

PROJEKAT  
RAZLIKE:  
**VRT**

PROJECT  
DIFFERENCES:  
**GARDEN**



PROJEKAT RAZLICE: VRT / PROJECT DIFFERENCES: GARDEN  
ARS ELECTRONICA

PROJEKAT RAZLIKE: VRT / PROJECT DIFFERENCES: GARDEN



## PROJEKAT RAZLIKE: VRT

Akademija umetnosti Novi Sad  
 Fondacija „Novi Sad – Evropska prestonica kulture“  
 Kaleidoskop kulture  
 Ars Electronica



Multimedijalna izložba „Ars Electronica – Razlike: Vrt“  
 Kreativni distrikt, Nacionalni paviljon umetnosti novih medija,  
 Novi Sad



K4ЛЕДО5КОР  
КУЛТУРЕ



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## PROJECT DIFFERENCES: GARDEN

Academy of Arts in Novi Sad  
 ‘Novi Sad – European Capital of Culture’ Foundation  
 Kaleidoscope of Culture  
 Ars Electronica

Multimedia Exhibition ‘Ars Electronica – Differences: Garden’  
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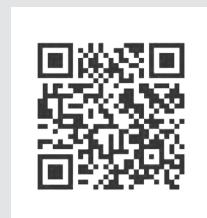
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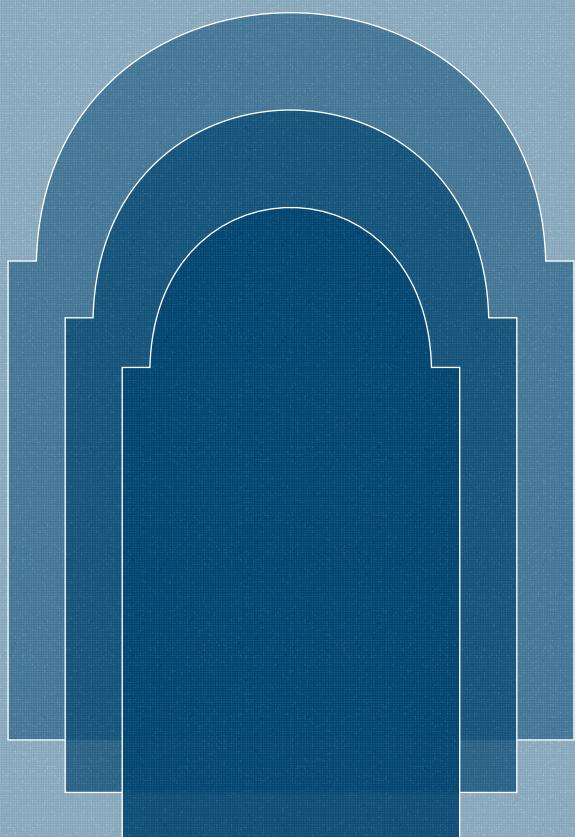
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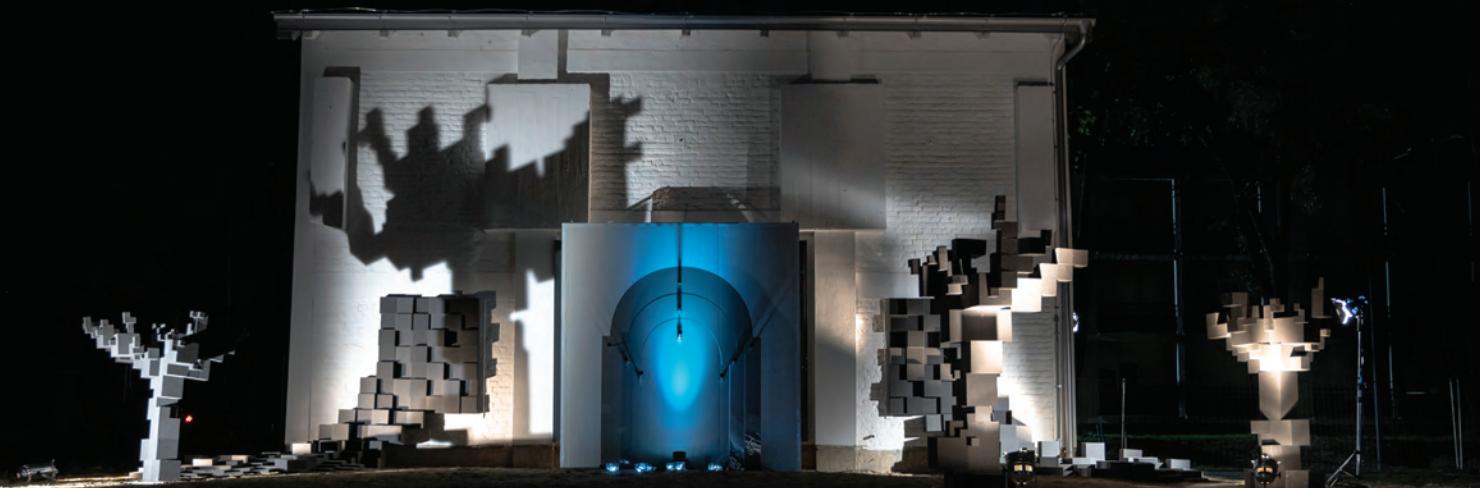
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## :VRT

Projekat *Razlike* Akademije umetnosti u Novom Sadu predstavlja se projektnom temom pod nazivom *Vrt*, koncipiranim tako da kroz medij prostorne instalacije simulira sadržaj, koji se prenosi kroz naraciju, svetlost, zvuk i animaciju.

Multimedijalnu ambijentalnu instalaciju *Vrt* čine statični, modularni i dinamični sistemi. Dinamički deo rada obuhvata video, animaciju, augmentovanu realnost – AR, mapiranje, 3D i zvuk. Modularni deo se odnosi na interakciju objekata, kretanja i primene tehnike u zavisnosti od kretanja subjekta. U statičnom delu predstavljeni su objekti u eksterijeru i ente rijeru, odnosno objekti i predmeti sa mapiranim i targetiranim grafikama za učitavanje. Sadržaj rada čine geometrijski oblici, predmeti, objekti i tela, kao i projekcija, svetlo i zvuk. U predmetnoj simbolici, tu su drvo, bršljan, voda, seme. Konkretni modularni objekti i svetlosni elementi instalirani su i aranžirani u eksterijeru zgrade, kao i aplikacije, video-animacije i projekcije na fasadi.

U eksterijeru dominiraju kubični elementi, predstavljeni kao pikselizacija prirode i prostora, koji se izlivaju u neposredno tlo, koji u svojoj suprotnosti predstavljaju matricu topljenja. Sledeći istovetan princip, prikazana su i stabla – kao jedina opipljiva simbioza nalik prirodi koja je data samo u svojoj simbolici, jer su i ona u suštini predmeti sećanja označeni u digitalnom prostoru i značenju. Centralni oltarski prolaz u svojoj obrnutoj perspektivi – prikazujući niz istovetnih simbola o prelasku iz svetova – predstavlja projekciju našeg kretanja koja sugeriše na udaljavanje od nas samih; ova repeticija luko va nagoveštava obrnuto polje kretanja ili lutanje koje utiskuje prolaz ka kosmičkom povezivanju. Na levoj fasadi su postavljene dve projekcije. Prva projekcija dolazi iz unutrašnjosti paviljona. 3D animacija je projektovana na površinu stakla tako da prozor sa svojim ramom stvara iluziju ekrana. Na projekciji je prikazana virtualna verzija rotirajućeg drveta koje se nalazi

## :GARDEN

The project *Differences* of the Academy of Arts in Novi Sad presents the project theme titled *Garden*, conceptualised to simulate content through the medium of spatial installation, conveying it by narration, light, sound and animation.

The multimedia ambient installation *Garden* consists of static, modular and dynamic systems. The dynamic part of the work includes video, animation, augmented reality - AR, mapping, 3D and sound. The modular part refers to the interaction of objects, movements and the use of techniques dependent on the movement of a subject. The static part presents objects in the exterior and interior, i.e., objects and structures with mapped and targeted graphics for downloading. Content-wise the work consists of geometric shapes, objects, structures and bodies, as well as projected images, light, and sound. The objects symbolise trees, ivy, water, seeds. The physical modular objects and luminous elements are installed and arranged in the exterior of the building, as well as applications, video animations and projections on the facade.

The exterior is dominated by cubic elements presented as pixelization of nature and space, spilling out into the immediate ground, which, in their antitype, represent a melting matrix. The trees are presented following the same principle – as the only tangible nature-like symbiosis that is hinted at only in its symbolism, because they, too, are essentially the subject of memory denoted in digital space and sense. In its inverted perspective, the central altar-like gate – offering a series of



ispred samog paviljona. Druga projekcija je mapirana na fasadi. Prikazuje animirane fragmente od kojih je drvo sačinjeno i simulira kruženje oko ose drveta.

Ovakav prikaz i modularni elementi rasprostiru se i u unutrašnjosti objekta, uvodeći kroz elemente fluidni prostor sa više detalja, putem kojih se odvija kodirano interaktivno iščitavanje. U enterijeru su postavljeni stilizovani objekti i predmeti na kojima su mapirana i targetirana mesta za iščitavanje skrivenih poruka i slika. Enterijer u svojoj sterilnosti prikazuje jedini konkretni element – vodu – ali u kubičnom ograničenju od milion kapi, ukazujući na oskudnost preostale vode koja se gubi u procesu njenog nestajanja. Centralni objekat predstavlja deo vizuelnog istraživačkog procesa, te se kroz njegovu interaktivnost nagoveštava nova forma izvora života prisutna u virtuelnom ekosistemu. Crna kutija ukazuje na složen sistem o čijoj se konfiguraciji i načinu funkcionisanja malo zna. Resursi kojima raspolaže su ograničeni i svaka promena stanja prikazana je kroz brojčanu vrednost. Kapljice vode kao primarni energetski resurs, preko transparentne površine traže put do informacije (semena), i u daljem procesu teže ka moltiplikaciji i mogućoj mutaciji. Kap je u korelaciji sa targetima koji otkrivaju skrivenu sekvencu sećanja na večiti, iskonski ciklus nastanka i rađanja, na seme, na tipičnu banku semenja u svom besmislenom virtuelnom obliku. Da bi se započeo vrt neophodni su zemlja, voda i seme. Tumačenje i funkcija vrta kroz istoriju se drastično menjala, dok je namena i primena ostajala skoro ista. Tokom istorije menjalo se i samo seme, kako kroz uparivanje sa drugim vrstama, tako i naprednjim botaničkim tehnikama kao što je selekcija ploda po željenoj karakteristici i kalemljenje (opšte poznat primer banane koja je pre manje od jednog veka imala semena veličine savremenog graška, ili klipa kukuruza ili žita koji su imali samo par zrna na sebi). Promenu semena kroz uticaj čoveka u smeru njegove povolnosti možemo nazvati augmentacijom (iz engleskog rečnika: načiniti (nešto) većim, dodavanjem vrednosti). Transponovanje semena sa svojim osobinama na digitalnu augmentaciju kao tehnologiju deluje adekvatno, gde za prošireni prostor – augmetnovanu relanost, nije preterano uopštavanje reći da je

identical symbols of transition from one world to another – is a projection of our movement suggestive of distancing from our own selves; the repetition of arches conveys a suggestion of a mirrored wandering wormhole impressing its way towards a cosmic connection. The left facade features two projections. The first one comes for the interior of the pavilion. A 3D animation is projected onto the glass surface so that the widow with its frame creates an illusion of a screen, where a virtual version of the rotating tree located in front of the pavilion is projected. The other projection is mapped on the façade. It depicts animated fragments that the tree is composed of, moving around the axis of the tree.

The setting and modular elements extend into the interior of the building, creating a fluid space with more details, allowing for an encoded interactive reading. The interior space is arranged with stylised structures and objects, with mapped and targeted spots for reading hidden messages and images. The sterile interior features only one solid element – water – cubically restricted into a million drops, implying the scarcity of water remaining due to the process of its depletion. The central object is part of the visual research process so its interactive nature suggests a new form of the source of life present in the virtual ecosystem. The black box is suggestive of a complex system whose configuration and way of working is little known about. The resources available to it are limited and every change of state is presented in digits. The water drops as primary energy resource are trying to find their way to the information (seed) through the transparent surface, seeking in the further process to achieve multiplication and possible mutation. The drop correlates with targets that reveal a hidden sequence of memories of the eternal, primordial cycle of genesis and birth, of the seed, of the typical seed bank in its meaningless virtual form. To start a garden, one needs soil, water and seed. The interpretation and function of garden has drastically changed throughout history while its purpose and use has remained almost the same. Throughout history, seed has changed as well, both by pairing one seed with another and by more advanced botanical techniques, such as fruit se-

seme najbolji simbol. Vrt kao rad, u savremenom okviru deluje simultano kao utopijska i distopijska vizija bliske budućnosti, gde kroz digitalizaciju i augmentaciju semena, vode i zemlje završavamo u krajnostima. Vrednost u ovom slučaju može da se doda, ili u potpunosti izgubi, a kâpi koje možemo da odbrojavamo je sve manje.

Polazna ideja i nadahnuće za ovaj rad pronađeni su u slici *Vrt uživanja* Hijeronimusa Boša, dakle, u paradoksalnom shvatanju života, s tim što su, u smislu vizuelnog razlikovanja od Bošovog prauzora, ovom *Vrtu* sadržaji dati u vidu minimalističkih formi, svojstvenih današnjici koja je sva u znaku otuđenosti.

Tema *Vrt* obeležava i usmerava na momenat kojim se preispituje greška načinjena u relaciji i delovanju čoveka prema prirodi i samom sebi, na gubitke osnovnih elemenata življenja prisutne u nerazumevanju prirode. Tema nas poziva na metaforično sagledavanje života i kretanja u njemu, u kontekstu opštег urušavanja prirode i opomena, koje se u ovom slučaju upućuju kroz sam objekat, u vidu prizme u kojoj se ukrštaju i prelamaju emocije koje osećamo svedočeći propasti životvornih elemenata. *Vrt* nas vodi da vidimo proces koji se odvija u drugoj dimenziji, da osmotrimo posledice i zapazimo društveno-kulturene refleksije. Neprirodno, odnosno veštačko, smatramo čudnim i vrlo često zastrašujućim, jer se razlikuje od onoga što inače očekujemo. Dakle, ono je samo nedovoljno poznato. Ideja koja je nedovoljno osvećena. Upravo time se bavi ideja našeg Vrta. Koristeći neorganske materijale i forme koje se ne mogu pronaći u prirodi želeli smo da oponašamo

lection favouring desirable traits and grafting (generally well-known example of the banana, which had a pea-sized seed less than a century ago, or the corn cobs or wheat spikes with only a few seeds). The man-effected alteration of the seed towards its desirability can be called augmentation (defined as to make something bigger by adding to its value). Transposing the seed with its traits into a digital augmentation as a technology seems adequate, where using the seed as the best symbol of the extended space – augmented reality – is not an overgeneralisation. Garden as an artwork, in the contemporary framework, seems both as a utopian and dystopian vision of a near future, where through digitalisation and augmentation of seed, water and tree, we arrive at extremes. The value in this case can be added, or completely lost, and the drops we can count are fewer and fewer.

The initial idea and inspiration for this work were found in the painting *The Garden of Earthly Delights* by Hieronymus Bosch, that is, in a paradoxical understanding of life. As opposed to Bosch's prototype in visual sense, this *Garden* is depicted in minimalist forms, typical of the present day marked by alienation.

The theme *Garden* identifies and points to man's erroneous attitudes and actions towards nature and his own self, to the absence of the fundamental elements of life informing the misunderstanding of nature, calling for re-examination. The topic invites us to take a metaphorical walk through life and reflect on it, in the context of a general collapse of nature and warning messages – in this case conveyed by means of the object as a prism in which the emotions we feel facing the collapse of vital elements – converge and refract. The *Garden* takes us to see the process taking place in another dimension, to observe the consequences and socio-cultural reflections. We find the unnatural or artificial odd and often frightening, because it differs from what we expect. Therefore, it is just insufficiently known; an idea we are not yet sufficiently aware of. This is exactly what the idea of our *Garden* focuses on. The use of inorganic materials and forms that cannot be found in



prirodu i isprovociramo posmatrača da se zapita o smeru naših kretanja.

Rad *Vrt* poziva na zauzimanje kritičkog stava i odnosa prema životu i načinu na koji ga živimo. Odrednicom *vrt* obeležava se kontekst, to jest okruženje bašte, prirode, naše prirode koja je istovremeno i naš mentalni i duhovni vrt, prostor u kome je dat odraz životnog kretanja tokom kojeg smo, postali izgubljeni u svojoj odsutnosti, izumrli.

...Ono što postoji, niti je nastalo iz ničega, niti može propasti u ništa. Sve što postoji sastavljeno je iz atoma i praznine. Neki spojevi atoma i praznine su trajni, i tu je reč o bogovima i nebeskim telima. Neki su opet vremeniti, a tu je reč o ljudima i svim živim bićima na Zemlji. Bogovi žive u INTERMUNDIJAMA (među svetovima) i uopšte se ne zanimaju za naše ljudske stvari. Naša smrt je samo gubitak osećaja, a potom i raspadanje spoja atoma i praznine koji su sačinjavali naše telo. Smrt se nas ništa ne tiče, jer dok postojimo (dok osećamo), smrti nema; a kad smrt dođe, onda nas nema jer više ništa ne osećamo... izlišan je svaki strah od smrti, kao što je isto tako izlišna streljena vezana za nadu u večni život. Taj večni život zapravo postoji, jer atomi naše duše ne mogu da propadnu, oni se samo razvezjavaju po okolnom vazduhu i opet se mogu spojiti i roditi u obliju nekog drugog bića...

(Lukrecije Kar, *O prirodi stvari*)

Kroz ambijentalno okruženje rada predstavljen je privid prostora nalik *iluziji vrta*, prostora koji potiče iz neke druge dimenzije, iz paralelnog sveta. Ovom utisku doprinose postavljeni objekti i tela (stilizovano drvo, geometrijske forme, projekcija, svetlo i objekat zgrade). Svi ovi objekti i forme implementirani u prostor doprinose opštem utisku makete, nestvarne celine koja se pruža u realnom okviru datog prostora. Tako je u ovom smislu konkretni predstavljeni *Vrt* ujedno i *mogući vrt* našeg nestanka i ekološke kataklizme, kao suprotnost onom vrtu o kojem sanjamo. Ovaj *vrt* je metafora, predstava i zabluda o idealizovanom mestu života, pročišćenog i sterilisanog od prirodne neposrednosti. On je iluzija življenja, iako veoma udaljena od vrta mentalnog suživota, a svakako vrlo daleko od empatije i ljubavi prema očuvanju.

Tematski zadatak u ovom projektu zasnovan je na refleksiji savremenog društva, na ubrzanim *kretanjem*, na „razvoju“ kre-

nature is aimed at simulate nature and provoke the viewer to wonder about where are headed.

The work *Garden* calls for taking a critical attitude towards the life as we live it. The term *garden* denotes the context, that is, the environment of nature, our nature, which is both our mental and spiritual garden, a space reflecting our going through life, during which we have got lost in our absence, and died out.

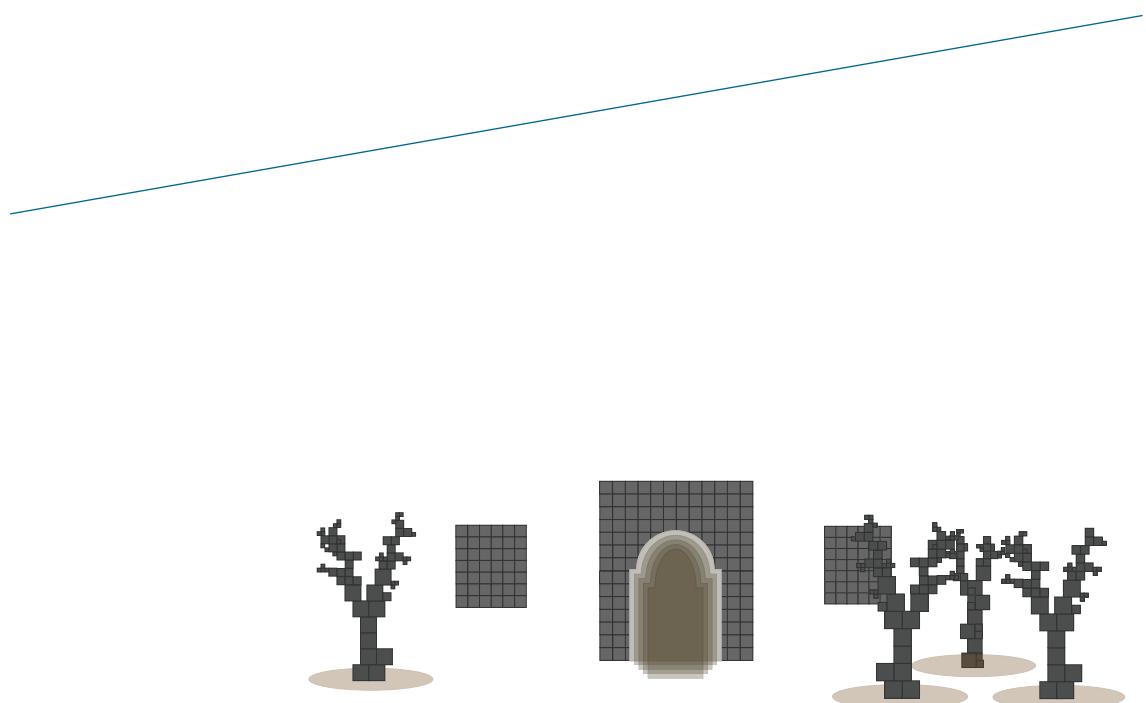
... That which exists cannot be born from nothing, nor, the same, when born, to nothing be recalled. Everything that exists is made up of atoms and the void. Some connections of atoms and the void are permanent, and these are gods and celestial bodies. Yet some are temporary, and these are people and all living beings on Earth. The gods live in INTER MUNDOS (between the worlds) and care nothing of our human affairs. Our death is nothing but a loss of feelings, and the subsequent disintegration of the links between atoms and the void that made up our body. Death concerns us not, because as long as we are (as long as we feel), there is no death; and when death comes, then we are gone because we no longer feel anything... any fear of death is foolish, just like the anxiety about the hope of eternal life is foolish, too. The eternal life actually exists, because the atoms of our soul cannot perish, they just scatter around in the air and can merge again and be reborn in the form of another being...

(Titus Lucretius Carus, *On the Nature of Things*)

The atmospheric environment of the work provides a space resembling an *illusion* of a garden, a space that comes from some other dimension, from a parallel world. The placed objects and bodies (stylised tree, geometric shapes, projected images, light and the building) contribute to this impression. All these objects and forms arranged in space contribute to an overall impression of a model, an imaginary cosmos extending within the boundaries of the real space. In this sense, the specific, presented *Garden* is, at the same time, a *possible garden* of our doom and environmental cataclysm, as opposed to the garden we dream of. This *garden* is a metaphor, an idea and a delusion about an idealised place, purified and sterilised from natural immediacy. It is an illusion of living, although very far from the garden of mental coexistence, and certainly very far from empathy and love of preservation.

tanja ljudi i civilizacije, ali i sledu svih novonastalih okolnosti u tom kretanju. Upravo iz tog razloga, asimilacija kretanja može se pojasniti kroz metaforu: od zamišljenog rajskog vrta do sopstvenog mentalnog vrta, vrta duše sjedinjene sa ranjenom prirodom.

The thematic task in this project is based on reflecting upon modern society, on the accelerated *progress*, on the ‘development’ of the progress of people and civilization, but also on the sequence of all the new circumstances in such progress. It is for that reason that the assimilation of progress can be explained through a metaphor: from an imaginary garden of paradise to one’s own mental garden, a garden of the soul united with wounded nature.





Multimedijalna izložba „Ars Electronica – Razlike: Vrt“  
Kreativni distrikt, Nacionalni paviljon umetnosti novih medija, Novi Sad

Multimedia Exhibition ‘Ars Electronica – Differences: Garden’  
Creative District, National New Media Art Pavilion, Novi Sad



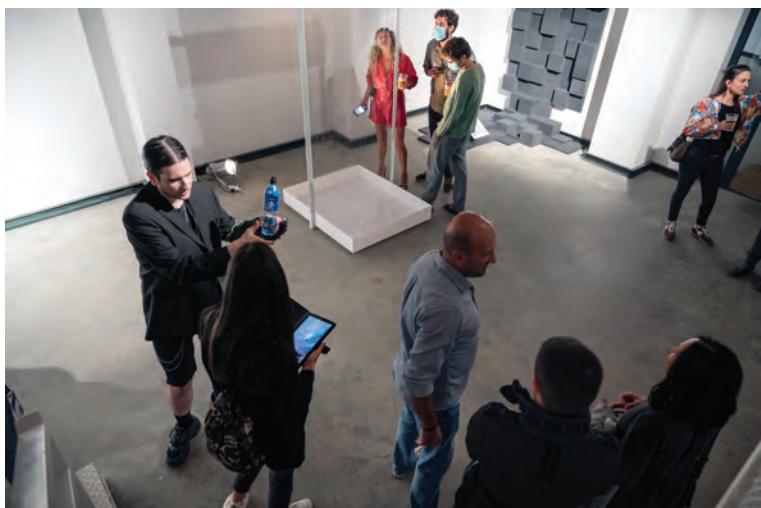
VRT:GARDEN







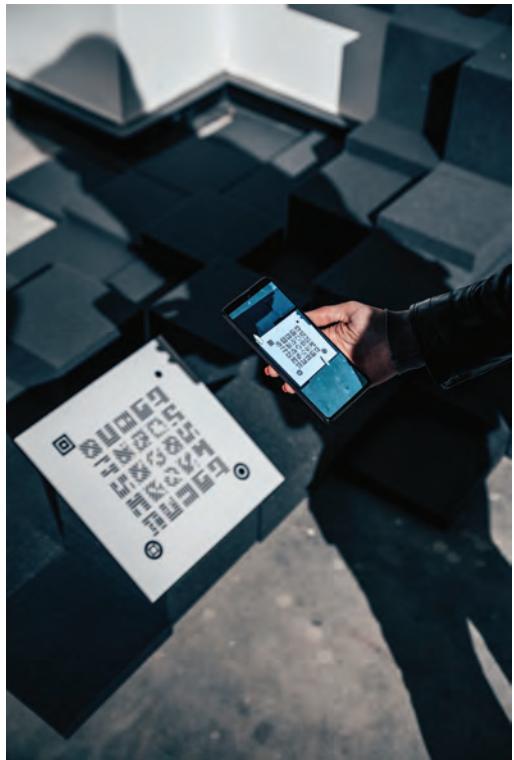




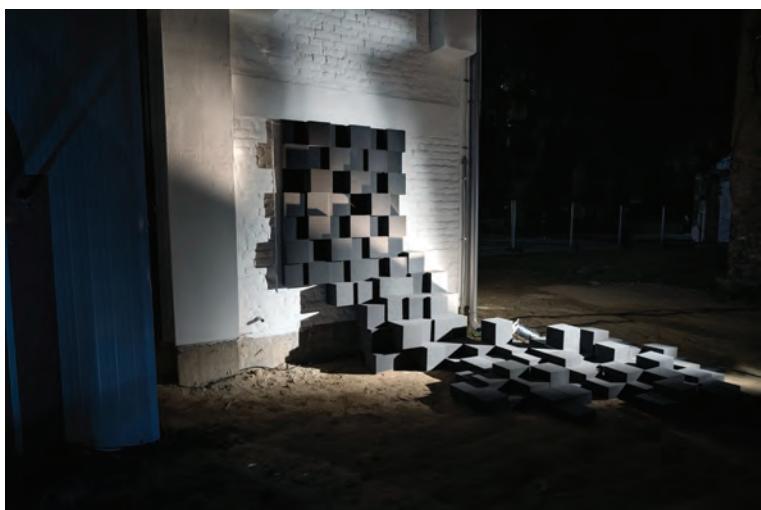
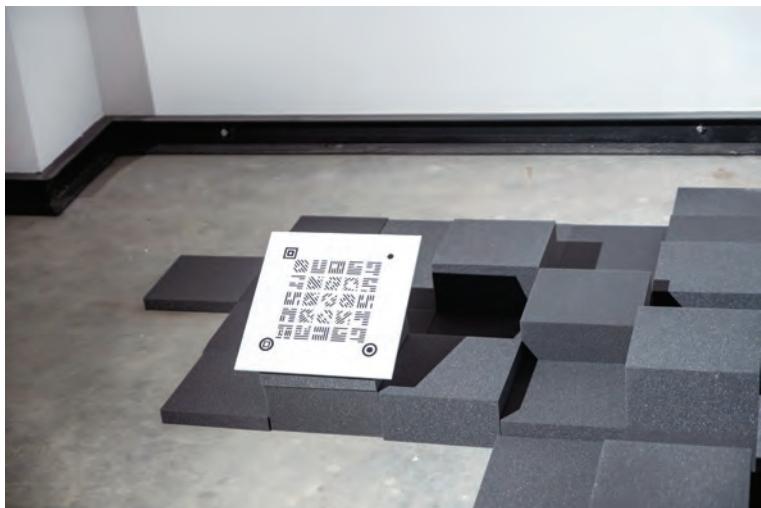


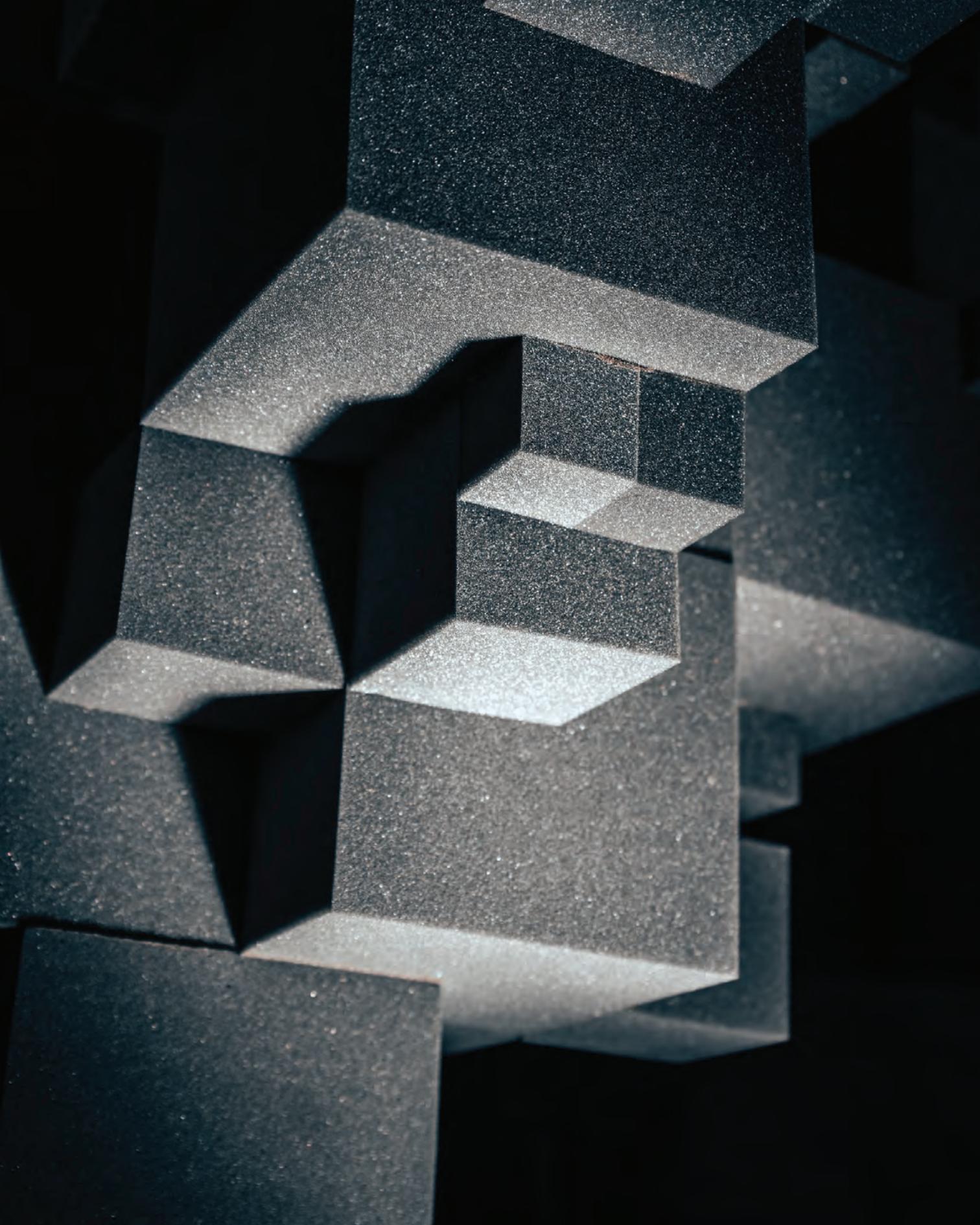




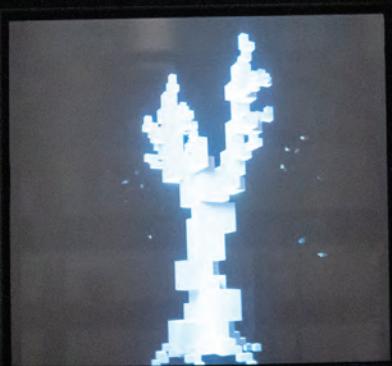










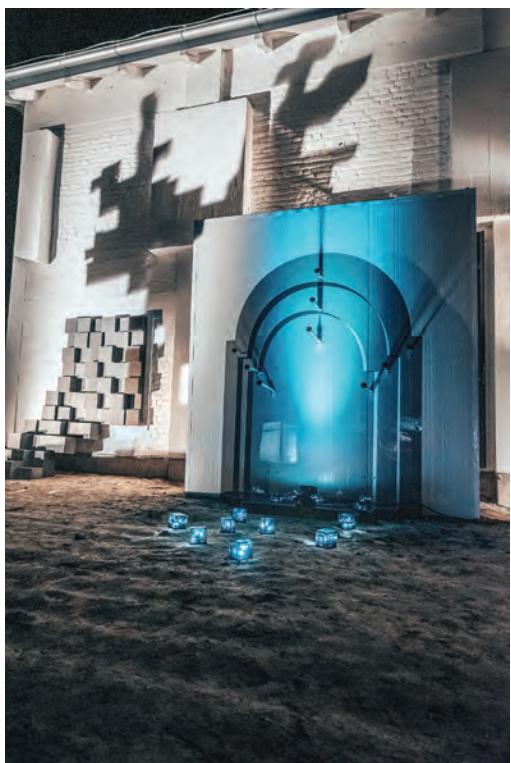






























Multimedijalna izložba „Ars Electronica – Razlike: Vrt“  
2 - 5 septembar 2021.

Od 2. do 5. septembra u Kreativnom distriktu, *Nacionalni paviljon umetnosti novih medija* (Skladište) predstavljena je jedne od najvažnijih evropskih institucija za nove medije, Ars Elektronike iz Linca, kroz multimedijalnu izložbu „Ars Electronica – Razlike: Vrt“, projekat Akademije umetnosti u Novom Sadu.

Novosadska Akademija umetnosti pobednik konkursa za izlaganje na nacionalnom paviljonu Ars Elektronike 2. jula 2021.

Kaleidoskop kulture, održan od 2. septembra do 8. oktobra 2021. godine u Novom Sadu, udružuje snage sa najprestiznjom evropskom institucijom za razvoj i eksperimente na polju transmedijske umetnosti i novih likovnih medija, Ars Elektronikom. Tim povodom, održan je konkurs za izlaganje na paviljonu Ars Elektronike u Kreativnom distriktu na Velikom Limanu, a pobedničko rešenje „Vrt“, kao deo projekta „Razlike“, dala je Akademija umetnosti u Novom Sadu.

Na javnom konkursu tim Akademije umetnosti i njihov projekt pružili su, po oceni komisije, najbolje rešenje za nacionalni paviljon koji će biti organizovan tokom Kaleidoskopa kulture u objektu 11 u Kreativnom distriktu. Tim u sastavu: Konstantin Đuričović, Jelena Gajinović, Aleksandar Danguzov i Edvard Vinters, uz rukovodioca projekta, redovnog profesora Akademije umetnosti, dr Gorana Despotovskog, predložili su idejno rešenje „Vrt“, kao deo postojećeg projekta Akademije umetnosti „Razlike“.

Odluku je donela konkursna komisija u sastavu: dr Sanja Kojić Mladenov, istoričarka umetnosti – predsednica komisije, Stanislav Drča, master umetnik novih likovnih medija i Dobrivoje Erić, istoričar umetnosti.

Pobedničko rešenje odabранo je na osnovu kriterijuma interdisciplinarnosti i transmedijalnosti u razradi dela i zastupljenosti savremenih umetničkih praksi i novih formi izražaja; originalnosti, unikatnosti i kreativnosti u idejnou rešenju; ekonomičnosti, racionalnosti i izvodljivosti, te uspešnog odgovora na zadatu temu Ars Elektronike – „A New Digital Deal“. Ars Elektronika potvrdila je učeće i partnerstvo sa projektom „Novi Sad – Evropska prestonica kulture“ i u godini titule, 2022. godine.

Multimedia exhibition ‘Ars Electronica – Differences: Garden’  
2 - 5 September 2021

From 2<sup>nd</sup> to 5<sup>th</sup> September, in the Creative District, *the National Pavilion of the New Media Art* (Warehouse), one of the major important European institutions for new media, Ars Electronics from Linz was presented, through a multimedia exhibition ‘Ars Electronica – Differences: Garden’, a project of the Academy of Arts in Novi Sad.

The Academy of Arts in Novi Sad won the competition for exhibition at the national pavilion of Ars Electronica on 2<sup>nd</sup> July 2021.

The Kaleidoscope of Culture, held from 2<sup>nd</sup> September to 8<sup>th</sup> October 2021 in Novi Sad, joined the forces with the most prestigious European institution for development and experiments in the field of transmedia art and new media art, Ars Electronica. It was the occasion for organising a competition for the exhibition at the Ars Electronica Pavilion in the Creative District in Veliki Liman, and the winning proposal ‘Garden’, as part of the project ‘Differences’, was offered by the Academy of Arts in Novi Sad.

In the public competition, the team of the Academy of Arts and their project provided, in the opinion of the jury, the best solution for the National Pavilion to be organised during the Kaleidoscope of Culture in the Creative District’s Building 11. The team composed of Konstantin Djuričović, Jelena Gajinović, Aleksandar Danguzov and Edvard Winters, along with the project manager, full professor of the Academy of Arts, D.A. Goran Despotovski, proposed the conceptual solution ‘Garden’, as part of the on-going ‘Differences’ project of the Academy of Arts.

The decision was made by the competition jury consisting of: PhD Sanja Kojić Mladenov, Art Historian – the jury chairperson, Stanislav Drča, M.A. in New Media Art and Dobrivoje Erić, art historian.

The winning proposal was chosen on the basis of the criteria of interdisciplinary and transmedia approach in the development of work and the use of contemporary artistic practices and new forms of expression; originality, uniqueness and creativity in the conceptual design; economy, rationality and feasibility, and a successful answer to the given topic of Ars Electronica – ‘A New Digital Deal’. Ars Electronica has confirmed its participation and partnership with the project ‘Novi Sad – the European Capital of Culture’ in the year of the title in 2022.

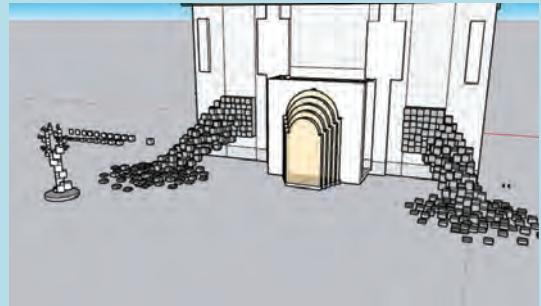
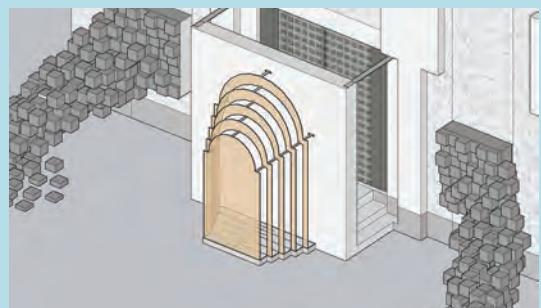


# K4ЛЕДО5КОР КУЛТУРЕ

<https://ars.electronica.art/newdigitaldeal/de/kaleidoscope-of-culture/>

<https://ars.electronica.art/newdigitaldeal/de/kaleidoscope-new-media-arts/>

<https://novisad2022.rs/rs/novosadska-akademija-umetnosti-pobednik-konkursa-za-izlaganje-na-nacionalnom-paviljonu-ars-elektronike/>





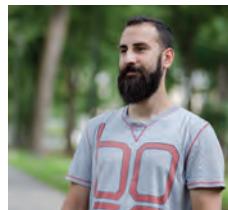
jelenagajinovic.com

### Jelena Gajinović

Jelena Gajinović (1995) je završila je osnovne (2018) i magistarske akademske studije (2021) na Akademiji umetnosti u Novom Sadu na Katedri za Nove likovne medije. Od 2012. godine izlaže i sarađuje sa umetnicima i umetničkim inicijativama. Realizovala je sedam samostalnih i učestvovala na preko trideset grupnih izložbi od kojih su neke proizvod međunarodne saradnje. Učestvovala je kao predavač u okviru konferencija "Culture on the Palm – Palm Culture" (Novi Sad) i "Vizuelne transpozicije identiteta i prostora" (Pariz). Koautor je radionice "ID Places" održane u Parizu u Kulturnom centru Srbije. Nositelj je stipendije, Fondacije za mlade talente "Dositeja" (Ministarstvo omladine i sporta) za 2018. i 2019. godinu. Svoje usavršavanje nastavila je na Master studijama u okviru "Erasmus + Exchange" programa na Fakultetu likovnih umetnosti Univerziteta u Porto, Portugalji, na kursu "Image Design". Za vreme pomenute razmene specijalizovala se na interdisciplinarnom kursu "Territory's Representations, Its Drawing and Images" na pomenutom Univerzitetu. Član je Udruženja likovnih umetnika Vojvodine, Međunarodne federacije novinara i Udruženja novinara Srbije. Njeni radovi su deo kolekcije Univerziteta u Novom Sadu (Rectorata) i Inkluzivne galerije. Status samostalnog umetnika stekla je 2020. godine.

### Jelena Gajinović

Jelena Gajinović (1995) completed her undergraduate (2018) and master's academic studies (2021) at the Academy of Arts in Novi Sad, Department of New Media Art. Since 2012, she has been exhibiting and collaborating with artists and artistic initiatives. She has had seven solo exhibitions and participated in over thirty group exhibitions, some of which resulted from international cooperation. She participated as a lecturer in the conferences 'Culture on the Palm - Palm Culture' (Novi Sad) and 'Visual Transpositions of Identity and Space' (Paris) and co-authored the workshop 'ID Places' held in Paris at the Cultural Centre of Serbia. She received a scholarship from the 'Dositeja' Foundation for Young Talents (Ministry of Youth and Sports) for 2018 and 2019. She continued her education within the 'Erasmus + Exchange' programme at the Faculty of Fine Arts, University of Porto, Portugal, in the Master course 'Image Design'. During the exchange, she specialised in the interdisciplinary course 'Territory's Representations, Its Drawing and Image' at the same University. She is a member of the Association of Fine Artists of Vojvodina, the International Federation of Journalists and the Association of Journalists of Serbia. Her works are included in the collection of the University of Novi Sad (Rectorate) and the Inclusive Gallery. She acquired the status of a freelance artist in 2020.

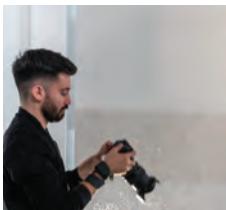


### Konstantin Đuričković

Konstantin Đuričković (1992) je studirao na Akademiji umetnosti u Novom Sadu, studijski program Novi Likovni Mediji. Rad autora se bazira na augmentovanoj, proširenoj i virtualnoj realnosti, 3d modelima i animacijama i 3d štampi. Samostalne izložbe: *Bogovnik* Muzej Stari Grad - Hvar, Hrvatska (2019), *Taktična arhitektura za slepe*, Galerija dr. Milan Petrović, Novi Sad (2019), *Bičiulystė* Ramybės parko, Kaunas, Litvanija (2020). Izlagao i na više grupnih izložbi.

### Konstantin Djuričković

Konstantin Djuričković (1992) studied at the Academy of Arts in Novi Sad, programme New Media Art. The author's work is based on augmented, computer-mediated and virtual reality, 3D models and animations and 3D printing. Solo exhibitions: *Bogovnik*, 'Stari Grad' Museum - Hvar, Croatia (2019), *Tactile Architecture for the Blind*, Gallery Dr Milan Petrović, Novi Sad (2019), *Bičiulystė*, Ramybės parko, Kaunas, Lithuania (2020). He has exhibited at several group exhibitions.



### Aleksandar Danguzov

Aleksandar Danguzov, (1992). Završio srednju elektrotehničku školu smer elektrotehničar elektronike. Od 2003. do danas član Centra za kreativno odrastanje i multikulturalnu saradnju – CEKOM iz Zrenjanina, organizacije civilnog društva koja radi sa decom i mladima u oblasti kulture i umetnosti, pre svega dramskog stvaralaštva, gde od 2011. godine postaje član upravnog odbora i projektnog tima. Učestvovao u realizaciji mnogih projekata (pozorišnih predstava, festivala, rad sa gluvinim osobama i oštećenog sluha, vaspitno zapuštenim i mentalno dovoljno nerazvijenim osobama, u edukaciji prosvetnih radnika za primenu dramskih metoda u nastavi i mnogim drugim) od kojih su mnogi realizovani u regionu i Evropi. Upisuje Fotografiju na Akademiji umetnosti u Novom Sadu 2017. godine. Početkom 2020. godine odlazi na razmenu u Hag, Nizozemsku, na Kraljevsku Akademiju umetnosti. Tokom studiranja učestvovao je na brojnim grupnim izložbama u zemlji i regionu.



### Edvard Winters

Edvard Winters je završio srednju, stručnu školu na odseku za grafički dizajn. Trenutno je na četvrtoj godini studija novih likovnih medija na Akademiji umetnosti u Novom Sadu. Bavi se intermedijalnom umetnošću gde primarno koristi digitalne medije kroz koje istražuje lični vizuelni identitet, pojavu osobe kao brenda i nekonvencionalnu stranu lepote i mode. Pored toga bavi se drugim medijima kao što su instalacije u prostoru, performans i video. Do sada je izlagao na 22 grupne izložbe i učestvovao u osam umetničkih radionica od kojih je jednu vodio.

### Aleksandar Danguzov

Aleksandar Danguzov (1992) graduated from the high school of electrical engineering, majoring in electronics. Since 2003, he has been a member of the Centre for Creative Growing up and Multicultural Cooperation - CEKOM from Zrenjanin, a civil society organisation working with children and youth in the field of culture and art, primarily drama, where he became a member of the Board and the Project Team in 2011. Participated in the realisation of many projects (theatre performances, festivals, work with the deaf and hearing impaired, educationally neglected and mentally underdeveloped people, in the training educators in use of drama methods in teaching and many others), many of which were actualised in the region and Europe. He started studying Photography at the Academy of Arts in Novi Sad in 2017. At the beginning of 2020, he went on an exchange to the Royal Academy of Arts, The Hague, The Netherlands. During his studies, he has participated in numerous group exhibitions in the country and the region.

### Edvard Winters

Edvard Winters graduated from vocational high school majoring in Graphic Design. He is currently a student of the final year of undergraduate studies of New Media Art at the Academy of Arts in Novi Sad. He is engaged in intermedia art where he primarily uses digital media to explore personal visual identity, the appearance of a person as a brand, and the unconventional side of beauty and fashion. In addition, he works in other media, such as space installations, performance art and video. So far, he has exhibited in 22 group exhibitions and participated in eight art workshops, one of which as a leader.



gorandespotovski.com

### Goran Despotovski

Goran Despotovski (1972) je diplomirao je na Višoj školi likovnih i primjenjenih umetnosti u Beogradu (1995); na Akademiji umetnosti u Novom Sadu završio je osnovne akademske (1999) i magistarske studije slikarstva (2003), i stekao zvanje: Doktor umetnosti – Likovne umetnosti (2018). Na istoj akademiji je i zaposlen (od 2004). Izabran je u zvanje redovnog profesora, za užu umetničku oblast Slikarstvo (od 2019). Predsednik je Saveza udruženja likovnih umetnika Vojvodine (od 2017). Izlagao je na šezdeset i jednoj samostalnih i na više kolektivnih izložbi u zemlji i иностранству. Profesor je na predmetima: Slikanje, Digitalna slika. Višestruko je nagrađivan iz oblasti likovnih umetnosti: Autor je i organizator projekata u okviru Akademije umetnosti u Novom Sadu: *Razlike* (realizovan dvadeset i dva puta, 2005–2019), projekta *Slika* (2011–2019), projekta *Knjiga, forma knjige u vizuelnom istraživanju* (2016), i projekta *Prostor digitalne slike* (2016). Autor je i organizator projekata u okviru Saveza udruženja likovnih umetnika Vojvodine: projekta *SMIC. pokretna forma* (2019–); autor tematskog koncepta *Izbrisani*, u okviru projekta *Link It Mark It* (2020–); autor tematskog koncepta *Relacije tela*, u okviru projekta *Art Body Art* (2020), projekta *Dokument iz izolacije* (2020) i dr.

### Goran Despotovski

Goran Despotovski (1972) graduated from the College of Fine and Applied Arts in Belgrade (1995); at the Academy of Arts in Novi Sad, he completed undergraduate academic (1999) and master studies in Painting (2003), and acquired the title of the Doctor of Arts - Fine Arts (2018). He has been employed at the same Academy (since 2004). He was elected a full professor, for the narrower artistic field of Painting (since 2019). He is the president of the Union of Associations of Fine Artists of Vojvodina (since 2017). He has exhibited at sixty-one solo and several collective exhibitions in the country and abroad. He is a professor of: Painting, Digital Painting. The multi-award-winning artist in the field of fine arts, he is the author and organiser of projects within the Academy of Arts in Novi Sad: *Differences* (realised twenty-two times, 2005–2019), the projects *Painting* (2011–2019), *Book, book form in visual research* (2016), and *Digital Image Space* (2016). He is the author and organiser of projects within the Union of Associations of Fine Artists of Vojvodina: *SMIC. mobile form* (2019–); the author of the thematic concept *Erasèd*, within the project *Link It Mark It* (2020–); the author of the thematic concept of *Body Relations*, within the project *Art Body Art* (2020), the project *Document from Isolation* (2020), etc.



PROJEKAT  
RAZLIKE:  
**VRT**

PROJECT  
DIFFERENCES:  
**GARDEN**

## **PROJEKAT RAZLIKE**

Goran Despotovski

### **KONCEPT RAZLIKE**

Projekat pod nazivom *Voleti razlike* nastao je 2005. godine. Realizacija projekta se odvija na godišnjem nivou, aktivno kroz diskusije i izložbe angažovanih profesora i studenata učesnika. Svi učesnici se mogu izraziti kroz praktične radove i teorijske sadržaje koji obuhvataju savremenu umetničku praksu. Projekat je otvoren za kreativni susret različitih i drugaćajih umetničkih, društvenih, socijalnih i političkih formi izražavanja u cilju istraživanja oblasti socijalne, ekonomске, kulturne i političke vrednosti *razlika*.

Tokom perioda realizacije projekta, stvara se ambijent koji kroz analizu, dijaloge i kreativne sadržaje eliminiše distance i podstiče isticanje razlika. Projekat teži da se, kroz zajednički rad profesora i studenata sva tri departmana Akademije umetnosti u Novom Sadu, kao i uz gostujuće učesnike, pristupi analizi i realizaciji po principima prisutnim u savremenoj izlagačkoj praksi, afirmišući procese eksperimentalnih činilaca u umetničkom stvaralaštvu.

Uspostavljanjem relacija između različitih umetničkih kategorija, *Razlike* otvaraju polje za eksperimentalno-istraživački proces sa fokusom na interaktivnost, interdisciplinarnost, multimedijalnost i nove tehnologije. Predmet istraživanja bazira se na težnji da se u okviru projekta sagledaju i primenjuju specifični / inovativni spojevi različitih umetničkih kategorija (muzika, film, video, animacija, performans, instalacija, slika, fotografija...).

Značaj projekta *Razlike* zasniva se na svojevrsnom sjedinjavaju svih umetničkih oblasti – kategorija, na učestvovanju sva tri departmana Akademije umetnosti i njihovo međusobnoj interakciji. Projekat na taj način teži da obuhvati i dopuni edukativne elemente potrebne za razvoj stvaralačke sposobnosti, koji bi omogućili da se kroz pažljivo osmišljene i vođene procese, steknu specifična iskustva mlađih autora, studenata u kreativno-umetničkom radu.

## **THE DIFFERENCES PROJECT [RAZLIKE]**

Goran Despotovski

### **THE CONCEPT OF DIFFERENCES**

A project called *Love Difference [Voleti razlike]* was launched in 2005. The project is realized annually actively through discussions and exhibitions of engaged professors and students participants. All participants can express themselves through practical works and theoretical contents that encompass contemporary artistic practice. The project is open to creative encounters of diverse and different artistic, social and political forms of expression in order to explore the social, economic, cultural and political value of *differences*.

During the project implementation period, the environment is created that through analysis, dialogues and creative content eliminates distances and encourages indicating differences. The project seeks, through the joint work of professors and students of all three departments of the Academy of Arts in Novi Sad, as well as of guest participants, to approach analysis and realization according to the principles present in contemporary exhibiting practice, affirming the processes of experimental factors in artistic creation.

By establishing relationships between different artistic categories, *Differences* opens the field for an experimental-research process with a focus on interactivity, interdisciplinarity, multimedia and new technologies. The subject of the research is based on the tendency to look through specific / innovative combinations of different artistic categories (music, film, video, animation, performance, installation, painting, photography...) and apply them within the project.

The significance of the *Differences* project is based on a kind of incorporation of all artistic fields – categories, the participation of all three departments of the Academy of Arts and their interaction. The project thus seeks to encompass and enrich educational elements necessary for the development of creative ability, which would enable, through carefully designed and guided processes, specific experiences of young authors and students in their creative-artistic work.

## SARADNJA

Projekat *Razlike* Akademije umetnosti u Novom Sadu do sada je realizovan u saradnji sa sledećim institucijama: Muzej savremene umetnosti Vojvodine; Srpsko narodno pozorište; Novkabel, Novi Sad; Galerija Podrum; Studentski kulturni centar Novi Sad; Univerzitetska biblioteka „Svetozar Marković“ Beograd; Savremena galerija, Zrenjanin; Galerija umjetnina grada Slavonskog Broda, Galerija Ružić, Hrvatska; Cinema City, Internacionalni filmski festival, Novi Sad; Umjetnička akademija u Osijeku, Hrvatska; Kulturni centar Indija; Arheološki lokalitet Carska palata Sirmijuma, Sremska Mitrovica; ProArtOrg / Kulturni centar Magacin, Beograd; Fondacija Novi Sad 2021...

## COOPERATION

The *Differences* project of the Academy of Arts in Novi Sad has so far been realized in cooperation with the following institutions: the Museum of Contemporary Art of Vojvodina, the Serbian National Theater; Novkabel, Novi Sad; the Podroom Gallery; the Student Cultural Center in Novi Sad; the Svetozar Marković University Library in Belgrade; the Contemporary Gallery, Zrenjanin; the Slavonski Brod Art Gallery; the Ružić Gallery, Croatia; Cinema City, International Film Festival, Novi Sad; Academy of Arts in Osijek, Croatia; the Indija Cultural Center; the Imperial Palace of Sirmium Archeological Site, Sremska Mitrovica; ProArtOrg / the Magacin Cultural Center, Belgrade; the Novi Sad 2021 Foundation, and others.

## REALIZACIJE

Razlike VRT, Kaleidoskop kulture / Ars Electronica, 2021.  
Razlike, ARTBOOK RAZLIKE 2020.  
Razlike, Akademija umetnosti Novi Sad, 2019.  
Razlike, Kulturna stanica Svilara, Novi Sad, 2018.  
Razlike Box, ProArtOrg, Kulturni centar Magacin, Beograd, 2017.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2017.  
Razlike Box, Kulturni centar Indija, 2016.  
Razlike Box, Arheološki lokalitet Carska palata Sirmijuma, Sremska Mitrovica 2016.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2016.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2015.  
Razlike (RETROSPEKTIVA), Muzej savremene umetnosti Novi Sad, 2014.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2014.  
Razlike Box, Tvrđava-Art, Slavonski Brod, Hrvatska, 2013.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2013.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2012.  
Razlike Box, Savremena galerija Zrenjanin, 2011.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2011.  
Razlike Box, Univerzitetska biblioteka „Svetozar Marković“, Beograd, 2010.  
Razlike, Studentski kulturni centar Novi Sad – Fabrika, 2010.  
Voleti razlike, Muzej savremene umetnosti Novi Sad, 2009.  
Voleti razlike, XII Art expo Novi Sad, 2007.  
Voleti razlike, Novkabel, Novi Sad, 2007.  
Voleti razlike, Galerija Podrum, 2006.  
Voleti razlike, Muzej savremene umetnosti Novi Sad – Srpsko narodno pozorište, 2005.

## REALIZATIONS

Differences, The Kaleidoscope of Culture / Ars Electronica, 2021.  
Differences, ARTBOOK DIFFERENCES, 2020.  
Differences, Academy of Arts in Novi Sad, 2019.  
Differences, Svilara Cultural Station, Novi Sad, 2018.  
Differences Box, ProArtOrg, Magacin Cultural Center, Beograd, 2017.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2017.  
Differences Box, Indija Cultural Center, 2016.  
Differences Box, Imperial Palace of Sirmium Archeological Site, Sremska Mitrovica 2016.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2016.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2015.  
Differences (RETROSPECTIVE), Museum of Contemporary Art Novi Sad, 2014.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2014.  
Differences Box, Tvrđava-Art, Slavonski Brod, Croatia, 2013.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2013.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2012.  
Differences Box, Zrenjanin Contemporary Gallery, 2011.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2011.  
Differences Box, Svetozar Marković University Library, Beograd, 2010.  
Differences, Student Cultural Center Novi Sad – Fabrika, 2010.  
Love Difference, Museum of Contemporary Art Novi Sad, 2009.  
Love Difference, XII Art Expo Novi Sad, 2007.  
Love Difference, Novkabel, Novi Sad, 2007.  
Love Difference, Podroom Gallery, 2006.  
Love Difference, Museum of Contemporary Art Novi Sad – Serbian National Theater, 2005.

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# **VRT / GARDEN**

PROJEKAT RAZLIKE

THE *DIFFERENCES* PROJECT

Univerzitet u Novom Sadu - Akademija umetnosti

University of Novi Sad - Academy of Arts



**RAZLIKE**

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