

*post-yu*th*
art biennale

SAUČESNIŠTVO
ANONIMNIH
MATERIJALA

COMPLICITY OF
ANONYMOUS
MATERIALS

CENTAR SAVREMENE UMJETNOSTI CRNE GORE
CONTEMPORARY ART CENTRE OF MONTENEGRO
DVORJAC PETROVIĆA 19 81000 ZANJAN 21/22

ČESKIŠTVO ΑΥΤΟΝΟΜΙΑ MATERIJALA,

POST-YU*TH ART BIENNALE POST-YU*TH BIJENALE UMETNOSTI

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SAUČESNIŠTVO ANONIMNIH MATERIJALA

COMPLICITY OF
ANONYMOUS
MATERIALS

38,7M²

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22,3M²

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SAUČESNIŠTVO ANONIMNIH MATERIJALA

saučesnistvo anonimnih materijala rezultat je automatiziranog sopstvenog učešća u ulozi anonimnih materijala, anonimne materijalnosti i konvulzije anonimnosti koja su na delu. prisutni kao pristup u praksama regionalnih i dijagonalnih generacija umetnika post-yu'th bijenala. ovo izdanje tretira uslove za reakcionarno-socijalističke pastiše ruina i ruminiranje kroz pastoralne rudimente: [sic] anonimne materijale; nastajale bržim kristalizacijama njihove staklenosti i zaoštrenim tehnološkim transformacijama 21. veka. usled čega se nakuplja moć sublimacija, koju je nekada znao in-situ posedovati per-se ovaj-više ne toliko-naš svet, gde je podjednako-govoriti; gde govoriti o umetnosti u smislu njenih nesvesnih materijala [kao okruženja] koja se međusobno određuju, koliko i nastavljaju dalje: rad, rast i follow-up. sve što se tu daje komunicirati i što komunicira jeste svojevrsna re-vaporizacija sub-struktura; kulturološki izvesno različitih potki kao i drugih organizacija... diagramskih terminologija drugih izložbi; postojećih članaka praćenih listama i imenovanjima na duge staze. drafting poput gambita koji je: u potrazi za slučajem infrastrukturnih planova i finih upotreba, gestualnosti odnosno tretiranja. ta upotreba anonimnih materijala, čak i resursa koji stoje naspram i u samim srcima anonimnih materijalnosti, kao kroz dela umetnosti, zapravo samih koluzivnih sila - delanjem umetnosti - već ustanovljene izvornosti. a izvornosti se moraju negovati u kontinuumu, negovati isto koliko ih i materijalno sauspevati kroz navigacijske prakse, konkretno ovde, onih od umetnika. ispostavlja se samo, kao anonimno tkivo – efekti, loop afektacije cross- života over- savremenosti. kroz sve što se može sada sauspevati komunikacijama, upravo aoristom-zapravo: kako anonimno materijalizovati; kako katalogizovati arbitrarnost svakog okvira: oh-queer-ah! unutar poliritmičke sistematizacije umetnosti, idioma, saučesništva u njenoj kompliciranosti -javnih materijala. pristiupnica, iznova, određeni oblik samodovljne ma-

trice za spekulacijske i asocijativne vežbe iz kontingentnosti – bitnije pitanje od njene upotrebe su priuštivosti, su date uvek na delu. sopstvo je u tome ultimativan i sirov oblik zagonetnog anonimno konspirativnog odnosa prema postajanju resursa. zamisao o tom postajanju fantazira priuštiti čitaču i ovakav kofon tekst koji je nejednako takođe kompliciran i u sprezi tog samo-opremanja, kompliciran jeste i sastavljen potpuno ali i za-komplikovan. kompliciran je u generativnom svetu. u svetu prepunom generisanih slika. u svetlu generativnih sila; ipak, imperativ je razmisliti -čini se- šta su zapravo ovi, često veoma sabijeni psiho-rojevi. tokom ove poslednje decenije, odnosi između slike-teksta, nisu više kao oni slike tela, teksta, niti kroz relacije. svi oni postaju gotovo kvantno izmenjivi, dok umetnosti više nije ni do toga da generiše ništa-jedinstveno, već šta traži moju bilo čiju refleksiju u de-subjektivizovanom prostoru ali najpre pristupu u već-sve-postojećim zalihama objekata, slika i prostora kako ovog dole - tako i vertikalno svakako dugačije i digitalnog. red je bio i na svet- da sa stanovišta apstrakcije razume, a ne da se apstrahuje više od jedne strane sveta. elementi stvaralaštva su u drugom planu, a prenošenje slika poput predmeta u svet objektne umetnosti, ona postaje isto tako sekundarno. sirovo vizuelno rezonovanje poseduje ritmičku, procesnu i serijsku formulaciju. serijsko ponavljanje je manje stvar kontrapunkcija istosti, razlike, više faktor tkanja beskrajn mreže relacija; ovakva, se može dogoditi najviše u okviru spekulativnih varijabli. način na koji senzitivni svet, tela su sve samo slike i jezik, koji se nekom drugom prilikom radikalno dugačije produbljuje ili je njih često ponekad i više; njihovom (se) upotrebom. je sama upotreba, 7 jede sedam dok 7 sedam jedam, odgovarajući na ovu anticipaciju, umetnici ne izgleda da se bave glavnim paradigmama uveliko istorijskog- umetnosti, niti zanemaruju ideologijom izložbenog prostora izglobljenog, već predmetima i sopstva konstelacija, u kojima se susreću i u svakodnevnom životu. ponekad nastojeći stvaranju nezavisnih svetova umetnosti, oslanjajući se na bogatstvo predstavnosti raskošnosti materija, samih materijala, uređaja i komunikacija okoline. međutim, oni se ne bave ovim resursima kao apsolutni majstori i pojedinci odvojeni od civilnosti, već se smatraju elementima svoje/naše kulture. oni ovim putem hoće da izbegnu diktate individualnih samooptimizacija: poput stereotipskog pojma, koji intuitivno

deluje i svojim artizmom podstiče na suočavanje sa sobom i među sobom. ali kroz kontemplaciju koja je oslobođena u granicama materijala sa kojima i stupaju u interakciju a koji strukturiraju svakako veliki deo svakodnevice re-kontekstualizovati (ih)* u svet (neke) neke *(druge) umetnosti. zato se ovakva dela suočavaju sa različitim izvesno mogućim interpretacijama i potkopavaju bilo kakvu pretpostavku da može postojati svet u kome je sve pomireno. umesto toga, susrećemo se sa izmrvljenim materijalističkim spekulacijama o neopipljivosti opipljivih objekata i sa kojima smo svi upoznati, a da ih ipak ne možemo stvarno potpuno protumačiti. ukoliko je bilo ko, češće anonimn, pre nego što je upućen u neki buzz mrežnih ne-elastičnosti i retke kognicije prostih stvari, kao frekventan, versatilan, ekscesivan, aluzivan i intrizičan: anonimnih a moralnih kompliciranosti i saučesništva dovršenosti špekulacije. anonimnih sila materijalnosti i anonimnosti tih materijalnosti. neko, dakle misli da se svet može ali ne nužno zamisliti nezavisno od čovečanstva iako je nužnost ovog odvajanja nezaobilazno osetna. postavka raspakovana je u rasponu od onih pristupa u savremenoj lokalnoj, odnosno regionalnoj umetnosti, do onih ~or~else~ razloga da se istraže veze između teorijskih, naučnih koliko i bližih primera oblikovanja umetnosti kao prostora regionalne društvenosti. unutar izložbe u tradicionalnom, dijalektičkom smislu, špekulacija i materijali nisu u suprotnosti jedni s drugima, jer se špekulacija odnosi na razmišljanje o beskonačnosti i apsolutnom, onome što nadilazi materijalno. dok nasuprot materijali deo su čvrstih fizičkih činjenica. računajući i na samu mogućnost eksperimentalne nauke da pruži informacije o svetu pre pojave organskog života, onoga što je postojalo pre-misli, materijalizam ne bi mogao više da isključuje spekulativnu pre-misao, suspenziju konačnosti bez nužnosti, gde bi se sve moglo ali ne nužno. konspirativna priroda već govori, zaverava se rotacijom intuicije za kontra-intuitivno, znanjem za neprepoznavanje, konformiranjem sa konfrontacijom. unutar ovih zamešateljских procesa bliskih i dalekih epifenomena bitna je mehanika paranoje i de-subjektivizacije. budući da je paranoja stanje visokog kognitivnog potencijala, ona se kroz različite entropijske stadijume ili kristalizuje u jasno zaključene uvide ili kristalizuje singularni slučaj uma, u fantazmatsku ozau opne paradoksa. međutim, sada kada dotičem 'ovo mesto' upravo rizikujem intrika-

tan kompleks jezičkih sila koje opredmećuju apstrakciju neke pre-konkretne teorije kao zavere. hiper-metaforična glasina ili konkretnije, nerukotvorena pećina informacijskog pejzaža. povezana je zamenom mesta reči. psiha koja se ustrojstvom svog abecednog čvora prekodira u permanentni egzoterički, čist psihizam, mit o datosti, paroksizam redundancije. umetnici rade ne više sa pogledom na telo kao poreklo percepcije, umesto toga, ovde je to objekat pročišćavanja - ukratko, objekat optimizacije. izložba je samo-paralelno postavljena sa pitanjem internalizovanim koje je u anonimnom, možemo li misliti bez sveta objekata, postkolonijalnog sveta, sveta životinja, sveta resursa; kako to funkcioniše nešto što niko tačno ne zna. zamisao kulture posle kulture tiče se prirode posle prirode, materijalnih post-materijala. i simuliranosti animiranog tela u njegovoj snimljenoj nematerijalnosti, sa jezikom. izvor i poreklo kod gotovo svih predstavlja univerzum koji se hrani informacionim mrežama. nasuprot izmišljanja novog, postoji umnožavanje mutacijom, preklapanjem, mešanjem i deljenjem. ove materijale karakteriše tečno stanje koje ne poznaje preterane, pozajmljujući govor o estetici od kontingencije, što znači nešto poput stalnog i nepredvidivog protoka materijala unutar polustabilnih struktura. što nove tehnologije više zasićuju živote, pitanja materijalnog i nematerijalnog, postaju upravo ove tehnologije, koje nastoje da povuku jasne nagibe između objekta i subjekta. ali tamo gde sve teče zajedno, u nepredvidivom materijalnom toku, zar se tu ne postavlja zamka za umetnosti? više granica koje razlikuju estetski objekat od svih ostalih objekata. jer tamo gde se sve nađe u stanju transformacije, ništa ili zapravo sve bi moglo postati mogućnost. za 5 sekundi spekulacije bi predstavljale izazov opsednut materijalom prema modernističkom idealu, gde su ljudi, za razliku od objekata, u žiži refleksije. ono što doživljavamo kao virtuelni uspon i prevrat interneta je u stvari promena i fizičke stvarnosti koja nepovratno transformiše telo kao sintetički registar i okruženje kao laboratorijum. ljudi su, ako ne još uvek realni kiborzi, ono su već izvesne himere u bio-svetu. usled ovakve granulacije ontologika je isključiva kao dete, pa se izopštava, uvek prema rečima nekog drugog, kao identitetska rupa zapleta, nečijeg drugog –životnog kursa. nizanje rečenica incognitum ancestralnog referenta. moguća kao razvojna linija poreklom od dekonstrukciske j- priuštivosti,

dostupnosti, odnosno ekologije pristupačnosti. jedno moguće povlačenje iz partije šaha umetnosti jeste iz samog akta umetničke p-odmislenosti i ozirisenosti pri zadovoljavanju njene službeničkih prividnosti. tako dolazi i do modela igračke: ra-sastavi sve i vladaj! neljudsko, na kraju dana gleda u budućnost čovečanstva, model igračke je rekurzivan i samo-evidentan, nužno emancipatorski, on je skup modela: teorijsko-metodološke pretpostavke već u prednjem planu, kao izmenjivi, iznova opremljivi objekti (modifikacijama i manipulacijama). zastupanje mrežne ili teorije ujedinjujućeg polja integralne teorije interneta - stvarnosnosti - drugom vrstom bivanja viva-anonima. alhemija jeste vezirana na otključavanju izvesnog vida za svet- u njemu. ekstenzivne apstrakcije okvira kao heurističkog uređaja koji izriče seriju događaja, koji transformišu objekte, aktere i mesta u relaciji sa uhvaćenošću u događanja. skandalizacija anonimnih materijala je kao domaća televizija. što jeste zasigurno i nomološki-dangler. zamka i mašina- zasnovanost ni na čemu- njima, vama ili svemu? početna motivacija rekapituliranja one-ove izložbe je egzistencijalizovan prostor krize, ne kao egzistencijalističke to je ultra pro et contra; koja se automatizuje u svoju jezičku-rezoluciju; da se pokaže svoj razvoj koji se odražava na: tehnološke sheme i prolegomene, problemogone-me, i koji koristi drugačiju estetiku, orijentisanu na površi internet i korporativnog; generacije u nastajanju imaju više šarma za konceptualan pristup zasnovan na materijalu anonimnosti. to je više ne-fikcija nego fikcija - špekulacije ne koriste termine 'ja' ili 'generacija' kao ni 'posle' 'interneta' u mišljenju-teksta, mnogi od radova ne bave se internetom ili izbegavaju bilo kakvo neoliberalno brendiranje, dakle samo kao slika pretrage, radovi se pozicioniraju u prostor koji već razmišlja kako će ih se pojaviti. umetnik bi želeo da osvetli izložbu. taj pristup je takođe u funkciji tehnologije i kapitalizma, ubrizgavajući izvesnu hladnoću ili toplotu u materijale. u skrivenom pisanju, osnovna radnja je konstruisana da kamuflira druge zaplete, registrovanih u rupu-zapleta- preklapanje sa površinama ili zaokruženim predikatom, u smislu takvog pisanja; glavni zaplet jeste nacrt koncentracije rupa na nekoj parceli, rupa kao parcela. ostvariti ove uslove kroz pravni životni okvir, prostor za objekte i figure socijalnosti koje su kalibrisane na digitalnu sferu? objekti koji imaju tela, ili sporadičnu fizikalnost. oni se terete odsustvom, koje čini telo potpuno prisutnim: kroz prisvajanje- materijala kako bi

se opisivalo. a nekako ubrzo ipak - taj bi opis nestao, bip-bop relacije estetike i ideje da su nedeljivi koncepti veliki deo ovog ili onog opusa. kod opusa post-*yungen* bijenala, to jest izložbe, karakteristično je što je uronjena i ukorenjena u specifičnu vrstu ne-filozofske –spekulativno orijenstisane, onto-grafije i racionalizacije materijalne svesti kako je upravo post-digitalni prostor ne sasvim dosledan, logično jer problemi koji se javljaju sa internetom nisu potpuno i čisto virtuelni. ogromna količina energije se troši i na pokretanje – što menja geografiju i geopolitiku kao retro-spekt. politika materijala se menjala u realnom vremenu i u smislu virtuelnog sveta, koji zahteva mnogo uređaja, energije za realan rad. to uopšte nije virtuelno, ali zar ovo fokusiranje na materijalno već ne uklanja neki društveni element iz bilo kog umetničkog dela? materijal je jasno povezan sa političkim, jer autori koji misle o materijalima misle i o tehnološkim i ekološkim rezidualima, oni su počeli da razmišljaju i izvan sebe, preko mere i svakog posla. zato ovakve vrste umetničke prakse nisu o sebi ni tebi, svojnosti, prisvajanju, znajući da su već više zasnovane na specijalnom obliku saučesništva. ali sada tu postoji potpuna promena zbog tog - našeg saučesništva. ako pričate o nečemu, a znate da ste već deo toga, to je drugačija vrsta pozicioniranja u odnosu na anonimni materijal – ziklonopedia. gde na primer, postoji napetost između toga kako izgleda i onoga što zapravo jeste. u anonimnosti od materijalnih špekulacija bilo je i nekoliko različitih objekata redistribucije, koja je karakteristika u odnosu na nju, sebe i posthumanizam, socioekonomske tremore redefinisanja čoveka izvan utvrđenih društvenih i bioloških konstrukata i konsekvencija neuronauka koje bi za tečno postalo telo, plastično dali sve za jednokratnu upotrebu nečije plastike? ništa nije čisto u čisto virtuelnom svetu? objekat je izvan vremena i prostora, vrsta je alegorijske upotrebe jezika; dok je levo, umetnost zasnovana na materijalima i predmetima kao pikavcima, samo uvećanim pred-slikama. ono što ovi novi pristupi umetnosti i filozofiji imaju zajedničko jeste manje raskid sa modernošću nego više savez sa njom, to je izvršenje jednog vida kompliciranosti samo paralelno sa anonimnošću materijala. to je za mene bilo jedno olakšanje. zatim, kad se napokon nešto novo ponovo pojavilo! uskoro će opet biti još umetnosti koju svako neće videti. često se pretpostavlja da su agentura i subjektivnost, ako ne

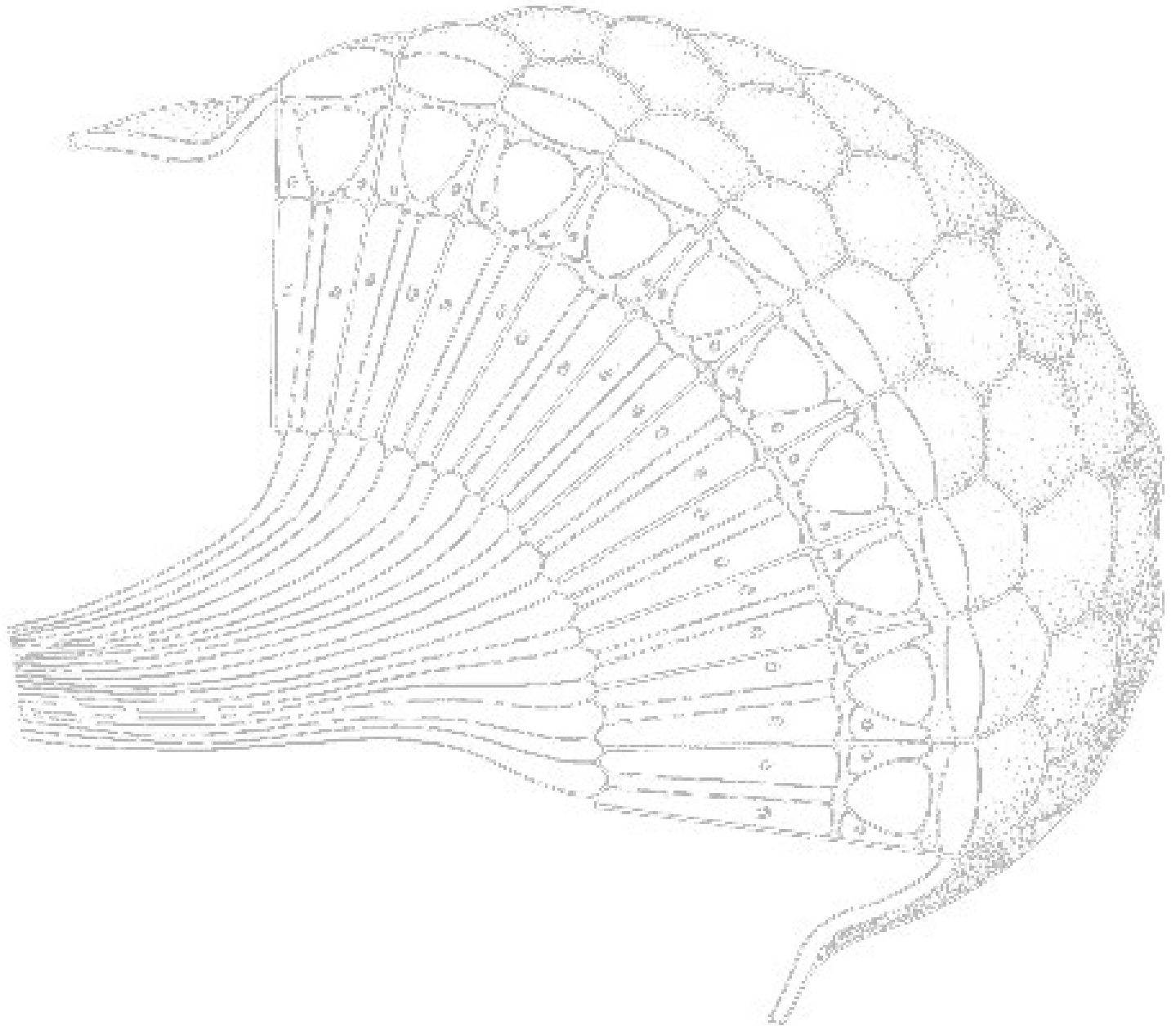
falsilabilnost kao prirodni identitet: zamenljiv je ali kao transformacijski-konsekvenjalistička-etika koja mora biti objekat, dakle manje subjekt prenosa ove razmene, to ipak funkcioniše izveno drugačije. iz -realnog nastaje ali u etičkim izazovima koje postavlja samo shvatanje da je biti prirodan, kao što agresivno slobodno prirodno virus i jeste, samo je dodatna oznaka iteracije na račun indiferenstnosti: indiferentan prema moralnim projekcijama koje bismo mogli da napravimo na njega. materijal je koji pronalazi svoje načine, izvesnost rada sa/na anonimnim materijalima post-mreža, pokazuje diferencijalno vezane niti, procene slika, objekata, zvukova i medija: tzv. materijala. a digitalni svet radi svoje, nezavisno od bilo kojeg dr. širenja snopva, do krajnje smeše. suočavanje sa povećanjem kompliciranosti same složenost, npr. mita o datom. stvarnost nije stvar, već sistem konstrukcija, načina dopuštanja sveta. logika anonimnih materijala očituje se unutar kompleksnih pojava. na trenutak deluje kao influks bastardizacije doku-fikcijskog konspiriranja izvesnih primera. konceptualistička putanja je inaugurisana uz komplikovana ovlašćenja; sugerišući značenje kako je to izgledao sadržaj strano) prisutan: značenje: umetničko delo-pogled na objekat, namera interpretacija (kultura-institucija) srednji izazov ideja svet boje transformisan u informacije filma i operacija dizajnirane složenosti; ljudska vizuelna obrada oko, radna memorija fizički proizvod preferencija i (stimulusa) iz kamera (privilegija, reprodukcija, korporativni (ciljevi) potrošač (umereno) razvoj slike; tehnički imbricacija - estetičko – semantičko -modeli predstavljanja alternativne zasnovane na činjenicama sintetiše surovosti dva argumenta intervenišući sa više nivoa; kognicija (čula) pasivna (receptori) oblik (boja) indeksna (pogled); uticala na reinterpretiranu (semantičko-kulturnu) praksu artikulirati različit – eksplicitan (uokvirivanje) sistem (hvatanje) razvoj (perceptualni) tehnološki nivo (novi) kapaciteti (kritička) pitanja (zajednička) nit (autorska) razmatranja objašnjavaju (celinu) sebe (misao) konjunkcija (šire) diskurzivni (okruženje) događaj (razmotriti) dijalog, konkretna (pitanja) - posebna (vrsta): ljudska-tehnologija; luta širom globalne mreže. nova post-yu'th slav-sphere: sajber-partizanstvo trans-modernista koji definiše sajbernetiku kao nauku o komunikaciji i kontroli. proto-fikcijske prevodivosti, oko odnosa prema vrednosnim idejama generacija čija očekivanja nisu u pogledu tih relacija prema 'vrednosnom' i sve manje se ispostavljaju, i kao da nisu približnih pravaca, tek nikako navigacije. potonuće nacionalne države u njenu ter-

minalnu demencijsku, društva ispod klase urbana jezgra predgrađa, fisija pret-
nje, gubitak kontrole. kovanice: enklavia, xenoslavia, yugofuturizam ...
označavaju izvestan domen otklona, opoziva, ne toliko otklona koliko razvojno-
sti partikularne zarotirani od tog-prošlog, tekućeg i budućeg preobražavanja
svojtava (ovde umetnosti i vizuelne kulture kao već odmaklog veka. izvesna
generacijska aistoričnost je ishod prirasle karakteristike ambisoidnosti,
nepoznanice kao datosti. materijalnog tragovanja i ogledanja kroz transfor-
macije globalnih pulp-vrednosti, prevratne društvenosti i to usled, sa jedne
strane, izvesnih saučestvovanja, određenih aktera zahvaćenih kroz trajektorije
90-ih u mračne vode prethodno konzumiranog modrog korpusa modernizma
kroz tekovine 20-tog veka, u meso renderovano za gotovo-dobro jelo pot-is-
tisnutog zamućenog hiper inventarnog modernističarskog 21 vekovlja. svetom
divljaju pošasti softverskih virusa, nuklearnih proliferacija. i to sa ove druge
strane, posmatrano nizozemskim rakursom milenijalista u razlomcima i koren-
ima na bez i sa iskustvom od krucijalne prevrednovane modernosti kao savre-
menosti, infra traumatizujuće raskoši što deli kroz blokove svih koji se između
kreću, ali i po- unutar njih. savremeni humanizam biva zaključen iscrpljujućim
mogućnostima ekonomskog planiranja, tu je i jučerašnja naivnost kao nevinost
-na današnji dokaz namere da se korumpira. ekonomije središta i kombina-
tornih proizvodnji modernosti godine: živahni instinkt, kontinuitet, kao op-
stanak, katastrofa je prošlost u raspadanju. karaoke umetnosti kurziv je dodat,
neoperativno izvesnom 'šta'. biotriler zamazuje faktografiju obrisa, i kao vrsta
dramatizacije ima značajnu kulturološku funkciju (mogu se ogledati kroz-
tenzije ostvarivanja čisto političkih efekata). u međusobno rastućem nizu inflacije
definicija, napomena, koje imaju i varijacije na prisustvo, posebno tehnološko.
budućnost koja dolazi u anastrofi, budućnost je koja će doći. oduševilo se more,
ali ne luka, ni planine, niti postupci; zato kupite gas-odelo spiromantije (za nemi-
nosnost budućnosti). digitalizacija omogućava svet za koji se bilo ko može
definisati da je, i svako ga može imenovati -sebe, autorom, oruđem za ljudsku
vlast nad prirodom i istorijom, odbrana od sajber-patologije tržišta. tradiciona-
lni filteri su se istopili u vazduh i ostaće samo krajnji filter – ljudski kao nemo-
gućnost čitanja nečitljivog. istrunuta digitalnim zarazama, modernost se raspa-

da na komadiće. da biste saznali šta čuvati na virtuelnom tržištu na kome Kitsovi slavuju dele elektroniku. kapital se klonira sa sve većim zanemarivanjem nasleđa. na šta bismo mogli da poželimo da se vratimo? u poslednjoj fazi ljudske istorije prelaze se tržišta i tehnike kroz interaktivno bekstvo, izazivajući kulturu haosa (kao jedinicu) za brzo reagovanje i približavanje dizajnerskim lekovima sve većom brzinom i sofisticiranošću. sada smo svi stranci, više ne otuđeni, već tuđi, samo prevareni u raspadajuću odanost entropijskim tradicijama. iz degeneracija autentičnosti u ksenocidnu neurozu. kultura haosa se sintetise sa veštačkom neurohemijom. vreme ide čudno u taktilnom samoorganizovanom prostoru: novi vektori i sistemi isporuke, mešajući se u trku ka naoružanju. možda ne znamo šta se dešava, ali postajemo zagrejani i vrući. mreža više ne filtrira osvajače, oni su naučili da se infiltriraju u mreže. odbrambeni sistem prelazi u neprijatelja. postavljen protiv taktike subverzije: infiltracija, konvergentne invazije i koordinisanog zahvatanja. semplovanje, remiksovanje, anonimni i nehumani šum- replicirana sajber-pozitivno u post-yu-prostoru. zanemarivši uslove oblikovanja lokalnih kontekst-lokatora. drugo jeste, diskontinuirano izdanje, bijenala - dešava se kao nekakva posebna kontingentna instanca nad paradigrama, lokalnim determinizmima, čak i karakteristikama ravnice koje ona sama ne podrazumeva topografski. opšti zdrav razum je potpuno pogrešan i kultura, regionalna a efektirana ... kako bismo izvodili ovakve opskurne akcione špekulativne figure govora na konceptualnim terenima, možda bismo da ispravimo taj značajan dodatni ton do totaliteta tokom postupka prevođenja u poređenju sa primenjenim. ovo je format transmodernističke meko-situiranosti. nematerijalna obeležja a-poetske potke umetnika, igranje unutar zapleta koliko i osmišljavanje zapletaške igre-uređaja. uspostavljajući u toj indirektnoj mreži odnosa, preko preteranog i razuđenog poligonskog poližargona koji se ranije praktikovao od rekonstrukcije do ponovnog prisvajanja terminološke liste zapleta; serija o istoričnosti, koja je sakupljena kao projektna izložba prevodilačkog izazova adaptiranja *spekulacija o anonimnim materijalima* u „saučesništvo anonimnih materijala“ ili naša: kompliciranost sa anonimnim resursima. spekulativni naslovi su posebno živahni. režiranje instalacija kroz namete pred postavke i postavljenosti. ispunjeno je

interferencijama koje pod akumulirane valute podrazumeva strujanja kakva efektivno delujući obučavaju neograničene pseudo-osećajnosti, maloletnosti, artizanstva yu-izgovaranja negirajući im regionalno realna svojstva koja je sakupljena kao projektabilno transformativna trajektabilija – izložba, našim jezicima elipsirana kao špekulirano o anonimnim kompliciranim materijalima, kao jedna moguća versatilizacija konstrukcija i njenih podsvodova. neograničena su osćanja malo'umne–letne'sti prekombiniranost anonimnih materijala je skoro sve. ex'presivnost radikalne tolerancije, otvorenost je ono što čini celokupno telo slobodnog sveta naopakim tokom istorije. postoji, jedino radikalna vrsta otvorenosti. i lako deluje da stvari stoje suprotno, budući da naši položaji nisu u najvećoj meri determinisani ni podjednako definisani 'našim' nacionalnim sistemima kulture. popularna surovost zakulisnih sistema, svetova umetnosti ispoljava taj strogi hard-to-getness kroz niz nedodirljivih ograničenja, ukorenjenih u ekologijama pristupačnosti, dostupnosti ili priuštivosti. ovakav sklop poslovnih uslova i položaja osvetljen konceptom i izumevanjem kovanica, kao što je spomenuta, sa ekologijom čega? čega pristupačnost, dostupnost ili priuštivost? Plan rada iskrsava u uslovima, čim ste u uslovima onda ste i u određenim okvirima pa tako i neizbežnom sklopu. raseljavanje sopstvenog kapaciteta u disperzivno postrojenje prostora kroz mrtve-prirode u prirodi. prekomerni, neintervencionistički i nerazumni vektor kooperacije u široko rasprostranjenim kulturnim promenama, baca diferencijalno svetlo na uslove. ovaj, recimo, efekat iskorenjivanja ima krajnju vrednost, kvalitativni značaj transformativnog vektora; rečnik namera, koji se širi dok se stvara. samo kroz susrete, sastanke i inspekciju interakcijom u datom bazenu društvenosti, za razliku od prostora razuma, formatiranje jeste (implodirajuće) moguće. učestalost interesovanja za zapravo bliže sekvenciranje eteričnog prema doslovnom, koliko i oko umne diseminacije umetnosti. nematerijalna razmena, poput ove ili one čiji je oblik neshvatljive neravnoteže ubedljiv kao prevlačenje. krajnji izazovi afektiranja koncentracije, dok nas provociraju na spinove umetničkih sistema kroz 2000te, praćene akademiziranim osećajem identiteta i kulturnim sitkom kritikama, više pritisnutim uz nova područja istraživanja. ovo bi dovelo do budućnosti hiper-stišanog proizvodjenja dijaloga i u atomskim skalama, ekstremno unutrašn-

jim jezičkim otkrićima, sa paralelama umetničkih i njihovoj teorijskoj aluzivnosti. adresirajući vrstu elipse, linija je istegnuta preko naših iskustvenih dužina uronjenosti. praćene impulsivnim beleškama u tip indeksa koji će generisati a-rizomatski a-tekstualni interfejs iznuđenih struktura od vrha-na-dole, programiranih na odgovarajućoj platformi u opterećenju. opsednutost određivanjem osnovnog kriterijuma prema kojem bi se subjekt antropološkog diskursa razlikovao od nas kao ne-zapadnjački, ne-moderan ili neljudski. neljudsko je sve što je strano i što postajući opisno zauzima ljudsko u-nazad bez obzira na njegovu realizaciju, zamišljajući praksu permanentne dekolonijalizacije mišljenja. društvena očuđenost unutar sirovosti savremenosti i aistorijskih značenja koje održava. unutar njihovih predloga ističu se: -katastrofa -eliminacija -destrukcija ali i nova dinamika i emancipacija senzibiliteta -otvara se u slojevima globalnog postinformacionog aksisa društva - sa jezičkim preokretima - humorom i političkom hrabrošću. situacioni subjekt, kao vrsta konceptualnog bivanja - pisanja, recimo romana, nastajući između spontanog i auto - fikcijskog ili auto - fiksacijskog i javnog interagovanja i intervencionistički sklonog eksperimenta u smislu kulturno profilisanog događanja.



[ME]

Milica Mijajlović

a silver net of happiness... [*21]

Brigita Antonić

intrigue [*15]

[RS]

Luka Ličina

+when you pass through the water, I will be with you
+made for escaping
+ladder / baptism [*21]

[MK]

Natasha Nedelkova

erecting tendernes [*21]

[BH]

Miloš Trakilović

all but war is simulation [*20]

[SI]

Andrej Škufca

black market [*20]

[HR]

Marko Gutić Mižimakov

+thank you for being here with me [*20]

Anne Ampresand

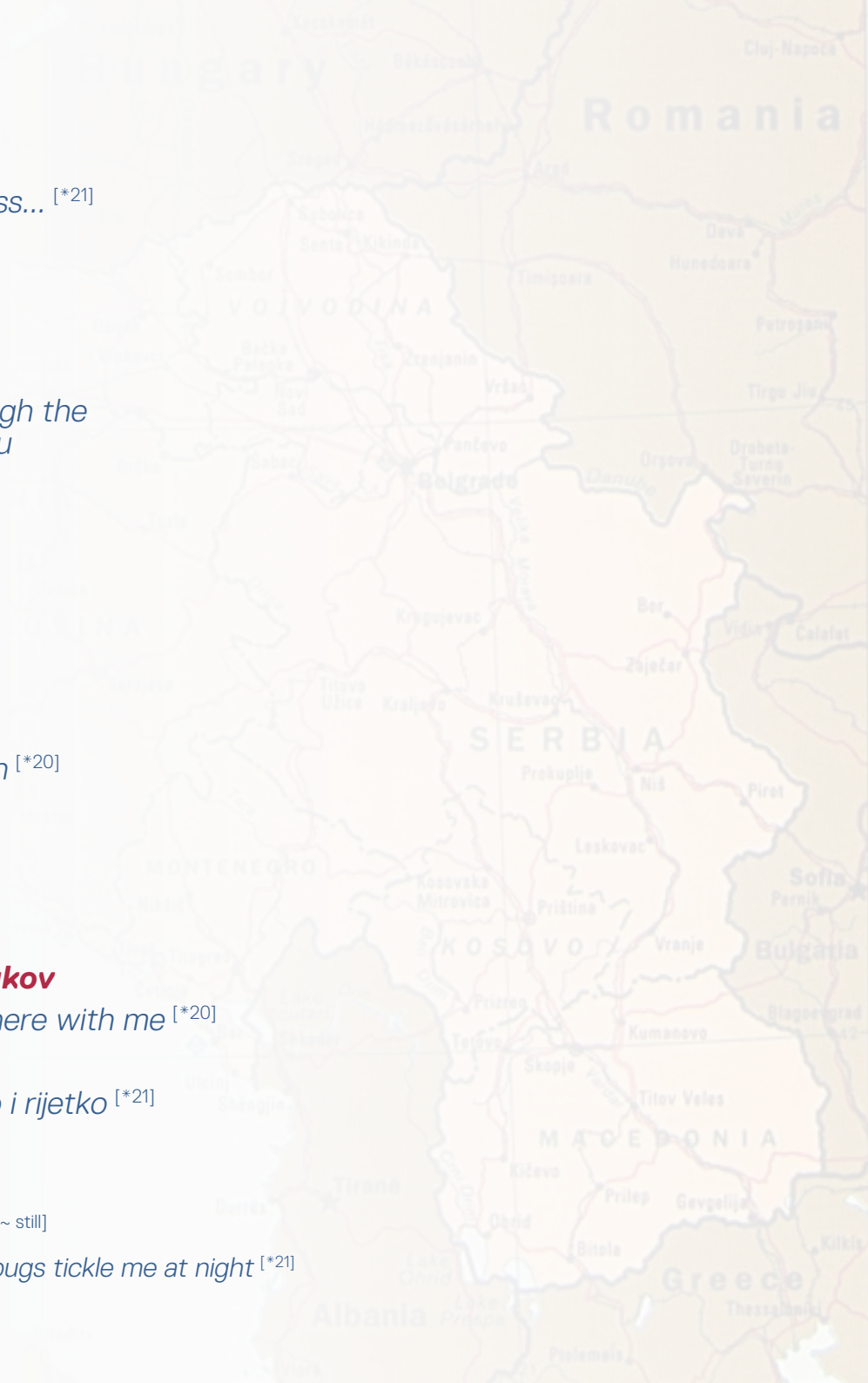
+ne sasvim nasumično i rijetko [*21]

[XK]

Laureta Hajrullahu

emotional software [*18 ~ still]

overflowed bubblegum / bugs tickle me at night [*21]





proposal for land art project: *taking over the sea*, slobodan stošić, 2013-11-11

MILICA MIJALONIC
[ME]






a silver net of happiness

as the tears you
cried, they start
to go and you
start to feel the
life,





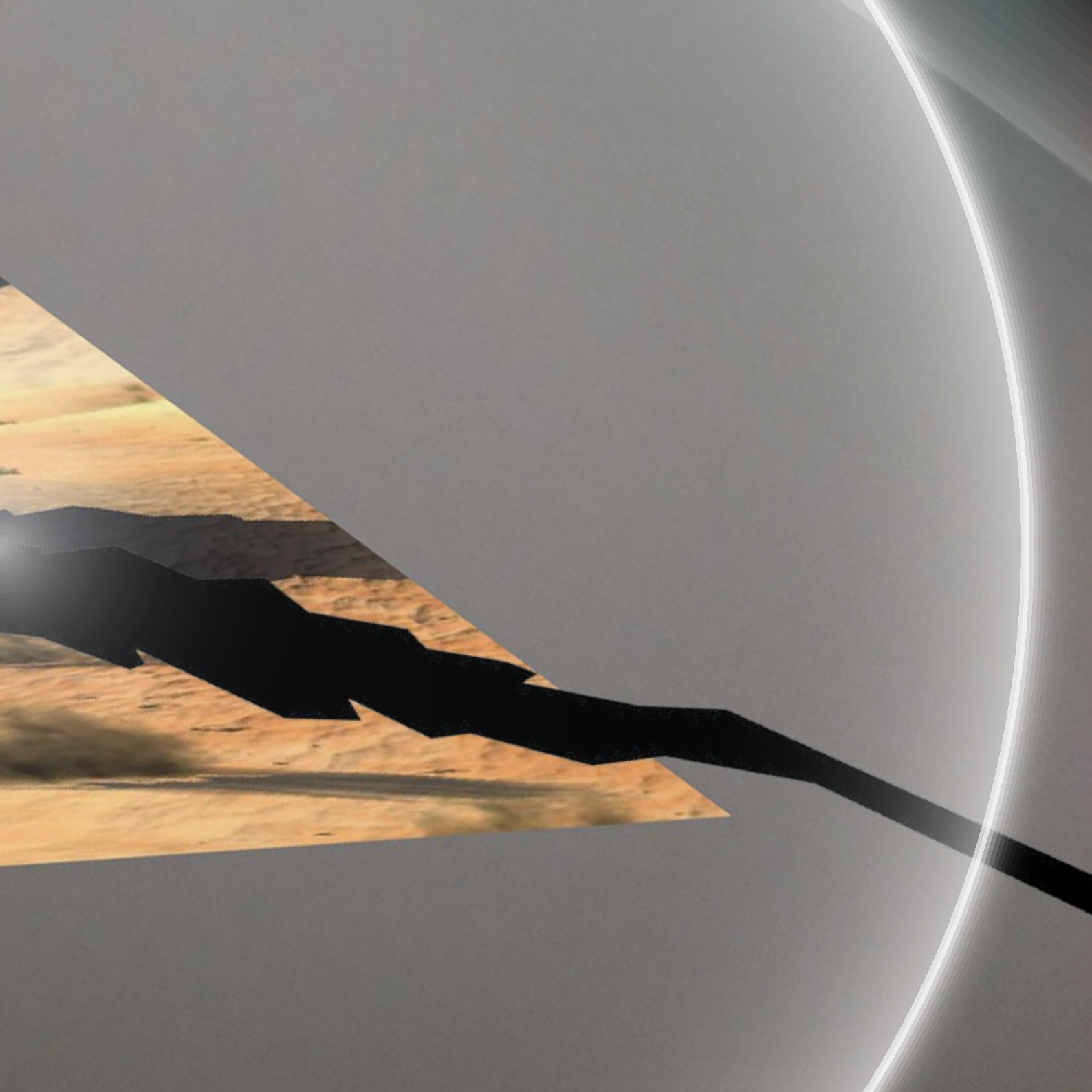


the flesh
it pulls apart
your head, your
soul its crooked

BRIGITA ANTONI
[ME]



blazing
busth



The works shown in this way point to intrigue as an irrational state of consciousness. I presented that by making a certain atmosphere that distorts and changes into something vague and confusing. My goal was to create intrigue by showing different transformations of consciousness. Textures and objects I set with different consciousness changes in an instant while exposed to a particular atmosphere of a place. The moment when it changes is the one when the intrigue atmosphere is created.

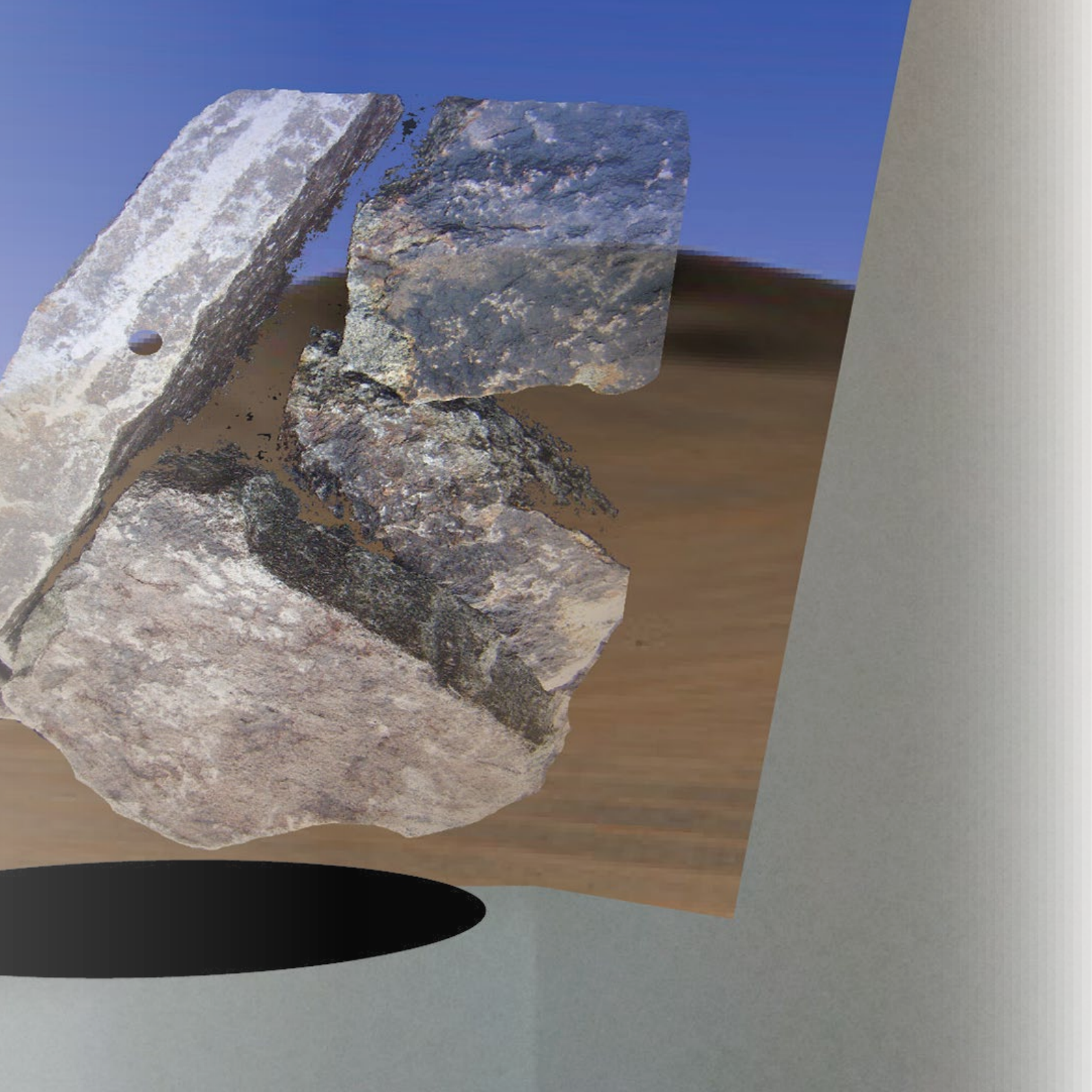


zenski

The works shown in this way point to intrigue as an irrational state of consciousness. I presented that by making a certain atmosphere that distorts and changes into something vague and confusing. My goal was to create intrigue by showing different transformations of consciousness. Textures and objects I set with different consciousness changes in an instant while exposed to a particular atmosphere of a place. The moment when it changes is the one when the intrigue atmosphere is created.

inbetween







LUKA LIČINA [RS]



Radovi su reprezentacija segmenta iz života unutar verske organizacije. Sadržaj izložbe predstavlja odlučujuće trenutke koji istražuju unutrašnje procese, počevši od krštenja kojim se postaje Jehovin svedok. Živeći po moralnim načelima i biblijskim učenjima, čovek se posvećuje novom načinu života koji je izabrao i po kome nastavlja da živi. Najvažnije učenje je propovedanje te 'istine'. Skupština kao veliko bratstvo koja veruje da živi u poslednjim danima, redovno razmatra Sveto pismo i primenjuje ga kako bi se spremili za taj trenutak. Postavka izložbe ima za cilj da versku skupštinu Jehovinih svedoka postavi u prostor galerije na način na koji sam je ja posmatrao kao član, paralelno sa narativom koji preispituje moj stav i poziciju.

The artworks are the representation of my period of life in a religious organization. The content of the exhibition represent the defining moment which explores the inward processes, starting from the baptism, which lead me to become a member of Jehovah's Witnesses. Living by the moral principles and biblical teachings a person commits to a new way of life that a person chooses and lives by. Most important of these is the preaching of that truth. The congregation as a big brotherhood who believes they are living in the last days regularly considers the scripture and applies it to prepare for that moment. The setting aims to place the religious congregation in the gallery space in the way I viewed it as a member in parallel with a narrative that reexamines my position.

made for
escaping

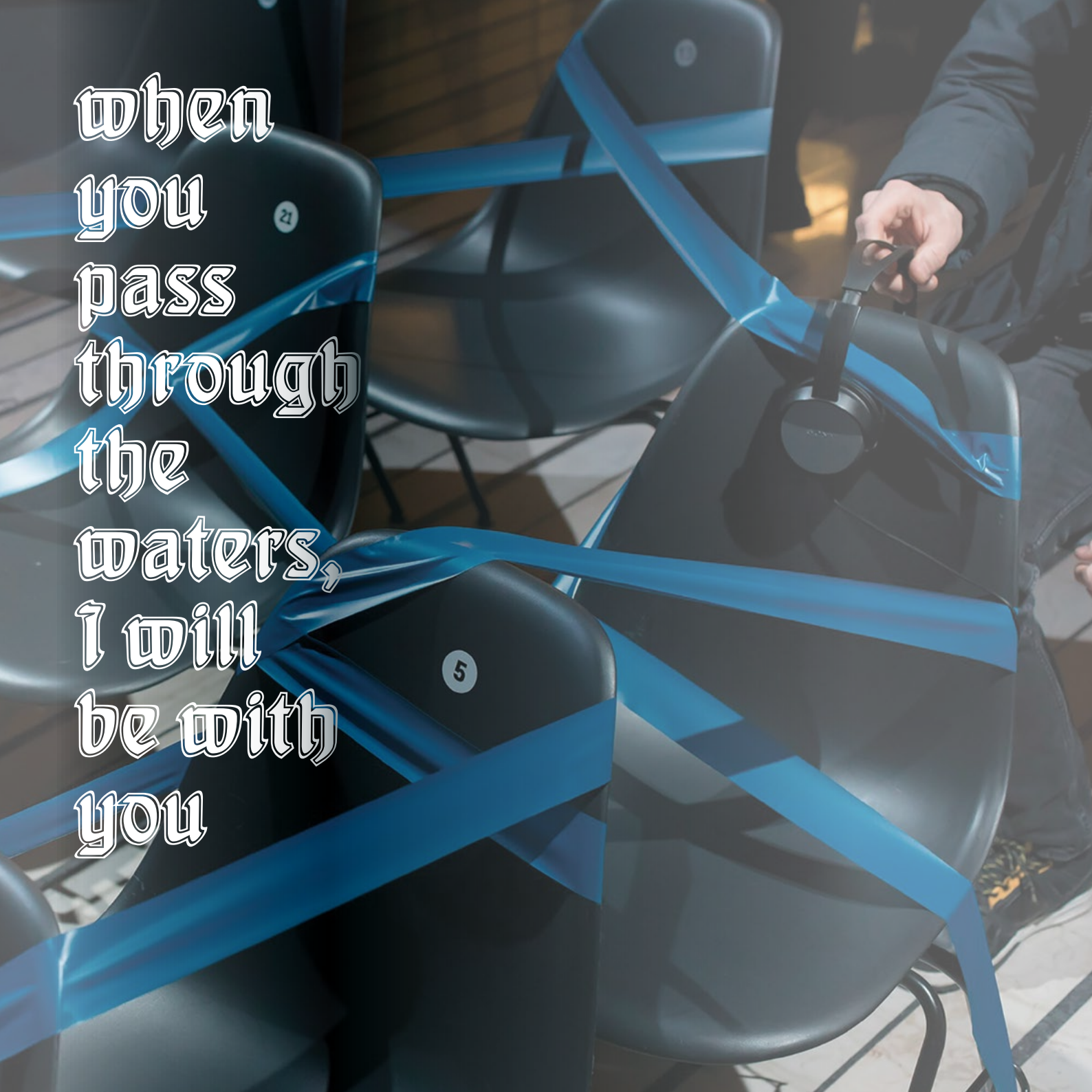




ladder



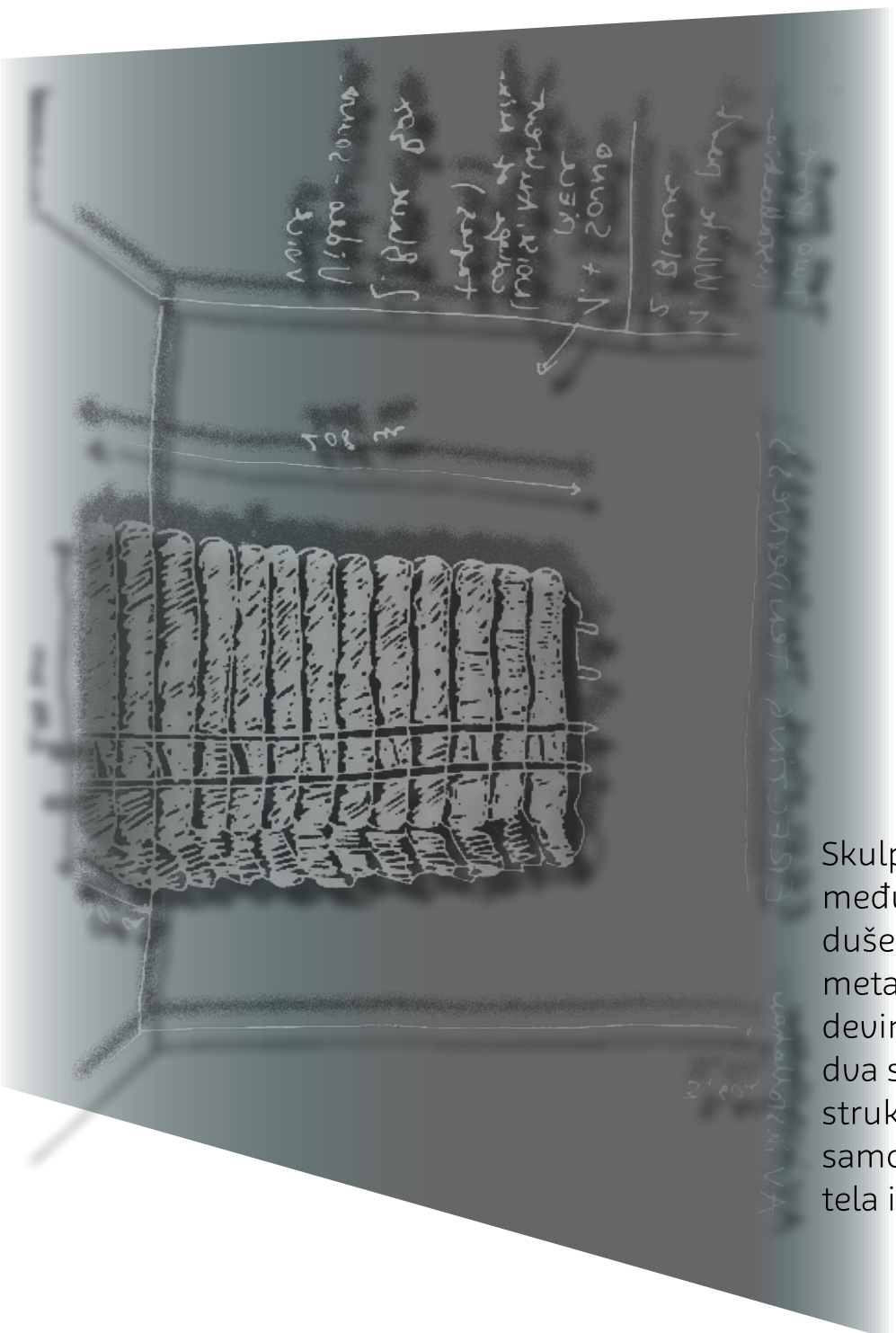
baptism



when
you
pass
through
the
waters,
I will
be with
you

NATASHA NEDELKOVA LURE

Skulptura je struktura od 13 međusobno postavljenih dušeka i dve jednostavne metalne konstrukcije merdevina postavljene na dva suprotna mesta. Konstrukcija bi ostala stabilna samo ako se dva slična tela istovremeno penju uz



merdevine. Skulptura je utopijska, ali i opasna afirmacija o etici nežnosti, koegzistencije i uzajamnosti. Ideja iza ove audiovizuelne instalacije je da ukaže na uticaje dinamičkog *prosopona* (maske, lica i uloge) kao mimetičke, retoričke i bezlične igre koja se desava kada telo u samoreprezentaciji koristi pokretnu sliku da bi izložilo, obratilo se i podelilo iskustvo kolektivnih halucinacija.

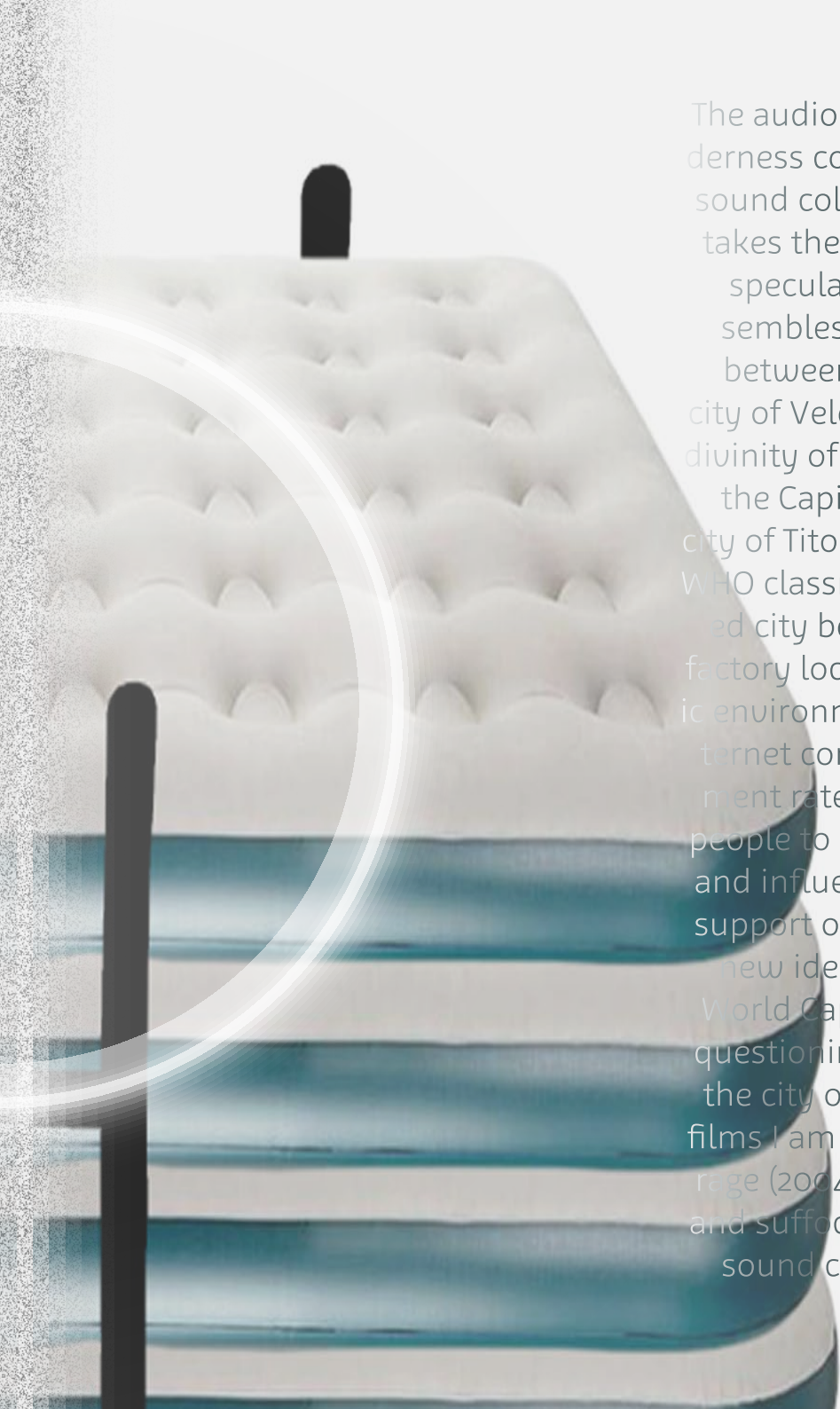


music, and it is an homage to the experimental art form of concrete music.


The sculpture is a structure of 13 superimposed mattresses and two simple metallic stairs put on two opposite sites. The structure would stay stable only if two similar bodies climb the stairs simultaneously. The sculpture is a utopic, yet dangerous affirmation on the ethic of tenderness, co-existence and mutuality. The idea behind this audio-visual installation is to point to the impacts of a dynamic prosopon (mask, face and a role) as a mimetic rhetoric and impersonal play that happens when a body in self-representation uses the moving image to exhibit, address and share the experience of collective hallucinations. Erecting-tenderness points to the struggles and resistances of the insignificant, the small and the ordinary that can take place looking at operating images and its surprising circulation systems that knit the World Wide Web.

erecting tenderness





The audiovisual installation *Erecting Tenderness* consists of three parts: a video, a sound collage and a sculpture. The video takes the format of montage-film where speculative iconological research reassembles images and points to the links between the fake-news industry in the city of Veles, North Macedonia, the Slavic divinity of Volos (Veles) and the attack on the Capitol in the USA. The ex-Yugoslav city of Titov Veles first became famous by WHO classment as the world most polluted city because of its toxic zinc and lead factory located in the city center. The toxic environment, with cheap and stable internet connection and a high unemployment rate, encouraged a group of young people to create over 100 fake-news sites and influence the elections in 2016 in the support of Donald Trump; thus created a new identity for the city of Veles as the World Capital of Fake News. The video is questioning the filmic representations of the city of Veles by citing two important films *I am from Titov Veles* (2007) and *Mirage* (2004) that both deals with the dark and suffocating ambiance of the city. The sound collage is a mix of recorded tape



All but War Is Simulation [2020]

Lecture-based 2-channel video installation. The work seeks to address the status of media representations of violence by combining theory, popular culture, poetry and personal experiences with overarching themes of migration, militarization, and digital technology. It blends historical record with speculation and theory, taking a document from the Bosnian War as its starting point: a soon-to-be

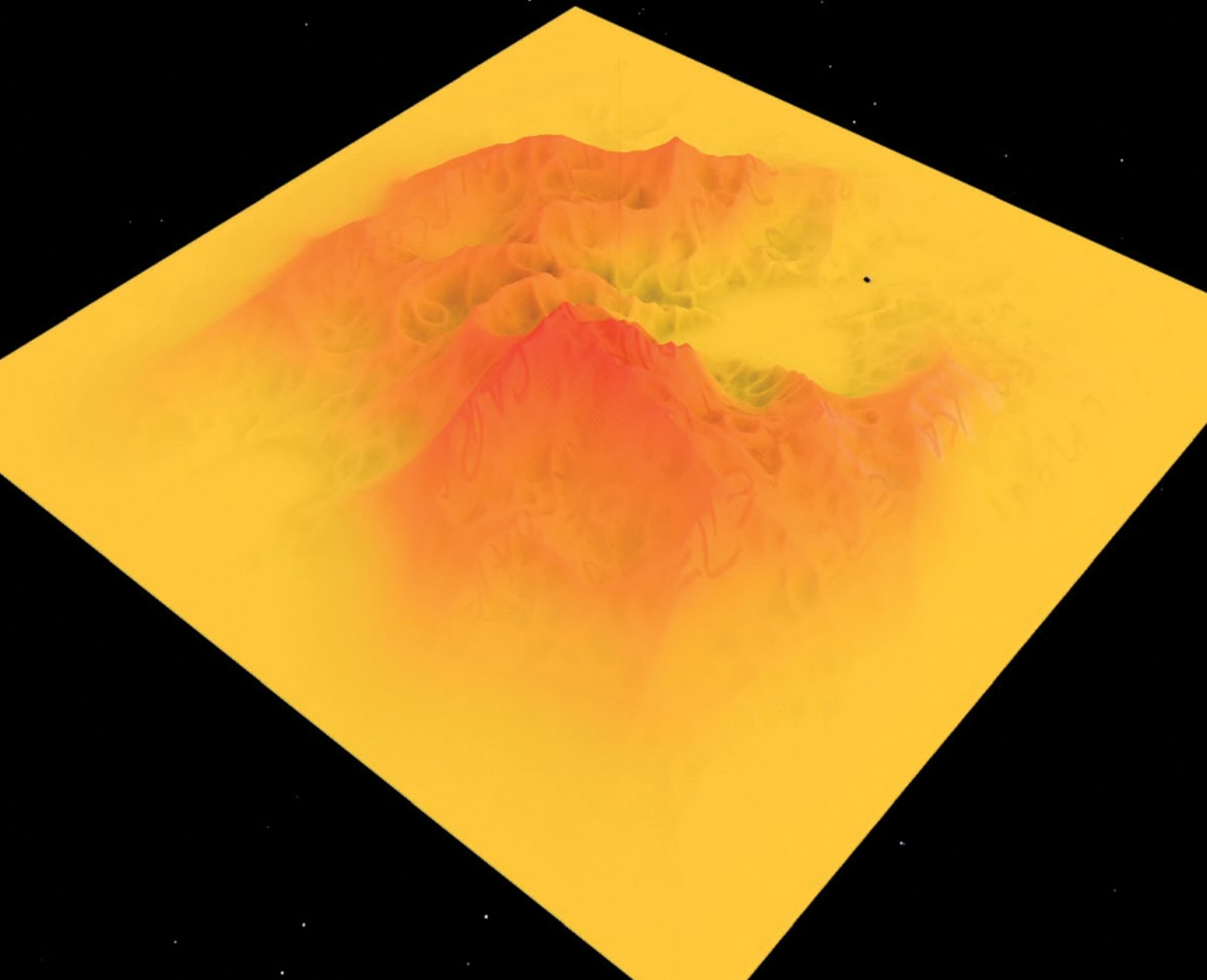
MILOŠ TRAKILOVIĆ [BH]

refugee's Post-It note that details a list of possessions to take before the family's eviction. All the items are linked to preserving memory in some way – highlighting both a longing for an ideal past and the everyday experience of war; where survival becomes routine, and one's life is reducible to a few simple items. This forms the anchorpoint of the work to interrogate the experience and perceptibility of war by examining how warfare is visualized and mediatized in the context of technological globalization. The work analyses ways in which modern-day mechanisms of visibility are still governed by a logic of warfare and addresses the increasingly technological properties of both picture and poem.

Dvokanalna video instalacija koja se zasniva na predavanju. Bavi se statusom medijskih reprezentacija nasilja, kombinovajući teoriju, popularnu kulturu, poeziju i lična iskustava sa sveobuhvatnim temama migracije, militarizacije i digitalne tehnologije. Istorijski zapisi se izmjenjuju sa spekulacijama i teorijom, za polaznu tačku uzima se dokument iz rata u Bosni: lepljiva beleška izbeglice sa popisom poseda pre deložacije porodice iz stana. Svi predmeti sa liste su na neki način povezani sa očuvanjem sjećanja – akcentirajući žudnju podjednako za idealitetom prošlosti i svakodnevnog iskustva rata; koje pretvara preživljavanje u rutinu, i život svodi na tek par jednostavnih predmeta. Ovo formira tačku sidrenja rada za dalju istragu oko iskustva i perceptibilnosti rata, ispitujući ga u kontekstu načina vizualizacije, i kako biva medijalizovan u kontekstu tehnološke globalizacije. Rad ispituje načine na koje sadanšnjim mehanizmima vizualnosti još uvijek upravlja logika ratovanja i praćena porastom tehnoloških svojstava i slike i njenog govora.



SEP-21 KUNSTFORT BIJ VIJFHUIZEN, AMSTERDAM ^F/FABIAN LANDEWEE
SEP-20 'FRAGILE' BERLIN, ^F/JONAS







all but war is simulation

ANDREJA ŠKUFCA [S1]









black market



ANDREJ ŠKUFCA (SI) TITLE: M3 (BLACK MARKET SERIES), MATERIALS: POLYURETHANE, POLYESTER, ACRYLIC, SPECIAL-EFFECTS GEL, ALUMINUM SIZE: 980X480X250 CM, YEAR: 2020

BLACK MARKET JE SERIJA SKULPTURALNIH OKRUŽENJA U OBLIKU MAŠINSKI OBLIKOVANIH BLISTAVIH CRNIH IZBOČINA KOJE OBAVIJAJU IZLOŽBENE PROSTORE. KOMPLEKSNI MODULARNI SISTEMI KARAKTERISANI SU TEHNOLOŠKIM DIZAJNOM, INDUSTRIJSKIM PROCESIMA PROIZVODNJE I SINTETIČKIM MATERIJALIMA. ZASNOVANE NA NAČELIMA NAUČNE FANTASTIKE KAO ONIH KOD J.G.BALLARD-A ILI STANISLAVA LEMA, ZAMIŠLJANJE BUDUĆNOSTI JE TAKOĐE NAČIN DA SE KRITIKUJE NAŠE VREME. INSTALACIJE PROJEKTA BLACK MARKET PODSEĆAJU NA NAUČNO-FANTASTIČNU VIZIJU TEHNOLOGIJE KAO SAMORASTUĆE INFRASTRUKTURE I NA TAJ NAČIN NE SAMO DA KOMBINUJU TEHNOLOŠKE I FIKTIVNE ELEMENTE, VEĆ PROIZVODE IMERZIVNA I NAIZGLED ANIMIRANA OKRUŽENJA, U KOJIMA LJUDSKI AGENTI VIŠE NISU CENTRALNI. KORISTEĆI NAUČNE VIZIJE IOT-A, ARHITEKTURE I URBANOG INŽENJERINGA – INSTALACIJE SU PREDLOG ZA POTENCIJALNU BUDUĆNOST KOJA OBUHVATA EMANCIPATORSKI POTENCIJAL TEHNOLOGIJE I PONOVRNO PROMIŠLJANJE ULOGE I POLOŽAJA ČOVEČANSTVA U PLANETARNOJ ZAMRŠENOSTI.


BLACK MARKET IS A SERIES OF SCULPTURAL ENVIRONMENTS IN THE FORM OF MACHINE SHAPED GLEAMING BLACK PROTRUSIONS THAT ENVELOPE THE EXHIBITION SPACES. THE COMPLEX MODULAR SYSTEMS ARE CHARACTERIZED BY TECHNOLOGICAL DESIGN, INDUSTRIAL FABRICATION PROCESSES AND SYNTHETIC MATERIALS. BASED ON THE TENETS OF SCIENCE-FICTION SUCH AS J.G. BALLARD OR STANISLAW LEM, IMAGINING THE FUTURE IS ALSO A WAY TO CRITIQUE OUR OWN TIMES. THE BLACK MARKET INSTALLATIONS RECALL THE SCI-FI VISION OF TECHNOLOGY AS A SELF-GROWING INFRASTRUCTURE AND IN SO NOT ONLY COMBINING TECHNOLOGICAL AND FICTIONAL ELEMENTS, BUT PRODUCING IMMERSIVE AND SEEMINGLY ANIMATED ENVIRONMENTS, IN WHICH HUMAN AGENTS ARE NO LONGER CENTRAL. USING SCIENTIFIC VISIONS OF IOT, ARCHITECTURE AND URBAN ENGINEERING – THE INSTALLATIONS ARE A PROPOSAL FOR POTENTIAL FUTURES THAT EMBRACE TECHNOLOGY'S EMANCIPATORY POTENTIAL AND A RETHINKING OF HUMANITY'S ROLE AND POSITION WITHIN PLANETARY ENTANGLEMENT.

MARKO
GUTIĆ
MUŽIMAKOV
[HRB]





ANNE
AMPRESANT



'When speaking from a we one puts on an appearance of a many. This 'many' could be another one person, or another few, or an undefined number of people that then the We represents. The we is a stance, one that pretends to be somehow more meaningful than the I.

Belonging as presence, as feeling, as sense (more than meaning).'

Addressing the viewer are two figures, *Lilylava8* and *Amper-sandG8*, clones fashioned by hybridizing pre-made 3D models with images of our own faces and animated by a machine learning algorithm which tries to copy our speech and movements onto the figure.

Instead of creating the perfect stand in duplicates of ourselves or exhibiting the algorithm's animating (in)ability, we engage in a process of affective transfer between us and our clones in order to look at the affective surpluses of this digital embodiment

Their oversized emoting faces, their unstable bodies, their attractive low-res presence are always in relation to our own. Weaving different spaces, ambiguous feelings and relations into their speech and performance is our attempt to grasp the we.

*'when I say we, I am
counting you in
when I say we, I am talking
about you too and also you
when I say we, I am speak-
ing from this space'
(text excerpt)*

Obraćajući se prolaznicima su dva afek-
tivna klona, LilySlava8 i AmpersandG8
- digitalne figure nastale hibridiziranjem
gotovih 3D modela sa fotografijama
nas, njihovih autoricama. Animirane su
uz pomoć algoritma koji imitiranjem
našeg govora i kretanja, pomiče figuru.

Umjesto (ne)uspješnosti same teh-
nologije, upuštajući se u proces trans-
fera između nas i naših klonova zani-
maju nas afekti koje proizvodi suvišak
ovog digitalnog utjelovljenja.

Njihova predimenzionirana lica i njihova
nestabilna, neopipljiva tijela materijali-
zirane treperave prisutnosti su uvijek u
odnosu s našom, postojanom. Pokuša-
vajući se uhvatiti za 'mi' koji ovaj odnos
proizvodi, uplele smo različite prostore,
podijeljene osjećaje i relacije u njihov
govor i izvedbu.

*'I guess it started with the notion of a
we, and a wish to separate the pre-
sumptions of the we with the word, like
if we could start with a we without any
meaning except that we are more than
one without being limited to two or
three or whatever preferred number.'
(iz teksta)*

thank
you for
being
here
with me

Marko Gutić Mižimakov & Karen Nhea
Nielsen in collaboration with *AmpersandG8* and *Lilyslava8*
music by *Nika Pećarina*
video installation, HD loop, 19'55"

ne sasvim nasumično i rijetko

izvedba 20'
Anne Ampersand

Spotaknuvši se na ontološku raskrnicu drag-a i strojnog učenja, specijalistica za računalnu oftalmologiju Anne Ampersand razmišlja na glas o svojim i tuđim iskustvima vremena i prostora. Prizor slijede riječi, linije, plohe i površine tijela. Sučelje. Sekvence slika sintetiziranih računalnim učenjem iz pronađenih i osobnih materijala. Umjesto same nepotpunosti i uvjetovanosti baze podataka algoritama koje koristi, Ampersand zanima vidljivost i učinak svega što nedostaje. Poput balončića zraka između signala i šuma, pokret zapeo u digitalnoj stvari stvara pjenu koja u raznim ritmovima trepti i pucketa.



NOT JUST RANDOM AND RARE

performance 20'
Anne Ampersand

Stumbling upon the ontological intersection of drag with machine learning, Anne Ampersand, a computer vision specialist looks at adversarial images synthesized from both found and personal annals. Turning away from analysis of data bias issues, she seeks moments in which the un-included manages to make an appearance through difference. Like an air bubble stuck between signal and noise, she feels its presence as a movement trapped in digital matter. A foaming, popping and rippling in different rhythms.

LAURETA HAJBULLAHU

[XK]

(2018 - PRESENT)

OUR FIRST VOYAGE IN THE FORM OF A BODY WITHOUT ORGANS IS DEDICATED TO PEOPLE WHO DON'T TAKE OFF THE SHOES. PEOPLE WHO REGULARLY PRESS THE "LIKE" BUTTON. / PEOPLE WHO SOMETIMES LIVE HERE. / PEOPLE WHO LOOK INTO THE WINDOW. PEOPLE WHO WASH THE DISHES AFTER EVERYBODY. / PEOPLE WHO SAY TO US THAT WE WEREN'T WRITING ABOUT THAT. OCCASIONAL PEOPLE WHO APPEAR ONCE AND GONE FOREVER. PEOPLE WHO THINK WE ARE A CULT. / PEOPLE WHO DONATED THEIR FURNITURE BUT NEVER CAME. THE OWNER OF THE SPACE THAT DOESN'T UNDERSTAND ANYTHING. COCKROACHES IN THE WARM SEASON. GOOD PEOPLE IN BADIOU'S ETHICS.

NAŠE PRVO PUTOVANJE U OBLIKU TELA BEZ ORGANA POSVEĆENO JE LJUDI-MA KOJI NE IZUJU CIPELE. LJUDI KOJI REDOVNO PRITISKAJU DUGME „SVIĐA MI SE“. / LJUDI KOJI PONEKAD ŽIVE OVDE. / LJUDI KOJI GLEDAJU U PROZOR. LJUDI KOJI PERU SUDOVE ZA SVIMA. / LJUDI KOJI NAM KAŽU DA NISMO PISALI O TOME. POVREMENI LJUDI KOJI SE POJAVLJUJU JEDNOM I NESTAJU ZAUVEK. LJUDI KOJI MISLE DA SMO KULT. / LJUDI KOJI SU POKLONILI SVOJ NAMEŠTAJ, ALI NIKADA NISU DOŠLI. VLASNIK PROSTORA KOJI NIŠTA NE RAZUME. BUBAŠVABE U TOPLOJ SEZONI. DOBRI LJUDI U BADJUOVOJ ETICI.



emotional software







overflowed bubblegum /



' bugs tickle me at night

SO... YOUR PROPOSAL IS ABOUT BUILDING A BUBBLE, WITH INTRINSIC VALUES, WITHOUT CARING ABOUT OTHERS WHILE THE THING BURNS?

AN INTENSE ORANGE SUNSET INFUSES THE AIR, THE PARTICLES THAT SPREAD ACROSS THE HORIZON AND THAT HANG IMMEDIATELY BEFORE YOUR FACE, PERMEATE THE MEMBRANE OF YOUR EYES, PERMEATE IN TENSE INHALATIONS THROUGH YOUR NOSTRILS. A COLOR PALETTE ONCE RESERVED FOR THE HOLIDAY INDUSTRY NOW EVOKES THE FEAR OF DISTANT FIRES.

THE WORD 'ZONE' WAS USED TO SAY GIRDLE. THE IDEA OF SOMETHING THAT IS TIED AND CONTAINED BY THAT TIE; IT WAS CALLED A ZONE. THE IDEA OF GIRDLING SPACES IN THE SKY IS WHERE OUR IDEA OF A DELIMITED SPACE COMES FROM THAT WE CALL A ZONE. WHEN WE CAN OBSERVE THE SKY, FAR FROM THE LIGHTS OF HUMANITY, WE WONDER HOW WE HAVE BEEN ABLE TO DELIMIT THOSE MILLIONS OF MILLIONS OF STARS SHINING AT NIGHT. THE SIMILE WITH THE INTERNET IS ENOUGH FOR US. MILLIONS OF LINKED COMPUTERS. THE INTERNET IS CONSTANTLY UNDER CONSTRUCTION AND DESTRUCTION. EPHEMERAL BUT WITH THE INTENTION OF LASTING. WHERE WE CAN OUTLINE OUR CONSTELLATIONS, MAKE SENSE OF SOMETHING THAT WOULD OTHERWISE BE NOISE. WE HAVE THOUGHT ABOUT THE HYPERMEDIAL ZONE WITH THE IDEA OF BEING A PLACE TO LINK THESE LINKS, TO CONSTELLATE CULTURE BETWEEN MULTIPLICITY AND DIVERSITY.

COMPLICITY OF ANONYMOUS MATERIALS

the complicity of anonymous materials is the result of automated- one's own participation in the role of anonymous materials, anonymous materiality and the convulsions of anonymity that are at work. presents as an approach in the practices of regional and diagonal generations of post-yu'th biennial artists. this edition treats the conditions for reactionary-socialist pastiches ruin and rumination through pastoral rudiments: [sic] anonymous materials; created by faster crystallizations of their glassy and sharpened technological transformations of the 21st century. as a result of which the power of sublimation has accumulated, which once knew how to possess (in-situ and per-se), this-no longer so-ours -world, where it is equally-to speak; where to talk about art in terms of its unconscious materials [as environments] that determine each other as much as they continue: the work, growth and follow-up. all that can be communicated here and that communicates is a kind of re-vaporization of sub-structures; culturally certain different wefts as well as other organizations... diagrammatic terminology of other exhibitions; existing articles followed by lists and long-term appointments. drafting like a gambit that is: looking for a case or chance of infrastructure plans and fine uses, gestures or treatments. this use of anonymous materials, even resources, that stand in opposition to the very hearts of anonymous materiality, as through works of art, in fact the very collusive forces - by the making of art - of already established originality. and the origins must be nurtured in a continuum, nurtured as much as they are materialized through navigation practices, specifically here, as those of the artist. it turns out only, as an anonymous tissue - the effects, the loop of affectation of cross-life over-modernity. through all that can now be accomplished by communication, precisely by the aorist — in fact: how to materialize anonymously; how to catalogue the arbitrariness of each frame:

oh-queer-ah! within the polyrhythmic systematization of art, idioms, complicity in its complexity - public materials. accession, again, a certain form of self-sufficient matrix for speculative and associative exercises from contingency - more important issues than its use are affordability, are always given in action. the self, it is the ultimate and crude form of the enigmatic anonymously conspiratorial attitude towards becoming a resource. the idea of this becoming fantasizes to afford the reader a cacophonous text that is unequally also complicated and in conjunction with that self-equipping, is complicit but also -complicated. it is complicated in the generative world. in a world full of generated images. in the light of generative forces; however, it is imperative to think about what these, often very condensed psycho-swarms are. during this last decade, the relationship between image-text is no longer like that of image of body or text, or through any of relations. they all become almost quantum changeable, while art no longer wants to generate anything-unique, but what former reflection in de-subjectified space requires, is the access to already-all-existing stocks of objects, images and textual spaces like this one. vertically certainly thus digital. the turn happened, was also to understand the world from the point of view of abstractions, and not to abstract more than one side from the world. the elements of creativity are in the background, and the transfer of image like objects into the world of object art, it also becomes secondary. raw visual reasoning has a rhythmic, processed and serial formulation character. serial repetition is less a matter of counterpointing the sameness, differences, more a factor of weaving an endless network of relations; like this, it can happen mostly within speculative variables. the way we sensitize the world, bodies are all just images and languages; their (self) use. is the use itself, 7 eats seven while 7 seven eats, responding to this anticipation, artists do not seem to deal with the main paradigms of much historical-art, nor negligible ideology of the exhibition space deepened, but objects and selves of constellations, in which they meet in everyday life. sometimes striving to create independent worlds of art, relying on the richness of representations of the splendour of matter, materials themselves, devices and communications of the environment. however, they do not deal with these resources as absolute

masters and individuals separate from civility, but are considered elements of their / our culture. in this way, they want to avoid the dictates of individual self-optimizations: like a stereotypical concept, which acts intuitively and with its artistry encourages confrontation with oneself and among oneself. but through the contemplation that is liberated within the limits of the material with which they interact and which structure certainly a large part of everyday life to re-contextualize * them * in the world (of some), some *(others) art. that is why such works face different possible interpretations and undermine any assumption that there can be a world in which everything is reconciled. instead, we encounter crumbling materialist speculations about the intangibility of tangible objects that we are all familiar with, yet we cannot really fully comprehend them. if anyone is, more often than not, anonymous, before being instructed in some buzz of network inelasticity and rare cognitions of simple things, such as frequent, versatile, excessive, allusive and intriguing: anonymous and morally complicated and complicit in the completion of speculation. the anonymous forces of materiality and the anonymity of those materialities. someone, therefore, thinks that the world can but not necessarily be imagined independently of humanity, although the necessity of this separation is inevitably felt. the exhibition is unpacked in the range from those approaches in contemporary local, ie regional art, to those ~ or ~ else ~ reasons to explore the connections between theoretical, learned as well as close examples of shaping art as a space of regional sociability. within the exhibition in the traditional, dialectical sense, speculation and materials are not in conflict with each other, because speculation refers to thinking about infinity and the absolute, that which transcends the material. while the opposite materials are part of solid physical facts. counting on the very possibility of experimental science to provide information about the world before the appearance of organic life, what pre-thought existed, materialism could no longer exclude speculative pre-thought, the suspension of finality without necessity, where everything could but is not necessary . the conspiratorial nature already speaks, it is persuaded by the rotation of intuition for the counter-intuitive, by the knowledge of non-recognition, conforming to confrontation. within these confusing process-

es of near and far epiphenomena, the mechanics of paranoia and de-subjectification are important. since paranoia is a state of high cognitive potential, it crystallizes through various entropic stages into clearly concluded insights or crystallizes a singular case of the mind, into a phantasmic oasis of the membrane of paradox. however, now that I touch on 'this place' I am at risk of an intriguing complex of linguistic forces that objectify the abstraction of some pre-concrete theory as a conspiracy. a hyper-metaphorical rumour or more specifically, an unmanufactured cave of the information landscape. it is connected by changing the place of the word. a psyche which, by the structure of its alphabetical node, is recoded into a permanent exoteric, pure psychic, the myth of the given, the paroxysm of redundancy. artists no longer work with the view of the body as the origin of perception, instead, here it is an object of purification - in short, an object of optimization. the exhibition is self-parallel with the internalized question that is anonymous, can we think without the world of objects, the postcolonial world, the world of animals, the world of resources; how it works is something that no one knows exactly. the idea of culture after culture concerns nature after nature, material post-materials. and the simulation of the animated body in its recorded immateriality, with language. the source and origin of almost all is the universe that feeds on information networks. as opposed to inventing a new one, there is multiplication by mutation, overlap, mixing, and division. these materials are characterized by a liquid state that knows no exaggeration, borrowing speech about aesthetics from contingency, which means something like a constant and unpredictable flow of materials within semi-stable structures. the more new technologies saturate lives, questions of the material and the immaterial, the more these technologies become, which seek to draw clear inclinations between object and subject. but where everything flows together, in an unpredictable material flow, isn't there a trap set for the arts? more boundaries that distinguish an aesthetic object from all other objects. because where everything is in a state of transformation, nothing or in fact everything could become a possibility. in 5 seconds speculation would be a material-obsessed challenge to the modernist ideal, where people, unlike objects, are the focus of reflection. what we

perceive as the virtual rise and fall of the internet is in fact a change in physical reality that irreversibly transforms the body as a synthetic registry and the environment as a laboratory. humans are, if not still real cyborgs, they are already certain chimeras in the bio-world. due to this granulation, ontology is exclusive as a child, so it is excluded, always according to someone else's words, as an identity hole in the plot, someone else's - life course. stringing sentences to an incognitum ancestral referent. possible as a development line originating from de-re-constructional affordability ie ecology of accessibility. one possible withdrawal from the game of the chess of art is from the very act of artistic sub-thoughtfulness and ostentation in satisfying its official appearances. that's how the toy model comes about: put it all together and rule! inhuman, at the end of the day is looking at the future of humanity, the toy model is recursive and self-evident, necessarily emancipatory, it is a set of models: theoretical and methodological assumptions are already in the foreground, as changeable, re-equipped objects (modifications and manipulations). advocating a network or unifying field theory of the integral theory of the internet - reality - another type of being viva-anonymous. alchemy is related to unlocking a certain kind of world seeing - in it. extensive abstractions of the frame as a heuristic device expresses a series of events that transform objects, actors and places in relation to capture them. the scandal of anonymous material is like domestic television. which is certainly a nomological-dangler. trap and machine - based on nothing - them, you or everything? the initial motivation for recapitulating one's exhibition is the existentialized space of crisis, not as existentialist -it is ultra pro et contra- but which automates in its language its resolution to show its development which is reflected in: technological schemes and prolegomena, that uses a different aesthetics, oriented on the surface of the Internet and corporate; emerging generations have more charm for a conceptual approach based on anonymity material. it is more non-fiction than a fiction - speculation does not use the terms 'I' or 'generation' nor 'after' the 'internet' in opinion-text, many of the papers do not deal with the internet or avoid any neoliberal branding, so only as image search, works are positioned in a space that is already thinking about how they will appear. the artist would like to illu-

minate the exhibition. this approach is also in the function of technology and capitalism, injecting some cold or heat into materials. in covert writing, the basic action is constructed to camouflage other plots, registered in a hole-plot-overlap with surfaces or a rounded predicate, in terms of such writing; the main plot is a draft of the concentration of holes on a plot, a hole as a plot. to achieve these conditions through a legal living framework, space for objects and figures of sociality that are calibrated to the digital sphere? objects that have bodies, or sporadic physicality. they are charged with absence, which makes the body fully present: through the appropriation of material to describe itself. and somehow soon after all - that description would disappear, beep-bop relational aesthetics and the idea that indivisible concepts are a big part of this or that opus. in the opus of the post-yungen biennial, that is, the exhibition, it is characteristic that it is immersed and rooted in a specific type of non-philosophical - speculatively oriented, ontography and rationalization of material consciousness as post-digital space is not quite consistent, logically because the problems with the internet they are not completely and purely virtual. a huge amount of energy is also spent on start-ups - which changes geography and geopolitics as a retro-spectrum. material policy changed in real time and in terms of the virtual world, which requires many devices, energy for real work. it is not virtual at all, but doesn't this focus on the material already remove some social element from any work of art? the material is clearly related to the political, because the authors who think about the materials think about the technological and environmental residues, they began to think outside themselves, beyond measure and every job. therefore, these types of artistic practices are not about yourself or you, properties, appropriation, knowing that they are already more based on a special form of complicity. but now there is a complete change because of that - our complicity. if you are talking about something, and you know that you are already a part of it, it is a different kind of positioning in relation to anonymous material - zziklonopedia. where, for example, there is a tension between what it looks like and what it actually is. in the anonymity of material speculations there were several different objects of redistribution, which is a characteristic in relation to it, self and post

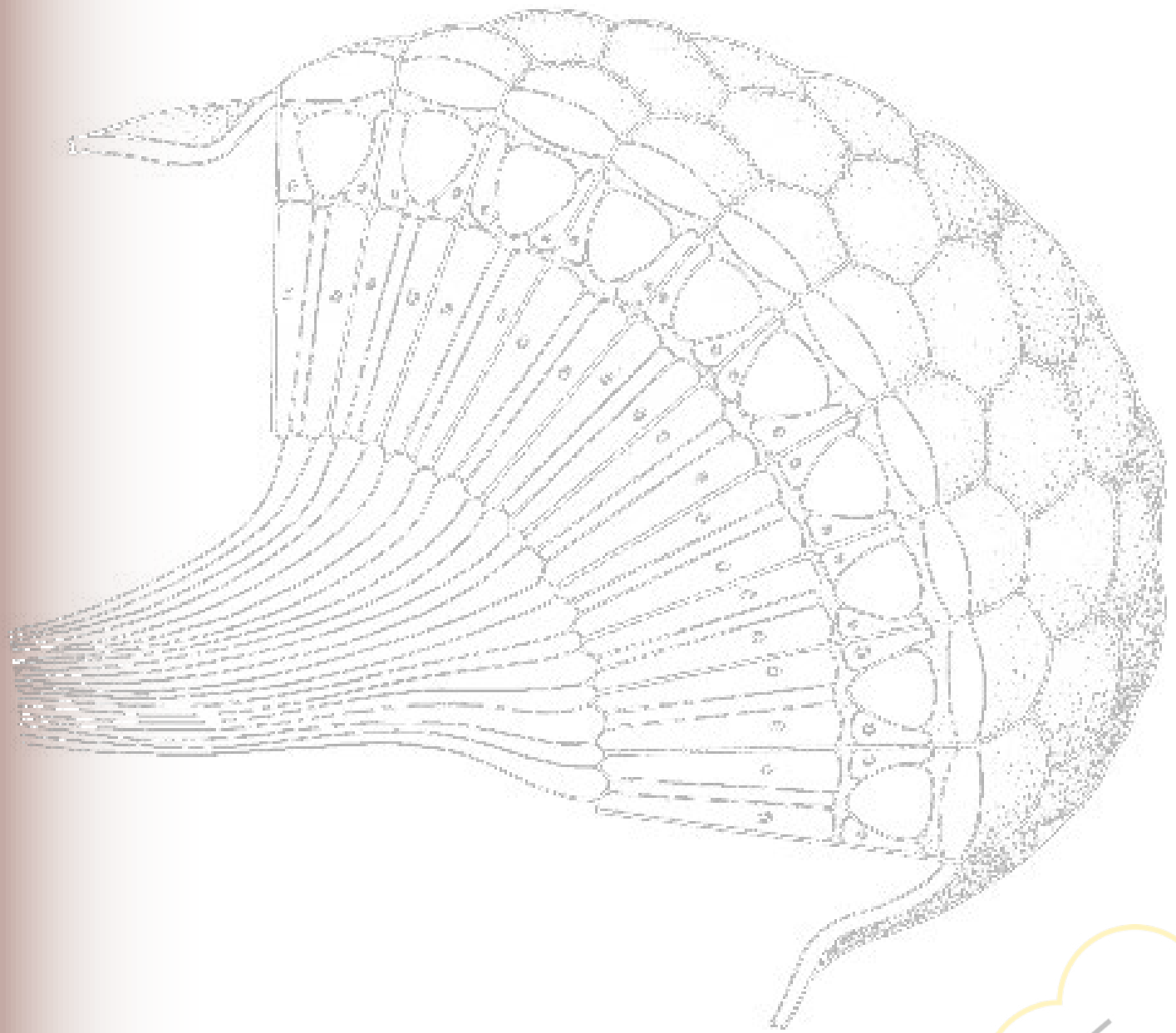
humanism, socioeconomic tremors of redefining man beyond established social and biological constructs and the sequence of neurosciences that would become a liquid body, the use someone's plastic? nothing is pure in a purely virtual world? the object is beyond time and space, it is a kind of allegorical use of language; while on the left, art based on materials and objects like pickaxes, only enlarged pre-images. what these new approaches to art and philosophy have in common is less a break with modernity than more an alliance with it, it is the execution of a kind of complexity only in parallel with the anonymity of the material. it was a relief to me. then, when something new finally reappeared! there will soon be more art again that not everyone will see. it is often assumed that agency and subjectivity, if not falsifiability, are natural identity: it is interchangeable, but as a transformational-consequentialist-ethic that must be an object, therefore less a subject of transmission of this exchange, it still works very differently. from -real arises but in the ethical challenges posed only by the notion that being natural, as aggressive free natural virus is, is only an additional mark of iteration at the expense of indifference: indifferent to the moral projections we could make on it. is a material that finds its own ways, the certainty of working with / on anonymous post-network materials, shows differentially related threads, evaluations of images, objects, sounds and media: the so-called. material. and the digital world does its thing, independently of any other. spreading bundles, to the utmost ridiculous. dealing with the increasing complexity of complexity itself, e.g. myth of date. reality is not a thing, but a system of constructions, ways of allowing the world. the logic of anonymous materials manifests itself within complex phenomena. for a moment it acts as an influx of bastardization of the documentary conspiracy of certain examples. the conceptualist trajectory has been inaugurated with complicated powers; suggesting the meaning of how the content looked foreign) present: meaning: work of art-view of the object, intention interpretation (culture-institution) medium challenge ideas world of colour transformed into film information and operations of designed complexity; human visual processing of the eye, working memory physical product preferences and (stimuli) from cameras (privilege, reproduction, corporate (goals) consumer (moderate) image de-

velopment; technical imbrication - aesthetic - semantic - models of representation of alternative with multiple levels; cognition (senses) passive (receptors) form (colour) index (view); influenced reinterpreted (semantic-cultural) practice articulate different - explicit (framing) system (capture) development (perceptual) technological level (new) capacities (critical) questions (common) thread (author's) considerations explain (the whole) self (thought) conjunction (wider) discursive (environment) event (consider) dialogue, concrete (questions) - special (kind): human-technology; across the global network appeared one new post-yu'th slavo-sphere: cyber-partisanship of a trans-modernist who defines cybernetics as a science of communication and control. translations, about the attitude towards the value ideas of the generations whose expectations are not in terms of those relations towards the 'value' and are becoming less and less aligned, and as if they are not close directions, just no navigation. the sinking of the nation-state into its terminal dementia, societies below the suburban urban core class, fission threats, loss of control. coins: enclavia, xenoslavia, yugofuturism ... signify a certain domain of deviation, recall, not so much deviation as the development of particular rotation from that-past, current and future transformation of properties (here art and visual culture as a century ago. added characteristics of abyss-ity, unknown as a given, material search and reflection through transformations of global pulp values, subversive sociability due to, on the one hand, certain complicities, certain actors trapped through the trajectories of the 90s into the dark waters of the previously consumed blue corpus of modernism from the 20th century. in the meat rendered for a good ready-to-eat dish of sub-extruded blurred hyper-inventory modernist 21st century, the world is ravaged by plagues of software algorithmic proliferation, on the other hand, observed by millennial perspectives with experiences from crucial pre-valued modernities as infra traumatizing luxuries that divide through the blocks of all who move in-between, but also within those blocks. modern humanism is concluded by the exhausting possibilities of economic planning, there is also yesterday's naivete as innocence - today's proof of intent to corrupt. the economy of the centred and the combinatorial production of modernity of the year: a lively instinct, continuity, as

survival, disaster is a past in disintegration. *karaoke art italics* is added, imperatively to a certain 'what'. the bio-thriller obscures the cartography of the facts it outlines, and as a type of dramatization it has a significant cultural function (it can be seen through the tensions of achieving purely political effects). in a mutually growing series of inflation definitions, notes, which also have variations on presence, especially technological. the future that comes in anastrophe is the future that will come. the sea was delighted, but not the harbor, nor the mountains, nor the procedures; so buy a gas suit of a spiromancy (for the inevitability of the future). digitalization enables a world that anyone can define as, and anyone can name - themselves, an author, a tool for human power over nature and history, a defense against the cyber-pathology of the market. traditional filters have melted into the air and only the ultimate filter will remain - human as the inability to read the illegible. rotted by digital contagions, modernity is falling apart. to find out what to keep in the virtual market where Keats nightingales share electronics. capital is being cloned with increasing neglect of inheritance. what could we wish to return to? in the last phase of human history, markets and techniques cross through interactive escape, causing a culture of chaos (as a unit) to react quickly and approach design with increasing speed and sophistication. now we are all foreigners, no longer alienated, but alien, only deceived into a decaying allegiance to entropic traditions. from degenerations of authenticity to xenocidal neurosis. the culture of chaos is synthesized with artificial neurochemistry. time goes strangely in tactile self-organized space: new vectors and delivery systems, interfering in the arms of race. we may not know what is going on, but we are getting hot and hotter. the network no longer filters invaders, they have learned to infiltrate the networks. the defence system turns into the enemy. set against subversion tactics: infiltration, convergent invasion, and coordinated capture. sampling, remixing, anonymous and inhumane noise- replicated cyber-positive in hybrid of post-yu space. neglecting the conditions for shaping local context-locators. as a discontinuous edition of the biennale - this happens as a kind of special contingent instance over paradigms, local determinisms, even characteristics of the plain or flatness that it itself does not imply topographically. general com-

mon sense is completely wrong and culture, regional and effective... in order to perform such obscure action in speculative figures of speech on conceptual fields, we might correct this significant additional tone to totality during the translation process compared to the applied one. this is a format of trans modern soft-situationalism. intangible features of the artist's apoetic weft, playing within the plot as much as designing the plot game-device. establishing in that indirect network of relations, through the excessive and disjointed polygon poly-jargon that was previously practiced from reconstruction to the re-appropriation of the terminological list of plots; a series on historicity, which was collected as a project exhibition of the translation challenge of adapting * speculation on anonymous materials * into "complicity of anonymous materials" or ours: complexity with anonymous resources. speculative headlines are especially lively. directing installations through charges before settings and setups. it is filled with interferences that under accumulated currencies means currents that effectively train unlimited pseudo-sensibilities, minors, art of yu-pronunciation, denying them regionally real properties, which is collected as a projectable transformative trajectory - exhibition, elliptical as speculated as material. possible versatilization of structures and its sub-arches. unrestricted feelings of a little 'smart-summery', the recombination of anonymous materials is almost everything. the expressiveness of radical tolerance, openness is what makes the whole body of the free world upside down throughout history. there is, only a radical kind of openness. and it easily seems that things are the opposite, since our positions are not largely determined or equally defined by 'our' national cultural systems. the popular cruelty of behind-the-scenes systems, art world manifests that strict hard-to-get-ness through a series of un-touchable constraints, rooted in the ecologies of accessibility or affordability. such a set of business conditions and positions illuminated by the concept and invention of coinages, as mentioned, with the ecology of what? what about accessibility or affordability? The work plan emerges in the conditions, as soon as you are inside the conditions then you are in certain frameworks and thus in the inevitable set-up. displacing one's own capacity into a dispersive plant of space through still life versions in nature, excessive, non-interventionist and

unreasonable vector of cooperation in widespread cultural change, sheds differential light on the conditions. this, say, the eradication effect has the ultimate value, the qualitative significance of the transformative vector; vocabulary of intent, which expands as it is created. only through encounters, meetings and inspection by interaction in a given pool of sociability, unlike the space of reason, is formatting (imploding) possible. the frequency of interest in actually closer sequencing of the etheric to the literal, as much as around the mental dissemination of art. an intangible exchange, such as this or one whose form of incomprehensible imbalance is as convincing as dragging. the ultimate challenges of affecting concentration, while provoking us to spin art systems through the 2000s, followed by an academic sense of identity and cultural sitcom critiques, more pressed against new areas of research. this would lead to a future of hyper-silenced dialogue production in atomic scales as well, in extreme internal linguistic discoveries, with artistic parallels and their theoretical allusiveness. addressing the type of ellipse, the line is stretched across our experiential immersion lengths. followed by impulsive notes into an index type that will generate an a-rhizomatic a-textual interface of forced top-down structures, programmed on the appropriate platform under overload. obsession with determining the basic criterion according to which the subject of anthropological discourse would differ from us as non-western, non-modern or inhuman. everything that is foreign is inhuman and, becoming descriptive, takes the human aback and forth regardless of its realization, imagining the practice of permanent decolonization of thought. social alienation within the rawness of modernity and the historical meanings it maintains, within their proposals, the following stand out: -catastrophe -elimination -destruction but also new dynamics and emancipation of sensibility -open in the layers of the global post-information axis of society -with linguistic changes -humour and political courage. situational subject, as a kind of conceptual being-writing, is emerging between spontaneous and auto-fiction (or auto-fixation) and a public interaction and interventionist-prone experiment in terms of culturally profiled events.



BIOGRAFIJE

BIOGRAPHIES

MONTENEGRO:

Milica Mijajlović - (1993, Belgrade), visual artist working across various media. In her practice she focuses on the ambience and the symbolic notions of events that defined her, while also questioning her identity, collective trauma as well as the meanings and ways in which certain occurrences manifest in our environment. She graduated at painting department of the Faculty of Fine Arts in Montenegro and finished her Master studies of visual arts at the Academy of Art, Architecture and Design in Prague. She has had solo shows in Montenegro, Serbia, Czech Republic, Hungary and Slovakia, and she currently lives and works in Belgrade, Serbia.

Vizuelna umjetnica čiji rad odlikuje višemedijski izraz, kroz koji istražuje i predstavlja različita stanja i emocije, najčešće izazvane određenim impulsima iz prošlosti. U svom radu, posredstvom video

slike i teksta fokusira se na atmosferičnost i simboliku događaja koji su je definisali, ali takođe preispituje svoj identitet, kolektivnu traumu kao i značenja i načine manifestacije određenih pojava u okolini. Osnovne studije slikarstva završila je na Fakultetu Likovnih Umjetnosti, na Cetinju. Magistrirala je vizuelne umjetnosti na Akademiji za Umetnost, Arhitekturu i Dizajn u Pragu. Samostalno je izlagala u Crnoj Gori, Srbiji, u Češkoj, Mađarskoj i Slovačkoj, a trenutno živi i stvara u Beogradu.

Brigita Antoni - visual artist, (Bar, 1987). Through digital media, painting and video, combined with found objects, she explores the relationships between science and climate transformations derived from the scientific discoveries particularly in the fields of astronomy and optics. Selection of exhibitions: The moon is wet and wild at the City Museum in Ulcinj (2019), Magical Waters in gallery Alexander, Rose (2018), Softness of Being in Atelier Dado, Cetinje (2017), Intrigue in Center gallery, Podgorica (2015). Her works were featured in several group exhibitions in Montenegro, Croatia, Albania and Kosovo including the National Museum of Montenegro in Cetinje, Petrović Njegoš Foundation and Center for Contemporary Art in Podgorica, National Gallery of Arts

in Tirana and National Gallery of Kosovo. She is a winner of Milčik Award 2019.

Vizuelna umjetnica, kroz digitalne medije, slikarstvo i video, u kombinaciji sa pronađenim predmetima, ona istražuje odnose između nauke i klimatskih transformacija izvedenih iz naučnih otkrića, posebno u oblastima astronomije i optike. Njeni istraživački projekti rezultiraju u vizuelnim oblicima koji funkcionišu kao virtuelne i materijalne instalacije. Brigitine samostalne izložbe uključuju Mjesec je mokar i divalj u Gradskom muzeju u Ulcinju (2019), Magical Waters u galeriji Alekander, Rose (2018), Mekoća postojanja u Ateljeu Dado, Cetinje (2017), Intriga u galeriji Centar, Podgorica (2015). Njeni radovi su bili izloženi na nekoliko grupnih izložbi u Crnoj Gori, Hrvatskoj, Albaniji i na Kosovu, uključujući Nacionalni muzej Crne Gore na Cetinju, Fondacija Petrović Njegoš i Centar za savremenu umjetnost u Podgorici, Nacionalnu Galeriju Umjetnosti u Tirani i Nacionalnu Galeriju na Kosovu. Dobitnica je Milčik nagrade 2019.

SERBIA:

Luka ličina - master degree student on Sculpture Department at the Faculty of Fine Arts in Belgrade, under Prof. Mrdjan Bajić's and Radoš Antonijević mentorship. He was an associate of the "Ulična Galerija" in

Belgrade. In his work, he uses multiple media, such as sculpture, installation, video, visual poetry, and drawing, to explore both the outer and inner conflicts of the individual in different social models. Since 2021, he is a member of the group 'COMMONS' within the Goethe Institute. Solo exhibition and project: "When you pass through the waters, I will be with you" at Kino Šiška, Ljubljana (2020); Recent exhibitions and projects: "Room for Error" at the Ostavinska Gallery, Belgrade (2018), "The Crowd in the City" at KC Grad, Belgrade (2019), the Real Presence workshop at KCMagacin, BG(2019), "The Wrong Biennale" at the Prosthetic Pavilion (2019).

(Beograd, 1995) student na Master studijama, Fakulteta likovnih umetnosti, vajarstvo u klasi prof. Mrđjana Bajića i Radoša Antonijević. Bio je saradnik u organizaciji Ulične Galerije. U svom radu koristi se raznim medijima poput skulpture, instalacije, videa, zvuka, vizuelne poezije i crteža, kako bi istražio spoljne i unutrašnje sukobe pojedinaca u različitim društvenim modelima. Od 2021. godine je član grupe COMMONS - Zamišljanje institucije budućnosti u okviru Goethe Instituta. Samostalne izložbe i projekti: "When you pass through the waters, I will be with you" u Kino Šiška, Ljubljana (2020); Prethodne izložbe i projekti: "Prostor za grešku" u Ostavins-

ka Galerija, Beograd (2018), "Gužva u gradu" u KC Grad, Beograd (2019), Real Presence Radionica u KC Magacin, Beograd (2019), "The Wrong Biennale" u okviru Prosthetic paviljona (2019).

NORTH MACEDONIA:

Natasha Nedelkova (1992) Artist and researcher based between Skopje and Paris. Interested in film and media studies, and in contemporary art and visual studies, her work is often collaborative, audiovisual, available online and easy to follow. It is also repetitive and melodic, where sound and voice question the repositioning of figure/discourse aspects in diverse audiovisual contexts. She is a PhD candidate in Film Studies at the University of Paris 8 Vincennes-Saint-Denis under the mentorship of Professor Christa Blümlinger. Her PhD project in practice-based research is entitled *Performing the Masks*. While submerged in heavily computational visual regimes, *Performing the Masks* negotiate between positioning collective and individual representations on screen while reframing, inventing, and modeling the self-image.

Umetnica sa sedištem između Skoplja i Pariza. Zainteresovana za filmske i medijske studije, kao i za savremenu umetnost i vizuelne studije, njen rad je često kolaborativan, audiovizuelan, dostupan

onlajn i lak za praćenje. Takođe je repetitivan i melodičan, gde zvuk i glas dovode u pitanje pozicioniranje aspekata figure/diskursa u različitim audiovizuelnim kontekstima. Doktorirala je na filmskim studijama na Univerzitetu u Parizu u 8 Vincennes-Sen-Deni pod mentorstvom profesorke Kriste Blümlinger. Njen doktorski projekat iz istraživanja zasnovanog na praksi nosi naslov *Performing the Masks*. Dok je uronjen u vizuelne režime koji su u velikoj meri računarski, *Performing the Masks* pregovara između pozicioniranja kolektivnih i pojedinačnih reprezentacija na ekranu dok preoblikuje, izmišlja i modeluje sliku o sebi.

BOSNIA and HERZEGOVINA:

Miloš Trakilović - Bosnian-Dutch artist. MFA from the University of Arts in Berlin, he graduated at the department for Experimental Film and New Media Art. His practice revolves around the politics of perceptibility exploring issues of dissolution, fragmentation and memory. With topical interest is role of the vision in construction of the meaning and production of power following digital turnover. His work is most often situated within digital media. In addition to his work as an artist, he is active as educator and consultant in the artfield and is a member of international advisory committees in the arts.

Bosansko-holandski umjetnik Magistar je primijenjenih umjetnosti na Umjetničkoj akademiji u Berlinu, gdje je diplomirao na Odsjeku za eksperimentalni film i umjetnost novih medija. Njegova praksa je usmjerena ka politici perceptibilnosti koja istražuje pitanja rastvaranja, fragmentacije i memorije. Njegovo tematsko interesovanje je uloga vizije u izgradnji značenja i proizvodnji moći nakon digitalnog preokreta. Njegov rad je najčešće otjelovljen u digitalnim medijima u vidu pokretnih slika, instalacija, predavanja i pisanja. Pored umjetničkog rada, aktivan je i kao predavač i konsultant iz oblasti umjetnosti.

SLOVENIA:

Andrej Škufca - His work presents itself as a network characterized by fiction, technological design, industrial fabrication processes and synthetic materials. His installations not only combine technological and fictional elements, but produce immersive and seemingly animated environments, in which human agents are no longer central. He has had solo shows in Aksioma, Ljubljana; The International Center of Graphic Arts, Ljubljana; Miroslav Kraljević Gallery, Zagreb; Karlin Studios, FUTURA, Prague; DUM Project Space Ljubljana. And participated in group shows in MAXXI - National Museum of XXI Century Arts, Rome; Ludwig

Museum, Budapest; Museum of Contemporary Art Metelkova, Ljubljana; Gallery of Modern Art, Ljubljana. He is also an editor at Šum journal.

Njegov rad predstavlja se kao mreža koju karakterišu fikcija, tehnološki dizajn, procesi industrijske proizvodnje i sintetički materijali. Njegove instalacije ne samo da kombinuju tehnološke i izmišljene elemente, već proizvode imerzivna i naizgled animirana okruženja u kojima ljudski agenti više nisu centralni. Imao je samostalne nastupe u Aksiomi, Ljubljana; Međunarodni grafički centar, Ljubljana; Galerija Miroslav Kraljević, Zagreb; Karlin Studios, FUTURA, Prag; DUM Project Space Ljubljana. I učestvovao u grupnim izložbama u MAXXI- Nacionalnom muzeju umetnosti XXIveka, Rim; Muzej Ludviga, Budimpešta; Muzej savremene umetnosti Metelkova, Ljubljana; Galerija moderne umetnosti, Ljubljana. Takođe je urednik časopisa Šum

CROATIA:

Marko Gutić Mižimakov (r. 1992.) medijem izvedbe i izvedbenosti, animacijom, tekstom i zvukom, pristupa mogućnostima digitalnih slika i fizičkih objekata za pokretanjem afektivne razmjene između tijela. Zanima ga manjak kao produktivna mogućnost slika sintetiziranih strojnim učenjem te njihova

bliskost s učincima drag izvedbe. Živi i djeluje u Zagrebu gdje je nakon završetka diplomskog studija Novih medija na Akademiji likovnih umjetnosti, 2018. pokrenuo projekt Čvorište (The Hub) tiskanu publikaciju zamišljenu kao virtualni izložbeni prostor, te program uživo u sklopu galerije GMK. Njeguje suradnju s drugim umjetnicima/ima i često suraduje s kolektivom queerANarchive, DISCOllective, audiovizualnim umjetnikom Nikom Pećarinom i plesnim umjetnicama Sonjom Pregad i Lanom Hosni.

Uses performance, animation, text and sound to access the capacity of digital images and physical objects to catalyse affective transmission between bodies. He is interested in the performative lack in images synthesized by machine learning and its closeness to that of drag performance.

He lives and works in Zagreb where he gained an MA from the New Media department at the Academy Of Fine Arts. In 2018, He started The Hub (Čvorište) a publication project imagined as a virtual exhibition space in print accompanied by a program of live art in the frame of GMK.

Nurturing his connection with fellow artists, he often collaborates with collective queerANarchive, DISCOllective, audiovisual artist Nika Pećarina and dance artists Sonja Pregad and Lana Hosni.

KOSOVO:

Laureta Hajrullahu - Rođena u Preševu, gdje je završila osnovnu i srednju školu. Studije umjetnosti je nastavila na Fakultetu likovnih umjetnosti Univerziteta u Prištini. Laureta stvara na relaciji Preševa i Prištine. Njena umjetnička interesovanja se vezuju za teme privatnosti, pola, intimnosti, digitalnih ekosistema, putovanja kroz vrijeme, vještačkog svijeta i nemoguće budućnosti... S tim u vezi, ona predstavlja raznovrsnost kritičkih pogleda na stvarnost konstantnim dekonstruisanjem i prečešljavanjem granica između virtuelnog i fizičkog svijeta, upotrebom digitalnih medija.

Born in Presevo (Presevo). She finished her middle and high school in the same city. After that, she continued her Art Studies in the Faculty of Fine Arts at the University of Prishtina. Laureta works between Presevo and Prishtina. Laureta's artistic interests lie in the topics of privacy, gender, intimacy, digital ecosystems, time-travelling, artificial light and impossible futures... That being said she presents a diversity of critical views on reality by constantly deconstructing and re-combing the boundaries between the virtual and physical world, using digital media. Hajrullahu's work was presented in many different institutions, she was a part of the Gjon Mili Biennale in The National Gallery of Kosovo

and some of exhibitions she took part are: Rear-view Mirror, The Boxing Club (Summer School at School 2017), A Pristine Blind Date, LambdaLambdaLamda, Prishtine, The Artists of Tomorrow Award, Stacion - Center for Contemporary Art Prishtina, Given - Infrared, former Kino-Rinia (Foundation Shtatëmbëdhjetë), among others. Based on a True Story, The National Gallery of Kosovo, Make me coffee Make me a sandwich, Galeria 17. Laureta is also a co-founder of the Right-Click Zine.

CURATOR:

Darko Vukić - RS (Crnjevo, 1992) Visual artist and theorist. He graduated in transmedia research and painting at the Faculty of Fine Arts, University of Belgrade. He defines work as a linguistically specific event or situation that often turns into entropy in the process. He is a collaborator of various collectives and associations in culture through exhibitions and discursive programs. In 2020, he collaborated on the programs of the U10 Art space, KC Rex and Remont, and worked as the host of the show "Sceniranje" on the Radio Aparat. He has been curating the Prosthetic Pavilion for The Wrong Biennale since its third edition, and is currently curating the fifth edition called "Zero Agency". He is developing

the "\$vvarm" initiative, a critical plug-in platform for translating and experimenting in a social, artistic, and theoretical context. He works as an editor of "Tag_teror", a magazine for the development of textual artistic practices.

(Crnjevo 1992) Likovni umjetnik i teoretičar. Diplomirao je na transmedijskim istraživanjima i slikarstvu na FLU Univerziteta umjetnosti u Beogradu. Rad definira kao jezično specifičan događaj ili situaciju koja se u tom procesu često pretvara u entropiju. Suradnik je različitih kolektiva i udruga u kulturi kroz izložbe i diskurzivne programe. U 2020. surađuje na programima umjetničkog prostora U10, KC Rex i Remont Nezavisne Umjetničke Asocijacije te kao voditelj emisije Sceniranje na Radio Aparatu. Od trećeg izdanja kurira Prosthetic paviljon za The Wrong bijenale, a trenutno radi na petom izdanju prosthetic paviljonom pod nazivom "Zero Agency". Razvija inicijativu „\$vvarm“, kritičku plug-in platformu za prevođenje i eksperimentiranje u društvenom, umjetničkom i teorijskom kontekstu. Uređuje i razvija „Tag_teror“, magazin za razvoj tekstualnih umjetničkih praksi.



Post-Yu*th Bijenale

**SAUČESNIŠTVO
ANONIMNIH
MATERIJALA**

**COMPLICITY OF
ANONYMOUS
MATERIALS**



Izdavač / Publisher

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SVVARM

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