

PROJEKAT *RAZLIKE* / THE *DIFFERENCES* PROJECT

Akademija 45 / Academy 45

Univerzitet u Novom Sadu - Akademija umetnosti / University of Novi Sad - Academy of Arts

15 GODINA PROJEKTA *RAZLIKE* / 15 YEARS OF THE *DIFFERENCES* PROJECT

PROJEKAT *RAZLIKE*:
PERFORMANS I
INSTALACIJA

THE *DIFFERENCES* PROJECT:
PERFORMANCE AND
INSTALLATION ART

Autori monografije PROJEKAT RAZLIKE: PERFORMANS I INSTALACIJA, Goran Despotovski i Dijana Metlič, veoma stručno, sistematično i korisno, obradili su teorijske aspekte ovih umetničkih pojava i uočili nekompatibilne odnose između novih formi vizuelnog izražavanja, nastavnih programa i odjeka te nastave u studentskim radovima. Došli su do zaključka da je potrebno u obliku knjige podsetiti kako su praksom verifikovane novine u vizuelnom svetu, kako su postepeno podržavane nove izražajne forme i kako se tragalo za zadovoljavajućim rezultatima na Akademiji gde predaju.

Vremenom, ovi eksperimenti, vezani za pitanja dihotomija i antinomija identiteta, političkog angažmana, ekologije, nomadizma, društvenih problema, prirodnih i/ili industrijskih materijala, ready made-a, svetla, zvuka, videa, fotografije, kompjutera, ukidanja nedemokratskih hijerarhija i slično, postali su jedna od najvitalnijih grana Akademije umetnosti koja povezuje sva tri departmana i sjedinjuje sve umetničke oblasti, suštinski sprovodeći interdisciplinarnost u simbiozi rada studenata i profesora, sa velikim brojem saradnika a često i sa gostima iz zemlje i regiona. Ovaj vid stvaralaštva uticao je bitno na kompletnu novosadsku vizuelnu scenu, o čemu svedoči ova knjiga sa odličnim prikazima svih pojedinačnih i grupnih dostignuća, kao dragocen podsetnik na mnoga ostvarenja nekada mladih a sada etabliranih umetnika, posebno osvedočenih kroz realizacije performansa i instalacija.

Irina Subotić, profesor emeritus (Izvod iz recenzije)

[...] U razdoblju od kada je osnovan do danas *Projekt Razlike* služio je kao studentska platforma za slobodno istraživanje najadekvatnijih načina izražavanja umjetničkih ideja i koncepcija unutar koje je naglasak bio stavljen na eksperimente na području performativnih umjetničkih praksi i instalacija.

[...] Sam voditelj Despotovski ističe da se radi o imaginarnom „laboratoriju za istraživanje svih područja suvremenih umjetničkih praksi“.

[...] U podnaslovu projekta piše da se naglasak stavlja na performans i instalaciju, odnosno na suvremene medijske izričaje u kojima se umjetničko djelo više ne tretira kao estetski objekt, nego je uslijed performativno-konceptualnog obrata u svijetu u kojem je slika prestala biti važna (Žarko Paić) artefakt postalo događaj.

[...] Kroz *Projekt Razlike* u proteklih se petnaest godina pažnja posvećivala upravo odnosu umjetničkoga djela i suvremenoga svijeta kroz promišljanje umjetničke prakse u postmodernističkom ključu različitosti, ali i kroz istraživanje društvenog, političkog, ekonomskog i kulturološki uvjetovanog aspekta drugosti koji u kontekstu suvremenih umjetničkih teorija poput psihoanalize, feminizma ili postkolonijalne kritike različitost promišljaju u pozitivnom ključu. Konačno, ovakvim je pristupom i zalaganjem voditelja projekta te svih sudionika niza izložbi ostvaren veliki uspjeh u kojem su zadovoljštinu za sebe mogli pronaći svi – studenti, profesori, posjetitelji te kultura sredine u kojoj se projekt odvijao.

Igor Loinjak, istoričar umetnosti (Izvod iz recenzije)

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PROJEKAT *RAZLIKE*: PERFORMANS I INSTALACIJA

THE *DIFFERENCES* PROJECT: PERFORMANCE AND INSTALLATION ART



dr um. Goran Despotovski, dr Dijana Metlić
**PROJEKAT RAZLIKE:
 PERFORMANS I INSTALACIJA**



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PROJEKAT RAZLIKE

Goran Despotovski

PROJEKAT RAZLIKE: PERFORMANS I INSTALACIJA

Publikacija pod nazivom *Projekat Razlike: performans i instalacija*, zasnovana je na mapiranju dominantnih medijskih kategorija u okviru projekta *Razlike*, performansu i instalaciji, i svim drugim mogućim relacijama (medijskim potkategorijama) nastalim unutar njih. Od samog početka projekta – u autorskim istraživanjima, eksperimentalnim procesima, akciji, ostvarenom dijalogu – posebnu ulogu zauzimaju studentske produkcije radova, nastale unutar ovih dveju medijskih kategorija.

Performans i instalacija izražavaju ideje projekta *Razlike* koje se ogledaju u iskoraku iz klasičnih medija; autori, naime, polaze od činjenice da su ove medijske kategorije nedovoljno zastupljene u nastavi, te otvaraju nove mogućnosti u stvaralačkom radu. Pored toga, delovanjem kroz ove dve medijske kategorije, autor ispoljava posebnu reakciju na prostornu celinu i ambijent, što otvara prostor za akciju i kontekstualizuje delovanje rada u odnosu na posmatrača. Zatim, u podsticanju interdisciplinarnosti i eksperimenta u kome se promoviše pravo na razlike, na drugačiji splet referenci, i tolerišu suprotstavljene strategije, čime se otvaraju nove relacije u dijalogu.

Učesnici projekta su na osnovu toga u svoje instalacije i performanse često uvodili gotove predmete (*ready made*) iz prirode ili industrijske proizvodnje, elemente iz ličnog okruženja, i tako kreirali nove koncepte u izradi materijala i interakciji. Diskurs se često svodio na antinomije intimno/javno, subjektivno/objektivno, i na preispitivanje tema kao što su: identitet, politički angažman, nomadizam, ekologija, uloga umetnosti u današnjem društvu, različite vrste destrukcija, samopovređivanje, uloga porodice i okruženja, obrazovanja, socijalnog statusa, potrošačkog društva i slično. Često je u službu konceptualnog promišljanja stavljeno sopstveno telo, bilo da se ono koristi u performansu, instalaciji, video-radu ili fotografiji. Pojedine autore privukli su eksperimenti sa svetlom, zvukom i interakcijom, te su se tokom svih ovih

THE DIFFERENCES PROJECT [RAZLIKE]

Goran Despotovski

THE DIFFERENCES PROJECT: PERFORMANCE AND INSTALLATION ART

The publication, entitled *The Differences Project: Performance and Installation art*, is based on the mapping of dominant media categories under the *Differences* project, performance and installation, and all other possible relations (media subcategories) created within them. From the very beginning of the project – in the authorial research, experimental processes, action, dialogue – a special role has been given to students' productions of works realized within these two media categories.

Performance and installation express the ideas of the *Differences* project, which are reflected in stepping out of the classical media; the authors assume that the two media categories are underrepresented during the course of studies, so they open up new possibilities in their creative work. In addition, by acting through these two media categories, the author has a special reaction to the space as a whole and the setting, which paves the way for action and contextualizes the effect that the work has on the spectator; also, the ideas are reflected in fostering interdisciplinarity and experimentation in which the right to differences, to a different set of references and tolerating opposing strategies are promoted, thus opening up new relations in a dialogue.

Therefore, participants of the project have often introduced ready-made objects, from nature or of the industrial origin, as well as the elements from their personal environment, thus creating new concepts in production of materials and interaction. The discourse have often come down to antinomies personal / public, subjective / objective, and to re-examining topics such as identity, political engagement, nomadism, ecology, the role of art in today's society, various types of destruction, self-harm, the role of family and the environment, education, social status, consumer society and the like. Often, the body is put in service of conceptual thinking, used whether in performance, installation, video or photography. Some authors have been drawn to experiments with light and sound, and

godina, kroz dvadeset i jednu realizaciju, razvili različiti medijski spojevi. Stoga projekat *Razlike* otelotvoruje svojevrsnu laboratoriju u kojoj se slobodno eksperimentiše i istražuje, uz kretanje kroz sve oblasti u kontekstu savremenih umetničkih praksi.

POČETAK PROJEKTA RAZLIKE

Projekat pod nazivom *Voleti razlike* nastao je 2005. godine. Njegovi osnivači bili su prof. Vlado Rančić i Goran Despotovski. Projekat je izrastao iz ideje uvođenja vannastavnih aktivnosti u kojoj studenti i profesori Departmana likovne umetnosti Akademije umetnosti u Novom Sadu istražuju u polju umetničkog i stvaralačkog delovanja. Na samom početku, ideja ove umetničke „akcije“ zasnovana je po ugledu na koncept Mikelandela Pistoleta (Michelangelo Pistoletto) definisanog tekstem *Progetto Arte* (Art Project) i projektom *Love Difference* (Voleti razlike).

Realizacija projekta *Voleti razlike* u tom početnom periodu bazirana je po principu akcije učesnika u pronalaženju različitih otpadnih i industrijskih materijala, *redimejd* (ready made) predmeta, obilascima određenih destinacija i depoa. Odabirom odbačenih materijala i predmeta, uz otvoreni dijalog učesnika, kontekstualizovan je princip mogućih relacija u smislu njihove upotrebe i prostornog umetničkog delovanja. U tom periodu kroz saradnju sa institucijama *Srpsko narodno pozorište* i *Novkabel*, realizovane su tri izložbe u *Muzeju savremene umetnosti Vojvodine* (2005 i 2009), *Galeriji Podrum* (2006) i predstavljanje na sajmu *Art expo* (2008).

Prelazni period projekta nastaje u toku izložbe (2010) u prostoru *Fabrika, Studentskog kulturnog centra* u Novom Sadu. Nove prostorne relacije uticale su i na nove okvire i promene u njemu. Od tog perioda projektom rukovodi prof. dr um. Goran Despotovski, projekat dobija nešto kraći naziv *Razlike*, a uvedena je još jedna moguća vizura umetnosti „*voleti/ne voleti*“, za još otvorenije mogućnosti u sagledavanju *razlika*. Projekat od tada pokazuje ozbiljan potencijal i organizuje se zamahom koji podrazumeva učešće na konkursima što rezultira konkretizacijom budžeta, te obezbeđuje i stimuliše produkciju radova i nabavku materijala, standardizuje aktivnosti u publikovanju kataloga. Stižu se i uslovi za angažovanje teoretičara umetnosti u kritičkom tekstualnom osvrtu na projekat, za uključivanje višemedijskih polja i oblasti u istraživanju, kao i interakciju sa publikom.

over the course of all these years, through twenty-one realizations, various media connections have developed. Therefore, the *Differences* project embodies a kind of laboratory in which it is free to experiment and explore, moving through all fields in the context of contemporary artistic practices.

THE DIFFERENCES PROJECT ORIGINS

A project called *Love Difference* [*Voleti razlike*] was launched in 2005. Its founders were Professors Vlado Rančić and Goran Despotovski. The project grew out of the idea of introducing extracurricular activities in which students and professors of the Department of Fine Arts at the Academy of Arts in Novi Sad would explore the field of artistic and creative activity. At the outset, the idea of this artistic “action” was based on the concept of Michelangelo Pistoletto defined by the text *Progetto Arte* [Art Project] and the project *Love Difference*.

The realization of the *Love Difference* project in that initial period was based on the principle of the participants’ actions in finding different waste and industrial materials, readymade items, visits to certain destinations and depots. By selecting discarded materials and objects, with the open dialogue between the participants, the principle of possible relations in terms of their use and spatial artistic activity was contextualized. During this period, through collaboration with the institutions such as the Serbian National Theater and Novkabel, three exhibitions were realized: the Museum of Contemporary Art of Vojvodina (2005 and 2009), the Podroom Gallery (2006) and the presentation at Art Expo (2008).

The transitional period of the project occurs during the exhibition (2010) in the *Fabrika / Factory* Student Cultural Center in Novi Sad. New spatial relations also influenced the new frameworks and changes in it. Since that time, the project has been managed by Goran Despotovski, D.A., it gets the slightly shorter name *Differences*, and there was introduced another possible *liking / disliking* vision of art, for even more open possibilities to see *differences*. The project has since shown serious potential and is organized with a zest, which requires participation in competitions which results in concretization of the budget, ensures and stimulates production of works and procurement of materials, and standardizes activities in publishing the catalog. Conditions are provided for engaging art theorists in critical textual review of the project, for inclusion of multimedia fields in research, as well as for interaction with the audience.

KONCEPT RAZLIKE

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 drugačijih umetničkih, društvenih, socijalnih i političkih formi izražavanja u cilju istraživanja oblasti socijalne, ekonomske, 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 sjedinjavanju svih umetničkih oblasti – kategorija, na učestvovanju sva tri departmana Akademije umetnosti i njihovoj 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 mladih autora, studenata u kreativno-umetničkom radu.

RAZLIKE BOX

Izdvojen segment projekta *Razlike*, predstavlja „putujući“ potprojekat *Razlike Box*. Potprojekat se odvija u saradnji sa više institucija, kroz realizacije u drugim sredinama, galerijama i projektima. Ove realizacije se odvijaju po pozivu ili konkursu za gostovanje projekta *Razlike*, postavljene u formi Box, upakovane putujuće izložbe. Box predstavlja segment izbor radova iz glavnog projekta, a koncipiranje se odvija u

THE CONCEPT OF DIFFERENCES

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.

DIFFERENCES BOX

A distinct segment of the *Differences* project is the “traveling” subproject *Differences Box*. The subproject is carried out in cooperation with several institutions, through realizations in other environments, galleries and projects. These realizations take place on the invitation or a proposal for hosting the *Differences* project, set up in the Box form, a packed traveling ex-

odnosu na prostorne uslove, izbor medijskih celina, prezentovanje i sl.

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 „Svetožar Marković” Beograd; Savremena galerija, Zrenjanin; Galerija umjetnina grada Slavenskog 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...

hibition. The Box represents a segment of selecting the works from the main project, and its concept takes place in relation to spatial conditions, selection of media, presentation and the like.

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 Svetožar 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, 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.
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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.

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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.
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Differences, Student Cultural Center Novi Sad – Fabrika, 2011.
Differences Box, Svetozar Marković University Library, Beograd, 2010.
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Love Difference, Museum of Contemporary Art Novi Sad, 2009.
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Love Difference, Novkabel, Novi Sad, 2007.
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Love Difference, Museum of Contemporary Art Novi Sad – Serbian National Theater, 2005.





UMETNOST INSTALACIJE I PERFORMANSA U OKVIRU PROJEKTA *RAZLIKE* (2005 – 2019)

Dijana Metlić

I Kako očuvati projekat *Razlike*

Na početku svog, sada već kultnog romana, *Karta i teritorija*, francuski pisac Mišel Uelbek (Houellebecq) ostavlja posvetu čitaocima pozivajući se na Šarla d'Orleana (D'Orleans) i njegove reči: „Svet se od mene umorio i ja sam od njega klonuo” (Uelbek 2011, 5). Na stranama koje slede, Uelbek će ponuditi svoj prepoznatljivi mizantropski pogled na stanje savremenog društva u Francuskoj, uvodeći čitaoca u svet umetnosti u kome vlada perverzija, dekadencija i odsustvo prave inspiracije, svet u kome galeristi i njihova želja za sticanjem novca guše „pravu” umetnost koja suvereno maršira ka vlastitoj propasti. U tom prostoru poremećenih vrednosti i konstantnog pritiska, opstanak pojedinca-umetnika je neizvestan, a njegova klonulost u trenutku kada se sve kreće neslućenom brzinom napred, jedan je od neposrednih dokaza da je autor na umoru i da više nema šta da pruži. Zapravo, potreban mu je predah koji sebi ne može da priušti.

Nasuprot zahtevima vremena i nametima savremenog umetničkog tržišta, projekat *Razlike*, pokrenut 2005. godine u institucionalnom okviru Akademije umetnosti Novi Sad, pokušao je da uspostavi prostor slobodnog delovanja svojim studentima i njihovim profesorima, kako bi se unutar akademske umetničke mape na kojoj vladaju utvrđena pravila funkcionisanja, pojavila teritorija neograničene kreativnosti u kojoj se motiviše interaktivnost kako između umetnika i njegovog dela, tako i između umetnika i publike. Naziv projekta upućuje na vrednovanje i favorizovanje svih oblika različitosti: u polju formalnog izraza s jedne strane, ali i u sferi međuljudskih odnosa, nacionalnog, verskog i seksualnog opredeljenja s druge, podstičući pravo na individualnost i sopstveni identitet u vremenu sveopšteg ujednačavanja i konstantnog nastojanja da se razlike brišu i ukinu. Polazeći od diverzitetima prebogatog prostora Vojvodine i oslanjajući se na bitnu prednost Akademije umetnosti u Novom Sadu pod čijim se jedinstvenim krovom nalaze tri departmana – Likovni, Muzički i Dramski – projekat *Razlike* je od samog početka imao jasno profilisan koncept i težnje: sjedinjavanje i kombinovanje

INSTALLATION ART AND THE PERFORMANCE WITHIN THE *DIFFERENCES* PROJECT (2005 – 2019)

Dijana Metlić

I How to preserve the *Differences* project

At the beginning of the renowned novel by Michel Houellebecq *The Map and the Territory*, the French writer leaves a dedication to the readers by referring to Charles d'Orléans and his words: “The world is weary to death of me, and I equally of it” (Houellebecq 2011, 5). On the following pages Houellebecq offers his recognizable misanthropic view of the state of the contemporary society in France, introducing the reader into the world of art in which perversion, decadence and the absence of real inspiration prevail, a world in which gallerists and their desire to acquire money undermine “real” art which undoubtedly marches towards its own ruin. In this space of disrupted values and constant pressure, the survival of an individual – an artist is uncertain, and his weariness at the moment when everything is moving forward at an undreamt-of speed is one of the immediate proofs that the author is ennuied and has nothing more to offer. In fact, he needs a break he cannot afford.

Contrary to the challenges of time and demands of the contemporary art market, the *Differences* project (*Razlike*), initiated in 2005 in the institutional framework of the Academy of Arts in Novi Sad, has attempted to establish a space for their students and professors to freely operate, in order for a territory of unlimited creativity to emerge within the academic artistic map on which the accepted norms of functioning prevail, and where interactivity between the artist and his work, as well as the artist and the audience is motivated. The name of the project points to the evaluation and favouring of all forms of diversity: in the field of formal expression on the one hand, but also in the sphere of interpersonal relations, national, religious and sexual orientation on the other, encouraging the right to individuality and one's identity at the time of universal unification and constant efforts for the differences to be erased and abolished. Starting from the diversities of the rich Vojvodina area and relying on the significant advantage of the Academy of Arts in Novi Sad, under whose unique roof there are three departments – Fine Arts, Music, and Dramatic Arts – the *Differences* project has had a clearly profiled concept and

umetničkih disciplina, destabilizovanje granica uspostavljenih između njih, kao i ukidanje hijerarhijskog odnosa na liniji profesor/student, kako bi se došlo do umetnosti koja se ne definiše kroz završeno/oformljeno umetničko delo, već iznad svega, upućuje na faze nastanka, procese realizacije, stvaralačke krize i promišljanja, kao i mogućnosti prevazilaženja straha od izlaganja nedovršenog dela koje će biti unapređeno i/ili kompletirano tek kroz kontakt s publikom, u izlagačkom prostoru. Zanimljivost *Razlike* nalazi se, između ostalog, i u činjenici da je projekat dopustio umetnicima različitih profila da se (možda i) po prvi put opробaju u sferi vizuelnog, dok je njegovo petnaestogodišnje trajanje potvrdilo da je, uprkos svim izazovima, poteškoćama i neočekivanim preprekama, moguće održati kontinuitet, čak i kada izgleda da u klonulom društvu više nije ostalo mesta za kulturu.

Idejni tvorac projekta *Razlike*, Goran Despotovski, inspiraciju je našao u umetnosti *Arte povera*, te filozofiji njenog najistaknutijeg predstavnika Mikelandela Pistoleta (Pistoletto) i manifestu *Voleti razlike* (2002). Treba naglasiti činjenicu da je, u izmenjenim okolnostima i konstantnim materijalnim poteškoćama s kojima se susretao, novosadski projekat u nekoliko navrata menjao mesto održavanja – od Muzeja savremene umetnosti Vojvodine, preko Kulturnog centra „Fabrika“, gde je našao adekvatni ambijent 2010. godine, sve do Kulturne stanice Svilara (nekadašnja fabrika za bojenje svile u Novom Sadu), gde su početkom 2019. javnosti predstavljena dela nastala u toku prethodne godine.¹ Upravo je ova izmena lokacije, od „klasične“ muzejske institucije do obnovljenih fabričkih postojanja adaptiranih u savremene kulturne stanice urbanog senzibiliteta, doprinela i definisanju ciljne grupe kojoj se *Razlike* obraćaju, kao i profilisanju same manifesta-

aspirations from the very beginning: uniting and combining artistic disciplines, destabilizing the boundaries established between them, as well as abolishing the hierarchical professor/student relationship, in order to reach the art that is not defined through the complete/concluded artwork, but that above all, points to the stages of creation, the processes of realization, the creative crisis and contemplation, as well as the ability to overcome the fear of exhibiting an unfinished work that will be ameliorated and/or completed only through contact with the audience, in the exhibition space. The curiosity of *Differences* lies, among other things, in the fact that the project allowed artists of different profiles to (perhaps) for the first time try their hand at the visual sphere, while its fifteen-year duration confirmed that, despite all the challenges, difficulties and unexpected obstacles, it is possible to maintain continuity, even when it seems that there is no longer room for culture in the society that got weary.

The conceptual creator of the *Differences* project Goran Despotovski found his inspiration in *Arte Povera*, as well as in the philosophy of its most prominent representative Michelangelo Pistoletto and the *Love Difference* Manifesto (2002). It should be emphasized that under the altered circumstances and constant financial difficulties that he encounters, the Novi Sad project changed the venue several times – from the Museum of Contemporary Art Vojvodina, through the Fabrika Cultural Centre, where it found an adequate space in 2010, all to the Svilara Cultural Station (a former factory for silk dyeing in Novi Sad), where in early 2019 works created during the previous year were presented to the public.¹ It is this very change of location, from a “classical” museum-like institution to refurbished factories adapted to contemporary cultural stations of

¹ Projekat *Razlike* na početku je predstavljao godišnju izložbu radova nekoliko studenata i afirmisanih umetnika po pozivu. Kasnije je, s prelaskom u Studentski kulturni centar „Fabrika“, koncept promenjen i počiva na otvorenom pozivu mladim stvariocima (studentima) i profesorima Akademije umetnosti u Novom Sadu, koji gotove radove ili *work-in progress* projekte predstavljaju publici u junu. Iako traje nekoliko dana, ova izložba zapravo je „aktivna“ jedan dan, kada se okupljaju svi zainteresovani predstavnici javnosti, građanstvo i umetnici, koji u neposrednom kontaktu diskutuju o aktuelnoj situaciji u umetnosti i „dovršavaju“, tj. oblikuju postojeća dela. U toj spontanoj komunikaciji dolazi do oživljavanja umetničke scene koja duže od dvadeset godina deluje s margina društvene sfere. Jedinu dosadašnju retrospektivu *Razlike* su imale u Muzeju savremene umetnosti Vojvodine 2014. godine. Više o projektu *Razlike* videti na sajtu: <https://razlike.akademija.uns.ac.rs/pristupljeno:21.06.2019>.

¹ The *Differences* project was initially an annual exhibition of works by several students and invited established artists. Later, when moved to the Fabrika Student Cultural Center, the concept was changed and rests on an open call to young creators (students) and professors of the Academy of Arts in Novi Sad, who present their finished works or *work-in-progress* projects to the audience in June. Although it lasts for several days, this exhibition is actually “active” one day, when all interested audience, citizens and artists gather, and in direct contact discuss the current situation in art and “wrap up”, i.e. shape existing works. This spontaneous communication brings to life the art scene that has been operating from the margins of the social sphere for more than twenty years. The only retrospective of *Differences* so far was held at the Museum of Contemporary Art Vojvodina in 2014. More on the *Differences* project can be found at: <https://razlike.akademija.uns.ac.rs/> accessed: June 21, 2019.

cije kao kolaborativnog performansa koji zapravo traje jedno veće i koji može postati predmet dalje teorijske i diskurzivne analize.

S obzirom da *Razlike* insistiraju na diverzitetu umetničkih formi, uprkos činjenici da se izlažu slike i skulpture, ipak se favorizuju akcije, konceptualni predlozi, instalacije, fotografija, film, video i aproprijacije iz masovne kulture. Gotovo sva dela nastaju u višemesečnom procesu saradnje studenata i mentora, i često se realizuju od lako dostupnih, jeftinih materijala i efemernog su karaktera. Neretko, ona jesu početna ideja budućih celovitijih umetničkih kreacija izvedenih zahvaljujući naknadnim individualnim naporima mladih umetnika, pošto završe akademske studije i stupe u polje neminovnog tržišnog nadmetanja, gde kategorijama zamora i klonulosti nema mesta. Upravo zato što su usaglašeni s duhom umetničkih dela po tipu *work-in progress*, alternativni, urbani prostori igraju najznačajniju ulogu u prezentaciji radova koji čine dominantnu produkciju *Razlika*. Započeta ostvarenja vaze za posmatračem koji će moći da „stupi“ u njih, vidi i neposredno ih doživi. U tom smislu, instalacije i performansi privlače najveću pažnju posetilaca, ne samo zato što se preko njih ostvaruje neposredni kontakt s delom i umetnikom, već i zato što „najdinamičnija umetnička igra za svoje pokretače ima društvenost i interakcije kao relacije činioce“ (Burio 2003: 2). Time se uobičajena pasivna pozicija posmatrača modifikuje, kako bi se, prema rečima Marsela Dišana (Duchamp), potvrdilo da „posmatrač dovodi delo u kontakt sa spoljnim svetom, dešifrujući i interpretirajući njegove druge vrednosti, i tako daje doprinos stvaralačkom činu“ (Dišan 1978: 23). Publika u toku trajanja *Razlika* postaje nezaobilazni činilac u aktivnom prostoru umetničkog dela, utičući na neponovljivost i originalnost uspostavljenih interakcija.

II Razvoj performansa i zastupljenost u okviru projekta *Razlike*

Imajući u vidu plodnu aktivnost umetnika na teritoriji Srbije u polju performansa i prostornih instalacija, ne treba da čudi što se ovaj tip umetničkih praksi postavio kao okosnica projekta *Razlike*. Performans neguju Milica Škrbić i Ana Novaković (2010, 2012); Nuša Đak (2012, 2013), Marko Tošić (2016), Mladen Stojanović i Dragutin Jegdić (2016, 2017, 2018), kao i umetnički duo Natali Stirniman (Stirnimann) i Stefan Stojanović (2016), koji bi se mogli okarakterisati kao simbolički nastavljajući dela Marine Abramović i Ulaya (Ulay)

urban sensibility, that has contributed to defining the target group to which *Differences* is addressing, as well as to profiling the event itself as a collaborative, one-night-long performance that can become the subject of further theoretical and discursive analysis.

Since *Differences* insists on the diversity of art forms, despite the fact that paintings and sculptures are exhibited, actions, conceptual proposals, installations, photography, film, video and appropriations from mass culture are still favoured. Almost all the works are created in a multi-month process of student-mentor collaboration, and are often made of easily accessible, inexpensive materials and are ephemeral in nature. They are often the initial idea of future more complete artistic creations, derived from the subsequent individual efforts of young artists, as they complete their academic studies and enter the field of inevitable market competition, where there is no place for fatigue and weariness. Precisely because they are in tune with the spirit of the *work-in-progress* type of artworks, alternative, urban spaces play the most significant role in the presentation of the works that make up the dominant production of *Differences*. Unfinished works crave for a spectator who will be able to “step in”, to see and experience them directly. In this sense, installations and performances attract the greatest attention of visitors, not only because of their direct contact with the work and the artist, but also because “the liveliest factor that is played out on the chessboard of art has to do with interactive, user-friendly and relational concepts” (Bourriaud 2003: 2). In this way, the usual passive position of the spectator is modified to confirm, according to Marcel Duchamp, that “the spectator brings the work into contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act” (Duchamp 1978, 23). Over the course of *Differences*, the audience becomes an indispensable factor in the active space of the artwork, affecting the uniqueness and originality of the established interactions.

II The development of performance and its representation within the *Differences* project

Considering the fruitful activity of artists in Serbia in the field of performance and spatial installations, it should not be surprising that this type of artistic practices has become the backbone of the *Differences* project. Performance is nurtured by Milica Škrbić and Ana Novaković (2010, 2012); Nuša Đak

čije su zajedničke aktivnosti obeležile osmu i devetu deceniju 20. veka. Još od početka sedamdesetih godina i osnivanja novosadske grupe KOD (1970), preko teorijskog performansa Zorana Belića W. i beogradskog perioda Marine Abramović, Neše Paripovića, Raše Todosijevića, Gergelja Urkoma, jasno je da se u okviru konceptualne umetnosti javljaju brojne prakse performansa arta. Prema ustanovljenoj podeli na osnovu medija (happening, ulični performans, galerijski performans, privatni performans, govorni ili zvučni, foto, filmski ili video performans i konačno body art) ili prema „diskurzivnom okviru stvaranja“ (Vujanović 2010) tj. umetničkoj poetici (konceptualni, feministički i ženski, teorijski i politički performans), može se zaključiti da je performans bio veoma zastupljena umetnička forma tokom sedamdesetih i osamdesetih godina 20. veka, a da su se u Beogradu (*Studentski kulturni centar*) i Novom Sadu (*Tribina mladih*) okupljali brojni autori koji su na različite načine pristupali interdisciplinarnom i intertekstualnom delovanju, oštro kritikujući „dominantnu umerno modernističku i birokratsku kulturu“ (Vujanović 2010) i skrećući pažnju na goruća pitanja kako u društvenom, tako i umetničkom kontekstu.² S tim u vezi, novosadska scena bila je obeležena delovanjem pomenute grupe KOD, koja će postupno ući u sastav širih (provokativnih i politički subverzivnih) grupa Januar i Februar (1971), istupanjima Miroslava Mandića i Slobodana Tišme, aktivnostima grupe ∃ koja je negovala lingvistički i književni performans, *Porodice bistrih potoka* Božidara Mandića (1977) u polju ekološkog aktivizma, grupe Bosch+Bosch, kao i neoavangardnih stvaralaca kasnih šezdesetih, bliskih konceptualnoj umetnosti osme decenije: Bogdanke Poznanović, Slavka Matkovića, Katalin Ladik (od 1973. do 1978. sarađuje s grupom Bosch+Bosch) i Balinta Sombatija (Szombathy).

Iako se višegodišnja i predana posvećenost performansu gorenavedenih autora ne može porediti s jednokratnim izvođenjem performansa u okviru projekta *Razlike*, ipak se, s obzirom na broj posetilaca koji iz godine u godinu prisu-

(2012, 2013), Marko Tošić (2016), Mladen Stojanović and Dragutin Jegdić (2016, 2017, 2018), as well as by the artistic duo Nathalie Stirnimann and Stefan Stojanović (2016), who could be characterized as symbolic followers of the work of Marina Abramović and Ulay whose joint activities marked the eighth and the ninth decades of the twentieth century. Ever since the beginning of the 1970s and the founding of the Novi Sad group KOD (1970), through the theoretical performance of Zoran Belić W. and the Belgrade period of Marina Abramović, Neša Paripović, Raša Todosijević and Gergelj Urkom, it is clear that a number of performance practices have been emerging within the conceptual art. According to the established classification on the basis of media (happening, street performance, gallery performance, private performance, voice or sound, photo, film or video performance, and finally body art) or according to the “discursive frame of creation” (Vujanović 2010) i.e. artistic poetics (conceptual, feminist and female, theoretical, and political performance), it can be concluded that the performance was a highly practiced art form during the 1970s and 1980s, with Belgrade (Student Cultural Center) and Novi Sad (Youth Forum) bringing together numerous authors who approached their activities in various interdisciplinary and intertextual ways, sharply criticizing the “dominant moderately modernist and bureaucratic culture” (Vujanović 2010), and drawing attention to burning issues in both social and artistic contexts.² In this regard, the Novi Sad scene was marked by the activities of the aforementioned KOD group, which would gradually become part of the broader (provocative and politically subversive) January and February groups (1971), by the appearances of Miroslav Mandić and Slobodan Tišma, the activities of the group ∃ that nurtured linguistic and literary performance, by the Božidar Mandić’s *Family of Clear Streams* (1977) in the field of environmental activism, the Bosch + Bosch group, as well as Neo avant-garde creators of the late sixties, close to concep-

² O pojavi i razvoju performansa kod nas videti: Vujanović, Ana. „Performans umetnost: preko neoavangarde ka konceptualnoj umetnosti“, u: *Istorija umetnosti u Srbiji, 20. vek* (I tom), gl. ur. Miško Šuvaković, Beograd: Orion art, 2010. O savremenim umetničkim praksama u srpskoj umetnosti, od sedamdesetih godina do kraja dvadesetog veka, videti: Denegri, Ješa. *Srpska umetnost 1950–2000*. Beograd: Orion art, 2013; Šuvaković, Miško. *Konceptualna umetnost*. Novi Sad: Muzej savremene umetnosti Vojvodine, 2007; Unterkofler, Dietmar. *Grupa 143*. Beograd: Službeni glasnik, 2013.

² On the emergence and the development of performance in Serbia, see: Vujanović, Ana. “Performans umetnost: preko neoavangarde ka konceptualnoj umetnosti” [Performance art: through the Neo avant-garde to conceptual art], in: *Istorija umetnosti u Srbiji, 20. vek* [History of Art in Serbia, 20th Century] (Volume I), Miško Šuvaković (Ed. in Chief), Belgrade: Orion Art, 2010. On contemporary artistic practices in Serbian art from the 1970s to the end of the twentieth century, see: Denegri, Ješa. *Srpska umetnost 1950–2000* [Serbian Art 1950–2000]. Belgrade: Orion Art, 2013; Šuvaković, Miško. *Konceptualna umetnost* [Conceptual Art]. Novi Sad: Museum of Contemporary Art Vojvodina, 2007; Unterkofler, Dietmar. *Grupa 143* [Group 143]. Belgrade: Službeni Glasnik, 2013.

stvaju pomenutoj manifestaciji, s pravom mogu analizirati rezultati i dojeti akcija koje ukazuju na problematična mesta aktuelne političke i društvene stvarnosti s pozicije onih koji će se u zajednicu aktivno uključiti u predstojećim godinama. Mladi umetnik očigledno želi da se nametne kao glas razuma, tj. da svojim delovanjem osvesti pojedinca, dovede do njegove emancipacije i pokrene ga na diskusiju i dijalog. U politički angažovanom telesnom performansu *Das Opfer die neunzehn* (2015) – neposredno isprovociranim odlukom mađarskog premijera Viktora Orbana da „ojača” granicu prema Srbiji bodljikavom žicom kako bi sprečio nadiranje migranata iz Azije, Afrike i dela Jugoistočne Evrope (Kosovo i Albanija) – Marko Tošić se i sâm zavija u žice i nepomično stoji satima, proizvodeći neprijatan utisak zatočenosti i nemoći kojom posredno ukazuje na ograničenost slobodnog kretanja, slobode mišljenja i slobodnog izražavanja stavova. U društvu koje oseća kao represivno i sputavajuće, stvaralac tone u svojevolsno ćutanje i vezuje sebi ruke i noge, upućujući na činjenicu da ukoliko je čovek izolovan (usled barijera koje mu postavljaju lokalni i svetski politički moćnici), neminovno će umreti. Prema Tošićevim rečima ovaj performans „na specifičan način dovodi publiku u stanje oslobađanja i razvija osećaj hrabrosti, iako se rad perceptivno doživljava kao lišavanje sloboda.”

Ana Novaković i Milica Škrbić, u privatnom performansu *Sati ćutanja / Odavanje pošte preminuloj empatiji* (2010), ističu značaj ćutanja i introspekcije. Osećajući da stalna okrenutost spoljašnjem svetu rezultira nepotrebnim rasipanjem energije i prevelikoj izloženosti iritantnim zvucima, umetnice se povlače u tišinu izjednačavajući je s mirom, mestom meditacije i pronalaženja sebe, ali i sa evokacijom smrti. Ta smrt zapravo ukazuje na nestajanje saosećajnosti koja je izumrla među ljudima. U samostalnoj akciji *Transdisciplinarno kretanje* (2012), Ana Novaković s povezom na očima pokušava da iscrta različite predstave. Neposredovana viđenim, odupirući se potrebi da ulepša stvarnost, ona zadire duboko u podsvest i nervoznom linijom na površini ogledala ostavlja niz automatskih crteža koji joj donose iznenađenje. Nekomolisan gest vodi do samospoznaje i omogućava simboličko progledavanje, nakon uklanjanja trake sa očiju.

EksPLICITNU kritiku tranzicionog društva u krizi, u kome je prostitucija u porastu, a psihičko i fizičko zlostavljanje žena se prećutkuje, ponudili su brojni radovi u okviru *Razlika*. Dva feministička performansa Nuše Đak *Ona i Ona II*, izvedeni 2012.

tual art of the eighth decade: Bogdanka Poznanović, Slavko Matković, Katalin Ladik (from 1973 to 1978 collaborates with the Bosch + Bosch group) and Bálint Szombathy.

Although the abovementioned authors' commitment and dedication to the performance over the years cannot be compared to a one-off performance within the *Differences* project, still, given the number of visitors who attend the event every year, the results and ranges of actions that indicate problematic issues of current political and social reality can be rightly analyzed from the standpoint of those who will actively engage in the community in the coming years. A young artist clearly wants to impose himself as the rational voice, i.e. to bring awareness to the individual, to lead to his emancipation and to initiate discussion and dialogue. In politically engaged body performance *Das Opfer die neunzehn* (2015) – directly provoked by the Prime Minister Viktor Orbán's decision to "strengthen" Hungary / Serbia border barrier to prevent migrants from Asia, Africa and parts of Southeast Europe (Kosovo and Albania) to enter EU – Marko Tošić wraps himself in wire and stands still for hours, giving the unpleasant impression of confinement and powerlessness, with which indirectly shows a restriction of free movement, freedom of thought and free expression of views. In a society that feels repressive and restraining, the creator sinks into a wilful silence and binds his own hands and feet, pointing to the fact that if a human being is isolated (due to barriers imposed by national and world political leaders), one will inevitably die. According to Tošić, this performance "in a specific way brings the audience into a state of release and develops a sense of courage, although the work is perceptually perceived as deprivation of liberty".

Ana Novaković and Milica Škrbić, in a private performance *Sati ćutanja / Odavanje pošte preminuloj empatiji* [*Hours of Silence / Homage to Deceased Empathy*] (2010), emphasize the importance of silence and introspection. Feeling that constant exposure to the outside world results in unnecessary waste of energy and excessive exposure to irritating sounds, the artists retreat into silence, equating it with peace, a place of meditation and finding oneself, but also with the evocation of death. That exact death actually indicates the disappearance of compassion among humans. In her solo action *Transdisciplinarno kretanje* [*Transdisciplinary Movement*] (2012), Ana Novaković tries to draw different images blindfolded. Unmediated by what is seen, resisting the urge to beautify reality, she plunges deep into the subconscious and leaves a series of automatic

i 2013. godine, posvećeni su ženama kao žrtvama društva i preispituju posledice doživljaja žene kao seksualizovanog objekta i kao promatrane predstave. Lora Malvi (Mulvey), u tom smislu ističe da „u svojoj tradicionalno egzibicionističkoj ulozi, žene su istovremeno izložene, i ono šta se gleda, njihova pojava je kodirana za snažni vizuelni i erotski utisak tako da se može reći da one konotiraju bivanje-gledanim” (Malvi 2017: 44). Na sve ove elemente umetnica ukazuje u performansu *Ona*, dokazujući da doživljaj prostitutke kao osobe koja se može upotrebiti/iskoristiti za zadovoljenje „niskih” poriva, a zatim sakriti i učiniti nevidljivim članom društva, između ostalog, zavisi i od izbora žena koje se upuštaju u trgovinu seksom. *Ona II* rekonstruiše traumu kroz glasno izgovoren tekst. U kakofoniji ženskih vokala prepliću se bolna sećanja na silovanja, poniženja i zlostavljanja devojčica uzrasta od šest do petnaest godina. Autorka zauzima oštar stav prema okruženju i zahteva intervenciju odgovornih institucija s ciljem poboljšanja položaja „slabijeg pola” u društvu. Time se nadovezuje na svoje prethodnice, aktivistkinje (umetnice i teoretičarke) – Šantal Akerman (Akerman), Meri Kelly (Kelly), Sindi Šerman (Sherman), Joko Ono (Ono), Loru Malvi, Griseldu Polok (Pollock), Dženi Holcer (Holzer) – koje su se suštinski bavile vidljivošću žena u javnom prostoru, njihovim pravima i slobodama.

Umetnički duo Dragutin Jegdić i Mladen Stojanović posvećeni su ekološkom aktivizmu, zaštiti životne sredine, živih bića, pa i samog života. U nizu performansa oni upućuju na ugroženost životinjskih vrsta i njihovo izumiranje zahvaljujući čovekovoj sebičnosti i nebrizi. Takvi su radovi *Deformation* (2016), *Oaza* (2017) ili najnoviji, *Izumrlo šareno testo* (2018), za koje bi se Pistoletov projekat *Third Paradise* (2003) mogao smatrati uzornim. Termin *paradise* (eng. raj), umetnik dovodi u vezu sa starom persijskom reči u značenju „zaštićena bašta”, a stanovnici Zemlje su baštovani čija je misija očuvanje prirode. Jegdić i Stojanović žele da ukažu na alarmantne razmere poljuljane biološke ravnoteže, a u njihovom poslednjem izvedenom performansu svaka od pet boja kojom farbaju testo referira na jednu od pet izumrlih životinjskih vrsta (tasmanijski tigar, ptica dodo, kvaga, kornjača sa ostrva Pinta i severni beli nosorog). „Snažnim pritiscima, udarcima, kidanjem, bacanjem, sečenjem testa koje svojim šarenilom predstavlja energiju životinja, umetnici žele da prezentuju poguban uticaj ljudskog roda koji je dozvolio da se ta energija ugasi” (Stojanović, Jegdić 2019, 64).

drawings on the surface of the mirror that surprise even her. The uncontrolled gesture leads to self-realization and allows a symbolic regaining the eyesight, after removing the bandage.

An explicit critique of the society in transition, with prostitution on the rise and increased physical and psychological violence against women that is being deliberately ignored, has been offered by numerous works within the *Differences* project. Two feminist performances *Ona [She]* and *Ona II [She II]* by Nuša Đak, performed in 2012 and 2013, are dedicated to women as victims of society, and examine the consequences of seeing a woman as a sexualized object and as an observed spectacle. In this sense, Laura Mulvey points out that “in their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance encoded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*” (Mulvey in Braudy and Cohen 1999, 837). The artist points to all these elements in the performance *She*, proving that the experience of a prostitute as a person who can be used/manipulated to satisfy “basic” instincts, and then be hidden and made an invisible member of society, among other things, depends on the choice of women who engage in sex trafficking. *She II* reconstructs the trauma through a text spoken out loud. In the cacophony of female voices, painful memories of the rapes, humiliations and abuses of girls aged six to fifteen are intertwined. Nuša Đak takes a keen attitude towards the society and demands the intervention of responsible institutions in order to improve the position of the “weaker sex”. She continues the activism of her predecessors, artists and theoreticians – Chantal Akerman, Mary Kelly, Cindy Sherman, Yoko Ono, Laura Mulvey, Griselda Pollock, Jenny Holzer – who have been essentially concerned with the visibility of women in public, their rights and freedoms.

The artistic duo Dragutin Jegdić and Mladen Stojanović are dedicated to environmental activism, protection of nature and living beings, and even life itself. In a series of performances, they point to the endangered animal species and their extinction, due to human selfishness and carelessness. Such are the works *Deformation* (2016), *Oaza [Oasis]* (2017) or the most recent *Izumrlo šareno testo [Extinct Colourful Dough]* (2018), for which Pistoletto's project *The Third Paradise* (2003) could be considered a model. The artists connect the term *Paradise* with the ancient Persian word meaning “walled garden”, and the inhabitants of Earth are understood as gardeners whose mission is to preserve nature. Jegdić and Stojanović want to point out the alarming

U polju društvenog aktivizma, nastupa drugi značajan duo koji je premijerno nastupio na *Razlikama* 2016. godine. U pitanju su Natali Stirnimann iz Švajcarske i Stefan Stojanović iz Srbije, koji već tri i po godine rade zajedno, razmenjujući stvaralačke energije i prezentujući radove u čitavom svetu. Oni istražuju svakodnevne situacije, društvena pitanja i interesuje se za specifičnu performans umetnost. Grade scenografije i koriste se objektima koje modifikuju u toku performativnog čina, postajući integralni artefakti stvorenih instalacija. Njihovi nastupi su određeni osobenim vizuelnim aspektima i odabranim materijalima. Svaki rad izvode samo jednom, čime ističu neponovljivost performansa kao jednokratne forme izražavanja. Među angažovanim akcijama posebno su zapaženi: *What are We Fighting for?* izvedena u Paviljonu *Tribschenhorn* u Lucernu 2016. godine, *What if Walls were More Flexible?* u umetničkom prostoru *U10* u Beogradu 2017, kao i jedan od najnovijih radova *Keng, You Swim?* izveden u Šangaju 2018. godine.

III Od proširene skulpture do instalacije

Umetnost instalacije široko je zastupljena u drugoj polovini XX veka i najčešće ukazuje na vremenski ograničene radove u vezi sa odabranim zatvorenim ili otvorenim prostorima. Brojne efemerne instalacije utiče na mogućnost njihovog naknadnog razumevanja s obzirom na određeni socio-politički, istorijski ili geografski kontekst. Fotografije, zapisi i dokumenta dostupni iz demontiranih instalacija pomažu njihovom tumačenju. Pa ipak, s obzirom na izrazitu prisutnost pomenute umetničke forme od sedamdesetih godina do danas, veliki broj stalnih postavki svetskih muzeja (MoMA u Njujorku, Centar Žorž Pompidu u Parizu, Tate Modern u Londonu, itd.) izlažu instalacije Marsela Dišana, Roberta Morisa (Morris), Jozefa Bojsa (Beuys), Brusa Naumana (Nauman), Dena Flavina (Flavin), Mikelandela Pistoleta, Džudi Čikago (Chicago), Žan Klod i Krista (Jeanne-Claude and Christo), Janisa Kunelisa (Kounellis), Šeri Levin (Levine), Luiz Buržoa (Bourgeois), Ričarda Vilsona (Wilson), Demijena Hersta (Hirst) i brojnih drugih autora. Istovremeno, instalacije na otvorenom (parkovi, trgovi, itd) postaju neizostavni deo geografskih celina, uklapaju se u njih i postepeno ih preoblikuju, u skladu sa izvesnim namerama njihovih tvoraca, poput Klesa Oldenburga (Oldenburg), Ričarda Sere (Serra), Ričarda Longa (Long), Adriane Pajper (Piper), Roberta Indijane (Indiana), Sofi Kal (Calle), Žoane Vaskonselos (Vasconcelos), itd. Kritičar Dejvid Diter (Ditter) ističe da „se instalacija bez

magnitude of the shaken biological balance, and in their latest performance, each of the five colours with which they dye the dough, is a reference to one of the five extinct animal species (Tasmanian tiger, the dodo bird, quagga, turtle from the Pinta Island and northern white rhino). “Through intense pressures, punches, tearing, throwing and cutting the dough that with its colours represents the energy of animals, artists want to present the destructive influence of the human race that let this energy to be extinguished” (Stojanović, Jegdić 2019, 64).

Another significant duo dedicated to social activism premiered at *Differences* in 2016. Nathalie Stirnimann from Switzerland and Stefan Stojanović from Serbia have been working together for three and a half years, exchanging creative energies and presenting their works all over the world. They explore everyday situations, social issues, and are interested in a specific performance art. They build a set and use objects that they modify during their performance, making them integral artefacts of the created installation. Their performances are determined by specific visual aspects and selected materials. They perform each work only once, thus emphasizing the uniqueness of performance as a one-off form of expression. Among the engaged actions, the most notable are: *What are We Fighting for?*, performed at the Pavillon Tribschenhorn in Lucerne in 2016, *What if Walls were More Flexible?*, at the U10 art space in Belgrade in 2017, as well as one of the latest works *Keng, You Swim?*, performed in Shanghai in 2018.

III From Extended Sculpture to Installation

Installation art is widely represented in the second half of the twentieth century and most often points to time-limited works based on the selected indoor or outdoor spaces. Numerous ephemeral installations affect the possibility of their subsequent understanding given a particular socio-political, historical or geographical context. The photographs, records and documents available behind the dismantled installations help to interpret them. Yet, given the striking presence of the aforementioned art form since the 1970s, a number of permanent exhibitions in the world museums (MoMA in New York, the Pompidou Centre in Paris, Tate Modern in London, etc.) include installations by Marcel Duchamp, Robert Morris, Joseph Beuys, Bruce Nauman, Dan Flavin, Michelangelo Pistoletto, Judy Chicago, Jeanne-Claude and Christo, Jannis Kounellis, Sherrie Levine, Louise Bourgeois, Richard Wilson, Damien Hirst, and many other artists. At the same time, outdoor in-

obzira da li je u vezi s nekim ambijentom ili ne, pojavila kao fleksibilni idiom; toliko prilagodljiv da može funkcionisati kao sredstvo za dekonstrukciju ili rekonstrukciju muzeja" (Archer 2002, 2003). Instalacija podrazumeva proširenu skulpturu i s vremenom počinje da koristi prednosti savremenih tehnologija, tako da se može govoriti o foto, video i digitalnim instalacijama. Istovremeno ona insistira na interakciji i uspostavljanju osobenih relacionih odnosa s posmatračem, zahtevajući razvoj njegovih interpretativnih sposobnosti. Bez obzira od čega je napravljena (ortodoksnih ili neortodoksnih materijala), da li uključuje video ili fotografiju, ona zapravo sadrži određeno značenje i tu funkciju umetnosti Bojs objašnjava na sledeći način: „Ako nešto proizvodim, prenosim poruku nekome. Poreklo protoka informacija ne proizlazi iz materije, već iz mene, iz ideje" (Bojs u Archer 2002, 108). Upravo tu ideju posmatrač treba da prepozna u neposrednom kontaktu s delom koje mu umetnik pruža.

Izložba „Situacije. Instalacije u Vojvodini" Sanje Kojić Mladenov u Muzeju savremene umetnosti Vojvodine, održana marta 2013. godine, predstavljala je prvi dosledan pokušaj da se istraži ova složena umetnička aktivnost kod nas. Na izložbi su bili predstavljeni radovi autora različitih generacija – Artklinike, LEDarta, Igora Antića, Staniše Dautovića/Branislava Petrića, Gorana Despotovskog, Dejana Dimitrijevića, Živka Grozdanića, Lasla Kerekeša, Bojane S. Knežević, KODa, Stevana Kojića, Miroslave Kojić, Nikole Macure, Slavka Matkovića, Bogdanke Poznanović, Maje Rakočević-Cvijanov, Lasla Salme, Lidije Srebotnjak Prišić, Slobodana Stošića, Đule Šanta, Predraga Siđanina, Nataše Teofilović, Verbumprograma, Lea Vidaković, Dragana Vojvodića, Ljubomira Vučinića – koji su ostavili značajan trag u galerijskom, alternativnom, javnom i virtuelnom prostoru kroz *in situ* umetničku praksu. Odabrane instalacije fokusirale su se na kompleksnost kultura i nacija, veze između regionalne i svetske umetničke scene, na odnos tehnologije i čoveka, probleme stvaralaca i neadekvatnu kulturnu politiku. Čini se, zapravo, da su učesnici projekta *Razlike* nastavljajući aktivizma svojih prethodnika i da instalacijom teže da naglase društvenu dimenziju i inkorporiranje različitih socijalnih formi iz neumetničkog polja delovanja (edukativne, istraživačke ili političke prakse), u registar umetnosti (Bishop 2006: 10–13). Prema rečima Kler Bišop kroz aktivaciju, autorstvo i zajednicu – posredstvom kojih se definiše aktivno učešće publike u realizaciji dela – budi se svest o mestu

stallations (like parks or squares) become an indispensable part of geographical units, fitting into them and gradually reshaping them, depending on particular intentions of their creators, such as Claes Oldenburg, Richard Serra, Richard Long, Adrian Piper, Robert Indiana, Sophie Calle, Joana Vasconcelos, and others. Critic David Dietcher points out that "installation art, whether sight-specific or not, has emerged as a flexible idiom; so flexible in fact that it can function all at once as a means of deconstructing the museum and of reconstructing it" (Archer 2002, 2003). Installation brings to mind expanded sculpture, and over time it begins to take advantage of modern technology, so that it can be defined as photo, video or digital installations. Simultaneously, it insists on interaction, establishes personal relations with the spectator, and demands the development of his interpretive abilities. No matter what it is made of (traditional or unorthodox materials), whether it includes video or photography, it actually contains some meaning, and this function of art Beuys explained as follows: "If I produce something, I transmit a message to someone else. The origin of the flow of information comes not from matter, but from the 'I', from an idea" (Beuys in Archer 2002, 108). The spectator should recognize this particular idea in direct contact with an artwork.

Sanja Kojić Mladenov's exhibition *Situacije. Instalacije u Vojvodini* [Situations. Installation Art in Vojvodina] at the Museum of Contemporary Art Vojvodina, held in March 2013, represented the first consistent attempt to explore this complex artistic activity in our country. The exhibition featured works by authors of different generations – Artklinik, LEDart, Igor Antić, Staniša Dautović/Branislav Petrić, Goran Despotovski, Dejan Dimitrijević, Živko Grozdanić, László Kerekes, Bojana S. Knežević, KOD, Stevan Kojić, Miroslava Kojić, Nikola Macura, Slavko Matković, Bogdanka Poznanović, Maja Rakočević-Cvijanov, Laslo Salma, Lidija Srebotnjak Prišić, Slobodan Stošić, Djula Santa, Predrag Siđanin, Nataša Teofilović, Verbumprogram, Lea Vidaković, Dragan Vojvodić, Ljubomir Vučinić – who left an important impact in both gallery and alternative public or virtual spaces through their *in situ* artistic practice. Selected installations focused on the complexity of cultures and nations, the links between the regional and international art scene, the relationship among technology and man, the problems of authors and inadequate cultural politics. In fact, participants in the *Differences* project seem to be the followers of their predecessors' activism, and through installations seek

koje subjekat ima u političkoj i socijalnoj realnosti; govori o destabilizaciji hijerarhijskog odnosa na liniji stvaralac/recipient, ukazujući na nepredvidivost rezultata kao posledice kreativne razmene (Bishop 2006: 12).

Mnogobrojne interaktivne realizacije u prethodnoj deceniji u okviru *Razlika* motivišu posmatrača da uđe u prostor alternativne društvenosti kako bi se istražile relacije između čoveka i sveta, preispitao lični identitet, kao i veza između stvarne i virtuelne slike pojedinca. U njoj su, između ostalog, uspostavljeni kritički modeli koji omogućavaju suočavanje sa sobom, poput instalacije Nine Komel i Dušana Brkovića, *Zasjeda* (2013) sa 178 kamera od kojih samo jedna radi, dok su ostale u službi njenog prikriivanja. Prema rečima umetnika, cilj zasede je da se zabeleži „istinska reakcija kada niko ne gleda. Jedino nenametnuta kamera hvata prirodnu reakciju dok uključivanje kamere ispred posmatrača automatski uzrokuje neku vrstu pretvaranja, odbojnosti, treme” (Komel, Brković 2013, 37). Želja da se isključe mediji, rijaliti programi, sapunice, da se kaže “ne” žutoj štampi i tabloidima, nalazi se u osnovi instalacije *Muvol* (2012) Kristine Oparušić, baziranoj na jednostavnom pozivu da se konzumira lek placebo efekta, kako bi se pojedinac izborio s negativnim efektima prekomerne upotrebe televizije i dnevnih novina. Kako je u pitanju medikament, s dozom naglašene ironije umetnica brižljivo ispisuje uputstvo za upotrebu *Muvola* koristeći se prepoznatljivom terminologijom farmaceutske industrije koju otvoreno karikira. Njen lek treba da nas odlepi od ekrana za koji se lepimo kao muve, dopuštajući sebi da nesvesno podlegnemo savremenoj zavisnosti od masovnih medija.

Problem virtualne realnosti, viđenja sebe kao idealnog drugog i pitanje simuliranih identiteta nalazi se u fokusu instalacije *Psychedelic princess* (2011) Bojane S. Knežević. Konstrukcija identiteta zavisi danas i od tehnologije i od medija, te neminovno dolazi do raskola između uma i tela. Šta je stvarno, a šta virtuelno? Na koji način narcistička kultura vodi u opsesivno traganje za večnom mladošću koja, naročito u slučaju žena, postaje imperativ življenja? U kom trenutku strahovi od prolaznosti prerastaju u paničnu potragu za idealnom slikom sebe, vodeći do neuroza i psihološkog rascepa?

Tematici raspodele teritorija, problemu raspada bivše Jugoslavije, preispitivanju ideoloških matrica, kao i neravnopravnog odnosa između velikih sila i malih država nastalih nakon balkanskih sukoba devedesetih godina prošlog veka, posvećen je rad *Uslovna sloboda* iz 2012, Nine Komel i Dušana Brkovića.

to emphasize the social dimension and incorporation of different collective activities from the non-artistic field of action – educational, research or political practice – into the field of art (Bishop 2006, 10–13). According to Claire Bishop, through activation, authorship and community – through which the active participation of the audience in the realization of the work is defined – the consciousness of the subject’s role in political and social reality is awakening. She also talks about destabilizing the hierarchical creator/recipient relationship pointing to the unpredictability of results as a consequence of creative exchange (Bishop 2006, 12).

Numerous interactive realizations in the last decade within *Differences* motivate the spectator to enter the space of alternative sociality in order to explore the relations between man and the world, to examine personal identity, as well as the connection between the real and the virtual image of the individual. It has, among other things, established critical models that allow coping with oneself, such as the installation of Nina Komel and Dušan Brković, *Zasjeda* [Ambush] (2013) with 178 cameras, only one of which working while the others serve to conceal it. According to the artists, the aim of the ambush is to record “a genuine reaction when no one is watching. Only an unobtrusive camera captures a natural reaction. The camera pointed at the spectator automatically causes some kind of pretending, repulsion and anxiety” (Komel, Brković 2013, 37). The desire to exclude media, reality programs, soap operas, to say “no” to the yellow press and tabloids is at the heart of Kristina Oparušić’s installation *Muvol* (2012), based on a simple invitation to consume a placebo effect drug in order for an individual to fight the negative effects of the television and daily newspapers overdose. As it is a medicament, the artist, with a touch of irony, painstakingly writes down the instruction manual for *Muvol* using the distinctive terminology of the pharmaceutical industry, which she openly satirizes. Her medicine is supposed to unstuck us from the screen we glue to like flies [muve], allowing ourselves to unconsciously succumb to our modern addiction to mass media.

The problem of virtual reality, of seeing oneself as an ideal *other* and the issue of simulated identities is the focus of Bojana S. Knežević’s installation *Psychedelic princess* (2011). The construction of identity today depends on both technology and the media, and a crack between mind and body is inevitable. What is real and what is virtual? In what ways does narcissistic culture lead to an obsessive pursuit of eternal youth, which,

Njihova interaktivna prostorno-vremenska instalacija skreće pažnju na nepostojanje slobode odlučivanja na prostoru SFRJ, nakon čijeg su raspada pojedinačne novoustanovljene države dobile jedinstvene telefonske pozivne brojeve. Neiskorišćenim brojevima (+383, +384, +388) autori dodeljuju „buduće” nezavisne države (Kosovo, Vojvodina, Sandžak), ukazujući na apsurdnost tzv. slobodnog odlučivanja u geografskom prostoru determinisanih sloboda. U opisu instalacije sastavljene od stola prekrivenog zastavom bivše Jugoslavije s telefonskim aparatima raspoloživim publici koja treba da proveri mogućnost korišćenja fiktivnih brojeva, autori postavljaju pitanje zašto je 1992. između +381 za Srbiju i +385 za Hrvatsku ostavljen slobodan prostor, a 2007. godine Crnoj Gori dodeljen broj +382, i zaključuju da je velikim silama, po svemu sudeći, bio poznat izgled današnjih teritorija na kojima se nalazila Jugoslavija (Komel i Brković 2012, 47). Sonja Jankov istakla je da su umetnici „u političkom domenu realnosti otkrili prazno mesto razlike koja je (...) razlika radi razlikovanja nečega što je do nedavno bilo deo jedne nerazdvojne celine, znak za jedinstvo” (Jankov 2013, 8).

Preplitanje umetničkog i neumetničkog delovanja kao suštinska odlika savremene umetnosti najjasnije se uočava u akciji Sonje Radaković *Sonja za MSUV* (2013). Umetnica kopira postupak političkih stranaka i skuplja potpise građana kako bi „legitimno” zaslužila izlagački termin u Muzeju savremene umetnosti Vojvodine. Uz naglašeni sarkazam, Radakovićeva se oblači u odelo i izlazi na ulicu da bi skupila dovoljan broj potpisa za census i dobila izložbu u muzeju u kome je prethodne godine odbijena. Želeći da javnosti skrene pažnju na činjenicu da u domaćoj sredini politika kreira kulturne programe u institucijama koje ih „samo” realizuju, uključujući veliki broj građana u realizaciju svoje akcije, Radakovićeva je, kako Burio upućuje, unela u svet umetnosti pravila ponašanja koja su karakteristična za vanumetničke svetove (2003, 16), tj. u umetnost uvela relacije koje su zasnovane na političkim konceptima.

Radovi Sare Masnikose iz serije *Sve igre koje smo igrali* (2018) čine prostorne objekte koji prikazuju različite vidove društvenog angažovanja. Kutije sa integrisanim figurama ukazuju na određenu situaciju, događaj, akciju. Prema rečima umetnice „ovi radovi prikazuju segment života kroz interakciju društvene igre, određujući status u međuljudskom i prostornom dijalogu. Ograničeni prostor, mapiran kroz dimenziju kutije, predstavlja pozornicu određene čovekove funkcije.” S obzirom

especially in the case of women, becomes the imperative of living? At what point does the fear of transience grow into a panic search for the ideal image of oneself, leading to neuroses and psychological disruption?

The issue of divided territories, the problem of war in the region of the former Yugoslavia, the question of ideological matrixes, and the unequal position between the political forces and the small countries created after the Balkan conflicts during the 1990s, are the focus of artists Nina Komel and Dušan Brković and their work *Uslovna Sloboda* [*Conditional Freedom*] from 2012. Their interactive space-time installation reveals the non-existing freedom of choice in the region of the former Yugoslavia. The constituent republics of the SFRY spilt apart and became independent states with their unique area codes. The unused codes (+383, +384, +388) are assigned, by the artists, to the future independent countries (Kosovo, Vojvodina, Sandžak), anticipating new political turmoil and pointing to the absurdity of the so-called free decision making in the geographical space of determined freedom. In the description of the installation, consisting of a table covered with the flag of Yugoslavia and telephones which can be used by spectators in order to check the quality of communication between the newly established states, the authors ask why there was a disruption of continuity between +381 for Serbia and +385 for Croatia in 1992, whereas Montenegro was assigned +382 only in 2007. They conclude that the major political forces were, obviously, familiar with the exact scenario for the Balkan breakup (Komel and Brković 2012, 47). The artists “in the political domain of reality revealed an empty space of difference which is the difference (...) made in order to distinguish something that was part of a unique whole, a sign for unity” (Jankov 2013, 8).

A combination of artistic and non-artistic practices, as an essential characteristic of contemporary art, is the basis of Sonja Radaković’s action *Sonja za MSUV* [*Sonja for MoCAV*] (2013). The artist appropriates the social patterns of political parties and collects signatures from citizens in order to set a date for her exhibition, at the Museum of Contemporary Art Vojvodina, in a “legitimate” way. Approaching her action ironically, Radaković, like politicians, dresses in her business suit and goes into the street to collect signatures for crossing her “official census”, hoping that this will be a sufficient reason for the Museum to accept her previously rejected artworks. Revealing that it is the political parties in power that create programs in the official cultural institutions, by engaging a large number of citizens

na činjenicu da se veliki broj umetnika, filozofa i sociologa i danas ispomaže teorijom logičkih i matematičkih igara kako bi shvatili principe funkcionisanja političkog i ekonomskog sistema, rad Sare Masnikose čini se izuzetno relevantnim i savremenim.

Konačno, možda jedan od najaktuelnijih radova predstavlja instalacija *Labeled* (2018) Jelene Gajinović, koja na jednostavan način progovara o represivnoj politici predsednika Donalda Trampa. Bez dodatnog komentara, koji ovoj uvećanoj i izloženoj američkoj vizi putnice Jelene Gajinović nije ni potreban, autorka izražava kritiku današnje Amerike i prenosi osećaj poniženja s kojim se susrela pošto je ugledala novoustanovljeni tip vize što joj omogućava „One week trip to New York with Boyfriend“. U toj apsurdnoj anotaciji jednostavno je sumirana vladajuća podela na velike i male, bitne i nebitne, one koji imaju moć i one koji tu moć ne poseduju, ali je implicitno sadržana i rodna uslovljenost i ograničenost putovanja jedne devojke, isključivo u pratnji momka. Koliko je decenija prošlo od prvih feminističkih apela za rodnom ravnopravnošću i to baš u pomenutoj Severnoj Americi? Da li je moguće da se putovanje ženi dozvoljava samo u prisustvu muškarca, pitanje je koje obično lebdi nad glavom belog zapadnoevropskog intelektualca kada vidi par što stiže iz islamskih zemalja? Pa ipak, Jelena Gajinović dolazi iz pretežno hrišćanske Srbije, te je još začudnija diskriminacija koja upućuje na belu srpsku ženu kao potencijalnu opasnost za Ameriku. Sedmodnevni boravak u Njujorku s mladićem je sve što će od prelepih Sjedinjenih Država umetnica videti. Upravo zato njen lightbox svetli kao opomena i upozorenje svima koji i dalje, sa zvezdama u očima, posmatraju današnju Ameriku kao zemlju istine, ljubavi, jednakosti i slobode.

Aktuelnoj brizi za planetu Zemlju i njene ugrožene resurse posvećena je i Adrienn Újházi, naročito u seriji radova objedinjenog naslova *That's Life*. Više puta prisutna na *Razlikama* ona realizuje niz interaktivnih instalacija pomoću kojih istražuje odnos čoveka i prirode, a boginja Gea, zaštitnica evolucije i života, postaje njihova središnja figura. Umetnica bira netipične slikarske materijale pozajmljene iz prirode, čime svoje stvaralaštvo definiše kao *bio art*. Ona neretko upotrebljava ovalne forme koje simbolično predstavljaju jaje semena i ćelije kao osnove života. Adrienn Újházi, međutim, prekoračuje granice simboličkog i u svoje umetničke radove integriše klice bilja te sama dela postaju mali ekosistemi sa sopstvenim životnim fazama.

into her action, Radaković, as Bourriaud points out, conducted herself inside the art world on the basis of the worlds that are heterogeneous to it (2003, 16), i.e. she introduced relational worlds governed by political concepts.

Sara Masnikosa's works from the series *Sve igre koje smo igrali* [*All Games We Used to Play*] (2018) are spatial objects that show different forms of social engagement. Boxes with integrated figures indicate a particular situation, event or action. According to the artist, "these works portray a segment of life through the interaction of social game, determining status in interpersonal and spatial dialogue. Limited space, mapped by the dimension of a box, represents the stage of a particular human function". Due to the fact that many artists, philosophers and sociologists still use theory of games to understand the principles of the functioning of the political and economic systems, Sara Masnikosa's work seems to be extremely relevant and contemporary.

Finally, perhaps one of the most up-to-date works is Jelena Gajinović's installation *Labeled* (2018), which speaks conveniently of President Donald Trump's repressive politics. Without further comment, which is not even needed for Jelena Gajinović's enlarged and exhibited US visa, the author expresses criticism of present-day America and conveys the sense of humiliation she felt after seeing the newly-created visa type, which allows her a "One week trip to New York with Boyfriend". This absurd annotation simply summarizes the ruling division into big and small, important and irrelevant, those who have power and those who do not possess it, but it also implicitly contains the gender conditionality and limitations regarding a possibility for a girl to travel exclusively accompanied by a boyfriend. How many decades have passed since the first feminist fought for gender equality in North America? Is it possible that a woman is allowed to travel only in the presence of a man is a question that still bothers a white Western European intellectual when meets a couple arriving from Islamic countries? Yet, Jelena Gajinović comes from a predominantly Christian Serbia, so even more striking is the discrimination that points to a white Serbian woman as a potential danger to America. A seven-day stay in New York with her boyfriend is all that the artist would see from the beautiful United States. That is why her lightbox shines as a warning and a reminder to all who still, with stars in their eyes, view contemporary America as a land of truth, love, equality and freedom.

The current concern for the Earth and its endangered resources is also addressed by Adrienn Újházi, especially in the series of

Minimalističkoj estetici i preispitivanju prostorno-vremenskih odnosa posvećene su brojne instalacije rađene za projekat *Razlike*. Upotrebom jednostavnih, jeftinih materijala na kojima se minimalno interveniše, a čiji se moduli ponavljaju, bave se Aleksandra Obradović u zidnom reljefu *Mutanti* (2012) sastavljenom od „humanizovanih” kesa za usisivače, kao i Kristina Oparušić u instalaciji *Must have* (2013) napravljenom od tri stara jastuka, koji uprkos istrošenosti mogu otvoriti put ka tuđim snovima. Instalacije *Passing through* (2015) i *Singularity* (2018) Sandre Janjatić su moćni, svedeni crno-beli objekti koji upućuju na pojmove beskonačnosti, zakrivljenosti i kontinuuma. Nastavljajući se na istraživanja kolega minimalista, Janjatićeva suvereno vraća instalaciju iz polja tehnoloških inovacija i poželjne interakcije u polje samodovoljne skulpture čije glatke crne površine zrače i osvajaju minucioznošću izvođenja.

IV Trajanje *Razlika*

Januara 2019. godine u renoviranom prostoru nekadašnje fabrike svile, Kulturnoj stanici Svilara, postavljena je još jedna izložba *Razlika*. Uprkos sumnjama i ozbiljnom razmišljanju o zaustavljanju manifestacije koja se odvija u otežanim kulturnim uslovima i uz znatno redukovani budžet, *Razlike* su ipak opstale. Pregledom samo jednog, odabranog segmenta preboga produkcije sada već petnaestogodišnjeg festivala umetnosti, jasno je da on ima potencijal da nastavi dalje, prekorači granice Vojvodine i Srbije, spremno zakorači u Evropu i ostvari veze s brojnim srodnim manifestacijama. Podstičući slobodu umetničkog stvaralaštva i insistirajući na eksperimentu, „kreativna laboratorija”, projekat *Razlike* je i osnovan s namerom da motiviše mlade na aktivno komentarisanje društva u kome žive i na zauzimanje kritičkog stava kako prema umetničkim, tako i prema vanumetničkim fenomenima. Razmišljajući o ličnim i globalnim problemima, o apсурdim današnjice i njihovom prihvatanju, brojni stvaraoci 21. veka ponudili su dela čiji sadržaj Uelbek opisuje na sledeći način: „Utisak da mir u dvorištu vlada / Iz libanskog rata video-zapisi / I pet muškaraca sa Zapada / O društvenim naukama naglas misli” (Uelbek 2019, 171). Ukoliko su savremeni umetnici, prema nesumnjivo ironičnim Uelbekovim stihovima, sebi postavili za cilj da mapiraju društvene odnose i ukažu na njihove slabosti kako bi sistem postepeno transformisali do njegovog očekivanog poboljšanja za širu zajednicu, onda su učesnici *Razlika* savladali osnovni zadatak. Budući izazov jeste osvajanje

works of the overall title *That's Life*. Repeatedly present at the *Differences* project, she realizes a series of interactive installations through which she explores the relationship between man and nature, and the goddess Gaia, the patron saint of evolution and life, is their central figure. The artist chooses atypical painting materials borrowed from nature, thus defining her work as *bio art*. She often uses oval shapes that symbolically represent the semen egg and the cells as the basis of life. Adrienn Újházi, however, transcends the boundaries of the symbolic and integrates the germs of herbs into her artworks, so the installations themselves become small ecosystems with their own life stages.

A number of installations designed for the *Differences* project have been dedicated to the minimalist aesthetics and rethinking of space-time relations. Aleksandra Obradović in the wall relief *Mutanti* [*Mutants*] (2012), made of “humanized” vacuum cleaner bags, as well as Kristina Oparušić in the installation *Must Have* (2013), made of three old pillows that, despite being worn out, can pave the way for other people’s dreams, deal with using simple, inexpensive materials. On their repeated modules, the artists make minimal interventions. Sandra Janjatić’s installations *Passing Through* (2015) and *Singularity* (2018) are powerful, minimal black and white objects that suggest concepts of infinity, curvature and continuum. Relying on the research of fellow minimalists, Janjatić impressively replaces her installation from the field of technological innovation and a desirable interaction to the realm of a self-sufficient sculpture whose smooth black surfaces radiate with a meticulous performance.

IV Duration of the *Differences* project

In January 2019, another exhibition of *Differences* was staged in the renovated building of the former silk factory, the Svilara Cultural Station. Despite doubts and serious thinking about ceasing the event that was taking place in difficult cultural conditions and with a heavily reduced budget, *Differences* persisted. By reviewing only one selected segment of the rich production of the now fifteen-year-old art festival, it is clear that it has the potential to move on, cross the borders of Vojvodina and Serbia, readily enter Europe and make connections with numerous related events. Encouraging the freedom of artistic creativity and insisting on experiment, a “creative laboratory”, the *Differences* project, was founded with the intention of motivating young people to actively comment on the society in

nje neosvojenih (misaonih) prostora i potraga za novim strategijama opstanka, jer umetnost teži da bude upečatljivija od života, baš kao što je „karta zanimljivija od teritorije“ (Uelbek 2011, 49).

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which they live and to take a critical stance towards both contemporary art and the society in which it is produced. Reflecting on personal and global problems, the absurdities of today and their acceptance, numerous 21st-century creators have offered works whose content Houellebecq describes as follows: "Impression of peace in the courtyard / Trafficked videos of the war in Lebanon/ And five Western males / Discussed social science" (Houellebecq 2019, 171). If contemporary artists, according to the undoubtedly ironic Houellebecq's verses, have set for themselves the goal of mapping social relations and revealing their weaknesses in order to gradually transform the system to its expected improvement for the wider community, then the participants of *Differences* have mastered the main task. The future challenges are to conquer unknown (mental) spaces and to search for new survival strategies, because art tends to be more compelling than life, just as "the map is more interesting than the territory" (Houellebecq 2011, 49).

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PROJEKAT RAZLIKE / THE DIFFERENCES PROJECT

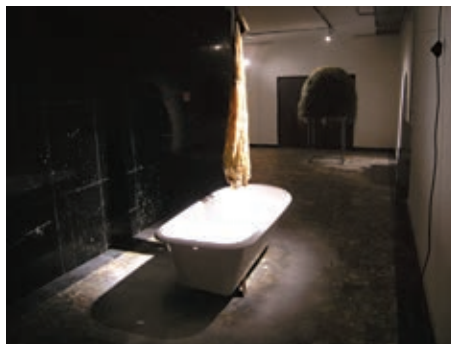
15 GODINA PROJEKTA RAZLIKE / 15 YEARS OF THE DIFFERENCES PROJECT

PROJEKAT *RAZLIKE*.
PERFORMANS I INSTALACIJA
THE *DIFFERENCES* PROJECT:
PERFORMANCE AND INSTALLATION ART

RAZLIKE / DIFFERENCES ²⁰⁰⁵

Muzej savremene umetnosti Vojvodine, Novi Sad / Museum of Contemporary Art Vojvodina, Novi Sad

Učesnici / Participants: Aleksandra Erdeljan, Biljana Jankoski, Vlado Rančić, Goran Despotovski, Dragan Matić, Emilija Boroja, Zoran Bulatović, Igor Stević, Igor Veljković, Ljubica Denković, Sabina Stanković, Milica Denković, Tijana Titin.



Zoran Bulatović, instalacija / installation.

Muzej savremene umetnosti Vojvodine /
Museum of Contemporary Art Vojvodina, 2005

RAZLIKE / DIFFERENCES ²⁰⁰⁶

Galerija Podrum, Novi Sad / Podroom Gallery, Novi Sad

Učesnici / Participants: Aleksandra Nikić, Bosiljka Zirojević, Bojan Marinković, Darko Đorđević, Dragan Živančević, Dragan Matić, Vlado Rančić, Goran Despotovski, Zoran Bulatović, Isidora Todorović, Jelena Vujičić, Korina Gubik.



Aleksandra Nikić, instalacija / installation.
Bojan Marinković, instalacija / installation.

Galerija Podrum / Podroom Gallery, 2006

RAZLIKE / DIFFERENCES 2007

XII Art expo, Novi Sad / XII Art Expo, Novi Sad

Projekta *Razlike* / Presentation of the *Differences* project.

„Novkabel“, Novi Sad / Novkabel, Novi Sad

Radionica, prezentacija projekta *Razlike* /

Workshop, presentation of the *Differences* project.



Novkabel, akcija - obilazak pogona fabrike / Novkabel, action - factory tour, 2007



RAZLIKE / DIFFERENCES 2009

Muzej savremene umetnosti Vojvodine, Novi Sad / Museum of Contemporary Art Vojvodina, Novi Sad

Učesnici / Participants: Ana Novaković, Aleksandra Šovljakov, Bojana Knežević, Bosiljka Zirojević, Bojan Novaković, Goran Despotovski, Darija Medić, Davor Gromilović, Dragan Matić, Dragan Živančević, Đerđi Ačaji, Željana Jurković, Iva Šijan, Igor Cvejić, Jastra Jelačić, Mladen Vračarić, Milica Škrbić, Miroslav Dajč, Nataša Preljević, Nenad Ignjatov, Predrag Kovačić, Sonja Paunović, Tamara Vajs, Tijana Luković, Tijana Holpert.



Nataša Preljević, instalacija / installation.
Ačaji Đerđi, video-instalacija / video-installation.

Muzej savremene umetnosti Vojvodine /
Museum of Contemporary Art Vojvodina, 2009

[...] Teritorija na kojoj živimo (Vojvodina, Srbija, Balkan..) je oduvek bila stećište razlika između nacija, religija i kultura, i iz tog razloga uzrok mnogih konflikata u kojima je borba za moć uvek nastojala da izazove mržnju prema drugačijem. Napetost stvaraju sa jedne strane razlike između etničkih grupa, religija i kultura, a sa druge nadmoć jednog autoriteta i jedne političke ideje koja odvodi u jednoličnost i brisanje razlika. Uniformnost i različitost su dva suprotna termina koja predstavljaju maksimum neprijateljskih tenzija u trenutnom društvenom sistemu. Politika koja dopušta ljudima da vole razlike je neophodna za razvoj novih, naprednih društvenih sistema.

Ime pokreta *Voleti razlike* obuhvata koncept koji ide izvan racionalnog shvaćanja tolerancije i prodire direktno u područje osećanja: ljubav predstavlja osećanje privlačnosti i uzbuđenja izraženih privrženosti i posvećenošću. Otvorenost, osećajnost i toplo prihvatanje razlika među individuuama i društvenim grupama daje prednost "humanosti" u okviru globalne slike sveta. To omogućava slobodniju i otvoreniju fokusiranost na kreativnost.

Sanja Kojić - Mladenov (deo teksta iz kataloga *Razlike* 2006)

[...] The territory we live in (Vojvodina, Serbia, the Balkans ..) has always been an intersection of differences between nations, religions and cultures, and for this reason the cause of many conflicts in which the struggle for power has always sought to provoke hatred for another. Tensions are created on the one hand by differences between ethnic groups, religions and cultures, and on the other by the supremacy of one authority and one political idea that leads to uniformity and the elimination of differences. Uniformity and diversity are two opposing terms that represent the maximum of hostile tensions in the current social system. A politics that allows people to love differences is necessary for the development of new, advanced social systems.

The name of the *Love Differences* movement encompasses a concept that goes beyond a rational understanding of tolerance and infiltrates directly into the realm of feelings: love represents the feeling of attraction and excitement expressed by affection and commitment. The openness, sensitivity and warm acceptance of differences between individuals and social groups favor "humanity" within the global image of the world. This allows a more free and more open focus on creativity.

Sanja Kojić - Mladenov (excerpt from the *Differences* 2006 catalog)

Sanja Paunović, *Elemental*, instalacija / installation.

Muzej savremene umetnosti Vojvodine / Museum of Contemporary Art Vojvodina, 2009



RAZLIKE / DIFFERENCES ²⁰¹⁰

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika*

Učesnici / Participants: Aleksandra Obradović, Ana Golović, Aleksandar Matijević, Ana Novaković, Alisa Tot, Aleksandra Šovljakov, Adrijana Mracina, Adnan Bulić, Ana Komatina, Bojan Grujić, Goran Despotovski, Dušan Perić, Danijela Cvjetan, Dejan Ilić, Dejan Nikolić, Dušan Vuletić, Dragan Živančević, Dragan Matić, Dimitrije Crvenčanin, Đorđe Marković, Đerđi Ačaji, Željana Jurković, Zinaida Matosjan, Zoran Dorić, Irena Savičić, Ivana Šimin, Ivan Bereš, Irina Stojšić, Iva Šijan, Jelena Bulajić, Jelena Marinković, Kristina Oparušić, Ljubomir Vučinić, Ljubomir Šćepanović, Marko Brkić, Marija Cvetković, Marko Ubović, Milica Škrbić, Milan Aleksić, Maša Pavlović, Marina Čirović, Nikola Ševo, Nenad Ignjatov, Nikola Macura, Nebojša Slankamenac, Petar Perić, Petar Stamenković, Rina Vukobratović, Slobodan Stošić, Slađana Đukanović, Sanja Janković, Stevan Kojić, Sonja Radaković, Sandra Košić, Slaviša Malić, Tamara Kokić, Tamara Spasojević, Tamara Delić, Tijana Luković, Helena Gažo.

Muzički performans / Music performance: *Telafaks*

*Eng. Factory.

Univerzitetska biblioteka *Svetozar Marković*, Beograd / Svetozar Marković University Library, Belgrade

Učesnici / Participants: Ana Novaković, Goran Despotovski, Dušan Perić, Dušan Vuletić, Dragan Matić, Dragan Živančević, Dimitrije Crvenčanin, Irina Stojšić, Jelena Bulajić, Jelena Marinković, Kristina Oparušić, Ljubomir Vučinić, Marina Čirović, Marija Cvetković, Milica Škrbić, Nikola Macura, Petar Perić, Sanja Janković, Stevan Kojić, Slobodan Stošić, Sonja Radaković, Slađana Đukanović.



Dušan Vuletić, instalacija / installation.
Telafaks, muzički performans / music performance.
Neposredna akcija-performans / Direct, action-performance.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika, 2010





Ana Novaković, Milica Škrbić, performans / performance.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika, 2010

o ćutanju nije ćutanje • instrukcije za ćutača • žrtvuj govorenje da bi slušao • žrtvuj svoje reči zarad tišine • zatvori oči i udahni duboko • održavaj kadencu disanja • u početku se naše ćutanje paradoksalno manifestuje u tome da čujemo previše zvukova • tišina bi trebalo da nam pruži ospokojavajući ugođaj • ali može uplašiti one koji ne uspevaju da sebi priušte odsustvo zvuka • ćutati bez truda je talenat • ćutanje ne bi trebalo da bude zadatak već praksa • možete ćutati fizički ali nije lako ćutati psihički • tišina i samoća se često nalaze zajedno • nikako ne govorite sa sobom • u sebi • kada želite da ćutate • unutrašnja tišina nije ista kao spoljašnja • tišina • smrt i empatija • čujnost vs • nečujnost • život vs • smrt • preminuće empatije zaslužuje sate mišaoe sućuti • nikada ne mogu doživeti apsolutnu tišinu • smrt i tišina međusobno korespondiraju kroz isto nemoguće iskustvo • nadnesena tišina i nadvita smrt začarano su povezane • tišina je simbol mira • zvuk je simbol aktivnosti • dokle god živiš ne možeš osetiti apsolutnu tišinu • biće tišine • biće ćutanja • dok ne umrem postojaće zvuk • ćutanje kao poslednja pričest • tišina u čehovljevoj opladi • tišina kao potraga za neočekivanim zvukom • ćutanje kao meditacija • tišina • ćutanje kao osama • isceljujuća moć ćutanja • ćutanje kao saučesće • ćutanje •

about silence is not silence • instructions for the quiet person • sacrifice speaking to listen • sacrifice your words for silence • close your eyes and breathe deeply • maintain cadence of breathing • initially our quietness is paradoxically manifested in hearing too many sounds • silence should provide a soothing atmosphere • but it can scare those who fail to afford the absence of sound • being quiet effortlessly is a talent • quietness should not be a task but a practice • you can be quiet physically, but being quiet mentally is not that easy • silence and solitude are often together • do not talk to yourself • self-talk • when you want to remain silent • inner silence is not the same as external • silence • death and empathy • audibility vs • inaudibility • life vs • death • demise of empathy deserves hours of compassionate thought • I can never experience absolute silence • death and silence correspond to one another through the same impossible experience • impending silence and hovering death are magically linked • silence is a symbol of peace • sound is a symbol of activity • as long as you live you cannot feel absolute silence • there will be silence • there will be quietness • there will be sound until I die • quietness as the last communion • silence in a Chekhov bet • silence as a search for unexpected sound • silence as meditation • silence • silence as solitude • healing power of silence • silence as condolence • quietness

Ana Novaković, Milica Škrbić, performans / performance.

Slobodan Stošić, instalacija / installation.

Univerzitetska biblioteka „Svetozar Marković“, Beograd / Svetozar Marković University Library, Belgrade, 2010



RAZLIKE / DIFFERENCES 2011

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika

Učesnici / Participants: Adela Pavkov, Aleksandar Bunčić, Aleksandar Matijević, Aleksandra Obradović, Alisa Tot, Ana Vidaković, Ana Stefanović, Andrea Petrović, Biljana Jevtić, Bojan Vukadinov, Bojana Knežević, Bojan Novaković, Bosiljka Zirojević, Valentina Talijan, Vladimir Frelih, Vladimir Matuski, Vlado Rančić, Gojko Dutina, Goran Despotovski, Goran Mrvić, Davor Gromilović, Danijela Cvjetan, Danilo Vuković, Dejan Pulić, Dimitrije Crvenčanin, Dragan Matić, Dušan Perić, Đorđe Marković, Đorđe Ilić, Zinaida Matosjan, Irena Mirković, Irina Stojšić, Ivan Jovanović, Jelena Tolimir, Jelisaвета Vičić, Jovana Ilić, Katarina Stojanović, Kristina Oparušić, Lidija Marinkov-Pavlović, Ljubica Stojanović, Ljubomir Vučinić, Maja Jockov, Marija Jevtić, Marija Mandić, Marina Čirović, Marko Brkić, Miroslav Dajč, Nenad Ignjatov, Nenad Veljović, Nikola Macura, Nikola Marinkov, Petar Perić, Rina Vukobratović, Sanja Janković, Sanja Merča, Selena Junačkov, Simonida Jovanović, Slađana Đukanović, Slobodan Stošić, Slobodanka Milošević, Stanimir Miličić, Tamara Kokić, Tomislava Sekulić, Željana Jurković, Željko Mandić.

Savremena galerija Zrenjanin / Zrenjanin Contemporary Gallery

Učesnici / Participants: Aleksandra Obradović, Ana Stefanović, Bojan Vukadinov, Bojana Knežević, Bojan Novaković, Vlado Rančić, Vladimir Frelih, Goran Despotovski, Goran Mrvić, Davor Gromilović, Dragan Matić, Dušan Perić, Đorđe Ilić, Đorđe Marković, Željana Jurković, Jelena Tolimir, Katarina Stojanović, Ljubica Stojanović, Ljubomir Vučinić, Marija Jevtić, Nikola Macura, Petar Perić, Sanja Janković, Sanja Merča, Simonida Jovanović, Selena Junačkov, Slađana Đukanović, Slobodan Stošić, Stanimir Miličić, Tomislava Sekulić.



Stanimir Miličić, Marija Jevtić, *Čuj nas kako diše*, interaktivni happening / *Hear Us Breathe* interactive happening.

Slađana Đukanović, *Disjunction*, instalacija / installation.

Goran Mrvić, *Smena*, instalacija / *The Shift*, installation.

Ana Stefanović, *Netačne misli*, instalacija / *Inaccurate Thoughts*, installation.

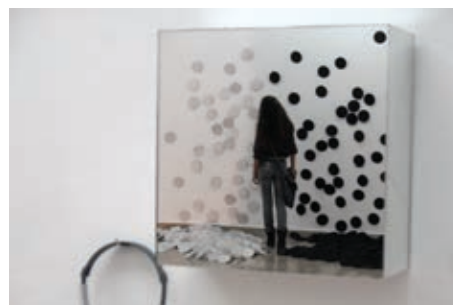
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika, 2011

[...] U nekom umetničkom dijalogu koji polazi od različitih viđenja slike sveta se postavlja pitanje odnosa dve ili više umetničkih pozicija, pitanje razumevanja umetničkog rada onog drugoga umetnika i pitanje dijalektike. Svako od nas ima svoje granice, bez obzira na to koliko je daleko otišao u procesu mišljenja, svako se kreće u jednom ograničenom prostoru. Može se reći da se svaki umetnik kreće po određenoj energetskej orbitali. Da bi se izmestio iz takvog kretanja, u prenesenom smislu reči neophodan je uticaj spolja, potrebna je nekakva sila, neko iskustvo koje će mu dati energiju da pređe na neku drugu orbitalu. Dijalog je jedan od načina da se umetnik podstakne da razmisli o sopstvenim predrasudama, odnosno da dođe do kvalitativno novog mišljenja. Svaki čovek je sklon oportunizmu, intelektualnoj lenjosti, liniji manjeg otpora, pa tako i umetnik u sferi vizuelnog mišljenja teži već isprobanim prostorima, prostorima za koje misli da su sigurni i u kojim se oseća suvereno. Dijalog je u tom smislu dobra tehnika unutrašnje strategije kojom svaki učesnik u dijalogu može da proveri sopstvenu misaonu poziciju.

Selman Trtovac (deo teksta iz kataloga *Razlike* 2011)

[...] In an artistic dialogue that starts from different perceptions of the image of the world, there arise questions regarding the relationship of two or more artistic positions, the understanding of the other artist's work, and dialectics. Each one of us has our limits; no matter how far one has gone in the process of thinking, everyone moves in one limited space. It can be said that every artist is active in a certain energy orbit. To move away from such an activity, metaphorically speaking, some external influence is required, some kind of force, some experience that will give them energy to traverse to another orbit. A dialogue is one way to encourage artists to reflect on their own prejudices, that is, to arrive at a qualitatively new opinion. Each person is prone to opportunism, intellectual laziness, a line of less resistance, and so the artist in the sphere of visual thinking tends to spaces he used before, spaces that he thinks are safe and in which he feels sovereign. A dialogue in this regard is a good technique of internal strategy by which each participant in the dialogue can check their own thinking position.

Selman Trtovac (excerpt from the *Differences* 2011 catalog)



Stanimir Miličić, Marija Jevtić, *Čuj nas kako diše*, interaktivni happening / *Hear Us Breathe*, interactive happening.
Slađana Đukanović, *Disjunction*, instalacija odraz u radu Bojane Knežević / *Disjunction*, installation, reflected in Bojana Knežević's work.

Savremena galerija Zrenjanin / Zrenjanin Contemporary Gallery, 2011

[...] prihvatanje razlika jeste obično, svakodnevno pitanje. Koliko god se na ovoj temi insistiralo u globalnim razmerama, u običnom životu ljudi često je prisutan strah i nerazumevanje različitosti. Običan čovek u običnom životu teško prihvata razlike među ljudima u bilo kom obliku – razlike u poreklu, veri, vaspitanju, kulturi, obrazovanju, bogatstvu, načinu života, navikama, životnim principima ili političkim stavovima. Prihvatanje razlika jeste sveobuhvatni projekat za 21. vek, projekat koji se odnosi na sve sfere ljudskog delovanja, kako u opštem, tako i u svakom pojedinačnom slučaju. Teorija esencijalista i raznih drugih pokreta koji su insistirali na jednoobraznosti i istomišljenju danas su davno napuštena prošlost, a prihvatanje različitosti jeste veliko iskušenje za čoveka današnjice i budućnosti.

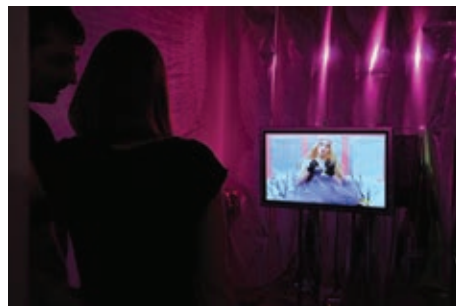
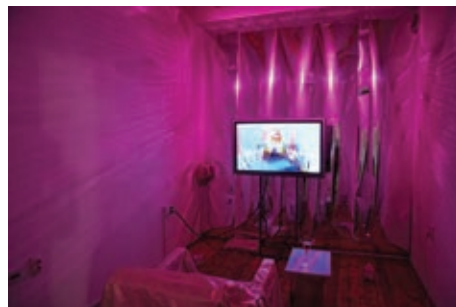
[...] Možda ideja da umetnost bude vodilja u transformaciji društva jeste utopijska, ali činjenica je da je ono što je suštinski predstavljalo neki period tokom istorije na prvom mestu vidljivo u umetničkim delima, ali i da je umetnost često (zlo)upotrebljavana da bi politika ostvarivala svoje ciljeve. Tako da nikako ne smemo zanemariti snagu koju umetnost ima u društvenim i političkim događanjima. Pitanje je samo koliko je društvo zaista zrelo i sposobno da prihvati ono što joj umetnost nudi?

Sunčica Lambić - Fenjčev, *Razlike - projekat za 21. vek*
(deo teksta iz kataloga *Razlike* 2011)

[...] accepting differences is a common, everyday issue. As much as this topic has been insisted on on a global scale, fear and misunderstanding of diversity are often present in ordinary people's lives. Ordinary people in ordinary life find it difficult to accept differences between people in any form – differences in origin, religion, upbringing, culture, education, wealth, lifestyle, habits, life principles or political attitudes. Embracing differences is a comprehensive project for the 21st century, a project that addresses all spheres of human action, both generally and individually. The theory of the essentialists and various other movements that insisted on uniformity and like-mindedness are nowadays ancient history, while accepting diversity is a great temptation for the man of today and of the future.

[...] Perhaps the idea of art as a guiding force in the transformation of society is utopian, but the fact is that what has essentially represented periods throughout history is in the first place visible in the works of art, but also that art has often been (mis)used in order for politics to pursue its goals. So by no means must we neglect the power that art has in social and political occurrences. It is only a matter how mature and capable society is to accept what art has to offer.

Sunčica Lambić - Fenjčev, *Differences – a Project for the 21st Century*
(excerpt from the *Differences* 2011 catalog)



Bojana Knežević, *Psychedelic Princess*, video-instalacija-performans /
Psychedelic Princess, video-installation-performance.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika, 2011

Davor Gromilović, *What I did, where I've been and what I've seen in the last six months!* intervencija u prostoru / intervention in space.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2011



sledeća strana / next page: Đorđe Ilić, *Klon KPNA*, objekat (papir) / *KPNA Clone*, object (paper)
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika, 2011

Slobodan Stošić, instalacija / installation.

Savremena galerija Zrenjanin / Zrenjanin Contemporary Gallery, 2011

Đorđe Marković, *Renesansna anatomija*, print-instalacija / *Renaissance Anatomy*, print-installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika, 2011





RAZLIKE / DIFFERENCES²⁰¹²

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika

Učesnici / Participants: Aleksandra Dević, Adela Pavkov, Marijana Buljovčić, Nenad Ignjatov, Aleksandra Obradović, Bojan Novaković, Goran Despotovski, Darko Aćimović, Dušan Brković, Nina Komel, Dušan Savković, Gordana Kaljalović, Mirjana Blagojev, Jelena Bulajić, Marija Cvetković, Kristina Oparušić, Marko Jozić, Mihajlo Sporn, Vukašin Šoć, Nikola Macura, Slobodan Stošić, Marija Jevtić, Đorđe Ilić, Ljubica Stojanović, Tamara Kokić, Bojana Radenović, Nuša Đak, Ana Novaković, Lazar Čurčić, Marija Kovač, Lazar Kalember, Marija Mandić, Dejan Jankov, Đorđe Odanović, Andrea Mernjik, Igor Matić, Irena Mirković, Simonida Jovanović, Dragana Radenović, Gala Čaki, Valentina Talijan, Nikolina Stjepanović Medić, Marko Brkić, Silvija Metzger, Sergej Tucakov, Davor Gromilović, Slađana Đukanović, Ana Vrtačnik, Željko Mandić, Biljana Jevtić, Dragan Matić, Vladimir Frelih, Goran Tešanović, Luna Jovanović, Lidija Marinkov Pavlović, Dragan Hajrović, Marina Milanović, Predrag Uzelac, Mia Ćuk, Milica Denković, Danijela Tasić, Sonja Radaković, Bosiljka Zirojević Lečić, Stanimir Miličić.

Muzički performans / Music performance: *Svashta*, Zoran Popović, Aleksandar Stojšin, Dejan Subotić, Nebojša Ćirić, Florian Gstettner, Stanimir Miličić, Darko Aćimović.

soundcloud.com/svashta



Neposredna akcija u prostoru, *Zagrljaj* Stanimir Miličić, rad Dejan Jankov, instalacija *Nadzorni organ* / *The Hug* direct action in space
Dejan Jankov, *Supervisory Body*, installation.
Mia Ćuk, *Dijalog maski*, akcija-print / *Dialogue of Masks*, action-print.
Nenad Ignjatov, *Danas su tanjiri na meniju*, instalacija / *Plates are on the Menu Today*, installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2012



Svashta, muzički performans / music performance:
Zoran Popović, Aleksandar Stojšin, Dejan Subotić, Nebojša Ćirić, Florian Gstettner, Stanimir Miličić, Darko Aćimović.
sledeća strana / next page: Vukašin Šoć, instalacija *omaž*
(*Joseph Beuys*) / *homage (Joseph Beuys)*, installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2012







Nina Komel, Dušan Brković, *Uslovna sloboda (Ja sam kao SLOBODAN)*, instalacija / *Conditional Freedom (I am Allegedly FREE)*, installation.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2012

instalacija *Uslovna sloboda (Ja sam kao SLOBODAN)* je prostorno-vremenska instalacija koja preispituje jednu od teorija zavere. „Pozivani broj ili predbroj je niz brojeva koji se biraju kada se želi uspostaviti telefonska veza između dva mesta ili dve države“. Međunarodni telefonski kod je broj koji se dodeljuje državama po određenom kriterijumu (lokacijama). Shodno tome, „država koja nastaje dobija svoj međunarodni kod kako bi se uspostavio redosled među istim“. Rad predstavlja bivšu državu Jugoslaviju sa devet telefona kao predviđanje situacije koja sledi. Posle raspada Jugoslavije dodeljeni su međunarodni telefonski kodovi novonastalim državama: +381 (Srbija), +382 (Crna Gora), +383 (?), +384 (?), +385 (Hrvatska), +386 (Slovenija), +387 (BiH), +388-?, +389 (Makedonija)

Zvučnim simbolima slušalice postaju države, gde ostaju tri prazna mesta, koja nas podstiču da sami zaključimo sled događaja koji je „unapred predviđen“ (Kosovo, Sandžak i Vojvodina?). Postavlja se pitanje: „Zašto je 1992. godine između pozivnog broja +381 za Srbiju i +385 za Hrvatsku ostavljen slobodan prostor, a 2007. godine Crnoj Gori dodeljen broj +382 i zašto je preskočen broj +388?“. Po svemu sudeći, bio je poznat izgled današnjih teritorija na kojima se nalazila Jugoslavija. Rad govori o uslovnoj slobodi, a uslovna sloboda jeste sloboda pod stranim pravilima i u okviru stranih političkih interesnih sfera i ambicija, odnosno NEsloboda.

The *Conditional Freedom (I am Allegedly FREE)* installation is a space-time installation that reexamines one of the conspiracy theories. “A dialing code or area code is a series of numbers that are dialed upon establishing a telephone connection between two areas or countries.” An international telephone code is a number assigned to countries by a specific criterion (locations). Accordingly, “the emerging country is given its international code in order to establish order among them.” The work presents former Yugoslavia with nine phones as a prediction of the situation that would follow. After the breakup of Yugoslavia, international area codes were assigned to the newly established states: +381 (Serbia), +382 (Montenegro), +383 (?), +384 (?), +385 (Croatia), +386 (Slovenia), +387 (BiH), + 388 (?), +389 (North Macedonia).

By the sound of a handset, states emerge, while there are three unoccupied places, which encourage us to conclude on our own a sequence of events that is “foreseen” (Kosovo, Sandžak and Vojvodina?). The question arises: “Why was there a disruption of continuity between a dialling code +381 for Serbia and +385 for Croatia in 1992, whereas Montenegro was assigned +382 in 2007, and why the +388 number was skipped?” Apparently, it had been known how the territories of the former Yugoslavia would look like today. The work is about conditional freedom, and conditional freedom is freedom under foreign rules and within foreign political spheres of interest and ambition, that is, Unfreedom.

[...] Ukoliko više insistiramo na pojavnosti razlike, utoliko više tematizujemo ono diskontinuelno, ukoliko značajnost (diferenciju) pretpostavljamo homogenitetu beskonačnosti (in-diferenciji) utoliko je čvršći identitet koji uspostavljamo, utoliko nam se više očituje unutrašnja smisaona povezanost razlučenoga, utoliko mišljenje stiče moć beskonačne samorefleksije.

[...] Za celokupan korpus izloženih dela moglo bi da se kaže da na izvestan način potvrđuje ovaj odnos simbolizacije značajnosti i prevazilaženja novovekovne okulocentričnosti jednim radikalno novim, prevratničkim odnosom prema materijalu u koji on ne projektuje unapred zamišljenu poruku, definitivnost smisla ili svoj senzibilitet koji bi mogao da se univerzalizuje; ova dela reafirmišu značaj neposrednosti fizičke prisutnosti u svim njenim aspektima i nužnost dodira, taktilnog sa-obraćanja, kojim se oko preobražava u čulo dodira. U reafirmaciji tako postavljene neposrednosti krije se i izazov razumevanja razlike.

Radovan Popović, *Mišljenje razlikâ kao njihovo predočavanje - plaidoyer za jednu moguću vizuelizaciju naspramnosti*
(deo teksta iz kataloga *Razlike* 2012)

[...] The more we insist on the manifestation of difference, the more we thematize the discontinuous, if the significance (differentiation) is preferred over the homogeneity of infinity (in-differentiation), the more rigid the identity we establish is, the more the inner meaningful connection of the discerned is manifested, the more thought acquires the power of infinite self-reflection.

[...] The whole corpus of the exhibited works could be said to affirm in some way this relation of symbolizing significance and overcoming the new age oculocentricity with a radically new, transformative attitude towards material into which it does not project a pre-conceived message, definiteness of meaning or its sensibility which could be universalized; these works reaffirm the importance of the immediacy of physical presence in all its aspects and the necessity of touch, of tactile co-addressing, by which the eye is transformed into a sense of touch. The reaffirmation of such immediacy thus poses the challenge of understanding the difference.

Radovan Popović, *Thinking differences as their presentation – a plaidoyer for one possible visualization of parallelism*
(excerpt from the *Differences* 2012 catalog)



Slobodan Stopić, *Divna, divna, divna sramota*, instalacija /
Wonderful, Wonderful, Shame, installation.
Vukašin Šoć, *omaž (Joseph Beuys)*, instalacija / *homage*
(Joseph Beuys), installation.

Studentski kulturni centar Novi Sad, Fabrika /
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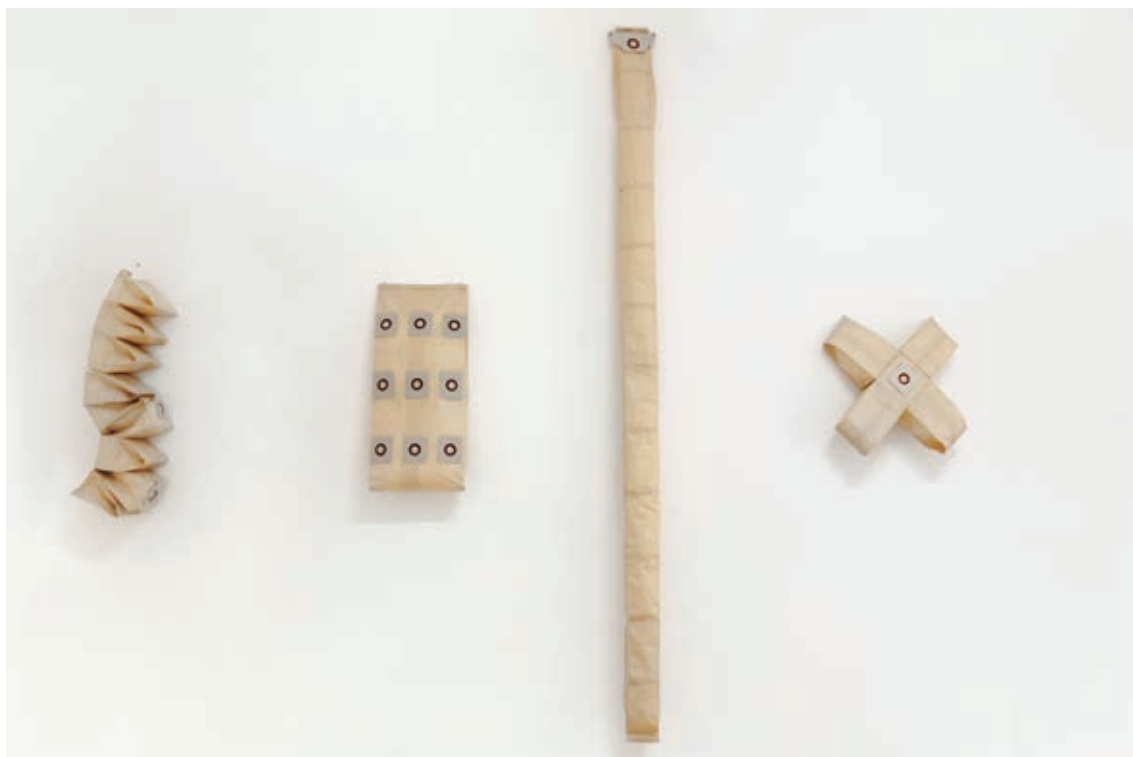


Kristina Oparušić, *Muvol*, instalacija / installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2012

ŠTA JE LEK MUVOL I ČEMU JE NAMENJEN - *Muvol* spada u grupu placebo lekova. U jednoj dražeji sadrži 50% želatina životinjskog porekla, 20% vode, 25% šećera, 4% arome jagode, 1% prehrambene boje i skroba. Nakon prolaza kroz želudac gastrozistentne dražeje omogućuju brzu raspoloživost aktivne supstance u krvotoku i brzo delovanje. Lek *Muvol* koristi se za lečenje bolesti izazvanih preteranim konzumiranjem produkata *mas-medija*. Lek se može koristiti za lečenje sledećih stanja: hronično gledanje u ružičaste flekice, pojava zavisnosti pri konzumiranju TV sapunica, nevoljno ili voljno (teži oblik oboljenja) pamćenje melodija i tekstova pesama iz oblasti turbo folka i srodnih kategorija, potreba za rešavanjem emotivnih problema putem reality programa i nekontrolisano praćenje emisija takve vrste, hronična potreba za sredstvima informisanja tabloidnog karaktera, pojava zavisnosti pri konzumiranju žute štampe itd. ŠTA TREBA DA ZNATE PRE NEGO ŠTO UZMETE LEK MUVOL: Lek *Muvol* ne smeće koristiti: ako ste alergični (preosetljivi) na bilo koji od sastojaka ovog leka. Primena drugih lekova: *Muvol* ne utiče na delovanje drugih lekova. Uzimanje leka sa hranom ili pićem: *Muvol* dražeje mogu se koristiti sa ili bez hrane. Konzumiranje alkohola uz lek ne stvara kontraindikacije. Uticaj leka na upravljanje motornim vozilima i mašinama: korisnici leka mogu da voze ili rukuju mašinama jer *Muvol* ne izaziva kontraindikacije. Kako se upotrebljava lek *Muvol*: lek možete uzeti bez preporuke lekara, doziranje se određuje individualno, u zavisnosti od stanja korisnika i njegovog odgovora na terapiju, dražeja se može progutati cela, ali je poželjno sažvakati je. Ukoliko ste uzeli više leka nego što je trebalo: ukoliko dođe do predoziranja može se javiti mučnina i intolerancija na proizvode sličnog sastava. Moguća neželjena dejstva: lek *Muvol* može izazvati neželjena dejstva samo ukoliko dođe do predoziranja. KAKO ČUVATI LEK MUVOL: rok upotrebe leka je od 5 do 7 dana od datuma proizvodnje, čuvanje na sobnoj temperaturi. DODATNE INFORMACIJE: Kako izgleda lek *Muvol* i sadržaj pakovanja, dražeje su želatinaste strukture u nijansama plave, bele i crne boje sa utisnutim znakom muve, lek se pakuje u plastičnoj ambalaži (~45 kom. u pakovanju) i papirnoj ambalaži (1 kom. u pakovanju). Režim izdavanja leka: lek se izdaje bez lekarskog recepta, datum proizvodnje 21. 06.2012. Nosilac dozvole i proizvođač: Kristina Oparušić, Projekat *Razlike* 2012.

WHAT MUVOL IS AND WHAT IT IS USED FOR – *Muvol* is a placebo medicine. One dragee contains 50% animal gelatin, 20% water, 25% sugar, 4% strawberry flavor, 1% nutritional color and starch. After passing through the stomach, gastro-resistant dragees allow rapid availability of the active substance in the bloodstream and a rapid action. *Muvol* is used to treat diseases caused by excessive consumption of *mass media* products. The medicine can be used to treat the following conditions: chronic staring at pink spots, the onset of addiction when consuming TV soap operas, unwillingly or willingly (severe illness) memorizing tunes and song lyrics in the field of turbo folk and related categories, the need to solve emotional problems through reality programs and the uncontrollable watching of them, chronic need for tabloids, the emergence of addiction when consuming the yellow press, etc. WHAT DO YOU NEED TO KNOW BEFORE TAKING MUVOL – You should not take *Muvol*: if you are allergic (hypersensitive) to any of the ingredients of this medicine. Other medicines and *Muvol*: *Muvol* does not affect the performance of other medicines. Taking medicine with food or drink: *Muvol* dragees can be used with or without food. Consuming alcohol with the medicine does not create contraindications. Driving and using machines: *Muvol* has no effect on driving or using machines. How to use *Muvol*: you can take the medicine without a doctor's recommendation, the dosage is determined individually, depending on the condition of the user and his response to therapy, the dragee may be swallowed whole, but it is desirable to chew it. If you take more medicine than you should: if you overdose, nausea and intolerance to products with similar components may occur. Possible side effects: *Muvol* can cause side effects only if an overdose occurs. HOW TO STORE MUVOL: Shelf life is 5 to 7 days from the manufacturing date, kept at room temperature. ADDITIONAL INFORMATION: What *Muvol* looks like and contents of the pack – gelatinous blue, white and black dragees with the embossed shape of the fly [*muva*]; the medicine is packed in plastic (~ 45 pcs. per pack) and paper packaging (1 pc. per pack). Medication regimen: the medicine is dispensed without a doctor's prescription, manufacturing date 21 /06/ 2012. Marketing Authorization Holder and Manufacturer: Kristina Oparušić, the 2012 *Differences* project.



Aleksandra Obradović, *Mutanti*, instalacija / *Mutants*, installation.
Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2012



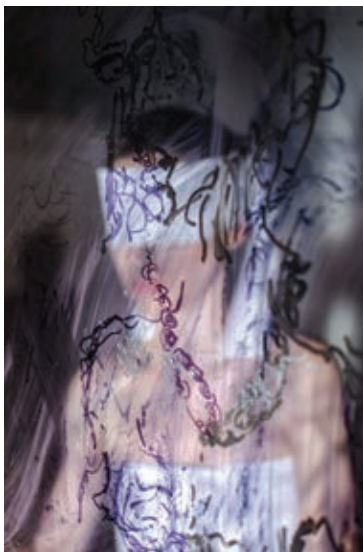
Nuša Đak, *Ona*, performans / *She*, performance,
Učesnice / Participants: Jelena Galović, Nina Rukavina, Kristina Savkov, Mia Simonović,
Mina Pavlica, Tatjana Jakić, Aleksandra Pejić, Nuša Đak
Muzika / Music: Aleksandar Poznan.

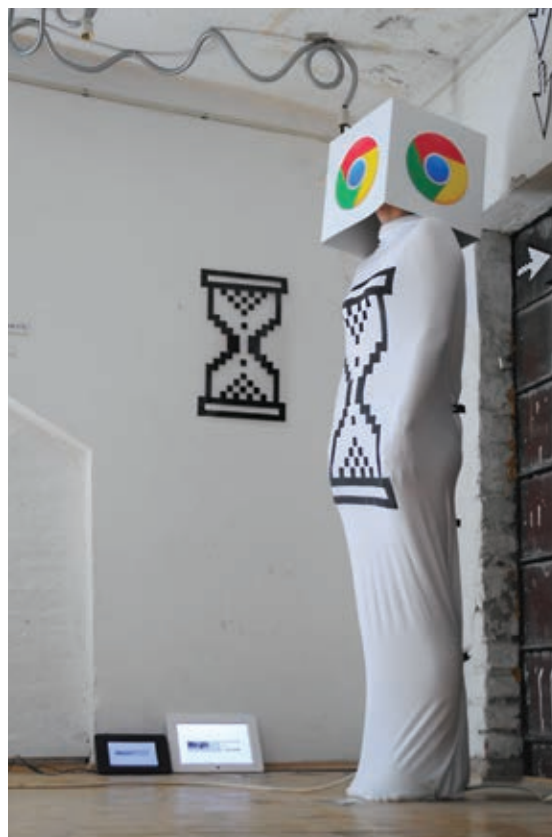
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2012





Ana Novaković, *Vizibilno = Sećanje*, performans / *Visible = Remembering*, performance.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2012





Irena Marković, *Google poetry*, performans / performance.
 Valentina Talijan, *Introspection - Mousetrap*, performans / performance.
 Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2012



RAZLIKE / DIFFERENCES²⁰¹³

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika

Učesnici / Participants: Ada Kobusiewicz, Aleksandra Obradović, Andrea Boroš, Andrea Mernjik, Andrea Petković, Aleksandra Dević, Aleksandar Čikoš, Biljana Jevtić, Bosiljka Zirojević Lečić, Bojan Krtinić, Bojan Novaković, Bojana Radenović, Borislava Nedeljković Prodanović, Valentina Talijan, Vlado Rančić, Vukašin Šoć, Vladimir Frelj, Gojko Dutina, Goran Despotovski, Danijela Tasić, Darko Aćimović, Danijela Veselinović, David Mareš, Dejan Jankov, Dejan Subotić, Dragan Matić, Dragana Radenović, Dušan Brković, Dušan Savković, Dene Šendula, Đorđe Ilić, Đorđe Marković, Đorđe Ćirković, Ena Petrović, Ema Stojanović, Zoran Radulović, Indira Kandić Nazzal, Irena Mirković, Ivan Perak, Ivana Marić, Isidora Todorović, Jelisaveta Vičić, Jelena Rezać, Kristina Oparušić, Kosovka Simović, Laura Limburger, Lidija Marinkov Pavlović, Luna Jovanović, Ljubomir Vučinić, Ljubica Babić, Lazar Kalember, Marija Cvetković, Marija Jevtić, Milica Dukić, Milan Basarić, Mia Simonović, Miroslav Pestelek, Mirjana Raković, Mina Pavlica, Miloš Ilić, Nevena Popović, Nemanja Sovtić, Nikola Macura, Nina Komel, Nikola Nikolić, Nikola Zelić, Nikola Macura, Nikola Pavlović, Nikola Ćirić, Nuša Đak, Nevena Topalov, Nebojša Ćirić, Nenad Mikalački, Nikola Radović, Natalija Palurović, Radica Đedović, Sanja Janković, Samra Šabanović, Sanja Stojilković, Sergej Tucakov, Slađana Đukanović, Sonja Radaković, Srđan Đurić, Srđan Ilić, Srđan Šarović, Stefan Stojanović, Stanimir Miličić, Stanislav Drča, Simonida Jovanović, Sunčica Pasuljević Kandić, Tamara Višković, Tijana Petrović, Tomislav Todorović, Tatjana Jakić, Tea Vidaković.

Muzički performansi / Music performances:

Ambiente: Nikola Ćirić, Bojan Krtinić, Nemanja Sovtić, Nikola Macura, Danijela Veselinović, Đorđe Marković.

Svashta: Mirjana Raković, Nevena Topalov, Nebojša Ćirić, Dejan Subotić, Nenad Mikalački, Đorđe Ćirković, Miroslav Pestelek, Darko Aćimović.

Svetlucavi duh: Ena Petković, Danijela Veselinović, Radica Đedović, Nikola Pavlović, Bojan Krtinić, Aleksandar Čikoš, Milan Basarić, Stanimir Miličić.

Galerija Ružić, Slavonski Brod, Hrvatska / The Ružić Gallery, Slavonski Brod, Croatia

Učesnici / Participants: Umjetnička akademija Osijek (Dora Tomić, Marija Mikulić Bošnjak, Lucija Jakovina, Vladimir Frelj); Akademija umetnosti Novi Sad (Goran Despotovski, Bojan Novaković, Bosiljka Zirojević Lečić, Dragan Matić).



Stanislav Drča, Zoran Radulović, *Bitka za Kosovo*, performans-interaktivna instalacija / *The Battle for Kosovo*, performance - interactive installation.

Ambiente, muzički performansi / music performance: Nikola Ćirić, Bojan Krtinić, Nemanja Sovtić, Nikola Macura, Danijela Veselinović, Đorđe Marković.

Luna Jovanović, *Oda organskom*, instalacija / *Ode to the Organic* installation.

Svetlucavi duh, muzički performansi / music performance: Ena Petković, Danijela Veselinović, Radica Đedović, Nikola Pavlović, Bojan Krtinić, Aleksandar Čikoš, Milan Basarić, Stanimir Miličić.

[...] Ovogodišnja realizacija projekta Razlike je razlika u trajanju svih onih vrednosti i nivoa značenja reči razlika na koje se projekat fokusira – socioloških, ekonomskih, kulturnih i političkih. Projekat je ove godine prikazao širok spektar vidova vizuelnog, performativnog i interaktivnog izražavanja koji se razlikuju od svedene i grube podele likovnih umetnosti koju je Akademija umetnosti u Novom Sadu ponudila učesnicima kada su stupili na nju. U tom smislu, autori su ove godine pristupili dekonstrukciji i rekonstrukciji prostora, procesa i značenja umetničkog dela, ali i dekonstrukciji i dogradnji akademskih disciplina, okupirajući i pretvarajući u svoj umetnički izraz igre u domenu binarnih razlika koje karakterišu svaki jezički znak, pa i artefakt. Kroz proces igre, struktura delâ je prevazišla merila klasičnog poimanja umetničkog dela i uključila umetnike same, kao i posmatrače u završni produkt umetničkog procesa. Delo je postalo poprište igre sveta u svetu igre, to jest igre svetom u svetu umetnosti. Umetničko delo je takođe postalo igra teorijom savremene umetnosti i teorijama društva tako da radovi predstavljeni ove godine u okviru projekta Razlike preispituju umetnost postavangarde, transavangarde, konceptualne, multimedijalne umetnosti i neoenformela u istoj meri u kojoj se „igraju“ odnosima moći i nadgledanja, oslanjajući se na teoriju panoptikona i arhipelaga-zatvora Mišela Foucaulta).

Sonja Jankov, *Razlike u trajanju* (deo teksta iz kataloga *Razlike* 2013)

[...] This year's realization of the *Differences* project is the difference in lasting of all those values and levels of meaning of the word 'difference' the project focuses on – sociological, economic, cultural and political. This year the project displayed a wide range of visual, performative and interactive ways of expression that were different from the reduced and rough categorization of fine arts offered by the Academy of Arts in Novi Sad to participants when they joined it. In this sense, this year the authors approached to deconstructing and reconstructing the space, process and meaning of the work of art, as well as to deconstructing and improving academic disciplines, occupying and transforming into their artistic expression games in the domain of binary differences that define every linguistic character, including artifact. Through playful activities, the structure of the works transcended the standards of the classical conception of the work of art and included the artists themselves, as well as the spectators in the final product of the artistic process. The work has become the playground for the game of the world in the world of games, that is, playing with the world in the world of art. The work of art also challenges contemporary art theory and social theories, so the works presented this year as part of the *Differences* project examine the art of Post avant-garde, Transavantgarde, conceptual, multimedia art and Neo-informalism in the same way they "play" with relations of power and surveillance, relying on the theory of panopticon by Michel Foucault and his carceral archipelago.

Sonja Jankov, *Differences in time* (excerpt from the *Differences* 2013 catalog)



Tijana Petrovič, *Treptaj umesto predrasuda*, performans-instalacija /
A Wink Instead of Prejudices, performance-installation.

Sergej Tucakov, interaktivna-instalacija *Drawing robots* /
Drawing Robots, interactive-installation.

Studentski kulturni centar Novi Sad, Fabrika /
 Student Cultural Center Novi Sad – Fabrika 2013.



prethodna strana / previous page: Marija Jevtić, *Začarani krug*, instalacija-performans / *Circulus vitiosus (Vicious Circle)*, installation-performance.
Saradnici / Collaborators: Ana Jovanović, Nebojša Ćirić, Ratomir Jevtić.

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U radu se na interaktivan način istražuje borba individue sa sopstvenim destruktivnim nasleđem, te prevazilaženje ranije nametnutih obrazaca ponašanja uz pomoć altruistički usmerene unutrašnje energije, a sve sa ciljem demonstriranja dvosmernog odnosa između spoljnog (materijalnog) i unutrašnjeg (duhovnog) nivoa egzistencije.

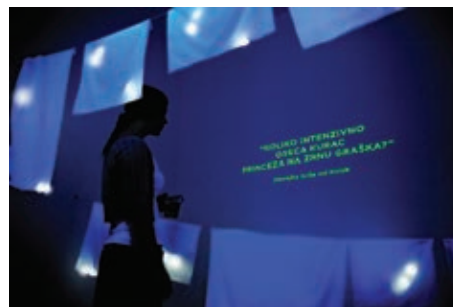
Struktura performansa bazirana je na opoziciji dve situacije. U prvoj mlada devojka izvodi ritmičke repetitivne pokrete, kojima uvodi suštinski nepotreban red među posude sa potencijalno blagotvornim sadržajem – lekovitom vodom. Ali rezultat te aktivnosti izostaje, efekta nema ni kod subjekta (devojke) niti kod bilo koga drugog. Sve vreme prisutna nepomična starija muška osoba simbolizuje devojčinu porodicu, njeno mesto u unutrašnjem svetu subjekta je samo formalno, bez pravog dijaloga i stvarnog razumevanja. Čvrsto ustaljene strukture ne omogućavaju da energija prostruji. Druga situacija je nadilaženje takvih rigidnih okvira, kao rezultat interakcije subjekta sa publikom tj. drugim individuama, uz uslov postojanja vere u mogućnost promene ranije postojećeg modela. Ukoliko neko od posmatrača pokaže autentično interesovanje za dragocenu tečnost, akterka ga vodi u drugu prostoriju, gde se posmatrač može umiti vodom sa čudotvornog izvora i osetiti njenu isceliteljsku moć. Taj fizički kontakt je ujedno i medijum za transfer unutrašnje duhovne energije od subjekta prema spolja i obrnuto.

Ukoliko unutrašnja vera u moć interakcije izostane, nema ni transformacije, pa se posmatrač neminovno vraća na raniji stadijum i u prvoj prostoriji, u društvu nepomične žive ljudske figure, zauzima svoj položaj pasivnog posmatrača stvari.

The work explores in an interactive way the struggle of the individual with his own destructive heritage, and overcoming the imposed patterns of behavior with the help of altruistically directed internal energy, all with the aim of demonstrating a two-way relationship between the external (material) and internal (spiritual) levels of existence.

The structure of the performance is based on the opposition of two situations. In the first, a young girl performs rhythmic, repetitive movements, restoring essentially unnecessary order among the pots with potentially beneficial content – healing water. However, the activity lacks a result; there is no effect neither on the subject (the girl), nor on anybody else. A motionless older male person, who is present all the time, symbolizes the girl's family; its place in the subject's inner world is only formal, without real dialogue and real understanding. Firmly established structures do not allow energy to flow. The second situation is the overcoming of such rigid frames, as a result of the subject's interaction with the audience, i.e. with other individuals, which requires the presence of the faith in the possibility of changing the pre-existing model. If one of the spectators shows an authentic interest in the elixir, the actress takes him to another room, where the spectator can wash himself with water from a miraculous source and feel its healing power. This physical contact is also a medium for the transfer of inner spiritual energy from the subject to the outside and vice versa.

If there is no inner faith in the power of interaction, there is no transformation, so the spectator inevitably returns to an earlier stage and in the first room, in the company of a still living human figure, takes his position as a bystander.

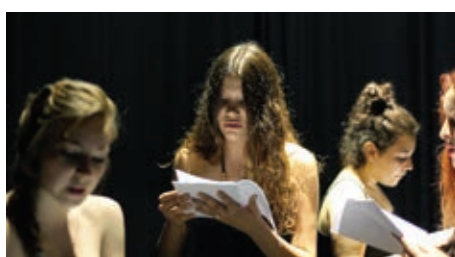


Bojana Radenović, instalacija / installation.

Đorđe Ilić, Simonida Jovanović, *Fabrika*, akcija-mural / *Factory*, action-mural.

David Mereš, *Welcome*, instalacija / installation.

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Ona - u formi knjige sačinjene iz dvadeset različitih autobiografskih priča. Priče su kratke i anonimne. Svaka priča je lično iskustvo dvadeset različitih devojaka. Njihovo iskustvo, tj. njihova priča je nastala u razdoblju od njihove šeste do petnaeste godine života. Ono nam prikazuje traumatično psihičko zlostavljanje. Priče su direktno beležene i bukvalno prenošene na papir. Istina je u njihovom sećanju, zato priče moraju biti sasvim netaknute i necenzurisane.

She – in the form of a book made up of twenty different autobiographical stories. The stories are short and anonymous. Each story is a personal experience of twenty different girls. Their experience, i.e. their story dates from the age of six to fifteen. It shows us traumatic psychological abuse. The stories were directly recorded and literally transmitted on paper. The truth is in their recollections, and that is why stories must be completely intact and uncensored.

Nuša Đak, *Ona II*, performans / *She II*, performance,
Saradnice / Collaborators: Mia Simonović, Mina Pavlica, Tatjana Jakić, Ema Stojanović.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2013







Nina Komel, Dušan Brković, *Zasjeda*, instalacija / *Ambush*, installation
Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2013

Instalacija *Zasjeda* je davno uspostavljena vojna taktika u kojoj se napadači (snage koje prave zasjedu) služe pritajivanjem da bi napali neprijatelja koji prolazi. Zasjede su se uvijek koristile kroz istoriju, od antičkih vremena do modernih ratnih sukoba. Termin *zasjeda*, preuzimam u cilju manipulisanja objektima u kojima raspolazem sa 178 kamera koje ne rade. *Zasjeda*, u ovom slučaju, predstavlja jednu kameru koja radi, sve ostale su u svrhu njenog prikrivanja. Kamera je usmjerena na posmatrača, ne da bi uhvatila njegovo zabavljanje već da bi uhvatila reakciju koja se dešava poslije samog posmatranja, istinsku reakciju kada niko ne gleda. Cilj rada jeste posmatranje iz drugog ugla, iz ugla savremenog života, te na ovaj način prikazuje istinsku reakciju posmatrača u prostoru. Jedino nenametnuta kamera hvata prirodnu reakciju, dok uključivanjem kamere ispred posmatrača automatski uzrokuje neku vrstu pretvaranja, odbojnosti, treme i slično. Postavljanjem zasjede smanjuje se vidljivost vlastitih snaga kako bi se prilikom napada postigla panika, što je u ovoj instalaciji obrnuta teza. *Zasjeda* je intervencija umjetnika u konkretnom prostoru preko kojih se modificira perceptivno iskustvo posmatrača i prostor je obogaćuje novim značenjima i sadržajem.

The Ambush installation is a long-established military tactic in which combatants (ambush forces) use concealment to attack an approaching enemy. The ambushes have always been used throughout history, from ancient times to modern warfare. I take the term ambush to manipulate objects in which I have 178 cameras that do not work. The ambush, in this case, is one camera that works and all the others are for the purpose of concealing it. The camera is aimed at the spectator, not to capture his amusement but to capture the reaction that occurs after the observation itself, a genuine reaction when no one is watching. The aim of the work is to observe from another angle, from the angle of modern life, and in this way it shows the true reaction of the spectator in space. Only an unobtrusive camera captures a natural reaction, while the camera pointed at the spectator automatically causes some kind of pretending, repulsion, anxiety and the like. Setting an ambush decreases the visibility of one's own forces in order to cause panic during an attack, which is the opposite in this installation. It is an intervention of the artist in a concrete space through which the spectator's perceptual experience is modified and the space is enriched with new meanings and content.



Kristina Oparušić, *Must have*, instalacija / installation.
Sunčica Pauljević Kandić, *Untitled dream*, instalacija / installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2013

RAZLIKE / DIFFERENCES 2014

Studentski kulturni centar - Fabrika, Novi Sad / Student Cultural Center Novi Sad – Fabrika, Novi Sad

Učesnici / Participants: Bojan Novaković, Doris Milešević, Bojana Radenović, Dejan Jankov, Laura Limburger, Bosiljka Zirojević, Goran Despotovski, Kristina Palanjuk, Kristina Oparušić, Milica Denković, Ljubomir Vučinić, Lidija Marinkov Pavlović, Marija Cvetković, Nikola Macura, Marija Jevtić, Dragutin Jegdić, Mladen Stojanović, Sonja Jo, Aleksandra Ristić, Vladimir Stašuk, Dubravka Lazić, Danica Jevđović, Katarina Tranavčević, Kosovka Simović, Aleksandra Dević, Nikola Radović, Irena Kovač, Jelena Rezač, Tamara Višković, Nikola Nikolić, Dragana Radenović, Tamara Dragan, Sanja Stvorcova, Srđan Ilić, Ekatarina Mitković, Ivana Lazić, Danijela Tasić, Stefan Stojanović, Marija Sarvan, Igor Lukić, Simon Hudolin, Marijana Buljovčić, Jadranka Orelj, Predrag Uzelac, Stanislav Drča, Aleksandar Ramadanović, Miloš Čubriilo, Andrea Mernjik, Sanja Janković, Andrea Boroš, Milan Perišić, Tamara Kokić, Srđan Šarović, Jovana Končarević, Željko Mandić, Srđan Đurić, Biljana Jevtić, Vladimir Frelih, Dragan Matić, Aleksandar Stojšin, Dejan Subotić, Miroslav Pestelek, Nebojša Čirić, Darko Aćimović, Radmila Stanišić, Nikola Pavlović, Stojan Grubić, Nemanja Savić, Jovan Obradović, Milan Basarić, Marijan Stančić, Aleksandar Stojanović, Vlastimir Stojilković, Stanimir Miličić, Predrag Okiljević, Đorđe Obradović.

Muzički performansi / Music performances:

Realistic moment movement: Radmila Stanišić, Nikola Pavlović, Stojan Grubić, Nemanja Savić, Jovan Obradović, Milan Basarić, Marijan Stančić, Aleksandar Stojanović, Vlastimir Stojilković, Stanimir Miličić, Predrag Okiljević, Đorđe Obradović.

Svašta: Aleksandar Stojšin, Dejan Subotić, Miroslav Pestelek, Nebojša Čirić, Darko Aćimović.



Tamara Dragan, *Špijun*, instalacija / *The Spy*, installation.

Doris Milešević, *Collective Diet*, instalacija / installation.

Andrea Boroš, *Dream In The Abyss*, interaktivna-instalacija / interactive-installation.

Realistic moment movement, muzički performans / music performance: Radmila Stanišić, Nikola Pavlović, Stojan Grubić, Nemanja Savić, Jovan Obradović, Milan Basarić, Marijan Stančić, Aleksandar Stojanović, Vlastimir Stojilković, Stanimir Miličić, Predrag Okiljević, Đorđe Obradović.

Svašta, muzički performans / music performance: Aleksandar Stojšin, Dejan Subotić, Miroslav Pestelek, Nebojša Čirić, Darko Aćimović.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2014

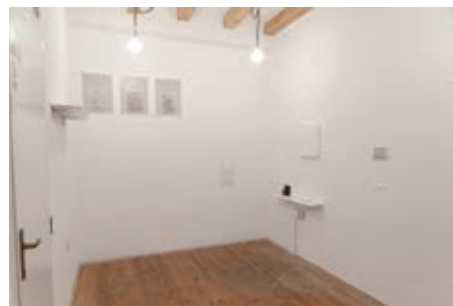


Anualni ritam projekta pruža mogućnost učešća svim diplomcima, kao i ponovno učešće iz godine u godinu, ali prvenstveno održava kontinuitet u prisustvu mladih generacija umetnika na sceni i kritičkoj svesti. Kod velikog broja autora na ovogodišnjoj izložbi realizovanoj u okviru projekta, serijalnost i ritmičnost je osnovna likovna odrednica radova, čime se produbljuje i semantička vrednost kako samih radova, tako i manifestacija i projekata koji se održavaju iz godine u godinu.

Sonja Jankov, *Anualnost kao kulturno-politička nužnost*
(deo teksta iz kataloga *Razlike* 2014)

The annual rhythm of the project provides an opportunity for all graduates to participate year after year, but primarily maintains its continuity in the presence of young generations of artists on the scene and in the critical awareness. With a large number of authors at this year's exhibition realized within the project, seriality and rhythm are fundamental artistic determinants of the works, which deepen the semantic value of both the works themselves, as well as the events and projects that take place year after year.

Sonja Jankov, *Annuality as a Cultural and Political Necessity*
(excerpt from the *Differences* 2014 catalog)



Simon Hudolin, *Čoveška ribica v solati: ne može slinče u lonče*, instalacija / *The Human Fish in Salad: No Drool in a Pot*, installation.
Stefan Stojanović, Marija Sarvan, *BAZ 159*, instalacija / installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2014





Nikola Nikolić, *Culture is not Your Friend*, interaktivna video-instalacija / video-installation.
 Srđan Ilić, *O kosi III*, instalacija / *About Hair III*, installation.
 Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2014



Jelena Rezač, *Overgrown*, video-instalacija / video-installation.
 Dragutin Jegdić, Mladen Stojanović, *Losing Virginity on Village*, instalacija / installation.
 Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2014

RAZLIKE / DIFFERENCES 2014

Retrospektiva / Retrospective

Muzej savremene umetnosti Vojvodine, Novi Sad / Museum of Contemporary Art Vojvodine, Novi Sad

Učesnici / Participants: Stanimir Miličić, Davor Gromilović, Bojana Radenović, Kristina Oparušić, Aleksandra Obradović, Dejan Jankov, Zoran Bulatović, Petar Perić, Dušan Perić, Darko Đorđević, Ljubica Stojanović, Stanislav Drča, Zoran Radulović, Đorđe Ilić, Igor Matić, Bojana Knežević, Nikolina Medić, Mia Ćuk, Mladen Vračarić, Luna Jovanović, Sonja Radaković, Nina Komel, Dušan Brković, Srđan Đurić, Slobodan Stošić, Slađana Đukanović, Sonja Paunović, Radmila Stanišić, Nikola Pavlović, Stojan Grubić, Nemanja Savić, Jovan Obradović, Milan Basarić, Marijan Stančić, Aleksandar Stojanović, Vlastimir Stojilković, Predrag Okiljević, Đorđe Obradović.

Muzički performansi / Music performance: *Realistic moment movement*, Radmila Stanišić, Nikola Pavlović, Stojan Grubić, Nemanja Savić, Jovan Obradović, Milan Basarić, Marijan Stančić, Aleksandar Stojanović, Vlastimir Stojilković, Stanimir Miličić.



Slobodan Stošić, *Zastave*, instalacija / *Flags*, installation.

Petar Perić, Dušan Perić, *Laži me još malo*, instalacija / *Lie to Me a Little More*, installation.

Realistic moment movement, muzički performansi / music performance: Radmila Stanišić, Nikola Pavlović, Stojan Grubić, Nemanja Savić, Jovan Obradović, Milan Basarić, Marijan Stančić, Aleksandar Stojanović, Vlastimir Stojilković, Stanimir Miličić.

Muzej savremene umetnosti Vojvodine / Museum of Contemporary Art of Vojvodina, 2014

[...] Savremenici doba u kome komunikacija postaje suštinska vrednost umetnosti vešto premeštaju informacije iz jednog medija u drugi, dopuštajući im da se preklapaju, ali da se nikad u potpunosti ne poklope. Istovremeno delovanje različitih diskursa dematerijalizuje svaku tradicionalnu estetsku kategoriju. Umetnička produkcija često se kreće u polju interaktivnosti, multimedijalnosti, novih tehnologija i komunikativnosti. Najčešće se manifestuje kroz instalacije: prostorne, multimedijalne, video, foto, in situ... Instalacijama se gradi privremeni prostor u kome se kreće ne samo umetnik, već i publika, te tako instalacije postaju mesto susretanja, ali ne statično i stabilno, već dinamično i nepostojano, što pruža mogućnost njihove demontaže i ponovne montaže, arhiviranja i ponovnog rehabilitovanja. Instalacije grade aktivan prostor u kome se odvijaju različiti dijalozi. Akile Bonito Oliva o tome kaže: „Šta je instalacija, ako ne sposobnost i domišljatost umetnosti da prebrodi ovo doba dematerijalizacije koje dominira telematikom? Zato (video-) instalacija postaje kuća umetnosti.“ I dodaje: „Zato instalacija postaje prostor za iskupljenje, dokaz da se još može izvoditi projektni koncept. Međutim, reč je o dopadljivom projektu kao simptomu duhovne otpornosti, o konstruktivnoj sposobnosti jezika da se organizuje na osetljiv i neautoritaran način.“

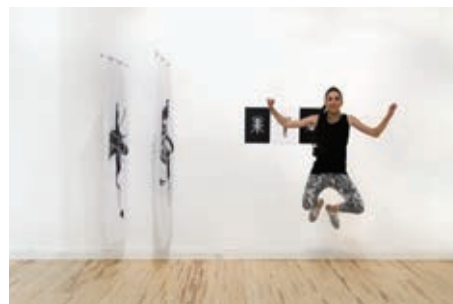
[...] Izložba predstavlja svojevrsnu retrospektivu, tj desetogodišnji presek događanja, akcija i eksperimenata nastalih u okviru projekta RAZLIKE. Kontinuiranost ovog projekta kao i veliko interesovanje studenata, mladih umetnika i profesora za učešće u njemu, potvrđuje njegovu trajnu aktuelnost i njegovu potrebu za uspostavljanjem „slobodnog prostora“/ „velike laboratorije“ za eksperiment, otvorene dijaloge, kretanja kroz različita polja umetnosti, sučeljavanja, toleranciju i poštovanje razlika.

Svetlana Mladenov, Projekat Razlike - retrospektiva
(deo teksta iz kataloga *Razlike* 2014)

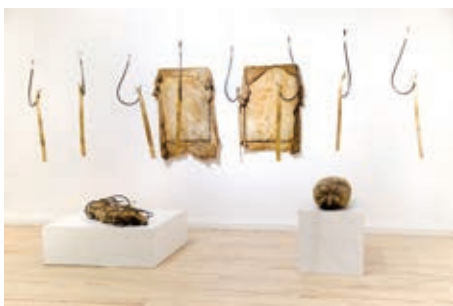
[...] Contemporaries of an age where communication becomes the essential value of art skillfully shift information from one medium to another, allowing them to overlap but never completely. The simultaneous action of different discourses dematerializes every traditional aesthetic category. Art production often operates in the fields of interactivity, multimedia, new technologies and communicativeness. It is most often manifested through installations: spatial, multimedia, video, photo, in situ ... Installations create a temporary space in which not only the artist but also the audience moves, so that installations become a meeting point, but not static and constant, but dynamic and variable, which enables their dismantling and re-installation, archiving and rehabilitation. The installations create an active space where different dialogues take place. In this regard, Achille Bonito Oliva says: "What is installation, if not the ability and ingenuity of art to overcome this era of dematerialization which dominates telematics? That is why (video) installation becomes the house of art." He also adds: "This is why installation becomes a place for redemption, a proof that the project concept can still be realized. However, it is an appealing project seen as a symptom of spiritual resilience, it is the constructive ability of language to organize itself in a delicate and non-authoritative way."

[...] The exhibition is a kind of retrospective, that is, a 10-year cross-section of events, actions and experiments created within the DIFFERENCES project. The continuity of this project, as well as the great interest of students, young artists and professors to participate in it, confirms its ongoing relevance and its need to establish a "free space" / "large laboratory" for experiments, open dialogues, exploration of different fields of art, confrontations, tolerance and respect for differences.

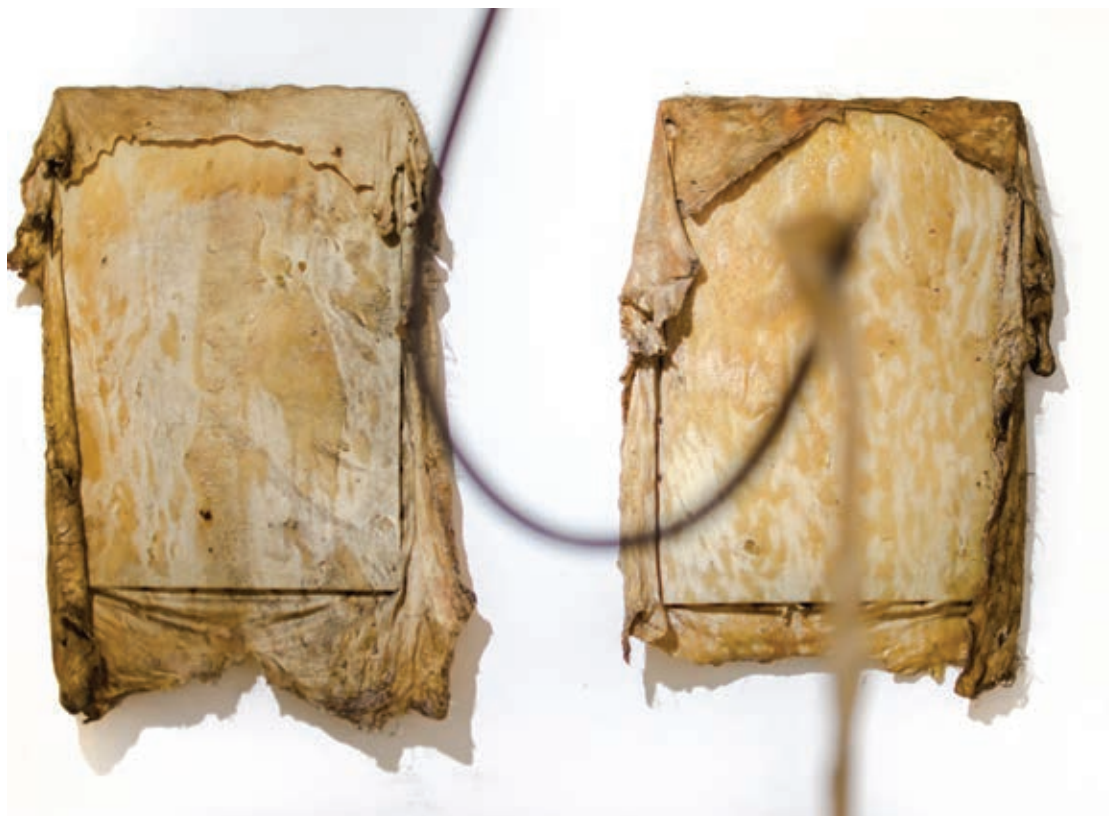
Svetlana Mladenov, *The Differences project – a retrospective*
(excerpt from the *Differences* 2014 catalog)



Ljubica Stojanović, *Mystic bugs, zastave / flags*.
Darko Đorđević, *Čist ton, instalacija / Pure Tone, installation*.
Muzej savremene umetnosti Vojvodine /
Museum of Contemporary Art Vojvodina, 2014



Zoran Bulatović, *Sećanje*, instalacija / *Remembering*, installation.
 Muzej savremene umetnosti Vojvodine / Museum of Contemporary Art Vojvodina, 2014





Sonja Radaković, *SONJA ZA MSUV*, akcija-performans / *SONJA FOR MoCAV*, action-performance.
 Saradnica / Collaborator: Marija Vuksanović
 Muzej savremene umetnosti Vojvodine / Museum of Contemporary Art Vojvodina, 2014



RAZLIKE / DIFFERENCES 2015

Studentski kulturni centar - Fabrika, Novi Sad / Student Cultural Center—
Fabrika, Novi Sad

Učesnici / Participants: Aleksandar Bunčić, Aleksandar Ramadanović, Aleksandra Dević, Aleksandra Stojanović, Anica Radošević, Biljana Jevtić, Bojan Novaković, Bosiljka Zirojević Lečić, Vanja Novaković, Vladimir Aj, Vladan Joler, Goran Despotovski, Darko Aćimović, Dejan Jankov, Dejan Krstić, Dragutin Jegdić, Dubravka Lazić, Dušica Čupović, Danica Jevđović, Dragan Matić, Dino Zigutamve Rekanović, Đorđe Ćorić, Đorđe Odanović, Ekatarina Mitković, Ivana Lazić, Ivan Pravdić, Irina Dulović, Irena Kovač, Jelena Gajinović, Jelena Rezač, Jovana Čajović, Katarina Trnavčević, Luka Stojanović, Lidija Srebotnjak Prišić, Lidija Marinkov Pavlović, Mladen Stojanović, Marija Jevtić, Marija Sarvan, Marko Tošić, Milan Konjević, Milica Milinović, Mirna Salonski, Milena Nikolić, Marijana Buljovčić, Milica Dukić, Nikola Nikolić, Nikola Radović, Sanja Stvorcova, Sandra Janjatović, Sonja Jo, Srđan Gatarić, Silard Antal, Stefan Stojanović, Teodora Mijatović, Vladimir Frelih, Ana Petrović, Mirna Pokorić, Andrea Knezović, Dragiša Marković (Travolta).

Muzički performans / Music performance: *Ubivae*, Ibog Abel, Lakmus Red, Suuba, Mockwar, Afrika.



Milan Konjević, *Prisustvo odsutnog*, instalacija / *The Presence of the Absent* installation.
Vladimir Aj, *Kako je Dragiša postao Travolta*, gost Dragiša Marković, performans /
How Dragiša Became Travolta performance, guest Dragiša Marković.
Ubivae, muzički performans / music performance:
Ibog Abel, Lakmus Red, Suuba, Mockwar, Afrika.
Mirna Salonski, video-instalacija / video-installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad — Fabrika 2015

[...] Razlika! Što je razlika? Zašto razlike postoje? Kako ih trebamo prihvatiti? I, napose, što nam razlike korisnoga donose? Nisam bez razloga za naslov teksta koristio vrlo poznatu latinsku izreku „Varietas delectat“ ili „Raznolikost veseli“ ili „Raznovrsnost raduje“. Koga ta raznolikost raduje? I zašto? Iako svi mi pripadamo ljudskome rodu, u njemu je svaka jedinka drugačija. Svatko se po nečemu RAZLIKUJE od drugoga. Iz rečenoga se vidi kako je svaki čovjek već na ontološkoj razini različit od drugoga, a budući da je k tome i zoon politikon, kako kaže Aristotel, potrebno je različitost drugoga prihvatiti ili se u najmanju ruku naučiti s njome nositi. Jedan postulat klasične ontologijske misli kaže kako svako biće nastoji sačuvati svoj bitak i to nezvezano za bitak Drugoga. Kada se govori o razlici, čini mi se potrebnim nešto više reći upravo o fenomenu Drugoga, on onome koji je uopće izvoriste mogućnosti govora o razlici. Pri tome ću se koristiti mišlju trojice filozofa dvadesetoga stoljeća koji su na odnosu JA – DRUGI temelji čitav svoj filozofski sustav. To su Martin Buber, Karl Jaspers i Jean-Paul Sartre.

[...] Komunikacija se shvaća kao suživot s drugima. Prava je komunikacija, prema Jaspersu, moguća samo između dvije egzistencije ili dva čovjeka. Naime, samo se od drugoga čovjeka može dobiti odgovor, a između čovjeka i onoga u svijetu, koje Buber i naziva Ono, nikada ne dolazi do istinskog zajedništva. Empirijski gledano, ne može postojati istinska komunikacija u kojoj Ja u potpunosti poznaje svoje bivstvo jer se to bivstvo neprestano stvara i nastaje kroz komunikaciju s Ti. Po tome se Jaspers razlikuje od Bubera koji je mogućnost ostvarivanja komunikacije ili odnosa onoga Ja proširio na druga bića i stvari u prirodi.

Igor Loinjak, *Varietas delectat, odnosno raznolikost veseli*
(deo teksta iz kataloga *Razlike* 2015)

[...] Difference! What is the difference? Why are there differences? How should we accept them? And, finally, why are they beneficial for us? It is not for no reason that for the title of the text I have used the very famous Latin saying *Varietas delectat*, that is *Diversity delights* or *Variety pleases*. Whom does this diversity pleases and why? Although we all belong to the human race, each individual is different. Everyone is DIFFERENT from one another. From the above we can see that each person is already ontologically different from the other, and being as well zoon politikon, according to Aristotle, it is necessary to accept the diversity of the other or at least learn to deal with it. One postulate of classical ontological thought says that each individual thing seeks to preserve its being, irrespective of the being of the Other. When it comes to differences, it seems to me that something more needs to be said about the phenomenon of the Other, the one who is the very source of the possibility of talking about difference. In doing so, I will rely on the thoughts of three philosophers of the twentieth century who base their whole philosophical system on the MYSELF-OTHER relation. They are Martin Buber, Karl Jaspers and Jean-Paul Sartre.

[...] Communication is understood as coexistence with others. True communication, according to Jaspers, is only possible between two existences or two persons. Namely, the answer may be given only by the other person, while between man and “it” in the world, which Buber even calls “It”, there is never a true connection. Empirically speaking, there can be no true communication in which “I” fully knows its being because that being is constantly created and emerged through communication with “Thou”. In this sense, Jaspers is different from Buber, who extended the possibility of communication or I-It relation to other beings and things in nature.

Igor Loinjak, *Varietas delectat, or Diversity delights*
(excerpt from the *Differences* 2015 catalog)



Dejan Jankov, *Mitem*, instalacija / installation
Sonja Jo, 1, 234, 567, instalacija / installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2015



Dragutin Jegdić, Mladen Stojanović, *Shearing*, instalacija / installation.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2015

Sandra Janjatić, *Passing through*, instalacija / installation.

Marija Sarvan, *Teciztēcātl*, instalacija / installation.

Stefan Stojanović, *Aitfoll*, instalacija / installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2015





Vanja Novaković, *The Dream*, video-performans / video-performance.
Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2015



Jovana Čajović, Milena Nikolić, *Između krajnosti*, instalacija / *Between Extremes* installation.
 Luka Stojanović, *Ispovedaonica*, video-instalacija / *Confessional* video-installation.
 Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2015



prethodna strana / previous page: Darko Aćimović, *Mlečni put*, instalacija-performans / The Milky Way installation-performance.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2015



Duška Čupović, *Seoba duhovnosti*, instalacija / *Spirituality Exodus*, installation.
 Đorđe Ćorić, *Putujuća privatnost II*, instalacija / *Traveling Privacy II*, installation.





RAZLIKE / DIFFERENCES 2016

Studentski kulturni centar - Fabrika, Novi Sad / Student Cultural Center - Fabrika, Novi Sad

Učesnici / Participants: Adrián Klájó, Aleksandra Trajković, Aleksandra Simović, Adrienn Újházi, Barbara Jovanović, Borislava Nedeljković, Bosiljka Zirojević Lečić, Bojan Novaković, Biljana Jevtić, Danica Jevđović, Dejan Jankov, Dragan Hajrović, Dragan Matić, Dušica Čupović, Dragutin Jegdić, Goran Despotovski, Đorđe Čorić, Ekatarina Mitković, Emilija Valentikova, Irena Kovač, Ivana Lazić, Irina Dulović, Ira Prodanov Krajišnik, Jovana Čajović, Jovana Stojaković, Jelena Gajinović, Julijana Horvat, Kristina Palanjuk, Luka Stojanović, Lidija Marinkov Pavlović, Ljubomir Vučinić, Marijana Buljovčić, Marko Tošić, Marija Savrin, Mia Džidara, Miloš Đorđević, Mladen Stojanović, Natalija Radovanović, Nebojša Bumba, Nina Milivojević, Nikoleta Buljovčić, Nikola Nikolić, Radenko Orović, Sanja Storcova, Sara Apostolović, Sandra Janjatović, Semra Kadrić, Antal Szilárd, Srđan Šarović, Sonja Halilović, Stefan Stojanović, Stefan Jovanović, Tomislav Todorović, Uroš Dožić, Vanja Ignjac, Vanja Novaković, Vladimir Frelih, Zvezdana Đurčić, Željko Mandić, Ranko Dragić, Stanislav Drča, Luka Prstojević, Joachim Eckl, Nathalie Stirmimann, Ivana Jozić, Andrea Knezović, Željka Milošević, Isidora Filipović, Ljubomir Nikolić.

Muzički performansi / Music performances:

Zvučni Sessioni.

Differences II, Ljubomir Nikolić, Željka Milošević, Isidora Filipović.

Cinema City, Projekat Razlike / Cinema City, the Differences Project

Učesnici / Participants: Aleksandra Trajković, Miloš Đorđević, Nikola Nikolić, Nathalie Stirmimann, Stefan Stojanović, Goran Despotovski, Marija Jevtić.

Kulturni centar Indija, Galerija kuće Vojnovića / Indija Cultural Center, The Vojnović Gallery House

Učesnici / Participants: Luka Stojanović, Semra Kadrić, Emilija Valentikova, Sonja Halilović, Đorđe Čorić, Vanja Ignjac, Natalija Radovanović, Aleksandra Trajković, Miloš Đorđević, Jelena Gajinović, Vanja Novaković, Nebojša Bumba, Mia Džidara, Adrián Klájó, Nikoleta Buljovčić, Sandra Janjatović.

Sremska Mitrovica, Arheološki lokalitet Sirmijuma / Sremska Mitrovica, Sirmium Archeological Site

Učesnici / Participants: Luka Stojanović, Semra Kadrić, Emilija Valentikova, Sonja Halilović, Đorđe Čorić, Vanja Ignjac, Mia Džidara, Natalija Radovanović.



Aleksandra Trajković, *The Wall*, instalacija / *The Wall* installation.

Differences II, muzički performans za dva objekta, harfu, violončelo i elektroniku:
autor: Ljubomir Nikolić; izvođači: Željka Milošević - harfa, Isidora Filipović - violončelo,

Ljubomir Nikolić - elektronika /

music performance for two objects, harp, cello and electronics:

author: Ljubomir Nikolić, performers: Željka Milošević - harp, Isidora Filipović - cello,

Ljubomir Nikolić - electronics.

Nikoleta Buljovčić, *Transformation*, instalacija / installation;

Studentski kulturni centar Novi Sad, Fabrika /

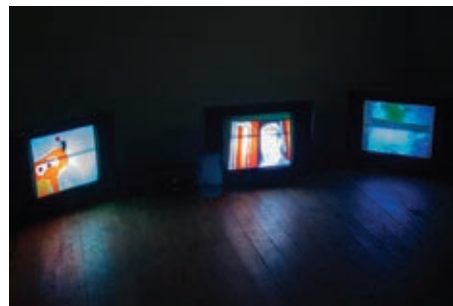
Student Cultural Center Novi Sad - Fabrika 2016

[...] Pored različitih vidova *politike razlike*, koje su kreiranje i garantovanje prostora za ispoljavanje razlike po pravilu poistovećivale sa merom "otvorenosti" i tolerantnosti određene zajednice, pri čemu je za tvrdokorna isključivanja razlika bila rezervisana stigma totalitarne neljudskosti, mogli bismo govoriti i o *ideologiji razlike*. Njene pretpostavke nam kazuju da odnos zajednice prema pojedinim vidovima razlike po pravilu nije simetričan i istovetan. Naprotiv, u svakom istorijskom trenutku je na delu svojevrsna asimetrija, koja nam ukazuje na različite tretmane razlika. Dakako, kriterijumi na osnovu kojih se ti tretmani mere i utvrđuju variraju od zajednice do zajednice, ali gotovo uvek imaju dodira sa onim aspektima zajedništva koji se smatraju u najvećoj meri integrativnim. Ukoliko ideologiju razlika ozbiljno osmotrimo, pomenuti znak jednakosti između javnog prisustva razlike i otvorenosti društva ispostaviće se kao iznenađujuće naivan. Naime, vidljivost izvesnih razlika itekako može da igra ulogu paravana koji neke druge razlike čini nevidljivim i nepostojećim. Ideologija razlika utoliko ukazuje na njihovu kompenzacijsku funkciju, koja ima za cilj da izvrši preraspodelu javne pažnje s jednog tipa razlike na drugi. Ideologija razlike kreira hijerarhiju tamo gde joj nije mesto, jer pojedine razlike tretira kao poželjne ili prihvatljive, dok se prema nekim drugim razlikama ponaša kao da ne postoje.

Dragan Prole, *Politika, ideologija i ekonomija razlike*
(deo teksta iz kataloga Razlike 2016)

[...] In addition to the various forms of the *difference politics*, which, as a rule, equated the creation and guarantee of the space for manifesting difference with the level of "openness" and tolerance of a particular community, where the most explicit exclusion of differences was reserved for the stigma of totalitarian inhumanity, we could speak about the *ideology of difference*. Its postulates tell us that, as a rule, the relationship of a community to certain types of difference is not symmetrical and identical. On the contrary, at every historical moment there is an ongoing type of asymmetry, which points to diverse treatments of differences. Certainly, the criteria by which these treatments are measured and determined vary from community to community, but they almost always touch on those aspects of community that are considered to be largely integrative. If we take the ideology of differences seriously, the aforementioned equals sign between the public presence of difference and the openness of the society will turn out to be surprisingly naive. Namely, the visibility of certain differences can very well be a cover for making some other differences invisible and non-existent. The ideology of differences thus points to their compensatory function, which aims to redistribute public attention from one type of difference to another. The ideology of difference creates a hierarchy where it does not belong, because it treats some differences as desirable or acceptable and others as if they did not exist.

Dragan Prole, *Politics, ideology and the economy of difference*
(excerpt from the *Differences 2016* catalog)



Nikola Nikolić, *#flashbacks!*, video-instalacija / video-installation.
Sandra Janjatović, *Die Welle*, instalacija / *Die Welle* installation.
Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2016

Nathalie Stirnimann, Stefan Stojanović,
Gori pod noge, instalacija-performans /
Burns Under the Feet installation-performance.
Kinieska četvrt, Cinema City / Chinatown, Cinema City, 2016



Aleksandra Trajković, *The Wall*, instalacija / installation.

Nina Milivojević, *Erotika*, interaktivna-instalacija / *Erotica* interactive installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2016





Golden je interaktivna instalacija inspirisana Leonardovim zapažanjima zlatnog preseka na čovekovom telu. Naime, zaključio je da se ljudsko telo može upisati u kružnicu i podeliti pravilima zlatnog preseka sve od jagodice prsta do visine tela, ili raspona ruku. Rad smešta, za razliku od Leonarda, ljudsko telo u 3D prostor i omogućuje da se ono rotira po x, y, z osi. Ovo nam omogućuje bolje sagledavanje te kružnice koja opisuje telo, i dozvoljava nam da beležimo njeno deformisanje u odnosu na položaj tela u prostoru. Takođe zasebni delovi tela mogu da se pomeraju sami za sebe, i tako opisuju svoju kružnicu jer se rotiraju u odnosu na centar najduže strane dela tela koji se manipuliše. Odatle rad dovodi do zaključka da zaista sva tela i materija može da se smesti u određenu kružnicu i podeli na zlatan presek. Za instalaciju je korišćen Arduino mikrokontroler i četiri potencijometara. 3D model je obrađen u programu Blender a ceo kod u VVVV multimedijalnoj platformi.

Stanislav Drča, Luka Prstojević, *Golden*,
interaktivna-instalacija / interactive-installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad — Fabrika 2016

Golden is an interactive installation inspired by Leonardo's observations of golden ratio on a human body. Specifically, he concluded that the human body could be inscribed in a circle and divided by the rules of the golden ratio all the way from the fingertips to the top of the body, or the range of the arms. Unlike Leonardo, the work positions the human body in 3D space and allows it to rotate along the x, y, z axes. This lets us understand better the circle that describes the body, and allows us to record its deformation in relation to the position of the body in space. Also separate body parts can move on their own, thus describing their own circle as they rotate with respect to the center of the longest side of the manipulated body. This way the work concludes that indeed all bodies and matter can be placed in a particular circle and divided into golden ratio. An Arduino microcontroller and four potentiometers were used for the installation. The 3D model is processed in Blender and the whole code is in the VVVV multimedia platform.



Jelena Gajinović, *Machine*,
interaktivna-instalacija / interactive-installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad — Fabrika 2016

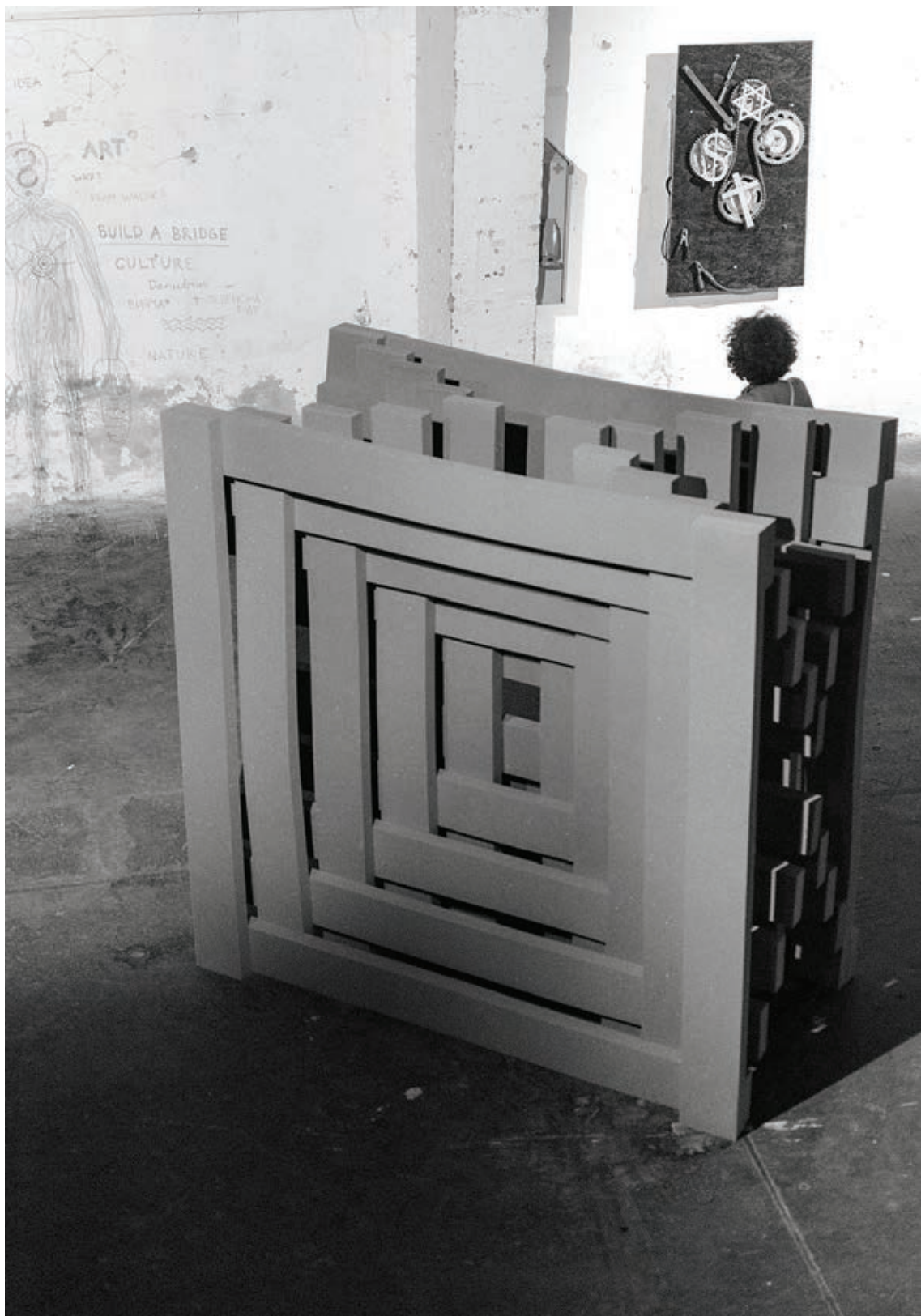




Dragutin Jegdić, Mladen Stojanović, *(DE)formation*, instalacija / installation.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2016

prethodna strana / previous page: Adrián Klájó, *Ostaci (ostatak)*, instalacija / *Remains (Residue)*, installation.

81 Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2016



Irina Dulović, *Who are you afraid of?*, instalacija / installation.
Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2016





Nathalie Stirnimann, Stefan Stojanović, *NDE*, performans-instalacija / performance-installation.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2016



RAZLIKE / DIFFERENCES 2017

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika.

Učesnici / Participants: Adrienn Újházi, Biljana Jevtić, Izabela Mašić, Jelena Gajinović, Jelena Prokopović, Jovana Čajović, Klajo Adrian, Kristina Miljački, Lena Pucarević, Marko Tošić, Nemanja Milenković, Nina Milivojević, Sonja Halilović, Sonja Jo, Vanja Novaković, Veroljub Naumović, Jovan Čičevski, Ivana Čavić, Vukašin Raduški, Stefan Jovanović, Vlado Rančić, Ivana Gelić, Jovana Matović, Jelena Mišković, Katarina Stefanović, Miroslav Šilić, Teodora Mijatović, Lidija Marinkov, Mladen Stojanović, Dragutin Jegdić, Katarina Gigić, Vanja Ignjac, Luka Stojanović, Sandra Janjatović, Srđan Gatarić, Luka Prstojević, Ira Prodanov Krajišnik, Dragan Matić, Vladimir Freljih, Borislava Nedeljković Prodanović, Predrag Uzelac, Katarina Trnavčević, Nevena Gavrilović, Uroš Mirić, Rastko Lečić, Angelina Ostojić, Dunja Popov, Nikola Nikolić, Luka Jovanović, Sava Botić, Nemanja Tašić, Aleksa Mihajlović, Srđan Marković, Jovan Dimoski, Szalma Zsóka, Toni Kovačić.

Srednja škola, učenici / Secondary school, students: Sanja Starčević, Milica Mihaljić, Marko Kremenović, Đorđe Bobinac.

Muzički performansi / Music performance: Nikola Nikolić, Luka Jovanović, Sava Botić, Nemanja Tašić.

ProArtOrg, Kulturni centar Magacin, Beograd / ProArtOrg, Magacin Cultural Center, Belgrade.

Učesnici / Participants: Luka Stojanović, Jovana Matović, Ivana Gelić, Jelena Mišković, Dragutin Jegdić, Mladen Stojanović, Srđan Gatarić, Katarina Gigić, Adrienn Újházi, Izabela Mašić, Vanja Ignjac, Sandra Janjatović, Vukašin Raduški, Nina Milivojević.

Muzički performansi / Music performance: Nikola Nikolić, Luka Jovanović, Sava Botić, Nemanja Tašić.

Klajo Adrian, *150 kg agro-art*, instalacija-akcija / *150 kg agro-art* installation.

Marko Tošić, *Umetnost je slatka*, performansi-interaktivna instalacija.

Saradnja: Srednja škola Svetozar Miletić, Novi Sad. Učenici: Sanja Starčević, Milica Mihaljić, Marko Kremenović, Đorđe Bobinac /

Art is Sweet performance-interactive installation.

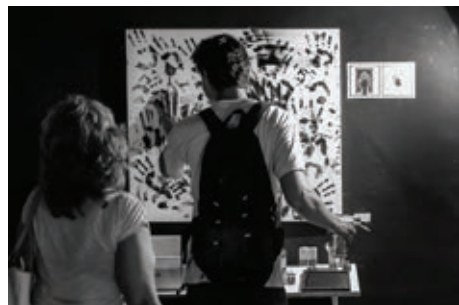
Collaboration: Svetozar Miletić Secondary School, Novi Sad.

Students: Sanja Starčević, Milica

Mihaljić, Marko Kremenović, Đorđe Bobinac.

Veroljub Naumović, *Deindividualizacija*, akcija-instalacija / *Deindividualization* action-installation.

Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2017



[...] Ono što treba izdvojiti kao izuzetno bitno je trenutak kada umetnik stupa u dijalog sa delima onog drugog. Važnost ovakvog koncepta je i u tome što umetnik mora uzeti u obzir izuzetnu složenost kompletne postavke, i samim tim izaći iz poznatog okvira koji podrazumeva samo njegovo delo. Razmišljanje o celini, problem susreta sa drugim, insistira na drugačijem stavu prema sopstvenom radu koje sada postaje element jednog heterogenog sklopa. Dodir sa drugim dovodi do jedne drugačije introspekcije koja je određena odnosom sa okolinom. Okrenutost sopstvu i dosluh sa spoljašnjom sredinom ovim postupkom stupaju u simbiozu, stvarajući jedan specifičan sistem. Upravo iz ovakvog pristupa dolazi do razvijanja konstruktivne komunikacije između dela, kao i između samih umetnika, jer susret sa drugim ne izaziva samo razmišljanja o sopstvenom delu, već i dalje delovanje. Dinamika uspostavljenih odnosa ostvaruje se u formiranju posebnog vida samorefleksije koja nije moguća u zatvorenosti sopstvenog stvaralaštva, u prevelikoj izolovanosti koja odbacuje bilo kakve uplive spoljašnje okoline. U umetnosti, kao i u životu istinska izolovanost, bez dodira sa drugim nije moguća. Utopijska teza u kojoj je sopstveno stvaralaštvo netaknuto, može se reći neokaljeno, uticajem onog drugog, uticajem istorije, kao i godinama akademskog sazrevanja i mahom nametnutih stavova tokom studija je upravo to – utopijska. Sadržaj vlastite prakse leži u tim odnosima, definisana je razlikama koje određuju i oblikuju dalje formiranje i razvijanje sopstvenog likovnog izraza.

Luna Radoman, *Haos koji obećava* (deo teksta iz kataloga *Razlike* 2017)

[...] What should be singled out as extremely important is the moment when artists engage in dialogue with each other's works. The importance of this concept is that the artist must take into account the extraordinary complexity of the whole concept and therefore step out of the familiar framework, which implies only his work. Thinking about the whole, about the problem of encountering another, insists on a different attitude towards one's own work, which now becomes an element of a heterogeneous composition. A contact with the other leads to a different introspection that is determined by the relationship with the environment. Through this process, self-centeredness and contact with the outside environment enter into symbiosis, creating a specific system. It is from this approach that constructive communication is developed between both the work and the artists themselves, because encountering others not only provokes reflection on the work of one own, but also on further action. The dynamics of established relationships is realized in the formation of a special kind of self-reflection, which is not possible if being private in one's own creativity, in too much isolation that rejects any external influences. In art, as in life, the real isolation without any contact with others is not possible. The utopian thesis, in which one's own creativity is intact, untainted by the influence of the other, of history, as well as by years of academic maturation and mostly by imposed attitudes during his studies, is precisely that – utopian. The content of one's own practice lies in these relations, and it is defined by differences that determine and shape the further formation and development of one's artistic expression.

Luna Radoman, *The chaos that promises*
(excerpt from the *Differences* 2017 catalog)



Nina Milivojević, *Krofne*, instalacija / *Donuts* installation.
Nemanja Milenković, *IN VIVO*, instalacija / installation.
Katarina Stefanović, *10.-*; instalacija / *10.-* installation.

Studentski kulturni centar Novi Sad, Fabrika /
Student Cultural Center Novi Sad – Fabrika 2017



prethodna strana / previous page: Mladen Stojanović, Dragutin Jegdić,
Oaza, akcija-performans-instalacija / *Oasis* action-performance-installation.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2017



Adrien Ujhazi, *To si Ti (Tat tvam Asi)*, video-instalacija / *Thou art that (Tat tvam Asi)* video installation.
Studentski kulturni centar Novi Sad, Fabrika / Student Cultural Center Novi Sad – Fabrika 2017

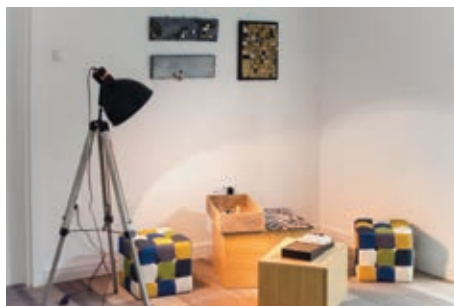
RAZLIKE / DIFFERENCES 2018

Kulturna stanica Svilara, Novi Sad / Svilara* Cultural Station, Novi Sad

Učesnici / Participants: Adrienn Újházi, Aleksa Jovanović, Ana Novaković, Ana Stefanović, Andrea Palašti, Ana Vrtačnik, Biljan Jevtić, Đorđe Ćorić, Igor Smiljanić, Ivana Radović, Ivana Tomanović, Jelena Bursać, Jelena Gajinović, Jovana Milosavljević, Konstantin Đuričković, Lidija Krnjajić, Ljiljana Božić, Maša Vujinović, Dijana Molac, Mihailo Gernač, Milkica Mareš, Nemanja Milenković, Nikoleta Buljovčić, Ružica Anja Tadić, Sandra Janjatović, Sara Masnikosa, Dragutin Jegdić, Mladen Stojanović, Natalija Ranković, Vanja Novaković, Nemanja Mrkšić, Vanja Ignjac, Sanja Majstorović, Vladimir Frelj, Dragan Matić, Silard Antal, Marina Popović, Goran Despotovski, Predrag Uzelac, Goran Augustinov, Bojan Novaković.

Muzički performans / Music performance: ansambl *Restrikcije* / *Restrikcije* ensemble, Dunja Crnjanski, Slobodan Jukić, Filip Đurović, Teodor Tajhman, Milan Milojković; Nikola Nikolić, Luka Jovanović, Sava Botić, Nemanja Tašić.

*Eng. *Silk factory*.



Muzički performans, ansambl *Restrikcije* / Music performance, *Restrikcije* ensemble.
Dunja Crnjanski, Slobodan Jukić, Filip Đurović, Teodor Tajhman, Milan Milojković.
Sara Masnikosa, prostorna interaktivna instalacija / interactive installation.

Kulturna stanica Svilara / Svilara Cultural Station, 2018

[...] Mnogobrojne interaktivne realizacije u prethodnoj deceniji istraživale su odnos između ljudi i okruženja, motivirajući posmatrača da zakorači u prostor alternativne društvenosti u kojem su uspostavljeni modeli koji omogućavaju susret s novim tehnologijama, prevazilaženje straha od sistema nadzora i kontrole kretanja, neposredno iskustvo beskućništva, razmišljanje o uslovnim slobodama, toleranciji i kulturi koja je marginalizovana. U svakom od konkretnih slučajeva publika je učestvovala u funkcionisanju jednog mehanizma čime su umetnici potvrđivali da im "nije najvažnija individualna emancipacija, već interhumana komunikacija i emancipacija relacije dimenzije našeg postojanja."

Dijana Metlić, *Razlike: plamen koji ne sagoreva*
(deo teksta iz kataloga *Razlike* 2018)

[...] Numerous interactive realizations in the past decade have explored the relationship between people and the environment, motivating the spectator to step into the space of alternative sociability in which models have been established to meet new technologies, overcome fears of surveillance and motion control systems, immediate homelessness experience, to think about parole, tolerance and culture that has been marginalized. In each of the specific cases, the audience participated in the functioning of a mechanism whereby artists affirmed that "it was not their individual emancipation that mattered most, but interhuman communication and the emancipation of the relational dimension of our existence."

Dijana Metlić, *Differences: a flame that does not die out*
(excerpt from the *Differences* 2018 catalog)

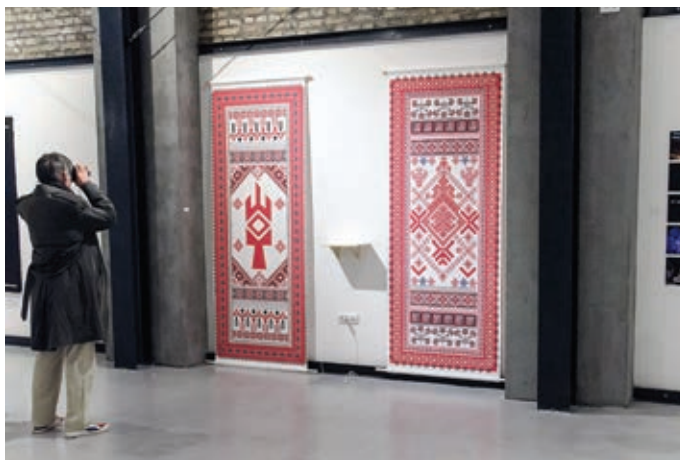


Đorđe Ćorić, *Čovek (kao) potrošna roba današnjice*, performans /
Humans as an Expendable Commodity of Modern Time performance.
Ružica Anja Tadić, *Vreme oblikuje*, u saradnji sa Mohamedom Sulaimanijem, video-instalacija /
Climate sculptures, in collaboration with Mohamed Sulaiman, video-installation.
Kulturna stanica Svilara / Svilara Cultural Station, 2018

Polazeći od odabira ličnih predmeta/materijala koji su dotrajali, sa željom da im se pronađe proaktivna svrha u eksperimentalnom izlaganju prirodnim uslovima Alžira - nastaje nova skulptura uz slobodno učešće prirode. Ideja je realizovana u saradnji sa vizuelnim umetnikom Mohamedom Sulaimani-jem i njegovim MOTIF ART STUDIO. U okviru projekta *Razlike* je izložen video pakovanja predmeta i mapa sa označenom udaljenošću Novog Sada i Samara izbegličkog kampa, Tindouf, Alžir u čijem autorstvu su posetioци izložbe učestvovali svojim otiscima prstiju. Planirana je i razmena predmeta koja će biti zabeležena serijom video radova u kojima se prati proces i uočavaju razlike u klimatskim uslovima Novog Sada i pustinje.

Starting with the selection of personal items / materials that have been worn out, with the desire to find them a proactive purpose in the experimental exposure to the natural conditions of Algeria – a new sculpture is created with the nature being freely involved. The idea was realized in collaboration with visual artist Mohamed Sulaiman and his MOTIF ART STUDIO. A video of packing the objects and maps with the indication of the distance between Novi Sad and Smara Refugee Camp, Tindouf, Algeria was exhibited within the *Differences* project, in whose creation the visitors participated with their fingerprints. It was also planned an exchange of items, which will be recorded with a series of video works that track the process and identify differences in the climatic conditions of Novi Sad and the desert.





Konstantin Đuričković, *Jarilo/Morana*,
interaktivna instalacija / interactive installation.

Kulturna stanica Svilara / Svilara Cultural Station, 2018

Bogovnik je istraživanje argumentovane realnosti i digitalnog paganizma, kao i odnosa simbola i objekta kroz prizmu staroslovenske mitologije. Rad je kombinacija digitalnog printa u vidu 'tepiha' i 3d modela 'totema' u argumentovanoj realnosti preko aplikacije za android uređaje.

Prikazani na Razlikama 2018. godine, Jarilo i Morana su prvi od šest dualizama i samim tim deo serije od ukupno 12 printova/totema. Svaki paganski bog je vezan za digitalni print na kojem je u simbolima predstavljena njegova mitološka priča.

Bogovnik is an exploration of argumentative reality and digital paganism, as well as the relationship between symbols and object through the prism of Old-Slavic mythology. The work is a combination of digital print in the form of 'carpet' and a 3d model of 'totem' in argumentative reality via an application for Android devices.

Exhibited at the 2018 Differences, Jarilo and Morana are the first of six dualisms and therefore part of a series of 12 prints / totems. Each pagan god is tied to a digital print on which his mythological story is presented in symbols.



Adrienn Ujhazi, *That's Life...*, interaktivna instalacija / interactive installation.

Kulturna stanica Svilara / Svilara Cultural Station, 2018

That is Life... se zasniva na čovekovom nesvesnom konzumiranju, koje je ironično predstavljeno u mediju interaktivne instalacije. Ideja dela proistekla je iz potrebe za apelovanjem na ekološke krize i katastrofe, u ovom primeru konkretno na zagađenost zemlje predstavljene kroz simulaciju konzumerizma u budućnosti. Ishrana koju karakteriše izuzetna raznovrsnost, svešće se na tablete i tečnosti koje će pojedinac ne samo čulom ukusa, već i čulom mirisa moći da unese. Simbolika crvene i plave boje predstavlja mogućnost našeg izbora.

That is Life... is based on human unconscious consumption, which is ironically presented in the medium of interactive installation. The idea of the work emerged from the need to appeal to ecological crises and disasters, in this example specifically to the Earth pollution represented through a simulation of consumerism in the future. Nutrition characterized by exceptional versatility is reduced to pills and liquids that an individual could take not only using the sense of taste but also the sense of smell. The symbolism of red and blue represents the possibility of our choice.

sledeća strana / next page: Sandra Janjatović,
Singularity, instalacija / installation.

Kulturna stanica Svilara / Svilara Cultural Station, 2018 92





Dragutin Jegdić, Mladen Stojanović, *Extinct colorful dough* (*Izumrlo šareno testo*), performans-instalacija / *Extinct Colorful Dough* performance-installation.

Kulturna stanica Svilara / Svilara Cultural Station, 2018



Umetnički rad zastupa ideju umetničkog angažovanja u vidu aktivizma koji se odnosi na razmišljanje o zaštiti životne sredine, živih bića i samog života.

Umetničkim performansom umetnički duo fokus usmerava na izumiranje životinjskih vrsta i na uticaj koji ljudski rod svojim uzročno – posledičnim delovanjem vrši na taj fenomen.

Umetnici u toku performansa neprekidno mešaju veliku količinu šarenog testa. Šareno testo se sastoji od pet boja (ružičasta, žuta, plava, zelena i ljubičasta) koje ima vezu sa šarenim kolačićima istih boja koji su servirani na tacnama i u koje su zabodene minijature zastave sa piktogramima pet izumrlih vrsta (tasmanijski tigar, kvaga, kornjača sa ostrva Pinta, dodo ptica i severni beli nosorog), njihovim nazivom i sa godinama kada su izumrle. Snažnim pritiscima, udarcima, kidanjem, bacanjem, sečenjem testa koje svojim šarenilom predstavlja životnu energiju životinja, umetnici žele da prezentuju poguban uticaj ljudskog roda koji je dozvolio da se ta energija potpuno ugasi.

Kroz proces performansa umetnici postavljaju masu testa na sopstveno telo, želeći da sakriju svoj i pokušavajući da stvore univerzalan identitet i mešanjem testa na sopstvenom telu, pogotovo u predelu glave ukazuju na potrebno preispitivanje svih ljudi o tom univerzalnom problemu.

Sinteza ljudskog tela i testa kao simbola izumrlih životinja ukazuje na prekopotrebnju analizu, jer narušavanjem prirodne ravnoteže, izgubićemo balans od kog zavisi i život nas samih.

The work of art represents the idea of artistic engagement in the form of activism that refers to thinking about protecting the environment, living beings and life itself.

Through artistic performance, the artistic duo focuses on the extinction of animal species and on the impact that human race exerts on this phenomenon through its causal effect.

During the course of the performance, artists are constantly kneading a large amount of colorful dough.

The colorful dough consists of five colors (pink, yellow, blue, green and purple) that have to do with colorful cookies of the same colors served on trays and in which miniature flags with pictographs of five extinct species (Tasmanian tiger, the dodo bird, quagga, turtle from the Pinta Island and northern white rhino) are pinned, their names and the years when they became extinct. Through intense pressures, punches, tearing, throwing and cutting the dough that with its colors represents the energy of animals, artists want to present the destructive influence of the human race that let this energy to be extinguished.

Through the performance process, artists put a mixture of dough on their own bodies, wanting to hide theirs and trying to create a universal identity, and by mixing the dough on their own bodies, especially in the head area, they point to the need for everyone to re-examine themselves regarding that universal problem.

The synthesis of the human body and the dough as a symbol of extinct animals points to the much needed analysis, because by destroying the natural balance, we will lose the balance on which our lives depend.



PERCEPCIJE

1. Koliko je za vaš rani umetnički razvoj bio značajan projekat *Razlike*?

Aleksandra Obradović Letić

Izložbe u okviru ovog projekta su raznovrsne i neformalnog karaktera, a izlagači nastupaju potpuno fleksibilno i ne moraju svoju poetiku da prilagođavaju ničijem ukusu. To je ono što je mene najviše privlačilo da izlažem na projektu *Razlike* tokom studija.

Ana Novaković

Projekat *Razlike* je ubedljivo najznačajniji lokalni događaj u mom ranom umetničkom razvoju. Sloboda izraza i mogućnosti eksperimentisanja u okviru modernih i savremenih umetničkih praksi čine *Razlike* unikatnim prostorom kretanja u subverzivnim pravcima, kako na mapi umetničkih dešavanja pod okriljem AUNS, tako i šire.

Darko Aćimović

Veoma značajan, kako u likovnom tako i u muzičkom pogledu. Bend u kome sam svirao i koji je godinama pratio program projekta bio je eksperimentalno orijentisan, pa bi se moglo reći da smo kreirali nevidljivu instalaciju koja je obuhvatala sve radove tokom otvaranja i sažimali ih u celinu.

Dragutin Jegdić

Razmena iskustva, otvorena komunikacija, razvijanje ideje, podsticaj na novi vid izražavanja kroz koji se delo nije uslovljavalo dimenzijama, materijalima i tehnikama izvedbe karakterišu izložbu *Razlike*. Takav pristup, u mom slučaju, podstakao je i rad u „grupi-duetu“, što se je svakako bila jedna novina za mene.

Jelena Gajinović

Projekat *Razlike* se definitivno može označiti kao platforma koja mi je kao studentu prve godine Akademije umetnosti omogućila da svoje radove i promišljanja prezentujem mnogobrojnoj publici. Mislim da je afirmacija mladih umetnika izuzetno bitna, jer ih ovakav pristup podstiče da budu angažovani.

Luka Stojanović

Projekat *Razlike* je bio veoma značajan za razvitak moje umetničke prakse. Već u prvoj godini učestvovao sam na projektu sa svojom prvom video instalacijom, a to je bilo i moje prvo izlagačko iskustvo.

Marko Tošić

Iskustvo učešća u projektu *Razlike* dovelo me je u određeno stanje, gde se dešava promena. Promena u percipiranju umetničkog dela. I sama prijava za učešće, gde sam se susreo sa nelinearnim modelom i nekonvencionalnim pristupom, za mene je tada bila jako dragocena. Dragocena, jer ne definiše granice naše slobode. Dozvoljava da sa tim granicama eksperimentišemo. Zapravo, ponuđena mi je jedna vrsta platforme za otvoreno interdisciplinarno delovanje, gde nema

PERCEPTIONS

1. How significant was the *Differences* project for your early artistic development?

Aleksandra Obradović Letić

The exhibitions within this project are diverse and informal, while the exhibitors are completely flexible and do not have to adapt their poetics to anyone's taste. This is what attracted me the most to the *Differences* project during my studies.

Ana Novaković

The *Differences* project has been by far the most significant local event in my early artistic development. The freedom of expression and the possibilities of experimenting within contemporary artistic practices make *Differences* a unique space for moving in subversive directions on the map of art events under the auspices of the Academy of Arts Novi Sad, and beyond.

Darko Aćimović

It was very significant, both artistically and musically. The band I played with and that followed the program for years was experimentally oriented, so it could be said that we created an invisible installation that covered all the works during the opening and summarized them as a whole.

Dragutin Jegdić

The *Differences* exhibition was characterized by the exchange of experience, open communication, developing ideas, and encouraging a new form of expression through which a piece of art was not conditioned by the dimensions, materials and techniques of realization. This approach, in my case, also encouraged a "group-pair" work, which was certainly a novelty for me.

Jelena Gajinović

The *Differences* project can definitely be described as a platform which allowed me, as a first-year student of the Academy of Arts, to present my artworks and reflections to a wide audience. I think the affirmation of young artists is extremely important because this approach encourages them to be engaged.

Luka Stojanović

The *Differences* project was very important for the development of my artistic practice. Already as a first-year student I participated in the project with my debut video installation, which was my first exhibit experience.

Marko Tošić

The experience of participating in the *Differences* project has brought me to a certain state of change – a change in the perception of an artwork. The application itself, where I encountered a non-linear model and an unconventional approach, was very valuable to me at the time – valuable because it does not define the limits of our freedom. It allows us to experiment with those boundaries. In fact, I was

kompromisa kada je realizacija i prezentacija u pitanju, gde nema podele na umetničko i neumetničko u klasičnom smislu, gde se koriste resursi iz različitih izvora, što daje mogućnost za artikulaciju, realizaciju i afirmaciju novih ideja ili ideja od kojih odustajemo zbog raznih okolnosti i cenzura. Takođe, dao mi je jednu dozu samopouzdanja i hrabrosti da kažem „ne“ cenzuri mog rada u kontekstu izlaganja na drugim mestima.

Milica Škrbić Škripina

Veoma značajan projekat za mene zbog toga što nudi drugačiji pristup istraživanju ideje i koncepta kroz savremene medije, i iskorak iz dosadašnje prakse slikanja na platnu.

Mladen Stojanović

Projekat *Razlike* ima veliki značaj zbog mogućnosti da jedan mladi čovek koji želi da se formira kao umetnik izrazi određeni stav i da ima potpunu slobodu u svom izrazu. Tokom studija na Akademiji umetnosti, kao student, morao sam da prođem kroz jedan klasično formirani kurikulum i, na određeni način, taj sistem je potpuno prihvatljiv, jer se stiču određene veštine. Međutim, kada se taj deo završi i kada se postavle određeni temelji, bitno je da mladi umetnici počnu da menjaju pravila, inače se upliću u jednu homogenu sredinu gde se ne mogu izraziti na pravi način. Taj homogeni proces definiše generacije studenata koje liče jedne na druge u svom umetničkom oblikovanju i zato je bitno reagovati. Mladi umetnici u tom trenutku moraju da budu hrabri i da znaju šta žele, moraju u sebi da poseduju određenu duhovnu energiju koju će iskoristiti za ispunjavanje svojih umetničkih ciljeva. Pored umetničke želje i namere veoma je bitno da postoje mesta, događaji i projekti koji će taj pristup da podrže i da mu daju prostor. Projekat *Razlike* je u tom polju veoma značajan organizacioni i umetnički projekat koji pruža velike mogućnosti i okvire u kojima mladi umetnici mogu da se osećaju sigurno i da uživaju u svojoj slobodi. Na takav način možemo da držimo u životu umetničku imaginaciju i originalnost živima u vremenima gde podrška za umetnost i nije na nekom zadovoljavajućem nivou.

Nina Komel

Projekat *Razlike* na moj rad uticao je ohrabrujuće, jer ne trpi predrasude u korišćenju umetničkog medija i otvara mogućnosti mladim umetnicima da eksperimentišu.

Stefan Stojanović

Iskustva s projekta *Razlike* su jako uticala na moju praksu s obzirom da je u tom periodu mog istraživanja projekat kao platforma omogućavao legitimno izlaženje iz institucionalnih okvira koje je Akademija nametala. Učestvovao sam od 2013. godine nekoliko puta od kojih bih izdvojio poslednji 2016. godine, *NDE* (Near Death Experience) u saradnji sa Nathalie Stirnimann (CH). Tada smo imali priliku da novosadskoj publici predstavimo početak naše saradnje u prostoru performativnih praksi.

offered a kind of platform for open interdisciplinary action, where there was no compromise when it came to realization and presentation, where there was no division into artistic and non-artistic in the classical sense, where resources from different sources were used, which gave the opportunity for articulation, realization and the affirmation of new ideas or ideas we give up because of various circumstances and censorship. It also gave me a dose of confidence and courage to say “no” to the censorship of my work in the context of presenting it elsewhere.

Milica Škrbić Škripina

It was a very significant project for me because it offered a different approach to exploring an idea and concept through contemporary media, and moving away from the practice of canvas painting.

Mladen Stojanović

The *Differences* project is of great importance because of the possibility for a young man who wants to form himself as an artist to build a certain attitude and has complete freedom in his expression. While studying at the Academy of Arts, as a student, I had to go through one classically designed curriculum and, in a certain way that system is completely acceptable, as certain skills are acquired. However, when that part is over and some foundations are laid out, it is important for young artists to start changing the rules, or otherwise they become entangled in a homogeneous surrounding where they cannot express themselves in the right way. This homogeneous process defines generations of students who resemble each other in their artistic formation and therefore it is important to react. At that moment, young artists need to be brave and know what they want. They must possess certain spiritual energy that they will use to fulfill their artistic goals. In addition to artistic desire and intention, it is very important that there are places, events and projects that will support this approach and give it space. The *Differences* project is a very significant organizational and artistic project in this field, which offers great opportunities and frameworks in which young artists can feel safe and enjoy their freedom. In this way, we can keep the artistic imagination and originality alive in times where support for the arts is not at a high level.

Nina Komel

The *Differences* project has been encouraging to me, as it does not tolerate prejudice in the use of the artistic medium and gives opportunities for young artists to experiment.

Stefan Stojanović

Experiences from the *Differences* project greatly influenced my practice, since during that period of my research, this project as a platform allowed a legitimate exit from the institutional frameworks imposed by the Academy. I participated since 2013 several times, of which I would single out the last one in 2016, *NDE* (Near Death Experience) in collaboration with Nathalie Stirnimann (CH). Then we had the opportunity to present to the Novi Sad audience the beginning of our collaboration in performance practices.

2. Kako danas gledate na slobodu u pristupu izradi i realizaciji umetničkog dela koji zagovara projekat *Razlike*? Do koje mere saznanje da imate podršku u produkciji rada utiče na koncept i njegovu realizaciju?

Davor Gromilović

Bitno je da postoji jedan takav projekat s obzirom da je meni, kao učesniku *Razlike*, bila bitna mogućnost da mogu da uradim šta želim. Nadam se da učesnici danas imaju isti taj osećaj koji sam i ja tada imao.

Dragutin Jegdić

Na *Razlike* gledam kao na nešto veoma pozitivno, gotovo neophodno u oblikovanju jednog mladog autora. Samo saznanje da ćemo imati tehničku i produkcijsku podršku značajno utiče na koncept rada, dajući određenu dozu komfora i rasterećenosti.

Dušan Brković

Ono što je za mene lično bilo od izuzetne važnosti na *Razlikama* je to što nam je put do izrade bio u potpunosti rasterećen okvirima i ograničenjima, što je uticalo na način kojim smo pristupali svakom aspektu izrade instalacija. Naravno, činjenica da smo imali resurse činila je poduhvat izrade mnogostruko lakšim i naš pristup nekim rešenjima bio bi značajno suženiji bez podrške i podsticaja profesora.

Jelena Gajinović

Mislim da je sam koncept izuzetno inspirativan, ali ponekad i zahtevan, jer potpuna sloboda ume da bude kontraproduktivna, posebno za studente koji su tek na početku studija, ali i umetničkog stvaralaštva. Finansijska podrška koja je postojala u proteklih nekoliko godina otvara nove mogućnosti, posebno kada je reč o tehnički zahtevnijim radovima.

Luka Stojanović

Podrška u produkciji radova je zaista bitna i svakako utiče na kvalitet samog rada. To se najviše oseti kada su u pitanju mladi umetnici, koji su na početku svoje umetničko-izlagačke prakse, a kojima je pored profesora u formiranju koncepta, potrebna i podrška u produkciji. Kada pričamo o slobodi, sam koncept projekta *Razlike* pruža umetnicima potpunu slobodu, što ga čini posebnim.

Marko Tošić

Na slobodu u pristupu izradi i realizaciji umetničkog dela koji zagovara projekat *Razlike* gledam kao na jako redak i dragocen pristup, koji je preko potrebno multiplicirati, kako bi mogli da govorimo o stvaranju zdrave atmosfere za umetnike u Srbiji. Saznanje da imam podršku u produkciji rada stimulativna je za stvaraoce. To ne znači bahato ponašanje, kada su u pitanju finansijska sredstva za realizaciju, već da koncept sa svim svojim zahtevima neće biti cenzurisani i nailaziti na granice koje mogu postojati kada umetnik sam finansira produkciju.

2. How do you perceive today freedom in approach to the creation and realization of an artwork the *Differences* project advocates? To what extent does knowing that you have support in the production of your work affect the concept and its realization?

Davor Gromilović

It is essential that there is one such project, since it was important to me, as a participant in *Differences*, the opportunity to do what I wanted. I hope the participants today have the same feeling I had at the time.

Dragutin Jegdić

I see the *Differences* project as something very positive, almost necessary in the development of a young author. The mere knowledge of having technical and production support significantly influences the concept of work, giving us a certain dose of comfort and relief.

Dušan Brković

What for me personally was of great importance at the *Differences* project was that our path to creation was completely unburdened by boundaries and limitations, which influenced the way we approached every aspect of making the installation. Of course, the fact that we had the resources made the process of creation much easier, and our approach to some solutions would be significantly limited without the support and encouragement of professors.

Jelena Gajinović

I think that the concept itself is extremely inspiring, but sometimes demanding, too, because complete freedom can be counterproductive, especially for students who are just at the beginning of their studies, but also their artistic creativity. The financial support that has existed over the past few years opens up new opportunities, especially when it comes to technically demanding artworks.

Luka Stojanović

Support in the production of artworks is really important and certainly affects the quality of the work itself. This is most evident when it comes to young artists, who are at the beginning of their artistic and exhibiting practice and who in forming a concept, in addition to having it in professors, also need support in production. When it comes to freedom, the very concept of the *Differences* project gives artists a complete one, which makes it special.

Marko Tošić

I perceive freedom in approach to the creation and realization of an artwork the *Differences* project advocates as a very rare and valuable approach, which needs to be multiplied so that we can talk about creating a healthy atmosphere for artists in Serbia. Knowing that I have support in the production of an artwork is stimulating for an artist. This does not mean wasting financial resources for the realization, but that the concept with all its requirements will not be censored and will not come across the boundaries that can exist when the artist finances the production himself.

Nina Komel

Mislim da je jako bitno da umetnici dobijaju podršku za realizaciju svojih umetničkih dela koja u većini slučajeva izostaje. Samim tim lakše se osmišljava umetnički koncept, a shodno tome i realizacija dela.

Sandra Janjatović

Sloboda koju sam dobila u vidu medija i prostora na projektu imala je značajan uticaj na moj dalji umetnički razvoj. Danas nemam toliki strah od upuštanja u te vrste izazova, upravo zbog iskustva koje sam stekla na projektu u više navrata. Saznanje da postoji podrška za produkciju takvih radova je vrlo oslobađajuće, jer pri osmišljavanju koncepta rada ne uskraćujem ga na materijalima, veličini i samoj estetici iz straha od nemogućnosti njegove realizacije.

Stefan Stojanović

Učešće na *Razlikama* je jako važna motivacija u ranom periodu umetničkog odrastanja. Nekada podrška bude dominantna i dosta promeni smer samog rada, a nekada bude jako dobar oslonac u različitim fazama.

Vanja Novaković

Koncept projekta *Razlike* mnogo pomaže mladim umetnicima da se oslobode određenih ličnih ograničenja koja imaju u kreativnom stvaralaštvu, jer podstiče divergentno razmišljanje. Takođe, prilikom konceptualizacije ideja mogućnost upliva u medije iz kojih matično ne dolaze, otvara autorima nove perspektive. Podrška prilikom produkcije rada dodatno pomaže umetniku da sagleda sve mogućnosti i veze između koncepta rada i njegove realizacije kako bi se stiglo do finalne forme.

Zoran Bulatović

Gledam na *Razlike* isto kao što sam gledao i pri prvom izlaganju – na nešto što omogućava mladom stvaraoocu da se razvija. Sama produkcija projekta *Razlike* je veliki plus za mlade stvaraoce, kao i velika podrška za njihove ideje.

3. S obzirom na to da se na početku rada u okviru projekta kreće od nejasne i maglovito postavljene ideje, koliko se ona menja u toku razmene iskustava, kontinuiranih razgovora i stručnog vođenja, do konačnog umetničkog dela?

Darko Aćimović

Prvi rad *Sagraditi kuću* nastao je i osmišljen je onog dana kada se postavljala izložba. To je bila sklepana kuća od ostataka koje su drugi učesnici koristili, drvo uglavnom. Dok je za instalaciju *Mlečni put* bilo potrebno 80 litara mleka koje je trebala da nosi dobro obezbeđena konstrukcija. Do same postavke nisam znao da li će ideja uspeti i da li će se mleko izliti iz široke, plitke kade. Razvijali smo ideju dugo i verovali da je to izvodljivo. Naravno, uspeli smo! Ideja se nije menjala, ali izbor materijala i njegovo usklađivanje se itakako menjalo. Sećam se da smo jedne godine pokušali da napravimo veliki ulaz u objekat i da smo se danima mučili da ga sagradimo. Na kraju nam se

Nina Komel

I think it is very important that artists get support for the realization of their artwork, which in most cases is missing. Therefore, the artistic concept is easier to develop, and consequently the realization of the work.

Sandra Janjatović

The freedom I got regarding media and space on the project had a significant impact on my further artistic development. Nowadays, I do not have so much fear in facing these types of challenges, precisely because of the experience I gained on the project on numerous occasions. Knowing that there is a support for the production of such works is very liberating, because in designing the concept of the work I do not have to economize on material, size and aesthetics in fear of the impossibility of its realization.

Stefan Stojanović

Participating in the *Differences* project is a very important motivation in the early period of artistic growth. Sometimes support is dominant and changes the direction of the work a lot, and sometimes it is a very solid encouragement at different stages.

Vanja Novaković

The concept of the *Differences* project helps young artists to free themselves from certain personal constraints they have in their creative work, as it encourages divergent thinking. Also, when conceptualizing ideas, the possibility of dealing with media they do not originally come from, opens up new perspectives for authors. Support for the production of the work additionally helps the artist to grasp all the possibilities and connections between the concept of the work and its realization in order to reach the final form.

Zoran Bulatović

I perceive *Differences* the same way I perceived them at the first exhibition – as something that allows a young artist to evolve. The production of the *Differences* project itself is a big plus for young authors, as well as a great support for some of their ideas.

3. Given that the initial process on artwork within the project starts from an unclear, vague idea, how much does it change during the exchange of experiences, continuous conversations and expert guidance, to the final work of art?

Darko Aćimović

The first work of art *Sagraditi Kuću* [To Build a House] was created and designed the day the exhibition was set up. It was a house assembled of debris used by other participants, of wood mainly, while the installation *Mlečni Put* [Milky Way] required 80 liters of milk to be carried by a well-secured construction. Until the setting itself, I did not know if the idea would work and whether the milk would pour out of a wide, shallow tub. We had been developing the idea for a long time and believed it was feasible. Of course, we made it! The idea did not change, but the choice of material and its adjustment certainly did.

nije dopao i rasturili smo ga, nije bio izložen. Sve je relativno često nastajalo u momentu i kroz igru, bar u mom slučaju.

Dušan Brković

Kao i kod svakog umetničkog eksperimenta, krenuli smo od veoma nejasne i nezahtevne ideje, koja je iz eksperimenta u eksperiment prelazila naša očekivanja, kao i naše tehničke sposobnosti u datom trenutku. Shodno tome da ja potičem iz sveta dizajna zvuka i filma, a Nina Komel iz sveta multimedijalne i primenjene umetnosti, naše različite veštine i znanja doprinele su konstantnom previranju, raspravi i na kraju unapređivanju same instalacije. Dobivši ogromnu količinu podrške i uputa od strane profesora i drugih učesnika u projektu, oba projekta smo doveli do jasne realizacije.

Jelena Gajinović

U mom slučaju ideje su uglavnom bile jasne zbog same metode rada koju primenjujem. Pored koncepta polazna tačka su sledeća pitanja: „Kome je namenjen rad?“ „Koja je poruka rada?“

Konstantin Đuričković

Kao i pri kreaciji svakog umetničkog dela od destilovanja ideje do konačnog produkta svaki spoljni uticaj, ponajviše stručan i konkretan, menja kako umetnika, tako i formu samog dela.

Kristina Oparušić

Vođena ličnim iskustvom višegodišnjeg izlaganja na projektu *Razlike*, kao i drugim projektima u okviru AUNS, mogu reći da razmena iskustava i konsultacije sa kolegama, a pre svega rad sa profesorima, mogu značajno uticati na proces sprovođenja ideje u umetničko delo. Različiti pristupi u posmatranju skice rada u početnom stadijumu, kroz konsultacije i razrađivanje, mogu otvoriti potpuno nove aspekte u posmatranju inicijalne ideje i usmeriti rad u neočekivanom pravcu. To može rezultirati transformacijom jednostavne i nejasne ideje u višeslojan i kvalitetan rad. Uloga mentora u razvoju umetničke prakse mladog autora ima veliki značaj. Proces razvoja ideje u finalni rad uz stručno vođenje, što uključuje prenošenje iskustva i znanja, usmerava mladog umetnika na najbolji put do realizacije dela. U mom slučaju, ideja je od tradicionalnog crteža i slike, preko skulpture i instalacije prerasla u interaktivan multimedijalni rad.

Luka Stojanović

Svaki proces stvaranja umetničkog rada uvek podrazumeva šarenolik put. Ideja konstantno menja svoje oblike, prolazi kroz razne faze, različite medije, dok ne dođe do svog vrhunca. U tom procesu, razmena iskustava, konsultacije sa profesorima i organizatorima izložbe pomažu umetnicima u uobličavanju početne ideje. Kada je projekat *Razlike* u pitanju, često sam menjao medije i produkciju rada kroz stručno vođenje svojih profesora, ali i konsultacije sa kordinatorom projekta, prof. Goranom Despotovskim.

Mladen Stojanović

Ideja u svom početnom stadijumu jeste donekle maglovita najviše u načinu realizacije, međutim mora da postoji jasna namera u kon-

I remember that one year we tried to make a grand entrance to the building and we struggled for days to build it. We did not like it in the end and we tore it apart, it was not exhibited. Everything was relatively often created spontaneously and through play, at least in my case.

Dušan Brković

As with any artistic experiment, we started from a very vague and unpretentious idea, which from experiment to experiment exceeded our expectations as well as our technical possibilities at a given moment. Since I come from the world of sound and film design, and Nina Komel from the world of multimedia and applied arts, our various skills and knowledge contributed to constant turmoil, discussion, and ultimately to the advancement of the installation itself. Having received a tremendous amount of support and guidance from professors and other participants in the project, we brought both projects to a clear realization.

Jelena Gajinović

In my case, the ideas were mostly clear because of the very method I apply. In addition to the concept, the starting point is the following questions: “To whom is the work of art intended?” and “What is the message of the artwork?”

Konstantin Đuričković

As well as when creating a work of art, from the distillation of an idea to the final product, every external influence, especially the expert and concrete one, changes the artist and the form of the artwork alike.

Kristina Oparušić

Guided by personal experience of years of exhibiting at the *Differences* project, as well as at other projects at the Novi Sad Academy of Arts, I can say that exchanging experiences and consulting with colleagues, and above all working with professors, can significantly affect the process of implementing an idea into a work of art. Diverse approaches to observing a work of art at an early stage, through consultation and elaboration, can open up completely new aspects in perceiving the initial idea and direct the artwork in an unexpected direction. This can result in the transformation of a simple and vague idea into a multi-layered and high-quality work of art. The role of the mentor in the development of the young author's artistic practice is of great importance. The process of developing an idea into a final work with expert guidance, which involves the transfer of experience and knowledge, directs the young artist on the best path to the realization of the artwork. In my case, the idea grew from a traditional drawing and painting through sculpture and installation into an interactive multimedia work of art.

Luka Stojanović

Every process of creating an artwork always involves diversifying path. The idea is constantly changing its forms, going through different stages, different media, until it reaches its climax. In that process, exchanging experiences, consulting with professors and organizers of the exhibition help the artists shape the original idea. When it comes to the *Differences* project, I often changed the media

ceptualnom smislu stvaranja umetničkog dela. Veoma je bitno da u tom polju umetnici imaju punu podršku stručnih ljudi koji će voditi razgovore sa njima, kao i mogućnosti koje će biti pružene i kojima umetnici raspolažu u finansijskom i svakom drugom aspektu zarad ostvarenja zamišljenog umetničkog cilja. Potpuno je dokazano da projekat *Razlike* poseduje sve raspoložive potencijale za pomoć umetnicima oko ostvarenja njihovih ideja i smatram da je taj aspekt neverovatno značajan za umetnost i njeno delovanje, kako u Novom Sadu, tako i šire. Kao umetnik, osećam iskrenu zahvalnost na tome.

Sandra Janjatović

Bilo mi je važno upravo iz razloga što mi se pruža mogućnost da se probam u drugom mediju i da pritom postoji podrška u njegovoj realizaciji. Za moje radove koje sam izlagala na projektu, naročito za prvi, prostor je imao veliku ulogu u koncipiranju samog rada, u odabiru materijala i kolorita. Radovi su bili osmišljeni da se estetski i konceptualno ukllope konkretno u taj prostor gde su bili izloženi.

Vanja Novaković

Na *Razlikama* proces od osnovne do razrađene i gotove ideje može biti dug, ali je veoma bitan kao deo građenja umetničkog dela. Određene promene koje mogu da se dogode tokom procesa koji prate stručni razgovori i stručna vođenja su znak da rad sazreva.

Zoran Bulatović

Kao i na svakom stvaralačkom početku, ideja je maglovita i zahteva proces kristalizacije, u samom projektu *Razlike* je to još više naglašeno, jer se tu prepliću razni senzibiliteti i uticaji su neminovni kako kod samih umetnika, tako i mentora u samom projektu.

4. Koliko je odstupanje od klasičnih medija i insistiranje na eksperimentu bilo važno tokom učešća na Razlikama? Kakav je uticaj prostora u kome je delo bilo izloženo, kakvo je delovanje ambijenta, raspoloživih mogućnosti?

Ana Novaković

To je apsolutni prioritet. Projekat *Razlike* kod mene je uvek podrazumevao izlazak iz „opšteg mesta“ klasičnog medija, što i jeste primarna nota manifesta samog projekta. I dalje teško pristajem na određeni medijski okvir i kategorizacije umetničkih projekata. O tome gde bi moj rad pripadao (PERFORMANS AKCIJA, (VIDEO) INSTALACIJA, AMBIJENT...) , razmišljam tek kada šaljem podatke za katalog. Čini mi se da ko nije bio prisutan, teško iz kataloga može steći ikakav relevantan dojam o mom radu na *Razlikama*.

Darko Ćimović

Veoma važan i interesantan deo bio je eksperiment. Od instalacije do zvuka, kojim smo se bavili satima, mislim da je sloboda izražavanja uticala da se svi članovi benda osećaju komforno i sveže. Izložbeni prostor zahteva prilagođavanje i nudi različite mogućnosti.

Adrijan Klajo (Adrián Klájó)

Izvanredno je bilo važno, uticaj prostora takođe... svoje instalacije ne bih ni mogao da zamislim na boljem mestu.

and production of the artwork through the professional guidance of my professors, but also consultations with the project coordinator, Professor Goran Despotovski.

Mladen Stojanović

The idea in its initial stage is somewhat vague mostly in the manner of its realization. However, there must be a clear intention in the conceptual sense of creating an artwork. It is very important that in this field artists have full support of the experts who will talk to them, as well as the opportunities that will be provided and be available to the artists financially and in every other aspect for the purpose of achieving the intended artistic goal. It is completely proven that the *Differences* project has all the potentials available to help artists realize their ideas, and I believe that this aspect is incredibly important for art and its functioning, both in Novi Sad and beyond. As an artist, I feel a genuine appreciation for that.

Sandra Janjatović

It was important to me precisely because I was given the opportunity to try myself in another medium while having support for its realization. For my artworks that I exhibited within the project, especially at the first one, space played an immense role in the conception of the work itself, in the selection of materials and colors. The works were designed to fit aesthetically and conceptually to the very space where they were exhibited.

Vanja Novaković

At *Differences*, the process from basic to developed and completed idea can be long, but it is very important as part of creating an artwork. Certain changes that can occur during the process followed by expert discussions and guidance are a sign that the work of art is maturing.

Zoran Bulatović

As with any creative beginning, the idea is hazy and requires a clearing process. In the *Differences* project, this is further emphasized, since various sensibilities and influences are inevitable here, both among the artists and mentors in the project.

4. How important was the departure from the classic media and the insistence on experimenting while participating in Differences? What was the impact of the space in which the artwork was exhibited, what was the effect of the scenery and the opportunities available?

Ana Novaković

That is an absolute priority. For me, the *Differences* project always meant stepping out of the “general space” of classical media, which is the keynote of the project manifest itself. I still find it difficult to fit into a particular media framework and categorizations of art projects. I think about where my work would belong (ACTION PERFORMANCE, (VIDEO) INSTALLATION, AMBIENT ...) when I submit information for the catalog. It seems to me that for those who were not present, it is difficult to obtain any relevant impression of my work at *Differences*, from the catalog.

Kristina Oparušić

Odstupanje od klasičnih medija i tradicionalnog pristupa u izradi rada je ključna tačka u evoluciji ideje koju sam želela da sprovedem kroz svoje radove. Izbor materijala (u početku su to bile sekundarne sirovine pronađene na đubrištu, a u kasnijim radovima jestivi elementi od želatina, kao i animirani video materijal) postao je osnova za realizaciju ideje. Sam materijal je neposredno postao jezik kojim je rad komunicirao sa posmatračem utičući na sva njegova čula i senzacije. Mogao je da se vidi, čuje i dodirne, a na kraju i da se konzumira, te da se na taj način oseti i njegov miris i ukus. Sam prostor za izlaganje koji je nekonvencionalan i ne nameće striktna muzejska pravila u pogledu odnosa publike prema izloženim delima, bio je krucijalan za razvoj i realizaciju ideje koju sam imala. Omogućeno mi je da izložim rad koji će publika moći da konzumira, uništi ili odnese sa sobom.

Luka Stojanović

Primetio sam da učešće na projektu *Razlike* kolegama uvek dozvoljava jednu vrstu slobode da eksperimentišu s medijima. Npr. dosta slikara oprobalo se upravo kroz ovaj projekat u umetničkim instalacijama, dok su se neki sa Novih likovnih medija, s druge strane, oprobali u slici, itd. Prostori, iako su se menjali, iz mog iskustva su uvek bili u potpunosti raspoloživi za svaku ideju koju sam imao. Da li je to bila velika umetnička instalacija ili samo print na platnu, uvek su se uklapali u širok i veliki ambijent, koji je svake godine bio ispunjem različitom publikom.

Marko Tošić

Koncept eksperimentisanja sa postojećim pogledima na umetničko delo i stvaranja novih mi je omogućio da se suočim sa promenama, koje su dovele do uočavanja razlika između dekorativne umetnosti i kritičkih praksi. Učešće na *Razlikama* je jedinstvena prilika da se pripremimo za nov način mišljenja, koji podrazumeva interdisciplinarnost i transdisciplinarnost kako bi odgovorili na izazove sa kojima se susreće savremena umetnička praksa i zahtevi vremena, kako bi mogli da delujemo sa recipijentom i na recipijenta u savremenom društvu. Otvorenost prostora ka nekonvencionalnom delovanju uticao je na opstanak artikulisane ideje i mogućnost njene realizacije. Sama logistika za prezentaciju je jako bitna tako da je prostor bio pogodan zbog svoje multifunkcionalnosti i raspoloživih alata i digitalnih tehnologija.

Sonja Radaković

Umetnost danas ne poznaje granice medija. Insistiranje na eksperimentu je izlazna fraza koja govori o tome da nam je likovno obrazovanje zastarelo i da se i dalje vodi formalizmom. Smatram da je otvorena mogućnost izražavanja u bilo kom mediju sasvim prirodna i da ne bi trebalo da bude drugačije. Projekat *Razlike* iz praktičnih razloga sabira umetničke radove pod jednim krovom, ali se oni mogu realizovati i u bilo kom drugom prostoru ukoliko je to deo koncepta.

Darko Aćimović

It was a very important and interesting part was the experiment. From the installation to the sound we had been dealing with for hours, I think the freedom of expression made all the band members feel comfortable and fresh. The exhibition venue requires customization and offers a variety of options.

Adrián Klájó

It was extremely important, the impact of the space too ... I could not even imagine my installations in a better place.

Kristina Oparušić

A departure from the classic media and the traditional approach in the realization of an artwork is a key point in the evolution of the idea that I wanted to implement through my artworks. The choice of materials (initially these were secondary raw materials found at the dump, and in later works edible gelatin elements, as well as animated video material) became the basis for the realization of the idea. The material itself became directly the language in which the work communicated with the observer, affecting all his senses and sensations. It could be seen, heard and touched, and eventually consumed, and in that way its odor and taste as well could be experienced.

The exhibition venue itself, which is unconventional and does not impose strict museum rules regarding the attitude of the audience towards the exhibited works, was crucial for the development and realization of the idea I had. It allowed me to exhibit the work that the audience would be able to consume, destroy or take with them.

Luka Stojanović

I have noticed that participating in the *Differences* project has always allowed my colleagues a kind of freedom to experiment with the media. For example, a number of painters have tried their hand in art installations at this project, while some from the Department of New Media Art, on the other hand, tried their hand in painting, etc. Spaces, although changing, from my experience were always fully suitable for every idea I had. Whether it was a large art installation or just a print on canvas, they had always fit into a wide and large setting, which was filled with different audiences every year.

Marko Tošić

The concept of experimenting with existing views on artwork and creating new ones allowed me to face the changes that led to the identification of diversities between decorative art and critical practices. Participation in the *Differences* project is a unique opportunity to prepare for a new way of thinking, which involves interdisciplinarity and transdisciplinarity to meet the challenges contemporary artistic practice and the demands of the times face with, so that we can act with the recipient and on the recipient in modern society. The openness of space to the unconventional action influenced the survival of the articulated idea and the possibility of its realization. Logistics itself is very important for the presentation, so the space was suitable because of its multifunctionality and the available tools and digital technologies.

Stefan Stojanović

Svakako jedno od prvih značajnijih iskustava, gde tokom studija imamo priliku da se suočimo sa promišljanjem prostora u relaciji s radom i obrnuto. *Razlike* su kao platforma gde možemo da isprobamo samostalnu ekspresiju izvan klasičnih stvaralačkih kodeksa, što nam pruža određenu motivaciju. Posle *Razlika* ništa više nije isto.

5. Kakva je reakcija publike na prezentovana dela? Do koje mere je publika uključena u sam događaj?

Adrien Ujhazi (Adrienn Újházi)

Na *Razlikama* su predstavljeni radovi koji su iz nekog razloga neobični, te usmeravaju posmatrača da komunicira s njima. Oni postavljaju pitanja, bude razne emocije, posmatraju se sa svake strane, mirišu, dodiruju. Prilikom izlaganja, publika ima jedinstvenu priliku da vidi sve radove u određenom vremenskom periodu prvi put izložene.

Bojana S. Knežević

Čini mi se da se na izložbama u okviru projekta *Razlike* uvek insistira na disperzivnosti, raznolikosti i interaktivnosti, što doprinosi dinamici samog događaja i izaziva pozitivne reakcije publike.

Dušan Brković

Prednost prostora u kojima su se *Razlike* održavale je to što publika hoda između, kraj i kroz same instalacije, učestvuje u njima, i postaje deo prostora u kome se izložba održava. Aktivni dijalog, komunikacija sa delom su nezaobilazni.

Adrijan Klajo (Adrián Klájó)

Kada sam izlagao instalaciju *150kg agro-art* publika je odmah interaktivno reagovala na delo, poigrala se sa mlevenim kukuruzom koji sam raširio u jednu drvenu kutiju.....tim gestom i ja sam dobio inspiraciju da radim nešto sa materijom, jer pre toga mi to nije palo na pamet.

Konstantin Đuričković

Kako serija radova koji su bili izlagani na projektu *Razlike* sadrže elemente performansa, instalacije i interaktivnost, publika je bila uključena i fizički i intelektualno.

Kristina Oparušić

Jedna od glavnih karakteristika događaja ove vrste jeste aktiviranje publike kao ravnopravnog člana koji svojim prisustvom zaokružuje proces nastanka umetničkog dela. Publika slobodnim kretanjem i konzumiranjem sadržaja aktivno učestvuje u postavljenom radu, menja je i dopunjuje. Interakcija na relaciji publika – umetničko delo se može okarakterisati kao jedna od ključnih karakteristika projekta *Razlike*.

Marko Tošić

S obzirom da su dosadašnje izlagačke prakse kod nas edukovale publiku kako treba da reaguje, pozivanjem na pažljivo razgledanje ograničile su je u polju delovanja. Mogućnosti nove, drugačije uklju-

Sonja Radaković

The arts today do not know the boundaries of the media. Insisting on the experiment is a well-worn phrase that says that fine arts education is outdated and is still guided by formalism. I find that being open to expression in any medium is quite natural and it should not be any different. The *Differences* project brings together works of art under one roof for practical reasons, but they can also be realized in any other space if it is part of the concept.

Stefan Stojanović

It is certainly one of the first significant experiences, where during our studies we have the opportunity to confront the thinking of space in relation to the artwork and vice versa. The *Differences* project is like a platform where we can try expressing ourselves independently of classic creative codes, which somewhat motivates us. After *Differences*, nothing is the same anymore.

5. What is the reaction of the audience to the works presented? To what extent is the audience involved in the event?

Adrienn Újházi

Differences features works of art that are unusual for some reason and direct the viewer to interact with them. They ask questions, awake diverse emotions, they are observed from various sides, they are smelled and touched. At the exhibition, the audience has a unique opportunity to see all the works in a specified period, shown for the first time.

Bojana S. Knežević

It seems to me that exhibitions within the *Differences* project always insist on dispersion, diversity and interactivity, which contributes to the dynamics of the event itself and provokes positive reactions from the audience.

Dušan Brković

The advantage of the spaces where *Differences* have been taking place is that the audience walks between, alongside and through the installations themselves, participates in them, and becomes part of the space in which the exhibition is held. Active dialogue and communication with the artwork are inevitable.

Adrián Klájó

When I was exhibiting the installation *150kg Agro-Art*, the audience played with the ground corn, which I spread into a wooden box. ... With this gesture, I was also inspired to work with the material, since it had not occurred to me before.

Konstantin Đuričković

As the series of artworks exhibited at the *Differences* project contained elements of performance, installation and interactivity, the audience was involved physically and intellectually alike.

Kristina Oparušić

One of the main features of events of this kind is the participation of the audience as an equal member, which by its presence com-

čenosti u okviru projekta *Razlike* publici prija. U nekim delima publika može svesno kontrolisati izgled samog rada ili biti izmanipulisana postajući sama umetničko delo, a da toga nije ni svesna. Takođe, može igrati značajnu ulogu u artikulaciji ideje, stvarati u kolaboraciji sa autorom ili ostalim posetiocima, ili biti samo posmatrač.

Nina Komel

Obe moje instalacije koje su predstavljene na projektu *Razlike* uključivale su publiku kao završni deo rada. Tako u radu *Uslovna sloboda* posmatrači su morali da koriste telefone kako bi shvatili ideju i bili učesnici u samoj postavci rada. U instalaciji *Zasjeda* koja je bila sačinjena od oko 200 kamera koje ne rade, stvarao se utisak nadzora i nadgledanja, čak i neke vrste nelagode u kome posmatrač postaje svetan nadzora nad njim, iako je bio fiktivan.

6. Koliko su instalacija, akcija, interakcija i performans, danas prisutni, kako kroz studijske programe, tako i kroz druge vrste umetničkih aktivnosti i projekata u kojima ste imali prilike da učestvujete?

Bojana S. Knežević

Iako govorimo o praksama koje su obeležile umetnost druge polovine 20. veka, rekla bih da one još uvek nisu adekvatno zastupljene ni na studijama umetnosti u Srbiji, niti u domaćim umetničkim projektima. Razlozi mogu biti materijalne prirode, ali to može biti i generalna zatvorenost institucija za eksperiment i netradicionalne umetničke forme.

Mladen Stojanović

Sistem studiranja na Akademiji je postavio izvesni klasični akademski kurikulum koji je dobar za određene osnove kod studenata. Takođe, iz svog iskustva bih rekao da studenti imaju veliku sreću što Akademija umetnosti u Novom Sadu poseduje izuzetan stručan kadar, sa profesorima koji nas uče tim osnovama, a zatim nas upućuju i na savremenu umetničku praksu, umetnički eksperiment i korišćenje različitih likovnih medija. Tu se ostvaruje ogromna vrednost i korist za svakog studenta koji je sposoban da pametno prihvati i iskoristi svaku pomoć koja je pružena, da pređe granice klasičnog. U tom smislu se pojavljuju i instalacija, akcija, interakcija i performans kao istinske vrednosti. Projekat *Razlike* u tom smislu takođe pruža ogromnu podršku umetnicima i bilo bi poželjno da se aktivira još sličnih projekata.

Sandra Janjatović

Na Akademiji su te vrste savremenog umetničkog izraza vrlo prisutne zbog podrške profesora, i projekata kao što su *Razlike*. Ukoliko žele da se izražavaju na taj način, studenti imaju punu podršku. Međutim, što se tiče drugih institucija poput galerija i muzeja u Srbiji ne postoji mnogo konkursa koji se vezuju za savremeni izraz. Retki primeri izražavanja na taj način uglavnom se vezuju za već etablirane umetnike. Mlađi umetnici i studenti nemaju puno prilika da se izražavaju na taj način u institucijama u Srbiji.

pletes the process of creation of the artwork. The audience actively partakes in the setting of the works, changes and completes it by moving freely and consuming the content. The audience/artwork interaction becomes one of the key aspects of the *Differences* project.

Marko Tošić

The present exhibit practices in our country have educated the audience on how to react, thus restricting them in their field of activity by advocating careful observing. The audience is pleased by the possibilities of new, unusual involvement in the *Differences* project. In some works, the audience may consciously control the appearance of the work itself, or be manipulated into becoming a work of art without being aware of it. They can also play a significant role in articulating an idea, collaborate with the author or other visitors, or just be observers.

Nina Komel

Both of my installations presented at the *Differences* project included the audience as a final piece of artwork. Thus, in the work *Uslovna Sloboda* [*Conditional Freedom*] observers had to use telephones to understand the idea and to be participants in the very setting of the work. The installation *Zasjeda* [*Ambush*], which consisted of about 200 cameras that did not work, gave the impression of monitoring and control, even a kind of discomfort in which the observer became aware of surveillance, even though it was fictitious.

6. To what extent are the installation, action, interaction and performance present today, both through study programs and through other types of artistic activities and projects in which you have had the opportunity to participate?

Bojana S. Knežević

Although we are talking about practices that marked the art of the second half of the 20th century, I would say that they are not yet adequately represented neither within studies of fine arts in Serbia nor within national art projects. The reasons may be material, but it may also be the general reluctance of institutions for experiment and non-traditional art forms.

Mladen Stojanović

The system of study at the Academy has set up a certain classic academic curriculum that is good for students to obtain certain fundamentals. Also, from my experience, I would say that students are very fortunate that the Academy of Arts in Novi Sad has an exceptionally competent staff, with professors teaching us these fundamentals, and then guiding us through contemporary art practice, artistic research and the use of different visual arts. There are enormous value and benefit to be gained for any student who is able to cleverly accept and use any assistance provided to overcome the boundaries of the classical forms and approaches. In this sense, installation, action, interaction and performance also emerge as true values. The *Differences* project also provides tremendous support to artists and it would be preferable to launch more similar projects.

7. Da li ste na Razlikama učestovali u realizaciji rada sa kolegama s drugih departmana Akademije? Kakva su vaša iskustva u timskom radu?

Dušan Brković

Učestvovao sam u izradi oba rada sa kolegicom Ninom Komel, koja je završila master studije Novih likovnih medija i iskustvo je bilo od neprocenljivog značaja za moje kasnije radove. Zajednički rad nosi sa sobom izvesne prepreke u vidu konflikta mišljenja, načina pristupa, kao i ugla gledanja na zadati problem. Prema mom mišljenju, to ni koji način ne može da prevagne u odnosu na benefite rada u timu, koji proizlaze baš iz datih problema. Kako dolazim iz sveta filma koji zavisi isključivo od timskog napora, za mene ovaj proces nije bio mukotrpan i ponovo bih se upustio u slične projekte.

Konstantin Đuričković

Muziku za celokupni rad, čiji sam deo izlagao na projektu *Razlike* je radio Nikola Vetnić, koji je završio kompoziciju na novosadskoj Akademiji. Njegovo autorsko delo je ostvarilo sinergiju sa vizuelnim segmentom i dovelo do jedne celine, i samim tim otvorilo još jedan dijalog unutar postojećeg diskursa rada.

Marko Tošić

U okviru realizacije rada koji je prezentovan na *Razlikama* 2017. godine, gde je sama ideja podrazumevala povezivanje performativne umetnosti sa kulinarnostvom, razgovarao sam sa direktorom Srednje škole „Svetozar Miletić“ u Novom Sadu u vezi sa saradnjom i odabirom saradnika za moj rad. Srećan sam što sam imao priliku da, u okviru performansa „Umetnost je slatka“, sarađujem sa ovom školom.

8. Imate li predlog u kom smeru bi trebalo razvijati Razlike u narednim godinama?

Aleksandra Obradović Letić

Interesantno bi bilo ako bi se projekat proširio na regionalni nivo sa istim konceptom što bi doprinelo kvalitetu sadržaja i vidljivosti događaja i dalo širi društveno-kulturni kontekst. Korisno bi bilo organizovati i vođenje kroz izložbu od strane umetnika i na taj način publiku upoznati malo detaljnije s njihovim razmišljanjem i radom u procesu stvaranja umetničkog dela.

Ana Novaković

Razlike bi mogle imati skoro festivalski karakter i to kao kolaboracija sva tri departmana, na više lokacija. Nažalost, ukoliko se dešava više performansa isto veče, zajedno sa video instalacijama, teško je ispratiti u potpunosti sve zbog nemale posete. Uz tim ljudi koji bi čitave godine kreirali sadržaj i jurili finansijsku podršku, mislim da bi *Razlike* vrlo lako mogle da prerastu u sadržaj koji pomera granice umetničkog izraza kod nas. Na dugoročnom planu, ne vidim razlog da projekat bude ograničen samo na studente i profesore AUNS. *Razlike* su toliko cool da bih otvorila pravo učešća na internacionalnom nivou i učinila bih ga mnogo inkluzivnijim, gde bi i ljudi entuzijasti/

Sandra Janjatović

At the Academy, these types of contemporary artistic expression are very present because of the support of professors and projects such as Differences. Students are fully supported if they wish to express themselves in this way. However, as for other institutions such as galleries and museums in Serbia, there are not many projects related to contemporary expression. Rare examples of expression in this way generally relate to already established artists. Younger artists and students do not have much opportunity to express themselves in this way in the Serbian institutions.

7. Have you realized your work at the Differences project with colleagues from other departments of the Academy? What has been your teamwork experience like?

Dušan Brković

I realized both of my works with my colleague Nina Komel, who completed her master studies in New Media Art, and this experience was invaluable to my later work. The teamwork brings with it (višak, izbrisati) certain obstacles in the form of conflicts of opinion, ways of approach, as well as perceptions of a given problem. Since I come from a film world that depends solely on team effort, for me this process was not frustrating and I would again embark on similar projects.

Konstantin Đuričković

The music for my whole work, part of which I exhibited within the Differences project was made by Nikola Vetnić, who graduated in Composition from Academy of Arts Novi Sad. His composition synergized with the visual segment and led to one whole, thus opening another dialogue within the existing discourse of the work.

Marko Tošić

As part of the realization of the work presented at Differences in 2017, where the idea itself was to connect the performing arts with the culinary arts, I spoke with the principal of the Svetozar Miletić Secondary School in Novi Sad regarding the collaboration and selection of associates for my work. I am fortunate to have had the opportunity to collaborate with this school as part of the performance *Umetnost je Slatka* [Art is Sweet].

8. Do you have any idea in what direction Differences should be developing in the following years?

Aleksandra Obradović Letić

It would be interesting if the project was expanded to a regional level with the same concept, which would contribute to the quality of the content and visibility of the event and give a wider socio-cultural context. It would also be useful to arrange for the artists to guide through the exhibition, thus introducing the audience a little more in-depth with their way of thinking and creative processes.

Ana Novaković

Differences could be almost festival-like, as a collaboration of all three departments, in various locations. Unfortunately, if there are

amateri imali svoj udeo. Studenti mogu ostvariti saradnju s drugim studentima (ne samo umetnosti) u zemlji i inostranstvu gde bi reflektovali, analizirali kritikovali i najvažnije – stvarali, inspirisani međusobnim sličnostima i/ili razlikama.

Darko Aćimović

Voleo bih da vidim *Razlike* pod otvorenim nebom, to može biti u parku, na trgu ili pored reke. Svestan sam da prostor prirode postavlja određene poteškoće i barijere u produkciji, ali verujem da bi se došlo do novih i osvežavajućih rešenja. Verujem da će se projekat razvijati i čuvati duh slobode i inovacije koji poseduje.

Dragutin Jegdić

Kao i do sada, na budućnost projekta *Razlike* gledam kroz prizmu nužnosti. Mislim da je jedan takav pristup neophodan na našoj umetničkoj sceni. Ono na čemu treba poraditi je svakako promocija projekta na internacionalnom nivou, prvenstveno u regionu, jer potencijal i energija ovog projekta su, u najmanju ruku, vredni pozornosti. Verujem da su toga svesni i u organizaciji projekta, ali pošto živimo u materijalističkom vremenu, za tako nešto su neophodna i sredstva do kojih se preko umetnosti veoma teško dolazi.

Dušan Brković

Nemojte da se menjate. Mislim da je ovo izuzetan projekat u kome bi svako ko je iole zainteresovan da se bavi umetnošću u bilo kom smislu te reči trebalo da se oprobja i učestvuje.

Kristina Oparušić

Projekat *Razlike* u narednim godinama trebalo bi da nastavi da se bavi afirmacijom mladih umetnika i njihovim oblikovanjem kao svesnih i slobodnih pojedinaca. Projekat bi trebalo i dalje širiti van granica grada i zemlje (kroz proces umetničkih saradnji sa kolegama sa drugih umetničkih fakulteta u obliku zajedničkih instalacija, performansa, itd.). Takođe bi trebalo iskoristiti mogućnosti koje pruža ovakav koncept izlaganja u pogledu stvaranja nove publike i oblikovanja njenog ukusa.

Stefan Stojanović

Bilo bi lepo videti projekat *Razlike* kao deo raznovrsnosti na koju savremena umetnost u svetu upućuje. Prvenstveno internacionalizacija projekta *Razlike* bi doprinela mladim studentima da i samoinicijativno nastave saradnju posle projekta i stvaraju svoje kontakte za dalji profesionalni rad. Poziv studentima sa drugih akademija u zemlji, iz istog razloga, kako bi ujedinili njihove napore u stvaranju i upoznali njihove pristupe u radu. Takođe kao platforma koja će pružati iskustvo u radu sa mladim kustosima koji bi tematski koncipirali izložbu, omogućili studentima iskustvo onoga što ih očekuje posle studiranja, kao i uvid u aktuelne teme iz savremene umetnosti. Predložio bih kreiranje diskurzivne forme gde bi studenti, profesori i pozvani gosti imali prilike da razgovaraju i razmenjuju zaključke, obrađuju određene teme. Iz mog iskustva, na projektu *Razlike*, a generalno i na Akademiji, nedostaje diskurzivni format u samom

more performances going on the same evening, along with video installations, it is difficult to keep track of everything because of the great attendance. With a team of people who would create content all year long and chase financial support, I think that *Differences* could very easily grow into content that pushes the boundaries of artistic expression here. In the long run, I see no reason for the project to be limited to the students and professors of the Novi Sad Academy of Arts exclusively. The *Differences* project is so *cool* that I would open up the right to participate internationally and make it much more inclusive, with even enthusiasts/amateurs being part of it. Students can collaborate with other students (not just with those of fine arts) at home and abroad where they would reflect, analyze, criticize, and most importantly – create, inspired by similarities and/or differences.

Darko Aćimović

I would love to see *Differences* outdoors, in the park, on the square or by the river. I am aware that natural space poses certain difficulties and obstacles to production, but I believe that new and refreshing solutions can be found. I believe that the project will develop and preserve the spirit of freedom and innovation it possesses.

Dragutin Jegdić

As before, I look at the future of the *Differences* project through the prism of necessity. I think one such approach is unavoidable on our art scene. What should be worked on is certainly the promotion of the project at the international level, primarily in the region, because the potential and energy of this project are, at the very least, worthy of attention. I believe that even those from the organization of the project are well aware of this, but since we are living in a materialistic time, such a thing also requires the means that are difficult to obtain through art.

Dušan Brković

Do not change. I think this is a remarkable project in which anyone who is interested in art in any sense of the word should try his hand and participate.

Kristina Oparušić

In the following years the *Differences* project should continue to work on affirming young artists and shaping them as conscious and free individuals. The project should continue to expand beyond the borders of the city and the country (through the process of artistic collaborations with colleagues from other art academies in the form of joint installations, performances, etc.). The advantage of the opportunities offered by this concept of exhibiting should also be taken in terms of creating new audiences and shaping their taste.

Stefan Stojanović

It would be nice to see the *Differences* project as part of the diversity that contemporary art in the world is referring to. Primarily, the internationalization of the project would help young students to continue collaboration after the project on their own initiative and to create

programu. Najveći izazov je identifikovati i razumeti teme koje su zaista savremene i urgentne, koje odražavaju i objašnjavaju šta se događa u društvu.

Đorđe Ilić

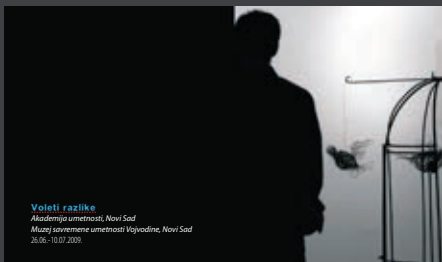
Moja je želja da *Razlike* rastu i razvijaju se svojim prirodnim tokom, a da pri tome naiđu i na adekvatno prepoznavanje i širu finansijsku podršku, i institucionalno umrežavanje koje mnogostruko zaslužuju.

their contacts for further professional work. Students from other academies in the country should be invited for the same motive, to unify their efforts in creating and learning about their approaches to work. Also, it could be seen as a platform that will provide experience in working with young curators who would conceptualize the exhibition, enable students to experience what awaits them after their studies, as well as give insight into the current topics in contemporary art. I would suggest creating a discursive form where students, professors and invited guests would have the opportunity to discuss and exchange ideas, and to address specific topics. From my experience, what lacks at the *Differences* project, and generally at the Academy, is a discursive analysis in the program itself. The biggest challenge is to identify and understand topics that are truly contemporary and urgent, that reflect and explain what is happening in society.

Đorđe Ilić

I wish for *Differences* to grow and develop logically and at the same time to find adequate recognition and broader financial support, and the institutional networking it deserves.





Razlike kao deo projekta Kulturološki identiteti

Projekat *Kulturološki identiteti u umetničkoj produkciji Akademije umetnosti Univerziteta u Novom Sadu - arhiviranje i analitičko predstavljanje građe i tradicije* (2016 – 2019) prvi je dugoročni projekat iz oblasti naučnog istraživanja umetnosti koji je finansiran od strane Pokrajinskog sekretarijata za visoko obrazovanje i naučno-istraživačku delatnost AP Vojvodine. Zajednički projekat saradnika sva tri departmana Akademije umetnosti usmeren je na arhiviranje umetničke produkcije iz oblasti likovnih, dramskih i muzičke umetnosti koja je nastala od samog nastanka ove jedine pokrajinske visokoškolske institucije za obrazovanje u umetnosti. U okviru *Kulturoloških identiteta* značajan segment posvećen je arhiviranju i analizi projekta *Razlike*. Obrađena arhivska građa sadrži: spisak svih učesnika sa predstavljenim radovima, foto materijal, kritičke tekstove, kataloge projekta, promotivni materijal (plakate, flajere i sl.). Celokupna građa arhivirana je u folderu RAZLIKE ARHIVA, a zatim u potfolderima u kojima je ona podeljena na fotografije, video, promotivni sadržaj, tekstualni sadržaj i slično.

Differences as a part of the Cultural Identities project

Cultural Identities in Artistic Production of the University of Novi Sad Academy of Arts – Archiving and Analytical Representation of Material and Tradition (2016 - 2019) is the first long-term project in the field of scientific research of art, financed by the Provincial Secretariat for Higher Education and Scientific Research of the AP Vojvodina. This joint project of the collaborators from all three departments of the Academy of Arts is aimed at archiving art production in the field of fine arts, drama and music that has emerged since the foundation of the only provincial higher education institution for arts education. Within *Cultural Identities* a significant segment is devoted to archiving and analyzing the *Differences* project. The archived corpus includes: a list of all participants with works presented, photo material, critiques, project catalogs, promotional material (posters, flyers, etc.). All the material is archived in the folder DIFFERENCES ARCHIVE, and then in subfolders in which it is divided into photos, videos, promotional content, textual content and the like.



dr. um. Goran Despotovski (1972), diplomirao je i magistrirao slikarstvo na Akademiji umetnosti Univerziteta u Novom Sadu gde je i zaposlen (od 2004). Izlagao je na pedeset sedam samostalnih i na više kolektivnih izložbi u zemlji i inostranstvu, kao što su *Prigušena Egzistencija*, Banja Luka, Republika Srpska (2015); Košice, Slovačka (2015) i Tajčung, Tajvan (2014); *Premonition/Blood/Hope*, Künstlerhaus, Beč, Austrija (2014); *Identiteti Association for History, Co-operation and Reconciliation*, Golubić, Hrvatska (2014); *There will be no miracles here, Facing Belgrade - ein Einblick in die zeitgenössischen Kunstszenen Serbiens*, Karlsruhe, Germany (2013); *Real life presence*, organizacija MSUV i Landesmuseum Joanneum - Künstlerhaus Graz, Graz, Austrija (2009). Višestruko je nagrađivan. Autor je projekata *Razlike*, *Slika* i *Knjiga* Akademije umetnosti u Novom Sadu. Predsednik je Udruženja likovnih umetnika Vojvodine (od 2017). Zvanje Doktor umetnosti - Likovne umetnosti stekao je 2018. na Akademiji umetnosti u Novom Sadu.

gorandespotovski.com

Goran Despotovski, D.A. (1972), graduated and earned his master's degree in Painting from the Academy of Arts in Novi Sad, where he has been employed (since 2004). He has exhibited at fifty-seven solo and numerous group exhibitions in the country and abroad, such as *Prigušena Egzistencija* [Subdued Existence] in Banja Luka, Republika Srpska (2015); Košice, Slovakia (2015) and Taichung, Taiwan (2014); *Premonition/Blood/Hope*, in Künstlerhaus, Vienna, Austria (2014); *Identities Association for History, Co-operation and Reconciliation*, Golubić, Croatia (2014); *There will be no miracles here, Facing Belgrade - ein in die zeitgenössischen Kunstszenen Serbiens* in Karlsruhe, Germany (2013); *Real Life Presence*, organized by the MSUV [Museum of Contemporary Art Vojvodina] and Landesmuseum Joanneum - Künstlerhaus Graz, Graz, Austria (2009). He has been awarded various prizes. Despotovski is the author of the projects *Razlike* [Differences], *Slika* [Painting] and *Knjiga* [Book] at the Academy of Arts in Novi Sad. Since 2017, he has served as President of the Association of Fine Artists of Vojvodina. In 2018, he received his D.A. Degree at the Academy of Arts in Novi Sad. Goran Despotovski is Professor at the Academy of Arts of the University of Novi Sad at the Department of Painting.

gorandespotovski.com

Goran Despotovski



dr Dijana Metlić je vanredna profesorka istorije umetnosti na Akademiji umetnosti, Univerziteta u Novom Sadu. Doktorirala je na Odeljenju za istoriju moderne umetnosti na Filozofskom fakultetu, Univerziteta u Beogradu. Njena teza bila je posvećena uticajima istorije umetnosti na filmsko stvaralaštvo Stenlija Kjubrika. Učestvovala je na brojnim međunarodnim i nacionalnim konferencijama, i autorka je niza naučnih tekstova, kritika i polemika. Pokrenula je međunarodni Interdisciplinarni zbornik o fotografiji 2019. godine, na Akademiji umetnosti Novi Sad i bila jedna od urednica prvog broja, s temom *Fotografija kao metod vizuelnog istraživanja*. Napisala je tri monografske studije: *Stenli Kjubrik: između slikarstva i filma* (2013), *Slike prolaznog sveta: odnosi francuskog i srpskog intimizma* (2017), kao i *Nedeljko Gvozdenović: U potrazi za apsolutnim slikarstvom* (2018). Sarađivala je sa kustosom Boguslovom Vojtovicem iz Poljske u postavci izložbe reditelja Ježija Skolimovskog u Galeriji Kuće legata u Beogradu. Realizovala je retrospektivne izložbe srpskog intimizma u Galeriji Matice srpske (2017) i Srpskom kulturnom centru u Parizu (2019), kao i retrospektivu akademika Nedeljka Gvozdenovića u Galeriji Srpske akademije nauke i umetnosti u Beogradu. Fokus njenog istraživačkog rada čine veze između likovnih umetnosti, fotografije i filma.

Dijana Metlić, PhD is Associate Professor of Art History at the Academy of Arts, University of Novi Sad. She holds a PhD from the Department of History of Modern Art at the Faculty of Philosophy, University of Belgrade. Her thesis was dedicated to the influences of art history on Stanley Kubrick's filmmaking. She has participated in numerous international and national conferences, and authored a number of scholarly papers, critiques and polemics. Metlić has initiated the international *Interdisciplinary Companion to Photography* in 2019 at the Academy of Arts, University of Novi Sad. She was one of the editors of the first volume, entitled *Photography as a Method of Visual Research*. She has written three books: *Stanley Kubrick: Between Painting and Film* (2013), *Slike prolaznog sveta: odnosi francuskog i srpskog intimizma* [Images of Ephemeral World: Links between French and Serbian Intimism] (2017), as well as *Nedeljko Gvozdenović: U potrazi za apsolutnim slikarstvom* [Nedeljko Gvozdenović: In Pursuit of Absolute Painting] (2018). She has collaborated with curator Bogusław Wojtowicz from Poland on the exhibition of filmmaker Jerzy Skolimowski at the Gallery of the Heritage House in Belgrade. Dijana Metlić has authored retrospective exhibitions of Serbian intimism at the Gallery of Matica srpska (2017) and the Serbian Cultural Center in Paris (2019), as well as the retrospective of the Serbian painter Nedeljko Gvozdenović at the Gallery of the Serbian Academy of Sciences and Arts in Belgrade (2018). Her primary field of interest is modern art, with a particular focus on the interrelations between film, photography and fine arts.



Dijana Metlić

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