

# 31<sup>ST</sup> NADEŽDA

PETROVIĆ

MEMORIAL

Selectors:

BOJAN DJORDJEV  
siniša ilić

We are witnessing a time that is shaped on a daily basis by a global health crisis, the fragility of the body and the imperatives of physical appearance and fitness, the frailties of identity and being defined by class affiliation, climate disasters, the patriarchy and structural violence, racism and a world of privileges, the body as a resource, exploitation, expropriation and extraction, complex procedures of work and physical mobility amidst permanent precarity, the transition into a digital public sphere dominated by social networks, online shopping and dating applications, isolation, social and physical distancing, political disorientation and interference with knowledge, distrust in the language of media, doubts about our decision to pursue art... How do we cope with all these topics and sensations, whose consequences jeopardise our existence?

The topics proposed by *Gestures, Signs of Life* venture beyond national and regional frameworks, posing questions about existence and examining the world and its socio-political framing as a site of causal events revealed and deconstructed by gestures.

Thus, in this year's Memorial, the issue of the artistic gesture as a "sign of life" may be understood as an existential question as well as an attempt, if only briefly, at suspending and sidelining local, atomised topics, for the sake of locating and recognising them in a panoramic image of society.

This year's Nadežda Petrović Memorial asks what kind of artistic gesture or resolute procedure is the one that directs our attention at the complexity of its topics, acknowledges its melancholia, depression, and lack of fighting strength, but also at the same time pursues social and political critique, humour, vitality. We may recognise such a gesture, present in art across history, in *The Sea*, a painting by Nadežda Petrović from around 1910 that expresses the power of a sea wave, a site of an impulse and artistic nerve, the trace of a performative act. The gesture in painting, interpreted by way of performance as an analytical or critical tool in the history of late 20th-century art and up to the present, is a notion of gesture that relates not only to performance, but to other arts as well, which is why we may historically identify it in painting, sculpture, artistic texts as much as in performance, action, and the theatre stage. The gesture of recognising this in *The Sea* by Petrović also forms the starting point of the exhibition and its concept.

The selection of artistic positions, artists, and collective works to be presented at the 31st Memorial expands its disciplinary identity beyond the field of the fine arts into that of temporal and processual practises and performance proper, precisely by relating it to the concept of gesture – what kinds of gestures give rise to an exhibition? With what kinds of gestures is art fighting for its own relevance, how is it showing signs of survival, and does it – and in what way – enable, imagine, or improve life? What kinds of images, objects, performances, actions, interventions, and situations become legible gestures of the vitality, urgency, and communicative quality of art?

OCTOBER 1,

2022

NOVEMBER 13,

2022

GESTURES,

SIGNS

OF LIFE

BADco.

Ben cain

BOGDAN ĐUKANOVIĆ

BORJAN GRUJIĆ

TINA GVEROVIĆ

VLATKA HORVAT

NADEŽDA KIRĆANSKI

NEDA KOVINIĆ

IVAN KOŽARIĆ

SINIŠA LABROVIĆ

STEFAN LUKIĆ

OLA MACIEJEWSKA

JELENA MILIĆEVIĆ

ANA MILJANIĆ

ANASTASIJA PAVIĆ

NADEŽDA PETROVIĆ

KATARINA POPOVIĆ

MARKO TIRNANIĆ

VESNA VESIĆ

UROŠ ZVIZDIĆ

MARIJA BUHTEEVA, SOFIJA ČOLOVEJIĆ, ANĐELA ĐELKAPIĆ, GALA GLIŠIN, EMA KARAKLAJIĆ, KRISTIJAN MIJAILOVIĆ, MARIJANA PETRONIJEVIĆ, ANA RABRENOVIĆ, ANĐELA RADULOVIĆ, ALEKSANDAR RAJIČIĆ, MAŠA ŠTAVLJANIN, PAVLE TEŠIĆ & BEN CAIN

OPENING  
PROGRAM:

13:00

drawing-event  
*Time*, Stefan Lukić  
"Mladost" Sports center  
Running track  
Gradski bedem 2

14:30

performance  
*FIGURY (przestrzenne)*,  
Ola Maciejewska  
Trg narodnog ustanka

16:00

Opening ceremony

performances  
*Silly Girlfriends*, Neda Kovinić  
*Line II*, Siniša Labrović  
"Nadežda Petrović" Art Gallery

18:00

*AI-90: Performative archive*,  
activation, Ana Miljanić  
"Vladislav Petković Dis"  
City Library



neck, we may say) displays on screens in a most impressive way. With patient and close observation, by stopping at a street corner and waiting for the moment (and the manner) in which the artist-runner will appear in the static frame and run by, we will realize what we have always known, but we are prone to forget right away: that time is greater than us, that it is running out with us, but also in spite of us as well as that, just like youth, it occupies the form of a circle that we, just like our artist, only sometimes run across, then disappear, we come back (to ourselves) for a moment and get out of each other's sight again, quite to the rhythm of Pink Floyd poetry: *The sun is the same in a relative way but you're older, / Shorter of breath and one day closer to death, / Every year is getting shorter, never seem to find the time, / Plans that either come to naught or half a page of scribbled lines...* (Ana Knežević)

## 2 "risim" ART GALLERY

**BADCo.**

*Time Bombs*, 2017  
video, 50' 43"

cinematography: Dinko Rupčić  
film editing: Jelena Modrić

*Time Bombs* consists of three videos filmed in three locations in Croatia where exist a strong bond or tendency to tie together the industrial architecture, collapsed production and institutionalization of contemporary art practices. BADCo. occupied these locations together with several visiting artists (Slaven Tolj, Nataša Antulov, Platforma 9.81, and others) for 24 hours, performed and filmed some parts of their performances there, organised film projections, discussions and work with some background actors – the typical film workforce – in the time structure of eight hours for work, eight hours for upgrade, and eight hours for rest. The first filming location is the former Benčić factory in Rijeka – now the Museum of Modern and Contemporary Art. The second location is POGON Jedinstvo – Zagreb Center for Independent Culture and Youth, also a former factory and a place of development of a future socio-cultural center. The third location is the never-to-be-completed Youth Center in Split. Under the motto *Institutions Need to Be Constructed*, this work is created through (and reflects) the hybrid form of the film set as a performance and therefore produces an ambiguous role of film extras seen as both a film workforce and the paid spectators of the performance.

**vesna vesić**

*Winter Tale*, 2016  
video, 6' and objects in space  
collaborator: Jelena Vesić

*Winter Tale* is conceived as the very scene of love. It thematizes the pleasure of love as a dialectical feeling – of desire and mutual investment, but also of persistence and suffering. The story starts off from the real life scene, when my father, who recently had passed away, one winter walked all the way from the city of Mladenovac where he lived to the city of Belgrade where my sister and I studied and lived, carrying a heavy bag full of delicious meals that our mother prepared for us. It was during the 1990s, when as the consequence of the wars, sanctions and general social chaos, the otherwise regular and frequent bus line between Belgrade and nearby Mladenovac was broken. It was a cold winter – the bus departed, but broke soon after, the passengers were left in the midst of the highway, and most of them decided for the hitchhiking back, but my father continued his way on foot for more than 30km, steadily walking towards his children. When he arrived, I said – "You are crazy", and he just answered – "I promised to come. The promise is the promise."  
*Winter Tale* attempts to reflect the spirit of the generation to which our socialist parents belong, and explores an epoch comprised

of the people who believed in better future and for whom the children were the true embodiment of such future. The parents of those born around 1970s were the generation of social builders, who lived the "truth" summarized in the slogan that occurs in this film: *The present is shifting, the past was hard – but the better future is waiting for all of us!* (Jelena Vesić)

**ivan KOŽARIĆ (1921-2020)**

*Life without Frames*, 2009

performances documentation of Ivan Kožarić *The Frames Must be Destroyed!*  
PechaKucha Night, Student Center Club, Zagreb;

cinematography: Gordana Brzović

film editing: Igor Kožić

production: MSU Zagreb, 2011

Because he didn't opt exclusively for a particular dominant current, Ivan Kožarić avoided from the very beginning to permanently define his artistic language with some recognizable style. He evaded historical-artistic classifications with the statement: "One shall keep the continuity of disagreement with oneself" or "Success is the worst thing that can happen to a person".

Through his adherence to a procedural approach, he resisted not only the hardening of his style, but also the finiteness of his own works. Having discovered the potential of gold colour in 1971, he intervened with it on numerous sculptures, but also on other objects in his studio: a wardrobe, doors, work shoes... At the Venice Biennale in 1976, instead of a representative setting of the best works, he performed a brave gesture: he displayed sculptures, including the anthological ones, in a huge *Heap* directly on the floor. By fostering the fluidity, the freshness of view and immediacy of expression, he used different techniques, permanent and non-permanent materials, he recycled, turned "trash into gold", fitted former works into new ensembles, seized everyday objects... With radical gestures of resemantization and reversal of hierarchies, he tirelessly mobilized the issues of the limits of art that "always eludes" and "is always something else". At the time when the entire content of his studio was being prepared for permanent relocation to the museum, this hale and hearty eighty-six-year-old continued to be creative in a new workspace. With an allusion to the "Sunday painters", he initiated the "Sunday Destruction" cycle. He comes to the new studio mostly on Sundays to break the frames of his finished paintings with a hammer and turn them into three-dimensional objects. He also evoked the gesture of destruction as a precondition for construction, as his art and life credo, with the performance *The Frames Must Be Destroyed!*. In a metaphorical act of liberation from the assigned frames, the audience soon joined him on stage with the same passion.

(Radmila Iva Janković, senior curator  
Museum of Contemporary Art, Zagreb)

**VLATKA HORVAT**

*Until the Last of Our Labours Is Done*, 2021  
video, 24'

performers: Karen Christopher, Tim Etchells, Nicki Hobday, Vlatka Horvat, Greg Wohead

cinematography and editing: Hugo Glendinning

sound design: John Avery

production: Alex Fernandes

In Vlatka Horvat's *Until the Last of Our Labours Is Done*, lone figures journey through a series of otherwise deserted natural landscapes while manipulating various objects they travel with. The protagonists' journeys are at once a kind of obstacle course on varied terrain, a set of lo-fi physics experiments and a kind of preposterous puppet animation in which humans work to give objects a semblance of movement and life. Rolling, tumbling and dragging a motley collection of detritus – from buckets, pipes, hoses and tyres to scraps of wood, fabric, rope and wire – Horvat's performers are engaged in a kind of playful labour; careful and unruly, inventive and

repetitive in equal measure. As human figures and inanimate objects move together, their progress is at times aided, and other times hindered, by one another's presence. *Until the Last of Our Labours Is Done* explores the relation between human beings, objects and the natural world, the impossible endeavour at its heart revealed as a journey whose destination is always both unknown and apparently out of reach.

**anastasija pavić**

*Emotional Masochist*, 2021

video performance, 2' 58"

costume design: Strahinja Tabaković

The work examines stereotypes related to female sexuality and merges traits that are socially perceived as contrasting. The song performed by the artist is "There are worse things I could do" from the movie *Grease*.

*I can move mountains*, 2020.

video performance, 5' 46"

Split screen video performance rethinking grand romantic gestures. Inspired by the phrase "I would move mountains for you", it visualizes emotional labour.

**MARKO TIRNANIĆ**

*Mother and Daughter / Soldier / Train and Me (Love Is for the Poor)*, since 2015

2 channel video-installation, 2' 38"

cinematography: Miša Obradović

performers: Jelena Ćuruvija, Milan Đorđević, Slavna Stranjančević, Ema Teokarević, Marko Tirnanić

Love as the first and foremost control apparatus forms basis for this exhibition's concept that artist analyses in the fields of social and personal control. *Love is for Poor* is an artistic spatial installation that selects its audience by placing each and every one into position to choose frameworks provided by system but also allowing for a possibility of resistance.

In videos *Mother and Daughter* and *Solider*, mother and soldiers – personifications of the perfect control – symbols of its establishment and upholding, lose control, urinate, and in front of us are images of various authority figures marred by evident weaknesses that they carry around. It is clear that critical judgment is reached through our ability to perceive certain items that are visible enough so that spectator can place them in certain personal and cognitive context but here we find it interesting the idea of what is unseen and unknown. How we judge the unknown? Jacques Rancière in his book *The Future of the Image* claims that – "that regulation is homologous to one another regulation of relation between to know and not to know, between to act and to be subjected to".

## 3 ČAČAK CULTURAL CENTER

**UROŠ ZVIZDIĆ**

*Bus*, 2018

multimedia installation

ready-made, 750x300x240 cm

Uroš Zvizdić's multimedia research in artistic practice leads to the questions on relation between society, understanding and evaluation of artistic work – all of which are simultaneously the focus of installations and objects. *Bus* is a multimedia installation consists of a tubular structure formed of handrails removed from public transportation buses and TV screens (in composition) that transmit video content. Along with these essential components, the composition also has artificial lighting that is scattered across the installation and adds to the overall effect. The handrails were joined together into a functional unit in order to create the sculpture which simulates the role they serve on a typical bus ride. The installation allows viewers to step inside, and with the lights from the ceiling and the moving patterns from the windows (TV sets) that display the landscape, it creates a complete impression of a bus moving.

**Ben cain**

*Work and Workers Dismantled and Reconstituted*, 2022.

concrete, iron, hand dyed fabric, tailored fabric, ceramics, dimensions variable  
sewn at P...S... fashion

ceramics: Danka Mandić

Ideas about what work is and what workers do were stable for a long time, particularly in areas of labour where classic workwear uniforms were common, i.e. the concrete and steel, sweaty and oily underbelly forming the economic, social and material backdrop of a society associated with the progressive type of architecture that houses this installation. Simple but carefully considered blue 3-pocket coats supposedly protected the wearer, and in the best scenario these overalls might also offer dignity and shared identity. Above all though workwear was and is about time. From the point of putting the coat on in the morning to the point of taking it off in the afternoon the wearer was invariably "working". Work has long since dispersed, reformed, diffused, seeped in and spread out, generally filling in the gaps of non-work. What do we wear now in the new indeterminate time-space of work?

In ethnographic museums around the world, and of course in Čačak as well, we can see small armies of ancient bodies poised on top of thin metal rods which are sunk into weighted bases. This method of display is also employed here, although in this case, beneath a fairytale-scale canopy of *Ficus Elastica Decora* viewers walk amongst life-sized figures. The fragments of blue fabric and ceramic displayed on the concrete and steel mannequins might be remnants from another time, possibly recalling nostalgic notions of labour and associated solidarity, but equally they might be records of contemporary experiences of work – distressed, dis-assembled, dismantled, and marked by chameleon and multi-faceted work-related identities.

**KATARINA POPOVIĆ**

*Dissemination 2*, 2022

action (social sculpture / choreography, choreography of growth / plant as performer), 10 saplings of *Ficus Čačak* disseminated in cultural institutions, in cooperation with the PUC City Greenery Čačak

In 1971, three seedlings of *Ficus Elastica Decora* were planted in the open planter of the Čačak Cultural Center. Two of them persisted and now form a shared canopy spreading from the ground floor to the second floor and along the interior facade of the building. The plant's roots go beneath the foundation of the building and they probably made it to the shallow subterranean water and ensured autonomy to the plant from human care. A ficus plant can live up to ten years, and in 2004, this one was declared the Category III - Natural Monument. Ten saplings of this now fifty-one-year-old ficus grown to an incredible forty metres height, after several months of care in the artist's studio, were offered to cultural organizations and institutions to accept them as the *living* works of art. The dissemination of this emblematic organism was welcomed by the Museum of Yugoslavia, Associated Artistic Labour, Archives of Yugoslavia, Cultural Center of Belgrade, Magacin Cultural Center, in Belgrade, Art Gallery Nadežda Petrović in Čačak, etc. This action of dissemination raises the issue of how art field and space are equipped to foster *living* works and organisms, as well as whether and how we shall enjoy witnessing the choreography of their growth.

## 3A ČAČAK CULTURAL CENTER (SQUARE)

**BOGDAN ĐUKANOVIĆ**

*Everything I've Never Dreamt of*, 2022

interactive sculpture in public space

combined technique, 700x130x230 cm

The sculpture placed in the public space is conceived as a metaphor for the social relationship of daily politics and media culture towards the individual on the other.

4

## "VLADISLAV PETKOVIĆ DIS" CITY LIBRARY

ana MILJANIĆ

*AI-90: Performative archive, 2022*  
with coauthors, performers and technical crew of *AI-90 and Performative archive*.  
Realized in co-production with Centre for Cultural Decontamination.

We can define *Authentic Interpretations*: '90 some kind of *performative archive* that originates from the experiences of methodology of theatre work and from the procedure developed within the play *Authentic Interpretations*: '68. Now based on the *act of interpretation* as a constituent element of the preparatory work process and the theatrical articulation, the *AI-90* were put forward founded on an archive formed throughout a series of directed interviews with over fifty witnesses and participants of the art and resistance culture in Serbia in the nineties. The act of interpretation redefines the usual logic of documentarism and causes doubts about the very status and function of a document by reassessing in a performative manner the ways, scope and nature of transfer of – both personal and historical – experience and knowledge. At the 31st *Nadežda Petrović Memorial*, the performative archive will be presented in two formats: in the form of live performances and also through an exhibition articulation introduced in the form of a spatially specific installation where the video documentation of performative actions will be available. The performances effected as part of the Memorial represent only a fragment of the entire performative archive and it will be displayed in sequels in all its duration at the Center for Cultural Decontamination in Belgrade during the Memorial from October 1 till November 13.

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## KOSOVSKI VENAC LOCATION

KATARINA POPOVIĆ

*Don't Forget to Breathe, since 2022*  
intervention in public space (social sculpture / choreography, choreography of growth / plant as performer)  
the planting of 10 trees of *Paulownia elongata* on an unused city plot in the very city center, area 4 x 13.5 m  
in cooperation with the PUC City Greenery and City Administration for Urban Planning, Čačak

A growing social sculpture, made through a complex process of interpersonal and cross-sectoral cooperation. *Don't Forget to Breathe* is the initiated continuity of daily transformation, autonomy and force of growth, of fragility nurturing, beginning of rehabilitation, patience of restoration, shaping of a different way of perception, of generosity, solidarity with the community, cohabitation, of the other that surpasses ourselves... of an artistic gesture that flourishes and takes root in the city structure.

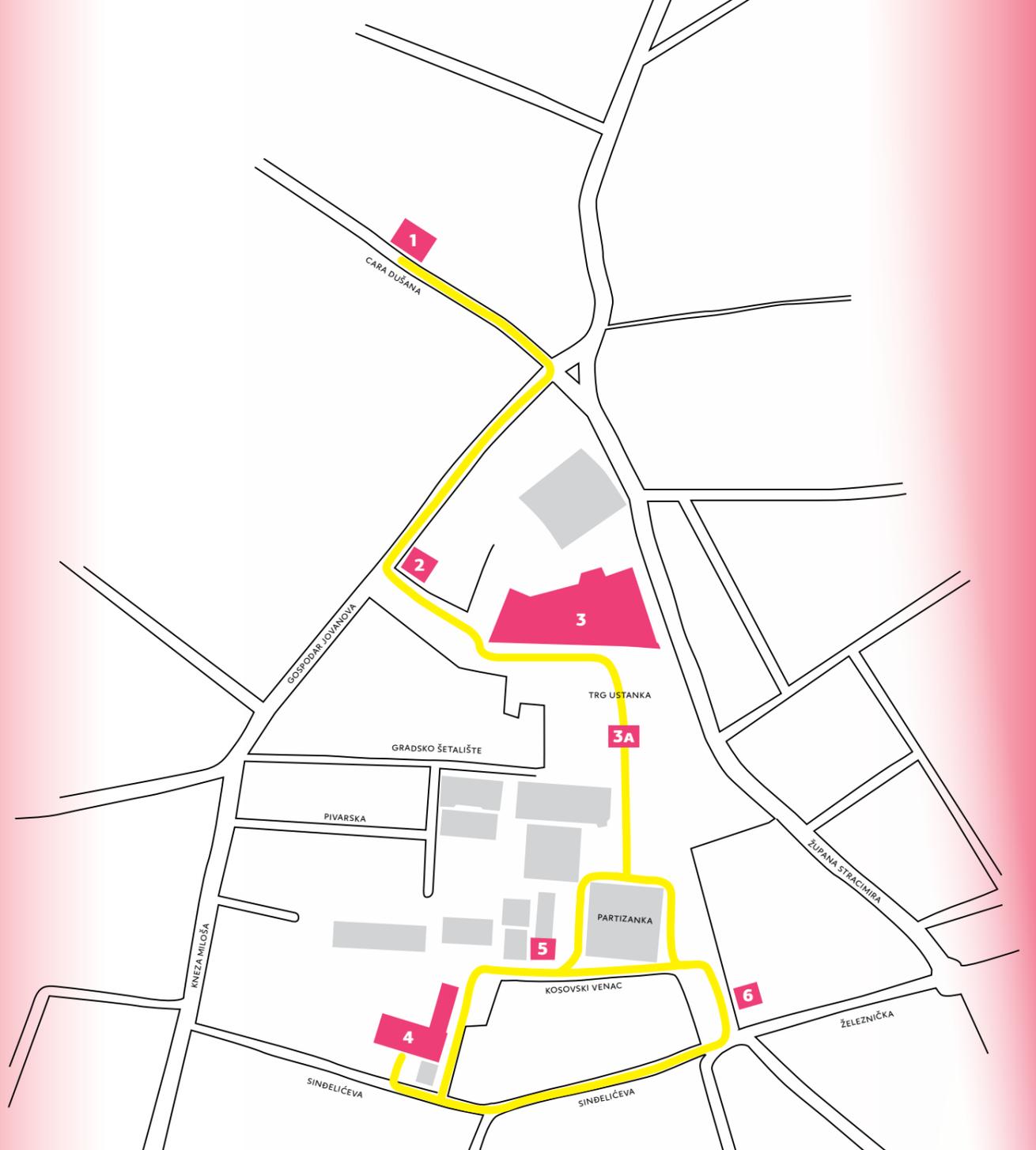
6

## "DR DRAGIŠA MIŠOVIĆ" PHARMACY

JELENA MILIĆEVIĆ

*Bromazepam, 2022*  
neon light installation,  
80x80 cm

Turbulent everyday life is filled with worries, shortages, misunderstandings and inflation. People who are most in need of health care and pharmacological remedies are often facing different obstacles in the life arena of Serbia. That's why a kind word, a hug or a kiss are equal to tranquilizers, and the understanding and love that you can exchange during your morning coffee can often be stronger than any antibiotic. Strengthen your mental immunity with beautiful things.



- 1 "Nadežda Petrović" Art Gallery (Cara Dušana 6) • 2 "Risim" Art Gallery (Gospodar Jovanova 11)
- 3 / 3A Cultural Center (Trg narodnog ustanka 2) • 4 "Vladislav Petković Dis" City Library (Sinđelićeva 24)
- 5 Kosovski Venac location • 6 "Dr Dragiša Mišović" Pharmacy (Skadarska 1)



**Event organizer**  
"Nadežda Petrović" Art Gallery,  
Čačak  
**Founder and patron**  
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**The 31st Nadežda Petrović  
Memorial**

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