

BELGRADE WITH BUDAPEST

Artists / Umetnici

Goran Micevski
Zsolt Keserue
Maja Josifović
Ágnes Verebics
Dimitrije Tadić
Csaba Kis Róka
Maja Obradović
Uglár Csaba
Milica Ružičić
Tibor Horváth
Aleksandar Jestrović Jamesdin

Curators / Kustosi

Áron Fenyvesi
Mara Prohaska Marković and Maida Gruden

Exhibition *Belgrade with Budapest* and sojourn of Hungarian artists in Belgrade, correspond to continuation of collaboration between Serbian and Hungarian art scene that is significant not just for the establishing of the new contacts and relations between artists and curators of these two scenes, but because of strengthening and deepening of contacts already made. Namely, in November 2006, after five-day visiting program in Budapest, in cooperation with Remont Gallery from Belgrade, organized by Agency for Contemporary Art Exchange from Budapest, curators Maida Gruden and Mara Prohaska have organized an Exhibition *Hungarian Plays* in YUBIN Gallery in Belgrade, where they have presented works by four Hungarian artists: Marcell Esterházy, Szabolcs Kisspál, András Ravasz and Andrea Schneemeier (as part of the Festival of Hungarian Culture in Belgrade). A year later, this curators' duo from Belgrade manages to carry out the stay of six artists from Serbia: Aleksandar Jestrović Jemesdin, Maja Josifović, Goran Micevski, Maja Obradović, Milica Ružičić and Dimitrije Tadić in Budapest for the exhibition *Belgrade in Budapest: Net of Choices* in IMPEX – Contemporary Art Provider (also in Budapest). As part of the new project *Belgrade with Budapest*, this group of artists and curators was joined by curator Áron Fenyvesi and artists Zsolt Keserue, Ágnes Verebics, Csaba Kis Róka, Uglár Csaba, Tibor Horváth from Hungary, who have spent several days in Belgrade getting to know local institutions, off spaces, artists, art organizations and initiatives. This effectuated communication suggests the idea on intensified, profound relation towards people, things and phenomena, but at the same time it affirms relations that oblige, deepen, drive to knowledge and overcome ordinary initial and only contacts, as well as the indifferent connections in the world-map net of individuals.

Izložba *Belgrade with Budapest* i boravak mađarskih umetnika u Beogradu predstavljaju nastavak saradnje između srpske i mađarske umetničke scene, ali ne samo zbog uspostavljanja novih veza između umetnika i kustosa ove dve scene, već i u cilju jačanja i produblivanja već ostvarenih kontakata. Naime, u novembru 2006, nakon petodnevno *visiting* programa u Budimpešti, u saradnji sa Galerijom Remont iz Beograda, a, u organizaciji Agency for Conetemporary Art Exchange iz Budimpešte, kustosi Maida Gruden i Mara Prohaska su organizovali izložbu *Hungarian Plays* u YUBIN Galeriji u Beogradu na kojoj su predstavili radove četiri mađarska umetnika: Marcell Esterházy, Szabolcs Kisspál, András Ravasz i Andrea Schneemeier (što je predstavljalo deo Festivala mađarske kulture u Beogradu). Godinu dana kasnije ovaj kustoski duo iz Beograda realizuje boravak šestoro umetnika iz Srbije: Aleksandra Jestrovića Jamesdina, Maju Josifović, Gorana Micevskog, Maju Obradović, Milicu Ružičić i Dimitrija Tadića u Budimpešti i izložbu *Belgrade in Budapest: Net of choices* u IMPEX – Contemporary Art Provider (takođe u Budimpešti). Ovom sastavu se u okviru novog projekta *Belgrade with Budapest* pridružuju kustos Áron Fenyvesi i umetnici Zsolt Keserue, Ágnes Verebics, Csaba Kis Róka, Uglár Csaba, Tibor Horváth iz Mađarske koji provode nekoliko dana u Beogradu upoznavajući se sa ovdašnjim institucijama, off prostorima, umetnicima, umetničkim organizacijama i inicijativama. Na taj način ostvarena komunikacija sugerise ideju o intenzifikovanim, istančanim odnosima prema ljudima, stvarima i fenomenima, a, u isto vreme, i afirmiše odnose koji obavezuju, produbljuju, dovode do saznanja i prevazilaze uobičajene prve i jedine kontakte, kao i indiferentne veze umreženih pojedinaca na karti sveta.

HALF TITLE

In Plato's *Feast*, relating to Diotima of Mantinea speech, Socrates speaks of origin, nature and actions of Eros, who, as the son of abundance and poverty stands in-between longing/need and its fulfillment, mediates between life and death, being born again and again, he becomes aware of the fact that in each fulfilled desire lays a sparkle of a new yearning that again forms its shape, whilst releasing it in its altered nature through a cyclic process of existing that inherits yet another new transformation. Searching for cognitive elements in love, this ancient philosopher perceives erotic dimension in cognition, that inspire and open an abundance of possibilities, meanings and aspects of living. Exactly this idea on eroticism, as the mean of perception and relation towards life, that implies specific kind of connection, binding and passionate affection towards someone or something, not just in relation to sexuality, but longing to discover what is hidden and desire to enrich everyday perception in relation towards people, things and phenomena, is the framework round which the production of Serbian art scene evolves.

Ohhne Titel, work by **Milica Ružičić**, suggests almost tactile approach to comprehension of erotic, where the perspective aloofness inserted into the organic, bodily structure of the painting is fading away. By means of minucious, manual treatment, the artist manages to bring about the effect of the vivid surface, out of which the hairs are growing, suggesting the existence of the potential curvature or even a crack, i.e. access into the covered organ, where the dense compound is directed in some sort of symmetry, colliding naturally in the center of the painting. That however twists the original notion of the work into its opposite, hidden completely from the views of the place of desire, a place that arouses a yearning for returning to sheltered and worm corporal lurking place. Eroticism is being drawn into relation with the vital power of growth and cyclic renewal, but with previous share in something that could be defined as mystery of conception and birth. However, by means of interception between natural and artificial, by stressing on the aesthetic work mode, the artist indicates imaginative, seductive structure of the erotic aspect. Ambivalence of the view, versatility of availability, secrecy of hidden where the viewer's eye is not allowed in, rehabilitates intuitive powers of command, swathing us with non-verbal, ineffable logic of sensation, where the erotic is defined exactly as perpetually unexplored territory.

HALF TITLE

U Platonovoj *Gozbi*, pripovedajući besedu Diotime iz Mantineje, Sokrat govori o poreklu, prirodi i delatnosti Erota, koji, kao sin obilja i oskudice, stoji na razmeđi žudnje/potrebe i njenog zadovoljenja, posređuje između života i smrti, stalno se iznova rađa i umire, i osvešćuje da se u svakoj zadovoljenoj potrebi već nalazi iskra jedne nove žudnje koja opet iznova formira svoj oblik i, oslobađajući ga izmenjenog u cikličnom procesu bivstvovanja, baštini novu transformaciju. Tragajući za sazajnim elementima u ljubavi ovaj starovekovni mislilac uočava erotsku dimenziju u saznanju, čime inspiriše i otvara bujicu mogućnosti, smisla i slojeva življenja. Upravo ova ideja o erotizmu kao načinu spoznaje i odnosa prema životu, koja podrazumeva specifičnu vrstu spojenosti, vezanosti i strasne naklonosti prema nekome ili nečemu, ne samo u vezi sa seksualnošću, već sa žudnjom za otkrivanjem skrivenog i željom za obogaćivanjem svakodnevne percepcije u odnosima prema ljudima, stvarima i fenomenima, okosnica je oko koje se kreće produkcija učesnika srpske umetničke scene.

Rad **Milice Ružičić** *Ohhne Titel* nudi gotovo taktilini pristup shvatanju erotičnog, u kome se gubi distanca pogleda uvučenog u organsku, telesnu strukturu slike. Minucioznim, manuelnim postupkom realizacije rada umetnica postiže efekat žive površine iz koje izrastaju dlake, pri čemu se nagoveštava postojanje mogućeg prevoja ili čak pukotine, ulaza u organ koji je prekriven, s obzirom da se ova lelujava gusta masa usmerena u nekoj vrsti simetrije prirodno sudara u sredini slike. Time se, međutim, prvobitna direktnost dejstva rada obrće u svoju suprotnost, u potpunu skrivenost od pogleda mesta željenog, koje može biti i mesto žudnje za povratkom u zaštićeno, toplo telesno skrovište. Erotičnost se na taj način povezuje sa vitalnom silom rasta i cikličnog obnavljanja, i, prethodno, udela u onome što bi smo mogli nazvati misterijom začeca i rođenja. Ipak zadržavanjem granice između prirodnog i artifičijelnog, naglašavanjem estetskog tonusa rada autorka ukazuje na imaginativnu, zavodljivu strukturu erotičnog odnosa. Ambivalencija pogleda, promenljivost dostupnosti objekta, tajna skrivenog, do koje ne može dopreti voajersko oko posmatrača rehabilituje intuitivne moći poimanja, povezuje nas sa neverbalnom, neizrecivom logikom senzacija gde je erotsko upravo određeno onim što se doživljava kao zauvek neistražena teritorija.

The attention of **Dimitrije Tadić** focuses on body parts, or to be more accurate, human organs, segregated and enlarged in the subtle net of damascene red lines and nuances of the body inside. These, almost anatomic drawings immerse into the powerful visceral world, whilst releasing the mystery of carnality. Boundless to mind accomplishments, these internal volitions intrude their own rules, instincts and needs, while descending on the surface of seductive lamina into the reality of bodily depths and inner-relations fineness of each and every one of its processes. Body and soul joined together in the intention to overcome the limits of own-being, in permanent lookout for the outer impost that comprehends them entirely, and under which the experience of closeness originates and is engraved perpetually in each segment of subjectivity. Recognition of those processes and their letting evolve in full intensity also imply ultimate surrender and complete drifting to another person, which is something that the artist wants to stress out in the title *Oh, once I almost died of love*. Works by Tadić deal with the power of body that impeccably understands, swiftly comprehends, gives and receives, and before we are even aware and before we register the effects of this profound communication, it has by far self-initiatively submerged into the world of erotic games.

The work by **Maja Josifović**, *In Search of the Unique*, comprises of seven ceramic tiles with the imprinted photographs so that those two medias merge together: a photograph completely fills out the borders and function of the ceramic tile, the material for wall-surface covering and certain private space defining. This media support goes beyond the anticipated ornamentally of the imprinted motive and leads to deeper correlation level between the means of work realization and visual description, i.e. the levels of the applied pictures' meanings. In other words, each tile/photograph gives an outlook towards the fragment of the interior of the paved bathroom where the woman is holding a big red heart, embraces it gently and takes care of it. The vitality of the organ that symbolizes love is intensified through the contrast between its bright red color and black and white tonality of the rest of the photograph. Eroticism in this work is defined as an intimate identification spot of the viewer, recognition of the transformative power of its relation towards love, and also the need to maintain the purity of feelings, bearing in mind that the bathroom is the place of intimate care and absolute bareness. Span of sensations displayed in this work implies self-eroticism as the starting point of growth and forming of relations where consequently

Pažnja **Dimitrija Tadića** zaustavljena je na delove ljudskog tela, ili, preciznije, na ljudske organe izdvojene i uvećane u suptilnoj mreži ružičasto crvenih linija i tonova unutrašnjosti telesne mase. Ovi skoro anatomske crteži uranjaju u moćni visceralni svet oslobađajući misteriju telesnosti. Neograničeno dostignućima razuma, ova unutrašnja htenja nameću svoja pravila, instikte i potrebe klizeći sa površine zavodljive opne u stvarnost telesnih dubina i istančanost međufunkcija svih njenih procesa. Telo i duša ujedinjene, u nameri prevladavanja granica sopstvenosti, u permanentnoj su potrazi za spoljašnjim impulsom koji ih zajedno potpuno obuhvata i pod čijim utiskom nastaje iskustvo bliskosti zauvek urezano u svaki segment subjektiviteta. Prepoznavanje ovih procesa i dozvoljavanje da se razviju u punom intenzitetu podrazumeva i ultimativnu predaju, potpuno prepuštanje drugoj osobi što umetnik posebno želi da naglasi u samom nazivu rada *O, jednom odjednom da crknem od ljubavi*. Radovi Tadića upućuju na moć tela koje nepogrešivo razume, brzinski shvata, prima i daje, a, pre nego što to osvestimo i registrujemo efekte ove dubinske komunikacije, ono je već uveliko samoinicijativno utonulo u svet erotskih igara.

Rad **Maje Josifović** *U Traganju za jedinstvom* čini sedam keramičkih pločica na kojima su odštampane fotografije ali tako da se ova dva medija stapaju: fotografija u potpunosti ispunjava granice i funkciju keramičke pločice kao materijala za prekrivanje površine zidova i definisanje određenog privatnog prostora. Ovo medijsko podržavanje ide dalje od plošnosti očekivane dekorativnosti otisnutog motiva i vodi ka dubljem nivou povezanosti načina realizacije rada i vizuelnog prikaza, odnosno, slojeva značenja apliciranih slika. Naime, svaka pločica/fotografija otvara pogled ka fragmentu enterijera popločanog kupatila u kome se nalazi žena koja drži veliko crveno srce, nežno ga grli i brine o njemu. Vitalnost organa koji simbolizuje ljubav pojačana je kontrastom njegove crvene boje i crno belim tonalitetom ostatka fotografije. Erotičnost se u ovom radu ukazuje kao intimna tačka identifikacije pogleda posmatrača, prepoznavanja transformativne moći njene relacije sa ljubavlju kao i potreba da se održi čistota osećanja, ako uzmemo u obzir da je kupatilo mesto intimnog negovanja i potpune ogoljenosti. Raspon senzacija ispoljenih u ovom radu podrazmeva samoerotičnost kao polazišnu tačku rasta i formiranja odnosa u koji se zatim dopušta uključanje drugih osoba. U tom smislu u *Traganju za jedinstvom* možemo otkriti nevinu erotičnost koja kao takva obuhvata suptilnu igru delimičnog otkrivanja, čuvanja tajne korporalnog, telesnog kontakta ali i potrebe za davanjem drugom, potrebe, koja oličena u uveličanom jarkom simbolu, ukazuje na prekoračenje granice prosečnih uobičajenih relacija.

inclusion of other person is being allowed. In that sense, *in Search of the Unique*, we can discover innocent eroticism that as such embraces in a subtle game of partial revealing, keeping the secret of the corporal, bodily contact, but also the need of giving oneself to another being, a need embodied in magnified bright symbol that points to boundary violation in the average, ordinary relations.

Eroticism in drawings by **Maja Obradović** is written in directly into relation between man and woman and linked with pain of creation and destruction. This is contributed by manner of work execution where refined and strong drawing of fluid lines are being combined at the same time with pieces of photographs and written sentences that are in function of speech, memories or direct lesson/message, executed from the personal experience of the author. These drawings address the role of eroticism that Camille Paglia thoroughly analyzes in the book *Sexual Personas*, revealing, on the track of Freudian researches, that erotica is a theatre that swarms with characters and also a place where we can never embrace (in sexual or other sense) one person without holding in our arms hers or his entire family romance, alike there is no perfectly pure sexual act freed from anxiety. Eroticism, which at the first glance, seems equal to solely sexual, physical act, in fact includes the need for coming to reason with relations to the range of the key figures in an own formative personality process. That circular and deep confrontation is one of the conditions to start looking and loving another person from the new perspective, freed from own obsessive projection that always stood for unconscious problem interned inside us.

In the photograph *Untitled*, **Goran Micevski** is determined to portray naked, white and uncircumcised male immediately after taking a shower/bath in the bathroom. While observing his face in the mirror, this young male wipes his head with the towel in the manner that associates to oriental custom of hiding under the veil, as the rest of the body that remains completely exposed alludes and tempts the eye of the viewer structured on western culture suppositions. This staged game of the contemporaneous "exaggerated" hiding and revealing of the body only evoke the art practice that use disguising, changing of clothes and travesty as a technique of the art (re)presentation, disclosing preoccupation of the artist with the phenomenon of identity constructing that is being reflected in the view of another person. Reflexivity in Micevski's work is highly emphasized, or to be more

U crtežima **Maje Obradović** erotičnost je direktno upisana u odnos muškarca i žene i skopčana sa bolom kreacije i destrukcije. Otuda prisustvo iščašenih udova, međusobno isprepletenih ili ugrađenih jedni u druge, tela napetih do krajnih granica izdržljivosti u uzajamnom spajanju i težnji da se razdvoje. Tome doprinosi način izvođenja radova u kojima se kombinuje istovremeno tanan i snažan crtež fluidnih linija sa delićima fotografija i ispisanih rečenica koje imaju funkciju govora, sećanja ili direktne pouke/poruke izvedene iz ličnog iskustva autorke. Ovi crteži dotiču ulogu erotike koju je Kamil Palja (Camille Paglia) temeljno analizirala u knjizi *Seksualne persone*, otkrivajući na tragu Frojdovih istraživanja da je erotika pozorište koje vrvi od likova i da nikada ne možemo zagrliti (u seksualnom ili drugom smislu) ni jednu osobu, a da ne zagrlimo čitavu njenu ili njegovu porodičnu romansu, kao što ne postoji savršeno čist seksualni čin oslobođen anksioznosti. Erotičnost koja se na prvi pogled čini izjednačena isključivo sa seksualnim, telesnim činom zapravo uključuje potrebu za osvešćivanjem odnosa sa čitavim nizom ključnih figura u sopstvenom formativnom procesu ličnosti. To cirkularno i dubinsko suočavanje jedan je od uslova da se počne gledati i voleti druga osoba novim očima, oslobođenim sopstvene opsesivne projekcije koja uvek predstavlja nesvesni problem zatamljen u nama.

Na fotografiji *Bez naziva* **Goran Micevski** odlučuje da predstavi nagog, belog i neobezanog muškarca neposredno nakon tuširanja/kupanja u kupatilu. Posmatajući svoje lice u ogledalu ovaj mladić briše glavu peškirom na način koji proizvodi asocijaciju na istočnjački običaj skrivanja ispod zara, dok ostatkom tela koji ostaje potpuno izložen aludira na pogled, oko posmatrača strukturiranog na zapadnim kulturološkim postavkama. Ova izrežirana igra istovremenog "preteranog" skrivanja i otkrivanja tela samo podseća na umetničke prakse koje koriste maskiranje, preoblačenje, travestiju kao tehnike umetničke (re)prezentacije, pokazujući preokupaciju umetnika fenomenom konstruisanja identiteta ogledanjem u pogledu drugog. Refleksivnost je u radu Micevskog posebno podvučena, ili, preciznije, ona je, paradoksalno, utrostručena do beskonačne primene fotografije u svakodnevnom životu (što je evidentno sa obzirom na prisutnost ogledala, stakla i fotoaparata kao konstitutivnih elemenata rada). Pojava medija fotografije doprinela je razvoju istraživačke misli o identitetu i osvestila da „pred objektivom sam istovremeno: onaj koji mislim da jesam, onaj koji želim da drugi misle da jesam, onaj koji fotograf misli da jesam i onaj kojeg on koristi za ciljeve svoje umjetnosti“ (Roland Barthes). Umnožavanje ovih identifikacionih modela ukazuje na medijski

precise, it is paradoxically tripled to unlimited usage of photography in everyday life (which is evident regarding the presence of mirrors, glass and cameras as the constitutive element of work). Occurrence of the photography media contributed development of investigative thought regarding identity and revived the idea "in front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art" (Roland Barthes). Multiplication of these identification models points to media strengthened potential of introduction where the subject is being exhausted in excessive exposure expectations from the viewer, that have already been saturated and impotent for sensual feeling. However, the exact insisting on the game of mystification and demystification, keeping and revealing of the secret, east and west, originating of closeness in permanent mutual process of familiarization, the artist identifies the impact of erotic outlook to the world.

Aleksandar Jestrović Jamesdin presents the installation *Chose Life* that comprises of two oil paintings, smaller in dimension, that are accompanied by the inscription WOTE!, ballot-box and papers that offer two options that refer to mentioned paintings: punctured with the motive of the anus and the other one slashed with the motive of vagina. Political context that the artist alludes to through explicitness of paintings and position of the viewer, reveals pornographic character of political system, where the symbolic penetration through slots, that remind of works by Lucio Fontana, enable him to get projected into the system of art. In addition, aside from the installation, the author decided to introduce his correspondence with curators whom he gave an option to choose between several offered suggestions that would be produced for the exhibition that deals with erotic. That pornographic act of the absolute transparency of correspondence puts the artist in analogy with the voting system and points to systematically produced positions of the contemporary artist, who in his subjection recognizes the road to success. In his desire to be seen and present, but limited in defined place, the artist loses his capability of recognition of erotic potential in the process of emergence and reception of own artwork. Work title, i.e. slogan *Chose Life* ironically fiddles with possibilities of choice and yet again expands to the context of life intersected by different discourse systems that are being brought down to one option in its transparency and resemblance. The point of erotic approach to life is to perceive another option besides the one that has already been served!

maramaida

osnaženi potencijal predstavljanja u kome se subjekat iscrpljuje u preteranoj izloženosti očekivanjima pogleda, koji su prethodno već postali zasićeni i impotentni za senzualni doživljaj. Međutim, upravo u insistiranju na igri mistifikacije i demistifikacije, čuvanja i otkrivanja tajne, istoka i zapada, nastajanja bliskosti u permanentnom međusobnom procesu upoznavanja, umetnik prepoznaje delovanje erotičnog pogleda na svet.

Aleksandar Jestrović Jamesdin radi instalaciju *Izaberi život / Chose Life* sastavljenu od dve uljane slike manjih dimenzija koje prati natpis *GLASAJ!*, glasačka kutija i listići na kojima su ponuđene dve opcije koje se odnose na pomenute slike: probušenu sa motivom anusa i drugu razrezanu sa motivom vagine. Politički kontekst na koji umetnik aludira kroz eksplicitnost slika i poziciju posmatrača razotkriva pornografski karakter političkog sistema, ali se simbolčkim prodiranjem kroz proreze koji podsećaju na radove Lucia Fontane on projektuje u sistem umetnosti. Osim instalacije autor naknadno odlučuje da u rad uključi i svoju prepisku sa kustosima kojima daje da izaberu jedan od nekoliko ponuđenih predloga koji bi bio produciran za izložbu čija je tema erotika. Tim pornografskim činom potpune transparentnosti korespondencije umetnik u analogiji sa biračkim sistemom ukazuje i na sistemski proizvedene pozicije savremenog umetnika koji u svojoj podatnosti vidi put do uspeha. U svojoj želji za vidljivošću i prisustvom, a na ovaj način ograničen definisanim mestom, umetnik gubi mogućnost prepoznavanja erotskih potencijala u procesu nastanka i recepcije sopstvenog umetničkog rada. Naziv, parola rada *Izaberi život / Chose Life* ironično se poigrava sa mogućnostima izbora i ponovo širi polje dejstva u kontekst života ispresecanog različitim diskurzivnim sistemima koji se u svojoj transparentnosti i sličnosti svode na jednu jedinu opciju. Pitanje erotskog odnosa prema životu je da se upravo uoči druga opcija izvan servirane.

maramaida

HARDCORE VIBES

Eroticism in contemporary art was quite well analysed in the past decades of curatorial and artistic practice from the perspectives of gender - making layers of artworks over-, and overwritten. What can be still interesting in the context of this exhibition is superficiality, more exactly a superficial surface of eroticism, which could be commonly associated with a pornographical approach (to art).

When mentioning a layer of an artwork - a layer of artificial meaning - in the context evokes, rather provokes eroticist perception of a platonian kind: a dialogical reach-out for the eternal essence of beauty of a „phaidrian“ kind. The paradigm of eroticism also depends on freudism: the „meaning“ - the truth is hidden, what is of course the base of „the“ erotic approach. Eroticism is basically the search, or reach-out for the truth - for beauty, which always remains hidden, because it's character is constructed like that.

But when thinking of a potential new approach to the topic of the erotic inspired by the Lacanian thesis on truth, the example of the forgotten letter of Poe proves to be very useful. This motif is exactly what legalises our superficial approach. In the detective (erotic) story of Poe, the letter - as the essential - proof remains out of perspective because it's so obviously before the eye of the police inspector on the crime scene. The (hidden) meaning is not hidden, or more precise could be perceptible, just it is so obvious, that no-one thinks of it as a possible solution.

This exhibition in my opinion concentrates more on artworks, which are not playing hide and seek, and represent a more cutting edge, hardcore meaning, with plain and minimalist visual effects. The theatrical setting is raw, because we think of it as raw. But these as a pseudo-contrary are meant to be raw. And this is the topic of the recent exhibition: the turncoat eroticism of perception of art. What seems to be simple, but it depends really on reductionism, with the gesture of representing itself (art) as raw as the works not „pretend“ to be smarter. And could be pushing the visitors' perception to a „pornographical point of view“. But of course we are not speaking of pure pornographical art, because of this gesture reducing everything to pornography - it won't become pornography, but something more, just because of this small but crucial „additional“ effect of reduction.

Áron Fenyvesi

HARDCORE VIBRACIJE

Erotičnost je u savremenoj umetnosti bila prilično temeljno ispitana i analizirana u proteklih nekoliko decenija u domenu kustoske i umetničke prakse i to sa aspekta roda – čineći da lejeri umetničkih radova deluju poput palimpsesta. Ono što takođe može biti interesantno u kontekstu ove izložbe je i „superfikcija“, odnosno površna površina erotizma, koji u opštem smislu može biti doveden u vezu sa pornografskim pristupom (umetnosti).

Kada pominjemo sloj umetničkog rada – u artifičijelnom smislu – u ovom kontekstu on izaziva, odnosno čak i provocira vrstu ertotske percepcije koja u sebi nosi nešto platonsko: dijaloško posezanje za većitom esencijom lepote u “fedarskom” smislu. Paradigma erotičnosti takođe zavisi od frojdizma: “značenje” – istina je skrivena, što je u suštini osnova za pristup erotskom. Erotičnost je u svojoj biti potraga, ili posezanje za istinom – za lepotom, koja zauvek ostaje skrivena, jer je i sam njen karakter tako sazdan.

Kada razmišljamo o potencijalno novom pristupu temi erotike inspirisane lakanovskom teorijom o istini, primer zaboravljenog Poovog pisma se pokazuje kao veoma koristan u ovom kontekstu. Ovaj motiv je upravo ono što legalizuje naš površan pristup. U detektivskoj (erotskoj) Poovoj priči, pismo – kao suštinski dokaz – ostaje neopaženo samo zbog toga što stoji naočigled policijskih inspektora na mestu zločina. Skriveno značenje, u stvari nije skriveno, već je očigledno, ali samim tim što je toliko očigledno niko i ne pomišlja da bi ono moglo biti moguće rešenje.

Ova izložba se, po mom mišljenju, usredsređuje više na umetničke radove koji se ne igraju žmurke i poseduje u sebi oštrinu koja podrazumeva svojevrсну hardcore suštinu sa jednostavnim i minimalističkim vizuelnim efektima. Teatralna postavka je sirova, jer je mi tako doživljavamo. Ali radovi, navodno suprotni, su i zamišljeni da budu sirovi. A to na kraju krajeva i jeste tema ove izložbe: preobražaj erotske percepcije umetnosti. Ono što je u stvari jednostavno, što u suštini zavisi od reduktivnosti, sa idejom da predstavi sebe (umetnost) što sirovije, leži u tome da radovi ne “pretenduju” na to da budu smisleniji od onoga što jesu. Na taj način, posmatrača mogu da navedu da na njih gleda sa “pornografske tačke gledišta”. Ali jasno je da mi ovde ne govorimo o čistoj pornografskoj umetnosti. Zbog činjenice da se sve svodi na pornografiju – samim tim neće prerasti u pornografiju, već u nešto više, i to samo zbog ovog malog, ali suštinskog “dodatnog” efekta redukcije.

Áron Fenyvesi

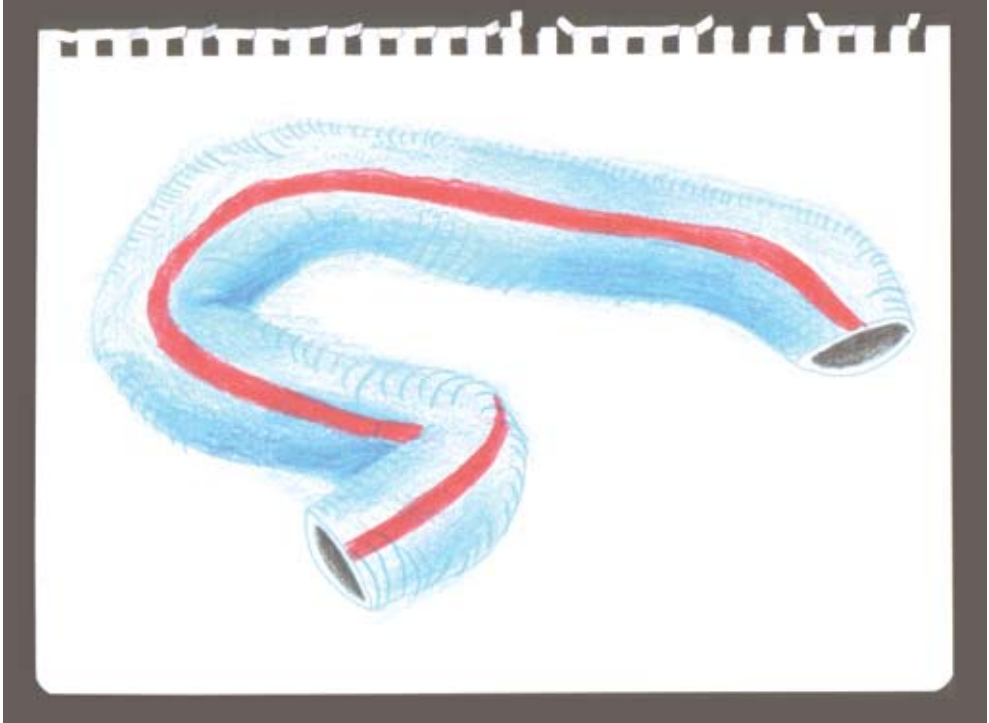
OHHNE TITEL

Milica Ružić



OH, ONCE I ALMOST DIED OF LOVE
O, JEDNOM ODJEDNOM DA CRKNEM OD LJUBAVI

Dimitrije Tadić



**IN SEARCH OF THE UNIQUE
U TRAGANJU ZA JEDINSTVOM**

Maja Josifović



PIG!

Maja Obradović



UNTITLED
BEZ NAZIVA
Goran Micevski





CHOSE LIFE
IZABERI ŽIVOT

Aleksandar Jestrović Jamesdin

--- On Tue, 10/21/08, Aleksandar Jestrovic <jamesdin@mail.com> wrote:
From: Aleksandar Jestrovic <jamesdin@mail.com>
Subject: Re: pare & predlozi
To: maramaida@yahoo.com
Date: Tuesday, October 21, 2008, 1:31 PM

Here are some suggestions, this painting loading, you know it from studenjak (students' city) and another one similar to it that I'm working on - male and female sex doll fitted in the door - reconstruction of the performance by marina and ulaj, (she since built in a lot of plastic). now, it all depends on the space and height of the door, so I would need the exact data on space where the exhibition would be held, the dolls I have already found and the price fits in production. - those spermatozoid light-boxes, but this time I would install them on the sealing if it's no more then 3 meters high, so that they are looked up at from below - this reminds me of the situation from some program where the chick enters darkened students' room with special light sensitive to proteins and discovers sperm all over the walls and floor - two small oil paintings one with an anus and the other one with vagina, the first one pierced and the other one cut up (small irony linked to works by L. Fontana) with a bigger inscription on the wall - vote - and voting papers that suggest these two options and a ballot-box in which those papers are being put into - the painting with the inscription PHYSICAL EDUCATION that I have done with the artist's brush tight to my penis and a video to document it. Regards jamesdin

dear jamesdin, all the suggestions are interesting, but the one with two oil paintings that associate to Fontana and voting papers would do great for this exhibition. if the paintings are already made send us the photos i.e. material for the catalogue, dimensions, title of the work and cv in English with 10 posts (5 independent + 5 group exhibitions.) but give me a call regarding money anyway. regards! maramaida

EXTRA

The reason why the dick hasn't been offered as a voting option lays in the fact that it is more inferior in relation to the existing candidates cause it can only perform once (some brag about being able to do it twice), while the pussy and butt can function incomparably longer (some records have been noted, but I couldn't come up with the exact number). More details on that topic could be found in the book Brickner and Filenkraut New Love Mess. Secondly, it spoils my concept. If those two, one cut up and the other one pierced, a certain homage to Lucio Fontana, i wouldn't know how to solve the problem.

--- On Tue, 10/21/08, Aleksandar Jestrovic <jamesdin@mail.com> wrote:
From: Aleksandar Jestrovic <jamesdin@mail.com>
Subject: Re: pare & predlozi
To: maramaida@yahoo.com
Date: Tuesday, October 21, 2008, 1:31 PM

Evo par predloga ova slika loading, znate je jos iz studenjaka i jos jedna na slican fazon koju sada radim - muska i zenska sex lutka namontirane u stok vrata rekonstrukcija performansa marine i ulaja, (ona u medjuvremenu je ugradila dosta plastike). e sad to zavisi od prostora i visine vrata, pa mi trebaju tacni prostori gde se izlozba odrzava, lutke sam nasao, cena se uklapa u produkciju. -oni spermatozoidi lajtboksi s tim sto bi ih sada instalirao na plafon ako nije visi od 3m, tako da se gledaju odozgo - ovo me podseca na sitaciju iz nekog programa gde riba ulazi u zamracenu sobu nekih studenatai sa specijalnim svetlom osjetljivim na belancievine nalazi spermu po zidovima i patosu -dve male uljane slike na jednoj je anus a na drugoj vagina prva je probusena a druga razrezana (mala ironija vezana za radove l. fontane) sa vecim natpisom na zidu -glasaj-i glasackim papiricama na kojima su ponudjene ove dve opcije i kutijom u koju se ubacuju -slika sa natpisom FISKULTURA koju sam uradio cetkicom vezanom za penis i video koji to dokumentuje. pozdrav jamesdin

dragi jamesdine, zanimljivi su svi predlozi, ali one dve uljane slike sa asocijacijama na fontanu i glasackim listicima bi bas dobro dosle za ovu izlozbu.ako su slike vec gotove posalj nam fotke odnosno materijal za katalog, dimenzije, naziv rada i cv na engleskom od 10 stavki (5 samostalnih+5grupnih izlozbi) a javi se da ti damo novac u svakom slucaju, pozdrav! maramaida

DODATAK

Razlog zbog koga kita nije ponuden kao glasačka opcija leži u tome što je ona inferiorniji u odnosu na postojeće kandidate jer može da odradi jednom (neki se hvale da mogu i dva puta), dok pica i guza mogu da funkcionišu neuporedivo duže (zabeležni su i neki rekordi, ali nebi mogao da navedem tačne brojke). Detaljnije o tome u knjizi Brikner i Filenkraut Novi ljubavni nered. Drugo, kviri mi koncept. Ako su ove dve, jedna isečena a druga probušena, svojevrsni omaž Lučiju Fontani, ne znam kako da rešim tuks.





YOU NEVER KNOW
Csaba Kis Róka







Milica Ružičić

milicino@gmail.com

<http://www.un-aesthetic.net/>

Education: **2008** postgraduate diploma from the sculpture department at The Faculty of Fine Arts in Belgrade; **2005** graduated at sculpture department at The Faculty of Fine Arts in Belgrade

Solo exhibitions: **2007** "*Emotional gadgets*" at the gallery of Youth Center of Belgrade, Serbia; **2006** *Video works*, gallery of Center for Culture in Sopot, Serbia; **2006** *Three serials*, gallery Siemens Art_Lab, Vienna, Austria; **2004** "*Multi play Me*" exhibition and performance "*Audio in/out pro.*", gallery of Youth Center of Belgrade and the club "Academia"

Selected group exhibitions: **2008** *Japan Yugo Art Project*, Heights Gallery Den, Japan; **2007**, „*Plazma*" *Junge Kunst aus Serbien und dem Kosovo*, Leonhardi Kulturprojekte, Frankfurt, Germany; **2006** *Device_Art 2.006*, exhibition shown in Zagreb, Ljubljana, Belgrade and San Francisco; **2005** "*Catch me*" Belgrade October saloon, ULUS gallery, Belgrade, Serbia **2004** "*Belgrade Art Inc.*", Secession gallery, Vienna, Austria

Dimitrije Tadić

hypnison@yahoo.com

Born in 1973 in Belgrade, Serbia. Graduated from the Academy of Applied Arts in Belgrade, Department of Scenography, in 1999.

Solo exhibitions (selection): **2006** *Section d'or d'une illusion*, (Museum of Applied Arts, Belgrade; Philological Faculty, Belgrade, Workshop on Surrealism; Biennial of Art, Pancevo; Video workshop, *Performing Arts Forum*, St Erme, France; Public spaces; shopping windows, passages, public toilet); **2005** *His hands – A Swan song*, Cultural Center Pancevo, Contemporary Art Gallery and *Dvoriste* gallery; **2005** *History Reader* project (Museum of Yugoslav History, Belgrade; Historical Archives of Belgrade; Pedagogical Museum, Belgrade) **2004** *From Happiness, from a Dream* project, Museum of Nikola Tesla, Belgrade; **2001** *The Europism Project* (Yugoslav Film Archive, Belgrade, *What is Europism?*; Center for Cultural Decontamination, Belgrade, *Antinihilismus*; Rex Cultural Center, Belgrade, *Europistic soirée*; SKC Gallery, Belgrade, *Where is the End of Europism?*);

Group exhibitions (selection): **2007** *Belgrade in Budapest, Impex* gallery, Budapest; **2006** *Phototonic moment*, Ljubljana, Slovenia; **2006** *Dislocations: Utopian Spaces*, Belgrade; **2004** Belgrade Summer Festival; **2002** *Biennial of Young Artists*, Vrsac; **2002** *43rd October Salon*, Belgrade;

Maja Josifović

nuidplezir@yahoo.com

Born in 1976 in Niš, Serbia. Graduated from the Academy of Applied Arts in Belgrade, Department of Scenography, in 1999.

Solo exhibitions (selection): **2006** *Section d'or d'une illusion*, (Museum of Applied Arts, Belgrade; Philological Faculty, Belgrade, Workshop on Surrealism; Biennial of Art, Pancevo; Video workshop, *Performing Arts Forum*, St Erme, France; Public spaces; shopping windows, passages, public toilet); **2005** *His hands – A Swan song*, Cultural Center Pancevo, Contemporary Art Gallery and *Dvoriste* gallery; **2005** *History Reader* project (Museum of Yugoslav History, Belgrade; Historical Archives of Belgrade; Pedagogical Museum, Belgrade); **2004** *From Happiness, from a Dream* project, Museum of Nikola Tesla, Belgrade; **2001** *The Europism Project* (Yugoslav Film Archive, Belgrade, *What is Europism?*; Center for Cultural Decontamination, Belgrade, *Antinihilismus*; Rex Cultural Center, Belgrade, *Europistic soirée*; SKC Gallery, Belgrade, *Where is the End of Europism?*)

Group exhibitions (selection): **2007** *Belgrade in Budapest, Impex* gallery, Budapest; **2006** *Dislocations: Utopian Spaces*, Belgrade; **2003, 2004** Belgrade Summer Festival; **2003** *Relational Beauty, Skulpturens hus*, Stockholm, Sweden; **2002** *43rd October Salon*, Belgrade;

Maja Obradović
majaob@yahoo.com

Born in 1983. Graduated painting on the Faculty of Fine Arts in Belgrade (regular professor Jovan Šivački). Now on PhD at the same Faculty.

Solo exhibitions: **2008** Gallery Faculty of Fine Arts, Belgrade; **2008** Gallery in House of youth, Belgrade; **2008** Exhibition in Bad Ems (Art stipendium Kunsterhaus Schloss Balmoral)

Group exhibition (selection): **2008** New artist of ULUS, Serbian art society, Cvijeta Zuzoric, Belgrade; **2008** Henkel art award, House of legacy, Belgrade; **2008** Black and white drawing, ULUPUDS gallery, Belgrade; **2007** Belgrade in Budapest, The Net of Choices, Gallery IMPEX, Budapest; **2005** Awarded Works of Students of the Faculty of Fine Arts, Gallery on Faculty of Fine Arts, Belgrade;

Awards: **2006/2007** Great Academy award "Rista i Beta Vukanovic, painters"; **2006/2007** XIV Bienale of student's drawings of Serbia, I award; **2006/2007** XII Belgrade MINI-ART Scene galery Singidunum, I award, Belgrade; **2004/2005** prestigious award of the Faculty of fine arts - "Ljubica Sokic, painter and professor ALU", Belgrade;

Goran Micevski
micevski@yubc.net

Education: **2004** graduated photography at the University of Arts, Belgrade

Solo exhibitions: **2008** *Travel guides*, Artget gallery, Belgrade, Serbia; **2008** *Time of exile*, Library of Student's city, Belgrade, Serbia; **2002** *Interposed view (with Bojana Romić)*, Artget gallery, Belgrade, Serbia; **2002** *I will survive*, Wintergarten, Vienna, Austria; **2002** *Curtains*, Dom Umenia, Bratislava, Slovakia;

Group exhibitions (selection): **2008** *13th biennale of young artists of Europe and Mediterranean countries*, Bari, Italy; **2007** *Belgrade to Budapest*, Impex gallery, Budapest, Hungary; **2007** *Visual Immortality*, Basel, Switzerland; **2006** *Shumen Bienial*, Shumen, Bulgaria; **2005** *Yugoline*, ESC gallery, Graz, Austria;

Awards: **2006** Special prize at the MEDIA FORUM - Moscow film festival, **2005** Special prize at the ALTERNATIVE FILM/VIDEO festival, Belgrade, Serbia; **2002** Gold medal for photography, Sterijino pozorje, Novi Sad, Serbia; **2002** FIAP silver medal, Sterijino pozorje, Novi Sad, Serbia

Aleksandar Jestrović Jamesdin
jamesdin@mail.com

<http://www.serbiancontemporaryart.info/umetnici.php?id=11&lang=2>

<http://jamesdin.sitebooth.com>

<http://borderdisorder.com>

<http://www.reseidencerevisited.net>

Born on the 27th April 1972 in Zagreb , Croatia, ex-Yugoslavia. He obtained his master degree at the Academy of Fine Arts in Belgrade in 2000 in the class of Čedomir Vasić. Besides painting and multimedia art he is occupied in basketball. He has never been convicted, he has never been married, and has served the army.

Solo exhibitions: **2008** NH5-SZ1 gallery Remont, Belgrade; **2005** COLONIA 2001 gallery Remont, Belgrade; **2004** CHAKRE/A4 gallery Remont, Belgrade; **2002** FLIPER Gallery Dom Omladine, Belgrade; **2000** Dog Show, gallery SULUJ, Belgrade

Group exhibitions (selection): **2007** steirischer herbst, art festival, Graz; **2006** Near Dark, Gallery of the Museum for Contemporary Art, Belgrade; **2003** Break 2.2 Ljubljana, Slovenia; **2002** Time Codes, international biennale of youth, gallery "Konkordija", Vršac, Serbia;

Zsolt Keserue

Born in 1968 in Budapest, Hungary. He lives and works in Budapest

Education: 1998 MA degree University of Pécs Art Faculty

Selected solos and group exhibitions: 2007 Budapest (HU), „Light box” Videospace Gallery; 2007 „Other City” Hungarian Cultural Institute, New York (USA) and Trafó Gallery (HU); 2007 Budapest (HU), „Architecture and Block of Flats” KEK; 2007 Budapest (HU), „Kamikaze” FKSE, „Round off” project; 2006 Baden-Baden (D), „Lost and Found” Staatliche Kunsthalle; 2006 Budapest (HU), „Other City” Trafo Gallery; 2006 Gdansk (PL), „PatriotismTomorrow” Wespa Sztuki Institute of Art; 2006 Berlin (D), Neuer Berliner Kunstverein Videokunst aus Ungarn 1999-2006; 2006 Zagreb (CRO), Gallery PM hdlu „1:1” interpersonal in the contemporary art; 2006 Ljubljana (SLO), Skuc Gallery „Point of View”; 2005 Budapest (HU), Mucsarnok (Kunsthalle) „Private Matter?”; 2005 Budapest (HU), Trafo Gallery „Reading in absence”; 2005 Budapest (HU) „Picture Blog” Knoll Gallery with Csaba Nemes; 2004 Wien (A), IG bildende kunst gallerie „Too Far Too Close”; 2004 Munich (D), Dachgalerie „Gulasch Suppen”; 2004 Marseille (F), „conform” Galerie du Tableau; 2004 Budapest, „Blog” Studio Gallery; 2003 Dunaújváros, ICA-D „DEMO”; 2003 Roma (I), Rialtosantambrogio; 2002 Berlin (D), The Collegium Hungaricum „Superfluous Gesture”; 2002 Dunaújváros, ICA-D „SPACE” international exhibition; 2002 Dunaújváros, ICA-D „One minute for one picture”; 2000 Pécs (HU), „Groupsex 1.1” Közéletés Gallery; **Awards:** 2003/2004 Derkovits Gyula Scholarship; 2002 Grant of Hungarian Academy of Roma;

Ágnes Verebics

Born in 1982 in Hungary.

Education: 2006 Hungarian University of Fine Arts, majoring in painting; 2004 Erasmus Scholarship, Ecole Supérieure Des Beaux Arts, Marseille;

Solo exhibitions: 2008 Canned, OctogonArt Gallery, Budapest. HU; 2008 H26 Artist-Cellar, Polish Institute, Budapest. (with Ákos Bánki); 2007 Mono Gallery, Budapest. HU; 2006 Startification, Sparks Gallery Budapest. HU; 2004 FACES, Parthenon-Friese Hall At the Mullberry Garden section of the HUFA. HU

Group exhibitions: 2008 The mechanics of the canvas, Ernst Museum, Budapest HU; 2008 Art Now Fair /Budapest Art Factory/ New York USA; 2008 Collegium Hungaricum, OctogonArt Paris FR; 2007 Ludwig Museum, Painting Prize of Strabag 2007 Budapest HU; 2006 Pop, objects, ect.. acb Gallery, Budapest HU; 2006 Fresh Europe, KOGART, Budapest HU, Collegium Hungaricum, Brussel B; 2005 Essl Award Exhibition, Sammlung Essl, The Essl Collection, Klosterneuburg A;

Awards: 2007 Painting Prize of Strabag; 2005 Essl Award Night Hungary Recognition Award;

Csaba Kis Róka

Born in 1981, in Székesfehérvár, Hungary

Education: 2007 Hungarian University of Fine Arts, painting department; 2005 Akademie der Bildende Künste, Nürnberg;

Selected Exhibitions: 2008 The mechanics of the canvas, Ernst Museum, Budapest (HU); 2008 VAM Design, Budapest (HU); 2007 Gallery by Night, The monsters of the Rottenbiller Street, Studio Gallery, Budapest (HU); 2007 Fresh Europe, Kogart House, Budapest (HU); 2007 Best of Diploma, Barcsay Hall, Budapest (HU); 2007 Fresh Europe, Collegium Hungaricum, Wien (AUT); 2007 Avanti, Studio Gallery, Budapest (HU); 2006 Unleashed pages, Szabadművelődés Háza, Székesfehérvár (HU); 2005 Die Hildesheimer Anbindung (with Georg Winter, Péter Varga, Tímea Pók), Hildesheim (D);

Awards: 2008 Derkovits Scholarship; 2007 Oszkár Glatz Award; 2006 Award of the Akademie der Bildenden Künste in Nürnberg (with Péter Varga); 2005 DAAD – scholarship, Nürnberg, Germany;

Csaba Uglár

Born in 1970, in Budapest, Hungary

Education: 2000 Hungarian University of Fine Arts, painting department

Selected Exhibitions: 2008 The Mechanics of the Canvas, Ernst Museum, Budapest (HU); 2007 Destiny's Child, Lada Projekt, Berlin (D); 2006 Points of View, Galerija Skuc, Ljubljana (SLO); 2004 Hidden Holocaust, Mucsarnok, Budapest (HU); 2004 Soap Opera, Mucsarnok, Budapest (HU); 2003 Bad Boys, Mucsarnok, Budapest (HU); 2003 DEMO, Kortárs Művészeti Intézet, Dunaújváros (HU); 2002 Abuse, Ludwig Múzeum, Budapest (with Kodolányi Sebestyén) (HU); 2001 Wedding, Óbudai Társaskör Galéria, Budapest (HU); 2000 Up to You!, Galerija Skuc, Ljubljana (SLO); 2000 Média Modell, Kunsthalle, Budapest (HU); 2000 Spot, Studio Gallery, Budapest (HU);

Awards: 2004 Award of the Studio of Young Artists Association;

Tibor Horváth

Born in 1976 in Esztergom, Hungary.

Education: 2003 Hungarian University of Fine Arts, Intermedia Department

Selected exhibitions: 2008 Na mi van? – What's Up? Kunsthalle, Budapest (HU); 2007 Futurama and re-inventing tradition?, Haus Ungarn, Berlin (D); 2007 magyar / hungarian, Institute of Contemporary Art, Dunaújváros (HU); 2006 erste, kisterem, Budapest (HU); 2003 Rosszcsontok Kunsthalle, Budapest (HU); 2003 Éjszakai átszálló / Night Transition, Institute of Contemporary Art, Dunaújváros (HU); 2003 I. Prague Biennial (CZ); 2003 DEMO, Institute of Contemporary Art, Dunaújváros (HU); 2002 Futro, Trafó House of Contemporary Arts, Budapest (HU); 2001 Klíma, Kunsthalle, Budapest (HU); 2001 Aerob, Bercsényi 28-30, Galéria, Budapest (HU);

Awards: 2008 Derkovits scholarship; 2007 Prize of the „non worthy artist”; 2003 Guinness-world record attempt (in the category of the shortest diploma defence)

Mara Prohaska Marković and Maida Gruden aka maramaida

maramaida@yahoo.com

Maramaida is credibly curator team active since 2004. Graduated Art History from Faculty of Philosophy and now attending Theory of Art and Media Studies at Art University in Belgrade. Editors (together with Maja Stanković) of Web Contemporary Art Magazine www.dipassage.com.

Main realised projects are: 2008 *Preplitanja*, Lipovac and Topola; 2007 *Belgrade in Budapest: Net of Choices*, IMPEX Contemporary Art Provider in Budapest; 2006 *Hungarian Plays*, YUBIN Gallery in Belgrade; 2005/006 *Dislocation: Utopian Space(s)*, Gallery O3one, Belgrade;

Áron Fenyvesi

Born in Novi Sad (Yu), in 1983.

2008- Executive secretar of the Studio of Young Artists Association, Budapest

2006-2008 Member of the board of the Studio of Young Artists Association

Education: 2002- Eötvös Loránd Tudományegyetem Budapest (ELTE), Faculty of Humanities, Art-history and Aesthetics.

Scholarships: 2007 Erasmus scholarship – Universitat Wien, Department of art history.

Curatorial projects: 2008 *The Mechanics of the Canvas. Ernst Museum.* Budapest (HU); 2007 *Gallery by Night. Horror. The monsters of the Rottenbiller Street. Studio Gallery.* Budapest (HU); 2007 *Avanti – The exhibition of the new members of the S.Y.A.A. in 2007.* Studio Gallery, Budapest (HU); 2006 *City. Scape. Narrative. Impex.* Budapest (HU)

Various publications, translations and interviews on hungarian in-, on-, and off-line art-magasins: Balkon, exindex, Új Művészet, tranzitblog.hu, nol.hu.

BELGRADE WITH BUDAPEST

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(curator duo / kustoski duo **maramaida**)

Curators / Kustosi

Mara Prohaska Marković and Maida Gruden
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Áron Fenyvesi

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Zsolt Keserue
Maja Josifović
Ágnes Verebics
Goran Micevski
Csaba Kis Róka
Maja Obradović
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