

Sutra je
ponedeljak

TOMORROW IS MONDAY
RAŠA TODOSIJEVIĆ "ARTIST AS A PROPHET"
NOVI SAD 2022

DRAGOLJUB RAŠA TODOSIJEVIĆ
SUTRA JE PONEDELJAK / TOMORROW IS MONDAY

Novi Sad, 2022



MUZEJ SAVREMENE
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SUTRA JE PONEDELJAK

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Progresivne i angažovane neoavangardne umetničke prakse, 60-ih i 70-ih godina 20. veka, tzv. *nova umetnička praksa*, *druga linija*, dematerijalna umetnost, konceptualna umetnost, kritički usmerene prema tada vladajućem kulturnom establišmentu, institucijama kulture i dominantom diskursu umerenog modernizma u umetnosti, okupljene oko Tribine mladih u Novom Sadu i Studentskog kulturnog centra u Beogradu, bile su dugo marginalizovane u lokalnom i širem, internacionalnom diskursu istorije umetnosti. Zbog i dalje prisutnih nestabilnih i turbulentnih situacija, koje vrednost avangarde stalno iznova dovode u pitanje, pozicija neoavangarde je, u određenom smislu, i dalje aktuelna i neizvesna.

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Izložba SUTRA JE PONEDELJAK obuhvata prezentaciju umetničkih radova istaknutog neoavangardnog¹ umetnika Dragoljuba Raše Todosijevića, jednog od protagonista neformalne beogradske grupe konceptualnih umetnika, koja je krajem 60-ih i početkom 70-ih godina učinila radikalni otklon od ideologije i prakse socijalističkog modernizma i uključila se u nove umetničke tokove koji su tek nastajali kod nas i na svetskoj sceni. Tada mladi umetnici (Marina Abramović, Era

1 Neoavangardna umetnost nastaje i razvija se krajem šezdesetih i tokom sedamdesetih godina 20. veka. Počeci su vezani za izložbu Lusi Lipard (Lucy Lipard) *Ekscentrična apstrakcija (Eccentric Abstraction)* u Njujorku 1966. godine, kao prvu antiminimalističku reakciju. Lusi Lipard u tekstu, koji potpisuje zajedno sa Džonom Čendlerom (John Chandler) *Dematerijalizacija umetnosti (The Dematerialisation of Art)*, uvodi globalni kritički termin „dematerijalizacija umetničkog objekta” za inovativnu umetničku praksu kojoj izvođenje i dovršenje estetskog objekta nije konačni cilj i svrha umetničke operacije, nego je takva umetnička operacija moguća i sasvim legitimna čak i ako ne rezultira trajnošću materijalno čvrstog i postojanog dela. Dozvoljava se svođenje umetničkog rada na mentalni proces, intelektualni nacrt, tzv. *ideju*, tako da je umetničko delo za Lipard, ono koje nastaje u procesu pronalaska sredstava za izražavanje ideje. U pitanju je umetnost koja raskida sa klasičnim disciplinama kao što su slikarstvo i skulptura, prenoseći težište na samog umetnika, njegovu ličnost, ponašanje, komunikaciju, javnost i društvo, izlazeći izvan etabliranih muzejsko-galerijskih prostora i zatvorenih institucionalnih okvira u otvoreni prostor ulice, grada ili prirodne sredine, alternativne prostore druženja ili u intimne prostore doma. *Nova umetnička praksa* vodi poreklo iz naslova poslednjeg poglavlja teksta Katrin Mije (Catherine Millet) *Konceptualna umetnost kao semiotika umetnosti*. Termin *nova* se odnosio na inovativnost neoavangarde, bitno drugačije od prethodnih struja, termin *umetnička* želi da otkloni svaku sumnju da je reč o umetnosti, dok termin *praksa* naglašava procesualnost umetničkog rada i istraživanja, te negira vrednost finalizacije estetskog objekta kao sopstvenog cilja. *Druga linija* se kao pojam koristila u teoriji jugoslovenskog prostora kao obuhvatni termin za avangardne, neoavangardne i radikalno modernističke modele umetničkog jezika i ponašanja, od početka dvadesetih do početka osamdesetih, koji su otvoreni za transnacionalne uticaje, suprotne lokalnim tradicionalnim diskursima (Ješa Denegri). Termin konceptualna umetnost se razvija na granici između vizuelne umetnosti i lingvistike i teži uspostavljanju njihovih međusobnih relacija. Usmerena je na istraživanje prirode i procesa nastajanja umetničkog dela, koncepta (ideje) dela, a tek zatim i njegove realizacije.

Milivojević, Neša Paripović, Zoran Popović, Gergelj Urkom) okupljeni oko beogradskog Studentskog kulturnog centra kreću u istraživanje novih formi umetničkog izražavanja, kao što su: video, performans, akcija, instalacija..., sa ciljem provociranja i preispitivanja strukture i funkcionisanja tekuće prakse, kao i aktuelnog društvenog konteksta.

Iako ključna godina, 1968. u Jugoslaviji nije bila revolucionarna kao u drugim delovima Evrope, krajem šezdesetih se javlja interes Zapada za kulturu socijalističkih zemalja Istočne Evrope, kao i potreba tih zemalja za aktivnom komunikacijom sa Zapadom. Mladi stvaraoci u tadašnjoj Jugoslaviji sve intenzivnije dobijaju informacije o aktuelnoj umetničkoj sceni, kulturnim zbivanjima i savremenom načinu života u zapadnim demokratskim društvima, te naročito u Ljubljani, Zagrebu, Novom Sadu, Subotici i Beogradu započinju paralelna umetnička delovanja u težnji za ravnopravnim dijalogom sa zapadnom kulturnom scenom.

U tom periodu, Dragoljub Raša Todosijević, zajedno sa ostalim umetnicima i umetnicama *nove umetničke prakse*, počinje sa drugačijim pristupom poimanju umetnosti i umetničkog dela usmerenim ka definisanju novog pogleda na njihovu autonomiju. U duhu konceptualne umetnosti, fluksusa, hepeninga, antiforme, procesualne umetnosti, italijanske *arte povere* i francuskog situacionizma, radikalnim eksperimentima negira i proširuje granična područja klasičnih likovnih medija, koristi tada nove umetničke metode, sredstva i postupke (video, performans, akcija, intervencija, ambijent i instalacija u zatvorenom, slobodnom – javnom i privatnom prostoru...), ukazuje na značaj društvene osvešćenosti i kritičke svesti umetnika, kako u odnosu na analizu relacija unutar samog umetničkog dela, tako i položaju umetnika, umetničke scene, institucija kulture i aktuelnog društvenopolitičkog okruženja u celini.

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O IZLOŽBI *SUTRA JE PONEDELJAK*

Prva samostalna, retrospektivna izložba Dragoljuba Raše Todosijevića u MSUV – *SUTRA JE PONEDELJAK* (2022), povod je da se ponovo sagleda značajna i obimna umetnička praksa ovog autora, te da se na jednom mestu okupe i prezentuju radovi iz nekih od njegovih ključnih serija, kao što su: *Dnevnik*, *Decision as Art (Odluka kao umetnost)*, *Was Ist Kunst?* (Šta je umetnost?), *Gott Liebt die Serben (Bog voli Srbe)*, *Fuxus Piano (Fuxus klaviri)* i dr. Polazište izložbe je u kontinuiranom delovanju autora u polju društvenopolitički angažovane umetnosti, te preispitivanju standarda u umetničkim sistemima, nametnutih i opšteprihvaćenih načela, kao kriterijuma podložnih kritici i novom sagledavanju.

Avangardna umetnička praksa predstavlja inovativne metode savremene umetnosti direktno uključene u razvoj socijalnog okruženja. Problemi i pitanja kojima se bavi autor su od 1970-ih

godina predstavljali tačke uporišta društvenog i umetničkog konzervativizma, tradicionalizma i nacionalizma, koje je Raša Todosijević svojim umetničkim delovanjem činio vidljivim i podložnim osvešćenoj kritici. Postojanje angažovanih umetničkih tokova u lokalnoj sredini, koji su se odvijali paralelno sa inovativnim i radikalnim umetničkim praksama na međunarodnoj umetničkoj sceni, potvrđuje praksa Dragoljuba Raše Todosijevića, što njegovo delo smešta u širi kontekst neoavangardne umetnosti. Izložba u MSUV ističe važnost doprinosa ovog autora, međunarodne afirmacije lokalne umetničke scene, a istovremeno i značaja institucionalne brige o zaostavštini savremenih umetnika i njenoj vidljivosti u široj javnosti.

Raša Todosijević je predstavljao Srbiju na 54. Bijenalu savremene umetnosti, izložbom *Svetlost i tama simbola*, u Paviljonu Srbije u Veneciji (2011), za šta je dobio internacionalno priznanje – UniKredit nagradu Venecije (UniCredit Venice Award), kao prvu i jedinu nagradu koju je naš paviljon dobio na ovoj renomiranoj manifestaciji. Producent izložbe je bio MSUV, Novi Sad, komesar Živko Grozdanić, tadašnji direktor MSUV, kustoskinja i urednica kataloga izložbe Sanja Kojić Mladenov, dizajnerka Mirjana Dušić. Stručni savet Ministarstva kulture Republike Srbije činili su: Irina Subotić, Ješa Denegri, Mrđan Bajić, Zoran Todorović i Zoran Erić. Tekstove u publikacijama napisali su: Živko Grozdanić, Ješa Denegri, Sanja Kojić Mladenov i Georg Šolhamer Georg Schöllhammer). Nakon izložbe i uručjenja nagrade, jednu od monumentalnih instalacija *Gott Liebt die Serben*, autor je poklonio MSUV. Njegova retrospektivna izložba u Novom Sadu je logični nastavak saradnje i mogućnost da se, posle deset godina, uz obuhvatanje šire produkcije, sagledaju i pojedina dela prezentovana u Veneciji.

Pored radova iz kolekcije MSUV, na izložbi SUTRA JE PONEDELJAK su predstavljena i dela iz umetničkih zbirki Muzeja savremene umetnosti u Beogradu, Muzeja savremene umetnosti Ars Aevi u Sarajevu i Kulturnog centra „Gradac” u Raškoj. Za razliku od ranijih interpretacija, u katalogu izložbe SUTRA JE PONEDELJAK se pored mog nalazi i tekst kolege Mihe Colnera iz Slovenije, kojem je ovo bila prva prilika za analizu Todosijevićevog bogatog opusa i kojem se na tome veoma zahvaljujem.

CRTICE O POJEDINIM KONCEPTIMA I RADOVIMA

Stvaralački nomadizam

Dragoljub Raša Todosijević se od samih početaka bavio istraživanjem kroz različite medije i tehnike, što je Ješa Denegri ispravno označio terminom „stvaralački nomadizam“, onako kako Đermano Čelant (Germano Celant) imenuje česte slučajeve svesnih promena područja i medija istraživanja u aktuelnoj umetničkoj praksi. Promišljeno koristi sve instrumente i intervencije koje su dozvoljene i ravnopravne, kao sredstva za destabilizaciju temelja vladajuće, autoritativne umetnosti, te kao sredstva

za sprovođenje sopstvenih ideja. Društveni kontekst, umetnička, kulturalna i društvena provokacija, kao i trivijalizacija dominantnog socijalističkog modernizma, podstakla je Todosijevića na mnoge ironične intervencije, akcije, performanse, *tableau-vivant*-e, slike, akvarele, objekte, instalacije, video-snimke, fotografije, fotokopije, polaroide, plakate, razglednice, ručno rađene publikacije, tekstove, priče, predavanja i uopšte umetnički aktivizam. Smatrajući da umetnost nema čvrste i unapred nametnute okvire, smisao vlastitog rada Todosijević nalazi u osećanju permanentne disperzije, suprotno važećim predrasudama o homogenosti stila kao odrazu uspešne umetničke ličnosti.

Kritika

Od samog početka svoje umetničke prakse Todosijević, takođe, kreće veoma oštro i odlučno da kritikuje vladajuću estetiku, ideologiju umerenog modernizma, institucije kulture, njihove sisteme vrednosti, ustaljeno i tradicionalno shvatanje umetničkog dela, kroz neočekivane inverzije, različite destruktivne, decentrirajuće i ironijske strategije umetničkog i antiumetničkog delovanja i ponašanja. Provocirao je problematiku vezanu za društveni status umetnika i za položaj njegovog produkta, definisao individualnost autora i postavljao pitanja: „Šta je umetnost?“, „Ko profitira od umetnosti? A ko pošteno zarađuje“. Konstruisao je devizu „odluka kao umetnost“ kojom se oslobodio „kompleksa doslednosti“ i odbacio „razvojnu liniju“, uz insistiranje na krajnjem izoštravanju primarne umetničke koncepcije, sledeći primer apriornog izbora Marsela Dišana (Marcel Duchamp).

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Ne pristajući na kompromis sa vladajućim umetničkim i političkim strukturama, Todosijević zadržava položaj izolovane ličnosti u odnosu na lokalna shvatanja umetnosti i prihvatljivi ukus sredine. Uspostavlja otvorenu i nestabilnu praksu umetnika „simptoma“ i „čoveka-dade“². Svojim umetničkim ponašanjem postaje tvorac strategijskog otpora tradicionalizmu i uvreženom mišljenju zatvorene sredine, čime je stekao mnogo sledbenika u narednim generacijama umetnika.

Odluka kao umetnost

Jedan od njegovih prvih umetničkih radova, konceptualno veoma značajan, *Marinela, plava natkasna i malecki Kalder*, predstavljen kao pravi *tableau vivant* na izložbi *Drangularijum* (Galerija SKC, Beograd, 1971) ukazuje na autorovu upotrebu objekta – svoje partnerke (dadaističkog redi-mejda) kao umetničkog rada, prvog takvog primera u umetničkoj praksi Srbije. Promena identiteta objekta (transformacija osobe u objekat, a zatim neumetničkog objekta u umetnički) uslovljena je kontekstom u koji ga umetnik postavlja, kao što je to izložbeni prostor, galerija ili muzej, ali i odlukom umetnika da taj objekat dobije status umetničkog dela. U središtu ove strategije je umetnik – subjekt, koji ima pravo imenovanja i manipulacije, odnosno *odluke* koja će postati veoma bitna u njegovoj seriji umetničkih radova „Odluka kao umetnost“, nastaloj kroz istoimeni performans (*Decision as Art*, 1973, Galerija SKC, Beograd). Individualni princip počiva na istorijskom nasleđu

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Marsela Dišana i karakterističan je za mnoge objekte, performanse i akcije Raše Todosijevića. *Kalemovi* (1972), *Zakovani hlebovi* (1972), *Homo Ars* (1972), *Dnevnik* (1971–2011), *Pijenje vode* (1974), *Umetnost i memorija* (1975), *Was ist Kunst?* (1978–1981), *Nevidljiva skulptura – beskonačna muzika* (1981), *Schlafflage* (1978–1984), *Gott liebt die Serben* (1991–2011), *Skulptura* (2002–2011), *Fuxus Piano* (2002–2009)... nastali su u dišanovskom duhu korišćenja životnih predmeta, situacija i događaja, koji postaju deo umetničkog sistema postavkom predmeta i/ili izvršenjem radnji – u privilegovanom kulturnom prostoru – osobe koja poseduje društveni status umetnika. Pritom, autor koristi stare i trošne materijale, često pronađene na licu mesta, kao što su hlebovi, tegle, radio-aparati, koferi, stolice, ormarići, zastave, štapovi, flaše, čajnici i slično, u duhu italijanske arte povere i na način blizak fluksusu.

Destabilizacija klasičnih medija

Koristeći mehanizme konceptualne umetnosti Raša Todosijević je pokazao da socijalistički umereni modernizam nije nedodirljiv, već da je podložan kritici, subverziji i odbacivanju. Međutim, treba naglasiti da on ne pristupa čistom konceptu lišenom materijalizacije objekta kao što to rade

2 Šuvaković, Miško (2007). *Konceptualna umetnost*. Novi Sad: Muzej savremene umetnosti Vojvodine, str. 331.

Arte&Lengvidž (*Arte&Language*) i Džozef Košuth (Joseph Kosuth), već primenjuje princip koncepta na ispitivanje slikarstva ili nekog drugog umetničkog medija, kao medija kojim analizira i istražuje osnovni jezik umetnosti. Tako, npr., kada slika (*Elementarne slike*, 1973–74) on uključuje sam medij slike u kontekst metajezičkih operacija, a delo koje nastaje kao posledica tog procesa ne zasniva se na oblikovnim i pikturalnim pretpostavkama, već postaje čin refleksije same svoje konstitucije. Umetnik zauzima i analitički i autorefleksivni stav u ovakvom pristupu radu, što je karakteristično i za konceptualnu umetnost i za novo, primarno ili elementarno slikarstvo, kako je to objasnio Filiberto Mena (Menna). Todosijević koristi konceptualni, mentalni pristup u tradicionalnim likovnim tehnikama, slikarstvu, grafici ili crtežu, kako bi fetišizirao inače jednostavne i rutinske manuelne aktivnosti, koje tako postaju same sebi svrha. U središtu rada je analiza samog procesa slikanja ili crtanja, kroz svesnu demistifikaciju i autodemistifikaciju, ali ne da bi se ignorisalo društveno okruženje, već da bi se ispoljila svest o otporu svakom instrumentalizovanju sfere umetnosti od strane vladajuće ideologije.

Šta je umetnost?

Razmišljanje o prirodi i strukturi umetničkog rada Raše Todosijevića učinila je da njegova nominacija umetničkog dela kroz „odluku kao umetnost“ (kojom autor proglašava umetničko delo) polako prerasta u pitanje o prirodi umetnosti u seriji performansa *Was ist Kunst?* (1978–1981). „Način na koji umetnik postavlja pitanje o umetnosti jeste umetničko delo.“³ Gest je potenciran osećanjem umetnikove personalnosti i njegovog odnosa prema društvenom kontekstu. Za svoje performanse *Was ist Kunst?* kaže da su politički u najširem smislu te reči. „Ne umetnost u službi politike, nego umetnost koja društveni performans sublimira u jedan umetnički performans, naglašavajući u tom sublimiranju neke karakteristike društvenog događanja, fenomena psihologije mase, demagogije jezika, stalnog ponavljanja – u jednom katarzičnom naglašavanju.“⁴

Kako sve svoje postupke povezuje sebi svojstvenim raspoloženjem agresivnosti, ikonoklazma i ironije, tako u seriji performansa *Was ist Kunst?* (*Patricia Hennings, Marinela Koželj, Farideh Cadot, Klaudia Itten*, 1978–1981) i *Vive la France – Vive la Tyrannie!* (1979) umetnik na represivno-nasilan način okrutno ponižava drugu osobu, saučesnika u performansu, uvek ženu, postavljanjem pitanja na nemačkom jeziku, koji je u svesti građana Srbije u to vreme asociirao na traume iz Drugog svetskog rata, nacizam i politički teror. To je odnos umetnika – islednika i učesnika performansa – isledivanog, koji počiva na piramidalnom, patrijarhalnom odnosu moći u kojem je muškarac dominantan, a žena žrtva, odnosno muškarac je akter, a žena nemi objekat, što odgovara tradicionalnoj rodnoj

3 Todosijević, Dragoljub – Raša (1980). *Velike južne predstave*. Beograd: Studentski kulturni centar.

4 Todosijević, Dragoljub – Raša (2007), u: Ješa Denegri, *Razlozi za drugu liniju. Za novu umetnost sedamdesetih*. Zagreb: Edicija Sudac, str. 230.

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podeli uloga u umetnosti i društvu u celini. Todosijević transponuje ovaj rodno neravnomerni odnos u domen umetnosti kroz pitanje: „Šta je umetnost?“, usmerivši ga ka kritici društveno visokovalorizovane umetnosti socijalističkog umerenog modernizma i njenih protagonista, kao nosilaca društveno-ekonomske moći, te, sa druge strane, umetnika nove umetničke prakse, odnosno sebe kao pojedinca i individue. Ovaj umetnički koncept nedvosmisleno kritički ukazuje na kulturno-političke mehanizme nadzora, kontrole i kazne u totalitarnim režimima.

Institucionalna kritika, privatno – javno

Serijom crteža na zidu u vidu umetničkih intervencija i instalacija (*Nijedan dan bez linije*, 1976–1999; *Jedna linija u napuštenoj kući ili 20000 linija u galeriji ili 200000 linija za pariski bijenale*, 1977), Dragoljub Raša Todosijević je problematizovao odnos statusa i pojavnosti umetničkog dela i mesta na kojem se delo izlaže, odnosno institucije kao merila društveno-umetničke vrednosti dela. „Mesto izlaganja jeste kontekst koji jednom trivijalnom poretku (snopu horizontalnih linija) daje ekonomsku, umetničku ili istorijsku vrednost.“⁵ On postavlja niz pitanja, među kojima su: kakav je status svakodnevnog umetničkog rada, kakav je odnos privatnog i javnog mesta izlaganja, stana ili galerije, i uopšte odnos privatnog i javnog, kao i šta znači kontekstualizovati delo. „Uobičajena koncepcija javnog prostora u odnosu na intimni prostor je uzdrmana: intimno postaje javno, intimno se nameće

5 Šuvaković, Miško (2007). *Konceptualna umetnost*. Novi Sad: Muzej savremene umetnosti Vojvodine, str. 329–335.

javnom, po nekakvoj uznemiravajućoj logici 'obrnutosti', piše Kristof le Gak.⁶ Svoje stavove o odnosu privatnog i javnog dalje razvija u seriji radova i autorskih izložbi *Privatno – javno*, u kojima zauzima poziciju kritičara i kustosa, te problematiku tog odnosa primenjuje na samu koncepciju izložbe i uključivanje svojih kolega i koleginica, kao i na angažovano praćenje savremene umetničke scene.

Osim institucionalne kritike, serija radova pod zajedničkim nazivom *Nijedan dan bez linije* sadrži i veoma jasnu kritiku tradicionalne i vladajuće umetničke scene koja vrednost dela meri količinom utrošene manuelne i zanatske veštine u procesu oblikovanja umetničkog rada. Robert Moris (Morris) u tekstu „Notes on Sculpture” (1966, Artforum) kaže da „jednostavnost forme ne mora značiti jednostavnost iskustva“. Takođe, da li svakodnevno povlačenje linije, osim povećanja kvaliteta vlastitog umeća, pokazuje i tada tako bitnu doslednost svojoj poetici? Kao i kroz druge svoje radove, tako i ovde Todosijević naglašava da je manuelna realizacija umetničkog rada zanemarljiva u odnosu na idejni korpus umetničkog dela, te kroz različite medije on radikalno ispituje prirodu umetnosti, sisteme koji je podržavaju i manipulišu njom.

Gott liebt die Serben

Tokom devedesetih godina 20. veka Raša Todosijević realizuje seriju instalacija *Gott liebt die Serben* (od 1991), koje su koincidirale sa prilikama neposredno posle pada Berlinskog zida, kada se na teritoriji eksjugoslovenskih zemalja nižu dramatični i tragični događaji, uslovljeni ratom i totalnim raspadom državnog i društvenog, socijalističkog sistema. U tom periodu je Todosijevićev položaj u domaćoj sredini postajao sve izolovaniji, kulturno i ekonomski, da bi se tokom vremena, kao ličnost već zavidne internacionalne karijere, našao na marginama umetničkog sistema. U takvoj situaciji počinje da koristi simbol svastike u radovima *Gott liebt die Serben* kao raspravu o promenljivosti tumačenja simbola i uslovljenosti tih promena datim istorijskim prilikama. „Savremeni čovek, gledajući iz okruženja u kome se nalazi, često smatra da je njegovo shvatanje simbola ili da su njegova tumačenja simbola deo jedne čvrste i teško upitne tradicije koja u svom nepromenjenom obliku opstaje vekovima.“⁷ Todosijević kroz problematiku simbola provocira dalju održivost smisla uvreženih mišljenja.

„Izložiti danas u Evropi veliki crveni krug na beloj osnovi ne izaziva pažnju koliko bi taj isti crveni krug – zahvaljujući istorijskim prilikama tokom Drugog svetskog rata – bio očigledna provokacija i zbir nezadovoljstva ako bi bio izložen u Mandžuriji. Do pojave nemačkog nacizma kukasti krst je smatran arhaičnim simbolom prethrišćanskih civilizacija širom planete, od Egipta, Međurečja, antičke Grčke, Irske, Rima, Južne i Severne Amerike, Pacifika, Japana, Kine, Indonezije, Indije itd... Kao

6 Ardenne, Paul (2007). *Kontekstualna umetnost (Un art contextuel)*. Novi Sad: Muzej savremene umetnosti Vojvodine, str. 122.

7 Todosijević, Dragoljub - Raša (2011). *Svetlost i tama simbola*. Novi Sad: Muzej savremene umetnosti Vojvodine.

verski ili kao dekorativni element politeističkog sveta, koji je polako nestajao sa istorijske pozornice, niko nije obraćao pažnju na taj simbol. U trenutku kada je upotrebljen za potrebe identifikacije nacističke ideologije i posle svih strahota holokausta naša percepcija tog simbola se menja, mada se – istini za volju – njegova forma uopšte nije promenila.“⁸

Todosijević naglašava da usled uticaja društvenog konteksta posmatrač na drugačiji način percipira i tumači simbol, a da sam simbol i njegova forma mogu ostati istovetni. „Mi stvarima pridajemo značenja, mi ih punimo značenjima.“⁹ „Ja sam za celu seriju svojih instalacija bio inspirisan Kurbeovom mističnom slikom *Umetnik u ateljeu*, kao i *ready-made* radovima Marsela Dišana. Zapravo, kod oba pomenuta umetnika umetničko delo, po prvi put, više ne emituje ideološki ili religiozni sadržaj već njegovo značenje zavisi od samog posmatrača.“¹⁰ Rad Gistava Kurbea uzima kao jedan od prvih primera ovog obrnutog procesa – da slika ne interpretira ideologiju ili religiju, već da posmatrač interpretira smisao slike. „Umetnička aura se više ne nalazi u svetu koji izviruje iza dela, niti u samoj formi, već *ispred* dela, u privremenoj kolektivnoj formi koja se stvara njegovim izlaganjem“, o čemu je pisao Nikolas Burio (Nicolas Bourriaud).¹¹ „Odnos između umetnika i njihovog stvaranja pomera se ka zoni *feedbacka*.“ U pitanju je delo kod kojeg autor poziva gledaoca da učestvuje u njegovom stvaranju ili *stvaranju* njegovog značenja, što se može dovesti u vezu sa fenomenološkim nasleđem minimalističke umetnosti, koja o gledaocu razmišlja kao o sastavnom činiocu dela, ali u delu Raše Todosijevića cilj nije posmatračevo stvaranje novog prostora, već *trajanje*, vreme potrebno za obradu, razumevanje dela i *donošenje odluke*, na osnovu intersubjektivnosti, emocionalnog, istorijskog odgovora i stava gledaoca u odnosu na ponuđeno iskustvo.

Jezik – tekst

U mnogim skulpturama, objektima i instalacijama Raše Todosijevića, kao lajtmotiv, pojavljuje se parola „Gott liebt die Serben“ („Bog voli Srbe”), kojom autor ponovo upotrebljava nemački jezik kao sredstvo agresivne provokacije, ali ovog puta upućene ka srpskom nacionalizmu. Parola ili reč mogu biti izvučene iz jednog konteksta i stavljene u drugi, *prošetane*, iznete tamo gde se gotovo nikad ne koriste i gde dobijaju nova značenja (kao i simboli). Njegova zainteresovanost za jezičke komponente rada, koje mogu da čine i prednji plan i pozadinu dela, omogućila mu je da istraži aspekte (i formalne i ideološke) umetničkih radova koji nisu vidljivi: koje konvencionalni mediji, u stvari, prikrivaju. Todosijevićev umetnički rad je direktno povezan sa njegovim tekstovima i jezičkim formulacijama,

8 *Ibid.*

9 Todosijević, Dragoljub – Raša (2011). Privatna prepiska.

10 Todosijević, Dragoljub – Raša (2011). *Svetlost i tama simbola*. (www.pavilionserbia.org.)

11 Burio, Nikolas (2002). „Relaciona estetika“. Vršac: *Košava*, br. 42–43, str. 30.



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bilo da su u pitanju (1) nazivi njegovih radova; (2) parole, izjave i natpisi, koji čine elemente njegovih performansa, instalacija, akvarela, plakata i sl.; ili (3) autorove kratke priče, eseji i teorijski tekstovi.

U tekstovima kao što su *Edinburška izjava*, *Ko profitira od umetnosti a ko pošteno zarađuje*, *Uvod u istoriju*, *Poverljivi histerični istorijski dokumenti*, *Rezignacije*... problematizuje celokupan umetnički sistem, u rasponu od početka umetničke edukacije (pripremne škole, akademija) preko društvenog miljea u kojem je odrastao i živeo, do krajnjih konsekvenci statusa umetnosti i umetnika kao jedne od integralnih komponenti dominantnih ideologija. Ovi tekstovi nisu prozni prilozima ili čisto teorijske rasprave, već ih treba posmatrati u uskoj vezi s praktičnim radom umetnika, sa njegovim vizuelnim ili konceptualnim predloškom, koji tek u jedinstvu sa tekstualno formulisanim stavovima daje celinu određene kritičke orijentacije umetničkog ponašanja.

Cinizam i ironija

Todosijević smatra da je „praksa umetnosti rezultat umetnikovih reagovanja na spoznaje o vlastitom mestu u zbivanjima koja čine istorijski kompleks kultura/društvo“,¹² piše Ješa Denegri. Akcije umetnika su reakcije na te izazove, kao i na stalno preispitivanje jezika vlastite umetnosti i umetnosti upšte. „Stanovište aktivnog cinizma“, kako ga definiše Akile Bonito Oliva (Achille Bonito Oliva) je označitelj umetnikove konstantne budnosti i praćenja aktuelnih društvenih i umetničkih sadržaja, koji postaju predmet njegove umetničke aktivnosti. Cinizmom podriva sadržaje koje je društvo koje ga okružuje – zahvaljujući (konvencijama istorije) istorijskoj valorizaciji postavilo na poziciju kolektivnog mita.

Cinizam je prisutan i u seriji njegovih plakata, bilborda i firmopisačkih reklama koje počinje da realizuje krajem devedesetih godina, u trenutku potpune devastacije kulturne politike, ekonomije i privrede okruženja u kojoj stvara. Reagujući na medijsku propagandu ovog *bolesnog* tranzicijskog društva u kojem ne vlada istina, već laž, obmana i manipulacija, Todosijević cinično objavljuje i najavljuje fiktivne događaje, filmske projekcije, nepostojeća preduzeća i njihove proizvode (mlečna čokolada, parfem, vino, *serboranges*, mleveni pepeo) ili političko angažovane proglase („Neka večno živi Srpska republika Nemačka“, „Bog postoji – Raša Todosijević“ ili „Gott liebt die Serben“) kojima nastavlja da kritikuje kolektivne mitove.

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Pozicija umetnika zaokupljenog ekonomskim aspektima društva (*Economics Arts*) nije nova za Rašu Todosijevića. Ona ukazuje na to da nijedan domen ljudske aktivnosti ne može izmaći umetniku koji mora da ostane budan i deluje na svim frontovima. Njegova *Edinburška izjava – Ko profitira od umetnosti* iz 1975. može se shvatiti kao ironično ispitivanje istočnoevropskog umetnika o ekonomskoj determinaciji zapadnog sistema umetnosti, ali, mnogo više, kao cinično ukazivanje na probleme sistema umetnosti u poznom realsocijalizmu sredine koja je direktno uticala na njegov životni standard. Interesi, profit i eksploatacija direktno ga provociraju i skoro dvadeset godina kasnije, kada se njegova pozicija kao umetnika i dalje ekonomski nije poboljšala. Tada se usredsređuje na otkrivanje devijacija unutar vladajućeg javnog prostora i kritiku dnevnopolitičkih događaja, kroz osnivanje nepostojećih preduzeća i njihovo navodno integrisanje u sistem proizvodnje, za koje ironično sam sebe i nagrađuje kroz radove sa parolama *Hvala Raši Todosijeviću, zahvalna Srbija* ili *Hvala Raši Todosijeviću, zahvalna sirotinja kapitalističkog sistema!* Zasluge za svoja dela, za svoju žustru i kritičku svest o savremenom umetničkom i društvenom sistemu dodeljuje sam sebi jer ih od tranzicijskog društva u većitoj krizi nikada nije dobio.

12 Denegri, Ješa (2007). *Razlozi za drugu liniju. Za novu umetnost sedamdesetih*. Zagreb: Edicija Sudac, str. 473.

Javni prostor – princip mobilnosti

Svoje bavljenje izjavama nastavlja dalje kroz seriju radova *Umetnik – prorok: Sutra je ponedjeljak!* (2006–2009) i *Majka na prodaju* (2009), postavljenim u javnom prostoru, na uličnim bilbordima, reklamnim stubovima i gradskom prevozu. Postavljanje ovakvih izjava na mobilnom „izložbenom“ prostoru, kao što je javni gradski autobus ili tramvaj, radikalno menja pristup pojmu *izlaganja*. „Staviti umetničko delo u pokret znači i podsticati priliku za eksperimentisanje fenomenima koji obično nisu svojstveni polju umetničkog stvaranja.“¹³ Prostor prestaje da bude ograničen, princip statičke prezentacije je doveden u pitanje, muzej postaje mobilan, rastegljiv kao putanja dela, a ulica postaje mesto za percepciju dela. To predstavlja kraj mnogih tradicionalnih pogleda na umetničko delo i sistem umetnosti, čime je Raša Todosijević ponovo odbacio tezu o *White Cube*-u kao idealnom izložbenom prostoru; zatim je odbacio model ikonodulije – ljubavi za nepokretne slike i kontemplacije kao statičkog misaonog udubljivanja i posmatranja dela u mirnoj i prijatnoj atmosferi. Umetničko delo nastalo za gradsku sredinu, kao što su ove izjave, „ne predstavlja se obavezno kao predmet koji može da se popravi, stabilan, večan“,¹⁴ podvlači Katrin Gru (Catherine Grout), već upravo suprotno, kao kratkotrajna intervencija, akcija u prostoru potčinjena vremenu i *work in progress*-u, toliko omiljenom Raši Todosijeviću.

Bijenale u Veneciji – Svetlost i tama simbola

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U uvodnom tekstu kataloga izložbe u Veneciji navodim: „Nova umetnička praksa je morala da prođe veoma dug put u jednom socijalističko-tranzicijskom društvu kako bi dostigla taj stepen svoje afirmacije da bi Dragoljub Raša Todosijević, kao njen predstavnik izlagao na Bijenalu u Veneciji, u paviljonu Srbije. Razume se, to za ovu radikalnu umetnost još uvek ne znači i potpuno napuštanje njene problematične kulturološke pozicije u okviru savremenih umetničkih sistema.“¹⁵ Raša Todosijević je u Veneciji bio predstavljen nakon više od četrdeset godina od svojih prvih radikalnih eksperimenata u umetnosti, što samo potvrđuje višedecenijsku marginalizaciju neavangarde kod nas, kao i njenu zakasnelu institucionalnu priznatost. Izložba u Veneciji se desila kao svojevrsni ekces ne samo u konceptijskom, već i organizacionom smislu. MSUV je prvi put dobio priliku da bude producent nacionalnog paviljona, čime je nastavio svoju dotadašnju strategiju istorizacije i afirmacije avangardne umetnosti kod nas.

13 Ardenne, Paul (2007). *Kontekstualna umetnost (Un art contextuel)*. Novi Sad: Muzej savremene umetnosti Vojvodine, str. 176.

14 Grout, Catherine (2000). *Pour une réalité publique de l'art*. Paris: L'Harmattan, str. 245.

15 Kojić Mladenov, Sanja (2011). „Individualnost kao princip“. U: *Paviljon Srbije. Raša Todosijević: Svetlost i tama simbola*. Novi Sad: MSUV, str. 12.

Ne postoje univerzalna značenja, zauvek zadata, već „svaka nova generacija ima svoju percepciju istorije i umetnosti, i u delima koja su hiljadu puta interpretirana pronalazi nova značenja“, naglašava Todosijević. Ukazuje na promenljivost značenja umetničkog dela u odnosu na različite kontekste mesta na kojima je ono predstavljeno, čime otvara mogućnost i novog sagledavanja sopstvenog dela. Individualistički postavljena, njegova umetnička praksa se svojim učestvovanjem na Bijenalu u Veneciji *situirala* u novi kontekst, nacionalni paviljon Srbije, nekada Jugoslavije, što su reference prisutne kako na pročelju objekta, tako i u konceptu njegovog osnivanja i duge istorije. Iako je njegovo delo koncipirano pre nego što je izvršeno i nije zavisno od tradicionalno naglašavanog značaja *momenta inspiracije*, koji se javlja tokom procesa rada, značenja njegovog rada mogu biti različita u zavisnosti od mesta njegove prezentacije.

Postavkom na Bijenalu, Dragoljub Raša Todosijević nije izmenio dotadašnju umetničku praksu ili odstupio od sopstvenih ideja i individualističkog pristupa umetnosti. Naime, problematizovanje pitanja nacionalnih simbola i istorije, mitologizirano u sopstvenom okruženju i prenaplašeno devedesetih godina 20. veka ratovima i raspadom Jugoslavije, predstavlja važan segment umetnikovog istraživačkog pristupa, prisutnog u mnogim njegovim radovima, kao i u npr. tada prezentovanim *Gott liebt die Serbien* i *Dnevniku*. Istovremeno, umetnički izraz autora je od samih početaka naglašavao integrisanje lokalnih i širih, internacionalnih diskursa. „Težio je i postigao, da ‚lokalne‘ sadržaje ugradi u svoje projekte i uzdigne ih do univerzalnih značenja”¹⁶. Umesto da bude eksponent državne kulturne misije u Veneciji, što je pretpostavljena uloga umetnika koji izlaže u nacionalnom paviljonu, Todosijević je nastavio da propituje značenja i autonomiju umetnosti, zadržavajući sopstvenu praksu i jezik rada slobodnim i nezavisnim u odnosu na mnoge pritiske. Izložbom u Veneciji je, na sebi svojstven način, provokativno pristupio konceptu, naglavajući višeznačnost i višeslojnost umetničkog dela, ostavljajući prostor posetiocima za dalja tumačenja, čak i za kontrovernost umesto unapred prihvatljive interpretacije i očekivanog.



Gott Liebt die Serben

54. Bijenale savremene umetnosti

Paviljon Srbije u Veneciji

Svetlost i tama simbola, 2011.

vl. Muzej savremene umetnosti Vojvodine, Novi Sad

Gott Liebt die Serben

54th Venice Biennale

Serbian Pavilion

Light and Darkness of Symbols, 2011

courtesy of Museum of Contemporary Art Vojvodina, Novi Sad

TOMORROW IS MONDAY

dr Sanja Kojić Mladenov

Progressive and engaged neo-avant-garde artistic practices of the sixties and the seventies – the so-called new artistic practice, the Other Line, dematerial art, conceptual art – were all critical towards the dominant cultural establishment of the time, towards cultural institutions and the prevailing discourse of moderate modernism in art. Gathered within the circles of the Youth Forum in Novi Sad and the Students' Cultural Center in Belgrade, they had been long marginalized within both local and the wider, international art history discourse. It was not until a number of projects and exhibitions were presented over the last two decades that they seemingly attained institutional recognition and affirmation. Due to ever abundant instabilities and turbulences constantly questioned by avant-garde values, neo-avant-garde art – in a way – remains current and uncertain.

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The exhibition TOMORROW IS MONDAY comprehends a presentation of artworks of the esteemed neo-avant-garde¹ artist Dragoljub Raša Todosijević, who was among the protagonists of an informal group of Belgrade conceptual artists. During the sixties and the seventies, they took a radical turn from the ideology and practice of social modernism, choosing new artistic trends emerging locally and around the world instead. These – at the time – young artists (Marina Abramović, Era Milivojević,

1 Neo-avant-garde art emerges and evolves in the late sixties and during the seventies. Its beginnings are marked by Lucy Lipard's exhibition *Eccentric Abstraction*, shown in New York in 1966, as the first anti-minimalist reaction. In a text titled *The Dematerialisation of Art*, which she signed together with John Chandler, Lucy Lipard introduced the global critical term "dematerialization of an object of art", to describe an innovative artistic practice that does not place its goal in the realization and finalization of the esthetical object. Instead, this new practice recognizes processes of art creation even if they don't result in permanent, material form. Art work is allowed to be identified with the mental process, intellectual concept, the so-called *idea*, so for Lipard it is during the process of finding the means to express the idea that art is created. It is a form of art that abandons the classical disciplines of painting or sculpture, shifting the focus onto the artist, his personality, his behavior, his communication with the public and the society. Thus, this new evaluation leaves the established spaces of museums and galleries and enclosed institutions and breaks into the open air of the street, the city or any natural environment, as well as into intimate homes, as alternative places of gathering. *New artistic practice* is named after the title of the last chapter in Catherine Millet's *Conceptual Art as Semiotics of Art*. The new part reflected the innovativeness of the neo-avant-garde, which differed substantially from previous trends, the *artistic* part is there to erase any doubt that this is in fact art, whereas the *practice* part emphasizes the process of art work and exploration, simultaneously rejecting the value of the finalized esthetical object as the main goal. *The Other Line* is a term used in the theory of Yugoslav space as an umbrella term for avant-garde, neo-avant-garde and radically modern models of artistic vocabulary and behavior, spanning from the twenties to the early eighties, all of which are open to transnational influences and contrary to traditional local discourses (Ješa Denegri). The term *conceptual art* evolves on the verge between visual arts and linguistics and tends to establish mutual connections. It focuses on the exploration of the nature and the process of creation of art, of the concept (*idea*) behind the work, and in turn on its realization.

Neša Paripović, Zoran Popović, Gergelj Urkom) gathered around the Belgrade Students' Cultural Center and sought new forms of artistic expression to explore. Among others, these included video-art, performance art, action, and installation, and their common goal was to provoke and re-examine the structure and the functionalities of the current practice, as well as of the social context of the time.

The year of 1968, although crucial, was not as revolutionary as in other parts of Europe. The period saw an increased interest emerging in the West for eastern (socialist) culture, as well as a growing need felt in the East to communicate with the West. Young Yugoslav authors had been receiving ever more intense information about the current art scene, cultural trends and contemporary way of life in western democracies, leading to parallel artistic practices – especially in Ljubljana, Zagreb, Novi Sad, Subotica and Belgrade – aimed at establishing a dialogue among equals with the cultural scene of the West.

It was at that time that Dragoljub Raša Todosijević, together with other artists of the *new artistic practice*, chose a different approach to comprehending art and art work, one that was directed towards defining a new perspective of their autonomy. In the true spirit of conceptual art, Fluxus, happening, anti-form, process art, the Italian *arte povera* and the French Situationists, he used radical experiments to negate and expand borderline domains of classical fine art media. Todosijević ventured into what were then new artistic methods, instruments and processes – such as video-art, performance, action, intervention, ambience and installation in closed and open, public and private space – in order to point out to the significance of social and critical awareness of the artist, not only in relation to the art work itself, but also to the artist's position, to the art scene, cultural institutions and the current social and political environment as a whole.

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On the exhibition TOMORROW IS MONDAY

TOMORROW IS MONDAY (2022) is Dragoljub Raša Todosijević's first solo retrospective exhibition at MSUV and it comes as an opportunity to comprehend the artist's significant and substantial practice anew, as well as to collect and present works from some of his pivotal series, such as: *Diary*, *Decision as Art*, *Was Ist Kunst?*, *Gott Liebt die Serben*, and *Fluxus Piano*. The exhibition centers around the artist's continuous practice within the domain of socially and politically engaged art, as well as in the field of re-examining standards observed by artistic frameworks, imposed and commonly accepted principles, as criteria that may be subjected to criticism and more recent review.

Avant-garde artistic practice encompasses innovative methods applied by modern art that is directly affecting the development of its social environment. The problems and issues tackled by these artist have – since the seventies – represented the pillars of social and artistic conservatism, traditionalism

and nationalism. Todosijević's work made them all more visible and thus exposed to conscientious critique. The view that the local environment witnessed engaged artistic trends that were evolving simultaneously with innovative and radical artistic practices emerging across the international art scene is substantiated by Dragoljub Raša Todosijević's work, placing his oeuvre within the wider context of neo-avant-garde art. On one hand, the exhibition prepared by MSUV emphasizes the importance of this artist's contribution, as well as the international affirmation of the local art scene. On the other, it underlines the crucial role of institutions in terms of how the legacy of contemporary artists is to be preserved and made visible to the general public.

In 2011, Raša Todosijević represented Serbia at the 54th Venice Biennale with his exhibition "Light and Darkness of Symbols", shown at the Serbian Pavilion. This exhibition garnered the international UniCredit Venice Award, marking the first and – so far – the only award won by the Serbian Pavilion at this renowned international event. The exhibition was produced by Novi Sad MSUV, represented by the Commissioner Živko Grozdanić, who was Director of MSUV at the time, by the Curator and Publication Editor Sanja Kojić Mladenov, and the designer Mirjana Dušić. The Council of the Ministry of Culture of the Republic of Serbia was comprised of Irina Subotić, Ješa Denegri, Mrđan Bajić, Zoran Todorović and Zoran Erić. Texts featured in publications were written by: Živko Grozdanić, Ješa Denegri, Sanja Kojić Mladenov and Georg Schöllhammer. After the exhibition was closed and the award was presented, the artist donated one of his monumental installations to the Museum. Thus, the retrospective exhibition of his work in Novi Sad, in addition to being a logical continuation of MSUV's cooperation with the author, comes as an opportunity to present – among the widest possible selection – some of the works shown in Venice, ten years later.

Together with the works from the MSUV collection, the exhibition TOMORROW IS MONDAY will feature works from the collections of the Belgrade Museum of Contemporary Art, Sarajevo Ars Aevi Museum of Contemporary Art, and the "Gradac" Gallery in Raška. Unlike previous interpretations, the catalogue accompanying the exhibition TOMORROW IS MONDAY will – in addition to mine – feature a text written by my colleague Miha Colner from Slovenia. I would like to take this opportunity to thank him for this analysis of Raša's abundant work, which was in fact his first.

NOTES ON CERTAIN CONCEPTS AND WORKS

Creative nomadism

From the very onset of his artistic activity, Dragoljub Raša Todosijević started exploring various media and techniques, which was aptly named by Ješa Denegri as “creative nomadism”, in line with what Germano Celant identifies as frequent cases of a conscious shift between domains and media of exploration in the current artistic practice. With substantial forethought, he applies all instruments and interventions at hand equally, using them as means to destabilize the predominant, authoritative art as much as tools to realize his own ideas. The social context, the artistic, cultural and social provocation, as well as the intent to trivialize the dominant socialist modernism, drove Todosijević to many an ironic intervention, action, performance, *tableau vivant*, painting, aquarelle, object, installation, video, photograph, photocopy, Polaroid, poster, postcard, handmade publication, text, story, lecture and any and every other form of artistic activism. Believing that art does not observe strict and predefined boundaries, Todosijević finds the purpose of his own work in the feeling of permanent dispersion, contrary to the accepted preconception that a homogenized style testifies to a successful artist or author.

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Critique

Also, from the very beginnings of his artistic practice, Todosijević did not hold back when it came to criticizing the predominant esthetics, the ideology of moderate modernism, cultural institutions, their values, the accepted and unquestioned perception of what an artwork is. He did it by using unexpected inversions and various destructive, decentering and ironic strategies of artistic and anti-artistic activities and behaviors. By provoking the questions determining the social position of an artist and his work, he defined an artist's individuality. Some of these were: "What is art?", "Who profits from art? And who makes an honest living?" He came up with the maxim "decision as art" that liberated him from the "consistency complex" and made him abandon the "development curve", while insisting on extreme fixation on the primary artistic concept, thus following Marcel Duchamp's example of *choice a priori*.

By not compromising with the artistic and political establishment, Todosijević retains the position of an isolated personality, devoid of local perceptions of art and acceptable taste of his environment. He establishes an open and unstable practice of a "symptom" artist, of a "Dada-man"². Thus, his artistic behavior makes him a founder of strategic resistance to traditionalism and the embraced opinions of an enclosed environment, winning himself a number of followers among the coming generations of artists.

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Decision as Art

One of his first – and as such conceptually very important – works, titled *Marinela, the Blue Night Table and the Small Calder*, presented as a true *tableau vivant* at the *Drangularium* exhibition (Students' Cultural Center Gallery, Belgrade, 1971), points to the author's usage of an object – his very partner (a Dadaist *ready-made*) – presented as a work of art, which is the first example of such artistic practice in Serbia. Shifting the object's identity (transforming a living person into an object, followed by transforming a non-artistic object into an artistic one) is founded as much in the context the artist places it in, such as an exhibition hall, gallery or museum as it is in the artist's decision to award this object with the status of a work of art. At the center of this strategy is the artist – the subject – who is entitled to name and manipulate, in other words to *decide*. This decision will come to be very important in his series of artworks "Decision as Art", produced as a performance of the same name (SCC Gallery, Belgrade, 1973). This individualistic approach is rooted in the legacy of Marcel Duchamp and is common to many a Todosijević's object, performance and action. *Coils* (1972), *Nailed Bread* (1972), *Homo Ars* (1972), *Diary* (1971-2011), *Drinking of Water* (1974), *Art and Memory* (1975),

2 Šuvaković, Miško (2007). *Conceptual Art*. Novi Sad: Museum of Contemporary Art of Vojvodina, p. 331.

Was ist Kunst? (1978-1981), *Invisible Sculpture – Endless Music* (1981), *Schlafflage* (1978-1984), *Gott liebt die Serben* (1991-2011), *Sculpture* (2002-2011) – all were created in line with Duchamp's spirit of using everyday objects, situations and events and having a person possessing the social status of an artist turn them into a part of the artistic framework by placing and/or enacting them within a privileged cultural space. In doing so, the author utilizes old, decrepit materials and objects – often found on the spot – such as loaves of bread, jars, radio appliances, suitcases, chairs, cabinets, flags, canes, bottles, teapots, etc. in the spirit of the Italian *arte povera* and in a way similar to Fluxus.

Destabilizing Classical Media

By applying mechanisms of conceptual art, Raša Todosijević proved that socialist moderate modernism is not beyond reproach, and that it is subject to criticism, subversion and total rejection. However, one must note that he does not go for the pure concept, devoid of the material, the way *Arte&Language* and Joseph Kosuth do. Instead, he applies the principle of the concept onto questioning painting or another artistic media as the media used to analyze and explore the basic language of art. Thus, for example, when he paints (*Elementary Paintings*, 1973-74), he includes the very medium of the painting into the context of metalinguistic operations, and the work created as a result of this process is not based on formal and pictorial assumptions, becoming, instead, an act of reflection of its own constitution. The artist takes both the analytical and the auto-reflective position in this approach, which is common to conceptual art as much as it is to this new, primary or elementary painting, as explained by Filiberto Menna. Todosijević applies the conceptual, mental approach onto traditional painting techniques, as well as in print and drawing, in order to turn otherwise simple and routine manual activities into a fetish, into something that finds purpose in itself. The work centers around the analysis of the very process of drawing or painting, by means of conscious demystification and self-demystification, albeit not in order to ignore the social environment, but to voice the awareness of resistance to every instrumentalization of art by the ruling ideology instead.

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What is Art?

Contemplating the nature and structure of artistic practice made Raša Todosijević's nomination of an art work by his "decision" (whereby the author proclaims a work of art) gradually evolve into the question on the nature of art, posed in the series of performances named *Was ist Kunst?* (1978-1981). "The manner in which the artist poses the question about art is an art work in itself."³ The gesture is

3 Todosijević, Dragoljub – Raša (1980). *Great Southern Performances*. Belgrade: Students' Cultural Center.

emphasized by the sensation of the artist's individuality and his correlation with the social context. In his own words, *Was ist Kunst?* performances are political in the broadest possible sense. "They are not art that serves politics, they are art that sublimates a social performance into an artistic performance. In this sublimation, it underlines certain characteristics of a social happening, of mass psychology phenomena, of demagoguery of language, of constant repetition – in a cathartic hyperbole."⁴ Given that all his actions are brought together in terms of what became his recognizable feature of aggression, iconoclasm and irony, the series of performances *Was ist Kunst?* (*Patricia Hennings, Marinela Koželj, Farideh Cadot, Klaudia Itten*, 1978–1981) and *Vive la France – Vive la Tyrannie!* (1979) had the artist cruelly humiliate another person in a repressive and violent way. This person is his co-performer, always a woman, and she is asked questions in German, a language that is – in the consciousness of the citizens of Serbia of the time – associated with World War II trauma, Nazism and political terror. It depicts a relation between the artist – the interrogator – and the co-performer – the interrogatee – that is rooted in the pyramidal, patriarchal distribution of power, where a man is dominant and a woman is victimized, where a man is an active participant and a woman is a tacit object, which correlates with traditional gender roles, as well as with roles in art and society in general. Todosijević translates this instance of gender inequality into the domain of art by asking: "What is art?" He poses the question to the highly valued art of socialist moderate modernism and its protagonists, who were the pillars of social and economic power, but in a way also to authors of the new artistic practice, and to himself as an individual. Such artistic concept obviously points to and criticizes cultural and political mechanisms of supervision, control and reprimand present in totalitarian regimes.

Institutional Critique / Private – Public

The series of drawings on the wall integrated in artistic interventions and installations (*Nulla Dies Sine Linea*, 1976–1999; *One Line in an Abandoned House or 20000 Lines in a Gallery or 200000 Lines for the Paris Biennial*, 1977), raise the question of the status and perception of a work of art in the context of the places this work is exhibited in, that is, it points to the institution as the merit of the social and artistic value of the work. "Place of exhibition is in fact the context that attributes economic, historical and artistic value to an otherwise trivial order (a series of horizontal lines)"⁵ He poses a number of questions, such as: What is the status of everyday artistic practice? What is the relation between the private and public place of exhibition? Between an apartment and a gallery? Between the private and the public as such? What does it mean to contextualize a work of art? "This undermined the usual concept of what public space is in relation to the intimate space: the intimate becomes public,

4 Todosijević, Dragoljub – Raša (2007), in: Ješa Denegri, *Reasons for the Other Line. To the New Art of the Seventies*. Zagreb: Edit: Sudac, p. 230.

5 Šuvaković, Miško (2007). *Conceptual Art*. Novi Sad: Museum of Contemporary Art of Vojvodina, pp. 329–335.

the intimate is imposed onto the public, as if some sort of ‘reverse’ logic is applied”, wrote Cristophe Le Gac.⁶ His viewpoints on the relation between the private and the public is further elaborated in the series of works and exhibitions *Private – Public*, where he acts as both the curator and the critic. He applies the problems within this dichotomy onto the very concept of the exhibition, inviting his colleagues to join, depicting in that manner an engaged review of the contemporary art scene.

In addition to criticizing institutions, the series of works titled *Nulla Dies Sine Linea* contains a very clear criticism of the traditional and predominant art scene criterion, one that measures the worth of a work of art by assessing the volume of manual force or technical skill invested in the process of creation. In his text *Notes on Sculpture* (Artforum, 1966), Robert Morris states that “simplicity of form does not imply simplicity of experience.” Also, if one draws a line each day, does it – beside improving one’s skill and technique – testifies to the ever so important consistency to one’s poetics? Similar to what he does in many other of his works, here Todosijević emphasizes that the manual realization of a work of art is marginally significant compared to the concept and ideas it is rooted in. He uses various media to radically question the nature of art, as well as the systems that support it and manipulate it.

Gott liebt die Serben

During the nineties, Raša Todosijević realizes a series of installations titled

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Gott liebt die Serben (1991 onwards), which coincided with the events resulting from the fall of the Berlin Wall. When it comes to the territory of the former Yugoslav Federation, these events were dramatic and tragic, as they came in a sequence that included armed conflicts and a complete collapse of the socialist governmental and social systems. It was during this period that Todosijević’s position in his local environment grew even more isolated – in both cultural and economic sense. As a person of commendable international career, domestically he was virtually marginalized. Such circumstances brought him to the use of the swastika in his works titled *Gott liebt die Serben*, with the idea of starting a conversation on how volatile interpretation of symbols can be depending on current historical affaires. “The man of today, observing from the environment that surrounds him, often believes his perception and interpretation of symbols is part of a strict and hardly ever questioned tradition that has been in force for centuries.”⁷ By putting symbols in the spotlight, Todosijević questions the sustainability of generally accepted opinions.

“To exhibit a large red circle on a white background would not attract that much attention as if that same red circle – due to the historical circumstances of the World War II – was to be exhibited in

6 Ardenne, Paul (2007). *Un art contextuel*. Novi Sad: Museum of Contemporary Art of Vojvodina, p. 122.

7 Todosijević, Dragoljub – Raša (2011). *Light and Darkness of Symbols*. www.pavilionserbia.org.

Manchuria. There, it would represent a provocation and a compilation of discontent. Up until the rise of Nazism, the swastika was regarded as an archaic symbol of pre-Christian civilizations across the planet – from Egypt and Mesopotamia, ancient Greece, Ireland, Rome, South and North America, the Pacific, Japan, China, Indonesia, India, etc. While it was no more than a religious or even decorative element of a polytheistic world – and one that was slowly disappearing – no one paid any attention to it. But, at the moment it became an identification of Nazi ideology and, consequently, of all bestialities that resulted in the Holocaust, the perception of it changes, even though – truth be told – its form remained the same.”⁸

27 Todosijević emphasizes that, due to the influence of the social context, the observer perceives and interprets the symbol differently, without the symbol or its form changing ever so slightly. “We attribute meaning to objects. We impregnate them with meaning.”⁹ “The entire series of my installations was inspired by Courbet’s mystical painting *The Painter’s Studio*, as well as by *ready-made* works of Marcel Duchamp. In fact, with both these artists, it is not the work of art that emanates the ideological or religious content anymore. For the first time, its meaning depends on the observer themselves.”¹⁰ Gustave Courbet’s work is taken as one of the prime examples of this reverse process – where the painting no longer interprets ideology or religion, but the consumer of art is left to interpret the meaning of the painting. “The artistic aura is no longer hidden in the world peeking *behind* the work, nor is it in the form itself. Instead, it is *in front* of the work, in the temporary collective form created by the act of exhibition”, wrote Nicolas Bourriaud.¹¹ “The relation between the artists and their creation is shifted towards the *feedback* zone.” We are talking about the work that comes with an invitation to observers to participate in its creation, in the *creation* of its meaning. This can be tied onto the phenomenological legacy of minimalist art, which views the consumer as the integral factor of the work. Nevertheless, Todosijević’s goal is not to have the observer create new spaces. Instead, it is the *duration* that the concept centers around, the time needed to process, to understand the work, and to *make the decision*, based on intersubjectivity of the emotional and historical viewpoint of the observer in correlation with the offered experience.

Language – Text

Many of Raša Todosijević’s sculptures, objects and installation feature a leitmotif, a maxim “Gott liebt die Serben” (God loves Serbs), whereby the author once again uses the German language as a source

8 *Ibid.*

9 Todosijević, Dragoljub – Raša (2011). Private correspondence.

10 Todosijević, Dragoljub – Raša (2011). *Light and Darkness of Symbols*. www.pavilionserbia.org.

11 Bourriaud, Nicolas (2002). “Relations Esthetics”. Vršac: *Košava*, No. 42–43, p. 30.

of aggressive provocation, only this time directed at Serbian nationalism. A maxim or a word may be extracted from one context and placed within another one. They may *swap places* and be voiced where they have never belonged before. As such, they will be attributed completely new meanings, just like symbols will. His interest in the language component of a work, which may constitute its back end as well as its front end, allowed him to explore aspects (both formal and ideological) that are not immediately seen in a work of art. It is these aspects that the conventional media are actually hiding. Todosijević's artistic practice is directly correlated with his texts and language formulations, whether we are talking about (1) titles of his works, (2) maxims, declarations and inscriptions that are integral to his performances, installations, aquarelles, posters, etc. and (3) the author's short stories, essays and theoretical texts.

In his texts such as *The Edinburgh Statement*, *Who Profits from Art and Who Makes an Honest Living?*, *Introduction to History*, *Confidential Hysterical Historical Documents*, *Resignations*, and similar, he questions the entire art system, starting with the onset of artistic education (preparatory schools, the Academy), and the social milieu he grew up in, to the final consequences of the status of art and artists as one of the integral components of every dominant ideology. These text are rarely just "recommended readings" or purely theoretic treatises. Instead, they should be interpreted as closely connected to the artist's practical work, to its visual or conceptual subtext. Only together, these two will provide the entirety of the critical viewpoint voiced by means of artistic behavior.

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Cynicism and Irony

Todosijević believes that "artistic practice is the result of an artist's reactions to the notion of his/her own position within the events that make up the historical complex of culture and society",¹² writes Ješa Denegri. An artist's actions are in fact reactions to these challenges, as well as to constant re-examining of the language of one's art and art in general. "The position of pro-active cynicism", as defined by Achille Bonito Oliva indicates to an artist's constant alertness and interest in current social and artistic trends, which in turn become subject of his/her artistic activities. Cynicism is there to undermine the contents that the society – the artist's environment – placed in the position of a collective myth, due to conventional historical evaluation.

Cynicism is obvious in the series of posters, billboards and shop signs he started realizing in late nineties, at the time of total devastation of cultural policies, of economic and industrial collapse of the environment he creates in. Reacting to the media propaganda of this *ill* transitional society that is not ruled by the truth, but by lies, deception and manipulation, Todosijević cynically announces fictitious

12 Denegri, Ješa (2007). *Reasons for the Other Line. To the New Art of the Seventies*. Zagreb: Edit: Sudac, p. 473.

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events and movie premieres, advertises non-existing companies and their products (milk chocolate, perfume, wine, *serboranges*, ground ashes) and propagates political messages (“Long live the Serbian Republic of Germany!”, “God Exists – Raša Todosijević”, or “Gott liebt die Serben”) thus continuing to criticize collective myths.

The position of an artists focused on the economic aspects of the society (*Economics Arts*) is not new for Raša Todosijević. It centers around the idea that no domain of human activity may elude the artist, who must remain alert and active on all fronts. His *Edinburgh Statement – Who Profits from Art* from 1975 can be interpreted as an ironic exploration of the economic determination of the western artistic system done by an artist from eastern Europe. Furthermore, it may be seen as a cynical statement about the problems of the artistic system in late real-socialism, which is the setting that directly influenced his standard of living. Interest, profit and exploitation are still the terms that provoke him even twenty years later, given that his position as an artist still has not improved economically. He then focuses on disclosing the deviations within the predominant public context and criticizing daily political news, by establishing fictitious companies and integrating them into the system of production. He goes on and rewards himself ironically, through works titled *Thank you, Raša Todosijević! Grateful Serbia* or *Thank you, Raša Todosijević! The Grateful Paupers of Capitalism*. These awards, earned by an insightful and critical mind focused on the contemporary artistic and social framework were given

to himself by himself, because the transitional society hurling from one crisis to another failed to recognize him accordingly.

Public Space – Mobility Principle

He continues to focus on declarations through a series of art works *Artist – Prophet: Tomorrow is Monday!* (2006-2009) and *Mother for Sale* (2009), placed in public spaces, billboards, ad posts and in public transportation vehicles. Placing such declarations on mobile “exhibition” spaces, such as a bus or a tram, changes the notion of “exhibiting” radically. “Putting an art work into motion means encouraging opportunities to experiment with phenomena that are not usually within the domain of artistic practice.”¹³ Space is no longer limited, the principle of static presentation is compromised and the museum becomes mobile, as extendable as the path of the work itself, whereas the street becomes the place of perception of art. This represented the end of many traditional viewpoints on art and artistic system, whereby Raša Todosijević once again abandoned the thesis that the *White Cube* is the ideal exhibition space. He then goes on to renounce the model of iconodulism – worshipping still images and contemplating them in a pleasant and quiet atmosphere. A work of art created with the urban environment in mind, such as these statements, “is not necessarily presented as an object that can be fixed, one that is stable and eternal”,¹⁴ emphasizes Catherine Grout. Instead, contrary to that, it comes as a short-term intervention, an action in space, subject to passage of time and *work in progress*, which is so dear to Raša Todosijević.

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The Venice Biennale – *Light and Darkness of Symbols*

In the introductory text to the Catalogue of the exhibition at the Venice Biennale I state: “New artistic practice had to come a very long way in a socialist-transitional society to attain the level of affirmation reached by Dragoljub Raša Todosijević being chosen to represent it at the Venice Art Biennale, in the Serbian Pavilion. This, of course, still does not mean that this radical form of art completely abandoned its problematic cultural position within contemporary artistic systems.”¹⁵ Raša Todosijević showed his works in Venice more than four decades since he had first started radically experimenting with art. This only goes to confirm the decades of marginalization neo-avant-garde has been subjected to in our midst, as well as to testify to its belated institutional recognition. The Venice exhibition

13 Ardenne, Paul (2007). *Un art contextuel*. Novi Sad: Museum of Contemporary Art of Vojvodina, p. 176.

14 Grout, Catherine (2000). *Pour une réalité publique de l'art*. Paris: L'Harmattan, p. 245.

15 Kojić Mladenov, Sanja (2011). “The Principle of Individualism”. In: *Serbian Pavilion. Raša Todosijević: Light and Darkness of Symbols*. Novi Sad: MSUV, p. 12.

came as an excess not only in terms of concept, but also in term of organization. It marked the first occasion the MSUV was invited to produce the exhibition at the national pavilion, which came as a continuation of the Museum's strategy to affirm and historize domestic avant-garde art.

There are no universal, ever given, meanings; instead, "each new generation comes with their own perception of history and art, attributing new meanings to works that had been interpreted and reinterpreted a thousand times over", adds Todosijević. He points to the convertibility of the meaning attributed to art depending on the context within which it is being presented, thereby allowing new interpretations of his own work as well. Centered around individualism, his artistic practice *situated* itself into a new context by being shown in Venice, at the national pavilion of Serbia, of what was once Yugoslavia, which is a reference clearly present both on the façade of the venue and in its long history. Even though his work is conceived before being realized and does not depend on the traditionally appreciated *moment of inspiration* that occurs during the process of creation, the meanings attributed to his work may vary in correlation to the place it is presented in.

31 By showing at the Biennale, Dragoljub Raša Todosijević did not waver from his standard artistic practice, nor did he abandon his own ideas and his individualist approach to art. Namely, problematizing the issues of national symbols and history, mythologized in their own environment and overemphasized during the nineties by means of war and the collapse of Yugoslavia, represents an important segment in this artist's approach to exploration, ever so present in many of his works, including *Gott liebt die Serbien* and *Diary*, which were presented in Venice. At the same time, the artistic expression of the author has, from the very onset, underlined the integration of local and wider, international discourses. "He aspired to and succeeded in integrating 'local' contents into his projects and elevating them to universal meanings."¹⁶ Choosing not to be an exponent of the state-sponsored cultural mission in Venice, which is a role an artist assumes when showing at the national pavilion, Todosijević continued to re-examine the meaning and autonomy of art, maintaining the liberty and independence of his own practice and vocabulary, contrary to numerous pressures. In his own unique way, his Venice exhibition testifies to a provocative approach to the concept, with an emphasis on the plurality of meanings and layers that come with a work of art, allowing more space to observers to further interpret it, even if it means controversy instead of the acceptable and expected interpretation.

ČAJNICI ISPUNJENI CEMENTOM SU PRIMER RASPRAVLJANJA O PRIRODI SKULPTURE ILI O ONOME ŠTO SE ZOVE FORMA I SADRŽAJ. NAIME, USLOVNO REČENO, KLASICISTIČKA FILOZOFIJA O FORMI I SADRŽAJU DOBILA JE U XIX VEKU SVOJU RADIKALNU NEGACIJU. SA POJAVOM KONSTRUKCIJE ILI KONSTRUKTIVNE GRADNJE, POTOM SA POJAVOM KONSTRUKTIVIZMA U PRVOJ POLOVINI XX VEKA, IDEJA O POSTOJANJU DUALIZMA IZMEĐU FORME I SADRŽAJA GUBI SVOJE PREĐAŠNJE I NADASVE SUMNJIVO UPORIŠTE U ISTORIJI IDEJA. ŠTA JE FORMA A ŠTA JE SADRŽAJ I PERCEPCIJA UMETNIČKOG PREDMETA KOD MENE JE POČELO DEČJOM, ULIČNOM IGROM POD NAZIVOM KUTIJA ZA CIPELE. MI BISMO U PRAZNU KUTIJU ZA CIPELE STAVILI CIGLU A POTOM BISMO TU ISTU KUTIJU – ZATVORENU – OSTAVILI NA TROTOARU. PROLAZNIK KOJI BI ŠUTNUO KUTIJU MOGAO BI DA OSETI RAZLIKU IZMEĐU FORME I NEVIDLJIVOG SADRŽAJA.

TEAPOTS FILLED WITH CEMENT REPRESENT AN EXAMPLE FOR DISCUSSION ABOUT THE NATURE OF SCULPTURE OR DISCUSSION ABOUT ARTISTIC CATEGORIES SUCH AS FORM AND CONTENT. CONDITIONALLY SPEAKING, CLASSICIST PHILOSOPHY OF FORM AND CONTENT WAS RADICALLY DENIED IN THE 19TH CENTURY. WITH THE EMERGENCE OF STRUCTURES OR STRUCTURAL WORKS, FOLLOWED BY CONSTRUCTIVISM IN THE FIRST HALF OF THE 20TH CENTURY, THE IDEA OF THE EXISTENCE OF DUALISM BETWEEN THE FORM AND THE CONTENT LOST ITS PREVIOUS AND HIGHLY SUSPICIOUS BASE IN THE HISTORY OF IDEAS. THE QUESTION OF FORM AND CONTENT, AS WELL AS THE PERCEPTION OF ART OBJECTS, FIRST AROSE IN MY CHILDHOOD WITH A STREET GAME CALLED SHOEBOX. WE WOULD TAKE AN EMPTY SHOEBOX AND PUT A BRICK IN IT, LEAVING IT CLOSED ON THE SIDEWALK. A PASSERBY WHO WOULD ATTEMPT TO KICK THE BOX AWAY COULD FEEL THE DIFFERENCE BETWEEN THE FORM AND INVISIBLE CONTEXT, HIDDEN INSIDE THE BOX.

RAŠA TODOSIJEVIĆ, 2011.



Skulptura, 2011.
 instalacija, dimenzije promenljiv
 54. Bijenale savremene umetnosti
 Paviljon Srbije u Veneciji
Svetlost i tama simbola, 2011.

The Sculpture, 2011
 installation, dimensions variable
 54th Venice Biennale
 Serbian Pavilion
Light and Darkness of Symbols, 2011

RAD ILI RADOVI POD ZAJEDNIČKIM NAZIVOM *DNEVNIK* JE ZBIR OD 120 MANJIH RADOVA, ČESTO RAĐENIH RAZLIČITIM MATERIJALIMA, RAZLIČITIM KONCEPCIJSKIM PRISTUPIMA I RAZLIČITIH DIMENZIJA. SVAKI POJEDINAČNI KOMAD MOŽE BITI IZLOŽEN/ČITAN KAO ZASEBNA UMETNIČKA CELINA. MEĐUTIM, *DNEVNIK* JE STALNO DOPUNJAVANA ILI NARASTAJUĆA CELINA PROMENLJIVE VELIČINE I PROMENLJIVIH ODNOSA. SVAKI POJEDINAČNI KOMAD DNEVNIKA JE ZAOKRUŽENO DELO I ZATO TO NISU SKICE, ALI KONCEPCIJSKI MOGU PRETHODITI DELU VEĆIH RAZMERA U OVOJ ILI ONOJ VARIJANTI. JA TAJ *DNEVNIK* PODJEDNAKO SMATRAM MOJIM PODSETNIKOM IDEJA, ALI I SVEDOČENJEM O MOJIM RAZMIŠLJANJIMA. PRVA VERZIJA *DNEVNIKA* JE BILA IZLOŽENA U GALERIJI REMONT, DRUGA VERZIJA JE PREDSTAVLJENA NA MOJOJ RETROSPEKTIVNOJ IZLOŽBI U MUZEJU SAVREMENE UMETNOSTI U BEOGRADU, TREĆA NA RETROSPEKTIVI U GALERIJI SAVREMENE UMETNOSTI U CELJU, ČETVRTA NA RETROSPEKTIVNOJ IZLOŽBI U MUZEJU STRANE UMETNOSTI U SOFIJI, PETA VERZIJA JE BILA PRIKAZANA NA MOJOJ SAMOSTALNOJ IZLOŽBI U GALERIJI OZON, ŠESTA VERZIJA NA 50. OKTOBARSKOM SALONU, A SEDMA VERZIJA U GALERIJI AUSTRIJSKOG KULTURNOG FORUMA U NJUJORKU.

THE WORK, OR WORKS, UNDER THE TITLE *DIARY* REPRESENT THE SUM OF 120 SMALLER ARTWORKS, PRODUCED IN DIFFERENT MATERIALS, WITH DIFFERENT CONCEPTUAL APPROACHES AND IN DIFFERENT DIMENSIONS. EACH INDIVIDUAL ART PIECE IN THIS PART OF EXHIBITION CAN BE DISPLAYED AND INTERPRETED AS A SEPARATE ARTISTIC ENTITY. COMPOSED OF NUMEROUS SMALL PIECES, THE *DIARY* IS A CONSTANTLY SUPPLEMENTED AND GROWING UNIT WITH CHANGING VARIABLES AND RELATIONS WHERE EACH PIECE IS COMPLETE AND INDEPENDENT. THEREFORE, THESE ARE NOT DRAFTS, BUT CONCEPTUALLY COMPOSE A LARGER PIECE. I CONSIDER *DIARY* BOTH AS A REMINDER OF MY IDEAS AND AS A TESTIMONY TO MY THOUGHTS AND REFLECTIONS.

THE FIRST VERSION OF *DIARY* WAS EXHIBITED AT THE REMONT GALLERY IN BELGRADE, THE SECOND AT THE RETROSPECTIVE EXHIBITION OF MY WORKS AT THE MUSEUM OF CONTEMPORARY ART IN BELGRADE, AND THIRD AT THE RETROSPECTIVE EXHIBITION AT THE GALLERY OF CONTEMPORARY ART CELJE IN SLOVENIA. THE FOURTH WAS A RETROSPECTIVE EXHIBITION AT THE NATIONAL GALLERY FOR FOREIGN ART IN SOFIA, THE FIFTH WAS AN INDEPENDENT EXHIBITION AT THE GALLERY OZONE IN BELGRADE, THE SIXTH VERSION WAS ON THE 50TH OCTOBER SALON IN BELGRADE, WHILE THE SEVENTH WAS PRESENTED AT A RECENTLY HELD EXHIBITION ENTITLED "SERBIA – FREQUENTLY ASKED QUESTIONS" AT THE GALLERY OF THE AUSTRIAN CULTURAL FORUM NEW YORK.

RAŠA TODOSIJEVIĆ, 2011.



Dnevnik, 1971–2011.
 kombinovana tehnika, dimenzije promenljive
 54. Bijenale savremene umetnosti
 Paviljon Srbije u Veneciji
Svetlost i tama simbola, 2011.

Diary, 1971–2011
 mixed media, dimensions variable
 54th Venice Biennale,
 Serbian Pavilion
Light and Darkness of Symbols, 2011

RAŠA TODOSIJEVIĆ: PRIPOVESTI O SLOŽENOM I DVOSMISLENOM SVETU

Miha Colner

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Umetničko delo može biti do krajnjih granica neposredno i provokativno, toliko da i svog autora, ali i publiku navede da se dubinski poistovete s temom ili subjektom. Ipak, da bi se takav efekat postigao, konzument umetničkog dela mora biti angažovan, sklon promišljanju, senzitivan, empatičan i dovoljno dobro informisan ne bi li primio i prepoznao impulse odaslate od strane umetnika. Tokom druge polovine 20. veka razni su neoavangardni umetnici i pokreti neretko nastojali da postrani ostave preciznost forme, savremene estetske obrasce i suptilne poruke skrivene u vizuelnim oblicima te da se, umesto toga, svojoj publici obrate nedvosmislenim porukama o trenutnom stanju stvari. Međutim, ti takozvani *neoavangardni* ili *konceptualni* umetnici nisu ni u kom smislu bili uniformni ili istovetnih gledišta, već krajnje raznoliki: jedni su bili neposredno angažovani i prelazili u polje aktivizma, drugi mistični i ezoterični. Neki su dubinski zašli u teoriju i usredsredili se na tada široko uvrežen antiestetski stav, a neki su, pak, otvoreno ustajali protiv rigidnosti sveta umetnosti namerenog da sve i svašta pretvori u robu s pripisanom monetarnom vrednošću. Većina ovih umetnika takođe je nastojala da demistifikuje ideju pozne moderne, po kojoj su umetnici geniji koji ne razmišljaju već osećaju, dok njihov umetnički um vodi viša sila.

Ovo odricanje od kulturnih dogmi podudarilo se s periodom rastućeg kontrakulturnog pokreta kasnih šezdesetih, koji je konačno i doveo do liberalizacije društvenih i moralnih stega nametnutih pojedincu od strane društva. Osim toga, oni su bili i preteče individualizma, koji je došao s odbacivanjem pozitivističke posleratne ideologije koja kolektiv doživljava kao stvaraoca boljeg sveta na temelju industrijskog i naučnog napretka. Do dana današnjeg, ideja napretka i razvoja ostala je ključna mantra modernih ekonomija i društava.

Tokom šezdesetih i sedamdesetih godina 20. veka, kontrakulturni pokret u Jugoslaviji pratio je opšte tendencije, prisutne istovremeno u brojnim kulturnim miljeima. Poput svojih zapadnih pandana, naročito onih u Francuskoj, Velikoj Britaniji, SAD i Nemačkoj, mladi umetnici bili su pod velikim uticajem ideja o ličnim slobodama, kao i o slobodi izbora i izraza. Premda se ovo lako može pripisati propratnim efektima kulturnog ekspanzionizma Zapada, ovaj se pokret odlikuje i nekim endemskim

karakteristikama kojih na drugim mestima nije bilo. Iz današnje perspektive lako deluje da je subverzivnije bilo biti konceptualni ili umetnik protesta u Jugoslaviji nego u Francuskoj ili SAD, ali i to može biti varka. Strukture moći državnih aparata podjednako su delovale kako bi ograničile i ugušile levo orijentisane umetnike i aktiviste širom Zapada, premda je u Jugoslaviji situacija bila utoliko složenija usled jugoslovenske ideologije socijalizma.

Kada su 1968. i 1969. studenti širom Evrope izašli na ulice, Ljubljana, Zagreb i Beograd pridružili su se kulturnoj revoluciji. Kao i drugde, studenti su u Jugoslaviji protestovali vođeni gromoglasnim idejama nove levice. Mladi naraštaji zahtevali su pravednije društvo i pravoverniji oblik socijalističkog uređenja, u kojem će sredstva, prava i moć biti ravnopravno raspoređeni među stanovništvom. Ustali su protiv takozvane *crvene buržoazije*, birokratskog sloja partijskih zvaničnika, koji su postali nova elita u navodno egalitarnom socijalističkom društvu.

U takvom je okruženju Raša Todosijević stupio na umetničku scenu Beograda. Od samog početka njegova je umetnička praksa svesno i namerno bila bazirana na ideji antiestetike, i to na svakom nivou, od klasičnog slikarstva i prostornih instalacija do performansa. Međutim, u njegovom se raznolikom opusu opaža i naročit formalni i vizuelni pristup koji prevazilazi ideju čistog koncepta, pristup u kome je fokus na postupku izrade dela, a ne na konačnom rezultatu – umetničkom delu kao materijalnom, fizičkom predmetu. U to vreme su brojni umetnici verovali da se umetnine bazirane na postupku ne mogu prodati i naći svoje mesto na tržištu. Todosijevićev rad ne tiče se toga. On se, pak, obraća publici i angažuje je na više različitih nivoa služeći se kako narativnim tako i vizelnim efektima koji su bili deo čitavog iskustva. Njegove slike i radovi, nastali bilo sedamdesetih, devedesetih ili u prethodnoj deceniji, uvek su upečatljivo grub i sirovi. Štaviše, odaju utisak pohabanosti i raspada, kao da su oštećeni zubom vremena. Reklo bi se da je njegova vizuelna estetika donekle ukorenjena u prepoznatljivom srednjoevropskom kulturnom miljeu, koji odlikuje složena kultura i istorija, kao i sumorna, dekadentna atmosfera.

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Njegovi rani radovi, ipak, moraju se sagledati u kontekstu vremena i prostora u kojem su nastali. Sedamdesete godine dvadesetog veka u Jugoslaviji danas se, u retrospektivi, doživljavaju kao razdoblje napretka i razvoja u kome je proces modernizacije konačno počeo da donosi plodove. Uprkos globalnoj ekonomskoj neizvesnosti, Jugoslavija je svedočila značajnim investicijama, modernizaciji životnog stila i eksperimentisanju s novim društveno-ekonomskim modelima, kakvi su samoupravljanje i liberalni socijalizam. Ove su promene uticale na sve aspekte svakodnevnog života ljudi, od ekonomskih do kulturnih. Umetnička scena, odnosno njen mejnstrim, pratila je načela visoke moderne, u skladu sa zapadnim uzorima, te se prevashodno okretala apstrakciji i geometrijskoj umetnosti kao odrazu tih opštih doživljaja. Ali Todosijević nije delio taj pozitivni stav prema novom društvu i napretku. Umesto toga, on je svoju umetničku praksu posvetio tome da razvrgne paradokse i apsurdne koje takvo novo društvo i napredak donose, te da ih učini predmetom razgovora. Stoga su njegovi radovi iz sedamdesetih bili brutalno eksplicitni i destruktivni, naročito prema pojmovima

političkih dogmi, religije, nacionalnosti i tradicije, koji su inače bili itekako prisutni, uprkos zvaničnoj politici društvene i rodne ravnopravnosti i ekonomske jednakosti. Time su odražavali otrežnjujuć stav da takvo novo društvo ne može za toliko kratko vreme da pobegne od svojih duboko ukorenjenih tradicija.

Njegova dela, kao što je performans *Pijenje vode – Inverzije, imitacije i kontrasti* (1974) ili instalacija *Zakovani hleb* (1971), nalikuju na destruktivne tendencije Gustava Mecgera ili bolne performanse Vita Akončija – ali samo na prvi pogled. Naime, Todosijevićevi radovi ne mogu se uzimati van konteksta njegovog *Zeitgeist*-a. Nema sumnje da je bio pod uticajem umetnika sa Zapada, odakle su stizali trendovi, ali je istovremeno bio duboko povezan s lokalnim kontekstom. Radi se o razdoblju u kom je blistava fasada popularne kulture i konzumerizma naizgled uspešno prikrivala problematična pitanja koja tište društvo, kako na kapitalističkom Zapadu, tako i u socijalističkoj Jugoslaviji (koja je prošla kroz svoju verziju razvoja potrošačkog i korporativnog društva). Iako su ljudi verovali da će materijalna izvesnost u njihove živote uneti stabilnost i sreću, ispostavilo se da to ne mora nužno biti slučaj. Uprkos porastu životnog standarda i sve pristupačnijim materijalnim dobrima, ljudi se nisu oslobodili društvenih stega. Upravo suprotno, izgleda da je sve kompleksniji i kontrolisaniji svet nametao više pravila.

39 Todosijević se, može se reći, posvetio univerzalnim egzistencijalnim teškoćama svakodnevnog života, koje su podjednako prisutne danas koliko su to bile sedamdesetih i devedesetih godina. Ljudska bića ne menjaju se rapidno, brzinom kojom se (tokom poslednja dva veka) odvija tehnološki i naučni napredak. Dakle, Todosijevićeva rezigniranost naspram društva i čovečanstva koren ima u uverenju da se istorija i napredak naprosto dešavaju prebrzo da bi im se ljudi uspešno prilagodili. U pogledu intelektualnih i emotivnih kapaciteta, oni nisu ni perceptivniji ni kognitivno sposobniji od svojih predaka pre 500 ili 1000 godina. Ljudi danas imaju neposredan pristup vrhunskoj tehnologiji i okeanima informacija, ali su i dalje divljaci.

Upravo se ove ideje uvek prepoznaju kao važno Todosijevićevo polazište. Osim toga, reklo bi se da on nikada nije potpuno delio veru u čovečanstvo i humanizam koja je naširoko promovisana i prihvaćena u decenijama nakod Drugog svetskog rata. Nasuprot tome, on je nazirao sumornu senku neizvesne budućnosti i, nažalost, ispostavilo se da je bio u pravu kada se radi o njegovom bliskom okruženju. Jugoslovenska federacija raspala se u nizu krvavih ratova izazvanih i raspaljenih društveno-ekonomskim slomom nametnutim od strane neoliberalnog globalizma, etničkim i verskim podelama, nacionalizmom i odsustvom političke izuzetnosti. Njegovi radovi iz devedestih godina često referišu na ispoljavanje svakodnevnog nasilja, pojave prisutne u savremenom društvu kako Srbije tako i SAD, kao i brutalnog šovinizma, koji postao neizbežan u svakodnevnoj kulturi i koji je uticao na sve slojeve društva – žene, radničku klasu, umetnike i obične ljude zatečene u vihoru kolektivnih događaja. U novom svetskom poretku ekonomska i politička represija postale su – i ostale – standard.

Tokom sedamdesetih godina prošlog veka, kada je utopijski san pravednog i egalitarnog sveta već potonuo pod težinom transformisane korporativne vizije društva, Todosijević je stvarao umetnička dela koji se mogu doživeti i kao upozorenja na taj (nastupajući) poraz. Kasnih šezdesetih, mlađe generacije Jugoslovena usvojile su radikalnu agendu kako bi stvorile neki model otvorenog društva utemeljenog na demokratskom socijalizmu. Međutim, taj buntovni duh ubrzo je ugušila vlast ustupcima koji suštinski nisu značili mnogo. Brojni protagonisti pobune bili su umireni položajima u politici, na univerzitetima ili u preduzećima. Neki manji – ali značajni – ustupci bili su napravljeni prema široj zajednici studenata i omladine. Upravo tako je osnovan Studentski kulturni centar (SKC) u Beogradu. Poput brojnih sličnih institucija širom zemlje, SKC je služio kao platforma za nastanak i predstavljanje novih umetničkih praksi i radikalnih ideja.

Na tom je mestu Todosijević počeo da sarađuje s grupom istomišljenika, kao što su Biljana Tomić, Ješa Denegri, Marina Abramović, Neša Paripović i Zoran Popović. Zajedno, oni su neko vreme upravljali programom i okrenuli se savremenim umetničkim tendencijama, pre svega neoavangardnoj ili, konkretnije, konceptualnoj umetnosti. Premda su se oslanjali na umetničke prakse i institucionalne obrasce koji su dolazili iz zapadnih centara moći, ne može se reći da je prilagođavanje neoavangardne prakse socijalističkom kulturnom miljeu bilo nalik preslikavanju. Istina je da su takve inicijative, koje su se u Jugoslaviji tek tolerisale, često bile prihvatane i podržavane od strane zapadnih umetnika i institucija, ali je bilo i nekih autentičnih odlika koje su se oslanjale na specifični kulturni kontekst zemlje. Rani kontrakulturni umetnici, kao što je grupa OHO iz Ljubljane, aktivna između 1966. i 1971. godine, trasirali su put neoavangardnim umetnicima sledeće generacije. Pa opet, po načinu na koji je pristupao konceptualnoj umetnosti Todosijević se umnogome razlikovao kako od svojih prethodnika u Jugoslaviji tako i od zapadnih savremenika.

Todosijević je od prvih svojih istupa pratio tendencije, ali je njegov pogled bio usmeren ka unutra, s ciljem da u pitanje dovede apsurdne umetničke scene kojom dominiraju državni monopoli i tržište. Za njega je granica između svakodnevnice kulture i visoke umetnosti bila veoma relativna, tako da su njegovi radovi bili namerno lišeni spektakularnosti, baš kao i njegov život. Time što je čitav svoj život integrisao u svoj umetnički rad kritički se odnosio prema lažnom glamuru koji je postajao sve prisutnija težnja običnih ljudi. Po svemu sudeći, na njega su u ovom smislu uticali situacionisti i njihov kritički stav prema novom društvu, društvu spektakla (Gi Debor je *Društvo spektakla* objavio 1967. godine).

Još jedan pokazatelj Todosijevićeve predanosti – posvećivanja čitavog života umetnosti – bila je i činjenica da je njegova supruga, Marinela Koželj, često učestvovala u njegovim ranim performansima i hepeninzima kao performerka ili protagonistkinja prostornih instalacija i ambijentalnih postavki, premda je retko bila potpisivana kao koautor. Todosijevićevo istraživanje apsurdnog i nedoslednosti u svetu umetnosti jeste konstanta u njegovom umetničkom opusu, ali su – iz razloga hermetičnosti

umetnosti i njegove svesti da život čine i mnoge druge stvari – i druge, šire teme kasnije došle u njegov fokus. Počeo je, naime, da se bavi pitanjima koja su se ticala šire društvene sfere.

Njegovi prvi performansi iz sedamdesetih ostavljaju utisak insceniranog nasilja kojim se pažnja upućuje na univerzalni doživljaj zarobljenosti u složenim simboličkim strukturama društva. Pojedinaac nikad nije sasvim slobodan da čini šta želi u okviru kolektiva – svi moraju da poštuju određena pravila, obrasce i konvencije – kojima se utvrđuje šta je muškarac, muž, ugledan građanin ili ekscentrični umetnik. Todosijević time nije hteo da pokaže da je sam prevazišao to pitanje, niti da ga percipira ili razume bolje od ostalih. Štaviše, sopstvenu bespomoćnost izražavao je brutalnim i sirovim performansima u kojima je inscenirao nasilje prema samom sebi, svojim saradnicima i, ponekad, prema publici.

Dok je ukazivao na svoju poziciju kao umetnika u delu *Umetnost kao odluka* (1973), koje nalikuje na ideju kojom je nadahnut video-performans Džona Baldesarija *Ja stvaram umetnost* (1971), Todosijević je istovremeno preispitivao ulogu umetnika u društvu. Čitavim tokom istorije, uspešni umetnici neretko su služili državnim ideologijama ili poslovnim interesima, kako ne bi bili izostavljeni, nevidljivi, beznačajni. Čini se da se Todosijević s tom pozicijom krajnje rezignirano pomirio. To što je neprestano naglašavao činjenicu da je on umetnik nije toliko izjava kojom se podvlači značaj njega samog ili njegove umetnosti, već autoironičan prikaz sopstvene marginalnosti i zaludnosti. Todosijević je oduvek bio umetnik protesta koji kritički posmatra nedoslednosti u društvu na veoma neposredan način. Upravo zbog toga, on nikad nije mogao istinski da postane mejnstrim umetnik, uprkos povremenim institucionalnim priznanjima i uspesima.

U tom pogledu, na njega je uticaj izvršio Marsel Dišan i drugi pripadnici avangardnih pokreta iz prve polovine 20. veka koji su zastupali stav marginalaca i otpadnika. Dišan je, naime, uspeo potpuno da preispita status umetničkog dela jednostavnim provokativnim postupcima kojima je bacao novo svetlo na striktno kulturne norme. Istovremeno, Todosijević je bio upoznat s radom pokreta Fluksus i nihilizmom s kojim su prilazili modernoj umetnosti. U seriji performansa pod nazivom *Was ist Kunst?* (1977–1978) nasilnički i neprestano je uzvikivao ovo naizgled jednostavno pitanje, upućeno pasivnoj učesnici u performansu. Prišao bi joj veoma blizu i u lice joj vikao pitanje, želeći da prikaže pritisak kojem je izložen pojedinac. Ovakav pristup simptomatičan je za njegove rane radove. Osim toga, mračni ambijenti, nasilna vizuelna estetika i atmosfera straha za cilj su imali da naglase nešto još sumornije i jezivije: nemogućnost radikalne promene.

Dalje, tokom sedamdesetih i osamdesetih, nekolicina njegovih radova bavi se tom temom. Serijom elementarnih prostornih crteža *Nulla dies sine linea* (1976) i monohromatskim slikama pod nazivom *Elementarne slike* (1974), Todosijević je opet išao stopama radikalne avangarde i umetnika kakav je Kazimir Maljevič, koji je nastojao da slikarstvo svede na krajnje elementarni nivo konstruišući osnovne veštačke oblike, gde jedna jednostavna linija ili više linija čine površinu slike. S druge strane,

njegova serija prostornih instalacija pod nazivom *Schlafflage* (1978–1984) oslanja se na *readymade* načelo korišćenja svakodnevnih predmeta, tako što štapovima za hodaње i oslikanim drvenim daskama podražava korporativne i političke logotipe. Štap je simbol gospodstva i aristokratije, a daska spada u osnovnu opremu svakog modernog doma. I ovde je Todosijević sveo naizgled složene znake na njihove osnovne elemente.

Njegovi performansi i rudimentalne rane slike deo su njegove večite analize raznih društvenih odnosa i pitanja kao što su položaj žene u modernom društvu ili pozicija običnog čoveka naspram vihora istorije. Dalje, Todosijević se bavio i tamnom stranom medalje uslovnog prosperiteta šezdesetih i sedamdesetih u Jugoslaviji time što je ukazivao na prikrivenu političku represiju, kulturnu dominaciju, privilegije, politički narcisizam i nespektakularnu stvarnost svakodnevice. Ti postupci, međutim, nisu bili pobuna protiv socijalističkog dogmatizma u Jugoslaviji, već su se mogli jednako usmeriti protiv svakog modernog društva ili političkog režima u svetu, pošto su načela vladavine uvek i svuda skoro ista.

Početak sedamdesetih godina u Jugoslaviji takođe su bile obeležene političkim tenzijama, pošto su se mlađi naraštaji među članovima partije zalagali za liberalizaciju i decentralizaciju državnog aparata. Premda je decentralizacija na kraju prevagnula, većina liberala smenjena je sa položaja, a starije generacije i konformisti koji su ih nasledili zadržali su poluge moći. Štaviše, ove su reforme označile početak podela po nacionalnoj osnovi unutar Jugoslavije, što je konačno dovelo i do erupcije međuetničkih sukoba krajem osamdesetih i devedesetih godina.

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Tokom ovog razdoblja uzavrelih političkih i nacionalnih tenzija Todosijević se često bavio tim novootkrivenim nacionalizmom koji je – u okvirima socijalističkog uređenja, kako u Srbiji tako i u ostalim jugoslovenskim republikama – postao vodeća ideologija, što je na kraju dovelo i do rata. Tada je počeo da koristi simboliku autokratskih režima prošlosti kako bi dao komentar na nemilu situaciju. Za seriju *Gott Liebt die Serben* (1989) iskoristio je razne *readymade* elemente kako bi napravio trpezarijski sto u obliku svastike, s nabacanim ostacima gozbe na kojoj su bili posluženi tradicionalni srpski specijaliteti. Isprva je trpezarijski sto bio deo performansa u kom su se učesnici gostili okruženi kič estetikom tog vremena. Ta serija prostornih instalacija, koja se često postavlja pomoću neznatno drugačijih elemenata, predstavlja njegov najdirektniji i najprovokativniji komentar na masovno nacionalno osvešćivanje u Srbiji, hranjeno agresivnom političkom retorikom, neznanjem i revizijom istorije.

Tokom čitave istorije, a naročito s nastankom nacionalnih država u 19. veku, mitologije na temu odabranih i nadmoćnih naroda iznova se konstruišu i perpetuiraju. Svaka nacionalna država najlepše je i jedinstveno mesto za svoj narod, svaki narod ima svetu planinu ili reku, kao i istorijski događaj koji ga definiše. Osim toga, skoro svaka nacionalna država zauzimala je, u nekom trenutku tokom

istorije, veću teritoriju od današnje, tako da ih većina neguje bolno kolektivno sećanje na istorijsku nepravdu kojom je njihova pređašnja veličina okončana. Rad *Gott Liebt die Serben* stoga referiše na koncept Velike Srbije, koji je iznikao i nabujao u javnom diskursu tokom kasnih osamdesetih i devedesetih godina. Međutim, istovremeno ukazuje i na univerzalne obrasce imperijalizma i nacionalizma, pošto su kroz ceo dvadeseti vek skoro sve evropske zemlje prošle kroz sličan proces koji je neumitno vodio u krizu i konflikt.

Bog voli Srbe, primetiće neko cinično, isto koliko je voleo Nemce, Amerikance ili Ruse u trenucima turbulentnih previranja kojima obiluje savremena istorija. U ovom slučaju, Todosijević poseže za taktikom koja nalikuje onoj koju su dadaisti koristili tokom Prvog svetskog rata. Naime, oni su, bolno svesni svoje bespomoćnosti, odlučili da se izraze rezigniranošću, cinizmom i apsurdom. Svet je poludeo, tvrdili su oni, tako da je jedini način da se pruži otpor takvom stanju beg u potpuni apsurd, apsurdniji i od onog koji donose rat, nacionalizam i šovinizam. Tokom građanskih ratova i ekonomskog kolapsa u Jugoslaviji devedesetih godina, Todosijević je osećao sličnu bespomoćnost naspram kolektivnog ludila militarizma, nacionalizma i novootkrivenog kapitalizma. Njegovi radovi iz tog perioda odražavaju potpunu propast moralnih vrednosti i osnovne infrastrukture u Srbiji. Zemlja je bila izolovana tokom čitave decenije, a ljudi su često imali osećaj da žive na ruševinama prošlosti. Iz te perspektive je razdoblje socijalizma moglo delovati kao „dobra stara vremena“, tako da je nostalgija postala logičan i opravdan sentiment.

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Pod izuzetnim međunarodnim pritiskom i pretnjom rata u samoj Srbiji, režim devedesetih konačno se urušio. Ipak, time se nije došlo do kraja istorije, nakon kog bi svi živeli srećni i zadovoljni. Režimi se menjaju, ali se ne menjaju ljudi koji ih podržavaju, niti ljudi koji za njih rade. U radu *Fluxus Piano* (2002) Todosijević se osvrće na period u kom se Srbija po ubrzanom postupku integrisala u tokove novog svetskog poretka, naročito u pogledu stega liberalne demokratije i nemilosrdnosti slobodne trgovine. U ovoj instalaciji on je ponovo posegao za arhetipskim predmetima koji spadaju u inventar viših slojeva društva – štap i klavir – tako što ih je okrenuo jedne protiv drugih, kreirajući destruktivan odnos u kom štapovi nasilno prodiru u klavir. Buržoaske strukture društva predviđene su za vladavinu, a konformizam je jedna od njihovih najznačajnijih prednosti.

Todosijević je samo ukazao na to da su ljudi, premda su mnogi prihvatili i raspirivali šovinističku političku retoriku, to mahom radili jer je u tom trenutku to bilo prihvatljivo. Međutim, u liberalizovanom političkom okruženju prihvatljivo je menjati strane i stavove ukoliko se to pokaže korisnim. Tokom osamdesetih i devedesetih šovinizam se nije zapatio među običnim svetom, već u okviru sloja odabranih, duboko infiltriranih u strukture vlasti – među posednicima kapitala, političarima i intelektualcima. U jugoslovenskom kontekstu, brojni su primeri uticajnih donosilaca odluka čije je političko opredeljenje od internacionalističkog bratstva i jedinstva, preko nacionalizma, evoluiralo do liberalizma i demokratije.

Kao ni većini zemalja širom sveta, gde je neoliberalna agenda maksimalnog uvećavanja privatne svojine nauštrb javnog interesa preovladala, novi svetski poredak ekonomskog totalitarizma ni Srbiji nije doneo poboljšanje. Zato Todosijević i danas društvo posmatra pod sumornim svetlom. Današnji svet je opet ideološki polarizovan i zarobljen sveprisutnim konzumerizmom, populizmom i spektaklom – što je sve izvesnija garancija da će se *status quo* održati. Prema Todosijeviću, navodni kraj istorije koji je Frensis Fukujama proglasio 1992. godine u slavu naizgled neosporivog trijumfa liberalne demokratije nad socijalizmom, podjednako je zastrašujuć kao i svi prethodni društveno-politički eksperimenti i imperativi kojima su ljudi bili izloženi tokom istorije.

Njegova serija *Dnevnik* (1971–2009) pokazala je kako se njegovi koncepti, svetonazori i postupci nisu značajno promenili za poslednjih pola veka, iako deluje da se sve ostalo menjalo brzinom svetlosti. Na neki način, svi kolaži, crteži, *readymade* radovi i slike iz ove serije odraz su njegovog opšteg utiska o ljudskoj prirodi i odnosima moći u savremenom svetu. Drugim rečima, to su vinjete turbulentnih vremena u kojima je vizuelna kultura često aktivno učestvovala u kreiranju političkog diskursa. S brutalnošću i neposrednošću svojstvenom takozvanim umetnicima autsajderima, Todosijević voljno i svesno ustaje protiv akademskih formalnih konvencija i umesto toga stvara radove koji u slobodnom odnosu kombinuju tekstove i slike, i to na način koji podseća na reklamno oglašavanje i političku propagandu.

Stoga se može reći da su, premda se njegov položaj kao umetnika često menjao, svetonazori Raše Todosijevića ostali isti. I dalje sa žarom zastupa ideje antimilitarizma, liberalizma i egalitarizma. Zahvaljujući opaženoj predvidljivosti ljudskog ponašanja, on ne deli naivnu veru u mogućnost drastične i rapidne promene. Ti stavovi i uverenja doprineli su i raznolikosti kojom se odlikuje njegov umetnički opus. U skladu sa svetom koji je sve užurbaniji i neprestano se menja, Todosijević se uvek opredeljuje za medije i tehnike koji najbolje služe ideji za koju se zalaže i svrsi njegovog rada, umesto da prati tendencije i trendove savremene umetnosti u bilo kom direktnom smislu. Naime, pored performansa i instalacija, stvarao je akvarele, kolaže, crteže i slike koje svedoče o složenosti i dvosmislenosti sveta koji ga okružuje. Premda je njegov ukupan opus teško obuhvatiti i sistematizovati (u skladu s načelima istorije umetnosti), on nudi uvid u kulturne i političke procese koji su se odvijali tokom poslednjih pet decenija. Istorija se često čita i razume kroz umetnost koja govori o stavovima pojedinca, a ne o opšteprihvaćenim narativima.

RAŠA TODOSIJEVIĆ: ACCOUNTS OF THE COMPLEX AND AMBIGUOUS WORLD

Miha Colner

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Artworks can be brutally direct and engaging, to the point of affecting their makers as well as consumers to profoundly identify with their subjects. However, in order to have such an effect, the consumers of an artwork have to be engaged, reflective, sensitive, empathetic and informed enough to accept and recognise the given impulses of an artist. In the second half of the 20th century various neo-avant-garde artists and movements often tended to leave behind formal precision, concurrent aesthetic formulas and subtle messages hidden in visual forms and instead address audiences with unequivocal messages about the current state of affairs. However, the so-called *neo-avant-garde* or *conceptual* artists were not uniform or single-minded, in any aspect, but utterly diverse: some were directly engaged and activist-minded, some mystical and esoteric, some profoundly theoretical and focused on then widespread anti-aesthetic stance, and some openly rebellious against the rigid art system intent on turning anything and everything into a commodity with a monetary value. Most of these artists also aimed to demystify the late modernist idea of the genius artist who did not think but felt, and whose artistic mind was guided by a higher power.

This denouncement of cultural dogmas coincided with the period of the rising counterculture movement of the 1960s that eventually led to the liberalisation of social and moral ties that were imposed upon an individual by society. Furthermore, they were the harbingers of individualism, which came as a rejection of the positivist post-war ideology of the collective body that could make the world a better place with the help of industrial and scientific progress. To this day, the idea of progress and growth is still the principal mantra of modern economies and societies.

In Yugoslavia, in the 1960s and 1970s, the counterculture movement followed the general tendencies, which appeared in many cultural milieus simultaneously. Like their peers in the West, namely France, UK, USA and Germany, the new artists were heavily influenced by the idea of personal liberties as well as freedom of choice and expression. While one could easily dismiss that as a side-effect of the cultural expansionism of the West, there were several endemic features that could not be found elsewhere. Nowadays, it may appear that it was more subversive to be a conceptual or protest artist in Yugoslavia

than in France or the US, but that may be deceiving as well. The power structures of the state apparatus were limiting and repressing left-leaning artists and activists everywhere in the West, though in Yugoslavia it was much more complex due to the country's socialist ideology.

When students took to the streets in 1968 and 1969 across Europe, the cities of Ljubljana, Zagreb and Belgrade were also involved in the cultural revolution. Like elsewhere, the Yugoslav student protests endorsed potent ideas of the new left. The young generation demanded a more righteous society and a more fundamental form of socialism in which assets, rights and power would be distributed equally among the population. They turned against the so-called *red bourgeoisie*, the bureaucratic stratum of party officials, who had become the new elites in a proverbially egalitarian socialist society.

That was the environment in which Raša Todosijević emerged on the art scene in the city of Belgrade. From the very beginning, his artistic practice was consciously and deliberately based on the idea of the anti-aesthetic, at every level, whether in his elementary paintings, spatial installations or performances. However, one can also sense in his diverse works a specific formal and visual approach that goes beyond the idea of pure concept, where the central focus is on the process of artmaking and not on the final result – the work of art as a material and physical object. At the time, many artists believed that process-based artworks could not be sold and traded. Todosijević's work was not about that. Instead, it addressed and engaged audiences on several different levels through both narrative and visual effects, which were part of the whole experience. His paintings or objects, whether from the 1970s, 1990s or 2010s, have always been distinctly rough and raw; they have the appearance of being worn and dilapidated, resembling unmistakable decay. It seems as if his visual aesthetic is somehow embedded in the distinctive Central European cultural milieu, characterised by cultural and historical complexity, and a gloomy and decadent atmosphere.

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His early works, however, have to be considered in the context of his time and place. The 1970s in Yugoslavia are now seen, in retrospect, as a prosperous and progressive period when the process of modernisation finally came to bear fruit. Despite the global economic uncertainty, Yugoslavia saw considerable investment, modernisation of lifestyles and experimentation with new socio-economic models, i.e., self-management and liberal socialism. These changes influenced all aspect of people's everyday experience, from the economy to culture. The mainstream art scene followed the principles of high modernism, of Western provenance, and turned predominantly to abstract and geometric art as a reflection of these general sentiments. But Todosijević did not to share the positive attitude towards the new society and progress; through his artistic practice, he instead focused on revealing and addressing their paradoxes and absurdities. His works from the 1970s were therefore brutally explicit and destructive, touching upon the notions of political dogmas, religion, nationality and tradition, which were highly present despite the official policy of social and gender equality, and economic

egalitarianism. They reflected the sobering stance that the new society cannot escape its own deeply rooted traditions in such a short period of time.

His works, such as the performance *Water Drinking-Inversions, Imitations and Contrasts* (1974) or the installation *Nailed Bread* (1971), resemble the destructive tendencies of Gustav Metzger or the painful body performances of Vito Acconci – but only superficially, for Todosijević's work cannot be taken out of the context of his own *Zeitgeist*. He was undoubtedly influenced by artists from the trendsetting West, but he was also irrevocably related to the local context. That was the period when the shiny facade of popular culture and consumerism seemed to be successfully covering up the pressing issues within society, both in the capitalist West and in socialist Yugoslavia (that went through its own process of creating consumer and corporate society). Even though people believed that material security would bring stability and happiness to their lives, as it turned out, that was not necessarily the case. Despite the rise of living standards and increased accessibility to material goods, people did not break free from social restraints. On the contrary, there seemed to be ever more new rules in an increasingly complex and controlled world.

47 Todosijević, therefore, seemed to be addressing the universal existential concerns of everyday life, which are as topical today as they were in the 1970s or 1990s. Human beings do not change at the rapid speed of technological and scientific progress (of the past two hundred years); it takes generations and centuries to change deeply rooted cultural codes. Therefore, his resigned stance towards society and humankind originated from the belief that history and progress are simply too fast for people to be able to adapt to them. From the perspective of intellectual and emotional abilities, humans are neither more perceptive nor more cognitively capable today than they were 500 or 1000 years ago; humans are still savages, albeit with direct access to sophisticated technologies and a great deal of information.

Those general notions seem to have always been an important point of departure for Todosijević. It also seems that he has never had real faith in the kind of humanity and humanism that was widely promoted and accepted in the decades after World War II. Instead, he foresaw the gloomy shadow of an uncertain future and, unfortunately, he turned out to be right when it came to his immediate surroundings. The federation of Yugoslavia split apart in a series of bloody civil wars powered by the socio-economic downfall imposed by neoliberal global policies, ethnic and religious division, nationalism and political mediocrity. In his works from the 1990s he often referenced manifestations of everyday violence that persisted in modern societies, in Serbia and in the US alike, and of brutal chauvinism, which became part of everyday culture, affecting every stratum of society: women, labourers, artists and ordinary people caught up in the turmoil of collective events. In the new world order, economic and political repression became, and remained, the norm.

In the 1970s, when the utopian dream of an egalitarian and righteous world was already buried under the transformed corporate vision of society, Todosijević made works of art that could be seen as the reminders of this (upcoming) defeat. In the late 1960s in Yugoslavia, younger generations adopted a radical agenda in order to create some sort of open society based on democratic socialism. However, this rebellious spirit was soon crushed by the government through offers of token concessions; many protagonists of protest movements were eventually pacified by being given positions in politics, academia or economics. Furthermore, smaller – but significant – concessions were made to the wider communities of students and youngsters. That is how the SKC (Student Cultural Centre) in Belgrade was established. Like many other similar institutions across the country, it served as a place and a platform for the creation and presentation of new artistic practices and radical ideas.

It was there that Todosijević started collaborating with a group of like-minded peers, such as Biljana Tomić, Ješa Denegri, Marina Abramović, Neša Paripović and Zoran Popović, who, for some years, took control of the programme and turned towards the new artistic tendencies, namely neo-avant-garde or, more precisely, conceptual art. Their references were artistic practices and institutional forms that were imported from the Western centres of power, however, the adaptation of neo-avant-garde practices into a socialist cultural milieu was not so straightforward. It is true that such initiatives, which were tolerated in Yugoslavia, were often welcomed and supported by Western artists and institutions, but there were several authentic features that relied on the specific cultural context. The early counterculture artists, such as the OHO Group from Ljubljana, who were active between 1966 and 1971, paved the way for the next generation of neo-avant-garde artists. However, the way Todosijević approached conceptual art was in many ways different from his Yugoslav predecessors as well as from his contemporaries in the West.

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In his first public appearances Todosijević followed the tendencies but turned his interest inwards, questioning the absurdities of the art system dominated by state monopolies or by the art market. For him, the boundary between everyday culture and high art was very relative and, therefore, his works were deliberately non-spectacular, just like his life. By embedding his entire life into his artistic practice, he critically addressed the fake glamour that was ever more present in the aspirations of ordinary people. This was likely influenced by the situationist movement and its critical stance towards the new society of the spectacle (Guy Debord's *Society of the Spectacle* was published in 1967).

Another sign of Todosijević's dedication – his involvement in art with his entire life – was also the fact that he would often include his wife, Marinela Koželj, in his early performances and happenings: she was a performer and a protagonist in his spatial installations and ambience pieces, though she was mostly not credited as co-author. Todosijević exploration of the absurdities and inconsistencies of the art system was a constant in his body of work but, due to the hermetic nature of art and his awareness

that there is much more to life, the subjects of his works were later expanded and upgraded. He started addressing several themes that concern the wider public sphere.

In his early performances from the 1970s he offered a sense of staged violence in order to address the universal notion of being trapped in the complex symbolic structures of society. An individual is never completely free to operate within the collective; one has to follow certain rules, formulas and conventions – of being a man, husband, a respected citizen or an eccentric artist. In doing that, Todosijević was not trying to point out that he was beyond that issue or that he perceived and understood it more than others. Instead, he expressed his powerlessness in his brutal and rough performances where he enacted violence, turning it towards himself, his collaborators and, sometimes, towards the audience.

While pointing out his position as an artist in the piece *The Decision as Art* (1973), which resembles the idea behind John Baldessari's video performance *I am Making Art* (1971), he also questioned the role of the artist in society. Throughout history, successful artists commonly served state ideologies or business interests, otherwise they were overlooked and mostly remained invisible and insignificant. It seems that Todosijević accepted this position in an utterly resigned way. His constant emphasizing of the fact that he was an artist was not so much a statement about the importance of himself or his work but a self-ironical display his own marginal and futile position. Todosijević has always been a protest artist who critically addressed inconsistencies in a society in a very direct way. Because of that, he could never have become a truly mainstream artist despite his sporadic institutional acclaim and success.

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In this respect, he was influenced by the (marginal and outcast) attitude of avant-garde movements from the first half of the 20th century, namely by Marcel Duchamp who managed to completely re-evaluate the status an artwork through simple provocative gestures that held up a mirror to relentless cultural norms. At the same time, he was also aware of the Fluxus movement and its nihilistic stance towards modern art. The series of performances *Was ist Kunst?* (1977-1978), in which he violently and repeatedly shouted this seemingly simple question at a passive female performer, moving right up to her and shouting in her face, in order to demonstrate pressure towards an individual, were symptomatic of his early work. But with their dark appearance, violent visual aesthetic and atmosphere of fear, these pieces addressed something even more grim and gloomy: the impossibility of radical change.

Furthermore, throughout the 1970s and 1980s he created several works that expanded on that subject matter. In a series of elementary spatial drawings, *Not a Day Without a Line* (1976), and monochrome paintings entitled *Elementary Paintings* (1974), he again followed the radical example of the early avant-garde when artists such as Kazimir Malevich aimed to bring painting to a completely elemental level

by constructing basic artificial shapes, where a simple line or multiple lines comprise the surface of an image. On the other hand, in the series of spatial installations entitled *Schlaflage* (1978-1984) he turned to *readymade* principles of re-using everyday materials, appropriating walking canes and painting wooden boards in order to make signs that resembled corporate or political logotypes. A walking cane is a symbol of aristocratic gentlemen while a wooden board is a quintessential piece of equipment in modern homes. Again, he reduced seemingly complex signs to their basic elements.

His performances and rudimentary early paintings were part of his ongoing analysis of various social relations, such as the status of women in modern society or the position of ordinary man in the turmoil of history. Moreover, he addressed the dark sides of the relative prosperity of the 1960s and 1970s in Yugoslavia by pointing out hidden political repression, cultural dominance, privilege, the narcissism of politics and the non-spectacular reality of everyday life. These actions, however, were not a rebellion against the socialist dogmatism of Yugoslavia but could be universally applied to any other modern society or political regime in the world since the principles of rule don't differ significantly.

The early 1970s in Yugoslavia were also marked by political struggles as strong attempts to liberalise and decentralise the state apparatus were made by the younger generations of party members. Even though the forces of decentralisation eventually prevailed, most of the liberal groupings were removed from their positions and the older generation, or their conformist successors, maintained the levers of power. Moreover, these reforms marked the beginning of the national divide in Yugoslavia that eventually erupted in the late 1980s and early 1990s.

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In this period of high political and national tensions Todosijević often reflected the new-found nationalism that became a prevailing ideology, operating within the frames of the socialist government, in Serbia and in other Yugoslav federal republics alike, which eventually led to war. He then started to use the symbolism of historical autocratic regimes to comment on the dire situation. In his series *Gott Liebt die Serben* (1989-) he took diverse readymade elements and composed a table, set in shape of a swastika, packed with leftovers of a messy party where traditional Serbian dishes were served. The table set was initially used as a performance in which guests feasted surrounded by the kitsch aesthetic of the era. The series of spatial installations, which have often been reinstalled by using slightly different elements, was probably his most direct and provocative account of mass national sentiment in Serbia, built on aggressive political rhetoric, ignorance and revision of history.

Throughout history, especially with the advent of nation states in the 19th century, mythologies of chosen and superior nations have been constantly created and perpetuated. Every nation state is the most beautiful and special place for its people, every nation has its holy mountain or sacred river as well as its own historic event that constitutes it. Furthermore, most nation states were, at some point in history, bigger than they are presently and most, therefore, maintain a painful collective memory of the

historical injustice that annihilated their former greatness. The work *Gott Liebt die Serben* thus refers to the idea of Greater Serbia that appeared and persisted in the public discourse in the late 1980s and early 1990s. However, it also addressed universal formulas of imperialism and nationalism since, throughout the 20th century, almost all European states had gone through similar processes that inevitably led to a state of crisis followed by a conflict.

God loves the Serbs, one could cynically remark, as God loved the Germans, the Americans and the Russians during turbulent power struggles throughout modern history. In this instance, Todosijević seems to be using similar tactics as Dada artists used amidst the turmoil of World War I when, painfully aware of their powerlessness, they resorted to resignation, cynicism and the absurd. The world has gone mad, they claimed, and the only way to oppose the situation is to escape into complete absurdity even greater than the war, nationalism and chauvinism could produce. During the period of civil war and economic decay in 1990s Yugoslavia, Todosijević similarly felt helpless in the collective madness of militarism, nationalism and new-found capitalism. His works from that period reflected the total decay of moral values and basic infrastructure in Serbia. The country was isolated throughout the 1990s and its people often had the sense that they were living off the remnants of the past. From that perspective, the period of socialism may have appeared as the good old times and nostalgia became a logical and legitimate sentiment.

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Under huge international pressure and with the threat of war looming in Serbia itself, the regime of the 1990s finally crumbled. But that was not the end of history (where everybody lived happily ever after). Regimes change, but the people who support them and run them do not. In his piece *Fluxus Piano* (2002) Todosijević reflects on the period when Serbia was imminently integrated into the currents of the new world order, namely the grip of liberal democracy and relentless free trade. In this installation he again took some archetypal objects from the repertoire of the upper echelons of society, a walking cane and a piano, and pitted them against one another in a destructive relation in which canes are violently penetrating the structure of piano. The bourgeois structures of society are meant to be ruling and conformity is one of their greatest assets.

Todosijević simply pointed out that although there were many people who accepted and fuelled the chauvinist political rhetoric, they did so because it was acceptable at the time. However, in the liberalised political landscape it is also widely acceptable to convert and change sides if that proves to be beneficial. In the 1980s and 1990s the chauvinism did not start among the ordinary people but within the strata of the chosen ones embedded in the power structures: the capital owners, politicians and intellectuals. In the Yugoslav context, many influential decision-makers changed their political positions from internationalist brotherhood and unity to nationalism and then proceeded further down the path of liberal democracy.

Like in most countries around the globe, where the neoliberal agenda of maximising private assets at the expense of public interests prevailed, the new world order of economic totalitarianism did not turn out to be an improvement in Serbia either. Therefore, to this day, Todosijević still sees society in a gloomy light. Today, the world is once again ideologically polarised and overwhelmingly gripped by consumerism, populism and ongoing spectacle – all of which seems to all but guarantee the preservation of the status quo. As Todosijević sees it, the alleged end of history that Francis Fukuyama announced in 1992, while praising the seemingly undisputed victory of liberal democracy over socialism, seems as frightening as any of the historical socio-political experiments and imperatives carried out in the past.

His ongoing series *Diary* (1971-2009) showcased how his concepts, world views and actions have not changed significantly in the past fifty years even though everything seems to be changing at a rapid pace. In a way, the collages, drawings, readymades and paintings from this series testify to his overall impression of human nature and power relations in the modern world. These are vignettes of turbulent times when visual culture often took an active part in creating political discourse. With a brutality and directness that resembles so-called outsider art, Todosijević willingly and consciously opposed academic formal conventions and instead created free-flowing pieces that combine texts and images, in a way that resembles commercial advertising and political propaganda.

Thus, while Raša Todosijević's artistic position has been constantly shifting, his world views have not. He remains a fervent antimilitarist, liberal and egalitarian who, due to the learned predictability of human behaviour, does not naively believe in drastic and rapid change. These world views and beliefs contributed to the notion of diversity of his artistic oeuvre; in line with the fast-paced and ever-changing world, he always used media and techniques that served his cause and purpose rather than following tendencies and trends of modern and contemporary art in any direct sense. Therefore, in addition to his performances and installations, he also created watercolours, collages, drawings and paintings that testify to the complexity and ambiguity of the world around him. Even though his entire body of work is difficult to grasp and to systematise (according to the principles of art history), it can offer a glimpse into the cultural and political processes of the past five decades. History is often read and understood through works of art that offer intimate and individual points of view instead of commonly accepted narratives.

RADOVI / ARTWORKS



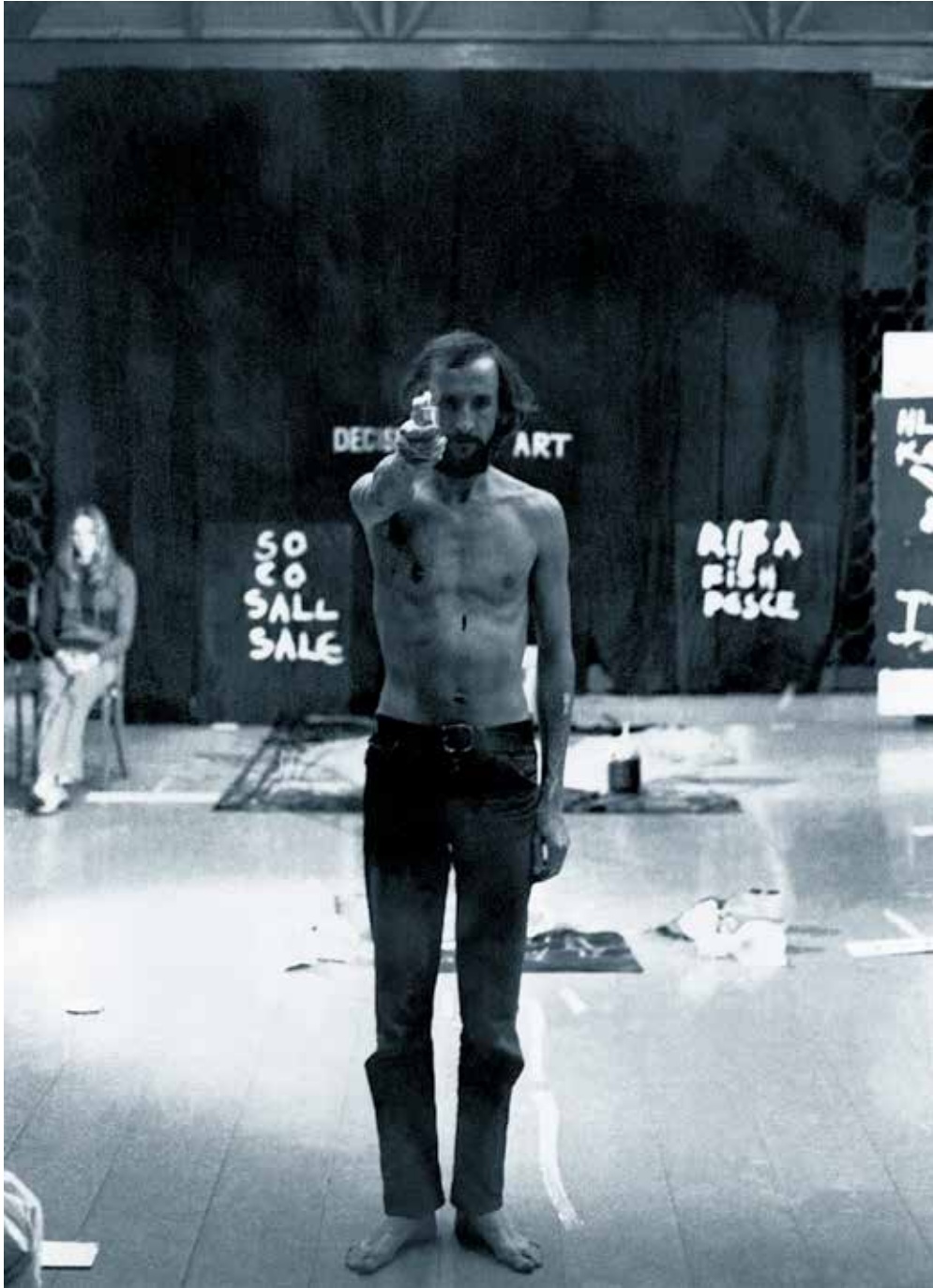
Marinela, plava natkasna i malecki Calder, 1971.
tableau-vivant, *Drangularijum*
Studentski kulturni centar, Beograd

Marinela, blue sideboard and a little Calder, 1971
tableau-vivant, *Drangularijum*
Student Cultural Center, Belgrade



Odluka kao umetnost, 1973.
performans – zajedno sa Marinelom Koželj
Studentski kulturni centar, Beograd

Decision as Art, 1973
performance - together with Marinela Koželj
Student Cultural Center, Belgrade



Odluka kao umetnost, 1973.
performans – zajedno sa Marinelom Koželj
Studentski kulturni centar, Beograd

Decision as Art, 1973
performance - together with Marinela Koželj
Student Cultural Center, Belgrade

PERFORMANS JE TRAJAO 35 MINUTA. ZA TO VREME SAM POPIO 26 ČAŠA OBIČNE VODE. PRE SAMOG POČETKA, IZ PRETHODNO PRIPREMLJENOG AKVARIJUMA, IZBACIO SAM PRED POSMATRAČE RIBU (ŠARAN) TEŠKU OKO 1 KG I 200 GR. VODU SAM PIO POKUŠAVAJUĆI DA USKLADIM SVOJ RITAM GUTANJA SA RITMOM DISANJA RIBE KOJA JE SVE TO VREME BILA NA SUVOM. NARAVNO, TO SAM MOGAO DA RADIM SAMO NEKOLIKO TRENUTAKA DA BIH KASNIJE USPOSTAVIO SOPSTVENI RITAM GUTANJA VODE. USLED VELIKE KOLIČINE TEČNOSTI U MOM TELU, POVREMENO SAM MORAO DA POVRAĆAM PO STOLU ISPRED SEBE. DA BIH DONEKLE ODREDIO DUŽINU CELOG RADA, ISPOD BELOG ČARŠAVA, KOJIM SAM POKRIO STO, POSUO SAM LJUBIČASTI PIGMENT I PRAH LAKO RASTVORLJIV U VODI. RAČUNAO SAM DA PREKINEM RAD U TRENUTKU KADA ČARŠAV, USLED PROLIVENE VODE, BUDE POTPUNO NATOPLJEN LJUBIČASTOM BOJOM... NISAM IMAO NAMERU DA OPIŠEM JEDNO ČINJENIČNO STANJE ILI ODNOS U PRIRODI VEĆ DA SMIŠLJENOM INVERZIJOM, JEDNOSTAVNIM AKTOM, PRIKAŽEM I TIME DEFINIŠEM UMETNIČKI GEST, TO JEST UMETNOST.

THE PERFORMANS LASTED 35 MINUTES. DURING THAT PERIOD OF TIME I DRANK 26 GLASSES OF WATER. BEFORE THE BEGINNING, FROM THE PREVIOUSLY PREPARED AQUARIUM I THREW 1 KILO AND 200 GR. FISH (CARP) IN FRONT OF THE PUBLIC. I WAS DRINKING WATER TRYING TO HARMONIZE THE RHYTHM OF SWALLOWING WITH THE RHYTHM OF THE FISH BREATHING WHICH I KEPT ON DRY ALL THE TIME. NATURALLY, I WAS ABLE TO DO THAT FOR FEW MOMENTS, BECAUSE LATER ON I HAD ESTABLISHED MY OWN RHYTHM OF SWALLOWING THE WATER. DUE TO THE HIGH QUANTITY OF WATER IN MY BODY, I HAD TO VOMIT PERIODICALLY ON THE TABLE IN FRONT OF ME. IN ORDER TO DETERMINE THE DURATION OF THE WHOLE PIECE, I POURED, UNDER THE WHITE TABLECLOTH, THE VIOLET PIGMENT POWDER EASILY DISSOLUBLE IN WATER. I THOUGHT TO INTERRUPT THE PIECE AT THE MOMENT THE CLOATH WAS COMPLETELY SOAKED BY VIOLET COLOR DUE TO THE POURED WATER... I'VE NOT HAD ANY INTENTION TO DESCRIBE SOME STATE OF FACTS OR RELATIONS IN NATURE, BUT TO SHOW AND DEFINE BY MEANS OF THOUGHT-OUT INVERSION, OF SIMPLE ACT, THE ARTISTIC GESTURE, THAT IS ART.

RAŠA TODOSIJEVIĆ
BEOGRAD, 28. 4. 1974.



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Pijenje vode-inverzije, imitacije i kontrasti, 1974.

performans – zajedno sa Marinelom Koželj
Studentski kulturni centar, Beograd

Water Drinking-inversions, imitations and contrasts, 1974

performance - together with Marinela Koželj
Student Cultural Center, Belgrade



Pijenje vode-inverzije, imitacije i kontrasti, 1974.
performans – zajedno sa Marinelom Koželj
Studentski kulturni centar, Beograd

Water Drinking-inversions, imitations and contrasts, 1974
performance - together with Marinela Koželj
Student Cultural Center, Belgrade

STOJEĆI LEĐIMA OKRENUT PUBLICI ISPRED MIKROFONA ON JE, U RAZLIČITIM TONOVIMA I INTONACIJAMA, ŠAPUTAO, VIKAO, DREČAO, VRISKAO, MOLIO, KUMIO, JEDNOSTAVNO POSTAVLJAO ISTO PITANJE U NEKOLIKO NAVRATA – „ŠTA JE UMETNOST?“ – LICEM OKRENUT KULISI NA KOJOJ SU ISTE REČI BILE RUKOM UPADLJIVO ISPISANE, I UZ KOJU JE NEPOMIČNO SEDELA NEMA ŽENA (PATRICIA HENNINGS) LICEM OKRENUTA PUBLICI I STAJAO ČOVEK GLAVE POKRIVENE CRNIM PLATNOM I S KONOPCEM VEZANIM OKO VRATA I RAMENA. AKCIJA JE TRAJALA NEKIH DVADESET PET MINUTA DOK TODOSIJEVIĆA NIJE SAVLADALA ISCRPLJENOST, A NJEGOV DUBOK, HRAPAV GLAS SE JEDVA MOGAO ČUTI. BILO JE MUČNO GLEDATI, SLUŠATI, PRISUSTVOVATI.

KRISTINE STILES O PERFORMANSU U BEČU, 1977.

STANDING WITH HIS BACK TO THE AUDIENCE BEFORE A MICROPHONE INTO WHICH, IN VARIOUS TONES AND INTONATIONS, HE WHISPERED, SHOUTED, RANTED, SCREAMED, PLEADED, BEGGED, SIMPLY ASKED THE SAME QUESTION OVER AND OVER AGAIN - "WHAT IS ART?" - WHILE FACING A HANDWRITTEN BACKDROP ON WHICH THE SAME WORDS WERE BOLDLY WRITTEN, AND AGAINST WHICH A SILENT WOMAN (PATRICIA HENNINGS) SAT IMPASSIVELY FACING THE AUDIENCE AND A MAN STOOD WITH A BLACK CLOTH OVER HIS HEAD AND SHOULDERS TIED WITH A ROPE AROUND HIS NECK. THE ACTION LASTED SOME TWENTY-FIVE MINUTES UNTIL TODOSIJEVIĆ WAS EXHAUSTED AND HIS DEEP, HUSKY, POWERFUL VOICE COULD BARELY BE HEARD. IT WAS EXCRUCIATING TO WATCH, TO HEAR, TO WITNESS.

KRISTINE STILES ON PERFORMANCE IN VIENNA, 1977



Was ist Kunst, Marinela Koželj?, 1978.
performans – zajedno sa Marinelom Koželj
Studentski kulturni centar, Beograd
vl. Tate Modern, London

Was ist Kunst, Marinela Koželj?, 1978
performance - together with Marinela Koželj
Student Cultural Center, Belgrade
courtesy of Tate Modern, London

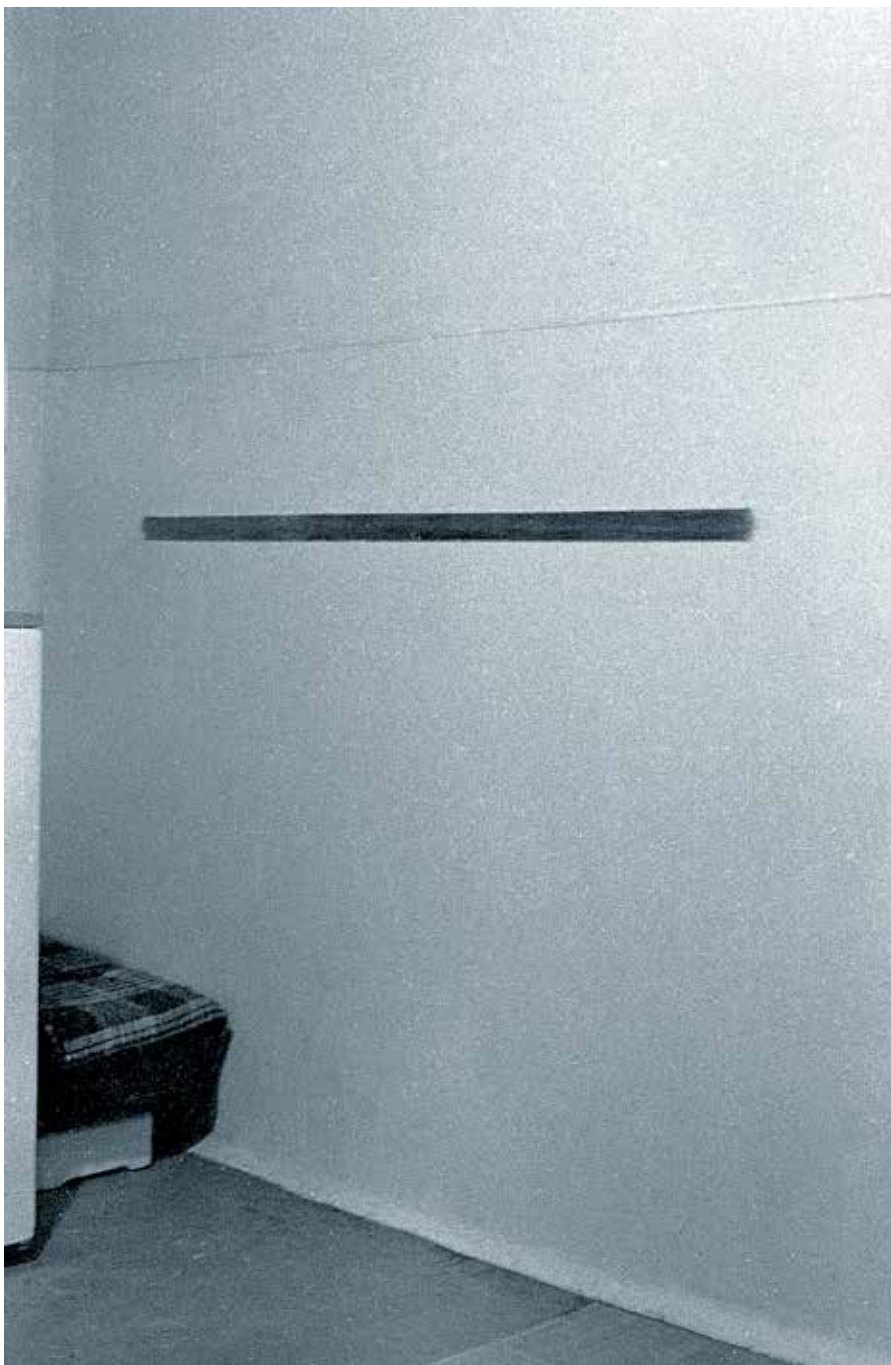


Was ist Kunst, Marinela Koželj?, 1978.
performans – zajedno sa Marinelom Koželj
Studentski kulturni centar, Beograd

Was ist Kunst, Marinela Koželj?, 1978
performance - together with Marinela Koželj
Student Cultural Center, Belgrade

Jedna linija, 1976.
U privatnosti, olovka na zidu, Beograd
One Line, 1976
In private, pencil on the wall, Belgrade





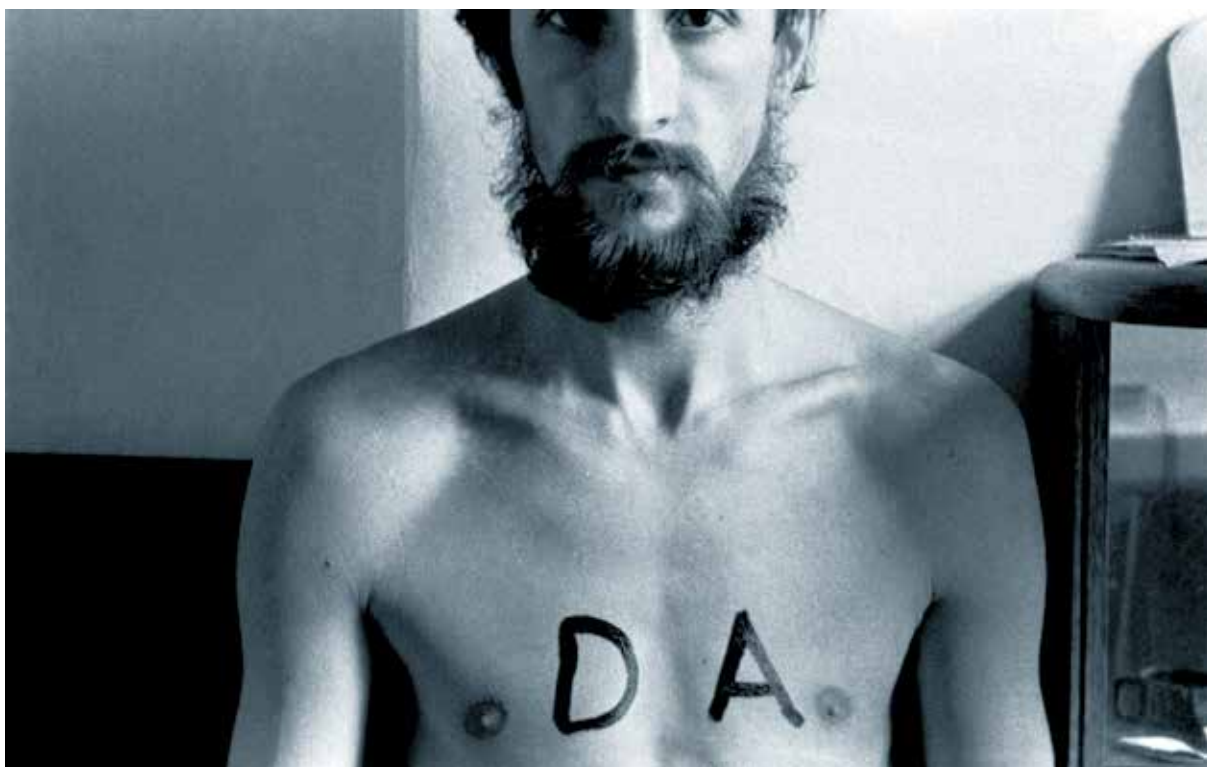
Sto hiljada linija, 1976.
U privatnosti, olovka na zidu, Beograd
Hundred thousand lines, 1976
In private, pencil on the wall, Belgrade



Skulptura, 1971.
akcija, otvoreni prostor, Beograd
Sculpture, 1971
action, open space, Belgrade



Znak, 1971.
akcija, otvoreni prostor, Beograd
Sign, 1971
action, open air, Belgrade



Razglednica iz serije DA, 1971–1973.
akcije, Studentski kulturni centar, Beograd
Post-card from the YES series, 1971-1973
actions, Student Cultural Center, Belgrade



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Razglednica iz serije DA, 1971–1973.
akcije, Studentski kulturni centar, Beograd

Post-card from the YES series, 1971-1973
actions, Student Cultural Center, Belgrade



Zakovani hleb, deo instalacije, 1973.
Rasponi, Galerija suvremene umjetnosti, Zagreb
vl. Muzej suvremene umjetnosti, Zagreb

Nailed Bread, part of the installation, 1973
The Ranges, Gallery of Contemporary Art, Zagreb
Courtesy of Museum of Contemporary Art, Zagreb



Seks, umetnost i istorija, 1977.
performans, Beograd
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

Sex, Art and History, 1977
performance, Beograd
courtesy of Museum of Contemporary Art Vojvodina, Novi Sad

RAD SE SASTOJI OD TRI TRANZISTORSKA RADIO-APARATA KOJI SU UZIDANI U ZID GALERIJE NEGDE U VISINI OKA POSMATRAČA. PRE UZIĐIVANJA, TRANZISTORI SU PODEŠENI NA FREKVENCije TRI NASUMIČNO ODABRANE RADIO-STANICE I PUŠTENI DA EMITUJU PROGRAM. KADA SE MALTER DOBRO OSUŠIO, ZID JE PONOVO OKREČEN BELOM BOJOM. TRANZISTORI SU EMITOVALI PROGRAM DOK SE BATERIJE NISU ISTROŠILE. POSETIOCIMA JE PONUĐENA BESADRŽAJNA POVRŠINA BELOG ZIDA UZ PISMENU NAPOMENU DA SE NEGDE U DUBINI TOG ZIDA KRIJU TRI „UKLJUČENA” TRANZISTORSKA RADIO-APARATA.

RAD JE REALIZOVAN U OKVIRU IZLOŽBE *OD ZVUKA DO...* MIŠE SAVIĆA.

THE PIECE CONSISTS OF THREE TRANSISTOR RECEIVERS WALLED UP INTO THE GALLERY WALL ON THE EYE LEVEL. BEFORE WALLING UP, RECEIVERS WERE ADJUSTED TO THE FREQUENCIES OF THREE RANDOMLY CHOSEN RADIO STATIONS AND TURNED ON TO BROADCAST. AFTER THE MORTAR DRIED UP, THE WALL WAS REPAINTED WHITE. TRANSISTORS BROADCASTED PROGRAMS UNTIL BATTERIES WERE EXHAUSTED. VISITORS WERE OFFERED MEANINGLESS WHITE WALL SURFACE WITH THE WRITTEN NOTE SAYING THAT THREE “TURNED ON” RECEIVERS ARE HIDDEN SOMEWHERE INSIDE THE WALL.

THE PIECE WAS REALIZED AS A PART OF THE EXHIBITION *FROM SOUND TO...* BY MIŠA SAVIĆ

RAŠA TODOSIJEVIĆ, 1981.



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Nevidljiva skulptura, beskonačna muzika, 1981.
tri zadržana tranzistorska radio aparata
Studentski kulturni centar, Beograd

Invisible sculpture, eternal music, 1981
three walled transistor receivers
Student Cultural Center, Belgrade



Nevidljiva skulptura, beskonačna muzika, 1981.
tri zaidana tranzistorska radio aparata
Studentski kulturni centar, Beograd

Invisible sculpture, eternal music, 1981
three walled transistor receivers
Student Cultural Center, Belgrade



Nevidljiva skulptura, beskonačna muzika, 1981.
tri zaidana tranzistorska radio aparata
Studentski kulturni centar, Beograd

Invisible sculpture, eternal music, 1981
three walled transistor receivers
Student Cultural Center, Belgrade

Schlafllage, 1978–1984.
instalacija, Studentski kulturni centar, Beograd

Schlafllage, 1978–1984
installation, Student Cultural Center, Belgrade



SERIJA RADOVA-INSTALACIJA POD ZAJEDNIČKIM NAZIVOM *GOTT LIEBT DIE SERBEN* JE, ZAPRAVO, RASPRAVA O PROMENLJIVOSTI TUMAČENJA SIMBOLA I USLOVLJENOSTI TIH PROMENA DATIM ISTORIJSKIM PRILIKAMA. IZLOŽITI DANAS U EVROPI VELIKI CRVENI KRUG NA BELOJ OSNOVI NE IZAŽIVA PAŽNJU KOLIKO BI TAJ ISTI CRVENI KRUG – ZAHVALJUJUĆI ISTORIJSKIM PRILIKAMA TOKOM DRUGOG SVETSKOG RATA – BIO OČIGLEDNA PROVOKACIJA I ZBIR NEZADOVOLJSTVA AKO BI BIO IZLOŽEN U MANDŽURIJI. DO POJAVE NEMAČKOG NACIZMA KUKASTI KRST JE SMATRAN ARHAIČNIM SIMBOLOM PRETHRIŠĆANSKIH CIVILIZACIJA ŠIROM PLANETE, OD EGIPTA, MEĐUREČJA, ANTIČKE GRČKE, IRSKE, RIMA, JUŽNE I SEVERNE AMERIKE, PACIFIKA, JAPANA, KINE, INDONEZIJE, INDIJE, ITD... KAO VERSKI ILI KAO DEKORATIVNI ELEMENT POLITEISTIČKOG SVETA, KOJI JE POLAKO NESTAJAO SA ISTORIJSKE POZORNICE, NIKO NIJE OBRAĆAO PAŽNJU NA TAJ SIMBOL. U TRENUTKU KADA JE UPOTREBLJEN ZA POTREBE IDENTIFIKACIJE NACISTIČKE IDEOLOGIJE I POSLE SVIH STRAHOTA HOLOKAUSTA NAŠA PERCEPCIJA TOG SIMBOLA SE MENJA, MADA SE – ISTINI ZA VOLJU – NJEGOVA FORMA UOPŠTE NIJE PROMENILA. JA SAM ZA CELU SERIJU SVOJIH INSTALACIJA BIO INSPIRISAN KURBEOVOM MISTIČNOM SLIKOM *UMETNIK U ATELJEU*, KAO I READY-MADE RADOVIMA MARSELA DIŠANA. ZAPRAVO, KOD OBA POMENUTA UMETNIKA UMETNIČKO DELO, PRVI PUT, VIŠE NE EMITUJE IDEOLOŠKI ILI RELIGIOZNI SADRŽAJ VEĆ NJEGOVO ZNAČENJE ZAVISI OD SAMOG POSMATRAČA.

SERIES OF INSTALLATIONS COLLECTIVELY ENTITLED *GOTT LIEBT DIE SERBEN* (GOD LOVES THE SERBS) SIGNIFY THE DEBATE ABOUT THE CHANGEABLE INTERPRETATION OF SYMBOLS AND CONDITIONALITY OF THESE CHANGES IN GIVEN HISTORICAL CIRCUMSTANCES. A LARGE RED CIRCLE ON WHITE BACKGROUND WOULD CERTAINLY NOT DRAW MUCH ATTENTION IN EUROPE TODAY, WHILE THE SAME RED CIRCLE – DUE TO HISTORICAL CIRCUMSTANCES OF WORLD WAR II – WOULD BE CONSIDERED AS AN OBVIOUS PROVOCATION AND SUMMED UP FRUSTRATIONS IF PRESENTED IN MANCHURIA, FOR INSTANCE. ALSO, UNTIL THE RISE OF NAZISM IN GERMANY, SWASTIKA WAS CONSIDERED AS AN ARCHAIC AND SACRED SYMBOL OF CIVILIZATIONS BEFORE THE ARRIVAL OF CHRISTIANITY AND ISLAM AROUND THE GLOBE – IN EGYPT, MESOPOTAMIA, ANCIENT GREECE, IRELAND, ROME, SOUTH AND NORTH AMERICA, PACIFIC, JAPAN, CHINA, INDONESIA, INDIA, ETC. WHILE IT REPRESENTED A RELIGIOUS OR A DECORATIVE ELEMENT OF POLYTHEISTIC WORLD SLOWLY DISAPPEARING FROM THE HISTORICAL STAGE, NO ONE PAID MUCH ATTENTION TO THIS SYMBOL. BUT AFTER IT WAS USED FOR THE IDENTIFICATION OF NAZI IDEOLOGY AND ALL THE HORRORS OF THE HOLOCAUST, OUR PERCEPTION OF THE SAME SYMBOL DRASTICALLY CHANGED, EVEN THOUGH ITS ORIGINAL FORM WAS NOT CHANGED. A WHOLE SERIES OF MY INSTALLATIONS WERE INSPIRED BY COURBET'S MONUMENTAL AND MYSTICAL CANVAS THE ARTIST'S STUDIO, AS WELL AS READY-MADE WORKS OF MARCEL DUCHAMP. IN FACT, FOR THE FIRST TIME, THE ARTWORK OF BOTH ARTISTS NO LONGER TRANSMIT IDEOLOGICAL OR RELIGIOUS CONTENT – THEIR MEANING DEPENDS SOLELY ON THE OBSERVER.

RAŠA TODOSIJEVIĆ, 2011.

Gott liebt die Serben, 1992.
instalacija, dimenzije promenljive
Privatno-Javno
kuća porodice Todorović, Podgorica

Gott liebt die Serben, 1992
installation, dimensions variable
Private-Public
Todorović family house, Podgorica





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Gott liebt die Serben, 1993.
instalacija, dimenzije promenljive, Graz
Gott liebt die Serben, 1993
installation, dimensions variable, Graz

Gott liebt die Serben, 2003.
instalacija, dimenzije promenljive
Kunsthalle Fridericianum, Kassel
vl. René Block

Gott liebt die Serben, 2003
installation, dimensions variable
Kunsthalle Fridericianum, Kassel
courtesy of René Block



Gott liebt die Serben, 1993.
instalacija, dimenzije promenljive, Grac

Gott liebt die Serben, 1993
installation, dimensions variable, Graz





Krvavo kupanje, krvavo krštenje, 2014.
instalacija, dimenzije promenljive
Leopold muzej, Beč

Bloody bath, bloody baptizing, 2014
installation, dimensions variable
Leopold Museum, Vienna





Gott liebt die Serben, 2000.
instalacija, dimenzije promenljive
Muzej moderne umetnosti, Ljubljana

Gott liebt die Serben, 2000
installation, dimensions variable
Museum of Modern Art, Ljubljana





Hvala Raši Todosijeviću — zahvalna Srbija
Bioskop Balkan, Saša Marčeta Fondacija, Beograd, 2020.

Thank you, Raša Todosijević — Grateful Serbia,
Cinema Balkan, Saša Marčeta Foundation, Belgrade, 2020



Hvala Raši Todosijeviću — zahvalna Srbija,
Bioskop Balkan, Saša Marčeta Fondacija, Beograd, 2020.

Thank you, Raša Todosijević — Grateful Serbia,
Cinema Balkan, Saša Marčeta Foundation, Belgrade, 2020



Gott liebt die Serben, 2017.
 instalacija, dimenzije promenljive
 MIG 21, RISK CHANGE
 Muzej savremene umetnosti Vojvodine, Novi Sad

Gott liebt die Serben, 2017
 installation, dimensions variable
 MIG 21, RISK CHANGE
 Museum of Contemporary Art Vojvodina, Novi Sad



Gott liebt die Serben, 2009.
instalacija, dimenzije promenljive
Arte galerija, Beograd

Gott liebt die Serben, 2009
installation, dimensions variable
Arte Gallery, Belgrade



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Gott liebt die Serben, 2002.
instalacija, dimenzije promenljive
Muzej savremene umetnosti, Beograd

Gott liebt die Serben, 2002
installation, dimensions variable
Museum of Contemporary Art, Belgrade

Gott liebt die Serben, 1993.
flaša, papir, tekst, jestivo ulje

Gott liebt die Serben, 1993
bottle, paper, text, cooking oil





Majka na prodaju, 2001.
instalacija, dimenzije promenljive
Galerija moderne umetnosti, Budva

Mother for Sale, 2001
installation, dimensions variable
Gallery of Modern Art, Budva



Gott liebt die Serben, 2012.
daske, drvena kutija, flaša sa vinom
sa intervencijom, uljane boje, štaka
vl. Centar za kulturu „Gradac”, Raška

Gott liebt die Serben, 2012
planks, wooden box, wine bottle with
intervention, oil paints, crutch
courtesy of Cultural Center „Gradac”, Raška



Bog postoji, 2003–2013.

daske, drvena kutija, flaša sa vinom sa intervencijom, uljane boje,
56 x 131 x 15 cm

vl. Muzej savremene umetnosti Vojvodine, Novi Sad

God Exists, 2003–2013

planks, wooden box, wine bottle with intervention, oil paints
56 x 131 x 15 cm

courtesy of Museum of Contemporary Art Vojvodina, Novi Sad

SERIJA INSTALACIJE KLAVIRA ILI PIJANINA, ČIJE SU KLAVIJATURE PROBODENE ŠTAPOVIMA ZA HODANJE, PODREĐENA JE IDEJI KOJA, IZMEĐU OSTALOG, DOVODI U PITANJE SMISAO IZRAZA KLASIČNI MATERIJALI. U OVOM SLUČAJU PROBODENI KLAVIRI SU NASTALI OD TAKOZVANIH KLASIČNIH MATERIJALA, KLASIČNIH INSTRUMENATA I ARHAJSKIH ŠTAPOVA KOJI SIMBOLIŠU, KAKO STAROST I NEMOĆ, TAKO I PATRIJARHALNOST, VOĐU, PREDVODNIKA, MOĆ, ITD...

THE CYCLE ENTITLED INSTALLATIONS OF GRAND PIANO OR UPRIGHT PIANO WITH KEYBOARDS PIERCED BY WALKING STICKS, ARE SUBORDINATED TO THE IDEA, WHICH, AMONG OTHER THINGS, BRINGS INTO THE QUESTION THE MEANING OF THE TERM TRADITIONAL MATERIALS. STABBED PIANOS WERE MADE OF THE SO-CALLED CLASSIC MATERIALS, CLASSIC INSTRUMENTS AND ARCHAIC STICKS THAT SYMBOLIZE AGE AND INFIRMITY, AS WELL AS PATRIARCHY, THE LEADER, LEADERSHIP, POWER...

RAŠA TODOSIJEVIĆ, 2011.



Moj Fuxus piano – You will never play again (Klavisr), 2009.
 klavisr i štapovi (x 17)
 vl. Muzej savremene umetnosti, Beograd

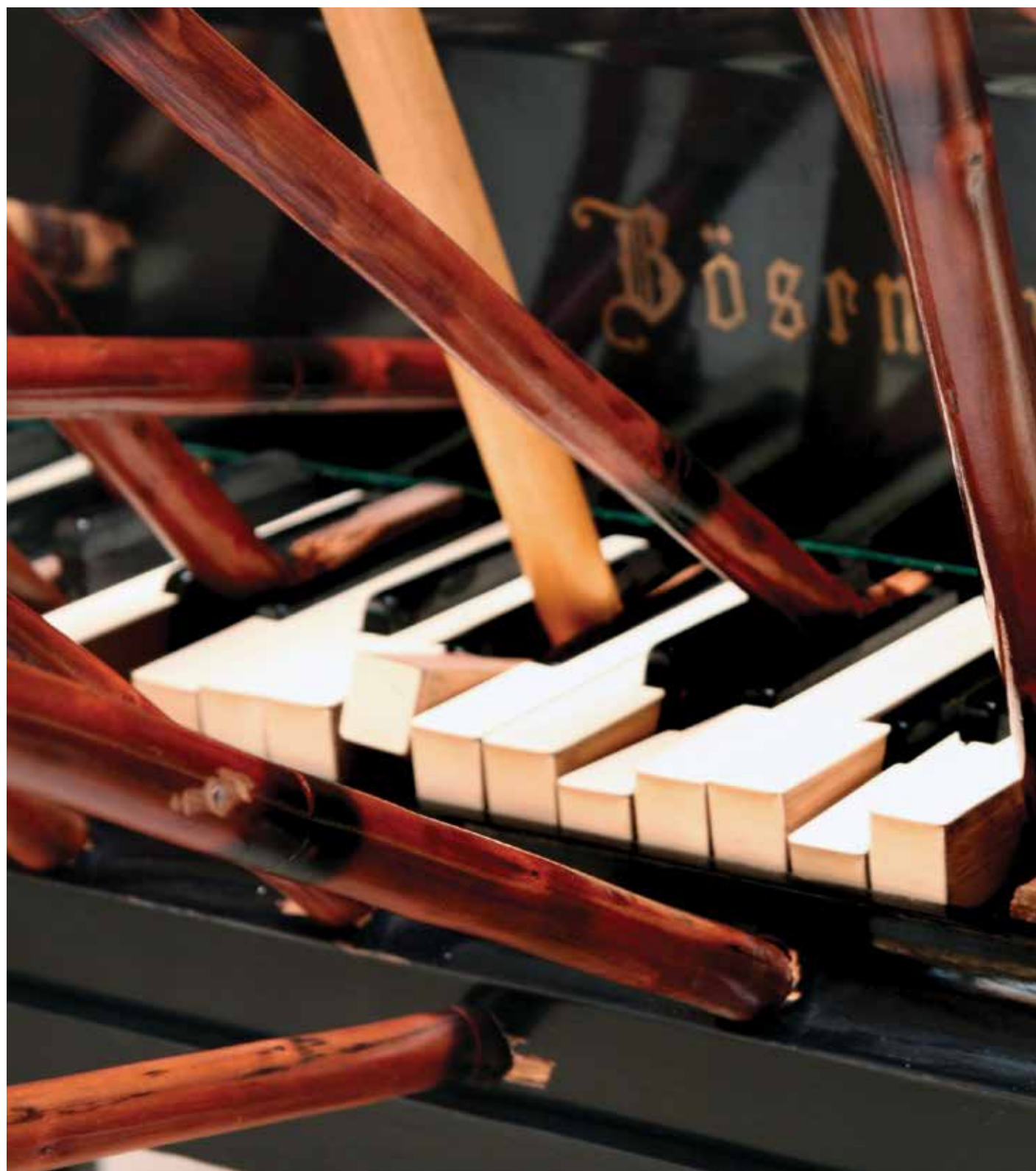
My Fuxus piano – You will never play again (Piano), 2009
 Piano and sticks (x 17)
 courtesy of Museum of Contemporary Art, Belgrade



Moj Fuxus piano – You will never play again (Klavir), 2009.
instalacija, dimenzije promenljive, Klagenfurt
vl. Muzej savremene umetnosti, Beograd

My Fuxus piano – You will never play again (Piano), 2009
installation, dimensions variable, Klagenfurt
courtesy of Museum of Contemporary Art, Belgrade









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Bez naziva (Sivi kvadrat na crnom platnu), 1974.
ulje na platnu, 43 x 43 cm

Untitled (Grey square on black canvas), 1974
oil on canvas, 43 x 43 cm





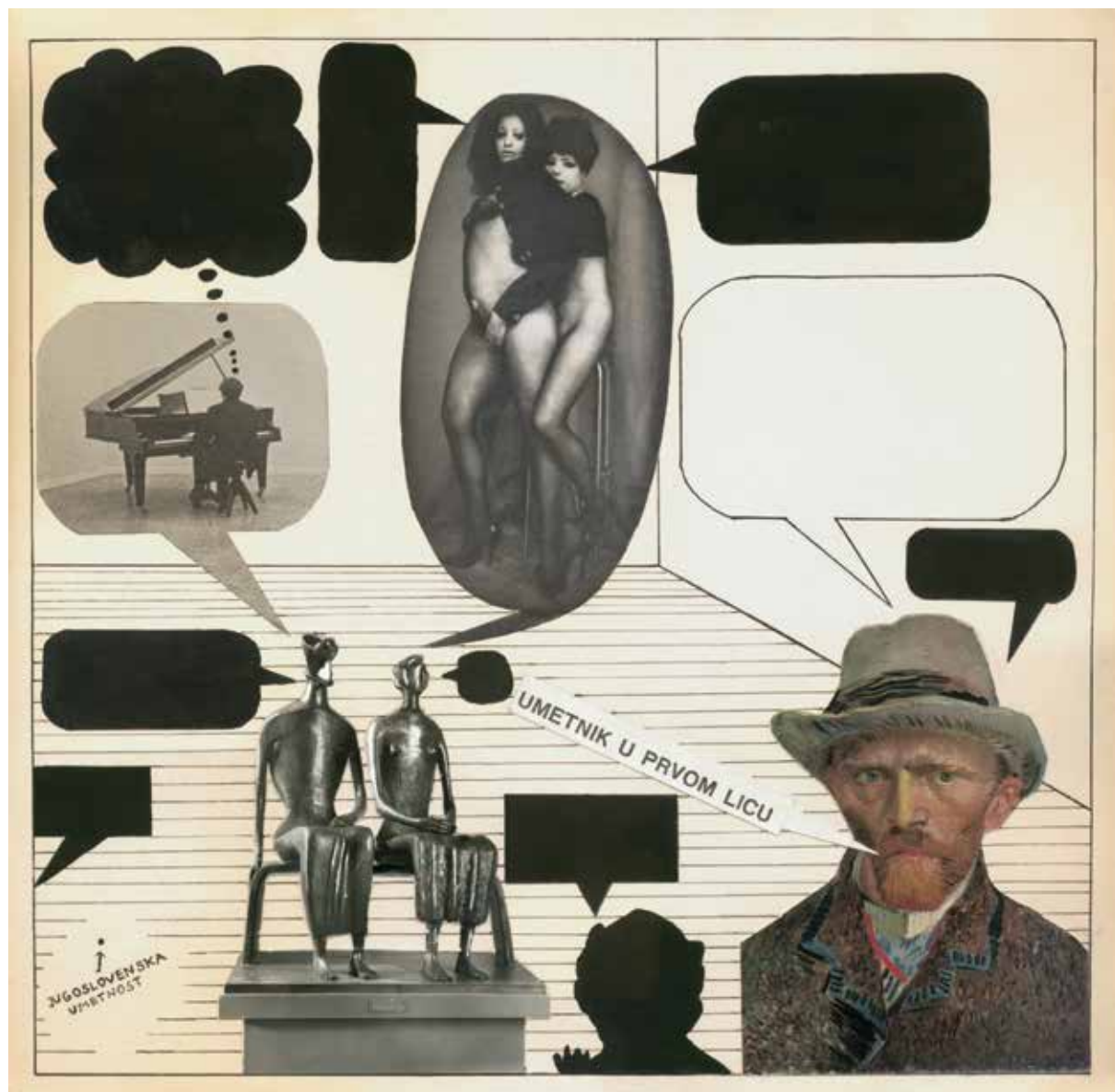
Dnevnik, detalj, 1973-2003.
kombinovana tehnika

Diary, detail, 1973-2003
mixed media



Bez naziva, 1975.
kolaž, 33,9 x 33,2 cm

Untitled, 1975
collage, 33,9 x 33,2 cm



Bez naziva, 1975.
kolaž, 32,9 x 34 cm

Untitled, 1975
collage, 32,9 x 34 cm



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Gott liebt die Serben, 1991.

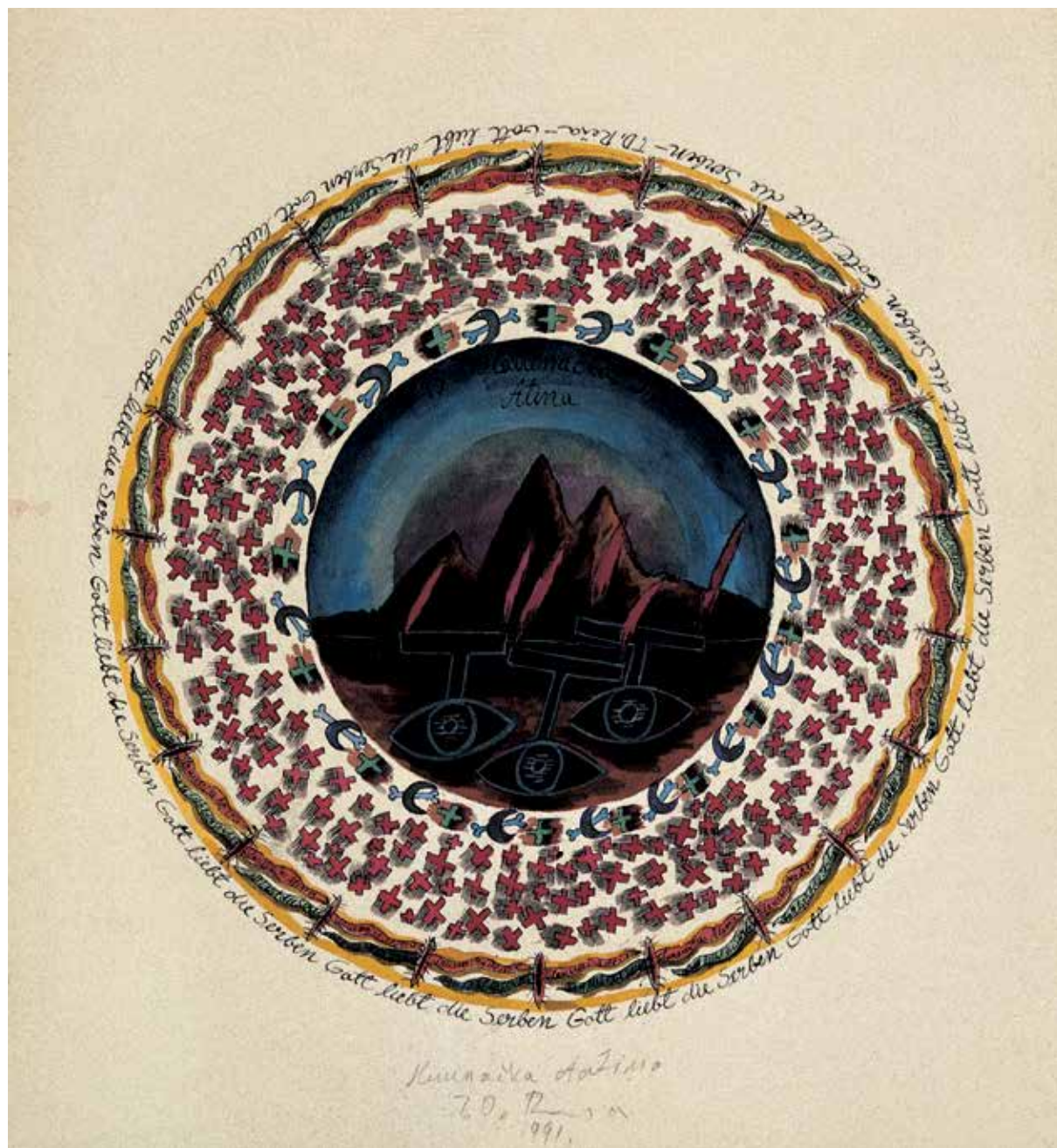
akrilik na korici časopisa

Artforum, 26,9 x 26,9 cm

Gott liebt die Serben, 1991

acrylic on the cover

of *Artforum* magazine, 26,9 x 26,9 cm



Slovenska Atina, 1991.
akvarel, 32,4 x 29 cm

Slovenian Athens, 1991
watercolor, 32,4 x 29 cm



Gott liebt die Serben, 1997.
akvarel

Gott liebt die Serben, 1997
watercolor



Draga Olga Rozanova, 2010.
tuš, akril, dugme i reprodukcija

Dear Olga Rozanova (Ольга Владимировна Розанова), 2010
Indian ink, acryl, button and reproduction



110

Restoran Sloboda
akvarel

Restaurant Freedom
watercolor

Raša Todosijević, umetnička svinja, 2000.
tuš, akvarel i akril
na papiru, 25,1 x 17,3 cm

Raša Todosijević, artistic pig, 2000
ink, watercolor and acryl
on paper, 25,1 x 17,3 cm

[illegible]

Slika 299. Obojica i zračnoga
običnoga; c. donji i gornji strati-
ličan list koprivljaka; d. obična;
list kiseline rlatte; e. list uvalja



Slika 360. Rukavica od kože, koja je običnoga, s naravnim linijama, nazupčanih prstima, prstima, i trpkama; je avonirana od kože.

14. **Plodjka** ima dva
kao prvi na njemu izrasla
goma, kao isperci na njegovu ptičju
razdijeli je jeri izrasla. Ako zarezi ne dosežu do sredine, onda je list
na reznje je zadržan na reznje razrezan, ako dosežu do dna.
Po broju pravca razreza ima listova trokrpastih, peterokrpastih

РАША
ТОДОСИЈЕВИЋ
УМЕТНИЧКА
СВИЊА

29.11.2000.

RAJA VI/XV



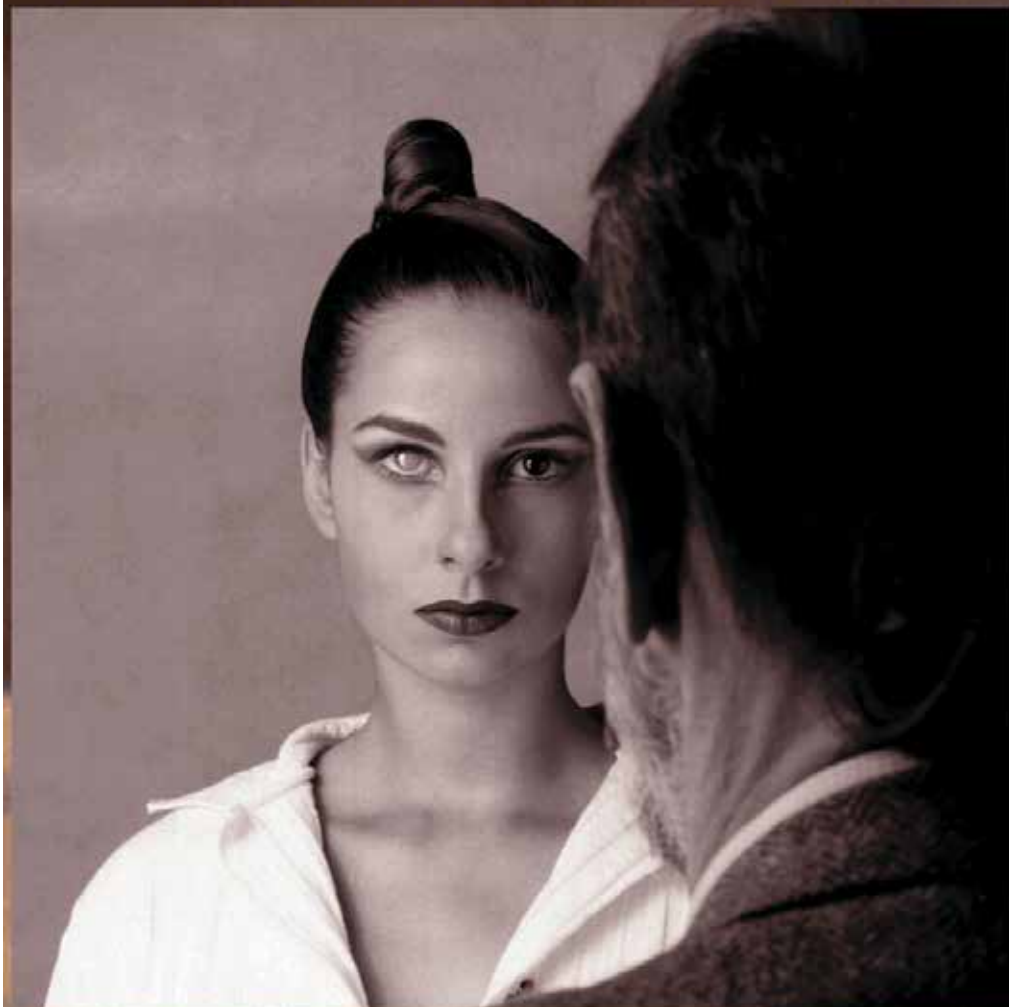
112

Restoran Sloboda, 1998.
 industrijska boja na zidu
 5 x 3,5 m, Zgrada Konkordija, Vršac
Restaurant Freedom, 1998
 industrial paint on the wall
 5 x 3,5 m, Palace Concordia, Vršac

Ubistvo, 1997.
 bilbord, Beograd
Murder, 1997
 billboard, Belgrade

Dragoljub Fantasy Picture Production
presents
new film by

RAŠA TODOSIJEVIĆ



MURDER

starring

Marc Hawker
as Demarco

Kristine Stiles
as Laura

Wolfgang Vincke
as Dr Hartmann

director of photography
Lutz Becker

special effects
Amelie von Leithner

music
Miša Savić

Executive Producer

Distribution Marinella Overland Halls 1997 / Laboratory process: Berlin - Belgrade Films G



Majka na prodaju, 2009.
bilbord, Beograd

Mother for Sale, 2009
billboard, Belgrade



Уметник-пророк

О.КОЛНОСТ

50. ОКТОBARСКИ САЛОН

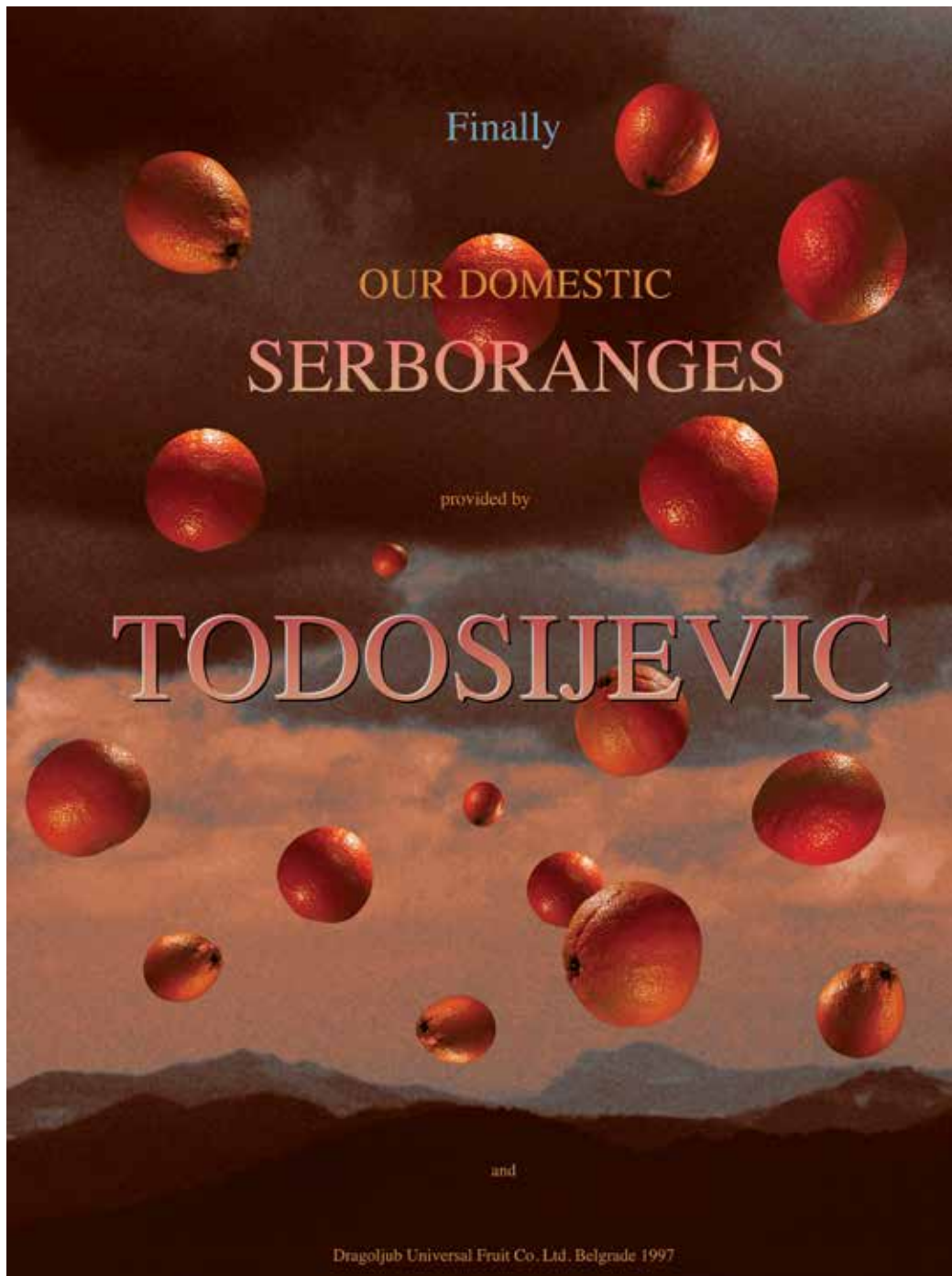
2. октобар – 15. новембар 2009.





Sutra je ponedeljak, 2009.
bilbord, Beograd

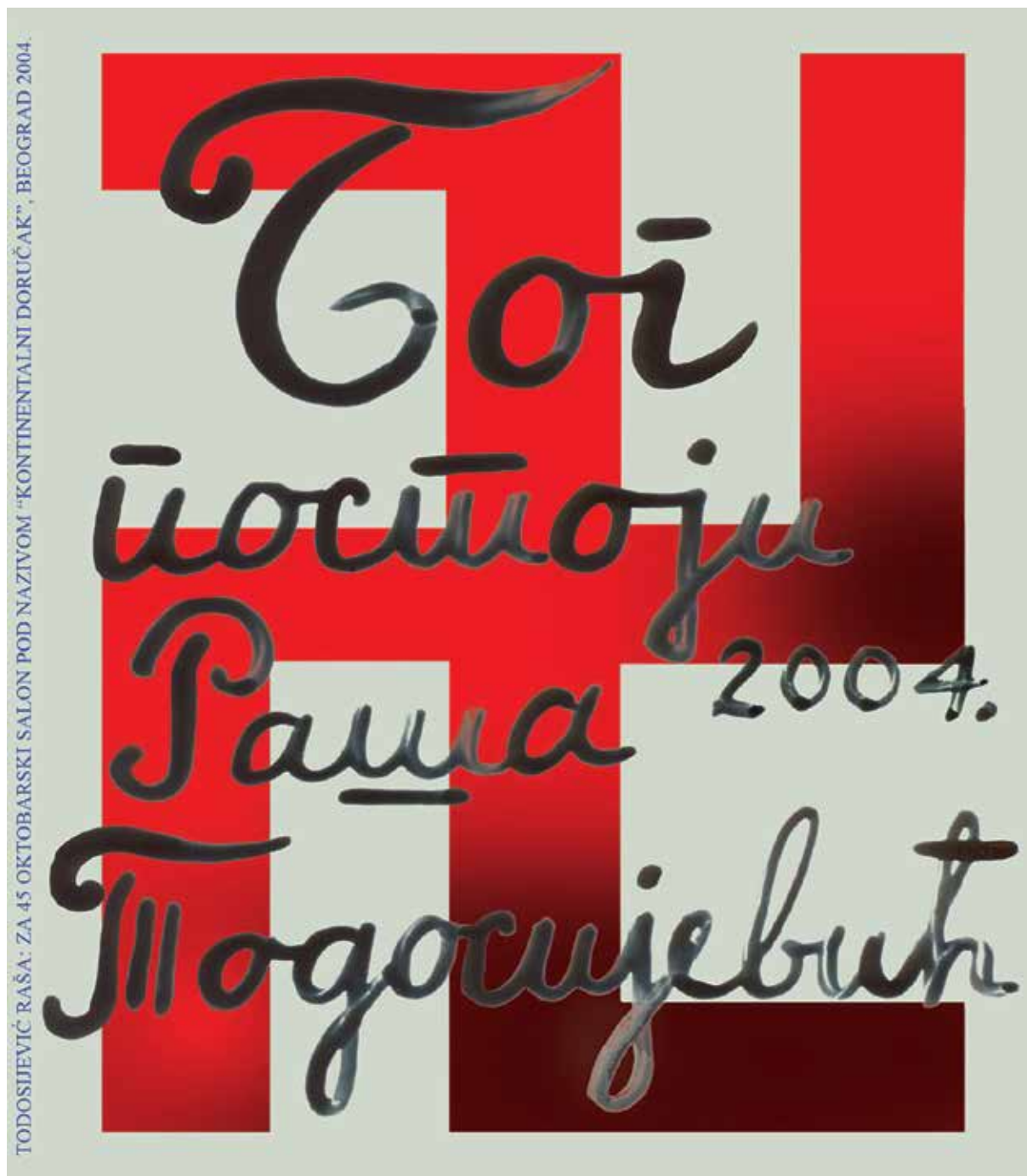
Tomorrow is Monday, 2009
billboard, Belgrade



118

Serboranges, 1997.
poster, Beograd

Serboranges, 1997
poster, Belgrade



Bog postoji, 2004.
etiketa za vino, Beograd

God Exists, 2004
wine label, Belgrade



120

Hvala Raši Todosijeviću
tekst na papiru

Thanks to Raša Todosijević
text on paper



Sutra je ponedeljak, 2006.
tekst na papiru

Tomorrow is Monday, 2006
text on paper

EDINBURŠKA IZJAVA

KO PROFITIRA OD UMETNOSTI A KO POŠTENO ZARAĐUJE
I OVAJ TEKST JE AUTOR NAPISAO DA BI NEKAKO PROFITIRAO
OD DOBROG I ZLOG U UMETNOSTI

DRAGOLJUB RAŠA TODOSIJEVIĆ, BEOGRAD, 21. 04. 1975.

Fabrike koje proizvode materijale potrebne umetnicima.
 Preduzeća koja prodaju materijale potrebne umetnicima.
 Njihovi radnici, službenici, prodavci, posrednici itd...
 Preduzeća ili privatnici koji opremaju ili ulepšavaju radove umetnika.
 Stolari koji prave lajsne, ramove itd...
 Proizvođači stakla, papira, olovaka, boje, alata itd...
 Njihovi radnici, službenici, prodavci, preprodavci itd...
 Stambena preduzeća koja ubiraju stanarinu za: atelje, radni prostor, životni prostor ili rupu u kojoj umetnik živi.
 Njihovi radnici, službenici itd...
 Svi koji prave, prodaju ili preprodaju životne namirnice umetnicima.
 Svi koji prave, prodaju ili preprodaju obuću i odeću umetnicima.
 Svi koji stvaraju, prodaju ili preprodaju kulturne potrepštine umetnicima.
 Svi koji prave, prodaju ili preprodaju: lekove, higijenski pribor, alkohol, kurtone, cigarete i sportske rekvizite umetnicima.
 Svi koji ubiraju porez na autorske honorare.
 Opštinski službenici, poreski službenici i ostalo administrativno osoblje.
 Banke i njeni viši i niži službenici.
 Sitne zanatlije: limari, ramdžije, obučari, lekari, grobari itd...
 Profesionalni mozaičari koji izvide tuđe mozaike.
 Profesionalni livci koji liju tuđe skulpture.
 Profesionalni klesari koji klešu tuđe skulpture.
 Modelari i stručnjaci za gips, vosak, mermer i bronzu.
 Zlatari.
 Pečatoresci.
 Cinkografi.
 Profesionalni izvođači visokotiražnih grafika, litografija, bakropisa, akvatinti, serigrafija, drvoreza, linogravura itd...
 Medaljeri.
 Kamenoresci.
 Galerije.
 Prodajne galerije i njihovi službenici.
 Galerije bez profita.
 Galeristi, voditelji galerija, kustosi galerija i njihovi lični sekretari i prijatelji.

Plaćeni savet galerije.
 Neplaćeni savet galerije koji ubira novac zato što nije plaćen.
 Otkupne komisije, njihovi članovi i savetodavci.
 Beskrajno dobro istrenirani konferencijaši sa zlim ili dobrim namerama u umetnosti.
 Menadžeri, preprodavci, nakupci i ostali sitni i krupni profiteri od umetnosti.
 Organizatori javnih ili polujavnih aukcija.
 Kolekcionari.
 Lukavi profiteri od boljih ili kapitalnih dela van javnih kolekcija.
 „Anonimni” darodavci.
 Poznati i cenjeni darodavci.
 Niži, viši i najviši službenici kulturnih institucija i organizatori umetničkog, kulturnog i obrazovnog programa.
 Osoblje potrebno za organizovanje jedne izložbe.
 Svi administrativni službenici.
 Službenik koji je zadužen za pisanje adresa i slanje pozivnica za izložbu.
 Službenik koji nabavlja ili izdaje ili otpisuje potrošni materijal potreban da se aranžira jedna umetnička izložba.
 Računovodstvo.
 Domar.
 Sekretar, sekretarica ili neka druga osoba koja je u vezi sa institucijom koja nabavlja i odobrava novac za vođenje kulturnog programa.
 Svo administrativno osoblje.
 Svo tehničko osoblje.
 Profesionalni ili neprofesionalni aranžeri.
 Dizajner kataloga, pozivnice i plakata.
 Kurir.
 Vatrogasac.
 Umetnički kritičar, književnik ili neko treće pismeno ili polupismeno lice koje piše predgovor u katalogu.
 Lektor predgovora ili tekstova umetnika ili tekstova o umetniku u katalogu.
 Prevodioci predgovora ili teksta o umetniku ili umetnikovog teksta u katalogu.
 Daktilograf.
 Fotograf koji snima radove za katalog.
 Izdavač kataloga.
 Urednik kataloga.
 Štamparija koja štampa katalog, pozivnicu i plakat.

Radnici koji slažu, štampaju i povezuju katalog i pozivnicu.
 Korektor.
 Administrativno osoblje štamparije.
 Oni koji propisuju porez i oni koji uzimaju porez za štampanje kataloga.
 Oni koji pišu i izdaju potvrde da je katalog oslobođen poreza.
 Poštanske usluge za slanje pozivnica i kataloga.
 Telefonske usluge oko organizovanja izložbe.
 Elektrodistribucija koja naplaćuje potrošenu električnu energiju za vreme trajanja izložbe.
 Čuvar galerije i prodavac ulaznica, kataloga, razglednica itd ...
 Čistačice.
 Moleri.
 Osoba koja drži uvodni govor na otvaranju izložbe iliti vernisaže.
 Spoljna informativna služba.
 Oglasno odeljenje dnevnog lista.
 Novinar koji je zabeležio kraću ili nešto dužu vest o izložbi.
 Stručni kritičar koji je dao manji prikaz u dnevnoj štampi.
 Odgovorni urednik kulturne rubrike dnevnog lista.
 Tehnički urednik kulturne rubrike i svih ostalih rubrika.
 Kritičar ili komentator koji je dao potpuniji osvrt povodom izložbe.
 Hroničar koji nema veze sa umetnošću ali piše o umetnicima, o njihovim delima i problemima u umetnosti.
 Književnik koji za dnevni, nedeljni ili mesečni list škraba lirske slike i prodaje tj. obelodanjuje svoje neznanje ili bedno poznavanje neke druge umetnosti.
 I svi oni koji bez obzira na profesionalno opredeljenje napadaju ili brane izložbu i umetnika preko dnevne i nedeljne štampe.
 Karikaturisti.
 Izmišljatori doskočica, epigrama i mudrolija o umetniku i umetnosti.
 Televizija, njeni službenici, radnici i "umetnici".
 Snimatelj koji snima otvaranje izložbe ili to čini nakon otvaranja.
 Radnik ili student koji je zadužen za snimateljevu rasvetu.

Niži saradnik kulturnog programa televizije na terenu.
 Njegovo tehničko i pomoćno osoblje.
 Urednik kulturne rubrike na televiziji.
 Režiseri, scenografi i ostali amateri.
 Komentator ili spiker koji čita vest o izložbi.
 Organizator i voditelj televizijske emisije o kulturi.
 Organizator i voditelj televizijskog intervjua sa umetnikom.
 Oni koji pišu, režiraju i snimaju kraće ili duže televizijske filmove i drame o živim i mrtvim umetnicima.
 Oni koji snimaju kratke filmove o umetnicima u turističke svrhe.
 Oni koji snimaju dugometražne romansirane biografije umetnika.
 Radio stanice, njeni službenici, radnici i spoljni saradnici.
 Reklamna rubrika.
 Informativna rubrika i vesti.
 Rubrika rekla-kazala.
 Pisci koji pišu za radio program o umetnicima i oni koji te škrabotine čitaju ili recituju.
 Spikeri i voditelji radio programa.
 Organizatori raznih intervjua i emisija za ili o kulturi i umetnosti.
 Pisci radio nekrologa o umetniku ili o nekom umetničkom pravcu.
 Svi saradnici i svo ostalo osoblje na radiju.
 Izdavačka preduzeća, njihovi službenicima, radnici i savetodavci.
 Tvorci biltena i urednici biltena o umetnosti.
 Nedeljni umetnički časopisi i osoblje koje piše za časopis ali i osoblje koje rastura časopise.
 Mesečni, tromesečni ili polugodišnji časopisi za kulturu i umetnost.
 Pisci monografija, biografija, sabranih eseja o umetniku i o umetnosti.
 Oni koji pišu anegdote iz života umetnika
 Oni koji pomažu umetniku da napiše autobiografiju.
 Oni koji usmenim putem prepričavaju anegdote i viceve iz života umetnika pa za taj trud zarade: cigarete, kafu, pivo ili rakiju ili konjak ili vino ili jelo itd ...
 Umetnički kritičari svih fela, godišta i opredeljenja.
 Knjižare koje prodaju knjige, časopise, reprodukcije i originalne grafike umetnika i neumetnika.

Antikvarnice, antikvari, privatni prodavci, posrednici i tajni preprodavci.
 Trgovački putnici i transportna preduzeća.
 Akviziteri.
 Starinari i starinarnice.
 Komisioni, crkve i grobari.
 Stručnjaci koji prodaju svoje znanje i poznavanje ranih radova umetnika.
 Stručnjaci za njegova poznija dela.
 Stručnjaci za pra-oblike, primitivnu umetnost, modernu umetnost itd...
 Stručnjaci za ovaj ili onaj vek ili za ovu ili onu godinu ili epohu.
 Organizatori samostalnih izložbi umetnika.
 Organizatori grupnih izložbi, kulturnih manifestacija, priredbi itd...
 Organizatori međugradskih i međurepubličkih izložbi.
 Organizatori međunarodnih izložbi.
 Organizatori mamutskih izložbi: Od Kulina bana pa do danas.
 I svi njihovi komesari, sekretari, saradnici, pomoćnici, savetodavci, lektori, izdavači, administrativno osoblje, tehnički personal, radnici itd...
 Žiri, savetodavci i kafe kuvarice.
 Ambasade, ambasadori i kulturni atašei koji u inostranstvu zdušno protežiraju svoje unuke i prababe.
 Konzervatori, restauratori, tehnolozi itd...
 Direktori instituta, direktori muzeja, kustosi muzeja, pripravnici i ostalo osoblje.
 Tatini sinovi i tatine kćeri koje tata, deda ili izlapela strina preko veza i protekcija ili preko članstva u političkoj partiji zapošljavaju po muzejima ne bi li oni i tamo širili svoj smrad i nedotupavu mizeriju svojih ljigavih predaka.
 Noćni čuvari galerija, muzeja, zbirki i kojekakvih kolekcija i legata.
 Lažni čuvari galerija, muzeja i kolekcija.
 Doušnici.
 Tehničko osoblje muzeja, zbirki i legata.
 Organizatori simpozijuma, susreta i festivala umetnosti.
 Organizatori seminara i ubrzanih ili skraćenih kurseva o umetnosti.
 Organizatori organizovanog profitiranja od umetnosti. Njihovo idejno, administrativno i tehničko osoblje.
 Turističke organizacije, agencije i njihovi službenici.

Avionske kompanije, autobuska preduzeća, železnica itd...
 Ugostiteljska preduzeća, kafane, kelneri, kelnerice, hoteli, pansioni itd...
 Profesionalni vodiči po galerijama, muzejima, ruševinama i manjim zbirkama.
 Profesionalni vodiči sa znanjem jednog ili više stranih jezika.
 Aukcionarske kuće.
 Obožavateljke.
 Šiparice.
 Studentkinje.
 Modeli.
 Udate žene.
 Supruge.
 Ljubavnice.
 Prijateljice.
 Udovice.
 Deca.
 Pederi.
 Stari prijatelji i poznanici.
 Rođaci i ostali bliži i dalji naslednici.
 Advokati.
 Domaćice i majke koje po neki put dušebrižno lupetaju preko štampe za i protiv umetnosti.
 Prefrigani voditelji i čuvari legata, zaostavština i kolekcija.
 Narodni spasitelji umetničkog blaga.
 Patroni umetnikovog fonda ostavljenog za dodelu nagrada, poklona i stipendija: bogatim studentima, karijeristima i ostalim lupežima.
 Patroni i organizatori fondova i stipendija u svrhu jednomesečnog ili jednogodišnjeg ili stogodišnjeg stipendiranja: ulizica, poltrona, bogatije dece i solidnih epigona.
 Patroni i organizatori stipendija za studiranje u inostranstvu koje se po pravilu dodeljuju: deci viših državnih činovnika, deci uglednih bankara i deci maskirane i pritajene buržoazije u socijalizmu.
 Organizatori umetničkih udruženja i nužno stručno tehničko i administrativno osoblje.
 I sve ostale niže, više i najviše birokrate koji otimaju novac od umetnika sa osmehom i ponosom na svoje „svete misije” u kulturi i umetnosti.
 Plakateri, grafički urednici i dizajneri koji potkrajaju umetnike.

Industrijski dizajneri svih vrsta.
 Anti-dizajneri.
 Proizvođači i prodavci: multipla, plakata i porto folija sa potpisima ili za jeftinije pare bez potpisa.
 Proizvođači i prodavci "ploča umetnika", puni nade i snova o velikom novcu.
 Oni koji zarađuju ili se nadaju da će zaraditi na ponovom štampanju (reprintu) Fluksusa, DADA pokreta itd., a to nisu ni u snu činili kada je to bilo potrebno umetnicima.
 Proizvođači suvenira i njihovi prodavci.
 Proizvođači razglednica, čestitki i reprodukcija umetničkih dela.
 Oni koji štampaju kalendare sa reprodukcijama umetničkih dela i kičeva.
 Priznati i nepriznati kopisti umetničkih dela.
 Tajni falsifikatori umetničkih dela.
 Javni i priznati falsifikatori umetničkih dela.
 Modni kreatori koji javno karadu umetnike i na tom poslu zgrću novac.
 Kreatori dezena koji sistematski srozavaju umetnike i za to su plaćeni.
 Keramička preduzeća ili privatnici koji otiskuju poznata dela na kič vaze, čupove, tanjire i to prodaju kao umetnost.
 Zidni dekorateri.
 Arhitekti.
 Fasaderi.
 Izvođači tepiserija.
 Fotografi i celokupna foto industrija.
 Proizvođači bombona, slatkiša, čarapa, duvana i ostalih proizvoda koji za ambalažu koriste reprodukcije umetničkih dela i na tome zarađuju.
 I svi oni koji koriste umetnička dela za marke, nalepnice, barjake, slikovnice, tapete i kuhinjske ili klozetske pločice.
 Direktori izdavačkih kuća koji povremeno krčme svoj uticaj da bi uzgred profitirali i od sitne trgovine "umetničkim delima".
 Oni koji izdržavaju iznemogle i izlapele umetnike da bi se dočepali njihove zaostavštine i na tome gangsterski profitirali.
 Ekskluzivni rasturači i profiteri na video trakama, dokumentarnim i istorijskim fotografijama, potpisima i salvetama umetnika.
 Oni koji maltretiraju slučajne prolaznike.

Oni kojima je drago što mogu "ovo ili ono".
 Imitatori koji zarađuju imitirajući umetnike.
 Ozbiljni i samouvereni epigoni koji bez trunke savesti podražavaju umetnike i tako bolje prolaze i zarađuju od njih samih.
 Falsifikatori istorije umetnosti koji zarađuju na tim falsifikatima.
 Zagovornici jednog stila u umetnosti radi koristoljublja i profita.
 Oni koji ističu jednog umetnika ili više umetnika ili neku ideju ili koncepciju ili tezu ili problem, da bi istakli sebe i svoju koncepciju i na tome kad-tad nešto zaradili.
 Diletanti, umetnici i nabeđeni i priučeni teoretičari u tajnom ortakluku radi lakšeg lova na profit u umetnosti.
 Dame iz finijih kuća koje svašta rade sa umetnicima radi "Umetnosti".
 Dame koje studiraju umetnost i umetnike.
 Oni koji su pobornici: "Umetnost na ulice!" - pa te ideje uvaljuju, prodaju, plakatiraju i izlažu po najelitnijim galerijama.
 Kritičari, teoretičari i ostali umobolnici koji se bave dnevnim politikom da bi stekli pozicije u umetnosti i osigurali profit od umetnosti.
 Pritajeni ideolozi, demagozi i mračnjaci sa instituta, visokih škola, fakulteta, muzeja i akademija kojima je pre stalo do moći i uticaja u umetnosti, a ne do OBRAZOVANJA i KULTURE koji ne nudi nikakav profit.
 I svi oni koji nam verbalnih liberalizmom prikrivaju svoje dekadentne, prevaziđene, reakcionarne, šovinističke i buržoaske modele umetnosti i kulture, da bi stekli pozicije izvan umetnosti, izvan kulture i nad umetnošću i nad kulturom.
 Psiholozi i sociolozi koji izvlače nebulozne zaključke o umetnosti i to nam bleferski prodaju kao veliki doprinos boljem razumevanju umetnosti.
 Filozofi koji pišu o umetnosti a koju nikad stvarno nisu ni razumeli.
 I svi ostali jeftini politikanti koji su se na "tajnovit" način, preko svojih roditelja, prijatelja i veza dočepali sinekure, pa sole pamet umetnicima i od tog besmislenog posla zarađuju za dva života.

EDINBURGH STATEMENT

WHO MAKES PROFIT FROM ART AND WHO GAINS FROM IT
HONESTLY

THE AUTHOR WROTE THIS TEXT TO SOMEHOW PROFIT FROM
THE GOOD AND BAD IN ART

DRAGOLJUB RAŠA TODOSIJEVIĆ, BELGRADE, 04. 21. 1975

The factories that manufacture materials are necessary to artists.
 The firms that sell materials are necessary to artists.
 Their workers, clerks, sales personnel, agents, etc.
 Firms or private business owners who provide the equipment or decorate the work of artists.
 The carpenters who make frames, wooden structural supports, etc.
 The producers of glass, paper, pencils, paints, tools, etc.
 Their workers, clerks, sales personnel, retailers, etc.
 The real estate agencies that collect rent for studios, lofts, living quarters or holes where artists live.
 Their employers, clerks, etc.
 All those producing and selling wholesale or retail everyday items to artists.
 All those producing and selling wholesale or retail footwear and clothing to artists.
 All those creating and selling wholesale or retail cultural requisites to artists.
 All those producing and selling wholesale or retail drugs, sanitary supplies, and alcohol, contraceptives, cigarettes and sporting goods to artists.
 All those collecting taxes on artists' incomes.
 Municipal clerks and other administrative personnel.
 The banks with their higher and lower-ranking staff.
 Small craftsmen: tinsmiths, doctors, frame-makers, shoemakers, gravediggers, etc.
 Professional mosaic craftsmen who execute someone else's mosaics.
 Professional casters who cast someone else's sculpture.
 Modellers and experts in plaster, wax, marble and bronze.
 Goldsmiths.
 Signet makers.
 Zincographers.
 Professional producers of large print runs, lithographs, etchings, aquatints, silkscreen prints, woodcuts, etc.
 Medallists.
 Stonecutters.
 Galleries.
 Sales galleries and their staff.
 Non-profit galleries.
 Gallery owners, gallery administrators, gallery curators and their personal secretaries and friends.
 The subsidised gallery council.
 The voluntary gallery council that collects moneys

because they are not subsidised.
 Purchasing commissions, their members and consultants.
 Extremely well-trained conference experts whose intentions concerning art are bad or good.
 Managers, retailers, dealers and all other small-time or big-time art profiteers.
 The organisers of public or semi-public auctions.
 Collectors.
 Shrewd profit-makers who profit from better or major work outside public collections.
 "Anonymous" benefactors.
 Well-known and respected benefactors.
 The low, higher and highest-ranking personnel of cultural institutions and the organisers of art, cultural and educational programmes.
 Staff members involved in the organisation of an exhibition.
 All administrative employees.
 The clerk who orders, issues and accounts for the materials required for an exhibition.
 The account office.
 The janitor.
 The secretaries or other persons related to institutions that provide funds for cultural programmes.
 All technical personnel.
 Professional and non-professional managers.
 The designer of the catalogue, of invitations and posters.
 The messenger.
 The fire inspector.
 The critic, writer or other individual responsible for writing the preface to the catalogue.
 The copyeditor who checks the preface or the artist's texts, or texts about the artist in the catalogue.
 Translators of the preface or texts about the artist or the artist's texts in the catalogue.
 The typist.
 The photographer who took pictures for the catalogue.
 The catalogue publisher.
 The catalogue editor.
 The printing firm responsible for printing the catalogue and poster.
 The workers who set the type, bind the catalogue and print the invitations.
 The proofreaders.
 The administrative personnel of the printing firm.

Those who fix tax rates and collect taxes on the printing of the catalogues.

Those who sign and issue certificates deeming that the catalogue be tax-free.

Postal fees for mailing invitations and catalogues.

Telephone expenses connected with arrangements made for the exhibition.

The electric companies that charge for electricity used during the exhibition.

The gallery guard and catalogue, postcard and ticket salespeople.

The cleaning women.

The housepainters.

The person giving the introductory address at the grand opening of the exhibition.

Outside information services.

The advertising department of the daily paper.

The journalist giving a long or short report on the exhibition.

The critic writing a short review of the exhibition in the daily paper.

The editor in charge of the cultural section of the daily paper.

The technical editor of the cultural and all other sections.

The critic or commentator giving a more detailed review of the exhibition.

The publicist who has nothing to do with art but writes about artists, their works and problems in the art world.

The author scribbling lyrical descriptions of art for daily, weekly or monthly newspapers, marketing these and thus displaying his ignorance or lack of knowledge of particular branches of art.

And all others who regardless of their professional fields either attack or defend the exhibition and the artist in the daily and weekly press.

The cartoonists.

Those who devise ruses, epigrams and sophistries related to art and artists,

The television station, its personnel, workers and "artists".

The cameraman who films either the opening of the exhibition or a subsequent report.

The worker responsible for the camera lighting.

The lower-ranking associate of the television's cultural programme who covers the story.

His technicians and assistants.

The editor of the television station's cultural section.

The director, stage designer and remaining amateurs.

The commentator or presenter who reads the news on television.

The organiser and television presenter of cultural programmes.

The organiser and host of television interviews with the artist.

Those who write, direct or film either short or long TV films and plays about the lives of living or dead artists.

Those who make films about artists to promote tourism.

Those who film full-length romanticised biographies of artists.

Radio stations, their staff, workers and other associates.

The advertising section.

News reports and features.

The gossip column.

Authors of radio programmes who write about artists and those reading or reciting this material.

Presenters and hosts of the radio programme.

Organisers of various interviews and shows on or about culture and art.

Writers of radio obituaries concerning the artist or some artistic movement.

All associates and other radio staff.

Publishing houses, their staff, workers and consultants.

Creators and editors of bulletins about art.

Weekly art magazines and the staff that writes for them, as well as those staff responsible for the magazine's distribution.

Monthly, quarterly or bimonthly magazines dealing with culture and art.

Monographers, biographers and editors of collected essays dealing with a particular artist and his work.

Those recording anecdotes from the artist's life.

Those assisting the artist in writing his autobiography.

Those who retell anecdotes and jokes from the artist's life, in this way earning cigarettes, coffee, beer, brandy, cognac, wine or food, etc.

Art critics in all fields, of all ages and orientations.

The stores that sell books, magazines, reproductions and original prints created by artists and non-artists.

Antique shops, antique dealers, private sellers, agents and retailers.

The collectors.
 Second-hand stores and dealers.
 Commission stores, churches and sextons.
 Those selling their knowledge and familiarity with the artist's earlier works.
 Experts familiar with later works.
 Experts in prehistoric art, primitive art, modern art, etc.
 Experts in a particular century or a particular year or epoch.
 The organisers of an artist's one-man show.
 Organisers of group exhibitions, cultural events, presentations, etc.
 Organisers of exhibitions involving several cities or republics.
 Organisers of international exhibitions.
 Organisers of huge exhibitions: from ancient times to the present day.
 All their directors, secretaries, associates, assistants, consultants, proofreaders, publishers, administrative staff, technical personnel, workers, etc.
 The juries, consultants, experts and women serving coffee.
 The conservators: restorers, technicians, etc.
 Institute directors, museum directors, museum curators, clerks and other staff. Spoiled sons and daughters who – thanks to a father, grandfather or senile aunt with connections or party membership – are employed by museums so that they can spread their foul odour and the misery of their slippery forebears.
 The night guards of museums, galleries, collections and this and that type of compilation or legacy.
 Those posing as guards of galleries, museums and collections.
 Informers.
 Technical staff of the galleries, museums and collections.
 Organisers of symposiums, meetings and art festivals.
 Organisers of seminars and short or crash courses in art.
 Organisers of organised profit-making activities concerning art.
 Their ideological, administrative and technical personnel.
 Tourist organisations, agencies and their personnel.
 Airline companies, bus companies, railroads, etc.

Caterers, cafes, waiters, waitresses, restaurants, hotels, boarding houses, etc.
 Professional guides working for galleries, museums, ruins and smaller collections.
 Professional guides with knowledge of one or more foreign languages.
 Auction houses.
 Fans.
 Teenyboppers.
 Young female students.
 Models.
 Married women.
 Wives.
 Mistresses.
 Girlfriends.
 Widows.
 Children.
 Pederasts.
 Old friends and acquaintances.
 Relatives and other closer or distant heirs.
 Lawyers.
 Housewives and mothers who occasionally chatter to the press in support of and against art.
 Shrewd directors and trustees of legacies, inheritances and collections.
 National saviours of artistic treasures.
 The overseers of art funds bequeathed to be distributed as awards, gifts and scholarships: to rich students, careerists and other assorted thieves.
 Patrons and organisers of funds and scholarships given as one-month or one-year or hundred-year scholarships to sycophants, cowards, and wealthy children and to solid epigones.
 Patrons and organisers of grants for study abroad that are usually awarded to children of high government officials, children of prominent bankers, and children of disguised and clandestine bourgeoisie under socialism.
 Organisers of art associations and the necessary technical and administrative personnel.
 And all other lower, higher and top- ranking bureaucrats squeezing money out of artists with a smile, proud of their "holy mission" on behalf of art and in culture.
 The poster makers, graphic editors and designers who steal from the artist.
 Industrial designers of all kinds.

Anti-designers.

Producers and sellers of flyers, posters and portfolios with autographs or (cheaper) without.

Producers and sellers of “records of the artist”, full of hope and dreaming of lots of money.

Those who earn or hope to earn money from reprints, the Dada movement, Fluxus and so forth, though they never dreamed of doing this when it was truly necessary for the artists.

Souvenir makers and their salespeople.

Makers of postcards, greeting cards and reproductions of art works.

Those who print calendars with reproductions of works of art and kitsch.

Recognised and unrecognised copiers of works of art.

Those who forge works of art in secret.

Known and acknowledged forgers of works of art.

Fashion designers who publicly insult the artist and make money that way.

Creators of designs that systematically degrade artists, for which they are paid.

Ceramicists or private persons who use well-known works to decorate vases, jugs and dishes, and who sell these as art.

Wall decorators.

Architects

Façade makers.

Tapestry makers.

Photographers and the entire photo industry.

Makers of candy, sweets, stockings, tobacco and all other products that reproduce a work of art on their wrappings, thus earning from it.

All those using a work of art on stamps, labels, flags, picture books, wallpaper and kitchen or bathroom tiles.

Heads of publishing houses who occasionally use their influence to make a profit on the side from small deals involving “works of art”.

Those supporting helpless and senile artists in order to get hold of their inheritance, profiting like gangsters.

Exclusive distributors of and those that profit from videotapes, documentary and historical photographs, autographs and artists’ napkins.

Those abusing occasional passers-by.

Those who are glad to do “this or that”.

Impostors who make a living by imitating artists.

Serious and self-confident epigones who imitate artists without feeling the least bit guilty, thereby faring better and earning more than the artists themselves.

Counterfeiters of art history who make money on such falsifications.

Those favouring a particular style in art based on their own greed and lust for profit.

Those pointing out one artist, or a number of them, or a particular idea, theme or thesis or problem, in order to draw attention to themselves and their ideas, thus earning something from it sooner or later.

Dilettantes, artists, and slandering, ill-trained theoreticians in secret partnership to facilitate the hunt for profit in art.

Ladies from fine families who engage in all kinds of business with artists for the sake of “Art”.

Ladies studying art and artists.

Those who support “street art or “protest art” and thus thrust, sell, advertise and put these ideas on exhibit in the most elite galleries.

Critics, theoreticians and other quacks engaged in everyday politics so that they might attain a position in the art world and ensure themselves a profit.

Disguised ideologists, demagogues and reactionaries in institutions, institutes of higher learning, university departments, museums and academies who have a greater interest in power and influence in the art world than in education and culture, which offers no sort of profit.

And all those who use liberal language to disguise their decadent, dated, reactionary, chauvinist and bourgeois models of art and culture with verbal liberalism, that they might attain positions outside the world of art and culture, thus being both above and beyond art and culture.

Psychologists and sociologists who derive nebulous conclusions about art and then sell this bluff as a great contribution to a better understanding of art.

Philosophers writing about art without ever really understanding it.

And all the other cheap politicians who have seized the sinecure in this “mysterious” way – through relatives, friends and connections – preaching to artists and making enough money for two lifetimes with this foolish business.



BIOGRAFIJA

Dragoljub Raša Todosijević je rođen 2. septembra 1945. u Beogradu. Diplomirao je na Fakultetu likovnih umetnosti u Beogradu 1969. godine. Jedan je od međunarodno najaktivnijih i uvaženijih umetnika iz Srbije. Njegovi radovi su, između ostalog, otkupljeni za Tejt muzej u Londonu (Tate Modern), pariski Bobur (The Centre Pompidou), stokholmski Muzej moderne umetnosti (Moderna Museet), CAMK u Kumamotou (Contemporary Art Museum, Kumamoto) i dr. Raša Todosijević je predstavio Srbiju na 54. Venecijanskom Bijenalu savremene umetnosti, izložbom Svetlost i tama simbola, u Paviljonu Srbije, 2011. godine, za šta je dobio internacionalno priznanje – UniKredit nagradu Venecije (UniCredit Venice Award), kao prvu i jedinu nagradu koju je naš paviljon do sada dobio na ovoj renomiranoj manifestaciji. Osim nagrade na 54. Bijenalu u Veneciji (2011), dobitnik je nagrade Muzeja moderne umetnosti (Moderna Museet), IASPIS RESIDENTIAL AWARD (2001) u Stokholmu, ArtsLink za 2004. godinu u Njujorku i nagrade Emili Harvi fondacije iz Njujorka (2006), koja se dodeljuje umetnicima povezanim sa pokretom Fluksus. Dobitnik je Nagrade za životno delo 50. Okobarskog salona u Beogradu (2009), Politikine nagrade (2009) zajedno sa Marijom Dragojlović, Nagrade grada Beograda (2003), Nagrade Memorijala „Nadežde Petrović” u Čačku (1998), Nagrade Sava Šumanović (2008) u Novom Sadu i dr. Živi i radi u Beogradu kao slobodni umetnik.

BIOGRAPHY

Dragoljub Raša Todosijević was born in Belgrade, on September 2, 1945. He graduated from the Academy of Fine Arts in Belgrade in 1969. He has since become one of the most active and internationally recognized artists from Serbia. Among other museums, his works have been acquired by the London Tate Modern, Paris The Centre Pompidou, Stockholm Moderna Museet, Kumamoto Contemporary Art Museum, etc. In 2011, Raša Todosijević represented Serbia at the 54th Venice Biennale with his exhibition “Light and Darkness of Symbols”, shown at the Serbian Pavilion. This exhibition garnered the international UniCredit Venice Award, marking the first and – so far – the only award won by the Serbian Pavilion at this renowned international event. In addition to the 54th Biennale Venice award (2011), Todosijević received the IASPIS Residential Award of the Moderna Museet (Stockholm, 2001), ArtsLink Award (New York, 2004), Emily Harvey Foundation Award – recognizing artist related to the Fluxus movement (New York, 2006). Todosijević was awarded the Lifetime Achievement Award at the 50th October Salon (Belgrade, 2009), as well as Politika Award, together with Marija Dragojlović (Belgrade, 2009), The City of Belgrade Award (2003), Nadežda Petrović Memorial Award (Čačak, 1998), Sava Šumanović Award (Novi Sad, 2008), etc. Raša Todosijević lives and works in Belgrade as a freelance artist.

Dragoljub Raša Todosijević, portret
Fotografija je deo umetničkog rada:
Uroš Đurić, *Aproprijacije 2 | Društveni portreti*, 2009.
video instalacija, fotografije, dimenzije promenljive
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

Dragoljub Raša Todosijević, portrait
Photo is part of the art work:
Uroš Đurić, *Appropriations 2 | Social portraits*, 2009
video installation, photos, dimensions variable
courtesy of Museum of Contemporary Art Vojvodina, Novi Sad

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Izdavač / Published by
Muzej savremene umetnosti Vojvodine
Museum of Contemporary Art Vojvodina
21000 Novi Sad, Dunavska 37
office@msuv.org
www.msuv.org

Za izdavača / Executive Publisher
Branislava Sekulić

Urednica / Editor
dr Sanja Kojić Mladenov

Tekstovi / Texts by
Miha Colner
dr Sanja Kojić Mladenov
Dragoljub Raša Todosijević

Prevod / Translation
Srbislav Jeličić (19-31, 37-44)

Lektura / Proofreading
Ljiljana Maletin Vojvodić

Dizajn / Design
LOT studio, Novi Sad

Fotografije / Photographs by
Ferdinard Neumüller, Fedor Vučemilović, Ulay (Uwe Laysiepen),
Marinela Koželj, Dragoljub Raša Todosijević, Dragan Papić,
Marko Ercegović, Bojana Janjić, Jovan Jakšić, MSUV, Novi Sad

Štampa / Print
Sajnos, Novi Sad

Tiraž / Print run
300

ISBN 978-86-6333-076-4

DRAGOLJUB RAŠA TODOSIJEVIĆ
SUTRA JE PONEDELJAK / TOMORROW IS MONDAY

09. septembar – 05. oktobar 2022. /
09th September – 05th October 2022

Kustoskinja izložbe / Exhibition Curator
dr Sanja Kojić Mladenov

Asistentkinja kustoskinje & koordinatorka izložbe / Curatorial Assistant & Exhibition Coordination
Tijana Filipov Mezei

Producent / Producer
Jovan Jakšić, Gile Fragile

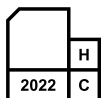
Tehnička podrška / Technical support
Pajica Dejanović, Đorđe Popić, Marko Ercegović, Ivan Kolarić

Pokrovitelj MSUV / MoCAV Patronage
Pokrajinski sekretarijat za kulturu, javno informisanje i odnose sa verskim zajednicama /
Provincial Secretariat for Culture, Public Information and Relations with Religious Communities

Podrška / Supported by
Ministarstvo kulture i informisanja Republike Srbije /
Ministry of Culture and Information of the Republic of Serbia

Fondacija Novi Sad – Evropska prestonica kulture 2022 /
The Foundation Novi Sad – European Capital of Culture 2022
Kaleidoskop kulture / Kaleidoscope of Culture

Zahvalnost / Special thanks
Muzej savremene umetnosti, Beograd / Museum of Contemporary Art, Belgrade
Muzej savremene umetnosti Ars Aevi, Sarajevo / Museum of Contemporary Art Ars Aevi, Sarajevo
Centar za kulturu „Gradac”, Raška / Cultural Center „Gradac”, Raška
Fondacija Saša Marčeta, Beograd / Fondation Saša Marčeta, Belgrade



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SEKRETARIJAT ZA KULTURU
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ODNOSE SA VERSKIM ZAJEDNICAMA
AP VOJVODINA

CIP - Каталогизација у публикацији
Библиотеке Матице српске, Нови Сад

7.038.53:929 Todosijević R.(083.824)

ТОДОСИЈЕВИЋ, Раша, 1945-

Dragoljub Raša Todosijević : sutra je ponedjeljak : Muzej savremene umetnosti Vojvodine, Novi Sad, 09. septembar – 05. oktobar 2022. = tomorrow is monday = Museum of Contemporary Art Vojvodina, Novi Sad, 09th September – 05th October 2022 / [urednica, tekst Sanja Kojić Mladenov : tekst Miha Colner ; prevod Srbslav Jeličić ; fotografije by Ferdinard Neumüller... [et. al.]]. - Novi Sad : Muzej savremene umetnosti Vojvodine, 2022 (Novi Sad : Sajnos). - 136 str. : ilustr. ; 21 x 26 cm

Uporedo srp. tekst i engl. prevod. - Tiraž 300. - Biografski podaci o umetniku.

ISBN 978-86-6333-076-4

а) Тодосијевић, Раша (1945-) -- Мултимедијална уметност -- Изложбени каталози

COBISS.SR-ID 72413193



MUZEJ SAVREMENE
MUSEUM OF CONTEMPORARY
UMETNOSTI VOJVODINE
ART VOJVODINA