinović became associated with the "Group of Six Artists," an artistic group in Zagreb from 1975 to 1979, which produced "provocative work, often based on language and ideas from - mainly - conceptual work," emphasizing the conceptual and minimizing the value of the artist's skill. The group's work was shown in various exhibitions, including the 1979 Gorky Park exhibition in Moscow.

ALMA Suljević

Alma's Mina trip

During the last two years, Alma Suljević has dedicated all of her work to the problem of mini-media in art. Her projects, primarily based on "field work," literally exploring the subject of "mining," developed from endless video works and performances with strange abound. This project, which started in 1994, was the result of a long-term collaboration with the local community. The video works feature a model of the mini-media world, which is situated in a real-life environment. The project is a result of a long-term collaboration with the local community.

The "influencing" of space represents my question: How much of the place is - and can - be influenced by the mini-media? The mini-media are not only "tools" to influence space, but they are also a means of communication and a way of life. The mini-media have a direct impact on the local community and its daily life.

Questions

The "influencing" of space represents my question: How much of the place is - and can - be influenced by the mini-media? The mini-media are not only "tools" to influence space, but they are also a means of communication and a way of life. The mini-media have a direct impact on the local community and its daily life.

Alma Suljević

1. Ivan Tušić, "Art From Europe," Art Digest, National Gallery of Art, Rome 1996.
MARKO TADIĆ

The works of Marko Tadić are realized as a crossover between paintings, graphic arts, and installations. Tadić often paints over discarded or familiar household objects, such as mugs, coffee cups, and pictures on the wall. The paintings develop a specific, idiosyncratic graphic style with fragments of words and sentences, thus forming abstract shapes and unusual pictorial combinations. His work explores a theme of popular culture, which includes urban contexts, elements of film and cartoon aesthetics, and the language of contemporary design and fashion. The artist is as concerned with the traces of artistic and everyday objects, and the overlapping and meaningfulness of their function and de-function, as much as with the processes of artistic creation and the conditions of the reception of art.

— Ana David & Metoža Balic

CENGIZ TEKIN

The tradition of popular culture in Turkey has influenced many artists, yet their people who have lived their lives in the context of this tradition. The works of these artists are often characterized by a sense of youth culture. Bebop, a popular music genre of the 1950s and early 1960s, became known as a symbol of protest against the traditional music of the time. The combination of modern and traditional elements in the works of these artists reflects the complexity of their cultural heritage.

— Edin Kuzmanović

Playing hide-and-seek with traditional/social circumstances?

(see color insert fold for color and more)
HALE TENDER

LINA THEODOROU

The Right Arm of the Free World: A True Story of Covert Operations in the Eastern Bloc

SHOPPING ART

HOUSEWIFE HUNTS DOWN EXTREMIST IN TOWN CENTRE
VENONIKA ZTEKOVA

Critically — a lot of today’s German industry can say the same thing. I want this T-shirt — “No Boss, No Play!!”

The project by Veronika Tzekova is conceived as an advertisement campaign for a new product just like any other. The campaign targets people who are tired of being bossed around and want to take control of their lives. The concept is to create a T-shirt that says “No Boss, No Play,” encouraging people to break free from traditional hierarchies and take charge of their own destiny.

Turbo-Folk

Turbo-Folk is a musical genre that emerged in the late 1990s in Turkey. It is a fusion of traditional Turkish music with modern electronic beats. The genre is popular among young people who want to express their identity and challenge the traditional values of society. The songs often contain messages about freedom and independence, which resonate with the younger generation.

On the other hand, the term “Turkish” is often associated with the oppressive regimes of the past. The T-shirt campaign aims to shed light on the diversity of Turkish culture and promote a more positive image of the country.

See also p. 54

See also p. 51

Torka DABO
MILICA TOMIĆ

DESERT OR DESIRE – DESSERT
...you make...

MILICA TOMIĆ

DESSERT OR DESIRE – DESSERT
...you make...

VERONIKA TZEKOVA

WE ARE ALL MACHINES OF DESIRE
AND WE ARE ALL MACHINES
OF DESIRE...

TURBO-FOLK

Turbo-folk is a music genre, a mixture of 'Gipsy' and 'Western' elements.
It is the forerunner to the African R&B and modern Hip Hop music.
This musical genre is known to exist only in South Eastern Europe, but it is at the same time a symbol of racism and prejudices.
Although it is more or less disregarded in a Western context, it is in fact closely linked with different aspects of political and social life.
It is a symbol of the perpetuation of the traditional values of the society.

VERONIKA TZEKOVA

WE ARE ALL MACHINES OF DESIRE
AND WE ARE ALL MACHINES
OF DESIRE...

TURBO-FOLK

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It is a symbol of the perpetuation of the traditional values of the society.
MIHA VIPOTNIK

NATALIJA VUJOŠEVIĆ

Interview mit Peter Cukowid.

Interview with Peter Cukowid.

"It is about how I did not get it."
DUNJA ZUPANČIČ & DRAGAN ŽIVADINOV

Ausstellungsverzeichnis / List of exhibited works

Biographien / Biographies

MANUAL FOR HOW TO USE THIS SECTION:

1. GET A LARGE MAP OF THE WORLD.
2. READ CAREFULLY ALL ARTISTS CV's - 88 in all.
3. MAKE A LIST OF EACH CITY WHERE ALL THESE ARTISTS HAVE WORKED - EXHIBITED.
4. FIND THESE CITIES ON THE MAP AND PUT A RED DOT ON EACH CITY ANY OF US (88) ARTISTS HAS WORKED.
5. USING A 100CM RULER TRY TO CONNECT EACH RED DOT ON THE MAP WITH ALL OTHERS.
6. OBSERVE THE NET, THUS COMPLETED.
7. IF SUCCESSFULLY DONE, YOU SHOULD BE ABLE TO VISUALIZE A COGNITIVE MAP.

PS. IF YOU CAN'T GO BACK TO THE PLANS OF THE SHOW!
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrea Funk</td>
<td>Le temps d'un brin</td>
<td>2003</td>
<td>Video, sound</td>
<td>74 x 74 cm</td>
</tr>
<tr>
<td>Jarosław Borkowski</td>
<td>Light and Shadow</td>
<td>2003</td>
<td>Video, sound</td>
<td>70 x 70 cm</td>
</tr>
<tr>
<td>Vitus Gligor</td>
<td>In Camera</td>
<td>2003</td>
<td>Video, sound</td>
<td>70 x 70 cm</td>
</tr>
<tr>
<td>Tomasz Cieplak</td>
<td>In Camera</td>
<td>2003</td>
<td>Video, sound</td>
<td>70 x 70 cm</td>
</tr>
<tr>
<td>Ursula Gradner</td>
<td>In Camera</td>
<td>2003</td>
<td>Video, sound</td>
<td>70 x 70 cm</td>
</tr>
<tr>
<td>Iwona Alkier</td>
<td>In Camera</td>
<td>2003</td>
<td>Video, sound</td>
<td>70 x 70 cm</td>
</tr>
</tbody>
</table>

For more information on the installation, please contact the gallery.
The family names of the three most famous Bulgarian contemporary masters today have all Turkish etymology.

q/ Christo and Reena Claudio — the masters who crafts things around

family name: Jushef — in Turkish

Jushef means to make.
It literally means the one who makes, creates something that is everyday life — a, you know, the one who makes anything fancy that you can use in every day life.

q/ Nevko Solakov — the artist who offers the audience a blank canvas...

“Kapchi” — in Turkish means a “wall-painted”

q/ Luchezar Boyadjiev — “Djimi” — in Turkish means a “well-painted”

The master who in every canvas guide — it tells — it means the same thing in Bulgarian.
VORSCHAU / PREVIEW

IN DEN STÄDTEN DES BALKAN
Ausstellungen, Publikationen, Diskussionsforen
organisiert von Konstantinos Sikelonis in
Belgrad, Bukarest, Cetinje, Istanbul, Ljubljana,
Prishtina, Sarajevo, Skopje, Sofia, Tirana und Zagreb
November 2003 – Mai 2004

IN THE CITIES OF THE BALKANS
Exhibitions, publications, discussions
organized by Konstantinos Sikelonis in
Belgrade, Bucharest, Cetinje, Istanbul, Ljubljana,
Pristina, Sarajevo, Skopje, Sofia, Tirana and Zagreb
November 2003 – May 2004

The most important defining factors for
the Balkans are (in order of priority):

a) The Ottoman (Turkish) Empire;
b) The Yugoslavunist Empire;
c) The Byzantine Empire;
d) The Soviet Empire

And the processes of
their disintegration
and continuous change...

The name comes from the Greek word "Sophia" = wisdom

compare to "philosophia" (philosophy)

"love or wisdom"

So sad, too bad, dad.

Cover der Sonderausgabe des türkischen Kunstmagazins
art konst, herausgegeben durch Atatsür, mit Texten von Vasil
Kokkin, Serer Özmen und Öztürk Özüyurt.
Die Sonderausgabe erschien am Anlass der Ausstellung
ICH BIN SEHR TRAURIG DARÜBER, DASS ICH DEINEN
TÖTEN MÜSSE!
SENY OLDÜLÜŞEĞİM İÇIN ÇOK ÜZÜNMÜ!

im Juli 2003

at Projekti, Museum for Moderne Kunst Istanbul als Teil der
Balkan-Trilogie: In den Städten des Balkans.

Cover of the special edition of the Turkish art magazine
art konst, edited by Atatsür, texts by Vasil Kokkin,
Serer Özmen and Öztürk Özüyurt.
The special edition appears on the occasion of the exhibition
I'M TOO SAD TO KILL YOU!
SENY OLDÜLÜŞEĞİM İÇIN ÇOK ÜZÜNMÜ!

in July 2003

at Projekti, Istanbul Museum of Contemporary Art and is part of
the Balkan trilogy In the Cities of the Balkans.
PROJEKTE / PROJECTS

ALBANIEN / ALBANIA
N.N.
Organisiert von / organized by Edi Muka, Tirana

BOSNIEN-HERZEGOVINA / BOSNIA-HERZEGOVINA
Wer singt dort drinnen? / Who is singing over there?
Dora Bokinac
BCCA, Sarajevo / Sarajevo

BULOGARIEN / BULGARIA
Die Wiedervereinigung des Balkans / Balkan Reunion
Irena Badzina
Institute of Contemporary Art, Sofia

KOSOVO / KOSOVA
Wiederkehr: Die Arbeiten warten auf eine Wiederkehr
des Ereignisses / Reappearance: The Authors Look for
a Reappearance of the Event
Sokol Beslic, Shkelzen Miliqi, Erfan Shirzadi
EX C, Contemporary Art Institute, Prishtina

KROATIEN / CROATIA
Kosevci Res Publica
What: House for Whom / Natasha Ilić
Gallery Nova, Zagreb

MAZEDONIEN / MACEDONIA
N.N.
Zoran Petrovska
Museum of Contemporary Art, Skopje

MONTENEGRO
Orchideja
Peter Culén, State Museum of Montenegro, Cetinje

RUMÄNIA / ROMANIA
Balkan und die Horkrust vom Balkan / Pro und Contra / Balkans and Balkans Area / pros & cons
Ruzandra Bălan
Museum of Contemporary Art, Bucharest / Bucharest

Serbien / SERBIA
Konversonja 2: Die Gastarbeiter-Ausstellung / The Gastarbeiter Show
Branislav Dimitrijevic
Museum of Contemporary Art (MNAC), Belgrad / Belgrade

SLOVENIEN / SLOVENIA
Interdisciplinary Symposium / Interdiszipilinäres Symposium
Nina Petelin
Laibarna

TÜRKIYE / TURKEY
Diskussionen, Seminare, Ausstellung / Discussions, Seminars, Exhibition
Vedat Kosutrović
Platform Garanti Contemporary Art Center, Istanbul

JENSEITS DES BALKANS /
BEYOND THE BALKANS

Kunsthalle Friedericianum Kassel
Mangelos N° 1-9 ½
Kuratiert von / curated by
Branka Stipaničić

Marjetica Potrč: Kassel Project
Junio - September 2004
June - September 2004

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In Bulgarian, nationalism +
mythology + geography = nationalism +
the Balkans is a name for any
mountains in the Balkan
region. Its identity is identified
as a space of freedom +
freedom fighters +
repression +
hate +
art

1. Red outline = Bulgaria
2. Yellow = The Balkan Mountain Range
   (known in times before the OTTO / TURKISH CONQUEST)
   as MERMUS MOUNTAINS
3. Little red dot in the middle = Village of
   MELCHEVO
The descriptions of this form have left this page blank for use with this project.

(1 figure)