PRESS

Researches, international exhibition, panel discussion


Production: Goethe-Institut Belgrad, L’Institut français de Serbie, Muzej savremene umetnosti Vojvodine
Curator: Sanja Kojić Mladenov
Support: Elysée Fund

Exhibition

Museum of Contemporary Art Vojvodina, Novi Sad, Dunavska 37, galleries N/S
Opening: Wednesday, 19th November, 19h
Duration of the exhibition: 19th November – 11th December, 2014

Speakers at the opening:
Sanja Kojić Mladenov, director of the Museum of Contemporary Art Vojvodina and curator of the exhibition, Jean-Luc GOESTER, Advisor for Culture of the French Embassy and the director of the French Institute in Serbia, Matthias Müller-Wieferig, director of Goethe-Institut in Belgrade and Slaviša Grujić, Vice-president of the Provincial Government and Provincial Secretary for Culture and Public Information

Artists: Igor Antić (RS-FR), Igor Bošnjak (BA), diSTRUKTURA (RS) - Barbara Barbi Marković (RS-AT), Robert Jankuloski (MK), Jelena Jureša (RS-BE), Thomas Köner (DE-FR), Nebojša Lazić (RS-US), Marianne Marić (FR), Anuk Miladinović (CH-DE), Radenko Milak (BA), Vessna Perunovich (RS-CA), Magali Sanheira (FR) i Selman Trtovac (RS).

Film Program:

Beautiful Days 1914 / 2014, curator Luise Kloos (AU) – authors: Arion Asllani (SR), Admir Mujkid (BA), Sanjin Fazlid (BA), Igor Juran (HR), Josip Zanki (HR), Davide Skrelj (IT), Lotte Schreiber (AU), Lea Titz (AU)

Music program:

Boris Kovač
New Ritual Trio
Boris Kovač - wooden wind instruments, Slobodanka Stević - piano, Siniša Mazalica - contrabass
Three compositions from serie 'Book of Happines' (12')
Panel Discussion

KM8, Kraljevića Marka 8, Belgrade

Start of the Discussion: Thursday, 20th November, 17h

Moderator: Gordana Nikolić

Participants: Igor Antić (RS-FR), Igor Bošnjak (BA), diSTRUKTURA (RS), Robert Jankuloski (MK), Thomas Köner (DE-FR), Nebojša Lazić (RS-US), Anuk Miladinović (CH-DE), Radenko Milak (BA), Magali Sanheira (FR), Selman Trtovac (RS), Pierre Courtin – Gallery DUPLEX100m2, Sarajevo (FR-BA); Stefanie Böttcher (DE), Arion Aslani (RS)

The French Institute in Serbia and the Goethe-Institut in Belgrade, in cooperation with the Museum of Contemporary Art Vojvodina (MSUV), initiated the project Memory of Violence and Dreams of the Future, dedicated to the commemoration of the centennial of the First World War, memories of turbulent and violent socio-political conditions, personal traumas, migration and dreams, within a contemporary and artistic context. The project brings together artists from Europe who use, as a starting point, the last 100 years of European history, without returning to the “old debate” on nationalism, imperialism and the issue of blame. With their research they intertwine different dimensions, approaches and issues, the past and the present, relations between the center and the peripheries, aspects of movement/travel, migration and exile, as well as new standards of communication in contemporary local, regional and European dimensions, in times when the examination of constellations and ideologies of the past is becoming necessary for establishing positions in a multipolar world. Through a collective artistic practice, across national borders, the past or present, and free of mental constraints, artists from different positions and contexts have the opportunity to explore and create new standards of mutual recognition, respect for differences, networking and strategies against a permanent degradation of knowledge and cultural endeavor.

The project contains within itself several intertwining thematic sections, pointing towards the key elements of the concept. The first is dedicated to the mythologization of the individual act and deals with the influences of social context, cultural models and created myths on the construction of social values of individuals. It problematizes relations within the community, subject to inherited behavior patterns and traditionally constructed values. The second part of the project is concerned with memories and relationships of the collective and the individual during major social traumas, such as war. It emphasizes the notion of victimhood, the personal and the familial versus the militarized and the ideological. The third segment is a dialogue between the artistic and historical content, through the inclusion of historical artifacts (films, photographs, objects, documents, magazines, etc.), as well as through the comparison of the past and present. It explores the relationship of artistic and historical positions through the engagement of avant-garde art practices, as an approach to art that defined the position of the progressive artist in the history of art. The fourth segment is concerned with the projection of social plasticity, the totality of the artwork, i.e. the shaping of life within artistic experimental practices. It stresses the importance of building positive European values in the future through the problematization of a common past, in which, instead of dichotomy (positive-negative), the building of multiple views is emphasized, through the expansion and release from one’s own boundaries within art.

Each of the participants of the project finds the starting point for their research in their own artistic position, artwork media, identity and environmental context. Regarding the concept and the implementation of their work, some have found a starting point in the socio-political aspects and the role that Belgrade or Novi Sad had during the First World War, while most started from the position of the city in which they live and work in, finding new relations (Paris - Belgrade, Vienna - Sarajevo, Munich - Novi Sad, etc.). The establishment of geographic relations within the project is particularly emphasized. Through their origins and their life paths, several artists are related to a number of countries or they currently reside in several cities and regions, maintaining or not maintaining connections to one or the other. These considerations are significant given that the project deals with a world war, which can also be viewed through the change of borders and territories, the transformation of the natural and the urban landscape,
the aspect of movement of people, mixing of populations and cultures, resulting in a variety of human destinies. Memory of Violence and Dreams of the Future highlights not only geographical but temporal relations, as well, therefore, through particular works, the artists intersect a variety of dimensions, approaches and issues of the past and present, using historical artifacts, myths or personal stories, developing their artistic practice through different media, such as: painting, sculpture, graphic design, photography, video, film and installations.

ARTISTS

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BIOGRAPHIES / ABOUT WORKS

Igor Antić, born in 1962, in Novi Sad, is a French-Serbian visual artist. He has exhibited his work across Europe – in Reims, Stockholm, Moscow, Paris, Milano, Québec, Berlin, Osaka, etc. He has received several awards such as: The Pollock-Krasner Foundation’s Grant, New York (1999).

The artworks of Igor Antić aim to explore and highlight economic and political forces operating within a given place. He creates images, objects and situations as physical "grids" beyond which emerges the social and cultural context of the chosen site. Through them, different questions linked to the conditions of the art production and its use in general, are raised.

Using film archives preserved from the time of the First World War was the basis of the work Rat je svuda (War Is Everywhere) by Igor Antić, created for the project Memories of Violence and Dreams of the Future. The author chose to project scenes from battlefields in an atypical ambience of city streets, his own immediate environment, thus creating a kind of terrifying scenery of modern life which warns that military conflicts can erupt anywhere and anytime. By creating specific situations with interventions in an urban, public space, which makes his everyday life, the author intersects the past and the present, problematizing violence and our relationship to it, and also explores the perception and position of art in the contemporary political and economic context, such as the global commemoration of the beginning of the First World War.

Igor Bošnjak, born in 1981, in Sarajevo. Graduated at the Academy of Fine Arts in Trebinje in 2005. From 2007 to 2011 he completed his Master’s degree and pursued his PhD in Interdisciplinary Studies, at the Theory of Arts and Media group, University of Arts in Belgrade. He explores the fields of film, video, installation and photography. He is the founder of the biennial namaTREba. His curatorial practice is in video art and he works as a freelance theorist. Currently working as Senior Assistant at the Academy of Fine Arts in Trebinje.

In the video work If I Hadn’t Done It..., conceived in the context of a large commemoration marking the anniversary of the outbreak of the First World War, Igor Bošnjak problematizes the position of a historical figure, the perpetrator of the assassination of Franz Ferdinand, Gavrilo Princip, through a subjective, psychoanalytical approach. With his camera, he records his movements through the streets of Sarajevo, in the first person, reconstructing events and the scene of the assassination itself, bringing dramatization to it with his comments and timecode, with time relentlessly running out. The artist’s action is performed at the central place of the great commemoration - Sarajevo, a city of violent and traumatic social, political and ideological past, in which each new evaluation of historical positions is problematic and very painful.

diSTRUKTURA + Barbara Marković_Milica Milidević and Milan Bosnić graduated and completed their Master’s degrees at the Faculty of Fine Arts, Belgrade, Department of Painting. Since 2005, they have been working on joint projects as an artistic duo called diSTRUKTURA. The media in which they work in are mainly photography, painting, drawing and video. They live and work in Belgrade. diSTRUKTURA took part in over 15 solo and more than 30 group exhibitions, such as CARGO EAST in Taichung, National Taiwan Museum (2014), distURBANces in Luxembourg (2013), in Vienna and Bratislava (2012), 48th October Salon in Belgrade (2007), the Styrian Autumn Festival 2007 - next code: love in Graz (2007)...

Barbi Marković was born in 1980, in Belgrade. She studied German language and literature in Belgrade and Vienna. She worked as a proofreader for the Belgrade publishing house Rende. In 2009 her first novel Hanging Out was released by the publishing house Suhrkamp (originally Rende, 2006). This was followed by work on several plays in the German language for Garage X theater in Vienna, collaboration with the theater group Theater im Bahnhof and numerous short stories by order. In 2011/12 she was in Graz for one year as part of the “Grazer Stadtschreiber” scholarship for writers. Her last solo book is Graz, Alexanderplatz, Leykam 2012.

DiSTRUKTURA (Milica Miličević and Milan Bosnić), for the first time in collaboration with writer Barbara Marković, who lives in Vienna, conceived and created a video work for the project Memory of Violence and Dreams of the Future, which is based on an interdisciplinary intersection of their common interests and their literary/artistic practices to date. The video is the result of research of a specific location - the square of Alija Izetbegović in Sarajevo where the assassination took place in 1914, in the form of a textual recording of all inscriptions noted at the given site at a particular, contemporary moment. It is a psycho-geographical analysis of an urban landscape derived through specific authorial “coding” of the place (and time), first in the form of text, then its oral interpretation and video recording, as the final result of research, which is presented to the public as a work of art.
Robert Jankuloski, born in Prilep, Macedonia, 1969. Graduated from the Faculty of Dramatic Arts, Department of Camera, Skopje in 1996 (BFA), and the University of Audiovisual Arts – ESRA Paris - Skopje - New York, Skopje, MFA degree in Camera, 2011. He is the founder of the Macedonian Centre for Photography. Currently working as a professor at the University of Audiovisual Arts – ESRA Paris-Skopje-New York in Skopje.

He had solo exhibitions in Skopje, Belgrade, Novi Sad, Pančevo, as well as New York, Brussels, Budapest, Vienna, Istanbul, Plovdiv, Strasbourg and many other cities.


Winner of several awards at home and abroad.

Robert Jankuloski in his work entitled Ostaci memorije, 1935–2014. (Remains of Memory, 1935-2014) uses historical artifacts - studio photographs of the inhabitants of Bitola by the Manaki brothers, taken in the period after the First World War, while, as part of the scenery, shell casings appear in the unusual role of ornamental objects. Due to its geographical position, the city was on the front line and exposed to constant bombardment by various explosive devices, first during the Balkan Wars, and then in the period of the First World War. The consequences were devastatingly visible in the destroyed buildings and the violence against the population. Goldsmiths were making decorative vases and other utilitarian objects from found shells casings, keeping them as treasures available even today at flea markets and in private homes. This work presents the direct and indirect consequences of war through old photographs and objects - shells, indicating the intrusion and assimilation of the wartime situation into the daily lives of people.

Jelena Jureša is a visual artist working primarily with photography and video. Her visual research is based on testing the representational limits of the “image”: the focus of her work is the portrait through which she explores the relationship between the observer and the observed via the given possibility of understanding the portrayed subject and the problematized issue of what the “image” does or does not convey. Her artistic sensitivity directs the focus of her artistic concept towards the issues of gender i.e. cultural identity, memory and history.

The photographic image is the starting point of her creative consideration of the Other, irrespective of the medium – photography, video or an audio-visual installation. She has participated in solo and group exhibitions in Serbia, Austria, Croatia, Bosnia and Herzegovina, Slovenia, Greece, Italy, France and the United States. During her artistic residential stays in Paris in 2004 and 2005, she created the works from the Tourists series. In her latest works, in which she addresses the issue of gender, that is, cultural identity, the narrative is in the foreground and is united with the image in the form of a textual or auditorial narration or music (What it feels like for a girl, 2005 – 2009; Mozarts, 2009; Notes on PMS, 2012; Mira: Study for a Portrait, 2012; STILL, 2013). She is a PhD candidate at the University of Ghent, Faculty of Arts and Philosophy and the University College Ghent’s school of arts KASK & CONSERVATORY, Belgium.

The video installation Still by Jelena Jureša consists of an audio-recording of the Princes krofne children’s choir, founded in 1993, during the siege of Sarajevo, in order to enable activities that children could look forward to every week, accompanied by photographs of the room where the choir held rehearses, in a symbolically Yugoslav building, burnt down in 1992 (recently renovated), and videos of the neglected
natural environment filled with waste. The author deals with symbolic images of Sarajevo, the place that suffered many years of violence, not only in relation to the beginning of the First World War, but also the conflicts caused by the breakup of Yugoslavia in the 1990s, pointing to the problem of violence and war in general, in the context of identity and people’s everyday lives.

Thomas Köner (b. 1965 in Bochum, Germany) studied at Musikhochschule Dortmund and CEM Studio Arnhem. He is a distinctive figure in the fields of contemporary music and multimedia art. For more than three decades his work has been internationally recognized and he excelled in all the areas of his artistic activity, receiving awards such as Golden Nica Ars Electronica (Linz), Transmediale Award (Berlin), Best Young Artist at ARCO (Madrid), and many more.

Thomas Köner also addresses the concept of the Memory of Violence and Dreams of the Future exhibition by thinking about violence in general, as a constantly present problem of contemporary society, visible in all parts of the world, as well as on the outskirts of Buenos Aires. His video work Le Pâle Signe exudes the specific atmosphere of foreboding, filled with the sounds of the past, children’s play and distant conversations which gradually become overshadowed by dark clouds. The method of implementation of the work indicates a research-based media approach to treatment and usage of audio-visual impulses.

Nebojša Lazić completed his BFA (1992) and MFA (1996) at the Faculty of Fine Arts in Belgrade, Printmaking Department. After completing a two-year specialization program at the Tamarind Institute for Lithography, University of New Mexico, he earned the title of Master Printer (1995). He participated in numerous group and solo exhibitions in Sweden, Italy, USA, Bulgaria, Germany, Turkey and Serbia. He has been awarded the Printmaking Award by the Faculty of Fine Arts in Belgrade (1991), Printmaking Award from Petar Lubarda’s Fund (Belgrade, 1992), Perspectives Award for Printmaking by Gallery Andridev venac (Belgrade, 1992), Printmaking Award at 6th Student Biennial of Drawings and Prints (Belgrade, 1993), Professional Printer Training Program Scholarship by Tamarind Institute for Lithography, University of New Mexico (1993), Master Printer Training Program Scholarship by Tamarind Institute for Lithography, University of New Mexico (1994), First Award for Printmaking at the 1st International Print Biennial, Istanbul, Turkey (2004).

Through a group of prints, Nebojša Lazić addresses the problem of the assassination as a pivotal historical event permeated by complex political motives and aspirations, forms of deliberate violence which cannot be accidental, or banal, however, in time, it becomes subject to different interpretations and views. His project, Assassinated, consists of portraits of people who have been assassinated, as mythic icons of a certain time, whose role was suddenly interrupted, changing the course of history. Among the portraits are statesmen, politicians, and artists from all over the world and different historical periods, including: Franz Ferdinand, John F. Kennedy, Zoran Đinđić, Osama bin Laden, Benazir Bhutto, John Lennon and Andy Warhol, indicating the universal presence of crime in time and space.

Marianne Marić, a young sculptor, choreographer, filmmaker, though above all a photographer, Marianne Marić is a multidisciplinary artist. Born and raised in Alsace (France), Marianne went on to study in Dublin, where she graduated from NCAD (National College of Art & Design). From there she was invited to become an honorary guest at the famous Les Arques residency in Lot, France.

For Marianne the body is considered as architecture, her works regularly playing with symbolism. Deconstructing stereotypes for a better purpose, she recruits her close friends as her live models (See La Lettre de la Photographie from the exhibition SELLING SEX in London (March 2012.)

Her highly favored Lamp Girls series was exhibited both at Nick Knight’s SHOWstudio in London (album cover of Joy Division, Bjork, etc.) and at the Musée Galliera (Fashion Museum) in Paris. Her work has been showcased on numerous occasions: during the Reversibility group exhibition at CAC Brittany, the Printemps de Septembre in Nofound and at Art Paris.
A conceptual creative, she enjoys playing with symbols to give them new form. In her photographic journey we can see her earlier photographs in the S7 Photopoche titled *Place de la Réunion*, her interviews with Willy Ronis and Jeff Wall, as well as assisting Martine Barrat and Olivier Roller.

Having had her work featured in publications such as *Reporters Without Borders*, *Wad Magazine* and in the *New York Times*, Marić likes to flirt with political boundaries by going into undermined areas. She pays homage to homeless people with small performances in the Paris subway, dons the lead singer of *The Dø* in mirrors, gives a dirty mirror to Lydia Lunch to lick, is Jessie Evan’s stylist, orders *Eurorkéennes* (Music Festival) director to dive into an icy pond and her work has even been a source of inspiration for *Bat for Lashes*’ latest music clip. All of this reality serving to be a giant studio.

Breaks down stereotypes and uses them in a better way. A solved happy mess.

*Marianne Marić realized her project Rose Sarajevo during her stay in Sarajevo, a city which she did not remember, and which she connected with through painful family history, especially memories of her tragically deceased older sister. Travelling through different places, the artist photographed natural landscapes, architecture of cites, commemorative sites, military objects and young girls who reminded her of her sister. The specific archeology of the city, interspersed with the traumatic consequences of war, helped her gradually put together her own history tied to family identity. Through this very personal project, hidden segments of memory were connected and recognized.*

**Anuk Miladinović**, born in Basel 1984, studied at AdBK Munich, received a Master in Fine Arts in 2012. Assistant Professor at AdBK Munich 2011-2014. Lives and works in Basel, CH and Munich, DE.

She took part in numerous exhibitions, such as IV Moscow International Biennal for Young Art 2014, MONUMENTUM_INSIDEOUT Berlin 2014, Arquiteturas Film Festival Lisbon 2014, Galerie der Künstler Munich 2014.

The recipient of various awards, for example *Media Award vkunst Frankfurt* 2013, *Stipend for Fine Arts* from the Regional Capital Munich 2012, *Debutant Award* from the Bavarian Government Munich 2012.

*Anuk Miladinović presents two of her works at the exhibition. The first is a video work Ordinance, which consists of several sequences of different situations that rotate without an emphasized beginning or end, without a narrative that would connect them. Scenes were filmed in different environments, creating an illusion of unrealistic or distorted situations, in which the reactions of the participants are fragmented, as in images from the subconscious which cause discomfort to the viewer. The video creates an atmosphere of psychological anticipation of events, confusion, fear of the unknown, anxiety and anguish because of what is left unsaid, strong emotions which tear apart individuals left to the destinies of others. The second work marks the space of Savamala in Belgrade, and the Museum in Novi Sad, with advertising billboards in public spaces with an illustration of the gun that Gavrilo Princip used for the assassination, suggesting the possible presence of “a trigger” that could be pulled anywhere, at any moment.*

**Radenko Milak** was born in 1980, in Travnik, and graduated from the Academy of Arts in Banja Luka, Department of Painting. He completed his Master’s degree at the Faculty of Fine Arts in Belgrade, in 2006. He is the director of the Center for Visual Communications *Protok* and the Biennale of Contemporary Art *SpaPort*. As a cultural activist, in 2005, with a group of artists from Banja Luka, he started the art association *Protok*, with which he began to act regionally. He currently works as a professor at the Faculty of Information Technologies and Design in Banja Luka.

His solo exhibitions include Kunsthalle, Darmstadt, Germany; Galeria Priska Pasquer, Cologne, Germany; Galerie Patricia Dorfmann, Paris (2014); DUPLEX100m2, Sarajevo; Museum of Contemporary Art, Belgrade (2012) and the Museum of Contemporary Art of Republika Srpska, Banja Luka (2007). During 2014 he exhibited at group exhibitions in: Motorenhalle, Dresden, Germany; 4th Kunsthalle International Canakkale Biennial, Turkey; Mulhouse; Galerie Bernhard Bischoff & Partner, Bern; La Graineterie; DUPLEX100m2, Sarajevo; Museum of Contemporary Art Banja Luka; Galerie du jour agnès b. Paris...
In his project Never Ending Stories, Radenko Milak uses pages of daily newspapers, such as The Daily Mirror, from the beginning of the First World War, to its end, and the celebration in London, pointing to significant political events and personalities. In addition to the assassination in Sarajevo, a special place in his project is occupied by a series of watercolors dedicated to the research of one of the curiosities of war - carrier pigeons, which communicated information and recorded aerial photographs with specially designed machines. The author examines the medium of communication during the war, the means of communicating messages, recording information, the possibilities of disseminating information and media manipulation, but from the perspective of a contemporary analyst who understands the importance of communication.

Vessna Perunovich is a Toronto-based, Yugoslav born, visual artist who immigrated to Canada in 1988 and since then has developed an extensive interdisciplinary practice. In the career that spans over 25 years, Vessna Perunovich has exhibited extensively, both nationally and internationally, presenting over 70 solo exhibitions and special projects. She has shown her work at international Biennials in Cuba, Albania, England, Portugal, Yugoslavia, and Greece and attended international residencies in Beijing (China), New York (US), Berlin (Germany), Bursa (Turkey), and Banff (Canada).

Vessna Perunovich, through her personal approach to the intimacy of home, anguish and possible suffering, utilizes an everyday element of a home - a bed that she symbolically constructs from transparent red threads torn by a strong saw. The element of security and creation becomes its total opposite, a place of violence, crime, fear and destruction in the installation Splitting Up from the 1990s, the artist's reaction to the socio-political circumstances in former Yugoslavia. The installation points to the fragility of human relationships and family ties caused by the demolition of a multi-ethnic community and a country that was once a model of tolerance, and is imbued with a personal relationship towards family, emigration and emancipation in turbulent times.

2003 Master degree with merit, ENSA Paris-Cergy, France.

In her work Fleur bleue et Rose blanche, Magali Sanheira uses a blue and a white rose suspended in space by a special long needle, similar to needles used to create an ikebana. With a subtle approach to space, through a multi-disciplinary process, the artist combines simple elements imbued with the symbolism of historical events, people, psychology, philosophy, and literature, to highlight the importance of love, the dream of paradise lost, communication and balance with nature, as a utopian aspiration towards progress and the achievement of an ideal balance in life. On the other hand, it is also a symbolic reminder of the proximity of death, as a permanent burden which corrodes our daily lives.

Selman Trtovac, born in 1970, in Zadar, SFR Yugoslavia. From 1990 to 1993 he studied painting at the Academy of Fine Arts in Belgrade. He transferred to sculptor Klaus Rinke’s class at the Art Academy in Dusseldorf in 1993, where, in 1997, he was pronounced master. He became a member of the IAG (International Art Guild) in 2003. He is the creator and founder of the Art Center of the University Library “Svetozar Markovid”, where, from 2008 to 2012, he curated its arts program. Creator and co-founder of the Independent Art Association Third Belgrade (www.trecibeograd.com). Creator and co-founder of the Research Center for Contemporary Art Perpetuum Mobile. He received his PhD in 2012 at the Department of Sculpture, Faculty of Fine Arts in Belgrade. He has exhibited at numerous solo and group exhibitions at home and abroad. Lives and works in Belgrade.
With his object Crna ruka (Black Hand), Selman Trtovac responded to the violence which, in the period of the early 1990s, during the wars in the former Yugoslavia, made up our everyday lives and, in a specific way, characterized the historical and political element of the legacy which was our burden. The identity of the Slavs in the Balkans can be seen through a militaristic-warrior cultural code, which glorified violence as an element of rebellion, fighting for freedom and, in this sense, justified and mythologized the assassination. Although it may be placed in the context of the First World War and the most recent war of the 1990s, the Black Hand was created through a much more personal approach of the artist. This is a metal cast of a real hand of a real murderer, which the artist came to meet due to number of circumstances, at the same time insisting on truthfulness in the implementation of a previously established concept.

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