

Trajni čas umetnosti

Novosadska neoavangarda 60-tih i 70-tih godina XX veka

The Continuos Art Class

The Novi Sad Neo-Avantgarde of the 1960's and 1970's

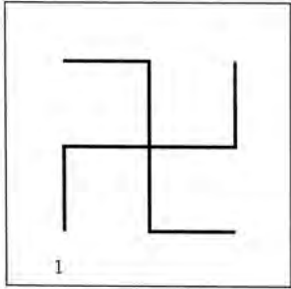


L.H.O.O.Q.
underground list za razvijanje međuljudskih odnosa N°9

Slavko Bogdanović

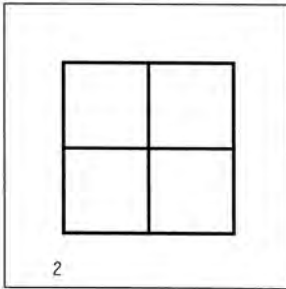
Strip o grupi kôd i njenim članovima

Bosut 4 11 1971



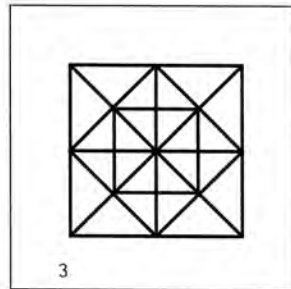
1

polazna pozicija

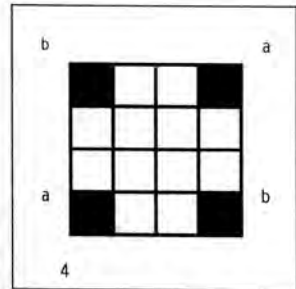


2

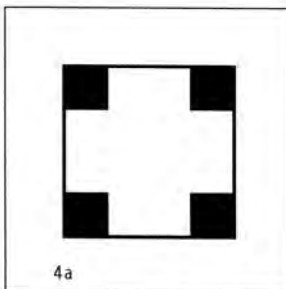
grupa kôd 19 12 1970
u hotelu park novi sad



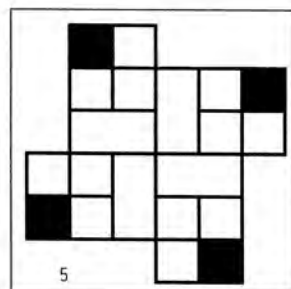
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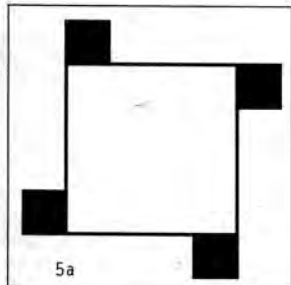


4a

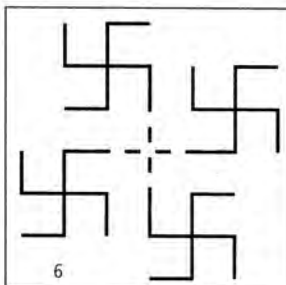


5

grupa kôd posle marta 1971
disperzivno dejstvo
pomeranje strukture za 50%
po dijagonalama
bb - vertikalno
aa - horizontalno
intimni krug

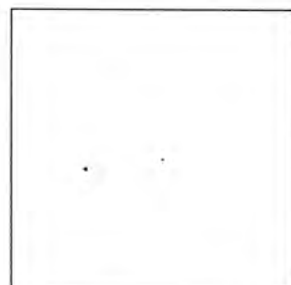


5a



6

završna pozicija



kraj

Naslov: **Trajni čas umetnosti**, Novosadska neoavangarda 60-ih i 70-ih godina XX veka

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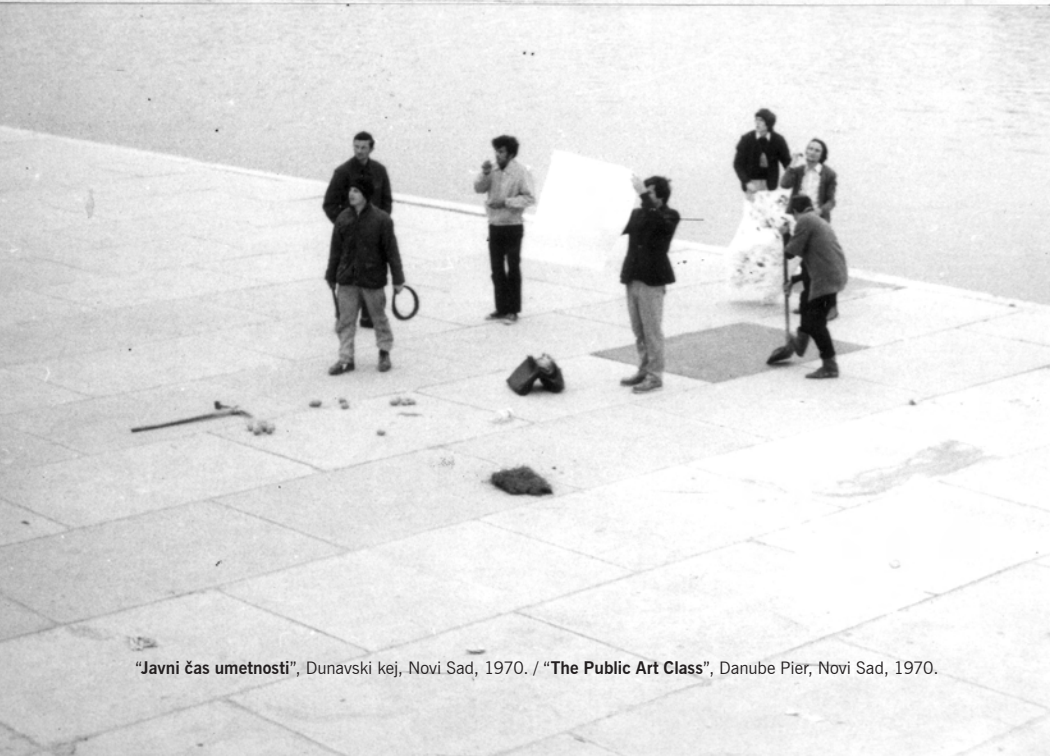
Trajni čas umetnosti

Novosadska neoavangarda 60-tih i 70-tih godina XX veka

The Continuos Art Class

The Novi Sad Neo-Avantgarde of the 1960's and 1970's





"Javni čas umetnosti", Dunavski kej, Novi Sad, 1970. / "The Public Art Class", Danube Pier, Novi Sad, 1970.

Trajni čas umetnosti, Novosadska neoavangarda 60-ih i 70-ih godina XX veka

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Trajni čas umetnosti

Novosadska neoavangarda 60-ih i 70-ih godina XX veka

Istorija nije data. Istoriju treba konstruisati.

Irwin

U okviru svog projekta “EastArt Map”, slovenačka grupa Irwin je pokrenula projekat mapiranja, tj. historizovanja nasleđa posleratne istočnoevropske umetnosti, koja zbog specifičnog političkog okvira i nepostojanja razvijenog umetničkog tržišta nije upisana u korpus istorije umetnosti XX veka.

Sličnu sudbinu sa drugim istočnoevropskim avangardama, delila je sa svojim lokalnim osobenostima i novosadska neoavangarda šezdesetih i sedamdesetih godina koja, osim ponekih primera, do danas nije značajnije naučno obrađivana. To se posebno odnosi na društveni okvir i barijere u kojima je ta umetnička praksa delovala (uticaj omladinskih pokreta, geopolitička pozicija i unutrašnji odnosi u Jugoslaviji, lokalni kontekst Vojvodine i Novog Sada). Protagonisti novosadske konceptualne scene su svojim radom kreirali jedan univerzalni i ne-teritorijalni diskurs, koji se očitavao u neometanoj komunikaciji i slobodi izražavanja. U isto vreme, njihov angažman nije bio izolovan od lokalnog konteksta, već zasnovan na karakteristikama vremena i prostora u kome su delovali.

Izložba u Muzeju savremene likovne umetnosti u Novom Sadu pod nazivom “Trajni čas umetnosti” predstavlja deo istoimenog, dugoročnog projekta, koji je simbolički nastavak akcije “Javni čas umetnosti”, realizovane od strane protagonista novosadske konceptualne scene, na Dunavskom keju, u Novom Sadu, 1970. godine.

Projekat “Trajni čas umetnosti” ima nameru da se kroz dokumentaciju, akcije, izložbe i performanse predstavi ova plodna i kreativna produkcija, koja s druge strane ima širi evropski i regionalni značaj. Realizacija ovog projekta predstavlja zajedničko uverenje da se može promeniti dosadašnje tumačenje značaja tih praksi, za istoriju umetnosti tog vremena. Neophodan je interdisciplinarni pristup u verifikaciji tog perioda i prakse, na sličan način kakva je ta praksa i bila, a ona je prožimala polje vizuelnih umetnosti, lingvistike, performansa, konceptualne umetnosti, kao i filozofskog, sociološkog i književnog rada.

Do sada su u okviru projekta “Trajni čas umetnosti” realizovani: pseudo-opera “Kralj šume” u režiji Andraša Urbana, autora Slobodana Tišme; obrada i digitalizacija dela legata Bogdanke i Dejana Poznanovića; javna tribina “Kultura u centru grada”, 20. decembra 2004. u Kulturnom Centru Novog Sada povodom 50 godina od osnivanja “Tribine mladih” u Novom Sadu; predstavljanje novosadske neoavangardne i konceptualne scene šezdesetih i sedamdesetih godina na izložbama “Belgrade Inc.” jula 2004. u Beču kao poseban deo

pod nazivom “Novi Sad Konc.”; internacionalna izložba “On Difference”, u Štutgartu, u maju 2005. godine.

Cilj istraživanja u okviru “Trajnog časa umetnosti” predstavlja konstatovanje i prevazilaženje problema i negativne selekcije koji permanentno postoje u našoj kulturnoj sredini. Upoznavanje široke publike sa aktivnostima pojedinaca i grupa koji su delovali tokom 60-ih i 70-ih godina omogućava utvrđivanje kontinuiteta sa tim periodom, što je neophodna osnova za reanimaciju kulturnih vrednosti i kulturne produkcije danas.

Posebno se zahvaljujemo Slobodanu Tišmi, Čedomiru Drči, Bogdanki Poznanović i Želimiru Žilniku na nesebičnoj pomoći u realizaciji ove izložbe. Takođe se zahvaljujemo svima koji su nam ustupili materijal iz svojih ličnih arhiva.

Centar za nove medije_kuda.org, Novi Sad
Novembar 2005. godine

The Continuous Arts Class

The Novi Sad Neo-Avantgarde of the 1960's and 1970's

History is not given. It needs to be constructed.

Irwin

Within the project “EastArt Map”, the Irwin group from Slovenia started a project of mapping; creating a history for Eastern Europe's post-war artistic legacy. As a result of specific political circumstances and the lack of a developed artistic market, this history has not been included in the corpus of the 20th Century art history.

Although characterised by local specificities, the Novi Sad Neo-Avantgarde of the 1960's and 1970's has been treated like other Eastern European arts. Other than a few exceptions, it has not been the focus of scholarly research. This is closely related to the social framework in which this artistic practice was carried out, as well as to the obstacles this social context engendered. Together these help to illustrate the impact of youth movements during that time, the geopolitical position and internal affairs of Yugoslavia, particularly within the local context of Vojvodina and Novi Sad.

The protagonists of the Novi Sad conceptual artistic scene created through their work a universal non-territorial discourse, observed in their unrestrained communication and freedom of expression. At the same time, their engagement was based on the local context, precisely referring to specificities of the times and the locality which they were working in.

The exhibition “The Continuous Arts Class” at the Museum of Contemporary Art in Novi Sad is part of a long-term project entitled “The Continuous Arts Class”; a symbolic follow up of the “The Public Arts Class” project, which was carried out in 1970 on the Danube Pier in Novi Sad by the protagonists of the current conceptual artistic scene.

“The Continuous Arts Class” aims at presenting a fruitful and creative production through documentation, action, exhibitions and performances of great significance for Europe and the region. The realisation of this project indicates a common belief that it is possible to interpret the importance that this artistic scene had for art history of that time. An interdisciplinary approach is needed in order to recognise the practices of that period, which would correspond to the practice itself. This means it should include visual arts, linguistics, performance, conceptual art, philosophy, sociology and literature.

So far, within “The Continuous Arts Class” project, the following has been realised: a pseudo-opera “King of the Forest” directed by Andraš Urban, written by Slobodan Tišma; processing and digitalisation of the artistic legacy of Bogdanka and Dejan Poznanović;

a colloquium entitled “Culture in the City Centre” held on 20th December, 2004 at the Cultural Centre of Novi Sad the fiftieth anniversary of the Youth Tribune (originally *Tribina mladih*) in Novi Sad; presenting the Novi Sad Neo-Avantgarde and conceptual art scene of the 1960's and 1970's at the exhibition “Belgrade Inc.” in July 2004 and in Vienna as a separate part entitled “Novi Sad Konc.”; international exhibition “On Difference” held in Stuttgart, in May 2005.

The goal of “The Continuous Art Class” project is to recognise and overcome the problem and negative selection perpetuating in our cultural environment. Introducing to a wider audience the activities of individuals and groups that were active during the 1960's and 1970's; thus enabling the establishment of continuity from this period, which constitutes a necessary basis for rejuvenation of current cultural values and cultural production.

Acknowledgements:

Many thanks to Slobodan Tišma, Čedomir Drča, Bogdanka Poznanović, Želimir Žilnik for their contribution in realization of the exhibition. Many thanks are owed to those who have donated material from their private archives.

New Media Center_kuda.org, Novi Sad
November 2005



Medijska ontologija

Mapiranje društvene i umetničke istorije u Novom Sadu

Zoran Pantelić i Kristian Lukić
 Centar za nove medije_kuda.org

Nakon prekida odnosa sa Staljinom i većinom komunističkih zemalja krajem četrdesetih godina dvadesetog veka, Jugoslavija je prošla kroz izvestan proces demokratizacije, koji je uticao na umetničku i kulturnu scenu, koja je u prvo posleratno vreme bila snažno obeležena soerealizmom. Tokom pedesetih, umereni modernizam je postao mejnstrim umetnički okvir u mladoj socialističkoj državi, a kao deo tih procesa u Novom Sadu se 1954. godine osniva "Tribina mladih", koja je snažno promovisala modernističku umetnost, slobodu govora i dijalog o savremenim društvenim i političkim pitanjima.

"Tribina mladih" i novosadska scena oko nje je krajem šezdesetih i početkom sedamdesetih bila pod uticajem međunarodnog omladinskog pokreta koji je kulminirao 1968. godine. Omladinski pokreti i radikalna umetnička i društvena praksa u Jugoslaviji predstavljala je izazov za dominantni, umereno-modernistički diskurs u kulturi toga vremena. Najradikalniji zahtevi za demokratizaciju kulture dolazili su iz umetničkih i kulturnih krugova u Novom Sadu, koji su bili okupljeni oko časopisa "Polja", časopisa "Új Symposion" (na mađarskom jeziku), studentskog časopisa "Index", filmske kuće "Neoplanta" i naročito oko omladinskog centra "Tribine mladih". Aktivnosti u ovim krugovima se mogu odrediti kao: eksperimentalne, novolevičarske, internacionalne i povezane sa kulturnim centrima, kao na primer sa centrima u Ljubljani, Zagrebu, Beogradu, Budimpešti, Berlinu, Parizu...

Istaknuti učesnici u aktivnostima umetničke scene u to vreme bili su članovi "KÔD" grupe (Slavko Bogdanović, Slobodan Tišma, Mirko Radojičić, Miroslav Mandić i delom Janez Kocijančič, Peđa Vranešević, Branko Andrić, Kiš-Jovak Ferenc); grupa "(Э) - Čedomir Drča, Vladimir Kopicl, Ana Raković i delom Miša Živanović, i grupa "(Э- KÔD) - Čedomir Drča, Vladimir Kopicl, Mirko Radojičić, Ana Raković i delom Slobodan Tišma i Peđa Vranešević, koji su radili u oblastima kao što su lingvistika, performans, proces art i konceptualna umetnost, a sa snažnim akcentom na intertekstualnosti i interdisciplinarnosti. "KÔD" grupa i grupa "(Э) su preispitali vrednosti koje je zagovarao umereni modernizam, prespitali su granice između različitih umetnosti, kao i između umetnosti, kulture i politike. Bili su pod uticajem Ludviga Vitgenštajna (*Ludwig Wittgenstein*), Maršala Makluana (*Marshall McLuhan*), Malarmea (*Stéphane Mallarmé*), Debora (*Guy Debor*), Dišana (*Duchamp*), Maljeviča (*Malevich*), grupe OHO, grupe *Art & Language*, Džozefa Košuta (*Joseph Kosuth*), Dejana i Bogdanke Poznanović. Snažan uticaj je dolazio i iz vojvođanske filmske produkcije (filmska kuća "Neoplanta"), iz koje potiče takozvani crni talas, a u okviru njega imena kao što su Želimir Žilnik, Dušan Makavejev ili Karpo Acimović Godina.

Slavko Bogdanović je lingvistički analizirao arbitrarno odabrane reči, a u radu "Porez na promet" (1970.) estetizuje ekonomske definicije poreza na promet, dok u svom

"Trajni čas umetnosti", u okviru internacionalne izložbe "On Difference", Württembergischer Kunstverein, Štuttgart, maj - jul 2005.

"The Continuous Art Class", at the international exhibition "On Difference", Württembergischer Kunstverein, Stuttgart, May - July 2005.

časopisu za razvoj međuljudskih odnosa - L.H.O.O.Q. - prikazuje strip na temu grupe "KÔD" (1971.), u kom je, između ostalog, upotrebio zabranjeni simbol - kukasti krst (obe verzije – u levo i u desno) - da bi predstavio istoriju grupe "KÔD". Mirko Radojičić je analizirao pojam konceptualne umetnosti i estetskih principa, kao što je to bio slučaj u delu "Tekst 1" (1970.). Miroslav Mandić je, između ostalog, parodirao galerijski sistem, i tokom jedne od akcije grupe "Februar", otvoreno je provocirao državni aparat (Dom omladine u Beogradu, 1971.). Slobodan Tišma je istraživao metode konstruisanja verbalnog teksta, a pod uticajem Malarmea i Maljeviča, analizirao je i dekonstruisao sisteme kvadrata i kocke (1970.)

U to vreme, Bogdanka Poznanović je pionirski istraživala oblast novih i proširenih medija. Proučavala je fotografiju, film, video i prva je uvela predmet Intermedijalnih studija u tadašnjoj Jugoslaviji. Bavila se istraživanjem komunikacijskih sistema i bila je član svetske mejl art zajednice (projekat "Feedback letter box" iz 1973.). Pored Bogdanke Poznanović, različite medije u svom radu je koristila i Katalin Ladik kroz performans i vokalni izraz ("Fonopoetika", 1976.). Katalin je je bila i članica grupe "Bosch+Bosch" koja je najviše bila aktivna u Subotici.

Bitan aspekt umetničke strategije, koji je zajednički činilac ovih grupa, jeste tretiranje redukcija značaja autorstva, što je u velikoj meri bilo naglašeno u okviru grupe "Januar", "Februar" i "Mart". Članovi grupe "KÔD" i "☐" su činili ove grupe, radili su, stvarali i izvodili pod nazivom grupa "Januar" tokom januara, tokom februara su nastupali pod nazivom grupa "Februar". Njihovi performansi (Dom Omladine, 1971.) su nailazili na negativan odziv publike, a kasnije i medija. Na akciji pod nazivom "Zakuska novih umetnosti" pravili su umetničke radove od izmeta, otvoreno i javno izazivajući politički poredak (Otvoreno pismo jugoslovenskoj javnosti, 1971. godine, koji su između ostalih poslali i Titu).

Kritika jugoslovenskog društva "Tribine mladih" je u to vreme dolazila sa nedogmatskih, radikalno levičarskih pozicija (u to vreme postojao je veliki broj anarholiberalnih, marksističkih, situacionističkih, trockističkih i maoističkih ideja), koje su ugrožavale ekskluzivno pravo države na marksističku praksu i levičarsku ideologiju. Reakcija države bila je u skladu sa pobedom tvrdog krila partije (između 1972. i 1974.). Do tada su kultura, mediji, čak i politika i ekonomija bili prilično slobodni segmenti društvenog i kulturnog života.

Nakon reakcije državnog aparata, Slobodan Tišma je prestao sa javnim umetničkim nastupima i zajedno sa Čedomirom Drčom, napravio nekoliko radova i izveo nekoliko performansa u kojima pronalazimo ideje kraja utopijskih i avangardnih projekata. U to vreme su izveli radove kao što su "nevidljiva umetnost", "nevidljivi bend", "nevidljivi umetnik" u okviru performansa pod nazivom "The End", koji je izvođen u periodu između 1972. i 1977. godine, a sastojao se od svakodnevnog ispijanja američke koka-kole i ruskog kvasa ispred obližnje samoposluge. Ovaj performans je predstavljao ideološku i političku dimenziju umetničke autonomije za koju su se zalagali, objavljujući umetnički avangardni poraz u sukobu sa državnim ideološkim aparatom.

Na žalost, krajem šezdesetih i početkom sedamdesetih, lokalna novosadska umetnička infrastruktura nije imala mehanizme i alate da analizira i procesuirala bogatu produkciju koja se tada stvarala. Ovo specifično "kulturno nasleđe" je nestalo sa javne scene posle državne intervencije i tako postalo deo lokalne urbane mitologije.

Ovi umetnici su delovali unutar kulturnih i omladinskih institucija u okviru vladajućih struktura, a pošto je provokacija upućena državnom aparatu prešla granicu koju je on mogao da toleriše, usledila je reakcija kojom je država potvrdila svoju poziciju u hijerarhiji moći. Državni aparat je u uredničke odbore institucija i časopisa postavio agente i kulturbirokrate, dok su neki od učesnika u dotadašnjoj kulturnoj sceni bili uhapšeni. Takođe je bila zabranjena distribucija filmova sa izraženom društvenom kritikom. ⁽¹⁾

Pitanje tzv. novih medija danas, kao i istraživanja u toj oblasti, su kvalitativno identični problemima koje je imala neoavangarda šezdesetih i sedamdesetih dok je vršila eksperimente sa instalacijama, videom i elektronskim zvukom. Ovi se problemi tiču odnosa medija i sadržaja, tj. pitanja "šta je novo u novim medijima?". Istraživanje u oblasti medija je istorija istraživanja komunikacije i ektovertnosti i traganja za kanalima za prenošenje poruke društvu. Želja avangarde da prodre u društvo i vodi ga u utopijskom projektu stvaranja pravednog društva je u tesnoj vezi sa medijskim istraživanjem.

(1) Zbog svog aktivnog angažmana i kritike jugoslovenskog kulturnog i političkog establišmenta, od 1971. do 1973. godine je vršen snažan pritisak na "Tribinu mladih". Urednički odbori novosadskih umetničkih i književnih časopisa "Polja" na srpskom jeziku, "Új Symposion" na mađarskom, studentskog časopisa "Index", i filmske kuće "Neoplanta" su bili smenjeni u periodu između 1972. i 1974. godine. 1971. godine, Slavko Bogdanović i Miroslav Mandić su bili osuđeni na godinu dana zatvora zbog svojih umetničkih aktivnosti.

Tekst je prvi put objavljen u okviru projekta "East Art Map", 2005. godine
www.eastartmap.net

Centar za nove medije kuda.org je organizacija koja okuplja umetnike, teoretičare, medijske aktiviste, istraživače i široku publiku na polju informacijskih i komunikacijskih tehnologija (*ICT - Information and Communication Technologies*). kuda.org je posvećen istraživanju novih kulturnih odnosa, savremene umetničke prakse i društvenih tema.
<http://kuda.org>

Media Ontology

Mapping of Social and Art History in Novi Sad

Zoran Pantelić and Kristian Lukić
New Media Center_kuda.org

After breaking relations with Stalin and most Communist countries at the end of the 1940s and the beginning of the 1950s, Yugoslavia experienced a certain kind of democratisation. In turn this influenced the artistic and cultural scene which was dominated at that time by “soc-realism”. Moderate modernism became the mainstream cultural framework for the young socialist state during the 1950’s. In 1954, in Novi Sad the “Youth Tribune” was established as a cultural centre which heavily promoted modernist art, free speech and dialog about contemporary social and political issues.

The “Youth Tribune” was influenced by international youth movements which culminated in 1968. Youth movements and radical artistic and social practice from Yugoslavia provoked a dominant discourse of moderate modernism at that time. The most radical demands for the democratisation of culture came from artistic and cultural circles in Novi Sad. These were focused around a magazine on the Serbian language “Fields” (“Polja” in Serbian), “New Symposium” (“Új Symposion” in Hungarian), the student magazine “Index”, the film company “Neoplanta” and especially around the cultural centre “Youth Tribune”. The character of these practices was multicultural, experimental, new leftist, international and linked with other cultural centres such as Ljubljana, Zagreb, Belgrade, Budapest, Berlin, and Paris.

Significant protagonists of the artistic scene at that time were members of the “KÔD” group (Slavko Bogdanović, Slobodan Tišma, Mirko Radojičić, Miroslav Mandić and partly Janez Kocijančič, Peđa Vranešević, Branko Andrić, Kiš-Jovak Ferenc), the group “(Э“ (Čedomir Drča, Vladimir Kopicl, Ana Raković and partly Miša Živanović), and group “(Э-KÔD” (Čedomir Drča, Vladimir Kopicl, Mirko Radojičić, Ana Raković and partly Slobodan Tišma and Peđa Vranešević). These groups worked in the sphere of linguistics, performances, process art and conceptual art with strong emphasis on inter-textuality and inter-disciplinarily work. They were all deeply influenced by Ludwig Wittgenstein, Marshall McLuhan, Mallarmé, Guy Debor, Duchamp, Malevich, OHO, Art & Language, Joseph Kosuth, Dejan and Bogdanka Poznanović. A great deal of influence also came from Vojvodinian film production, concentrated around the “Neoplanta” film production company, which produced the so-called “black wave” with names like Želimir Žilnik, Dušan Makavejev and Karpo Aćimović Godina.

Slavko Bogdanović undertook linguistic analyses of arbitrarily selected words, and one of his most famous works was “Turnover Tax” (1970) in which he “aestheticised” an economic explanation of the Turnover tax. Slavko Bogdanović also made in his Magazine

for development of interpersonal relations - L.H.O.O.Q - a comic about the group “KÔD” (1971) where, along with other signs, he used the taboo sign swastika (both clockwise and counter clockwise) to present the history of the group “KÔD”. In his work Mirko Radojičić’s work, such as “Text 1” (1970) analysed the term conceptual art and aesthetical principles. Miroslav Mandić made a parody of the gallery system and during one of the group’s “February” exhibitions, where he was openly provoking the state apparatus (Youth Cultural Centre in Belgrade, 1971). Slobodan Tišma was exploring methods for constructing a verbal text, and under the influence of Stephan Mallarmé and Malevich he was analysing and deconstructing systems of squares and cubes (1970).

Significant and pioneering exploration in to new media or extended media during this period was made by Bogdanka Poznanović, who explored photography, film, video and who also established the first inter-medial class in former Yugoslavia. Bogdanka Poznanović was also exploring systems of communication and she was part of worldwide community of mail art (a 1973 project called “Feedback letter box”). Another artist that explored and used different media in her work was Katalin Ladik who predominantly worked in the field of performance and vocal expression (“Phonopoetica”, 1976). She was also part of the “Bosch+Bosch” group, which was predominantly active in northern town of Subotica, near to the Hungarian border.

These groups could be identified by the artistic strategies they shared. The most common principle, and one of the most important strategies for these groups, was aimed at reducing the importance of authorship. This is strongly emphasized in the works of “The January” group, “The February” group and “The March” group. Members of “KÔD” and “(Э“ created these groups and worked, acted and performed so that during January they called themselves “The January” Group and during February, “The February” Group. The strategy became quite interesting since during performances (for example in the Youth Cultural Centre in Belgrade in January 1971) they created strong negative feedbacks from audiences and after that from the media. They made assemblages with faeces, openly and publicly attacking cultural and political establishment, including an Open letter sent to the Yugoslav public in 1971, which they also sent also directly to Tito.

The “Youth Tribune’s” critique of Yugoslav society at that time came from a non-dogmatic radical left position (during this time there were a wide range of anarchic-liberal, Marxist, situationists, Trotskyite and Maoist ideas) that imperilled the exclusive right of the state to practice Marxist and left ideologies. The state reaction corresponded with the victory of party hardliners (between 1972 and 1974). Until that time, culture, media, and even politics and economy had been relatively liberated areas of culture.

After the reaction of the state apparatus, Slobodan Tišma cancelled his public art practice and, together with Čedomir Drča, he created several works and performances that focused deeply on the death of utopian projects and the end of modernism. It was interesting that after the state reaction most of the artists, sooner or later, reduced their presence within

the cultural scene, some amongst them stopped working or started to symbolically perform these attitudes as reactions to the new situations that surrounded them. There were works like "Invisible art", "Invisible band" or "Invisible artist" that were part of a time-based performance called "The End" that happened between 1972 and 1977. During this period Slobodan Tišma and Čedomir Drča drank American Coca-Cola and Russian Kvas every day with friends in front of a local store. This performance presented an ideological and political dimension for the desired autonomy of art; declaring the avant-garde's artistic acknowledgment of the defeat of art in the battle with the ideological state apparatus.

Unfortunately, the local art infrastructure in Novi Sad at the end of the 1960's and the beginning of the 1970's did not have the mechanisms nor the tools to process the rich artistic and cultural activities that were happening elsewhere. This specific "cultural heritage" vanished from the public sphere after the state's intervention and became part of the local urban mythology.

These artists were acting from within the mainstream cultural and youth state institutions, and since the provocation of the state apparatus and ideology crossed the imaginary boundaries of the state's tolerance, the state reacted, thus confirming its position in the hierarchy of power. The state apparatus completely replaced the editorial boards of institutions and magazines with agents and bureaucrats, which imprisoned some of the protagonists of the scene. They also banned the distribution of critical films.⁽¹⁾

The question of the so-called "new media" today and exploration of media is qualitatively identical to the problems that the neo avant-garde of the 1960's and 1970's dealt with while conducting experiments with installations, video and electronic sound. These problems deal with the question of the relationship between the medium and the content, specifically what is new in new media. Media research is the history of research in to communication and extroversion whilst simultaneously seeking the channels to address the society and send a message. The avant-garde's aspiration to penetrate society and lead it into a utopian project of creating a just society is closely connected to media research.

⁽¹⁾ Because of its strong critical engagement and critique of the Yugoslav cultural and political establishment, Youth Tribune was forced to cease operating in 1974. The editorial boards of Novi Sad's artistic and literary magazines "Polja" (Fields), "Új Symposion" (New Symposium), the student's magazine "Index" and the film production "Neoplanta", were completely eradicated between 1972 and 1974. In 1971, Slavko Bogdanović and Miroslav Mandić were sentenced to one year in prison because of their artistic activities.

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New Media Center **kuda.org** is an organization which brings together artists, theoreticians, media activists, researchers and the wider public in the field of Information and Communication Technologies. In this respect, kuda.org is dedicated to the research of new cultural relations, contemporary artistic practice, and social issues. <http://kuda.org>

Prenos kao nova ekonomija obima *

Ketrin Karl

U uvodnom tekstu za izložbu konceptualne umetnosti pod nazivom "Informacija", održanoj u Muzeju moderne umetnosti 1970. godine, kustos izložbe Kajnaston Makšajn (*Kynaston McShine*) je napisao:

Ako živite u SAD-u, možete se pribojavati da će na vas biti pucano iz vatrenog oružja, bilo na univerzitetima, bilo u vašem krevetu, ili na formalniji način, u Indokini. Moglo bi se činiti isuviše neodgovarajućim, ako ne i apsurdnim, ustati ujutru, ući u sobu i naneti boju iz male tube na kvadratno platno. Šta vi, kao mlad umetnik, možete uraditi, a da to što uradite bude relevantno i od nekog značaja?⁽¹⁾

Ovom izjavom, Makšajn tvrdi da je konceptualna umetnost, sama po sebi, izpolitiziran čin. Ona proizilazi iz kritičke svesti spram političkih struktura i implikacija koje one imaju u realnom životu. U kasnim 60-tim i ranim 70-tim godinama, iako su se nalazili u različitim političkim sistemima, umetnici, od Južne do Severne Amerike, jugoistočne, istočne, severne i srednje Evrope, Rusije i Azije, su svi dovodili u pitanje osnovnu doktrinu umetničkog stvaralaštva i svoju ulogu u umetničkim institucijama kao i van njih. Umetnici su istraživali i manipulirali strukturama i strategijama, ispitivali značenja čak i onda kada ona nisu podržavala neku ideologiju ili neki krajnji ishod.

Uprkos tome što je većina umetničkih radova efemerne prirode, dematerijalizacija nije bila primarni cilj konceptualne umetnosti. Tačnije, uhvativši se u koštac sa pitanjima kako "proširiti ideju umetnosti, obnoviti definiciju i razmišljati o njoj van uobičajenih kategorija,"⁽²⁾ umetnici su svoj materijal dovodili do krajnjih granica upotrebne vrednosti i razmere, i probijali prag gubitka značenja. Na primer, američki umetnik Brus Nauman (*Bruce Nauman*) se u svom stvaranju koristi naizgled konačnim i logičkim arhitektonskim strukturama i dvosmislenošću nekih jezičkih situacija. U nekim od njegovih radova on kreira hodnike za šetnju, u kojima se nalaze kamere za video nadzor, koje služe kao podsetnik da se nešto od dešavanja snima i prenosi, sa ciljem da se gledaocu ostavlja da razgraniči fizičke i mentalne informacije koje ne doprinose komunikaciji. Tako, gledalac učestvuje u procesu koji kreira umetnik, ne posmatrajući formalan umetnički objekat, koji je očigledan rezultat umetnikovog rada. Nauman je za svoju umetničku praksu rekao, "Ja sam se samo naglas čudio. Potrebno mi je bilo da je vizuelno sagledam da bih proverio da li verujem u nju."⁽³⁾

Konceptualni umetnici se igraju sa sistemima svih vrsta. Duboko zainteresovani za logiku sistema, umetnici je testiraju i analiziraju sve do njenog sloma. Izložba "Open Systems: Art circa 1970", čiji je kustos bila Dona di Salvo (*Donna di Salvo*), predstavljena u "Tate Modern" galeriji u Londonu tokom leta 2005. godine, ovo je pitanje ponovo postavila u

središte pažnje. U katalogu izložbe, Boris Grojs (*Boris Groys*) je istakao da je cilj većine umetničkih praksi iz 60-tih i 70-tih godina, imitacija razmišljanja. To nije izlaganje slika, kao kod uobičajenog stvaranja umetničkih dela, već izlaganje misli. Čuvena je izjava Jozefa Bojsa (*Joseph Beuys*) u kojoj kaže da za njega crtanje predstavlja razgovor o crtanju i da crtanje predstavlja notni zapis, izvor ideja koje se obrađuju, a veoma su u bliskoj vezi sa okolnostima i sa njim samim. Njegovo razmišljanje - crtanje je bilo nadahnuto izražajnošću njegove mistične ličnosti. ⁽⁴⁾

Nadovezujući se na značaj komunikacije koji je Bojs istakao, konceptualni umetnici su se fokusirali na vizuelni jezik dijagrama, kao i na sam jezik sa svim svojim verbalnim uputstvima i komandama. Poznata izložba i knjiga Hansa Urlaha Obrista (*Hans Ulrich Obrist*) "do it" (*učini to*) iz 1994. godine, jeste pregled umetničkih dela iz 60-tih i 70-tih godina i današnjeg doba, koja se sastoje od prijateljskih zahteva, zadataka i korisnih instrukcija koje daju umetnici. Štaviše, izložba "do it" predstavlja izazov savremenom izlaganju i načinu rada kustosa, jer postavlja model otvorene izložbe, "izložbe u nastajanju" ⁽⁵⁾ ponuđen u formi uputstva, ili igre koju bi trebalo da igraju budući kustosi i umetnici pozvani da se uključe.

Makšajn je 1970. godine prepoznao ovu potrebu za komunikacijom i interakcijom kod tadašnjih umetnika: "Sa osećajem mobilnosti i promene koja prožima njihovo vreme, oni su zainteresovani za načine putem kojih dolazi do brze razmene ideja, više nego za balzamovanje samih ideja u 'objekat'." ⁽⁶⁾ Slično njima, taj cilj je bio katalizator i za umetnike novih medija nastalih 90-tih godina. Ovo je, u kombinaciji sa interesom umetnika iz 70-tih i 90-tih za stvaranje umetnosti koja će dopreti i do šire publike, dalo složene rezultate.

U SAD-u su umetnici kao Nensi Holt, Majkl Hajzer, Denis Openhajm i Robert Smitson (*Nancy Holt, Michael Heizer, Dennis Oppenheim, Robert Smithson*) izneli svoj rad na predele. U slučaju Majkla Hajcera, na primer, taj potez je bio protest protiv galerijskog sistema u Njujorku, koji je postao tako komercijalan. Istoričarka umetnosti En Vagner (*Ann Wagner*) je pisala, da je rad ovih umetnika danas izuzetno značajan, jer je postavio novu dijalektiku, između mesta i umetničkog dela, koja još uvek važi, oni "priznaju da su galerija, pejzaž, pa čak i putovanja umetnika, na kraju krajeva, iste prostornosti." ⁽⁷⁾ Analizirajući konceptualnu umetnost jugoistočne Evrope, može se dobiti mnogo više od same ideje nove ekonomije obima na koju se ona poziva.

Ako je američki "lend art" iz šezdesetih započeo sa novom ekonomijom obima, to se nije ogledalo samo u stvaranju novog obima samih umetničkih dela, nego i u stvaranju mnogo otvorenijeg poimanja mreže mesta u stvaranju umetnosti. Rana konceptualna umetnost iz istog vremenskog perioda u Jugoslaviji je u svojoj srži imala cirkulaciju i komunikaciju između gradova, uglavnom Beograda, Ljubljane, Novog Sada i Zagreba. Ova nova vrsta prostornosti i komunikacije kroz disperznu mrežu je proširila pojam mesta umetničkog stvaralaštva. U konceptualnoj umetnosti Jugoslavije 60-tih i 70-tih godina, sama scena je bila višestruka, grupisana i nabijena energijom.

Umetničko stvaralaštvo u bivšoj Jugoslaviji je bilo klasifikovano u smislu "zakašnjenja", kao da su spoljašnji uticaji primani nakon odigranog događaja, sažeti, obrađeni i predstavljeni. Ipak, kao što se ni proces razmišljanja ne može zatvoriti u jednu sliku, kako Grojs ističe vezano za serijsku prirodu minimalizma, konceptualna umetnost nastavlja da se generiše u Jugoslaviji kao relaciona praksa i zbog toga nije pravilno istraživana sa aspekta "kašnjenja"; više se bavila samim njenim "prenosom" u svom nastanku i analizi. Prenos dam-daš aspekata putovanja i komunikacije, ideja i izraza razvija proširenu hronologiju aktivnosti među gradovima, koja nije linearna već polivalentna.

Štaviše, ova razmena ima poseban karakter jer je njen cilj bio stvoriti kritičku subjektivnost koja bi bila zajednička i zasnovana na mreži. Mešajući modernističko verovanje u predmet sa postmodernističkim idealima mnoštva i decentralizovanog kritičkog izraza, stvara se značajan doprinos konceptualnoj umetnosti. Subjektivnost i egzistencijalistička istraživanja igraju mnogo veću ulogu u konceptualnoj umetnosti jugoistočne Evrope nego u SAD. Čuvena izjava Sola Levita (*Sol Lewitt*) u njegovoj knjizi "*Sentences on Conceptual Art*" glasi da, "konceptualna umetnost nije logična." Ipak ostaje utisak da Miško Šuvaković zapauže da se umetnici iz jugoistočne Evrope ne bave mnogo "svetom objekata, već svetom intersubjektivnih, psiholoških i duhovnih odnosa." ⁽⁸⁾ To naglašava ljudski aspekt mnogo više nego američka verzija konceptualne umetnosti.

Dok su konceptualni umetnici u Njujorku stvarali suprotstavljajući se komercijalizaciji galerija, u istom periodu u Jugoslaviji nije postojalo umetničko tržište, niti jak interes da se uništi vladajući sistem. Pošto je država direktno ili indirektno podržavala umetničku scenu iz različitih razloga, uopšteno gledano, nije postojala snažna dijalektika između umetnika i vlade. "Tribina mladih" u Novom Sadu od sredine 50-tih (do početka 70-tih), "Studentski centar" u Zagrebu polovinom 60-tih, BITEF u Beogradu kasnih 60-tih i "Studentski kulturni centar u Beogradu" su početkom 70-tih imali dosta slobode da prave program kakav su želeli.

U ovom smislu, međutim, novosadska scena je bila posebna. Između 1972. i 1974. godine, vlada se snažno suprotstavljala aktivnosti umetnika grupe "KÔD", "(Ξ)", (Ξ - KÔD i reditelja koji su pripadali crnom talasu. Ovi umetnici nisu bili u pravom smislu reči disidenti, već su jednostavno prestali da gaje iluzije u pogledu sistema. Naravno da su hteli više slobode u izražavanju, a pored toga mnogi su verovali u zajedničke vrednosti vladajućeg socijalizma. Uvideli su da tadašnja vlada nije unapređivala te vrednosti, posebno nakon što su konzervativci stekli veću moć ranih 70-tih godina.

Kao i ostali umetnici toga vremena, umetnici u Novom Sadu 70-tih godina, analizirali su i kritikovali sisteme koji su upravljali njihovim životima, tražili način da razviju nove komunikacione tehnike i tehnike diseminacije, koje su postale prethodnica savremene umetnosti novih medija i aktivizma. To posebno iskustvo prenosa u Jugoslaviji, postavlja nove mogućnosti za mapiranje umetničkih dela i njihovog stvaranja pošto su sami radovi predstavljali niz mesta, niz veza i komunikacija među ljudima.

* **Ekonomija obima** (*Economy of scale*) prim.prev.

Termin kojim se u ekonomiji označava odnos između veličine nekog preduzeća ili industrije i najniže moguće cene onoga što proizvode. Ekonomija obima, za neko preduzeće, znači da ono ima velike proizvodne mogućnosti putem kojih snižava troškove proizvodnje po jedinici proizvoda. Kada fabrika povećava proizvodnju, obično se dobija smanjenje prosečne cene tog proizvoda. Ovo smanjenje se naziva ekonomija obima. Obično se javlja u industrijama sa kapitalnim ulaganjima u kojima se troškovi mogu rasporediti kroz velik broj proizvodnih jedinica. Za preduzeće koje uspeva da ove troškove drži na niskom nivou (po jed. proizvoda) se kaže da povećava ekonomiju obima. Da bi neko preduzeće postiglo ekonomiju obima, mora postojati adekvatno tržište koje će biti dovoljno veliko da prihvati date proizvode.

Beleške:

(1) Kynaston McShine "Introduction to *Information*" in Alexander Alberro and Blake Stimson, eds. *Anthology of Conceptual Art* (Cambridge, MA: MIT Press, 1996), 212.

(2) McShine, 213.

(3) Michael Auping, "Metacommunicator" u *Bruce Nauman: Raw Materials* London: Tate Modern, (2004), 10. Ludwig Wittgenstein je u knjizi *Proposition and its Sense* napisao, "Pretpostavlja se da je moguće videti o čemu neko razmišlja ako mu se otvori glava. Ali kako je to moguće? Objekti o kojima neko razmišlja svakako nisu ništa više u njegovoj glavi, nego što su u njegovim mislima! ... Značenje pripada fenomenu mišljenja."

(4) Ann Temkin et al, *Thinking is Form: The Drawings of Joseph Beuys* ex cat. (Philadelphia Museum of Art, 1993).

(5) Hans Ulrich Obrist, ed. *do it* Vol. 1 (Frankfurt: Revolver, 2004), 11.

(6) McShine, 213.

(7) Ann Wagner, *ArtForum* (Summer 2005), 268.

(8) Miško Šuvakovic i Bijelić eds. *Impossible Histories* (Cambridge: MIT Press, 2003), 212.

Ketrin Karl (*Katherine Carl*) je pisac i kurator iz Njujorka. Trenutno radi na svojim doktorskim studijama o istoriji i kritici istorije umetnosti na Univerzitetu u Stony Brook. Radila je u "Dia Art Foundation" i saradivala sa mnogim umetnicima na različitim projektima. Piše i objavljuje tekstove u brojnim umetničkim publikacijama i katalozima izložbi u Sjedinjenim državama i šire.

Relay as a New Economy of Scale

Katherine Carl

In the introduction to the 1970 exhibition of conceptual art "Information" at the Museum of Modern Art, the curator Kynaston McShine wrote:

If you are living in the US, you may fear that you will be shot at, either in the universities, in your bed, or more formally in Indochina. It may seem too inappropriate, if not absurd, to get up in the morning, walk into a room, and apply dabs of paint from a little tube to a square of canvas. What can you as a young artist do that seems relevant and meaningful? ⁽¹⁾

With this statement, McShine insists that conceptual art is inherently a politicized act. It is generated from a critical awareness about political structures and their real-life implications. In the late 1960s and early 1970s, although located in different political systems, artists from South America to North America, Southeast, East, Northern and Middle Europe, Russia and Asia were all questioning the basic tenets of artmaking and their own role inside and outside its institutions. Artists were investigating and manipulating structures and strategies, questioning meanings even if they were not necessarily promoting a particular ideology or outcome.

Despite much of the artwork's ephemeral nature, dematerialization was not a primary goal of conceptual art. More precisely, it was through grappling with how to "extend the idea of art, to renew the definition, and to think beyond the traditional categories," ⁽²⁾ that artists pushed their materials to the limits of utility and scale, and breached the threshold of breakdown of meanings. For example, American artist Bruce Nauman constructs with seemingly finite and logical structures of architecture and language situations of ambiguity. In some of his works he provides corridors for walking with surveillance cameras as cues that some action is being recorded and relayed, only for the viewer to be left to sort out physical and mental information that does not add up to communication. Instead, the viewer is participating in the artist's process, not viewing a formal art object that is a distinct result of the artist's work. Nauman has said of his practice that, "I was just wondering out loud. I needed to see it visually to test if I believed it." ⁽³⁾

Conceptual artists play with systems of all sorts. Deeply concerned with logic, artists test and analyze it until it cracks. "Open Systems: Art circa" 1970 curated by Donna di Salvo and presented at Tate Modern in London in Summer 2005 framed the issue again. In the exhibition catalogue, Boris Groys posited that the goal of most of the art of the 1960s and 1970s is the mimesis of thinking. It is the representation not of images as in traditional artmaking, but of thought. Joseph Beuys has famously said that for him drawing was talking about drawing and that drawing was a score, a source of ideas that are in process and very tied to the circumstance and to himself. His thinking-drawing was infused with the expression of his own mystical persona. ⁽⁴⁾

Building on Beuys' emphasis on communication, conceptual artists focused on visual language of diagrams and language itself, with its verbal instructions and commands. Hans Ulrich Obrist's well-known exhibition and book project "do it" (1994) is a compendium of artworks that consist of artists' emphatic demands, tasks and helpful instructions from the 1960s and '70s as well as today. Furthermore, "do it" is also a challenge to contemporary exhibition and curatorial practice as it poses an open exhibition model, "an exhibition in progress" ⁽⁵⁾ that is offered as a manual, or a game to be played out by the next curators and artists who are invited to engage.

In 1970 McShine identified this impulse to communication and interaction for artists at the time: "With the sense of mobility and change that pervades their time, they are interested in ways of rapidly exchanging ideas, rather than embalming the idea in an 'object.'" ⁽⁶⁾ Similarly, this goal has been a catalyst also for new media artists who have emerged in the 1990s. This combined with the interest in the '70s and '90s in creating art that will have a reach that extends beyond the usual art audience has yielded complex results.

In the United States such artists as Nancy Holt, Michael Heizer, Dennis Oppenheim and Robert Smithson took their practice into the landscape. In Michael Heizer's case for example the move was largely a protest of the New York gallery system that had become so commercial. Art historian Ann Wagner has written, that these artists' work is ultimately relevant today because they raised a new dialectic between place and artwork that is still in play, and that they "acknowledge that gallery and landscape and even the artist's travels are ultimately coextensive." ⁽⁷⁾ From analyzing conceptual art from Southeast Europe, there is even more to be gained from the idea of a new economy of scale that she refers to.

If American land art of the 1960s opened a new economy of scale, it was not just in creating a new scale of the artworks themselves but in building a more expansive notion of the network of places of artmaking. Early conceptual art of the same time period in Yugoslavia had at its core a circulation and communication between cities, namely Belgrade, Ljubljana, Novi Sad and Zagreb. This new type of spatialization and communication through a dispersed network expanded in scale the notion of the place of artmaking. In conceptual art of 1960s and 70s Yugoslavia, the scene itself was multiple, clustered and dense with energy.

Art production in former Yugoslavia has been categorized in terms of "delay," as if influences from the outside are received after the fact, digested, manipulated and outputted. Yet, just as the thinking process cannot be encapsulated in one image, as Groys points out with regard to the serial nature of minimalism, conceptual art continues to be generated in Yugoslavia as a relational practice and so is not properly investigated in terms of "delay" but is rather concerned with "relay" in its making and analysis. The relay of give and take of travel and communication, ideas and expression, develops an expanded chronology of activities among the cities that is multivalent instead of linear.

Furthermore, this relay has a special character because its aim was to forge a critical subjectivity that would be communal and based on a network. Mixing modernist belief in the subject with postmodern ideals of multiplicity and decentered critical expression creates a distinctive contribution to conceptual art. Subjectivity and existential investigations play a much stronger role in conceptual art in Southeast Europe than in the United States. Sol Lewitt famously said in his "Sentences on Conceptual Art" that, "conceptual art is not logical." Yet it is striking that Misko Šuvaković characterizes the artists in Southeast Europe as concerned not with "the world of objects, but rather with a world of intersubjective, psychological and spiritual relationships." ⁽⁸⁾ This stresses the human subject much more than the United States version of conceptual art.

Whereas conceptual artists in New York City made work in opposition to the commercial galleries, in Yugoslavia at the time there was no art market and no strong interest in destroying the government system. Because the state directly or indirectly supported the art scene for a variety of reasons, generally there was no strong dialectic between artists and the government. The "Youth Tribune" in Novi Sad from the mid 1950s (until beginning of 1970s), "The Student Center in Zagreb" in the mid 1960s, BITEF in Belgrade in the late 1960s, and "Student Cultural Center" in the early 1970s had a lot of freedom to program as they wished.

However in this respect, the Novi Sad scene was distinct. Between 1972 and 1974, the government was strongly antagonistic towards the artists of "KÔD" group, "(E)", "(E- KÔD)" and the black wave filmmakers. These artists were not really dissidents but rather were disillusioned with the system. Certainly they wanted more freedom of expression, and also many truly believed in the collective values of existing socialism. They saw that the government at that time was not furthering these values, especially after the conservatives gained more power in the early 1970s.

Like other artists at the time, artists in Novi Sad in the 1970s analyzed and criticized the systems that regulated their lives, and sought to develop new communication and dissemination techniques that became forerunners to contemporary new media art and activism. Yugoslavia's particular experience of relay sets up new possibilities for mapping artworks and artmaking when the work itself is the set of places, the set of connections and communications between people.

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Notes:

(1) Kynaston McShine "Introduction to *Information*" in Alexander Alberro and Blake Stimson, eds. *Anthology of Conceptual Art* (Cambridge, MA: MIT Press, 1996), 212.

(2) McShine, 213.

(3) Michael Auping, "Metacommunicator" in *Bruce Nauman: Raw Materials* London: Tate Modern, 2004), 10. Ludwig Wittgenstein in the *Proposition and its Sense* wrote, "It's supposed to be possible to see what someone is thinking of by opening up his head. But how is that possible? The objects he's thinking about are certainly not in his head—any more than in his thoughts! ... It is with the phenomenon of thinking that meaning belongs."

(4) Ann Temkin et al, *Thinking is Form: The Drawings of Joseph Beuys* ex cat. (Philadelphia Museum of Art, 1993).

(5) Hans Ulrich Obrist, ed. *do it* Vol. 1 (Frankfurt: Revolver, 2004), 11.

(6) McShine, 213.

(7) Ann Wagner, *ArtForum* (Summer 2005), 268.

(8) Miško Šuvaković and Bijelic eds. *Impossible Histories* (Cambridge: MIT Press, 2003), 212.

Kolektivne kulturne prakse

Između sentimenta i funkcionalnosti kreativnih zajednica

Branka Ćurčić, Centar za nove medije_kuda.org

"S ljudima ste koje volite, s kojima nešto stvarate, čini vam se da se nikada nećete rastati, da ste karmički spojeni u nekoj misiji na Zemlji, živite jedni za druge. One izvan i ne primećujete. Vaši se osmesi reflektiraju jedni o druge. Drugi, oni izvan vašeg malog stvaralačkog kruga, zavide vam na vašoj isprepletenosti, poletu kojim dišete, radosti koju širite, svjetlu koje prenosite na tamu oko sebe. Što vam više zavide, ali i što vas više napadaju, bliži ste jedni drugima, nepotkupljiviji, strasniji u jedinstvenosti kolektivizma, isprepleteni snagom koju si međusobno pružate. Beskrajno ste hrabri i lijepi, jedni drugima posvećujete svoje radove, zajednički ih potpisujete. Prava kolektivna stvaralačka idila. Primili ste se za ruke i poletjeli..."

Da li u ovoj slici ima mesta ironiji? U tekstu "Raspad kolektivnog", Ljiljane Filipović⁽¹⁾, govori se o problemima koji uzrokuju kraj kolektivne prakse pri čemu se ističe nekoliko tema: autonomni ego, narcizam i nemogućnost odupiranja kapitalističkom zovu, odnosno preovlađujućem vrednosnom sistemu. Ali, pre nego što se raspadne, kolektivno najpre mora da nastane i da se pozicionira prema vladajućem vrednosnom sistemu i vladajućem modelu rada.

Jer, kolektivna akcija rešava neke probleme navigacije tržišno vođene kulturne ekonomije dozvoljavajući individualcu da izbegne iskrivljene odnose moći koji postoje između individue i institucije. Ono što je mnogo značajnije, kolektivna akcija takođe pomaže da se ublaži intenzitet otuđenja nastalog na potpuno racionalizujućoj i instrumentalizovanoj kulturi, rekreiranjem nekih od pozitivnih tačaka prijateljskih mreža u produktivnom okruženju⁽²⁾. Članovi američkog kolektiva "Critical Art Ensemble"⁽³⁾ veruju da kolektivi ili koalicije mogu postojati na principu međusobnog poverenja, posvećenosti ostalim članovima i zajedničkom cilju, solidarnosti zasnovanoj na razlikama, zadovoljstvu svih članova, konsenzusu i "plivajućoj hijerarhiji" pri zajedničkom radu, sa pretpostavkom promene mesta onoga ko odlučuje, u zavisnosti od prirode dela i kompetencije svakog pojedinca. Preuzimajući Foucault-ov model, oni smatraju da moć hijerarhije može biti produktivna i da ne vodi uvek ka dominaciji.

Ekspanzija interneta i savremenih komunikacijskih tehnologija, zasnovanih na mrežama kompjutera, u poslednjih dvadeset godina je dovela do ustoličenja globalne ekonomije, do učinkovite globalne distribucije konzumerizma i do profitom vođene **organizacije rada**. Nove komunikacijske tehnologije su doprinele prostorno-vremenskoj kompresiji, tako da nikada

pre nije postojalo toliko mogućnosti i toliko sredstava, koje obezbeđuju međusobnu ljudsku komunikaciju. I pored utopijskog verovanja da će nove tehnologije obezbediti socijalnu pravdu i rešiti brojne društvene probleme, one ipak jesu doprinele nastajanju novih oblika "virtualne" socijalizacije na internetu, putem elektronske pošte, prostora za *chat*, *mailing* lista, *newsletter-a*, *blog-ova*, itd.⁽⁴⁾

"Syndicate" je mailing lista formirana 1996. godine, kao "post-1989" internet zajednica koja je za cilj imala pospešivanje razmene informacija između Istočne i Zapadne Evrope⁽⁵⁾. Ubrzo je ova mailing lista prerasla u neformalnu mrežu preko 500 umetnika novih medija. Saradnička mreža "Syndicate" je započela svoj rad kao skromna platforma, koja je obezbeđivala svojim učesnicima/članovima razmenu informacija, diskusiju i saradnju zasnovanu na jednakosti. Razvojem, ova neformalna zajednica je prerasla u mrežu zasnovanu na međusobnom poverenju svojih članova. Britanska kuratorka novih medija, Lisa Haskel smatra da "Syndicate" lista nije bila "politička pozicija, utopija ili manifest, već je pre bila proces istraživanja, "prokopavanja tunela" u cilju stvaranja veće međusobne povezanosti i poznavanja. Ovaj proces sa sobom nosi i mnogo poteškoća, ali ono što iz njega nastaje je kanal za razmenu namenjen nama i svima onima koji imaju zajedničke interese". Ovakva vrsta internet zajednice predstavlja neformalnu koaliciju umetnika, aktivista, teoretičara, kolektiva i organizacija iz celog sveta, okupljenih oko ideje podrške radikalnim kulturnim i političkim akcijama. Najbitniji deo ove zajednice je virtualan: članovi koalicije komuniciraju, razmenjuju informacije i diskutuju putem *mailing* liste i foruma. Obično se ovakve zajednice zasnivaju pre na principima anarhije, nego demokratije, na "ekonomiji poklona" i na čistom volonterizmu.

Kolaborativna praksa in situ

Sistem kolaboracije, slobodne saradnje, međusobnog povezivanja u mreže i neformalne koalicije/grupe, svakako nije zaostavština novih tehnologija i savremenog trenutka. Ovakav vid organizacije postoji godinama unazad i u različitim delovima sveta.

U tekstu "Novosadski vanguard" iz 1970. godine, Janez Kocijančić kaže:

"Prošle jeseni jedan broj najmlađih vođanskih stvaralaca (isprva 6-7), s jedne strane isključivo upućen na kompromise najrazličitijih vrsta i već etablirane forme (bolje čitaj: kliše) delovanja, a s druge strane, svestan vlastitog prezenta i zajedničkih afiniteta i okrenutosti praćenju novih evropskih strujanja - odlučio je da, s ciljem ispitivanja nekih do sada nedovoljno korišćenih mogućnosti, osnuje grupu (nazvanu "KÔD" po jednom terminu, i pojmu F. de Sosira i njegovog lingvističkog učenja).

Grupa "KÔD" nije koterija, nije udruženje i nije klan. Od presudnog značaja za njeno funkcionisanje je uzajamno prijateljstvo članova i poluprofesionalni odnos prema programiranom poslu⁽⁶⁾.

Ne samo članovi grupe "KÔD", već i "(☐)", "(☐-KÔD)", "Januar", a zatim i "Februar"⁽⁷⁾, imali su svoje mesto susreta - Tribinu mladih⁽⁸⁾, čiji je internacionalni karakter i progresivna uređivačka politika, početkom 1970-ih godina, značajno uticala na rad ovih grupa. Takođe su tu bili i punosnažni "sateliti" Tribine, koji su doprinosili razvoju celokupne atmosfere: atelje "DT 20", Dejana i Bogdanke Poznanović⁽⁹⁾ i njihova rubrika u mnogim časopisima pod nazivom "DT 20 Informiše", u kojoj su objavljivali najsvežije informacije iz različitih oblasti globalne umetničke i kulturne prakse. Moglo bi se čak smatrati da je povezanost, komunikacija i mrežna saradnja između članova ovih grupa na "Tribini mladih" i oko nje, sa ostalim jugoslovenskim i svetskim umetničkim područjima (Ljubljana, Zagreb), neka vrsta preteče zajedništva i saradnje koja se danas kreira zahvaljujući globalnim komunikacijskim tehnologijama. Ili bar onom njihovom delu koji se zasniva na slobodnoj saradnji, međusobnom razumevanju, neometanoj razmeni informacija i ostvarenju zajedničkih ideja.

Dugo vremena, umetnička praksa je smatrana individualnom aktivnošću, koju su podržavali postojeći edukativni sistem (ne postoje škole u kojima se uči kolektivna kulturna praksa) javnost i kulturno tržište. Danas, kompleksnost umetničkog sistema i njegovi odnosi prema različitim aspektima savremenog društva i mrežama moći, nalaze potrebu za saradnjom i povezivanjem u (manje-više) privremene i neformalne grupe, u cilju realizovanja zajedničkih ideja.

Postoji nešto značajno u vezi sa kolektivnim kulturnim praksama koje se zasnivaju na vrednostima daleko iznad onoga što se može razumeti kroz "utilitarne filtre ekonomskog preživljavanja"⁽²⁾.

Uspe li se kolektivnim trudom preraspodeliti "implementacija i dobrobit moći tako da ona prijeđe iz ruku elite u ruke većine, time će se omogućiti premještanje učinaka nagona smrti na osnovi načela suradnje, solidarnosti i pozitivnih društvenih veza, koje održavaju značajke povezane s nagonom života".⁽¹⁰⁾

Sve što jesmo i sve što imamo je dar i mora se zauzvrat darovati.

Leon Bourgeois

Reference:

(1) Filipović Ljiljana, "Raspod kolektivnog", tekst originalno objavljen u katalogu izložbe "Kolektivna kreativnost", Kunsthalle Fridericianum, Kassel 2005; priredio kolektiv "Što, kako i za koga", Zagreb

(2) Critical Art Ensemble, "Observation on Collective Cultural Action", esej objavljen u knjizi "Digital Resistance, Explorations in Tactical Media", Autonomedia, 2001, <http://www.autonomedia.org>

(3) "Critical Art Ensemble" je kolektiv, neformalna grupa čiji se rad zasniva na istraživanju intersekcije umetnosti, politike i tehnologije, <http://www.critical-art.net>

(4) *Chat* – virtualni prostori na internetu gde se odvija direktna komunikacija između različitih aktera na različite teme.

Mailing list - lista za slanje je u suštini mehanizam za prosleđivanje. Svaka poruka poslata na adrese sa liste biva prosleđena svakoj adresi koja je na listi, i kao rezultat, na kraju svi primaju istu informaciju. Ovo je model difuznog emitovanja, s tim da kod lista za slanje svako može biti pošiljalac.

Blog – vrsta dinamičkog *web* sajta na kome se informacije objavljuju vrlo intenzivno i vrlo često je rezultat rada više različitih aktera.

(5) Lovink, Geert, “Deep Europe and the Kosovo Conflict, A History of the V2_East/Syndicate Network”, objavljeno u knjizi “My First Recession, Critical Internet Culture in Transition”, V2_/NAI Publishers, Rotterdam, 2003.

(6) Kocijančić Janez, “Novosadski vanguard”, 1970, tekst objavljen u katalogu “Grupa KÔD, (Э, (Э-KOD, retrospektiva”, Galerija savremene umetnosti, Novi Sad, 1995.

(7) “KÔD”, “(Э”, “(Э - Kôd”, “Januar”, a zatim i “Februar” su neformalne grupe koje su postojale tokom 1970. i 1971. godine u Novom Sadu. Članovi ovih grupa su se međusobno preplitali i učestvovali u radu više različitih grupa. Njihov rad je bio posvećen eksperimentalnim umetničkim formama, procesualnosti, kritičkom istraživanju društva i politike i ekscesnim akcijama. Neki od članova ovih grupa su: Slobodan Tišma, Čeda Drča, Slavko Bogdanović, Miroslav Mandić, Branko Andrić, Mirko Radojičić i mnogi drugi.

(8) “Tribina mladih” je osnovana 1954. godine u Novom Sadu, kao prvi, alternativni kulturni centar u bivšoj Jugoslaviji. Krajem 1960-ih i ‘70-ih, Tribina je postala mesto okupljanja najprogressivnije umetničke scene, književnosti, teatra i performansa iz sveta, Evrope i Jugoslavije. Predstavlja prethodnicu poznatog beogradskog SKC-a, Studentskog kulturnog centra, koji je postao mesto susreta sredinom ‘70-ih godina.

(9) “DT 20” je atelje Dejana i Bogdanke Poznanović, nazvan po adresi na kojoj se nalazi. “DT 20” je, pored njihovog radnog prostora, bio i neformalno mesto okupljanja brojnih jugoslovenskih i evropskih umetnika, teoretičara, kritičara, književnika itd. To je bilo i jedno od mesta okupljanja novosadske neoavangardne scene, gde su se vodile diskusije, čitale najrecentnije knjige, časopisi i katalozi. Bogdanka i Dejan Poznanović su, u izvesnim periodima bili angažovani na Tribini mladih, putem svojih internacionalnih poznanstava i aktivnosti, prikupljali veliki broj različitog materijala iz oblasti umetnosti, medija, književnosti, itd. i formirali unikatnu biblioteku.

“DT 20 Informiše” je rubrika koju su Bogdanka i Dejan Poznanović uređivali u časopisima: “Polja”, “Új Symposium” iz Novog Sada, “WOW” časopisu iz Subotice, “Student” iz Beograda, “Ekran” iz Slovenije, u periodu od 1970. do 1975. godine. U toj rubrici su objavljivali recentne informacije iz različitih oblasti umetnosti i društva. Ova rubrika predstavlja vrstu sižea svega onoga što se dešavalo u studiju “DT 20”.

(10) Carpintero E. “A Malaise of Our Time: The Fragmentation of Collective Identities” u “Mind & Human Interaction”, Volume 13, 2004, University of Virginia (citat iz reference 1).

Collective Cultural Practices

Between the Sentiment and Functionality of Creative Communities

Branka Ćurčić, New Media Center_kuda.org

“You are with the people you love, the people with whom you have created something. It seems that you are never going to part, that you are ‘karmically’ connected by a mission that you have on Earth - to you live for each other. Those who are outside your circle, you do not even notice. Your smiles reflect one another. Others, outside your little creative circle, envy you. They are envious of you being interwoven, the enthusiasm that you radiate, the joy you spread and the light you replace darkness with. The more they envy you, but also the more they attack you, the closer you get to one another. Interconnected through the strength that you share, the more incorruptible, more passionate in the unity of collectivism you get. Limitless in your courage and beauty, you dedicate your works to each other, you sign them together, thus creating a genuine collective, a creative idyll. You take each other by the hand and take off...”

Is there anything ironic about this image? Ljiljana Filipović’s article “The Collapse of the Collective”⁽¹⁾, addresses the problems leading to the end of collective practices. Within the topic, there are several prominent issues including: autonomous ego, narcissism and an incapability to resist the Capitalist call, i.e. the predominant system of values. However, in order to fall apart, the collective has to first emerge and then to position itself with regard to mainstream values and the mainstream labour model.

Because ... collective action solves some of the problems of navigating market-driven cultural economy by allowing the individual to escape the skewed power relationships between the individual and the institution. More significantly, however, collective action also helps alleviate the intensity of alienation born of an overly rationalized and instrumentalized culture by recreating some of the positive points of friendship networks within a productive environment...⁽²⁾. Members of the American collective Critical Art Ensemble⁽³⁾ believe that collectives and coalitions can exist on the basis of mutual trust, commitment to other members and a common goal. This solidarity is based on differences, complacency of all the members, consensus and a “floating hierarchy” in collaborative work. This floating hierarchy reflects the changing position of the decision maker depending on the character of work and competence of particular members. Accepting Foucault’s model, they believe the power of hierarchy can be productive and does not necessarily lead to dominance.

The expansion of the Internet and new communication technologies based on computer networking has, during the last twenty years, resulted in the establishment of a global

economy, substantial global distribution of consumerism and the profit-driven labour division. New communication technologies have engendered "spacio-time" compression, and so never before have we seen so many opportunities and means of providing human communication. Despite the utopian belief in the new technologies' ensuring social justice and resolving numerous social issues, it could be said that they, nevertheless, have played a major role in the creation of "virtual" socialisation on the Internet. This socialisation has taken on many forms including email, chat rooms, mailing lists, newsletters and blogs. ⁽⁴⁾

"The Syndicate" is a mailing list originating from 1996. It appeared as a "post-1989" Internet community whose goal was to enhance the exchange of information between Eastern and Western Europe ⁽⁵⁾. Soon after it emerged, it grew into a network consisting of over 500 New Media artists. "The Syndicate" collaborative network started its work as a modest platform providing its members and participants with tools for the exchange of information, discussion and peer-collaboration. Through its development, this informal community has developed into a network based on the mutual trust of its members. British New Media curator Lisa Haskel thinks that "The Syndicate" list was ... Not a political position, a utopia or a manifesto, but rather a digging, excavating, tunnelling process toward greater understanding and connection... There may be hold-ups and some frustrations, quite a bit hard work is required... But, the result is a channel for exchange for use by both ourselves and others with common aims and interests. ⁽⁵⁾ This kind of Internet community is an informal coalition of artists, activists, theorists, collectives and organisations worldwide gathered around the idea of supporting radical cultural and political actions. A considerable proportion of this community is "virtual" – the members of the coalition communicate, exchange information and have discussions via a mailing list and a forum. Communities like this one are predominantly based on anarchist rather than democratic principles, on gift economy and volunteerism.

Collaborative Practices In Situ

The system of co-operation, free collaboration, networking and connecting into informal coalitions and groups certainly is not the legacy of new technology or the result of contemporary events. This kind of organisation has existed for a long time in different parts of the world.

In the article "The Novi Sad Vanguard" written in 1972, Janez Kocijančič says that:

"Last fall, a certain number of young Vojvodinian creators (at the beginning, there were 6-7 of them) decided to form the "KÔD" Group, aimed at utilising insufficiently explored possibilities. They were, on the one hand, exclusively directed towards compromises of different kinds, whereas, on the other, they were aware of their own present moment, common affinity and orientation towards new European currents. The group was named after the term and concept used by Ferdinand de Saussure in his linguistic theory.

The "KÔD" Group is neither a coterie, nor an association, nor a clan. Friendly relationships among the members and semi-professional attitude towards the programmed work are critical for its existence ⁽⁶⁾.

Not only the "KÔD" Group, but also the "(Э" Group, the "(Э- KÔD" Group, "The January", as well as "The February" Groups all gathered at "Youth Tribune" ⁽⁸⁾, whose international character and politics during the early 1970's made a significant impact on the work of these groups. There were also fully-fetched "satellites" around "Youth Tribune", who contributed to generating the atmosphere of critical thinking and creation. One of these satellites was Dejan and Bogdanka Poznanović's "DT 20 Studio" ⁽⁹⁾ and their columns entitled "DT 20 Information" in numerous magazines, where they published the latest news in the global artistic and cultural practices. It could be said that the interconnectedness, communication and network cooperation among the members of these groups around "Youth Tribune", as well as with other artistic circles in Yugoslavia (Ljubljana and Zagreb for instance) and worldwide, was a kind of predecessor of the community and cooperation that is being generated nowadays due to global communication technologies. At least, the aspects of these communities and activities, which are based on free collaboration, mutual understanding, free-flow of information and realisation of common ideas.

For a very long time, artistic practice had been considered an individual activity supported by the existing educational system (there are no schools where collective cultural practices are taught), as well as the public and cultural market. Today, the complexity of the artistic system and its relationship to different aspects of contemporary society and networks in power emphasise the need for collaboration and connectedness into (more-or-less) temporary and unofficial groups, in order to realize common ideas. There is something related to collective cultural practices and based on values that are beyond what can be understood through ... "utilitarian filters of economic survival". ⁽²⁾

If we succeed in rearranging through collective effort the ... "implementation of power and the benefits we gain through power, so it is transferred from the elite to the majority, it will be possible to remove the results of the death drive through the endeavours based on the principles of cooperation, solidarity and positive social relations, which maintain the characteristics related to the life drive." ⁽¹⁰⁾

Everything we have and we are is a gift, and should in turn be given away.

Leon Bourgeois

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(1) Filipović, Lj., "The Collapse of the Collective", article originally published in the catalogue of the exhibition "Collective Creativity", Kunsthalle Fridericianum, Kassel 2005; edited by the collective "What, How, For Whom", Zagreb

(2) Critical Art Ensemble, "Observation on Collective Cultural Action", essay published in the book "Digital Resistance, Explorations in Tactical Media", Autonomedia, 2001, <http://www.autonomedia.org>

(3) Critical Art Ensemble is a collective, an informal group whose work is based on exploring the intersections of art, politics and technology, <http://www.critical-art.net>

(4) Chat – virtual spaces on the Internet where different participants communicate directly discussing different topics

Mailing list – a list is in fact an instrument for forwarding messages. Each message sent to the addresses on the list is being automatically sent to each address on the list. As a result, everybody gets the same information. It is a model of a diffused transmission where anybody from the list can be the sender.

Blog – a sort of a dynamic web site on which information is being published fairly intensively; quite often, it is the result of collaborative work of a more than one participant.

(5) Lovink, G., "Deep Europe and the Kosovo Conflict, A History of the V2_East/Syndicate Network", in "My First Recession, Critical Internet Culture in Transition", V2_/NAI Publishers, Rotterdam, 2003

(6) Kocijančić, J., "The Novi Sad Vanguard", 1970, article published in the catalogue "The KÔD Group, (K, O, D) – a Retrospective", The Gallery of Contemporary Art, Novi Sad, 1995

(7) "KÔD" Group, "(K) Group, the "(K-O) Group, "The January" and "The February" groups are informal groups that existed in 1970 and 1971 in Novi Sad. The members of these groups were interconnected and partook in the activities of various groups. Their work was process-oriented, dedicated to experimental artistic forms, critical exploration of society and politics, as well as to excessive actions. Some of the members of the groups are Slobodan Tišma, Čedomir Drča, Slavko Bogdanović, Miroslav Mandić, Branko Andrić, Mirko Radojičić, et al.

(8) "Youth Tribune" was founded in 1954 in Novi Sad as the first alternative cultural centre in the former Yugoslavia. In the late 1960's and 1970's, Youth Tribune became the place of gathering of the most advanced artistic scene, literature, theatre and performance from Yugoslavia, Europe and worldwide. It was a forerunner of the Belgrade SKC, Student's Cultural Centre, which in the mid 1970's became the meeting point.

(9) "DT 20" is the studio of Dejan and Bogdanka Poznanović, named after its address. Apart from being their working space, DT 20 was also a place of informal gatherings for numerous Yugoslav and European artists, theorists, critics and writers. It was one of the places where the Novi Sad neo avant-garde scene were gathering, discussed the issues of interest, read the most up-to-date books, magazines and catalogues. Bogdanka and Dejan Poznanović were occasionally involved in the events at Youth Tribune through their numerous contacts and activities. They gathered a lot of diverse material in arts, media, literature, etc. They also established a unique library.

"DT 20 Information" is a column which Bogdanka and Dejan Poznanović edited in the late 1960's and early 1970's in the magazines "Polja", "Új Symposion" (Novi Sad), "Student" (Belgrade) and "Ekran" (Slovenia). They published the latest news related to arts and society. The column constituted a kind of summary of what was going on in the DT 20 studio.

(10) Carpintero E. "A Malaise of Our Time: The Fragmentation of Collective Identities" u "Mind & Human Interaction", Volume 13, 2004, University of Virginia (quote from the reference 1).

Umetnici i grupe predstavljeni na izložbi "Trajni čas umetnosti"

The Artists and the Groups Presented at the Exhibition "The Continuous Art Class"

(K, O, D)
 (K) - KÔD
 Ana Raković
 Bálint Sombathy
 Branislav Štrboja
 Branko Andrić
 Bogdanka Poznanović
 Boro Dragaš
 Božidar Mandić
 Čedomir Drča
 Darko Hohnjec
 Dejan Poznanović
 Dušan Bijelić
 Dušan Sabo
 Februar
 Janez Kocijančić
 Januar
 Judita Šalgo
 Katalin Ladik
 Kiss Jovák Ferenc
 KÔD
 László Végel
 Mirko Radojičić
 Miroslav Mandić
 Miša Živanović
 Ottó Tolnai
 Peđa Vranešević
 Slavko Bogdanović
 Slobodan Tišma
 Tibor Várady
 Vladica Mandić
 Vladimir Kopicl
 Vojislav Despotov
 Vujica Rešin Tucić
 Zoran Mirković
 Želimir Žilnik

Radovi predstavljeni na izložbi “Trajni čas umetnosti”

The Works Presented at the Exhibition “The Continuous Art Class”

- Želimir Žilnik, “*Rani radovi*”, 1969.
- Slavko Bogdanović / KÔD, “*Porez na promet*”, 1970.
- Slobodan Tišma / KÔD, “*Kocka*”, 1970.
- Mirko Radojičić / KÔD, “*Estetika*”, 1970.
- Mirko Radojičić / KÔD, “*Tekst 1*”, 1970.
- (∃ Grupa, “*1 / 10*”, 1971.
- Vladimir Kopicl, Čedomir Drča, Ana Raković, “*Komunikacija*”, 1971.
- Slavko Bogdanović, “*Informacije*”, 1971.
- Grupa Februar, “*Otvoreno pismo jugoslovenskoj javnosti*”, 1971.
- Bogdanka Poznanović, “*Kontakt Art*”, 1971.
- Tibor Várady, “*Unutra, spolja*”, 1971.
- Peđa Vranešević / KÔD, “*NZ*”, 1971.
- Grupa Februar / Miroslav Mandić, “*Zakuska novih umetnosti*”, 1971.
- Slavko Bogdanović, “*Strip o grupi KÔD*”, 1971.
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Video dokumentacija predstavljena na izložbi “Trajni čas umetnosti”

Video Documentation Presented at the Exhibition “The Continuous Art Class”

1. **Manijak 7001**, format: film 8mm, crno-belo, trajanje 6'32"
Tribina mladih Novi Sad, 1970.
2. **Izložba kod klozeta**, format: film 8mm, crno-belo, trajanje 49", Novi Sad, 1970.
3. **Akcija “Srce”**, format: film 8mm, crno-belo, trajanje 1'23"
Tribina mladih Novi Sad, 1971.
4. **Reke, kocke**, format: 8mm film, crno-belo, trajanje 1'13"
Tribina mladih Novi Sad, 1971.
5. **Performans**, format 8mm film, crno-belo, trajanje 3'14", Futoški park Novi Sad, 1974.
6. **Ulica P. Čarnojevića 19**, format 8mm, crno-belo, trajanje 6'05", Novi Sad, 1973/4.
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