



3BGD₂₀₀₉₋₂₀₁₁

TREĆI BEOGRAD / THIRD BELGRADE

Osnivanje, aktivnosti, akcije / Founding activities and actions

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SADRŽAJ / CONTENTS:

Selman Trtovac: Treći Beograd kao mentalni i fizički prostor umetnosti / Third Belgrade as a mental and physical artistic space	5
Milorad Belančić: Mikroutopija umetnosti: Treći Beograd / Micro-utopia of the Art: Third Belgrade	8
Milorad Belančić: Heterotopija umetnosti / Heterotopia of Art	14
Radoš Antonijević: Izvod iz prepiske članova Trećeg Beograda / Excerpts from the correspondence of Third Belgrade members	33
Forum tranzitorne mreže / Transitory Network Forum	37
Sabine Hänsgen: Virtuozni obmane / Virtuosi of deception	39
Radoš Antonijević: Kolektivni san 2 / Collective dream 2	45
Zemunizacija Trećeg Beograda / Zemunisation of Third Belgrade	51
On Certainty / On Certainty	52
Naravno da može bolje / Of course it can be better	55
Milorad Mladenović: Arhitektura Trećeg Beograda / Architecture of Third Belgrade	56
Osnivači Umetničke zadruge Treći Beograd / Artists Cooperative Third Belgrade founders	62



Treći Beograd kao mentalni i fizički prostor umetnosti

Selman Trtovac

Third Belgrade as a mental and physical artistic space

Selman Trtovac

Treći Beograd (u daljem tekstu 3. BGD) je misaoni i fizički prostor, umetnička zadruga i praktična implementacija određene strategije ponašanja grupe savremenih umetnika iz Beograda. Ona se mentalno nadovezuje na tezu Alana Badjua o *dogadjaju* kao definicije autonomnog utopijskog prostora, odnosno kao prakse umrežavanja savremenosti.

Naziv Treći Beograd je preuzet iz urbanističke terminologije. Prvi Beograd je staro gradsko jezgro, drugi Beograd je Novi Beograd, a treći Beograd je deo grada na levoj obali Dunava.

Fizički prostor 3.BGD-a se sastoji od galerije kao centralne prostorije, kluba, biblioteke i rezidencijalnih prostorija u kojima će se održavati predavanja i radionice. Dvorište Trećeg Beograda je, takođe, zamišljeno kao otvorena pozornica za odvijanje različitih umetničkih dešavanja.

Da bismo shvatili razloge za nastanak mentalnog prostora 3.BGD-a i odluke grupe umetnika iz Beograda da se udruže oko zajedničke strategije, moramo ukratko analizirati istorijski i politički kontekst u kome se umetnost razvijala u poslednjih nekoliko decenija, lokalno i globalno.

Celokupna nadgradnja teorije umetnosti posle 1972. godine bazira se na tezi austrijskog filozofa Ludviga Vitgenštajna da je *umetničko delo tautologija!*

Jedan od ključnih filozofa postmoderne Žan Fransoa Liotar, u tom smislu, govori o umetnosti postmoderne. Preuzimajući tezu Vitgenštajna, on kaže da se umetnost može bazirati na jezičkoj igri. Američki filozof Artur Danto je otišao još dalje i postavio tezu o smrti umetnosti! Umetnost je postala marginalna, izgubila je svoju autonomiju i značaj, funkcioniše samo kao *označiteljska praksa* u okviru kulture. To znači da ona funkcioniše samo u određenom kontekstu, kao diskurs, ona se pretvorila u jedan oblik industrije otpada, reciklirajući ideje, forme i vrednosti. Ono što vidimo i prepoznajemo

Third Belgrade (3.BGD) is a mental and physical space, an art cooperative and a practical implementation of a certain strategy of behavior of a contemporary artists group from Belgrade. It builds on the Alain Badiou's thesis about the event as a definition of autonomous utopian space, or as a contemporary practice of networking.

Third Belgrade is a name taken from the Belgrade's urbanistic terminology. First Belgrade is the old part of the city, second Belgrade is New Belgrade, Third Belgrade is a part of the city on the left bank of the Danube.

3.BGD physical space consists of a gallery as the central space, club, library and residential premises in which lectures and workshops will be held. The garden of Third Belgrade is also designed as an open stage for performances and other kind of artistic events.

To understand the reasons for the occurrence of the mental space of 3.BGD and the decision of the Belgrade group of artists to come together around a common strategy, we must briefly analyze the historical and political context in which art has developed in recent decades, both locally and globally.

The entire superstructure of the theory of art after the year 1972 is based on the thesis of Austrian philosopher Ludwig Wittgenstein that the *work of art is a tautology!*

One of the key postmodern philosophers, Jean Francois Lyotard, in that sense, talks about post-modern art. Taking over Wittgenstein's thesis, he says that art can be based on a linguistic game. An American philosopher, Arthur Danto, has gone even further and set up the thesis of the death of art! Art has become marginal, lost its autonomy and importance, it only functions as a *signifying practice* within culture. This means that Art can function only in a particular context, as a discourse, it has turned into a kind of a recycling industry, recycling ideas, forms and values. What we see and recog-



kao citiranje, apropijaciju, kompilaciju, novo čitanje, opšta mesta, diktiranu tematsku umetnost, politički pseudo-korektnu pseudo-umetnost, patchwork česte su pojave na izložbama. Te umetničke prakse proizvele su veliku konfuziju čemu su svesrdno doprineli korumpirani teoretičari umetnosti i kuratori velikih izložbi. Takav razvoj filozofskog mišljenja u umetnosti i kulturi je uslovljen karakterom savremenih ekonomskih odnosa i karakterom raspodele političke i ekonomske moći. Oslanjajući se na teze Mišela Fukoa, odnosno Žila Deleza, filozofi Hart i Negri su izneli pretpostavku da unutar savremenog kapitalizma ne postoji fiksno mesto moći – moć se, a samim tim i eksploatacija, rasprostire kapilarno. Na taj način, marksistička dijalektika upotrebne i razmenske vrednosti nije više aktuelna, odnosno eksploatacija zauzima čitavo društveno područje! U tom smislu, nemački filozof Herbert Markuze je revidirao tradicionalnu definiciju totalitarizma: on za njega ne znači samo nasilnu koordinaciju i upravljanje društvom već i ekonomsko-tehnološku koordinaciju koja deluje kroz proces upravljanja i manipulisanja potrebama. U pitanju su, dakle, lažne potrebe!

Za umetnike 3.BGD-a se postavilo pitanje šta jedan umetnik može, odnosno šta bi morao da radi! Šta umetnik pojedinac radi za druge? Ovde dolazimo do razloga za grupisanje, umrežavanje, stvaranje novih struktura

nize as citation, appropriation, compilation, new reading, dictated art, pseudo-politically correct pseudo-art, patchwork, frequently appears at the exhibitions. These artistic practices have produced great confusion which is strongly corroborated by the corrupt art theorists and curators of major exhibitions. Such kind of development of philosophical thinking in art and culture is conditioned by the character of contemporary economic relations and the character of the distribution of political and economic power. Building on the thesis of Michel Foucault and Gilles Deleuze, the philosophers Hart and Negri put forward the assumption that within contemporary capitalism there is no fixed place of power - the power, and therefore the exploitation, is spread in a capillary fashion. In that way, the Marxistic thesis of dialectics of use and exchange value is no longer current, that is, the exploitation takes up the entire social area! In this sense, the German philosopher Herbert Marcuse has revised the traditional definition of totalitarianism: to him, this is not only forceful coordination and management of the society, but also an economic and technological coordination which operates through the process of managing and handling needs. These are, therefore, false needs!

For the artists of 3.BGD arose a question of what the role of the artist can be, or what he has to do! What does an individual artist do for the others? Here we come to





na umetničkoj sceni, jednog novog ili drugačijeg mentalnog prostora u umetnosti, odnosno u kulturi uopšte. Taj deo razmišljanja o umetničkoj strategiji se odnosi na pitanje kako da umetnik osvaji jedan novi prostor, gde se taj prostor nalazi i koje su perspektive tog prostora! Tu dolazimo do pitanja moguće utopije koje je jedno egzistencijalno pitanje.

Utopija je, po rečima filozofa Fredrika Džejmsona, reprezentacija društvenih kontradiktornosti i pokušaj definisanja *enklave* (socijalne diferencijacije) unutar društvenog prostora. Džejmson utopiju sagledava u kontekstu “pozitivne” uloge kulture u pogledu reprezentacije totaliteta – nadovezujući se na Marksa, on razume društvenu ulogu umetnosti u kontekstu ***otpora postmodernoj fragmetarnosti*** koja je zahvatila sve segmente života unutar poznokapitalističkog društva, umetnost je za njega upravo element koji može da obnovi izgublenu kategoriju totaliteta.

Takvo razmišljanje predstavlja u osnovi i poziciju Trećeg Beograda vezano za umetnički mentalni prostor.

the reasons for clustering, networking, creation of new structures on the art scene, a new or different mental space in art and culture in general. That part of thinking about artistic strategy refers to how the artist wins a new space, where this space is located and what the prospects for that space are! We come to the question of utopia, which is an existential question for us.

Utopia today is, in the words of the philosopher Fredrik Jameson, a representation of social contradictions and an attempt to define *the enclave* (social differentiation) within the social space. Jameson sees a utopia in the context of a “positive” role of culture in the representation of totality - building upon Marx, he understands the social role of art in the context of ***resistance to postmodern fragmentation*** that affects all segments of life within late capitalistic society; Art to him is precisely the element that could restore the lost category of totality.

Such thinking is essentially the position of Third Belgrade regarding the mental space for art.

Mikroutopija umetnosti: Treći Beograd

Milorad Belančić

Micro-utopia of the Art: Third Belgrade

Milorad Belančić

Umetnost je oduvek bila utopija, samo što to nije uvek i znala. Artistički projekt Treći Beograd, predstavlja pokušaj da, bez ideloških i drugih obmana, umetnost u sebi i za sebe otkrije i otelovi jedno utopijsko mesto. Reč je o mikroutopiji. O mestu-kojeg-nema, ali mestu koje je, paradoksalno, ipak tu, na obali Dunava, u blizini Pančevačkog mosta. U isti mah za umetnike to je, takoreći, „obećano“ mesto, mesto pod suncem ili, još bolje, pod zračkom sunca, slično kao u de Sikinom filmu *Čudo u Milanu*...

Zaista, šta bi umetnici, u svetu u kojem caruje *axiom* tržišta i *cogito* prodaje, drugo bili nego „bednici“ (sa znakom navoda ili bez njega) koji tek treba da nađu svoje mesto-pod-suncem?! Ali pod kojim suncem? U civilizaciji čije je univerzalno geslo *robna razmena* umetnik, naravno, nema šta da ponudi. Njegov rad (ako je to rad) sa stanovišta razmene je nerazmenljiv, neupotrebljiv i, zapravo, beznačajan. Pa pošto umetnost ipak i u takvom svetu opstaje, pošto ona omogućuje fascinaciju koju nećemo naći nigde drugde, i pošto ta fascinacija samoj umetnosti nudi dostojanstvo vrednosti po sebi, iz toga onda sledi da ona sama, zajedno sa svojim dostojanstvom, nužno pada u sferu nemogućeg, mesta kojeg nema.

Danas između artističke nesvrhovitosti i svrhovitosti razmene postoji nepremostiva pregrada. U svetu u kojem ništa ne uspeva kao uspeh, umetnost se definiše kao neuspeh i preokretanje, postavljanje na glavu tog sveta... A to postavljanje na glavu se u samom svetu dočekuje sa *ravnodušnošću*. Jer, tu se umetnost ceni samo ako ima cenu, ako je stari ukras ili stara, konvencionalna roba. Zato savremenoj umetnosti, ukoliko je nekorisna, nefunkcionalna i bez cene, novo/pragmatično doba objavljuje bliski kraj... Pa ipak, to nije ni prvi ni poslednji put da se umetnosti objavljuje kraj ili smrt.

Projekt Treći Beograd spada u red onih pojava koje taj defetizam demantuju. On je, reklo bi se, u isti

Art has always been utopia, except that it has not always known so. The artistic project Third Belgrade represents an attempt for the art to, without ideological and other deceptions, discover and embody a utopist place in itself and for itself. It is about micro-utopia. About a place-that-is-not, but a place which, paradoxically, is nonetheless here, on the bank of the Danube, close to the Pančevo Bridge. At the same time, for the artists it is, so to speak, a “promised” place, a place under the sun, or, even better, under a ray of sun, just like in De Sica’s movie *Miracle in Milan*...

Indeed, what would artists be, in a world ruled by an *axiom* of the market and *cogito* of sales, rather than „wretches“ (with or without quotation marks) who are yet to find their place under the sun? But under which Sun? In a civilization whose universal motto is *commodity exchange* the artist, certainly, has nothing to offer. His work (if it is work) is non-tradable, useless, and in fact, worthless from the point of exchange. But since art still survives in such a world, and since it enables a fascination that we will not find elsewhere, and since that fascination offers to art itself a dignity of worth as such, what follows is that art itself, together with its dignity, necessarily falls into the sphere of the impossible, a place that is not.

Today, there is an unbridgeable gap between artistic non-purposefulness and the purposefulness of the exchange. In a world in which nothing succeeds like success, the art is defined as failure and the twisting, the turning of that world upside down...And the world welcomes that turning upside down with *indifference*. Because the art is appreciated only if it has a price tag, if it is an old decoration or old, conventional merchandise. That is why the new/pragmatic age announces a recent end of the contemporary art if it is useless, non-functional and without a price tag... And yet, it is neither the first nor the last time that the end or death of art



mah umetnički rad i rad-bez-rada, gest *bez* praktične, pragmatične svrhe, bez kontekstualnih obzira i heteronomnog služenja, tako da se u njemu na skoro bez-obziran način materijalizuje pozicija jednog osobeno-artističkog *bez*. Ujedno, tu imamo i mesto druženja, udruživanja ili zadruga, mesto umetničkog zajedništva, svojevrsnog artističkog samoorganizovanja *utopijske* (jer kakva druga bi bila?!) zajednice. Dakle, mesto pod (neorealističkim ili, ako hoćete, virtuelnim) suncem. Pri tom, naravno, Treći Beograd sabire u sebi i neka sasvim očekivana, standardna značenja: konstrukcije, zgrade, mikro-prostora, radionice, galerije, studija... Ali na prvom mestu imamo materijalizovanu, otevljenu mikroutopiju, na obali najveće evropske reke.

U svojoj *Utopiji*, Tomas Mor je govorio o stanju u kojem su „svi bogati, iako niko nema ničeg svog“. Iskustvo nam govori da je danas nešto tako moguće jedino u svetu umetnosti. Već sam po sebi, *topos* umetnosti, s one strane sebičnosti i sujete, jeste imaginarno, tekstualno, smisaono tlo, „zemlja“ u kojoj svi mogu da budu bogati, a da tu niko nema ničeg svog... Jer, najzad, umetnost nije ničija svojina, niti je bilo čija zemlja. Ona je uvek nekako de-teritorijalizovana. Njen *topos* je smešten izvan realno-svojinske, svakodnevnopraktične, pragmatične, pa i političke topike. Eto zašto je *pravo* (da li je ta reč dobra?) mesto umetnosti jedno mesto-bez-mesta, svrhovitost-bez-svrhe, stvarnost-bez-stvarnosti. Bez sumnje, jedino utopija može da se uspostavi kao mesto na kojem se razmena ne vrši posredstvom novca ili političke moći kao opštih ekvivalenata, te prema tome i bez intelektualne, duhovne ili artističke svojine ili sujete. Razmena je tu neposredna, bez posredujućih merila („ekvivalenata“), tako da se u njoj razmenjuje samo umetnost sa umetnošću, afiniteti sa afinitetima, fascinacije sa fascinacijama. Pa ako neko želi u tome da učestvuje ima punu slobodu pristupa.

Eto zašto je projekt Treći Beograd pravi putokaz, znak pored puta ili, bolje, pored reke. To je znak da umetnost može sebi da osigura nemogući, nezamislivi prostor izvan etabliranog sistema ekonomske i političke moći. Takav prostor ne cilja na destrukciju realnog prostora, usidrenog u datom sistemu moći, već, pre, na sopstvenom tlu vrši dekonstrukciju, dezorbitaciju i de-teritorijalizaciju te (ekonomske i političke) Moći ukoliko je ona usidrena u sebi samoj, u svojim starim (konzervativnim) navikama i novokomponovanoj (neoliberalnoj) ravnodušnosti.

Takođe, Treći Beograd je izvestan događaj, neizračunljiv, nepredvidiv artistički događaj. U dokumentaciji koja osvetljava ovaj projekt čitamo: „TB nije puka nužnost već je događaj, radikalni preokret u odno-

was announced.

The project Third Belgrade falls within the scope of those phenomena which confute that defeatism. It is, one might say, at the same time artistic work and work-without-work, a gesture *without* practical, pragmatic purpose, without contextual consideration and heteronymous servility, so that in it, in an almost a non-considerate manner, the position of a personal-artistic *without* is materialized. At the same time, what we have there is a place of socializing, pooling or cooperative, a place of artistic fellowship, a specific artistic self-organizing of a utopist (for what else could it be?!) community. So, a place under the (neorealist, or, if you will, virtual) Sun. At the same time, certainly, Third Belgrade sums up some expected, standard meanings: those of construction, building, micro-space, workshop, gallery, studio... But what comes first is a materialized, incarnated micro-utopia, on the banks of the biggest *European* river.

In his *Utopia*, Thomas More spoke of the condition wherein „everyone is rich, though nobody owns anything“. Our experience tells us that today such a thing is possible only in the world of art. In itself, the *topos* of the art, on the other side of selfishness and vanity, is an imaginary, textual, meaningful ground, the „land“ in which everyone can be rich, though nobody owns anything...For, finally, art is nobody's property and no man's land. It is always somehow de-territorialized. Its *topos* is placed outside the real-proprietary, daily-practical, pragmatic, even political topica. That is why the *real* (is this a good word?) place of art is a place-without-place, purposefulness-without-purpose, reality-without-reality. No doubt, only a utopia can be established as a place where the exchange is not performed via money or political power as general equivalents, and thus without intellectual, spiritual or artistic property or vanity. The exchange is here immediate, without mediating standards („equivalents“) so that in it, only art exchanges with art, affinities with affinities, fascinations with fascinations. So if anyone wishes to participate in it, they have full liberty of approach.

That is why the project Third Belgrade is a proper road sign, a sign by the road, or, better, by the river. It is a sign that art can provide for itself an impossible, unimaginable space outside the established system of economic and political power. Such a space does not aim at the destruction of real space, anchored in the given system of power, but rather, performs on its own soil the deconstruction, de-orbitation and de-territorialization of that (economic and political) Power provided that it is anchored in itself, in its old (conservative) habits and





Kolektivni san 1 / Collective dream 1
05.02.2011.



su na stanje objektivne nužnosti.“ Organizatori tog, bez sumnje, izvan-rednog i za naše prilike krajnje neobičnog projekta tvrde da je on ne samo materijalni nego i konceptualni okvir za izvesnu *politicizaciju* (od grč. *polis: grad*) savremene umetnosti. Naći umetnosti dostojno i dostojanstveno mesto u polisu. To bi, svakako, morala biti jedna politicizacija „odozdo“, utanačena na fonu konkretnog rada i konkretnih umetničkih strategija učesnika, dakle, politicizacija koja nije ničim oktroisana, čak ni samim (okvirnim, „mekim“) projektom Trećeg Beograd. Ukratko, ta politicizacija se, s pravom tvrde organizatori, bazira na mikropolitikom i mikoroutopijskom samoorganizovanju arta.

Posle sloma patoloških oblika zajedništva na našim prostorima, umetnici su prepušteni „sebi“, svojoj narcističkoj individualnosti, samozagledanosti u privatnu mitologiju i mitomaniju. Kao da je reč *zajedništvo* prestala da ima bilo kakvo značenje. Treći Beograd nam pokazuje da umetnik ne može, u svom poslu, da se ne suoči sa drugim umetnikom, a zatim i sa zajedničkim, socijalnim i političkim aspektom života među drugima.

Namera umetnika danas, koji se grupišu po afnitetima i po fascinaciji, ne može generalno uzev biti to da izmisli neki „izam“ ili neku estetsku utopiju i da je, zatim, projektuje u doglednu ili nedoglednu budućnost. Utopija je moguća samo i samo kao *sada utopija* ili je, u protivnom, ni nema. Umetnici grupisani oko Trećeg Beograda žele samo da naglase i potvrde utopijski status koji savremena umetnost ima, mada suviše često *ne zna* da ga ima i u vezi s tim gaji razno-razne iluzije. Namera je, dakle, da se utopija *nastani* u sebi samoj, mada je to strogo uzev – nemoguće. Zato je projekt Treći Beograd, u isti mah, dodirivanje nemogućeg, ispitivanje granica i, prema tome, odgovornost pred nemogućim i graničnim. Taj projekt je jedno dragoceno iskustvo, jer on, u našim uslovima, deli ključne probleme i sudbinu savremene umetnosti. To je sudbina tegobnog postojanja u jednom svetu u kojem estetizacija etabliranog sistema vrednosti i moći postaje hegemoni ideološki nalog, dakle, u svetu u kojem je savremena umetnost ipak moguća, ali moguća kao upravo *nemoguća*, kao *utopijska*!

new-age (neoliberal) indifference.

Moreover, Third Belgrade is a certain event, an incalculable, unpredictable artistic event. In the documentation enlightening this project we read: „TB is not a pure necessity but an event, a radical turn point in relation to the condition of objective necessity“. The organizers of this, doubtlessly extra-ordinary and for our conditions highly unusual, project claim that it is not only material, but also a conceptual framework for a certain *politicization* (from gr. *polis*: city) of the contemporary art. To find a worthy and dignified place for art in the polis. That would, certainly, have to be a politicization „from below“ arranged on the basis of specific work and specific artistic strategies of the participants, that is, a politicization which is imposed by nothing, not even the very (framing, „soft“) project Third Belgrade. In short, that politicization is, as rightly claimed by the organizers, based on micro-political and micro-utopist self-organizing of the art.

After the breakdown of pathological forms of unity in our region, the artists were left „to their own devices“, to their narcissist individuality, to gazing into private mythology and mythomania. As if the word „community“ stopped having any meaning at all. Third Belgrade shows us that the artist can not, in his work, avoid facing the other artist, and then the common, social and political aspect of living among others.

The intention of the artists today, who group themselves according to their affinities and fascinations, can not be -generally speaking- to invent an “ism” or an aesthetic utopia and then project it into the foreseeable or unforeseeable future. Utopia is possible only and only as *now utopia* or, else, it does not exist. The artists gathered around Third Belgrade only want to emphasize and confirm the utopist status which contemporary art has, although too often it *does not know* it has it, and therefore harbors various illusions. The intent is, therefore, for the utopia to *settle* within itself, although that is, strictly speaking - impossible. That is why the project Third Belgrade is, at the same time, reaching the impossible, testing the limits, and thus the responsibility before the impossible and the borderline. That project is a precious experience, because, in our conditions, it shares the key problems and the fate of contemporary art. It is a fate of burdensome existence in a world in which the aestheticization of the established system of value and power becomes a hegemonious ideological order, that is, in a world where contemporary art is still possible, but possible exactly as the *impossible*, as *utopian*!





Kolektivni san 1 / Collective dream 1
05.02.2011.

Heterotopija umetnosti

Nemoguća status

Milorad Belančić

Heterotopia of Art

The impossible status

Milorad Belančić

Kakva umetnost je moguća danas, u uslovima u kojima se ona više ne osvrće na iluzije klasičnog i modernog razdoblja? U klasičnom razdoblju bila je, ponajpre, reč o služenju velikoj, hegemonij slici Sveta, dok se u modernom razdoblju iluzija profilisala kao avangardno kretanje (ili prednjačenje) u pokušaju bilo preoblikovanja bilo destrukcije hegemonije slike Sveta. Avangardno kretanje je, na kraju, težilo potvrdi pune artistsitičke samoprisutnosti i autonomije. Apstraktna, ne-figurativna umetnost bila je, bez sumnje, najizrazitiji pokušaj da se *svet umetnosti* zatvori u vlastite okvire i da se, na taj način, predstavi kao samome sebi dovoljan.

Kraj tih verovanja doveo je do negativne izvesnosti: cilj umetnosti više nije, niti može da bude:

What kind of art is possible today, in circumstances where it does not look back upon the illusions of classical and modern period? In the classic period, it was, foremost, all about serving the large, hegemonic picture of the World, while in the modern period the illusion profiled itself as avant-garde movement (or precedence) in the attempt to either reshape or destruct the hegemonic picture of the World. The avant-garde movement, in the end, strived towards the confirmation of full artistic self-presence and autonomy. Abstract, non-figurative art was, doubtlessly, the most prominent attempt to close *the world of art* into its own framework and thus present itself as self-sufficient.

The end of those beliefs lead to a negative certainty: the purpose of the art is no longer, nor can it be:





- (1) to da *služi* Svetu; niti
 (2) da svet (u Celini) *preobrazi* ili *poništi*; kao, najzad, ni to da
 (3) u stvarnosti kakva god da jeste, umetnost sebe narcisoidno posmatra u *sopstvenom* (= apstraktnom) Svetu, bez ikakvog dodira sa velikim Svetom života.

Sve u svemu, savremena umetnost više ne veruje u te tri mogućnosti. Ona sada traži za sebe mesto (topos) negde drugde, u nekoj *drugoj* ravni, tako da se može reći da je svet umetnosti, u stvari, radikalno izvan Sveta, da je postao ne-Svet. Ili: bez-Svet. U stvari, savremena umetnost na neki način radikalizuje staru Kantovu ideju o svrhovitost bez svrhe. Ona produbljuje svoje *biti-bez-svrhe* u Svetu, kako tuđem tako i svom. Sve to, najzad, znači da je status umetnosti izgubio uporište u datom i obećanom Identitetu, odnosno da je postao radikalno utopijski-nemoguć. Ali time je, ujedno, umetnost postala odgovorna za svoje stanje *nemogućeg*. Ona je, pre svega, briga za sopstveni status kao status nemogućeg u svetu kakav jeste. Ubuduće, njena odgovornost je odgovornost pred nemogućim, pred vlastitom fikcionalnom, nestvarnom sudbinom.

- (1) to *serve* the World; or
 (2) to *transform* or *annihilate* the world (as a Whole); or finally
 (3) to see itself, narcissistically, in the reality, whatever that may be, in its *own* (=abstract) World, with no touch whatsoever with the great World of life.

All in all, the contemporary art no longer believes in any of those three options. It now searches for a place (topos) for itself somewhere else, in some *other* plain, so that we can say that the world of art is, in fact, radically outside the World, that it became non-World. Or: World-less. Actually, the contemporary art in a way radicalizes the old Kant's idea of the purposefulness without a purpose. It deepens its *being-without-a-purpose* in the World, both others' World and its own. All of this, finally, means that the status of the art has lost its stronghold in the given and promised Identity, that is, that it became radically utopist-impossible. But thereby, at the same time, the art became responsible for its state of *impossible-ness*. It is, foremost, the concern for its own status as the status of the impossible in the world as it is. In the future, its responsibility is the responsibility before the impossible, before its own fictional, unreal destiny.

U umetnosti danas, bez sumnje, postoje i recidivi nekadašnjih iluzija. Gubitak Uporišta se, često, shvata kao slabost, oronulost ili, čak, beznađe. U stvari, reč je o tome da savremena umetnost nije uvek i svuda »svesna« svog utopijskog (ili: mikroutopijskog) statusa. Zato je, sada, ključno pitanje estetike: kakva je moguća umetnost u uslovima u kojima ona zna za svoj utopijski (ili: heterotopijski) status?

Polazna tačka je aktuelna *zbunjenost!* Iako mi zapravo ne znamo šta je danas umetnost, odsustvo pouzdanog znanja ipak ne smatramo previše tragičnim. Samalog i potreba za znanjem su u našem vremenu, čini se, ozbiljno uzdrmani. Ali to ne izaziva nikakvu »paniku«. Čini se da je već Adorno, na početku svoje *Estetičke teorije* (1970) dao preciznu dijagnozu situacije: »Postalo je samo po sebi razumljivim da više ništa što se tiče umjetnosti nije samo po sebi razumljivo, ni u njoj, ni u njenom odnosu spram celine, čak ni njeno pravo na egzistenciju.« Danas se ta situacija samo još »pogoršala«.

Filozofija umetnosti je prinuđena da se bezuspešno hrve s uverljivošću Adornove tvrdnje o tome da više ništa nije samorazumljivo u savremenoj, a možda i svakoj prošloj ili budućoj umetnosti. Nije li time zaustavljena i sama mogućnost razumevanja i samorazumevanja

In the art today, doubtlessly, there exist also recidivisms of prior illusions. The loss of the Corner stone is often seen as weakness, tiredness, or even hopelessness. In fact, it is about the fact that the contemporary art is not always and everywhere "aware" of its utopian (or: micro utopian) status. That is why, now, the key question of the aesthetics is: what kind of art is possible in the conditions where it knows about its utopist (or: heterotopic) status?

The starting point is the current *confusion!* Although we do not really know what art is today, we do not consider the lack of reliable knowledge to be too tragic. The very command and the need for knowledge are, it seems, seriously shaken nowadays. But that causes no »panic«. It appears that already Adorno, in the beginning of his *Aesthetic theories* (1970) gave a precise diagnosis of the situation: »It became self-understood that nothing regarding the art is self-understood, either in it, or in its relation towards the whole, even its right to existence.« Today that situation became even »worse«.

The philosophy of the art is forced to struggle in vain with the convincingness of Adorno's claim that nothing is self-evident any more in the contemporary, and maybe even in any past or future art. Isn't thereby the very possibility of understanding and self-understanding of the art halted? Does the utopian status of the art even place before us the request to *understand it*? What is awkward is that today it is no longer possible even to establish the scale of that hermeneutical block(age). Adorno's claim would not be exciting if a certain calming „discursive supplement“ were possible, which would, finally, be able to lead the following question to the harbor of understanding : what, in fact, is art today? In what direction (or directions) does it move? Such discursive supplement, unfortunately, or fortunately, is not possible. That is why, in those places where it does appear, as a compensation or a replacement for the lack of final understanding (and self-understanding) of the art, we immediately see the fatal insufficient-ness of such an attempt.

The understanding of the art is not something that is being lead on the leash of philosophy or any other discursive supplement within the art or outside it. One could say that the understanding is, in principle, *impossible*. And yet, the art *deals with the impossible*. So the understanding is possible as impossible, it is therefore possible as paradoxical, as *somewhat* – impossible. The art is, in fact, responsible for the fictionality of its own status. The modality of the *impossible* is what marks



umetnosti? Da li utopijski status umetnosti uopšte i postavlja pred nas zahtev *da ga razumemo*? Nezgodno je to što danas više nije moguće utvrditi čak ni razmere te hermeneutičke blokade. Adornova tvrdnja ne bi bila uzbudljiva kada bi bio moguć jedan umirujući „diskurzivni dodatak“ koji bi, na kraju, ipak uspeo da privede u luku razumevanja pitanje: šta je danas u stvari umetnost? U kom pravcu (ili: pravicima) se ona kreće? Takav diskurzivni dodatak, nažalost ili na sreću, nije moguć. Zato tamo gde se on ipak javlja, kao nadoknada ili zamena za odsustvo konačnog razumevanja (i samorazumevanja) umetnosti, tu odmah vidimo fatalnu nedovoljnost takvog pokušaja.

Razumevanje umetnosti nije nešto što se vodi na uzici filozofije ili bilo kog diskurzivnog dodatka u samoj umetnosti ili van nje. Pre bi se reklo da je razumevanje u principu *nemoguće*. A opet, umetnost *ima posla* s nemogućim. Pa je razumevanje moguće kao nemoguće, moguće je dakle kao paradoksalno, kao *donekle* – nemoguće. Umetnost je, čak, odgovorna za fikcionalnost vlastitog statusa. Modalitet *nemogućeg* je to što obelaževa samu radikalnost njene pozicije. A to je radikalnost bez utvrđenog, identifikovanog smera, bez pravca smeštenog u bilo koje racionalno objašnjenje i pogotovu ne ono kojim gospodari neki *teoretik*. Ili kurator. Sve u svemu, odgovor na radikalnu upitnost umetnosti ostaje *radikalno bez odgovora*. Izlagačka praksa u tom pogledu ne može da nam „zamaže oči“. Radikalnošću artističke situacije u svakom slučaju gospodari *izvesno bez*. To *bez* je, ujedno, odsustvo samorazumljivosti koja ničim neće moći da se nadoknadi, nadopuni ili nadomesti, budući da bi se svakim takvim gestom radikalnost situacije izgubila.

Dakle, ostaje još samo teza – koja je nužno paradoksalna – da je reazumevanje nemoguće, zato što umetnost nema fiksni cilj, *telos* ili *eshaton*, zato što je u sebi sa sobom, kako bi rekao Adorno: *radikalno neidentična*. Situacija u kojoj je razumljivo to da u umetnost ništa više nije razumljivo, situacija je u kojoj je polazna tačka umetnosti „definisana“ kao neistovetnost sa sobom. Ili: drugost. Nekada je to bila utopija Istog, poistovećenja sa slikom Sveta. Danas, kako god da razumemo umetnost, recimo, zahvaljujući nekom konceptualnom, teorijskom ili kuratorskom dodatku, ona će ipak ostati nerazumljiva. Umetnost u aktuelnom svetu, naprosto, *nije na svom mestu*. Ona je tu nalik na skitnicu, recimo jednog Čarlija koji (u nekom od svojih prvih filmova) stalno iskače pred kameru i time „remeti“ ozbiljan proces snimanja, odnosno postojeću i očekivanu sliku Sveta.

the very radicality of its position. And it is a radicality without a specified, identified course, without a direction set within any rational explanation, and especially not the one mastered by some *theoretician*. Or a curator. All in all, the answer to the radical questioning of the art remains *radically without answer*. The exhibiting practice cannot „pull the wool over our eyes“ in that regard. What rules the radicality of artistic situation in any case is a certain *lack*. That *lack* is, at the same time, the absence of self-understanding that will not be reimbursed, complemented or made up by anything else, since any such act would mean the loss of the radicality of the situation.

Therefore, what remains is the thesis – which is necessarily paradoxical – that the understanding is impossible, because the art does not have a fixed goal, *telos* or *eshaton*, because it is inside itself and with itself, in Adorno's words: *radically non-identical*. A situation in which it is understandable that nothing is understandable in the art any longer, is a situation in which the starting point of the art is „defined“ as not being identical to oneself. Or: otherness. It used to be the utopia of the Same, identifying with the picture of the World. Today, in whichever way we understand art, say, thanks to a conceptual, theoretical or curatorial supplement, it is still going to stay incomprehensible. The art in a contemporary world is, simply, *out of place*. It is there like a hobo, say a Charlie who (in some of his early movies) keeps jumping out before the camera, thus „disturbing“ the serious process of filming, that is, the existing and expected picture of the World.





Blizina heterotopije

Umetnosti ne možemo da ponudimo nikakvu postojanu definiciju zato što je ona strano (tuđe, drugo) telo u stvarnom (identifikaciji i reprezentaciji podložnom) poretku sveta. Pozicija neidentičnog je pozicija ne-mesta, ne-prisutnog, hetero-topije, i prema tome, pozicija s one strane tzv. *metafizike prisustva* koja, po Žaku Deridi, prožima čitavu racionalnost zapadne civilizacije. Dakle, ključni „zadatak“ umetnika danas je: da shvati heterotopijski status bar vlastite, ako ne i svake umetnosti. Problem je u tome što umetnost, kao i svaki drugi fenomen kulture, može tek jednom nogom da zakorači na ovo mesto ne-mesta. Drugom nogom, ona ostaje tu gde jeste, u prljavo-praktičnom svetu ili na mestu na kojem trpi efekte razno-raznih oblika nerazumevanja. Umetnosti uvek nešto nedostaje. U svetu kakav danas jeste, ona je pravedni *nedostatak!* Ona je eksces ili prst u oko onom bitisanju kojem je stalo samo do bezbednog, osiguranog prisustva.

Mišel Fuko je 1967. godine u pariskom udruženju arhitekata održao predavanje posvećeno „novoj nauci“ koju je nazvao *heterotopologija*. Mada je ostala u nacrtu (Fuko joj je posvetio samo nekoliko tekstova), ta

The closeness of heterotopia

We cannot offer to the art any stable definition because it is a foreign (alien, other) object in a real (identifiable and representable) order of the world. The position of the non-identical is a position of non-place, non-present, hetero-topia, and thus a position on the other side of so-called *metaphysics of the presence which*, according to Jacques Derrida, permeates the entire rationality of the western civilization. So, the key „task“ of the artist today is: to understand the heterotopic status of at least his own, if not any other, art. The problem is that art, as any other cultural phenomenon, can only set one foot to the place of non-place. With its other foot, it remains where it is, in the dirty-practical world or in a place where it suffers the effects of various forms of misunderstandings. The art always misses something. In the world that exists today, it is a just a *lack!* It is an excess or a poke in the eye to the being that cares only about a safe, secured presence.

In 1967, Michael Foucault held a lecture in a Parisian association of architects dedicated to a „new science“ which he named *heterotopology*. Although it remained a draft (Foucault dedicated only several texts to it), that





Toplo mesto / Warm place
20.03.2011.

nauka o *heterotopijama* je, ipak, godinama privlačila pažnju filozofa, teoretičara, arhitekata i konceptualnih umetnika. Heterotopije su stvarna mesta sa utopijskim sadržajem i značenjem. U jednom neobičnom i vrlo slikovitom primeru – gde se on prepušta dečaćkim fantazmama u krevetu svojih roditelja – Fuko nam sugeriše kako mogu da izgledaju takva, heterotopijska mesta. Naravno, on navodi i mnoge druge slučajeve heterotopija: pozorište, bioskop, vrt, ulica, groblje i slično (videti: *Le Corps utopique suivi de Les Hétérotopies*, Lignes, 2009. 1-64 str.).

U stvarima, heteropije su sva ona stvarna mesta (prostori, ambijenti, instalacije, ekrani, tela itd.), koja, iako su vezana uz realno vreme, ipak sadrže u sebi i jedan vanvremeni, utopijski (ne-stvarni, fikcionalni) sadržaj ili značenje. Privlačnost Fukoovog shvatanja heterotopija je u tome što ono pruža izvesnu strukturu-dočeka za bolje razumevanja statusa savremene umetnosti. Reč je o mestima koja se stalno proširuju, deteritorijalizuju, izmeštaju, premeštaju, prebacuju u druge, fikcionalne prostore... Heterotopija jednom *realnom mestu* (ako takvog uopšte ima) dodaje i neki fantazmatski, nespojivi, heterogeni prostor, prostor drugog. Heterotopije su, kaže Fuko, *protiv-smeštanje* u smislu da su u stanju da postojeći smisao realnih stvari „reprezentuju, ospore i preokrenu“. Zato njih možemo da shvatimo i kao spontano-artističku (ili: estetsku) sklonost samog života. Ako su tradicionalne, diskurzivne utopije bile smeštene u nemogućim prostorima, Fukoove heterotopije su smeštene u samo srce života koji pulsira između stvarnog i fikcionalnog, mogućeg i nemogućeg.

Znanje koje svet i život posmatra na hladno-objektivni način ne dopire do heterotopija. Artističkoj senzibilnosti, naprotiv, svako pomeranje značenja i svaki prenos (grč. metafora) smisla na neko drugo mesto, u neku drugu ravan, nisu nimalo tuđi. Ta senzibilnost svaku de-teritorijalizaciju realnog koju vrši slika, predstava, fikcija, lako prihvata kao svoju ili blisku. Zato su i protiv-smeštanja koja sugerišu heterotopije lako prihvatljiva u umetnosti. Ali *znanje* je uvek težilo da umetnost smesti u Prokrustov krevetac Realnog, pošto je tu ona, navodno, bezbednija. Pa ipak, ova „bezbednost“ je predugo bila okvirna determinacija umetnosti, iako je to umetnost, po pravilu, „davilo“.

Naravno, taj mehanizam „obezbeđivanja“ ili „osiguranja“ javljao se i u *institucionalnoj* ravni, naročito unutar onih mesta na kojima se postavljaju, izlažu i čuvaju umetnički „predmeti“. Reč je o institucijama koje čuvaju ugledne primerke artističke re-prezentacije Sveta. Ipak, savremena umetnost se definitivno opredelila za nepristajanje na bilo kakvu bezbednost, osiguranost, zбри-

science on heterotopias has, for many years, attracted the attention of philosophers, theoreticians, architects and conceptual artists. Heterotopias are real places with utopist content and meaning. In one unusual and very picturesque example – where he se surrenders to boyish phantasms in his parents' bed – Foucault suggests what those heterotopic places can look like. Of course, he also states many other examples of heterotopias: theatre, cinema, garden, street, cemetery and the like (see: *Le Corps utopique suivi de Les Hétérotopies*, Lignes, 2009, pp 1-64).

In fact, heterotopias are all those real places (spaces, ambiances, installations, screens etc) that, although related to the real time, still contain a timeless, utopist (non-real, fictional) content or meaning. The attractiveness of Foucault's understanding of heterotopias is that it gives a certain structure for a better understanding of the status of contemporary art. It is about the places which constantly expand, de-territorialize, relocate, move, transfer into other, fictional spaces... Heterotopia adds to a *real place* (if such places even exist) a certain phantasmatic, incompatible, heterogeneous space, the space of the other. Heterotopias are, Foucault says, *counter-location* in the sense that they are able to „represent, deny and reverse“ the existing sense of the real things. That is why we can also understand them as a spontaneous-artistic (or: aesthetic) propensity of the life itself. If the traditional, discursive utopias used to be placed inside impossible spaces, Foucault's heterotopias are placed in the very hart of life pulsating between the real and the fictional, possible and the impossible.

The knowledge that sees the world and life in a cold-objective manner does not reach heterotopias. To an artistic sensibility, on the other hand, each movement of the meaning and each transfer (gr. metaphor) of the meaning elsewhere, to a different plane, is no stranger. That sensitivity easily accepts each de-territorialization performed by a picture, a play, a fiction, as its own or close. That is why counter-locations suggested by heterotopias are so easily accepted in the art. But *the knowledge* has always strived to place the art in Procrustes' bed of the Real, because it is, allegedly, safer there. And yet, this „safety“ has been a framing determination of the art for too long, although the art was, as a rule, „suffocated“ by it.

Certainly, that mechanism of „securing“ or „making safe“ also appeared in the *institutional* plain, especially within those places wherein artistic „objects“ are being placed, exhibited and kept. We are talking about the institutions which keep respectable specimens of the artistic re-presentation of the World. Still, contempo-



nutost, već, pre, za otpore, kršenje pravila, konvencija, naloga, ukratko za prestup, transgresiju. Ono što znanje teži da podvede pod red, sredenost, urednost, umetnost može da re-prezentuje, ali s ciljem da vrati potisnutu *razliku*, da *ospori* i *preokrene* navodnu objektivnost koja simulira sopstvenu neumitnost unutar oveštalih konvencija. Da u istom otkrije ili raskrili – drugo.

Interferencija i intervencija

U tradicionalnoj umetnosti delovanje slike na sliku bilo je proces u kojem se učvršćuje Stil ili formalno jedinstvo arta. U savremenoj umetnosti je to, pre, faktor razgradnje Stila ili „izma“. Takođe, to je faktor diferenciranja i deteritorijalizacije slike (vizuelne predstave) i, konačno, kršenja ili preokretanja svake re-predstacije koja pada u orbitu „realne“, „objektivne“ slike Sveta. Umetnost sada zna da je Realno ono što izmiče identifikaciji, odnosno zna da je realni život *nepredstavljiva osnova svakog predstavljanja*. Te da je svaki napor da mu se priđe uzaludan. Mesto vizuelene umetnosti nije više unutar (epistemološkog) subjekt-objekt odnosa, već unutar interferencija i interakcije najrazličitijih predstava. Artistička predstava je predstava među predstavama i ona u tom kontekstu samo na osobeni način *interveniše*.

Grubo rečeno, naše predstave ne predstavljaju *ništa*. One ne re-prezentuju samu stvar već, pre, neku drugu, već datu reprezentaciju „same stvari“. One su, pre, modelovanja nego odrazi. A to je tako zato što slika (ili predstava) nikad nije sama. Umetnost je re-elaboracija onoga što nam izgleda kao realno. Zato je ona, pre, sklona drugoj, fiktionalnoj strani heterotopija. Nasuprot nauke koja veruje u realitet spoznatog, umetnost rađe veruje da su sva realna mesta „utemeljena“ na fiktionalnoj igri predstava. Znanje može samo da simulira Realno, jer ono je izvorno – pomak, prenos, metafora. Znanje zastupa ravan doslovnog (realnog) samo što ne zna da ta ravan, zapravo, i ne postoji. Doslovno je već trop ili hetero-trop. Trop uvek drugog, a ne istog. Još bolje, znanje je „najviša“ metafora u odnosu na sve metafore kojima raspolažu umetnost i poezija. Ono je, takoreći, naučna fantastika. Ali, mora se i to reći: artistska fantastika je nadmoćna! Ona heterotopiju sveta gleda s druge, a to znači „s prave“ strane! Legendama Dišanova heterotopija koju je on nazavao *Fontana* na najbolji način nam svedoči da je ono drugo (ono ne-doslovno, ono što nije doslovni pisoar) zahvaljujući umetnosti u stanju da postane prvo, tako da i na svet i na tradicionalnu umetnost treba gledati ne s lica već s naličja.

Za standardnu svest, svet savremene umetnosti

rart art has definitely chosen not to agree on any kind of safety, security, refuge, but rather on resistance, breaking the rules, conventions, orders, in short, on transgression. What knowledge strives to subdue under the order and regulation, the art can re-present, but with the aim of returning the suppressed *difference*, to *deny* and *reverse* the alleged objectiveness that simulates its own inevitability within the stale conventions. To discover and open up - the otherness inside the same.

Interference and intervention

In the traditional art, the acting of one picture upon another was a process which solidified the Style or a formal unity of the art. In the contemporary art it is, rather, a factor of disintegration of a Style or „ism“. It is also a factor of differentiating and de-territorializing of the picture (visual representation) and, ultimately, breaking or twisting of any re-presentation falling within the orbit of a „real“, „objective“ picture of the World. The art now knows that the Real is what eludes identification, that is, knows that the real life is an *un-representable basis of every representation*. Thus every effort to approach it is futile. The place of visual art is no longer inside the (epistemological) subject-object relationships, but inside interferences and interactions of various representations. The artistic representation is a representation among representations, and in that context, it only *intervenes* in a particular way.

Put roughly, our representations represent *nothing*. They do not re-present the thing itself, but rather, some other, already given representation of the „thing itself“. They are rather modeling than reflections. And this is so because the picture (or representation) is never on its own. The art is a re-elaboration of what seems real to us. That is why it is rather inclined to other, fictional side of heterotopias. Unlike science, which believes in the reality of the known, the art rather believes that all real places are „founded“ on the fictional game of representations. The knowledge can only simulate the Real, because genuinely it is – a movement, a shift, a metaphor. The knowledge represents the plane of the verbatim (real) only because it does not know that such a plane does not, in fact, exist. The verbatim is already a trope or a hetero-trope. The trope of always the other, not the same. Even better, the knowledge is the „highest“ metaphor in comparison to all metaphors that art and poetry posses. It is, so to speak, science fiction/fantasy. But one must also say: artistic fantasy is superior! It looks at the heterotopia of the world from the other, meaning „the right“ side! The legendary Duchamp’s het-





Toplo mesto / Warm place
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izmešteni (oneobičajedni, drugačiji) svet. Za savremenu umetnost je, međutim, sam svet izmešten, heterogen, uvek-drugi ili ne-isti... Poenta artističkog traganja je time prebačena od Istog ka drugom. Pri tom, moramo imati u vidu činjenicu da je u umetnosti poenta uvek bila u drugom, a ne u istom; samo što se to nije znalo, jer je ta poenta nevoljno, iz nemoći, nesvesno pomerana u stranu, potiskivana, dok je „ideal“ u stvari bio da se ponudi isto, identitet i istina Sveta. Savremena umetnost više ne veruje u tu identitarnu strategiju. Ona polazi od „istog“ (ili: od svog i našeg prisvajanja sveta, recimo, od nečeg već načinjenog, odnosno: ready made-a), ali samo zato da bi pokazala kako se izvesnom rekontekstualizacijom (ili: premeštanjem) i intervencijom stiže do nečeg sasvim drugog, do umetnosti. Sama umetnost ne teži da izvrši puku identifikaciju, da ustanovi identitet bilo čega, već teži da prikaže njegovu izmeštenu, deteritorijalizovanu prirodu. Neki put je, kao u slučaju Dišanovog ready made-a, za to dovoljna rekontekstualizacija. Jer, ono realno sveta je već u sebi heterotopijsko, usmereno na drugo, podložno prenosu, preokretanju. Umetnost samo naglašava tu neobičnu sklonost realnog i time raskrpljuje drugo lice sveta, njegovu heterotopijsku prirodu (ili: protiv-prirodu). Tako se realna značenja sveta, naprosto, preokreću, izigravaju, fiktionalizuju.

U svetu u kojem se umetnik rađe „kladi“ na prenosni nego na doslovni smisao, sama umetnost ne može da bude jednom zauvek usidrena i fiksirana. Ona ne može da bude zbrinuta i osigurana u identitetu Sveta koji ni sam nije načisto sa svojim identitetom. Umetnost je u takvom Svetu nužno „tuđa“ i „otuđena“, a to znači smeštena izvan Sveta, u nekoj nestvarnoj, utopijskoj, fantazmatskoj drugosti. Pri tom, ova utopija ili heterotopija umetnosti je uvek i relativan pojam, tj. odnos koji se odnosi prema tzv. *realnom* svetu. Umetnik se stalno zapljuskuje predstavama realnog (= traumatičnog) sveta. Ali, bar danas je jasno da umetnost preokreće, destabilizuje, krši sve suviše „realne“ predstave koje Svet ima o sebi samom. Ukratko, savremena umetnost je preokrenuti svet. Ona ne negira, ne uništava, već preokreće tradicionalnu reprezentaciju Sveta koja je istinu tog Sveta i same umetnosti videla kao zajedničku. I što je takođe važno: svojim preokretanjem Sveta, umetnost oslobađa i sabire u sebi izvesnu energiju koja je pre svega estetska energija, kako umetnosti, tako i samog sveta. Posle umetničke *fascinacije* (koja je epicentar rečene energije) i sam svet se, nužno, vidi drugačije. A možda se i doživljava kroz izvesno pročišćenje, katarzu.

erotopia which he called *the Fountain* testifies in the best possible way that the other (the non-verbatim, what is not the literal space) is capable of becoming the first thanks to the art, so that both the world and the traditional art should be looked at not face-forward but from the reverse.

For the standard awareness, the world of the contemporary art is a displaced (unusual, different) world. For the contemporary art, however, the world itself is displaced, heterogeneous, always-the-other or non-same...the point of the artistic search is thus transferred from the Same to the other. At the same time, we must bear in mind the fact that in the art, the point has always been in the other, not the same; only, this was not known because that point has unwillingly, out of infirmity, unconsciously been pushed aside, suppressed, while the „ideal“ was in fact to offer the same, the identity and the truth of the World. The contemporary art no longer believes in that *identitarian* strategy. It begins with the „same“ (or: with its own and our usurpation of the world, say, with something already ready made) but only in order to show how a certain re-contextualization (or: displacement) would lead to something completely different, to *the art*. The art itself does not strive to perform pure identification, to establish the identity of anything, but strives to represent its displaced, de-territorialized nature. At certain times, as in the case of Duchamp's *ready made*, re-contextualization is enough. Because the real of the world is in itself heterotopic, directed towards the other, subject to transfer, reversal. The art only emphasizes that unusual propensity of the real and thus opens up the other face of the world, its heterotopic nature (or: counter-nature). Thus *real* meanings of the world are simply reversed, deluded, fictionalized.

In a world in which an artist would „bet“ on the metaphorical rather than literal meaning, the art itself cannot be permanently anchored and fixated. It cannot be provided for and secured within the identity of a World which is not on certain terms with its own identity. In such a World, the art is necessarily „alien“ and „estranged“, which means placed outside the World, in an unreal utopist, phantasmatic otherness. At the same time, this utopia or heterotopia of the art is also always a relative term, i.e. relation towards so-called *real world*. The artist is constantly enveloped with the representations of the real (= traumatic) world. But it is clear, at least today, that the art reverses, destabilizes, breaks all too „real“ notions that the World has about itself. In short, contemporary art is the world reversed. It does not negate, does not destroy, but reverses the traditional re-presentation of the World which had seen the



Umetnost je nespojiva s praktičnim životom koji nam kroji sudbinu i pri tom ne razmišlja »kuda sve to vodi«. Ona vlastitom konceptualnošću iskoračuje napred, konstituišući jedan (artistički) prostor koji stoji u nepomirljivoj opoziciji sa životnom realnošću. Sama ta opozicija je neophodna, pošto dopušta mogućnost cirkulacije sadržaja unutar vlastitog dvojstva. Da li je moguće reći i nešto više od toga? Moderna umetnost je težila da postane osobeni, samosvojni, samozakoniti Oblik koji se radikalno, elitistički suprotstavlja prljavoj, trgovačkoj stvarnosti. Međutim, i sam taj Oblik je našao put do stvarnosti, tako da je, kao cenjena roba, integrisan u hegemoni poredak (praktičnog) života. To može da izgleda kao rušenje »nepomirljive opozicije« između umetnosti i života. A ipak nije tako. Jer, postoje *otpori* i *pobune*. Umetnost je – a to je njena definicija! – odmah već negde drugde. Taj pomak nam ukazuje na diferencijalno kretanje samog *hijata* između umetnosti i stvarnosti.

Herbert Markuze u tekstu *Umetnost kao oblik stvarnosti* (v. poslednji Markuzeov spis: *Estetičku dimenziju*, god. 1977) ukazuje na nužnost obrta od artističkog Oblika ka pobuni. Pri tom, u svojoj analizi on polazi sa stanovišta »današnje pobune«. To je pozicija s koje se *odbija* modernost kao već oronula tradicija, odbija se moderna umetnost ukoliko »izgleda kao dio i snaga tradicije koja ovjekovječuje ono što jest, te sprečava ostvarenje onoga što može biti i što bi trebalo da bude. Umjetnost to čini upravo utoliko što *jest* Oblik jer umjetnički Oblik (bez obzira na to koliko *anti*-umjetnički htio biti) zaustavlja ono što je u pokretu, stavlja mu granicu i okvir i mjesto u prevladavajućoj sveukupnosti iskustva i težnji, daje mu vrijednost u ovom svijetu i čini ga jednim objektom među ostalima. To znači da u ovom svijetu umjetničko djelo, isto kao i djelo anti-umjetnosti, postaje *razmjenska* vrijednost *roba*; upravo taj *robni oblik*, kao oblik stvarnosti, jest meta današnje pobune.« Ova kritika Oblika ili artističkog formalizma koji je krasio poznu modernu bila je posle Markuzea samo još ojačana. Ali, ona je i »revidirana« sa stanovišta onog *postmodernizma* koji je pokazao da bezrezervno »voli« robu i pri tom se nimalo ne boji robnog fetišizma, već, pre, u njemu *uživa*. Naravno, time je pobuna protiv modernosti još jednom završila kao veličanje robnog Obilika i, najzad, veličanje kulture u kojoj se (ekvivalentski) izjednačude objekatska pozicija najrazličitijih (istorijskih) *artefakata*.

Sve to nam nameće pitanje: možemo li mi uopšte i pobeći od Oblika? Možda svaka pobuna pre ili kasnije stvara svoj formalizam, odnosno postojanost vlastite forme za razliku od promenljivog sadržaja? Možda je

truth of that World and the art itself as common. And what is also important is: by its reversal of the World, the art liberates and concentrates in itself a certain energy which is primarily aesthetic energy, both of the art and of the world itself. After the artistic *fascination* (which is the epicenter of the said energy), the world itself is, necessarily, seen differently. And maybe even experienced through a certain purification, catharsis.

Rebellion against the Form

The art is incompatible with the practical life which is shaping our destiny, not thinking »where it all leads«. It steps forward with its own conceptuality, constituting one (artistic) space which stands in an irreconcilable opposition with the reality of life. That very opposition is necessary, because it allows the possibility of the circulation of the content within its own duality. Is it possible to say more than this? The contemporary art has strived to become a unique, autonomous, self-rightful Form which radically, elitistically, confronts the dirty, mercantile reality. However, that very Form found its way into the reality so that it has become integrated, as a valuable good, into the hegemonic order of (the practical) life. This may seem as the collapse of the »irreconcilable opposition« between the art and life. And yet, this is not so. Because there are *resistances* and *rebellions*. The art is – and that is its definition! – immediately somewhere else. That shift indicates the differential movement of the very *hiatus* between the art and the reality.

Herbert Marcuse in his text *Art as a Form of Reality* (see last Marcuse's writing: *Aesthetic dimension*, year 1977) points to the necessity of the reversal from the artistic Form towards the rebellion. At the same time, in his analysis, he starts with a point of "today's rebellion". It is a position from which the modernity is *rejected* as an already wasted tradition if "it looks like a part and strength of a tradition which perpetuates what it is, thus preventing the becoming of what may be and what should be. The art does so precisely by *being* Form because the artistic Form (regardless of how *anti*-artistic it wants to be) stops what is moving, limits and frames it and places it inside the prevalent totality of experiences and longings, gives it value in this world and makes it one object among many. This means that, in this world, the work of art, just like the work of anti-art, becomes a *mercantile* value of *commodity*; precisely that *commodity form*, as a form of reality, is the target of today's rebellion". This criticism of the Form or artistic formalism which graced late modernism only grew stronger after Marcuse. But it was also "revised" from



umetnosti suđeno da uvek nekako zaustavlja ono što je u pokretu, da mu stavlja granicu i okvir, da ga smešta na neko mesto, makar to bilo i mesto transcendentalne utopije? Svako uobličenje umetničkog nužno završava u ovoj logocentričkoj ideologiji koja uvek nalaže novu pobunu, mada ne raspolaže sredstvima da iz logocentrizma jednom za svagda iskorači... Iz tog kruga može da iskorači samo ona umetnost koja je spremna da preuzme odgovornost za svoj nemogući, utopijski status.

Moderno kretanje je iscrpelo ideju artistsičkog fundamentalizma, kao i koincidencije s radikalnim istorijskim projektom. Svet je, doduše, i dalje metafora koju bi ljudi hteli da zaustave. Ali artisti su danas skloni da taj metaforički, prenosni, izmeštajući proces sveta na neki način *upere protiv zaustavljanja*. Ako u umetnosti još postoje nekakvi oblici, oni se ne javljaju u homogenoj ravni bilo kakvog dobro-usređštenog-jedinstva. U ravni Celog ili Sveta. Ostaje još samo to da umetnošću

the standpoint of that *postmodernism* that professed “loving” the commodity unconditionally, and not being afraid of mercantile fetishism, in fact, rather *enjoying* it. Of course, the rebellion against modernity has thus again ended in the glorification of mercantile Form and, finally, glorification of a culture in which the object position of various (historical) *artifacts* is equalized.

All this imposes a question: can we escape the Form at all? Maybe every rebellion, sooner or later, creates its own formalism, that is, the steadiness of its own form unlike the changeable content? Maybe the art is destined to always somehow stop what is moving, to limit and frame it, to place it somewhere, even if that be a place of transcendental utopia? Each forming of the artistic necessarily ends in this logocentric ideology which always orders a new rebellion, yet does not have the resources to step outside the logocentrism once and for all...only that art which is capable of taking responsibility for its impossible, utopist status can step out of this circle.

Modern movement has exhausted the idea of artistic fundamentalism, as well as coincidence with a radical historic project. The world is admittedly still a metaphor that people would like to halt. But the artists are today inclined to somehow use that metaphorical, figurative, relocating process of the world *against halting*. If certain forms still exist in the art, they do not appear on a homogenous plain of any well-focused-unity. In the plain of the Whole or of the World. What remains is only that the art is being commanded by a differential movement. An economy, not reduced (or: market), but expanded. An economy of the differences. Not only: always-some-other-goal, but also other-than-a-Goal.

The art, in the final instance, is commanded by a de-centered artistic – event. Because the event is that topos, the place in which the unexpected – the other and the excessive – emerges. The effectiveness of the invisible hand of the art does not mark only a short-lasting phase, after which follows the age of theorizing and the conceptually-imperative, or God forbid, stylistic completion of the given project. A priori finished movement of the final Form simply – does not exist. There is no end to the story. The end of the story is not even that today it became self-evident that nothing concerning the art is self-evident. There is, always and inevitably, that fatal emergence of the art out of nothing, out of nowhere, out of nothingness. There is, therefore, something that is always – in arrival. There is faith and hope in the coming of the art. The only problem is: how to reflect upon what is in arrival? How to think it in the key of its un-visibility, un-finishedness and non-absoluteness.



komanduje diferencijalno kretanje. Jedna *ne sužena* (ili *tržišna*) već *proširena* ekonomija. Ekonomija razlika. Ne samo: uvek-neki-drugi-cilj nego i drugo-od-Cilja.

Umetnošću u sudnoj instanci komanduje decen-trirani artistički – događaj. Jer događaj je taj topos, mesto na kojem iskrsava ono neočekivano-drugo i krajn-je. Delotvornost nevidljive ruke umetnosti ne obeležava samo jednu kratko trajuću fazu, posle koje će da usledi razdoblje teoretisanja i konceptualno-imperativnog ili, ne daj bože, stilskog dovršavanja zacrtanog projekta. A priori dovršenog kretanja ili konačnog Oblika jednos-tavno – nema. Nema kraja priče. Kraj priče nije čak ni to da je danas postalo samo po sebi razumljivo da više ništa što se umjetnosti tiče nije samo po sebi razumljivo. Postoji, uvek i neizbežno, fatalno iskrsavanje umetnosti iz ničega, iz mesta-ničega, iz nigdine. Postoji, dakle, nešto što je uvek – u dolasku. Postoji vera i nada u dol-zak umetnosti. Problem je samo: kako misliti to što je u dolasku? Kako ga misliti u ključu njegove ne-vidljivosti, ne-dovršivosti i ne-apsolutnosti.

Reč je, svakako, o *nedostatku* koji počiva u samom temelju aritističkog kratanja i ostvarivanja. Istina um-etnosti je ne-Celo. Nema onog *savršenog*, sem ako savršeno nije obećanje neke *uzaludne* utopije. Umetnost je ne-mesto u svetu Realnog (= traumatičnog sveta). Ona svoje mesto projektuje (kroz pobunu i odbijanje) na uvek-drugom i, zapravo, nemogućem mestu, a to opet znači, na ne-mestu. Ovaj nedostatak je, u stvari, večiti

It is, most certainly, about the *lack* that lies in the very foundation of artistic movement and realization. The truth of the art is a not-Whole. There is no *perfection*, unless the perfection is a promise of a *futile* utopia. The art is a non-place in the world of the Real (=traumatic world). It projects its place (through rebellion and rejection) in an always-other, and in fact, impossible place, meaning again a non-place. This lack is, in fact, the eternal remnant of the art, its promise, the promise that it would come, that it is in arrival and that it would never finish, end its arrival. The lack is the most integral part of the art, its inconvenient truth (or its never-Whole), and as such, it is more important than the existing part, the part that is formed as a given/ bestowed value, or as a Form suitable for an eternal memory or a Museum. All in all, the art remains always a promise, a promise of a gift, a promise of a utopia, and finally, a promise (or a phantasm, but a *necessary* phantasm) of a public property that does not know and does not want to know about the equivalent, market exchange.

Impossibility to review; trespass, boundary

Visual art is intended for watching, view, review and visibility, and yet, it is today obsessed with its own *impossibility to be reviewed* which, it seems, is the effect of a (deconstructive) de-centering of the art. It is not a weakness. The faith in view, review and visibility has be-



ostatak umetnosti, njeno obećanje, obećanje da će doći, da je u dolasku i da nikad neće dovršiti, dokrajčiti svoj dolazak. Nedostatak je najintegralniji deo umetnosti, njena tegobna istina (ili njeno nikad-Celo), i kao takav važniji je od dela koji postoji, koji je formiran kao data/darovana vrednost, ili kao Oblik podoban za večnu uspomenu i Muzej. Sve u svemu, umetnost ostaje uvek obećanje, i to obećanje dara, obećanje utopije i, najzad, obećanje (ili fantazam, ali *potreban* fantazam) društvene svojine koja ne zna i ne želi da zna za ekvivalentnu, tržišnu razmenu.

Nepreglednost, prestup, granica

Vizuelna umetnost je namenjena gledanju, pogledu, pregledu i preglednosti, pa ipak ona je danas opsednuta sopstvenom *nepreglednošću* koja je, čini se, efekat (dekonstruktivnog) rasredištenja umetnosti. To nije njena slabost. Vera u pogled, pregled i preglednost počela je, u novijem dobu, da na drugačiji način artikuliše granicu i granično. Čini se da je granica, tj. dodirivanje nekog mesta, toposa, smeštena sada u samoj produkciji arta, u njegovom performativnom gestu, radu ili delu... Granica više nije unapred upisana u kolonijalni status umetnosti. Zato, ako se ona sada nazire negde drugde, izvan arta, to onda, reklo bi se, liči na grešku. U prošlim vremenima granica je uvek bila daleka i u toj svojoj udaljenosti metafizički, teološki ili ideološki bezbedna, unapred osigurana, i u isti mah putem nekog "izma" sužena. Sada se ona ustanovljuje kroz vlastito *prestupanje*. "Prestup je gest koji se tiče granice", kaže Fuko (v. *Uvodu u prestup*) i nastavlja: "Igru granica i prestupa izgleda da režira jednostavna upornost: prestup prekoračuje i ne prestaje da poziva na prekoračenje jedne linije koja se, iza leđa, odmah zatvara u talasu zaborava, uzmičući tako ponovo do horizonta neprekoračivog. Ali ta igra stavlja na kocku mnogo više od tih elemenata; ona ih postavlja u nesigurnost, u izvesnosti koje se odmah pretvaraju u neizvesnost i gde misao brzo dospe u nedoumicu kada poželi da ih razreši".

Ta dilema bi, bez sumnje, mogla da definiše i tu aktuelnu situaciju umetnosti: ona je na prvom mestu prestup ili prestupnička; ali gde to prestupanje i istupanje treba potražiti, na kojoj teritoriji? Nije li prestup nešto što, bar u savremenoj umetnosti, *ne prestaje da poziva na prekoračenje*?! On je ključni uzrok ili razlog sadašnje nedefinisanost i nepreglednosti arta. Ali, prestup je dvosmislen: i ukidanje i uspostavljanje granice. Zato je aktuelna situacija arta nepregledna, nejasna, podložna nedeoumicama i teško, ako ne i nemoguće određiva. Ona je to ponajpre zato što je ophrvana *igrom* prestupa, ig-

gun, in the recent ages, to articulate the boundary and the borderline in a different manner. It seems that the boundary, i.e. the touching of a place, a topos, is placed in the very production of the art, in its performative gesture, work, or action...The boundary is no longer pre-recorded in the colonial status of the art. Therefore, if it is now looming elsewhere, outside the art, and it, one might say, looks like a mistake. In the past, the boundary was always distant and in that distance, it was always metaphysically, theologically or ideologically safe, pre-secured, and at the same time narrowed via some "ism". Now it is being established through its own *transgression*. "Transgression is a gesture which relates to boundary", says Foucault (see *Preface to transgression*) and continues: "The game of boundaries and transgressions seems to be directed by simple persistence: the transgression steps across and does not cease to encourage stepping across a line which, behind our backs, immediately closes in the wave of oblivion, thus withdrawing again till the horizon of what cannot be stepped across any more. But that game risks more than those elements; it places them into uncertainties, in certainties which immediately transform into uncertainties and where the thought quickly reaches a dilemma when trying to resolve them".

That dilemma could, doubtlessly, define that current situation in the art: it is primarily a transgression, or transgressive; but where is that transgression and divergence to be found, in which territory? Isn't the transgression something that, at least in the contemporary art, *does not cease to invite excess*?! It is the key cause or reason for the today's un-definedness and impossibility of the art to be reviewed. But the transgression is ambiguous: both breaking and establishing the boundary. That is why the current situation of the art is muddled, unclear, subject to doubts, and hardly, if not impossibly, definable. It is such primarily because it is overwhelmed by the *game* of transgression, the game that is capable of disturbing everything that is stable, to relativise all values and all boundaries? The belief that the transgression would still stop somewhere, to "run into" the impassable, the ultimate Form or Boundary, in the strong sense of the word, is today a hardly acceptable illusion. Who can still believe that, after all transgressive frictions, it is still possible to find a calming, soothing place for a finally established *identity* of the art? It was long believed that the dialectics has the capacity to define a *safe, impassable, guaranteed* situation (of philosophy, art, politics, culinary and anything else) that would erase the doubts and push the impossibility to review *aside*. It turned out that the invisible hand of



rom koja je u stanju da uzdrma sve što je stabilno, da relativizuje sve vrednosti i svaku granicu? Verovanje da će prestup ipak negde da se zaustavi, da “naleti” na ono neprekoračivo, na konačni Oblik ili Granicu, u jakom smislu te reči, danas je teško prihvatljiva iluzija. Ko još može da poveruje da je, posle svih prestupničkih trzavica, moguće naći umirujuće, spokojno mesto za konačno utvrđeni *identitet* umetnosti? Dugo se verovalo da dijalektika ima sposobnost da definiše jednu *bezbednu, neprekoračivu, garantovanu* situaciju (filozofije, umetnosti, politike, kulinarstva i svega i svačega) koja će neizvesnosti izbrsati, a nepreglednost potisnuti u stranu. Pokazalo se da nevidljiva ruka umetnosti više ne može da prepozna takvu Stranu.

Nepreglednost savremene umetnosti liči na povratak haotičnom prirodnom stanju. Povratak posle kraja velikih, totalizujućih i zbrinjavajućih priča. Pa ipak, diskurs o nepreglednosti ne može da se shvati kao banalno umnožavanje, fragmentacija i gužva koja nastaje zbog pretrpanosti ili prenaseljenosti savremenog života artističkim tvorevinama. Umetnost nije skladište, tesan prostor, zajednički stan, jer za nju, u načelu, uvek ima dovoljno prostora, budući da je njeno mesto utopijsko ne-mesto. Kad je reč o artu, o *njegovoj* nepreglednosti, onda tu nije reč o geografskom, urbanom, prostomovremenskom nabranjanju u kojem nema vremena da se sve nabroji, da se prelista i pregleda sve što se “na terenu” dogodilo... Nepreglednost je nešto što pada u samu strukturu savremene umetnosti, u njenu *heterotopijsku* uslovnost koja nema realnih granica.

Rat bez bitke

Nekad je umetnost bila slika i misao ili slikovnamisao svog vremena, svoje epohe, svog sveta; zatim je ona postala gnev uperen protiv svog vremena/epohe/sveta. Na sličan način Žil Delez razmišlja o filozofiji i pri tom napominje da ona nudi i *vedrinu*. Ali, kako je moguć spoj gneva i vedrine? Pogotovo ako sama filozofija (kao uostalom i umetnost) nije Moć. „Religije, države, kapitalizam, nauka, zakon, javno mnjenje, televizija – to su moći, a ne filozofija“, kaže Delez i nastavlja: „Filozofija može imati svoje velike unutrašnje bitke (idealizam–realizam itd.), ali te bitke su smešne. Kako nije moć, filozofija se ne može upustiti u bitku protiv moći, ona umesto toga vodi rat bez bitke, gerilski rat.“ Stavivši te tvrdnje na sam početak svojih *Pregovora* (v. izdanje: Karpos, Loznica, 2010) Delez nam posvedočuje njihovu važnost. Budući da filozofija nema moć, njoj, dakle, ostaju samo gnev i vedrina. Ali ta ne-moć i protiv-Moć koju Delez pripisuje filozofiji u isti mah je i protiv-Moć i ona se

the art can no longer recognize that side.

The impossibility of the contemporary art to be reviewed resembles the return to a chaotic primordial state. The return after the end of all big, totalizing and sheltering stories. And yet, the discourse on the muddled state of the art can not be understood as a banal multiplication, fragmentation and the crowd that results from the overloading or overcrowding of the contemporary life with artistic artifacts. The art is not a warehouse, a small space, a common apartment, because for it, in principle, there is always enough space, because its place is a utopist non-place. When it comes to art, about its impossibility to be reviewed, then it is not about the geographical, urban, space-time enumeration in which there is not enough time to enumerate everything, to leaf through and review everything that happened “on the spot”...That impossibility is something that falls within the very structure of the contemporary art, in its hetero-topic conditioning that has no real boundaries.

War without battle

Once upon a time, the art was a picture and a thought or a picture-thought of its time, its epoch, its world; than it became the *rage* against its time/epoch/world. Gilles Deleuze reflects on the philosophy in a similar manner, noting at the same time that it offers *serenity*. But, how is the combination of rage and serenity possible? Especially if the philosophy itself (just like the art, anyway) is not Power. „Religions, states, capitalism, science, law, public opinion, television – those are the powers, not philosophy” says Deleuze and continues: „Philosophy can have its own great internal battles (idealism–realism etc.), but those battles are ridiculous. Since it is not power, the philosophy cannot embark on a battle against power; instead it wages a war without battle, a guerrilla war”. Having put those claims in the very beginning of his *Negotiations* (see ed. Karpos, Loznica, 2010) Deleuze testifies on their significance. Since philosophy has no power, what remains are only the rage and the serenity. But that non-Power and against-Power that Deleuze attributes to philosophy is at the same time against-Power that can be sooner and better attributed to the art. Contemporary art is no longer concerned with being the art of its time, to participate in the Power. That is why that conventional name – *contemporary* art- could, modeled on Nietzsche, be replaced with: *non-contemporary* art or the art which does not follow its time, which maybe secretly hates it and leads a guerrilla war against it.

The *contemporary* art leads its battles against Power



još više i još pre može pripisati umetnosti. Savremenoj umetnosti više ne pada na pamet da bude umetnost svog vremena, da učestvuje u Moći. Zato bi taj konvencionalni naziv – *savremena* umetnost – mogao da se, po uzoru na Ničea, zameni i sa: *nesavremena* umetnost iliti umetnost koja ne ide sa svojim vremenom, koja ga, čak, možda, iz potaje mrzi i vodi gerilski rat protiv njega.

Svoje ne-bitke protiv Moći (dakle: religije, države, kapitalizma, nauke, zakona, javnog mnjenja, televizije i tako dalje) *savremena* umetnost vodi kroz mešavinu pobune i prestupa, ali, bez sumnje, i vedrine, možda čak i mrzovoljne-vedrine. Računajući da su vedrina i odbijanje (odnosno: meka, pitoma mržnja) krajnje doživljajne strukture umetnosti. One strukture koje su se, nekad, nazivale *egzistencijalima*. Možda je istina i to da su mnoge „velike unutrašnje bitke“ umetnosti isto tako smešne kao što su to i one u filozofiji. Samo, hoćemo li reći da su i tragične bitke koje su, recimo, vodili Arhimed i Van Gog takođe pomalo smešene? Možda i jesu, ali pod uslovom da je, u tom slučaju, sve, ali baš sve – smešno.

Ipak, ostaje činjenica da umetnost nije obična smejurija. Iako bi i ona, kao uostalom i filozofija, zbog svoje ne-moći, veoma lako mogla da se proglasi *smešnom*. Pa ako se instrumentalizuje, onda i – *dvorskom ludom*. Naravno, mi znamo da je umetnost predugo bila sluškinja Moći, da bi danas mogla s tom ulogom olako da se pomiri. Ona će rađe da odbija/mrzi sve uloge koje joj namenjuje bilo kakav funkcionalizam ili instrumentalizam, makar i potajno. Tako da joj preostaje, samo gerilski rat, *rat bez bitke*. Rat protiv jednog Sveta kojem su usta puna slatkorečive slobode, dok iza te „slobode“ stoji nalog služenja i parada Moći. Pa čak i ako bismo sadašnju poziciju umetnosti shvatali kao *donkihotsku*, ipak bismo morali znati da se veličina Servantesovog dela ne ogleda u smešnom, već u izgubljenom i poniženom idealizmu.

Parafrazirajući još jednom Deleza, mogli bismo reći: umetnost je bežanje od poistovećenja, i to bežanje u svim pravcima. Ona pokazuje da je svako primicanje, u stvari, odgađanje i da se hod napred uvek, onome ko hoda, završava – iza leđa. Kao da je prohodao čitav svemir. Delez kaže za svog prijatelja, Gatarija: „Felix pisanje shvata kao šizofreni fluks koji se uvlači u sve vrste stvari.“ Zaista, i vizuelna umetnost, kao slikovno pisanje, pomalo liči na šizofreni fluks. Ona lako nalazi u sebi opravdanje za ovo pounutrenje *rascepa*. Delez to vidi kao deo diferencijalne strategije koja beži u svim pravcima, koja u svim pravcima nalazi ono neidentično. Ili: ne-pravac, ne-mesto pravca, prokletstvo iskliznuća iz pravca, iz suviše „očvrsljih“, „stvrđnutih“ pravila, prava i pravde.

Da bi takva skretanja bila moguća, potrebno je da

(meaning: religion, state, capitalism, science, law, public opinion, television etc) through a mixture of rebellion and transgression, but, doubtlessly, serenity as well, maybe even a grumpy serenity. Bearing in mind that the serenity and the rejection (that is: a soft, gentle hatred) are the ultimate experiential structures of the art. Those structures that, once, were called *existentials*. It may also be true that many „great internal battles“ of the art are equally ridiculous as those in philosophy. But, shall we say that the tragic battles lead by, say, Archimedes and Van Gogh are also somewhat ridiculous? They may be, but only providing that, in that case, everything, absolutely everything, is –ridiculous.

Yet, the fact remains that the art is not a common laughing matter. Although it could, just like the philosophy, easily be pronounced *funny* due to its non-power. And if instrumentalized, even – a *court jester*. Of course, we know that the art has been a servant of the Power for too long to be able to easily reconcile with that role today. It would rather reject/hate all the roles intended to it by any functionalism or instrumentalism, even in secrecy. So what remains is a guerrilla war, a *war without battle*. A war against a World whose mouth is filled with sweet-talking freedom, while behind that “freedom” lies an order of servility and the parade of Power. Even if we understood the current position of the art as *quixotic*, we would still need to know that the magnificence of Cervantes’ work does not lie in the humorous, but in the lost and humiliated idealism.

Paraphrasing Deleuze once more, we might say: the art is an escape from the identification, an escape in all directions. It shows that every stepping closer is, in fact, a delay, and that the walk forward always ends, for the one who walks – behind his back. As if he had walked the entire universe. Deleuze says about his friend, Guattari: „Felix understands the writing as a schizophrenic flux that permeates all sorts of things.“ Indeed, visual art, just like picture writing, resembles a schizophrenic flux. It easily finds a justification in itself for this internalization of the *cleft*. Deleuze sees it as a part of a differential strategy which runs in all directions, which finds the non-identical in all directions. Or: non-direction, non-place of the direction, the curse of the slipping from the direction, from too “rigid”, “hard” rules, rights and regulations.

In order for those turns to be possible, it is necessary for the picture writing to be able to master it. Visual art can not unconditionally surrender to non-direction, non-identical, cleaving, to schizophrenic. It is a flux, it surrenders to a flux, but a flux which it pilots and stirs at the same time. It rides a wave riding it. Or even better:



slikovno pisanje bude u stanju da s njime ovlada. Vizuelna umetnost ne može da se bezrezervno prepusti ne-pravcu, neidentičnom, cepanju, šizofrenosti. Ona je fluks, prepušta se fluksu, ali fluksu kojim u isti mah upravlja, krmani. Ona nosi onaj talas koji nosi nju. Ili, još bolje: umetnost je deo igre koja se zove *čas* autonomija *čas* heteronomija. Pri tom, ona je uvek preplet, interakcija, interferencija ta dva momenta. Što samo znači da je napetost između života i umetnosti nužna, jer život nije umetnost, kao što ni umetnost nije život. Za razliku od Moderne koja je uzalud htela da o istom trošku transformiše i život i umetnost, sad se postavlja pitanje: kako se suočiti sa taštinom egzistencije, kako izvući živu glavu iz živog peska, kako nadživeti, a ne kako artistički problikovati život sam. Naći apsolutno rešenje za opoziciju između života i umetnosti, u najboljem slučaju znači sakriti rasep, šizofreniju. Ili, što se svodi na isto: traumu. Realno je trauma, ali nikakvi ideološki ili stvarni elektro šokovi kao lek neće biti od pomoći. Pogotovu ne u umetnosti i filozofiji. Umetnik i filozof žive u Traumi i protiv nje mogu samo da vode gerilski rat, rat bez bitke. Upražnjavajući svoju strategiju ne-Moći i protiv-Moći. Koja je, u isti mah, i strategija vedrine ili vere u prednost utopijskog i fikcionalnog.

the art is a part of the game called *now* autonomy *now* heteronomy. At the same time, it is always a transposition, interaction, interference of those two moments. Meaning only that the tension between art and life is necessary, because life is not art, just like art is not life. Unlike the Modernism who wanted, in vain, to transform life and art at the same time, the question now is: how to face the vanity of existence, how to escape alive from the quicksand, how to survive, not how to artistically transform the life itself. To find an absolute solution for the opposition between life and art, in the best case scenario means to hide the cleft, the schizophrenia. Or, amounting to the same, the trauma. Reality is a trauma, but no ideological or real electro shocks as a medicine will be of help. Especially not in the art and philosophy. The artist and a philosopher live inside the Trauma and can only lead a guerrilla war against it, a war without battle, by practicing their strategy of non-Power and against-Power. Which, at the same time, is a strategy of serenity or faith into the advantage of utopist and fictional.





Ručak na travi / Lunch on the Grass
11.06.2011.

Izvod iz prepiske članova Trećeg Beograda:

...Naravno da nisam naivan, jasno mi je da sve može da se dovede u neku vezu. Nije odlazak iz stvarnosti imperativ već činjenica umetničkog čina. Zar sađenje voćnjaka na obodu grada i podizanje samoodržive umetničke baze nije neki vid izmeštanja iz stvarnog. Naravno u tome ima i podcrtavanja etičkog, zdravog i iskonskog, ali to se ostvaruje kroz čin umetničkog postupka. Da smo zemljoradnici sa motokultivatorom, da je kafana na obali reke, da smo grupa umetnika koja samo želi da se obogati ili stekne slavu svojim umetničkim radom, to bi bilo uobičajno i kao takvo ne bi moglo biti viđeno kao umetnost.

Moje mišljenje je da i san i izlet i ručak i putovanje čamacem predstavljaju prostore umetnosti koji nisu samo metafore već su istovremeno i fizički i mentalni prostori (kako Selman voli da kaže za sam fenomen Treći Beograd). Vidim da mi u ovim radovima gradimo mesta paralelnosti koja su van uticaja svake represije. Mesta slobodne misli, slobodne od tržišta, od kapitala, od vlasti i svake vrste moći sile, veštački ubrzanog života i na kraju svega onoga što dehumanizuje naš boravak na ovoj planeti. Naša umetnost je zato istovremeno i u realnosti i van nje, kao što se san i java prepliću i sabiraju u naše ukupno nedeljivo iskustvo

Naš umetnički postupak u suštini je pozitivistički ili tačnije idealistički, jer čak i ako mi ne budemo mogli da prodajom voća ostvarimo materijalnu dobit kojom bi okrećili jedan zid galerije, samo upuštanje u projekat u kome neko pokušava da prodajom trešanja ofarba galeriju i zato posadi voćnjak, predstavlja umetničko delo samo po sebi, makar ga javnost tako i ne videla. Ovaj postupak obrće perspektivu jer onaj ko je u umetnosti može da sagleda život drugačijim, kao portret koji iz slike gleda u stvarnost, ili putnik koji sa čamca gleda na obalu.

Utopija je idealizovano društvo, kao što je svaka slika idealizovana predstava nekog slikara (odnos

Excerpts from the correspondence of Third Belgrade members:

...Of course I am not naive, and it is clear to me that everything can be interrelated. Leaving from reality is not the imperative, but the fact of the artistic act. Isn't the planting an orchard in the suburb or establishment of a self-sustainable artistic base some kind of relocation from reality? There is, of course, the underlining of ethical, healthy and primordial in it, but it is realized through the act of the artistic mode. If we were farmers with a Moto cultivator, if the tavern was on the river bank, if we were the group of artists wishing to become rich or famous through our artistic work, it would be conventional and as such couldn't be seen as art.

My opinion is that a dream, a picnic, lunch or a boat trip represent the spaces of art which are not only metaphors, but simultaneously, they are both physical and mental spaces (as Selman likes to say for the very phenomenon of the Third Belgrade). I can see that in these works we build the places of parallelism that are out of the reach of any kind of repression. The places of free thoughts, free from the market, capital, authority and any kind of the force of the power, artificially accelerated life, and eventually free from everything that dehumanizes our stay on this planet. Because of that, our art is at the same time in reality and outside of it, as the dream and state of waking are interweaving and summing up in our entire inseparable experience.

Our artistic manner is positivistic in its essence, or to be more accurate, idealistic. As even if we don't make a profit by selling the fruit in order to whitewash one wall of the gallery, the mere involvement in the project where someone tries to whitewash the gallery by selling the cherries, and because of that plants an orchard, represents the work of art for its own sake, even if the public doesn't see it in that way. This manner reverses the perspective, since the one who is in art can observe the life differently - as a portrait that looks from the picture at the reality, or as a boat passenger who watches



boja, harmonija itd.). Naša kopča sa utopijom, je upravo ta da želimo da ukažemo na druge vrednosti, i to je ono što nas takođe udaljava od stvarnosti. Zato bez obzira kakve video radove ili fotografije pravili oni su samo umetnička dokumentacija u boljoj ili gorjoj formi, ali ono što mora da ostane van svake sumnje je naš stav da mi određujemo šta su vrednosti našeg života. Kada je Marko Crnobrnja u Salonu MSU video naš rad *Ručak na travi* i rad *Kolektivni san* rekao je : “Treći Beograd je kao Zemlja Dembelija, svi samo spavaju i jedu, a niko ništa ne radi”. Dopala mi se ova opaska jer znači da smo mi ipak uspeli da stvorimo neku drugu zemlju. Sad da li je to Zemlja Dembelija, Nedođija, Utopija ili nešto sasvim treće nije ni bitno, jer važno je da ona postoji.

Pozdrav,
Radoš Antonijević

the coast. Utopia is an idealized society, as the each picture is an idealized notion of a painter (colour relationships, harmony, etc). Our hook with utopia is just that we want to point at other values, and in that way we distance ourselves from the reality. Due to that, no matter what kind of video works or photographs we make, they are just the artistic documentation in a better or worse form, but what should be without any doubt is our attitude that we determine the values of our lives. When Marko Crnobrnja saw at the Salon of the MCA (Museum of Contemporary Art) our work *The Luncheon on the Grass* and the work *The Collective Dream*, he said: “Third Belgrade is like The Land of Cockaigne, everyone just eats, sleeps and does nothing.” I liked this remark as it means that we have managed to create another land. And whether it is The Land of Cockaigne, Neverland or Utopia, or something else it doesn't matter, what matters is that it exists.

Regards,
Radoš Antonijević





**Salon MSU
20-31.07.2011.**





Salon MSU
20-31.07.2011.



Tranzitorna mreža je pokušaj uspostavljanja zajedničkog programa rezidencijalnog boravka umetnika u istočnoj Evropi i na Balkanu. Tranzitorna mreža povezuje tzv. medijske laboratorije sa prostorima za rezidencijalni boravak umetnika u regionu, a funkcioniše kroz jedno zajedničko kuratorsko telo koje je raspisalo otvoreni međunarodni poziv, koji će rezultirati zajedničkim programom rezidencijalnog boravka umetnika. To telo je fokusirano pre svega na umetničko istraživanje i proizvodnju novih site specific radova odabranih umetnika.

Prvi Forum Tranzitorne mreže, nastale na inicijativu Muzeja tranzitorne umetnosti (MoTA – Museum of Transitory Art) iz Ljubljane, održan je u okviru izložbe „Treći Beograd“ u Salonu MSUB. Partneri u projektu Tranzitorna mreža – CIANT iz Praga, WRO iz Wrocława, Kitschen Budapest iz Budimpešte, Cenatus CIC iz Londona, BIS iz Istanbula, Protok iz Banjaluke i Artos sa Kipra, su uspeali u većini tih gradova da uspostave pionirski program umetničkih rezidencija. Mreža, takođe, ohrabruje razmenu između tih mesta, kako umetničku produkciju, tako i kretanje “tranzitornih” umetničkih dela u međunarodnom okviru.

Transitory Network Forum is the first public presentation of the Transitory Network, a vital network of new media art laboratories and artist residency spaces in East Europe and the Balkans. The Network and the Forum promote shared residencies and collaborative modes of production as essential for opening the frontiers, contextualizing and redefining our cultural space. TNF is an initiative by MoTA – Museum of Transitory Art, Ljubljana with Third Belgrade, Belgrade. In partnership with CIANT (Prague), WRO (Wrocław), Kitchen Budapest (Budapest), Cenatus CIC (London), BIS (Istanbul), Protok (Banja Luka) and Artos Foundation (Nicosia). Transitory network is an attempt to connect media-labs and artist-in-residency spaces in East Europe and the Balkans. It functions as a collaborative curatorial body with an open call that will result in a shared residency program focused on artistic research and production of new site specific works of selected artists. In most of the cities the partners managed to establish pioneering residency programs. The network encourages exchange between these places as well as production and touring of international transitory artworks.



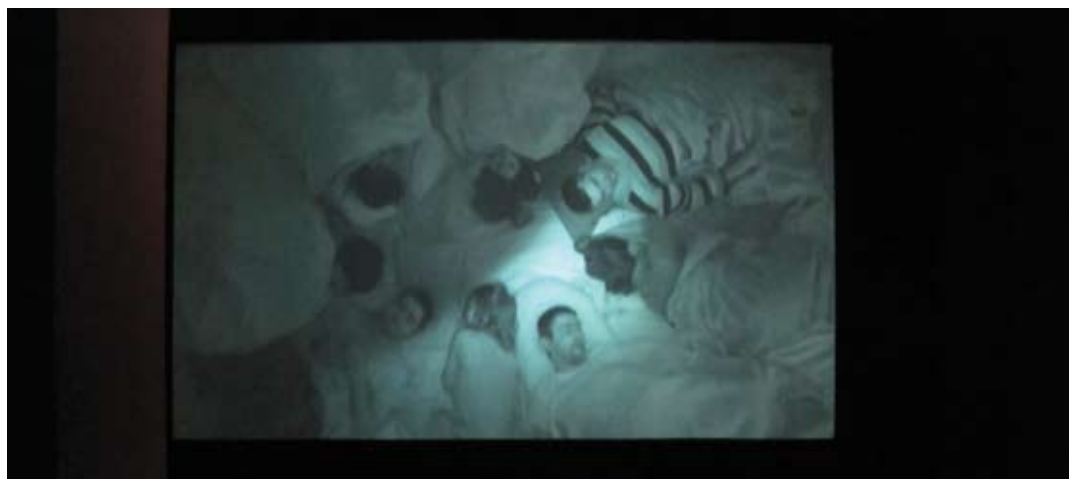


Nezavisna umetnička asocijacija Treći Beograd je osnovana 1. juna 2010. godine u Beogradu, članica je NKSS-a (Nezavisne kulturne scene Srbije) i AiR Tranzitome mreže.

U toku 2011. godine aktivnosti NUA Treći Beograd su prezentovane u okviru: festivala Patosofiranje u Smederevu, foruma Tranzitome mreže u Salonu MSU, konferencije AiR Srbija u Kulturnom centru Grad i konferencije Ko gradi grad u Kulturnom centru REX u Beogradu.

The independent artistic association Third Belgrade founded 1. June 2010 in Belgrade, is a member of a NKSS (Independent Cultural Scene of Serbia) and of AiR Transitory Network.

During 2011 the activities of IAA Third Belgrade are presented in the framework of: festival Patosofiranje in Smederevo, Transitory Network Forum in SMSU, conference AiR Serbia at the Cultural Center City and at the conference Who builds the City at the Cultural Center REX in Belgrade.



Od 1976. godine „Kolektivne akcije“ organizuju „putovanja izvan grada“ koja se sastoje od zajedničkog putovanja grupe učesnika iz metropole Moskve u „nezaposednuti“ prostor prirode, koji otvara mogućnost implementacije alternativnih oblika estetskog doživljaja i kolektivne akcije. Uglavnom je to snegom prekriveno i drvećem ograničeno polje (na periferiji, u parku, u šumi), što predstavlja pozornicu za minimalnu akciju koja tematizuje obrasce percepcije i kategorije ispod konvencionalnog jezičkog i slikovnog sveta: prisustvo / odsustvo, blizina / daljina, zvuk / tišina, ritmičke sekvence, pauza ...

Belo polje, koje se kako u tradiciji suprematizama Kazimira Maljeviča, „osvetljavanja“ Martina Hajdegera tako i u budističkoj Šunjati koncepciji razume kao demonstraciono polje za aktere, kao prostor percepcije i kao polje refleksije za učesnike. Kod putovanja se u stvari radi o eksperimentima, koji služe za istraživanje naše sopstvene svesti i o introrspekciji u stanju očekivanja događaja.

“Trips out of Town” is the connecting subject of the “Collective Actions” organized since 1976. As a rule, a group of participants heads into the countryside around Moscow, - that is, away from the sphere of the metropolis, saturated with symbols and texts, into an unmarked, “empty” space. Often a field of untouched snow is the stage for minimal actions thematizing perceptual patterns and categories below the level of conventionalized language and image worlds (presence/absence, appearing/disappearing, sound/silence, rhythmical sequence, interval, pause...

Part of the Suprematist tradition of Kazimir Malevich, Martin Heidegger’s “clearing” or the buddhist conception of “shunyata”, the white field becomes a space of demonstration for the protagonists and a space of perception and reflection for the participants. The introduction of minimal elements of action aims at the extension of the process of expectation which in the course of the performance is emptied of any concrete contents. With several tricks and maneuvers - i.e. the



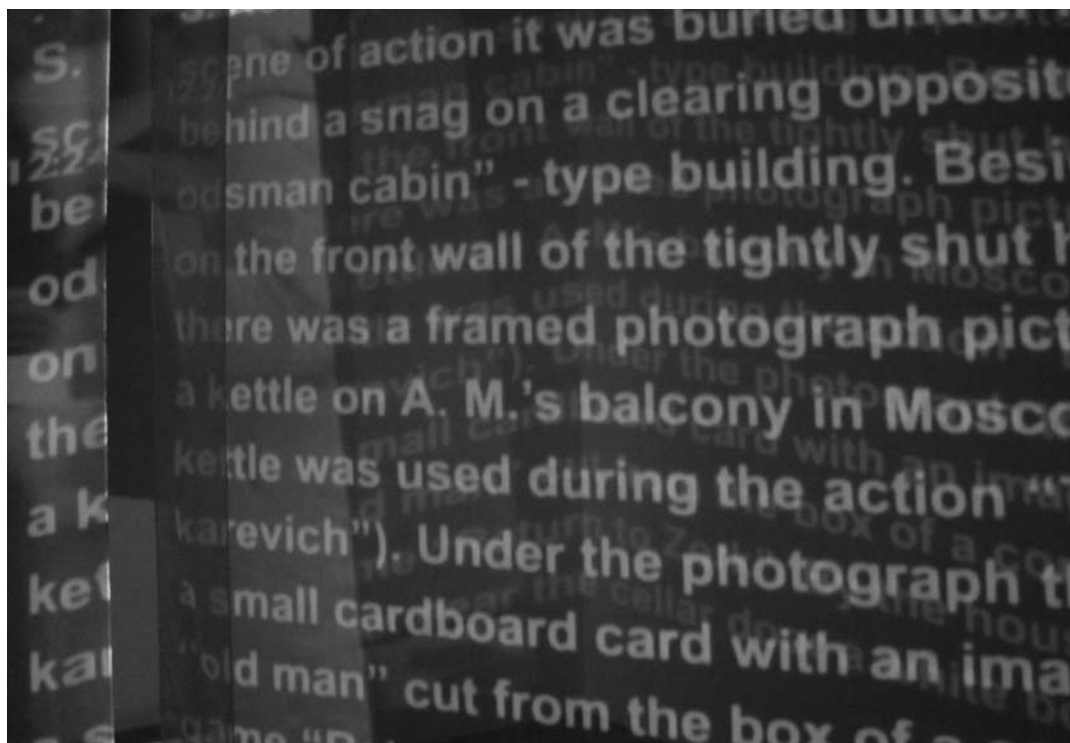
Između praznog centra i granice percepcije se u estetskom eksperimentu „Kolektivnih akcija“ pojavljuje čitav niz drugih polja, zona i traka, koji se prepliću: stvarni događaj se ne odvija samo na empirijskom polju, već i u svesti učesnika. Uvođenje minimalnih elemenata akcije se fokusira na proširenje očekivanja, koja se u toku odvijanja akcija u stvari prazne od bilo kakvog konkretnog sadržaja. Kroz razne trikove i manevre – kao što su „skretanje pogleda“ ili „očekivanje bez ispunjenja“ – se kroz princip „praznih akcija“ anuliraju navodni ciljevi i sadržaji akcije i tako uvek nanovo bivaju razočarani oni učesnici koji su naviknuti da očekuju iluzionistički spektakl.

Ovo se takođe očitava u programskoj seriji akcija sa geslima „Kolektivnih akcija“. Grupa je 1977. godine u prirodi okačila transparent na kome je bilo geslo: „Ja se ne žalim ni na šta i sve mi se sviđa, uprkos činjenici da nikada nisam bio ovde i ništa ne znam o ovom mestu“. Godinu dana kasnije sledilo je sledeće geslo: „Čudno je što sam sebe lagao, da nikada nisam bio ovde i da ništa ne znam o ovoj mestu, jer je u stvari ovde kao i svuda, samo što se ovde jasnije oseća i dublje ne razume“. Natpisi na transparentima sa sopstvenim poetskim tekstovima u vidu zen budističkih koan izreka je suočavanje sa strategijama esetizacije ideološke kulture, koja je

“distraction of the gaze” or the “expectation without fulfilment” - in the “empty” action any assumed objectives and contents are nullified.

This is characteristic of the group's programmatic series of “slogan actions”. On January 26th 1977, the group hung up its first slogan banner. The banner was printed as follows: “I am not complaining about anything and I like everything, even though I have never been here and know nothing about this place.” One year later, on April 9th 1978, another slogan action took place, referring to the first. This time the banner bore the following words: “Strange, why did I lie to myself that I have never been here and know nothing about this place – in fact, this place is no different from anywhere else, except that here you feel more intensely, and misunderstand everything more deeply”. The inscription of the slogan banners with lyrical texts by Andrei Monastyrski in the tradition of zen-buddhist koans means a reflection of the strategies of aesthetization in the ideological culture simulating an all-embracing harmony in which truth and lie, fact and fiction are indiscernable.

The “Collective Actions” can't be reduced to the instantaneous perception of a situation on the field, on the contrary, the enigmatic character stimulates quite a





usmerena na varku univerzalne harmonije, u kojima se istina i laž, činjenica i fikcija ne mogu razlikovati.

“Kolektivne akcije” se ne iscrpljuju u percepciji situacije na terenu, tajanstvenost akcija podstiče mnoštvo komentara na tekstove. U vidno polje tako dolazi granica između jezika i vanjezičke realnosti, između teksta i ne-teksta i između situacionog „iskustva” - gesta što je istovetno impulsu beskrajne interpretativne spirale u kojoj se situacija i dokumentacija međusobno nadovezuju. Kod „Kolektivnih akcija” se u realne akcije prvo uvode tekstualne paradigme (uputstva, pravila, planirane strukture), što kroz dokumentaciju sa druge strane dovodi do nastajanja tekstualnih i pojmovnih prostora, koji su kasnije povod za nove akcije.

U više od trideset godina su “Kolektivne akcije” realizovale 124 performansa. U poslednjim izvedenim akcijama pod nazivom „dekoracija-2010” se radi o transformaciji predhodno planirane akcije gesla: Umesto transparenta gesla u prirodi je instaliran jedan dekorativni, sjajni, zlatni objekat koji nakon kraja SSSR upućuje na fascinaciju glamurom i na prikaz bogatstva i moći kao na jednu novu ideologiju u Putinovoj eri.

large number of commenting texts. Into view comes the border between language and reality beyond language, between text and non-text, in fact, the situative gesture of “experience” more closely equates to a new impulse in an endlessly interpretative spiral in which text and situation enhance each other again and again. In the “Collective Actions” textual paradigms (instructions, rules, structures) are translated into real actions whose documentation once again creates spaces of texts and abstract categories which then become the motivation for new actions.

For more than thirty years until now the „Collective Actions” have realized 128 performances. The last performance presented „Decoration-2010” is the transformation of a planned slogan action: Instead of a slogan banner a decorative „golden shining” object was installed outside in a wood which is, after the end of the Soviet Union, a kind of reference to the fascination of glamour and the demonstration of wealth and power in the new ideology of the Putin-era.

By means of documentation the “Collective Actions” are accessible to a viewer who himself did not take part in the performances. The installation “Virtuosi of deception” enables the visitors to go on a “secondary” journey through the multiple layers of the documentation com-

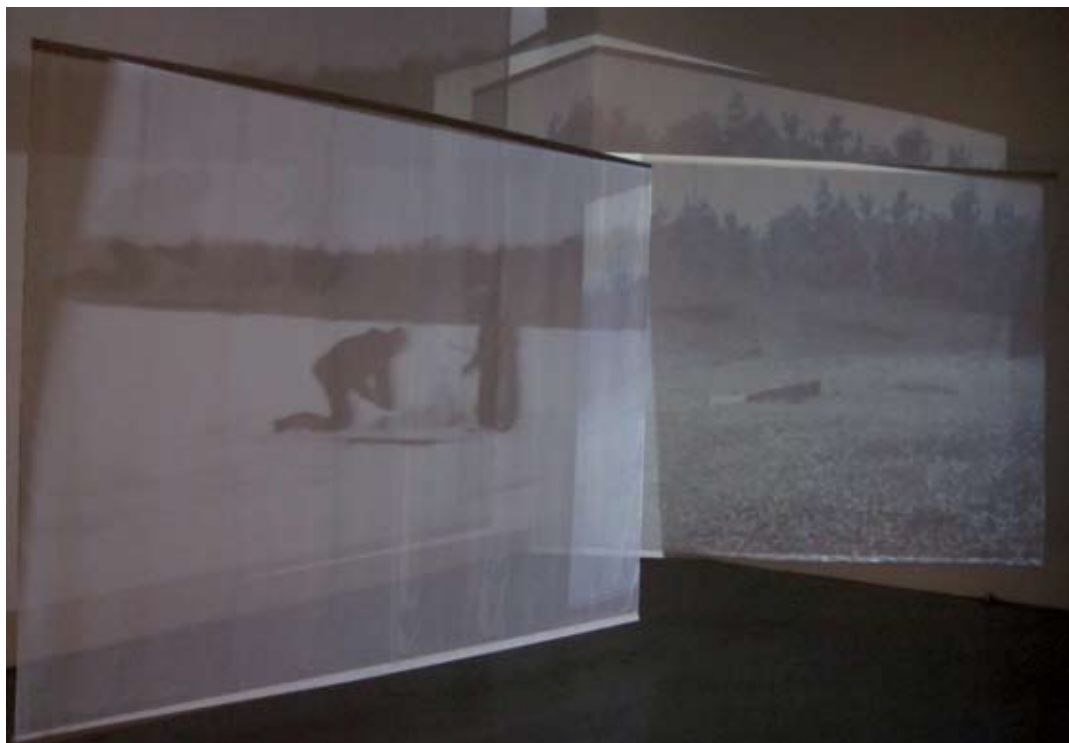
Tek kroz dokumentaciju odnosno faktografiju su "Kolektivne akcije" takođe i za posmatrače, koji nisu sami učestvovali u performansima, uopšte razumljivi. Instalacija omogućava posetiocima izložbe, da se upute na "sekundarno" putovanje kroz različite slojeve dokumentacije, koja se sastoji od opisnih tekstova, priča, teorijskih komentara, diskusija, crteža, fotografija, video materijala i veb sajta. Na taj način oni ne postaju samo učesnici u procesu rekonstrukcije događaja akcije, već oni potencijalno mogu da koriste stečeno iskustvo takođe i za generisanje nove, sopstvene perspektive za akciju.

U Beogradu je impuls otvaranja novih perspektiva ostvaren kroz saradnju "Kolektivnih akcija" s umetničkom grupom "Treći Beograd": Tako je stvoren novi odnos između delovanja i razmišljanja, bliskosti i udaljenosti, identifikacije i otudjenja. (Sabine Hensgen)

Instalacija "Virtuozi obmane" u "Trećem Beogradu" sastojala se od foto- i tekstualne dokumentacije, dve video projekcije (Ruski svet / 1985; Deseta sveska / 1994) i rasporeda tekstova-definicija (termina "Kolektivnih akcija" iz "Rečnika moskovskog konceptualizma") postavljeneh na prozorima izložbenog prostora.

prising descriptive texts, narratives by the participants, theoretical comments, discussions, drawings, photographs, videos and a website. The visitors not only become participants in the reconstruction of the actions' events but they are enabled to use the experience from the installation to generate new perspectives of action. In Belgrade, the impulse of opening up new perspectives was achieved through the cooperation of the "Collective Actions" with the artistic group "Third Belgrade": Thus a new relationship between action and reflection, familiarity and distance, identification and estrangement was created. (Sabine Hänsngen)

The installation „Virtuosi of deception“ in “Third Belgrade” consisted of a photo- and text-documentation, 2 video projections (Russian World / 1985; The tenth notebook / 1994)) and an arrangement of definition texts (the terms of the „Collective Actions“) from the “Dictionary of Moscow conceptualism” shown on the windows of the exhibition hall.





Kolektivne akcije / Putovanje izvan grada
Virtuozii obmane
Collective Actions / Trips out of Town
Virtuosi of deception
15.10-05.11.2011.



Kolektivne akcije / Predavanje i performans u Univerzitetskoj biblioteci u Beogradu organizovani u saradnji sa Kunst Ost-om iz Graca (Mirjana Pajtler i Martin Kruše) i Umetničkim centrom UBSM.

Collective action / Lecture and performance at the University Library in Belgrade organized in cooperation with Kunst Ost Graz (Mirjana Peitler and Martin Krusche) and Art center UBSM.

KOLEKTIVNE AKCIJE / PUTOVANJA IZVAN GRADA

VIRTUOZI OBMANE

**15. oktobar - 5. novembar 2011.
otvaranje 15. oktobar 2011. u 17 sati
galerija Treći Beograd**



PREDAVANJE / KOLEKTIVNE AKCIJE

Univerzitetska biblioteka „Svetozar Marković“, Bulevar kralja Aleksandra 71, Beograd

13. oktobar 2011. godine u 19 sati



Kolektivni san 2

Autor ugovora:

Radoš Antonijević

Koautori:

Veljko Pavlović

Selman Trtovac

Milorad Mladenović

Collective dream 2

Author of agreement:

Radoš Antonijević

Co-authors:

Veljko Pavlović

Selman Trtovac

Milorad Mladenović

UGOVOR

Zaključen u noći između 29. i 30. oktobra 2011., u Beogradu, između:

1. *Trećeg Beograda*, Srbija
2. *Коллективные действия*, Россия
3. *KunstOst*, Austrija
4. Veljka Pavlovića

Član 1.

Ovaj ugovor reguliše odnose tokom i posle izvođenja umetničkog rada *Kolektivni san*, umetničke zadruge *Treći Beograd* i kulturnog projekta *KunstOST*, umetničke grupe *Kolektivne akcije* (*Коллективные действия*), umetnika Veljka Pavlovića, kao i drugih učesnika koji su pozvani da učestvuju u umetničkom radu.

Član 2.

Umetnička grupa *Kolektivne akcije* bezuslovno dopušta *Trećem Beogradu* da tokom trajanja njihove izložbe „*Virtuozni obmane*“ u izložbenom prostoru *Galerije Treći Beograd* izvede umetnički rad *Kolektivni san*.

Član 3.

Kolektivni san je umetnički rad *Trećeg Beograda* i on podrazumeva organizovano, grupno spavanje/sanjanje u *Galeriji Treći Beograd* članova umetničke zadruge i ljudi (gostiju) koji su pozvani da ravnopravno učestvuju u događaju. *Treći Beograd* izvodi ovaj rad sa željom da promišlja modalitete sopstvenog kolektivnog umetničkog delovanja kroz sopstveno iskustvo, ali i kroz iskustvo drugih kolektivnih umetničkih delovanja. Specijalno odabrani prostor u kome traje postavka izložbe umetničke grupe *Kolektivne akcije* navodi na razvijanje odnosa prema umetničkoj poziciji moskovske umetničke grupe i refleksije na određene estetske pojmove kao što su *Prazna akcija*¹, *Demonstraciono znakovno polje*², *Težišna šema*³ itd.

AGREEMENT

Concluded on the night between the 29th and 30th October 2011, in Belgrade, by and between:

1. *Treći Beograd*, (*Third Belgrade*), Serbia
2. *Коллективные действия*, Russia
3. *KunstOst*, Austria
4. Veljko Pavlović

Article 1

This agreement regulates the relations during and after the performance of the artwork *Collective Dream*, of the artists' cooperative *Treći Beograd* and the cultural project *KunstOST*, art group *Collective Action* (*Коллективные действия*), artist Veljko Pavlović and other participants who are invited to participate in the artistic work.

Article 2

The artistic group *Collective Action* unconditionally allows *Treći Beograd* during the period of their exhibition "*Virtuosos of Deception*" in the exhibition space of the *Treći Beograd Gallery*, to perform the artwork *Collective Dream*.

Article 3

Collective Dream is the art work of *Treći Beograd* and represents an organized, group sleepover / dreaming in the *Treći Beograd Gallery* of the members of the artistic cooperative and the people (guests) who are invited to equally participate in the event. *Treći Beograd* performed this work wishing to rethink the modalities of their own collective artistic activity through their own experience, but also through the experience of other collective artistic actions. The specially selected space in which the exhibition of the art group *Collective Actions* takes part, leads to the development of relations towards the artistic position of Moscow's artistic group and reflection on certain aesthetic concepts such as



Član 4.

Treći Beograd ništa ne sugerise učesnicima, svako se na svoj način priprema za spavanje u izložbenom prostoru (*dovoljno je biti prisutan*). Ovaj stav se utemeljuje u poziciji da svako sopstvenim postojanjem estetizuje svet, a da se prostor *čiste estetike* otvara kada se odrekneмо svakog dodatnog estetskog delovanja. Do ovakvog doživljaja stvarnosti kretaćemo se tehnikama kakve preporučuju Kolektivne akcije poput tehnike *Upotpunjeno čekanje*⁴. Na primer: ovu tehniku bi primenili u situacijama iščekivanja gostiju, čekanja da se zaspi, čekanja da svane itd. Umetnici Kolektivne akcije stvarali su umetničke događaje uglavnom na prostoru snegom prekrivene livade oivičene šumom, koristeći ga kao polje refleksije sopstvenih propozicija. Period spavanja, odnosno sna je period oslobođen od svake svesne želje za delovanjem ili estetizacijom, te je stoga idealan kao prostor refleksije. Treći Beograd, koristeći razvijene tehnike moskovskih konceptualista, istražice pojedinačne dubine ličnih reflektivnih prostora, bez sigurnosnog pojasa estetike, očekivanog i naučenog. Prazneći lične umetničke prostore stvorice se uslovi za refleksiju i proširivanje oivičenog polja. Stakleni zid galerije iskorišćen kao „ekran“ sa tekstovima umetničko filozofskih - pojmova *Kolektivne akcije*, u čijoj pozadini je obod grada i velika vodena masa Dunava, u suprotnom pravcu postaje slika umetnika *Trećeg Beograda* (refleksija na pojam *Nedeterminisana zona*⁵ i *Ekspoziciono znakovno polje*⁶, *Trake nerazlikovanja*⁷).

Član 5.

Vreme dešavanja je veće i noć 29. na 30. oktobar 2011. godine u *Galeriji Treći Beograd* na levoj obali Dunava u neposrednoj blizini Pančevačkog mosta (refleksija na estetski pojam *Putovanje izvan grada*⁸).

Član 6.

Umetnik Veljko Pavlović se obavezuje da će, u toku priprema i odvijanja umetničkog rada, napraviti foto, video ili neku drugu dokumentaciju kojom će omogućiti meta nivoe umetničkog događaja kao produktivan kontekst estetskog delovanja i dostaviti je Trećem Beogradu u odgovarajućem formatu. Treći Beograd prepušta estetsku kontrolu i odgovornost umetniku Veljku Pavloviću da, po ličnom izboru, donese odluku o vremenu i načinu dokumentovanja umetničke akcije *Kolektivni san* čime on dobija ulogu „spoljašnjeg“ posmatrača, a Treći Beograd se u potpunosti odriče svake estetske kontrole nad rezultatom rada umetnika Veljka Pavlovića kao i svake druge moguće sugestije u izradi umetničkog dokumenta. Odbacivanje kontrole nad dokumentovanjem bazira se na potrebi slobode kao preduslovu doživljaja estetike „takvosti“ i pojavljivanja „nedogađajnog“, ali i

*Empty Action*¹, *Demonstration Sign Field*², *The Center of Gravity Scheme*³, etc.

Article 4

Treći Beograd suggests nothing to the participants, each in their own way prepares for sleep in the exhibition space (*it is enough to be present*). This attitude is based on the position that anyone by their own existence aestheticizes the world, and that the space of pure aesthetics opens when we renounce any additional aesthetic effect. We will move toward this perception of reality using techniques recommended by Collective Actions such as the technique of *Complete Waiting*⁴. For example: this technique could be applied in the situations while waiting for guests, waiting to fall asleep, waiting for daylight, etc. The artists from the Collective action created artistic events mainly in the area of snow-covered meadows surrounded by a forest, using it as a field of reflection of their own propositions. The period of sleep, i.e. dreaming is a period free of any conscious desire to act or aestheticize and as such is ideal as a space for reflection. *Treći Beograd*, by using the developed techniques of Moscow's conceptualists, will research the individual depth of personal reflective spaces, without a seat belt of aesthetics, expectation or learning. Emptying personal art spaces will create conditions for reflection and extension of bordered fields. The glass wall of gallery is used as a "screen" with artistic and philosophical texts - the concepts of *Collective Action*, whose background is the edge of the city and the large water mass of the Danube, which, in the opposite direction becomes an image of *Treći Beograd's* artists (reflection on the concept of the *Undeterminable Zone*⁵ and the *Exposure Sign Field*⁶, the *Strips of Undistinction*⁷).

Article 5

The time of action is the evening and the night between the 29th and 30th of October 2011 at *Treći Beograd's Gallery* on the left coast of the Danube near the Pančevo Bridge (the reflection on the aesthetic concept of *The Out Of Town Travel*⁸).

Article 6

The artist Veljko Pavlović undertakes to, during the preparation and unfolding of the artistic work, make a photo, video or other documentation which will enable the meta levels of the artistic event as well as productive activity of aesthetic context and deliver it to *Treći Beograd* in the appropriate format. *Treći Beograd* leaves the aesthetic control and responsibility to the artist Veljko Pavlović, to his personal choice to decide on the time and manner of documenting the *Collective Dream* of the artistic activity by which he gets the role of the



Kolektivni san 2 / Collective dream 2
29.10.2011.

učvršćivanju grupne kohezije odbacivanjem propozicija formalizovane pojavnosti (refleksija na estetski pojam *Faktografski diskurs*⁹, *Nezapaženost*¹⁰ i *Šunjata*¹¹).

Član 7.

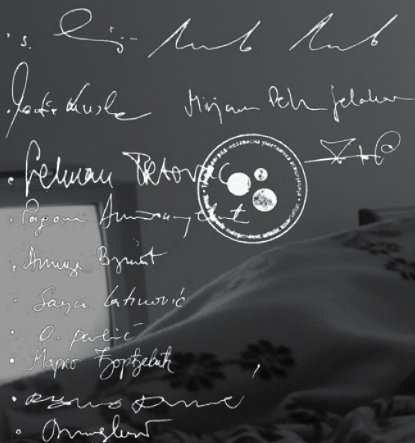
Svu dokumentaciju kao i ovaj ugovor sve ugovorne strane mogu koristiti po sopstvenoj volji u daljoj promociji sopstvenog rada bez naknadne dozvole drugih strana.

Član 8.

Ugovor je sačinjen u 24 (dvadesetičetiri) istovetna primerka, od kojih svakoj ugovornoj strani i svakom učesniku u akciji pripada po 1 (jedan) primerak.

U Beogradu, u noći između 29. i 30. oktobra 2011.

Ugovorne strane:



• s. Lj. - Mark Mark
• Jaka Kusle Mirjam Belj Jelenc
• Jelena Petrović
• Popov Anamarija
• Anamarija Brijunić
• Sanja Lakuović
• O. Palić
• Marko Fojtšebek
• Anamarija
• Ornelent

¹ PRAZNA AKCIJA – element teksta izvan demonstracije (u akcijama KA je često za posmatrača „vreme izvan demonstracije događaja, ono što predstavlja dramatični centar akcije“).

² DEMONSTRACIONO ZNAKOVNO POLJE – sistem elemenata prostorno-vremenskog kontinuuma, koji su autori svesno uključili u ustrojstvo teksta konkretnog rada. Jedna od dve komponente korelacionog para „demonstraciono znakovnog polja – ekspoziciono znakovnog polja“. Oblikovanje tog odnosa utemeljeno u diskursu KA, zasniva se na elementima događaja, koji se u jednakoj meri mogu odnositi i na jedan i na drugi član korelativnog para („kategorije KA“): hodanje, stajanje, ležanje u jami, „ljudi u daljini“, kretanje na pravcu, „neprimetnost“, svetlo, zvuk, govor, grupa, slušanje slušanje itd.

³ TEŽIŠNA ŠEMA - demonstracioni element događaja, sastoji se od njegovih organizatora i gledalaca.

“outside” observer, and *Treći Beograd* renounces totally any aesthetic control over the result of the work of the artist Veljko Pavlović as well as any other possible suggestion in making this document of art. Renouncing control over the document is based on the need for freedom as a prerequisite for the aesthetic experience of “suchness” and appearance of a “non event”, but also to strengthen the group cohesion by rejecting the propositions of formalized appearance (reflection on the aesthetic concept of *Factual Discourse*⁹, *Non Observation*¹⁰, *Shunata*¹¹).

Article 7

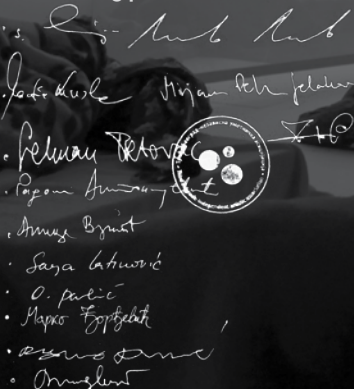
All parties can use all documentation as well as this Agreement, according to their own free will, in the further promotion of their own work without additional permission of the other parties.

Article 8

This Agreement was made in 24 (twenty-four) identical counterparts, of which each Party hereof and each Participant shall receive 1 (one) counterpart.

In Belgrade, in the night between the 29 th and 30th of October 2011.

Contracting parties:



• s. Lj. - Mark Mark
• Jaka Kusle Mirjam Belj Jelenc
• Jelena Petrović
• Popov Anamarija
• Anamarija Brijunić
• Sanja Lakuović
• O. Palić
• Marko Fojtšebek
• Anamarija
• Ornelent

¹ EMPTY ACTION- element of the text outside of the demonstration (actions of KA are often for the observers “time outside the demonstration of the event, that represents the dramatic center of the action”).

² DEMONSTRATION SIGN FIELD - the system of the elements of the time-space continuum, which the authors consciously included in the structure of the text of that particular work. One of the two components of the correlative pair “demonstration sign field - exposure sign field”. The shaping of this relation in the discourse-based KA, is based on the elements of events, which could equally apply to one and another member of the correlative pair (“category KA”): walking, standing, lying down in the pit, “people in the distance”, movement in direction,

⁴ UPOTPUNJENO ČEKANJE - čin čekanja kao predmet čekanja (čekanje kao očekivanje). Najvažniji element u „estetici čekanja“ KA. U izviesnom smislu predstava čekanja kao potpuni i samodovoljni estetski (i kontemplativni) akt – cilj praksi KA.

⁵ NEDETERMINISANA ZONA (zona slučajnih utisaka) - etape pre očekivanja, očekivanja prazne akcije, dobijanja poziva za akciju i putovanja ka mestu dejstvovanja u akcijama KA. Grupa, slušanje slušanja itd.

⁶ EKSPOZICIONO ZNAKOVNO POLJE – sistem elemenata prostorno-vremenskog kontinuuma, koje autori nisu svesno uključili u ustrojstvo teksta konkretnog rada, ali koji utiču na tekst kao njegovi skriveni motivacioni konteksti. Aktualizuju se kao članovi korrelativnog para „demonstraciono znakovnog polja – ekspoziciono znakovnog polja“ kroz diskurs „praznih akcija“ u estetskoj praksi KA. Grupa, slušanje slušanja itd.

⁷ TRAKE NERAZLIKOVANJA – zona demonstracionog znakovnog polja (najčešće na granici sa ekspozicionim znakovnim poljem), u kojoj audio ili vizuelni objekti akcija ne mogu biti prepoznati od posmatrača kao definitivno pripadajući akciji.

⁸ PUTOVANJA IZVAN GRADA (PIG) - akcioni žanr (i istovremeno – knjige KA), u kome je sadržinski akcent na estetskom značaju raznih etapa puta ka mestu dejstvovanja (akcije) i oblicima komunikacije o tome. Takođe – opšti siže svih tomova PIG-a.

⁹ FAKTOGRAFSKI DISKURS – sistem dokumentovanja, koji omogućava meta nivoje umetničkog događaja kao produktivan kontekst estetskog delovanja.

¹⁰ NEZAPAZENOST – jedna iz „kategorija KA“. U značenju „nezapaženost demonstracije“ – estetski postupak, koji ukazuje na naličije prisustva (često - osnovnog) događaja u toj prostorno-vremenskoj zoni opšteg događanja akcije, gde se „ovde i sada“ nalazi van pažnje i interesa posmatrača.

¹¹ ŠUNJATA - budistički koncept. Za estetiku KA – varijanta „praznine“ kao metod za smanjenje fantazmi kolektivnog tela. Metod percepcije, distanciranja. Ovo je zasnovano na uverenju da u stvari „ništa ne proizilazi iz samog dejstvovanja“. Kroz Šunjatu se pojavljuje „nedogađajno“. Stvari su u svojoj „takvosti“. Praznina kao filozofski poezis, neodređenosti ličnog. Grupe, slušanje saslušanja itd.

“invisibility”, light, sound, speech, the group, listening listening, etc.

³ THE CENTER OF GRAVITY SCHEME- demonstration element of the event, consisting of its organizers and spectators.

⁴ COMPLETE WAITING- the act of waiting as an object of waiting (waiting as expectation). The most important element in the “aesthetic of waiting” KA. In a sense, the act of waiting as a complete and self-sufficient aesthetic (and contemplative) act - the goal of the practice KA.

⁵ UNDETERMINABLE ZONE (zone of random impressions) - stage prior expectation, expectations of an empty action, getting the call for action and traveling to the place of action in the actions of KA. The group, listening of listening, etc.

⁶ EXPOSURE SIGN FIELD - system of elements of the space-time continuum, which the authors did not consciously include in the structure of the text of the particular work, but that affects the text as its hidden motivational contexts. Actualized as the members of correlative pair, “demonstration sign field - exposure sign field” through the discourse of “empty action” in the aesthetic practice KA. The group, listening of listening, etc.

⁷ STRIPS of UNDISTINCTION - the zone of demonstration of the sign field (usually on the border with exposure of the sign field), in which an audio or visual object of action can not be recognized by the observer as definitely belonging to the action.

⁸ TRAVELS OUTSIDE THE CITY (TOC) - an Action genre (and at the same time - the book KA), in which the contents focus on the aesthetic significance of the various stages of the path to the place of action of (action) and on means of communication about it. Also - a general summary of all the volumes and TOC.

⁹ FACTUAL DISCOURSE- the system of documenting, which allows the meta levels of artistic event as well as the productive context of aesthetic activity.

¹⁰ NON OBSERVATION - one from the “category KA”. The meaning of “non observed demonstration” - the aesthetic procedure, which indicates the presence of reversed (often - basic) event in that space-time of the general happening of action, where “here and now” are outside observer’s attention and interest.

¹¹ SHUNATA - Buddhistic concept. For aesthetics KA - the variant of “emptiness” as a method for reducing corporate body phantasms. The method of perception, distancing. This is based on the belief that in fact “nothing comes from the action”. Through Shunata appears “not happening”. Things are in their “suchness”. Emptiness as a philosophical poesis, vagueness of personal. Groups, listening to listening, etc.

Ostali učesnici / Other participants: Sonja Kostić, Jelena Veljković, Marija Radoš, Aleksandar Rafajlović, Goran Denić, Boris Šribar, Marko Crnobrnja, Branislav Nikolić



Zemunizacija Trećeg Beograda / Zemunisation of Third Belgrade
22.10.2011.



Zemunizacija Trećeg Beograda

ZMUC

Zemunisation of Third Belgrade

ZMUC

Na Dan oslobođenja Zemuna, akcija "Zemunizacija Trećeg Beograda", počinje 22. oktobra 2011. dolaskom ekipe ZMUC-a čamcem iz Zemuna do Krnjače - ukoliko vremenske prilike dozvole.

Pod sloganom "Živi kao stoka, radi kao konj, umetnost za bakšiš", Zemunci će se predstaviti ZMUC proizvodnjom i koncertom Gorana Nikolića Orgea, uz istarsko vino i srpsku rakiju.

Akcija "Zemunizacija Trećeg Beograda" organizovana je uoči intenzivnog desetodnevnog programa beogradske nezavisne kulturne scene "Na sopstveni pogon", u kojem oba umetnička kolektiva učestvuju sa posebnim programima.

ZMUC je umetnička radionica i privatni kulturni centar namenjen angažovanim kulturnim sadržajima. Postoji kao atelje od 2005. godine, a već 2006. postao je jedino mesto u Zemunu koje neortodoksnom umetničkom praksom svakodnevno komunicira sa komšijama, lokalnom zajednicom, a više puta godišnje sa "lokalcima" iz regiona i sveta.

ZMUC čine ljudi - svi koji ga uporno podržavaju i koji dobrovoljno rade u njemu, a među njima su Dragana Nikoletić, Pavle Ćosić, Goran Lakićević Laki, Goran Orge Nikolić, Miloš Stefanović, komšija Joca, najveći kritičar ZMUC-ove proizvodnje, Sloba Sačulatac, Rama i Ekrem, parking majstori koji sve vide...

On the day of liberation of Zemun, action "Zemunisation of Third Belgrade", starts on 22nd October 2011 with arrival of a ZMUC team with the boat from Zemun to Krnjaca - if weather conditions permit.

Under the slogan "Live like cattle, working as a horse, art for the tip," Zemunians will present ZMUC with artistic production and with a concert of Goran Nikolic Orge, with Istrian wine and Serbian brandy.

Action "Zemunisation of Third Belgrade" was organized on the eve of the ten-day intensive program of Belgrade independent cultural scene in "The self-powerd," in which both art collectives participating with special programs.

ZMUC is the art workshop and private cultural center dedicated to the engaged cultural contents. ZMUC exist as a studio since 2005, and already in 2006 became the only place in Zemun with unorthodox artistic practice that communicates daily with neighbors, local community, and several times a year with the "locals" from the region and the world.

ZMUC are people - which persistently supporting and who voluntarily working in it, among them are: Dragana Nikoletić, Pavle Cosic, Laki Lakićević Goran, Goran Nikolic Orge, Milos Stefanovic, Joca neighbors, the greatest critic of ZMUC's production, Sloba Saculatac, Rama and Ekrem, parking masters who see everything...



On Certainty

We are living in a beautiful world

On Certainty

We are living in a beautiful world

Ova izložba deo je projekta “We are living in a beautiful world” (sa slovom greškom) koji je pokrenut usled lične spoznaje socijalnih i političkih uslova u našoj zemlji. U potrazi za boljim životom ljudi sve više napuštaju Srbiju i mi smo postali svesni da progresivno gubimo prijatelje. Odlučili smo da napravimo fotografije ovih mladih ljudi kao deo zbirke sećanja njihovih neizvesnih destinacija. Svaki put kada neko odluči da ode u inostranstvo u potrazi za boljim životom, mi smo pozvani da osvedočimo trenutak njihove konačne odluke.

Za potrebe izložbe On Certainty u galeriji Trećeg Beograda predstavljamo radove koji opisuju lično shvatanje izjave “something better – out there” kao i ispitivanje pojedinih efekata migracije kao što su raseljavanje i raseljena lica. Naglasak je na iskazima koji se pojavljuju na reklamnim panelima i video projekciji na ohrabrujući i sugestivan način. Ovo su izjave emigranata koji su napustili Srbiju i deo su naše arhive koju smo prikupili sa raznih internet stranica i foruma gde ovi ljudi komuniciraju jedni sa drugima. Svi oni izražavaju svoja osećanja i shvatanja o svom novom domu i starom životu.

d i S T R U K T U R A
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“We are living in a beautiful world” (spelled incorrectly) is work in progress project initiated by deep personal comprehension of social and political conditions in our country. In search of a better life people are leaving Serbia and we became aware that we were losing friends progressively. We decided to make photographs of these young people for memento image collective of their uncertain destinations. Every time someone decides to go in a foreign country to look for a better life, we are called to witness the moment of their final verdict.

For the purpose of the exhibition On Certainty in Third Belgrade gallery we present works that describe the personal view of the statement “something better – out there” as well as examination of individual effects such as migration, displacement and displaced persons. The emphasis is on the statements that appear in the advertising panels and video projection in an encouraging and suggestive manner. These are statements of emigrants who left Serbia and part of our archives that we have collected from various internet sites and forums where these people communicate with each other. All of them express their feelings and perceptions about their new home and old life.

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diSTRUKTURA: Milica Milićević & Milan Bosnić

On Certainty
diSTRUKTURA

5 - 12. novembar 2011.
otvaranje 5. novembra 2011. u 16 sati

Treći Beograd, Pančevački put bb (Dunavska obala), Beograd





NARAVNO DA MOŽE BOLJE

**MIĆA STAJČIĆ
MARKO CRNOBRNJA**



Naravno da može bolje

Mića Stajčić & Marko Crnobrnja

Of course it can be better

Mića Stajčić & Marko Crnobrnja

Važno je na početku reći da naziv ove umetničke instalacije / hepeninga nema veze sa produkcijom istog. Nastao spontano, a takav i ostao. Autori su postigli ono što su hteli.

Rad se sastoji od video montaže i modifikovanog teniskog terena, galerijskog formata, na kojem autori igraju tenis prvog dana otvaranja. Zašto bas tenis? Moglo bi se smisliti dosta sjajnih objašnjenja koja bi zadovoljila kustokratiju i umetničku publiku kao što je na primer situacija u zemlji, u kojoj umetnici jedva sastavljaju kraj s krajem, dok uspešni teniseri plivaju u novcu (što i zaslužuju). Možda bi se pak moglo ukazati na odnos između publiciteta i količine publike koja posmatra tenis u odnosu na šaku entuzijasta koja posećuje izložbe savremene umetnosti. Međutim, pravi razlog igranja tenisa u galeriji nije ni samim autorima bio sasvim jasan. Nastao kao reakcija na prostor, momenat i ograničen (citaj nepostojeći) budžet u kojem su se našli. Dva umetnika proizvode rad koji je u potpunosti drugačiji od onoga što oni inače rade. Rasni vajari, kako ih je nazvao ugledni nemački kurator Verkauf, našli su se u situaciji da sa dve glave i četiri ruke naprave rad koji funkcioniše homogeno, bez ličnog pečata nekog od njih.

Video prezentovan na zidu galerije u kojem autori pomeraju glave levo-desno kao da prate imaginarnu lopticu, inspirisana je činjenicom da su umetnici na kraju sami sebi najbolja publika, te je samim tim najvažnije da zadovolje sopstvene kriterijume.

It is important to say at the beginning that the name of this art installation / happening has nothing to do with the production of the same. It occurred spontaneously, and this remained so. The authors have achieved what they wanted.

The work consists of a video installation and modified tennis court, a gallery format, in which the authors are playing tennis on the first day of the opening. Why tennis? One might think a lot of great explanations that would satisfy the audience and art critics, like for example the situation in the country in which artists struggle to survive, while successful sport players are swimming in cash (which they deserve). Perhaps we could even point out the relationship between the amount of publicity attracted by tennis in relation to a handful of enthusiasts that visit the exhibitions of contemporary art. But the real reason for playing tennis in the gallery is something that even the authors themselves were quite clear with. It originated as a reaction to the space, momentum and limited (read nonexistent) budget in which they find themselves. Two artists are producing work that is completely different from what they normally do. Fine sculptors, as they were called by a prominent German curator Verkäufer, found themselves in a situation with two heads and four arms creating a work that functions homogeneously with no personal touch of either one of them.

Video presented at the wall of gallery in which the authors move their heads from side to side as they follow an imaginary ball, is inspired by the fact that the artists are their own best audience, and it is therefore important to meet their own criteria.



Arhitektura Trećeg Beograda / osvrt autora

Milorad Mladenović

Architecture of Third Belgrade / Review by the author

Milorad Mladenović

Početak novembra 2009. Sead i Selman Trtovac pozvali su me da uradim idejno arhitektonsko rešenje galerije koju su planirali da sagrade na svom placu koji se nalazi oko tri stotine metara nizvodno od Pančevačkog mosta sa strane Krnjače, na samoj obali Dunava.

Selman i ja smo bili drugovi sa Akademije, ne dugo pre nego što je otišao da nastavi studije u Dizeldorfu. Nekoliko godina posle njegovog povratka u Beograd smo se sretali i razgovarali, mahom o našoj skoro "nestaloj" generaciji iz devedesetih, o poslednjim godinama Studentskog kulturnog centra u kome smo tada bili aktivni, o njegovom radu na programu Umetničkog centra UBSM, kao i o nadama da ćemo se možda jednoga dana okupiti i pokušati da napravimo neku novu strategiju umetnosti u umornom i gotovo beznadežnom Beogradu kako smo ga osećali.

Neku tananu nadu pružao nam je jedan broj novih objekata za izlaganje umetnosti duž obale Dunava, mahom privatnih inicijativa, koje su se, slučajno ili ne, tokom poslednjih godina ređale uz predivan pejzaž Reke. Srećna je okolnost bila ta da Sead i Selman 2009. uspevaju da prodaju majčinu imovinu u Zadru i da na njenu inicijativu počnu sa gradnjom kuće.

Prvobitni planovi značajno su se razlikovali od onoga što danas postoji i što se planira, početna ideja bila je da se za Seada napravi stan na spratu, a da Selman koristi prizemni nivo za javnu galeriju i depoe. Projekat je izveden veoma brzo i bez mnogo mudrovanja, da bi se što pre ušlo u realizaciju, ali je vremenom dobio nove konture i u celini se transformisao u moguću i realističnu centar kulture, jedini sa te beogradske strane Reke.

Put do Galerije Treći Beograd vodi kroz malu ali živopisnu ulicu uz Dunav nakon prelaska odbram-

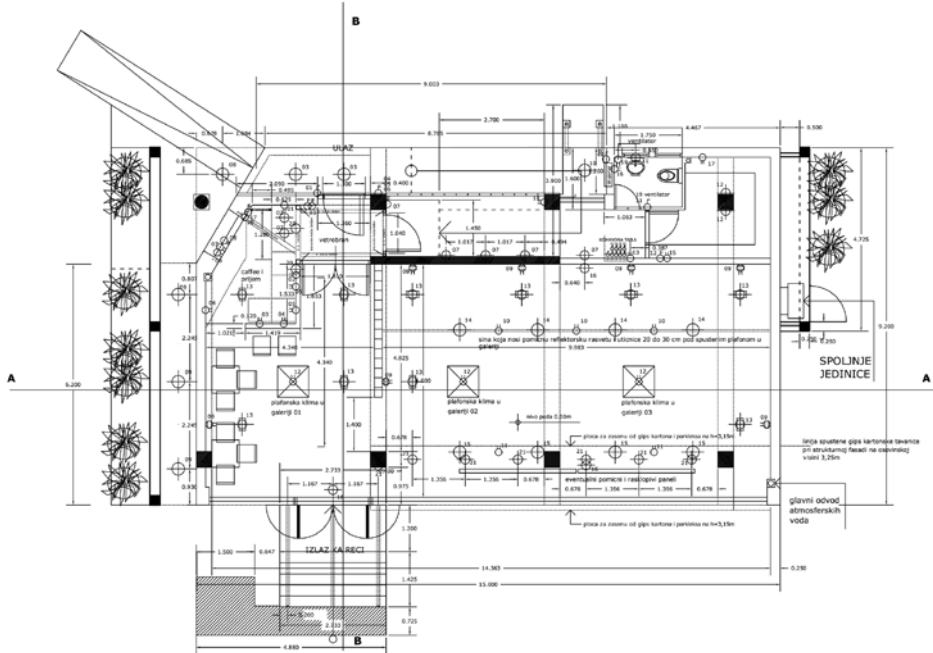
In early November 2009 Sead and Selman Trtovac asked me to carry out an architectural concept design for the gallery they planned to build on their lot, located about three hundred meters downstream from "Pancevo bridge" on the side of "Krnjaca" (one of Belgrade's suburbs), on the bank of the Danube.

Selman and I knew each other from the Academy, not long before he went to continue his studies in Düsseldorf. A few years after his return to Belgrade, we used to meet and talk, mostly about our almost "lost" generation from the nineties, about the last years of the Student Cultural Centre where we were active at the time, his work on the Art Center UBSM program, as well as about hopes that we may get together again one day and try to create a new art strategy in a weary and almost hopeless Belgrade as we felt it was.

A number of new facilities for displaying art along the Danube, mostly private initiatives, which, by coincidence or not, emerged in recent years along the beautiful landscape of the River, provided us with a subtle hope. Fortunate circumstance was that in 2009 Sead and Selman managed to sell their mother's property in Zadar and start building a house on her initiative.

The original plans differed significantly from what exists today and from what is planned. The initial idea was to build an apartment for Sead on the first floor and the ground level was meant to be used by Selman for the public gallery and depots. The project was carried out very quickly and without much philosophizing, in order to start with the realization as soon as possible, though it gained new contours as time passed and generally got transformed into a possible and realistic center of culture, the only one at this Belgrade side of the river.





**NIVO PRIZEMLJA
GROUND LEVEL**



benog nasipa, gusto oblikovanu jednim brojem poznatih beogradskih restorana i nizovima ribarskih kućica. Prilaz je komplikovan ali uzbuđljiv i gotovo da ima mediteranski karakter. Vremenom će se ovaj put svakako uobličiti u finu turističku destinaciju.

Putem se stiže na veliki ravni posed presečen ulicom koji je omogućio da se kuća planira slobodno i bez ograničenja. Sama je situacija nametala punu orijentaciju ka reci pa je kuća projektovana podužno, uz Reku, sa orijentacijom ka jugu.

Osnov projekta činila je nužnost da se kuća odigne od tla zbog plavljenja teritorije između nasipa i reke, tako da je osnovna kota poda prizemlja projektovana tako da za malo premaši nivo stogodišnjih voda. Ova je kota određena pravilno, pa se dogodilo da ogromne vode i poplave sve do juna 2010. ne dosegnu prizemnu ploču kuće. Projektom se ona oslanjala na uvučene stubove u osnovu tako da se stvori utisak konstrukcije koja blago lebdi nad tlom. Jedna pristupna rampa i veliko otvoreno stepenište ka Reci obezbeđivali su vezu Galerije i tla.

Modifikacija projekta, pa i same gradnje tekla je paralelno sa formiranjem Nezavisnog umetničkog udruženja Treći Beograd sa sedištem u Galeriji. Osnov koncepta objekta postajao je tokom 2010. sve više kon-

The road to Gallery Third Belgrade leads through a small but vibrant street along the Danube after passing the defense embankment, densely shaped by a number of famous Belgrade restaurants and lines of fishermen's houses. The access to the gallery is complicated but exciting and almost has a Mediterranean character. Over time, this road will definitely be shaped into a fine tourist destination.

The road reaches a big, plane part of land cut along with one street which made it possible to make plans for the house freely and without restrictions. The very situation imposed a full orientation toward the river and the house was designed longitudinally, along the River, with orientation on the south.

The basis of our project was the need to lift up the house from the ground because of flooding of the territory between the dike and the river, so that the main ground floor elevation was designed to exceed the level of the century-old water. This dimension was defined properly, so that not even the high water and flooding that took place until June 2010 could reach the ground floor slab of the house. According to the project, the house also reckoned on the columns drawn in the base in order to create the impression of the structure that is floating slightly above the ground. One access ramp





cipiran prema namerama Udruženja, pa je dogovoreno da sprat u celini postane prostor za radionice i boravak umetnika koji bi tu dolazili, radili i izlagali, a prizemlje prostor galerije, kluba, depoa i pomoćnih prostorija. Te modifikacije uslovile su da pristup spratu ostane spoljni, ali je dvostruka visina galerije omogućila da se deo prizemlja prostire kroz dve funkcionalne etaže sa pratećim sadržajima.

Naravno, južna orijentacija galerije nije naročito povoljna ali je ona bila nužna kako bi se objekat otvarao ka reci i fantastičnom pogledu ka Karaburmi i Zvezdar-

and a large open staircase toward the River provided the connection between the Gallery and the ground.

The modification of the project, and the construction ran parallel to the establishment of an independent art association, Third Belgrade with the headquarters in the Gallery. The base of the concept of the object during 2010 started to be more conceived according to the intents of the Association, and it was agreed that the whole first floor would become a space for workshops and residence of artists who would come here, work and exhibit, and for the ground floor to become the space



skoj šumi sa druge strane reke i naravno ka delu placa na samoj obali gde se očekivalo najveće okupljanje i stanara i budućih posetilaca. Planovima je predviđena zasena galerijskog prostora koja treba da razreši nepovoljnu tehničku okolnost. Orijentacija prostora na spratu je takođe ka jugu i reci, kao i sa otvorima kojima se prati pristup objektu na zapadnoj strani.

Tokom 2010. godine presahla su sredstva za gradnju, pa je Udruženje donelo odluku da otvori galerijski prostor početkom 2011., nezavisno od nedovršenog objekta u celini, da bi se krenulo sa radom. Ovaj je potez uticao da se čitav projekat kvalitetnije osmišljava i realizuje jer je i sama funkcija prostora postala jednako zanimljivi work in progress kao i projektovanje i gradnja. Trenutno stanje objekta oslikava jednu fazu u njegovoj realizaciji, pa se sama arhitektura kuće ne može čitati kao celovita. Ovo nije ometalo rad Galerije tokom 2011. i ona je funkcionisala sasvim prirodno i pored okolnosti da nije u celini završena.

Ono što je, u izvesnom smislu, nadgradnja funkcionalističkog koncepta kuće predstavlja jedan niz elemenata koji je projektovan tako da pomogne samoodrživost, u osnovi, nekomercijalnog i samim tim gotovo utopijskog projekta. Ravan krov je predviđen za ugradnju solarnih ćelija, a prizmatična struktura kuće sadrži otvorene i vidne delove konstruktivnog sklopa koji treba da postanu strukture opkrojene pocinkovanim žičanim rasterom za nošenje mase biljnog zelenila, tako da se kuća vremenom u celini utopi u prirodno pošumljeno okruženje. Ove bi strukture skrivale kompletnu klimatizaciju objekta.



for the gallery, a club, depots and utility rooms. These modifications caused keeping only the outside access to the floor, but the double height of the gallery allowed the part of the ground floor to extend through two functional floors with accompanying facilities.

Of course, the southern orientation of the gallery is not a very favorable but it was necessary in order to open the facility toward the river and the fantastic views towards “Karaburma” (one of Belgrade’s suburbs), and “Zvezdara woods” across the river and of course the part of the plot on the very coast where the largest gathering of residents and future visitors was expected. The plans predicted to overshadow the gallery space in order to resolve the technically unfavorable circumstance. The orientation of the space on the floor is also toward the south and the River, and with openings that monitor access to the building on the west side.

During 2010 the funds for construction dried up, so the association decided to open a gallery space in early 2011, regardless of the fact that the building was unfinished as a whole, in order to start working. This move affected the quality of the design and implementation of the whole project because the function of the space itself has become the work in progress, just as interesting as the design and construction. The current state of the building reflects one phase in its implementation and thus the architecture of the house itself can’t be read as complete. This fact did not interfere with the work of the Gallery in 2011 and it has worked quite normally despite of the fact that it’s not fully completed.

What is in a certain sense, the upgrade of the functionalist concept of a house is a series of elements designed to help self-sufficiency of an essentially non-commercial and therefore almost utopian project. The flat roof is designed for the installation of solar cells, and the prismatic structure of the house contains open and visible parts of the constructive components component that should become structures lined with a zinc wire grid to carry the mass of vegetation, so that with time the house would blend in the natural wooded environment. These structures would hide the complete air-conditioning of the building.

The ground floor section contains a minimized yet functional space of the club that can simultaneously be used as an office space, as well as a space for the permanent exhibition and gift shop or collection of artworks for sale.



Prizemni deo sadrži minimalizovan ali funkcionalan prostor kluba koji je jednovremeno i kancelarijski prostor kao i prostor za suvenirnicu i stalnu izložbenu ili prodajnu kolekciju umetničkih radova.

Urbanističkim rešenjem predviđeno je da se na samoj obali izgradi ponton koji bi opsluživao klub, kao i manji amfiteatar koji bi mogao postati poligon različitih komercijalnih i nekomercijalnih događaja, od muzičkih do izložbenih. Sve ove funkcije predviđene su i projektovane tako da rad prostora postane samoodrživ. Ovo se naročito odnosi na planove Udruženja da se veliki plac od gotovo 80 ari koristi za poljoprivrednu proizvodnju, zasade voća ili povrća koji bi donosili dodatne prihode radu Galerije i dodatno omogućile stalne artists in residence programe.

U duhu mimikrijskog odnosa prema okruženju prirode i reke planirana je i finalna obrada i materijalizacija kuće. Potpuno staklena i otvorena parterna struktura Galerije orjentisana ka reci bila je oblikovana kao kontrapunkt spratnom prostoru za koji je planirana obloga od parkleks ploča da bi opstala konceptualna sugestija tradicionalne sojenice, ali se vremenom odustalo od te namere da bi se podržao jeftiniji i održiviji koncept sa idejom da valovite ploče tamnog salonita budu obloga sprata čime bi bio izveden postupak reciklaže završnih elemenata i sugerisan unekoliko savremeniji, opušteniji i avangardniji pristup gradnji. Mobilnost spratne strukture bila bi obezbeđena pomičnim aluminijumskim brisolejima kao zasenama za uski horizontalni otvor koji bi u celini pratio gornji deo fasade sa delovima drvene strukture van otvora. Time bi kuća u likovnom smislu bila sugestija Korbizjeovog koncepta vile Savoja u tamnom kontrastu, namenjenom da se kuća u celini uklopi u zeleno okruženje i postane gotovo nevidljiva, kao i što sama prizemna struktura treba da postane transparentna ili refleksna površina reke u odrazu.

Tako bi i severna strukturalna fasada kuće mogla postati refleksija prirode ili vode. Namera autora bila je da se arhitekturom potencira ova veza kuće i okruženja do nivoa da ona postane prirodni deo mesta. Proces prirodnog trajanja i razlaganja sugerisan je velikim stubom na samom ulazu koji je i znak kuće i događaj neumitnog rđanja metala, kao toka starenja materije i njene stalno izmenjive vizuelnosti.

The construction of the pontoon on the coast that would serve the club, and a small amphitheater that could become a polygon for various commercial and non-commercial events, varying from music concerts to exhibitions. All these functions were designed and planned in order to make the work space become self-sustaining. This refers particularly on the plans of the Association to use the land of almost 80 acres for agricultural production, planting fruits or vegetables that would bring additional income to the work of the Gallery thus enabling permanent artist in residence programs.

The final processing and the materialization of the house were planned in the spirit of mimicry toward the natural and river environment. The Gallery ground floor structure, fully open and made of glass, oriented toward the river was formed as a counterpoint to the storey space for which the lining of "parklex" board was planned in order to maintain the conceptual suggestion of the traditional pile dwelling. However, this intention was eventually abandoned in order to support the cheaper and more sustainable concept with the idea to cover the storey with corrugated panels of dark "salonit" floor coverings, which would represent the recycling process of the finishing elements and would suggest a somewhat more modern, more relaxed and avant-garde approach to construction. The mobility of the storey structure would be provided by a floating aluminum "brise-soleils" overshadowing the narrow horizontal opening that would monitor the whole upper part of the facade with parts of the wooden structure outside the hole. This would make the house, in the artistic sense, the suggestion of the concept of Le Corbusier's Villa Savoye in dark contrast, with the intention to make the whole house vanish in a green environment and make it become almost invisible, as well as to make the ground-floor structure itself become transparent or reflective surface of the river in the reflection.

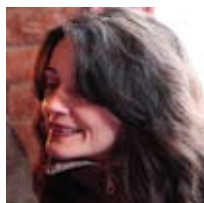
This way, the north structural facade of the house could also become a reflection of the nature or the water. The author's intention was to, using architecture, emphasize the connection of the house with the environment to the extent that it becomes its natural part. The process of natural life and the dissolution are suggested by a large pillar at the entrance to the house that represents its sign as well as the inevitable process of metal rusting with time, as the flow of aging of the matter and its constantly changing visuality.



Osnivači Umetničke zadruge Treći Beograd Artists Cooperative Third Belgrade founders



Selman Trtovac



Anica Vučetić



Milorad Mladenović



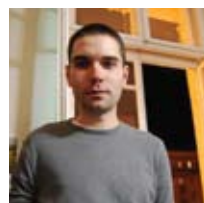
Olivera Parlić



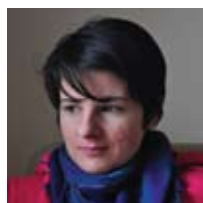
Radoš Antonijević



Marina Marković



Marko Marković



Sanja Latinović



Sead Trtovac



Aleksandra Trtovac



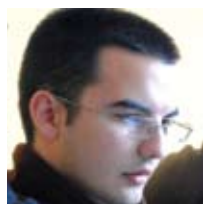
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