
diSTRUKTURA

Joint Venture

2005-2015



An abstract graphic design featuring a light gray rectangular area on the left side of a white background. A vertical line runs through the center of this gray area. A diagonal line crosses the vertical line and extends from the bottom left towards the top right. The word "CONTENT" is written vertically in a bold, sans-serif font, centered within the gray area.

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Providers, video still, 2006

Ecosophy of the Third Landscape

diSTRUKTURA Art Works: Between Ecological Aesthetic and Aesthetical Ecology

Mirjana Peitler

"The only true response to the ecological crisis is on a global scale, provided that it brings about an authentic political, social and cultural revolution, reshaping the objectives of the production of both material and immaterial assets. Therefore this revolution must not be exclusively concerned with visible relations of force on a grand scale, but will also take into account molecular domains of sensibility, intelligence and desire."

Félix Guattari

In his 1989 essay "The Three Ecologies", Félix Guattari writes that environmental ecology is inextricably linked to both mental and social ecology. This means that environmental issues cannot be considered separately from individual and social opinions and actions. Man's very position today, as both active participant and observer of the world he lives in, calls for ways in which these two standpoints can be linked and understood.

Since Antiquity man has been viewed as being the intermediary between nature and culture and, as such, that he must create strategies and rules of behaviour in order for this relationship to function. Aristotle in particular differentiated between man, his actions and the objects resulting from his interventions in nature and its laws. According to Aristotle one essential task of the human being lies in the possibility to exploit and change nature in order to perfect it. Nevertheless, the lingering question is: "What is a 'perfect nature', when is it perfect and who is it for? This was followed by reflections on the synthesis of nature, culture and society such as those of Karl Friedrich Schinkel in the 19th century. Schinkel talks about the "cultural landscape" which includes nature as the essence of life, art as a product and culture as a result.

Ekozofija trećeg pejisaža

diSTRUKTURA radovi između ekološke estetike i estetske ekologije

Mirjana Peitler

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U eseju „Les Trois Écologies” objavljenom 1989. godine, Félix Guattari kaže da je ekologija životne sredine nerazdvojivo povezana sa mentalnom i socijalnom ekologijom. Što znači da se ekološki problemi životne sredine ne mogu posmatrati odvojeno od individualnog i društvenog mišljenja i delovanja. Sama pozicija čoveka danas, između aktivnog učesnika i posmatrača sveta u kome živi, nameće potrebu osmišljavanja logike kojom bi on sam mogao da poveže ova dva stanovišta te da ih sebi objasni.

Još od vremena Antike postoji mišljenje da je čovek posrednik i veza između prirode i kulture i da kao takav mora razviti strategije i pravila ponašanja, kako bi ta veza funkcionisala. Posebno Aristotel pravi razliku između čoveka, njegovog delovanja i stvari-objekata, kao proizvoda tog delovanja u odnosu na prirodu i zakone u njoj. Po njemu, jedan od osnovnih ljudskih zadataka leži u mogućnosti korišćenja prirode, odnosno u mogućnosti njenog menjanja, a u cilju stvaranja savršene prirode. No pitanje je, šta je to „savršena priroda”, za koga i kada? Ovom slede razmišljanja o sintezi prirode, kulture i društva, kao što je to na primer u XIX veku razvio Karl Friedrich Schinkel. Tako on govori o „kulturološkom pejisažu”, koji obuhvata prirodu kao osnovu života, umetnost kao proizvod i kulturu kao rezultat.



Srectator (male), lambda print, 40 x 60 cm, 2010



Srectator (female), lambda print, 40 x 60 cm, 2010



Wanderer above the Sea of Fog by Caspar David Friedrich

Contrary to Schinkel's approach, Guattari critically examines the value and role of progress. He claims that scientific and technological development leads not only to a disruption of the ecological balance but also to the extinction of life on Earth. According to him the ecological crisis is much more than "merely" environmental pollution – rather, it is telling of the general state of society. On the one hand, the individual and collective, social and economic living conditions are degrading while, on the other hand, a mass culture that slowly destroys all forms of individuality and specificity is being generated by mass media. This is accompanied by the inability and, to an extent, the indifference of political and social institutions to face and address such issues. Guattari sees an additional problem in the preservation of old social structures and traditions. He claims that it is not possible to analyse and understand environmental changes using old methods. This is why he argues for a new beginning, a fresh start that requires a rethinking of all spheres of life. This new "composition" of social and individual behaviour, consisting of social, mental and environmental ecology Guattari names "ecosophy".

By their very method of work that reflects not only their mutual questioning and interaction resulting in a characteristic and unique artistic poetics and expression but also their joint contribution to creating a vision that is materialised in practice, the work of the artist couple diSTRUKTURA, Milica Milićević and Milan Bosnić, exemplifies a new social and mental ecology. In placing themselves in front of significant cultural capitals such as Cairo or Vienna, or between sandy dunes and river canyons, diSTRUKTURA portrays nature/landscapes torn between cultural or lack of cultural impacts, and its ideal, "virgin", state that reminds us of the approach taken by some 18th and 19th century artists.

It is known that man returns to nature and tries to mend his broken ties with it particularly in times of important scientific and technological achievements as the initial euphoria turns into its own contradiction. The same thing is happening today in the 21st century: after the industrial and technological revolution there came the digital revolution and information boom, one of their consequences being the alienation of man, both from nature and from one another. Through their artistic actions, to which they invite a number of persons - adults and children - to participate in nature and the landscape, diSTRUKTURA attempts to re-establish the torn bonds between man and nature. At the same time the artist couple performs without any "nostalgia" but, instead, through their selection of motifs and places of action (a group of people before a nuclear power-plant, a child on a highway etc.) they thematize the social and political dimensions of that relationship. Their canvases, painted in the tradition of landscape art, as well as their photographs in a similar style, by a minimal change of motifs and/or perspectives – become an expression and a reflection of life today. Accordingly, we can find in their work motifs of pure, untouched nature that is "damaged" by pixelated details that we associate with digital images. The works of diSTRUKTURA are not an escape into romantic landscapes such as those from Caspar David Friedrich's paintings but are more of a confrontation with reality; they open a multidimensional interpretation of today's political, economic and technological living conditions. The artists create a new image of nature, a new interpretation they name the "third landscape". This landscape is not an expression of giving up in resignation but rather an opportunity to acquire a new (self) awareness with respect to one's environment.

After the failure of the ecological utopias of the 1960s, artists today opt for subtler methods to reflect man's relationship to nature and apply a more Guattarian approach in a wider context. Similarly, diSTRUKTURA

Za razliku od Schinkelovog stanovišta, Guattari kritički ispituje vrednosti i ulogu napretka. On smatra da naučni i tehnički razvoj dovodi ne samo do poremećaja ekološke ravnoteže nego i do uništenja života na zemlji. Po njemu ekološka kriza obuhvata mnogo više nego „samo“ zagađenje čovekove okoline – ona je ogledalo opšteg društvenog stanja. S jedne strane, pogoršavaju se individualni i kolektivni socijalni i ekonomski uslovi života, a s druge strane, kroz medije se proizvodi jedinstvena, masovna kultura, kojom se uništava bilo kakav oblik individualnosti i posebnosti. Uz to ide još i nesposobnost, a delom i nezainteresovanost političkih instanci i društvenih institucija da se sa ovakvim i sličnim problemima suoče. Još jedan dodatni problem Guattari vidi u očuvanju starih struktura i tradicija. Po njemu je ne moguće analizirati i shvatiti promene životne sredine korišćenjem starih metoda. Zato se on zalaže za novi početak, za novo osmišljavanje svih životnih područja. Tu novu „kompoziciju“ socijalnog i ličnog ponašanja, sastavljenu od socijalne, mentalne i ekologije životne sredine, Guattari naziva „Ekosofijom“.

Umetnički par diSTRUKTURA, koga čine Milica Milićević i Milan Bosnić, već u samom metodu rada, koji se ne ogleda samo u njihovoj međusobnoj interakciji i ispitivanju, koji rezultuju stvaranjem karakterističnog umetničkog izraza i poetike, već i u obostranom ulaganju u stvaranje zajedničke vizije te i njenoj praktičnoj realizaciji, predstavlja primer jedne nove socijalne i mentalne ekologije. Postavljajući sebe ispred velikih civilizacijskih prestonica Kaira, Beča ili između peščanih dina i rečnih kanjona, diSTRUKTURA prikazuje prirodu/pejsaž u rascepu između uticaja kulturnog, ili ne-kulturnog delovanja i njenog idealnog „nedirnuto“ stanja, slično kao što su to radili umetnici XVIII i XIX veka.

Poznato je da se čovek naročito u vremenima velikih naučnih i tehničkih dostignuća i brzih tehnoloških promena, kada se početna euforija počinje pretvarati u sopstvenu suprotnost, vraća prirodi i traži prekinute veze sa njom. Tako je i danas u XXI veku: posle industrijske i tehnološke revolucije, usledila je digitalna revolucija i informacioni bum, koji kao jednu od posledica ima otuđenje čoveka od čoveka pa i čoveka od prirode. Organizovanjem akcija i pozivanjem većeg broja ljudi, odraslih ili dece, na participaciju prirode i pejsaža, diSTRUKTURA pokušava taj poremećeni odnos čoveka i prirode ponovo da uspostavi. Pri tome umetnički par ne koristi neku „nostalgičnu“ šemu, već izborom motiva i mesta akcija (grupa ljudi ispred nuklearne elektrane, dete na auto putu) tematizuje socijalnu i političku dimenziju tog odnosa. Takođe njihova platna, slikana u tradiciji pejsažnog slikarstva, kao i fotografije nastale u istom stilu, decentnom izmenom motiva i(li) perspektive, postaju izraz i odraz života danas. U njihovim radovima nailazimo na motive čiste, netaknute prirode, koji bivaju „oštećeni“ pikseliziranim detaljima, uradjenim u maniru digitalne slike. Radovi diSTRUKTURE nisu beg u romantične krajolike kakve znamo iz slika Caspara Friedricha, nego suočavanje sa realnim trenutkom, koje otvara višedimenzionalna polja čitanja, vezana sa političke, ekonomske i tehnološke uslove sadašnjice. Oni stvaraju jednu novu sliku prirode, njeno novo viđenje, koje imenuju kao „treći pejsaž“, a koji ne smatraju izrazom rezigniranog odustajanja, već kao mogućnost sticanja nove (samo)svesti prema okruženju.

Posle propasti ekoloških utopija iz 1960-tih godina, umetnici danas biraju mnogo suptilnije metode kojima bi reflektovali odnos čoveka prema prirodi te ovaj odnos posmatraju u Guattarijevskom duhu, u mnogo širem kontekstu. Tako je i diSTRUKTURA svesna da ne može da promeni činjenično stanje, ali

is aware that they cannot change the factual state of things but that they can act as a “seismograph” which points out man’s, the individual’s, alienation from his environment while being a catalyst and a creator of a new, wider frame for the dialogue between the artist and his environment.

The technical possibilities and contemporary reading of images in accordance with today’s cultural code greatly influence our consciousness and form our perception of reality. We live in a world in which reproduced or duplicated reality seems more perfect than the real one and we see this idealized image as reality. Some of diSTRUKTURA’s works exploit these perceptual habits of ours by offering the spectator already seen, well-known images that, in their mimetic representation, with minor interventions in the motif, become a critical reflection on reality. What questions or understanding the recipient can come up with is something that artists leave open.

The nature surrounding us, the nature of our everyday lives, pseudo-nature, nature’s substitute or synthetic nature, all these different forms of nature are part of our culture. Whether we like or not these symbiotic forms and mutations, the fact remains that they are all forms of a new, contemporary, wider concept of nature. Even we no longer strive to create copies of nature but to construct it in accordance with our needs. In some diSTRUKTURA’s works we come across unique constructs or “visual tricks” that, for a brief moment, confuse us and leave us wondering if it is an intentional or an incidental artistic intervention.

može da deluje kao seizmograf, koji ukazuje na otuđenja čoveka, individue od njenog okruženja pa i kao katalizator i stvaralac novih, širih okvira za dijalog između umetnika i njegove okoline.

Tehničke mogućnosti i savremeno čitanje slika, saglasno kulturnom kodu sadašnjice, dobrim delom utiču na našu svest i formiraju naše predstave o stvarnosti. Mi živimo u svetu, u kome reprodukovana, duplirana stvarnost izgleda perfektnije nego ona prava i ta idealna slika za nas postaje stvarna. Neki od radova diSTRUKTURE koriste te naše perceptivne navike, nudeći posmatraču već vidjene, dobro poznate slike, koje, polazeći od mimetičkog prikaza, malim intervencijama na motivu, prelaze u kritičke refleksije stvarnosti. Da li je i do kojih pitanja i saznanja je moguće doći, umetnici prepuštaju recipientu.

Priroda koja nas okružuje, priroda svakodnevnice, pseudo priroda, substitut prirode ili sintetički stvorena priroda, svi ovi oblici prirode su deo naše kulture. Bilo da smo za ili protiv ovakvih simbiotičnih formi i mutančnih promena, činjenica je da su to sve oblici jednog novog, savremenog, proširenog pojma prirode. Tako mi više ne težimo stvaranju kopije prirode, nego više njenoj konstrukciji, saglasno našim potrebama. U pojedinim radovima diSTRUKTURE nalazimo svojevrstne konstrukcije, „optičke varke” koje nas na trenutak ostavljaju zbunjenim, pitajući se da li je to namerna ili slučajna umetnička intervencija.



Next landscape, opening reception, Galerie Eugen Lendl, Graz, 2013

In positioning themselves between desperate ecologists and melancholic Romantics, diSTRUKTURA thematise not only the changes in nature but also raise the question of how we perceive nature today. By introducing new aesthetic moments in their works they raise the question of our relationship to nature and tell us to rethink and even redefine this relationship. Their unique acceptance of certain (ecologic) changes is by no means a resignation or an acceptance of the state of things but rather, by portraying the changes that have been taking place in the last decades and by creating a “third landscape”, they strive for a new understanding of these processes and changes. At the same time, they do not want to predict environmental changes and their impact on Earth. Instead, the question that diSTRUKTURA poses is whether and, if so, in what way do these changes and their impact change the way we think and conceive our world? Their concern is not only the spectator's gaze but also the way in which he observes. They do not construct new theories but, with traditional art forms such as paintings on canvas, drawings and photography together with historical and cultural contexts embedded in their work, they enable the recipient to become aware of the time in which he lives, but also of his historical and cultural heritage.

Like Bill McKibben who, in his book entitled *The End of Nature* (1990), writes about the disappearance of traditional images of nature, diSTRUKTURA represent this disappearance in their paintings of the “third Landscape”. Nature is essentially a symbol of life and as such includes mankind. This is precisely why we need new metaphors that could show the complexities of the natural, biological, technical and social being. One of the important questions here is: what will happen with our understanding of nature and how will it fit into the different and multiple realities? If we are searching for a unique contemporary term for nature (even if we know that nature is permanently changing), we need to find such a concept that could become a new reference point to all.

But what kind of nature do we actually want? There is no doubt that humans need nature but what do we understand by this term? Nature as a cultural model, as a vision, as an idea or concrete nature with its evolution and changes? –the works of diSTRUKTURA raise these and a set of similar questions. But we ourselves have to look for the answers.

* Mirjana Peitler is the curator at kunst ost and gisa.lab, Austria.

Zauzimajući poziciju između očajnih ekologa i melanholičnih romantika, diSTRUKTURA tematizuje ne samo promene nastale u samoj prirodi, već postavlja pitanje poimanja prirode danas. U svojim radovima, dodavanjem novih estetskih momenata, oni pokreću pitanje našeg odnosa prema prirodi, odnosno govore i o potrebi da taj odnos iznova preispitamo pa možda i redefinišemo. Njihovo svojevrsno prihvatanje (ekoloških) promena, ne znači automatski rezignaciju ili mirenje sa stanjem, nego upravo prikazivanjem promena nastalih zadnjih decenija i kreiranjem „trećeg pejzaža“, oni se zalažu za traženje jednog novog shvatanja tih procesa i promena. Pri tome oni ne žele prognozirati dalje promene životne sredine i njihov uticaja na život na zemlji, već postaviti pitanje, da li i kako ove promene i uticaji dovode do promena u načinu razmišljanja i poimanja sveta? Njima nije važan samo pogled posmatrača, nego i način na koji on gleda. Oni ne postavljaju nove teorije, nego koristeći tradicionalne umetničke forme – ulje na platnu, crtež, fotografiju – i uključanjem istorijskog i kulturnog konteksta u svoje radove, omogućuju recipijentu da postane svestan kako današnjice, tako i prošlosti i svog kulturnog nasleđa.

Kao što Bill McKibben u knjizi *Kraj prirode* iz 1990.godine ukazuje na iščezavanje tradicionalnih slika prirode, tako i diSTRUKTURA svojim slikama „trećeg pejzaža“ predstavlja taj nestanak. Priroda je u suštini simbol života i kao takva uključuje i čoveka. Baš zato se i moraju tražiti nove metafore, koje kompleksne aspekte prirodnog, biološkog, tehnološkog i socijalnog bića uzimaju u obzir. Jedno od osnovnih pitanja pri tome je, šta će biti sa razumevanjem prirode i kako će ona moći da se integriše u različite i multipleksne stvarnosti? Ako tragamo za novim poimanjem prirode (a priroda je podložna promenama), onda moramo takav pojam prirode da stvorimo, koji će ljudima biti realna referenca.

Ali, kakvu prirodu mi uopšte želimo? Da ljudi prirodu trebaju je van svake sumnje, ali šta podrazumevamo pod tim pojmom? Priroda kao kulturni model, kao vizija, kao ideja ili konkretna priroda i njena evolucija i promene? – radovi umetničkog para diSTRUKTURA otvaraju nam čitav niz sličnih pitanja. A odgovore moramo tražiti sami.

* Mirjana Peitler je kustos u kunst,ost i gisa.lab, Austrija.



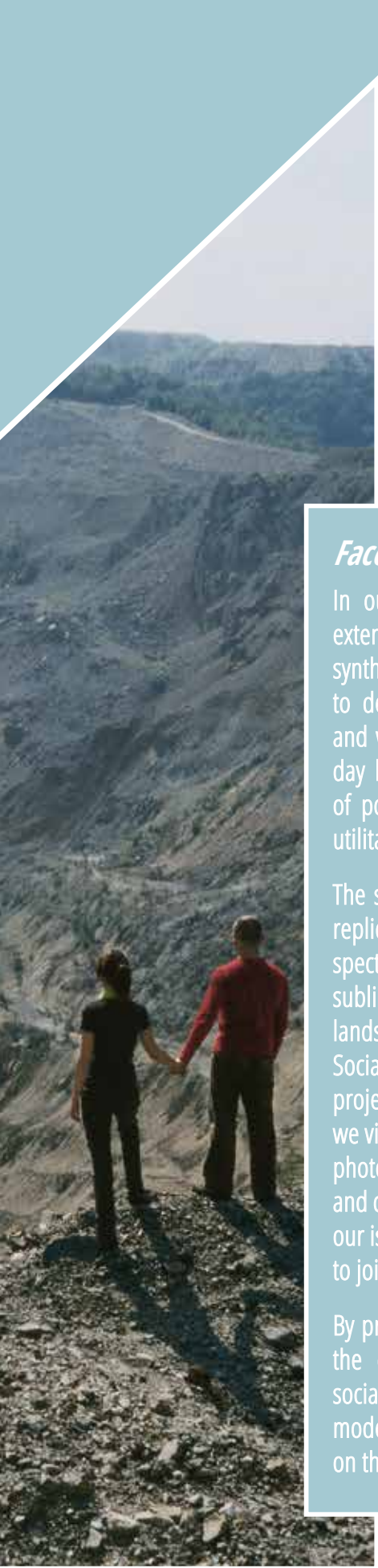
Češka, oil on canvas, 50x70 cm, 2012. Private collection, Belgrade



Finnish Landscape, oil on canvas, 200x200 cm, 2010. Private collection, Belgrade

Face to Face





Face to Face

In our efforts we are trying to build on an extended view of Nature - as usblime, pseudo, or synthetic nature in urban constellations - aiming to define the various relationships, both real and virtual, that create the realities of modern-day life in which art has a significant function of pointing towards and defining, without anz utilitarian means, the evolving drama around us.

The series of photographs Face to Face literally replicates the romanticized topography of the spectator who is directly confronted with the sublime and amazing scenes of a post-industrial landscape and is, in fact, an example of a new Social and Mental Ecology. It is a work in progress project that we intend to carry out in every place we visit, and it is comprised of works in media of photography. This is how the motifs of landscapes and cities all over the world became the object of our isolated contemplation, inviting the observer to join that contemplation.

By proposing new metaphors that would reflect the complexities of biological, technical and social being, Face to Face series is forming a new, modern and wider idea of Nature which reflects on the actual moment and modern day life.

Face to Face

Razmatrajući proširene pojmove prirode danas, bilo da se radi o prirodi, pseudoprirodi ili sintetički stvorenoj prirodi, odnosno urbanim konstelacijama, diSTRUKTURA u svojim radovima pokušava da definiše odnose u novoformiranim strukturama koje tvore realnost savremenog života u kojem umetnost ima značajnu ulogu u ukazivanju i definisanju narastajuće drame oko nas.

Ciklus fotografija Face to Face doslovno replicira romantičarsku topografiju posmatrača neposredno konfrontiranog sa uzvišenim i zadivljujućim prizorima jednog postindustrijskog predela i primer je jedne nove socijalne i mentalne ekologije. To je rad u nastajanju (work in progress project) koji se izvodi na svakom mestu koje posetimo i sastoji se od radova u mediju fotografije. Tako su motivi pejzaža i gradova širom sveta postali objekt naše izolovane kontemplacije pozivajući i posmatrača da se toj kontemplaciji pridruži.

Predlažući nove metafore koje uzimaju u obzir kompleksne aspekte prirodnog, biološkog, tehnološkog i socijalnog bića, Face to Face serija gradi novu, modernu i širu ideju Prirode koja odgovara trenutnom, savremenom životu.

*Not so far away 1, lambda print mounted on aluminum,
80x120 cm, 2007*









Face to Face (Matera 2), lambda print mounted on aluminum, 80x120 cm, 2014

Monumental Landscapes¹

Miha Colner

The artistic practice of the group diSTRUKTURA (Milan Bosnić & Milica Miličević) stretches across various creative approaches depending on the medium and on the content of each particular project. Their approach is immensely broad. Through collaborative projects they profoundly discuss a wide spectrum of socio-political as well as personal issues in order to capture both the universality and particularity of their immediate surroundings. Their works are visually appealing and, to some extent, narrative in order to point out their world view as well as to explore the possibilities of artistic language, be it film, photography or painting. These features can be seen in a variety of works such as the series of paintings *Urban Utopia*, the socially engaged public intervention *We are living in a beautiful wOURld*, the video *Providers* and the two ongoing series of photographs, *Face to Face* and *Not So Far Away*.

The medium of photography has proved to be of exceptional importance for diSTRUKTURA in the past several years even though both its members are primarily painters. That might be, however, one of the reasons why their photographic aesthetics appears to be so picturesque and thus so distinguished. The grandioseness of motifs is very effectively reflected especially in the *Face to Face* series, an ongoing project which intuitively, based on their own experiences, creates a strong narrative on the relationship between man and nature. It is to be emphasized that the group applies different formal and conceptual procedures, from the monumentality of 19th century Romantic painting to the perfectionism of contemporary landscape photography.



Face to Face (Neapolis), lambda print mounted on aluminum, 50x200 cm, 2015

¹In: *Face to Face*, exhibition catalogue, 15 April – 15 May 2009, Photon Gallery, Ljubljana, Slovenia.

Monumentalne krajine

Miha Colner

Umetniški dvojec diSTRUKTURA (Milan Bosnić in Milica Miličević) se v svojem avtorskem ustvarjanju poslužuje različnih pristopov, pogojenih z rabo umetniškega medija in pomenom posameznega projekta. V svojih delih se dotika širokega spektra tako aktualnih družbenih kot povsem intimnih tematik, da odražajo univerzalne in partikularne zgodbe njene neposredne okolice. Dela skupine diSTRUKTURA so vizualno privlačna in do neke mere narativna, s čemer umetnika poudarjata svoj svetovni nazor ter raziskujeta različne možnosti rabe likovnega jezika, pa najsi bo to film, fotografija ali slikarstvo. V tem duhu je moč brati slikarski cikel *Urban Utopia*, družbeno angažirani javni projekt *We are living in a beautiful wOURld*, video *Providers* ali fotografski seriji *Face to Face* in *Not So Far Away*.

V preteklih nekaj letih se je v izrazu skupine kot izjemno pomembna izpostavil fotografski medij, četudi sta oba umetnika primarno slikarja. A morda je ravno zaradi tega njuna estetika tako svojstveno slikovita in monumentalna. Grandioznost motivov se učinkovito odraža v seriji *Face to Face*, kontinuiranem projektu v procesu, ki intuitivno in na podlagi intimnih izkušenj gradi zgodbo o odnosu med človekom in naravo. Slednje poudarjata s privzemanjem različnih formalnih in konceptualnih pristopov, ki se napajajo tako pri monumentalnosti romantičnega slikarstva 19. stoletja kot pri perfekcionizmu sodobne krajinske fotografije.



Face to Face (Bohunice), lambda print mounted on aluminum, 80x120 cm, 2011



Face to Face (Graz), lambda print mounted on aluminum, 80 x 120 cm, 2008

In the first half of the 19th century the so-called Romantic movement established a completely new relation between man and nature. One of the most famous and radical representatives of that era was the German artist Caspar David Friedrich who, in his mature period, created a series of monumental landscape paintings showing small figures standing in front of magnificent and mystifying natural structures, like coastal lines, forests and mountains. With this in mind, diSTRUKTURA pursues the creation of ambivalent and often contradictory works by combining traditional visual elements and photography. These works are about the ordinary man, the individual who is lost in modern society's colossal cacophony. Nevertheless, in recent history mankind has made significant industrial, technical and scientific progress that inevitably resulted in ideas aimed at subordinating and exploiting nature. Furthermore, in the Face to Face series the artists subtly question some of the most striking social and cultural norms, that is the boundaries between public and private space, the space of an individual within society. In doing so they indirectly also expose ecological topical issues that are reflected in images showing the destruction of what used to be nature through mankind's continuous colonization of more and more space for living.

Some images echo Friedrich's painting *Monk by the Sea*, while others show the face of contemporary man-made landscapes. Repetitive motifs of a couple staring at massive urban and/or industrial structures highlight the zeitgeist of the now, when man's longevity is increasing, when lifestyles are more complex and have significantly accelerated compared to what it was just a few decades ago. Moreover, the new world order requires an omnipresent political discourse that promotes the incontestable benefits of democracy and of the free market as inseparable concepts. Thus, one of the photographs of the artists holding hands set on the fringes of Belgrade, their home city, in one of the most typified neighbourhoods, shows, in a quintessential manner, traces of global capital and local poverty. And this picture is universal. The horizon that occupies a significant part of the photograph is blurred with haze, mist and the vast lines of apartment blocks. Similarly striking are the panoramic photographs of Cairo seen from the hill above the city or the shots of the closed gold mine in the town of Majdanpek, Serbia. They all have the similar effect of anguish and anxiety one might sense in the always forward-looking but short-term thinking modern global society.

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Romantično slikarstvo je v prvi polovici 19. stoletja vneslo v filozofijo in umetnost povsem predrugačen odnos med človekom in naravo. Eden najbolj slavni in radikalni sledilci te ideje je bil nemški slikar Caspar David Friedrich, ki je ustvaril cikle monumentalnih krajinskih slikarij. Neznatne človeške postavbe je umeščal pred veličastne in mistične naravne strukture kot na primer morsk obala, gozdovi ali gore. Skupina diSTRUKTURA nadaljuje in nadgrajuje to tradicijo ob pomoči ambivalentnih in pogosto dvoumnih del, kjer kombinira tradicionalne likovne elemente in fotografijo. Dela se tako dotikajo predvsem malega človeka, posameznika, izgubljenega v kakofoniji velikankega kolesja sodobne družbe. Pa vendar si je prav ta človek skozi novejšo zgodovino uspel do popolnosti podrediti naravo, jo predrugačiti, prikriti sebi in jo neizmerno izkoriščati. Skozi fotografski cikel *Face to Face* se izrisujejo tudi subtilno izražene družbene in kulturne norme, ki pod vprašaj postavljajo meje med zasebnim in javnim, položaj človeka znotraj družbe ter se posredno obračajo k problematiki ekologije. Slednja se odraža tudi v podobah fizičnega uničevanja narave, ki je odraz nenehne človeške gonje po prilasčanju vedno novega življenjskega prostora.

Določene podobe tako spominjajo na Friedrichovo sliko *Menih na obali*, medtem ko ostale kažejo podobe sodobne umetne krajine. Ponavljajoči se motiv para, ki zre v masivne urbane in industrijske strukture poudarja duh današnjega časa, ko se človekova življenjska doba daljša, ko življenjski slog postaja vse bolj kompleksen in mnogo hitrejši kot pred le nekaj desetletji. Tovrstna nova svetovna ureditev pa je pripeljala so političnega diskurza, ki brezpogojno zagovarja demokracijo in prosti trg kot dva neločljiva koncepta. Ena izmed podob v daljavo gledajočega in za roke držečega se para je postavljena na obrobje njunega domačega mesta Beograda, v enega tipičnih predelov, ki hkrati kažejo znake globalnega kapitalizma in lokalne revščine. In prav ta podoba je univerzalna in apokaliptična. Visoko obzorje, ki zaseda večino vidnega polja, je napolnjeno z meglicami ter nepreglednimi vrstami stanovanjskih blokov. Podobno osupljive so panoramska fotografija Kaira, posneta z vzpetine nad mestom, ali posnetek zaprtega rudnika zlata v mestecu Majdanpek v Srbiji. Vse podobe pa prinašajo podoben učinek tesnobe, ki jo posameznik lahko občuti v svetu vselej naprej zazrte in kratkoročno razmišljujoče sodobne globalne družbe.



Face to Face (Missing Hill 2), lambda print mounted on aluminum, 80x55 cm, 2005



Not so far away 3, lambda print mounted on aluminum, 80 x 120 cm, 2008

Postmodern Nostalgia¹

Milanka Todić

"The imaginary is that which tends to become real."

*Qtd in: Guy-Ernest Debord,
"Introduction to a Critique of Urban Geography"*

With their digital and performance technique as well as their immense dimensions the photographs in the series Face to Face and Not So Far Away (2006-2011) by the artist couple diSTRUKTURA (Milica Milićević and Milan Bosnić) in their essence draw the onlooker/spectator into their singular world of virtual reality. Deep panoramas open before the spectator's eyes like big screens directed at another reality. Looking at the photographs like through a digital diorama the spectator views expanses. So, if what is being looked at is in turn being looked at, who then is behind the camera?

These enchanting, technologically impeccable prints convince the spectator that one can step freely into the fictional digital image which is somewhere behind the shimmering photographic screen/mirror, just like so many others have done: a young couple firmly holding hands, lonely passersby, noisy motorcyclists or sweet schoolchildren. The demand placed on the spectator is to examine the distant horizons from the same position as was done by the photographed protagonists with their backs turned to him. Performance has always been a part of the procedure in photography such, for example; staging and posing. However, here the procedure has been doubled: it relies both on the performing, that is creative, skills of the model in the picture and the spectator outside of it.

As he encounters a compressed space, where there are no clear cut planes nor a preferential observation point, so typical for illusive spaces of the traditional painting-window- picture, another "sky" or, at least, another world emerges before the spectator's eyes: the reality of digital optics. Computer generated images imitate photographic language and style but the spectator must know that the former no longer have direct referents in the real world. The referents roam around databases, Batchen argues, because digital images are signs of some other signs. Therefore, at his very first glance it is clear to the spectator that the reality of the digital photograph does not signify physical materiality: in the binary world, people have virtual bodies and geography the hallucinatory structure of dreams.

As can best be seen in diSTRUKTURA's photographs, the age of electronic images allows for a reconstruction of a total image –one that, metaphorically and with its symbolic narrative, blocks completely and even eclipse the real world. Throughout the history of photography, the processes of representation have always consisted of cutting, editing and assembling visual sequences, thus constructing in one point

Postmoderna nostalgija¹

"Nestvarnost je ono što teži da postane stvarno."

*Cit. u „Uvod u kritiku urbane geografije”,
Gi Ernst Debor*

Fotografije iz ciklusa Face to Face i Not So Far Away umetničkog para diSTRUKTURA (Milica Milićević i Milan Bosnić) iz 2006.-2011. godine, digitalnim i performativnim postupkom ali i gigantskim dimenzijama, pre svega, uvlače gledaoca/posmatrača u svoj specifični svet virtualne stvarnosti. Pred njegovim očima se otvaraju duboke panorame, kao ogromni ekrani okrenuti ka nekoj drugoj realnosti. Gledajući fotografije on gleda prostranstva koja su gledana u digitalnoj diorami. Pa ako se ono što je gledano opet gleda, ko stoji iza kamere?

Zanosni, tehnološki besprekorni, printovi ubedjuju posmatrača da se i u taj fiktivni svet digitalne slike, tamo negde iza sjajnog fotografskog ekrana/ ogledala, može slobodno zakoračiti, baš kao što su to već uradili mnogi: mladi par, čvrsto se držeći za ruke, neki usamljeni prolaznici, bučni motociklisti ili slatka školska deca. Od posmatrača se bezuslovno traži da osmotri daleke horizonte sa iste one pozicije sa koje su to, pre njega, učinili svi fotografisani junaci, njemu okrenuti leđima. Performans je oduvek bio deo fotografske procedure, setimo se nameštanja i poziranja, ali ovde je on udvostručen: podjednako se računa na izvodjačke, čitaj kreativne, sposobnosti modela u slici i posmatrača izvan nje.



Face to Face (History), lambda print mounted on aluminum, 80x120 cm, 2006

¹In: Not So Far Away, exhibition catalogue, 2 – 28 September 2011, ARTGET Gallery, Cultural Centre of Belgrade, Belgrade, Serbia

¹U: Not So Far Away, katalog izložbe, 2 – 28. septembar 2011., ART GET Galerija, Kulturni Centar Beograda, Beograd, Srbija



Not so far away 4, lambda print mounted on aluminum, 80 x 120 cm, 2010



Face to Face (Pöllau), lambda print mounted on aluminum, 80 x 120 cm, 2010

complex structures of motion mechanical images. diSTRUKTURA's photographs, circumscribed by an autobiographical code, on the one hand retain their uniqueness while, on the other hand, they multiply electronically as a series. They bypass the limitations of a single and restricting frame by adopting the narrative structure of a diptych in order to overcome the exclusivity of a unique statement and documentary isolation.

The tension between a spectator's here and now and the here and now of the past when diSTRUKTURA's striking landscapes were taken only to be edited with computer programs, provokes in the spectator an unpleasant feeling, a sensation of being uprooted from his world of familiar reality and even a feeling of dizziness. Hence, the spectator has to look at the world of digital images with different eyes since completely unexpected spatial and temporal dimensions synthesize in them. Namely, in the series Face to Face and Not So Far Away time zones as well as conventional spatial coordinates have openly disintegrated and have been discontinued. Here, like in the analogue photograph, time, a single moment, is frozen and these temporal segments are then extensively manipulated in the postproduction phase. In a way, being based on a staged reality and postproduction while at the same time containing a fragmented and fictionalised narrative of commercials and advertising, the series Face to Face and Not So Far Away reproduce the method of cinematography.

After Roland Barthes's Camera Lucida we can never again forget an important detail: every single photograph always represents the past. The digital photograph too speaks of the past which, no matter what it was like, cannot and will not ever repeat itself. However, as we look at a digital photograph it becomes a medium, our time capsule, a link or, even better, an imaginary bridge between what once was and what is now and even what might be. Between someone's, for example the photographer's once and ours and the spectator's now there is an immense spatial and temporal abyss that only the photograph, like an extrasensory medium, can cross. As if in a limbo, hovering between the past, present and future (of all gazes), the photograph is a privileged object which signalizes the transience of every act of observing and, hence, of every spectator and ultimately of existence itself.

This is why the fixed position of the woman, man, child or of the anonymous visitors in the flower fields around a nuclear industrial plant in diSTRUKTURA's works corresponds more to a mechanical alignment of chessmen on the chessboard or to characters in a video game than to real and natural motion. Contemporary perceptual experience has to be constructed by other eyes and new insights which go beyond good old motion pictures. Observing/interpreting simply in one direction as well as the linearity

U susretu sa kompresovanim prostorom, u kome nema jasno izdvojenih planova kao ni povlašćene tačke sagledavanja, tipične za iluzionističke prostore tradicionalne slike-prozora, pred očima posmatrača će se otvoriti neko drugo „nebo“, ili bar neki drugi svet: realnost digitalne optike. Kompjuterski generisane slike imitiraju fotografski jezik i stil ali gledalac mora da zna da one više nemaju direktnog referenta u realnom svetu. Njihov referent se šeta bazama podataka, kaže Bačen (Batchen), jer su digitalne slike znaci nekih drugih znakova. Zato je posmatraču, već na prvi pogled, jasno da stvarnost digitalne fotografije ne podrazumeva fizičku materijalnost: ljudi imaju virtuelno telo, a geografija halucinantnu strukturu sna u tom binarnom svetu.

U eri elektronskih slika, što najbolje pokazuju pomenute fotografije diSTRUKTURE, iznova se može rekonstruisati totalna slika - ona koja će, metaforično, svojom simboličkom vizuelnom naracijom, potpuno zakloniti, čak pomračiti, stvarni svet. Procesi reprezentovanja uvek su, tokom čitave istorije fotografije, uzimali u obzir tehnike isecanja, montiranja i ponovnog ulančavanja vizuelnih sekvenci građeći, u jednom trenutku, složene strukture pokretnih mehaničkih slika. Fotografije diSTRUKTURE, ograničene autobiografskim kodom, zadržavaju singularnost, na jednoj strani, dok se na drugoj, pak, serijski i elektronski umnožavaju. One izbegavaju ograničenja pojedinačnog i ograničavajućeg rama i tako što prihvataju narativnu strukturu diptiha u nameri da prevaziđu ekskluzivnost pojedinačnog iskaza i izolovanost dokumentarističke pozicije.

Napetost između jednog, bilo kog, posmatračevog ovde i sada i nekog, drugog, ali svakako prošlog ovde i sada, u kome su fotografisani, pa kompjuterskim programima preradjivani markantni predeli diSTRUKTURE, proizvodi kod posmatrača osećanje nelagodnosti, iskorenjenosti iz sveta poznate stvarnosti, čak vrtoglavicu. Zato on mora drugim očima gledati svet digitalnih slika jer se u njima sintetišu sasvim neočekivane prostorno-vremenske dimenzije. Naime, u ciklusima Face to Face i Not So Far Away došlo je do otvorenog raspada i diskontinuiteta kako između vremenskih zona, tako i između konvencionalnih prostornih koordinata. U njima se, kao i u analognoj fotografiji, fiksira vreme, jedan trenutak, ali se vremenskim segmentima naknadno, u postprodukciji, bezobzirno manipuliše. Na neki način, Face to Face i Not So Far Away podražavaju kinematografske postupke, jer se temelje na režiranoj stvarnosti i postprodukciji, ali, nije im strana ni fragmentirana i fikcionalizovana naracija reklame i advertajzinga.

Zbog Roland Bartove Svetle komore, nikada se više ne može zaboraviti važan detalj: da baš svaka fotografija i baš uvek predstavlja prošlost. I digitalna fotografija govori o prošlosti koja se, ma kakva bila, više nikada neće i ne može vratiti. Ali, u trenutku dok gledamo digitalnu fotografiju, ona postaje medijum, naša vremenska kapsula, kopča ili, bolje, imaginarni most između onoga što je nekada bilo i onoga što sada jeste, ali i onoga što još može biti. Između nečijeg, na primer, fotografovog, nekada i našeg, posmatračevog, sada zjapi ogromna provalija u prostoru i vremenu koju samo fotografija, kao neki ekstrasens, može da savlada. Kao u limbu, lebdeći između prošlosti, sadašnjosti i budućnosti (svih sutrašnjih pogleda), fotografija je povlašćeni objekat koji signalizira prolaznost svakog čina posmatranja, a onda, i svakog posmatrača pa i postojanja, u krajnjoj liniji.

Zato fiksirana pozicija čoveka, žene, muškarca, deteta ili neznanih posetilaca cvetnog polja oko nuklearnog industrijskog kompleksa u radovima diSTRUKTURE, pre odgovara mehaničkom rasporedu figura na šahovskoj tabli ili u video igrici nego realnom i prirodnom kretanju. Savremeno perceptivno iskustvo mora biti nadograđeno drugim očima i novim saznanjima, koja prevazilaze i stare dobre pokretne slike. Jednosmerno gledanje/čitanje kao i linearanost perspektive i opažanja ne harmonizuju se više u jednom ključu već se cepaju i usitnjavaju u sajber prostranstvima. Kao kaleidoskop, svet digitalne slike preusmerava i iznova, kao bumerang, vraća nam naš pogled u hiperdimenzionalnom prostoru i vremenu. Ako su fotografije (digitalne) STRUKTURE poništile dobro poznati simbolični red linearne perspektive onda se i od posmatrača očekuje da, mentalno, predje iz druge u treću, četvrtu, dakle, višu ravan. Kratko rečeno, taj heterogeni i multidimenzionalni ram digitalne slike očekuje i od nas, gledalaca, da se oslobodimo perceptivnih šablona i dokumentarnih principa kako bismo zaronili u prostore novih saznanja.



Face to Face (Finnish landscape 1), lambda print mounted on aluminum, 80x120 cm, 2008

of perspective and perception are no longer harmonized in one formula but are split and fragmented in cyberspace. Like a kaleidoscope, the digital image redirects our gaze over and over again and like a boomerang sends it back in a hyper-dimensional space and time. If di(gital)STRUKTURA's photographs have cancelled the well-known symbolic order of a linear perspective, then the spectator too is expected to cross mentally from the second to the third then fourth – that is, always higher level. In short, that heterogenic and multidimensional frame of the digital image demands that we, as spectators, free ourselves of perceptual patterns and principles of the documentary in order to plunge into the spaces of new awareness.

A clearly visible cut in the editing of the digital photographs in the series Face to Face and Not So Far Away, that is in the technical assemblage of material images as Gilles Deleuze states, is the basic condition in the fictionalization of photographs. This is followed by the spectator's desires that are consciously or, rather, unconsciously projected into the image in the process of observation or the deciphering and shaping of an acceptable, comprehensible message about an unknown, constructed, quasi-natural order which only appears to be a conventional perceptual experiences. Both processes, one on the level of technology and the other on the level of signification, fundamentally undermine the documentary and referential character of the photograph and lead it into the domain of multidimensional projections, into the sphere of events and miracles.

People in diSTRUKTURA's photographs are presented as gloomy silhouettes with their backs turned because it is only when they are reduced into anonymous two-dimensional figures that they will fit functionally and without exception into the structure of a flat photographic screen that remains open to new projections. People enter the scene later, like actors, thanks to the sophisticated techniques of computer assemblages in order to recreate virtual reality before our eyes. These two-dimensional anthropomorphic representations inhabit spontaneously and quietly the scenes photographed in Cairo, New Belgrade, the Scandinavian woods and the nuclear industrial landscapes as though they emerge from nightmares. It looks as if their reduced silhouettes represent a Romanticist attempt to conquer and preserve a foothold, man's existence, in actual ephemerality.

A new harmony of a fictitious, electronic and digital order is established successfully between this virtual man (the silhouette) and the composite world in diSTRUKTURA's works. In their digitalized expanses, virtual figures live in tranquility, simulating realistic spectators gazing at the photographed illusionary world. Philosophers however claim that there is no real world that can exist outside representation, outside our cognition. Nevertheless, the actual content of the photographs in the series Face to Face and Not So Far Away remains invisible because the content is created by means of layering and editing of temporal and spatial fragments that differ from one another. The playfulness of the form and content in diSTRUKTURA's photographs contains layers of photographed moments x and y. The different time lines and distant spatial coordinates are synthesized around a powerful sense of presence and absence of the simulated man. It is between these two remote points that the photograph establishes its full significance since no here and now can be the somewhere and the once. What remains in the virtual perspective of the series Face to Face and Not So Far Away is a familiar nostalgia of the photograph which casts a light shadow on the digital precision of fictitious situations. The constructed visual narrative of the digital image is no longer a photograph but, like the photograph, it allows the past to inhabit the present and to invade the future.

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The best of leisure (Leczföld), lambda print mounted on aluminum, 80 x 120 cm, 2015

Jasno vidljiv rez u montaži digitalnih fotografija iz ciklusa Face to Face i Not So Far Away, odnosno, u mašinskom raspoređivanju materijalnih slika, kako kaže Žil Delez, prvi je uslov, za fiktionalizaciju fotografije. Zatim dolaze želje posmatrača koje se, svesno, a još pre nesvesno, projektuju u sliku tokom procesa gledanja, odnosno, dešifrovanja i oblikovanja prihvatljive, razumljive, poruke o nekom nepoznatom, konstruisanom, kvaziprirodnom redu koji, samo naizgled, odgovara konvencionalnim perceptivnim iskustvima. Oba procesa, jedan u tehničkoj a drugi u značenjskoj ravni, suštinski potkopavaju dokumentarnost i referencijalnost fotografije i vode je u prostore multidimenzionalnih projekcija, u sferu događaja i čuda.

Kao siluete, sumarno i s leđa predstavljeni su ljudi na fotografijama diSTRUKTURE zato što će se samo tako svedeni na anonimnu dvodimenzionalnost, funkcionalno i bez ostatka, uklopiti u strukturu ravnog fotografskog ekrana otvorenog za prijem novih projekcija. Oni ulaze u predstavu, kao glumci, naknadno, zahvaljujući sofisticiranim postupcima kompjuterskih kolaža, da bi rekreirali virtualnu stvarnost pred našim očima. Te dvodimenzionalne antropomorfne predstave naseljavaju fotografisane predele Kaira, Novog Beograda, severnih šuma i nuklearnih industrijskih pejzaža spontano i bezsumno, kao da dolaze iz košmarnih snova. Čini se da njihove svedene siluete predstavljaju romantičarski pokušaj da se osvoji i zadrži uporište, čovekovo postojanje, u realnoj, prolaznosti.

Nova harmonija nekog fiktivnog, elektronskog i digitalnog reda uspešno je uspostavljena između tog virtuelnog čoveka (siluete) i kompozitnog sveta u slikama diSTRUKTURE. U njihovim digitalizovanim prostanstvima tiho žive virtuelne figure koje simuliraju realne posmatrače zagledane u fotografisani, iluzorni, svet. Ali filozofi nas uveravaju kako ne postoji neki realni svet koji bi bio izvan reprezentacije, izvan našeg saznanja. Međutim, istinski sadržaj slika iz pomenutih ciklusa Face to Face i Not So Far Away ostaje nevidljiv zato što se gradi na lepljenju, montiranju, međjusobno različitih vremenskih isečeka i prostornih segmenata. Razigranost forme i sadržine u fotografijama diSTRUKTURE raslojava se na fotografisani momenat x i fotografisani momenat y. Različito vreme i udaljene prostorne koordinate sintetizovane su oko snažnog osećanja prisustva i odsustva simuliranog čoveka. Između te dve udaljene tačke fotografija uspostavlja svoje puno značenje jer nijedno ovde i sad ne može biti ono negde i nekad. U virtuelnoj perspektivi Face to Face i Not So Far Away ostala je još samo dobro poznata nostalgija fotografije koja meko senči digitalnu preciznost fiktivnih situacija. Konstruisani vizuelni narativ digitalne slike nije više fotografija ali, kao i ona, dozvoljava prošlosti da se preseli u sadašnjost i udje u budućnost.

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Face to Face (Romania 1), lambda print mounted on aluminum, 80 x 120 cm, 2010



Face to Face (Romania 2), lambda print mounted on aluminum, 80 x 120 cm, 2010

Reflections on the Landscape. . .

*(A Brief Overview of the Artist Couple diSTRUKTURA's
Photography Work)*

Miroslav Karić

The concept and theme developed by the artist couple diSTRUKTURA in their several-years-long photography project Face to Face revolve around a number of topics that are broadly interconnected by questions on the relations between the private/intimate and public space, individual and broader social actions as well as around today's increasingly more complex experiential perceptions of the world around us.

It is in the tradition of landscape painting in Romanticism, primarily that of the artist Caspar David Friedrich and his scenes of the lonely figure contemplating sublime landscapes that the artists position their formal point of departure for their photography work. In their work they focus on exploring the different aspects of our daily collective existence and experiences of the radically changed context of contemporary society. It is with their backs turned to the spectator, their gaze directed at urban, industrial or natural scenery as they hold hands standing alone or in the presence of other individuals/participants, that diSTRUKTURA, through this unique symbolic act of direct confrontation with exteriors in front of them, question essentially human's dominant position and their role given as the key player in defining the dynamics and perceptual character of the environment.

The artist couple approaches the landscape phenomenon through a broad perspective of relations and links it establishes with social, political, economic contexts and cultural processes, with changes and trends. diSTRUKTURA's perception of the multiple significations of the landscape is inseparable from the interpretations given it by universal and specific value systems, norms, technologic trends, cultural and identity interpretations, social interactions and other forms of social practice where people and communities live and pursue their existence. Scenes of protagonists' gazing speechless at spaces and horizons marked with symbols of civilizational development and progress, suggestions of states of isolation among those present and of their alienation from nature are introduced by diSTRUKTURA as a general, paradigmatic image of what remains as a consequence of man's permanent desire and effort to cultivate, control, manipulate and conquer the world around him.

Refleksije pejzaža...

*(kratak osvrt na fotografski rad umetničkog
para diSTRUKTURA)*

Miroslav Karić

Višegodišnji fotografski projekat Face to Face, umetnički par diSTRUKTURA idejno i problemski razvija oko nekolicine tema koje bi se najšire mogle povezati kroz pitanja odnosa privatnog/intimnog i javnog prostora, individualnih i širih društvenih delovanja, kao i današnjih sve kompleksnijih percepcijskih iskustvenosti sveta koji nas okružuje.

U tradiciji romantičarskog pejzažnog slikarstva, najpre umetnika Kaspara Fridriha Davida i njegovih prizora usamljenih ljudskih figura u kontemplativnom susretu sa impresivnim predelima prirode autori pronalaze formalno polazište za fotografski rad u kojem se fokusiraju na istraživanje različitih aspekata naših svakodnevnih, kolektivnih egzistencija i doživljaja radikalno promenjenih konteksta savremenog društva. Okrenuti leđima posmatraču, pogleda usmerenih prema urbanim, industrijskim i prirodnim krajolicima, sami, držeći se za ruke ili u prisustvu drugih pojedinaca/učesnika, diSTRUKTURA u svojevrsnom simboličkom činu direktnih suočenja sa ekstrijerima koji su pred njima, pre svega, preispituje dominantnu poziciju i ulogu čoveka – ključnog aktera u definisanju dinamike i perceptivnog karaktera okruženja.

Umetnički par fenomenu pejzaža, u svom radu, zapravo pristupa kroz širu perspektivu relacija i veza koje isti uspostavlja sa kontekstima društvenih, političkih, ekonomskih, kulturnih procesa, promena i kretanja. Sagledavanje višeznačnosti pejzaža za diSTRUKTURU neodvojivo je od njegovih razumevanja kroz univerzalne i partikularne sisteme vrednosti, normi, tehnoloških tokova, kulturoloških i identitetskih interpretacija, socijalnih interakcija i drugih vidova društvenih praksi u kojima se odvijaju život i egzistencija ljudi i zajednica. Scene nemih zagledanosti protagonista u prostore i horizonte obeležene simbolima civilizacijskog razvoja i progressa, sugerisana stanja međusobne izolovanosti prisutnih i njihove otuđenosti od prirode diSTRUKTURA uvodi kao opštu, paradigmatiku sliku svega onoga što ostaje kao posledica čovekovih trajnih želja i nastojanja da uređuje, kontroliše, manipuliše i osvaja svet oko sebe.



Face to Face (Missing Hill 1), lambda print mounted on aluminum, 91x127 cm, 2005

Face to Face

In their later sub-series of photography works entitled Not So Far Away the artists continue contemplating the landscape as a metaphor of man's nature and action. They focus on and elaborate issues of our direct impact on our living environment, the manner in which we actively shape it and modify it, and the fact that, today, we increasingly observe it and experience it in the virtual sphere. It is through images that remind us of post-apocalyptic visions of man's encounters with grandiose and deserted natural scenes that, once again, diSTRUKTURA emphasize the pluri-dimensional and permanently transformational character of the landscape and, in historical terms, the way it was essentially conditioned by ideas of identity and belonging, relations of power and hegemony, legacy of the past and projected visions of the future contained in every civilizational moment.

* Miroslav Karić is the curator of the Independent Art Association Remont in Belgrade, Serbia

Promišljanja pejzaža kao metafore ljudske prirode i delovanja umetnici će i u kasnijoj podseriji fotografskih radova, Not So Far Away dalje tematski fokusirati i elaborirati oko pitanja naših direktnih uticaja na životnu sredinu, načina na koje je aktivno oblikujemo, modifikujemo i danas sve više u virtuelnoj sferi posredno posmatramo i doživljavamo. U kadrovima koji podsećaju na post-apokaliptičke vizije čovekovih ponovnih susreta sa grandioznim i napuštenim prirodnim ambijentima, diSTRUKTURA još jednom ističe višedimenzionalni i permanentno transformišući karakter pejzaža odnosno njegovu, kroz istoriju, suštinsku uslovljenost idejama identiteta i pripadnosti, odnosima moći i hegemonije, nasleđa prošlosti i projektovanih slika budućnosti koje nosi svaki civilizacijski trenutak.

* Miroslav Karić radi kao kustos u Nezavisnoj umetničkoj asocijaciji Remont u Beogradu, Srbija



The best of leisure (Zmajeviti), lambda print mounted on aluminum, 80 x 120 cm, 2011



In Re-establishing Relations

Sanja Kojić Mladenov

One of the basic themes in the multimedia explorations of the artist couple diSTRUKTURA/Milica Milićević and Milan Bosnić is the dialogue between natural and urban landscapes in the context of man's contemporary way of life. The theoretical basis for this artistic approach lies with Henry David Thoreau, Guy Debord, Arne Næss, Baudelaire, Gilles Clément, Caspar David Friedrich and other artists and philosophers who, through their actions, influenced the development of a number of social movements such as: the environmental protection movement, deep ecology, situationism, symbolism and so forth. diSTRUKTURA points out the significant influence they have had on the development of social awareness and the need for individual contribution and acts of civil disobedience regarding issues pertaining to the relations between man and nature, the process of industrialisation and urbanisation of space, environmental pollution, freedom of public space and so forth. In reminding us of Thoreau's literary work entitled *Walden or, Life in the Woods* published in 1854, the authors revisit critically two fundamental life philosophies – one directed at society's industrialisation, urbanisation, economic and technological development and the other at simple living in a natural environment, in coalition with nature. They underline the importance of differences but do not give immediate priority to singularity and follow Arne Næss who appreciated biodiversity and believed that every being had the right to live and flourish in co-existence with others in a complex network of interpersonal relationships and relations.

U ponovnom uspostavljanju odnosa

Sanja Kojić Mladenov

Razvijajući svoju višemedijsku istraživačku praksu, umetnički par diSTRUKTURA/Milica Milićević i Milan Bosnić, kao jednu od osnovnih tema koristi dijalog prirodnog i urbanog pejzaža u kontekstu načina života savremenog čoveka. Ovakav vid umetničkog pristupa za svoju teorijsku bazu koristi stavove Henrija Davida Toroa (Henry David Thoreau), Gi Debora (Guy Debord), Arne Nesa (Arne Næss), Bodlera (Baudelaire), Žil Klementa (Gilles Clément), Kaspara Fridriha Davida (Caspar David Friedrich) i drugih umetnika i filozofa koji su svojim delovanjem uticali na razvoj različitih društvenih pokreta, kao što su: pokret za očuvanje životne sredine, duboka ekologija, situacionizam, simbolizam i slično. diSTRUKTURA ukazuje na njihov bitan uticaj na razvoj društvene svesti o neophodnosti ličnog doprinosa i akta građanske neposlušnosti u pitanjima vezanim za odnos čoveka i prirode, proces industrijalizacije prostora, njegove urbanizacije, zagađenje prirode, slobodu javnog prostora i slično. Podsećajući nas na književno delo Toroa „Walden“ („Walden or, Life in the Woods“, iz 1854. godine), autori preispituju odnos dve osnovne životne filozofije, jedne upućene na proces industrijalizacije društva, urbanizaciju, ekonomsku i tehnološku razvijenost i druge okrenute ka jednostavnom životu u prirodnom okruženju, u koaliciji sa prirodom. Ističu značaj postojanja različitosti, ali bez direktnog davanja prednosti pojedinačnom u duhu stavova Arne Nesa koji je cenio vrednost biodiverziteta i shvatanja da svako živo biće ima pravo da živi i cveta, što je uslovljeno postojanjem drugih u složenoj mreži međusobnih odnosa i relacija.



Face to Face (Cairo 1), digital print on canvas, 93x305 cm, 2006



Face to Face (NBGD3), lambda print mounted on aluminum, 80x120 cm, 2007



Face to Face (Sassi di Matera), lambda print mounted on aluminum, 50x200 cm, 2014

As of 2005 diSTRUKTURA adopted a processual approach to exploration to create a series of works, in the medium of photography, entitled Face to Face the result of ecologic theoretical stands, continual travels and new visual experiences of landscapes they visited for various research purposes, during their frequent residencies, when exhibiting their art works, visiting exhibitions and other important art events. On Serbia's art scene the artist couple is a rare example of artists who have been present abroad for years where they create and exhibit their works, establish contacts and relations with international protagonists and so enrich their art practice and render it increasingly visible.

The cycle of photographs Face to Face replicates in an explicit manner the romanticised scene of the spectator who is directly confronted with the sublime and incredible scenes of the post-industrial landscape as an example of Social and Mental Ecology. The scene itself alludes to the tradition of landscape painting in Romanticism, in particular the works of Caspar David Friedrich dominated by the lonely figure, often a man's silhouette with his back turned as he observes silently the nature before him. The intention of the authors is to represent the experience of being part of nature or of becoming part of nature, namely of standing before nature face to face by documenting each and every place they visit in their travels, from cultural capitals such as Vienna and Cairo to industrial installations, sand dunes, fields, woods and river canyons. This is how they create their own intimate space against a landscape that emerged with society's technological development, accelerated urban living and the destruction of the natural environment. The different motifs of natural and urban landscapes throughout the world have thus become the object of their joint, isolated contemplation inviting the public with artistic means to join in. In most photographs in the cycle the artists are alone in their role of spectators but a number of works shows the local population which gives emphasis to each specific place. In a way this cycle represents the fundamentals of the stand taken by the artist couple regarding nature and man and, at the same time, is the constant fellow traveller in all their voyages offering insight into permanent movement and life's connectedness to art. The main feature of diSTRUKTURA's art practice and the Face to Face project is characteristic to the contemporary understanding of art and artists who, today, as creative travellers, cross the borders of disciplines, formats and space, who are like nomads in permanent movement exploring the cultures they visit in order to record and document that seen and who then process and reproduce the experienced. By emphasising the subjective experience of that seen, they map the terrain they travel through, bring back new knowledge, contemplations and concepts and then transpose them into different geopolitical environments thus creating segments of the contemporary global art scene.

In the Face to Face cycle of photographs diSTRUKTURA works in the landscape genre by referring to its historical role of glorifying landscapes but, at the same time, they observe it from within the contemporary social context. Their point of departure are ideas in Romanticism where the landscape was a symbol of escape, the idyllic space of reverie and contemplation, an image aiming at unravelling beauty in contrast

diSTRUKTURA je kroz procesualni pristup istraživanju od 2005. razvila seriju radova Face to Face, izvedenih u mediju fotografije, a nastalih kao rezultat ekoloških teorijskih stavova, stalnih putovanja i novih vizuelnih doživljaja predela u koje su odlazili različitim istraživačkim povodima, tokom čestih rezidencijalnih boravaka, prezentacije svog umetničkog rada, poseta izložbama i drugim značajnim umetničkim događajima. Ovaj umetnički par predstavlja retki primer na savremenoj umetničkoj sceni Srbije koji je kontinuirano godinama prisutan i u inostranstvu, gde producira i prikazuje svoje radove, uspostavlja kontakte i relacije sa internacionalnim protagonistima, te obogaćuje svoju umetničku praksu i čini je sve vidljivijom.

Ciklus fotografija Face to Face na eksplicitan način replicira romantizovanu scenu posmatrača koji je direktno suočen sa uzvišenim i neverovatnim scenama post-industrijskog pejzaža, kao primera nove Društvene i Mentalne ekologije (Social and Mental Ecology). Sama scena aludira na tradiciju pejzažnog slikarstva iz perioda romantizma, posebno na dela Kaspara Davida Fridriha (Caspar David Friedrich), na kojima dominira usamljena figura, često silueta čoveka predstavljena s leđa, kako nemo posmatra prirodu ispred sebe. Namera autora je da predstavi iskustvo biti deo prirode ili postajati deo prirode, odnosno biti licem u lice sa prirodom kroz proces beleženja svakog mesta koje autori posete tokom svojih putovanja, od prestonica kulture kao što su Beč, Kairo preko industrijskih postrojenja, do peščanih dina, polja, šuma i rečnih kanjona. Na taj način formiraju sopstveni, intimni prostor nasuprot pejzaža nastalog kao rezultat tehnološkog razvoja društva, ubranog života grada ili razaranja prirodne sredine. Različiti motivi prirode i urbanog predela širom sveta postali su tako predmet njihove zajedničke, izolovane kontemplacije u koju su umetničkim sredstvima pozvali publiku da im se pridruži. U većini fotografija iz ovog ciklusa, nalaze se sami umetnici u ulozi posmatrača, dok je kod nekolicine učestvovalo lokalno stanovništvo koje je naglasilo kontekst svakog specifičnog mesta. Na neki način ovaj ciklus predstavlja bazu stavova ovog umetničkog para o odnosu prirode i čoveka, a istovremeno i stalnog saputnika svih njihovih putovanja, pružajući uvid u stalno kretanje, te povezanost umetnosti i života. Odlika umetničke prakse diSTRUKTURE i projekta Face to Face karakteristična je za savremeno poimanje umetnosti i umetnika, koji danas kao kreativni putnici prelaze granice različitih disciplina, formata i prostora, koji su kao nomadi u neprestanom kretanju kako bi istražili druge kulture u koje odlaze da bi beležili i dokumentovali viđeno, a zatim obradili i reprodukovali doživljeno. Naglašavajući subjektivni doživljaj viđenog, mapiraju teren kroz koji prolaze, donose nova znanja, razmišljanja i koncepte i zatim ih prenose u različite geopolitičke sredine čineći segment globalne savremene umetničke scene.

diSTRUKTURA kroz ciklus fotografija Face to Face koristi žanr pejzaža, referišući na njegovu istorijsku ulogu veličanja predela, ali istovremeno ga posmatrajući kroz savremeni društveni kontekst. Polaze od ideja romantizma u kojem je pejzaž predstavljao simbol bekstva, idiličnog prostora za sanjarenje ili razmišljanje, slike koja teži prikazu lepote, dovodeći ga u komparaciju sa



The best of leisure (Lechfeld-Hells Servants 1), lambda print mounted on aluminum, 80 x 120 cm, 2015

Face to Face

to a space cut out by human activity which is often quite brutally exploited industrially. This is a portrait of nature as an isolated object that needs protection such as, for example, the photograph created in the vicinity of the Krško nuclear plant in Slovenia where the ecological problem is evident.

The aspiration to construct a broader approach to nature, the desire for change, reflections on the importance of man's return to life's environment and re-establishment of their severed relations in a time of accelerated technological development are some of the key ideas in the Face to Face cycle. Following the industrial and technological revolution, the 21st century is characterised by the digital revolution and information boom resulting in the greatest alienation experienced by man both from nature and other human beings. At a time of crisis of basic life values, diSTRUKTURA believes that the artist can have an important role in pointing out issues, in re-establishing relations and in the construction of new points of view. Their priority is not to create new theories or philosophical frames; instead they refer to existing and known ideas, art forms and motives through a contemporary social and cultural context thus clearly positioning their art explorations in the contemporary moment which renders the work of the couple diSTRUKTURA currently relevant and in line with contemporary European practices.

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prostorom koji oblikuje ljudska aktivnost, koji je često i sasvim brutalno industrijski eksploatisan. U pitanju je portret prirode kao izolovanog objekta kojem je potrebna zaštita. Takav primer je fotografija nastala u okolini nuklearne elektrane Krško u Sloveniji, mesta na kojem je izražen ekološki problem.

Težnja za izgradnjom proširenog pogleda ka prirodi, želja za promenom, razmišljanja o značaju čovekovog vraćanja životnoj sredini i ponovnim uspostavljanjem njihovih pokidanih veza u vremenu brzog tehnološkog napretka, predstavljaju neke od ključnih ideja ciklusa Face to Face. Posle industrijske i tehnološke revolucije, 21. vek odlikuje digitalna revolucija i bum informacija koje su rezultirale najvećim otuđenjem čoveka kako od prirode tako i jednih od drugih. U vremenu krize osnovnih životnih vrednosti, diSTRUKTURA veruje da uloga umetnika može biti značajna u ukazivanju na problem, ponovnom uspostavljanju odnosa i izgradnji novih pogleda. Prioritet im nije kreiranje novih teorija i filozofskih okvira, koriste već postojeće i poznate ideje, umetničke forme i motive, ali kroz savremeni društveno – kulturni kontekst čime se njihova umetnička istraživanja jasno pozicioniraju u sadašnji trenutak i čine rad para diSTRUKTURA aktuelnim i bliskim savremenim evropskim praksama.

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Face to Face (Vienna), lambda print mounted on aluminum, 80x120 cm, 2007



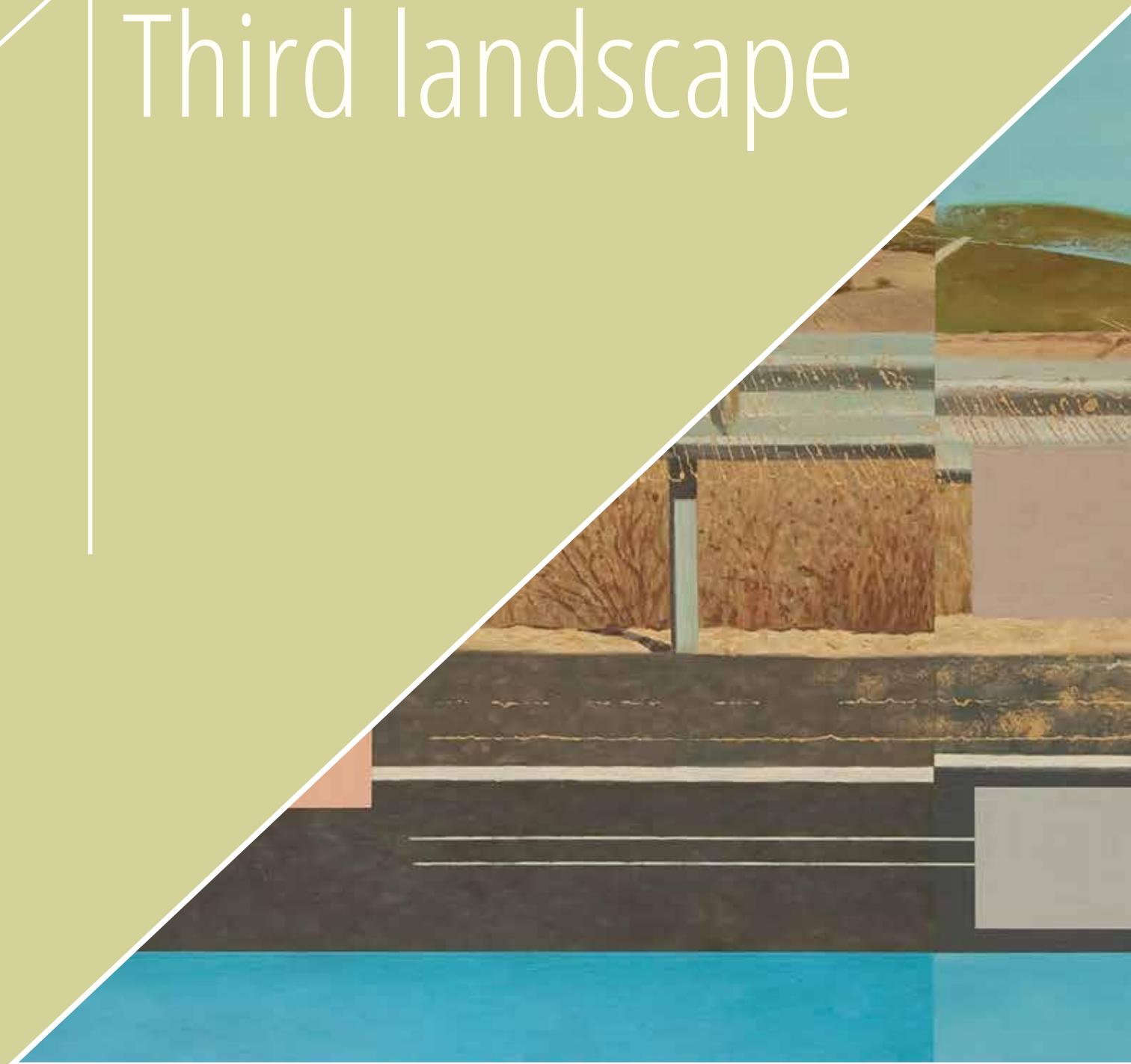
Face to Face (Sparta), lambda print mounted on aluminum, 80x120 cm, 2014



Face to Face (Geneve), lambda print mounted on aluminum, 30 x 80 cm, 2015



Third landscape



An abstract geometric artwork featuring a central landscape scene. The scene includes a body of water, a distant shoreline with hills, and a small structure on the left. The artwork is composed of various colored rectangular blocks in shades of blue, green, brown, and grey, arranged in a grid-like fashion around the central scene. A color calibration strip is visible on the left side of the central scene.

The Third Landscape

By a simple change in motifs and/or perspective the canvases, painted in the tradition of landscape painting, become a reflection of the actual moment and modern day life. We thus come across motifs of “pure” nature that are “damaged” by pixellated motifs we associate with digital photographs. The works rely on and exploit our perceptual habits and so allow for multidimensional fields of interpretation relating to today's political, economic and technological living conditions.

Our themes have to do with the process of revealing meticulously perceptual premises that fall under two vast existential foundations. The first one is the constant laws of nature as manifested in the environment, in vegetation and optical representations. The other evident existential foundation is that of human and social architectural changes that are represented through a digital syntax. What these works suggest is a collective aesthetics and an anthropological study of the contradictions between spaces - those transformed by man and the metaphysical ones that generate a new “third landscape”. This landscape combines pure nature, destroyed landscapes, chaos and endless cities of our contemporary society with digital interventions, glitches and pixels. It is the meeting point of the man-made landscape and nature in its primal form as we attempt once again to point out and re-establish the ties that have been severed between man and Nature.

Treći pejzaž

Platna, slikana u tradiciji pejzažnog slikarstva, decentnom izmenom motiva i/ili perspektive - postaju odraz aktuelnog trenutka i savremenog života. Tako nailazimo na motive "čiste" prirode, koji bivaju "oštećeni" pikseliziranim motivima znanih iz digitalne slike.

Oslanjajući se i koristeći naše perceptivne navike, ovi radovi otvaraju višedimenzionalna polja čitanja, vezana za političke, ekonomske i tehnološke uslove sadašnjice.

Teme kojima se bavimo pripadaju procesu detaljnog otkrivanja perceptivnih premisa koje pripadaju dvema nepreglednim osnovama postojanja. Prva je prisustvo postojanih zakona prirode kao što su prikazani u spoljašnjem okruženju, vegetativnih i optičkih prikaza.

Očigledno je priznavanje druge teme postojanja koja pripada prikazu ljudskih i društvenih arhitektonskih promena, predstavljenih ovde digitalnom sintaksom. Ono što ova vrsta radova sugeriše je kolektivna estetika i antropološka studija kontradiktornosti između prostora - onih transformisanih od strane čoveka kao i metafizičke prirode koji kreiraju novi "treći pejzaž".

On kombinuje čistu prirodu, uništeni pejzaž, kaos i nepregledne gradove u današnjem društvu sa digitalnim intervencijama, gličevima i pikselima. To je mesto susreta man-made pejzaža i prirode u svojoj primarnoj formi, u još jednom pokušaju da ukažemo i ponovo uspostavimo pokidane veze između čoveka i Prirode.

*Finnish island, oil on canvas, 150 x 200 cm, 2013.
Private collection, Belgrade*







Dutch landscape 5, oil on canvas, 35x50 cm, 2012. Private collection, Zwolle

DIGITAL vs ANALOG: Landscape Painting in Contemporary Culture

Saša Janjić and Katarina Mitrović

When at the beginning of the 21st century Paul Virilio wrote about the acceleration of informatics and the influence of information technology and the digital environment on modern man, in spite of his convincing words and the evidence he presented, few could imagine what lay in store for us in the immediate future. The amount of data we process on a daily basis today surpasses the total amount of data that circulated on the Internet in the mid-90s of the 20th century. In spite of the incredible advance and domination of the digital world which is becoming more important with every day, there is a growing need to look at things from a completely different angle. This is exactly what the artist couple diSTRUKTURA is doing.

diSTRUKTURA's artistic opus explores, among other, the phenomenon of the role and place of nature and contemporary landscape in the contemporary digital world as well as man's relations in such a world. The process of creating a painting consists first of photographing an image which is then digitally manipulated and made unrecognizable as it turns into a rather abstract scheme of minuscule squares and lines in which the initial image is just perceptible. The aim of deconstructing the image into pixels and with Photoshop effects is to raise, once again, some important questions and to draw our attention to the importance of nature and the landscape in our daily lives, in art history and contemporary art practice. The artistic opus and the image as its most important element are composed of a well-thought-out combination and relations between the digital and analog. In this division the classic painting, that is oil on canvas, represents the analog world and the photograph the digital world.

At some point the earlier division between the analog and the digital becomes obsolete since the entire world has turned into an overwhelming combination of 1s and 0s. In this and such a world minor derailments into the analog occur only in border territories such as art and similar disciplines. Only they, through their actions and conceptual apparatus, have the ability to cross over the gap that has appeared in the last 10 to 15 years.

DIGITALNO vs ANALOGNO: slika pejzaža u savremenoj kulturi

Saša Janjić i Katarina Mitrović

Kada je Paul Virilio početkom XXI veka pisao o informatičkom ubrzanju i uticaju koji informacione tehnologije i digitalno okruženje donose modernom čoveku, malo ko je i pored ubedljivih reči i dokaza koje je izneo mogao da nasluti šta nas sve čeka u neposrednoj budućnosti. Količina podataka kojom danas svakodnevno baratamo prevazilazi ukupnu količinu podataka koja je kružila internetom sredinom 90-ih godina XX veka. I pored neverovatnog napretka i dominacije digitalnog sveta koji svakog dana biva sve veći, javlja se potreba za sagledavanjem stvari iz jednog sasvim drugog ugla. Umetnički par diSTRUKTURA upravo to i čini.

Umetnički opus diSTRUKTURA između ostalog istražuje i fenomen uloge i mesta prirode i savremenog pejzaža u digitalnom savremenom svetu, ali i odnosima čoveka u tom svetu. Postupak nastanka slike uključuje prvo fotografisanje, a onda digitalnu manipulaciju kojom slika postaje neprepoznatljiva i pretvorena u gotovo apstraktnu shemu kvadratića i linija u okviru koje se prvobitni prizor samo nazire. Njihovo razlaganje slike na piksele i Photoshop efekte ima za cilj da nanovo postavi neka važna pitanja i skrene pažnju na značaj prirode i pejzaža kako u svakodnevnom životu tako i u istoriji umetnosti i savremenoj umetničkoj praksi. Umetnički opus i slika kao njen najvažniji deo sastavljena je od promišljene kombinacije i odnosa digitalnog i analognog. Klasična slika odnosno ulje na platnu je u toj podeli predstavnik analognog sveta, dok je fotografija nosilac digitalnog sveta.

Stara podela na analogno i digitalno u jednom trenutku se činila izlišnom jer je ceo svet postao jedna velika kombinacija 1 i 0. U tom i takvom svetu mala iskliznuća u analogno dešavaju se samo na rubnim teritorijama kava je umetnost i njoj sličnim oblastima. Jedino one imaju tu mogućnost da svojim delovanjem i pojmovnim aparatom koji koriste premoste jaz koji je nastao u poslednjih 10-15 godina.



Island with the view, oil on canvas, 190x130 cm, 2010. Wiener Städtische collection

Third landscape

The struggle between the analog and the digital is significant only in the imaginary context of the art world. At a time when even the simplest everyday object has been digitalised, art offers a concept that is an interpretation of the reaction to the world of digital culture and the dominant digital environment. Here the analog is a matter of the past, something that is created manually, that is a result of patience, skill, that is created slowly over a longer period of time. It carries with it a message and awareness of the world and nature that do not change with a simple touch on the screen or click of the mouse but through complex processes which give form to our environment.

Throughout art history the space of aestheticized nature always coincided with an authentic habitat and the idea of fertile and tame nature, of place, of heaven on earth always formed the basis of its use and symbolic meaning. In the past, as well as today, the idea of the landscape does not view nature indifferently, as what it essentially is. Instead, nature is seen as a cultural construct, as a result of man's transformation of nature. Every landscape functions as a forceful ideological concept whose history tells of the manner in which concrete political and social structures presented themselves and their world and, like other such constructs, often covered up violence committed against cultures that preceeded them.

diSTRUKTURA create their paintings by intervening digitally on photographs they took which are then painted on canvas using classical techniques in the manner of old masters. In the age of overall digitalisation the landscape, a foundation stone of classical painting, is subjected to the process of defragmentation following the new concept of the image. Through this process the artists revisit the very foundations of this medium, its potential to represent images of nature and the nature of the image itself. This process is significant not only as a mere exercise or as another phenomenon to be explored, but also as a building block of their artistic credo.

Nature as a place of well-being and source of wealth has re-emerged, is the great unknown and foreign element in the digital world. The artificially created image of nature, that is of the landscape as its most representative image, is created and conceived in a way to satisfy all the needs of the average consumer. It is likeable, tame and, above all, "beautiful". What it definitely is not, and cannot be, is to act as the bearer of meanings that constitute the image itself and raise it above all other visual representations.

The view diSTRUKTURA's works offers on this kind of world that surrounds us and art as its component part brings with it a reversible view which leaves a first, certainly false, impression of anachronism. Actually, Milica Milićević and Milan Bosnić, the artistic couple diSTRUKTURA, actively live and think the contemporary. They have constructed their art around it gradually and through their art they observe, transform and comment the visual matrix of the media society and screen culture we live in.

** Saša Janjić is an art historian and chief curator at the Remont Gallery.
Katarina Mitrović is an art historian and the senior curator at the Historical Museum of Serbia.*



*Spanish sun, aquarelle on 800 grams Hanemuller paper, 57x76 cm, 2009.
Private collection, Augsburg*



Foothills of St Victoire, aquarelle on 800 grams Hanemuller paper, 57x76 cm, 2009



*Valencia landscape, aquarelle on 800 grams Hanemuller paper, 57x76 cm, 2009.
Private collection, Belgrade*

Bitka analnog i digitalnog ima smisla samo u jednom imaginarnom kontekstu kakav je svet umetnosti. U situaciji kada je i najobičnija svakodnevna stvar postala digitalna, umetnost nudi jedan koncept, rezultat prevodenja koji je nastao kao reakcija na svet digitalne kulture i dominantnog digitalnog okruženja. Analogno je u toj i takvoj podeli stvar prošlosti, nešto što nastaje manuelno, što je rezultat strpljenja, veštine, što nastaje polako tokom dužeg vremenskog perioda. Ono u sebi nosi poruku i svest o svetu i prirodi koja se ne menja prostim dodirima na ekran ili klikom miša, već složenim procesima koji oblikuju naše okruženje.

Kroz istoriju umetnosti prostor estetizovane prirode se uvek preklapao sa autentičnim staništem i u osnovi njegove upotrebe i simboličkog značenja uvek je stajala ideja o plodnoj i pitomoj prirodi, mestu, zemaljskog raja. Ideja pejzaža tada ali i danas, međutim, ne podrazumeva bezinteresni pogled na prirodu kakva ona u suštini jeste. Umesto toga, ona podrazumeva shvatanje koji je kulturno konstruisana posledica čovekove transformacije prirode. Svaki pejzaž funkcioniše kao snažan ideološki koncept, čija istorija otkriva načine na koje su određene političke i društvene strukture predstavljale sebe i svoj svet, i poput drugih takvih konstrukcija, često prikrivale nasilje nad kulturama koje su im prethodile.

Slike koje diSTRUKTURA stvara nastaju kao rezultat digitalne intervencije na prethodno usnimljenim fotografijama koja je potom u maniru starih majstora klasičnim tehnikama oslikavaju na platnu. Pejzaž kao jedan od kamena temeljaca klasičnog slikarstva u dobu sveopšte digitalizacije podvrgava se procesu defragmentacije u skladu sa novom koncepcijom slike u kojoj umetnici preispituju samu osnovu ovog medija i njegove mogućnosti predstavljanja slike prirode, ali i prirode same slike. Ovaj proces je značajan ne samo kao puka vežba ili još jedan od fenomena koji se istražuje, već i kao gradivni element njihovog umetničkog kreda.

Priroda kao mesto blagostanja i izvor bogatstva postala je recidiv, velika nepoznanica i strano telo u digitalnom svetu. Veštački stvorena slika prirode odnosno pejzaža kao njena najrepresntativnija slika, kreira se i koncipira tako da zadovolji sve potrebe prosečnog konzumenta. Ona je dopadljiva, pitoma i nadasve „lepa“. Ono što ona svakako nije i ono što nikako ne može da postane je nosilac značenja koja samu sliku konstituišu i uzdižu iznad svake druge vizuelne predstave.

Pogled na takav svet koji nas okružuje i umetnost kao njen sastavni deo koji nam pružaju radovi diSTRUKTURA donosi jedan reverzibilan pogled koji ostavlja prvi, svakako lažni, utisak anahronizma. Zapravo, Milica Milićević i Milan Bosnić, umetnički par diSTRUKTURA, aktivno žive i misle savremenost. Oko nje su postepeno izgradili svoju umetnost, kroz koju promatraju, transformišu i komentarišu vizuelnu matricu medijskog društva i ekranske kulture u kojoj živimo.

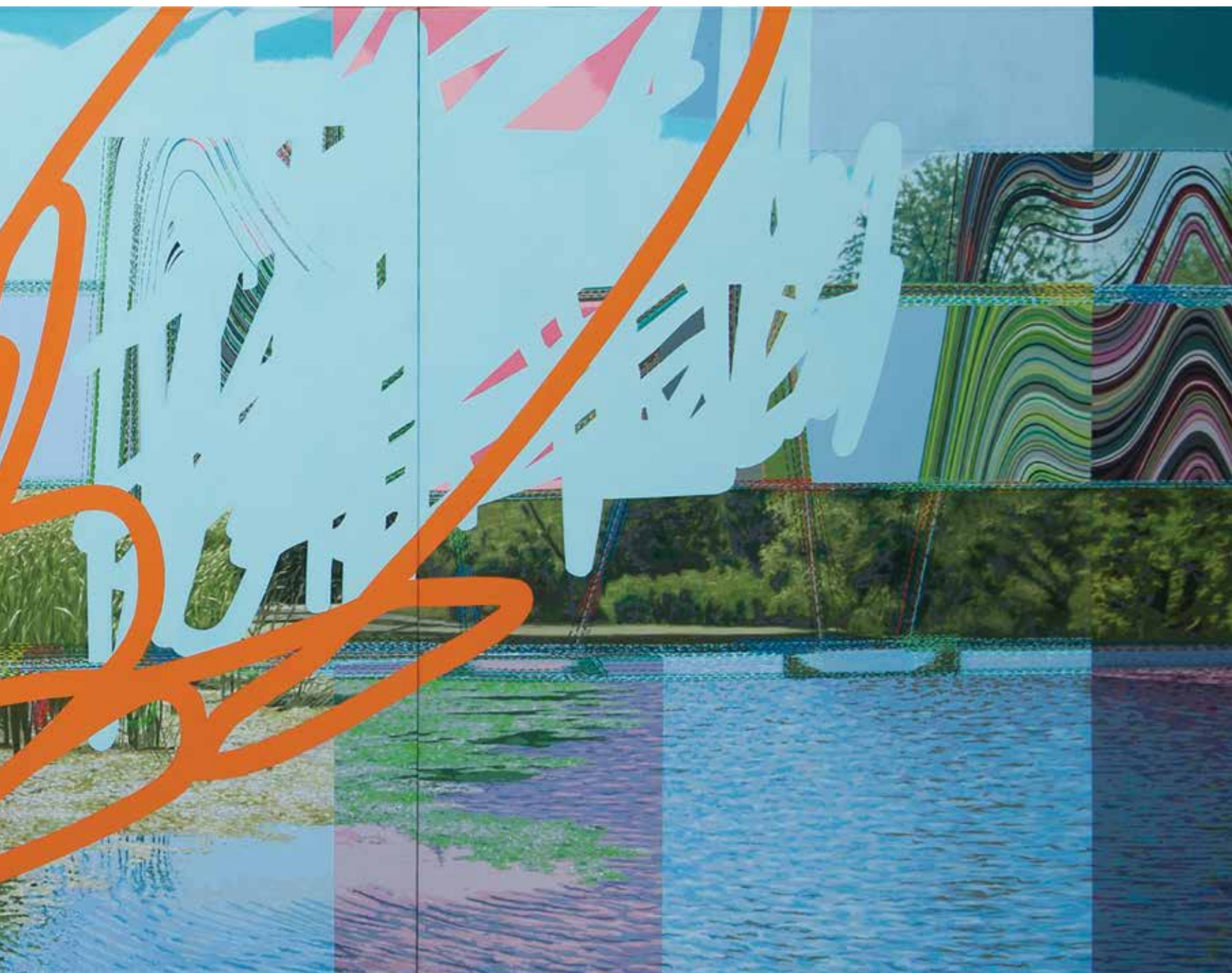
** Saša Janjić je istoričar umetnosti i glavni kustos u Remont Galeriji.
Katarina Mitrović je istoričar umetnosti i viši kustos u Istorijском muzeju Srbije.*

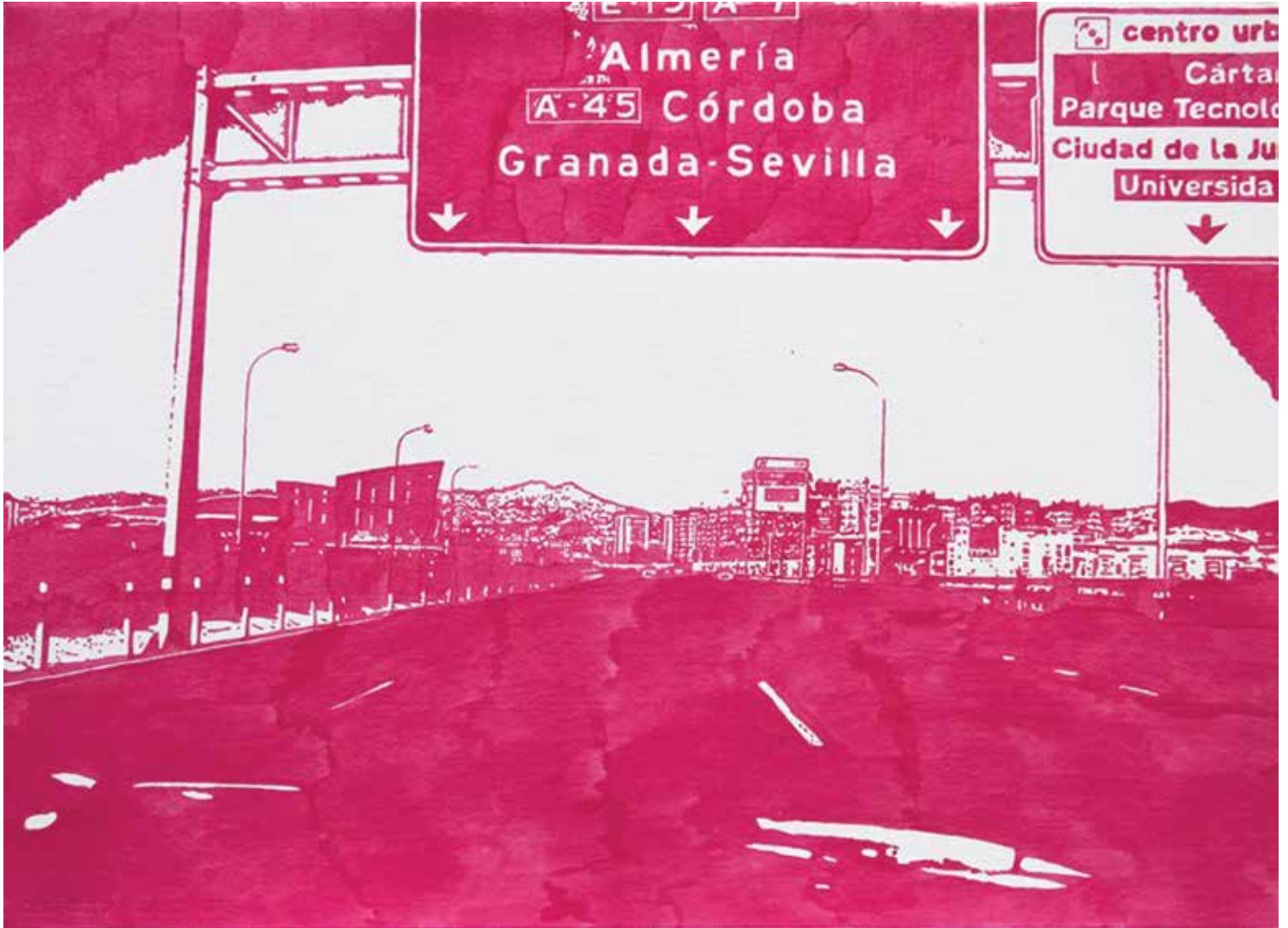


Andalusia, oil on canvas, 50x60 cm, 2010. Private collection, Geneva



Landscape interrupted, oil on canvas, 150x390 cm, 2013





Almería, Córdoba, Granada-Sevilla, aquarelle on 800 grams Hanemuller paper, 57x76 cm, 2009. Private collection, Stockholm



South of Seville, oil on canvas, 120x180 cm, 2010. Wiener Städtische collection

*diSTRUKTURA: Becoming Part of a New Nature*¹

Jelena Krivokapić

Since Romanticism, the landscape has been experienced as the prime object of the artist's contemplation. The introduction of the landscape fragment into the notion of an "all-encompassing One" and into the construction of a timeless ideal order represents a significant moment in art history. It is with the modernist notions of Cézanne, on to Malevich and Mondrian to the post war representatives of the sublime in painting, that the notion of the landscape evolved not only as an object of isolated contemplation but as painting genre tasked with completing this aesthetic transformation of our attitude towards the world. In the future project of modernist painting the position of the landscape fragment is increasingly taken over not so much by representations of concrete spaces as by virtual spaces of relations established between the subject and the object of its contemplation, the stand taken by the spectator and the artist towards this ultimate transcendental experience of being-a-part-of-nature or of becoming-a-part-of-nature.

The artist couple Milićević-Bosnić, who in the past several years have signed a series of joint projects with the name diSTRUKTURA, attempts to reconstruct the historically varying idea of the spectator who is gradually initiated and emancipated in the reception and then in the communication of his/her own experience of the landscape. Their exploration in painting and photography starts by appropriating a broad repertoire of poetic gestures taken from the tradition of Romantic landscape painting, primarily

the works of Caspar David Friedrich that thematize the figure and the position of the spectator in the landscape itself. The presence of the figure in the paintings of the German Romantic painter, the figure whose gaze is directed towards the distant planes of the horizon and whose back is turned to the spectator, has been interpreted as an enigmatic gesture of isolation and escape from reality but also as a simultaneous invitation to the spectator, standing outside the painting, to subsequently identify with and to dislocate toward this timeless imagery of the painting itself close to the reality of dreams and the metaphysical.

The cycle of photographs Face to Face created by the artist couple Milićević-Bosnić, literally replicates this romanticized topography of the spectator who is directly confronted with the sublime and breathtaking scenes of a post-industrial landscape. The contemporary artist's attention is directed towards the exotic architecture of Cairo, abandoned coal mines, the housing estates of New Belgrade or nuclear power plants. Instead of the isolated Romantic subject and the allegoric representation of a landscape we now have a couple of individuals, our contemporaries and active participants whose presence in this first act of fragmentation of nature shows the spectator's raised awareness before a sole object of contemplation: as before a genuine object of admiration that generates everything sacred but also as participants responsible for its deterioration.



Chrysler, oil on canvas, 70x53cm, 2006. Okolje Consulting Art collection

¹In: *Urban Utopia*, exhibition catalogue, 1-15 June 2009, Beograd Gallery, Belgrade, Serbia. Belgrade, Serbia: Beograd Gallery, 2009.



EastCoastLand, (New York) pencil on paper, 140 x 150 cm, 2008

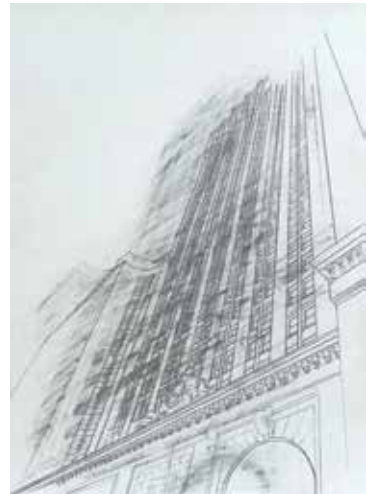
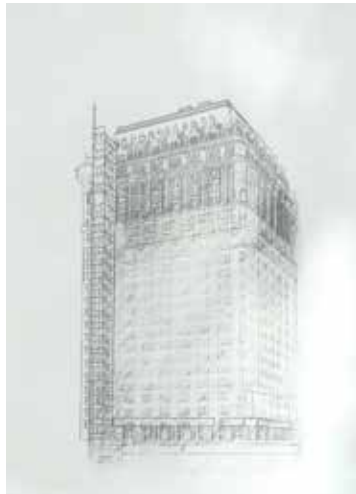
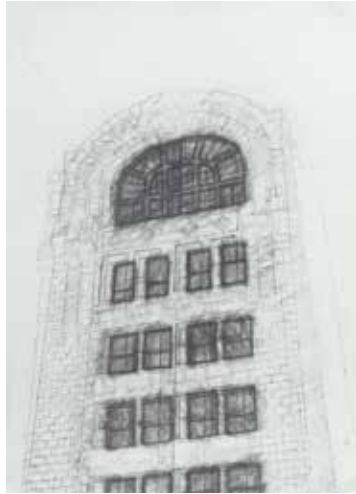
Through the conventional representation of planes of a spatial horizon directly confronting the spectator as well as through the inverse perspective of continual mirroring through the gaze of the Other, this cycle of photographs somewhat advocates a utopia that invites a melancholic empathy with the image (of the world). This image would still connect all the participants in the contemplation chain into a unique linear temporal regime – such as the here and the now in relation to a future or past and the there. However, the notion of the landscape, the urban landscape in particular, in this opus is perceived as a spatial phenomenon primarily of a social reality and its rituals that is always elaborated anew, where this classic anthropomorphic figure contemplating the landscape is constantly disappearing or being modified through the infinite fragmentations of a computer modified experience of the world.

The informatics era at the beginning of the 21st century has completely eradicated the ability to discern the planes of the here and the there, the

now and the then from one another, while configuring active temporal movement in space or dislocation in meditation into a series of simultaneous presences of the here with no temporal perspective. The cycle of paintings on metropolises reminds us that we are constantly forced to seek out replacements for this nostalgic idea of a classical horizon in the numeric perspective of the informatics network. The landscape fragments seen in this cycle of art works are created with new digital syntaxes developed simultaneously with the syntaxes of classical painting. The landscape fragment unfolds with a campaign of circular (aeronautic) views, with dynamic turns in angles of perception of urban metropolises which, in turn, alternate with planes of flat computer animation, a kind of live streaming of an intimate projection of immediate sensations provoked by the urban environment. The web world of multiple gazes offers multi-layered virtual worlds that are reframed in the projection of their perpetual spatial and temporal dislocation to the point of uprootedness from a singular universe.



Endless World of Appearances, exhibition view, Belgrade gallery, Belgrade, 2009



Endless World of Appearances, details

The cycle of drawings and installations entitled *Rolling City* reveals the perspective of the gaze through a specific spatial unfolding of plans of aeronautic maps and the imaginary subject's time-defined movement through the cyber web. From the meticulously recreated flat schemes of sections, the abstract framing and assembly of New York city plans rise the planimetric projections of their corporative architecture as a unique simulation of the natural growth of an urban nature at work. Created as a unique homage to New York, as the apologetic of its architectural constructivism and of a "stopover place" utopia, this cycle deals with minuscule hierarchies of framing and reframing of buildings as spatial cells containing living traces of invisible human habitats, as it redirects the sliding, detached, gaze from abstract plans of buildings to personalized sections and intimate perceptions.

The project *diSTRUKTURA* establishes a plane of new meanings and codifies the relation between the spectator and the landscape as the object of his/her contemplation. It is from the position of the spectator that, in their work, the artist couple launches an entirely new discourse. On the one hand, there is the subject as an artist who is continually transcending the nature of the image and, on the other hand, the subject as an active participant who has an effect on this infinite, operative, measurable and utilitarian fragmentation of the image of nature. Only by opening up the issue of the evolving relation between the spectator and the artist towards the transcendence of the becoming-part-of-nature experience, is it possible to create new visions of landscapes and new syntaxes of the language of painting.

** Jelena Krivokapić is the curator of the Beograd Gallery in Belgrade, Serbia.*



Rolling Cities, detail



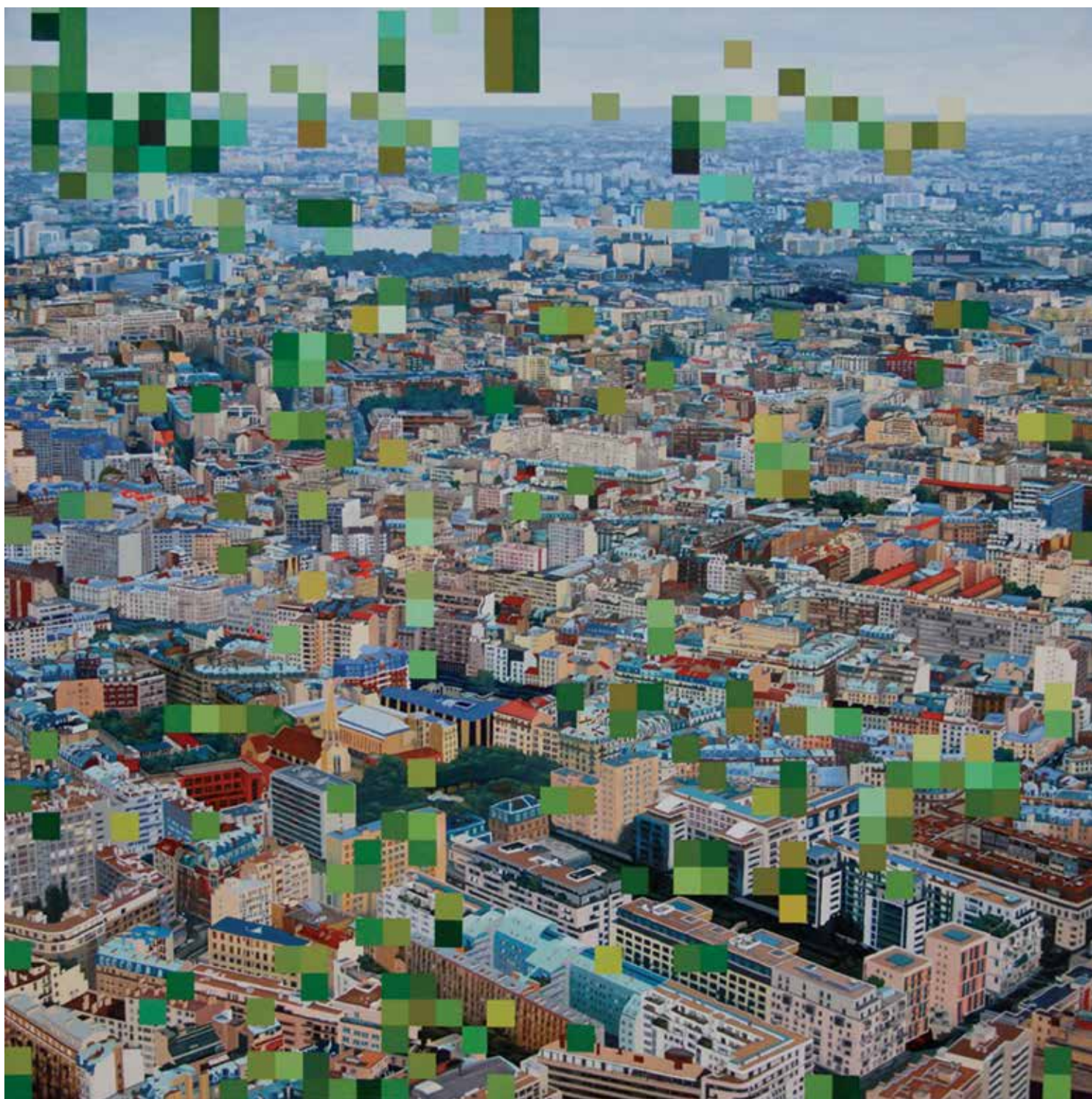
Rolling Cities, detail



Rolling Cities, pencil and aquarelle on paper, variable size, 2009



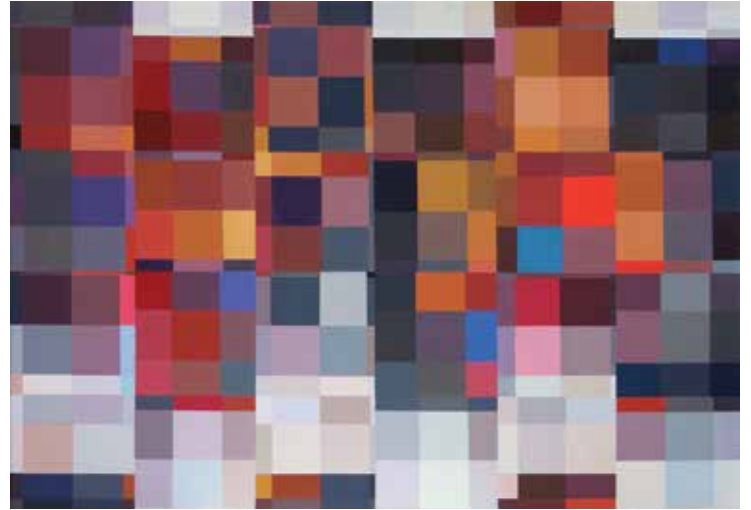
NYC2, pencil on paper, 94x94 cm, 2011. Private collection, Geneva



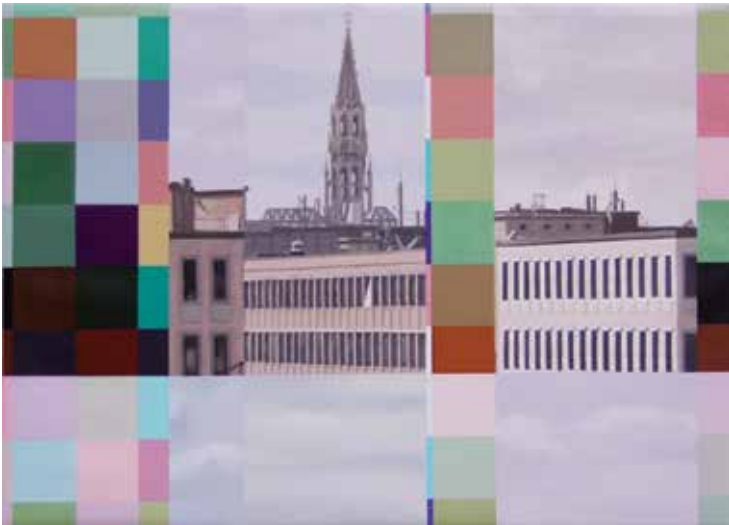
WestEuropean Landscape, oil on canvas, 200x200 cm, 2006-2007. Belgrade City Museum collection



Brussels (Rue Royale), oil on canvas, 70x100cm, 2012. Private collection, Belgrade



Alhambra, oil on canvas, 50x70 cm, 2010. Private collection, Konstanz



Brussels, oil on canvas, 50x70 cm, 2012. Private collection, Belgrade



No Dutch sky, oil on canvas, 50x70 cm, 2012



Red Brussels, oil on canvas, 50 x 70 cm, 2012. Private collection, Amsterdam



Basilicata, oil on canvas, 50x70 cm, 2012. Telenor collection



Dutch Landscape 3, oil on canvas, 50x70 cm, 2014. Cultural Center D.Milanovac collection



Autobahn 1, oil on canvas, 50x70 cm, 2012. Private collection, Tokyo



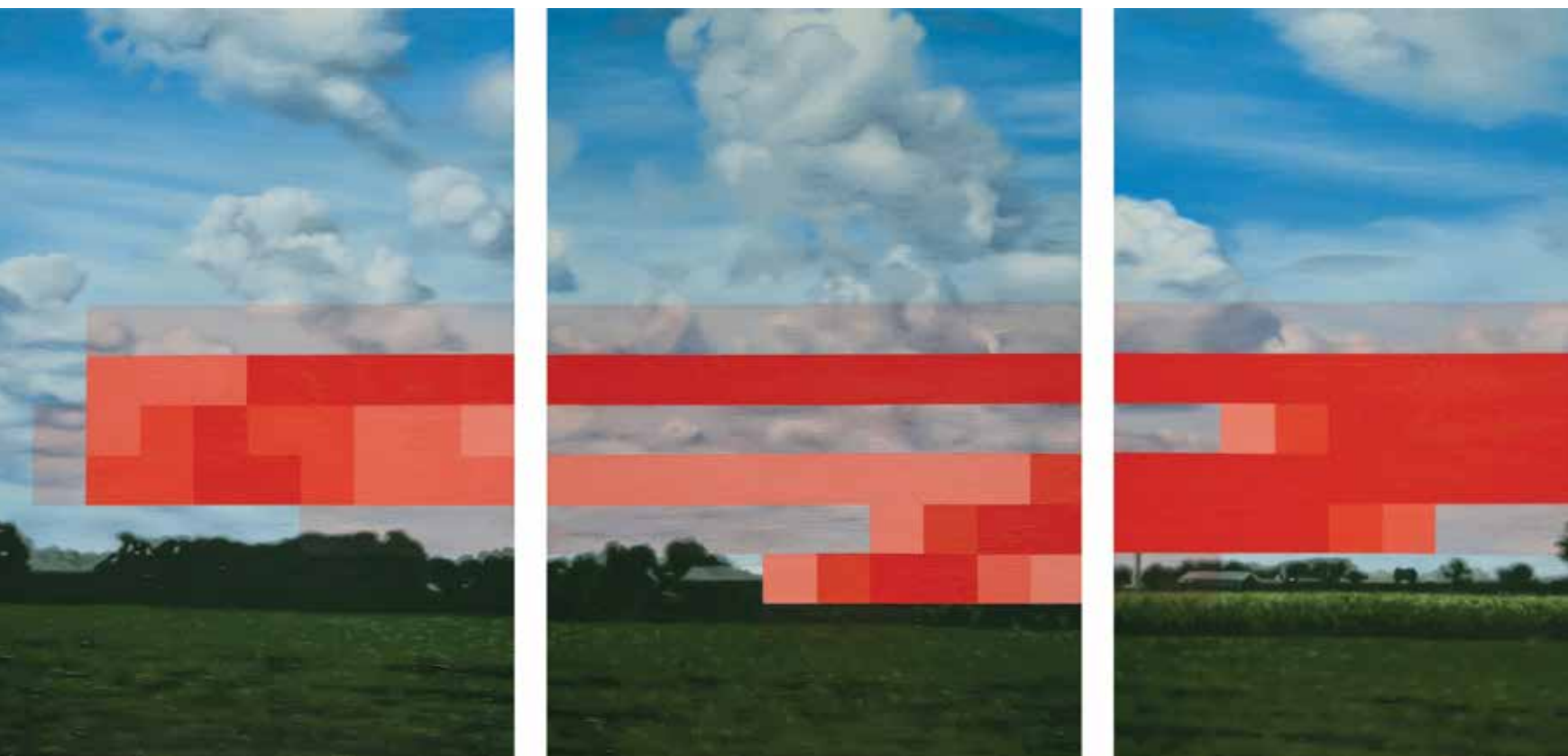
Veneto 1, oil on canvas, 120x120 cm, 2010. Wiener Städtische collection



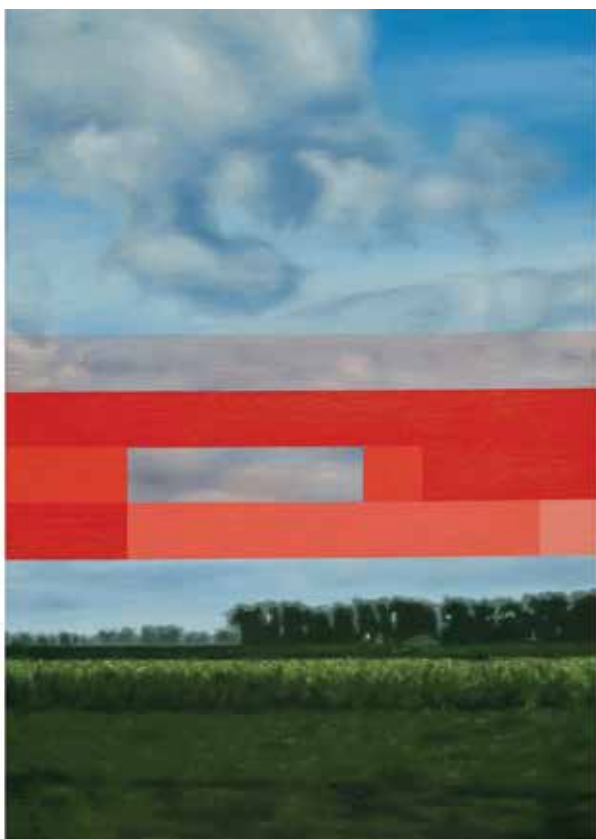
Introduction to the Third Landscape, Nova Gallery, 2010, exhibition view



El Masnou, aquarelle on 800 grams Hanemuller paper, 57x76 cm, 2009. Private collection, Rome



Error code landscape, oil on canvas, 70 x 250 cm (5 pcs 70 x 50 cm each), 2013. Serbian Academy of Sciences and Arts collection





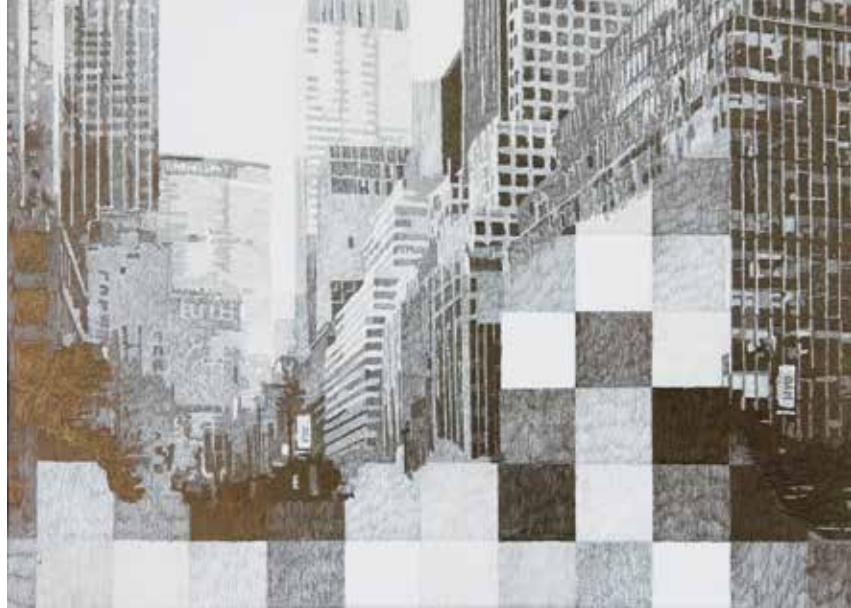
Third landscape, Wall painting, exhibition view, Gallery 73, Belgrade, 2011



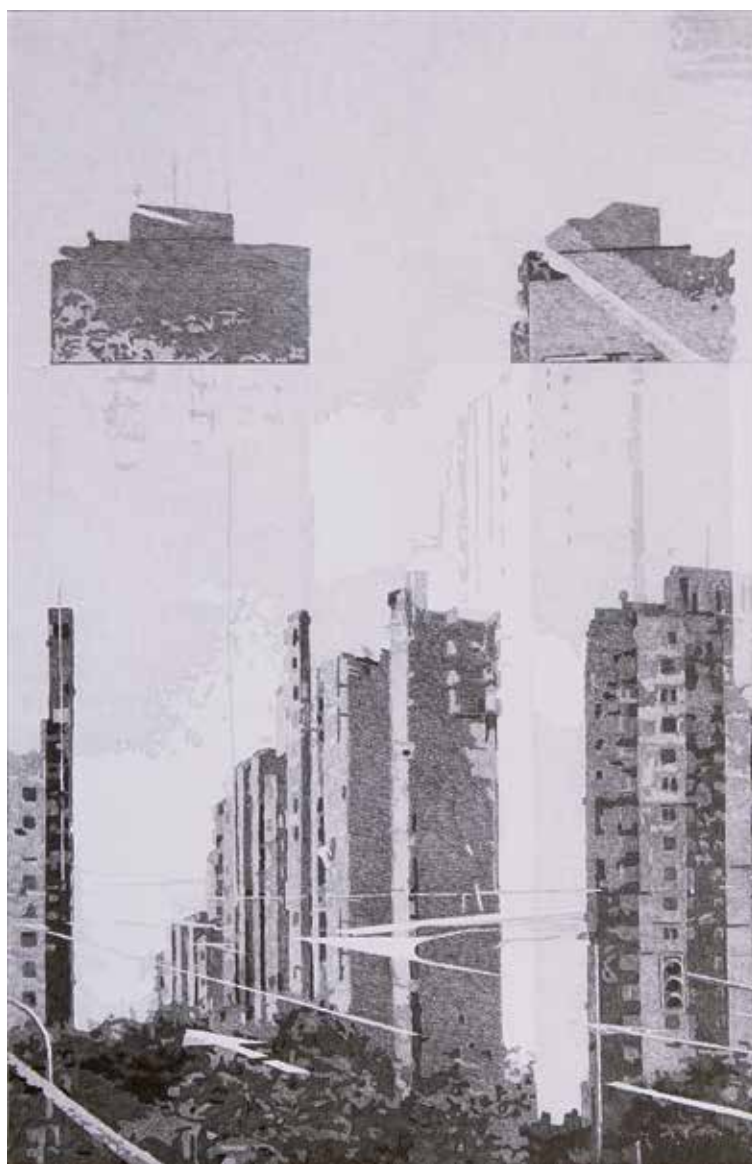
Friendship park, pencil on paper, 57x37 cm, 2010



Center of the city, pencil on paper, 57x37 cm, 2011. Private collection, Sarajevo



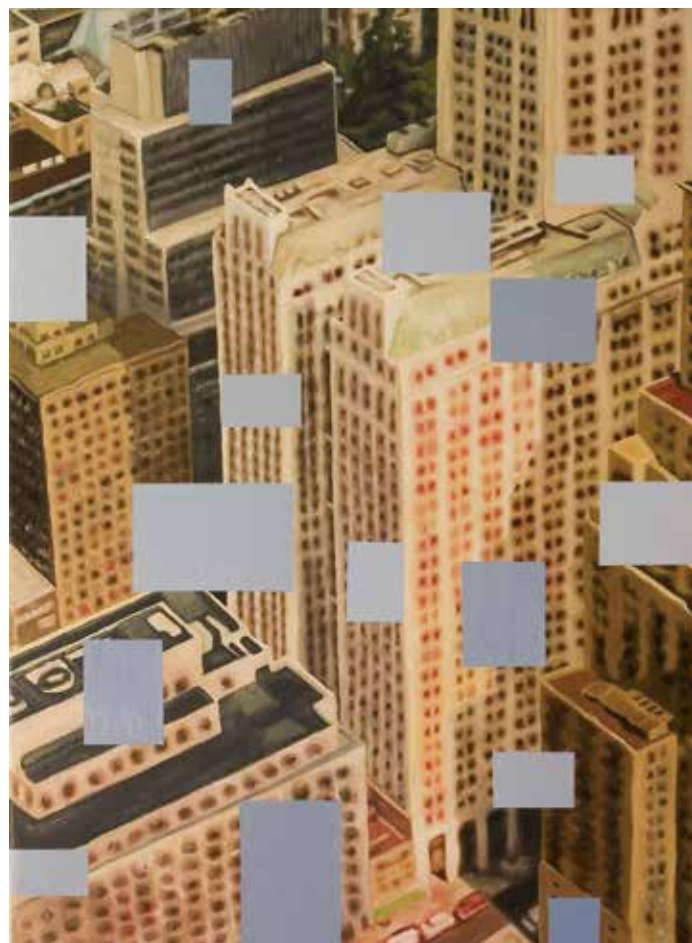
NYC, pencil on paper, 30x42 cm, 2010. Private collection, Rome



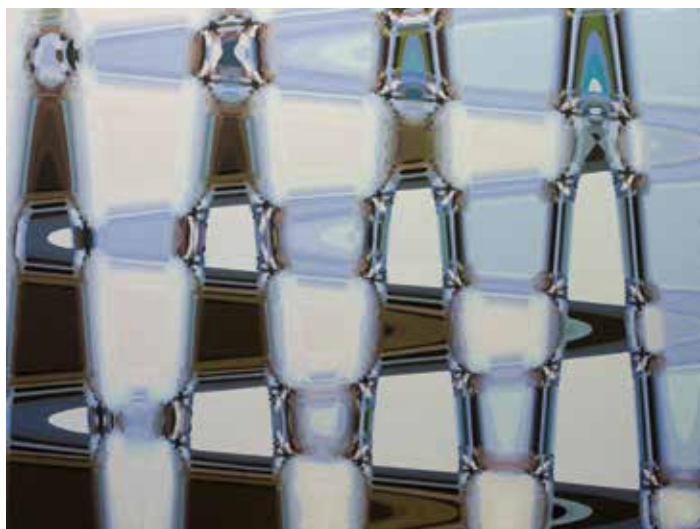
63., pencil on paper, 57x37 cm, 2010



Birches, oil on canvas, 120 x 120 cm, 2010. Private collection, Belgrade



Woolworth, oil on canvas, 77x60cm, 2006. Okolje Consulting Art collection



Feeding the Peacock, oil on canvas, 70x93cm, 2005. Private collection, Belgrade



Butterfly 1, oil on canvas, 130x180cm, 2005. Okolje Consulting Art collection

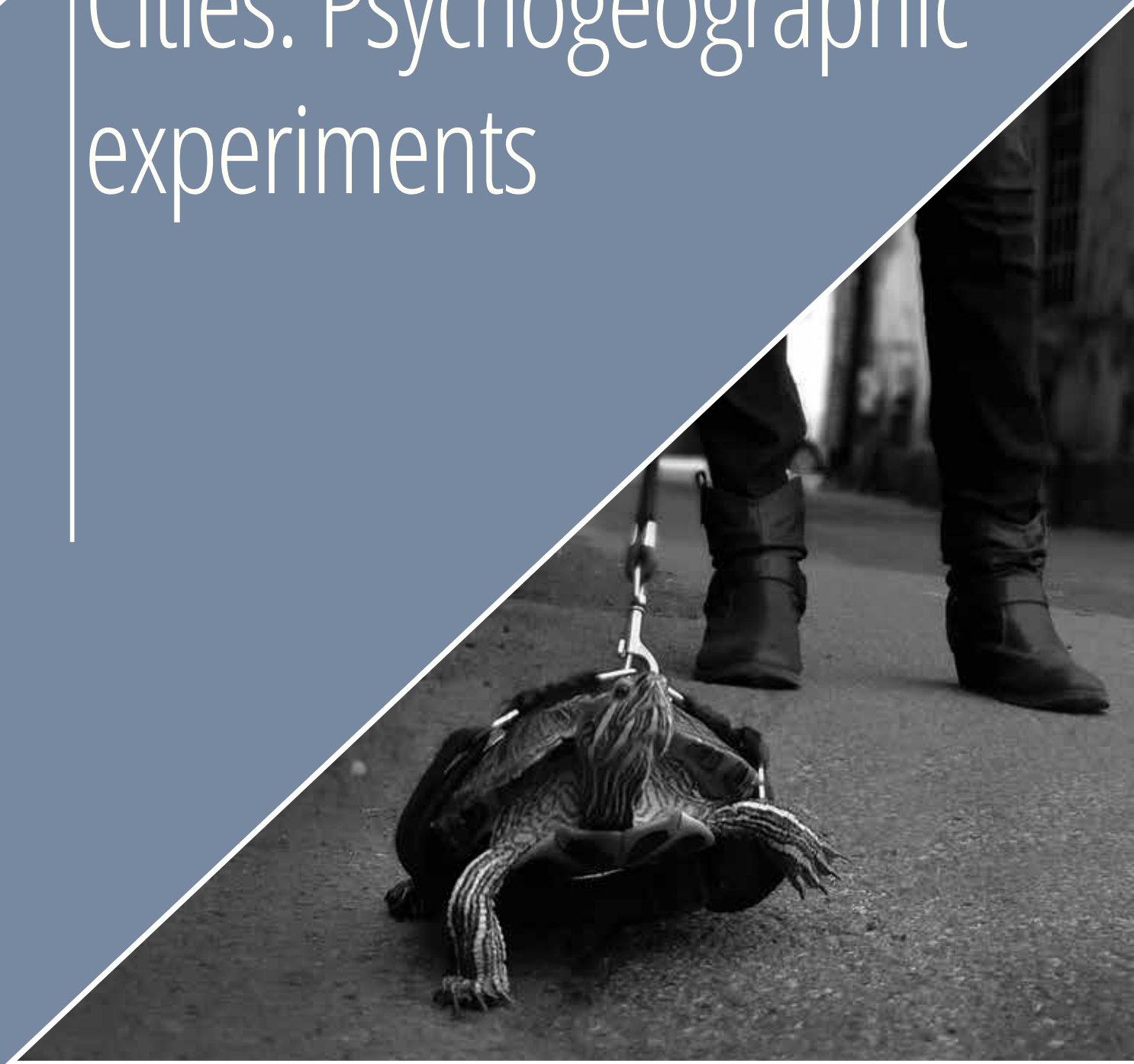



Next Landscape, Eugen Lendl Galerie, Graz, Austria, 2013., exhibition view





Cities: Psychogeographic experiments





Savamala - Psychogeography of the suburb in the city center

This work studies the Savamala urban landscape through urban wandering and other, similar inventive strategies, such as psychogeography, that aim to explore urban landscapes.

Our strategy, like a game, examines anything that takes pedestrians off their predictable paths and jolts them into a new awareness of the urban landscape, presenting a modern town as a place for investigation.

By abandoning our usual motifs for movement and action, relations, work and leisure activities, we allow ourselves to be drawn by the attractions of our surroundings and spontaneous encounters with passer-bys whose directions and recommendations create our path.

The outcome is a series of newly-found trails, currents and paths through Savamala, not determined by its architecture but by emotions, stories and memories of its inhabitants. This could lead to a new design of urban space promising better opportunities for experimenting through mundane expression.

Savamala - Psihogeografija periferije u centru grada

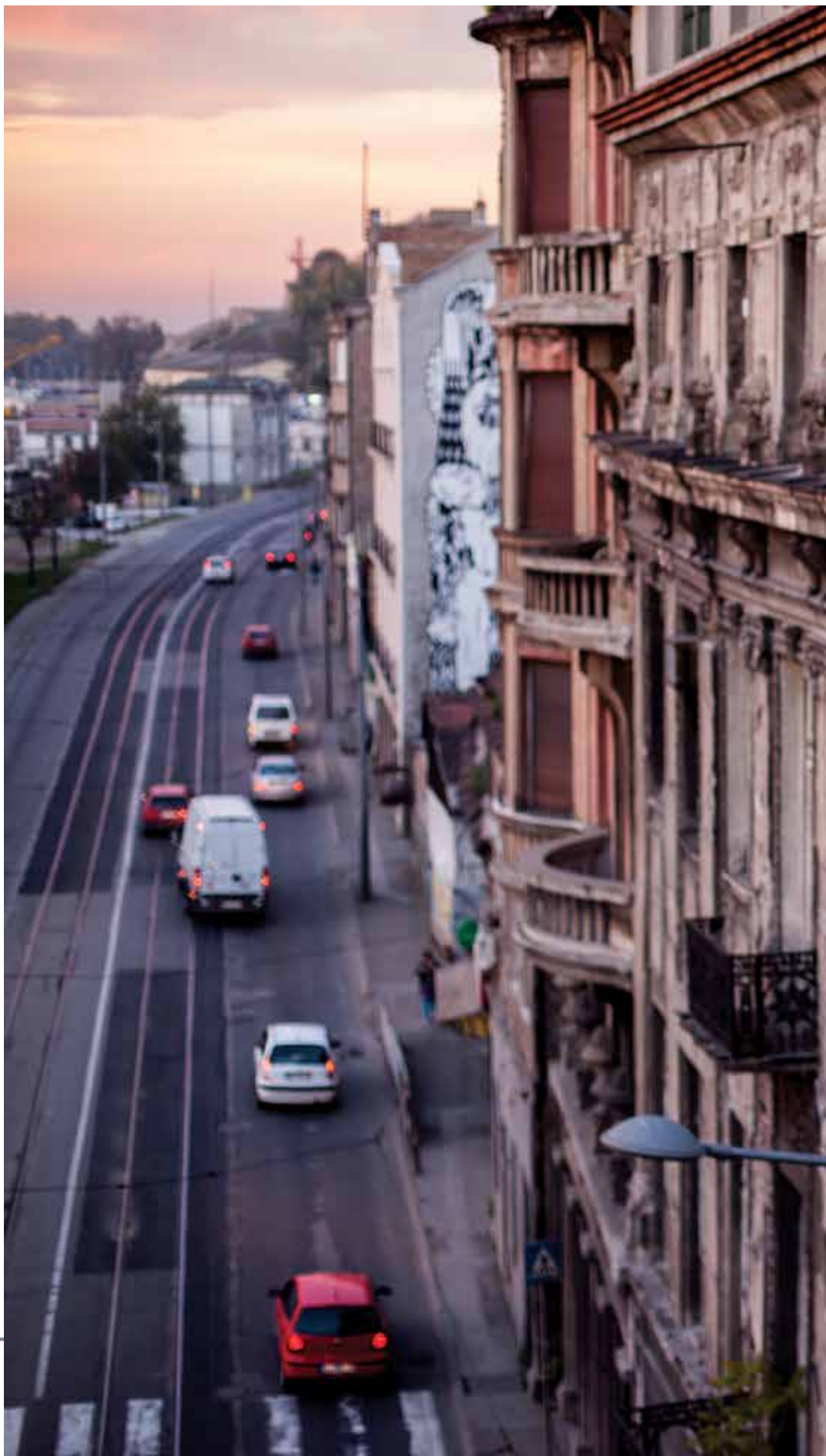
Tema ovog rada je istraživanje urbanog pejzaža Savamale, oslanjajući se na koncept urbanog lutalaštva i slične inventivne strategije za istraživanje gradova kao što je psihogeografija.

Ova strategija koja nalikuje igri u sebi sakuplja sve ono što vodi pešaka van predvidljivih putanja i uvodi ga u novu spoznaju urbanog pejzaža, predstavljajući moderan grad kao mesto istraživanja.

Odričući se uobičajenih motiva za pokret i akciju, odnosa, rada i slobodnog vremena, prepuštamo se atrakcijama okoline i slučajnim susretima sa prolaznicima čija uputstva i preporuke kreiraju našu putanju.

Rezultat ovog kreativnog istraživanja je otkrivanje tokova, strujanja, putanja Savamale koja nisu definisana njenom arhitekturom već emocijama i sećanjima njenih stanovnika što bi doprinelo stvaranju novog dizajna urbanog prostora koji obećava bolje uslove eksperimentisanja kroz svakodnevnu ekspresiju.

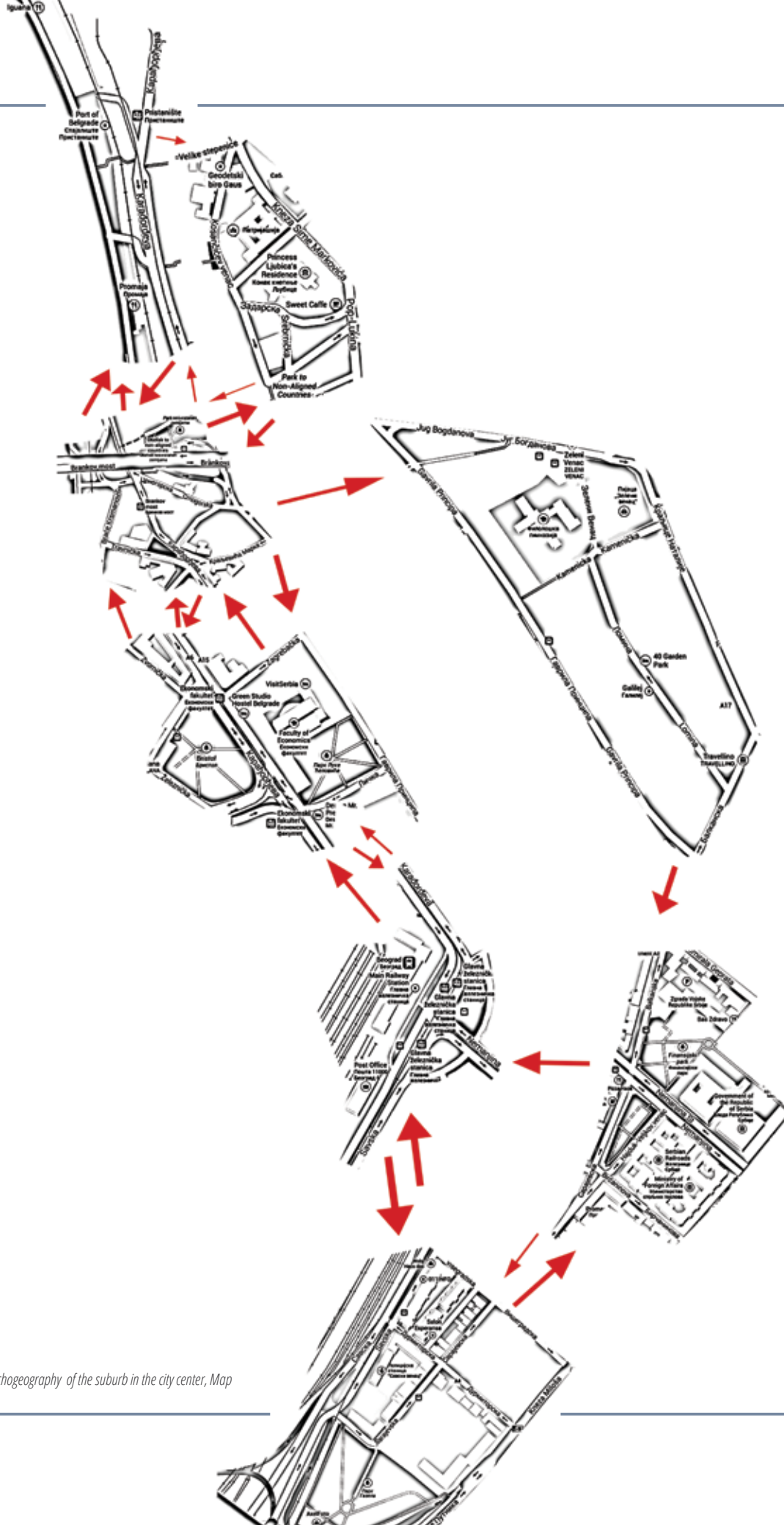
*Savamala - Psychogeography of the suburb in the city center, Rail tracks
in Karadjordjeva, digital print, 40 x 60 cm, 2013*







Savamala - Psychogeography of the suburb in the city center, King Aleksander's bridge, digital print, 60 x 40 cm, 2013



Savamala - Psychogeography of the suburb in the city center, Map

Psychogeography, Psychogeographies... Savamala

Jelena Stojanović

The event subtitled The Psychogeography of a Suburb in the Heart of the City took place on 16 November 2013 and consisted of strolling and talking to random passersby. The conversation would start with the question: "How well do you know Savamala?" followed by a request addressed to the interlocutor to indicate his/her "favourite place" and to give directions "how to get there". Some of these places were: the shop selling paint on the corner of Kraljevića Marka and Karadjordjeva Street, raft club on the river Sava after the Brankov bridge, the Kosančićev venac neighbourhood, the front entrance of a building in Zagrebačka Street, the Stara Kapetanija in Karadjordjeva Street, the Café (in Male stepenice by the Brankov Bridge), Manak's House (on the corner of Gavrila Principa and Kraljevića Marka Streets), the Railway Museum, the corner of Sarajevska and Nemanjina Streets, the park opposite the Railway Museum, café Top in Sarajevska Street, the Beton Hala on the waterfront. . . .



Savamala - Psychogeography of the suburb in the city center, video still

Psihogeografija, psihogeografije...

Savamala

Jelena Stojanović

Dogadjaj se odvio 16. novembra 2013. sa podnaslovom, PSIHOGRAFIJA PREDGRADJA U SRCU GRADA i sastojao se od šetnje, razgovora sa slučajnim prolaznicima. Razgovor bi počeo pitanjem koliko poznajete Savamalu, da bi potom usledio zahtev da sagovornik označi svoje omiljeno mesto, da bi dao smernice kako da se stigne do istog, prolazniku omiljenog mesta. Odabrana mesta su uključivala ali se nisu ograničavala na farbarsku radnju na uglu Kraljevića Marka i Karadjordjeve, splav na Savi iza Brankovog mosta, Kosančićev venac, haustor zgrade u Zagrebačkoj ulici, Staru Kapetaniju u Karadjordjevoj, Kafić (Male stepenice kod Brankovog mosta), Manakova kuća (ugao Gavrila Principa i Kraljevića Marka), Železnički muzej, ugao Sarajevske i Nemanjine, Park preko puta Železničkog muzeja, Kafić "Top" u Sarajevskoj, Beton Halu, pristanište...



Entire ground floor of this building facing Sarajevska street, with a park in front of it, is Railway museum.



Then, I think, you should take the next street right when you go up the street.

Savamala - Psychogeography of the suburb in the city center, video stills

Cities: Psychogeographic experiments

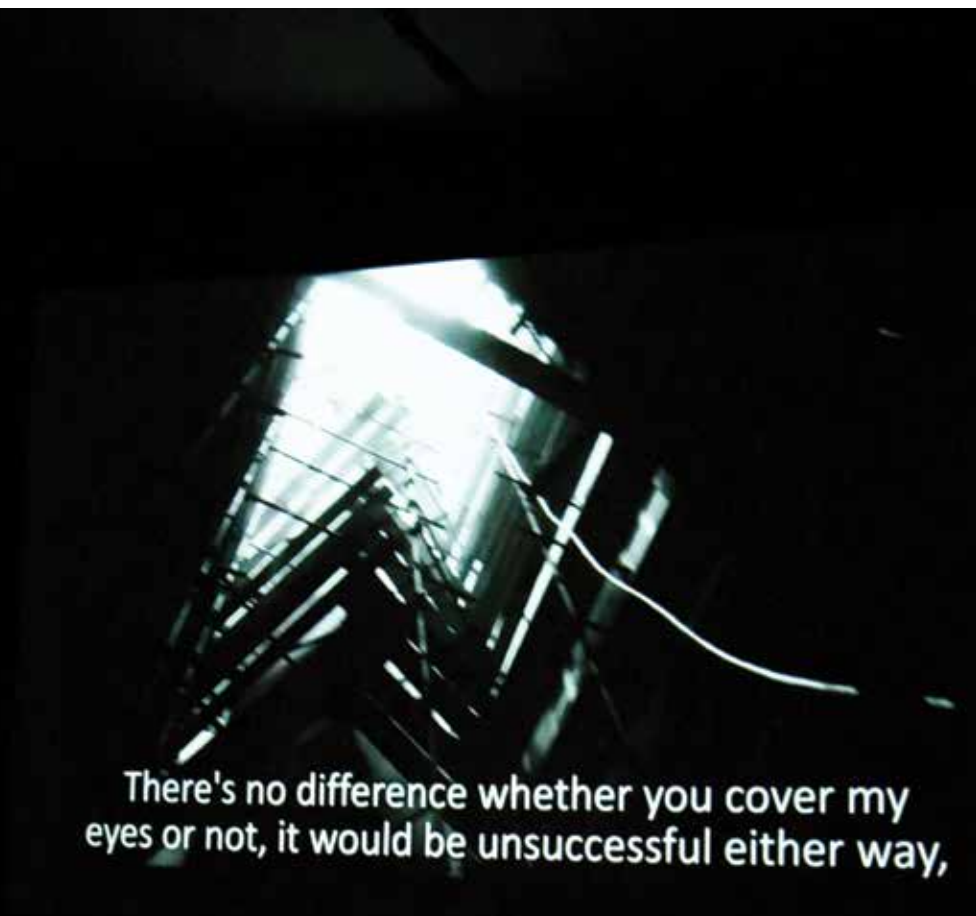
Milica, not so much as an ethnographer (although the interviewees were locals) but, one could say, rather as an agent provocateur in actions similar to this one, would walk slowly in the streets posing questions to the passersby in this part of Belgrade while Milan would be recording the event on camera. Once finalized the piece was exhibited as an installation in a gallery space. In the brochure of the Goethe Institute in Belgrade that accompanied this event it is written that the Institute supported the project as part of a larger project Urban Incubator: Belgrade which brought together a number of critics, artists and the public in order to reflect on the possible future role of the Savamala neighbourhood. It also explains that the aim of the event was a call to residents, that is those who use the neighbourhood (the citizens?), to get together and jointly with artists reflect critically on the future of this part of town, on their needs and wishes bearing in mind what was roughly narrowed down to two possibilities or models on how cities can be used: the model of corporative culture and gentrification where the new imposes itself on the old and the model where old urban nuclei are preserved, where old, existing, contents are handed back to residents (citizens) for them to use.

The ironical subtitle of the event – a suburb in the heart of the city - functions as a useful working metaphor but also as a reality where the public and public opinion were always, and are once again, pushed aside (marginalized, excluded), where public interest was always, and is once again, taken over by (private) profit considerations. . . . such as the Belgrade Waterfront project so conveniently confirmed a year later.

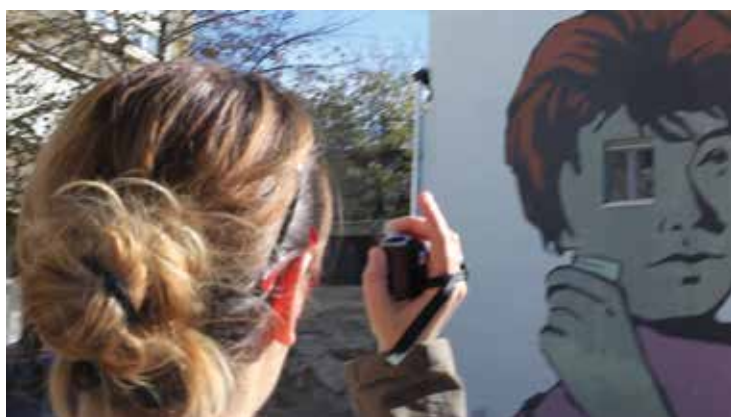
Pri tom, Milica ne toliko u ulozu etnografa (iako radi sa lokalnim ispitanicima) već pre reklo bi se, kao agent provocateur nalik delanju u ostalim akcijama slične prirode, bi postavljala pitanja prolaznicima polako šetajući se ulicama ovog dela Beograda, dok bi Milan beležio kamerom ceo događaj. U konačnom obliku je sve predstavljeno u galerijskom prostoru kao svojevrsna instalacija. Ceo projekat se odvijao pod pokroviteljstvom Goethe Instituta u Beogradu i njihovog programa Urban Incubator koji je okupio broj kritičara, umetnika, publike u cilju zajedničkog promišljanja buduće moguće uloge Savamale kako je u jednom od reklamnih materijala Goethe Instituta objašnjeno. Objašnjeno je da je svrha akcije poziv stanovnicima, korisnicima tog dela grada (gradjanima?) da se okupe da bi zajedno sa umetnicima kritički promislili budućnost ovog dela grada, porazmislili o svojim potrebama, željama imajući u vidu grubo svedene dve mogućnosti, dva modela upotrebe grada. S jedne strane model korporativne kulture i gentrifikacije gde bi novo nasilno zamenilo staro ili pak sa druge strane, očuvanje starog urbanog jezgra sa svim postojećim sadržajima koje bi bilo vraćeno stanovnicima (gradjanima) na korišćenje.

Ironičan podnaslov akcije o predgradju u srcu grada dela kao zgodna radna metafora ali i kao stvarnost gde su javnost i javno mnjenje, uvek i ponovo skrajnuti (marginalizovani, isključeni), gde je javni interes uvek i ponovo zamenjen (privatnim) profitom.... kako je to lepo BEOGRAD NA VODI godinu dana kasnije potvrdio....

Savamala - Psychogeography of the suburb in the city center, exhibition view, Magacin in Kraljevica Marka, 2013



There's no difference whether you cover my eyes or not, it would be unsuccessful either way,



Savamala - Psychogeography of the suburb in the city center, video stills

Cities: Psychogeographic experiments



Savamala - Psychogeography of the suburb in the city center, Blue house, digital print, 40 x 60 cm, 2013



Savamala - Psychogeography of the suburb in the city center, Tram station, digital print, 40 x 60 cm, 2013



Savamala - Psychogeography of the suburb in the city center, House with the view, digital print, 40 x 60 cm, 2013



Savamala - Psychogeography of the suburb in the city center, Windows, digital print, 40 x 60 cm, 2013

Savamala - Psychogeography of the suburb in the city center, Walk with a turtle, digital print, 80 x 54 cm, 2013



Geneva - Experiment in psychogeography

video, 2015

Our project in Geneva is an experiment in psychogeography, a walking and mapping venture which introduces walking as an art form and a best tool for exploring the city. Like Situationists, we were decoding urban space by moving through it in unexpected ways, drifting and navigated by random encounters that the streets of Geneva were ready to offer. The result of such action took the form of a video and maps designed to highlight the “psychogeographical contours: and modern cities’ “articulations”.

Ženeva - Psihogeografski eksperiment

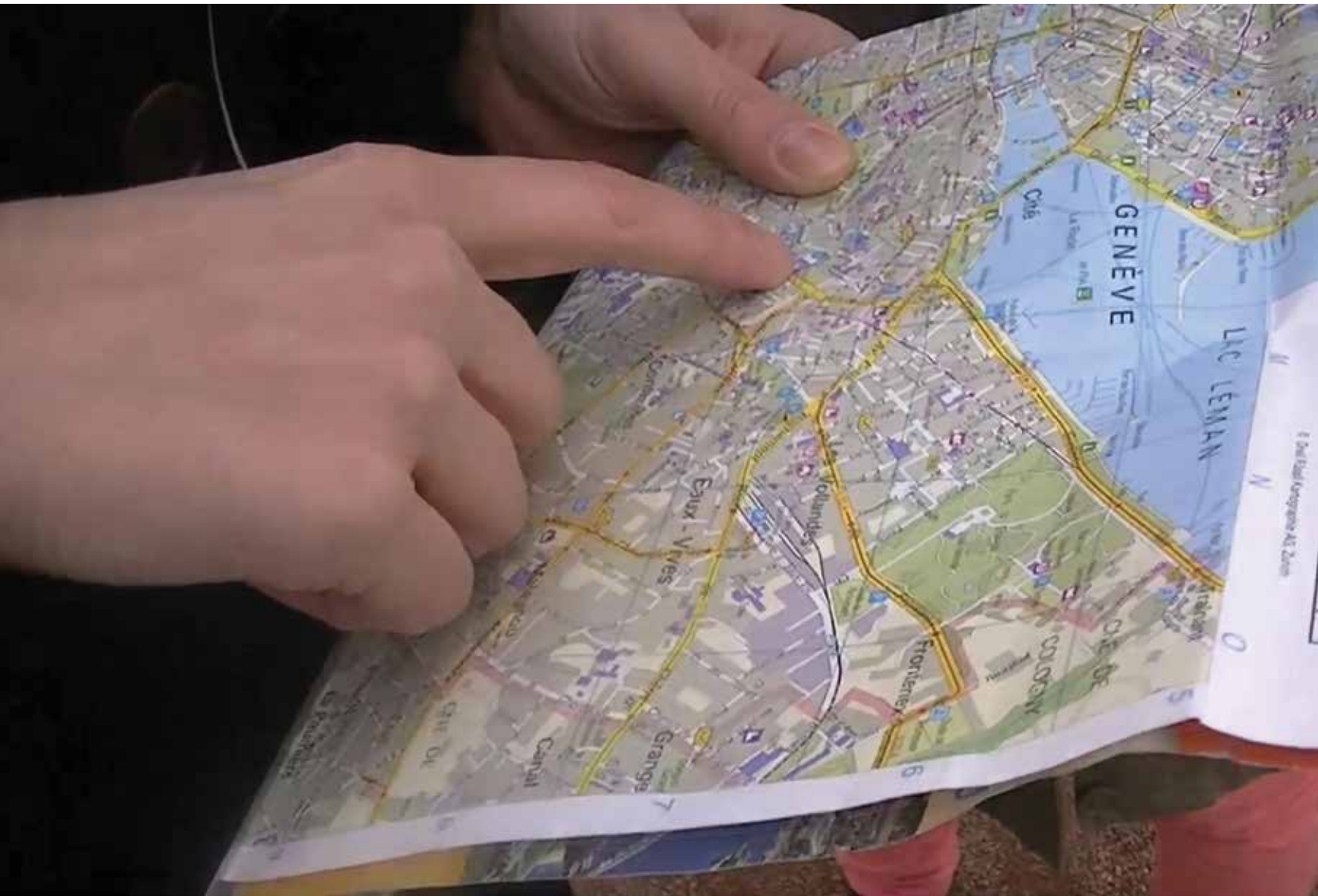
video, 2015

Projekat u Ženevi je jedan psihogeografski eksperiment, poduhvat u hodaњу i mapiranju koji predstavlja hodaње kao umetničku formu i najbolje sredstvo za istraživanje grada. Kao i situacionisti, mi smo otkrivali urbani prostor tako što smo se kretali u neočekivanim pravcima, lutajući i prateći preporuke slučajnih prolaznika koje nam je Ženeva ponudila. Rezultat jedne takve akcije bio je u formi videa i mapa osmišljenih tako da ukažu na psihogeografske konture i “artikulacije” jednog modernog grada.



Geneva - Experiment in psychogeography, video still





Geneva - Experiment in psychogeography, video still



Geneva - Experiment in psychogeography, 2015., video stills

Psychogeography, Psychogeographies... Experiment in Psychogeography, Geneva

Jelena Stojanović

In mid-February 2015, as visiting artists of Maison Baron in Geneva, Milica and Milan, who work together as diSTRUKTURA, strolled (for a week) around the city in the spirit of the project described above. Random passersby were asked to "indicate their favourite place" and to explain "how to get there". On the basis of the responses of 16 interviewees Milica and Milan compiled a map on how Geneva could be used which circumvented by large administrative, official urban landmarks and focused instead on parks, promenades, including: Maison Baron, Bout-du-Monde, Jet d'Eau, Pâquis, Place des Grottes, Zoo - L'Usine, Kugler, Vélodrome, Bois-de-la-Bâtie, Parc des Eaux-Vives, Bains des Pâquis, the Chateaubriand Playground, Plainpalais, Promenade du Pin, Parc des Bastions, Parc du Grand-Pré (Parc Beaulieu)....

The title Psychogeography is another oxymoron from the dreadfully fake and utterly inefficient arsenal of taxonomies of the Situationist International (IS). With the concept *dérive* (passage through, drift. . .) psychogeography appealed for unpacking ideologically the role of the modern city in an era of a society of the spectacle. Unpacking, uncovering that the modern city is a spatial experience relates closely to Althusser's definition of ideology. This experience signifies merely an imaginary experience of the relationship of the subject to his/her actual existence and that the nearness of the experience of the now and here frames the impossibility of an experience of totality in the formation of a subject in the process of subjectivization.

It is therefore evident and inevitable that psychogeography was conceived as performative act that simultaneously challenges, contextualizes ideologies of art practices, of the role of the artist, of the artistic, in an era of aggressive cold-war modernization and instrumentalisation of the aesthetic: an act of thinking critically the relationship between the consumer and producer, between distribution and production in the process of abolishing.

Not of cancellation nor of accomplishment but of surmounting as the only possible form of the efficiency of aesthetics.

Psihogeografija, psihogeografije...

Experiment in Psychogeography, Geneva

Jelena Stojanović

Kao stipendisti Maison Baron u Ženevi, Milica i Milan koji delaju zajedno kao diSTRUKTURA, su sredinom februara (nedelju dana) 2015. godine preduzeli niz šetnji kroz grad veoma nalik gore opisanom projektu. Slučajni ispitanici su zamoljeni da označe omiljeno mesto kao i da objasne kako da se stigne do njega. Na kraju su Milica i Milan sačinili mapu na osnovu iskaza 16 ispitanika, mapu moguće upotrebe Ženeve koja je zaobilazila u velikoj meri administrativna, zvanična urbana obeležja da bi se pre svega usredsredila na parkove, šetališta uključujući Maison Baron, Bout-du-Monde, Jet d'Eau, Pâquis, Place des Grottes, Zoo - L'Usine, Kugler, Vélodrome, Bois-de-la-Bâtie, Parc des Eaux-Vives, Bains des Pâquis, Chateaubriand Playground, Plainpalais, Promenade du Pin, Parc des Bastions, Parc du Grand-Pré (Parc Beaulieu)....

Naziv PSIHOGEOGRAFIJA je još jedan oksimoron iz ubitačnog arsenala lažnih, beskraino neefikasnih taksonomija Internacionale SITUACIONISTA (IS). Uz *dérive* (prolazak, besciljno plutanje...) uloga psihogeografije bila je poziv na igru ideološkog raskrinkavanja uloge modernog grada u vremenima društva spektakla. Razotkrivanja, obelodanjivanja činjenice da je prostorno iskustvo koje moderan grad sobom nosi, predstavlja, veoma nalik Altiserovoj definiciji ideologije. Da nije ništa drugo do imaginarna predstava odnosa subjekta prema njegovim ili njenim stvarnim odnosima postojanja. Da bliskost iskustva sad i ovde istovremeno podvlači nemogućnost spoznaje celine, odredjenje subjekta u procesu subjektivizacije.

Stoga je sasvim ožigledno i nužno da je psihogeografija zamišljena kao performativni čin koji istovremeno preispituje, kontekstualizuje ideologije umetničkih praksi, ulogu umetnika, umetničkog, u doba agresivne hladnoratovske modernizacije i instrumentalizacije estetskog: čin kritičkog promišljanja odnosa potrošača i proizvođača, distribucije i proizvodnje u procesu prevazilaženja.

Ne ukidanja, ne ostvarivanja, već prevazilaženja, kao jedinog mogućeg vida delotvornosti estetskog.



Geneva - Experiment in psychogeography, Remor, digital print, 40x60 cm, 2015



Geneva - Experiment in psychogeography, video still



Bout-du-Monde

Cities: Psychogeographic experiments



Geneva - Experiment in psychogeography, Carouge, digital print, 40x60 cm, 2015



Geneva - Experiment in psychogeography, Blind view, digital print, 40x60 cm, 2015



Geneva - Experiment in psychogeography, Bel-Air, digital print, 40x60 cm, 2015



Geneva - Experiment in psychogeography, Pont de la Coulouvrenière, digital print, 40x60 cm, 2015



We are living in a beautiful wORLD - Graz, Psychogeographic map, 2013

We are living in a beautiful wORLD - Graz

The action in Graz from 10 to 20 July 2013 built itself around conversations with five Serbian artists who had emigrated to this Austrian town. The final product, in the form of an installation, was exhibited in Graz in September that same year. The work consists of 14 short stories (four to 12 minutes long) where the town is thematized through the unique, subjective experience of artists-migrants which exposes the fragility and problematic position of the subject today in an era of brutal financial capital and ever increasing of military industrial complex, where sovereignty (the unconditional condition of political modernity), as an unalienable right and power to manage oneself (one's body) without there being any external influences, is disappearing. Abolished by force. Like the idea of the sovereign citizen. . . . Hence, today, the city (polis) is primarily a place of subjectivization; of permanent economic and political exhortation; a place where all forms of dignity have been erased. . . .

The place of bare existence. This is what the stories of the artists-migrants testify about. We are living in a beautiful wORLD has become a palimpsest of its own kind, a unique document of global value, a testimony of the universality of today's subject being degraded to a status of bare existence.

We are living in a beautiful wORLD goes on. . . .

** Jelena Stojanović is a professor of art history
at the Academy of Fine Arts in Belgrade, Serbia.*

We are living in a beautiful wORLD - Graz

Akcija u Gracu izmedju 10. i 20. jula 2013. godine plete se oko razgovora sa pet srpskih umetnika koji su emigrirali u ovaj austrijski grad. Konačan proizvod u vidu instalacije je pokazan u Gracu septembra iste godine. Rad se sastoji od 14 kratkih priča (od 4 do 12 minuta), koje tematizuju grad kroz jedinstveno, subjektivno iskustvo umetnika-emigranta podvlačeći svu krhkost i problematičnost pozicije subjekta danas u vremenima surovog finansijskog kapitala i beskrajnog širenja militarno-industrijskog kompleksa gde suverenost (bezuslovni uslov političke modernosti) kao neotudljivo pravo i moć upravljanja sobom (svojom telom) bez spoljnjih uticaja nestaje. Nasilno je ukinuto. Kao i ideja suverenog gradjanina... Grad (polis) mesto subjektivizacije danas je stoga pre svega mesto dehumanizacije. Stalne ekonomske, političke prinude. Mesto brisanja svakog oblika dostojanstva...

Mesto golog preživljavanja. O tome svedoče priče umetnika-emigranata. Kao svojevrsan palimpsest We are living in a beautiful wORLD, postaje jedinstven dokument globalne vrednosti, svedočanstvo o univerzalnosti svodenja subjekta na poziciju golog života danas.

We are living in a beautiful wORLD se nastavlja...

** Jelena Stojanović je profesor istorije umetnosti
na Akademiji Lepih Umetnosti u Beogradu, Srbija.*

IV

We are living in
a beautiful wOURld

*We are living
in a beautiful wORLD*

We are living in a beautiful wORLD is a work in progress, initiated by deeply personal understanding 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 as a memento image collection of their uncertain destinations. Every time when someone decides to go to a foreign country to look for a better life we are called to witness the moment of their final choice. They all have the same reasons and all are related to the country's political and social conditions.

The project started in 2007 with a series of photographs (digital print on alubond, 80 x 110 cm), and has since evolved and included other works such as: Oblivion Statistic (installation, 400 x 400 x 250 cm, 2007 October Salon), Simple Statements (4 lightboxes, 40 x 50 cm each, 2008, Belef), Homeland (intervention in public space, Nature Park Pöllauer Tal, Austria 2010, Gleisdorf 2013.), On certainty (video, 5' 22" 2010.), as well as site specific work We are living in a beautiful wORLD - Graz within the project Generation Lost.

We are living in a beautiful wORLD

We are living in a beautiful wORLD je rad u nastajanju pokrenut duboko ličnom spoznajom socijalnih i političkih uslova u našoj zemlji. U potrazi za boljim životom ljudi napuštaju Srbiju i mi smo postali svesni da sve više i više 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. Svi oni imaju iste razloge i svi su u vezi sa državnim političkim i socijalnim stanjem.

Rad je započet 2007 godine serijom fotografija (digitalni print na alubundu, 80 x 110 cm), da bi se kasnije razvijao i uključio druge radove kao što su: Oblivion Statistic (instalacija, 400 x 400 x 250 cm, 2007 Oktobarski Salon), Simple Statements (4 lightbox-a, 40 x 50 cm svaki, 2008, Belef), Homeland (intervencija u javnom prostoru, Park prirode Pöllauer Tal, Austrija 2010, Gleisdorf 2013.), On Certainty (video, 5' 22" 2010.), kao i site specific rad We are living in a beautiful wORLD - Graz u okviru projekta Generation Lost.

HomeLand (Pöllau 2), print, 40x60 cm, 2010







On certainty, Bele Noki, Museum of the city of Skopje, exhibition view, 2010



Simple Statements, Sistema Binario - BELEF 2008, Train Station Belgrade, 2008



We are living in a beautiful wORLD, Census, exhibition view, NN (Fishmarket), Northampton, UK, 2011

This is history

Catherine Hemelryk

I don't know if it is because the artists are in dialogue with one another as they produce but I always feel that I am having a conversation with their artworks. So much of their practice deftly captures elements of the socio-political world around them, around all of us that are in Europe; it feels that their work is history, that is, they are creating not only artworks but historical documents.

Their series *We are living in a beautiful wORLD* began in 2007. An increasing number of friends were leaving Serbia in search of a better life. The artists photographed their friends' final moments at the airport, bus or railway station and eight years later they are still leaving to the point that more of their Serbian friends live outside the country than in it.

The work is a simple concept but the protagonists reflect some of the complexities of the situation. The burgeoning adventure is tainted with frustration at the situation they are leaving. With around 700,000 people having left Serbia in the past 25 years, *dISTRUKTURA* are photographing what has become a normal event: people leaving. Their friends cite typical reasons for their departures: the search for a better life free from the repression of Milošević's regime and aftermath, lack of job opportunities and restrictions on travel.

These largely educated Serbs that might have otherwise contributed to making their home better have lost belief that they can do so. Those leaving are heading for uncertain futures that may bear little relation to their qualifications. Taking often low-paid, basic jobs is a cruel blow as those that might want to return find themselves unable to re-enter their professional fields as they fall behind in terms of experience.

The figures are affectionately photographed – the friendship is almost tangible in these clean compositions – but the portraits, as the series grows, take on a dispassionate critique of what has become a norm. Both those that are leaving and those left behind are 'Milošević's lost generations'; the 'beautiful wORLD' everyone is trying to find eludes all but this moment in history so familiar to so many – whether it's leaving or receiving migrants – is part of how Europe functions today. *dISTRUKTURA*'s response to their personal experiences is the content of future art history books.

** Catherine Hemelryk is the Artistic Director at NN (previously known as Fishmarket). She is also an independent curator and a writer and lecturer*



We are living in a beautiful wORLD, Nemanja, digital print, 80x110 cm, 2007



We are living in a beautiful wORLD, Mirjana, digital print, 80x110 cm, 2007



We are living in a beautiful wORLD, Krajničani, digital print, 80 x 110 cm, 2015



We are living in a beautiful wORLD, Banana I Sanja, digital print, 80x110 cm, 2007



We are living in a beautiful wORLD, Break Festival, Ljubljana, 2007.



We are living in a beautiful wORLD, exhibition view, Museum of Modern and Contemporary Art Saint-Etienne, 2008

HomeLand *diSTRUKTURA*

HomeLand was created as part of the project We Are Living in a Beautiful Wourld and refers to both the physical dislocation and the social and cultural sence of not belonging. At the same time it inspires us to re-examine our perception of "home" (what is home and where it is?).

In the middle of a meadow in the Pöllauer Tal Nature Park in Austria, we dug up the ground (about 5 cm deep) in the form of a square measuring 2 x 2 m and filled it with the soil we brought from Serbia. Due to its ephemeral quality this work "assimilated" into the environment as time passed and a year later we got the situation in which traces of intervention had almost completely disappeared.

HomeLand *diSTRUKTURA*

HomeLand je nastao kao deo projekta We Are Living in a Beautiful Wourld i odnosi se kako na fizičku dislokaciju tako i na sociološki ili kulturološki osećaj nepripadanja. U isto vreme podstiče nas da preispitamo našu percepciju "doma" (šta je dom i gde se nalazi?).

Na sredini jedne livade u nacionalnom parku Pöllauer Tal u Austriji, iskopali smo zemlju (oko 5cm dubine) u obliku kvadrata dimenzija 2 x 2m i to mesto popunili zemljom koji smo doneli iz Srbije. Zahvaljujući svom efemernom kvalitetu ovaj rad se "asimilovao" kako je vreme prolazilo pa smo tako, posle godinu dana, dobili situaciju u kojoj su tragovi intervencije gotovo potpuno nestali.



HomeLand (Pöllau 1), digital print, 40x84 cm, left: July 2010, right: July 2011





Making of HomeLand, symposium Close to Nature, Pöllau park, Austria, 2010



Symposium Close to Nature, opening reception, Pöllau park, Austria, 2010



HomeLand, exhibition view, PerpetuumMobile gallery, Belgrade, 2013



Oblivion statistic, October salon, Belgrade, exhibition view, 2007

The Statistics of Defiance (The Transition of Oblivion)¹

Nikola Šuica

The social and the psychological flows of human presence are joined together in the statistical data pertaining to the votes cast in political elections and divisions. Such direction includes marks of mentality in the veritable anthropological catastrophe that has been going on in Serbia for a long time. In one of the open phases of their joint artistic undertakings, Milica Milićević and Milan Bosnić review the blending of photoregistration in the capturing of double identities in various phases of escape and abandonment. The challenge of split personal destinies permeates the records of physical emigration. According to unofficial statistics, in the course of a decade and a half of terrible biological upheavals in the regional territories, approximately 700,000 young educated people managed to leave their state of origin, setting off for various parts of the globe. A successful escape from the concentration camp of their homeland? The negative echo of the public image of their country of origin contributes to undefined difficulties. And while, in the second half of the first decade of the new century, renewed self-examination in the entranced

search for the causes of historical mistakes persists as an irresolvable daily topic in Serbia, the facts of a new era visibly indicate that a liberated individual power, which is important to both external and internal migrants, remains blocked.

The interim space of the undefined waves of emotions of others is contained in a unique construct of individual documented destinies and statistics on the movements and fluctuations of those belonging to "the lost generation of Milošević's Serbia". The authorial interpretation of such a phenomenon through individual portraits and shots of individual figures in their migratory environments gives visibility not only to the vast emptiness of wasted human energy but also to all the details consumed in these, and such, one and only lifetimes.

** Nikola Šuica, Art Historian, Professor of Modern and Contemporary Art and Culture – Faculty of Fine Arts, University of Arts Belgrade.*

¹In: *Micro Narratives*, exhibition catalogue, 29 September – 11 November 2007, 48th October Salon, Belgrade, Serbia. Belgrade, Serbia: Kulturni Centar Beograda, 2007.

We are living in a beautiful wORLD

We are living in a beautiful wORLD - Graz (within the framework of Generation Lost project)

We are living in a beautiful wORLD - Graz is a site-specific project focused on the issues of brain-drain and human capital. We tackled these issues in our conversations with several Serbian artists who now live and work in Graz. They guide you through the city while sharing their experience and discussing the difficulties, advantages and possibilities that arise in a new environment. The 14 stories told by 5 different people, each ranging between 4 and 12 minutes, are all tied to a certain locality in the city of Graz. Videos can be accessed via QR codes placed in their corresponding city localities. A smart phone and a QR code reader app is needed. Once you scan the QR code with your Smart phone, you will be redirected to the video on YouTube. Whether you follow the map of codes or stumble upon them by chance, you are invited to discover very personal stories, typically inaccessible in a public space, of a few Grazers.

We are living in a beautiful wORLD - Graz (u okviru projekta Generation Lost)

We are living in a beautiful wORLD - Graz je site-specific rad koji se fokusira na teme "odliva mozgova" i ljudskog kapitala kojima smo se bavili kroz razgovore sa nekoliko srpskih umetnika koji sada žive i rade u Gracu. Oni vas vode kroz grad dok pričaju o svojim iskustvima, poteškoćama, prednostima i mogućnostima sa kojima se suočavaju u novoj sredini. Postoji ukupno 14 priča od strane 5 umetnika, koje traju od 4 do 12 min i vezane su za određeno mesto u gradu. Svaka od ovih priča u video formi dostupna je preko QR kodova koji su se nalazili na ovim lokacijama a za koje vam je potreban smart telefon i aplikacija. Kada skenirate QR kod pomoću aplikacije, preko internet linka, bićete preusmereni na You Tube kanal gde ćete moći da pogledate video. Bilo da je neko pratio mapu ili sasvim slučajno naišao na QR kod, bio je u mogućnosti da otkrije veoma lične životne priče stanovnika Graca koje inače nisu dostupne u javnom prostoru.



We are living in a beautiful wORLD - Graz, exhibition view, Duplex Gallery, Sarajevo, 2015



Generation Lost

Astrid Kury

Migration is actually a topic of controversial and heated debates and short-sighted actions. Australia is pursuing a policy of paying off trafficking gangs to turn away refugee boats. France has shut down its borders to African refugees from Italy. Hungary plans to erect a fence along its border with Serbia to keep out all migrants. Austria is starting to house in tent cities refugees who are fleeing the war in Syria so as to show them, from the very start, that they are not welcome here. Currently the EU seems to have failed in creating a common European asylum policy to counter national selfishness. This goes along with the fact that the new EU Operation Triton in the Central Mediterranean is only concerned with "border management" which is quite the opposite of saving lives. Contrary to human rights based European values, Europe has become a fortress. Europe has lost its vision of the future. This and the lack of solidarity is already fuelling right wing populist parties and is starting to divide Europe's societies. Will we be asked by generations to come why exclusion and delimitation were so important to us in a situation of relative prosperity?



We are living in a beautiful wORLD - Graz, 2013

Generation Lost

Astrid Kury

Gegenwärtig ist Migration ein zentraler Gegenstand kontroversieller Debatten und kurzsichtiger politischer Aktionen: Australien bezahlt die Schlepper, damit sie noch vor der Küste wenden, Frankreich lässt an der Grenze zu Italien keine afrikanischen Flüchtlinge mehr durch, Ungarn zieht Grenzzäune zu Serbien hoch um alle MigrantInnen draußen zu halten, in Österreich baut man Zeltstädte für die Kriegsflüchtlinge aus Syrien, damit von Anfang klar ist, dass sie nicht willkommen sind. Die EU kann sich gerade nicht auf eine gemeinsame Politik der Flüchtlingsaufnahme entscheiden, die den nationalen Sonderwegen einen Riegel vorschieben würde. Dazu passt, dass auch die EU-Mission "Triton" als Grenzschutzaktion am Mittelmeer konzipiert ist - denn das ist so gut wie das Gegenteil einer Rettungsaktion. Im Widerspruch zu den auf den Menschenrechten gegründeten europäischen Werten ist die EU zu einer „Festung Europa“ geworden. Europa hat seine Zukunftsvisionen verloren. Werden wir von nachfolgenden Generationen einmal gefragt werden, warum in Zeiten relativen Wohlstands Ab- und Ausgrenzung für uns so wichtig war?

Es gibt kein Willkommen in Europa für Menschen, die hier ein besseres Leben suchen wollen, weder für die, die Krieg, Gewalt und Verfolgung zu entrinnen versuchten, noch für die, die ihre Heimat wegen hoher Arbeitslosigkeit oder wegen mangelnder Perspektiven verlassen. Ob Kriegsflüchtling, ob Wirtschaftsflüchtling, willkommen sind sie selten. Auch wenn Zuwanderung in der demografischen Situation der Überalterung eine Lösung sein kann. Auch wenn es gut ausgebildete junge Menschen sind, deren Mut und Kompetenzen überaus wertvoll sind.

Migration, und hier insbesondere die europäische Binnenmigration, wird in Europa meist nur einseitig gesehen, trotz aller Chancen des zwischenmenschlichen, kulturellen oder wirtschaftlichen Austausches. Das dominierende Thema in der Politik ist eine Reduktion der Zuwanderung. Während in den Zielländern das Potential von Migration nicht erkannt wird,

NUR MUT !



We are living in a beautiful wORLD

There is no welcome in Europe for anyone who is migrating in search of a better life, neither for those who try to escape war, violence or persecution nor for those who leave their home-countries because of unemployment and a lack of future prospects. No welcome in the EU, even if migration might be a solution to Europe's aging societies, even if the courage of all these people could be seen as an asset.

Migration and, in particular, migration within the EU is viewed just from one perspective in spite of there being other possible considerations such as the interpersonal, cultural or economic exchange. This single perspective is simple: how to keep immigration on the lowest level. But, at the same time, while EU destination countries do not appreciate the potential of immigration the countries of origin are weakened by emigration and this too should be a matter of concern of EU politics. It is mostly those who are ambitious, the young and capable who are leaving their home-countries. Therefore, emigration does not only cause economic problems in the countries of origin but it also concerns the heart of the societies since they are losing their "critical mass" of intellectuals and artists, they are losing those who are actively working on questions of their respective society's culture and identity, the society's narrative. Generation Lost is a term referring to the lost potential of social innovation, which comes (and goes) with the young and well-educated generations who map their individual and collective future. If they do not have any future prospects, if they have no means and possibilities to make a living, if they simply spend years waiting for their asylum applications, their optimistic power to shape society will be lost. And this is a huge loss.

diSTRUKTURA's art project *We are living in a beautiful wORLD* – Graz within the project *Generation Lost* was based on individual experiences of searching for a better life elsewhere. The diSTRUKTURA artists, Milica Milićević and Milan Bosnić, have for a long time now been focusing on these questions and documenting, for example, their friends' emigration from Serbia, collecting stories and approaches to finding a new home in the destination countries, mapping psycho-geographic dynamics of different cities in Europe, questioning the concept of home-land in general and so forth.



We are living in a beautiful wORLD - Graz, photo from location, 2013

zeigt sich in den Herkunftsländern, dass auch die Abwanderung Probleme schafft. Damit müsste sich die Politik der EU ebenfalls beschäftigen. Vor allen die Jungen, die Unternehmungslustigen, die Kritischen verlassen ihr Land. Daher hat die Abwanderung nicht nur wirtschaftliche Folgen, sondern sie trifft ins Herz der Gesellschaft. Fehlt eine "kritische Masse" von Intellektuellen und KünstlerInnen, dann fehlen auch die, die an der Identität der Gesellschaft arbeiten, ihren Narrativ mitgestalten. "Generation Lost", diese Bezeichnung hat sich eingepreßt für das verlorene Potential an individueller und kollektiver Gestaltungs- und Erneuerungskraft, das mit jenen Gruppen junger, gut ausgebildeter Menschen entsteht (und geht), die infolge äußerer Umstände, auf die sie keinen Einfluss haben, die Kraft ihrer Jugend nicht für optimistische Zukunftspläne einsetzen konnten - weil sie keinen ihrer Ausbildung entsprechenden Job finden, weil sie überhaupt arbeitslos sind, weil sie auf ihren Asylbescheid warten. Das ist ein gewaltiger Verlust für jede Gesellschaft.

Das Kunstprojekt "Generation Lost" beruhte auf individuellen Erfahrungen bei der Suche nach einem besseren Leben woanders. Dem Thema der Migration widmet sich das Künstlerrduo diSTRUKTURA bereits seit einigen Jahren. Exemplarischer Ausgangspunkt war die Auswanderung ihrer KollegInnen aus Serbien. diSTRUKTURA sammelt Geschichten und Meinungen zur Suche nach einer neuen Heimat, kartografiert die Psychogeografien unterschiedlicher Städte in Europa, befragt ganz grundsätzlich das Konzept von Heimat... Dabei verwendet diSTRUKTURA verschiedenste Formen der künstlerischen Recherche, um facettenreich die Psychodynamik und die sozio-politischen Fragen von Migration zu analysieren. Wenn sie etwa mit Leuchtkästen oder QR-Codes im öffentlichen Raum arbeiten, fassen sie den öffentlichen Raum nicht als Platz zwischen Gebäuden, sondern vielmehr als physische Referenz zu einem Raum kollektiver Gedanken und Bilder. Ihre Arbeiten sind stets auf diesen virtuellen mentalen Raum bezogen. Konsequenterweise entwickeln sie ihre Interventionen und Installationen auf Basis einer Vielzahl individueller Erfahrungen. Denn das ist, um ehrlich zu sein, auch die einzige Wahrheit, die für uns zugänglich ist: die Geschichten, die wir uns erzählen, über das Leben, über uns, darüber, wer wir sein wollen. Entsprechend Gödels genialen Theorien entwerfen bereits Wörter und Gedanken eine neue Realität. Und alles, was wir tun können, ist diese Geschichten von Menschen zu erzählen und damit deutlich zu sagen, dass wir per Geburt, also durch reinen Zufall (und nicht weil wir es verdient haben), zu unserer Heimat gekommen sind, und dass dieser Zufall nicht das Recht beinhaltet, darüber zu entscheiden, wer diesen Teil der Erde außerdem betreten darf, und wer nicht. Erfahrungen zu teilen ist, zumindest in einem relevanten Ausmaß, das, worum es in der Kunst und im Leben geht.

Meiner Meinung nach ist dieser mentale Raum, mit dem sich diSTRUKTURA auseinandersetzt, einer der spezifischen Handlungsorte von Kunst. Verschiedene Formen von Visualisierungen und Verdichtungen in den Kunstwerken stellen Eingriffe in diese psychische Geografie dar, sind Katalysatoren für systemische Adjustierungen, mit denen die kollektiven Überzeugungen und sozialen Konventionen in Bewegung gehalten werden.

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Sie ist Kunsthistorikerin und Kuratorin.*



We are living in a beautiful wORLD - Graz, Irina, digital print, 40 x 60 cm, 2013



We are living in a beautiful wORLD - Graz, photo from location, Forum Stadtpark, Graz, 2013



We are living in a beautiful wORLD - Graz, Map of Graz with locations

We are living in a beautiful wOURld

diSTRUKTURA uses a wide range of methods in analysing the psychodynamics and the socio-political questions of migration. For example, by using lightboxes or QR-codes in public spaces, they see a public space not merely as a free space between buildings in a city. Rather, they see it as a physical reference to a space of collective thoughts and images. Their artwork always refers to this virtual and mental kind of public space. Hence their art interventions and installations are developed on the basis of a variety of individual experiences – and this is, to be honest, the only truth we can get: the stories we are telling ourselves about life, about who we are and who we want to be. According to Kurt Gödel's genius mind, every word that has been said or thought has already created a reality. And the only thing that can be done when telling people that their place of birth is a mere coincidence (and not a merit) and that this coincidence does not hold the exclusive right to decide who may step on this part of earth and who may not, is to tell all the individual stories. To share experiences is, at least to some relevant extent, what life and art are about.

I think that this mental space, in which diSTRUKTURA aims to work, is one of the very specific spaces of action in art. Through different kinds of visualisation and condensation the artworks intervene in this psycho-geography and are catalysts to systemic adjustments which are constantly rocking society's boat of collective convictions and social conventions.

** Astrid Kury is the director of Akademie Graz in Austria. She is an art historian and curator.*



We are living in a beautiful wOURld - Graz, exhibition view (WonderLab), Museum of contemporary art Vojvodina, Novi Sad, 2015



We are living in a beautiful wOURld - Graz, exhibition view (WonderLab), Museum of contemporary art Vojvodina, Novi Sad, 2015



We are living in a beautiful wORLD - Graz, Psychogeographic map, 2013



We are living in a beautiful wORLD - Graz, video still Slobodan, 2013



We are living in a beautiful wORLD - Graz, video still Ivan, 2013



We are living in a beautiful wORLD - Graz, Barbi, digital print, 40x60 cm, 2013

V

Mitteleuropäische Landschaft





The Central European Landscape - Mitteleuropäische Landschaft

In addition to being a geographical notion, Central Europe is primarily a historical, political and ethnographic concept that refers to countries in the region stretching from Eastern to Western Europe. In German in particular the term Mitteleuropa refers to the territory where Austrian culture was highly dominant before the First World War and, generally speaking, this coincides with the contemporary definition of Central Europe. Our reflections on it led us to formulate such questions as: how does such a landscape circulate as a means of exchange, a place of visual appropriation and a focus in forming identities.

The first time we touched upon this topic was when we worked on the series of works entitled *Mitteleuropäische Landschaft* that shows the urban space of New Belgrade, that is the brutal architecture of the New Belgrade blocks of buildings with a very low horizon. The idea on the Central European landscape thus came to include such works as *Locus Suspectus*, *HomeLand* and *We are living in a beautiful wORLD - Graz*.

Srednjeevropski pejzaž - Mitteleuropäische Landschaft

Pored toga što je geografski pojam, Centralna Evropa je ponajviše istorijski, kulturni, politički i etnografski koncept koji pretpostavlja zemlje između Istočne i Zapadne Evrope.

Pogotovo termin na nemačkom, Mitteleuropa, odnosi se na prostor koji je pre Prvog svetskog rata bio pod dominantnim uticajem Austrijskog kulturnog podneblja, što se u većini poklapa sa modernim opisom Centralne Evrope. Naša razmišljanja kreću se u pravcu formiranja pitanja kako takav pejzaž cirkuliše kao sredstvo razmene, mesto vizuelnog prisvajanja i fokus za formiranje identiteta.

Ove teme smo se prvi put dotakli kada smo radili na seriji slika Mitteleuropäische Landschaft, a koje prikazuju urbani prostor Novog Beograda, tj brutalističku arhitekturu novobeogradskih blokova sa izrazito spuštenim horizontom. Ideja o srednjeevropskom pejzažu je zatim obuhvatila radove kao što su Locus Suspectus, HomeLand i We are living in a beautiful wORLD - Graz.

Der Himmel über Belgrade, oil on canvas, 200x300 cm, 2014





Words of Landscape

Aleksandra Estela Bjelica Mladenović

"But on the inside, no borders..."

Jean Tardieu

The main theme of the latest works of the artist couple diSTRUKTURA is the landscape - the urban landscape as a constructed image, a geographical notion and a social category. The works were created in the period 2013-2015 and are part of a broader project. In geographical terms the notion of the landscape refers to the Central European landscape but can also be understood more broadly as we go through the process of identifying our past and anticipating our cultural, social and political future. Their obsessive examination of what the defined space of the landscape offers is the method diSTRUKTURA resorts to in order to explain all the assumptions and consequences of the interpretation of this notion – the "Central European landscape". The justification for their procedure lies in the origin of the place (the geographical notion) and the distribution of the space of their origin. In their joint search of a perfect, precise, well defined landscape, the artists put an emphasis on the landscape as a constructed space.



Their very landscape is alive, exhibition view, Cultural Centre of Belgrade, Belgrade, 2015

Reči pejzaža

Aleksandra Estela Bjelica Mladenović

„Ali iznutra nema više granica. . .“

Žan Tardje

Najnoviji radovi umetničkog para diSTRUKTURA tematizuju pejzaž, urbani pejzaž kao konstruisanu sliku, geografski pojam, socijalnu kategoriju. Radovi su nastali tokom perioda 2013.-2015. i deo su šireg projekta. Pojam pejzaž je geografski određen kao srednjeevropski, a može se shvatiti i šire u postupku identifikovanja sopstvene prošlosti i anticipiranju budućnosti – kulturne, socijalne, političke. Opsesivno ispitivanje mogućnosti pejzaža kao definisanog prostora diSTRUKTURA koristi kao metod objašnjavanja svih pretpostavki i posledica u tumačenju pomenutog pojma „srednjeevropski pejzaž“. Opravdanje u njihovom postupku je u poreklu mesta (geografski pojam) i rasporedu prostora odakle potiču. U potrazi za savršenim, preciznim, definisanim pejzažom umetnici u svojim zajedničkim akcijama stavljaju akcenat na pejzaž kao konstruisan prostor.

Kada govorimo o pejzažu u radovima umetničkog para diSTRUKTURA ne mislimo na prikazivanje predela kao klasične slikarske teme, već na konstruisane prostore koji imaju definisanu strukturu. Govorimo o gradu, ne samo kao urbanoj masi, već i kao prostoru oblikovanog socijalnog



MitteleuropäischeLandschaft (small), oil on canvas, 70x100 cm, 2014



Digital Decay, oil on canvas, 130x150 cm, 2014. Private collection, Rome

Mitteleuropäische Landschaft

When we refer to the landscape in the works of the artist couple diSTRUKTURA we are not referring to the representation of the landscape in classical painting but to constructed spaces that have a defined structure. We refer to the city not just as an urban mass but also as a space with a social fabric. We also refer to cultural, political, economic landscapes, urban architectural entities, ecological communities, geographical maps, all (un)limited structures whose dimensions point to the immeasurable (unlimited duration), the indefinite (unlimited movement), the reproducible (unlimited choice).

The works are realized in various media: painting, photography, video – although photography is the medium most often used by diSTRUKTURA in their projects – as if they want, through media diversity, to emphasize the diversity of landscapes as given, yet uncertain and variable structures. When we observe the works, we experience the landscape as an image – a representation that is elaborate, fragmented into tiny, miniature fields that remind us of a digital image. This pixelization warns us that we are deep into the 21st century where man is alienated from space even though he is physically in it, belongs to it, moves in it and marks it. How else could it be when our perception today is conditioned by digital media?

The works are also examples of a continuous deliberation about both the outer and inner space that surrounds us and mirrors us, about space as a (non)variable category. The intimate geography which we master as we move through a selected area directs us to identify, investigate, interpret its characteristics, its givens, its clear geometric statements. Despite its estrangement, this space – such as it is and in which we are – is nevertheless neither foreign nor unknown to us not to wonder, as Paul Virilio, “at which point does the city reveal its face?”.

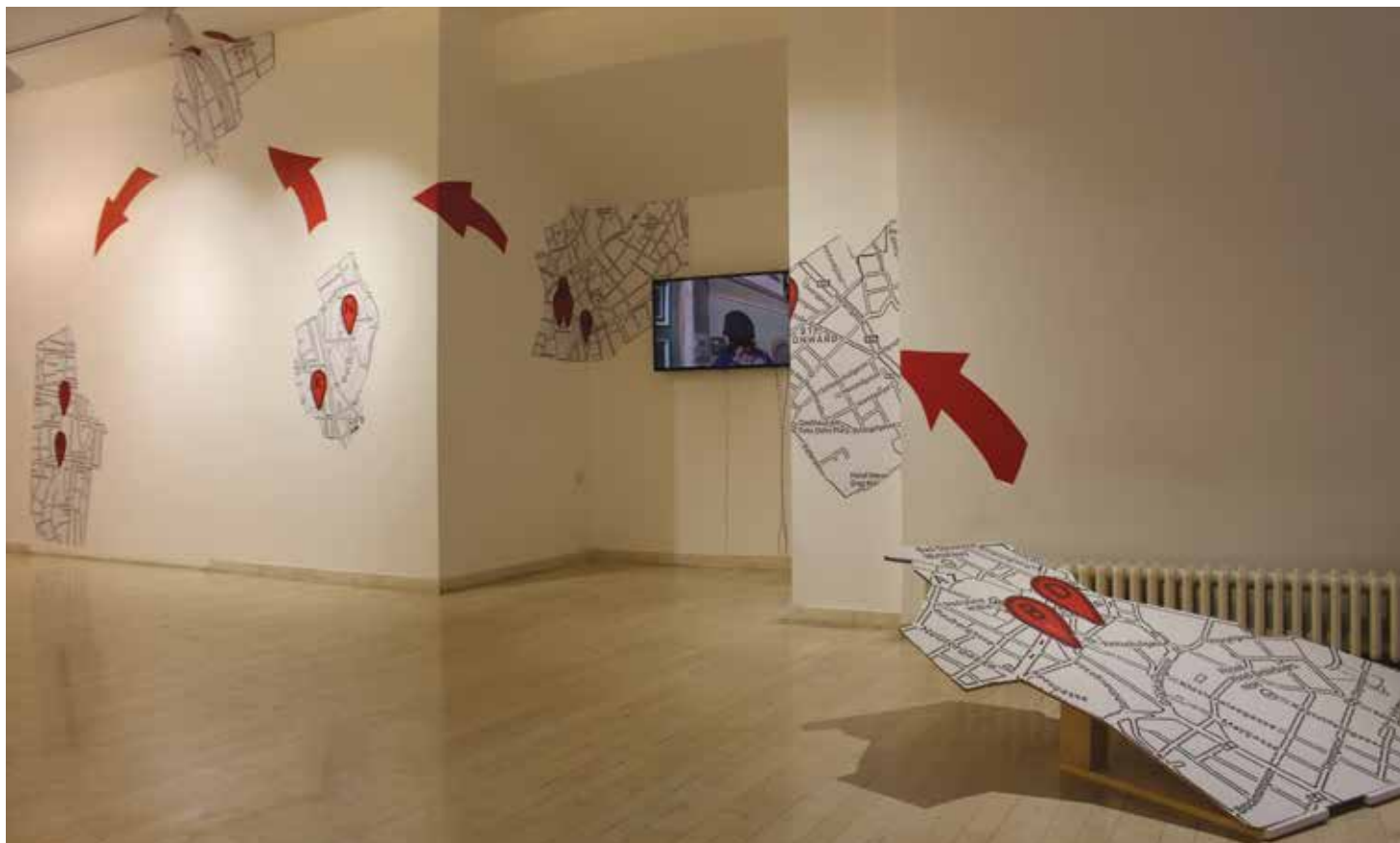
tkanja. Takođe, mislimo na kulturne, političke, ekonomske pejzaže, na urbane arhitektonske celine, na ekološke zajednice, na geografske mape, na sve one (ne)ogranične strukture koje svojim dimenzijama upućuju na nemerljivost (neograničeno trajanje), neodređenost (neograničeno kretanje), reproduktivnost (neograničen izbor).

Radovi su realizovani u različitim medijima – slika, fotografija, video – iako je fotografija najčešći medij koji diSTRUKTURA koristi u svojim projektima želeći da medijskom raznovrsnošću potenciraju i raznolikost pejzaža kao zadate a ipak nesigurne i promenljive strukture. Posmatrajući radove pejzaž doživljavamo kao sliku – predstavu, razudenu, razdeljenu na sitna, minijaturna polja koja nas asociraju na digitalnu sliku. Ova pikselizacija nas upozorava da smo duboko u 21. veku, u kojem je čovek otuđen od prostora, iako je fizički u njemu, pripada mu, kreće se, obeležava ga. Kako drugačije kad je naša percepcija danas uslovljena digitalnim medijima?

Ovi radovi su, takođe, primeri kontinuiranog promišljanja o prostoru koji nas okružuje i oslikava, kako spoljašnjem, tako i unutaršnjem, o prostoru kao (ne)promenljivoj kategoriji. Intimna geografija, koju savladavamo krećući se kroz odabrani prostor, upućuje nas da identifikujemo, ispitujemo, tumačimo njegove karakteristike, datosti, jasne geometrijske iskaze. I pored svoje otuđenosti, prostor, takav kakav jeste i u kojem jesmo, ipak nam nije stran, niti nepoznat da bismo se zapitali, kao Pol Virilio, „u kom momentu nam grad otkriva svoje lice?“.

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Their very landscape is alive, exhibition view, Cultural Centre of Belgrade, Belgrade, 2015



City (e)scape (from Mitteleuropäische Landschaft) , oil on canvas, 100x100 cm, 2015



Another Belgrade 2, oil on canvas, 100x100 cm, 2010., Private collection, Belgrade



Another Belgrade 1, oil on canvas, 100x100 cm, 2010., Private collection, Belgrade

Their very landscape is alive, exhibition view, The Cultural Centre of Belgrade, Belgrade, 2015; left: Mitteleuropäische Landschaft, oil on canvas, 200x300 cm, 2013-2014





diSTRUKTURA + Barbi Marković

Locus Suspectus, 2014

Video, 26'23", Color, Stereo, 16:9

Locus Suspectus is a joint video project of diSTRUKTURA and Barbi Marković, that introduces an oral landscape of the city of Sarajevo, more precisely - the place of Archduke Franz Ferdinand's assassination, at the crossroads of the streets Obala Kulina Bana and Zelenih beretki (Green Berets), in front of the Latin Bridge.

In her contemporary approach to exploring and recounting cities, Barbi sketches city portraits by capturing their many signs, posters, graffiti and other writings. The result is a unique narrative which embodies discourses specific to the locality, in that moment in time. The city as text.

The Locus Suspectus video builds on one such text created by writing down 'the surroundings' and streams of consciousness in a place abound with turbulent historical events. The video was filmed in Košutnjak where Barbi, surrounded by a natural forest, narrates this city autobiography and constructs a story about values, codes and problems of the city. Throughout the 25-minute chronicle, in which the frame slowly opens revealing the forest environment, we become aware of how history is transmitted through signs and codes through space and time, and how space itself remembers events.



diSTRUKTURA and Barbi Markovic, Locus Suspectus, video still

diSTRUKTURA + Barbi Marković

Locus Suspectus, 2014

Video, 26'23", Kolor, Stereo, 16:9

Locus Suspectus je zajednicki rad diSTRUKTURE i Barbi Markovic, u formi videa koji prikazuje oralni pejsaz grada Sarajeva, koncentrišući se na mesto ubistva prestolonaslednika Franca Ferdinanda, prostor ispred Latinske ćuprije i raskršće ulica Obala Kulina Bana i Zelenih Beretki.

Tragajući za savremenim pristupom opisu gradova, Barbi skicira gradske portrete prepisujući natpise u gradu na osnovu kojih nastaje specifična fabula o datom gradu i presek aktuelnih diskursa. Grad kao tekst.

Osnova videa Locus Suspectus je text nastao jednim takvim prepisivanjem i beleženjem tokova svesti mesta koje obiluje veoma burnim istorijskim događanjima. Video je sniman na Kosutnjaku, gde u jednom potpuno prirodnom okruženju, Barbi izgovara ovu gradsku autobiografiju gradeći priču o vrednostima, kodovima i problemima grada. Tokom ove dvadesetpetominutne naracije u kojoj se kadar polako širi prikazujući šumsko okruženje, postajemo svesni kako se istorija preko znakova i kodova prenosi kroz vreme i prostor i kako prostor pamti događaje.



diSTRUKTURA and Barbi Markovic, Locus Suspectus, video still



Their very landscape is alive, exhibition view, Cultural Center of Belgrade, Belgrade, 2015



Here and There, installation in public space, Police the Police, Biennale of young artists, Bucharest, 2010

Relationship to Public Space and the Nature of Place in the Works of diSTRUKTURA

Una Popović

“Places invent and tell stories” claims Wim Wenders, filmmaker and art photographer. This statement comes to mind when I face the works of the artist group diSTRUKTURA. It can serve as a metaphor; it interprets well the conceptual and visual focus of this artist duo. The drawings, photographs, paintings, the spatial and context specific works guide us, among other, to reflect on the concept of place and space and their different but mutually conditioned definitions.

Social, economic, technologic factors – hyperproduction, privatisation, migration, monitoring – inevitably transform the urban environment, its purpose and how we experience it. The public space is becoming increasingly a transitory, unstable, place with no identity – it is becoming a non-place. diSTRUKTURA's intervention is not only an attempt to record such a state but their practice of diversified interpretations in various media is, in a way, a subtle attempt at resistance. The resistance is perceived in their personal involvement, especially in recent projects where they explore the habitat and work with communities – which generates symptomatically a social place – as well as in their exploration of the symbolic link between the individual and social vis-à-vis the category of space and place where the potential of creating a place out of a stumbled upon non-place can be detected.



Here and There, installation in public space, Police the Police, Biennale of young artists, Bucharest, 2010

Odnos prema javnom prostoru i prirodi mesta u radovima diSTRUKTURA

Una Popović

„Mesta izmišljaju i pričaju priče” – jedna je od teza Wima Wendersa, reditelja i umetničkog fotografa. Ovo je i rečenica na koju pomislim kada se suočim sa radovima umetničke grupe diSTRUKTURA, odnosno ista može da posluži kao metafora, na dobar način interpretira konceptualni i vizuelni fokus ovog umetničkog dua. Crteži, fotografije, slike, prostorno i kontekst specifični radovi uvode nas, između ostalog, u promišljanje koncepta mesta i prostora i njihovih različitih, jednih u odnosu na druge uslovljenih definicija.

Društveni, ekonomski, tehnološki faktori – hiperprodukcija, privatizacija, migracija, monitoring – nužno menjaju urbano okruženje, njegovu namenu i doživljaj. Javni prostor sve više postaje tranzitni nestabilan prostor bez identiteta, postaje nemesto. Intervencija unutar prakse diSTRUKTURA čini se da nije samo da vizuelno označi dotično stanje već različiti načini interpretacija pri brojnim medijima u kojima deluje, jesu na neki način suptilan pokušaj otpora. Otpor se prepoznaje unutar situacije ličnog involviranja, naročito u skorašnjim projektima, istraživanja habitusa i rada sa zajednicom – na taj način simptomatično dolazi do pravljenja društvenog mesta – ali i unutar istraživanja simbolične veze individualnog i socijalnog u odnosu na kategoriju prostora i mesta u kome se prepoznaje potencijal pravljenja mesta spram zatečenog nemesta.

Places invent stories. Creating a place.

The ongoing project of a series of photographs entitled *Face to Face and Not So Far Away* questions in a distinct way the position of a place, ranging from a city topos to a natural space. Deep panoramas, wide expanses and horizons open up before our eyes but the basic punctum of these photographs, which hold our gaze, are people and the way in which they exist in these landscapes. Usually there is a man and a woman that is the two authors, or a community, a group of individuals. The people in a set landscape are static, their gaze is focused at the distance, their backs are turned to us (the spectators) and the entire scene reminds us of a drop on situation as if they were there by chance, as if they found themselves in mysterious circumstances in these lost places, vast expanses, in the middle of nowhere. What is not visible but is evident in these photographs is the gaze those present direct at the landscape. Here the gaze represents the frontier between the natural – the real and the imaginary – the experienced. The aim of the static fixedness in a given moment, seemingly staged, is to emphasise the experience when encountering a space for the first time, the fascination of discovering that which is right next to us that we had not been aware of. It is precisely at this crossroads of the public and private that a relationship to the public is established through a practice of presence, observation and exploration which in turn leads to a practice of placement, that is of spatialisation.

Finding one's way in a place becomes a unique moment in the process of constructing a space. Namely, each and every one of us introduces bodily practices into a space but our relationship to an unknown place will generally be a routine based on our experience of encounters with unknown places. Discovering, exploring and observing unknown places become a performative process within the said routines. The mere cognitive mapping of a space (the panorama of a megapolis, of woods and post-industrial landscapes) eventually creates a feeling of desire or fondness for a familiar surrounding, creates an awareness that we are part of that surrounding, is recorded in our future maps and changes our perception of and, consequently, the identity of the place.



Here and There, installation in public space, exhibition Non Places, Salon of the Museum of Contemporary Art, Belgrade, 2009

Mesta izmišljaju priče. Pravljenje mesta.

Serijska fotografija koja podrazumeva projekat u nastajanju, pod nazivom *Face to Face i Not So Far Away* na osoben način, propituje poziciju mesta, od gradskog toposa do prirodnog ambijenta. Pred našim očima otvaraju se duboke panorame, široka prostranstva i horizonti ali ono što je zapravo osnovni punktum ovih fotografija, na čemu nam se zadržati pogled, jesu ljudi i način na koji egzistiraju unutar tih predela. Uglavnom su to muškarac i žena, odnosno sam autorski par ili pak zajednica, grupa individua. Ljudi unutar određenog predela su statični, pogledom uprtim u daljinu a, nama (posmatračima) okrenuti leđima, i čitava scena nalikuje nekakvoj drop on situaciji, kao da su se tu zatekli slučajno, pri čudnim okolnostima dospeli u ova izgubljena mesta, u beskraju širinu, in the middle of nowhere. Ono što na fotografijama nije vidljivo ali je očigledno jeste upravo pogled prisutnog na pejzaž. Pogled ovom prilikom postaje granica između prirodnog – realnog i imaginarnog – doživljenog. Potpuna statičnost u datom trenutku, nalik režiranom stavu ima nameru da potencira doživljaj koji nastaje pri prvom susretu sa mestom, fascinaciju otkrivanja nečega što je pored nas, a čega nismo do tada bili svesni. Upravo iz te pozicije susreta javnog sa privatnim, uspostavlja se odnos prema javnom, i to kroz praksu prisutnosti, posmatranja, proučavanja, što posledično dovodi do prakse smeštanja odnosno oprostoraavanja.

Samostalno snalaženje po mestu postaje poseban deo procesa izgradnje prostora. Naime, svako od nas uvodi telesne prakse u prostor, ali u velikoj meri naš odnos prema nepoznatom mestu biće rutina koja proizlazi iz dosadašnjeg iskustva susreta sa nepoznatim mestima. Otkrivanje, istraživanje, posmatranje nepoznatog mesta postaje performativni proces unutar spomenutih rutina. Puko kognitivno mapiranje ambijenta (panorama megapolisa, šuma i post industrijskih predela) naposljetku stvara osećaj želje ili vezanosti za blisko okruženje, uspostavlja se svest da smo deo tog okruženja, beležimo ga u daljoj mapi kretanja, menjamo našu percepciju a time i identitet mesta.

The mapping of a place is usually done through the practice of travelling (touristic view), of walking and strolling. This claim brings us to another analysis and experience of the public space in the photographs in *Face to Face and Not So Far Away*. If, in this series of photographs, we are to recognise another common factor, apart from the public space, then it will be that which tells us that public spaces do not belong to one territory but are to be found in different parts of the world. All movement, that is travel, is impressed in them which creates a need to map different topoi. In turn, this directs us at the nature and work process of contemporary artists, in this case the artist group diSTRUKTURA. Most of their scenes were shot when travelling (Austria, Slovenia, Finland, Egypt, etc) and is, admittedly, specific to this project created on the basis of movement and the artists' residencies. Today's so called new tourism straddles the desire for movement and professional need which forms a new kind of relationship with the city as a place of utopia and topography. Artists and intellectuals spend most of their time travelling from one exhibition to another, one project to another, one cultural context to another. Such forms of meandering as a form of transition and mobility, together with the current, biggest ever migration and refugee movements, have changed not only the specific relationships to the city but have also changed our cities. In his essay entitled "The City in the Age of Touristic Reproduction" Boris Groys states: "as travelers we are now observers, not so much of various local settings, than of our fellow travelers . . . in a permanent global journey. . . . [W]e now all live in a world city where living and travelling have become synonymous, where there is no longer any perceptible difference between the city's residents and its visitors"(106-107).¹ This might explain why diSTRUKTURA photographs places and names them according to their respective geographical location so that their existence would not be taken "for granted" and would be remembered by the act of naming. diSTRUKTURA's above mentioned resistance can be recognized in the resistance to oblivion. In these chaotic digital age where everything has become arbitrary their artistic strategy is not to eliminate what has become specific due to different circumstances. More peaceful than the technologic digital world, places and natural spaces are not only landscapes but they also bring with them images, identities, remembrances and memories. It is up to us to discover and decipher them, to recognize them, and to transmit the stories they can tell.

Places tell stories. The public art work as public space.

Here and There is the title of one of diSTRUKTURA's first site specific works. It is interesting to remind ourselves of it and to mention it on this occasion since the group's several last works (especially those in the period 2013-2014) increasingly fall into the domain of specific spatial and social public action. By becoming directly involved in the social community as a public space, the group's practice has become more concrete as it connects with the issues, needs and tendencies of a specific entity (in particular the work *Generation Lost – We are living in a beautiful wORLD*). In other words, the focus of diSTRUKTURA's recent works has shifted from the public space to the public sphere.

As the continuity of traffic, information and communication becomes more dense the city ambience has become a dynamic construct that keeps on changing, fragmenting, taking on new forms. The disappearance of a place is an event of the present day, particularly of the contemporary city space. In his work entitled *Non-Places: Introduction to an Anthropology of Supermodernity* Marc Augé defines non-places as spaces of alienation, spaces without identities, memories, history, spaces that emerge in post-industrial network societies.² However, regardless of how alienated or transformed these spaces may be, they are real and are socially defined.

The piece entitled *Here and There*, which was created in July 2009 for the exhibition *Belgrade: Nonplaces / Art in Public Space*, is a reflection on these spatial (non)identities. The event consisted of reviving a deserted space in Andrićev venac Street no. 6 in Belgrade. The street-level commercial space in town was equipped with cameras that filmed during 24 hours every day and that had signs saying Notice: these premises are under video surveillance. Moments caught on camera on that location (which, equipped as

Mapiranje mesta najčešće se sprovodi unutar prakse putovanja (turističkog pogleda), hoda, šetnje. Upravo ova konstatacija upućuje na još jednu analizu i doživljaj javnog prostora na fotografijama *Face to Face i Not So Far Away*. Ako unutar serije ovih fotografija možemo da prepoznamo još neki objedinjujući faktor, sem javnog ambijenta, onda je to taj da nam se daje do znanja da ti javni ambijenti ne pripadaju jednoj teritoriji već se nalaze na raznim stranama sveta. U njima su upisana sva kretanja odnosno putovanja, na osnovu kojeg nastaje potreba mapiranja različitih toposa. Recipročno, ovo uslovljava da se okrenemo samoj prirodi i procesu rada današnjih umetnika, odnosno u ovom slučaju umetničke grupe diSTRUKTURA. Većina prizora snimljena je na putovanjima (Austrija, Slovenija, Finska, Egipat itd.), što je priznaćemo i jedna od osobenosti ovog projekta, koji se i razvija u odnosu na kretanje i rezidencijalne boravke umetnika. Današnji tzv. novi turizam stoji između želje za kretanjem i profesionalne potrebe, formirajući na taj način naš novi odnos prema gradu kao mestu utopije i topografije. Većinu vremena umetnici i intelektualci provode na putovanjima od jedne izložbe do druge, jednog projekta do drugog, jednog kulturnog konteksta do drugog. Takve forme meandriranja kao oblici tranzicije i mobilnosti, uz više nego ikada sada aktuelne migracije i izbegništva, promenili su svojstven odnos prema gradu ali i naše gradove. Boris Groys u svom tekstu *Svet na putovanju* navodi: „mi danas kao putnici ne promatramo toliko različite lokalne kontekste nego ostale putnike u kontekstu globalnog... Živimo zapravo u jednom velikom svetskom gradu u kome su pojmovi stanovati i putovati postali jedno, a razlika između stanovnika i posetilaca nije postala očigledna.“¹ Možda upravo zbog toga diSTRUKTURA fotografiše mesta, i svako imenuje na osnovu geografske lokacije, kako egzistenciju mesta ne bi uzimala „zdravo za gotovo“ i kako bi imenovanjem apelovala na sećanje istog. Gore pomenuti otpor kod diSTRUKTURA prepoznaje se u otporu prema zaboravu. U ovom haotičnom vremenu, digitalnom dobu, gde sve postaje samovoljno njihova umetnička strategija ide ka tome da se ne treba odbaciti nešto što je usled različitih okolnosti postalo specifično. Mesta i prirodni ambijenti kao mirnije strane, spram tehnološko - digitalnog sveta, nisu samo nemi predeli već i nosioci slika, identiteta, sećanja i pamćenja. Na nama je da iste otkrijemo i dešifrujemo, prepoznamo i prenesemo priče koje mogu dati.

Mesta pričaju priče. Javni umetnički rad kao javni prostor.

Tu i Tamo (*Here and There*) naziv je jednog od prvih site specific radova diSTRUKTURA. Zanimljivo je priseliti se i spomenuti ga ovom prilikom, jer karakteristično nekoliko poslednjih radova ove grupe (naročito nastalih tokom perioda 2013/2014), sve više zalazi u domen prostorno i društveno specifičnih javnih akcija. Praksa grupe direktnim angažmanom unutar društvene zajednice kao javnog prostora, postaje konkretnija uspostavljajući odnos prema problemima, potrebama i usmerenijama određenog entiteta (naročito rad: *Generation Lost – We are living in beautiful wORLD*). Drugim rečima, fokus u skorašnjim radovima diSTRUKTURA pomerio se od javnog mesta ka javnoj sferi.

U sve prisutnijem kontinuitetu prometa, informacija, komunikacija, gradski ambijent postaje dinamičan konstrukt koji se iznova menja, razlaže, preoblikuje. Nestanak mesta česta je konstatacija vezana za današnjicu, naročito za savremeni gradski prostor. Marc Augé pojam nemesta, u svojoj knjizi *Nemesta: Jedna moguća antropologija supermoderniteta* definiše kao prostore otuđenja, prostore bez identiteta, memorije, istorije, kao prostore koji nastaju posledicom postindustrijskog i umreženog informacijskog društva.² Međutim, ma koliko dotični prostori bili otuđeni, preoblikovani, oni jesu realni, socijalno definisani.

Rad *Tu i Tamo* realizovan jula 2009. godine, za potrebe izložbe *Beograd: Nemesta / Umetnost u javnom prostoru*, upravo se pozabavio razmišljanjem ovakvih prostornih (ne)identiteta. Akcija je podrazumevala aktiviranje napuštenog prostora u Beogradu, u ulici Andrićev venac br. 6. Prizemni gradski lokal još uvek nedefinisane namene bio je opremljen kamerama koje snimaju svakodnevno, 24 časa, i izlepljen plakatima sadrži

¹ Boris Groys, "The City in the Age of Touristic Reproduction" (In: *Art Power*, Cambridge, Massachusetts & London, England: The MIT Press, 2008).

² Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (London & New York: Verso, 1995).

¹ Boris Groys, "Svet na putovanju" (Tvrd, br.1/2, 2003, Hrvatsko društvo pisaca, Zagreb, 2003), str. 187-192.

² Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* (Verso, London & New York, 1995).

it was, inevitably confused passersby) were instantaneously transmitted by the video surveillance system to another location - the Gallery of the Salon of the Museum of Contemporary Art. The aim of installing video surveillance was to demonstrate symbolically the increasingly more present monitoring relations established between citizens and city spaces. As a sign of control of interhuman worlds, the virtual and unreal interspace of structural fluidity, whose function it is to transmit, receive, send, record and store data, operates with non-materialised information and through it with a de-territorialised public.³

Another work that stands at the crossroads of the spatially and contextually specific is the video entitled *Locus Suspectus* (2014) which was a joint project of diSTRUKTURA and Barbara Barbi Marković. In the video, the narrator (Barbi), in something like a trance, recites haphazardly different slogans, signs, audio commercials that she noted down at the location where Archduke Franz Ferdinand was assassinated – the Latin Bridge in Sarajevo. The historical location is not shown in the video but we are transported to the historical place through speech and enumerations, through so-called oral memory. We become aware not only of the fact that history, as a collective chronological memory, is transmitted by signs and codices over space and time but also that a specific moment in history always changes our perception of a place and so forms the nature of the place. Public space in an urban context becomes a defined place on the basis of a concrete situation. The displacement of the narrator from the original place to the abstract landscape of the Belgrade Košutnjak woods, a historical equally intensive place (Prince Mihailo Obrenović was assassinated in Košutnjak in 1868) helps create a symbolic play. The aim of the inversion of the text and image, that is the transposition of a city's audio and written history to another city, to a foreign space, is to give greater emphasis to models of action and behaviour within the urban nucleus. These models can also be interpreted as follows: all movement in a city is public, everyone who is in movement in a city is public, every gesture in a city is political!

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Here and There, installation in public space, Police the Police, Biennale of young artists, Bucharest, 2010

Pažnja. Ovaj objekat je pod video nadzorom. Istovremeno uhvaćen trenutak sa te lokacije (koji je tako opremljen nužno zbunjivao prolaznike) prenosio se sistemom video nadzora u drugi prostor, galeriju Salona Muzeja savremene umetnosti. Postavljanje video nadzora imalo je za nameru da simbolično ukaže na sve češći opšteprisutni monitoring odnos koji se stvara između građana i prostora grada. U znaku kontrole međuljudskih svetova, virtualni ili nestvarni međuprostor strukturalne fluidnosti u funkciji prenosa, prijema, slanja, memorisanja i skladištenja podataka, operiše nematerijalizovanom informacijom, a kroz to i de-teritorijalnom javnošću.³

Još jedan rad koji stoji na raskršnici prostorno i kontekst specifičnog jeste projekat realizovan u formi videa pod nazivom *Locus Suspectus* (2014) kojeg je diSTRUKTURA uradila zajedno sa Barbarom Barbi Marković. U videu, narator (Barbi) nasumično, nalik u transu, izgovara različite parole, natpise, zvučne reklame koje je pribeležila sa mesta na kojem je ubijen nadvojvoda Franc Ferdinand, ispred Latinskog mosta u Sarajevu. Dotična istorijska lokacija nije prikazana na snimku, već kroz formu govora i nabiranja, tzv. oralne memorije mi bivamo preneti na mesto istorijskog događaja. Postajemo svesni ne samo toga da se istorija kao kolektivno hronološko pamćenje prenosi znakovima i kodeksima kroz prostor i vreme već i toga da specifičan trenutak u povesti zauvek menja našu percepciju, a kroz to i formira prirodu mesta. Javni prostor, u urbanom kontekstu, postaje definisano mesto na osnovu određene situacije. Izmeštajući naratora iz originalnog ambijenta u apstraktni krajolik beogradske šume Košutnjak, mesto ništa manje po karakteru napeto na osnovu prirode događaja iz prošlosti (na Košutnjaku je ubijen Knez Mihailo Obrenović, 1868. godine) stvara se simbolička igra. Inverzijom teksta i slike, odnosno prenošenjem zvučne i pisane istorije jednog grada u drugi, strani ambijent, ima za cilj da još više potencira modele delovanja i ponašanja unutar urbanog jezgra. Isti se mogu objasniti ovako: sve što se kreće u gradu je javno; svako ko se kreće u gradu je javan; svaki gest unutar grada jeste političan!

** Una Popović je kustos Muzeja savremene umetnosti u Beogradu.*



Here and There, installation in public space, exhibition Non Places, Salon of the Museum of Contemporary Art, Belgrade, 2009

³ Dušica Dražić & Una Popović, "Beograd:Nemesta. Od :do" ("Belgrade:Nonplaces. From - To"). In: *Beograd:Nemesta / Umetnost u javnom prostoru. Beograd: Muzej savremene umetnosti, 2009, preface.*

³ Dušica Dražić & Una Popović, "Beograd:Nemesta. Od :do", pref. cat. *Beograd:Nemesta / Umetnost u javnom prostoru. (Muzej savremene umetnosti, Beograd, 2009).*



Here and There, installation in public space, Police the Police, Biennale of young artists, Bucharest, 2010

In Preparation for a Pivotal Season

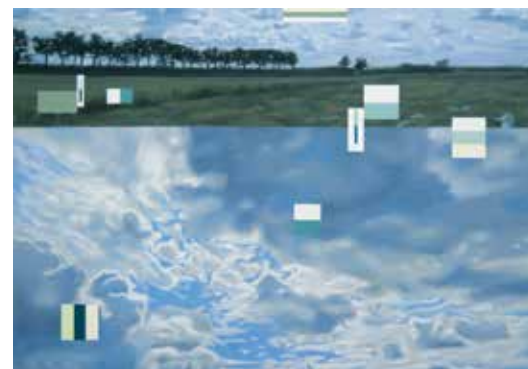
Predrag Terzić

"The illusion of a past golden age is one of the greatest hindrances to the approach of the golden age that should come. If the golden age is past, it was not genuine. Gold cannot rust nor decay; it comes out of all admixtures and all decompositions pure and indestructible. If the golden age will not endure it had better never arise, for it can produce nothing but elegies on its loss."

August Wilhelm Schlegel

As of 2005 with their work *Missing Hill* (from the cycle of photographs entitled *Face to Face*) created in Majdanpek, Serbia, the artist double diSTRUKTURA has shown an evident need to explore the relationships between man and nature. When we talk about art what inevitably comes to mind are art history periods. Since we tend to classify everything we will inevitably come across a period that is relevant for the interpretation and understanding of this relationship. We are of course referring to Romanticism with its explorative and questioning gaze focused on the landscape – an eternal inspiration for painters, as one would claim in a casual conversation at an exhibition. If we think about it more carefully, the landscape has not been not taken that seriously throughout history. But things can also be seen differently. Hence the legitimate question: why the landscape and why Romanticism? For a simple reason. There have been several artists in this movement who have changed the course and purpose of understanding the landscape. For diSTRUKTURA this was Caspar David Friedrich, the standard-bearer of German Romanticism, who explored in his paintings the relationship between nature, man-made buildings and man in such an environment. In the context of the Romantics one has to mention Goethe, a critic of German Romanticism, who claimed that they were incapable of understanding values and accused them of being prone to oblivion as he states in *Faust*: "What I possess seems far away from me, / And what is gone becomes reality".¹

¹ J. W. Goethe, *Faust: Parts I & II*, trans. A. S. Kline, 2003, Part I: Dedication, p. 6, ll. 31-32.



Dutch Sky, oil on canvas, 70x100 cm, 2012, Telenor Collection

Pripremanje za ključnu sezonu

Predrag Terzić

Varljiva slika minolog Zlatnog veka jedna je od najvećih prepreka približavanju Zlatnog veka koji tek treba da dođe. Ako je zlatni vek minuo, on nije bio doista zlatan. Zlato ne može da zarđa ili da bude izjedeno zubom vremena: iz svih mešanja i razlaganja ono što je nerazorivo izlazi ponovo kao pravo zlato. Ako Zlatni vek ne može da traje večno, onda bolje da uopšte nije ni počinjao i dobar je samo za elegije o svom nestanku.

August Wilhelm Schlegel

Počevši od 2005. umetnički dvojac diSTRUKTURA je sa radom *Missing Hill*, nastalim u Majdanpeku (ciklus fotografija pod nazivom *Face to Face*), pokazao jednu neskrivenu potrebu da ispita odnos prirode i čoveka. A kada govorimo o umetnosti, uvek nam se u svesti javlja asocijacija na neki od perioda iz istorije umetnosti. Budući da smo skloni da sve stavljamo u određene datoteke, jedan segment, koji je bitan za iščitavanje i razumevanje takvog odnosa, se neminovno izdvaja. Naravno, u pitanju je romantizam, sa svojim istraživačkim i upitnim pogledom, uperenim ka pejzažu - većnoj inspiraciji umetnika koji se bave slikarstvom, kako bi se reklo u neobaveznom razgovoru, na nekoj izložbi. Kada bolje razmislimo, nije se pejzaž toliko ozbiljno uzimao u obzir, kroz istoriju. Naravno, postoji uvek drugačije čitanje. Zato ovde vredi pitati zašto baš pejzaž i zašto baš romantizam? Iz jednostavnog razloga. Unutar takvog pokreta imamo nekoliko umetnika koji su promenili tok i smisao razumevanja pejzaža. Za diSTRUKTURU je to v ar David Fridrih, nosilac nemačkog romantizma, koji je u svojim slikama istraživao vezu prirode, građevina podignutih ljudskom rukom i samog čoveka, unutar takvog okruženja. Uz romantičare, važno je pomenuti i Getea koji se pojavljuje kao jedan od kritičara nemačkog romantizma, i koji ih čak naziva i nesposobnim da razumeju vrednosti, i optužuje da su skloni zaboravljanju, što možemo videti i u delu *Faust*: „što imam, to se u daljini skriva; što nestade, za mene stvarnost biva”.¹

¹ Gete Johan Volfgang, *Faust*, Nolit, Beograd, 1984., str 33, st. 30.

There has always been an interest in nature which artists somehow complement. Nature was often, of course, idealized but thanks to artists it is viewed and understood in a different way. With artists nature is stripped of its brutality and wilderness where contemporary man, used to the comfort of our civilization, is lost. It is only the more pleasant side, what we call artificiality, that is imprinted onto this nature. When blended with imagination we obtain a very interesting view which opens many avenues in art and which offers a different approach to nature and man as part of it.

Let us take as an example C. D. Friedrich's painting entitled *Monk by the Sea*. The painting stands out from the rest of C. D. Friedrich's works. The horizon in the composition is placed relatively low. Also, there is an interesting scene with a monk, the sky, sea and seashore. The planes in it are lost because of how it is painted and one must be careful where one looks not only because of the domineering sky dominant but also because the only vertical line in it is the monk. Everything is deafened by the sound of the big waves and sea breaking on the shore so we cannot hear the monk's howl (if we look closer we see that he has spread his arms giving the impression that he wants to pour his heart out, to vent his grief). In other words, we have a Faustian situation in the painting. We can agree that C. D. Friedrich succeeded in depicting this void and dissipation with a low sky and lost soul wandering along the seashore. The monk here is not merely a monk. In the painting he is a poet and a traveller who merge through the painter (C. D. Friedrich) to become an *alter deus*. The monk, poet and traveller are three very important symbols in Romanticism. In his painting C. D. Friedrich uses the monk as a symbol because he is aware that the poet and monk were one throughout the centuries and that the symbol of the traveller, which emerges in Romanticism as an important additional component, recounts the way of life at the time. In this context we must keep in mind Albrecht Dürer and his writings, the crossing over the Alps and the descent to the warm sea. We see that the traveller is not a simple wanderer but that he has a somewhat exploratory spirit, is cleansed spiritually, is educated and views the world differently like what we have in diSTRUKTURA's photographs where we do not only look at the landscape but we try to identify with their gaze as they hold hands and watch a similar scene. With this procedure they too are drawn into the spectator(of the work) – nature relationship. We do not look at nature (in the photographs) only through our eyes but also through the gaze of the artists who suggest to us what kind of scene we are looking at since, they too, are gazing at the landscape before them. In other words, here the object is identified with the subject which leads us to conclude that there is an equals sign between the traveller (and, one should say, the spectator) and nature. Therefore we can see how important the presence of man was for C. D. Friedrich who informs us and transmits very legible and intelligible information. Through such painting we received clear messages that lifted us and convinced us of all the enchantments of the world at the time.

Može se reći da je za prirodu uvek postojalo zanimanje, ali je umetnici nekako dopunjuju. Naravno, uvek je bilo idealizovanja, ali se zahvaljujući umetnicima priroda posmatra i razume na drugačiji način. Priroda kod umetnika gubi svu onu surovost i divljinu u kojoj se ne može snaći savremeni čovek koji je naviknut na udobnost civilizacije u kojoj živimo. U takvu prirodu se utiskuje samo ona lepša strana, ono što možemo nazvati artifičijelnim. U sjedinjavanju sa imaginacijom dobijamo jedan veoma zanimljiv pogled koji mnogo toga otvara u umetnosti, a time se javlja i drugačiji pogled ka samoj prirodi i čoveku unutar nje.

Uzmimo kao primer sliku K. D. Fridriha pod nazivom *Monah na obali mora*. Slika veoma odstupa od celog Fridrihovog opusa. Može se videti da je horizont postavljen dosta nisko unutar kompozicije. Osim toga, na slici imamo i zanimljivu situaciju sa monahom, nebom, morem i obalom. Naslikana je tako da se na njoj gube planovi i neophodno je da se vodi računa o tome gde se gleda, jer ne samo što je nebo toliko dominantno na većem delu slike, nego je i jedina moguća vertikala koja se pojavljuje na slici sam monah. Pošto su talasi i more toliko jaki da se svaki zvuk gubi u njihovom prelamanju o obalu, monahovo zapostavljanje nema ko da čuje (kada bolje pogledamo ruke su mu raširene i daju utisak da želi da izusti sve što mu na srcu leži, da iskaže sav svoj jad). Drugim rečima, u samoj slici dobijamo jednu faustovsku situaciju. Možemo se složiti da je K. D. Fridrih uspeo da dočara tu prazninu i nestajanje, spuštenim nebom i izgubljenom dušom koja luta na obali mora. Monah ovde nije samo monah. On je na slici i pesnik i putnik, a čije sjedinjavanje uočavamo kroz samog slikara (K. D. Fridriha), čime dobijamo *alter-Deus*. Monah, pesnik i putnik, su tri simbola koji su jako važni u romantizmu. K. D. Fridrih je na slici postavio upravo monaha kao jedan od tih simbola, znajući da su kroz vekove pesnik i monah bili jedno, a simbol putnika se pojavljuje tokom romantizma kao dodatni važan segment koji govori o načinu života tadašnjeg sveta. Pogotovu imajući u vidu Albrehta Direra i njegove zapise, prelazak Alpa i silazak na toplo more. Uvidamo da putnik nije samo namernik, već da u sebi nosi dozu istraživačkog duha, pročišćenja, obrazovanja, drugačijeg sagledavanja dotadašnjeg sveta, kao u fotografijama diSTRUKTURE, u kojima ne gledamo samo pejzaž već pokušavamo da se identifikujemo sa pogledom koji imaju njih dvoje, dok se drže za ruke i gledaju sličan prizor. Takvim postupkom i oni bivaju uvučeni u odnos posmatrača dela i same prirode. Mi sada prirodu (na fotografiji) ne sagledavamo samo svojim očima, već je sagledavamo i kroz pogled dvoje umetnika koji nam sugerišu kakav je prizor u pitanju, jer i oni gledaju pejzaž koji se nalazi ispred njih. Drugim rečima, ovde je objekat izjednačen sa subjektom, što nas dalje vodi ka zaključku da između putnika (treba reći i posmatrača), kao i same prirode, biva postavljen znak jednakosti. Kada tako postavim stvari, onda vidimo koliko je prisutnost čoveka bila važna kod Fridriha, koji obaveštava i šalje informaciju koja je veoma čitljiva i razumljiva. Kroz takvo slikarstvo mi smo dobijali vrlo jasnu poruku koja nas je mogla podići i uveriti u sve čarolije tadašnjeg poznatog sveta.



diSTRUKTURA, exhibition view, MUSA, Vienna, 2012

Following the change that took place in the digitalization age, painting is finding its place again. One cannot, of course, claim that painting is dead. Photography, film, video, interactive installations, the new media, none of these have killed it off. Every successive medium contains the one preceding it. Following today's language structure and manner of presentation, it is useful to say that the media have been upgraded. And this is where the shift is - not only in the new media but also in the field of contemporary painting. If we look back we see that, in art, painting dominated throughout the centuries, it underwent changes and kept on acquiring new qualities due to a remix of actual events. This is why C. D. Friedrich and Goethe are so useful for the understanding of diSTRUKTURA's art work. However much we try to run away from a world that troubles us it will eventually catch up with us. In C. D. Friedrich's paintings we can clearly observe his need to wander permanently, his need for melancholy and questioning. His monk is so forceful that we have the impression that the painting is bigger than what it actually is which is a quality in itself. It is fascinating when we realize the extent of the cry that can be sensed in the painting. A voice howling for help. Crying out for help. We feel that salvation is impossible, unattainable. It is not surprising that the artist attempted suicide twice. In his lifetime C. D. Friedrich must have had the opportunity to read some of Goethe's works which fit perfectly well with all the wordly issues contained in the works of this artist. And this brings us to *Faust*. Questions such as understanding the ways of the world and how to fathom what man is and what his limits are, all developed in *Faust*, are impressed in C. D. Friedrich's works. Of primary concern to us here is Part II in *Faust* where we can clearly see that placing emphasis on these questions was intentional and a necessity, that everything coming from the past must be forgotten and cleansed. That the new events were foreshadowed can be seen in *Faust*, Part II:

*You wonder what, and never how.
I know a little of navigation:
War, trade, and piracy, allow,
As three in one, no separation.²*



*Hotel Carter, (New York), aquarelle on paper, 40x50 cm, 2009.
Private collection, Belgrade*



Cargo East: The subdued existence, exhibition view, NTMoFA, Taiwan, 2014

U promeni koja je nastupila u doba digitalizacije, slikarstvo ponovo traži svoje mesto. Naravno, ne može se reći da je slikarstvo mrtvo. Nije ga ubila fotografija niti film ili video, kao ni interaktivne instalacije, niti novi mediji. Svaki medij koji je naknadno dolazio, u sebi je sadržavao prethodni. U današnjoj strukturi jezika i načinu izlaganja, korisno bi bilo reći da je učinjen *upgrade* dosadašnjeg medija. I tu dolazi ne samo do pomeranja u novim medijima već i na polju savremenog slikarstva. Kada se pogleda unazad, slikarstvo je tokom vekova u umetnosti bilo dominantno, ono se menjalo i dobijalo jedan novi kvalitet koji je postignut i remiksom postojećih dešavanja. Zato su K. D. Fridrih i Gete veoma pogodni za razumevanje umetničkog rada diSTRUKTURA. Koliko god bežali od sveta koji nas tišti, on nas negde ipak sačeka. Na slikama K. D. Fridriha se vrlo jasno zapaža njegova potreba za stalnim lutanjem, melanholijskom i preispitivanjem. Njegov monah u sebi nosi toliku jačinu da imamo utisak da je slika veća nego što jeste, što je kvalitet sam po sebi. Zapanjujuće je kada primetimo kolike su stvarne dimenzije tog jauka koji se na slici oseća. Glas koji vapi za pomoć. Zapomaganje. Potraga za spasom nam se tad ne čini mogućom i izvodljivom. Samim tim ne iznenađuje činjenica da je umetnik dva puta sebi pokušao da oduzme život. K. D. Fridrih je sigurno za života imao prilike da pročita nešto od Geteovih dela, koja se izuzetno dobro uklapaju u sva pitanja sveta koja se u radovima ovog umetnika pojavljuju. To nas neumitno dovodi i do *Fausta*. Pitanja poput puteva spoznaje sveta i kako saznati šta je čovek i gde su njegove granice, koja su razrađena u *Faustu* bila su utisnuta u radove K. D. Fridriha. Nas ovde najviše zanima *Faust* i njegov drugi deo, u kojem se vidi jasan cilj i potreba da se to naznači, da sve što dolazi iz prošlosti mora biti zaboravljeno i očišćeno. Možemo se priseliti da se jasno mogu naslutiti novonastala dešavanja u V činu *Fausta*:

*Ti pitaš: „šta?“ a ne i „kako?“.
Ta uvek sam se izvanredno
razumevao u brodarstvo:
rat trgovina i gusarstvo / svuda su nerazlučno jedno.²*

² J. W. Goethe, *Faust: Parts I & II*, trans. A. S. Kline, 2003, Part II, Act V, Sc. III, p. 453, II. 11185-11188.

² J. W. Goethe, *Faust: Parts I & II*, trans. A. S. Kline, 2003, Deo II, čin V, sc. III, str. 453, st. 11185-11188; prevod citata Branimir Žveginović.



Practice of Multiple Praxis, exhibition view, Toki Art space, Tokyo, 2014

Goethe noted that there was a need to lay bare the state of things in the Europe of his times. The changes were significant – states were changing, relationships with religion were changing and there was a new understanding of the role of the church in such states. There was a need to forget and erase *all that came before*. The *dechristianization* of religion started with the French Revolution and was signed-off in 1803 by the Reich. This need to erase can be noted and interpreted from diSTRUKTURA's new works where there is not only a remix, the main trend in the new media, but also a desire to somehow retain some of the original, standard forms of landscapes – such as old and ancient places (tomb stones, ruins, fallen trees) in the works of artists such as Giovanni Battista Piranesi, John Constable, Jacob van Ruisdael, Salvator Rosa and C. D. Friedrich himself. diSTRUKTURA's landscape maintains traditional features but has also something interesting that is drawn from the new media - noise. In their new works (*Himmel über Belgrade*, *Dutch Landscape 3*, *Brussels*) we can see noise or the deletion of some data. The information provides an incomplete image and a content that will be interpreted differently. In art we are used to seeing an image that wants to tell or describe something - a narrative that has held its course in the film industry. However, in painting this narrative gradually lost ground. Think only of Gerhard Richter and Francis Bacon who did not represent a reality we all wanted to see but instead represented painting's stronghold, that is the process of painting and the artists' personal relationship to what was painted. Similar examples can be found in the contemporary painting of, for example, Wilhelm Sasnal, Michaël Borremans, Victor Man, Marlene Dumas or Peter Doig. In their works we can see a kind of rejoicing with that painted (which is not often the case) as well as that they relate to the painted as to a specific moment that culminates when, in the act of painting, the final layer of paint is applied. This draws us into a disconcerting world that we faithfully retain and later continue to search for in anticipation of the next blow which comes with every new image.

Gete primećuje potrebu da se razgoliti trenutna situacija koja je bila unutar tadašnje Evrope. Velike promene koje su menjale lice tadašnjih zemalja, odnos sa religijom i novonastali stavovi u vezi sa ulogom crkve unutar država. Potreba za zaboravom i brisanjem svega *što je bilo*. Čišćenje religije započeto je francuskom revolucijom, a sam kraj i definitivna potpis na takvu odluku bio je stavljen 1803. godine od strane predstavnika Rajha. Jednu takvu potrebu brisanja možemo primetiti i razumeti u novim slikama diSTRUKTURA, u kojima se primećuje ne samo remiks koji je glavni tok novih medija, već i težnja da se neki od standardnih vidova pejzaža nekako zadrži u svom originalnom okviru. Poput starih i antičkih mesta (grobnice, ruševine, oborena stabla) koja se mogu videti u delima umetnika kao što su Đovani Batista Piranezi, Džon Konstabl, Jakob van Rojsdel, Salvator Rosa i sam K. D. Fridrih. diSTRUKTURA prikazuje pejzaž koji ima sve svoje tradicionalne karakteristike ali i jednu zanimljivost koja dolazi od strane novih medija, a to je ta pojavnost šuma. Šum ili brisanje jednog dela podataka je vidljiv na njihovim novim radovima (*Himmel über Belgrade*, *Dutch Landscape 3*, *Brussels*). Informacije koje nam samo daju nepotpunu sliku ili sadržaj koji se na taj način može drugačije razumeti. Navikli smo da kroz umetnost vidimo sliku koja hoće nešto da nam saopšti ili opiše, jedan narativ koji je tokom vremena zadržao svoj glavni tok unutar filmske industrije. Međutim, u slici je takav narativ polako gubio svoju jačinu. Setimo se samo Gerhard Rihtera ili Francis Bejkona koji su predstavljali, ne realnost koju svi želimo da vidimo, nego slikarstvo u svom najjačem uporištu, u smislu samog procesa slikanja i ličnog odnosa prema naslikanom. U današnjem slikarstvu se mogu naći slični primeri, poput Vilhelma Sesnala, Mikael Boremansa, Viktora Mana, Marlene Dima ili Pitera Doiga. U njihovim radovima primećujemo jednu dozu uživanja unutar slikanog, što nije baš čest slučaj, kao i to da se odnose prema naslikanom kao prema jednom određenom trenutku koji svoj konačni vrhunac dobija u poslednjem nanosu boje tokom samog čina slikanja. Nakon toga bivamo uvučeni u takav svet koji pogađa, ostajemo mu verni i kasnije nastavljamo da tražimo i iščekujemo naredni udar koji dolazi sa svakom novom slikom.

Face to Face, exhibition view, Likovni salon Celje, Celje, Slovenia, 2007







Celea, c-print on canvas & oil on canvas, each 100x100 cm, 2007., Okolje Consulting Art collection

The painting entitled *Error Code Landscape* from diSTRUKTURA's opus contains such an experience. The blow helps us understand the opulence and force of the thing painted. The landscape is characteristic of Dutch painting (in Serbia this would be the region of Vojvodina) and, at the same time, is a masterly exercise in deletion and oblivion –two significant options in the digital world. The deletion of everything that is foreign to us and unimportant. So we can forget as quickly as possible and turn to what is presented to us as the new golden age. Vilém Flusser also sees digitalisation as the new golden age. After the invention of writing this is the biggest leap ever our civilisation has made. With digitalization nothing is the same any more – perceptions and understanding as well as relationships have changed to such an extent that we need to have a new reading of all the information that reaches us through the digital (generated) image. In his book entitled *The Stolen Memory* Manfred Osten explains that Goethe predicted well the current moment which is concerned only with the present and near future, which denies its own past or, to be more precise, neglects it. That the disease of our contemporary society is the need to be momentaneous, that velocity³ is extremely important in our conduct as well as that in today's world swift oblivion is a curse can be easily detected in one of *Faust's* dialogues:

CARE When of man I take possession,
Then his whole world is lessened:
Endless gloom meets his eyes,
No more suns will set or rise,
Though intact, to outer sense,
He lives in the dark, intense,
Never knowing how to measure
Any portion of his treasure.
Good and ill are merely chance,
He starves, food in his hands:
Be it joy or be it sorrow
He delays it till tomorrow,
Waiting for the future, ever,
Finding his fulfilment, never.⁴

Slika iz opusa diSTRUKTURA, pod nazivom *Error Code Landscape*, u sebi sadrži jedan takav doživljaj. Udar koji nam omogućava da shvatimo svu raskoš i jačinu slikanog. To je pejzaž koji je karakterističan za holandsko slikarstvo (kod nas to je oblast Vojvodine) i koji ujedno na najbolji način upražnjava brisanje i zaborav, glavne opcije unutar digitalnog sveta. Brisanje svega što nam je strano i nebitno. Da sve što pre zaboravimo, da se što pre okrenemo onome što nam se prikazuje kao novo zlatno doba. Digitalizacija se smatra novim zlatnim dobom i po Vilemu Fluseru. Nakon pronalaska pisma, ovo je najveći mogući skok koji je naša civilizacija učinila. U digitalizaciji više nije ništa isto, percepcija, razumevanje, kao i sami odnosi su toliko izmenjeni da nam je potrebno jedno novo čitanje svih informacija koje nam dolaze putem digitalne (generisane) slike. U jednom delu knjige *Pokradeno pamćenje*, Manfred Osten objašnjava da je Gete veoma dobro predvideo današnji trenutak koji je okrenut samo sadašnjosti i bliskoj budućnosti, a koji negira svoju prošlost, tačnije zanemaruje je. Da je bolest današnjeg društva potreba da se bude trenutani i da je brzina³ jako važna u daljem ophođenju, kao da je i pošast današnjeg sveta u brzom zaboravljanju, što se može lako videti u jednom od dijaloga u *Faustu*:

Briga: Ko se mojom mrežom spleo,
ne vredi mu ni svet ceo:
nit' se rana nit' zalazi
Sunce — tmina s neba slazi;
potpuno mu jasna čula,
al' u srcu tama tmula,
te, iako blago ima,
ne zna šta da čini s njima.
Sve ga muči — sreća, jadi,
sred obilja mre od gladi;
što ga muči il' raduje
sutrašnjici pripisuje,
za budućnost samo mari,
pa stog ništa ne ostvari.⁴



Chryler, pencil on paper, 50 x 70 cm, 2008., Okolje Consulting Art collection

³ Goethe explains the word *velocitas* through *Lucifer* - "velociferic tendencies". See in: M. Osten, *Das geraubte Gedächtnis (The Stolen Memory)*, Frankfurt a.M.: Suhrkamp, 2004.

⁴ J. W. Goethe, *Faust: Parts I & II*, trans. A. S. Kline, 2003, Part II, Act 5, Sc. 5, II. 11453-11465.

³ Brzina (*velocitas*) kod Getea se ta reč objašnjava kroz *Lucifera*. „Sve je to *velociferijski*“ Videti više u M. Osten, *Pokradeno pamćenje*, Svetovi, Novi Sad, 2005., str. 24-39.

⁴ J. W. Goethe, *Faust: Parts I & II*, trans. A. S. Kline, 2003, Deo II, čin V, sc. 5, st. 11453-11465; prevod citata Branimir Živojinović.

Today's images (media images) which appear in conjunction with velocity are all but permanent and as such they simply accelerate our forgetting. They are prone to daily changes and the information they offer are all but definitive. In other words, what we see today does not mean that we will also see it tomorrow. Throughout art history the information offered by images (the art of painting) was interpreted in different ways. Now we have to change our approach to and interpretation of the images surrounding us since this past angle of interpretation is no longer appropriate. Everything has changed and we can say that the moment has come where the "real has fallen" definitely and a new paradigm of the image has emerged. The painting entitled *Error Code Landscape* shows the end of "modern fields of reference" referred to by the image. In it the landscape composed of *incomplete information*⁵ exemplifies a basic thesis of the Shannon-Wiener index⁶ and the change in the mimetic-representation paradigm of the image. The new golden age is today's world where we witness a surplus of images and a shortage of the imaginary, where we can no longer see differences in the imagery in the different levels of visual representation. The focus on logos, language, writing and speech has today been replaced by a power epicentre inhabited by a transparent hyperreality of images that no longer tell us anything. What used to be present in art – the search for or direction to a higher or nonimage reference – has now turned into a slow elimination of everything that contains logical – rational and speech - textual communication and is moving toward an absence of sound and a void.

Današnje slike (medijske slike) koje nam se pojavljuju u sprezi sa brzinom su sve samo ne trajne, a time samo pospešuju našu zaboravnost. Sklone su dnevnim promenama i informacije koje nam se nude kroz njih su sve samo ne definitivne. Drugim rečima, ono što danas vidimo, ne mora da znači da ćemo videti i sutra. Dok smo kroz istoriju umetnosti imali različita čitanja informacija koje nam se nude putem slika (slikarstvo), danas ne samo što moramo da menjamo pristup i čitanje svih slika koje nas okružuju, nego je čitanje iz prethodnog rakursa nekompatibilno. Sve se promenilo i sada se može reći da je došlo do trenutka u kojem je „krah realnog“ postao definitivni, a time se ujedno postavlja i nova paradigma slike. Slika *Error Code Landscape* upravo prikazuje kraj „modernih referentnih područja“ na koja se slika odnosila. Na njoj je prikazani pejzaž već sastavljen od *nepotpunih informacija*⁵ koje nam ukazuju na karakterističan problem vezan za Šenon-Vieneru šemu⁶ i na promenu mimetičko-reprezentativne paradigme slike kao takve. U današnjem svetu, u kojem smo svedoci da vlada višak slika a manjak imaginarnog i u kojem se više ne vide nikakve slikovne razlike između različitih nivoa vizuelnog predstavljanja, došlo je novo zlatno doba. Umesto dosadašnjeg centra logosa, jezika, pisma i govora, došli smo do sadašnjeg epicentra moći prozirne hiperrealnosti slika koje nam više ništa ne govore. Ono što je ranije bilo prisutno u umetnosti, da se putem slike traži ili upućuje na neku višu ili neslikovnu referencu, sada se preobrazilo u lagano ukidanje svega što u sebi sadrži logičko-racionalne, govorne i tekstualne komunikacije koje se kreću samo ka tišini i praznini.



Holland, Holland...Holland, oil on canvas, 35x50 cm, 2012., Private collection, Geneva

⁵ The red pixelation in the painting is foregrounded with clean vertical planes that appear when the painting is hung; the work is composed of five paintings (some dimensions: 50 cm x 70 cm) which form a whole.

⁶ In terms of information the index works with a source message that is transmitted as a signal through a channel to the receiver who receives the source message as information. See in: Paic Zarko, *Vizuelne komunikacije (Visual Communication)*, CVS, Zagreb, 2008., p. 177.

⁵ Crvena pikselizacija unutar slikanog, koja se još više potencira sa vertikalnim čistim belim površinama koje se javljaju pri postavi slika, rad je sastavljen od pet slika (istih dimenzija 50x70 cm), koje čine celinu rada.

⁶ Prekazeći od informacije, šema razlikuje pravećenu poruku, koja se prvo sistemom posredovanja kao signal. Taj signal se prevozi preko kanala do primoca koji ponovno tvori poruku prima kao informaciju. Pregledati opširnije u: Zarko Paic, *Vizuelne komunikacije*, CVS, Zagreb, 2008., str. 177.

The age which hosted mimesis and the representation of reality is slowly being forgotten. In the approaching new golden age the world will no longer have to be seen as a meaningful horizon but as an information and communication set of relationships where everything turns into an image because the difference between the subject and the object, the image and the text, the visible and the invisible has disappeared. We are embarking into an age where science and technology are shaping our world and our surroundings. In explaining diSTRUKTURA's works Mirjana Peitler states that, in the changing relationship between man and nature, their works are the locus of the need for ecologic thinking.⁷ Following this line of thought, we see that diSTRUKTURA wants to foreground the conflict that is taking place on several levels – from the ecologic to the social context which interferes with and is changing Earth's landscape, to a new video-centrism which embraces science and technology and which is changing not only our perceptions but is also initiating us into the increasingly more present virtual world.

Hence the significance of the *Error Code Landscape* painting since it uses traditional methods that contain all the above-mentioned references which form the basis of the times ahead of us, the golden age where the world is communicated through a technologically constructed reality. And this is important when it comes to understanding contemporary art because our visual construct of the world gives meaning to and sets the manner in which we communicate today. With the media generated image we also get a generated reality which in turn changes the notion of reality. We now have a new notion of reality which is more real than the real as Jean Baudrillard explains in his book entitled *Simulacra and Simulation*. For such a reality to exist we need to have an implosion of information that creates a *new image of the world*. We need to create an environment where the spectator is in a constant state of narcotic shock, where there is an abundance of information that no longer keeps us passive but, with its implosion, sustains a state where



Memory of Violence – Dreams of the Future, exhibition view, Kibla, Maribor, Slovenia, 2015



Not so far away, exhibition view, Artget gallery, Belgrade Cultural Center, 2011

Doba u kojem su mimesis i reprezentacija realnosti imali svoje uporište, polako biva zaboravljeno. Nastupa novo zlatno doba u kojem nije potrebno shvatiti svet više kao horizont smisla, već kao informacijsko-komunikacijski sklop odnosa gde sve postaje slika zbog same činjenice da je nestala razlika između subjekta i objekta, slike i teksta, vidljivog i nevidljivog. Ulazimo u doba u kojem nauka i tehnika oblikuju naš svet i naše okruženje. Mirjana Pajtler radove diSTRUKTURE objašnjava kao mesto na kojem se sreće potreba za ekološkim razmišljanjem unutar promene odnosa savremenog čoveka i prirode.⁷ U takvom promišljanju primećuje se da diSTRUKTURA želi da potencira sukob koji se odvija na više nivoa, od ekološkog, društvenog konteksta koji remeti i menja pejzaž planete, preko novog videocentrizma koji u sebi sadrži sklop nauke i tehnike i koji ne samo što menja našu percepciju već nas uvodi u virtuelnost koja je više nego prisutna.

Zbog toga je *Error Code Landscape* značajna slika, budući da koristi tradicionalne metode koje u sebi sadrže sve navedene reference a koje su osnova vremena koje nam dolazi, zlatno doba u kome je svet posredovan tehničkom konstrukcijom stvarnosti. Što i jeste važno za razumevanje savremene umetnosti, jer nam vizuelna konstrukcija sveta određuje smisao i način naše komunikacije danas. Pošto sada imamo i medijsku sliku koja je konstruisana, postoji i konstruisana realnost, čime se pojam realnosti definitivno menja. Dobijamo novi pojam realnosti koji je realniji od realnog, kao što Žan Bodrijar govori u svojoj knjizi *Simulakrum i simulacija*. Da bi takva realnost bila moguća potrebno je da imamo imploziju informacija, koje nam stvaraju *novu sliku sveta*. Potrebno je da se napravi takvo okruženje u kojem se posmatrač stalno nalazi u stanju narkotičkog šoka, gde imamo preobimne informacije koje nas više ne drže pasivnim, nego nam svojom formom implozije samo pospešuju takvo stanje u kojem non stop tražimo i upijamo nove sadržaje koji nam se stalno nude. Pogledavši unazad, vidimo da se čovek u svom postojanju trudio da opiše i da objasni svet u kojem živi, da shvati svoju svrhu, značenje. K. D. Fridrih je ovde uzet kao dobar oslonac pošto iz njegovih radova jasno možemo

⁷ http://www.distrukture.com/fotke%20za%20sajt/distrukture_net.pdf

⁷ http://www.distrukture.com/fotke%20za%20sajt/distrukture_net.pdf



The best of leisure (Motorcyclists), lambda print mounted on aluminum, 80 x 120 cm, 2011

we are constantly searching for and sucking in the new contents put before us. If we look to the past we can see that man has always tried to describe and explain the world he is living in, to understand his role, his significance. C. D. Friedrich's works are a good reference here as they clearly show what the needs of his contemporaries were and that man lived in a world of images that represented and constituted that world. Man today is living in a world of images that interpret the world, he is programmed with information which is the new sign in a new society of visual communication. He is bombarded and has been velocified to such an extent that he is incapable of noticing that the only thing he gets with this velocity is a vaster emptiness.

When speaking of man, in the preceding periods he was a simple mortal who took from nature only what he needed in order to give himself form and to continue living. Thanks to the technical and technological leap we surpassed nature and so it and incorporated it into the process of this new creativity and action. *Error Code Landscape* is a warning about our times. We live in an age where there is no immediate reality but only a space where the image constructs the contemporary world and so we get a codified image. And this image is self-sufficient.

** Predrag Terzić, visual artist and art and media theorist.*

videti potrebu tadašnjeg čoveka i informaciju da je živeo u svetu slika koje su označavale i činile taj svet. Današnji čovek živi u svetu slika u kojem se sve tumači u odnosu na svet, biva programiran informacijama kao novim znakovima, u novom društvu vizuelnih komunikacija. Bombardovan i ubrzan do te mere da nije u stanju da primeti da od tolike brzine dobija samo još veću prazninu.

Kada govorimo o čoveku, on je u prethodnim periodima bio samo smrtno biće koje je imalo nagon da iz prirode uzima samo ono što mu je bilo potrebno, da bi mogao da se oblikuje i da nastavi da živi. Zahvaljujući tehničko-tehnološkom skoku koji se dogodio, mi možemo primetiti da smo nadišli prirodu, čineći je *humaniziranom* i tako je učinili delom novog stvaranja i događajem. *Error Code Landscape* upravo nas upozorava na vreme u kojem smo sada. Vreme u kojem nema neposredne realnosti, već postoji samo prostor u kojem slika konstruiše savremeni svet, a time dobijamo samo kodificiranu sliku. Slika koja biva sama sebi dovoljna.

** Predrag Terzić vizuelni umetnik i teoretičar umetnosti i medija.*

diSTRUKTURA, KIK residency, Netherland, 2012., photo credit Jan van Dalen



Milica Milićević (1979) and Milan Bosnic (1969) both MA's of Departments of Painting, Faculty of Fine Arts, University of Arts, Belgrade. Since 2005 they have been working on joint projects under name diSTRUKTURA. They live and work in Belgrade.

SOLO EXHIBITIONS:

2015

November, Their very landscape is alive, Duplex 100m2 Gallery, Sarajevo, Bosnia & Hercegovina

October, Their very landscape is alive, Gallery of Belgrade Cultural Center, Belgrade

July, On the way to the place, (with Selman Trtovac), Gallery Hoehmanhaus, Augsburg, Germany

2014

September, Landscape Extended, Vernon Gallery, Prague, Czech

June, Practice of Multiple Praxis, (with Selman Trtovac and Stevan Kojic), Toki Art Space, Tokyo, Japan

2013

November, Savamala - Psychogeography of suburb in the heart of a city, Magacin in Kraljevica Marka Gallery, Belgrade, Serbia

October, We are living in a beautiful world/Generation Lost, Third Belgrade Gallery, Belgrade

September, Next Landscape, Gallery Bagnato, Konstanz, Germany

September, We are living in a beautiful world/Generation Lost, Academie Graz, Austria

June-August, Next Landscape, Eugen Lendl Gallery, Graz, Austria

2012

August, Third Nature, Gallery of KiK program, Nijmegen, Netherlands

January, Not so far away, Contemporary Art Gallery Pancevo, Serbia

2011

December, On Certainty, Third Belgrade Gallery, Belgrade

November, Not so far away, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia

October, Not so far away, Contemporary Art Gallery Zrenjanin, Serbia

September, Not so far away, Artget Gallery, Kultural Center Belgrade

June, Third Landscape, Gallery '73, Belgrade

March, Ecosophy of Third Landscape, Art Gallery of Ilija M. Kolarac Foundation, Belgrade

2010

June, Introduction to the Third Landscape, Nova Gallery, Belgrade

April, Not so far away, Raum fur Kunst und Natur, Bonn, Germany

2009

June, Urban Utopia, Gallery 'Beograd', Belgrade

April, Face to Face, Photon Gallery, Ljubljana, Slovenia

April, Urban Utopia, Plevnik - Kronkowska Gallery, Celje, Slovenia

2008

November, Facing Finland, KulttuuriKauppila, Ii, Finland

2007

May, Face to Face, Likovni Salon Celje, Celje, Slovenia

March, Significant Other – Joint Venture, Remont Gallery, Belgrade



Photonic Moments, Ljubljana, Slovenia, 2008

SELECTED GROUP EXHIBITIONS:

2015

- December, Red Poppy Fields, Brotfabrik, Vienna, Austria
- December, Toward a better world II, BelArt Gallery, Novi Sad, Serbia
- December, Subdued Existence, Kunsthalle/Hala Umenia, Kosice, Slovakia
- October, Red Poppy Fields, Gallery of Cankarjev Dom, Ljubljana, Slovenia
- October, Toward a better world II, Nest Gallery, Geneva, Switzerland
- August, Stätte:Getriebe, Gallery Ziegler SA, Zürich, Switzerland
- July, Memory of Violence - Dreams of the Future 1914 - 18/2014, Gallery of Contemporary Art Montenegro Miodrag Dado Djuric, Cetinje, Montenegro
- April, The Subdued Existence, Museum of Contemporary Art RS, Banja Luka, Republik of Srpska
- April, WonderLab, Museum of Contemporary Arts Vojvodina, Novi Sad, Serbia
- April, Franz Ferdinand Project, Grand-Lux, Saint-Etienne, France
- April, Belgrade Cultural Center Collection, KCB Gallery, Belgrade
- April, Memory of Violence – Dreams of the Future 1914 - 18 / 2014, Kibla, Maribor, Slovenia
- March, Art Karlsruhe 2015, Gallery Bagnato, Karlsruhe, Germany

2014

- November, Memory of Violence and Dreams of the Future, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia
- September, Reanimation, Student Cultural Center Fabrika, Novi Sad, Serbia
- June, Culture Escape - Toward a Better World, Magacin in Kraljevica Marka, Belgrade
- June, distURBANces Month of Photography 2014, International center of Graphic Arts, Ljubljana, Slovenia
- May, Landscape - from Idyll to Apocalypse, Gallery of Contemporary Art Zrenjanin, Serbia
- May, Cargo East, National Taiwan Museum of Contemporary Art, Taichung, Republic of China
- March, Art Karlsruhe, Contemporary Art Fair, Gallery Bagnato, Karlsruhe, Germany
- January, Culture escape - towards a better world, Nest Gallery, Geneva, Switzerland

2013

- October, Biennial of Watercolors, National Museum of Zrenjanin, Serbia
- October, Viennafair, Eugen Lendl Gallery, Vienna, Austria
- August, Danube Dialogs, BelArt Gallery, Novi sad, Serbia
- May, Jubille Exhibition, Gallery Beograd, Belgrade, Serbia
- May, From To, Magacin in Kraljevica Marka Gallery, Belgrade
- April, distURBANces, European Month of Photography, Museum of Art History, Luxembourg
- January, Awakening/ Winter salon, Gallery Josip Bepo Benkovic, Herceg Novi, Montenegro

2012

- November, Deviant Mytologies, Gallery Magacin in Kraljevica Marka, Belgrade
- November, ULTRA005, My Foreign Affairs vol.1, international art fair, Tokyo, Japan
- October, distURBANses, European Month of Photography, MUSA, Vienna, Austria
- October, distURBANses, European Month of Photography, Gallery of French Cultural Center, Bratislava, Slovakia
- October, Tina B – Art and Happiness, Festival of Contemporary Art, Prague, Czech



Subdued existence, Kunsthalle- Hala Umenia, Kosice, Slovakia, 2015

2011

November, Young Artist Project – Future Lab, Deagu, South Korea

November, Sicevo 2011, Gallery SLU, Nis, Serbia

July, Census and the art of capturing data, Fishmarket Gallery, Northampton, UK

2010

December, Through drawing, Gallery Magacin in Kraljevica Marka, Belgrade

November, "Painting 2010 - Still Life" art colony Ecka, Contemporary Art Gallery Zrenjanin, Serbia

October, Police the Police, Biennial of Young Artists, Bucharest, Romania

October, Bele Noki 2010, Skopje, Macedonia

July, Close to Nature, national park „Pöllauer Tal“, Austria

May, Okolje Consulting Art Collection, Galerija Sodobne Umetnosti, Celje, Slovenia

May, SerbiArt, Magacin in kraljevica Marka, Belgrade

2009

December, Inauguration exhibition at Gallery Nova, Belgrade

August, Belgrade Non-Places, Salon of the Museum of Contemporary Art, Belgrade

March, Photonic Moments IV, Magacin in Kraljevica Marka, Belgrade

February, Telenor Collection of contemporary Serbian art, Cultural Center, Vrsac, Serbia

January, Telenor Collection of contemporary Serbian art, Museum of Contemporary Art Vojvodina, Novi sad, Serbia

2008

October, Photonic Moments IV, Mala Galerija, Cankarjev Dom, Ljubljana, Slovenia

September, Hotel Mariakape: a portrait by Katie Jane, Hoorn, Netherlands

July-August, Sistem Binario – BELEF '08, Belgrade

May, Micro Narratives, Museum of Modern Art Saint Etienne, France



Franz Ferdinand project, exhibition opening, Grand-Lux, Saint-Etienne, France, 2015

2007

December, Urban Mythologies, Sales Gallery Beograd, Belgrade

December, Belgrade Beauty, New Moment Ideas Gallery, Belgrade

November, Break festival, Ljubljana, Slovenia

October, 48th Oktobarski Salon, Belgrade

October, Equal Opportunities, C2C Gallery, Prague

September, Steirischer Herbst 2007- next code: love, Graz, Austria

September, Equal Opportunities, Gallery Stanica, Zilina, Slovakia

August, Equal Opportunities, Gallery Open, Bratislava, Slovakia

June, Private Space-Public Space, Magacin in Kraljevica Marka, Belgrade

May, Nobody wants to be nobody, project in public space, Graz Austria

April, ViennAfair 2007, New Moment Gallery, Vienna, Austria

2006

November, inauguration of the international workshop, Atelier of Alexandria, Aleksandria, Egypt

April, Step Out, Gallery O3ONE, Belgrade

April, ViennAfair 2006, Gallery Zvono, Vienna, Austria

January, ORTung 2005, Galerie 5020, Salzburg, Austria

2005 Symposium in Strobl am Wolfgangsee "ORTung 2005", Austria

1999-2005 Ministry of Education Scholarship (Milica Milicevic)





Okolje Consulting Art Collection, exhibition view, Galerija Sodobne umetnosti, Celje, Slovenia, 2010

WORKS IN COLLECTIONS:

H2 Center for Contemporary Art Augsburg

Museum of Contemporary Art Vojvodina

Belgrade Cultural Center Collection

Belgrade City Museum

Telenor Collection

Okolje Consulting Art Collection

Wiener Stadtische bank Collection

and other public and private collections

PUBLIC LECTURES AND PRESENTATIONS:

2015

October 15th, Symposium Red Poppy Fields, Photon Gallery, Ljubljana, Slovenia

July 23rd, Conference Ost-West-Dialog, Fugger-Welser Museum, Augsburg, Germany

April 23rd, Conference "memories in cities" at 15H Gran Lux, St Etienne, France

2014

November 20th, Memory of Violence Dreams of the Future 1914-18/2014, Osmica Gallery, Belgrade

June 30th, diSTRUKTURA and Contemporary Art Scene in Serbia, Toki Art Space, Tokyo, Japan

2012

November 21st, Guided tour through distURBANces, MUSA, Vienna, Austria

2011

August, Ecosophy of Third Landscape, International Summer Academy, Ohrid, Macedonia

2009

December 24th, Art Today, University of Belgrade – Faculty of Architecture, Belgrade, Serbia

2008

December 14th, Culture House Valve, Oulu City Art Museum, Oulu, Finland

December 10th, Liminka Art School, Liminka, Finland

November 27th, Master lecture day for professional artists and art teachers, KulttuuriKauppila, Ii, Finland

November 20th, Oulu University of Applied Sciences / School of Music, Dance and Media, Oulu, Finland

2007

March 25th, Artist in residence presentation day, Zavod Celea, Celje, Slovenia

2006

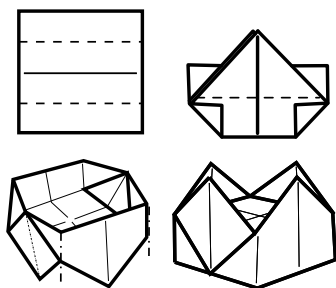
November 21st, Artists presentations, Atelier of Alexandria International Workshop, Alexandria, Egypt

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Vanda Perović: Jelena Krivokapić, "diSTRUKTURA: Becoming Part of a New Nature"

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