

# IVa.lab



Vreme 244'33" / Time 244'33"



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**11. 6 - 4. 7. 2020.**

Likovna galerija i Galerija Podroom  
Kulturni centar Beograda /  
Art Gallery & Podroom Gallery  
The Cultural Centre of Belgrade

Kustoskinja: Slađana Petrović Varagić /  
Curator: Slađana Petrović Varagić







# Introspektivni kolektivi

Slađana Petrović Varagić

Poslednja dva veka ispisivana je istorija ubrzanja, dok su danas životi pojedinaca postali „histerična serija prenaseljenih trenutaka“ (Tomas Hilan Eriksen). Naš *fluidni život*, kako ga definiše Zigmunt Bauman, je život ispunjen neizvesnošću, u kome se uslovi i okolnosti pod kojima civilizacija funkcioniše smenjuju brže nego što bi bilo potrebno da se novi načini delovanja inkorporiraju u navike i rutine pojedinca i grupe. Tehnologija je učinila čoveka zavisnim od informacija koje se množe u preobilju, a deficitarne kategorije postaju – *pažnja drugih* da čuju i vide nas, kao i naše polagano i *povezano vreme* da čujemo i vidimo druge. Tržišni liberalizam i individualizam proizveli su *nove oblike ranjivosti* koje je u potpunosti ogolila pandemija COVID-a 19. Pred nama se u apokaliptičnim sekvencama ukazuju napukline neoliberalnog kapitalističkog sistema i danas više nego ikad imamo razloga da se zapitamo da li će civilizacija preziveti ne samo pandemiju, već i globalnu ekonomsku krizu, klimatske promene, migracije, dominaciju tehnologije, veštačku inteligenciju, zagađenje, nasilje... Neizvesnost lebdi u vazduhu, a vreme se ubrzalo toliko da je, postavši fragmentarno, gotovo prestalo da postoji. Čini se da više ne živimo linearno kalendarsko,

već *istorijsko vreme*, koje u kratkom periodu od nekoliko meseci donosi onoliku količinu promena koja se nije dogodila u prethodnih nekoliko decenija.

Živeti u istorijskim godinama nije lako, ipak, čini se da kriza otvara *a window of opportunities*. Naši usporeni životi tokom karantina širom planete mogu biti dokaz da kvalitet života ne zavisi presudno od visoke produktivnosti i histerične potrošnje. Napokon je smisleno govoriti o reformi društva, o preispitivanju vrednosnog sistema, o solidarnosti i humanosti. U okolnostima anestezirane etike i potpune dekonstrukcije autoriteta znanja, stvaralačko-saznajni procesi mogu biti od ključnog značaja. Danas, kada je i poverenje u nauku poljuljano, uloga umetnosti može postati posebno važna. Od umetnika-stvaraoca očekuje se anticipatorski sveobuhvatni pogled na okruženje, pogled koji će postaviti pitanja i pokrenuti diskusije, koji će emancipatorski voditi ka uspostavljanju etičkih matrica i humanijeg društva.

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Izložba *Vreme 244'33'* pripremana je još za izlagačku sezonu 2019. godine Galerije Podroom Kulturnog centra

Beograda, a potom za početak aprila 2020. godine. Prvi put je odložena radi rekonstrukcije galerije, a drugi put iz razloga uvođenja vanrednog stanja u Srbiji usled pandemije nepoznatog novog virusa. Izložba je otvorena 11. juna 2020. godine u Galeriji Podroom i Likovnoj galeriji Kulturnog centra Beograda, kao jedna od prvih post-karantinskih izložbi u Beogradu. U svojoj pripremnoj fazi, koncipirana je kao grupna izložba radova vizuelnih i filmskih umetnika iz zemlje i inostranstva (povezanih programom IVA.lab), koji raznovrsnim pristupima i poetikama bivaju okupljeni oko bavljenja pokretnom slikom, zanimajući se jednak i za granična područja filma i video umetnosti, njihove produkcije i reprezentacije.

Izložba je imala namjeru da u sveopštoj hiperprodukciji video sadržaja digitalne ere, a praktično u medijskoj *after-video* eri, preispituje poziciju video umetnosti, istražujući digitalne međuprostore (*digital gaps*) u kojima su skriveni recidivi formalnih i suštinskih nauma ovog nestabilnog medija nastalog između dva velika tehnološka izuma – analogne filmske trake i digitalne tehnologije. Raspoložući produkcijom rezidencije IVA.lab<sup>1</sup>, radovima osam umetnika/ca i uočavajući njihove relacije sa filmskim ekipama kampa „Interakcija“ i polaznicima masterklasa „Interdok“, nameravalo se, u okviru ove izložbe, reaktualizovati preispitivanja odnosa filmske i video umetnosti u okviru različitih registara: *kolektivno-individulno, muško-žensko, intimno-javno, narativnost-procesualnost* i slično.

Međutim, koncept sagledavanja uticaja prirode *time-based media* i samog produpcionog procesa na umetnički izraz i poetiku, najednom je, usred pandemije, postao prevaziđen i neoperativan – *zombi koncept*. Globalna promena koju je virus doneo svetu u kome

1 IVA.lab program, koncipiran kao platforma, otvorena za različite kolaboracije i eksperimente u polju videa, mesto je susreta vizuelnih umetnika/ca iz Srbije sa inostranim učesnicima filmskih programa „Interakcija“ i „Interdok“. IVA.lab (Inter\_video\_action lab) organizuje NFC Filmart svakog avgusta od 2016. godine u Požegi uz podršku Ministarstva kulture i informisanja RS, [www.film-art.org/iva.lab](http://www.film-art.org/iva.lab)

živimo, pomerila je fokus na druge teme. Za samo par meseci, stvari smo počeli sagledavati na sasvim drugačiji način. Takođe, zatvorene granice i nemogućnost putovanja izmenili su izložbu u nekolikom. Od nekih radova se moralо odustati budуći da su produciono bili neizvodljivi bez fizičkog prisustva autora. Međutim, pojavili su se neki novi radovi – neki iz karantina, a neki „iz naftalina“. Nešto je izgubilo, a nešto dobilo novi smisao. Prepiska ovog *ad hoc* kolektiva vizuelnih umetnika i filmadžija iz Argentine, Danske, Izraela, Nemačke/Jordan, Rumunije i Srbije, tokom *lockdown*-a u jeku prvog talasa pandemije, na različitim meridianima, ukazala je da treba sputati onu paranoičnu volju kustosa da poveže ono što se povezati ne može. Od nametanja nategnutih koncepata bilo je mnogo važnije nikoga ne isključiti, biti iskren i solidaran, progovoriti o temama aktuelnim i relevantnim kako za umetnike tako i za šire okruženje. Zbog toga je bilo neophodno videti nove radove, pronaći neke stare, uočiti nove veze u, sada, potpuno novom i neočekivanom kontekstu izmenjenog sveta.

Planovi postavke, rokovi i pravila su se menjali iz dana u dan. U postavci je trebalo izbeći uređaje koje će publika dodirivati (takva je tada preporuka važila), pa smo ostali bez slušalica. Prilikom iznalaženja rešenja za postavku četrnaest radova sa zvukom u zajedničkom fizičkom prostoru nestala je kompeticija među umetnicima, inače vrlo tipična za kolektivne izložbe. Od njih je došao predlog da se „nađe mesta za sve“ i da svako dobije svoj minimalni *zvučni prostor*. Ubrzo se ukazalo i rešenje kao neočekivana okolnost – pored Podroom galerije dobili smo i prostor Likovne galerije Kulturnog centra Beograda. Svesni da se iznenadni sloboden termin u drugoj galeriji pojavio iz razloga jer je neko od izložbe odustao u datim okolnostima, ipak, duplo smo bili zahvalni – na ponuđenom dodatnom prostoru, ali i na činjenici da ne odustajemo.

Kontekst u kojem su umetnički radovi za ovu izložbu nastajali, dovršavani, postproducirani, reaktualizovani i pokazani publici je posve nov za savremenu civilizaciju. Celokupan živi svet na planeti po prvi put doživljava iskustvo pandemije ovih razmera. Sve pročitane knjige, filmovi, studije, znanja iz istorije na tu temu ne mogu se meriti sa proživljenim iskustvom.

Shodno tome tematski fokus izložbe morao se menjati. Velika trauma pandemije, kojoj se ne nazire kraj, proizvodila je (i dalje proizvodi) veliku neizvesnost. „Svet se zaustavio“ ali vreme nije. Različiti subjektivni doživljaji vremena tokom karantina postali su tema svakodnevnih razgovora, medijskih izveštavanja i socioloških istraživanja, pa se i ova izložba pozabavila vremenom kao neuhvatljivom kategorijom, nevidljivom i nesavladivom poput samog virusa.

Tema vremena u istoriji umetnosti nije nova. Različite epohe od drevnih civilizacija, preko srednjeg veka do danas imale su drugačiji odnos prema vremenu i to se odražavalo na umetnost ovih perioda i civilizacija. Posebno naglašeno bavljenje vremenom vezuje se za baroknu epohu koju, takođe, odlikuje i svest o beskrajnosti prostora, ali i stalne promenljivosti i prolaznosti vremena. Bio je to period za koji neki istraživči tvrde da je po svojim karakteristikama najbliži savremenom dobu i modernom čoveku...<sup>2</sup> Epohu baroka su obeležila velika putovanja koja su doprinela otkrivanju novih svetova. Otkrića su postizana u naučnom i saznajnom smislu – kopernikanska revolucija i otkriće teleskopa razotkrivaju strukture univerzuma. Ipak, baš kao i naše savremeno doba, vreme baroka je bilo doba nesigurnosti – doba velike duhovne i političke krize. Policentrični barokni svet vibrirao je u novim okolnostima – kriza katoličanstva, početak Reformacije i odgovor Kontra-reformacije, manipulacija prošlošću i istorijom – sve to je ostavljalo posledice na čitav evropski kontinent, pa i na ceo svet. Takođe, epidemija kuge u Evropi, sredinom 14. veka, odnела je trećinu evropskog stanovništva, a bila je samo jedna od prvih od preko stotinu epidemija „crne smrti“ koje će Evropu zadesiti u periodu od 14. do 19. veka. U ovakvim okolnostima, naš barokni predak gubi poverenje u samoga sebe, ali i u verodostojnost

sopstvenog okruženja, pri čemu njegov život postaje egzistiranje u dihotomiji vremenskih polariteta prolaznosti i večnosti. Za razliku od renesansnog evropskog čoveka opremljenog bezgraničnim samopouzdanjem kao „nositelja božanskog principa“ (Alberti), život baroknog čoveka intenzivno je prožet osećajem krhkosti postojanja i nedostignosti vanvremenog sveta, što uslovjava njegovu opsednutost vremenom i fenomenom efemernog i prolaznog čime se odlikuje i umetnost ovoga doba.

Dovoljno je paralela baroknog i savremenog doba da bi se opravdala potreba savremenog umetnika da danas, takođe, preispituje vreme, da se bavi odnosom između subjektivnog i tehnološkog vremena, između realnog i imerzivnog, da preispituje potencijale večnosti. Dva polariteta vremena koji istovremeno jedan drugi isključuju – prolaznost i večnost, odražavaju istovremeno odnos velike ranjivosti i velike snage. Bavljenje vremenom unutar izložbe *Vreme 244'33'* polazi od krhkosti pojedinca, od ličnih narativa i introspektivnog doživljaja vremena, da bi se prenalo na polje kolektivnih društvenih vrednosti i pretočilo u snagu koja teži večnosti.

Izložba je uključila više umetničkih radova nego što je posetilac mogao da vidi, a sam naziv izložbe predstavlja zbirno trajanje svega izloženog, tj. vreme neophodno da bi se izložba u celini pogledala, i ovo nije redak slučaj poslednjih decenija.<sup>3</sup> Hedikep nemogućnosti sagledavanja celine metafora je sveta u kome živimo. Nema sveznajućeg autoriteta kritičara koji će moći pogledati sve radove na izložbi, kao što nema sveznajućeg autoriteta koji će moći vladati svim znanjima iz bilo koje pojedinačne oblasti, osim možda veštačke inteligencije (!). O čemu, takođe, valja diskutovati, ali drugom prilikom... Šta nam preostaje u preobilju sadržaja, informacija i znanja – da filtriramo, obrađujemo i prosleđujemo dalje.

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2 „Čovek tog, novog, doba je večno rastrzan između polariteta raskoši i realnosti, istinitosti i iluzije, pastorale i propasti, materijalnog i metafizičkog... On se prepoznaće u metafori glumca na sceni sveta, u liku aktera sopstvenog života viđenog kao sna, u ulozi večnog putnika kroz beskrajni laverint“, Jelena Todorović, *O ogledalima, ružama i ništavili*, Clio, Beograd, 2012.

Naziv izložbe je i omaž kompozitorskim idejama Džona Kejdža koje su inkorporirale temporalnost u umetničko delo u vidu prolaznih i privremenih stanja muzike (Džon Kejdž, *4'33"*, 1952) i pružile izvanredan okvir filmu, videu i drugim oblicima intermedijalne umetnosti zasnovane na trajanju. Temporalnost je u vizuelnu umetnost uvedena kroz eksperimentalnu muziku i time je učinila sinematičnom i bliskom filmskoj umetnosti. Film i video jednako koriste vreme kao alatku, dok je video medij koji je svojevremeno izjednačavan sa pojmom vremena. Njegov pionir, Nam Džun Paik je govorio „*Video is essentially time*“.<sup>4</sup>

Na izložbi su predstavljeni umetnički radovi koji se na različite načine dotiču pojma vremena – preispituju ga, zaustavljaju, ponavljaju, recikliraju, transponuju, dezintegrišu, apropišu... U pitanju su video-radovi, instalacije, filmovi, *video therapy* projekti, video-eseji, poeme i dnevničici, nastali kroz više saziva video-rezidencije IVA.lab, kao i projekti umetnika koji su bili na različite načine uključeni u sam program. Pored učesnika rezidencije (2016 – 2019) – Dragana Žarevac, Anica Vučetić, Mia Ćuk, Mirjana Boba Stojadinović, Dejan Klement, Ivan Petrović, Slobodan Stošić i Miloš Tomić, na izložbi su predstavljeni i medijski i filmski projekti reditelja Vladimira Tomića iz Danske, rediteljke i montažerke Rand Bejruti iz Jordana, zajednički rad direktorce fotografije Sesilije Sandoval iz Argentine i izrealskog reditelja Efima Graboja, snimateljke i vizuelne umetnice Joane Turkan i kolektiva *Retro Future* iz Rumunije, kao i vizuelnog umetnika Miloša Bojovića.

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Radom *Slatka prolaznost 2.0* Dragana Žarevac rekontekstualizuje svoj rad iz 2015. godine koji je podrazumevao šesnaestodnevnu *real-time* video-projekciju topljenja table šećernog stakla na terasi njenog stana. Kamera beleži proces dezintegracije jedne apstraktne slike i rađanje novih slika pejzaža, u parelenim vre-

3 Jedan od primera je jedna od najznačajnijih izložbi savremene umetnosti u svetu *Dokumenta*, tačnije njen jedanaesto izdanje, kustosa Okvui Envezora, gde je ukupno trajanje filmova i videa na izložbi procenjeno na 600 sati.

4 Nam June Paik, *L'arche de Nam June Paik* (Art Press 47, 1981), u Christine Ross (2006) *The Temporalities of Video: Extendedness Revisited*, Art Journal, 65:3, 82-99

menskim tokovima. Naknadnim montažnim postupkom, ubrzani video u trajanju od 15 minuta suočava nas sa neprestanim promenama. Pred okom kamere (posmatrača) smenjuju se noć, dan i različite vremenske prilike, dok šećerna tabla nestaje... Tokom proleća 2020. godine, znatno duže od šesnaest dana, umetnica na istoj terasi provodi duge karantinske sate. Intimni meditativni performans sedenja i posmatranja panorame grada na klupici (sankama) sa improvizovanim vrtom (saksija lavande), prekidaju samo šetnje na terasi koju premerava sopstvenim koracima (25 koraka u jednom pravcu) ili potreba da se radi održavanja komunikacije unutar virtuelne zajednice (FB grupa – *Pogled sa moga prozora*) napravi fotografija. Ambijentalna instalacija u galeriji sadrži video, fotografiju „pogleda“ sa dugom, kao i pomenuti mobilijar za sedenje – sanke. Jozefa Bojsa su prema njegovim tvrdnjama, na sličnim sankama spasili tatarski šamani iz olupine aviona 1943. godine na Krimu i tim povodom nastaje njegov rad *Sled* 1969. godine. Sanke Dragane Žarevac, na terasi višespratnice u blokovima jednog novobeogradskog naselja, takođe spašavaju iz vremenskog meteža i vrtloga prolaznosti.

**Mirjana Boba Stojadinović** iskoračuje u polje *pokretne slike* video-esejem *Lutalaštvo*: voz sačinjenim od niza statičnih crno-belih fotografija pažljivo montiranih kao dokaz simultanog prisustva na više lokacija. Apersonalizovana naratorka je sama autorka, njena naracija teče u meditativnom tonu. Iskustvo putovanja vozom bez cilja, predstavljeno iz više tačaka posmatranja doprinosi dinamizmu statičnih slika. Pokret nije simuliran – ostvaren je, srođeno statičnoj baroknoj skulpturi rađenoj za sagledavanje iz više uglova, oko koje se kružnim kretanjem pokret razvija kao na *filmskoj traci* (Bernini, *Apolon i Dafne*). Prostor voza koji putnika „vodi kroz prostore kojima nikada neće pripadati“ je heterotopija, prostor bez geografskih koordinata – prostor *ne-mesta* (*lieu de nulle part*). Kako Fuko navodi, „heterotopije su uglavnom u svezi s fragmentima vremena“,<sup>5</sup> tako i glavna junakinja ovog introspektivnog

5 Michel Foucault, *Des espaces autres*, u Architecture, Mouvement, Continuité, 5/1984.

video-eseja sa primešama *road-movie* žanra, prekida sa svojim tradicionalnim vremenom. Svet izmiče, vreme je suspendovano. Čitajući narativne podtekste i metaforu železnice, *travelogue* Mirjane Bobe Stojadinović je istovremeno oda filmskim počecima braće Limijer, ali i podsećanje na uzroke ubrzanja vremena i industrijalizaciju izazvanu pronalaskom i razvojem železnice.

Još jedan rad o vozovima, ali ne samo o vozovima... O vremenu, *ne-mestima* i sećanju... Video-instalaciju *Kupine, noću Mie Ćuk* čini dvokanalna video-projekcija videa snimljenog VHS tehnologijom, sveske kao podloge za precizno *mapirane* minijaturne projekcije kojima se testira taktičnost videa kao medija, fotografija *mrtve prirode iz hotelske sobe* i mala knjiga sa tekstom autorke. U susretu sa videom *Mia Ćuk* se oslanja na svoje vladanje jezikom, a posebno na sopstveno utemeljenje u književnosti koja jeste više „vremenska umetnost“ nego fotografija iz koje dolazi u polje pokretnih slika. Mala crna knjižica zamišljena kao *zbirka* fusnota za gledanje videa, otkriva vanredne spisateljske veštine autorke. Od početne ideje da od restlova dokumentaraca (odbačenog *footage-a*) koje su snimile ekipe filmskog kampa „Interakcija“ u letu 2018., izmontira svoj video, njen rad se razvija u kompleksnu instalaciju u vidu dnevničkih i putopisnih beležaka načinjenih slikom i tekstrom. Video nastoji da rekreira proživljeno iskustvo boravka u Požegi tokom letnjih dana, navodeći autorku na povratak vozom u isto mesto i istu hotelsku sobu nekoliko meseci kasnije. Vremenska distanca uslovjava nove doživljaje prostora. Neke slike su iščezle, neke nove iskrasavaju. *Kupine, noću* je liričan rad o rastakanju sećanja i dezintegraciji slika, o nemogućnosti da se rad napravi, o *pisanju videom* po papiru.

Metodom akumulacije (svako)dnevnih videozabeleški iz sopstvenog okruženja, reditelj i umetnik **Miloš Tomić** gradi svoje audio-vizuelne radevine koji su deo višegodišnjeg projekta *Muzikalni dnevnići*.<sup>6</sup> Na ovoj

izložbi je predstavljen šesti deo dnevnika pod nazivom *Dok sam bio u stomaku, napisao sam rukom svoju pišu i tako shvatio da sam dečak*. Autentičnošću i neposrednošću junaka (autora i njegovog sina) pred kamerom, raznovrsnošću situacija, obiljem različitih lokacija i scenografija, gledalac može biti zavarani da je na sličan način, kroz beleženje stvarnosti, nastao i ovaj deo dnevnika. Ipak, analizom strukture i naracije spoznaje se da je u pitanju igrani (fikcionalni) film, da postoji jasna narativna linija koja se plete oko odnosa oca i sina i njihovih različitih interesovanja na čemu se gradi vrlo klasičan dramski sukob. Osnovni narativ koji problematizuje međugeneracijski odnos, obiluje pobočnim narativnim tokovima, kao što su uticaj tehnologije, ekologija, ljubav... Naratori se smenjuju, jedan (otac) radi u pravcu pojašnjenja vizuelnog sadržaja, dok drugi (sin), budući da govori jezikom *gejmera početnika*, radi u suprotnom pravcu – zbunjuje. Filmski jezik Miloša Tomića je bogat i razigran – scene su snimane iz različitih uglova iz više dublova, kadar je komponovan po planovima u perspektivi. Uvedeni su pokreti kamere, kolorit je raskošan (kamera Stefan Đorđević). Asocijativna polifona montaža (Marko Simić) sinkopirana je arhivskim flešbekovima koji su u službi kontinuiteta radnje. Ono što je posebnost Miloša Tomića kao reditelja jeste često odstupanje od pravila, tako i ovaj audio-vizuelni kolaž biva dodatno obogaćen kratkim *kadrovima-stihovima* (kako ih naziva sam reditelj) koji deluju asocijativno. Zvučna i muzička nadogradnja filma doprinosi nostalgičnoj atmosferi (Vladimir Chab) koju u samoj završnici filma *uokviruje* naracija Miloša Tomića o inverznim vremenskim tokovima – odrastanju i starenju, i o uticaju vremena na menjanje životnih uloga.

Film je, prema Valteru Benjaminu, „učinio posmatranje slike kolektivnim posmatranjem“, omogućio je ljudima da mogu sebe da vide, dok je video kao samorefleksivni medij okrenuo kameru ka pojedincu – umetniku i omogućio mu da vidi sebe. Danas, u vremenu potpune medijske disperzivnosti česta su preplitanja i prožimanja. Dokumentarni film *Nudar* jordanske rediteljke koja živi u Berlinu – **Rand Bejruti**, upravo poseduje ovakav obrt i trenutak kada junakinja filma okreće kameru prema rediteljki. Film je portret mlade

sirijke Nudar koja u novom okruženju odbija da bude žrtva okolnosti. Na samom početku rediteljka daje vremensku odrednicu postavljajući pitanje svojoj junakinji „Koliko si dugo već u Nemačkoj?“. Kroz sliku snažnog karaktera Nudar, film progovara o položaju žena migrantkinja. Rand Bejruti je kao studentkinja Filmskog instituta na Univerzitetu Bauhaus u Vajmaru učestvovala na filmskom kampu „Interakcija“ 2016. godine kada je započeo i IVA.lab program.

Medijska umetnost 20. i 21. veka praktično se i ne može zamisliti izvan domena aproprijacije. Autorstvo **Miloša Bojovića** u radu *Transformacija* jeste zvuk, dok je video-poema originalnog naziva *Transformation* (verzija bez zvuka) snimljena na 16mm traci 2017. godine delo nemačkog reditelja eksperimentanog filma – Telemaha Visingera. Naime, ovde možemo govoriti o aproprijaciji kao procesu u kojem učestvuje više autora. Telemah Visinger je ostvario saradanju sa kompozitorom Aleksandrom Grebščenkonom radeći na svom filmu *Kaleidoskop*, a nakon toga se saradnja ova dva umetnika nastavlja na filmu *Transformacija*. Uzevši kao polaznu bazu muziku Grebščenku, komponovanu 2012. godine za avangardni klasik *Kiša* iz 1929. godine holandskog reditelja Jorisa Ivensa, a povodom otvaranja Studija za filmsku muziku na Muzičkom fakultetu u Frajburgu,<sup>7</sup> Visinger stvara vizuelni deo – svoj film *Transformacija*. Kao student u Češkoj i učesnik na radionici kod Telemaha Visingera, Miloš Bojović dobija nemu verziju ovog filma da komponuje muziku i dizajnira zvuk. U nizu *Ivens – Grebschenko – Wiesinger – Bojović* govorimo o „nastanku i nestanku aure“, o *četvrtoj ruci* dijalektičkog kretanja između vlastitog i tuđeg, između invencije i aproprijacije. Digitalna kultura dozvoljava ne samo da zasebni autorski entiteti jedni druge redefinišu, već se međusobno ugrađuju jedan u drugi, transformišu i proizvode potpuno nove strukture koje imaju svoje zakonitosti i vrednosti.

Rad *Vreme koje smo izgubili* **Vladimira Tomića**, nastao 2017. godine, problematizuje pitanja izgubljenog

6 *Muzikalni dnevnići* Miloša Tomića bili su sastavni deo izložbe „Nema ničega između nas“ umetnika Vladimira Perića i Miloša Tomića u Srpskom paviljonu na 55. Bijenalni savremene umetnosti u Veneciji 2013. godine.

vremena i veza kao posledica ratnih konflikata i migracija. Ovom video-zabeleškom virtuelnog prisustva bakinoj sahrani, Tomić anticipira današnji trenutak, kada udaljeni hiljadama kilometara *prisustujemo* putem interneta različitim događajima. U levom delu ekra na pratimo prenos sahrane drugarice Enese Lazarević (1925 – 2011), partizanke koja je svoju mladost provela kao učesnica Drugog svetskog rata na tlu Jugoslavije, u bitkama na Sutjesci i Neretvi. Reč je o ženi izuzetne skromnosti i snažnog morala, o čemu saznajemo iz poslednjeg pozdravnog govora njene čerke. Bosansko pogrebno preduzeće, opremljeno modernom tehnologijom, snima i prenosi uživo čin sahrane Enesinoj familiji širom sveta. Režija uživo sa sistemom kamera, pokreti kamere i realizacija koja kombinuje snimke komemorativne sednice u enterijeru i vanjske kadrove groblja. U desnom uglu, Enesin unuk, autor Vladimir Tomić, umetnik i reditelj koji je nakon konflikata *devedesetih* napustio zemlju<sup>8</sup>, prati ovaj prenos u Danskoj na svom radnom mestu gde radi kao čuvar. Bez patetike, ovaj emotivni rad izuzetne snage, progovara o vremenu izgubljenom na sukobe i ratne konflikte, ali takođe i o smrti idealu koji bivaju pokopani zajedno sa drugaricom Enesom i njenom generacijom.

Dvokanalna video-instalacija (*O*)pozicije **Sloboda-na Stošića** nastala je u okviru IVA.lab programa 2019. godine. Kamera Arnolda Fernandeza snimatelja iz Indije (učesnika kampa „Interakcija“) beleži trenutke male lokalne svečanosti – otvaranje kancelarije lokalne grupe građana koja namerava da zastupa građane i njihova prava. Unutar dvokanalne instalacije, kontrapunktnom smenom prvog videa statičnih kadrova koji prikazuje *veliko iščekivanje* i drugog sa predstavom bubnjara aktivnog i raskadriranog po planovima (kamera Filip Marković), sa naizmeničnim zatamljenjima, montaža uspostavlja dramaturgiju. Muzika boji atmosferu dajući joj zastrašujući ton.

8 Pogledati film *Flotel Europa* reditelja Vladimira Tomića iz 2015.

9 Video materijal za rad Anice Vučetić sniman je tokom prve IVA.lab rezidencije 2016. godine u Požegi (snimatelji: Marko Kovačević i Hameed Magsi).

Video-skulptura *Raspirivanje*<sup>9</sup> **Anice Vučetić**, kao petokanalna audio-video instalacija u prostoru, sastoji se od pet jednakih monitora koji u *loop*-u emituju različito montirane kadrove vatre i žara sa kontinuiranim zvukom pucketanja, tinjanja i raspirivanja. Autorka upozorava na urušavanje, ali i na potencijal za promenu („razbuktavanje novog ognja“). Njena namera je da preispita temelje za buduće revolucije, kao što preispituje postojanost efemernih digitalnih slika u građenju čvrste strukture instalacije. Rad Anice Vučetić poziva na dugu meditativnu *konzumaciju*, na kontempliranje o prolaznosti, ali i na sagledavanje značaja sadašnjeg trenutka.

*Filmski dnevnik*, sloboden po svojoj formi, intuitivan i zasnovan na dnevnim beleškama je žanr koji je bio svojstven Jonasu Mekasu. Slično Mekasu, dvoje mladih filmskih stvaralaca – snimateljka **Sesilija Sandoval** i reditelj **Efim Graboј**, opsednuti su snimanjem video-dnevnika. Kako se njihovi putevi ukrštaju na filmskom kampu „Interakcija“ 2019. u Požegi, od tada se njihovi video-dnevnici sinhronizuju u sinematičnu korespondenciju (*Cinematic correspondence*). Faktor vremena – preplitanje prošlosti i sadašnosti je ono što ovaj proces pretvara u izvesnu vrstu *video-terapije*. Treći vremenski nivo je trenutak reprezentacije ove intimne prepiske. *Video-pisma* ovo dvoje autora su različita po stilu i njihova kombinacija proizvodi *novi sloj* filmskog jezika u domenu poetskog dokumentarnog filma.

Manju celinu u samoj postavci izložbe činile su fotografije **Ivana Petrovića** iz serije *So i svetlo* i film *So i svetlo – iza scene* snimljen u okolini Požege u letu 2019. godine tokom IVA.lab rezidencije. Iz serije fotografija *So i svetlo*, koja je i dalje u nastajanju, autor odabira jedan pejzaž i jedan portret, dajući kratak *intro* u sam film. Fotografije nastaju u selima u unutrašnjosti Srbije, beleže polja i radnike na polju, a sam naziv serije je metafora zavisnosti čoveka od industrijske proizvodnje, modernizacije i tehnologije. Koncept ove serije počiva na istraživanju fenomena samoodrživosti. Kako sam autor naglašava, u predmodernoj Srbiji seosko domaćinstvo je moglo da funkcioniše kao samoodrživo i da gotovo sve neophodno za sopstvene potrebe samo i proizvede, osim dve stvari – soli i petroleja za lampe (svetlo). Baveći se pitanjima biopolitike i biomoci, Ivan Petrović zala-

zi u pitanja kontrole, nadgledanja i političkih sloboda. Njegov film, takođe, nastaje poput filmskog dnevnika Jonasa Mekasa, neposrednim beleženjem događaja prilikom traganja za motivima fotografija, bez unapred zacrtane ideje snimanja. U montaži je materijal organizovan u sekvence, celine, po asocijativnom principu u izvesnu formu nenarativne *road-movie* filmske poeme.

**Joana Turkan**, snimateljka i vizuelna umetnica iz Rumunije, učesnica kampa „Interakcija“ i snimateljka nekoliko kadrova filma Miloša Tomića pokazanog na ovoj izložbi, predstavlja svoj karantinski video-rad, *Radno telo*. Kombinacijom dokumentarističkih scena rada na adaptaciji kuće i video-performansa „govora umetnika u prvom licu“, autorka problematizuje pitanje položaja umetnika i radnika kao osetljivijih kategorija društva. Izvodeći performans za kameru, autentičnim plesom, simulirajući sopstvenim telom zvuke koje telo proizvodi tokom rada – autorka izjednačava rad i umetnost.

Video-performans u duhu neo-avangardnog koncepta „govor umetnika u prvom licu“ jeste i rad *Sve je OK*, **Dejana Klementa**, učenika Marine Abramović. Video nastao tokom letnje rezidencije IVA.lab 2019. godine predstavlja pokušaj otuđenog pojedinca da pronađe sopstveno mesto. Auditivni deo rada čini miks snimaka kratkih izjava ohrabrivanja, razumevanja i empatije na četrnaest različitih jezika (češki, kantonski, urdu, ahirvati, španski, hebrejski, hrvatski, francuski, portugalski, litvanski, crnogorski, ruski, grčki i nemački jezik). Razrešenje i smiraj daje priroda i saživot sa njom.

**Retro Future**, dvojac koga čine umetnice iz Rumunije Anka Miron i Sonja Konstatinesku, predstavlja *stop-motion* video-performans *Introspektivni kolektiv* sniman tokom *lockdown-a*. Rad gradi niz fotografija performativnog čina snimljenog iz ekstremno gornjeg rakursa, a koji pred nama otvara artificijelu *trpezu izobilja*. Raskošna scenografija, kostim i rezviziti nadograđuju ovaj introspektivni čin sedenja za stolom. Čini se da je tokom izolacije, u samoći, svet postao mesto prenaseljeno milionima introspektivnih kolektiva. Autorke navode: „Sedeći za ovim stolom sedimo u sebi, s drugima koji čine to isto. To je introspektivni kolektiv“.

Danas, pet meseci nakon izložbe, kada smo debelo zašli u nove karantine i organičenja, ponovo mislimo o vremenu i dostojanstvu življenja.

Zato, umesto zaključka:

„Naučio sam da postoje dva osnovna, neophodna i neizbjegna uvjeta dostojanstvenog života koji donosi zadovoljstvo. To su bezbjednost i sloboda. One ne mogu živjeti jedna bez druge. Bezbjednost bez slobode je ropstvo, a sloboda bez bezbjednosti je anarchija. One jedna drugu trebaju, ali istovremeno – kako to ponekad biva

u braku – ne mogu naći zajednički jezik. Odnos među njima je igra nultog zbira....“ (Zigmunt Bauman)<sup>10</sup>

U današnjoj igri „nultog zbira“, mislimo na sve *introspektivne kolektive*. Mislimo na promenu.

10 <https://www.tacno.net/novosti/zigmunt-bauman-nisam-propovjednik-ja-sam-dijagnosticar/> (pristupljeno: 14.10.2020) Razgovor objavljen u Magazyn Świąteczny Gazeta Wyborcza i na portalu wyborcza.pl 18.01.2013. (prevod: Tanja Miletic Oručević)



# The Introspective Collectives

Slađana Petrović Varagić

The last two centuries have been writing the history of acceleration, and the lives of individuals have come to resemble a “hysterical series of overcrowded moments” (Thomas Hylland Eriksen). *Our liquid life*, as Zygmunt Bauman defined it, is a life filled with uncertainty, and therefore the conditions and circumstances in which our civilization functions change faster than it would take for new ways of acting to become incorporated into the habits and routines of individuals and groups. Technology has made man dependent on information that multiplies in abundance, and *others' attention* in hearing and seeing us, as well as our slow and *continuous time* for hearing and seeing others, have become deficient categories. Market liberalism and individualism have produced new forms of vulnerability, which have been completely exposed by the COVID 19 pandemic. We can observe before us, in apocalyptic sequences, the crevices of neoliberal capitalism, and today, more than ever before, we have reason to wonder whether civilization will survive not only the pandemic, but also the global economic crisis, climate change, migrations, the supremacy of technology, artificial intelligence, pollution, violence... Uncertainty hovers in the air, and time has accelerated so much that, becoming fragmented, it has almost ceased to exist. It seems

that we are no longer living a linear calendar time, but an *historical time*, which, in the short period of several months, has brought a greater quantity of changes than has occurred in the past several decades.

Living in ‘historical years’ is not easy; however, it means the crisis opens a *window of opportunities*. Our slowed-down lives across the planet during the quarantine may serve as proof that the quality of life does not depend crucially on high productivity and hysterical consumption. Finally, it makes sense to talk about social reform, the re-examination of the value system, solidarity and humanity. In the circumstances of an anaesthetized morality and the complete deconstruction of the knowledge authorities, creative-cognitive processes can be of key importance. Today, when trust in science has been shaken, the role of art can become particularly important. The artist-creator is expected to have an anticipatory and comprehensive vision of the environment, a view that will raise questions and initiate discussions, and will an emancipatory guide towards the establishment of ethical matrices and a more humane society.

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The exhibition entitled *Time 244'33'* was initially prepared for the 2019 exhibition season of the Podroom

Gallery of the Cultural Centre of Belgrade, and then rescheduled for the beginning of April 2020. The first postponement was due to the reconstruction of the gallery, while the second was due to the introduction of the state of emergency in Serbia as a response to the pandemic of the novel virus. The exhibition was eventually opened on 11 June 2020, in the Podroom Gallery and the Art Gallery of the Cultural Centre of Belgrade, as one of the first post-quarantine exhibitions in Belgrade. In its preliminary phase, it was conceived as a group exhibition of works by visual and film artists from Serbia and abroad (associated with the IVA.lab artist-in-residence programme), who, gathered together by various approaches and poetics, work with the moving image, sharing an interest in the boundaries between film and video art, as well as their productions and representations.

The aim of the exhibition was to re-examine the position of video art in the context of the general hyper-production of video contents in the digital era, and essentially in the *post-video* media era, exploring the digital interspaces (*digital gaps*) that conceal the potential recurrences of the formal and essential intentions of this unstable medium, created between two great technological inventions – the analogue film tape and digital technology. By using the works of eight artists produced during their attendance at the IVA.lab residency<sup>1</sup>, and recognizing their relationship with the ‘Interaction’ film camp crews and the ‘Interdoc’ master class participants, the idea of the exhibition was also to examine and re-actualize the relationship between film and video art within different registers: *collective-individual, male-female, intimate-public, narrative-processual* and the like.

1 The IVA.lab programme, conceived as a platform open to various collaborations and experiments in the field of video art, is a meeting place for visual artists from Serbia and participants of the film programmes ‘Interaction’ and ‘Interdoc’ from abroad. IVA.lab (Inter\_video\_action lab) is organized by the Independent Film Centre (NFC) Filmart, and takes place every August since 2016, in Požega, with the support of the Ministry of Culture and Information of the Republic of Serbia, [www.film-art.org/iva.lab](http://www.film-art.org/iva.lab)

However, the idea of examining the influence of the nature of time-based media and their production process on artistic expression and poetics suddenly became obsolete and non-functional owing to the outbreak of the pandemic – *the zombie concept*. The global change the virus has brought to our world shifted the focus to other topics. In just a few months, we started to look at things in a completely different way. Also, the closing of the borders and the imposition of travel restrictions changed the look of the exhibition to a certain extent. Some works had to be removed from the programme, because their production was not feasible without the physical presence of their authors. At the same time, new works came to light – some from the quarantine, and some from ‘moth balls’. Something was lost, but something else gained an entirely new meaning. The correspondence between this ad hoc collective of visual artists and filmmakers from Argentina, Denmark, Israel, Germany/Jordan, Romania and Serbia during the lockdown in the middle of the first wave of the pandemic, indicated that the paranoid wish of curators to connect what could not be connected had to be restrained. Instead of imposing rigid curatorial concepts, it was much more important to not exclude anyone, maintain honesty and solidarity, and attend to currently relevant topics, both for artists and the wider audience. Therefore, it was necessary to see new works, uncover some old ones, and detect fresh connections in the now completely new and unexpected context of the changed world.

Installation plans, deadlines and rules changed from day to day. It was necessary to avoid any devices in the exhibition installation that the audience would touch (as was recommended at the time), so we eliminated headphones. While finding the right solution for the exhibition of fourteen works containing sound in a common physical space, the competition among artists, otherwise very typical of collective exhibitions, disappeared. It was from the artists that the proposal to “find a place and minimum sound space for everyone” came. The solution soon arrived quite unexpectedly – in addition to the Podroom Gallery, we were also given the space of the Art Gallery of the Cultural Centre of

Belgrade. Aware that the sudden availability of the other gallery was the result of someone having given up on his exhibition in the circumstances specified, we were even more grateful – both for the additional space offered, and for the fact that we were not giving up.

The context in which the artworks for this exhibition were created, completed, post-produced, re-actualized and shown to the public is completely new to modern civilization. For the first time, the entire living world on the planet is experiencing a pandemic of this magnitude. All the books, films, studies and knowledge on this topic throughout the whole of history cannot be compared to this experience as lived. Accordingly, the thematic focus of the exhibition had to be changed. The great trauma of the pandemic, which has no end in sight, has produced (and is continuing to produce) a great uncertainty. "The world has stopped", but time has not. Numerous subjective experiences of time during the quarantine period became the topic of everyday conversations, media reports and sociological researches, and thus, this exhibition also attended to the concept of time as an elusive category, as invisible and unconquerable as the virus itself.

The subject of time is not new in the history of art. Different epochs, from ancient civilizations, through the Middle Ages, until today, have had different attitudes towards the notion of time, which reflected on the art of these periods and civilizations. Particularly attentive to this subject was the Baroque era, which was also characterized by awareness of the infinity of space and of the variability and transience of time. It was the period which some researchers consider to be the closest in its characteristics to the modern age and modern man.<sup>2</sup> The Baroque era was distinguished by great travels that contributed to the discovery of new worlds. Discoveries were made in the spheres of science and cognizance – the Copernican revolution and the discovery of the telescope unveiled the structures of the universe. However, like our modern times, the Baroque era was the time of uncertainties – the time of great spiritual and political crises. The polycentric baroque world vibrated to a new set of circumstances – the crisis of Catholicism, the beginning of the Reformation and

the response of the Counter-Reformation, the manipulation of the past and history – all this had come with severe consequences for the entire European continent, and thus the whole world. In addition, the pandemic of bubonic plague in the mid-14<sup>th</sup> century in Europe took away a third of the European population, and it was only one of the first of over a hundred outbreaks of 'black death' that struck Europe in the period between the 14<sup>th</sup> and the 19<sup>th</sup> centuries. In such conditions, our Baroque ancestor lost confidence in himself, but also in the credibility of his own environment, whereby his life became a way of surviving the dichotomy of the temporal polarities of transience and eternity. Unlike the Renaissance European man, who was equipped with a boundless self-confidence as the "bearer of the divine principle" (Alberti), the life of the Baroque man was intensely permeated with a sense of the fragility of existence and unattainability of the eternal world, which conditioned his obsession with time and the phenomenon of the ephemeral, thus distinguishing the art of the period in the same way.

There are plenty of parallels between the Baroque and our modern age to justify the need for the contemporary artist also to re-examine the notion of time, to focus on the relationship between subjective and technological time, and between real and immersive time, and to reconsider the potentials of eternity. Two polarities of time that directly exclude each other – transience and eternity, reflect simultaneously the relationship between a great vulnerability and a great power. The consideration of time as the subject of the exhibition *Time 244'33"* starts from the fragility of the individual, from personal narratives and introspective

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2 "The man of that the new age is eternally torn by the polarity of the luxurious and the real, the true and the illusory, the pastoral and the ruined, the material and the metaphysical... He recognizes himself in the metaphor of an actor on the world stage, as an actor of his own life seen as a dream, in the role of the eternal traveller through an endless labyrinth", Jelena Todorović, *On Mirrors, Roses and Nothingness*, Clio, Beograd, 2012.

experiences of time, in order for them to be transferred to the field of collective social values and transformed into a force that strives for eternity.

The exhibition included more artworks than an average visitor could see, and the title of the exhibition itself referred to the total duration of all the exhibited works, i.e., the time needed to view the exhibition in its totality, which was not a rare case in past decades.<sup>3</sup> The handicap of the impossibility of perceiving the whole is a metaphor of the world we live in. There is no omniscient authority among art critics who will be able to see all the works in the exhibition, just as there is no omniscient authority in any particular field of life who will be able to master all knowledge from it, except perhaps artificial intelligence (!). And this is certainly worthy of further discussion, but on another occasion... What is left for us with this abundance of contents, information and knowledge, is to sift, process and pass on.

The title of the exhibition is also a homage to John Cage's compositional ideas, which incorporated temporality into the work of art as transient and temporary states of music (John Cage, *4'33"*, 1952), and provided an extraordinary framework for film, video and other forms of intermedia time-based art. Temporality was introduced into the visual arts through experimental music, and thus made the latter cinematic and closer to film art. Film and video both use time as a tool, and video as a medium used to be equated with the concept of time. Its pioneer, Nam June Paik, once said "Video is essentially time".<sup>4</sup>

The exhibition consisted of artworks dealing with the concept of time in different ways – re-examining it, stopping it, repeating it, recycling it, transposing it, dis-

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3 An example of this is one of the most significant international exhibitions of contemporary art, *Documenta 11*, curated by Okwui Enwezor, where the total duration of films and videos at the exhibition was estimated at 600 hours.

4 Nam June Paik, *L'arche de Nam June Paik* (Art Press 47, 1981), in Christine Ross (2006) *The Temporalities of Video: Extendedness Revisited*, Art Journal, 65:3, 82-99

integrating it, appropriating it... There are video works, installations, films, *video therapy* projects, video essays, poems and diaries, created during several convocations of the IVA.lab video artist-in-residence programme, as well as projects by artists who were in various ways involved in the programme. In addition to the participants of the residency (2016-2019) – Dragana Žarevac, Anica Vučetić, Mia Ćuk, Mijana Boba Stojadinović, Dejan Klement, Ivan Petrović, Slobodan Stošić and Miloš Tomić, the exhibition also presented media and film projects by director Vladimir Tomić from Denmark, director and editor Rand Beiruty from Jordan, a joint work by director of photography Cecilia Sandoval from Argentina and Israeli film director Efim Graboy, cinematographer and visual artist Ioana Turcan and the *Retro Future* collective from Romania, as well as the visual artist Milos Bojović.

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*Ephemeral Sweetness 2.0*, by **Dragana Žarevac**, recontextualizes the artist's video from 2015, which included a sixteen-day *real-time* video projection of the melting of a sugar glass pane on her apartment terrace. The camera recorded the process of disintegration of an abstract image and the birth of a series of new images of landscapes, in parallel time flows. The subsequent editing procedure, the result of which is the accelerated 15-minute video, confronts us with constant changes. Night and day, in different weather conditions, alternate in front of the camera (the observer), while the sugar glass pane slowly disappears from sight. During the spring of 2020, the artist spent long quarantine hours on the same terrace covering a period much longer than sixteen days. An intimate meditative performance of sitting on a bench (a sled) with an improvised garden (a lavender pot) on the terrace, and watching the panorama of the city, was interrupted only by walks on the terrace measured by her own steps (25 steps in one direction) or the need to take a photo for the sake of maintaining communication with the virtual community (the Facebook group – *View from My Window*). The ambiental installation in the gallery consisted of a video, a photograph of a "view" with a rainbow, as

well as the aforementioned furniture for sitting – the sled. Joseph Beuys claimed to have been rescued from a plane wreck in 1943 in Crimea by Tatar shamans on a similar sled, and it was the event that would later motivate him to create his work *The Sled* in 1969. Dragana Žarevac's sled, located on the terrace of a multi-storey building in one of the New Belgrade blocks, also plays the role of rescuing from the time chaos and whirlwind of transience.

**Mirjana Boba Stojadinović** steps into the field of *moving images* with her video essay *Wanderlust: Train*, composed of a series of static black-and-white photographs carefully edited as proof of simultaneous presences at several locations. The anonymous narrator is the author herself, and her narration flows in a meditative tone. The experience of travelling by train without a goal, presented from several points of view, contributes to the dynamism of the static images. The movement is not simulated – it is realized, similarly to a static baroque sculpture made to be observed from several angles, around which the movement develops in a circular motion like on *film tape* (Bernini's *Apollo and Daphne*). The space of the train that “takes the passenger through places he will never belong to” is a heterotopia, a space without geographical coordinates – a space of *non-place* (*lieu de nulle part*). As Foucault stated, “heterotopias are mostly related to fragments of time”<sup>5</sup>; and so it is that the main heroine of this introspective video essay, with its elements of the road-movie genre, breaks with her traditional time. The world is slipping away, time is suspended. Reading the narrative subtexts and the metaphor of the railway, Mirjana Boba Stojadinović's *travelogue* is, both an ode to the early film work of the Lumière brothers, and a reference to the causes of the acceleration of time and industrialization prompted by the invention and development of the railway.

Another work about trains, but not only about trains... about time, *non-places* and memory... was the video installation *Blackberries by Night* by **Mia Ćuk**,

which consisted of a two-channel video projection of a video recorded with VHS technology, a notebook as the foundation for precisely *mapped* miniature projections which tested the tactility of video as a medium, a photograph of a *still life from a hotel room*, and a small book containing the author's text. In her encounter with video art, Mia Ćuk relied on her command of the language, and especially on her own expertise in literature as a more “time-based art” than photography, whence she entered the sphere of moving images. A small black book, conceived as a *collection of footnotes* to accompany the watching of the video, reveals the author's extraordinary writing skills. From the initial idea of editing her video from some documentary leftovers (rejected footage), shot by the teams of the ‘Interaction’ film camp in the summer of 2018, her work developed into a complex installation in the form of a diary and travel notes consisting of images and texts. The video attempts to recreate the experience lived by the artist when staying in Požega during the summer, which inspired her to return by train to the same place and the same hotel room a few months later. The time distance conditioned new experiences of the same space. Some images have disappeared, but new ones have emerged. *Blackberries at Night* is a lyrical work about the dissolution of memories and the disintegration of images, about the impossibility to create a work, about *writing a video on paper*.

Using the method of accumulation of (every)day video notes from his own environment, the director and artist **Miloš Tomić** builds his audio-visual works as part of his long-term project *Musical Diaries*<sup>6</sup>. At this exhibition, the sixth section of the diary was presented, entitled *While I was in the belly, I touched my pee-pee and realized I was a boy*. Thanks to the authenticity and immediacy of the heroes (the author and his son) in front of the camera, and the variety of situations and

abundance of locations and scenography, the viewer can be deceived into believing that this part of the diary was created in a similar way, i.e. through recording reality. However, analysis of the structure and narration reveals that it is a (fictional) feature film, and that there is a clear narrative line revolving around the relationship between father and son and their different interests, on which a classic dramatic conflict has been built. The main narrative that problematizes this intergenerational relationship, abounds in minor narrative currents, such as the influences of technology, ecology, love... The narrators alternate: one (the father) aims to clarify the visual content, while the other (the son), speaking the language of a *novice gamer*, works in the opposite direction – he aims to confuse. Miloš Tomić's film language is prolific and playful – the scenes were shot from different angles and with several takes and the shots were composed according to planned perspectives. Camera movement and lavish colours were also introduced (camera by Stefan Đorđević), while the associative polyphonic montage (by Marko Simić) was syncopated with archival flashbacks at the service of the plot's continuity. What distinguishes Miloš Tomić as a director is his frequent deviation from rules, so this audio-visual collage was additionally enriched with short *shot-verses* (as the director himself calls them) that have an associative function. The sound and music upgrade of the film contributed to the nostalgic atmosphere (Vladimir Chab), which, in the final part of the film, was *framed* by Miloš Tomić's narration about inverse time flows – growing up and ageing, and the influence of time on changing life roles.

According to Walter Benjamin, film has “made the observation of images a collective observation”, enabling people to see themselves, while video, as a self-reflective medium, has turned the camera towards the individual – the artist, and enabled him to see himself. Today, however, at a time of total media dispersion, intertwining and permeation are common occurrences. The documentary film *Nudar* by **Rand Beiruty**, the Jordanian director living in Berlin, is exactly an example of this kind of reversal, especially at the moment when the film heroine turns the camera towards the director. The

film portrays a young Syrian woman, Nudar, who refuses to be a victim of the circumstances in her new environment. At the very beginning, the director sets a timeline by asking her heroine, “How long have you been in Germany?”. Through the image of Nudar's strong character, the film speaks about the position of migrant women. As a student at the Bauhaus Film Institute of the Bauhaus University in Weimar, Rand Beiruty participated in the ‘Interaction’ film camp in 2016, the same year the IVA.lab programme was launched.

The media art of the 20<sup>th</sup> and 21<sup>st</sup> centuries is practically unimaginable outside the domain of appropriation. The authorship of **Miloš Bojović** in the work *Transformation* can be attributed to sound design, while the video-poem with the original title *Transformation* (the version without sound), recorded on 16mm tape in 2017, is a work by the German experimental film director Telemach Wiesinger. Namely, in this particular case, we can talk about appropriation as a process wherein several authors have participated. Having already worked together with the composer Alexander Grebschenko on his earlier film *Kaleidoscope*, Wiesinger and Grebschenko continued their collaboration with the film *Transformation*. Taking as its foundation Grebschenko's music, composed in 2012 for the avant-garde classic *Rain* from 1929 by the Dutch director Joris Ivens on the occasion of the opening of the Studio for film music at the International Music College in Freiburg<sup>7</sup>, Wiesinger created the visual part of his film *Transformation*. As a student in the Czech Republic and participant in a workshop led by Telemach Wiesinger, Miloš Bojović received the silent version of this film with the task of composing music and designing sound for it. In the series *Ivens – Grebschenko – Wiesinger – Bojović*, we can talk about the “emergence and disappearance of the aura”, the *fourth hand* of the dialectical movement between one's own and another's work, between invention and appropriation. Digital culture allows separate

<sup>6</sup> Miloš Tomić's *Musical Diaries* were an integral part of the exhibition *Nothing Between Us* by artists Vladimir Perić and Miloš Tomić, in the Serbian Pavilion at the 55<sup>th</sup> Biennial of Contemporary Art in Venice in 2013.

<sup>7</sup> (Studio für Filmmusik, Musikhochschule Freiburg) the same faculty where Nam June Paik studied with professor and composer Wolfgang Fortner.

authorial entities not only to redefine one another, but also to incorporate into each other, transforming and producing completely new structures that have their own laws and values.

**Vladimir Tomić**'s work *The Time We Lost*, created in 2017, problematizes the issues of lost time and broken relationships as a consequence of war conflicts and migrations. With this video recording of his virtual presence at his grandmother's funeral, Tomić anticipated today's moment, when, separated by thousands of kilometres, we *attend* various events via the Internet. In the left section of the screen, we can follow the broadcast of the funeral of comrade Enesa Lazarević (1925–2011), who spent her youth as a partisan in the Second World War on the territory of Yugoslavia, in the Battles of Sutjeska and Neretva. It is about a woman of great modesty and high morality, about which we eventually learn from her daughter's farewell speech. The Bosnian funeral company, equipped with modern technology, recorded and broadcast the funeral live for Enesa's family around the world. We have live directing, with a system of cameras and camera movements, and the footage of the commemorative session indoors combined with the footage of the cemetery event outside. In the right-hand corner, Vladimir Tomić, Enesa's grandson, an artist and director who had left the country<sup>8</sup> following the conflicts of the 1990s, is watching this broadcast in Denmark at his workplace where he works as a security guard. Devoid of pathos, this work of extraordinary emotional power speaks of a time lost in conflicts and wars, but also of the death of ideals that are buried together with comrade Enesa and an entire generation.

The two-channel video installation (*O*ppositions) by **Slobodan Stošić** was made as part of the IVA.lab programme in 2019. The camera of Arnold Fernandez, a cinematographer from India (participant in the 'Interaction' film camp), recorded moments of a small local ceremony – the opening of the office of a local group of citizens intending to represent citizens' rights. In this two-channel installation, the editing procedures, such

as a contrapuntal shift of the first video of a series of static shots presenting an atmosphere of *great anticipation*, and a second video with the performance of a drummer in action divided into individual frames (camera by Filip Markovinović), and the alternating, add to the dramatic dimension of the work. Finally, the music in this work colours the atmosphere, endowing it with a disturbing tone.

**Anica Vučetić**'s video sculpture *Stirring Up*<sup>9</sup> as a five-channel audio-video space installation, consisted of five identical monitors emitting differently edited shots of flames and embers in a loop, with the continuous sound of crackling, smouldering and kindling. The author is warning us of disaster, but also of the potential for change ("igniting a new fire"). Her intention is to re-examine the foundations for future revolutions, just as she has re-examined the permanence of ephemeral digital images in building a solid installation structure. Anica Vučetić's work invites us to participate in a long meditative act of consumption, in contemplation of transience, but also in understanding the meaning of the present moment.

Free in form, intuitive and based on daily notes, *film diary* was a genre typical of Jonas Mekas. Similarly to Mekas, the two young filmmakers, cinematographer **Cecilia Sandoval** and film director **Efim Graboy**, are obsessed with making video diaries. Since their paths intersected at the 'Interaction' film camp in 2019 in Požega, their video diaries have been synchronized into *Cinematic correspondence*. The time factor – the intertwining of the past and the present – is what transforms this process into a kind of *video therapy*. The third level of time is the moment of the representation of this intimate correspondence. The *video letters* of these two authors are different in style and their combination produces a *new layer* of film language in the domain of poetic documentary film.

A smaller unit in the exhibition installation con-

sisted of photographs by **Ivan Petrović** from the series *Salt and Light* and the film *Salt and Light – Behind the Scenes*, which was shot nearby Požega in the summer of 2019, during the IVA.lab residency. The author chose one landscape and one portrait photograph from the series *Salt and Light*, which is still in the making, thus creating a short *intro* to the film itself. The photographs were taken in villages in the interior of Serbia, representing fields and field workers, while the name of the series is a metaphor for man's dependence on industrial production, modernization and technology. The concept of this photo series was rooted in the research into the phenomenon of self-sustainability. As the author himself emphasized, in premodern Serbia, a rural household could function as self-sustaining, and produce almost everything necessary for its own needs, except for two things – salt and petroleum for lamps (light). Attending to the spheres of biopolitics and biopower, Ivan Petrović has delved into issues of control, monitoring and political freedom. His film was also made, like Jonas Mekas's film diary, by direct recording of events while searching for the motifs of his photographs, without a pre-meditated idea. In the editing process, the material was organized into sequences, as whole units, and, according to the associative principle, into a certain form of non-narrative *road movie* film poem.

**Ioana Turcan**, a cinematographer and visual artist from Romania, participant in the 'Interaction' film camp in 2017, and also the person behind the camera in several of Miloš Tomić's film shots shown at this exhibition, presented her quarantine video *Body of Work*. By combining documentary scenes of work on the restoration of a house and the video performance of a type of 'artist's speech in the first person', the author problematizes the issue of the position of artists and workers as sensitive categories of society. In her performance for the camera, where, in an authentic dance, she simulated with her own body the sounds that the body produces during work, the author attempted to equate work and art.

*Everything is OK*, by **Dejan Klement**, a student of Marina Abramović, is another video performance in the spirit of the neo-avant-gardist concept of 'artist's

speech in the first person'. This video, created during the IVA.lab summer residency of 2019, represents the attempt of an alienated individual to find his own place. The auditive part of the work consists of a mix of recordings of short statements of encouragement, understanding and empathy in fourteen different languages (Czech, Cantonese, Urdu, Spanish, Ahrwati, Hebrew, Croatian, French, Portuguese, Lithuanian, Montenegrin, Russian, Greek and German). Resolution and peace have their source in nature and coexistence with it.

**Retro Future**, an artist duo from Romania consisting of Anca Miron & Sonia Constantinescu, presented a stop-motion video performance entitled *The Introspective Collective*, which was shot during the lockdown. The work is built out of a series of photographs of a performative act, taken from an extreme upper angle which opens before us an artificial table of abundance. Luxurious scenography, costumes and props upgrade this introspective act of sitting at a table. It seems that, during the isolation, the world has become a place overcrowded with millions of introspective collectives in solitude. The authors have stated: "Sitting at this table, we are sitting inside ourselves, with others who are doing the same. It's an introspective collective".

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Today, five months after the exhibition, we have entered new quarantines and restrictions, and we are thinking again about time and the dignity of living.

Therefore, instead of a conclusion:

"I have learned that there are two basic, necessary and unavoidable conditions for a dignified life that brings satisfaction. They are security and freedom. They cannot exist without one another. Security without freedom is slavery, and freedom without security is anarchy. They need each other, but at the same time – as is sometimes the case in marriage – they cannot find a common language. The relationship between them is a zero sum game..." (Zygmunt Bauman)

In today's 'zero sum game', we are thinking of all *introspective collectives*. We are thinking of change.

8 The video material for Anica Vučetić's work was recorded during the first IVA.lab residency in 2016 in Požega (camera by Marko Kovačević and Hameed Magsi).

# Među svojima

Morali bismo, dakle, pažljivo da oslušnemo svaki žamor sveta, da pokušamo da spoznamo što više slika koje u poeziji nikad nisu našle svoj izraz i što više fantazama koji nikad nisu dosegli obojenost stanja budnosti.

Mišel Fuko, *Ludilo i društvo*<sup>1</sup>

Izvanredno osmišljena i pre svega izvanredno problematizovana izložba *Vreme 244' 33' – IVA.lab*, na više načina aktualizuje (ili reaktualizuje) neke od problemskih ravni savremenog vizuelnog stvaralaštva. Šta je vreme i kako ga shvatiti u domenu vizuelnih umetnosti? Da li je potrebno iznova preispitati demarkaciju između filma i videa i njihovih derivata? Da li je, manje upadljivo ali gotovo nekritički, revitalizovan narativ i narativno? Da li se, tako očigledno kako želimo da verujemo, dovodi u sumnju pojam inovacije odnosno reinovacije? Najzad, ne i na poslednjem mestu, ova izložba uspostavlja značajnu korelaciju između umetnika i društva, između neprikosnovenosti individualne kreativnosti i etike kolektiva. Kao što primećuje Slađana Petrović Varagić, „izložba progovara o društvenim, sociološkim i kulturološkim fenomenima kao što su klasa, rad, migracije, politika, rat, krize, izolacija, ali i identitet, efemernost, introspekcija, odrastanje i ljubav“.

*Vreme 244' 33' – IVA.lab* ostavlja utisak celine i

unatoč nesumnjive različitosti postupaka, stilova i formi, ovu izložbu, pre svega, odlikuje načelo koherencije. Na drugoj strani, to ne znači da nije moguća tematizacija ili grupacija pojedinih radova u određene segmentne celine, čije su tematske apostrofe komplementarne. Tako, na primer, radovi Anice Vučetić *Raspiranje i Slatka prolaznost* Dragane Žarevac ponajbolje konotiraju duhu ove izložbe, jer sam čin trajanja postaje umetnička praksa ali i svojevrsna ideologija.

„Tinjanje onoga što je preostalo posle destrukcije“ u slučaju Anice Vučetić, te „nestajanje jedne i pojavljivanje drugih slika“ u dva sinhrona vremenska toka Dragane Žarevac su radovi koji nisu zainteresovani za konačno, njihova performativnost nudi jedan moćni amalgam između dinamičke upotrebine forme i krajnje statičke mogućnosti njihove primene. Organska povezanost ova dva toliko samosvojna rada nukleus je onoga što nosi transparentnu temporalnost kao svojevrsni oblik fasciniranosti umetnika sadašnjošću. Video-esej Mirjane Bobe Stojadinović *Lutalaštvo: voz* replicira gore-pomenutim autorkama inverznim shvatanjem prirode dinamičko-statičkog u kojem se doživljava putovanja vozom, čin po sebi dinamičan, ilustruje ili predočuje

nizom statičnih fotografija. Te fotografije nisu samo u funkciji postojećeg narativa, one su izvanredan socio-loški i istorijski dokument i marker za detektovanje propratnih segmenata putovanja: od izgleda železničkih stanica, modela lokomotiva, modela vagona – putničkog ili teretnog, a svojevrsni geometrizam tračnica, intenzifikovan brojnim linijama preseka, na simboličkoj razini višeg smisla govori i o lutalaštvu koje svojim beskonačnim umrežavanjima suštinski ne vodi nikamo ali je vremenski okvir, odnosno poziv za izmeštanje neophodan čak i ako se putuje bez cilja.

Malo ko bi dirnuo u autohtonost ovih formi i retko bi koji čovek filma teretio autore da su u svojim postupcima primenili imanentno filmski registar odnosno, imanentno filmsku gramatiku u promicanju svoje umetnosti. Ovde je jezik filma još uvek u uzmicanju, ali dovoljno u uzmicanju da ga se može zaobići čak i kroz beskrajnu referentnost postupaka.

Priča o filmu počinje od Miloša Tomića koji se u „vođenju“ ove izložbe žestoko ogradio od klasifikovanja svoga rada kao video-rada. *Dok sam bio u stomaku, napipao sam svoju pišu i tako shvatio da sam dečak* je rad kojim se Miloš Tomić bezuslovno opredeljuje za film i počev od ovog rada moguće je o čitavoj izložbi, kao prevashodno izložbi video umetnosti, govoriti kao o čistoj provokaciji. Tomićev film u svim svojim manifestacijama, ponovo nas suočava sa montažom, rakursom, kadriranjem, prvim i drugim planom, asocijativnom montažom, pa čak i travestirajućim oblikom filmske glume. Verovatno najduhovitiji od izloženih radova, rad Miloša Tomića (potpisnik namerno koristi reč rad, a ne film) transferiše jedan model ličnih zapisa koji prerasta ili metastazira u formu, a bez želje da se lični egzibicionizam ispolji kao dominatno stilsko načelo. Taj se princip svakako najpre odnosi na Vladimira Tomića i njegov rad *Vreme koje smo izgubili*, u kojem se autor bavi susretnim planom lične i kolektivne traume pri čemu lična opservacija prerasta u emocionalni zapis i na posmatraču je da proceni koliko je katarza moguća i koliko je amnestija svršishodan čin opštenja s istorijom. *Vreme koje smo izgubili* je slojevit, kompleksan, filigranski hibrid, poziv udaljenom posmatraču (*distant observer*) da prihvati odgovornost i arbitriira.

Ovo su samo neki od radova na izložbi koja u novom, letnjem, epidemiološkom talasu Korona virusa, ima terapeutsko svojstvo. Nije ni bila namera ovog teksta da obuhvati sve izložene rade i radilo se više o tome da se konstituiše načelo na kojem je klasifikatori princip moguć. Premda „sitnica“ kako to reče Miloš Tomić, kojog ne može dozvoliti da mu pokvari kreativni elan, Korona je i sama izvršila jednu značajnu apropijaciju. Prisvojila je i istakla vreme kao svoju zastavu. Korozivno vreme u umetnosti i korodirajuće vreme virusa, ne pripadaju istom bratstvu...

Miroljub Stojanović

# Among Their Own People

We must therefore listen attentively to every whisper of the world, trying to detect the images that have never made their way into poetry, the phantasms that have never reached a waking state.

Michel Foucault, *Madness and Civilization*<sup>1</sup>

Extraordinarily conceived and, above all, extraordinarily problematized, the exhibition *Time 244 '33" – IVA.lab*, actualizes (or rather re-actualizes) some of the problematic levels of contemporary visual creativity in a number of ways. What is time and how should we understand it in the domain of visual arts? Is it necessary to re-examine the demarcation line between film and video, and their derivatives? Have narration and the narrative been revitalized perhaps less conspicuously and almost uncritically? Is the notion of innovation, that is, re-innovation, called into question as obvious as we want to believe? Last but not least, this exhibition is establishing a significant correlation between artists and society, between the inviolability of individual creativity and the collective ethics. As Sladana Petrović Varagić has noted, "The exhibition speaks about social, sociological and cultural phenomena such as class, work, migrations, politics, war, crisis, isolation, but also identity, ephemerality, introspection, growing up and love."

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1 W. G. Sebald, *Campo Santo*, Modern Library Trade Paperback Edition, 2006. USA, (page 42)

The exhibition *Time 244 '33" – IVA.lab* makes the impression of a whole, and, in spite of the undisputable diversity of procedures, styles and forms, it is primarily characterized by the principle of coherence. On the other hand, this does not mean the impossibility of grouping certain individual works into segmented units or themes, whose thematic apostrophes are complementary. Thus, for example, the works *Stirring Up* by Anica Vučetić and *Ephemeral Sweetness 2.0* by Dragana Žarevac best connote the spirit of this exhibition, because the very act of duration becomes an art practice, but also a particular ideology.

"The smoldering of what was left after the destruction" in the case of Anica Vučetić, and "the disappearance of one and the appearance of other images" in two synchronous time flows in the case of Dragana Žarevac, are works not interested in the absolute, their performativity offers a powerful amalgam of a dynamic usage and an extremely static possibility of their employment.

The organic connection between these two totally self-contained works is the nucleus of something that carries transparent temporality as a form of the artist's fascination with the present. The video essay by

Mirjana Boba Stojadinović entitled *Wanderlust: Train* replicates the above-mentioned authors with an inverse understanding of the nature of the dynamic-static, in which the experience of travelling by train, an act in itself dynamic, is illustrated or presented with a series of still photographs. These photographs are not only in function of the existing narrative, they are an outstanding sociological and historical document and marker for the detection of the accompanying segments of the journey: from the look of railway stations, types of locomotives, types of carriages – passenger wagon or cargo wagon models, while a kind of railway geometry, intensified by numerous intersection lines on a symbolic level of higher meaning, also speaks of wanderings, which in its endless networking essentially leads nowhere. However, the time frame, i.e., a call for relocation, is necessary even if one travels without any goal.

Rare are those who would question the autochthony of these forms, and rarely would any film connoisseur accuse these authors of applying an intrinsically film register in their procedures, that is, an intrinsically film grammar in the promotion of their art. Here, the film language is still in retreat, but enough so that it can be bypassed even through the endless referentiality of procedures. The story of film begins with Miloš Tomić, who in "guided tour" this exhibition relentlessly distanced himself from classifying his work as video art. *While I was in the belly, I touched my pee-pee and realized I was a boy* is a work in which Miloš Tomić unconditionally opted for film language, and so, starting with this particular work, it is possible to talk about the whole exhibition, which is primarily a video art exhibition, as a pure provocation. Tomić's film, in all its manifestations, once again confronts us with editing, angle, framing, foreground and background, associative editing, and even a grotesque form of film acting. Probably the wittiest of all the exhibited works, the one by Miloš Tomić (the author intentionally uses the word work, not film) transfers a model of personal records that grows or metastasizes into form, without the intention of displaying personal exhibitionism as a dominant stylistic principle. That principle primarily refers to Vladimir Tomić and his work *The Time We Lost*, in which the author

deals with the meeting point of personal and collective trauma, where personal observation grows into an emotional record and it is up to the observer to assess the likelihood of catharsis and the extent to which amnesty is a purposeful act of communication with history. *The Time We Lost* is a layered and complex filigree hybrid, a call to the distant observer to accept responsibility and arbitrate.

These are just some of the works at the exhibition, which has a therapeutic property in confronting the coronavirus during the new summer epidemiological wave. It was not the intention of this text to cover all the showcased works; it was more about constituting a principle on which classification of the works is possible. Although a "trifle", which he cannot allow to spoil his creative zeal, the coronavirus, as Miloš Tomić has called it, made a significant appropriation. It appropriated and marked time as its own flag. Corrosive time in art and corrosive time of viruses do not belong to the same fraternity...

Miroslav Stojanović

- 30 \_ **Rand Beiruty**  
34 \_ **Miloš Bojović**  
38 \_ **Anica Vučetić**  
42 \_ **Dragana Žarevac**  
46 \_ **Dejan Klement**  
50 \_ **Ivan Petrović**  
56 \_ **Mirjana Boba Stojadinović**  
62 \_ **Slobodan Stošić**  
66 \_ **Miloš Tomić**  
70 \_ **Vladimir Tomić**  
74 \_ **Ioana Turcan**  
78 \_ **Mia Ćuk**  
82 \_ **Efim Graboy & Cecilia Sandoval**  
86 \_ **Retro Future**

# Rand Bejruti

Nudar

dokumentarni film

20', 2018.

uloge: Nudar, Skarlet, Jasmin, Rand

rediteljka i producentkinja: Rand Bejruti

snimatelji: Anegret Sakse, Emili Daniel, Tilman Om,

Jonas Ajzenšmit, Nudar, Rand Bejruti

montažeri: Abdallah Sada, Mejs Al-Jezairi, Rand Bejruti

dizajner i re-miks zvuka: Israel Banjuelos

snimatelji zvuka: Simon Ferber, Kristof Hertel

kolor korekcija: Abdallah Sada

uz podršku: Tribeca Film Institute's IF/Then Initiative

## Rand Beiruty

Nudar

documentary

20', 2018

featuring: Nudar, Scarlett, Jasmine, Rand

director and producer: Rand Beiruty

cinematography: Anegret Sachse, Emily Daniel, Tillmann Ohm, Jonas Eisenschmidt, Nudar, Rand Beiruty

editing: Abdallah Sada, Meys Al-Jezairi, Rand Beiruty

sound designer and re-recording mixer: Israel Bañuelos

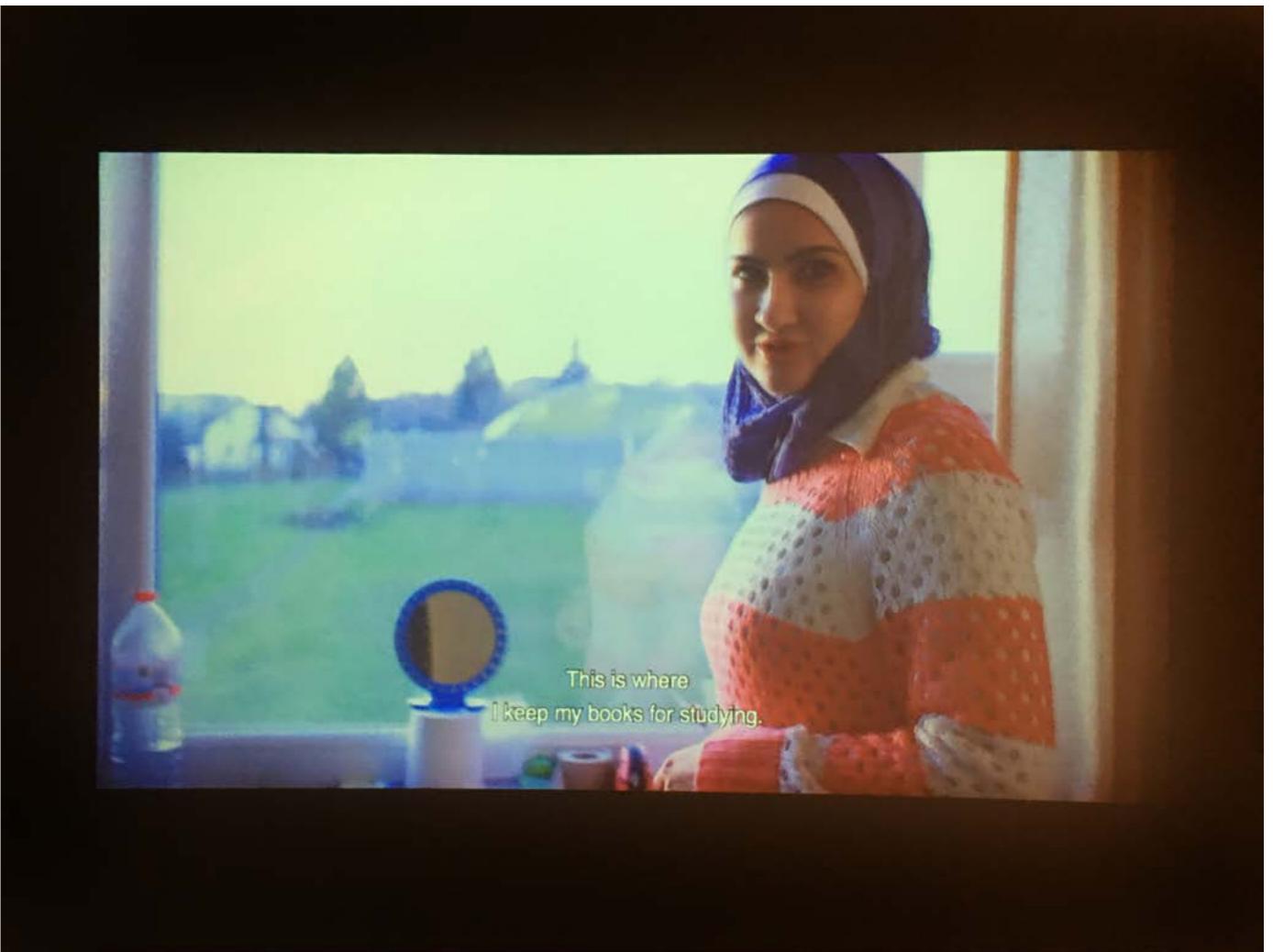
sound recordists: Simon Ferber, Christoph Hertel

colorist: Abdallah Sada

supported by: Tribeca Film Institute's IF/Then Initiative

Nudar je Sirijka koja je došla u Nemačku da radi kao doktorka. Tokom snimanja ovog filma ona okreće kamenu na Rand Bejruti, rediteljki, i tako započinje njihov dijalog.

Rand Bejruti je rediteljka iz Jordana, koja živi i radi između Nemačke i Jordana. Trenutno završava doktorat na Filmskom univerzitetu Konrad Wolf u Babelsbergu. Pohađala je programe za talente: Berlinale talents, Beirut talents, Inkubator filmskih stvaralaca Azije, Dokumentaristički kampus, Letnja škola dokumentarnog filma u Lokarnu i Jihlava akademija u Češkoj.





# Miloš Bojović

## Transformacija

jednokanalna video-projekcija sa zvukom

16 mm digitalizovano i zvuk

11' 38", 2019.

*Transformacija* je rad baziran na apropijaciji pređašnjeg nemog filma (vizuelne poeme). Nemački reditelj, Telemach Visinger je snimio svoj film inspirisan filmom Kiša (1929), Jorisa Ivensa, i ponudio ga na buduću *transformaciju*. Jedino ograničenje u transformaciji je to da slika mora ostati u izvornom obliku a zvuk može biti napravljen na bilo koji način i tako dodat slici. Do sada su napravljene desetine radova koje istu sliku zvukom transponuju na različiti način do posmatrača.

Zvuk za ovu transformaciju je snimljen kontaktnim mikrofonima koji su aplicirani na površine kao što su pokretne stepenice, šine voza, limene kutije, plastične kofe pune vode. Pored zvuka dobijenog kontaktnim mikrofonom sniman je zvuk sušenja drva u jednoj letnjoj noći. Svi zvuci su kasnije modifikovani i obrađivani.

-  
Miloš Bojović je rođen u Požegi, u Srbiji. Studirao je književnost na Filološkom fakultetu u Beogradu i fotografiju na Fakultetu za umetnost i dizajn u Usti nad Labom, u Českoj republici i Akademiji umetnosti u Lođu, u Poljskoj. Bavi se istraživanjima u domenu fotografije, filma, videa i zvuka. Izlagao je u zemlji i inostranstvu.

## Transformation

one-channel video projection with sound

16 mm digitalised and sound

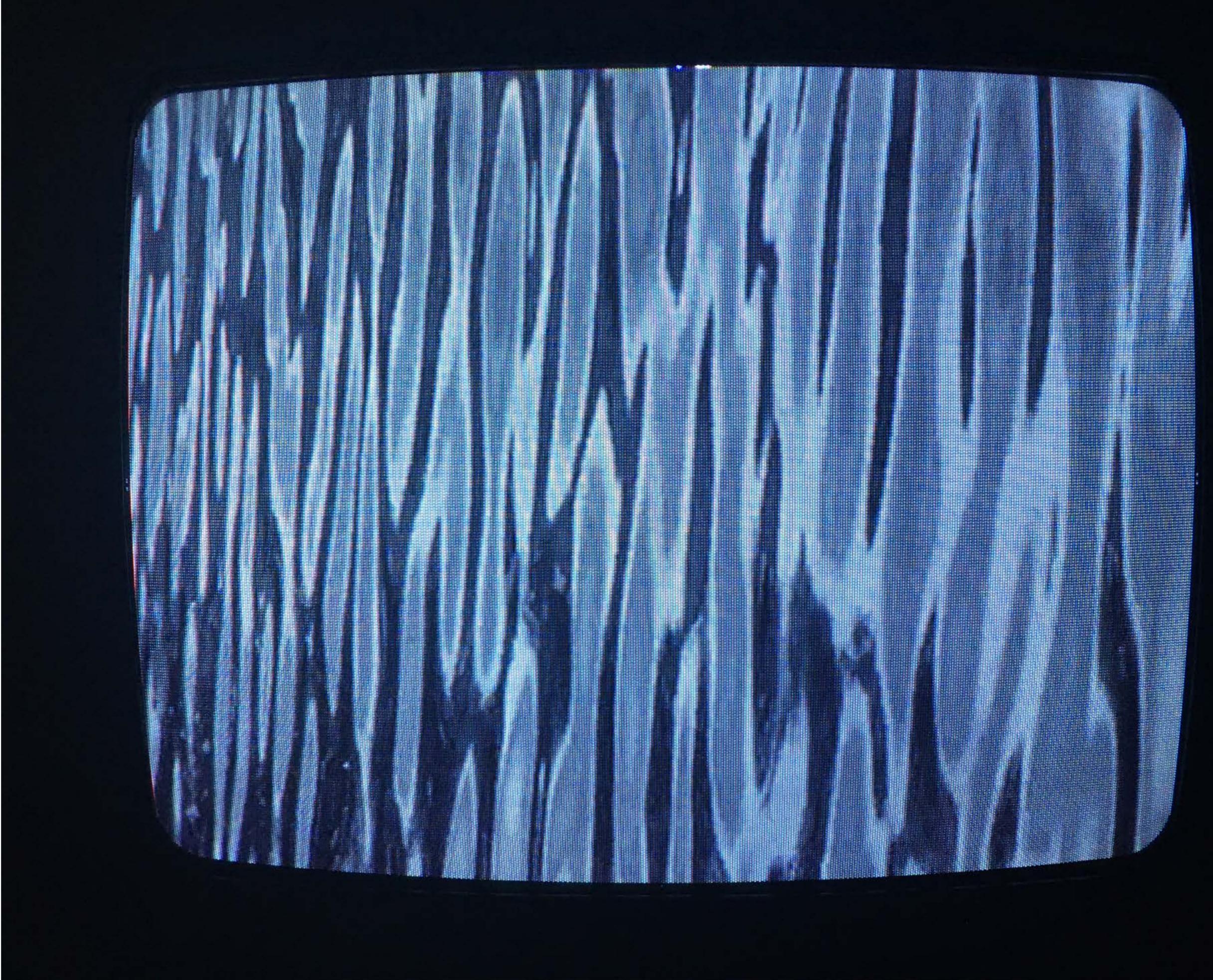
11' 38", 2019

*Transformation* is the piece based on appropriation of the silent movie (visual poem). German director Telemach Weisinger made his movie inspired by the movie Rain (1929) by Joris Ivens and offered it for a future *transformation*. The only limitation is that the image must stay as originally shown and the sound can be made and added at will. Till now tens of films were made that the same image offer to the spectator via different sound.

Sound for this transformation was recorded with contact mikes that were applied to the surfaces like escalators, rail tracks, tin boxes, plastic buckets filled with water. Besides that we have recorded also sound of the drying wood during one summer night. All sounds were later modified and edited.

-  
Miloš Bojović was born in Požega, Serbia. He studied literature at the Faculty of Philology – Belgrade and photography at the Faculty for Arts and Design at the Usti nad Labem, Czech Republic and at Art Academy, Lodz, Poland. He explores fields of photography, film, video and sound. His work has exhibited locally and internationally.





# Anica Vučetić

## Raspirivanje

video-skulptura, 5-kanalna zvučna i video-instalacija,  
5 TV ekrana, HD u kontinuitetu, 2020.

## Stirring Up

video sculpture, 5 channels sound and video  
installation, 5 TV screens, HD loop, 2020

Brzina, promena, protok informacija, trka za profitom, manipulacija – ovo su samo neke od odrednica našeg vremena i načina života, koji sve više izmiče kontroli pojedinca.

Vreme je rastegljiva kategorija, naš subjektivni doživljaj uslovljen prostorom i brzinom kojom se krećemo. Vreme je apstraktno, postoje merači njegovog protoka, ali objektivno ne postoje ni prošlo ni buduće vreme, već samo naša prisećanja prošlog i zamišljanja budućeg. Mi smo zapravo ukotvљeni u beskonačno rastegnutoj sadašnjosti.

U mojim radovima vreme je u funkciji pokretne slike – slika se kreće i to daje utisak protoka vremena, ali ta slika je usporena, kratkog trajanja, bez narativa, u *loop-u*. U tom beskonačnom ponavljanju posmatrač ima slobodu da je konzumira koliko dugo želi. To je vreme kada je posmatrač koncentrisan na sadašnji trenutak.

Moji radovi upućuju posmatrača na samospoznaju i promenu. Pandemija je zaustavila vreme i svet, suočila pojedinca sa samim sobom i dovela u pitanje našu egzistenciju, ciljeve, prioritete, postavila nas pred ogledalo, stavila na probu sve političke sisteme.

Promena sveta po meri čoveka započinje u pojedincu. Sada postaje evidentna potreba za uspostavlja-

Speed, changes, flow of information, race for profit, manipulation – they are just some of the determinants of our times and our way of living, which are increasingly slipping out of control of the individual.

Time is an expandable category, our subjective experience conditioned by space and the speed at which we move. Time is abstract, there are time meters that register its flow, but objectively there is neither past nor future time; only our memories of the past and imagining of the future. We are actually anchored in an infinitely stretched present.

In my works, time is in a function of the moving image – the image moves and that gives the impression of the passage of time, but the image is slow, of short duration, without narrative, and in a loop. In that endless repetition, the observer has the freedom to consume the image for as long as he wants. It is precisely the time when the observer is concentrated on the present moment.

My works direct the observer towards self-knowledge and change. The pandemic stopped time and the world, and, confronting the individual with himself, it has brought into question our existence, goals and priorities, placed us in front of a mirror, and put all political systems to the test.



njem balansa i komunikacije čoveka sa samim sobom, za preispitivanjem njegove pozicije u sadašnjosti, za konstantnim razmatranjem smisla i suštine savremene egzistencije.

Anica Vučetić, maj 2020.

„Uzmite šaku svežeg pepela ili bilo čega što je prošlo i videćete da je to još uvek vatra ili da to može biti“

Branko Miljković, *Pohvala vatri*

*Raspirivanje* upućuje na situaciju konstantnog urušavanja i entropije. Tinjanje onoga što je preostalo posle destrukcije obećava razbuktavanje novog ognja, kao razrešenja radikalnom promenom.

Efemerna i nematerijalna elektronska slika koristi se u ovom radu kao čvrsti „materijal“ u građenju objekta, skulpture, instalacije, u nekakvoj formi inverzije. Da li digitalne slike kojima smo svakodnevno preplavljeni i koje diktiraju, ali i destabilizuju našu realnost, mogu biti upotrebljene kao čvste tačke oslonca ili reperi našeg funkcionisanja? Da li nematerijalno na neki način može imati postojanost i kvalitet materijalnog?

The change of the world according to the measure of man begins in the individual. Now there is an evident need to establish balance and communication of man with himself, re-examine his position in the present, and constantly consider the essence and meaning of modern existence.

Anica Vučetić, May 2020

“Take the handful of fresh ash or of that that has been and you’ll see that it is fire still or could be”

Branko Miljković, *Praise to the Fire*

*Stirring up* points us at the constant breaking down and entropy. Smoldering bits of what has been after it was destroyed promises stirrings of a new conflagration as a radical change.

Ephemeral and non-material digital image is used in this artwork as a solid material in building of an object, sculpture, installation as a form of inversion. Do digital images that flood us every day and that dictate and destabilize our reality can be used as firm focal points or as measures to function by? Does immaterial can have permanence and quality of the material?



Anica Vučetić, magistrirala slikarstvo na FLU u Beogradu (1989). Bavi se video instalacijama i ambijentima. Laureat Politikine nagrade (2008) i Nagrade Memorijala Nadežde Petrović u Čačku (2005). Izlagala samostalno u: Brazilu, Nemačkoj, Holandiji, Kubi, Bosni i Hercegovini, Sloveniji, Crnoj Gori, Beogradu, Novom Sadu, Čačku, Vršcu, Požegi, Raškoj, Sopotu.

Anica Vučetić got her master in painting from the Faculty of Fine Arts in Belgrade in 1989. She works with video installations and ambient installations. She has won Politika award (2008) and Award of the Nadežda Petrović memorial in Čačak (2005). She had solo exhibitions in Brasil, Germany, Netherlands, Cuba, Bosnia and Herzegovina, Slovenia, Montenegro, Belgrade, Novi Sad, Čačak, Vršac, Požega, Raška, Sopot.

# Dragana Žarevac

## Slatka prolaznost 2.0

video-instalacija

15'05", 2020.

## Ephemeral Sweetness 2.0

video installation

15'05", 2020

Polazeći od termina „estetika nestajanja“ Pola Virilioa, ovaj rad postavlja sliku u dimenziju vremena beležeći nestajanje jedne i pojavljivanje drugih slika u dva vremenska toka.

Rad se reaktualizuje tokom pandemije i zabrane

*Slatka prolaznost 2.0* je rad koji se odvijao u nekoliko faza. Najpre je bombondžija Živorad Bosiljić sačinio ploču šećernog stakla koja je postavljena na stalak na koji je pričvršćena kamera usmerena na površinu stakla. Šećer je odabran kao materijal zbog svoje lake topivosti u vodi i zato što omogućuje postizanje viskoznosti, tanjenja, providnosti i refleksije kao staklo. Instalacija je postavljena na terasu stana u kome živimo i na taj način staklo je bilo izloženo atmosferskim promenama, svjetlu, vetu, kiši i vazduhu dok se u potpunosti nije raspalo i rastopilo. Proces je trajao šesnaest dana. Snimak je u realnom vremenu emitovan na *You-tube*-u u septembru 2015. Najzad, snimak je ubrzan montažnim procesom i dobijen je video-rad u trajanju od oko 15 minuta.

Taking Virilio's *aesthetics of disappearance* as departure point, this piece settles an image in the time dimension showing disappearance of the one and emergence of other images within two different time-flows.

This work was updated during pandemic and lockdown in spring 2020. We return to the same spot at the terrace, just to sit for hours motionlessly and look at the

*Ephemeral sweetness 2.0* is work done in several stages. First, candy-manufacturer Živorad Bosiljić made a pane out of sugar, then camera was mounted on the stand and it was pointed at the pane. Sugar was chosen as material because it easily dissolves in water. Sugar can attain high viscosity, capacity to thin out and is transparent and reflexive just like true glass. Installation was set on my terrace and in that way it was exposed to environmental elements, light, wind, rain and air till it has dissolved completely. This process lasted for sixteen days and recording was shown in real time on *You-tube* in September of 2015. Lastly, in editing, the footage was accelerated to obtain a 15 minutes video.

kretanja u proleće 2020. u trenutku kada se ponovo vraćamo na isto mesto na terasi da bismo tu proveli duge sate nepomičnosti i posmatranja vrhova drveća, okolnih zgrada i neba.

U tišini i postojanosti zatvorenog prostora vreme je jurilo strmoglavom brzinom. Radeci od kuće, gledajući u svoje ekrane, kuvajući i hraneći se, dezinfikujući novopristigle predmete, vežbajući na strušnici u dnevnoj sobi, ostajali smo stalno zapitani gde su nestali oni periodi koje smo obično provodili van doma. Dok sada, kada je javni prostor opet dostupan, ponovo smanjujemo vreme provedeno van sigurnosti sopstvenog stana. Tokom zabrane kretanja nismo uspevali da pronađemo vreme za sve one radnje koje smo nameravali da obavimo u kući, tada kad „imamo vremena“. Izlaskom iz zatvorenog prostora nadoknađujemo propušteno vreme, ali ono nam i dalje nedostaje. Kao masa od šećera, vreme je viskozno: skuplja se i razvlači, gomila se ili se topi, podsećajući nas da je sve efemerno, sve prolazi, i slatko i gorko.

treetops, buildings and sky.

In silence and permanence of the closed space time has flown with breakneck speed. Working from home, staring at screens, cooking and eating, disinfecting newly brought-in objects, doing exercises on a mat in the living room, we started to wonder where have vanished those instances we used to spend outside of home. Now when public space is available to us again, we still reduce the time we spend outside the safety of our apartment. During the curfew we didn't find the time for all the things we wanted to do at home, when *we have time*. Going out from the closed space we are making the time but we are still running out of it. Like a sugary mass, time has viscosity: it shrinks and extends, melts or accumulates, reminding us that everything is ephemeral, everything passes, both sweet and bitter.



Dragana Žarevac je vizuelna umetnica čiji rad karakteriše lični stav o pitanjima od opšteg društvenog značaja. Izlagala je, između ostalog, u Ludvig Muzeju savremene umetnosti - Beč, Tejt Modern galeriji – London, Centru Žorž Pompidou - Pariz, ZKM-u – Karlsruhe, *KunstWerke* - Berlin, *Art in General* – Njujork i u Muzeju savremene umetnosti – Beograd. Dobitnica je nagrada ZKM (Karlsruhe, 1998), Zlatne Sfinge za opus na festivalu Videomedija (Novi Sad, 1999) i Nagrade Memorijala Nadežda Petrović (Čačak, 2005).

Dragana Žarevac is visual artist. Her work features her personal opinions on important public matters. She has exhibited, among other places, at the Ludwig Museum – Vienna, Tate Modern Gallery – London, Centre Georges Pompidou – Paris, ZKM – Karlsruhe, *KunstWerke* – Berlin, *Art in General* – New York and Museum of Contemporary Art – Belgrade. She has won following awards: ZKM (Karlsruhe, 1998), Golden Sphinx at the Videomedija Festival (Novi Sad, 1999) and Nadežda Petrović Memorial Award (Čačak, 2005).



# Dejan Klement

## Sve je OK

jednokanalna video-projekcija sa zvukom  
5'34", 2019.  
produkcija: NFC Filmart - IVA.lab 2019

„...Svakodnevni problemi, negativna i pozitivna iskustva koja se nadovezuju, u koja ulaziš bez pripreme, doživljavaš nova bez najave, bez prostora da o svemu razmisliš, bez vremena da shvatiš šta ti se zaista dogodilo, sve je to počelo da me iscrpljuje i demotiviše. Jedan od najefikasnijih načina da sebi pomognem je rad. Zamolio sam ljude iz različitih zemalja\* da mi kažu ono što govore prijateljima kada su u krizi, kada imaju problem i poteškoće da se sa tim problemom izbore. Nešto utešno.

Dok vizuelni deo rada *Sve je OK* prati kako se udjavam iz urbane zone grada i polako odlazim ka prirodi, u nameri da pronađem mir i lepotu, na 14 različitih jezika čujemo da će sve biti OK (litvanski, crnogorski, češki, kantonski, urdu, španski, ahirvati, nigerijski, hibru, hrvatski, francuski, portugalski, ruski, grčki i nemacki). Proces prikupljanja ovih izjava je bio neverovatno emotivno putovanje...“

\* učesnici filmskog kampa „Interakcija“ i master-klasa „Interdok“

## Everything will be OK

one-channel video projection with sound  
5'34", 2019  
production: IFC Filmart - IVA.lab 2019

Dejan Klement (1989, Beograd) školovao se na Institutu Marine Abramović i Fakultetu savremenih umetnosti u Beogradu, gde je i diplomirao na slikarskoj katedri. Naješće deluje u polju video-performansa. Aktivno izlaže od 2008. godine, samostalno, grupno i na festivalima umetnosti u Srbiji i inostranstvu.

Dejan Klement (1989, Belgrade) studied at the Marina Abramović Institute and Faculty of Fine Arts, Painting department. He is mostly working in the field of video performance. Since 2008 has exhibited both solo and in group shows as well as on art fairs both in Serbia and abroad.

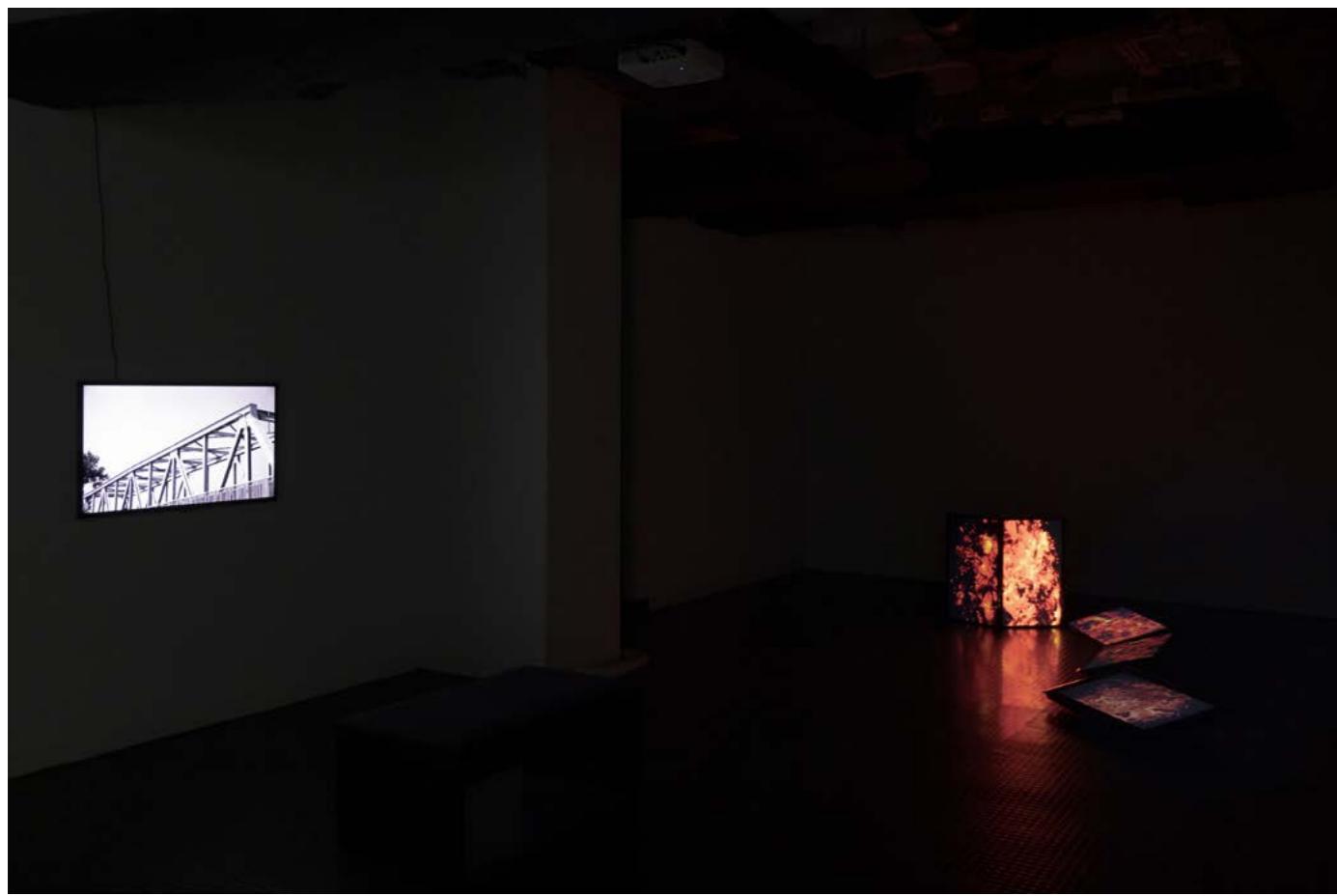
“... Everyday problems, negative and positive experiences that alternate and strike you so unexpectedly, without giving you space to think about everything or time to understand what has really happened, all started to exhaust and demotivate me. One of the most effective ways to help myself is to work.

I have asked people from different countries\* to tell me what they tell their friends when they are in crisis, when they have a problem and difficulties coping with the problem. However, something comforting.

While the visual part of the work *Everything is OK* covers the scene of me leaving the urban zone of the city and slowly moving towards nature, in order to find peace and beauty, we can hear that everything will be OK in fourteen different languages (Lithuanian, Montenegrin, Czech, Cantonese, Urdu, Spanish, AHIRWATI, Hebrew, Croatian, French, Portuguese, Russian, Greek and German). The process of collecting these statements was an extraordinary emotional journey...“

\* participants of the film camp ‘Interaction’ and the ‘Interdoc’ master class





# Ivan Petrović

## So i svetlo - iz scene

VHS, 17'20", 2020.

režija i kamera: Ivan Petrović

muzika: Štefen Bašo Junghans

montaža: Marija Kovačina

produkcija: NFC Filmart - IVA.lab 2019

## So i svetlo #0524

## So i svetlo #05556

lambda postupak, 2019

Film *So i svetlo – iz scene* prati situacije u seoskim naseljima i ruralnim sredinama u okolini Požege tokom rada na seriji fotografija *So i svetlo*. Film nastaje u formi verističke putopisne beleške kojim se preispituje uticaj filmskog iskustva na kreiranje i vrednovanje fotografске slike.

-  
Diplomirao je na Akademiji umetnosti „Braća Karić“ u Beogradu 2002. godine na odseku fotografije. Koosnivač je i urednik „Centra za fotografiju“; urednik je „Foto-foruma“; autor je i priredivač knjige *Foto-forum - razgovori o fotografiji*. Dobitnik je nagrade „Dimitrije Bašičević Mangelos“ i stipendije KulturKontakt u Beču.

## Salt and Light - Behind the Scenes

VHS, 17'20", 2020

directing and cinematography: Ivan Petrović

music: Steffen Basho-Junghans

editing: Marija Kovačina

production: IFC Filmart - IVA.lab 2019

## Salt and Light #0524

## Salt and Light #05556

lambda, 2019



The film *Salt and Light – Behind the Scenes* follows different situations in the rural settlements and areas around city of Požega, during the work on the series of the photographs *Salt and Light*. The film was made in the form of a veristic travelogue and it examines the influence of film experience on the creation and evaluation of the photographic image.

-  
Graduated from the Academy of Arts "Braća Karić", photography department, in Belgrade in 2002. He is co-founder and editor at the Centre for Photography. He is editor of the "Photo-forum" and author and editor of the *Photo-forum – talks on photography* book. He won "Dimitrije Bašičević Mangelos" award and KulturKontakt scholarship in Vienna.





# Mirjana Boba Stojadinović

## Lutalaštvo: voz

video-esej, jednokanalna video-projekcija sa zvukom  
8'10", 2020.

## Wanderlust: Train

video-essay, one-channel video projection with sound  
8'10", 2020



*Lutalaštvo: voz* je video-rad koji se sastoji od fotografija kojima se sučeljavaju pokret i statičnost, a da se pritom ne simulira sam pokret. Prateći narativ istražuje doživljaj putovanja vozom, kako kao procesa fizičkog izmeštanja i udaljavanja od poznatog/ulaženja u nepoznato, tako i kao duhovnog izazova za propitivanje sopstva. Sam voz nosi slojevito značenje: od sredstva koje je omogućilo savremeno doba – industriju, modernizam i kapitalizam, do drukčije simbolike svakog dela voza, kao što su lokomotiva, putnički ili teretni voz, šine. Rad balansira između ličnog lutalaštva i kontrasta koji su izgradili savremena društva.

*Wanderlust: Train* is a video-work consisting of photographs that confront movement and stillness, yet without simulating movement. The accompanying narrative researches the train travel experience as a process of physical dislocation and distancing from familiar/entering the unknown, as well as a process of spiritual challenge to re-question the self. The train itself carries a layered meaning: from a means that enabled the contemporary age – the industry, modernism and capitalism, to different symbolic of each and every part of a train, such as a locomotive, passenger or freight train and tracks. The work balances between the personal wanderlust and the contrasts that built the contemporary societies.

„Kada me nosi ovaj voz (kome fizički ne bih mogla ni da se suprotstavim, ali u kome postojim), postojim dišući na nekom sedištu negde u nekom vagonu, iza nekog prozora, koji me nosi u svojoj utrobi bezbednu – koliko se bezbedan može biti u utrobi čovekog straha. Kada putujem prostor je u nezaustavljivom pokretu, kojim ja ne upravljam – ali zato, vremenom, rasuđivanje se smiri. Otvori se prostor za spokojni tok misli. Kada se sve oko mene ubrza, ja se utišam. Učaurena u gvozdenu opnu vagona koji juri kroz prostor, nalazim se u rezervoaru tišine, nepomerajući se. A ništa ne miruje.“

Mirjana Boba Stojadinović  
*Lutalaštvo: voz* (deo teksta iz rada)

“While I am being conveyed by this train (which I could not affront, but in which I exist), I exist breathing on some seat somewhere in one of the cars, behind a window, which carries me in its inwards safety – as safe as one can be in the gut of the human fear. When I travel, the space is in unstoppable movement, which I do not control – but, in time, the reasoning calms itself down. Some space opens up for a calm stream of thoughts. When everything around me quickens up, I quiet down. Cocooned in a train-car steel membrane that rushes through space, I find myself in a reservoir of silence, immovable. And nothing is still.“

Mirjana Boba Stojadinović  
*Wanderlust: Train* (parts of the text from the work)

Mirjana Boba Stojadinović je vizuelna umetnica. Diplomirala je i magistrirala na Fakultetu likovnih umetnosti u Beogradu, kao i Institutu Piet Zwart u Roterdamu, Holandija i Fakultetu umetnosti u Plimutu, Velika Britanija. U centru njenih interesovanja su prostor i naracija, performativno upotrebljavajući fotografiju, tekst, zvuk, svetlost, objekat. Dobitnica je nagrade 25. Memorijala Nadežde Petrović (2010).

Mirjana Boba Stojadinović is visual artist, who graduated and received a master's degree at Faculty of Fine Arts in Belgrade, and she also holds a MFA from Piet Zwart Institute, Rotterdam (NL) in collaboration with the University Plymouth (UK). The focus of her interests is space and narration, employing performatively photography, text, sound, light and objects. She is the recipient of the award of the 25<sup>th</sup> Memorial of Nadežda Petrović (2010).



Vizuelni i zvučni materijali, montaža /  
Visual and sound materials, editing:  
Mirjana Boba Stojadinović

Producija / Production:  
NFC Filmart / IFC Filmart - IVA.lab

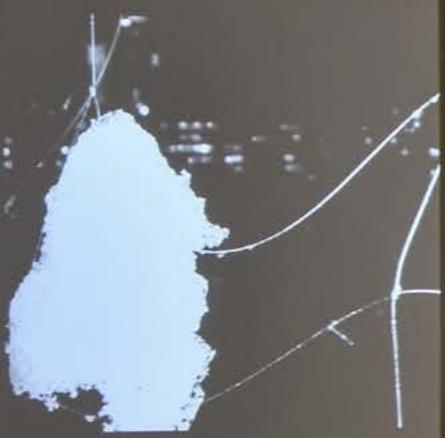
Hvala / Thanks:  
Nataša Pavlović, Margita Vajović, Muzej železnice u Beogradu /  
The Railway Museum in Belgrade, Odeljenje uzanih pruga Požega /  
The section for narrow-gauge railways Požega

muzika / music:  
Himalayha, Piano de Calda  
*Piano de Calda by Himalayha is licensed under a Attribution-NonCommercial-ShareAlike License.*

Pictures of the Floating World, Waves  
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Daniel Birch, Glacier Bells  
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# Slobodan Stošić

## (O)pozicije

video, dvokanalna instalacija sa zvukom  
9' 40", loop, 2020.

snimatelji: Arnold Fernandez, Filip Markovinović

montaža: Filip Markovinović, Slobodan Stošić

zvuk: Filip Markovinović

bubnjar Borislav Prodanović

produkcijska kuća: NFC Filmart - IVA.lab

## (O)positions

video, two-channel video projection with sound  
9' 40", loop, 2020

cinematographers: Arnold Fernandez, Filip Markovinović

editing: Filip Markovinović, Slobodan Stošić

sound: Filip Markovinović

drummer: Borislav Prodanović

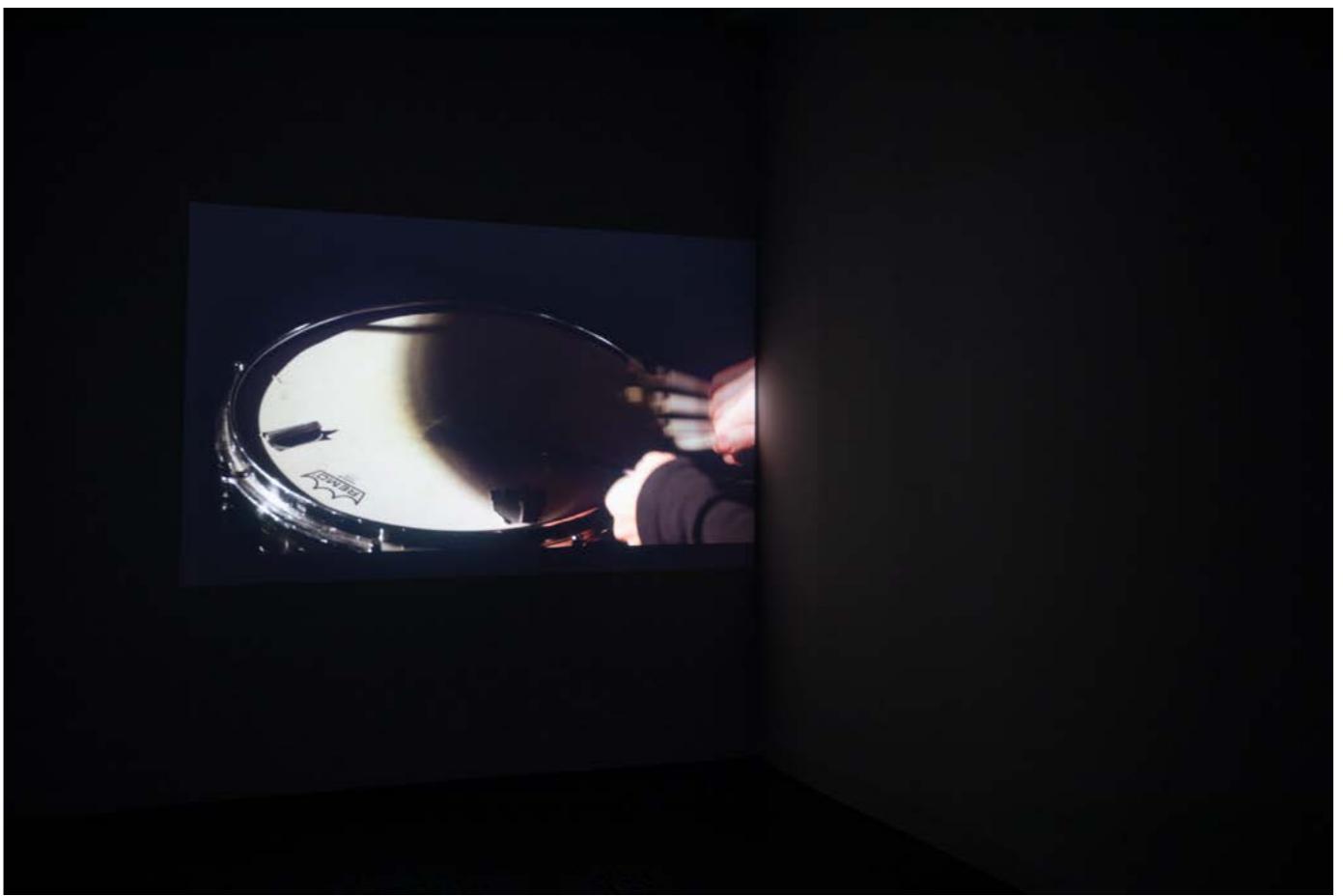
production: IFC Filmart - IVA.lab

Bez iskaza, njihov govor nema sadržaj. Učesnici su u generalizovanoj simetriji diskursa protestnog i partiskog organizovanja, a potom i bojkota. Slike su marge nečeg drugog. Sinkopatskim ritmom funkciju oznake i označenog preuzima bubnjar, u improvizovanom izrazu, on svira za slike koje nije video. Međuprostor dve slike, bez namere i plana, u procesu montaže pravi dramaturgiju događaja koji tek treba da iskrstne.

-  
Slobodan Stošić (1989). Dobitnik Mangelos Nagrade za 2012. godinu. Član Grupe za konceptualnu politiku.

Without testimony, their speech lacks content. The participants are in the generalized symmetry of the discourse of protest and party organization, and then boycott. Images are the margins of something else. With a syncopated rhythm, the drummer takes over the function of both the signifier and the signified, playing with an improvised expression for the images he has not seen. In the editing process, the interspace between the two images, without intention and plan, creates the dramatic dimension of an event that is yet to emerge.

-  
Slobodan Stošić (1989). Winner of the Mangelos award for 2012. Member of the Group for Conceptual Politics.





# Miloš Tomić

Dok sam bio u stomaku, napisao sam rukom svoju  
pišu i tako shvatio da sam dečak  
kratkiigrani film  
11' 57", 2020.

While I was in the belly, I touched my pee-pee and  
realized I was a boy  
short fiction film  
11' 57", 2020

Miloš Tomić je multimedijalni umetnik koji se u svojim projektima bavi filmom, fotografijom, kolažom i skulpturom. Studirao je režiju, potom i animaciju što i dalje u velikoj meri utiče na njegov rad. Tokom poslednjih 20 godina, kao nezavisan filmski umetnik koji ima i druge opsesije poput muzičkih improvizacija, sakupljanja odbačenih predmeta, pisanja, putovanja, sarađivao je sa drugim filmskim i vizuelnim umetnicima, muzičarima, kao i ljudima koji su marginama društva. Svoje rade je izlagao na mnogim festivalima i izložbama. Godine 2013, kako sam kaže, „slučajno“ je bio predstavnik Srbije na Bijenalu u Veneciji. Putuje i učestvuje na raznim radionicama kojima pristupa na veselo i zabavan način.

Svakodnevni filmadžija i tata sa ponekim slobodnim, zaboravnim danom. Neiživljeni muzikant. Više vremena izduvavao nos u maramicu nego svirao u saksofon. Kombinuje filmodeljstvo, animatoristiku, primjeni video i edukaciju u pokušaju da preživi i dalje radi to svoje. Paralelno sa novim idejama, popravlja stare filmove koji su se u međuvremenu ukvarili. Doživljava grad i sve okolo kao svoj filmski studio.

Miloš Tomić is a multimedia artist whose projects span film, photography, collages and sculpture. Tomić studied directing and then animation – experiences that continue to influence his practice. Over last 20 years, as an independent filmmaker with various others obsessions: music improvisations, collecting abandon objects, writhing, traveling, he has collaborated with many other filmmakers, visual artist, musicians as well, as with people from margins of society. He showed his work in many festivals and exhibition. In 2013, as he said “by chance”, was Serbian representative at Biennale in Venice. He travels cities with workshops that he leads in playful way.

Everyday film-maker and dad with some forgetful day off. Musician that doesn't get enough music. He spent more time blowing his nose than his sax. Mixes film-making, animation, applied video and didactic work in an attempt to survive and work his own thing. Simultaneously fixes old film that have grown stale and works on new ideas. He thinks of the city and everything in it as a part of his film studio.





# Vladimir Tomić

Vreme koje smo izgubili

15', 2017.

Time We Lost

15', 2017

Dok se rat u Bosni završio u novembru 1995. godine više od 3 miliona ljudi je raseljeno iz regiona. Mnogi su razdvojeni od svojih porodica i nastavili su život daleko jedni od drugih. Pogrebno preduzeće iz Sarajeva pruža usluge Bošnjacima u rasejanju koji nisu u prilici da prisustvuju sahrani rođaka.

Filmovi Vladimira Tomića pripadaju jednak polju savremene vizuelne umetnosti i polju eksperimentalnog dokumentarnog filma. Tematske celine njegove produkcije su inspirisane univerzalnim ljudskim tenzijama poput relacije između individualnosti i društvene strukture koja se menja. Njegov rad je više puta nagrađivan i prikazivan na festivalima poput Berlinala, program Forum, Filmski arhiv Antologija u Njujorku, IDFA i drugi. Njegov rad je deo kolekcije Nacionalne galerije Danske. U toku ove godine (2020) dobio je prestižnu trogodišnju stipendiju Danske umetničke fondacije. Poreklom je iz Sarajeva, a diplomirao je Danskoj kraljevskoj umetničkoj akademiji.

By the time the conflict in Bosnia-Herzegovina ended in November 1995, more than 3 million people from the region were displaced. Many were separated from family members and as time passes they continue to live far away from one another. A funeral home in Sarajevo therefore provides an online service for Bosnians abroad who are prevented from attending the funeral of a relative.

Vladimir Tomić's art films belong in the field of contemporary art as well as experimental documentary. The main themes in his productions are inspired by very universal and human tensions, for example between the individual identity and the changing structure of the society. Tomić's work has been awarded many times and has been shown at Berlinale Forum, NY Anthology Film Archives, IDFA and more. His work is included in the collection of National Gallery of Denmark. In 2020 he received the prestigious three year grant from Danish Art Foundation. Tomić is originally from Sarajevo. He graduated from The Danish Royal Academy of Fine Arts.





# Joana Turkan

## Radno telo

jednokanalna video-projekcija sa zvukom  
2'09", 2020.

Umetnici i radnici su najizloženiji posledicama radikalnih promena, društvenim i ekonomskim urušavanjima. Dok su jedni i drugi neophodni, oni su ranjivi i prvi kojih se odričemo.

Snimanjući tokom pandemije i baveći se radovima na adaptaciji kuće, shvatila sam međuzavisnost i polarizaciju ta dva rada. Umetnicima se traži da pokažu svoj rad iako se umetnost ne smatra radnim procesom, dok se težak fizički rad na gradilištima – molerisanje, bušenje, sečenje - ne vidi kao umetnost iako umetnici proizilaze iz rada i iako se i od umetnosti i od fizičkog rada traži da budu i lepi i utilitarni. Ovaj video se bavi radom i zvucima koje telo proizvodi tokom rada.

-  
Joana Turkan je interdisciplinarna umetnica i Fulbrajтов stipendista iz Rumunije. Bavi se koreografijom, filmskim stvaralaštvom i kontaktnim sportovima. Saradivala je sa više umetnika i filmskih stvaralaca. Vodi radionice u ne-formalnim situacijama.

# Ioana Turcan

## Body of Work

one-channel video projection with sound  
2'09", 2020

The artists and the workers are those more exposed to the consequences of a drastic change, the social and economic collapse. While both of them are needed, they are vulnerable and the first to be dismissed.

Shot during the pandemic while focusing mostly on the work around the house and construction I have realized the intersections and polarization of the two. Artists are asked for "bodies of work" while art is not considered work and the hard work in construction, painting, drilling, cutting is not considered art - even though artists emerged from its labour and both the art and the work are demanded to be beautiful and sometimes utilitarian at the same time. The video focuses on the work itself and the sounds that a body at work makes.

-  
Ioana Turcan is an interdisciplinary visual artist and a Fulbright scholar from Romania with a background in choreography, film-making and contact sports. She has collaborated with various visual artists and film-makers and holds workshops in non-formal settings.



# BODY OF WORK

BY IOANA TURCAN



# Mia Ćuk

## Kupine, noću

video-instalacija

VHS video, sveske, fotografija, tekst

9'33", 2020.

kamera: Mia Ćuk

montaža: Mia Ćuk, Slobodan Stošić

produkcijska kuća: NFC Filmart - IVA.lab

Serija video-minijatura, sačinjena od ostataka nikada snimljenog filma, odbačenih kadrova, zapisa i tekstova. Video-rad, smešten u prostor putovanja, sumnje i nedoumice, gde pojmovi dolaska i odlaska prelaze iz glagola kretanja u emotivne teritorije, prikazane kao fusnote bez označene celine.

-  
Mia Ćuk umetnica je koja deluje u polju fotografije, teksta i instalacije. Interesuje se za fragmente, tragove i ostatke svakodnevnice koje sakuplja, dokumentuje i promišlja. Naročito je privlače zaostaci materijalne kulture 20. veka. Učestvuje na izložbama, uređuje publikacije, putuje.

## Blackberries by Night

video installation

VHS video, notebooks, photography, text

9'33", 2020

camera: Mia Ćuk

editing: Mia Ćuk, Slobodan Stošić

production: IFC Filmart - IVA.lab

A series of video miniatures, made up of the remnants of a never-made film, discarded footage, recordings and texts. The video work, placed in the space of travel, doubts and dilemmas, where the concepts of arrival and departure pass from verbs of movement into emotional territories, shown as footnotes without a marked whole.

-  
Mia Ćuk is the artist working in the fields of photography, text and installation. She is interested in and collects, archives and thinks about fragmentary, traces and remains of the everyday life. She is especially attracted to the remains of the material culture of the 20th century. She participates in exhibitions, edits publications, travels.



Učim novi jezik putujući u praznom vagonu: sintaksu truckanja, zastajanja, naglosti, štucanja, preskakivanja, luppenja, iluzije, promaje, tenzije i opuštanja. Ne usuđujem se da ustanem sa sedišta, oči su mi prikovane za klizeće stvari, emulziju predela. Umesto „šta želim da prikažem“ negde pri početku masivnog planinskog lanca, oko 20-og minuta, zapitaću se „šta pokušavam da sakrijem“, i ovo zaboraviti.

I am learning a new language while travelling in an empty car: the syntax of jolting, halting, suddenness, hiccups, skipping, banging, illusions, draft, tension and relaxation. I dare not get up from the seat, my eyes are fixed on slippery things, the emulsion of landscape. Instead of “what I want to show” somewhere at the beginning of a massive mountain range, around the 20th minute, I will ask myself “what am I trying to hide”, and forget this.



# Efim Graboy i Sesilija Belen Sandoval

Filmska prepiska

video-terapija, video-pisma – instalacija

2020.

Efim Graboy & Cecilia Belen Sandoval

Cinematic correspondence

video therapy, video letters – installation

2020

Dvoje filmskih stvaralaca opsesnutih snimanjem sopstvenih života, upoznaju se tokom filmskog kampa, a njihovi video-dnevničici se sinhronizuju i transformišu u filmsku ljubavnu priču koja je zasnovana na video-pismima koja su slali jedno drugom.

Njihovi stilovi su različiti i njihova kombinacija proizvodi *novi sloj* kinematografskog jezika. Njena pisma pomažu u razumevanju njegovih i obratno. Pisma su međusobno povezana, ali pokazuju različito gledište na istu situaciju ili osećanje. Najsnažniji aspekt ovih audio-vizuelnih dnevnika je kada kamera prikazuje osećanje kadriranjem, ali niko od prisutnih ne zna šta osoba koja snima oseća, ponekad čak ni on ni ona to ne znaju, osim nesvesno. Ono što čini da ova pisma tako dobro funkcionišu je faktor vremena i kombinacije prošlosti (kada je snimak napravljen) i sadašnjosti (kad se snimak montira). Novi pogled na ove materijale suočava nas sa njihovom memorijom stvarajući novu dimenziju i složenost. Na istom ekranu vidimo nekoliko

Two filmmakers, obsessed by filming their lives, meet in a film camp, their video diaries synchronize and transforms into a cinematic love story based on their audio visual letters to each other.

Their styles are different and their combination creates new layer of cinematic language. Her letters help to understand his, and vice versa. The letters connected between each other, but shows different point of view on the same situation or feeling. The strongest side of those audio visual diaries happens when the camera exposes a feeling through its framing, but nobody around knows what the person who films feels, sometimes even him or her doesn't know that, only unconsciously. What makes those letters work so well is the factor of time and combination between past (when the footage was filmed) and present (when the footage is edited). The new point of view on the materials, meet the memory itself and creates a new dimension and complexity. We see a few realities on the same screen.

stvarnosti. Proces gledanja snimka i njegovo montiranje daje mnoštvo informacija ljudima koji ga gledaju kao i samim karakterima, i zato se pretvara u *video-terapiju*. Takođe, kombinacija audio vizuelnog sveta i pisanih dnevnika i misli (nastalih tokom montaže) transformiše osećaj na jedan dublji način i pojačava autentičnost.

„... Pismo otvara dijalog, pismo priznaje, pismo pita, pismo osporava iz svoje romantične forme (i melodramatične kao kalupa na kojem je ispisana latinoamerička svest)...

Pisala sam fikciju jer mi je ponekad stvarnost nepoznata.

Pisala sam pisma jer očekujem odgovore od stvari koje ne razumem.

Pisala sam pisma jer volim nešto da očekujem“.

Sesilija Belen Sandoval

The process of watching the footage and editing it giving a lot of information to people who watch it and the characters themselves, this is why it turns into a *video therapy*. Also combination between audio visual world and written diary and thoughts (made during an editing) transforms the feeling in a deeper way and adds authenticity.

“...The letter opens the dialogue, the letter confesses, the letter asks, the letter questions from its romantic form (and melodramatic as the mold on which Latin American consciousness is printed)...

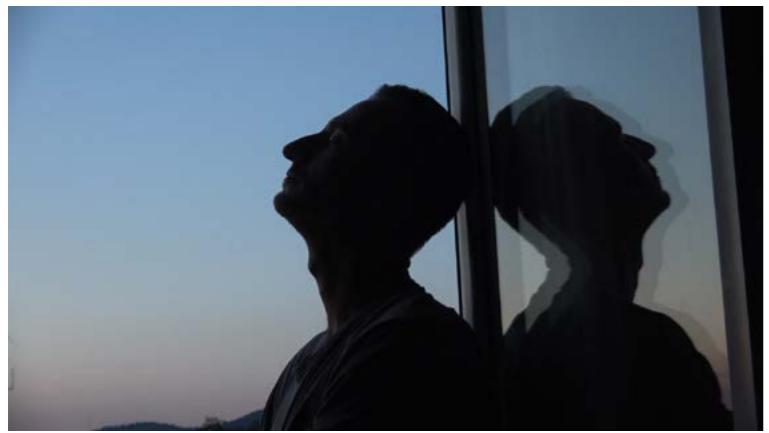
I wrote fiction because sometimes reality is stranger to me.

I wrote letters because I expect answers from the things I don't understand.

I wrote letters because I like to have something to expect”.

Cecilia Belen Sandoval





„Proces terapije putem videa i filma uvek mi je bio blizak. Spasio me je kada sam bio izgubljeni tinejdžer, čineći to i poslednjih petnaest godina, ali tek sada ga mogu nazvati njegovim pravim imenom. Svesno. Film je za mene uvek bio auto-terapija kroz terapiju likovima, ali sada sam i sam postao junak svog sopstvenog filma. Kamera se uključila i ja mogu da gledam sebe sa malim zakašnjenjem, ne kao u odrazu, a uvek se vidim u kamери od sadašnjosti do prošlosti...“

„Kada shvatite da ste postali lik iz filma, čiji život možete da kontrolišete, znate da želite da ovaj lik bude na dobrom mestu, da bude srećan i iskren, i činite sve da to i postignete. I bez obraćanja pažnje, vi menjate svoj život, postavljate pitanja, donosite odluke, povezujete se sa sobom kroz svoj karakter i taj proces terapije je beskrajan.“

Efim Graboy

“The process of therapy through video, film, was always there for me. It saved me when I was a lost teenager, and it does so for the past fifteen years, but only now I can call it by its name. Consciously. Cinema was always a self-therapy through character therapy for me, but now I became a character of my own film. The camera turned on me and I'm able to look at myself with a small delay, not like in a reflection, I always see myself in a camera from present to past....

„When you realize that you become a character of a film, whom life you can control, you know that you want this character to be in a good place, to be happy and honest, and you do everything to make it happen. And without paying attention, you change your life, you ask questions, you make decisions, you connect to yourself through your character and this process of therapy is endless“.

Efim Graboy

-  
Sesilija Belen Sandoval je snimateljka i dizajnerka zvuka (Univerzitet Buenos Aires) iz Misionesa, Argentina. Uglavnom se bavi dokumentarnim i eksperimentalnim filmom i radila je kao rediteljka, snimateljka i direktorka fotografije.

-  
Efim Graboy je mladi i nagrađivani filmski stvaralač – završio je Školu filma i televizije Stiv Tiš, Univerzitet Tel Aviv. Autor je nekoliko kratkih i jednog dugometražnog filma koji su dobili dvanaest međunarodnih festivalskih nagrada. U svom radu fokusira se na film koji doprinosi terapeutskom procesu kako kod junaka tako i kod samog autora.

-  
Cecilia Belén Sandoval is an Image and Sound Designer (University of Buenos Aires) from Misiones, Argentina. Her work is focused on the documentary area and experimental film, where she has worked as a director, director of photography and camera-woman

-  
Efim Graboy is a young, award winning, film-maker – Steve Tisch School of Film and Television, Tel-Aviv University alumnus. He made several short and one feature film which won twelve international festival awards. He concentrates on a cinema, that brings a therapeutic process for the character and the film-maker himself.

# Retro Future

## Introspektivni kolektiv

jednokanalna video-projekcija sa zvukom  
2020.

Ovaj sto i naše prisustvo su prilično metaforični, u neodređenom prostoru i u vremenu s kojim svako može da se poveže. Iako naizgled je to običan postavljeni sto, bližim zagledanjem videćete elemente: zemlja (tlo), voda (more), dok smo mi vatra, a vazduh je posvuda. To je sto života za kojim možemo da iskoristimo moći našeg uma, duše, volje i tela da bacimo magijske čini, da se prepustimo promeni, da se povežemo i da to najpre učinimo iz introspekcije. Sedeći za ovim stolom sedimo u sebi, s drugima koji čine to isto. To je introspektivni kolektiv.

-  
*Retro Future* je kreativni dvojac iz *Zemlje nežnosti*. Oni su kostimografi i scenografi, producenti i kustosi umetničkih projekata, dizajneri izložbi. Izlagali su tokom RDW i u galerijama u Bukureštu. Držali su radionice o recikliranju u modnoj industriji. Kreativni su partneri sa Festivalom modnog filma u Bukureštu.

## Introspective Collective

one-channel video projection with sound  
2020



This table and our presence is rather metaphorical, in an indefinite space and time to which anyone can relate. Even though at first sight it may seem like an ordinary table setup, if you look closer you can observe elements of the earth (soil), the water (sea), and we are the fire, and the air is all around. It is a table of life where we can use our power of the mind, soul, will, and body to make magic happen, to allow change, to have connection, and most of all to do this from an introspective perspective. Sitting at this table is sitting inside yourself at the same time with others doing the same thing, it is an introspective collective.

-  
Retro Future is a creative duo based in Kindland (the land of kindness). They are costume and set designers, produced and curated artistic projects, exhibition designers, held exhibitions during RDW and at Bucharest galleries, workshops on recycling and up cycling fashion industry. They are creative partners for Bucharest Fashion Film Festival.







1960s, Italy  
Gianni Berengo Gardin  
Bedroom, night  
Black & white negative  
Printed 1990  
10 x 15 cm





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