

TENDENCIJE DEVEDESETH: HIJATUSI MODERNIZMA I POSTMODERNIZMA

CENTAR ZA VIZUELNU KULTURU "ZLATNO OKO", NOVI SAD

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Tendencije devedesetih: hijatusi modernizma i postmodernizma
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Projekat "Tendencije devedesetih: hijatusi modernizma i postmodernizma"

Sava Stepanov

Tokom devedesetih godina, na jedan diskretan način, usred vitalnog tkiva postmodernističke umetnosti, započet je proces obnove modernizma. Tom prilikom, umesto promene sa dramatičnim obrtom, infiltracijom modernističkih ideja stvoren je svojevrsni preplet dveju tendencija, njihovog korespondiranja, suprotstavljanja i prožimanja. U takvim okolnostima začeto je ponovno preispitivanje modernističke tradicije, razvijanje modernističkih principa i obnavljanje autentičnih jezičkih promišljanja slikarstva i skulpture.

Taj obnovljeni, Novi ili Drugi modernizam je u našoj aktuelnoj umetnosti ona problematika i ona tendencija koju prezentuje ciklus izložbi "Tendencije devedesetih: hijatusi modernizma i postmodernizma" a koji je za Centar za vizuelnu kulturu Zlatno oko koncipirao dr Miško Šuvaković, teoretičar umetnosti iz Beograda. Samostalnim izložbama Dragomira Ugrena, Aleksandra Dimitrijevića, Ivana Ilića, Mirjane Đorđević, Nikole Pilipovića, Marije Vaude i Neše Paripovića ukazano je na konceptijska poglavlja "Druga monohromija", "Tehnoestetsko", "Imanentna kritika forme" i "Dekonstrukcija" za koje Šuvaković smatra da su najznačajnije tačke aktuelnih modernističkih nastojanja.

Ovaj ciklus Galerija Zlatno oko je realizovala tako što je u praksi proveravala mogućnost delovanja jednog sistema umetnosti o kojem je svojevremeno govorio Oliva i koji podrazumeva uzročno-posledični lanac odnosa na relaciji umetničko delo i umetnička praksa - kritika - galerija - medij - tržište. U Centru za vizuelnu kulturu Zlatno oko taj odnos je interno shvaćen i postavljen unutar vlastite organizovanosti, unutar jednog odista svedenog sistema kojim se pokušava nametnuti profesionalna shvatanja funkcionalizacije galerije koja se bavi aktuelnim pojavama u umetnosti tokom devedesetih. Naravno, pri tome je veoma prisutna svest o aktuelnoj situaciji na jugoslovenskoj umetničkoj sceni koja je polarizovana i obeležena nametanjem i nadmetanjem suprotstavljenih stavova i shvatanja umetnosti i kod umetnika i kod kritičara. Centar za vizuelnu kulturu Zlatno oko je, ovoga puta, okupio aktere i saradnike naklonjene idejama obnavljanja principa modernizma - umetnike i kritičare - podržao i promovisao njihova nastojanja, prvo omogućivši reprezentativne izložbene prezentacije dela, kompletnu opremu izložbi (postavka,

dokumentacija, propratni štampani materijal, reprezentativni katalog), autoritativne tekstove kritičkih promišljanja odabrane konceptijske problematike, medijskom promocijom, pa i pokušajem da se uspostavi kontakt sa tržištem štampanjem i prodajom mape grafika sa listovima autora koji su izlagali u okviru ovog ciklusa.

Ovim projektom Centar za vizuelnu kulturu Zlatno oko je ostvario svoje osnovne konceptijske namere: da bude galerija koja aktivno učestvuje u aktuelnostima jugoslovenske savremene umetnosti. Zbog toga smo uvereni da je ciklusom izložbi i čitavim projektom "Tendencije devedesetih: hijatusi modernizma i postmodernizma" ostvaren značajan prilog za sagledavanje onoga što se zbiva u vršnim pozicijama aktuelnosti naše umetnosti, prilog koji će podjednako biti primenljiv i za one sudove koji će u aktuelnoj kritici biti valorizovani danas ali i prilog koji će se, kritički sagledan i valorizovan, naći i u nekoj budućoj istoriji jugoslovenske umetnosti.

Ješa Denegri

Danas je ovdašnja umetnička scena neprijatno razdrobljena, razmrvljena, raskoljena, netrpeljivo kompetitivna, doslovno pluralistična, ali ne u tolerantnom smislu prihvatanja i uvažavanja. Razlike nego u mrzovoljnom podnošenju. Drugog čije se postojanje nužno prima kao sudbinska neminovnost. Izolacija od međunarodnog umetničkog sveta uslovlila je autarhiju koja je veoma pogodovala lokalno i lokalistički nastrojenoj većini u domaćim umetničkim krugovima, a možda je još više nego ikada ranije usamila one koji nisu mogli, znali ili hteli da se uključe u samozadovoljno zatvorene sredine. No, izlazak za tu manjinu nađen je u još uvek mogućoj uporednosti postojanja međusobno gotovo nedodirljivih umetničkih krugova: tačno je, naime, rečeno da danas i ovde umesto o (jednoj) umetničkoj makrosцени ima jedino razloga da se govori o mnoštvu parcijalnih mikrosцени među kojima skoro da nema prožimanja, saradnje, kontakata, razumevanja.

Ova tvrda i mučna atmosfera generirala je duhovno stanje iz kojega je tokom poslednjih godina počelo da izbija na videlo, između niza ostalih, jedno određeno raspoloženje koje je u tekućoj umetničkoj produkciji našlo svoja ispoljenja u jezicima i postupcima koji su još jednom, ali na drugačiji način nego ranije, težili sažetostima i konciznostima umetničkih izjava, a ove su opet bile znak umetničkog asketizma kao psihološke posledice asketskog (drugim rečima skromnog i oskudnog) življenja u prilikama u kojima je bavljenje umetnošću kao isključivo sopstvenom vokacijom, dakle umetnošću za sebe i po sebi, bilo dovedeno skoro do krajnjeg ruba materijalnog održanja.

U takvoj situaciji počeli su da kod jednog dela domaće kritike ulaze u upotrebu teze i termini poput onih *obnova modernog projekta, moderna posle postmoderne, neomoderna, druga moderna* i sl. koje - kao uostalom i sve prethodne - nisu ovde bile iznadene nego su se pozivale na neke poznate teorijske postavke čiji su autori (Menna, Brejc, Klotz i dr) u ovom slučaju bili čitani i prihvatani, citirani i interpretirani iz različitih principijelnih ili strategijskih povoda i razloga (dodajmo tome još u prilog da je i glavni zastupnik tipične postmodernističke ideje transavangarde Bonito Oliva nedavno govorio o "suptilnom i tihom povratku umetnosti ka projektu", što je

prepoznavao u "jasno definisanoj arhitekturi forme"). Iako je, takođe, bilo i prilika za dovođenje u pitanje, čak i otvoreno odbacivanje pomenutih krilatica, one su ipak mogle da posluže zato da u jednom sažetom, ali zato vrlo relevantnom, krilu domaće umetničke produkcije označe promene koje su u njoj sasvim evidentno izbile na videlo od početka do sredine devedesetih godina. Prakse na koje su se, naime, odnosile i primenjivale pomenute krilatice bile su prakse u kojima je upotreba reduktivne, apstraktne i neikoničke forme u medijima slikarstva, skulpture i instalacija, gotovo po pravilu utemeljenih u mentalnim postulatima, zamenila upotrebu narativne i citatne predstave izvedene pretežno u manuelnosti slikanja i vajanja kao tipičnih postupaka neoekspresionističkog i transavangardnog rečnika prethodne decenije. Ali nije samo opisana promena jezičkih usmerenja izazivala potrebu za imenovanjem novonastalih pojava pod znakom *neo-* i *druge moderne*; naprotiv, tu je promenu možda još pre uslovljavalo saznanje da su neke temeljne postavke istorijske moderne - kao što su zaštita autonomije umetnosti, naglašavanje duhovnosti umetnosti i umetnosti kao unutrašnje nužnosti, negovanje umetnosti kao analitičkog i autorefleksivnog zahvata, obaveza umetnosti prema rigoroznim oblikovanim postupcima u odgovarajućim medijima i materijalima, u krajnjoj konsekvenciji iskustvo umetnosti kao aktivističkog ponašanja samouverenog subjekta umetnika - bili uzorni parametri pojedinih protagonista umetnosti devedesetih u njihovom suočenju sa okolnom realnošću postojanja, pri čemu su upravo pomenuti vrednosni modeli utemeljeni na tradicijama visoke i pozne moderne mogli da se ukažu kao podsticajne protivteže i protivodgovori sveopštoj krizi u kojoj je formiran, nastao i razvijao se rad umetnika koji će se naći okupljeni u seriji izložbi (postavki, instalacija) u novosadskom Centru za vizuelnu kulturu *Zlatno oko*.

Prema uvidu i tumačenju autora ove serije nastupa, pozvani umetnici kao markantni predstavnici domaće umetnosti prve polovine devedesetih odreda, iako na vrlo različite individualne načine, kreću se u područjima prožimanja, preplitanja i preklapanja (u pozicijama "zeva / veza", kako je figurativno rečeno) izvesnih karakterističnih postulata nedavne modernističke tradicije sa recentnim

postmodernističkim strategijama, a lokacije tih ukrštanja viđene su u uslovnim kategorijama kao što su jednobožno površinsko slikarstvo, tehno instalacije, antiformne instalacije i instalacije zidnog crteža i zvuka, dakle mešanih medija za čije je označavanje korišten filozofski pojam dekonstrukcija. Posredi su, zapravo, principi umetničkih praksi koji su svoja prvobitna ispoljavanja ostvarili tokom šesdesetih godina, a ti principi su u tadašnjim kritičkim terminima bili imenovani pojmovima kao što su monohromno / ahromno (*Monochrome Malerei*, prema Kultermannu), tehnološko (nove tendencije, novi konstruktivizam, minimalizam), antitehnološko (*Arte povera*, *Antiform*), polimedijalno ("prošireni pojam umetnosti", po Beuysu). Zbog činjenice da se u svom radu oslanjaju na neke određene (i pomenute) istorijske modele, umetnici okupljeni u ovom ciklusu izložbi odreda bi priznavali i primenjivali postmodernističke postupke referencijalnih oslonaca na iskustva prethodnih pokreta ili pojedinačnih primera. Ali za razliku od tipičnih postmodernističkih operacija u vidu doslovnog navođenja, dorađivanja ili dopisivanja predložaka, gde se sa tim predlošcima rukuje kao sa stereotipima ispražnjenih izvornih značenja, gde se namerno teži nivelaciji tekovina visoke umetnosti i produkata masovne kulture i, najzad, gde zbog svega toga postoji distanca od etičkih i ideoloških uplitanja u zamenu za meka, krhka i fina tkanja sofisticiranih jezičkih igara, neomodernističke operacije odmaklih devedesetih poput onih na izložbama u *Zlatnom oku*, čak i kada su gotovo do krajnosti svedene uvek su impregnirane ličnim upisima umetnika, bremenite su subjektivnim motivacijama i tenzijama, nikada se ne zadovoljavajući simulakrumima nego težeći izvornim tvorevinama, zalažući se za obnovu duha a ne za reciklažu samih spoljašnjih oblika istorijskih pojava na čija se nasleđa indirektno pozivaju. Upravo zato referentna uporišta ove umetnosti iz sredine devedesetih istovremeno su usmerena ka plastički krajnje preglednim i strukturalno kompaktnim, ali i ideološki pregnantnim jezicima kasnog modernizma poput onih sa početka (monohromno slikarstvo, novi konstruktivizam) i sa kraja šesdesetih godina (siromašna umetnost, prošireni pojam umetnosti). Od tih prethodnika tražene su sugestije ne jedino u tehničkim postupcima, pri izboru i načinu

upotrebe materijala (industrijskih i mašinski precizno obrađenih ili pak odbačenih jeftinih ali opet industrijskog porekla), nego se kod njih, kod tih prethodnika, posebno uvažavala osobina čvrstih i otresitih životnih stavova, britkih i čak subverzivnih izjava koje su se, saobražene ovdašnjim i sadašnjim povodima, evidentno iskazivale kao suprotne i suprostavljene mnogim okolnim zbivanjima u umetnosti i kulturi, u ukupnoj socijalnoj klimi sredine. Ali ničega, naravno, deklarativno protestnog nema u ovoj umetnosti sasvim svesnoj sopstvene prirode i sopstvene autonomije, takođe i umetnosti koja zbog toga što je čista kao umetnost, ipak, nipošto nije eskapistička nego je upravo kao samosvesna i samoodgovorna vokacija umetnika, psihološki, emotivno, jednom rečju egzistencijalno, utemeljena u današnjem teškom i prema umetnosti, radikalnoj poput ove sedmoro izlagača u *Zlatnom oku*, sasvim nesklonom, dobu.



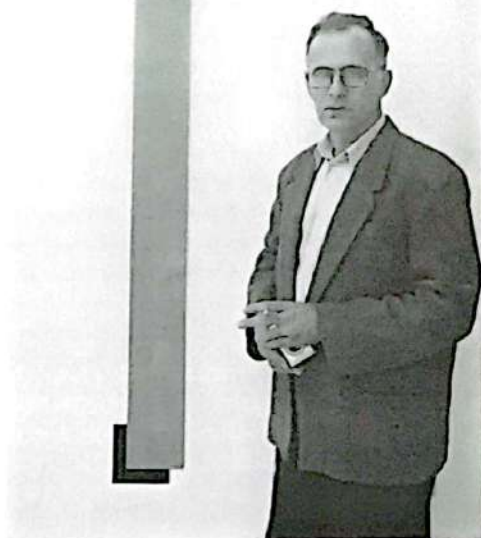
Aleksandar Dimitrijević



Neša Paripović



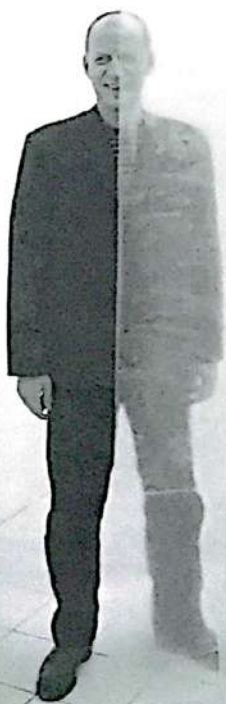
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Dragomir Ugren



Marija Vauda



Nikola Pilipović



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Tendencije devedesetih: hijatusi modernizma i postmodernizma

1. Hijatusi

Umetnost devedesetih je složeno *polje* fenomena, hijatusa (zev, odklon, razlika, raskol, međuprostor), tematizacija, problematizacija i korekcija odnosa modernizma i postmodernizma. Umetnost na kraju XX veka nije moguće opisivati na osnovu jednostavnih (dijalektičkih, pravolinijskih) smena stilova, pokreta, tendencija, pojava ili individualnih praksi. U pitanju su složene produkcije: (1) u kojima se odnosi modernizma i postmodernizma ukazuju kao prepleti međusobno korespondirajućih, suprotstavljenih i prožimajućih efekata, i (2) koje nisu usmerene samo na stvaranje dela, već svako delo realizuje i posebni mogući svet umetnosti.

Eklektični postmodernizam kasnih sedamdesetih i ranih osamdesetih nastao je dekonstrukcijom velikih fantazama i vizija visokog modernizma i ukazivanjem na zamisli: (1) postistorijskog preuzimanja i transfigurisanja smisla, (2) mekog, decentranog i pluralnog subjekta, (3) fikcionalizacije i semantizacije pikturalnog poretka, (4) citatno-montažne dekompozicije, (5) uživanja u slikanju, (6) dekonstrukcije i negacije ideje projekta, (7) entropije figurativnih ikoničkih i paraikoničkih predstava. Slikarski i skulptorski ekspresivno-manuelni rad je fetišiziran do epohalnog kanona. Prve reakcije na ekspresivno-manuelni i fikcionalno-elektični postmodernizam nastaju polovinom osamdesetih godina formulisanjem neo geo umetnosti (simulacije geometrijskih paterna), neekspresionizma (tematizacijama medijske kulture i simulacije ekranskog artificalnog sveta) i britanske nove skulpture (dekonstrukcijom metafizike visoko modernističke skulpture). Devedesete godine započinju neočekivanim postavljanjem modernističke tradicije u središte istraživanja. Iz perspektive devedesetih izgleda kao da se eklektični postmodernizam ranih osamdesetih dogodio samo zato da bi se ponovo pokrenula teška i suštinska pitanja modernizma. Prvi pristupi modernizmu su izvedeni u postmodernim uslovima, a to znači da nastaju dela zasnovana na rimejku, simulaciji, citatu i fikcionalizaciji velikih modernističkih tema (identitet umetnika, autonomija umetničkog dela, ontologija dela, industrijska i medijska produkcija dela). U prvom *talasu*, na prelazu osamdesetih u devedesete, izgledalo je kao da se fikcionalni i eklektični postmodernizam služi efektima modernizma, na analogan način na koji

je upotrebljavao romantizam, klasicizam, barok, ekspresionizam, metafizičko slikarstvo. Ubrzo zatim nastaju dela koja pokazuju da više nisu mimezisi i tematizacije istorijskog modernizma, već korekcije modernističkih mitova ili razvijanja modernističkih problema do onih tehnoloških, materijalnih i optičkih dimenzija koje su u istorijskom modernizmu bile neizvodljive. Nova umetnička produkcija postaje vrsta *asimetričnog modernizma*, ona pokazuje kako se spolja može pristupiti modernizmu. U postkomunističkom društvu asimetrični *pregled* na modernizam označava dva meta-istorijska zahteva: (1) konstituisanje *novog duha vremena* - pokretanje *mašina* savremenosti - XX vek se ne može završiti u predmodernoj negaciji, već u sopstvenoj teatralizaciji, hipermodernosti, ekspanziji, delirijumu novog, i (2) ukazivanje na traumatična mesta nerealizovane istorijske modernosti u realsocijalizmu. Pokazalo se, takođe, da postmodernizam kao megakultura nema suštinski *antimodernistički* karakter, već da zauzima veoma različite, trenutne i provokativne pozicije u odnosu na modernizam. Čak i u njenom najeksplicitnijem smislu, postmoderna, ako sledimo, na primer, Lyotarda, jeste uvid u granice, naprsline, propuste, neostvarenosti i fragmente moderne i modernizma. Sredinom devedesetih nailazimo na novu situaciju. *Modernizam posle postmodernizma* ili *druga moderna* se formuliše kao pojava koja više ne može da se svodi na binarne odnose moderna-postmoderna, već omogućava nastajanje specifičnih i izuzetnih umetničkih dela i svetova umetnosti imanentnih samoj savremenosti (aktuelnosti izbija iz označiteljskog poretka različitih dela). Pokreću se pitanja: originalnosti, logocentrizma, remek dela, velikog umetnika, projekta, utopije, atopije, forme, materijalizacije i dematerijalizacije umetničkog objekta, odnosa objekta, prostora, vremena i energije, optičke racionalnosti i optičkog nesvesnog, granica jezika i istorijske nužnosti naspram semiotičke (simulacijske) arbitrarnosti. Moguće je izdvojiti različite tendencije, pojave ili individualne prakse koje na neočekivan i provokativan način tematizuju, koriguju i transformišu svetove moderne i postmoderne. Iz aktuelne dramatične umetničke scene izdvajam četiri karakteristična slučaja: (1) *nova* ili *druga* monohromija, (2) tehnostetska produkcija, (3) imanentna kritika forme, i (4) dekonstrukcija.

2. Druga monohromija

Optički hijatus: Dragomir Ugren

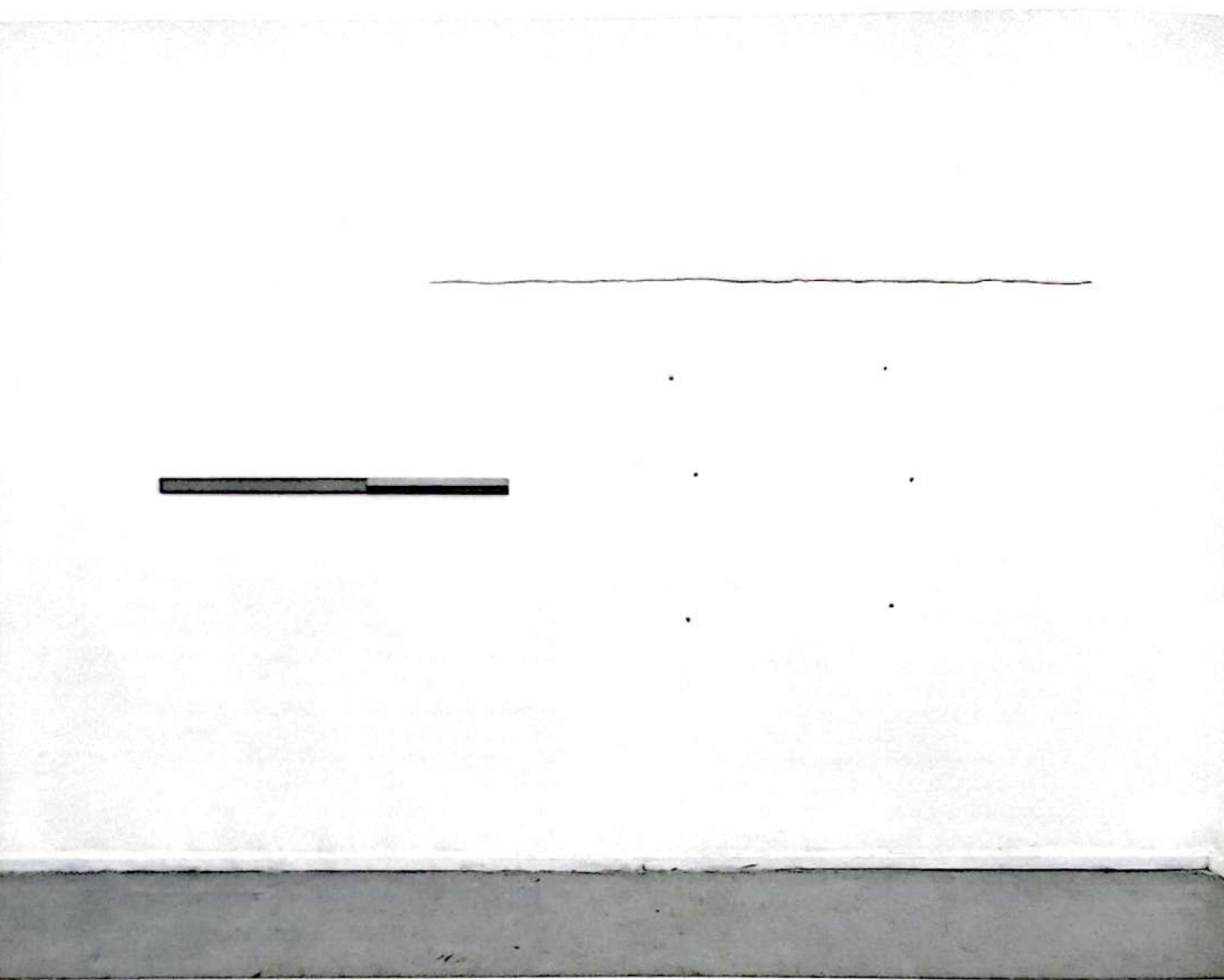
Instalacijom sa slikama (instalacija kao vizuelni tekst) Dragomir Ugren je postavio *sebe* (slikara) i svet (slikarstvo) kao hipotezu rasprave o *prirodi jezika slikarstva*. To mu je omogućilo da više ne radi u slikarstvu (u fenomenu slikarstva), već sa slikarstvom (materijalnim i konceptualnim telima svetova slikarstva). Njegova dela su realizovana kao monohromni komadi, odnosno, kao prostorne kombinacije monohromnih komada. Monohromni komadi su plošne pojavnosti (pojedinačne slike, fragmenti slikarstva), objekti sa izraženom trodimenzionalnošću, trakasti komadi). Komadi su postavljeni na zid kao slike, kao instalacije slika, kao trodimenzionalni objekti i kao prostorni elementi. U pitanju su realizacije koje za efekat imaju: (a) otklon od plohe ka objektu i ka prostornom aranžmanu, (b) one pokazuju preobražaj formalne analitičke propozicije (koncepta) o delu i nastaloj prostornoj instalaciji u optički događaj, i (c) preobražaj optičkog događaja u mentalnu predstavu i mentalne predstave u svest o jeziku slikarstva.

Za razliku od transavangardista i neoekspresionista, koji su završenu istoriju umetnosti Zapada videli kao *depo* ili *arhiv* semantičkih motiva, ikonoloških rešenja, ikoničkih naddeterminacija i semioloških praksi prikazivanja ili izražavanja, Ugren istoriju slikarstva posmatra i upotrebljava kao *empirijsku formulu* strukturiranja materijalnog poretka slikarstva: delo-komad monohromno pikturalnih svojstava, zidne arhitektonske situacije i konceptualna kombinatorika. Postavka u galeriji "Zlatno oko" istovremeno uspostavlja radikalnu autonomiju slike (monohromija) i narušava autonomiju njenim uklapanjem u ambijentalni sistem pikturalno-prostorno-optičkih efekata. Nastaje niz razlika: slika kao mesto jedne suptilne boje, prostor kao struktura slika, prostorna slika, prostor kao okruženje optičkog i telesnog događaja. Instalacijom Ugren uspostavlja neverbalno interpretativno kruženje između plohe, objektnog određenja prostora i optičkih učinaka. Instalacijom se na konceptualnom planu formira *jedan optički hijatus* (međuprostor razlika i efekata) monohromne plošnosti, objektnosti i prostornosti.

Podloga i površina: Aleksandar Dimitrijević

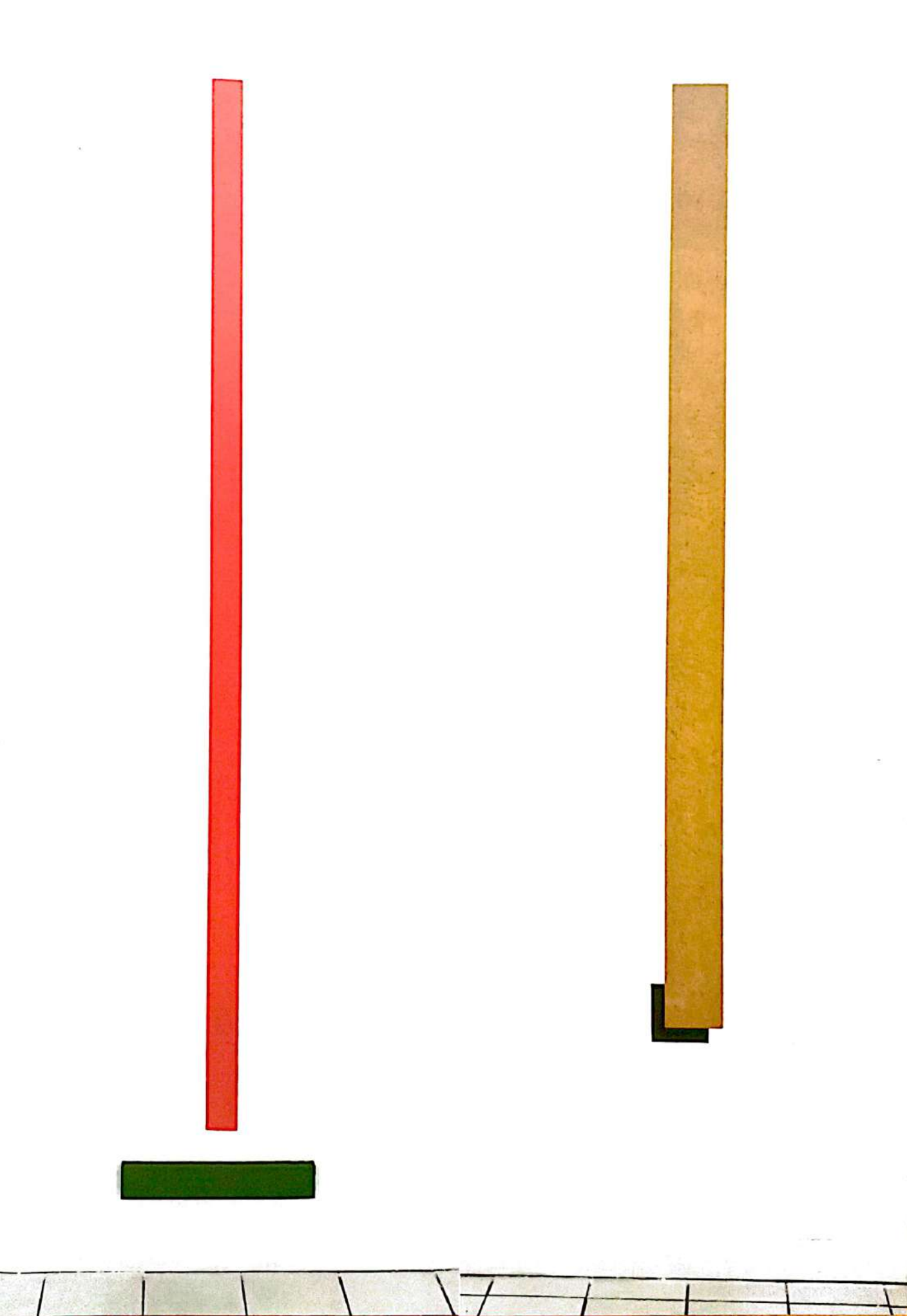
Produkcija Aleksandra Dimitrijevića se usredsređuje na nekoliko karakterističnih ontoloških problema slikarstva. On razrađuje odnose: podloga-površina, podloga-površina-kompozicija, podloga-površina-forma, podloga-površina-stanje materije, slika-slika, slika-ambijent i slika-zvuk. Za instalaciju u galeriji "Zlatno oko" bitan je odnos: (1) podloge i površine, (2) dve monumentalne slike, i (3) slika i prostora (ambijentalno-optički efekat).

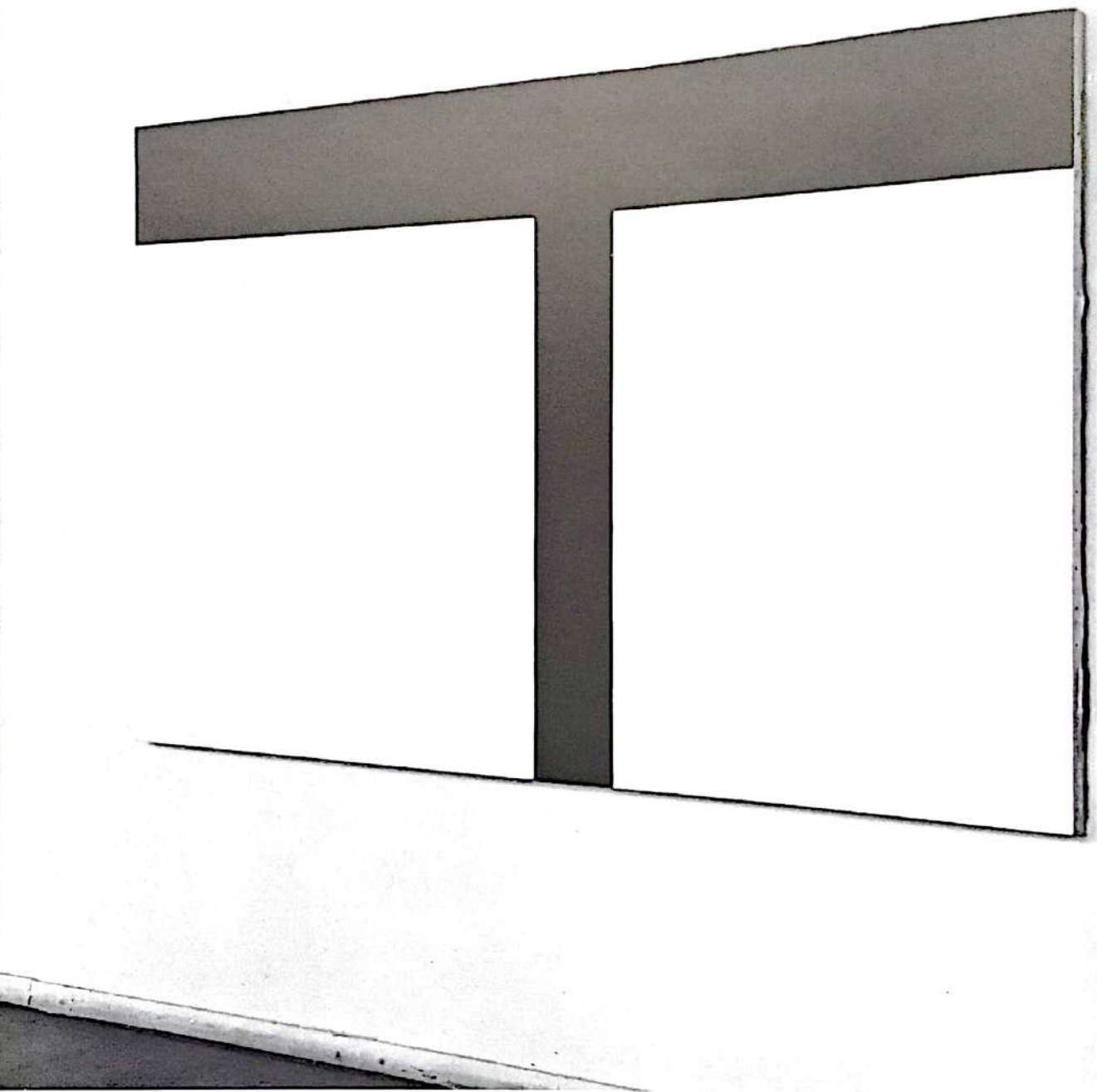
Podloga je izabrana i time konceptualizovana kao predpikturalno stanje materijala. Na slikarski ram je razapeta debela crna meka guma na način na koji se razapinje slikarsko platno. Izložena su dva komada-slučaja: slučaj sa razapetom gumom i slučaj sa razapetom gumom prekrivenom crnom bojom. Prvi slučaj se zasniva na ponudi podloge kao monohromne površine, odnosno, doslovnog stanja materijala na očekivanom mestu pikturalne površine. Pred nama se nalazi monohromna slika (crna homogena površina), ali i ne-slika (doslovno stanje materijala u smislu minimalne, antiformalne ili siromašne umetnosti). Ambivalentnošću *crnog komada* kao krajnje ontološke instance redukcije pikturalnosti slikarstva (od površine do podloge) i kao negacije slike isticanjem doslovnog materijala (podloga kao podloga, guma kao guma) dramatiše se *pojam* slike (morfološko i ontološko definisanje slikarstva). Ista takva *gumena* slika, ali prekrivena crnom bojom uspostavlja fenomenološki, a time i istorijski, kontinuum između podloge i pikturalne površine. Poništava se doslovnost prisustva materijala i pikturalna materija slikarstva (crna boja koja prekriva crnu gumu) ukazuje se kao *alegorizacija* slike (njen smislaoni minimum, izraz, predstava, pa i granični iluzionizam). Obe slike su izložene na zidu jedna pored druge, crnim nosačima odmaknute od zida. Njihov odnos uspostavlja konceptualnu razliku slike i ne-slike, ali i ambijentalni optički efekat (fenomenologija minimalnih razlika prostornih punktuacija). Slike definišu prostor kao scenu optičkog performansa - pogled prodire u netransparentnu meku gumu i pogled se reflektuje od boje. Pogled prelazi preko crnog i crnog na crnom.



Dragomir Ugren, Galerija Studentskog kulturnog centra, Beograd, 1995.

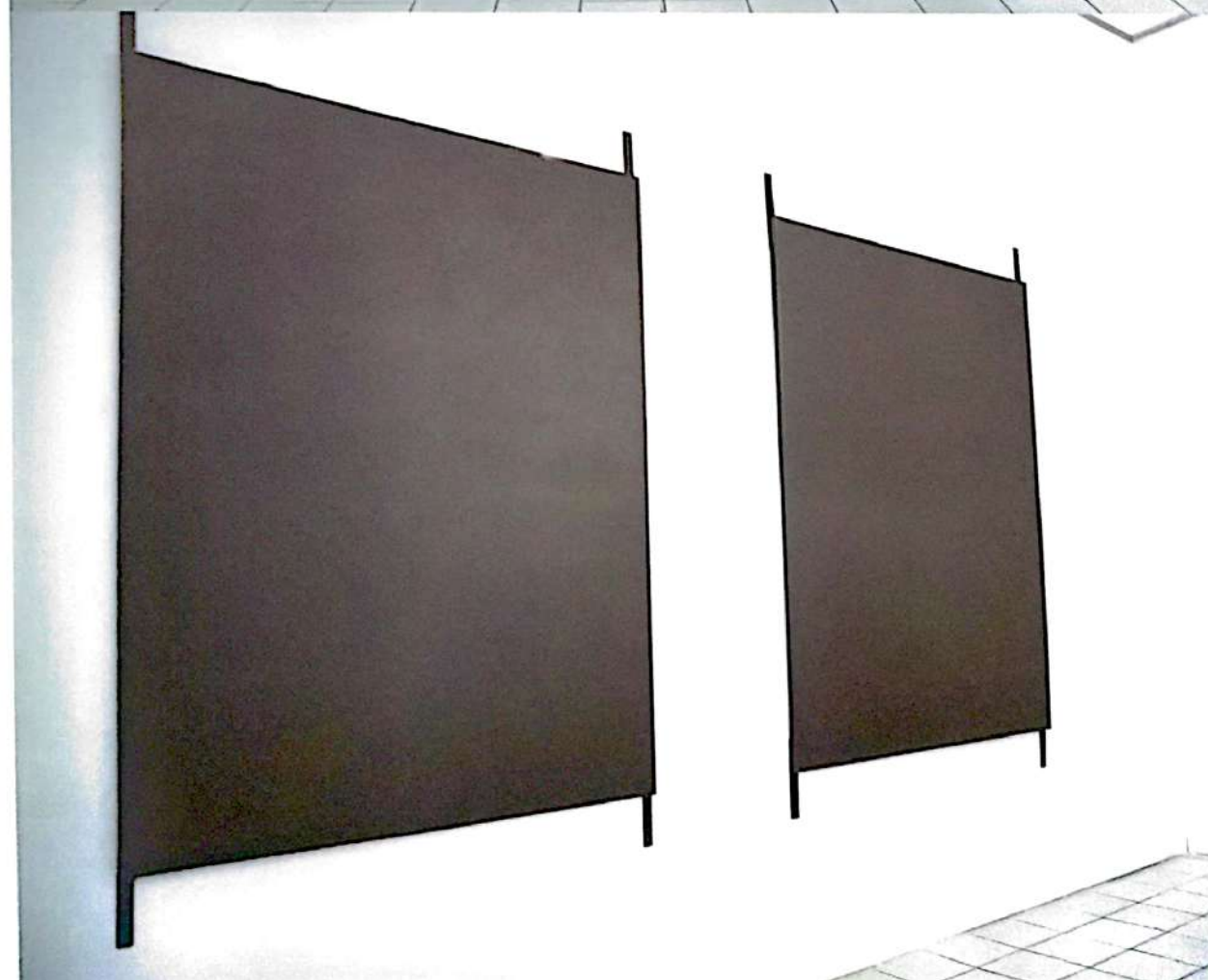
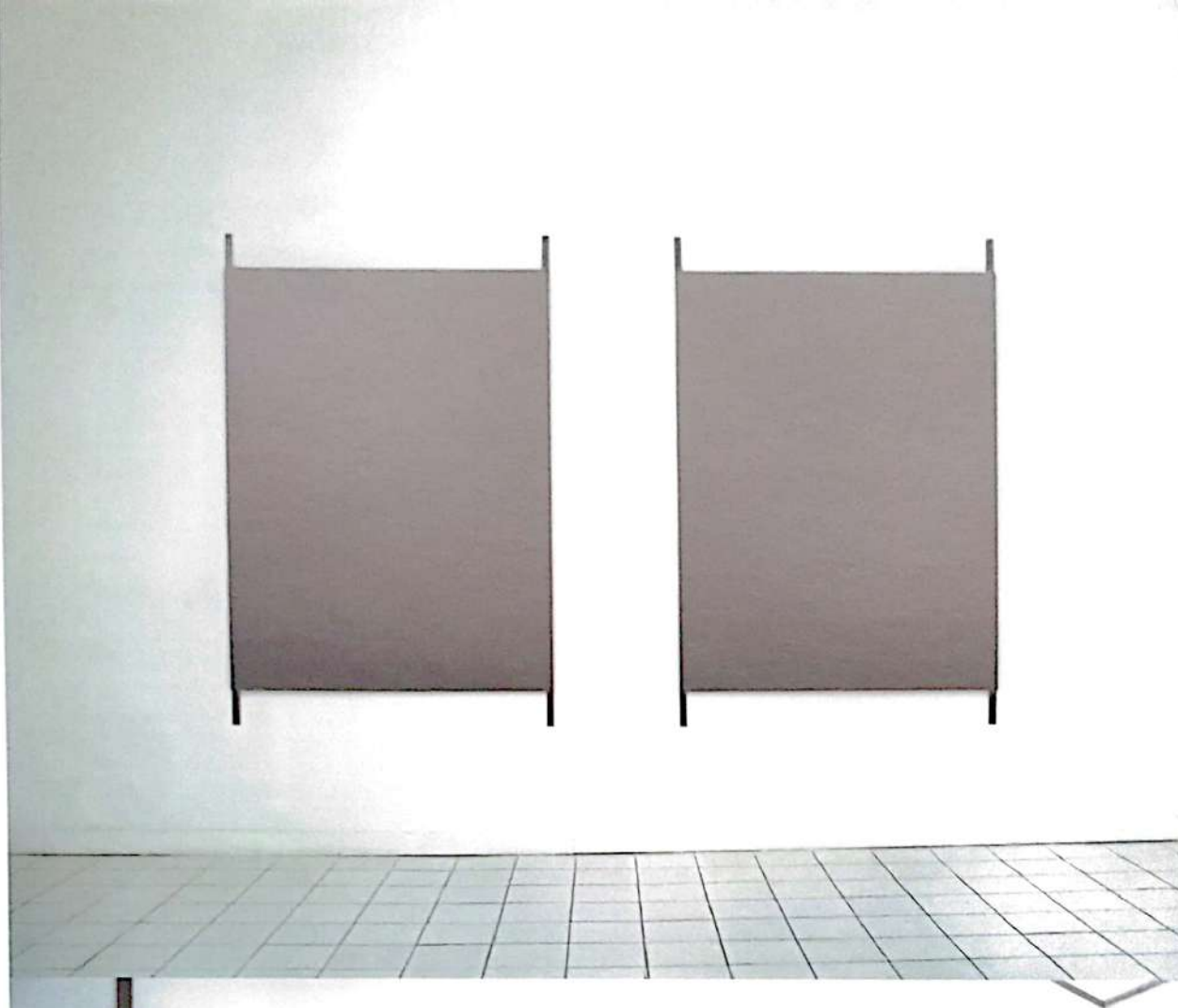
Dragomir Ugren, Galerija Zlatno oko, 1995/96





Aleksandar Dimitrijević, Kompozicija II, Galerija Studentskog kulturnog centra, Beograd, 1992.

Aleksandar Dimitrijević, Instalacija, Galerija Zlatno oko, 1996.



DRAGOMIR UGREN

Rođen 1951. u Bosanskoj Krupi. Diplomirao na Fakultetu likovnih umetnosti u Beogradu 1978

Adresa/Address:
21000 Novi Sad, Fruškogorska 43, tel. 021/58-952

Samostalne izložbe: Dom JNA, Celje, 1979 • "Književna opština" KOV Vršac, 1983 • Galerija "Likovni susret", Subotica, 1987 • Bártok Béla Múvelodési Központ, Segedin, 1987 • Galerija Gradske biblioteke, "YU FEST IMAGO", Subotica, 1987 • Narodno pozorište, Subotica, 1987 • Galerija Doma omladine, Beograd, 1990 • Velika Galerija Kulturnog Centra, Novi Sad, 1991 • Galerija Centra za kulturu, Pančevo, 1991 • Galerija "Lazar Vozarević", Sremska Mitrovica, 1991 • Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1994 • Galerija "Most", Crteži na zidu, Novi Sad, 1995 • Galerija Studentskog kulturnog centra, Beograd, 1995 • Galerija "Meander", Apatin, 1995 • Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1995/96.

Od nastupa na većem broju grupnih izložbi izdavaju se: "Kritičari su izabrali", Galerija Kulturnog centra, Beograd, 1987/88 • Jugoslovenska dokumenta, Sarajevo 1989 • "Ka monohromiji", Galerija "Meander", Apatin, 1989 • "Prisutnost pikturnog" Galerija "Likovni susret", Subotica, 1989 • "Rane devedesete - jugoslovenska umetnička scena", Galerija savremene likovne umetnosti, Novi Sad, Dvorac Petrovića, Podgorica 1993 • "1964-1994", Dom omladine, Beograd, 1994 • Oko formalizma, formalizam i postformalizam u Srbiji posle 1970, Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1995 • "Energije", Galerijsko muzejski centar "Konkordija", Vršac, 1995 • Tendencije devedesetih: hijatusi modernizma i postmodernizma, Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, Paviljon Veljković, Beograd 1995/96.

Podaci o radovima:

Izložena instalacija sastojala se od pet slikanih prostornih celina, različitih dimenzija, izvedenih akrilik bojom na drvetu i gazi.

Born in 1951 in Bosanska Krupa. Graduated at the Faculty of Fine Arts, Belgrade, in 1978.

Individual exhibitions: Dom JNA, Celje, 1979 • "Književna opština" (KOV) Vršac, 1983 • "Art Encounter" Gallery, Subotica, 1987 • Bártok Béla Múvelodési Központ, Szeged, Hungary, 1987 • "YU FEST IMAGO" at the City Library Gallery, Subotica, 1987 • National Theatre, Subotica, 1987 • The Youth Centre Gallery, Belgrade, 1990 • Great Gallery at the Cultural Centre in Novi Sad, 1991 • Cultural Centre Gallery, Pančevo, 1991 • "Lazar Vozarević" Gallery, Sremska Mitrovica, 1991 • Visual Culture Centre "Zlatno oko", Novi Sad, 1994 • "Most" Gallery, Drawings on the wall, Novi Sad, 1995 • Students' Cultural Centre Gallery, Belgrade, 1995 • "Meander" Gallery, Apatin, 1995 • Visual Culture Centre "Zlatno oko", Novi Sad, 1995/96.

Major appearances at group exhibitions: "The Critics' Choice", Cultural Centre Gallery, Belgrade, 1987/88 • "Yugoslav Documents", Sarajevo, 1989 • "Towards Monochromy", "Meander" Gallery, Apatin, 1989 • "Presence of the Pictorial", "Art Encounter" Gallery, Subotica, 1989 • "Early Nineties - the Yugoslav Art Scene", Gallery of Contemporary Fine Arts, Novi Sad; The Petrović's Castle, Podgorica, 1993 • "1964 - 1994", The Youth Centre, Belgrade, 1994 • "Formalism and Postformalism in Serbia after 1970", Visual Culture Centre "Zlatno oko", Novi Sad, 1995 • "Energies", Gallery-Museum Centre "Konkordija", Vršac, 1995 • "Tendencies of the Nineties. Hiatuses of Modernism and Postmodernism", Visual Culture Centre "Zlatno oko", Novi Sad and Paviljon Veljković, Belgrade, 1995/96.

Details on the works:

The installation included five painted spatial units of different dimensions, painted in acrylic on wood and gauze.

ALEKSANDAR DIMITRIJEVIĆ

Rođen 1955. godine u Novom Sadu. Diplomirao na Fakultetu likovnih umetnosti u Beogradu 1981. Postdiplomske studije završio na istom fakultetu 1988. godine

Adresa/Address:
Džona Kenedija 19/2, 11070 Novi Beograd, tel. 011/670-311

Od većeg broja samostalnih i grupnih izložbi izdavaju se: Galerija Doma kulture "Studentski grad", Beograd, 1986 • Crteži i slike, Galerija Fakulteta likovnih umetnosti, Beograd, 1989 • Crteži, Galerija grafičkog kolektiva, Beograd, 1990 • Galerija Studentskog kulturnog centra (sa Nikolom Pilipovićem), Beograd, 1991 • "Projekat Mondrian", Galerija Centra za kulturu, Pančevo, Galerija Studentskog kulturnog centra, Beograd, 1992 • "Rane devedesete - jugoslovenska umetnička scena", Galerija savremene likovne umetnosti, Novi Sad, Dvorac Petrovića, Podgorica, 1993 • "Na iskustvima memorije", Narodni muzej, Beograd, 1994/95 • "Tendencije devedesetih: hijatusi modernizma i postmodernizma", Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, Paviljon Veljković, Beograd 1995/96.

Podaci o radovima:

Instalacija, 1996, Drvo, plastični materijal i crna uljana boja, 2x175x135cm

Born in 1955 in Novi Sad. Graduated at the Faculty of Fine Arts, Belgrade, 1981. Completed postgraduate studies at the same faculty in 1988.

Selection from a number of individual and group exhibitions: Cultural Centre Gallery "Studentski grad", Belgrade, 1986 • Drawings and paintings, Gallery at the Faculty of Fine Arts, Belgrade, 1989 • Drawings, Graphic Association Gallery, Belgrade, 1990 • Students' Cultural Centre Gallery (with Nikola Pilipović), Belgrade, 1991 • "The Mondrian Project", Cultural Centre Gallery, Pančevo, Students' Cultural Centre Gallery, Belgrade, 1992 • "Early Nineties - the Yugoslav Art Scene", Gallery of Contemporary Fine Arts, Novi Sad, The Petrović's Castle, Podgorica, 1993 • "Upon the Experiences of Memory", National Museum, Belgrade, 1994/95 • "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism", Visual Culture Centre "Zlatno oko", Novi Sad, Paviljon Veljković, Belgrade, 1995/96.

Details on the works:

Installation, 1996, Wood, plastic and black oil paint, 2x175x135cm.

Fenomenologija paterna: Ivan Ilić

Ivan Ilić gradi mehanizme uspostavljanja značenja i formalnih materijalno-prostorno-optičko-telesnih odnosa: (1) saglasno korigovanim i naglašenim paradigmatiskim zamislima modernističkog rada (zamisao *upotrebe* u ready madeima ili karakteristični modernistički shematizmi: raster struktura, geometrijsko telo, arhetipska sublimna simbolika), i (2) saglasno koncipiranju projekta (zamisao mogućeg sveta umetnosti), plana (konkretna nacrt po kome se delo industrijski realizuje) i produkta (komad, instalacija, ambijent).

Postavka u galeriji "Zlatno oko" je realizovana kao zidna instalacija šest elemenata (modula). Svaki element (modul) grade dva stakla između kojih je postavljena crna guma. Svaki element je pričvršćen za zid sa četiri zavrtnja. Elementi su četvorougaoe površine čija je gornja ivica zakošena. Kada se elementi (moduli) postave u horizontalni niz njihove gornje ivice grade uzlaznu strminu. Rad uspostavlja dva različita efekta: (1) efekti vizuelizacije serijalnog paterna minimalnih razlika, i (2) optički efekt koji nastaje kao posledica različitih svojstava refleksivnosti/transparentnosti stakla i mat netransparentnosti/nerefleksivnosti gume. Paradoksalno, mi smo: (a) u polju optičkog performansa (telo koje gleda modularni poredak i telo koje se ogleda u instalaciji), (b) pred crnim ogledalom (arhetipska karakterizacija nepredočavanja-nepredočavanja i apercepcije), i (c) pred neutralnim, ponovljivim i doslovnim artefaktom (pred označiteljskim poretkom koji prethodi oformljenju smisla ili simbola, konstruktivnim proizvodom, doslovnom realizacijom projekta). Ilić na suptilan način ostvaruje sinhronicitet dejstva različitih aspekata i time, na prvi pogled, jednostavni poredak pokazuje kao složen registar korigovanja, izlaganja i generisanja empirijskih, umetničkih i estetskih efekata. Njegov rad poseduje još jednu suštinsku odliku *hiper-moderne* umetnosti. Pokazuje se kako se maksimum materijalne, optičke i prostorne izražajnosti (ekspresivnosti) postiže bez fikcionalizacije subjekta u delu i bez manualnog traga ruke (bez odslikavanja gesta bića). Delo poseduje sopstvenu materijalno-optičku izražajnost. Delo jeste univerzalna invarijanta u svim mogućim svetovima prezentacije.

Teatralizacija tenzije: Mirjana Đorđević

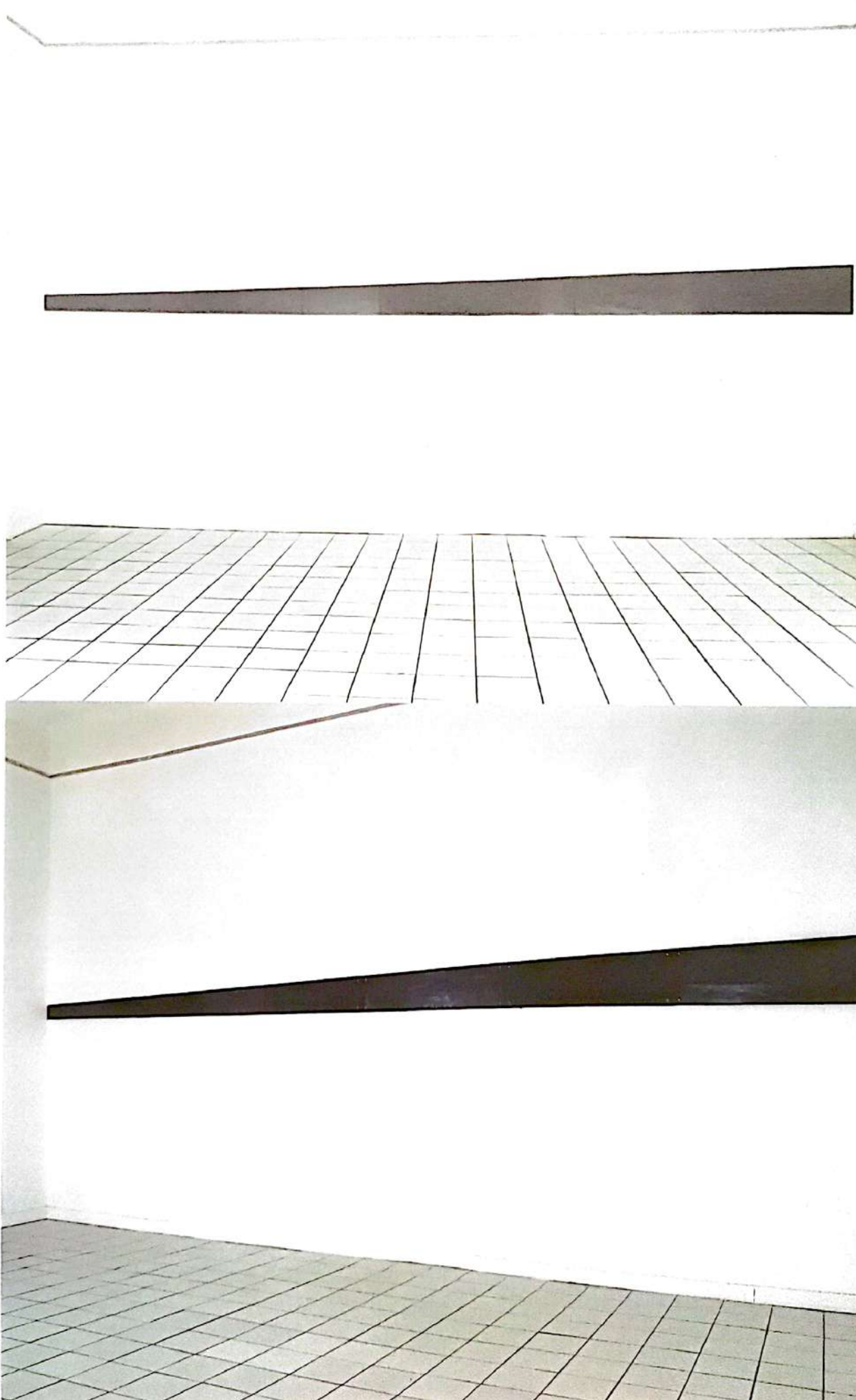
Središnji problem instalacija i ambijenata Mirjane Đorđević je simultana moć delovanja primarnih prostornih struktura kao: (1) objekta i materijalnog odnosa, (2) prostorno-svetlosnog fenomena-efekta i (3) potencijalne (konceptualno-mentalne) anticipirajuće scene za performans-teatralizaciju znaka. Repertoar elemenata koji mogu da stvaraju ambijentalne formulacije (fenomene, efekte) tog tipa je raznovrstan, od geometrijskih odnosa zlatnog preseka preko simetrije do serijalnosti, binarnih tenzija, repeticija, numeričke kombinatorike ili svojstava materijala (težina, oštrina, tvrdoća, elastičnost). Njen strukturalni zahvat je rigorozan, egzakatan, tehnološki konzistentan projektu i konceptualno razrađen. Ostvareni strukturalni odnosi pripadaju poretku proizvedenog označitelja. Oni anticipiraju značenja, ali značenja ostaju pred-tekst (tekst koji im prethodi) ili post-tekst (tekst koji sledi iz njih). Njeni ambijenti su scena koja se otvara za potencijalni *ritual* znaka.

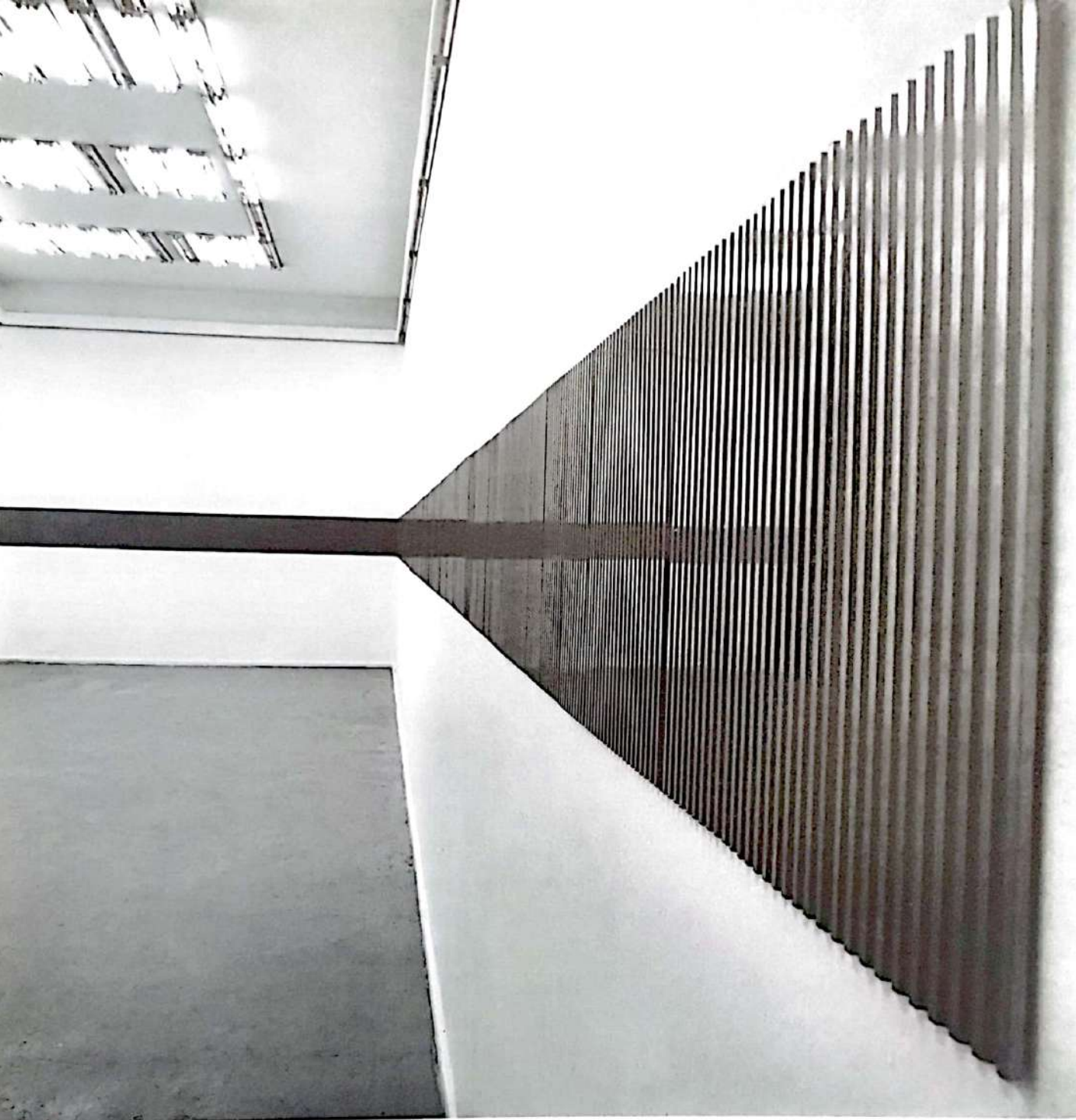
Instalacija u galeriji "Zlatno oko" je struktura fizičke i pred-simboličke naddeterminacije prostora. Naddeterminacija prostora se može razumeti kao označavanje prostora nekim mogućim materijalnim poretkom (razapinjanje užeta) i njegovom teatralizacijom (sile koje su očigledno prisutne i izložene postaju scenski element ili anticipacija ritualne aikoničke figure koja bi mogla da simbolizuje snagu, energiju, ravnotežu, napetost). Između dva susedna zida je ukoso razapeto uže upleteno od gumenih *niti*. Uže pokazuje napetost. U svaki zid je pod uglom ugrađena sjajna bakarna cev. U cevi ulazi uže. Odnos sjajnog crvenkastog bakra i mat crne gume je kontrastan. Bakarne cevi su polovi. Bakar deluje istovremeno arhaično (arhetipski metal, otmeni sjaj) i tehno (hladnoća, sjaj, uglačenost, finoća obrade, otuđeni objekt). Instalacija uspostavlja različite odnose: statični bakar, potencijalno dinamična guma, uravnoteženje sila i upisivanje u prostor, simetrija polova i kosina užeta koja nagoveštava potencijalnu asimetriju prostora, zamrznutost vremena: kao da je vreme stalo, tek otkidanjem-prekidanjem napetih žila kao da bi vreme počelo opet da teče). Aspekti instalacije se percipiraju kroz telesno-prostorni doživljaj (teatralizaciju percepcije) i, zatim, kroz postupne konceptualizacije lociranih, opisanih i dešifrovanih međudnosa. Između sveta i koncepta postoji kontinuum.



Ivan Ilić, Bez naziva, Galerija studentskog kulturnog centra, Beograd, 1995.

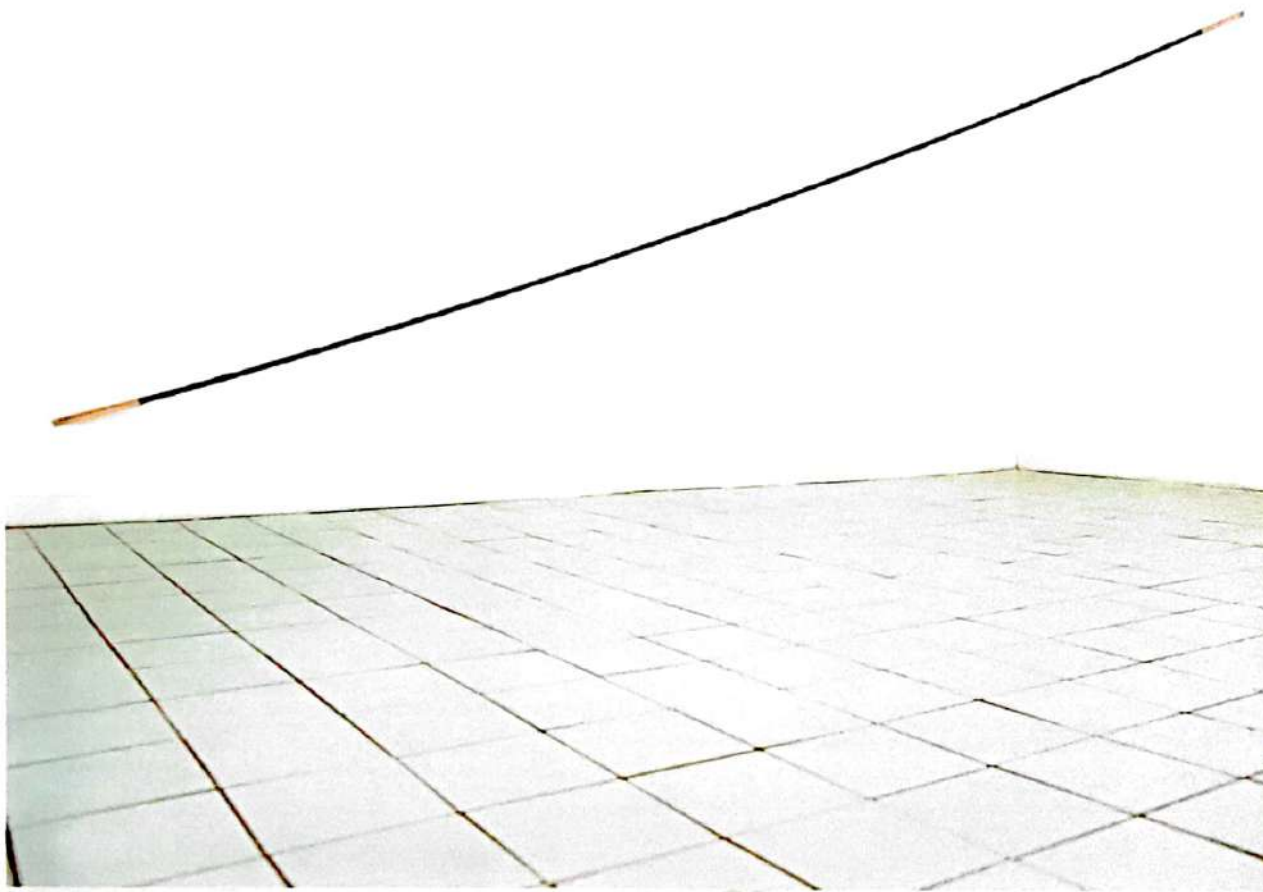
Ivan Ilić, Bez naziva, Galerija Zlatno oko, 1996.





Mirjana Dorđević, Raster, Galerija Studentskog kulturnog centra, Beograd, 1996.

Mirjana Dorđević, Bez naziva, Galerija Zlatno oko, 1996.



Rođen u Beogradu 1968. Od 1989-93. studira na Fakultetu likovnih umetnosti u Beogradu, a od 1994. studira na Kunstakademie Düsseldorf, u klasi prof. Jannis-a Kounellis-a. Živi u Düsseldorfu i Beogradu.

Adresa/Address:
11000 Beograd, Partizanska 19, tel. 011/5333-582

Samostalne izložbe: Radovi realizovani u Likovnoj radionici Galerije SKC, Beograd 1989-95.: 1989. • Repeticijska photo-dossier N. Paripovića 1976. • 1990. Markiranje/xerox multiplikacija (I) • Markiranje/xerox multiplikacija (II) • Zlatni presek • Zlato • 1991. Bez naziva • 1992. Ornamenti/serigrafije • 1993. Bez naziva/instalacija (I) • 1992. Ogledalo • Bez naziva/instalacija (II) • 1995 Bez naziva/instalacija (III) • 1996. Bez naziva/instalacija, Centar za vizuelnu kulturu Zlatno oko, Novi Sad

Grupne izložbe: 1991. Beograd, SKC, Prvih dvadeset godina • Rijeka, Moderna galerija, 16 Biennale mladih jugoslovenskih umetnika • Beograd, Galerija FLU, Nagradjeni studenti • 1992. Beograd, Srećna galerija, 72. Susreti 92 • 1993. Novi Sad, GSLU, Rane devedesete - jugoslovenska umetnička scena • Podgorica, Dvorac Petrovića, Rane devedesete - jugoslovenska umetnička scena • 1994. Vršac, Konkordija, Prvi jugoslovenski likovni bijenale mladih • München, Europa 94 - Junge europäische Kunst • 1995. Novi Sad, Centar za vizuelnu kulturu Zlatno oko, Oko formalizma formalizam i postformalizam u Srbiji posle 1970. • 1996. Beograd, Muzej savremene umetnosti, Rezime • 1996. Novi Sad, Centar za vizuelnu kulturu "Zlatno oko", Beograd, "Paviljon Veljković", Tendencije devedesetih: hijatusi modernizma i postmodernizma

Nagrade: 1991. Mladi talenti, Inex-interexport, Beograd • 1992. Prvi jugoslovenski likovni bijenale mladih, Vršac

Podaci o radovima:
Bez naziva, instalacija, staklo, guma, 12x600x36 cm, 1996.

Born in 1968 in Belgrade. Studied at the Faculty of Fine Arts in Belgrade from 1989 to 1993. Has studied at Kunstakademie in Düsseldorf, Germany since 1994, under supervision of Prof. Jannis Kounellis. Lives in Düsseldorf and Belgrade.

Individual exhibitions: Works realized at the Arts Workshop of the Students' Cultural Centre Gallery, Belgrade, 1989-95 • 1989 Repetition of N. Paripović's Photo File 1976 • 1990 Marking/Xerox Multiplication (I) • Marking/Xerox Multiplication (II) • The Golden Section • Gold • 1991 Without title • 1992 Ornaments/serigraphies • 1993 Without title/Installation (I) • 1994 Mirror, Without title/Installation (II) • 1995 Without title/Installation (III) • 1996 Without title/Installation, Visual Culture Centre "Zlatno oko", Novi Sad

Group exhibitions: 1991 Belgrade, Students' Cultural Centre, "The First Twenty Years" • Rijeka, Modern Gallery, 16th Biennial of Young Yugoslav Artists • Belgrade, Gallery at the Faculty of Fine Arts, Awarded Students • 1992 Belgrade, Happy Gallery, 72 Meetings 92 • 1993 Novi Sad, Gallery of Contemporary Fine Arts, "Early Nineties - the Yugoslav Art Scene" • Podgorica, The Petrović's Castle, "Early Nineties - the Yugoslav Art Scene" • 1994 Vršac, Konkordija, 1st Yugoslav Young Artists' Biennial • München, Europa 94 - Junge europäische Kunst • 1995 Novi Sad, Visual Culture Centre "Zlatno oko", "Formalism and Postformalism in Serbia after 1970" • 1996 Belgrade, Contemporary Arts Museum, Summary • 1996 Novi Sad, Visual Culture Centre "Zlatno oko", Belgrade, Paviljon Veljković, "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism"

Awards: 1991 Inex-Interexport, Belgrade • 1994 1st Yugoslav Young Artists Biennial, Vrsac

Details on the works:
Without title, installation, glass, rubber, 12x600x36cm, 1996

Rođena u Beogradu 1967. Diplomirala na FLU u Beogradu 1994. Sada na postdiplomskim studijama na Kunstakademie Düsseldorf, klasi prof. K. Rinkea.

Adresa/Address:
11000 Beograd, Vodovodska 56, tel. 011/514-452

Samostalne izložbe: Radovi realizovani u Likovnoj radionici Galerije SKC, Beograd, 1989-1994. • 1989. Statično-Pokret, • 1990. Stanje-Gest-Motiv • Uzrok-Posledica • Identitet-Stanje • Bez naziva • 1991. Mesec • 1992. Horizontala-Vertikal • 1993. Prelaz faze 6 i 7 28.04.93. • 1994. Zvezda i Senka • 1994. Bez naziva, instalacija, Salon MSU, Beograd • 1995. Raster-Ambijent • 1996. Bez naziva, Centar za vizuelnu kulturu "Zlatno oko", Novi Sad

Grupne izložbe: 1989. Rijeka, 15. Bijenale mladih jugoslovenskih umetnika, Moderna galerija • 1991. Rijeka, Moderna galerija, 16. Bijenale mladih jugoslovenskih umetnika • 1992. Ankara, 4. Internacionalni azijsko-evropski umetnički bijenale • 1993. Venezia, XLV La Biennale di Venezia • The Coexistence of Art Novi Sad, Rane devedesete - jugoslovenska umetnička scena, GSLU • Podgorica, Dvorac Petrovića, Rane devedesete - jugoslovenska umetnička scena • 1994. Vršac, Konkordija, Prvi jugoslovenski likovni bijenale mladih • München, Europa 94 - Junge europäische Kunst • 1995. Novi Sad, Galerija Zlatno oko, Formalizam i formalizmi • 1996. Novi Sad, Centar za vizuelnu kulturu "Zlatno oko", Beograd, "Paviljon Veljković", Tendencije devedesetih: hijatusi modernizma i postmodernizma

Nagrade: 1991. 16. Bijenale mladih jugoslovenskih umetnika, Rijeka Mladi talenti, Inex-interexport, Beograd • 1992. Atatürk Art Prize, 1. zlatna medalja 4. azijsko-evropskog umetničkog bijenala, Ankara • 1993. Nagrada za slikarstvo iz Fonda Riste i Bete Vukanović, Beograd • 1994. Prvi jugoslovenski likovni bijenale mladih, Vršac

Podaci o radovima:
Bez naziva, guma bakar, f3x550 cm

Born in 1967 in Belgrade. Graduated at the Faculty of Fine Arts in Belgrade in 1994. Currently attending postgraduate studies at Kunstakademie in Düsseldorf, Germany, under supervision of Prof. Klaus Rinke.

Individual exhibitions: The Arts Workshop of the Students' Cultural Centre Gallery, Belgrade, 1989-1994 • 1989 Static-Movement • 1990 State-Gesture-Prayer • Cause-Effect • Identity-State • Without title • 1991 The Moon • 1992 Horizontal-Vertical • 1993 Passing from Phase 6 to 7 (28-4-93) • 1994 Star and Shadow • 1994 Without title, Installation, Museum of Modern Art Gallery, Belgrade • 1995 Ambiance • 1996 Without title, Visual Culture Centre "Zlatno oko", Novi Sad

Group exhibitions: 1989 Rijeka, 15th Young Yugoslav Artists Biennial, Modern Gallery • 1991 Rijeka, Modern Gallery, 16th Young Yugoslav Artists Biennial • 1992 Ankara, Turkey, 4th International Asian-European Art Biennial • 1993 Venice, XLV La Biennale di Venezia, "The Coexistence of Art" • Novi Sad, Early Nineties - the Yugoslav Art Scene, GSLU • Podgorica, The Petrović's Castle, Early Nineties - the Yugoslav Art Scene • 1994 Vršac, "Konkordija", 1st Yugoslav Young Artists Biennial • München, Europa 94 - Junge europäische Kunst • 1995 Novi Sad, "Zlatno oko", "Formalism and Formalisms" • 1996 Novi Sad, Visual Culture Centre "Zlatno oko", Belgrade, Paviljon Veljković, "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism"

Awards: 1991 16th Young Yugoslav Artists Biennial, Rijeka, Young Talents 91, Inex-Interexport, Belgrade • 1992 Atatürk Art Prize, 1st Gold Medal at the 4th Asian-European Art Biennial, Ankara, Turkey • 1993 Award for painting from the Fund of Rista and Beta Vukanović, Belgrade • 1994 1st Yugoslav Young Artists Biennial, Vršac

Details on the works:
Without title, rubber, copper, 3x550cm

Prostor i sama stvar: Nikola Pilipović

Povratak modernizmu je reaktuelizacija metafizike modernizma, a to znači transcendencije pikturalne (i bilo koje druge materijalne) forme. Nikola Pilipović se redukcionističkim asketizmom (doći do minimuma materijalnog opstojanja dela) ukazuje kao modernistički subjekt, ali istovremeno on jeste i umetnik-nomad koji iz svojih egzistencijalnih i umetničkih asimetrija gradi *scene pogleda* (scene za pogled na jezik). Pilipovićev rad tokom 1994. i 1995. postaje sve opsesivniji zahvat u prirodu modernističke geneze dela u rasponu od doslovnog materijalizma do sublimnih iskoraka u transcendentne efekte materijala. Pilipović odbacuje narativne, iluzionističke i simboličke aspekte forme radeći sa samom stvari (materijom, materijalom, energijom, objektom, prostorom, svetlošću, optikom i svešću). Kod Pilipovića više nema simulacije, formula i parafraza. On formule (koncepte) poznog modernizma (postgeometrijsko slikarstvo, minimalna umetnost, *siromašna* umetnost, anti form umetnost) dekonstruiše do ekstatičkog efekta, do optičko-telesnog udara u prostoru percepcije. On verifikuje temeljne egzistencijalne postavke *sebe* kao optičkog i činećeg bića koje svet iluzija (simulakruma) preobražava u primarnu i doslovnu realnost (odnosi bitumena i lana; betona, čelika i bakra; masti i lana; plastičnih folija).

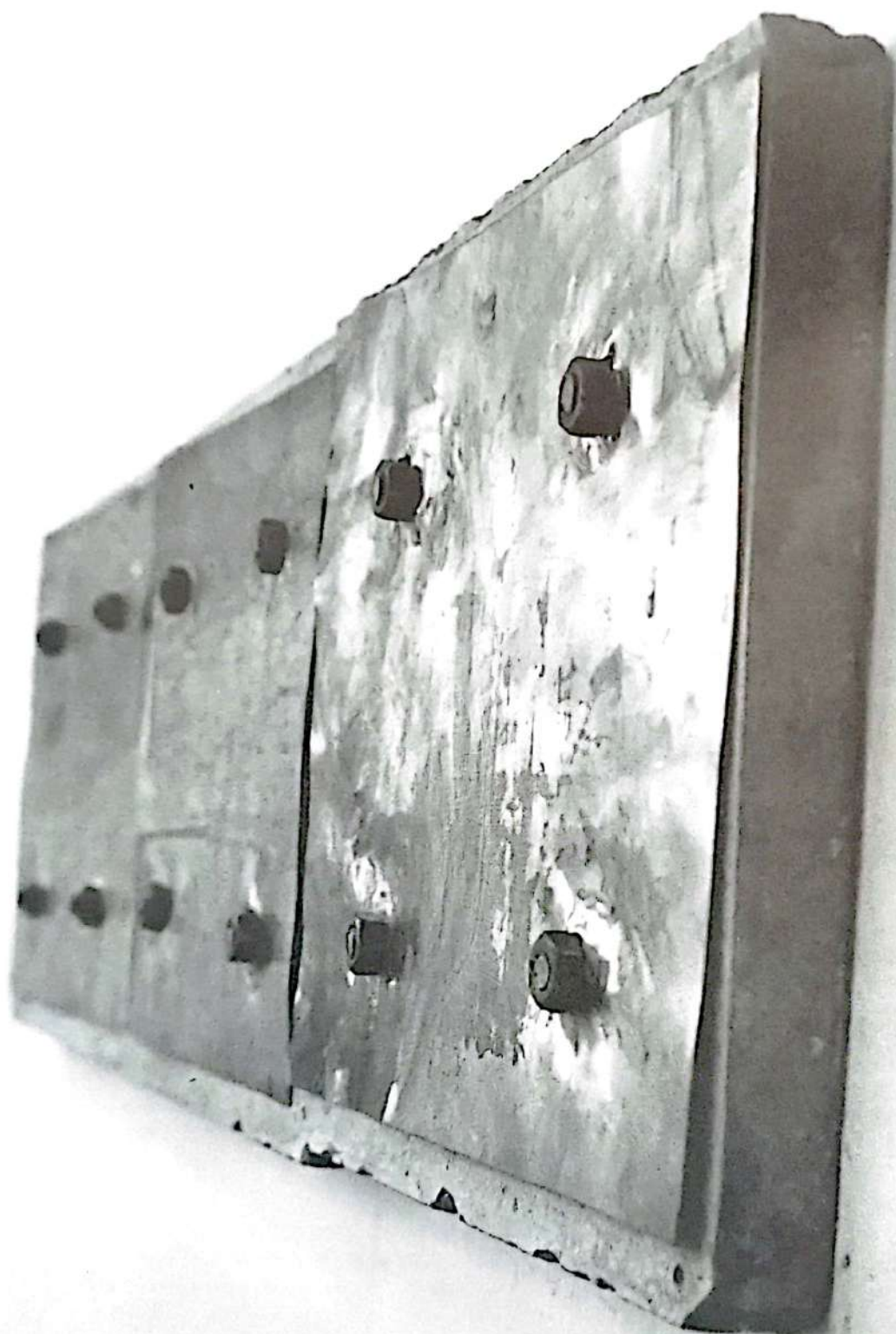
Instalacija u galeriji "Zlatno oko" je realizovana kao postavka niza paralelnih plastičnih sivih folija koje padaju okomito od plafona ka podu. Prostorno nizanje folija sledi dijagonalu galerije. Realizovani poredak se ostvaruje na tri nivoa: (a) kao materijalna para-arhitektonska struktura koja remeti prostorne odnose galerije, (b) kao optički neutralni poredak ni-boje-ni-neboje, ni-belog-ni-nebelog, ni-prozirnog-ni-neproznog, i (c) kao redukcija forme (slike) do plohe (veo, zastor) i plohe do ni-forme-ni-neforme. Isticanje *medijalnog* (formula -ni-ni-) jeste suštinska odlika ovog *ambijentalnog* rada. Poništiti ili ne poništiti formu, doći do samog materijala i materije i *same stvari* (u fenomenološkom smislu).

Razlike besformnosti: Marija Vauda

Rad Marije Vauda usmeren je na istraživanje i realizaciju procedura post-post-anti forma, post-post-arte povere i post-post-ekscentrične apstrakcije. Indeksna upotreba udvostručenog prefiksa *post* (post-post) ukazuje da nisu u pitanju postupci rimajka, citata, kolaža, montaže ili simulacije istorijskih modela (shema) anti-form arta, arte povere ili ekscentrične apstrakcije, već analogije, imanentne korekcije i proceduralne asimetrije. Marija Vauda polazi od formalnih ezoteričnih (hiper) formi modernista posle postmodernizma unoseći konceptualni, gestualni, procesualni i post-formni poremećaj u egzaktnu i formalnu ambijentalnu, skulptorsku i slikarsku rešenja. Ona sprovodi imanentnu kritiku (erotizaciju) formalizma delujući u okvirima njegovih paradigmatičkih granica i provocirajući granične slučajeve. Pokazuje se kako stabilna morfologija objekta ili objektnog poretka postaje skup svojstava, razlika, asimetrija, nehomologija, isključuća, odmak i tragova. Svaki objekt svojom plošnošću kao da poništava sebe kao objekt (ni-slika-ni-skulptura) postajući stanje stvari (stanje materije) u vremenu.

U galeriji "Zlatno oko" realizovana je podna instalacija.

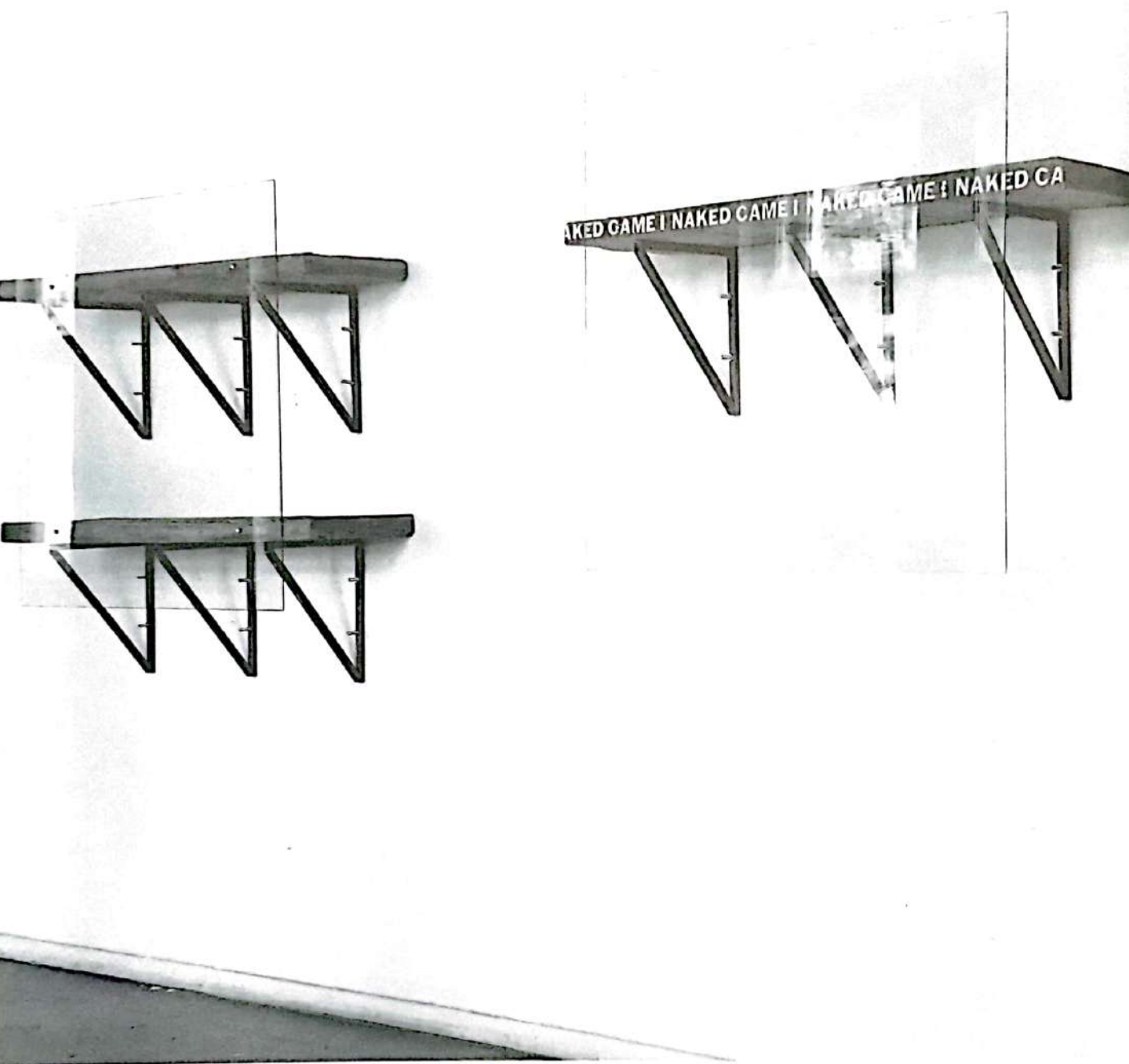
Veći deo poda galerije je prekriven ručno nanošenim slojevima gipsa. Površina je pikturalna (pikturalnost naglašavaju različite nijanse i debljine nanosa gipsa) i topološka (imaginarni fantazmatički pejzaž, fantazmatički erotizam površine). Na sredini formirane *teritorije* (erogene zone) nalazi se konfiguracija koju gradi ružičasta svilena tkanina koja prekriva i skriva nešto (balone pune vazduha, komprimovani vazduh). U pitanju je niz veoma različitih indeksacija: horizontalno prostirući gips i uzdižuće postavljena tkanina, odnos sivog i ružičastog, vizuelno-nevizuelni odnos tkanine i vazduha. Sve su forme koje se pojavljuju prlvremene, promenljive, slučajne (kao slučajne), neodređene (kao da nagoveštavaju prelazak iz stanja forme u stanje bez forme). Instalacija na momente izgleda kao slika, a zatim kao skulptura, a zapravo nije ni-slika-ni-skulptura, već prisutnost materijala u trenutku isključuća baroknog (ekspresivnog, erotizovanog i dekorativnog) znaka u označitelj.



Nikola Pilipović, Tri betonske ploče, Galerija Studentskog kulturnog centra, Beograd, 1995.

Nikola Pilipović, Veo Slike, Galerija Zlatno oko, 1996.





Marija Vauda, "AKED GAME I NAKED GAME I NAKED GAME I NAKED CA",
Galerija Studentskog kulturnog centra, Beograd, 1995.

Marija Vauda, Skulptura, Galerija Zlatno oko, 1996



NIKOLA PILIPOVIĆ

Rođen 1957. u Kikindi. Diplomirao na Fakultetu likovnih umetnosti u Beogradu 1981. Postdiplomske studije završio na istom fakultetu 1986.

Adresa/Address:

11070 Novi Beograd, Goce Delčeva 33/58, tel. 011/675-615

Samostalne izložbe: Galerija Kolarčevog narodnog univerziteta, Beograd, 1985. • Galerija Fakulteta likovnih umetnosti, Beograd, 1986. • Art centar, Tuzla, 1988. • Galerija Doma omladine, Beograd, 1990. • Galerija Studentskog kulturnog centra, Beograd, 1991. • Galerija Centra za kulturu, Pančevo (sa Aleksandrom Dimitrijevićem i Zoranom Naskovskim), 1992. • "Bele slike", Galerija Doma omladine, Beograd, 1993. • "Novi Beograd", Narodni muzej, Beograd, 1994. • Radovi 1994-1995, Galerija Studentskog kulturnog centra, Beograd, 1995. • "Veo Slike", Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1996.

Grupne izložbe: "Rane devedesete - jugoslovenska umetnička scena", Galerija savremene likovne umetnosti, Novi Sad, Dvorac Petrovića, Podgorica, 1993. • "Oko formalizma - formalizam i postformalizam u Srbiji posle 1970", Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1995. • "1964-1994", Dom omladine, Beograd, 1994. • "Na iskustvima memorije", Narodni muzej, Beograd, 1994/95. • Tendencije devedesetih: hijatusi modernizma i postmodernizma, Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, Paviljon Veljković, Beograd, 1995/96.

Podaci o radovima:

"Veo Slike", pet najlona 200x400 cm svaki; čelične žice, 1996.

Born in 1957 in Kikinda. Graduated at the Faculty of Fine Arts in Belgrade in 1981. Completed postgraduate studies at the same faculty in 1986.

Individual exhibitions: Gallery of Kolarčev Narodni Univerzitet, Belgrade, 1985 • Gallery at the Faculty of Fine Arts, Belgrade, 1986 • Art Centre, Tuzla, 1988 • The Youth Centre Gallery, Belgrade, 1990 • Students' Cultural Centre Gallery, Belgrade, 1991 • Cultural Centre Gallery, Pančevo (with Aleksandar Dimitrijević and Zoran Naskovski), 1992 • "White Paintings", Youth Centre Gallery, Belgrade, 1993 • "Novi Beograd", National Museum, Belgrade, 1994 • 1994-1995 Works, Students' Cultural Centre Gallery, Belgrade, 1995 • "Picture Veil", Visual Culture Centre "Zlatno oko", Novi Sad, 1996.

Group exhibitions: "Early Nineties - the Yugoslav Art Scene", Contemporary Art Gallery, Novi Sad, The Petrović's Castle, Podgorica, 1993. • "Formalism and Postformalism in Serbia after 1970", Visual Culture Centre "Zlatno oko", Novi Sad, 1995. • "1964-1994", The Youth Centre, Belgrade, 1994. • "Upon the Experiences of Memory", National Museum, Belgrade, 1994/95. • "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism", Visual Culture Centre "Zlatno oko", Novi Sad, Paviljon Veljković, Belgrade, 1995/96.

Details on the works:

"Picture Veil", five sheets of plastic 200x400cm each; steel wires, 1996

MARIJA VAUDA

Rođena 1961. u Beogradu. Diplomirala na Fakultetu primenjenih umetnosti u Beogradu 1986.

Adresa/Address:

11070 Novi Beograd, Goce Delčeva 33/58, tel. 011/675-615

Samostalne izložbe: Skulpture i crteži, Galerija Pinki, Zemun, 1986. • "Akvarijum", instalacija Gradska biblioteka, Beograd, 1992. • "Žuto nebo", Performans, Studentski kulturni centar, Beograd, 1992. • "Paralele, ozvučeno disanje", performans, Studentski kulturni centar, Beograd, 1993. • "MV", instalacija, Dom omladine, Beograd, 1995. • Studentski kulturni centar, Beograd, 1995. • Skulptura, Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1996.

Grupne izložbe: Prvi jugoslovenski bijenale mladih, Vršac, 1994. • "1964-1994", Dom omladine, Beograd, 1994. • Jesenji salon, Paviljon "Cvijeta Zuzorić", Beograd, 1995. • Kritičari su odabrali", Kulturni centar, Beograd, 1995. • "Od aprila do aprila", Galerija Andrićev venac, Beograd, 1995. • "Oko formalizma - formalizam i postformalizam u Srbiji posle 1970", Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, 1995. • Tendencije devedesetih: hijatusi modernizma i postmodernizma, Centar za vizuelnu kulturu "Zlatno oko", Novi Sad, Paviljon Veljković, Beograd, 1995/96.

Podaci o radovima:

Skulptura, svila, gips, 1996.

Born in 1961 in Belgrade. Graduated at the Faculty of Applied Arts in Belgrade in 1986.

Individual exhibitions: Sculptures and drawings, "Pinki" Gallery, Zemun, 1986 • "Aquarium", Installation, The City Library, Belgrade, 1992 • "Yellow Sky", Performance, Students' Cultural Centre, Belgrade, 1992 • "Parallels, Sounded Breathing", Performance, Students' Cultural Centre, Belgrade, 1993 • "MV", Installation, The Youth Centre, Belgrade, 1995 • Sculpture, Visual Culture Centre "Zlatno oko", Novi Sad, 1996.

Group exhibitions: 1st Yugoslav Youth Biennial, Vršac, 1994 • "1964-1994" The Youth Centre, Belgrade, 1994 • The Autumn Parlour, Paviljon "Cvijeta Zuzorić", Belgrade, 1995 • "The Critics' Choice", Cultural Centre, Belgrade, 1995 • "From April to April", Andrićev Venac Gallery, Belgrade, 1995 • "Formalism and Postformalism in Serbia after 1970", Visual Culture Centre "Zlatno oko", Novi Sad, 1995 • "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism", Visual Culture Centre "Zlatno oko", Novi Sad, Paviljon Veljković, Belgrade, 1995/96.

Details on the works:

Sculpture, silk, plaster, 1996

5. Dekonstrukcija

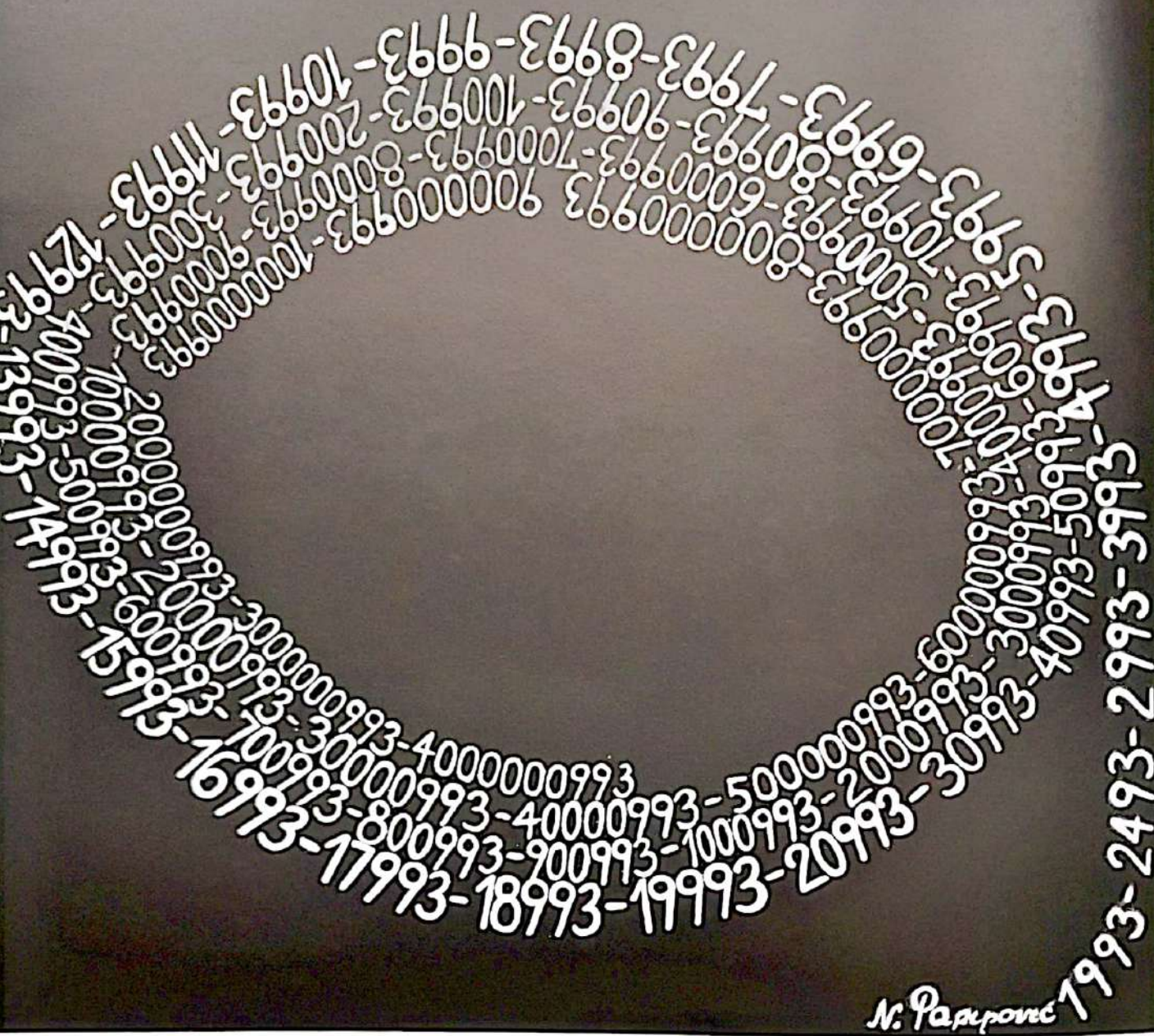
Umetnost i dekonstrukcija: Neša Paripović

Dekonstrukcija je kritički i postkritički metod analize, prikazivanja i simulacije uslova, granica, paradoksa i prirode filozofskog diskursa, umetničke prakse ili oblika egzistencije kulture. Dekonstrukcija pokazuje kako jedna disciplina u svojoj konceptualnoj, tekstualnoj, likovnoj ili ambijentalnoj razgradnji otkriva mehanizme moći prikazivanja, značenja, vrednosti, uživanja, patnje, ideologije, subjektivnosti. Dekonstrukciju kao kontekst umetničke produkcije je razvijao Neša Paripović između 1973. i 1996.

U fotografskim, filmskim, video i tekstualnim radovima (1973-1980) Paripović razvija strategiju *težno-medijskog* meta-govora o sebi kao umetniku ili meta-govora o velikim tematizacijama moderne umetnosti (autoportret, akt, umetnik i model, ekspresija). On prestaje da slika, ali ne prestaje da bude slikar. Egzistencija sveta slikarstva postaje objekt fotografskog, filmskog i video prikazivanja.

U radovima (1988-1994) fotografija prikazuje drugu sliku (zidnu sliku, crtež, ambijentalni raspored objekata ispred slike). Uspostavlja se *mimesis mimesisa* (prikazivanje prikazanog). Slikarstvo se kao prikazivanje manuelnog ekspresivnog ikoničkog traga dekonstruiše do svetlosnog foto-hemijskog zapisa. Fotografija prikazuje slikarstvo, slika se interpretativno *podaje* fotografiji.

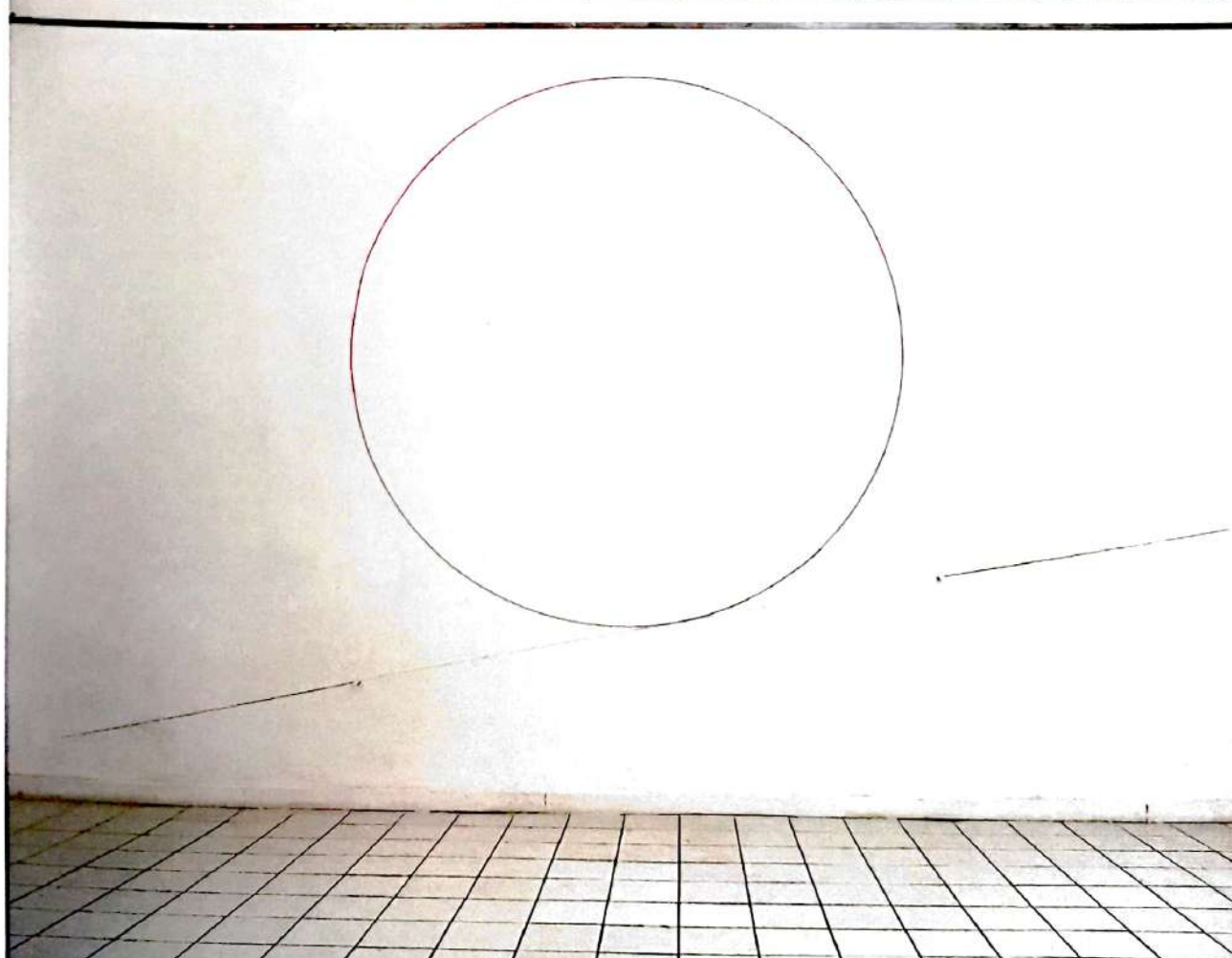
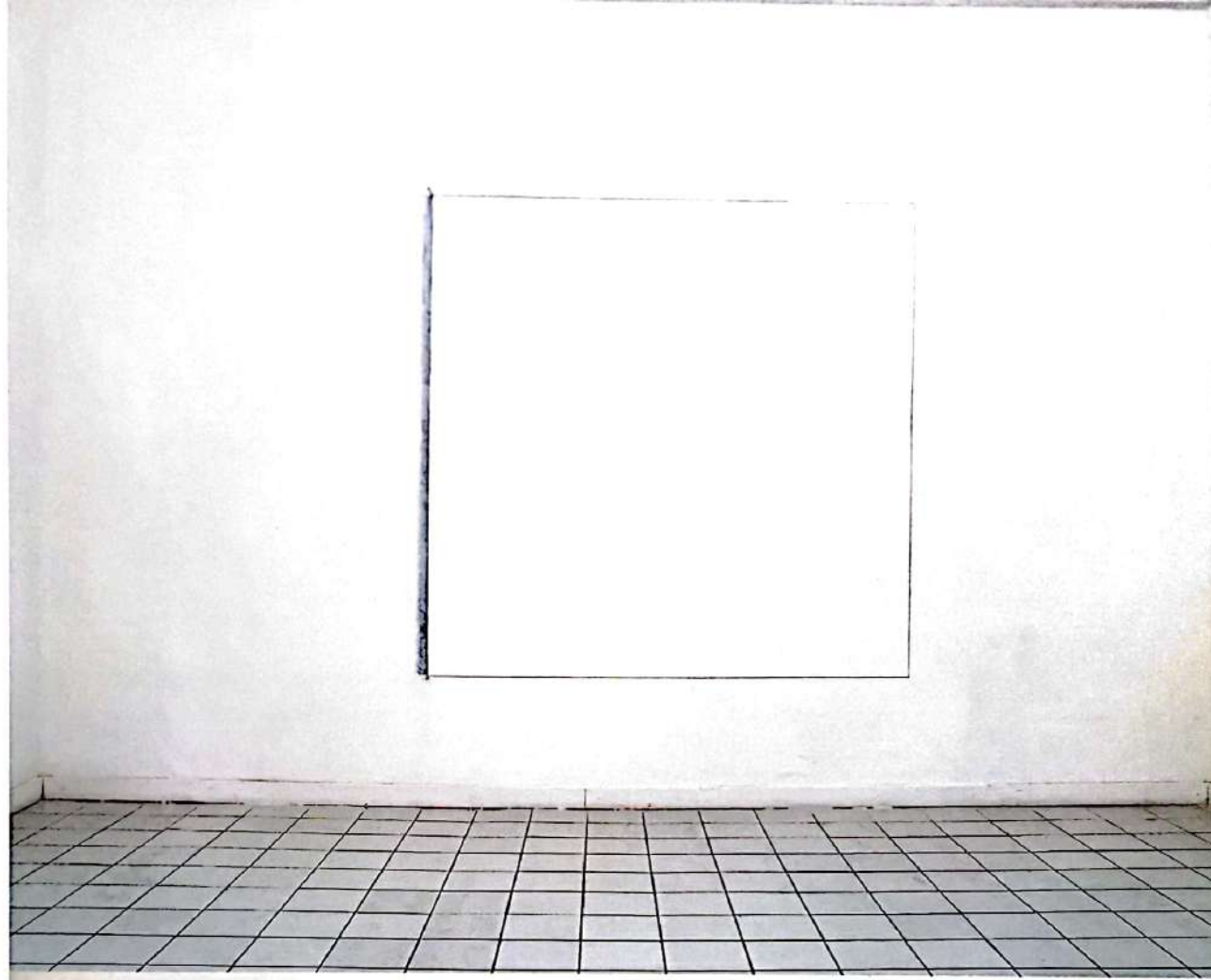
Instalacijama na izložbi *Scene pogleda* (1995) i u "Zlatnom oku" (1996) Paripović postavlja *problem* ontološkog statusa dela. Nastaju apstraktne geometrijske strukture ("Vrata", "Zvučna strana kvadrata", "Leva strana rama" i "Tangenta"). Delo je doslovna činjenica prisustva koje se otvara optičkom, telesnom i, neočekivano, zvučnom doživljaju (ugradnja zategnute žice koja može da proizvede zvuk). Uvođenje potencijalnog zvučnog aspekta u apstraktni pro-modernistički poredak vizuelnih, pikturalnih, plastičkih i prostornih odnosa dekonstruktivni je gest kojim se jedna disciplina (slikarstvo) u svom formativnom (autonomno pikturalnom i plastičkom) smislu suočava sa asimetričnim njoj spoljašnjim fenomenom (graničnim zvukom). U dekonstruktivnom smislu suočene su granice međusobno različitih disciplina koje pokazuju kako se slikarstvo redefiniše i dovodi do metafizičke granice (materije, zvuka i smisla).



N. Paripović

Neša Paripović, Potpis 1993.

Neša Paripović, Zvučna strana kvadrata; Tangenta, Galerija Zlatno oko, 1996.



Rođen 1942. u Beogradu. Akademiju likovnih umetnosti završio 1969. u Beogradu, a slikarstvo napustio 1970. godine. Postdiplomske studije završio 1973. u majstorskoj radionici Krste Hegedušića u Zagrebu. Od 1973. bavi se fotografijom, na trenutke filmom i video filmom, a na izvestan način i skulpturom. Saradnik je pozorišne grupe "Dah teatar".

Adresa/Address:

Vojvode Brane 31, 11000 Beograd; tel: 011/422-844

Samostalne izložbe: 1970. Beograd, Galerija Doma omladine, Slike • 1975. Beograd, Galerija SKC, fotografije • 1978. Beograd, Galerija SKC, Primeri analitičke skulpture • 1980. Beograd, Salon muzeja savremene umetnosti • 1981. Zagreb, Galerija suvremene umjetnosti • 1981. Osijek, Galerija Doma omladine • 1996 Novi Sad, Centar za vizuelnu kulturu "Zlatno oko"

Projekcija filma i video radova: 1976. Brdo, Galerija Krizinger • 1978. Beograd, Galerija Studentskog kulturnog centra • 1978. Zagreb, Galerija Podrum • 1981. Zagreb, Galerija suvremene umjetnosti • 1983. Lokarno, Festival video umetnosti • 1991. Sarajevo, Galerija obala

Izabrane grupne izložbe: 1969. Beograd, Galerija Kolarčevog narodnog univerziteta • 1971. Beograd, Galerija Studentskog kulturnog centra, Drangularijum • 1973. Edinburgh, Galerija Richard de Marco, Osam jugoslovenskih umetnika • 1975. Edinburgh, Richard de Marco Gallery, Jugoslovenska savremena umetnost • 1978. Beograd, Galerija SKC i Zagreb, Galerija Nova, Primeri analitičkih radova • 1978. Graz, Neue Galerie, XIII susret umetnika Malerwochen • 1978. Zagreb, Galerija suvremene umjetnosti, Nova umetnička praksa 1966-1978. • 1979. Roma, Ville Giulia Galeria Nazionale d'Arte Moderna e Contemporanea, Tendencije u jugoslovenskoj umetnosti danas • 1979. Graz, Neue Galerie Trigon 79, Masculine - Feminine • 1980. Beograd, Galerija SKC, Primeri, druga skulptura 1961-1979. • 1982. Lokarno, Internacionalni festival Video umetnosti • 1983. Graz, Fotogaleria forum Stadtpark, Aspekti jugoslovenske fotografije • 1983. Beograd, Muzej savremene umetnosti, Nova umetnost u Srbiji - Pojedinci, grupe i pojave 1970-1980. • 1989. Beograd, Galerija ULUS-a, Scene jezika / uloga teksta u likovnim umetnostima / fragmentarne istorije 1920-1990. • 1989. Sarajevo, Olimpijski centar Skenderija i Galerija grada Sarajeva, Jugoslovenska dokumenta '89. • 1995. Beograd, SCCA Beograd, Paviljon Veljković, Scene Pogleda • 1996 Novi Sad, Centar za vizuelnu kulturu "Zlatno oko", Beograd, Paviljon Veljković, "Tendencije devedesetih: hijatusi modernizma i postmodernizma"

Podaci o radovima:

1. Zvučna strana kvadrata, 1996, crtež na zidu, žica
2. Tangenta, 1996, crtež na zidu, žica
3. Leva strana rama, 1996, crtež na zidu, drvo

Born in 1942 in Belgrade. Graduated at the Faculty of Fine Arts in Belgrade in 1969; abandoned painting in 1970. Completed postgraduate studies in 1973 at Krsta Hegedušić's Workshop in Zagreb. Since 1973 engaged in photography, occasionally film and video film and, in a certain form, sculpture. Associates with the theatre group "Dah Teatar".

Individual exhibitions: 1970 Belgrade, The Youth Centre Gallery, Paintings • 1975 Belgrade, Students' Cultural Centre Gallery, Photographs • 1978 Belgrade, Students' Cultural Centre Gallery, Examples of Analytic Sculpture • 1980 Belgrade, Contemporary Art Museum • 1981 Zagreb, Contemporary Art Gallery • 1981 Osijek, The Youth Centre Gallery • 1996 Novi Sad, Visual Culture Centre "Zlatno oko", "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism"

Presentation of films and videos: 1976 Brdo, Krizinger Gallery • 1978 Belgrade, Students' Cultural Centre Gallery • 1978 Zagreb, The Cellar Gallery • 1981 Zagreb, Contemporary Art Gallery • 1983 Locarno, Video Art Festival • 1991 Sarajevo, The Shore Gallery

Selected group exhibitions: 1969 Belgrade, Kolarčev Narodni Univerzitet Gallery • 1971 Belgrade, Students' Cultural Centre Gallery, Drangularijum • 1973 Edinburgh, Richard de Marco Gallery, Eight Yugoslav Artists • 1975 Edinburgh, Richard de Marco Gallery, Contemporary Yugoslav Art • 1978 Belgrade, Students' Cultural Centre Gallery and Zagreb, Gallery Nova, Examples of Analytic Works • 1978 Graz, Austria, Neue Galerie, XIII Artists Encounters - Malerwochen • 1978 Zagreb, Contemporary Art Gallery, New Artistic Practice 1966-1978 • 1979 Rome, Villa Giulia Galeria Nazionale d'Arte Moderna e Contemporanea, Tendencies in Yugoslav Art Today • 1979 Graz, Austria, Neue Galerie Trigon 79, Masculine - Feminine • 1980 Belgrade, Students' Cultural Centre Gallery, Examples, Second Sculpture 1961-1979 • 1982 Locarno, International Festival of Video Art • 1983 Graz, Austria, Fotogaleria Forum Stadtpark, Aspects of Yugoslav Photography • 1983 Belgrade, Contemporary Art Museum, New Art in Serbia - Individuals, Groups, Phenomena 1970-1980 • 1989 Belgrade, ULUS Gallery, Language Scenes/Role of Text in Fine Arts/Fragmentary Histories 1920-1980 • 1989 Sarajevo, Skenderija Olympic Centre and Sarajevo City Galleries, Yugoslav Documents 89 • 1995 Belgrade, SCCA Belgrade, Paviljon Veljković, Viewpoint Scenes • 1996 Novi Sad, Visual Culture Centre "Zlatno oko", Belgrade, Paviljon Veljković, "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism"

Details on the works:

1. The Auditory Side of the Square, 1996, Drawing on the wall, wire
2. Tangent, 1996, Drawing on the wall, wire
3. The Left Side of the Frame, 1996, Drawing on the wall, wood



Sava Stepanov

During the nineties, in the midst of the vital tissue of postmodernist art, began the process of modernist restoration, in a discreet way. Instead of a change with a dramatic turn, the infiltration of modernist ideas created a peculiar interpenetration of the two tendencies, their correspondence, opposition and intertwining. Under such circumstances the process of reexamination of modernist tradition was started, as well as the development of modernist principles and the restoration of authentic language considerations of painting and sculpture.

That renewed, new or second modernism, which is the current issue and tendency in our art, is presented by the cycle of exhibitions entitled "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism" and conceptualized by Dr Miško Šuvaković, art theorist from Belgrade. The individual exhibitions of Dragomir Ugren, Aleksandar Dimitrijević, Ivan Ilić, Mirjana Djordjević, Nikola Pilipović, Marija Vauda and Neša Paripović point out to the conceptual chapters termed "Second Monochromy", "Techno-aesthetic", "Immanent Critique of Form" and "Deconstruction" which Šuvaković considers the major points of current modernist trends.

The "Zlatno oko" gallery realized this cycle by surveying the practical possibility of functioning of an art system, which was treated once by Oliva, implying a cause-and-effect chain of relationships along the line between a work of art and art practice - critique - gallery - media - market. At the Visual Culture Centre "Zlatno oko" this relationship has been conceived internally and placed within its own organization, within a genuinely reduced system which attempts to impose the professional views of functioning of a gallery treating the current phenomena in the art of the nineties. Naturally, one is very much aware here of the current situation of the Yugoslav art scene which is polarized and marked by imposing and contesting of opposed attitudes and notions of art both among the artists and the critics. The Visual Culture Centre has this time gathered authors and contributors supporting the idea of restoration of the principles of modernism - artists and critics - by backing and promoting their efforts, first by enabling representative presentations of exhibits, the complete accessory material of the exhibitions (setting, filing, accompanying printed material, representative catalogue), expert reviews on selected conceptual issues, media promotion, even an attempt to establish a contact with the market, printing and sales of the graphics by the authors whose works have been exhibited within the framework of this cycle.

By this project the Visual Culture Centre "Zlatno oko" has fulfilled its basic conceptual aims: to be a gallery actively participating in the current events of contemporary Yugoslav art. Therefore we are assured that this cycle of exhibitions, as well as the entire "Tendencies of the Nineties: Hiatuses of Modernism and Postmodernism" project significantly contributed towards an insight into the major trends of our current art, a contribution applicable to judgments valued in the current critique of today, as well as to those which, critically viewed and valued, will appear in a future history of Yugoslav art.

Ješa Denegri

Today the local art scene is disagreeably fractured, crumbled, ruptured, intolerantly competitive, literally pluralistic, not in the tolerant sense of accepting and respecting the Difference but in bearing the Other sullenly, necessarily accepting their existence as a pre-determined inevitability. Isolation from the international world of art has conditioned an autarchy which suited the local and locally orientated majority in this country's art circles, and has perhaps more than ever before secluded those who were unable or unwilling to join the self-contented closed milieu. However, the minority discovered a way out in the still possible co-existence of mutually almost incongruous art circles: it has been rightly said that here and today instead of (one) macroscale of art one only has reason to speak of a multitude of partial microscapes among which there hardly is any interlinkage, co-operation, contacts, understanding.

This hard and burdensome atmosphere generated a state of mind which during the recent years yielded, among other things, a particular mood, which found its manifestations in the current art production in idioms and methods that once again but differently aimed towards terseness and conciseness of artistic statements, which were in turn a sign of artistic asceticism as a psychological consequence of ascetic (in other words meagre and indigent) life in the circumstances in which engagement in art as a solely personal vocation, thus art for itself and by itself, were led almost to the very brink of material subsistence.

In such a situation part of the local critique began employing theses and terms such as *restoration of the modern project*, *the modern after the postmodern*, *the neomodern*, *the second modern* etc. which - like all the preceding ones, after all - had not been invented here but relied upon some familiar theoretical assumptions whose authors (Menna, Brejc, Klotz and others) were in this case read and accepted, quoted and interpreted from various principle-based or strategic occasions and reasons (to this one can add that the principal advocate of the typically postmodernist idea of transavantgarde, Bonito Oliva, recently spoke about a "subtle and silent return of art to project", which he recognized in the "clearly defined architecture of form"). Although there have been many opportunities to reexamine, even openly discard the above mentioned catchwords, they could nevertheless be used to mark the changes in a concise but very relevant wing of the local art production which had evidently emerged in the early to mid-nineties. The practice which those catchwords referred to and to which they were applied was such where the usage of reductive, abstract and non-iconic form in the media of painting, sculpture and installations, almost as a rule rooted in mental postulates, had replaced the usage of narrative and citational presentation performed largely in the manuality of painting and sculpture as typical methods of the neoexpressionist and transavantgarde vocabulary of the preceding decade. However, not only the described change of language orientation caused the need to name the newly arisen phenomena under the sign of *neo-* and *second modern*; on the contrary, the change was rather caused by the awareness that some fundamentals of the historical modern - such as the protection of art's autonomy, emphasis of art's spirituality and art as an internal necessity, cultivation of art as an analytical and

self-reflexive act, art's obligation towards rigorous form methods in the appropriate media and materials, finally the experience of art as activist behaviour of the self-confident subject of the artist - were exemplary parameters of certain protagonists of the art of the nineties in their confrontation with the surrounding reality of being, while precisely the mentioned value models, founded upon the traditions of the high and late modern, could appear as an encouraging counterbalance and counterresponse to the overwhelming crisis in which the work of the artists gathered in the series of exhibitions (installations) at the Novi Sad Visual Culture Centre "Zlatno oko" was formed, created and developed.

According to the evidence and interpretation of the authors of this series of performance, the artists invited as outstanding representatives of the local art of the first half of the nineties jointly, although in very different individual ways, reside in the domains of interpenetration, interweaving and overlapping (in the positions of "gap/link", figuratively speaking) of certain characteristic postulates of the recent modernist tradition with the recent postmodernist strategies, and the locations of those intersections were seen in conditional categories such as monochrome surface painting, techno installations, antiform installations and installations of mural drawing and sound, i.e. mixed media, denoted by the philosophical notion of deconstruction. It is the case, in fact, of principles of art practice originally manifested during the sixties, and those principles were named, in the terms of the critique of the time, monochrome/achrome (*Monochrome Malerei*, according to Kultermann), technological (new tendencies, new constructivism, minimalism), antitechnological (*Arte povera*, *Antiform*), polymedial ("extended notion of art", according to Beuys). Due to the fact that in their work they rely upon certain (and mentioned) historical models, the artists gathered in this cycle of exhibitions unanimously acknowledged and applied the postmodernist methods of referential point of support in the experience of preceding movements or individual examples. But contrary to typical postmodernist operations in the form of literal quotation, adjustment or subjoining of archetypes, where those archetypes were handled as stereotypes emptied out of their original meaning, where there is a deliberate tendency to level the legacy of high art and the products of mass culture and, finally, where due to all that there is a distance from ethical and ideological interference, replaced by soft, fragile and fine texture of sophisticated language games, the neomodernist operations of the mid-nineties such as those exhibited at "Zlatno oko", even when they are reduced almost to the extreme, they are always impregnated with the artists' personal seal, abounding in subjective motivations and tensions, never contented with simulacra but aiming towards the original artefacts, supporting a restoration of the spirit and not recycling the very external forms of the historical phenomena whose legacy they indirectly rely upon. Precisely for that reason the referential strongholds of this art of the mid-nineties are simultaneously directed towards plastically extremely clear-cut and structurally compact, but also ideologically impregnated idioms of late modernism, such as those from the beginning (monochrome painting, new constructivism) and the end of the sixties (*arte povera*, extended notion of art). From these predecessors suggestions were sought not only in technical methods, the choice and usage of the material (industrially or mechanically precisely processed, or discarded and cheap, but likewise of industrial origin), but they particularly valued the predecessors' firm and brisk

life attitudes, sharp and even subversive statements which, conforming to the occasions of here and now, evidently appeared as contrary and opposed to many surrounding events in art and culture, in the total social climate of the environment. But there is, naturally, nothing outspokenly protesting in this art entirely aware of its own nature and its own autonomy, also an art which, due to being pure as art, is nevertheless by no means escapist but, as a self-conscious and self-responsible vocation of the artist, it is psychologically, emotionally, in a word existentially grounded in today's difficult and, to an art as radical as that of the seven exhibitors at "Zlatno oko", quite unfavourable time.

Miško Šuvaković

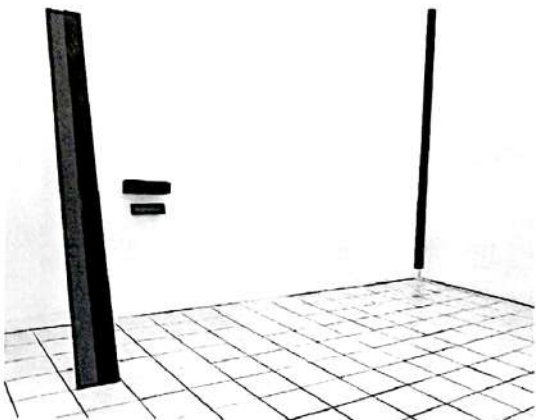
1 HIATUSES

The art of the nineties is a complex *field* of phenomena, hiatuses (gap, lapse, difference, schism, interstice), thematization, problematization and correction of the relationship between modernism and postmodernism. It is impossible to describe the art at the end of the twentieth century by means of simple (dialectical, straight lined) shifts of style, movements, tendencies, phenomena or individual practice. We are faced with complex productions: (1) in which the relationships between modernism and postmodernism are manifested as interlinks of mutually corresponding, opposing and interpenetrating effects, and (2) such that are not aimed only at creating works, but each work realizes a special potential world of art.

Eclectic postmodernism of the late seventies and early eighties arose through a deconstruction of great phantasms and visions of high modernism and points out to the ideas of: (1) posthistorical adoption and transfiguration of sense, (2) soft, decentered and plural subject, (3) fictionalization and semantization of pictorial order, (4) editing/citational decomposition, (5) enjoyment in painting, (6) deconstruction and negation of the idea of project, (7) entropy of figurative iconical and paraiconical notions. The expressive-manual work of painters and sculptors is fetishized up to an epoch-making canon. The first reactions to the expressive-manual and fictional-eclectic postmodernism arise in mid-eighties in the formulation of the neo geo art (simulations of geometrical patterns), neo-expressionism (thematization of the media culture and simulation of the screened artificial world) and the British new sculpture (deconstruction of the metaphysics of high modernist sculpture). The nineties begin with an unexpected focusing of research upon modernist tradition. From the perspective of the nineties it appears as if the eclectic postmodernism of the early eighties occurred only in order to raise the difficult and essential questions of modernism. The first approaches to modernism were made in postmodern conditions, which gave rise to works based on remake, simulation, citation and fictionalization of great modernist subjects (the artist's identity, autonomy of a work of art, its ontology, industrial and media production of works). In the first wave, during the transition of the eighties into the nineties, it seemed as if the fictional and eclectic postmodernism made use of the effects of modernism, in the analogue way in which it used romanticism, classicism, baroque, expressionism, metaphorical painting. The works that followed shortly demonstrate that they are not a mimesis or a thematization of historical modernism, but corrections of modernist myths or developments of modernist problems up to such technological, material and optical dimensions which were unfeasible in historical modernism. The new art production becomes a kind of *asymmetrical modernism*, it reveals how modernism can be externally approached. In the post-communist society the asymmetrical view of modernism denotes two meta-historical demands: (1) constitution of a *new esprit de temps* - starting the *engines* of contemporaneity - the 20th century cannot end in the premodern negation, but in its own theatricalization, hypermodernism, expansion, delirium of the new, and (2) pointing to traumatic points of unrealized historical modernity in realsocialism. It was likewise shown that postmodernism as a megaculture does not have an essentially *antimodernist* character, but

assumes very diverse, momentary and provocative positions in relation to modernism. Even in its most explicit sense, the postmodern, if we follow, say, Lyotard, is an insight of the boundaries, cracks, omissions, unfulfillment and fragments of the modern and modernism. In mid-nineties we are faced with a new situation. *Modernism after postmodernism* or the *second modern* is formulated as a phenomenon which can no longer be reduced to binary relationships of modern/postmodern, but gives rise to specific and exceptional works of art and art worlds inherent to contemporaneity itself (contemporaneity emanates from the signifying order of various works). They raise the questions of: originality, logocentrism, masterpiece, great artist, projects, utopia, atopia, form, materialization and dematerialization of art objects, the relationship between object, space, time and energy, optical rationality and the optical unconscious, the limits of language and historical necessity as against semiotic (simulational) arbitrariness. It is possible to isolate different tendencies, phenomena or individual practices that unpredictably and provocatively thematize, correct and transform the worlds of the modern and the postmodern. From the current dramatic art scene I single out four characteristic cases: (1) *new or second* monochromy, (2) techno-aesthetical production, (3) immanent critique of form, and (4) deconstruction.

2. SECOND MONOCHROMY



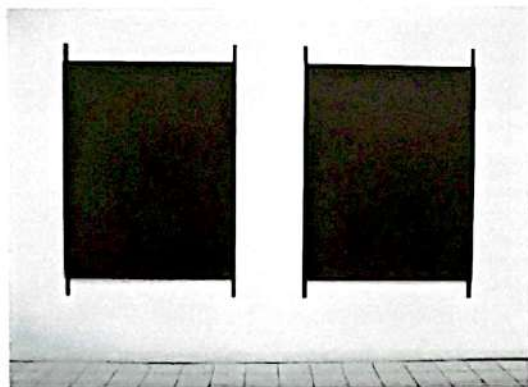
Optical hiatus: Dragomir Ugren

In his installation with paintings (installation as a visual text) Dragomir Ugren placed *himself* (the painter) and the world (painting) as a hypothesis of a discussion on the *nature of the language of painting*. This enabled him to work no longer in painting (in the phenomenon of painting) but with painting (material and conceptual bodies of the worlds of painting). His works are realized as monochrome pieces, i.e. spatial combinations of monochrome pieces. Monochrome pieces are flat phenomena (individual paintings, fragments of paintings), expressedly three-dimensional objects, striped pieces). The pieces are placed on a wall as paintings, as installations of paintings, as three-dimensional objects and as spatial elements. They are realizations with the following effects: (a) deviation from a plane to an object and a spatial arrangement, (b) they show the transformation of a formal analytical proposition

(concept) of the work and the created spatial installation into an optical event, and (c) the transformation of an optical event into a mental notion and that of a mental notion into painting language awareness.

As opposed to the transavantgardists and neo-expressionists, who regarded the completed history of Western art as a *depot* or an *archive* of semantic motifs, iconological solutions, iconic superdeterminations and semiological practices of presentation or expression, Ugren regards and applies the history of painting as an *empirical formula* of structuring the material order of painting: work-piece of monochrome pictorial features, mural architectural situations and conceptual combinatorics. The exhibition at the "Zlatno oko" gallery simultaneously establishes a radical autonomy of the painting (monochromy) and violates the autonomy by integrating it into a background system of pictorial-spatial-optical effects. This leads to a number of differences: a painting as the place of one subtle colour, space as a painting structure, spatial painting, space as the setting of optical and bodily events. By means of installation Ugren establishes a non-verbal interpretative circulation between surface, objectual determination of space and optical effects. At the conceptual level the installation forms an *optical hiatus* (interspace of differences and effects) of monochrome flatness, objectness and spatiality.

Base and surface: Aleksandar Dimitrijević

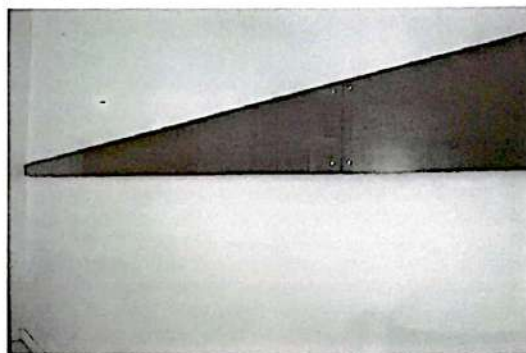


Aleksandar Dimitrijević's production is focused upon several characteristic ontological problems of painting. He develops the relationships of base/surface, base/surface/composition, base/surface/form, base/surface/state of matter, painting/painting, painting/setting and painting/sound. For the installation at the "Zlatno oko" gallery the essential relationships are: (1) base and surface, (2) two monumental paintings, and (3) painting and space (optical-setting effect).

The base is chosen and thus conceptualized as a prepictorial state of the material. Soft, black rubber is stretched across the painting frame in the same way as canvas. Two pieces-cases are exhibited: the case with stretched rubber and the case with stretched rubber covered with black paint. The first case is founded on the offer of the base as a monochrome surface, i.e. the literal state of the material at the expected place of pictorial surface. We are faced with a monochrome painting (black homogeneous surface), but also a non-painting (the literal state of the material in the sense of minimal, *antiform* or *arte povera*). By means of ambivalence of the *black piece* as the final ontological instance of reduction of the pictorial character of painting (from surface to base) and as a negation of painting by emphasizing the literal material (base as base, rubber as rubber) the *notion* of painting is dramatized (the morphological and ontological definition of painting). The same such *rubber painting*, but covered with

black paint, establishes a phenomenological, and thus historical, continuum between the base and the pictorial surface. The literalness of the presence of the material is annulled and the pictorial matter of painting (the black paint that covers the black rubber) is shown as an *allegorization* of painting (its minimum of sense, its expression, notion, even bordering with illusionism). Both paintings are exhibited on a wall adjacently, and are detached from the wall by black struts. Their relationship establishes the conceptual difference between the painting and the non-painting, but also the optical effect of the setting (phenomenology of minimal differences of spatial punctuations). The paintings define space as the scene of optical performance - the gaze penetrates the non-transparent soft rubber and is reflected against the colour. The gaze passes over black and black on black.

3. THE TECHNOAESTHETIC



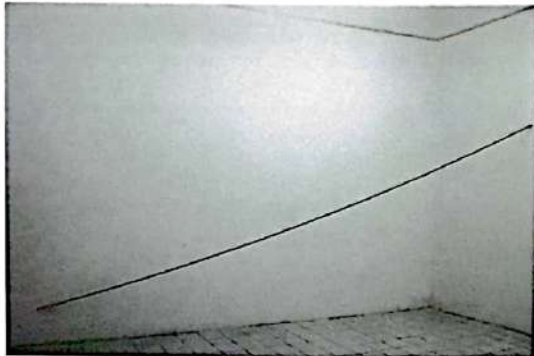
Phenomenology of patterns: Ivan Ilić

Ivan Ilić creates mechanisms of establishing the meaning and formal material-spatial-optical-bodily relationships: (1) according to corrected and emphasized paradigmatic notions of modernist work (the notion of *usage* in ready made or characteristic modernist schematisms: structure dispersion, geometric figure, archetypal sublime symbolics), and (2) according to the conception of the project (the notion of a potential world of art), plan (actual draft according to which the work is industrially realized) and product (piece, installation, setting).

The exhibition at the "Zlatno oko" gallery is realized as a mural installation of six elements (modules). Each element (module) is built of two pieces of glass between which black rubber is placed. Each element is fixed to the wall by four bolts. The elements are quadrangular surfaces whose upper edge is slanted. When the elements are put in a horizontal line their upper edges make a rising slope. The work establishes two different effects: (1) the effects of visualization of a serial pattern of minimal differences, and (2) the optical effect which arises as a consequence of the different properties of reflexivity/transparency of glass and the matte non-transparency/non-reflexiveness of rubber. Paradoxically, we are: (a) in the field of optical performance (the body which observes the modular order and the body which is reflected in the installation), (b) in front of a black mirror (archetypal characterization of neither demonstration nor non-demonstration and *aperception*), and (c) in front of a neutral, repeatable and literal artefact (before a signifying order which precedes the formation of sense or symbols, a constructive product, a literal realization of the project). Ilić subtly achieves the synchronization of effects of various aspects and thus, at first sight, he shows a simple order as a complex register of correction, exhibiting and generating empirical, artistic and aesthetic effects. His work possesses another essential feature of *hyper-modern* art. It shows how a maximum of material, optical and spatial expressivity can be achieved without fictionalizing the subject in the work and without the

manual trace of the hand (without a reflex of a gesture of a being). The work possesses its own material-optical expressivity. The work is a universal invariant in all possible worlds of presentation.

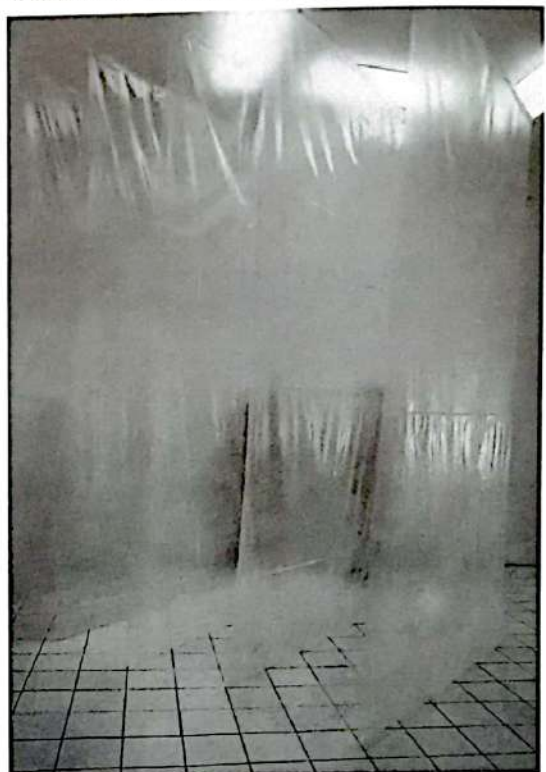
Theatralization of tension: Mirjana Djordjević



The crucial problem of Mirjana Djordjević's installations and settings is the simultaneous power of effect of primary spatial structures such as: (1) the object and material relationship, (2) spatial-light phenomena-effects and (3) potential (conceptual-mental) anticipating scene for a performance-theatralization of sign. The repertory of elements able to create setting formulations (phenomena, effects) of that type is various, from geometrical relations of the golden section to symmetry and seriality, binary tensions, repetitions, numerical combinatorics or material properties (weight, sharpness, hardness, elasticity). Her structural touch is rigorous, exact, technologically consistent with the project and conceptually developed. The achieved structural relationships belong to the order of the produced signifier. They anticipate significations, but significations remain a pre-text (preceding text) or a post-text (text which follows from them). Her settings are a scene which opens for a potential *ritual* of sign.

The installation at the "Zlatno oko" gallery is a structure of physical and pre-symbolic superdetermination of space. Superdetermination of space can be understood as marking space with a possible material order (stretching a rope) and its theatralization (forces which are obviously present and exhibited become a stage element or anticipation of ritual non-iconic figure which could symbolize strength, energy, balance, suspense). Between two adjacent walls there is a rope stretched slantwise made of rubber *thread*. The rope shows suspense. There is a shiny copper pipe built into each wall at an angle. The rope enters the pipes. The relationship between the shiny reddish copper and the matte black rubber is that of contrast. The copper pipes are poles. Copper appears both archaic (archetypal metal, noble lustre) and techno (coldness, lustre, polish, fine workmanship, alienated object). The installation establishes different relationships: static copper, potentially dynamic rubber, balancing of forces and inscription into space, symmetry of the poles and the slant of the rope which suggests a potential asymmetry of space, the frozen time: as if time had stopped, and would only restart to *flow* if the tense sinews were ripped - disconnected). The aspects of the installation are perceived through a bodily-spatial experience (theatralization of perception) and, subsequently, through gradual conceptualizations of located, described and deciphered mutual relationships. Between the world and the concept there is a continuum.

4. IMMANENT CRITIQUE OF FORM



Space and the thing itself: Nikola Pilipović

The return to modernism is a resurgence of the metaphysics of modernism, i.e. of transcendence of pictorial (and any other material) form. Through reductionist asceticism (reaching the minimum of the works's material subsistence) Nikola Pilipović appears as a modernist subject, but at the same time he is a nomad artist building from his existential and artistic asymmetries *viewpoint scenes* (language viewpoint scenes). Pilipović's work during 1994 and 1995 becomes an increasingly obsessive penetration into the nature of modernist genesis of work within the span from literal materialism to sublime digressions into transcendent effects of the materials. Pilipović discards the narrative, illusionist and symbolic aspects of form, working with the thing itself (matter, material, energy, object, space, light, optics and conscience). He retains no simulations, formulae or paraphrases. He deconstructs the formulae (concepts) of late modernism (postgeometric painting, minimal art, arte povera, anti-form art) to an ecstatic *effect*, to an optical-bodily *stroke* within the space of perception. He verifies the fundamental existential assumptions of *himself* as an optical and acting being that transforms the world of illusions (simulacra) into primary and literal reality (relationships of bitumen and linen; concrete, steel and copper; grease and linen; sheets of plastic foil).

The installation at the "Zlatno oko" gallery is realized as an exhibit of a line of parallel plastic grey sheets of foil which fall vertically from the ceiling to the floor. The spatial line of foil sheets follows the diagonal of the gallery. The achieved order is realized at three levels. (a) as a material para-architectural structure which disturbs the spatial relationships in the gallery, (b) as an optical neutral order of neither colour nor non-colour, neither white nor non-white, neither transparent nor non-transparent, and (c) as a reduction of form (painting) to a surface (veil, curtain) and that of the surface to neither form nor non-form. The emphasis of the *medial* (the neither-nor formula) is an

essential feature of this ambiental work. To abolish or not to abolish the form, to reach the material and matter themselves and the *thing itself* (in the phenomenological sense).



Differences of formlessness: Marija Vauda

Marija Vauda's work is focused on exploring and effectuating the procedures of post-post-anti-form, post-post-arte povere and post-post-excentric abstractions. The indicative usage of the double prefix *post* (post-post) reveals that one is not dealing with methods of remake, citation, collage, montage or simulation of historical models (schemes) of anti-form art, arte povere or excentric abstraction, but with analogy, immanent correction or procedural asymmetry. Marija Vauda starts from formal esoteric (hyper) forms of modernists after postmodernism, introducing a conceptual, gestural, processual and post-form disorder into exact and formal ambiental, sculptural or painting solutions. She carries out an immanent critique (erotization) of formalism - acting within the framework of its paradigmatic limits and provoking borderline cases. It is revealed how a stable morphology of object or object order becomes a group of features, differences, asymmetries, non-homology, elapse, detachment and traces. It is as if each object through its flatness annulled itself as object (neither-painting-nor-sculpture) becoming a state of things (state of matter) in time.

There is a floor installation at the "Zlatno oko" gallery. The main part of the gallery floor is covered with manually applied layers of plaster. The surface is pictorial (its pictoriality is emphasized by various shades and thickness of the plaster applications) and topological (imaginary phantasmal landscape, phantasmal eroticism of the surface). In the middle of the formed *territory* (erogenous zones) there is a configuration constructed of pink silk fabric which covers and conceals something (balloons full of air, compressed air). It is a sequence of very different indexations: the horizontal spreading plaster and the fabric in a rising position, the relationship between grey and pink, visual/non-visual relationship between the fabric and the air. All the present forms are temporary, changeable, accidental (as if accidental), indefinite (as if suggesting a transition from a state of form to a formless state). The installation occasionally appears as a painting, and then as a sculpture, and in fact it is neither-painting-nor-sculpture, but presence of the material in the moment of elapse of the baroque (expressive, eroticized and decorative) sign into a signifier.

5. DECONSTRUCTION

Art and deconstruction: Neša Paripović

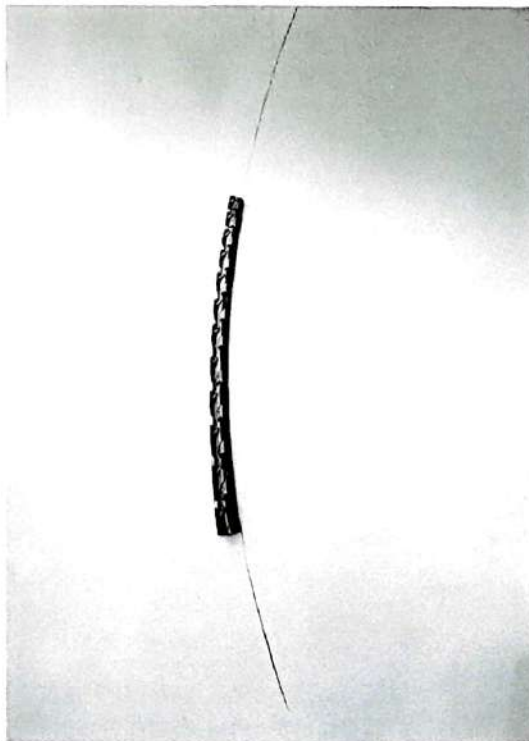
Deconstruction is a critical and postcritical method of analysis, presentation and simulation of conditions, limits, paradoxes and nature of philosophic discourse, artistic practice or shapes of culture existence. Deconstruction

demonstrates how a discipline in its conceptual, textual, fine arts or ambiental disintegration reveals mechanisms of power of presentation, signification, value, enjoyment, suffering, ideology, subjectivity. Deconstruction as a context of artistic production was being developed by Neša Paripović between 1973 and 1996.

In his photographic, film, video and textual works (1973-1980) Paripović develops the strategy of *techno-media* meta-language about himself as an artist or meta-language about the great subject matters of modern art (self portrait, nude, artist and model, expression). He ceases to paint, but does not cease to be a painter. The existence of the world of painting becomes an object of photographic, film and video presentation.

In his 1988-1994 works photographs show another picture (painting on a wall, drawing, ambiental disposition of objects in front of pictures). A *mimesis of mimesis* is established (presentation of the presented). Painting as a presentation of a manual expressive iconic trace is deconstructed to a light-photo-chemical record. Photography exhibits painting, painting interpretatively yields to photography.

With his installations at the *Viewpoint Scenes* (1995) exhibition, as well as at "Zlatno oko" (1996) Paripović poses the *problem* of the ontological status of a work. There arise abstract geometric structures ("Door", "The Auditory Side of the Square", "The Left Side of the Frame" and "Tangent"). The work is a literal fact of presence opening to optical, bodily and, unexpectedly, auditory experience (the in-built stretched wire which can produce sound). The introduction of a potential auditory aspect into an abstract pro-modernist order of visual, pictorial, plastic and spatial relationships is a deconstructive gesture through which a discipline (painting) in its formative (autonomously pictorial and plastic) sense faces an external phenomenon asymmetric to itself (borderline sound). In the deconstructivist sense the boundaries of mutually different disciplines face each other and show how painting is redefined and leads to a metaphysical boundary (matter, sound and sense).



GENERALNI SPONZOR:  VOJVODANSKA BANKA AD NOVI SAD
SPONZOR:   EKSKLUZIVNI ZASTUPNIK SWEDOOR, TARKETT

