

# ART BODY ART

SMIG. POKRETNNA FORMA / MOTION ART FORM  
PROJEKAT ART BODY ART / THE ART BODY ART PROJECT  
RELACIJE TELA / THE BODY RELATIONS

Kreativni distrikt, 22. novembar - 6. decembar 2022.  
Creative District, 22<sup>th</sup> November - 6<sup>th</sup> December 2022

Program *Novih umetničkih praksi*, Savez udruženja likovnih umetnika Vojvodine, Srbija  
The *New Art Practices Programme*, The Union of Associations of Fine Artists of Vojvodina, Serbia





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Projekat *Art Body Art - Relacije tela* / The *Art Body Art* project - The *Body Relations*

Kreativni distrikt, 22. novembar - 6. decembar 2022.

Creative District, 22<sup>th</sup> November – 6<sup>th</sup> December 2022

*Učesnici / Participants:* Tanja Vujinović (SLO),  
Mariko Hori (JP), Vuk Ćuk (SRB),  
Alaksandra Gruden (SLO), Nenad Glišić (SRB),  
Stahl Stenslie (NOR), Zane Cerpina (NOR),  
Sanja Anđelković (SRB), Isidora Todorović (SRB).

*Program novih umetničkih praksi Udruženja / New Artistic Practices of the Association Programme*

Savez udruženja likovnih umetnika Vojvodine, Srbija / The Union of Associations of Fine Artists of Vojvodina, Serbia

## Projekat *Art Body Art*

Projekat *Art Body Art*, jedan je od osnovnih projekata Udruženja u okviru realizacije *Novi Sad Evropska prestonica kulture* (EPK 2022).

Projekat je koncipiran kao prezentacija i presek stanja specifične novomedijske umetničke prakse, koja izlazi iz okvira tradicionalnih umetničkih disciplina. Predviđeno je učešće umetnika koji se u svom ličnom umetničkom radu bave fenomenom *tela* i multimedijalnim umetničkim formama i istraživanjima. Projekat se bazira na lokalnoj, regionalnoj i internacionalnoj saradnji umetnika / umetničkih grupa.

Relacije tela (telo kao pokretna forma)

Tema *Relacije tela*, predstavlja tematsku aktivnost u okviru projekta *Art Body Art*. Koncept tela (priroda, metamorfoza, pokret, emocija, forma...): živo telo, tehnološko telo, telo objekat, generisano telo, fikcija i iluzija, telo kroz doživljaj, privid...

U fokusu projekta je *pokretna forma*, odnosno umetničko delo (objekat, audio-video instalacija...) u formatu koji je u prostorno-vremenskom smislu i opsegu definisan trajanjem.

Radovi se oslanjaju na multimedijalne umetničke discipline istraživačko-eksperimentalnog karaktera koje korespondiraju u oblastima vizuelnih tehnologija, elektronike, generativne umetnosti, interakcije, pokreta, svetla, zvuka i ostalih procesa digitalnih multifunkcija. Realizacija projekta podrazumevala je produkciju novih radova.

Eksperimentalnu *pokretnu formu* karakteriše: upotreba novih materijala, istraživački pristup u višemedijskom polju, organizaciona realizacija, prostorno i ambijentalno predstavljanje, napredni segmenti u predstavljanju tela (interakcija, interfejsi, kinetika, robotika, elektronika, video, animacija...) ili na osnovu periodike postupaka po iskustvima avangarde, pokretni post redimejd, asamblaž, pokretne skulpture, mrdalice, mehanika...

Cilj je da svaki rad *nešto radi*, otvara niz tema i zahteva učešće posmatrača. Zauzimajući i fizički i virtuelni prostor, radovi treba da formiraju jedan hibridni prostor u kojem je omogućena aktivna interakcija publike i umetničkog dela.

Podržavajući umetničke izraze koji zastupaju eksperimentalni pristup u umetničkom delu, projekat otvara polje za medijske instalacije i prostorna rešenja koji na ciljan način prenose kompleksne sadržaje i omogućavaju da se informacije dožive. Istovremeno, podstiče se i kritičko sagledavanje pokretačke uloge tehnologije u nastajanju novih umetničkih formi.

## The *Art Body Art* Project

The *Art Body Art* project is one of the main projects of the Association within the implementation of *European Capital of Culture* (ECOC 2022).

The project is conceived as a presentation and overview of the situation in the specific new media artistic practice, which goes beyond the framework of traditional artistic disciplines. The project brings together artists dealing with the phenomenon of the *body* and multimedia art forms and research in their personal artistic work. The project is based on local, regional and international cooperation of artists / art groups.

The Body Relations (the body as a moving form)

The *Body Relations* topic is a thematic activity under the ART BODY ART project. The concept of the body (nature, metamorphosis, movement, form...): the living body, technological body, body-object, generated body, fiction and illusion, the body through experience, appearance...

The project focuses on the *motion form*, that is, an artwork (object, audio-visual installation...) presented in such a format that is defined by duration in its spatiotemporal sense and scope.

The works rely on multimedia artistic disciplines of exploratory-experimental character corresponding in the fields of visual technologies, electronics, generative art, interaction, movement, light, sound and other digital multi-function processes. The project includes production of new works.

An experimental *motion form* is characterised by: the use of new materials, an exploratory approach in the multimedia field, organisational realisation, spatial and ambient presentation, advanced segments in representation of the body (interaction, interfaces, kinetics, robotics, electronics, video, animation...) or based on the periodicals modelled after the avant-garde experiences, motion post readymade, assemblage, moving sculptures, mechanics...

The goal is that each work *does something*, opens a series of topics, and requires interaction from the observer. While taking up both physical and virtual space, the works are supposed to form a hybrid space where an active interaction between the audience and the artwork is possible.

Supporting artistic expressions advocating an experimental approach in an artwork, the project opens space for media installations and spatial solutions that carry complex contents in a targeted way and thus enable experiencing information. At the same time, it encourages critical perception of the driving role of technology in creating new art forms.





*Jelena Guga*

### **Relacije tela: Ukrštanja tehnologije, prirode i kulture u novomedijskoj umetnosti**

Izložba „Relacije tela” istražuje načine na koje se novomedijska umetnost može koristiti u preispitivanju, kritici i redefinisavanju našeg razumevanja tela i njegove uloge u odnosima sa Drugim i okolinom u medijski posredovanom i tehnološki ovisnom svetu. Naša fascinacija tehnologijom ustupila je mesto “uobičajenom” u postdigitalnoj eri. Tehnologija je postala toliko ukorenjena u svakodnevni život da je sada sastavni deo naših fizičkih, digitalnih, kulturnih, društvenih, ideoloških i medijski posredovanih tela. Kao rezultat, svakodnevno doživljavamo hibridnost identiteta i iznova redefinišemo sebe kroz globalnu povezanost i nove vrste socijalizacije. Izložba se fokusira na to kako tehnologija utiče na odnos prema telu, kao i na kulturne i društvene prakse.

Tehnološko posredovanje života nije ništa novo, ali se dramatično intenziviralo kako su nas pandemija Covid-19, kao i drugi antropocenski problemi, gurnuli još dublje u digitalno postojanje. Posao, zabava, obrazovanje, slobodno vreme i socijalizacija u velikoj meri su prebačeni u virtualne sfere. Kroz izložene radove, antropocen, nova era u kojoj čovekova aktivnost ima ogroman uticaj na životnu sredinu (Crutzen & Stoermer 2000; Moore 2016; Latour 2016), kao i postdigitalno (Cramer 2015; Savin-Baden 2021; Berri & Dieter 2015), pojavljuju se kao referentni okvir izložbe. U istraživanju relacija tela, aspekti postdigitalnog na koje referišu ovi radovi uključuju konvergenciju fizičkog i digitalnog postojanja, suptilne društvene i kulturne promene koje uzrokuje sve veća upotreba računarskih infrastruktura, kao i načine na koje digitalne tehnologije utiču na umetnike, umetničku produkciju, estetiku i sistem umetnosti.

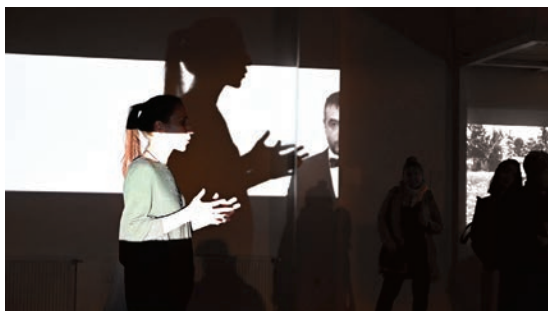
Predstavljeni radovi devet domaćih i međunarodnih (novo) medijskih umetnika istražuju (bes)telesne doživljaje techno-

*Jelena Guga*

### **Body Relations: The Intersection of Technology, Nature, and Culture in New Media Art**

The exhibition “Body Relations” explores the ways in which new media art can be used to examine, challenge, and broaden our understanding of the body and its role in relations with the Other and the environment in a media-saturated and technologically dependent world. Our fascination with technology has given way to “business as usual” in the post-digital era. Technology has become so ingrained in our daily lives that it is now a constitutive part of our physical, digital, cultural, social, ideological, and technologically mediated bodies. As a result, we experience the hybridity of identity and renegotiate the very sense of self through global connectivity and new modes of socialization. The exhibition focuses on how technology is affecting our relationship with our bodies and how this is informing and influencing our cultural and social practices.

Technological mediation of our lives is not new, but it has dramatically increased as the Covid-19 pandemic, as well as other Anthropocene issues, have pushed us even further into a digital existence. Work, entertainment, education, leisure, and socializing have in large part shifted into the virtual realms. Throughout the selected works, the Anthropocene, a new era in which human activities have had an immense impact on the environment (Crutzen & Stoermer 2000; Moore 2016; Latour 2016), and the postdigital (Cramer 2015; Savin-Baden 2021; Berry & Dieter 2015) emerge as the exhibition’s referential framework. In exploring body relations, the aspects of the postdigital these works reflect on include the convergence of physical and digital existence, the subtle social and cultural shifts, the ways sociality and culture are changed through the increasing use of computational infrastructure, and the ways distributed digital



logije, tehnološki uticaj na psihu i načine na koje tehnologija oblikuje život na opipljive i nematerijalne načine. Svaki rad se bavi različitim temama, pitanjima i odnosima višestrukih i visoko kontekstualizovanih tela kroz različite medije, uključujući animaciju, platforme društvenih medija, virtuelnu realnost, interaktivne i kinetičke instalacije, performans, redimejd objekte, zvuk i video. Pristupi umetnika variraju od utopijskih i distopijskih vizija do razigranosti, ironije, društvenog angažmana i intimnih odnosa i refleksija. Pored toga, izložba nudi jedinstven pogled na tehnološki, industrijski i urbani uticaj na svet prirode i načine na koje ljudi reaguju ili bi mogli da reaguju na nagle kulturne, društvene, ekonomske, geopolitičke i ekološke promene.

„10,9,8,7,6...vr.2“ Sanje Anđelković, spekulativni CGI film smešten u vreme posle pandemije, dotiče se ekoloških problema. Ovo delo prenosi gledaoca u um i tok misli ženske protagonistkinje koja je pod opštom anestezijom. Estetska mekoća dela i stalno fokusiranje na dah, pobuđuju meditativno stanje nalik snu kod posmatrača. Ovu smirenost, međutim, uzurpira konstantan osećaj nelagodje, jer delo navodi na razmišljanje o životu i smrti, dok nas istovremeno suočava sa surovim istinama o gorućim ekološkim problemima i krhkosti našeg postojanja u antropocenu.

Inspirisan načinom na koji je urbanizacija u Londonu uticala na lisice da se biološki promene i evoluiraju od lovaca do strvinara, kinetička skulptura Vuka Ćuka „Lisica 3,0“ predstavlja sledeći korak ka kiborgizaciji u evoluciji vrsta izazvanoj teh-

technologies affect the artists, art production, aesthetics, and art system.

The featured works of nine national and international (new) media artists explore the (dis)embodied experience of technology, its impact on our psychology, and the ways it shapes our lives in both tangible and intangible ways. Each work addresses different topics, issues, and relations of multifaceted and highly contextualizes bodies through different media including animation, social media platforms, virtual reality, interactive and kinetic installations, performance, found objects, sound, and video. The artists' approaches vary from utopian and dystopian visions to playfulness, irony, social engagement, and intimate relations and reflections. Additionally, the exhibition offers unique views into technological, industrial, and urban impact on the natural world, and the ways humans respond or might respond to the abrupt cultural, social, economic, geopolitical, and environmental changes.

Sanja Anđelković's "10,9,8,7,6...vr.2", a speculative CGI film set in the post-pandemic time, touches upon environmental issues. It transports the viewer to the mind and line of thoughts of a female protagonist undergoing general anesthesia. The aesthetic softness of the work and its recurring focus on the breath induce a meditative, dream-like state in the viewer. This calmness is, however, distorted by an underlying unease as the work immerses the viewer into reflections on life and death while confronting us with the harsh truths of the urging environmental issues and the fragility of our existence in the Anthropocene.

Inspired by how the London urbanization affected foxes to biologically alter and evolve from hunters to scavengers, Vuk Ćuk's kinetic sculpture "Fox 3.0" presents the next step towards cyborgization in species evolution caused by technologically altered ecosystems. The interplay of artificial and natural with the human is at the core of this work. In a way,

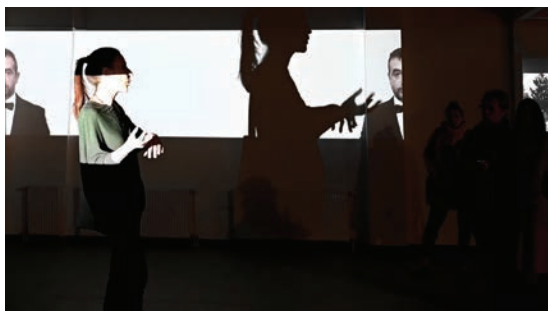
nološki izmenjenim ekosistemima. Integrisanje veštačkog i prirodnog sa ljudskim je u srži ovog dela. Na neki način, delo evocira dikovske vizije odnosa ljudskog i ne-ljudskog i ljudskog i životinjskog u kojima je, nakon izumiranja vrsta, briga o veštačkim kućnim ljubimcima i iskazivanje empatije prema životinjama jedini znak tobožnje čovekove ljudskosti koja ga razlikuje od androida (Dick 2017). Štaviše, Ćukova robotska figura lisice koja oponaša živu lisicu otvara pitanje šta je artifično, a šta realno, kao i pitanje da li je to uopšte važno i zašto, te ukazuje na kolaps jasno definisanih razlika između to dvoje.

U okviru teme relacija čoveka i prirode u antropocenu, na izložbi je predstavljena interaktivna instalacija Zane Cerpina i Stahla Stenslija „Ekobordel: Ljudsko-biljna seksualnost“. Rad se zasniva na premisi da boravak u prirodi uzbuđuje čula i izaziva zadovoljstvo. Iz ove perspektive, rad ispituje različite vrste odnosa prema prirodi, pre svega postavljajući pitanje

the work echoes Dickian visions of human–non-human and human-animal relations in which, after the extinction of species, taking care of artificial pet animals and displaying empathy for animal life is the only ostensible sign of one’s humanity that distinguishes humans from the androids (Dick 2017). Furthermore, Ćuk’s robotic figure of a fox mimicking the behavior of a living fox raises the question of what is artificial and what is real, as well as whether it at all matters and why, and points to the collapse of clear distinctions between the two.

In line with the topic of human-nature relations in the Anthropocene, the exhibition features Zane Cerpina and Stahl Stenslie’s interactive installation “Ecobordello: Human/Plant Sexuality.” The work is based on the premise that being in nature triggers the arousal of senses and induces pleasure. From this perspective, the work probes the modes of our relation to nature by raising the question of what nature





šta je priroda danas: kulturalni konstrukt, idealizovana, idilična slika prirodnih pejzaža koji nestaju ili ne postoje, ili je to sećanje izbrisano ekološkim katastrofama antropocena? I još važnije, kako se praktikuje i manifestuje naša ljubav prema prirodi? Očekivani odgovor bi se formulisao oko pojmova kao što su briga, održivost, zaštita i očuvanje, ali ovi umetnici prave posve ironičan iskorak i pretvaraju ljubav prema prirodi ili *ekofiliju* (Cerpina & Gangvik 2022) u ekoseksualni fetiš. Atraktivna interaktivna sofa poziva posetioce na seksualnu interakciju sa biljkom. Korisnik pokreće fitosvetla koja hrane biljku dok zauzvrat doživljava genitalnu vibrotaktilnu stimulaciju. Ako biljka nije „voljena“, tj. hranjena svetlošću, ona na kraju umire.

Ostavljajući fizički svet iza sebe, Tanja Vujinović stvara ne samo umetnička dela na društvenim VR platformama kao što su VR Chat i Sansar, već i potpuno uranjajuće nove svetove, avatare i prostore za različite vrste društvenih i kulturnih multimedijalnih događaja, od elektronske muzike, do umetničkih izložbi, predavanja i diskusija. Na ovoj izložbi predstavljena je audiovizuelna instalacija „Srž“ iz autorkine serije *Avant-Garden*. Vizuelno privlačan i umno stimulativan, rad istražuje šta je to što postajemo kroz inkorporaciju digitalnih avatara i kakav transformativni uticaj na nas imaju odnosi i interakcije ne samo sa drugim virtuelnim osobama već i sa ne-ljudskim artificalnim agentima. Naseljavajući digitalne prostore, ali kroz drugačiji pristup, „#artmeta#cosplayart“ Isidore Todorović

is today: a cultural construct, an idealized, idyllic image of the disappearing or nonexistent natural landscapes, or a memory shattered by the environmental disasters of the Anthropocene? And most importantly, how is our love towards nature practiced and manifested? The expected answer would evolve around such notions as care, sustainability, protection, and preservation, but the artists take a somewhat ironic step further and turn the love of nature or *ecophilia* (Cerpina & Gangvik 2022) into an ecosexual fetish. An eye-catching interactive sofa invites the viewers to engage in sexual interaction with a plant. The user triggers the phytolights that feed the plant while experiencing genital vibrotactile stimulation in return. If the plant is not “loved,” i.e., fed with light, it eventually dies.

Leaving the physical world behind, Tanja Vujinović creates not only art pieces in social VR platforms such as VR Chat and Sansar, but also fully immersive new worlds, avatars, and spaces for various types of social and cultural multimedia events, ranging from electronic music parties to art exhibitions, lectures, and discussions. Showed in this exhibition is an audiovisual installation “The Core” from her *Avant-Garden* series. Visually engaging and mind-provoking, the work examines what we become through embodying digital avatars, and what kind of transformative impact our relations and interactions with other virtual humans but also with non-human artificial agents have on us. Also inhabiting digital spaces but taking a different approach, Isidora Todorović’s “#artmeta#cosplayart” is an experimental exploration of social media language and symbolics. The artist utilizes social networks as novel spaces of artistic expression, production, and creative collaboration between the artists and the audiences.

The exhibition also features Nenad Glišić’s work “Observation,” a still video projection of self-portrait that can be read through the theory of gaze, human-machine relations, mind-

vić je eksperimentalno istraživanje jezika i simbolike društvenih medija. Umetnica koristi društvene mreže kao nove prostore umetničkog izražavanja, produkcije i kreativne saradnje između umetnika i publike.

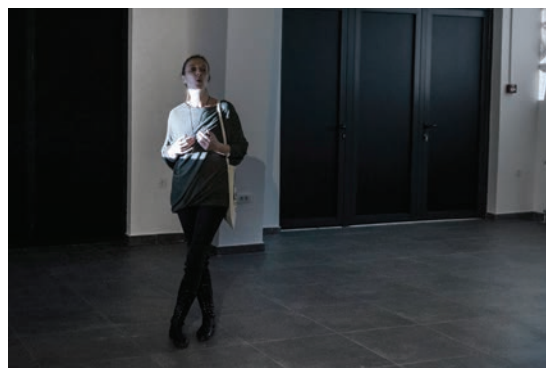
Na izložbi je predstavljen i rad Nenada Glišića „Posmatranje“, statična video projekcija autoportreta koja se može čitati kroz teoriju pogleda, odnosa čoveka i mašine, dualizma uma i tela ili samorefleksije, ali je svesno ostavljena otvorena za subjektivnu interpretaciju posetilaca.

Kako granice između tehnologije, prirode i kulture nestaju, pojavljuju se različiti oblici hibridizacije našeg postojanja. Koristeći objekte, video snimke, audio snimke i kompjuterski generisane glasove, instalacija Mariko Hori „Šta kažu ptice?“ stvara pejzaž koji je istovremeno poznat i oneobičajan. Kroz ovaj rad, umetnica ispituje kako je naša percepcija oblikovana, pa čak i uslovljena kulturnim okruženjem, zbog čega iste stvari razumemo na različite načine. Ukratko, naš perceptivni aparat je društveno konstruisan. Autorkino ispitivanje „kulturnog“ tela suprotstavljeno je delu Aleksandre Gruden „Iskustvo životinjskog – priroda čoveka“, koje se fokusira na „prirodno“ telo. Kombinujući medije video instalacije i performansa sa gotovim objektima kao senzornim elementima, rad Grudenove nas iznova povezuje sa bazičnim, instinktivnim nagonima. Osim što pruža intimno iskustvo posetiocima da istraže životinjske aspekte sopstvene prirode, rad dovodi u pitanje i antropocentrične narative, kao i dihotomiju između ljudskih i neljudskih životinja. Iako imaju različite pristupe, ova dela prevazilaze prirodne i kulturne granice jer su istovremeno duboko lična i univerzalna.

Radovi predstavljeni na izložbi „Relacije tela“ svojevrsna su kontemplacija o tome kako su naša tela i tehnologija isprepleteni, kao i kritički osvrt na to kako naša koegzistencija sa mašinama utiče na pojedinca i društvo. Istovremeno, radovi ukazuju na to da se uticaj antropocena ne može preceniti. Ali, kako navodi Joanna Zylinska, umetnost nije samo reprezen-

body dualism or self-reflection, but is intentionally left open for the viewers' reflection and interpretation.

As the boundaries between technology, nature, and culture blur, various forms of hybridization of our existence emerge. Using found objects, video footage, audio recordings, and computer-generated voices, Mariko Hori's installation "What Do Birds Say?" creates a landscape that is both familiar and strange. It examines how our perception is shaped and even conditioned by our cultural environment, causing us to interact with and understand the same things in different ways. In short, our perceptual apparatus is socially constructed. Hori's examination of the "cultural" body is juxtaposed with Aleksandra Gruden's work "Animal Experience—Human Nature," which focuses on the "natural" body. By combining the mediums of video installation and performance with found objects as sensory elements, Gruden's work reconnects us to our basic, instinctive drives. It not only creates an intimate experience for the viewers to explore the animalistic aspects of their own nature but also challenges anthropocentric narratives and the divide between human and non-human animals. Although taking different approaches, these works transgress the natural and cultural boundaries as they are at the same time deeply personal and engagingly universal.



tacija, već se pre može opisati kao stvaranje sveta ili stvaranje smisla. Tako su i radovi predstavljeni u „Relacijama tela“ upravo one „alternativne kreativne intervencije koje nam omogućavaju da iznova zamislimo život, smrt i izumiranje izvan uskog fatalizma, a takođe i izvan onoga što bismo mogli nazvati „spašavanjem“ u dominantnoj priči antropocena.“ (Zylinska 2014) Kao jedinstvena celina, ova digitalna, analogni i interaktivna dela otkrivaju kompleksno, višestruko ispitivanje naše sadašnje i buduće stvarnosti, kao i naše sadašnje i buduće imaginacije i „konsenzualne halucinacije“ (Gibson 1989). Konačno, kroz bavljenje ukrštanjima tela, otelovljenja, tehnologije, prirode i kulture, izložba nudi jedinstven pogled i podstiče na razmišljanje o međudejstvu ovih elemenata koje oblikuje razumevanje kako nas samih tako i većito promenljivog sveta.

The works shown in “Body Relations” ignite contemplation on how our bodies and technologies are intertwined and how both as individuals and society we are affected by the coexistence with our machines. At the same time, they show that the impact of the Anthropocene cannot be overstated. But, as Joanna Zylinska puts it, art is not just representational but can rather be described as world-making or sense making. Along these lines, the works presented in “Body Relations” are precisely those “alternative creative interventions that allow us to reimagine life, death and extinction beyond the narrow fatalism and also beyond what we might term the ‘rescuism’ of the dominant Anthropocene story.” (Zylinska 2014) A combination of digital, analog, and interactive works offers a complex, multifaceted exploration of our current and future realities, as well as of our current and future imagination and “consensual hallucination” (Gibson 1989). Finally, through dealing with the intersections of the body, embodiment, technology, nature, and culture, this exhibition offers a unique and thought-provoking look at how these elements interact and shape our understanding of ourselves and the ever-changing world around us.

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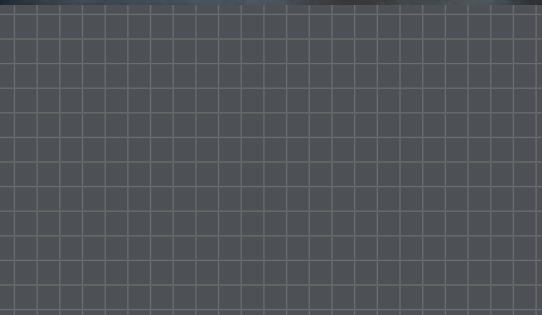
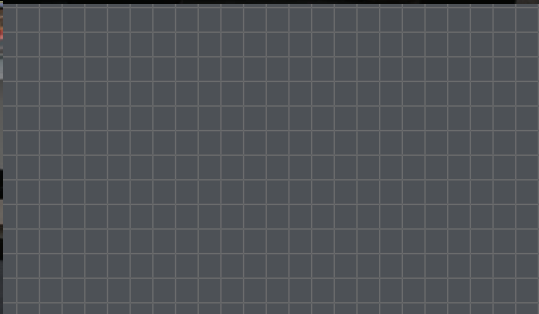
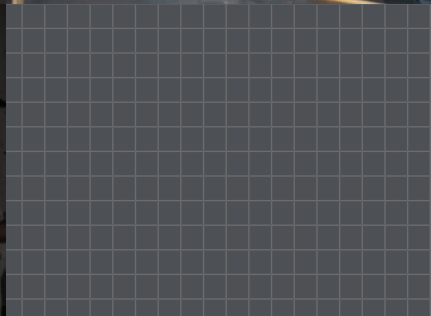
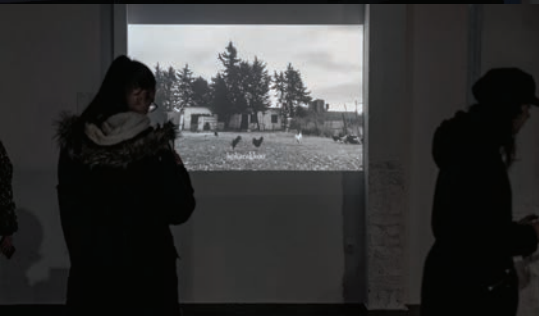
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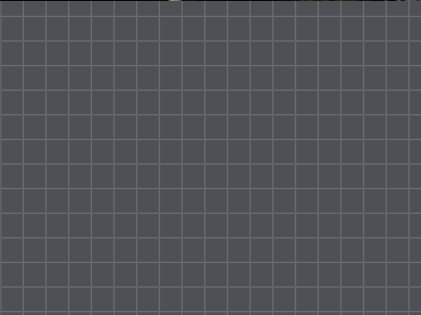
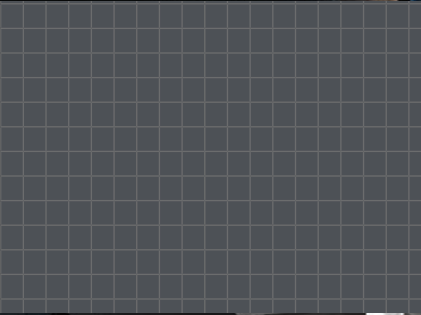








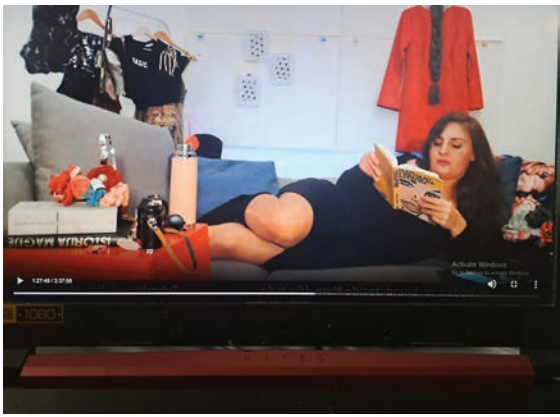
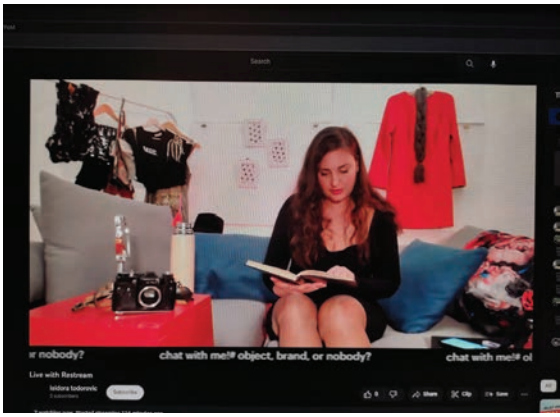




## Isidora Todorović

Osnovne i Master studije završila na Katedri za nove medije na Akademiji umetnosti u Novom Sadu, gde je trenutno i zaposlena kao docent. U svom radu istražuje tehnološki, kulturološki i politički kontekst umetnosti, dok kao izražajna sredstva često koristi format političke društvene igre, interaktivne instalacije i društveno angažovanog projekta. Izlagala je na festivalima elektronske umetnosti u zemlji i svetu. Kroz nagrađenu igru "One Good Day / Jedan dobar dan" artikuliše lokalne novosadske probleme gde, igrajući igru na android telefonima i obilazeći u realnom prostoru najznačajnije novosadske lokacije, igrač saznaje pozadinu političkih borbi koje se dešavaju u njima. Osim "One Good Day / Jedan dobar dan" vredno pomena je i nagrada za Evropsku digitalnu umetnost i nauku / nacionalna selekcija, Centar za promociju nauke u Beogradu u saradnji sa Ars Electronica 2017; Gostovanje na Ars Electronica, Linz, Austria, Samit inovatora budućnosti 2019. kao i The International Visitors Program u organizaciji KULTURsekretariat, "IGRE - IGRE I DIGITALNA UMETNOST u Severnoj Rajni-Vestfaliji", finansiran od strane Ministarstva kulture države Severna Rajna-Vestfalija. Trenutno se bavi pedagoškim radom u okviru predmeta Digitalna umetnost, piše tekstove o političkom kontekstu tehnologije, bavi se organizacijom kulturnih manifestacija koje slave spoj umetnosti i tehnologije i upoznaju publiku sa lokalnom scenom novomedijske umetnosti, ali se ujedno i bavi aktivnom samostalnom umetničkom delatnošću.

She completed her undergraduate and Master's studies at the Department of New Media of the Academy of Arts in Novi Sad, where she is currently employed as an assistant professor. In her work, she explores the technological, cultural and political context of art, whereas she often uses the format of a political social game, interactive installation and socially engaged project as a means of expression. She has exhibited at electronic art festivals in the country and around the world. Through the award-winning game "One Good Day / Jedan dobar dan" she articulates the local problems of Novi Sad, where, by playing the game on Android phones and visiting the most important locations in Novi Sad in real space, the players learn the background of the political struggles that take place in them. In addition to "One Good Day", noteworthy are the European Digital Art and Science Award / national selection, Centre for the Promotion of Science in Belgrade in cooperation with Ars Electronica 2017; the guest appearance at Ars Electronica, Linz, Austria, Future Innovators Summit 2019, as well as the International Visitors Programme of the KULTURsekretariat, "GAMES - GAMES AND DIGITAL ART in North Rhine-Westphalia", funded by the Ministry of Culture of the State of North Rhine-Westphalia. She is currently engaged in pedagogical work teaching Digital Art, writes texts about the political context of technology, organises cultural events celebrating the art/technology fusion and introduce the audience to the local scene of new media art, and, at the same time, she is engaged in active independent artistic activity.





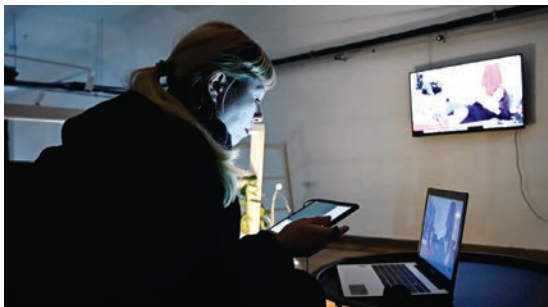
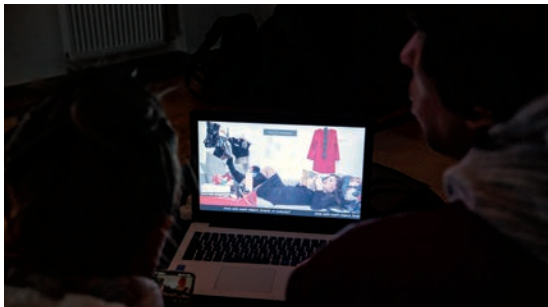
### ***#artmeta#cosplayart***

strim uživo prikazan u galeriji na različitim platformama (ekran, laptop, tablet, telefon) koji poziva publiku na učestvovanje / live stream shown in the gallery on multiple platforms (screen, laptop, tablet, phone) encourages the audience to participate

Zamisao je poigravanje sa virtuelnim prostorima (youtube, twitch, itd.), kao primarni oblik interakcije sa publikom koja istražuje parasocijalne odnose, i postavlja pitanje može li umetnost biti deo njihovog jezika.

The idea is to play with virtual spaces (youtube, twitch, etc.), as the primary form of interaction with an audience exploring the parasocial relationships and questioning whether art can be a part of their language.





## Nenad Glišić

Multimedijalni umetnik, Nenad Glišić, je završio Fakultet likovnih umetnosti u Beogradu i Umetničku akademiju u Dusseldorfu (Nemačka). Od 1990. godine izlaže u zemlji i inostranstvu, a u okviru nezavisne umetničke asocijacije Beogradske galerije je realizovao više projekata.

Nenad Glišić, a multimedia artist, is a graduate of the Belgrade and the Academy, Academy of Arts in Dusseldorf, Germany. He has been exhibiting in the country and abroad since 1990. As part of the independent art association, Belgrade Gallery, he has actualized several projects.





***POSMATRANJE/OBSERVATION***

Video

Autoportret posmatra duboko mračno oko objektivu, izvor svetlosti u ravni objektivu kamere.

The self-portrait observes the deep dark eye of the lens, as the source of light in the line of sight of the camera's lens.



## Vuk Ćuk

Vuk Ćuk (1987) je vizuelni umetnik iz Beograda. Njegov rad bavi se kapitalističkom logikom, trendovima i tehnologijom, kao i načinima na koji oni oblikuju ljude i prirodu, istražujući nove načine življenja u savremenom društvu. Ćuk koristi različite formate, poput skulpture (kinetičke i statične), instalacija, crteža, digitalne umetnosti i slike. Njegovi radovi su prikazani u kontekstu sledećih odabranih manifestacija i institucija : Sequence Art Festival, Reykjavik (2019), 57. Oktobarski salon koji su kurirali Gunar i Danijel Kvaran u Beogradu (2018), China Art Museum u Šangaju (2017), Sugarcube Festival u Njujorku (2016) i Taiyuan Sculpture Symposium u Kini (2016). Njegovi radovi izlagani su na Oktobarskom salonu 2021. koje su kurirali Ilarija Marota i Andrea Bacin iz kustoske platforme CURA. Ćuk je imao nekoliko samostalnih izložbi u galeriji Zvono u Beogradu, galeriji Ravnika u Ljubljani (2019), kao i u Srpskom kulturnom centru u Parizu (2018). Docent je na Fakultetu primenjenih umetnosti u Beogradu. Dobitnik je MAK Museum Recognition Award nagrade, nagrade za crtež iz fonda Vladimira Veličkovića, nagrade za slikarstvo Miodrag Vujačić Mirski, i nagrade na simpozijumu skulpture u Taijuanu. Na Venecijanskom bijenalu 2019. godine asistirao je umetniku Đorđu Ozboltu pri realizaciji projekta u nacionalnom paviljonu. Živi i radi u Beogradu.

Vuk Ćuk (1987) is a visual artist based in Belgrade, Serbia. He is interested in how capitalist logic, trends and technology shape both the human and natural world, examining new ways of living in the contemporary society. He works across various media, such as sculpture (kinetic and static), installations, drawing, digital art and painting. His work was shown at Sequence Art Festival, Marshall House in Reykjavik, Iceland (2019), 57th Belgrade Biennale curated by Gunnar and Danielle Kvaran, Belgrade, Serbia (2018), China Art Museum in Shanghai (2017), Sugarcube Festival in New York (2016) and Taiyuan Sculpture Symposium, Taiyuan, China (2016). His new body of work was exhibited at Belgrade Biennale 2021, curated by CURA's Ilaria Marotta and Andrea Baccin. Ćuk has had solo shows in Belgrade with gallery ZVONO several times and in Ljubljana with Ravnika gallery (2019), as well as at the Serbian Cultural Centre in Paris (2018). He teaches at University of Arts in Belgrade (Faculty of Applied Arts) and is a recipient of MAK Museum Vienna's Recognition Award, Vladimir Velisekovic fund award, Taiyuan Sculpture Symposium award. In 2019, he assisted the artist Dorde Ozbolt with developing his solo show for the Serbian pavilion at the Venice Biennale.



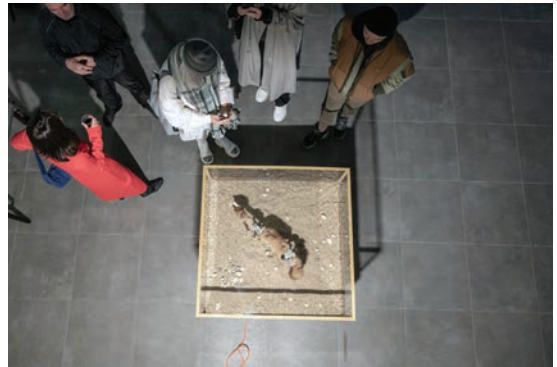
### ***Fox 3.0/Lisica 3,0***

kinetička skulptura - drvo, pleksiglas, krzno, metal, pesak, kamen, kontroleri, žice / kinetic sculpture - wood, plexiglass, fur, metal, sand, stone, controllers, wires

Lisica 3,0 je delo inspirisano člankom koji objašnjava kako su lisice koje žive u londonskim parkovima u samo poslednjih 20-30 godina evoluirale od lovaca u sakupljače/lešinare. Njihove čeljusti i lobanje su promenile oblik da bi mogle da otvaraju limenke i plastične flaše. Lisica 3.0 je sledeća generacija evolucije lisice, robotska figura koja imitira ponašanje prave lisice. Kombinacijom veštačkih i prirodnih materijala, želim da ispitam odnose između analognog i digitalnog, urbanog i ruralnog, kao i ulogu čoveka u oblikovanju i menjanju svoje okoline.

Fox 3.0 is a work inspired by an article that explains how foxes living in London parks have evolved in only the last 20-30 years from hunters to scavengers. Their jaws and skulls have changed their shape in order to be able to open cans and plastic bottles. Fox 3.0 is the next generation of fox evolution, a robotic figure that imitates the real ones behavior. Through a combination of artificial and natural materials, I want to examine relationships between analogue and digital, urban and rural, and humans' role in shaping and altering their surroundings.





## Zane Serpina (Zane Cerpina)

Zane Serpina je umetnica, kustoskinja i književnica koja radi u okviru eksperimentalne umetnosti novih medija fokusirajući se na teme antropocena, ekološke svesti, ekološke kritike, interaktivne tehnologije i otelovljenog iskustva. Njen opsežan rad uključuje kuriranje i produkciju događaja koji pozivaju na kritičko razmišljanje o trenutnom dobu katastrofa, poput *Konferencije o opasnoj budućnosti* i *Konferencije digitalne divljine*. Cerpina je pokrenula i bila deo nekoliko važnih arhivskih i istraživačkih projekata, poput *Antropoceni kuvar*, Neural projekta *Privremena biblioteka* i jedna je od urednika knjige *Electronic Arts Norway*. Serpina je takođe zagovornica mladih umetnica koje rade sa eksperimentalnom umetnošću kroz svoj projekat *FAEN - Female Artistic Experiments Norway*. Međunarodno je aktivna kao predavač i prezenter, bila je učesnica manifestacija kao što su *Festival ekstravagantnih tela Kontejnera* (Hrvatska 2019), ISEA (Međunarodni simpozijum elektronske umetnosti, Vancouver 2015, Hong Kong 2016, Manizales 2017, Seul, 2019), V2\_ (Holandija, 2016), STRAND (Srbija 2016), LABVERDE (Brazil 2017), UK, Hrvatska, Litvanija, Letonija, Norveška itd.

Zane Cerpina is an artist, curator, and writer working within experimental new media art focusing on the themes of the Anthropocene, environmental awareness, ecological criticism, interactive technologies, and embodied experiences. Her extensive body of work includes curating and producing events that call for critical reflection on the current age of the catastrophes such as *The Dangerous Futures Conference* and *Digital Wild Conference*. Cerpina has initiated and been part of several important archival and research projects such as *The Anthropocene Cookbook*, Neural's *The Temporary Library* project and is one of the editors for the book *Electronic Arts Norway*. Cerpina is also an advocate for young female artists working with experimental arts through her project *FAEN - Female Artistic Experiments Norway*. Cerpina is internationally active as a lecturer and presenter, she has been part of venues such as *Extravagant Bodies Festival by Kontejner* (Croatia 2019), ISEA (International Symposium of Electronic Arts (Vancouver 2015, Hong Kong 2016, Manizales 2017, Seoul, 2019), V2\_ (the Netherlands, 2016), STRAND (Serbia 2016), LABVERDE (Brazil 2017), UK, Croatia, Lithuania, Latvia, Norway, etc.

## Štal Štensli (Stahl Stenslie)

Međunarodno poznati umetnik, kustos i istraživač specijalizovan za eksperimentalnu umetnost, utelovljena iskustva i *disruptivnih tehnologija*. Ključne reči njegove umetničke prakse su liminalna estetika, nestabilni mediji, transgresija i numinoznost. Tehnološki fokus u njegovim delima je na umetnosti o nedavno mogućem - kao što je panhaptična komunikacija, somatski zvuk, multisenzorni i holofonski zvučni prostori, kao i disruptivni dizajn za nove tehnologije. Više od dve decenije radio je kao profesor eksperimentalne medijske umetnosti na Akademiji medijskih umetnosti u Kelnu, Nacionalnoj umetničkoj akademiji u Oslu i Univerzitetu Aalborg. Štahl je izlagao i predavao na velikim međunarodnim događajima (ISEA, DEAF, Ars Electronica, SIGGRAPH). Predstavljao je Norvešku na bijenalu Ichihara u Japanu, Istanbulskom bijenalu u Turskoj, suorganizator je *6cyberconf*-a i moderirao je razne simpozijume uključujući *Ars Electronica* (Nekt Sek), *ArcArt* i *Oslo Luk*. Autor je brojnih tekstova i publikacija o novim umetnostima, suosnivač je *The Journal of Somaesthetics* - *somaesthetics.aau.dk* - i glavni je urednik časopisa *EE - Experimental Emerging Art magazine*.

Internationally known artist, curator and researcher specialising in experimental art, embodied experiences and *disruptive* technologies. Keywords of his artistic practice are liminal aesthetics, unstable media, transgression and the numinous. The technological focus in his works is on the art of the recently possible – such as panhaptic communication, somatic sound, multisensory and holophonic soundspaces, as well as disruptive design for emerging technologies. Over two decades he has worked as a professor in experimental media arts at the Academy of Media Arts Cologne, Oslo National Academy of the Arts and Aalborg University. Stahl has been exhibiting and lecturing at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH). He has represented Norway at the Ichihara Biennial, Japan, the Istanbul Biennial, Turkey, co-organised *6cyberconf* and has moderated various symposiums including *Ars Electronica* (Next Sex), *ArcArt* and *Oslo Lux*. He has written extensively and published widely on emerging arts, co-founded *The Journal of Somaesthetics* – *somaesthetics.aau.dk* - and is the editor in chief of *EE – Experimental Emerging Art magazine*.

ECO BORDELLO je senzualni prostor za intimne interakcije između ljudi i biljaka. Instalacija koja se zasniva na svetlosti, zvuku i dodiru stvara simbiotsko i senzorno kolo između čoveka i biljke. Unutar zamračenog prostora korisnik leži u udobnom položaju ispod providne platforme na kojoj je biljka. Prisustvo korisnika automatski pokreće senzualno povezivanje. U trenutku se uključuje ljubičasti sjaj fito svetala, čineći instalaciju atraktivnim vizuelnim spektaklom koji privlači poglede. Svetla podstiču rast biljke koji se registruje preko mreže senzora i vraća ljudskom korisniku kao vibrotaktilni i audio stimulans.

***Ekobordel: Ljudsko-biljna seksualnost / Ecobordello: Human/Plant Sexuality***

Interaktivni kauč za biljku i čoveka. Vibrotaktilni nameštaj sa elektronski kontrolisanim fitosvetlima i taktilnom stimulacijom / Interactive couch for a plant and a human. Vibrotactile furniture with electronically controlled phytolights and haptic stimulation

ECO BORDELLO is a sensual space for intimate interactions between humans and plants. The light, sound and touch based installation creates a symbiotic and sensory loop between a human and a plant. Inside a darkened space the user lays down in a comfortable position below a transparent platform inhabited by a plant. The user's presence automatically triggers a sensual connection. Instantly the purple glow from the phyto lights are turned on making the installation into an eye-catching visual spectacle. The lights trigger the growth of the plant which is registered through a network of sensors and fed back to the human user as vibrotactile and aural stimulus.





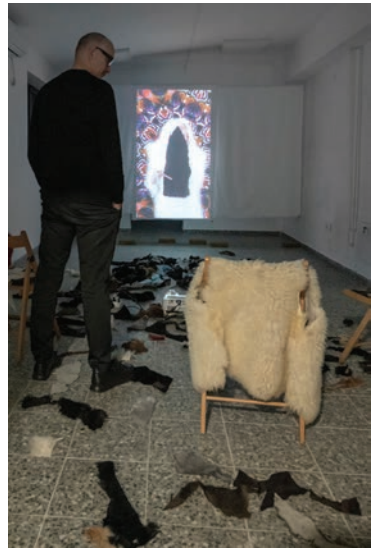


## Aleksandra Saška Gruden

Aleksandra Saška Gruden je akademska vajarica. 2004. godine završila je studije vajarstva na Akademiji likovnih umetnosti i dizajna u Ljubljani. Od 2006. godine ima status slobodne radnice u oblasti kulture i aktivno deluje kao multidisciplinarna umetnica u Sloveniji i na međunarodnom prostoru. U svojim radovima bavi se temama poput ljudskog tela i njegovih granica, odnosa privatnog i javnog, intimnog sveta pojedinca, međuljudskih odnosa, imidža žene u savremenom društvu i kulturnog nasleđa. Autorka je nekoliko javnih instalacija u Sloveniji (Grosuplje, Kranj, Celje) i inostranstvu (Austrija, Hrvatska). Za svoj rad dobila je: 2. nagradu za slovenačku fotografiju godine *Emzin*, 3. nagradu za video na izložbi *Man-Monument* u Velenju i Nagradu Društva dizajnera Slovenije za projekat *Zidnice* u Mariboru (Evropska prestonica kulture Maribor 2012). Bavi se skulpturom, prostornim rasporedom, prostornim intervencijama, performansom, fotografijom, videom, scenografijom, crtežom.

Aleksandra Saška Gruden, a sculptor, graduated in Sculpture from the Academy of Fine Arts and Design in Ljubljana in 2004. Since 2006, she has the status of a freelance worker in the field of culture and is active as a multidisciplinary artist on the Slovenian and international scene. In her works she deals with topics such as human body and its boundaries, the relationship between private and public, the intimate world of the individual, interpersonal relations, image of a woman in modern society, and cultural heritage. She is the author of several public installations in Slovenia (Grosuplje, Kranj, Celje) and abroad (Austria, Croatia). For her work, she has received: 2nd prize for Slovenian photography of the year from *Emzin*, 3rd prize for video at the exhibition *Man-Monument* in Velenje and the Award of the Society of Designers of Slovenia for the project *Zidnice* in Maribor (European Capital of Culture Maribor 2012). She works in the spheres of sculpture, spatial layout, spatial intervention, performance art, photography, video, scenography, and drawing.





***Iskustvo životinjskog - priroda čoveka / Animal experience - human nature***

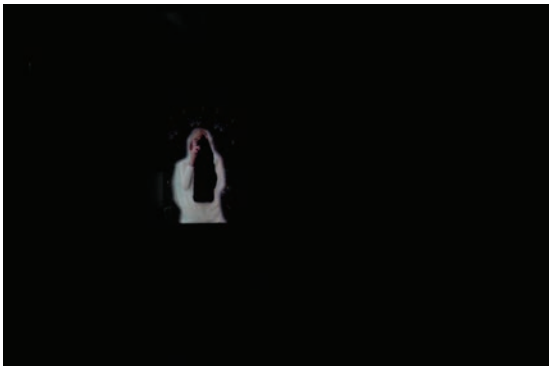
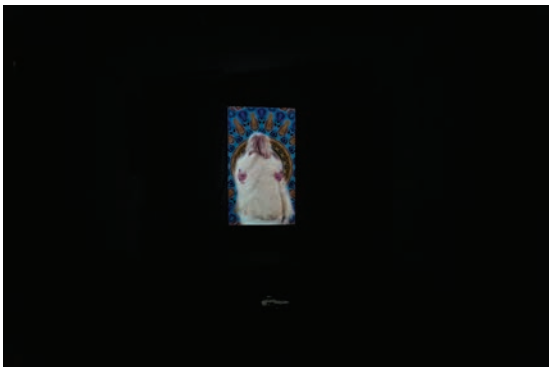
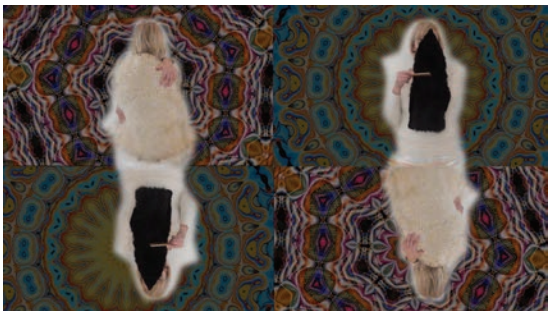
Video instalacija i performans / Video installation and performance

Na osnovu koncepta „prirode“, delo se odnosi na shvatanje čoveka kao dela prirode. To nije samo ekološki „podsetnik“, već svesno isticanje povezanosti i međuzavisnosti čoveka i prirode. Čovek je samo jedan deo onoga što nazivamo prirodom – on je deo istog sveta kao životinje, biljke, gljive, mikroorganizmi. Drugi segment projekta je priroda kao unutrašnji deo čoveka. U njoj je čovek onakav kakav zaista jeste u svojoj suštini: „netaknut“, celovit i savršen.

Projekat, koji se sastoji od video rada i performansa, ističe fizički i svesni doživljaj životinjskog sveta kao primarnog i sirovog dela čoveka.

Based on the concept of “nature,” the work refers to the understanding of man as a part of nature. It is not just an ecological “reminder,” but a conscious highlighting of the connection and interdependence of man and nature. Man is only one part of what we call nature – he is part of the same world as animals, plants, fungi, microorganisms. The second segment of the project is nature as an inner part of man. In it, man is as he truly is in his essence: “intact,” whole and perfect.

The project, which consists of a video work and a performance, highlights the physical and conscious experience of the animal world as a primary and raw part of man.



## Sanja Anđelković

Sanja Anđelković (1991) je audio-vizuelna i tekstualna istraživačica sa sedištem u Novom Sadu, Srbija. Njeno istraživanje je usredsređeno na oblast dokumentarne/fikcijske prakse gde razmatra/dovodi u pitanje svoj položaj u sistemu roda, političkih, društvenih uloga ili traumatičnih trenutaka lične biografije/istorije. Ona ispituje kako se ideja *doma* menja u istorijskom, geografskom, društvenom, ali i ekološkom kontekstu.

Sanja Anđelković (1991) is an audio-visual and textual research artist based in Novi Sad, Serbia. Her research is focused on the field of documentary/fiction practice where she is considering/questioning her position inside the system of gender, political, social roles or traumatic moments of personal biography/history. She examines how the idea of *home* is changing within the historical, geographical, social, but also environmental context.



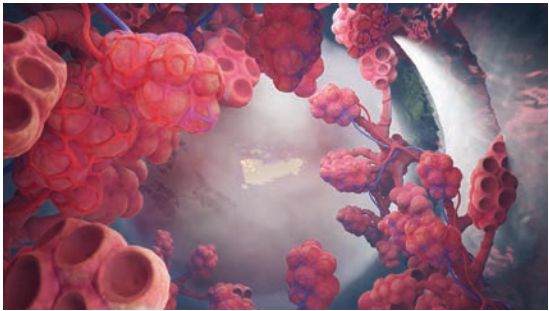
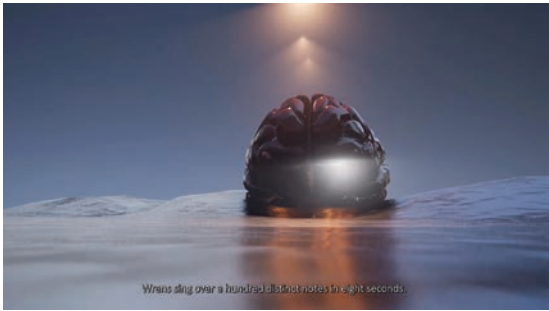
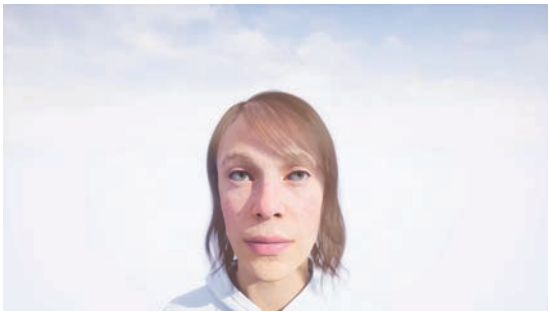
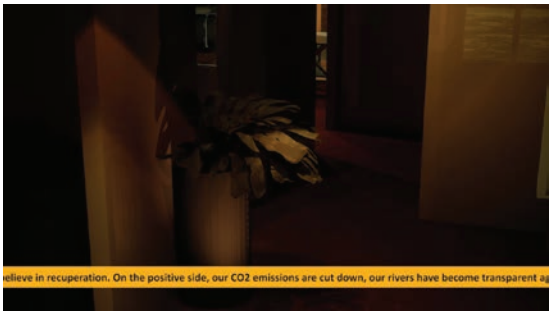
the air passes through 2400km of branching tubes into 500 million tiny sacs in the lungs before we breathe it out again.

### **10,9,8,7,6... vr. 2**

Dvokanalni spekulativni CGI film, ~ 18'00" / 2 channel  
speculative CGI film, ~ 18'00"

*10,9,8,7,6... vr. 2* predstavlja spekulativno-fiksijski film koji se bavi temom životne sredine i lagano prolazi kroz period tehnokratije smešten u prostor kompjuterski generisanih slika. Radnja filma smeštena je u (post)pandemijski okvir i u njegovoj osnovi je priča o Duli, ćerki pokojnog Aruma iz Druge vrste raja, prikazujući njene misli i susrete sa entitetima dok je pod opštom anestezijom.

*10,9,8,7,6... vr. 2* is a speculative fiction that touches the topic of environmental issues and gently goes through a period of technocracy set in the space of computer-generated images. The plot of the film is set in a (post) pandemic framework and is carrying an underlying story of Dula, the daughter of late Arum from a Different Kind of Heaven, depicting her thoughts and meetings with entities while undergoing general anesthesia.



## Mariko Hori

Mariko Hori (1985) je japanska vizuelna umetnica koja trenutno živi u Amsterdamu, (Holandija). Studirala je arhitekturu i radila kao dizajner enterijera u Tokiju pre nego što je započela umetničku karijeru. Tokom godina, njeni radovi su bili izloženi u muzejima, galerijama i na međunarodnim umetničkim festivalima, uključujući i njeno nedavno učešće na trijenalu *Folkestone* u Velikoj Britaniji, bijenalu *Nakanojo* u Japanu i bijenalu *Land Art Mongolije*. Njeni radovi, koji se uglavnom sastoje od instalacija, često predstavljaju proučavanje alternativnih atmosferskih iskustava kroz skromno, ali namerno postavljanje pažljivo odabranih objekata kako bi se postigla tekstura prostora i vremena između struktura.

Mariko Hori (1985) is a Japanese visual artist currently based in Amsterdam, the Netherlands. She studied architecture and used to work as an interior designer in Tokyo before starting her career as an artist. Over the years, her works have been showcased widely in museums, galleries and international art festivals including her recent participation in the *Folkestone Triennial* in UK, the *Nakanojo Biennale* in Japan and the *Land Art Mongolia Biennale*. Her works, consisting mainly of installations, often study alternative atmospheric experiences through modest yet intentional placement of carefully chosen objects to give texture to the space and time between structures.





### **Šta kažu ptice? / What do birds say?**

Video redimejd instalacija / Video installation with found objects

ŠTA KAŽU PTICE ispituje kako se ista stvar može percipirati na različite načine u zavisnosti od pojedinačnih čula.

Zvuk petlova koji kukuriču u video snimku se pretvara iz glasova pravih petlova u glasove Google prevodioca, pokazujući kako petlovi zvuče na različitim jezicima.

U teoriji se čini da ako svako ljudsko telo poseduje isti sistem, ono i reaguje na iste stvari na isti način. Međutim, u zavisnosti od različitih faktora – uključujući jezik, vaspitanje, životna iskustva, okruženje i genetiku – stvari mogu da budu percipirane na drugačiji način.

WHAT DO BIRDS SAY examines how the same thing can be perceived in different ways depending on individual senses.

The sound of roosters crowing in the video, shifts from the voices of real roosters to Google Translate voices, showing how roosters sound in different languages.

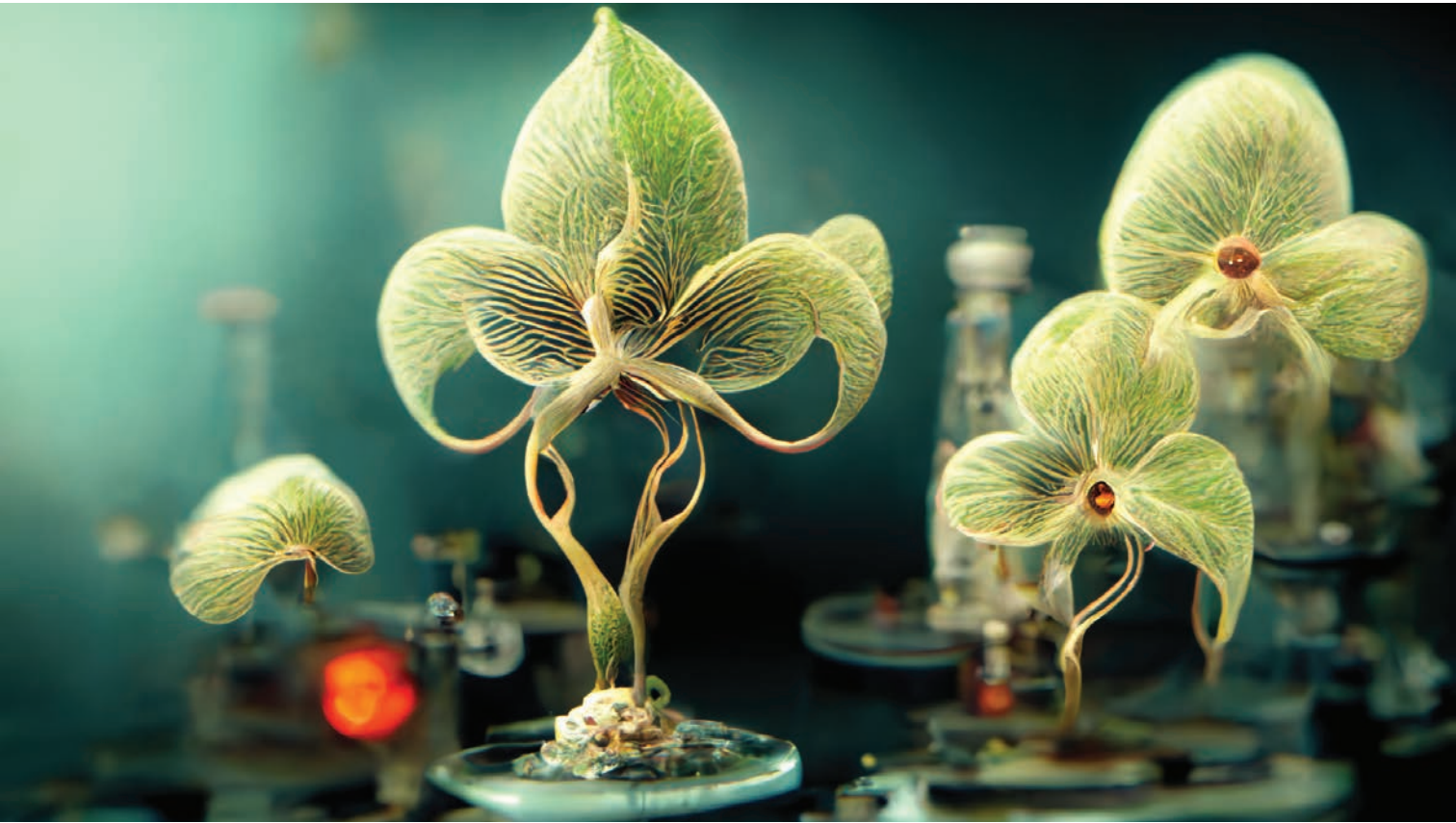
Theoretically, it would seem that if each human body had the same system, it would respond to the same things in the same way. However, depending on various matters – including language, upbringing, life experiences, surroundings, and genetics – one may perceive things differently.



## Tanja Vujinović

Tanja Vujinović je novomedijska umetnica. Izlagala je skulpture, crteže, radove koji pripadaju VR svetovima i generičkoj AI umetnosti u brojnim galerijama i muzejima širom sveta. Simulacije, sajber prostor, gejming kultura i interakcija čovek-mašina u centru su njene umetničke prakse u poslednjih dvadeset godina. Njena dela ispituju življeno iskustvo i stvaranje značenja u metaverzumu kroz svetove koje ona stvara. Njeni avatari i proto-mašine su istraživanje evolucije sintetičkog *Drugog*. Diplomirala je slikarstvo na Fakultetu likovnih umetnosti Univerziteta umetnosti u Beogradu, bila gostujuća studentkinja na Kunstakademie u Dizeldorfu i doktorirala u oblasti filozofije i teorije vizuelne kulture na Filozofskom fakultetu Univerziteta u Primorskoj, Koper. Od 1997. godine njeni radovi bili su izloženi u brojnim galerijama i muzejima, poput Muzeja savremene umetnosti u Strazburu, Muzeja Kunst Palast u Dizeldorfu, Muzeja savremene umetnosti - Denver, Kunsthaus Meran, Međunarodnog foruma *Medienturm* u Gracu, Galerije *Cornerhouse* u Manchesteru, Muzeja savremene umetnosti u Istanbulu, Galerije Kapelica u Ljubljani, Fondacije muzeja *Vasarely* u Aik en Provence, Kunstlerhaus u Beču itd. Njeni radovi su predstavljeni na festivalima, kao što su ISEA2009, 15. međunarodni simpozijum o elektronskoj umetnosti, *Ars Electronica* Linc, Sajam umetnosti *Kinetica* u Londonu, *Spor* festival u Arhusu, *Zeppelin Sound Art Festival* u Barseloni, *FILE* - Međunarodni festival elektronskog jezika u Sao Paulu i *FILE RIO* u Rio de Janeiru, između ostalih. U proteklih dvadeset godina primila je brojne stipendije i finansijske podrške projektima od institucija poput MamaCash fondacije, Soroševe fondacije, ProHelvetia fondacije, Ministarstva kulture Republike Slovenije, Opštine Ljubljana, Odeljenja za kulturu i drugih. Njena dela su uvrštena u mnoge kolekcije umetničkih dela kao što su Sinnlos, Globalscreen, Supermono 1, Diva Station, iznajmljivanje video zapisa e-fluk (EVR), Sonoscop Archive, Netnoise, CTheory, Borders of net.art i druge. Takođe je predstavljala svoj rad na događajima, kao što su Madrid Abierto u Madridu, Euroscreen21 na različitim lokacijama, kontinentalni doručak u Mariboru i Nuit Blanche u Parizu. Predstavila je svoje radove zasnovane na Internetu u okviru NetNoise-a Ctheori Multimedia-a, Istanbulskog bijenala Veba, Heliuma Ballongmagasinet i NIFCA-e i Sinnlos VebArt-a.

Tanja Vujinović is a new media artist. She has exhibited sculptures, drawings, VR worlds, and generative and AI art at numerous galleries and museums around the world. Simulations, cyberspace, gaming culture and human-machine interaction are at the centre of her art practice in the last twenty years. Her works examine lived experience and meaning-making in the metaverse through the worlds she is creating. Her avatars and proto-machines are an exploration of the evolution of the synthetic *Other*. She graduated in Painting from the Faculty of Fine Arts, University of Arts in Belgrade, was a guest student at the Kunstakademie in Düsseldorf, and has a Ph.D. in Philosophy and Theory of Visual Culture from the Faculty of Humanities, University of Primorska, Koper. Since 1997, her works have been exhibited at numerous galleries and museums, such as the Strasbourg Museum of Modern and Contemporary Art, the Museum Kunst Palast in Düsseldorf, the Museum of Contemporary Art - Denver, Kunsthaus Meran, the *Medienturm* International Forum in Graz, the *Cornerhouse* Gallery in Manchester, the Istanbul Contemporary Art Museum, Kapelica Gallery in Ljubljana, Museum Fondation *Vasarely* in Aix en Provence, Künstlerhaus in Vienna and elsewhere. Her works have been presented at festivals, such as ISEA2009, The 15th International Symposium on Electronic Art, *Ars Electronica* Linz, *Kinetica* Art Fair in London, the *Spor* Festival in Arhus, the *Zeppelin Sound Art Festival* in Barcelona, *FILE* - Electronic Language International Festival in Sao Paulo and *FILE RIO* in Rio de Janeiro, among others. She has also presented her works at events, such as the Madrid Abierto in Madrid, Euroscreen21 at various locations, Continental Breakfast in Maribor, and Nuit Blanche in Paris. She has presented her Internet-based works as part of the Ctheory Multimedia's NetNoise, the Web Biennial Istanbul, Helium by Ballongmagasinet and NIFCA, and Sinnlos WebArt. Over the past twenty years, she has received numerous scholarships and project support funding from institutions like the MamaCash Foundation, the Soros Foundation, the ProHelvetia Foundation, the Ministry of Culture of the Republic of Slovenia, the Municipality of Ljubljana, Cultural Department and others. Her works have been included in many artwork collections like Sinnlos, Globalscreen, Supermono 1, Diva Station, e-flux video rental (EVR), Sonoscop Archive, Netnoise, CTheory, Borders of net.art, and others.



### ***Srž / The Core***

Video instalacija, Trajanje: ~ 19'00" / Video installation

Duration: ~ 19'00"

#### AvantGarden: SRŽ

Kako zamišljamo svoju budućnost? Kako zamišljamo proces generisanja sintetičkog života, naših nadograđenih avatara, i kako vidimo da svest proizilazi iz ovih Stvari koje stalno nadograđujemo?

SRŽ je deo AvantGarden serije audiovizuelnih radova inspirisanih događajima posvećenim elektronskoj plesnoj muzici i društvenom angažovanju ljudi kroz avatare koji se dešavaju u CENTRU, društvenom VR habu koji je razvila Tanja Vujinović i brojni saradnici pod okriljem njene produkcijske organizacije ULTRAMONO. Ovi prostori postoje na nekoliko društvenih virtuelnih i desktop platformi kao što su Sansar i VRChat.

#### AvantGarden: The CORE

How do we imagine our future? How do we envision the process of generating synthetic life, our upgraded avatars, and how do we see consciousness arising from these Things we are constantly upgrading?

The CORE is a part of the AvantGarden series of audiovisual works inspired by the events devoted to electronic dance music and social engagement of people through avatars happening in the CENTER, a social VR hub developed by Tanja Vujinovic and numerous collaborators under the umbrella of her production organization ULTRAMONO. These spaces exist on a few social virtual and desktop platforms like Sansar and VRChat.









## Prateći program projekta Art Body Art / Art Body Art Project Side Programme

Radionica na temu performansa / Performance Art Workshop

Aleksandra Saška Gruden i studenti Novih likovnih medija / Aleksandra Saška Gruden and the students of New art media  
moderator, prof. Isidora Todorović / moderator: Prof. Isidora Todorović

Akademija umetnosti Novi Sad / Academy of Arts in Novi Sad

18. novembar / 18<sup>th</sup> November





## Prateći program projekta Art Body Art / Art Body Art Project Side Programme

*Neukrotive želje za kataklizmičkim efektima, Johana Brukner / Unruly Desires for Cataclysmic Affects, Johanna Bruckner*

Izložba, Galerija SULUV / Exhibition, Gallery SULUV

21. novembar / 21<sup>th</sup> November

Unruly Desires for Cataclysmic Affects / by Johanna Bruckner dobitnice nagrade „ExtraVALUE Art Award 2022“ Erste banke. Izložba se organizuje u saradnji sa „Kunstverein das weisse haus“, sponzorskim programom ExtraVALUE Erste banke i Austrijskim kulturnim forumom Beograd i njegovim partnerom galerijom SULUV Novi Sad.

U okviru dugogodišnje saradnje između (studija) „das weisse haus“ i ExtraVALUE sponzorskog programa Erste banke, 2016. godine uspostavljena je nagrada „ExtraVALUE Art Award“. Realizovana sa Austrijskim kulturnim forumom Beograd, a u organizaciji njegovog partnera galerije SULUV iz Novog Sada, nagrada podrazumeva samostalne izložbe u studiju „das weisse haus“ (23. septembar – 12. novembar 2022. godine) i galeriji SULUV (21. novembar – 02. decembar 2022. godine), jednomesečni boravak u Novom Sadu. Grad nosi titulu Evropske prestonice kulture i svoj umetnički program posvećuje osnovnim vrednostima Evropske unije, kao što su ljudska prava, multikulturalnost, interkulturalni dijalog, ekološka svest i mirovna politika.

*Kustoska podrška:* Rebeka S. Šmit

Johana Brukner (1984, Beč, Austria) je umetnica iza koje su brojne međunarodne izložbe. Njeni radovi su prikazani u „das weisse haus Vienna“ u Beču, Berlinskoj galeriji, Muzeju moderne umetnosti, Berlin (2022), MAXXI Muzeju savremene umetnosti, Rim (2021), ICA, Institutu za savremenu umetnost (2021), Mediteranskom bijenalu (2021) „SCHIRN Kunsthalle Frankfurt“ (2020), ZKM, Zentrum für Kunst und Medien, Karlsruhe (2020) 57. Venecijanskom bijenalu (2019), MAMCO, Muzeju moderne i savremene umetnosti, Ženeva (2019), Migros Muzej savremene umetnosti, Ciriš (2018), između ostalih. Nagrađena je brojnim nagradama, kao što su Priznanje za vizuelne umetnosti Donje Austrije (2020), Nagrada za umetnost i veštačku inteligenciju „Re:humanism“ (2021), a najnovije su „PAX Art Award“, kao i „ExtraVALUE Art Award“ nagrada Erste banke, u sklopu koje se i realizuje ova izložba.

Unruly Desires for Cataclysmic Affects / by Johanna Bruckner recipient of the Erste Bank ExtraVALUE Art Award 2022. In cooperation with the Kunstverein das weisse haus, the ExtraVALUE Sponsoringprogramm of the Erste Bank and the Austrian Cultural Forum Belgrade and its partner SULUV gallery Novi Sad.

As part of the long-standing cooperation between (studio) das weisse haus and the ExtraVALUE sponsoring program of Erste Bank, the ExtraVALUE Art Award was initiated in 2016. Realized with the Austrian Cultural Forum Belgrade and carried out by its partner SULUV, a gallery based in Novi Sad, the prize includes solo exhibitions in das weisse haus (September 23 – November 12, 2022) and SULUV (November 21 – December 02, 2022) a one-month residency in Novi Sad. The city holds the title of European Capital of Culture and dedicates its artistic program to the fundamental values of the European Union, such as human rights, multiculturalism, intercultural dialogue, environmental awareness and peace policy.

*Curatorial support:* Rebecca S. Schmidt

Johanna Bruckner (\*1984 in Vienna, Austria) is an internationally exhibited artist. Her works have been shown at das weisse haus Vienna, Berlinische Galerie, Museum für Moderne Kunst, Berlin (2022), MAXXI Museum of Contemporary Art, Rome (2021), ICA, Institute for Contemporary Art (2021), Mediterranea Biennale (2021), SCHIRN Kunsthalle Frankfurt (2020), ZKM, Zentrum für Kunst und Medien, Karlsruhe (2020), the 57. Venice Biennale (2019), MAMCO, Museum of Modern and Contemporary Art, Genève (2019), Migros Museum for Contemporary Art, Zurich (2018), among others. She has been awarded with numerous awards, such as the Recognition Award for Visual Arts, Lower Austria (2020), the re:humanism Award for Art and Artificial Intelligence (2021) and most recently the Pax Art Award (2022) as well as the Erste Bank ExtraVALUE Art Award (2022), in conjunction of which this exhibition is realized.

U svojoj multimedijskoj praksi, Johana Bruckner ispituje međusobnu povezanost tehnologije i naših tela i potencijalni otpor koji se iz toga može izroditi. Njene višeslojne video instalacije sugeriraju spekulativno zamišljanje stvarnosti, u kojoj su granice ljudskih, ne-ljudskih i kibernetičkih tela fluidne i stapaju se jedna u drugu. U tom kontekstu, telo se u radu Brucknerove pojavljuje kao afektivna, molekularna materija koja nadilazi granice naše organske konstitucije. Kao audio-vizuelni kolaži performansa, poezije, zvuka, digitalnih animacija i pronađenog snimljenog materijala, njeni radovi i sami postaju trans-telesni entiteti.

In her multimedia practice, Johanna Bruckner examines the interconnectedness of technology with our bodies and the potential resistance that may arise from this. Her multi-layered video installations propose a speculative imagining of a reality, in which the boundaries of human, non-human and cybernetic bodies are fluid and merge into one another. In this context, the body in Bruckner's work appears as affective, molecular matter that transcends the confines of our organic constitution. As audio-visual collages of performance, poetry, sound, digital animations and found-footage material, her works become trans-corporeal entities themselves.





ART  
BODY  
ART





## ART BODY ART SMIC. POKRETNÁ FORMA / MOTION ART FORM

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Savez udruženja likovnih umetnika Vojvodine  
Program Novih umetničkih praksi, SMIC. pokretna forma /  
The Union of Associations of Fine Artists of Vojvodina  
The New Art Practices Programme, SMIC. motion art form

### Izdavač / Publisher:

Savez udruženja likovnih umetnika Vojvodine  
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### Prevod / Translation:

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### Autor fotografije / Author of the Photos:

Aleksandar Danguzov, SULUV

### Grafičko oblikovanje / Graphic Design: SULUV

Tiraž / Circulation: 400

Štampa / Printed by: Birograf comp d.o.o.

Novi Sad, 2022.

Kreativni distrikt, 22. novembar – 6. decembar 2022.  
Creative District, 22<sup>nd</sup> November – 6<sup>th</sup> December 2022

# ART BODY ART SMIC.



Projekat se realizuje u okviru programskog luka Kaleidoskop kulture projekta Novi Sad – Evropska prestonica kulture  
The Project is implemented under the Kaleidoscope of Culture programme arch of the project Novi Sad – European Capital of Culture.

*Pokrovitelji / Supported by:*

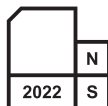
Fondacija Novi Sad 2022 / Novi Sad 2022 Foundation

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ДРУГА?  
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CIP - Каталогизација у публикацији  
Библиотеке Матице српске, Нови Сад  
7.038.53(497.11)“2020”(083.824)

**САВЕЗ удружења ликовних уметника Војводине (Нови Сад)**

ART body art : SMIC. pokretna forma : projekat Art body art : relacije tela = SMIC. Motion art form : The Art body art project : The Body relations : Kreativni distrikt, [Novi Sad], 22. novembar - 6. decembar 2022. =Creative District, [Novi Sad], 22th November – 6th December 2022 / [tekst Goran Despotovski, Jelena Guga; prevod Lidija Karičić ; autor fotografije Aleksandar Danguzov]. - Novi Sad : Savez udruženja likovnih umetnika Vojvodine, 2022 (Zemun : Birograf comp). - 61 str. : ilustr. ; 20 x 25 cm

Uparedo srp. tekst i engl. prevod. - Tiraž 400.

ISBN 978-86-88319-42-3

а) Савез удружења ликовних уметника Војводине (Нови Сад) -- “Пројекат Art Body Art: Релације тела”  
-- Изложбени каталози б) Мултимедијална уметност -- Србија -- Изложбени каталози

COBISS.SR-ID 81923849



## ART BODY ART

Kreativni distrikt, 22. novembar - 6. decembar 2022.  
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Savez udruženja likovnih umetnika Vojvodine, Srbija  
The Union of Associations of Fine Artists of Vojvodina, Serbia

Program Novih umetničkih praksi SULUV, SMIC. *pokretna forma*  
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# ART BODY ART

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