The background features several thick, expressive brushstrokes in a muted olive green color. These strokes are layered and overlap, creating a sense of movement and depth. The text is centered and overlaid on these strokes.

ON
TENDER-
NESS,
RESPONSI-
BILITY,
AND
DREAMS



ON
TENDER-
NESS,
RESPONSI-
BILITY,
AND
DREAMS

ON TENDERNESS, RESPONSIBILITY, AND DREAMS:

Republic of Serbia at the Prague Quadrennial of
Performance Design and Space 2023

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AWARDS

PQ 2023

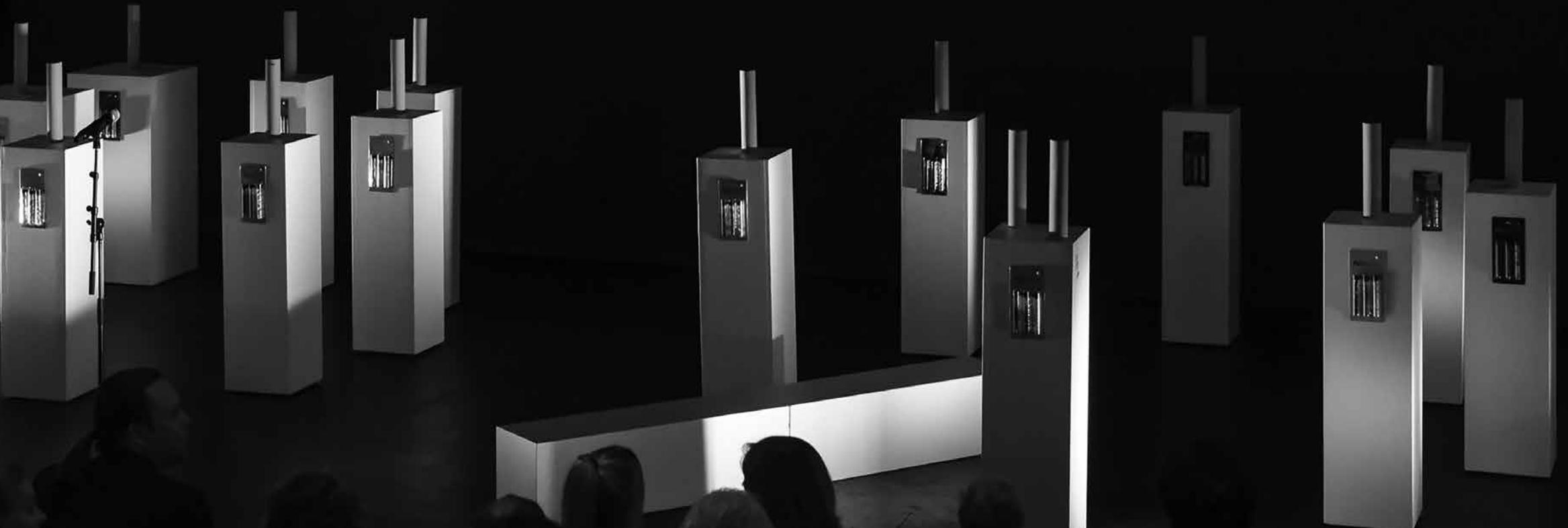
Jury of the Prague Quadrennial
Commentary of the awards

**01 –
Community Activation in the
Exhibition of Countries and Regions**

“An unpretentiously open, inviting and simultaneously investigative, yet introverted space focusing on changing narratives and societal triggers, becomes a laboratory for generous and critical sharing. The project presents artistic procedures based on distinct artefacts which by vivid embodiments become manifestations within contemporary discourse, exploring scenography, theatre and authorship.”

**02 –
Most Imaginative Concept in
the Student Exhibition**

“The places and situations chosen by the students who become translators of dreams make it possible to experience our bodies in action and space. The student designers instigate infinite and rare possibilities of transformations in a collective proposal that can continuously move forward into other configurations.”





RARE*

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non common or frequent;
very unusual; extraordinary;
unconventional; unique;
(of meat) not cooked for
very long and still red;
(of air at the top of the mountain)
containing less oxygen

* – <https://dictionary.cambridge.org/dictionary/english/rare>

13

Exhibition of Countries and Regions
ON TENDERNESS AND RESPONSIBILITY
Student Exhibition
ON TENDERNESS AND DREAMS

On tenderness, responsibility, and dreams: Republic of Serbia at the Prague Quadrennial of Performance Design and Space 2023

Biljana Jotić and Tatjana Dadić Dinulović
*Commissioners-curators of
the performance of Serbia at the PQ2023*

Lately, we've been hearing more and more about the need for theatre, the people who create it, those who visit and love it, as well as those who write about it, to search for love and tenderness, as valuable, responsible, and current theatre topics. The theatre must therefore be responsible, because irresponsibly creating in theatre, without spiritual and, sometimes, physical risk, is little more than immoral entertainment. The theme of tenderness, or even more broadly, love, which we have been searching for in and around the theatre for years, has become the leitmotif of Serbia's performance, primarily out of the need to finally engage with the topic of tenderness with dedication and responsibility, both because of and despite these times of "uncertainty, fear and isolation"¹ that we live in. We consider ten-

1 – Bojan Munjin in the text „Kada je dobro vreme za ljubav“ (What is the good time for love), Programme of the 26th YTF (Yugoslav Theatre Festival), Narodno pozorište Užice, 2021, no pagination

derness a possible metaphorical translation of the key word of the Quadrennial – *rare*, connecting it to the *exceptional*, *special*, and *unique* – with the subtlety of creation in and around the theatre, but also the responsibility of that creation which is special and rarely present.

The basis for Serbia's performance at the Prague Quadrennial is once again found in the approach and thematization of work, common to two categories - the Exhibition of Countries and Regions and the Student Exhibition.

Although linked together by a common key theme and key words, the exhibitions are further thematized. The National exhibition is dedicated to *exceptional people and / or their works*, while the Student exhibition concerns *exceptional stories about the spaces special to young people* – the places they think and dream about. The specificity of both works is reflected in the establishment of an active relation with the space of the exhibition, in content, meaning and spatial contexts. Alongside the two exhibitions, the third, integral part of the performance is a catalogue, common to both exhibitions, aimed at a shared understanding of ideas, narratives, and artistic procedures. Apart from *tenderness, responsibility and dreams*, Serbia's performance is based on those artistic approaches to scene design in theatre and performing arts that perceive and develop this area of creativity as a strong component of the overall artistic idea, and not as a subordinate or accompanying discipline. We have, therefore, been interested in

the activities of artists (professionals and students) who unite individual disciplines with their work and expand the fields of activity, thus developing or building new art forms.

In the context of the Exhibition of Countries and Regions, we were focused on dedicated and responsible artists and their work, regardless of the languages in which they create, their age, nationality, and prior education. We were interested in artists working both in and outside of institutions, artists whose work has been performed on formal stages, in alternative spaces and/or in independent production frames in Serbia. And, above all, we were interested in passionate and tender authors, people who work in theatre with a lot of love and conviction. Those who have something to say and have the desire and courage to do so.

In the context of the Student Exhibition, we were interested in young artists and students at all universities, faculties and academies, regardless of their major or the year they're in. We focused on everything they want and dream about, the things they think about, the things they believe in, how they shape and create their imagined, dreamed spaces of life and work. What they truly want, but do not dare, to create.

In the end, Serbia's presentation at the Prague Quadrennial of Performance Design and Space 2023 consists of the *Moonshine piano*, by Miodrag Kuč as a Curator (Exhibition of Countries and Regions) and *Daydreaming*, by the Curatorial team led by Aleksandra Pešterac (Students Exhibition).



The Radicalism of Tenderness

The layered and challenging theme of the Prague Quadrennial 2023, set by artistic director Marketa Fantova, has been largely interpreted as an opportunity to rethink the potential of art in the post-pandemic era. After a long period of isolation, social distancing, being forced into virtual space and getting used to it, we have become aware of how vulnerable we are, as well as how important the unique moments we spend together are. The Quadrennial is therefore conceived as a long-awaited and rare opportunity for artists, professionals and audiences from various parts of the world to meet again in the physical space of the Holešovice Market, share experiences and artistic ideas, and create unique, unforgettable memories. And yet, the theme of the quadrennial goes beyond the current post-pandemic context and, if we want, opens up a much broader theme.

The concept of this year's quadrennial – RARE – can be understood as a desire for the rare, unusual, extraordinary, as a symptom of the contemporary moment or, in a broader sense, as a symptom of modernity itself. However, why is it possible to elevate the desire for the rare and unusual to the level of a symptom? What leads us to wait almost desperately for miracles, to search for mysteries, extreme experiences, excitements of the most different kinds – from the down-to-earth and brutal ones which we get satisfaction from on a daily basis through breaking news on the small screens, to those elite spectacles for which we give up small fortunes (each in their pay grade). On the one hand, it is about the fabrication of the sameness of contemporary culture – the uniformity of global trends that populate and shape our everyday living space, media that did not expand and enrich, as one would expect, but rather reduced and desacralized our horizons, by making everything available and visible at the same time in the same way

of them were awarded by the jury. Without a doubt, these are powerful, original and unique pieces. However, most of them are connected by something else, which is also symptomatic. To a greater or lesser extent, all these works are characterized by a specific *intensity* of expression. We know this ferocity from the world of art, from the world of popular culture, public discourse, but also from everyday interpersonal relationships. In a milder form, by ferocity I mean exaggeration, forced emphasis, grotesqueness with which one wants to reach the real. In a more severe form, this ferocity manifests itself as brutal violence. And it is not difficult for us now to see in the eruption of violence all around us (locally and globally), in the aesthetic ferocity of the modern world, the effects of Badiou's age for the real and the symptoms of broader cultural processes that began two or three centuries earlier.

The question that is posed here is whether it is possible to avoid that ferocity today? Is it possible to replace the aesthetics of ferocity with the concept of Apollonian beauty, what the Italian language uniquely recognizes as *il bello*? Is it possible to translate the longing for the real into what Srećko Horvat calls an unexpected crack in the world called Meeting⁷, and by meeting he means *love*. Can the radicalism of love and beauty resist the ferocity of violence, in an aesthetic but also an ethical sense? Horvat's book about love and revolution is one of the few examples that shows that another, gentler path exists.

Writing about love has probably never been easy, but it is especially difficult today. If you indulge in such work, there is a huge risk you will be written off as naive or naively romantic. The enlightened cynical mind saw

through all the truths a long time ago and no longer "loves" anything. The modern cynic only understands the logic of self-preservation in free market conditions. Work without payment, effort without reward, belief as such is not only not acceptable, not only is it labelled as naive, but it is arrogantly even considered stupid. In such a climate, Horvat's book, and Serbia's performance at the Prague Quadrennial, have to be judged as bold and radical, and not at all naive.

The commissioners of Serbia's performance at the Prague Quadrennial 2023, Biljana Jotić and Tatjana Dadić Dinulović, very accurately chose love, tenderness, dreams and responsibility as what is really rare today – exceptional, special and unique. Not only that; talking about love and tenderness today is, above all, subversive. It shows us that a different way of longing for the real is possible, that there is no need to dramatize the real, that the aesthetics of ferocity are not the only way. Consciously turning to this theme illustrates that responsibility can still resist brash individualism, spectacle and contemporary models of the economy of attention.

The encounter, that unexpected crack in the world, has therefore become an exclusive and rare commodity today. Especially, if it is a gentle meeting, as was the performance of Serbia. The national setting was conceived as a place of conversation, as a place where new exceptional people met every day, who with their delicate treatment of each other create a truly special space, free of all hierarchies, democratic beyond all definitions. "Unpretentiously open, inviting, at the same time inclined to research, introverted space"⁸, which longs for "com-

8 – Taken from the explanation of the award of the national setting of Serbia – Moonshine Piano, retrieved from: <https://pq.cz/pq-2023-awards/>, accessed: 7/17/2023.

munal storytelling"⁹. On the other hand, the student setting was conceived as a space for meetings and conversations, joint research and storytelling. In contrast to the already mentioned Cypriot performance, which rarely sees in the absence of the human (or only in the hope that it can be found), the student section of Serbia chooses to believe in the human, to deal with something impressively human – dreams; our ability to recount and share dreams with each other, to understand and feel each other. The student section thus creates an "ephemeral space-time system"¹⁰ for sharing and exploring dreams, which generates encounters of different kinds – students and audience, and also students and audience with different physical and latent spaces of dreams and imagination. That these encounters were truly unique and rare was also recognized by the jury of the Quadrennial, which awarded the student section the award for the most imaginative concept, and the national award for Community Activation. Some of these formal recognitions actually speak of the broader importance of the topic that our representatives dealt with and the fact that it delves deep into the problems of the modern way of life.

I would like to finish this text by emphasizing once again how modestly and gently – marginal in expectations, but *radical* in essence – the representatives of Serbia at the Prague Quadrennial 2023 dealt with tenderness, dreams and responsibility, how they carefully and subversively created places of desire, meeting and love. I want to put it – *why not* – on an equal footing with what Roland Barthes writes about; when asked about his

9 – Taken from the title of the text *Activating communities. Joint storytelling as joint learning*, by the curator of the national exhibition Miodrag Kuć. See p. 191 of this catalogue.

10 – Taken from the text of the student section *Dreaming in the area of the market*. See p. 191 of this catalogue

work on the book "A Lover's Discourse: Fragments (Fragments d'un discours amoureux)", he writes:

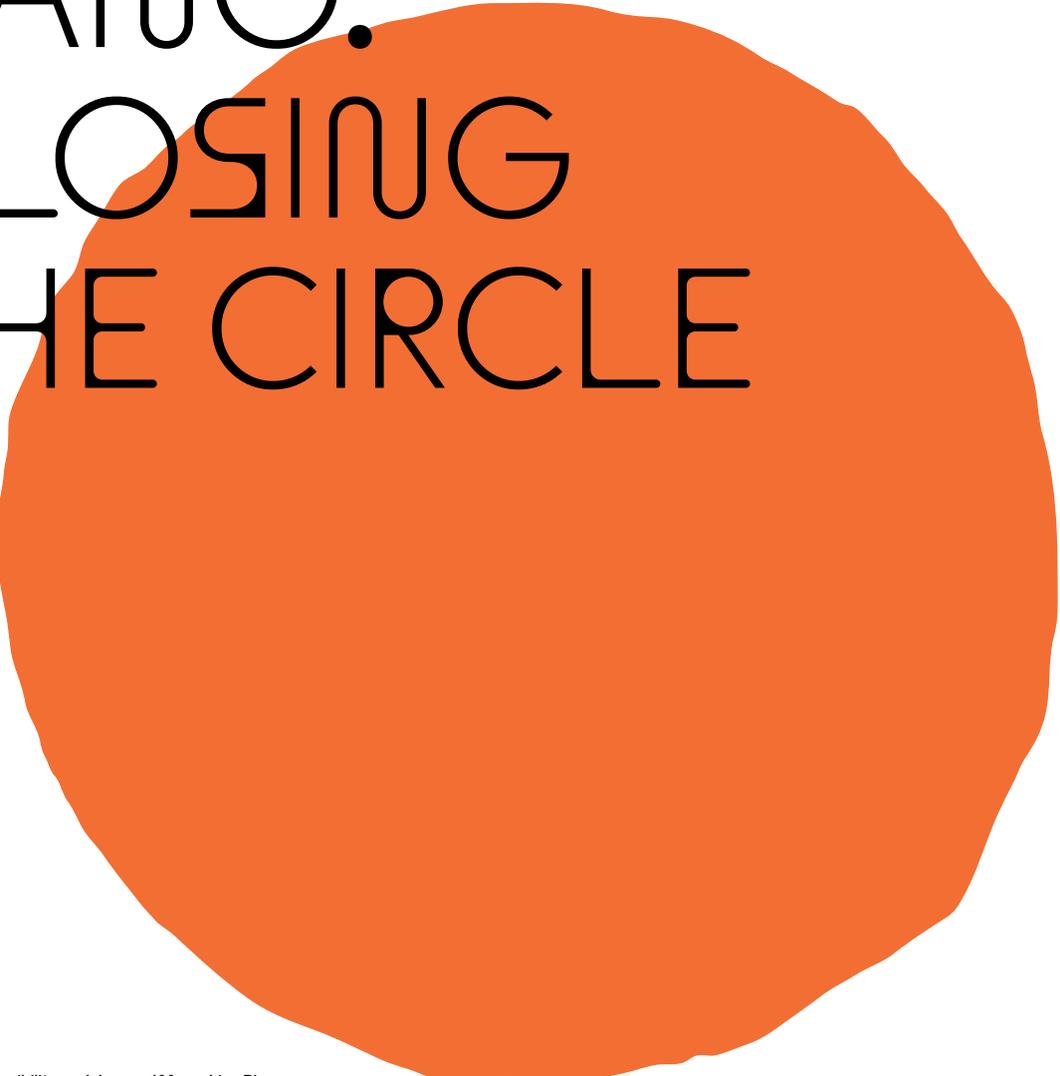
"... I don't see myself at all as someone who strives for originality, but as someone who always tries to give voice to a certain marginality. What's a bit hard to explain is that for me, that leading edge in marginality is never ostentatious. I prefer to work quietly. It is a marginality that still retains aspects of a certain politeness, a certain tenderness – why not – a marginality that cannot be determined as a clearly defined label in contemporary intellectual movements"¹¹

11 – Taken from the interview conducted with Roland Barthes by Jacques Henri in May 1977, about the book *A Lover's Discourse: Fragments*. Retrieved from: <https://polja.rs/wp-content/uploads/2015/12/20.pdf>, accessed: 7/12/2023.



MOON- SHINE PIANO

MOON- SHINE PIANO. CLOSING THE CIRCLE



As a Scene Design student at the University of Arts in Belgrade at the beginning of the millennium, I heard about the PQ, one of the most important events for our nascent profession; and I was always confused by the assumption that a great and powerful idea could be packed into something called a national pavilion, or a national exhibition. Not necessarily for the reason that the national is always exclusive, but primarily because of the fact that what we call theatrical magic can and should be transferred to a fair, and presented as a static image to the multitude of visitors – passers-by.

In 2007, which in my opinion was crucial in changing the exhibition paradigm of the PQ, I got the opportunity to feel the atmosphere of the permanent exchange of ideas there as a mentor for a student project, and to get to know non-European visual cultures, spatial concepts and political ideas directly, for the first time. Our piece titled *Bird Island*, based on a contemporary interpretation of Aristophanes' "Birds", which is considered to be one of the first examples of a utopia in literature, is set on the Great War Island in Belgrade, a bird's paradise, and an object of relentless pressure to have something built there. Although the piece went mostly unnoticed, primarily because it spoke about urban (non)-planning and greed at a theatre festival, it opened new corridors for us participants to think about the city as a place of conflict, deromanticizing the idea of the city as a meeting place. The need to unite all spatial scales into one compact performative installation that goes beyond the framework of the theatre itself and theatre production pieces, and to transfer the theatricalization of the city to the domain of urban policies, was created right then. The curatorial concept of our national setting that year certainly contributed to this attitude, with the way in which it underlined, in the triadic character of the relationship between Theatre – Politics – City, the important (primarily social) phenomena of the nineties, which clearly defined the student culture of disagreement, but also today's public political stage in Serbia. Unfortunately, the problems in the development of the city that we pointed out as students at the time, developed linearly, and culminated in the previous years a few hundred meters upstream

from the Great War Island, in the form of the infamous *Belgrade Waterfront*.

Sixteen years later, I am once again participating in the PQ, this time as a curator of the national display, with the clear intention, on the one hand, to continue the continuity of the program with a clear critical character, and on the other hand, to introduce the innovations needed for the further development of scene design, primarily as a profession, now already established through the existence of SCEN and OISTAT Serbia. The basic curatorial approach is that the essence of the pavilion is its program rather than just the aesthetics, that is, ideas and people who, in their work, redefine the collective, but also have a clear author's stamp that distinguishes them in a special way from the sea of "professionals-experts" (theme PQ23: Rare).

The program is designed in such a way that the audience is a crucial part of the performance, that is to say, together with the guest, the moderator and the six-member team of the pavilion, it creates an atmosphere that encourages a culture of dialogue/debate, but also tests our comfort zones and postulates of political correctness. In any case, guests are not treated as observers of a work of art, but first and foremost as someone entering an unknown and alluring world created by means of scene design (sound/light, scent of the day/distiller, artifacts, dialog table, etc.), in which they "bare" themselves at their own risk along with the other randomly selected guests. It should also be emphasized that these temporarily formed communities disperse at the end of the three-hour session, and that only the narratives they create together remain. In this way, we tested the assumption that a dramatic text can be created from seemingly banal conversations of strangers, and that scene-space characteristics definitely have an impact on the quality of the narrative itself (spatial relationship between the audience and the performer, lighting, scents, artifacts, etc.).

Closing this sixteen-year circle of student-mentor-curator becomes especially important when you add the fact that I have spent most

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of that time abroad, in the Bauhaus triangle Dessau-Weimar-Berlin. Although removed from the existing school of scene design, which developed from interdisciplinary studies at the time into an accredited academic program, I have the feeling that I'm still cultivating a kind of autochthonous version of scene design from the beginning of the century, which carries within itself the dynamic improvisation characteristic of the nineties, and combines it with non-theatrical techniques and phenomena (contextualized social work, political protest, creative craftsmanship, etc.). From today's professional point of view, it even seems to me that this early departure from the classic engineering-technocratic architecture, which I studied, and the encounter with scene design, completely shaped my understanding of the city as the most complex human creation. Just as scene design was for scenography an expansion of its concept and field, so was for me the introduction of scene design into the field of urban planning, which resulted in something that could be called performative urbanism. This need for architecture not to be separated from the situations and the atmosphere that is created within it led me to constantly search for the performativity of space, and to even see it in seemingly trivial ephemeral events.

This simple principle is retained in the creation of the Serbian pavilion at the PQ23, with the addition of several important principles related to the sustainability of the project itself: pre-cycling as a principle of circular economy (at the level of materials/structure), building a team around the pavilion itself (at a project management level), and spatial-program openness for further iterations of the project itself (at the level of the inclusiveness of the project). A special emphasis was placed on the creation of a horizontal team hierarchy, which is necessary for managing this type of project, along with the need to create a clear division of responsibilities, from the smallest technical details (process), through the culture of space maintenance (rituals) all the way to the actual archiving of events (information optimization).

Guest selection also follows the logic of collective narrative creation, based on a specific meta-theme that runs through the day of the

performance and the artifact that the guest brings. It should be noted that the guests represent some of the topics specific to the present circumstances in the country (deficits of democracy, communities on the periphery, precariousness of artists, etc.), and so their performance is an occasion to open up broader social topics. All of them are individually distinguished by excellence in their field, but above all by perseverance and a special kind of dedication, which is often in conflict with the rules of the market or cultural policy. Most of them had achieved some of their greatest successes outside the borders of our country, which once again confirms that artistic work has to be observed and evaluated outside the local context, though it also raises the question of the limitations of our cultural space and professional environment. In the end, all guests are adorned with a certain amount of shrewdness and insubordination, the need to “make one’s own brandy” (moonshine), in spite of restrictions, standardization and uniformity.

The entire process and methodology of creating collective narratives was also recognized by the PQ23 jury, presenting us with an award for “Community Activation”, describing our space as a “laboratory of generous and critical sharing” that invites exploration and social engagement. In addition to the award as a confirmation of the continuity of the work of the school of scene design, it is important to note that the creation of small supranational communities around a specific topic/need and a kind of valorisation of the everyday, for us direct participants, has always been above the imagined (urban) social life and (a)social networks that they shape. The immediacy of the space and the invitation to sit at the table (with a glass of rakija!), and without any pressures and social norms, talk about responsibilities or dreams, once again confirmed that people are yearning for inspiring conversations, freed from any kind of incomprehensible “artistic concept” or surveillance of digital tools.

What makes the award special is the fact that it was tailor-made for our performance, that is, it did not exist on the list of awards before the start of the PQ, which confirms that the authenticity of the pro-

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gram (the exceptionality of the guests above all) is a good pledge for the further development of communities (temporary autonomous zones?) in the context of Serbia’s public space.

Finally, the question arises as to whether it makes sense to continue insisting on national pavilions and their representatives when it is well known that contemporary cultural production has long since transcended geographical and ethnic boundaries. Could a country’s pavilion at one of the future PQs be a series of events at a local kindergarten, or a temporarily redesigned public fountain?

In these conditions, where the economy of attention has become an integral part of almost all social relations, we rightly face the dilemma of how a socio-cultural context can be presented to the general public in a short period of time. The experience with the PQ23 tells us that the creation of an honest, open and critical community (in the broadest sense and form) is still what we lack in order to achieve social cohesion and eventual well-being.

In anticipation that the PQ (like it did in 2007) will recognize the limitations of the current spatial and curatorial concept, our pavilion is ready for further iterations in the public spaces of Serbia, and can try out different modalities and scenarios of social interactions. With a few additional spatial and program elements, it is now being taken over by students and young professionals of SCEN as a new alternative cultural infrastructure and research laboratory. By understanding this flexible micro-architecture as a series of engaged actions with the aim of establishing social positions in relation to current challenges, we change the very relationship with the built environment as such.

In hopes that our spatial structure will become a kind of Teatro del Mondo, I am happy to hand over the curatorial baton to the newly formed team.

ACTIVATING COMMUNI- TIES.

JOINT STORY- TELLING AS JOINT LEARNING.

Today's theatre is an example of unsustainable architecture, often through uncritical production of waste (e.g. scenography), but above all through inadequate management of spatial capacities (heating space/ mono-functionality, great need for storage, black-box as an "unhealthy" space). In addition to its internal technological and technical challenges, the theatre also faces the problem of alienation from the real needs of the community as well as from its socially engaged role. Can (local) theatre be used to "stage" different social needs such as public debates on the common good, challenges of peripheral social groups or urban plans for a certain area?

In this context, the theatre (and the artistic practice of scene design) becomes a part of the expanded concept of “circular economy” with a focus on the social component of the material economy. Can we make scenography from industrial waste, from the existing funds, or without materials?

The piece *Moonshine Piano*, by public invitation, comes to the discarded scaled piano, a frequent prop in the theatre and a symbol of bourgeois (Western European) culture. It is carefully, almost forensically, disassembled and (re)-examined, primarily symbolically, and by its parts (often invisible artifacts) initial (collective) narratives are created that will be used to create a dramatic text, and ultimately a theatrical performance. In this sense, through the metaphor of the anatomy of the piano, visitors to the pavilion not only learn about its incredible mechanical complexity, but they themselves (by loading their own narratives through additional artifacts) become an element of dramaturgy, be it real or fictitious. Alcohol distillation equipment and plant extracts are added to the unfolded piano i.e., to its remaining case, in the place of the former keyboard, with the aim of loading it with a new hybrid functionality based on one of the phenomena of our society: the self-organized production of alcohol (but also of other derivatives of distillation, conservation /preservation).

The Serbian Pavilion at the Prague Quadrennial is a multi-layered “storytelling machine”, which involves prominent representatives of the contemporary theatre (and non-theatrical) scene in Serbia in the development of new narratives based on specific artifacts. The selected artifacts, combined with the thematic framework and the analytical-forensic component of storytelling, create a dynamic archive that serves the further elaboration of dramatic texts, political edu-

cation programs, and the encouragement of socially engaged practices.

In this sense, *Moonshine Piano*, the central element of the installation, represents a kind of a hybrid “conversation prop” created from a discarded piano and a micro-distillery, whose primary task is to produce a framework for fictional storytelling between the host, guests and audience. *Moonshine Piano* can also be understood as a performative installation, in which the following elements are synchronized to create a collective narrative:

- A. Moonshine Piano/a central device/a prop that defines the topic of the day and the parameters of the conversation;
- B. Moderator-host/creates the framework for conversation and narrative;
- C. Guest or guest tandem/conversation on a topic/performance, with a selected artifact that the guest brings;
- D. Protocol presenter/audience relations and performative archive¹;
- E. Laboratory technician/control of the distillation process and creation of a scented image;
- F. Cabinet of curiosities/dynamic archive and theatre of memories.

The *Anatomical Theatre* is used as a spatial and historical reference, more precisely - a table for dissecting a corpse (in our case a piano) and steep stands for observers, thus reminding participants of the dangers of political voyeurism. The location of the PQ itself (the former Prague slaughterhouse) served as a broader framework for considering transformational processes, primarily the visible urban reorganization of the entire Holešovice

1 – The author of the archive illustrations is Mina Stojanov.

district, but also as a good setting for the “piano butchering”. Our Cabinet of Curiosities (Guest Artifacts) is also a reference to the famous Kunstkammer of Rudolf II (Hradčany/Prague 1587–1605), which was one of the best archives of miniatures of the world around us.

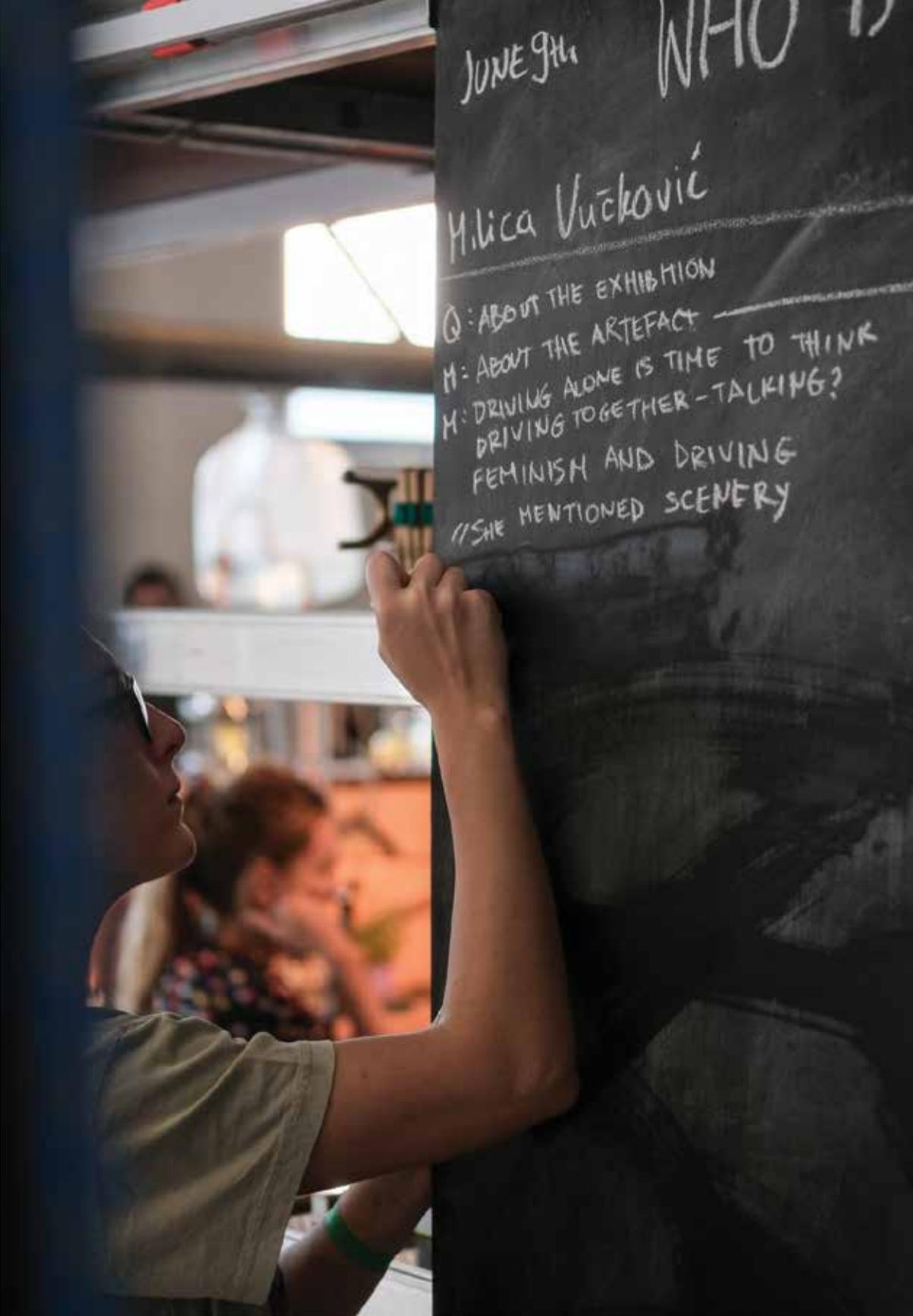
We pay special attention to the sustainability of the project, bearing in mind that previous national settings mostly ended up in a landfill after the PQ. From the very beginning of the project, the relationship with production was understood as a joint creative process, in which the frequent shortcomings of the local market required creative solutions, but also new social relations. That’s how we found an engineer – a coppersmith in Central Serbia who made (and gifted us!) a type of distiller that did not exist before, we found ways to make our pavilion modular and easy to move, and we used the existing infrastructure of SCEN. We understand sustainability as a controlled process of using all materials in further iterations of performance, but above all as a sustainable program concept, which requires a specific combination of rigidity (e.g. transport standards) and flexibility (e.g. constant changes of the auditorium-stage space).

An extremely important component of our performance was the entire fragrant landscape, which we created as an integral part of each individual performance. Throughout the days, the scent played specific roles, sometimes as a disinfectant, sometimes as a sensual enhancer, sometimes as an integral part of the atmosphere, and sometimes as an independent carrier of the meaning. In every sense, the production of the “perfume of the day” included the expansion of the concept of scent, and so an old shoe from a play, a plastic *Playmobil* soldier belonging to one of the guests and a cobblestone from a Belgrade street all ended up in the distiller.

We respond to the overarching theme of Serbia’s performance at the PQ – *About tenderness and responsibility* – with multi-layered storytelling with clear social engagement and the concept of the pavilion as a traveling platform that underlines the importance of political participation and, above all, political education. In this way, we make a clear departure from the culture of entertainment and remind once again that art in public space has the character of public debate, but it also has its own pedagogical goals.

Finally, the question we ask ourselves: Can joint storytelling also be joint learning? In any case, the performance at the PQ confirms that the formation of diverse micro-communities (even if temporary) always leads to an unexpected exchange of knowledge, and that collective inquiry is a powerful tool in cognition. Since the lack of time doesn’t allow for the formation of power centres that create unnecessary hierarchies, this method primarily treats the importance of shared/common knowledge, which we arrive at by asking questions that concern all participants. We gain new knowledge by simulating (mostly not so pleasant) situations, placing participants in the roles of a greedy investor, an opportunistic NGO or a corrupt politician. The entire process of mutual learning always depends on the combination of scene means, including the spatial division, the fragrance collage, the technical-technological equipment, but also the amount of rakija (brandy) served.

The results of the collective production of narratives are stored in a dynamic archive. It consists of written protocols, mind maps, critical diagrams, audio/video files, composed music and written poetry. It serves as a basis for the creation of new dramatic texts, but also programs of civic participation, which we will develop in new situations throughout Serbia.



PROGRAM OF THE EXHIBITION MOONSHINE PIANO

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- 08.06. LP Duo
(Sonja Lončar and Andrija Pavlović)
- 09.06. Milica Vučković
- 10.06. Ivan Medenica
- 11.06. Selena Orb
- 12.06. Agelast
(Galeb Nikačević Hasci-Jare, Sandra Planojević Hasci-Jare, Marko Ignjatović and Miloš Korać)
- 13.06. Ministry of Space Collective
(Iva Čukić)
- 14.06. Students' Exhibition members
- 15.06. Andreja Rondović and Mirko Radonjić
- 16.06. Novo kulturno naselje
(Siniša Tucić, Marko Jozić and Marko Draško)
- 17.06. Marka Žvaka
(Dušan Šaponja and Dušan Čavić)
- 18.06. Presentation of the Archive and
closing ceremony



ARTIFACT**Two Piano Keys**

Keys of a dismantled piano from which the Moonshine Piano installation was created.

SCENT OF THE DAY**Viljamovka**

(material of extraction: pear)

An unavoidable stimulus in the pub atmosphere created at the “opening” of the piano-distiller.

PIANISTS

Aqua Purificata,
music-stage piece in progress for
2 DUALITY Portable hybrid pianos

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The piano is an instrument that has existed for more than three hundred years and is a symbol of the “perfection” of the Western civilization. In today’s time of general digitization, pianos have almost become unnecessary “furniture” which, if there are no sentimental reasons for keeping it, ends up getting thrown out, thrown away, left on the street, or in a second-hand shop. By giving up the piano as an instrument and object, have we also given up a large part of the history of art and music, humanity, rituals and our memories/sentiments? Why did today’s civilization decide to “cripple” itself by favouring intellect and suppressing intuition and emotions? Man enthusiastically hurtles towards further technological development in order to get even more free time, which he then uses to: 1. work even more (greed); or 2. enjoy himself even more (laziness). Are humanity, empathy and emotional intelligence the most necessary virtues today for the further advancement of man and his new relationship with the inner (psyche) as well as the outer, digital being that he has created along the way – artificial intelligence?

In the Serbian language, the root of the word “pianist” has another etymological meaning (drunk), namely, it’s an adjective used to describe a person or persons under the influence of alcohol. In the Serbian pavilion, the deconstruction of the piano, which becomes a distillery for “fire water” (the national drink – rakija), deconstructs the position of the stage, the audience and the artist-performer.

LP Duo takes the discarded parts of abandoned pianos and transforms them into new, innovative instruments – DUALITY portable hybrid pianos, combining the past and the future on the “landfill of history” (Leonid Šejka, author’s note). This instrument is a combination of a traditional piano and a

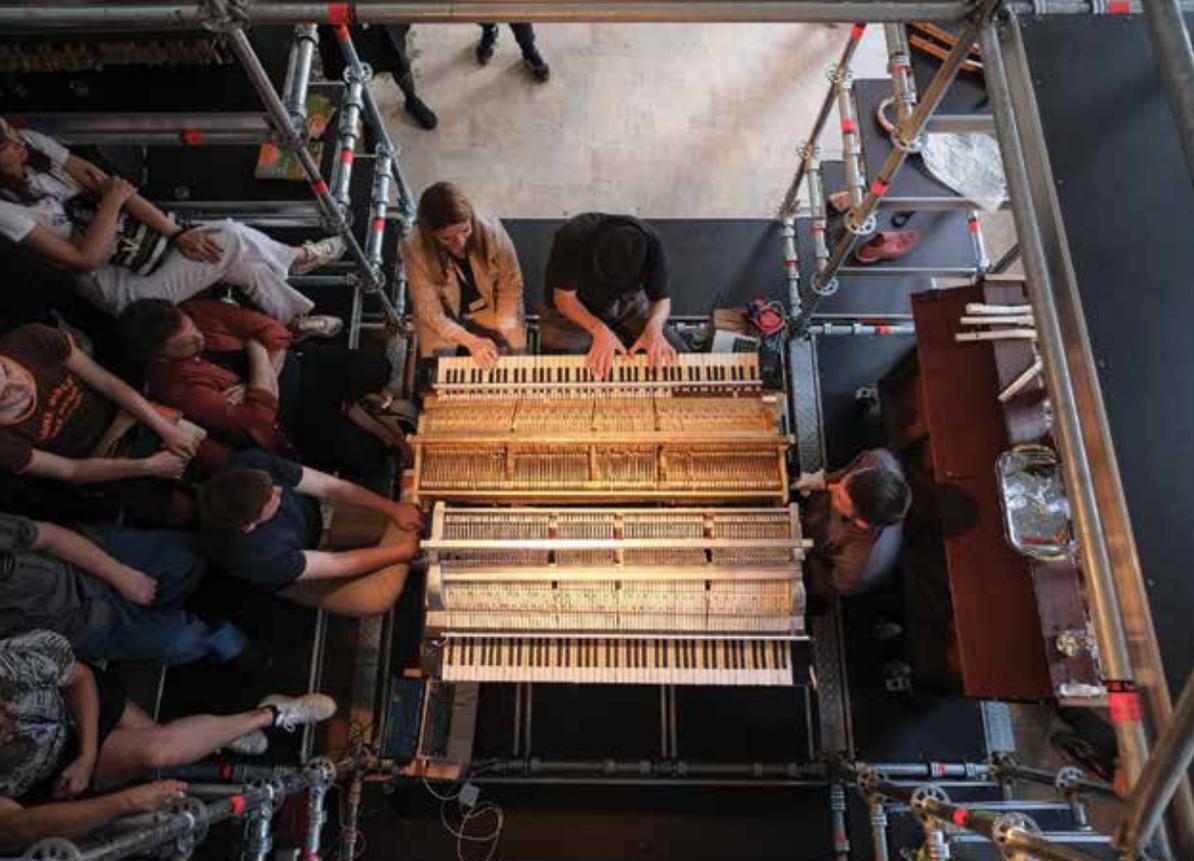
digital synthesizer. Today, any acoustic piano can be connected to a computer or any other digital device (light, video, etc.). These special musical instruments were developed by LP Duo during the “Quantum Music” project, which they have been working on for the past eight years. It is an innovation that Sonja and Andrija developed within their eponymous company together with engineers from the reputable American company HTEC, with the support of the Fund for Innovation Activities of the Republic of Serbia.

The stage of the pavilion now becomes, instead of a concert stage, a kafana (tavern), an “institution” that has not changed significantly throughout the history of civilization. A place bustling with *real* life, free from the imposed norms of behaviour, where people speak openly, and all business is properly conducted. The curator of the exhibition here becomes a waiter/mediator between the audience and the performers. He gathers questions/observations from the audience and delivers them to the pianists. The audience participates in the creation of a new musical and stage piece called “Aqua Purificata” (pure, distilled water, author’s note), in which pianists compose, talk, write, discuss and drink right there on the spot. The curator-waiter serves rakija (brandy) to the pianists whenever the pianists request it. In this performance, the pianists place themselves in a completely different position of performer/composer/thinker, breaking the mould of social norms and acceptable behaviour compared to standard concert hall performances on historic instruments. In this way, they expose the process of creation/composition/performance, but also experiment with their physical and psychological expression under the influence of alcohol in the public space of the stage event.









DAY 01 MUSIC & SCIENCE & SOCIETY
 June 8th Smell of the day: PEAR
 LP DUO THE PIANISTS

Sonja Lončar & Andrija Pavlović x KUČ

15:00
 Q: introductions and about the project
 ARTEFACT: piano key  artefact of the day: an old piano keyboard sensors (88) (x2)
 "Barbarian act of destroying a piano"
 Digital sound?:
 A: Is it barbaric to shape the future?
 creation of a new piano from an old one: DUALITY
 ✓ REALITY IS DIFFERENT
 S: On Quantum music origin (story)  Sound on the hearing range
 // chair switch    
 A: Changing ones perspective of life
 // Q becomes a waiter
 ✓ WAVES ARE THE MARVELOUS FORMS OF ENERGY  VILJAMOVKA something like a pear brandy
 Q: *KAFANA* as a tradition/concept
 A: and a place of freedom
 S: improvisation and imagination
 A: meaning & true task of music
 QUESTIONS [getting naked with] our guests daily
 ? What song touches you?
 // A said silence but started playing
 // A moved next to S → 4 hands 1 keyboard
 ? How do the politics effect your art?
 A: Changes in Yugoslavia, society, genres
 Music industry, Rambo Amadeus
 Q: Importance of Scene design?
 S/A: Presentation, context, priority
 skipping the basics, dark > light
 ? KAFANA 2.0 SONG? (A tries to explain)
 ✓ A 
 S 
 (it was a 19th. century Dorćol kafana)
 P A U Z A 16:10



16:29
 Q: All the people & their roles in this? (not schooled) history? can't carry their pianos play on unfamiliar ones, on hundreds of them
 A: "Intuition"-teenagers-rockers-not professionals collabs/discovery
 ✓ collapse acceptance
 // Introduction of "the liquid"
 A: More about instrument, science & scientists behind it
 & projects that followed - concert halls and universities
 S: making new sound with a familiar instrument → PAST+FUTURE
 Q: materials, making, craftsmanship {why are pianos still handcrafted?
 A: Pianos have to be understood, they have characters
 ? the collapse is about observation? / are conscious
 A: Questions reality... they stood up
 ✓  "a joyful machine, try the spirits" Isat down Isat up again
 ? how was working with Konstrakta?
 S: I know her from highschool, shes still cool!
 Q: on the future of the moonshine piano
 A: // is pessimistic // no future, just plans-future can be anything?
 S: pianos future as well-use of parts, not just the whole
 ✓ THE END - standing up and the latest composition → a p l a u z



ARTIFACT**Steering Wheel of Zastava 101**

A symbol of the power of the patriarchal society, but also of the long-won victory of women to drive.

SCENT OF THE DAY**Pine**

(material of extraction: little tree - car air freshener)

The pine-scented car tree is the archetype of a vehicle air freshener, whether the vehicle is dirty or clean, whether the owner is male or female.

PRAG SAINTS

A story created after the intervention at the PQ23:

“Come on now, it’s your turn. When you go down to the basement and pass through the restaurant, behind the bar you’ll see a couple of stairs. Climb them and turn right, watch out though, the ceilings are low. Basically, you’ll see two doors to the toilets, and he’s behind the third door. Just knock and say *Dobri den*, and then leg it,” says Marija. Ilay bows his head and goes down into the restaurant. In a suprisingly large space, with walls covered in tropical print wallpaper, several people are eating in silence. You can mostly hear the slurping of thick noodles in curry sauce, the sound they make once they pop into the mouth – “Slurp!”. Behind the small bar stands a friendly salesman, he doesn’t speak English, or Czech, or any of those other similar sounding and, to him, incomprehensible languages, he speaks, we’ll assume, either Thai, Indonesian, Vietnamese, or some other language. Everything around him is so colourful and vibrant, that he, so small and right in the middle, resembles that hidden gum in the lollipops that Ilay liked to eat when he was little. Ilay politely smiles at the bartender and continues further, following the instructions. He finds the stairs, passes through the corridor, which smells of stale oil from the fryer, and comes across a door. The entire time, he keeps his head slightly bowed because the ceiling is low, despite the fact that he would’t be able to touch it with his head even if he stood up straight; again, the ceiling creates a certain pressure with its proximity. Ilay does not like anyone or anything being too close to him. There are

three doors in front of him. On the left it says, “Men toilet”, on the right “Women toilet”, and on the middle one it says “Bowling”. He reads it again, and it’s that very same word – bowling. He bends down to look through the keyhole, and his belt buckle digs into his abdomen. Ilay groaned quietly – “Ouch!”. Anyway, nothing can be seen through the keyhole, not even a hint of light. He hesitates to press the doorknob, he’s uncomfortable. He just gently touches it a couple of times, feels how cold it is, looks at his nicely painted nails, then gives up. Finally, he quickly squeezes the doorknob all the way, so as not to give himself time to hesitate, and opens the door. The sudden intrusion startles the man who had almost fallen asleep at the counter. The man jumps up, straightens his hair by tucking a lock of his grey-blond hair behind his ear, pushes his glasses all the way up on his nose, and then with his right hand he makes a gesture, and the TVs hanging above the bowling lanes suddenly light up. On them, animated women walk around naked, in a video from the early 2000s. The man clears his throat (why does it have to be mentioned in every text), and says: “Dobri den!” *Dobri den*, Ilay replies, and quickly slams the door shut. He can’t tell what made him more uncomfortable, the animations, or the gentleman behind the counter. He runs back through the restaurant and out into the daylight, as if waking from a dream. “No way, there really is a bowling alley!” The rest of the team laughs, blowing air through their noses into the beer foam. “Your turn!” Mei-Ling is next. She timidly gets up from the table and reluctantly goes inside. The photo-wallpaper with the deep sea fish is making her feel cold. She walks through the seizure-inducing contents of the restaurant, smiles at the good-looking salesman, walks past him, and finds the door. Mei-Ling thinks it would be easier if she actually went to the toilet even though she

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didn’t need to. Behind the door that says “Women toilet” – it really is a toilet. She washes her hands, wipes the eyeliner stain on her left eyelid with her small, soft fingers, and leaves. Then she opens the door to the men’s room, urinals, a sink. Also, a toilet. She leaves and approaches the third door. The space is so cramped it makes her think it’s some kind of a joke, she feels like Alice in Wonderland falling down a magic pit, except the only pit here is the one in her stomach. Still, she gave her word. She knocks on the third door, opens it, and this time the man is ready, awake. Now he nervously says: “Dobri den”. Mei-Ling greets him, *Dobri den*, then makes a gesture with her hand indicating that she made a mistake for which she apologizes, and slams the door. She runs outside with her heart pounding in the bottom of her small forehead. “It really is!”, she says giggling hard enough to make her hands shake. Then the whole team lines up and makes sure that, in the warehouse of the Thai restaurant, there really is an old Czech who runs an abandoned bowling alley that no one ever enters, only people who immediately slam the door in his face once they realize they’d missed the entrance to the toilet. Olivia asks. “Okay, what are we going to do now?” Marija says she’s sleepy and wants to go home. Ilay does not want to sleep, he wants to look for a gay bar he’s heard about. “*Prague Saints*, don’t you think it’s the right place for me in every sense?” he says and winks before taking a sip of beer. Olivia laughs. “Yes,” she says, “I can drive you there if you want, I have two helmets!” At the age of sixty-five, she passed the “A” category, and ever since then, for five whole years, she has been riding her bike non-stop. “What’s the deal with you and the motorbike?” asks Marija. “Deal, love, what deal?” “Well,” Marija continues, “I’ve never heard of someone starting to ride a motorbike so late. Or to drive at all. I mean, congratulations, I’m

just curious how you came up with the idea?” Olivia smiles confidently. “Love, have you ever heard of *Durbuy*?” Everyone shakes their head, no one has ever heard of that place. “Well, let me tell you. In addition to being known as the smallest city in the world, *Durbuy* is also known for being the most boring fucking place on the planet. Houses from the seventeenth century, a cathedral, trees all around, and three one hundred-million-year-old stones all around. That’s roughly how old the group that comes there is. My ex-husband insisted all the time that we go there on vacation. I couldn’t drive. So I always went wherever he told me to go. I’ve been spending my vacations in fucking *Durbuy* for over twenty years. Twenty years, hello? Well, half of you don’t even have that many years of work or sexual experience. Except maybe you, Ilay.” Ilay laughs, blushes slightly and silently cracks the knuckles of his chubby fingers. Olivia slams her pint on the table. “Trust me. The most boring fucking place in the world.” “Okay,” asks Marija, “but what does that have to do with the motorbike?” “Well,” says Olivia, “it has something to do with the fact that I got tired of traveling with that old bastard. After my children grew up, for the longest time I could not wrap my head around the fact that I was a free woman. That I no longer had the obligation to do certain things in a certain way. That I could do whatever I wanted, that I could finally take the wheel myself. But in order to do that, I realized, I first had to learn how to drive. That was the only way I could go wherever I wanted. I passed my driving test at the age of sixty, on my first attempt, so how about that, guys. Since then, I have bought five cars and I drive all of them, a different car every day. Although, ever since I passed the test for a motorbike, I’ve been driving a car less and less.” Mei-Ling feels a slight churning in her stomach. “I can’t even ride a bicycle”, she says. “That’s precisely it,

love. If you want to drive through life and not be driven by somebody else, you must take responsibility.” “I hate responsibility,” says Mei. “Why does everyone have to keep talking about responsibility? Ever since I came to Europe, everyone has been shoving some kind of responsibility in my face. It’s not like that in Taiwan. My parents sent me money – you have to study, you have to be a good student! At work they tell me, you must be on time, you mustn’t be late! You must, you always must! I don’t want that, I want to sleep when I feel like it, walk when I feel like walking, be silent when I feel like being silent, why does anything have to be a must? I hate responsibility.” Mei already feels immense fatigue at the end of her sentence. “Then, love, you won’t be able to have control over your life. Someone has to steer, to hold the steering wheel. That time of carefree life has passed, life is different here in Europe. Isn’t it, Marija?” Marija sighs deeply. “Yes... I understand you, Mei. Although I feel similar, my life is very different from yours. My parents never let me leave Serbia. They didn’t even support me to go study in Bucharest. They believed I should stay there with them, work, help them out, they think education is a waste of time, that it’s better for me to just rip tickets at the entrance of a museum and smile at tourists. That I shouldn’t waste time...” “You have all the time in the world,” cried Olivia, “for me, life only truly started at sixty! Now I have a whole another life ahead of me. And why are you nervous, love? Are you late for a date? Come on, put your helmet on!” Ilay is bouncing his leg under the table. “It’s not that,” he says, “I’m listening to what you’re saying. I’m just around the corner from starting a new life, I’m afraid I’m too late.” “What do you mean late?” Olivia bursts out, “you’re in your prime!” “I am,” says Ilay, “I’m in my fucking prime when I spent all day yesterday running after sheep. My father has a huge farm on the west coast of Ireland. It was left to him

by his father, my grandfather, the eldest son inherits the farm, and the whole family lives on that farm. It’s common-sense, I’m the oldest son. *Gay as a sunny day*, even though they’re all playing dumb. Everyone’s asking, when are you going to get married, when will you have an heir? Only Emanuela, my cocka-too, can be my inheritor. I would still be running after the sheep if they hadn’t pressured me so much. Then I simply realized – I can’t do it. I just fucking can’t, I have to let them down so that I don’t let myself down. I have younger brothers, they will be happy to get the inheritance, and I don’t need anything. And so Emanuela and I left in pursuit of happiness! Even though my family hasn’t spoken to me since. They don’t call me.” “Where’s Emanuela, why didn’t you bring her along?” Mei asks, “I adore birds!” “She’s at the hotel, she doesn’t like noise and smoky rooms. She is waiting for me to come home so she can ask me – *Where have you been, Fatso?* She heard them call me that at home.” “It’s good that you left,” says Marija, “well done.” They will understand someday. When I ran away, I came to Novi Sad, finished university, got a job, and my family didn’t talk to me for five years. But now that I send them money, we are on better terms than we’ve ever been. Now they think I’m a goddess.” “Bravo,” says everyone in the group, “bravo!” says Ilay enthusiastically. “Ladies, thank you so much”, he continues, “you’ve really put the wind at my back!” “OK, it’s settled then”, Olivia insists and shoves the helmet into his hands, “jump on, let’s go to *Prague Saints*, I’ll join you for a cocktail or two just to keep you company!” “Alright then, I’ll come as well,” says Marija. Only Mei-Ling is worriedly silent. “What’s the matter, love? Come with us!” “What are we going to do about the man downstairs?” asks Mei-Ling. Nobody understands what she means, they all give her a confused look. “About the man from the bowling alley? We’re not going to go down

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for a single game?” “Like hell!” says Ilay, “I’ll sprain my prostate if I try to throw the ball. Come to the party with us!” “It’s not fair,” says Mei, “we woke him up for nothing, barged in five times, each time getting his hopes up that someone will enter his bowling alley. It was false hope. I feel so sorry for him.” “You’re right, Mei,” says Marija, “pack up, we’re going down for a game, then we’re going to *Saints*.” In front of the now famous third door between the two toilets, a moment before entering, Mei-Ling suddenly stops and says in a loud whisper – “No!” “What is it now?!” Olivia asks stunned. “Now he will know that we are all together! That we

all peeked in on purpose, screwing with him!”, says Mei-Ling. “Mei, you know what,” says Olivia, “you will go in first.” Mei-Ling shakes her head like a doll from the window of the restaurant they were sitting in “No, no, no, no, no!”, she repeats with every shake of the head. “Yes, yes, love, you must learn to take responsibility, this is the first step. *S’iil vous plait*”, says Olivia, and motions with both hands for her to pass and go first. Mei-Ling holds the doorknob in her palm until the cold metal warmed from her sweat. Everyone is waiting patiently. Finally, Mei bravely steps forward and says with a huge smile: “Dobri den!”







DAY 02
JUNE 9th. WHO IS STEERING/101

Smell of the day:
PINE
car freshener

Milica Vučković

artefact:
A STEERING WHEEL
OF ZASTAVA 101

15:00h

Q: ABOUT THE EXHIBITION

M: ABOUT THE ARTEFACT
DRIVING ALONE IS TIME TO THINK
DRIVING TOGETHER - TALKING?
FEMINISM & DRIVING

Wheel as a communication starter

// she mentioned scenery

M: ABOUT THE FIRST WOMAN DRIVER

TAKING THE STEERING WHEEL - UZETI VOLAN U SVOJE RUKU

M: scenography of a car & history of "Zastava (101)"

Q: RESPONSIBILITY & the decision making

// AUDIENCE TAKING THE WHEEL

(NOT SO) PERSONAL STORIES - a lot can happen in a car

1. DIVORCE STORY
2. CAR & TRUST / MACHINE & BODY
3. DRINKING DANGER - FACING FEARS AND DISCOVERY OF SELF
4. POTTY TRAINING A NEPHEW
5. MONEY SUCKS
6. GIVING BIRTH IS ONE HELL OF A TASK

Q: explains the brewing process (moonshine piano)

M: mentions different (hanging) car trinkets

WORDS AND THEIR MEANINGS:

KAPBYPATP - helps with the digestion

ФИЛТЕР - filters cars and thoughts

БУБА -

(12 points from Q)

Q: Car hygiene stereotypes

M: how she got the steering wheel (storytime)

Q: PERSON > THEIR WORK?

M: artists shouldn't talk about their work

P A U Z A 15:40

// TATTOO STUDIO TRANSFORMATION

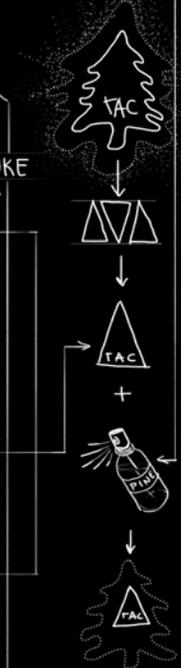
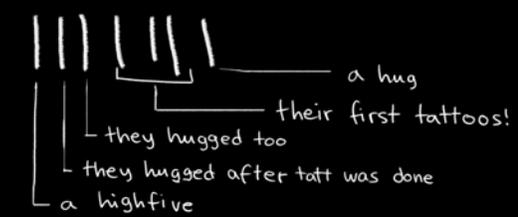
16:00



WHEEL OF RESPONSIBILITY

- AUDIENCE TAKES THE WHEEL
7. annoying passenger
 8. safety
 8. taking responsibility? - i prefer not to!
 9. a small hill story about the manual hitch and a car gone
 10. i ride a bike
 11. has 5 cars + motorbike talks about transition from a fast driver to a slow driver, as she got older.
- "I have a little time left, so i drive slowly"

PEOPLE WHO GOT THE TATTOO



also the shape of the moon, as in the moonshine piano



ARTIFACT**Military lexicon and *Playmobil* soldiers**

The author's grandfather's military lexicon in German (late 19th century), surrounded by the author's toy soldiers.

SCENT OF THE DAY**Myrtle**

(material of extraction: *Playmobile* soldier)

Myrtle has a mythological context, the leaves and fruits of myrtle are associated with cleansing rituals and the worship of the gods, in this case the curator.

CURATORIAL STRATEGIES

My presentation/project was originally titled *Curatorial Strategies*. In the broadest sense, it was conceived as a self-reflection of my own curatorial practices at two leading theatre festivals in Serbia, for which I was the artistic director and selector: Sterija's Theatre (2003–2007) and Bitef (2015–2022). Admittedly, it was not intended as a *self-reflection*, because the idea was for it to take the form of a conversation between me, the former curator of these festivals, and Miodrag Kuč, the current curator of the Serbian pavilion at the Prague Quadrennial. The form of two curators' conversation about "curating" was supposed to develop a more complex *metadiscursive level*, so to speak.

The "key word" of my relationship to curatorial practice at performing arts festivals (and others) is concept, or *strategy*. I never viewed the curatorial/selector practice as a more or less casual selection of works of art, specifically plays, and least of all as a selection to be made by following the principle of *there's something for everyone*. For

me, the festival program has always been a highly discursive practice, a selection of plays following precisely thought-out, relevant "strategic" lines. Those lines are artistic (directions, forms, expressions...), ideological (themes, meanings...), and cultural (different performing cultures). The festival program has to be in a very active and dynamic dialogue with the artistic, political and other contexts in which it's created.

The term "strategy", which stands out as one of the most important for understanding my relationship to the curatorial practice, is connected to my personal biography. My grandfather, whom I've never met because he died before I was born, educated before World War II at French military academies. After the war, upon his return from German captivity, he taught the course of Strategy and Tactics at the Military Academy in Belgrade. That's where I get the "myth" that my penchant for curation *strategies* is a trait inherited from my grandfather. That is why the central artifact at my presentation was my grandfather's *Military Lexicon* in the German language, which also stands in a prominent place in my current apartment (a place where, in other households, for example, would be a Bible). I could have chosen any of his other military books that are in French, the language in which he was educated, but I deliberately chose this one, in German, from the end of the 19th century, no less. With it, I wanted to provoke further, because, what kind of strategy is that, what kind of militarism is it, if it is not – Prussian!

Around the Lexicon, I'd arranged, in the form of a mini-installation, my toy-soldiers from my childhood, from the *Playmobil* series (armourers from the Middle Ages, Arab warriors, soldiers from the 18th century...), which I played with the most. In the context of the exhibition, the *Playmobil* soldiers symbolized

"works of art" that are only pawns on the war board of the supreme strategist – the curator.

A predetermined element was also the costume. It was not stagey; I simply combined elements from my wardrobe, but meaningful ones: black pants, a turtleneck, shoes and a longer jacket, solid colour with asymmetric zips. With dark sunglasses, an asymmetric hairstyle and white gloves, I might have, indeed, seemed like a dramatic *character*, a stereotype of an extravagant curator or artist. Various associations were popping up in the comments on social media – Warhol, Lagerfeld, etc.

Only the *mise-en-scène* and the textual starting point were agreed in advance; Kuč and I left everything else up to improvisation. Namely, at the table in the centre of the theatre-like construction, which was the spatial frame of the Serbian pavilion, we sat facing one another, with our backs straight, and our hands on the table. The way we were sitting and our posture already created a clear association, and all doubts were dispelled once we started repeating the words "The Curator is Present", with emphasis on a different word each time. By playing with elements from the famous performance "The Artist is Present", the intent was not to parody this work, but rather to make a provocative inversion: at the start, in a performative way, in combination with my appearance, we put forward the thesis that the real (and only) creator of the festival, exhibition, manifestation, was the curator. This statement was honed further on stage but it was also getting more playful during the conversation, with our "blasphemous" dismantling of the *Playmobil* soldiers, which in my performance symbolized the works of art that made up a festival or exhibition. In contrast with this attitude towards the works of art, the curatorial strategy, that is, my grandfather's military lexicon,

was to be worshipped. As if in some ritual, I went around, offering the thick and obviously old book (it's about 125 years old) to each of the observers and, politely but unwaveringly, asked them to touch or kiss it. To my surprise, everyone agreed to the rules of the game, nobody refused.

The impromptu conversation between the two curators began with Kuč introducing me by presenting my actual biography, with emphasis on the curatorial work at Sterija's Theatre and Bitef. As I feared, perhaps quite unjustifiably, that the diverse audience would not be very interested in an overly detailed theoretical discussion on this topic, I put more emphasis on the performative aspect, such as, for example, the mentioned dismantling of the toy soldiers. And in the very story about my curatorial practice at Bitef (I skipped Sterija's Theatre because I was afraid that a presentation about a national festival would not be interesting to an international audience), there were performative elements. This time the intertwining of the story and action was completely organic, because, while I explained the complex concept I use for developing the program for each festival edition, I drew its scheme, which indeed, as can be seen in some photos, was placed above my desk in the Bitef office.

That scheme was a wheel with one horizontal, one vertical and two diagonals. Each of these lines, including the circle connecting them, denoted one strategic line of my concept. The base was a cross. The horizontal line (or vertical, it doesn't matter) marked the performance form or genre on which I focused for that particular year, in the spirit of the systematic, professorial and educational principle of curatorship that I stood for: immersive theatre, long-running plays, performance-installations, digital performers... Bitef's mission, since its foundation,

has been the promotion of “new theatrical tendencies”, as its long-established slogan reads. Although today we do not live in the age of modernity defined by the concept of *novum*, I felt that the Bitef program should recognize, mark and present those contemporary performing practices that may not be entirely new (if such a thing exists today in any art at all), but are certainly still radical, progressive, challenging, disruptive. The vertical line (or horizontal, it doesn't matter) came down to topics, social problems that we focused on specifically for Bitef's edition. These topics were relevant both locally and globally, as it would be contrary to the essence of Bitef to confine them to any single geographical and/or cultural framework. And so we tackled issues such as: the migrant crisis, authoritarian regimes, the right to work, ecological disaster... This strategic line was also one of the main ones from the very beginning of Bitef, a festival that introduced, recognized and affirmed progressive social values: multiculturalism, LGBTQ+ and other minority rights, social justice, etc.

The two diagonal lines were not the centre, they were not the “cross” on which the entire construction of my concept was based, but they were equally as important. One signified a non-European, non-Western theatre. In seven years, we've shown plays from China, Singapore, Iran, Lebanon, Israel, Nigeria, Brazil, and Mexico. Thus, we returned Bitef to its original context, which was neither European nor regional, but global in the

broadest possible sense, and which was lost in the years before the beginning of my mandate. The second diagonal symbolized the worldwide promotion of new and young artists, such as, in those seven years, Ersan Mondtag, Žiga Divjak, Nina Rajić Kranjac, etc. Last but not least: the circle that connected and united all those strategic lines marked the supreme artistic reach of each individual performance.

With this meaning and significance that I give to the circle, it is as if I am really closing the circle, returning to the beginning, and relativizing the initial assumptions. At Bitef, I developed a program with elaborate and multiple conceptual lines, but I never wanted them to be dominant in relation to the aesthetic values of the selected pieces. In other words, in my curatorial work I've never dismantled toy-artworks, the way I did so in the performance. Also, the cry “the artist is dead, long live the curator”, like the one when the English sovereign dies, which I uttered several times during my performance in the Serbian pavilion at the Prague Quadrennial, should be taken with a grain of salt: more as a provocation. After all, all the other theses that I put forward should be taken with a grain of salt as well, because as much as I performed as myself, as Ivan Medenica, the former artistic director of Sterija's Theatre and Bitef, I also created a (self-)ironic character of the theatre festival curator... Where the character ends, and where I begin – I'm not so sure myself.









ARTIFACT**Handmade shoes**

Unique shoes from the theater workshop, made for a specific performance and outside ready-made norms.

SCENT OF THE DAY**Sandal**

(material of extraction: theater shoe)

Sandal is a reminiscent of the atmosphere in a shoemaker's workshop where the smells of glue and leather are predominant.

THEATRE IS A COLLECTIVE ACT

Invisible theatre crafts
against artificial intelligence

In recent years, theatre workers in Serbia have been facing the problem of job cuts, primarily in the workshops that participate in the creation of scenography and costumes. The craftsmanship that has been nurtured in these workshops was the result of many years of the experience of predecessors being passed on, the predecessors from whom the workplace in the workshop was inherited, and many years of practice in working with different materials, but it was also the result of communication in which the master presented their work. The closing of the workshops resulted in the renaming of the former premises for new purposes, crafting skills fading into oblivion, and a newfound requirement for certain items be bought in ready-made shops or shops intended for the commercial placement of products.

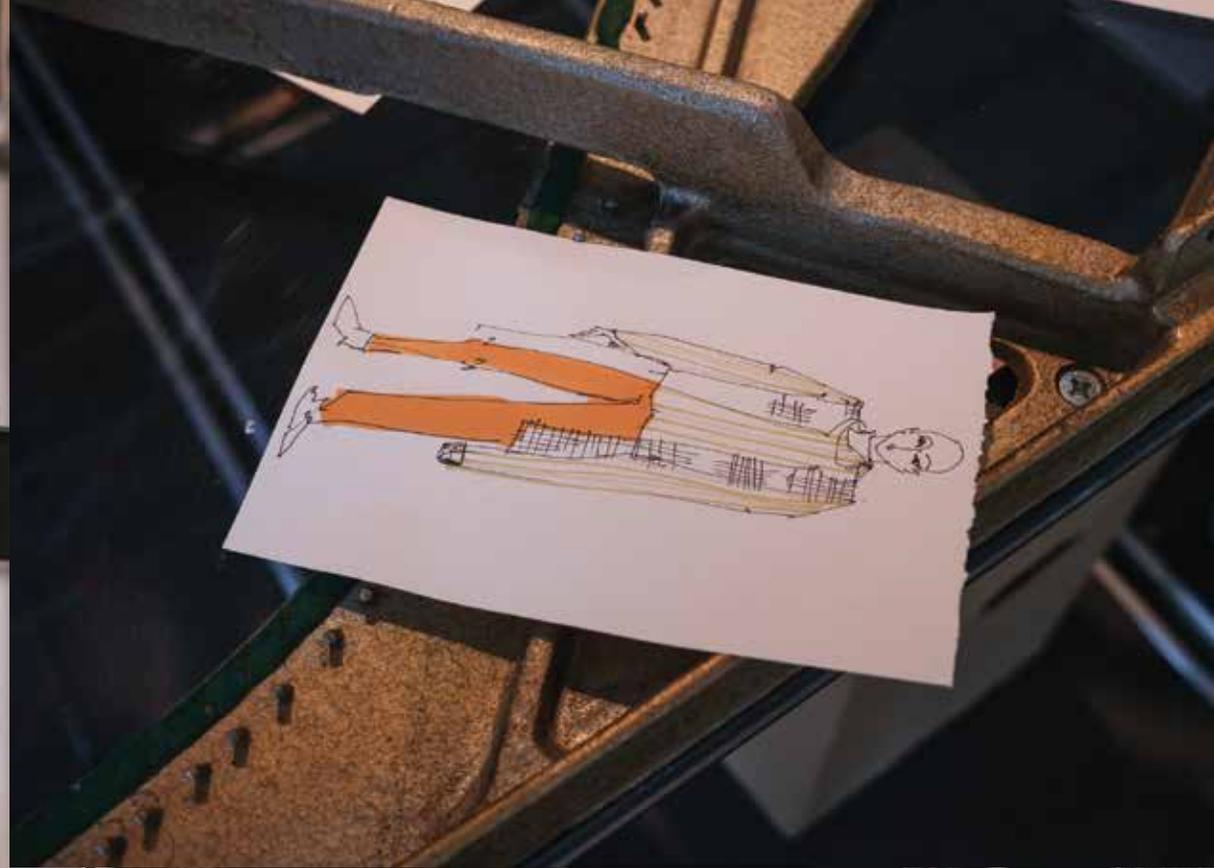
It is often argued that these workers are not needed and that *they'll find someone who can make it*, or that, after all, today everything can be bought – which is somewhat true; however, what remains lost is the beauty of the process of creating a certain object, the possibility of quickly solving problems by adapting it for a certain body or space.

Modern technology in the manufacturing process is gradually taking over certain positions that belonged to old craftsmen; and so, there are machines that can transfer a sewing pattern onto material; 3D printing, even artificial intelligence (AI) can offer a lot in the conceptual solution of a given costume or scenography problem. Just as the world

changes every day on all levels, including technological development in these changes, the theatre undergoes certain changes that are not necessarily negative just because they inevitably erase the existence of something previously present. In the performance *Theatre is a collective act*, we begin manufacturing the costumes for the play that I am working on at the moment. The very process of making the costume questions the process of creating a costume and how that costume can be made if the costume designer is deprived of all the collaborators who would normally participate in its making. To make the process easier I use ready-made models of shoes and men's costumes broken down into main parts. During the production process, I try to consult tailors or shoemakers via video call, and have them explain to me how something is made or done.

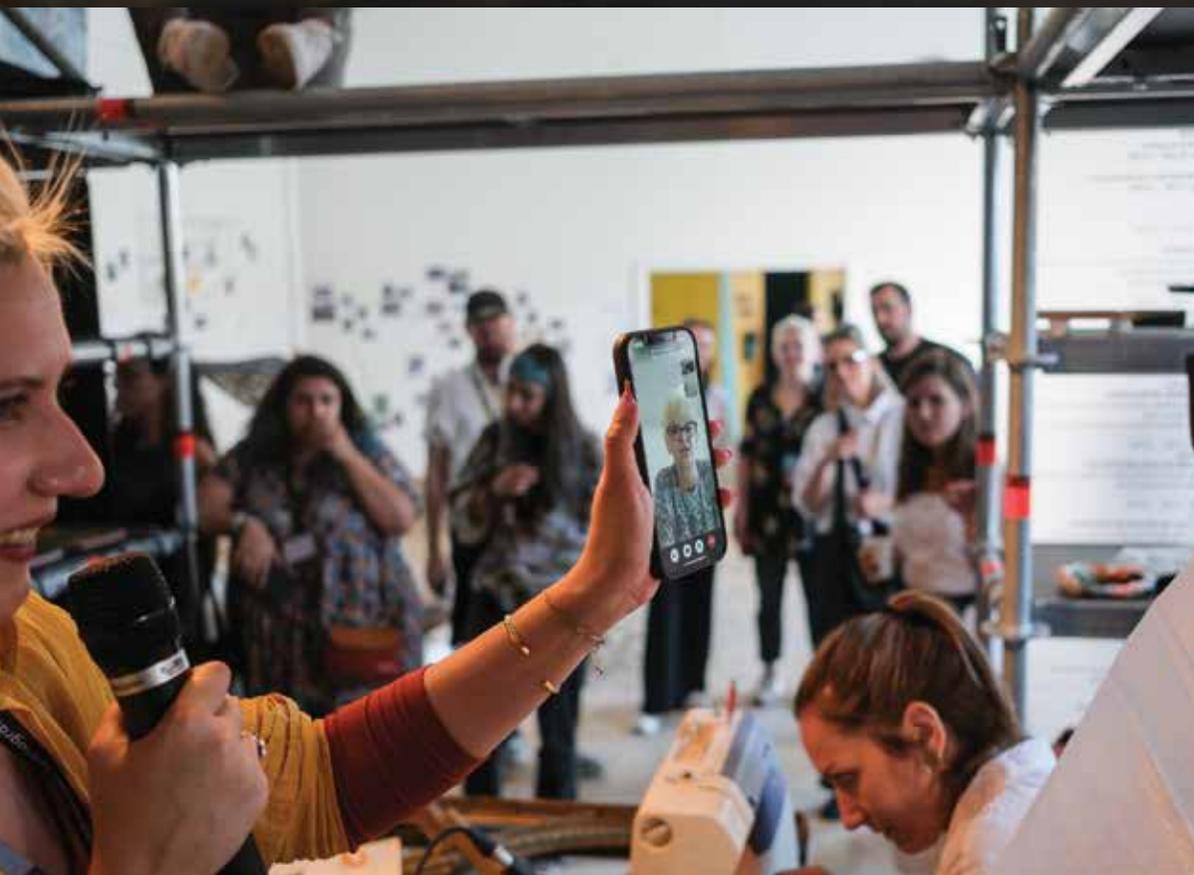
The audience passing through the pavilion can take part in the crafting process by sewing certain parts of the costumes with the help of the tools that are placed within the installation.

The final outcome of this performance is a finished costume for a theatrical performance, of unpredictable quality as it depends on my skill, the ability to transfer certain knowledge of the craft online, and the willingness of the audience (visitors) to contribute to the process. With the limited time to produce a certain costume, we also address the problem of planning the time for producing stage elements.









D A Y 4
JUNE 11
SELENA ORB

THEATRE IS A COLLECTIVE ACT

small of
the day:
Sandalwood
and a part
of the
artefact
of the day



Q: About the pavilion
the guest and what is
going to happen today

CRAFTSMANSHIP TODAY IN THE THEATRE TODAY ON TAILORS AND THE ARTIFICIAL INTELLIGENCE

S: ITS ABOUT THE BODIES, EXPERIENCE & SOCIAL INTELLIGENCE
Q mentions collaborative strategies, how can they work together?
whats the plan today?
S: WE ARE SEWING A COSTUME FOR AN UPCOMING PLAY IN BELGRADE
and we are consulting chat GPT & Ljilja (a seamstress)
& when you get to a workshop, you do the "šiveli" & theres music
// so they served some rakija for luck //
// a short break & setting up the workshop //

CHAT GPT | SELENA O. | LJILJA

15:20 - explaining everything briefly again

calls Ljilja, gets her from the second try
asks for the
measurements
but forgets some

do you think we
can do this?
// ako uspemo,
eastim! //

corrects her?
is that a potato
sack?
NO, you should take
an actual suit
& take it apart

back 32-46
chest 68-96
waist 62
hip 96
sleeve 66
neck 66

the sketch



// WORKSHOP STARTS AND BACKGROUND MUSIC PLAYS

CHAT GPT | EVERYONE HERE

we couldn't explain
how a pattern
piece looks like
so it can tell us
what to do
with it

S: YES we need some help!
15:50 - 7 helpers

who figured what that
pattern piece was, and
started unpacking the
materials and supplies

16:05 - cutting the materials (suit)
// there are 2 more costume designers
in the group, so everyone splits
into 3 teams:

- 1.3 people at the sewing machine
- 2. 2 people sewing the pocket beads
- 3. 3 people cutting the coat pattern

// using a guy as the mannequin since ours is too small
and a new group (5) came and joined

// connecting plastic materials using a lighter

16:37 burning off extra pieces

16:52 assembling the coat

17:02 sewing on the pockets

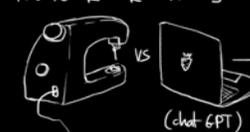
17:06 we thought we broke
the sewing machine

how to fix a stuck thread
that fell out? of a sewing machine
AI gave us 7 steps (took lovin to understand)
// an experienced costume designer fixed
it in 7 seconds

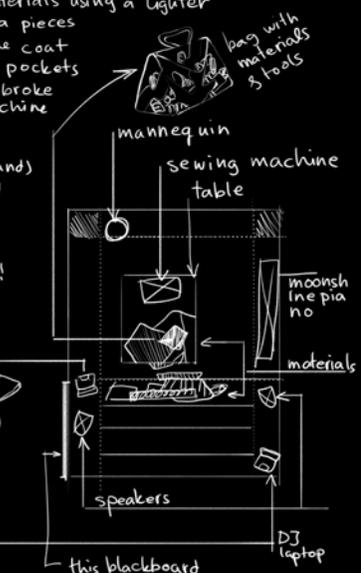
17:31 we think
thats all

17:35 a photoshooting!

17:40 K R A J



Music played:
MIROSLAV ILIĆ
SMAK
VAN GOG
DEJAN CUKIĆ
EL. ORGAZ AM
MIROSLAV ILIĆ





Agelast
(Galeb Nikačević Hasci-Jare,
Sandra Planojević Hasci-Jare,
Marko Ignjatović and Miloš Koradž)

ARTIFACT**An old Microphone**

The podcast microphone that Galeb received for his birthday from a friend, used to record the first episode of Agelast in 2019.

SCENT OF THE DAY**Coffee**

(material of extraction: coffee beans)

Coffee as a “fuel” for ideas, productivity, awakening, movement and occasion for social gathering, conversations, which is analogously connected to the podcast format as a medium of action.

PODCAST AS A SPACE OF FREEDOM

Interview

88

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Galeb In 2019 in October, for my birthday he (Marko) gave me this microphone and he told me “Here’s your microphone, I can’t listen to you anymore, do something about it”. We all have these things that we constantly keep circling back to, talking about them, spinning around and around, and doing nothing about it. Literally nothing. I think we’ve all been there. And what we need then, is for someone to give us a push. Around the same time I got this microphone my wife told me I should quit my job and that’s exactly what I did. I quit my job and I started off with this big microphone, I used it in first couple of episodes.

Kuč Alright, I’m interested in your first setup, what was it like?. We are here in Quadrennial in some sort of setup, right? Tell us about the scene design of the podcast, if you could call that. What did you do? We used the first method that you told me about today, it’s really good to come into somebody’s living room after following a couple of rituals, that’s why we are here without shoes; I liked your theory that states that if you take your shoes off in somebody’s house it means you are not looking for a fight. It’s quite good...

Galeb It’s disarming. A couple of things I came to understand along the way...

Kuč This is the flat that you were living in?

Galeb Yeah, so that’s the thing I was telling you about, you need a small push, to take bit of a risk when you’re in a situation where it’s kind of necessary. And here, it was necessary, which led to the concept of the studio that we have, and all it happened purely by chance. We had no money, not a dime, I had quit my job, we’d spent all of our savings on equipment and I’d agreed to do a couple of gigs on the side, in order to cover for the next couple of months, because I was thinking I’m

probably gonna get a job or “I’ve been working in media for 20 years, someone will offer me a job”. I just have to get through a couple of months, but it was December of 2019. I quit my job on January 31st of 2020 and in February Covid came and all of my gigs were cancelled. I had no job and I had no savings and we were living in a rented apartment, we had a lease on my car, we had to pay for kindergarten and so many other things, so we were living off of my wife’s money. But she was working in an events organisation agency and when the events all got cancelled she switched departments for half the salary, we were basically living from half of her salary, and I was falling into despair, because I was pushing forty and I had a good career in media and everybody was telling me that I was a fucking idiot because “What, you gonna become a youtuber at forty?!” You gave up your good job, your thousands of euros of salary, all to become a YouTuber, you’re an idiot, and I really started believing that I was an idiot. Since we couldn’t afford a studio and professional equipment, we had to come up with something. SO what we came up with was, while the kid is in kindergarten, we should move the furniture around and create a studio out of our living room, something kind of like this, because at the time the kid wasn’t walking yet, she was still crawling around. Whenever somebody was coming over we’d have to mop the floors afterwards and after an entire day of mopping the floor, we decided to just ask people to take their shoes off when they come in, so that we wouldn’t have to wipe the floors six times a day. But it turns out it’s quite disarming, when people sit down in your home with their shoes off, and they feel the carpet under their feet right as you’re about to record, it creates a comfortable and relaxing atmosphere. You create this kind of cozy ambiance, there in the living room, when you put on some warm lights, all of a sudden you transform this area into a place where you’re

getting an entirely different side of the person you're talking to, a side you wouldn't otherwise get to see, and another other thing that the podcast has, is the intimacy of an informal conversation. So, you have the intimacy of an informal conversation with somebody who's very relaxed and open in that conversation in a setting that's not nearly as official as is the case in traditional media. All of a sudden, your final product is completely different, it's so simple, just the two of us, sitting and talking, nothing more.

Kuč Okay, but these books weren't just random books?

Galeb Yes, these books were not random books, they are my books. So, the thing about the space is that space has to reflect who you are. And it turns out it's very difficult to plan and calculate who you are while creating the scenography, but if you're creating a scenography of your living place it's already built in it, so it's already there.

Kuč We were joking about how the majority of podcasts have some kind of intellectual books and nobody wants to talk in front of ...

Galeb The books were also there by accident, nothing was planned. We used books because, when you record, the sound bounces off of the walls, and feeds back into the microphone, so you get reverb and echo, and you hear the boom, and when you're listening to the conversation for a lengthy period of time it's very strenuous for your ears. For example, while you're driving, there's noise from the car, there's noise from the street and when you pile the noise from the conversation on top it's unbearable, after fifteen minutes you switch it off, it doesn't matter how interesting the conversation is, therefore the sound has to be clean. Because we didn't have the money to buy

acoustic panels and create the sound we wanted, we used books, because books are good diffusers of sound, they prevent reverb. So, we put books in for that particular reason. And also we didn't have anything else.

Kuč You had those books anyway.

Galeb I had those books anyway, so let's put them in.

Kuč And what was the next step in scene design? Then you moved the studio to the flat?

Galeb Well yeah, we had no idea that this had this kind of effect, for example, because of the size of the room and because we didn't have the money to buy the equipment, I borrowed a few cameras and there was no lens that could capture the entirety of the room along with me and my guest. Because the room was so small, there wasn't enough depth for us to use the good lens to create the scene. So we had to use some kind of a wide lens in order to capture everything in the room and it sort of distorted the parts of the room around the edges, people would look shrunken or stretched or seem a bit unnatural, but the thing was you could see the whole room, because of the fish-eye lens, you see we were barefoot and you could see the dog, because we had a dog at the time, her name was Lara, unfortunately she passed away a few months ago. She would approach the guest and she would lay down by their feet.

Kuč Scene design.

Galeb It was by design, it just wasn't planned, it was simply necessary, but people ended up loving it. We were getting so many comments and messages from people who loved the dog and the socks, and so it became a thing. So, I started switching socks,

90

91

I was using different color socks and people noticed. And that's when I realized the devil is in the details.

Kuč The comments started being about your socks?

Galeb Yeah about the socks, about the feet, about the dog, about the atmosphere, energy, anything but the conversation. The conversation is well known, it doesn't matter what we're talking about, it's the setting that's important.

Kuč The compliment of your podcast is also that you have a glass of something, so it's time to refill. Could you tell us a couple of anecdotes, or just one, when something went good or bad in terms of drinking with your guests?

Galeb So, alcohol, not to promote it in any way, really does boost the conversation, though it depends of course on the guest, but having a drink with someone, having a coffee or a glass of rakija or whatever, it's basically an invitation for conversation, it's just a thing that adds to the atmosphere. None of those individual things, if you take them out of context and take look at them on their own, they have no influence, no importance at all, it doesn't matter if you have socks or not, it doesn't matter if you have shoes or not, it doesn't matter if there's a dog or not, it doesn't matter if we're drinking rakija or not, it doesn't matter if there are books or not, but when you combine all of those things

together you have this symbiotic effect that none of those components have individually, put together they have this huge effect that as it turns out you can't predict, there's so many things going on that if you tried to plan it all, it would just fail miserably, but because of the necessity of using our living space, a space that reflects who we are, it turned out perfect, because the setup is the perfect representation of who we are, it's ours, our living space and all of those things once you add them up they just add to the significance of the whole. Once we started making money we got a lot of sponsors and the team got bigger and we finally got professional cameras and professional microphones, the whole thing became much bigger than we had ever anticipated, we have decided, you know what its like, working from home, it's a horrible thing, Covid taught us all that it's a horrible thing, you need a professional environment that you're gonna work in. Now we have a separate studio, a couple of studios. When we went to the other studio, we thought about how we should redesign our studio, now we have ideas, we are going to make this studio be a professional studio but it turns out that's the exact opposite of what the audience wants. The audience wants your living room, they were practically begging us in the comments "Please don't change the setting", so we tried to replicate our living room and the only way to replicate it was to take our living room from our house and put it in the studio. So, we literally took out our living room and now we are creating a new living room because we don't have one.







DAY 5
 JUNE 12 AGE LAST PODCAST AS SPACE OF FREEDOM
 CHASING THE ALGORITHM WHILE SINGING LULLABIES

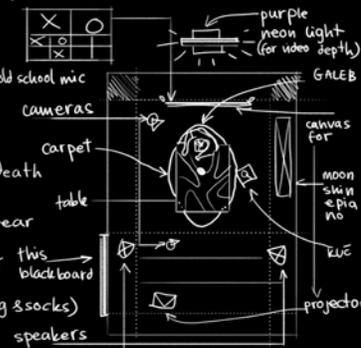
15:00
 Q: INTRODUCTIONS & CONCEPT OF PAVILION
 GALEB: about podcast & the podcast
 two origin stories:
 personal & professional one

ARTEFACTS:
 an old school mic
 an old watch

small of the day,
 COFFEE & MINT
 conveniently
 smells like
 dirty socks

so mahab & YUGO heritage & trying to figure out identity & place under
 exploration & discovery, PERMANENT STATE OF SEARCH
 JUST LIVING LIKE INDIANA JONES IN THAT ONE SCENE WITH A BRIDGE
 G: PODCAST GUESTS & THEIR IDENTITIES - why are they here / included / invited

AGE LAST professional history
 or how we got here?
 tech got smaller & cheaper
 & information faster -> spot culture
 less quality
 1/3 your neighbours
 probably have some kind of a podcast.
 105m of headlines/day while scrolling
 ATTENTION MERCHANTS
 2019 Profession in media & the hype of death
 MORAL QUESTIONS - professional & personal
 quitting job, support & the beginning
 career decisions & skyrocketing & fear
 "spure gonna be a youtuber at 40?"
 Living room podcast -> no shoes = no armor
 space has to be who you are
 people get comfy & feel the room
 fish eye lens - you could see it all (dog & socks)
 alcohol as a social lubricant
 & devil is in the details
 evolution and growth of the podcast
 LIVING ROOM -> STUDIO -> so we moved it out but adapted into living room 2.0
 // attention to detail on a Journey - what makes it special & stand out
 Q asks about the algorithm, patterns - it starts & ends with people
 continuity, time, anxiety, self doubt, social & material insecurity
 THE MOST POWERFUL ALGORITHM ARE THE PEOPLE



popular content & domino effect
 CURATING A PODCAST?!
 P 4 U 2 A 16:20 - 16:50
 WHERE IS THE SPACE FOR FREEDOM?
 GUIDELINES, VALUE OF CONTENT & MONEY
 restricted info, filtered info
 engagement is the best source of income
 where do we engage audience where?
 EVERYTHING IS INFLUENCED
 USE OF TECHNOLOGY AND AI
 & NUMBERS (PEOPLE, CLICKS, SECONDS)
 negative clicks & patterns
 haters mean you are doing something
 the right way
 INTERNET IS A VIOLENT ENVIRONMENT
 INSTANT GRATIFICATION
 time & effort vs. a viral video
 Guests with different target groups
 just casting a fish net & getting
 whats there and doing with it all we can
 17:39 KUL & SUMA SUMARUM
 G: we want to fit into this reality
 looking for future, media forms
 for future society
 just gravitate towards honesty
 honesty -> freedom of speech
 & thought

How to make money on youtube?
 YOUTUBE STUDIO?!
 money per 1k views - CPM
 do market research!!!
 tts about where the clicks are from
 underground to mainstream
 changes (industry & position in it)

THE GALEB EXPERIMENT

WHO WANTS TO COME? THE CHAIR
 IS WARM, JUST TAKE OFF YOUR SHOES
 ? PODCAST VS YOUTUBE
 G: I prefer audio but video is a
 necessity, our languages arent
 easy to the global market
 // don worry its awkward for me too
 ? HOW DO YOU PREPARE
 G: depends on the guest & topic
 & the goal of the situation/episode
 its hardest with famous people
 in most cases you capitalize on
 silence, people tend to try to fill it
 so they spill all kinds of things
 ? WHEN DO YOU STOP/FINISH AMER?
 G: listen to them, feel, & wrap it up
 ? WHO ARE THE GUESTS & WHY?
 G: I love antropology, science type
 of people. it comes to me in dreams -
 how and who to find. I
 not everyone interesting
 promotes themselves
 100 BYAM 100 TYLI
 // G talks about random guests:
 vampirology to war photography
 liminal spaces get mentioned
 ON META & AUGMENTED REALITY
 what is artificial & how artificial?
 INTERNET NEVER FORGETS
 ITS A LAWLESS LAND



17:44 - XBANA!!!
 (Kako se kame na cherkon?)
 ✓ KEN - Antonius Block



ARTIFACT

Lifesaving ring

The original lifebuoy from the “Operation swim ring” performance, the intervention of activists during the public debate on the detailed urban plan for Belgrade Waterfront (November 2014).

SCENT OF THE DAY

Fish oil

(material of extraction: granite cube)

An unpleasant smell that metaphorically represents decisions and events regarding the *Belgrade Waterfront Project* on the Sava River.

CREATING SPACES FOR DEMOCRACY, LITERALLY

In the context of wider democratic deficit, participatory, and moreover, deliberative democracy has become a focal topic. Democratic deficit can be applied to a variety of contexts world-wide. One of the most pressing issues related to democratic deficit is the erosion of democratic norms and institutions. This includes the rise of authoritarianism and the decline of civil liberties, where opposition voices are suppressed. Another issue is the growing trend of populism, often associated with anti-democratic tendencies, which undermines the principles of democracy, as it places power in the hands of a “few” rather than in the institutions meant to validate and balance that power.

In parallel, with the great pressure of capital on the development of cities, we are witnessing the neoliberal urban development which has been criticized for exacerbating the democratic deficit, particularly in urban areas. One way in which neoliberal urban development can contribute to the democratic deficit is by prioritizing the interests of developers and investors over the needs and desires of local communities. This can result in the displacement of long-time residents and the destruction of cultural and historical landmarks, as well as the marginalization of low-income and minority communities. Moreover, neoliberal urban development can also exacerbate existing inequalities, particularly regarding access to affordable housing, public transportation, and other essential services. This can create a situation where only those with the means to participate in the market-based system are able to benefit from urban development, while those who are marginalized or excluded from the system are left behind.

Democratic deficit in the world is a complex and multifaceted issue, with many different factors contributing to its existence. While

there are certainly challenges that democratic institutions and processes face, there are also opportunities for reform and improvement, and many people and organizations around the world are working to address these issues and promote democracy and democratic values. In such a context, with the perennial experience in struggles for the democratization of urban development, the collective Ministry of Space has engaged in creating the instrument - *participatory forum / citizens assembly* - that enables more active and inclusive deliberation among diverse interests. Citizen assemblies are a form of deliberative democracy in which a group of citizens are brought together to discuss and make recommendations on a particular issue or set of issues. These assemblies can be an important tool for promoting democratic participation and addressing the democratic deficit that can arise from neoliberal development.

Bearing this in mind, we used the space of the Serbian Pavilion at the Prague Quadrennial to create space for democracy - literally. The departure point for relearning democracy and participation in public debate was the burning issue of housing affordability, since the current housing crisis ranges

from Dublin to Athens, from Berlin and Riga. The growing unaffordability of housing is evidently a global trend, and where we come from, it's becoming one of the primary struggles. In Serbia, the latest data shows that some 80% of the population should in fact fall under the category of some form of supported housing. When we refer to Europe, the latest data demonstrate that more than 80 million people are overburdened by housing costs. Land and real estate prices are skyrocketing in growing cities, while homelessness and displacement of all kinds is an increasingly common phenomenon. We all understand that housing is being treated as a commodity instead of as a basic human right. We are also aware that this topic requires a multifaceted and comprehensive approach that addresses the root causes of this unaffordability; however, on this occasion without immense ambition, we wish to encourage deliberation on this issue and try to provide a space for imagination and engagement. Collective imagination requires shared space, and our intervention is based on the belief that the cornerstone of solidary and a democratic community lies within spaces in which citizens communicate, interact, create social bonds and discuss.









DAY 6
JUNE 13 CREATING THE SPACE FOR DEMOCRACY

IVA ČUKIĆ from the Ministry of space

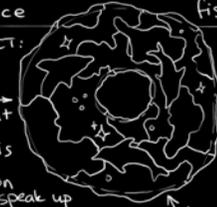
Smell of the day:
fishoil

15:00

Q: About Ministry of Space & democratic deficits in cities

I: About the artefact & the "session" its from → on use of humour in fights for whats right
THE BELGRADE WATERFRONT - introductions & all the consequences of the disaster it is whats presented as prosperity?
there is no space for information/conversation
labeling of groups & individuals who stand/speak up
PEOPLE KNOW WHAT THEY KNOW
the right & courage to speak: whos city? our city!

ARTEFACT:



8a
brick

III MAYΦ
(a floaty)

MAIN ISSUE: HOUSING PRICES - EXCLUSIVITY - EXISTENTIAL RIGHTS?

// THE GAME: SIMULATION OF A DEBATE

15:32 A - loves luxury & security but supports the "thing" bc. has both class & understanding
V - bought everything else already, proposes to move 'poor people' elsewhere so his (this) investment doesnt lose value
A - I want them here so I look better in the public eye - flirt with the poor to prevent an uprising
A - Lets ignore bad aspects of gentrification
B - this is the city I grew up in!
A - explains the roles to people in them & adds why hes the only one whos right
V - suggests a compromise
P - you are all corrupted & urbanistically illiterate & also nobody understands me
A - ok we wont vote for you anymore do it because we (I) benefit! (threat/bribe?)
* - this is all fake (@P), all future inhabitants are probably presidents cousins!
* - I wouldnt share their way of life, I dislike them and it!
I would like a view (good conditions), but somewhere else
P - we can find another lady (@*) who will comply, so, comply!
A - has to leave for a fancy lunch, his assistant will email everyone the rest of what he had to say

city wants to build a few social housing objects in a luxurious district in centers everyone has something to lose or gain if it happens so everyone has something to say about it - lets take on some roles and see how it rolls!
A - future inhabitant
B - movement representative
P - urban planner (city rep)
V - investor
A - current inhabitant
* - socially excluded groups representatives

16:00 rakija break, music & talks

16:25 intro again, brief explanation & switching the roles (new people came)

16:35 V - cost of living should stay the same or go up, materials (building) are expensive & I invested a lot - quality of life should remain
A - you can build hg social housing & keep hg lifestyle
A - worked hard to earn my place here, they shouldnt get shortcuts in life - nobody gave me any of this for little to nothing
A - I want my kids in a normal neighbourhood anyway!
B - you can keep your flat, but you dont own the city (district)
V - money from this project (if it stays highly profitable) could one day help you settle somewhere else (@A**)
16:40 P - this is way too many emotions & personal stuff - city planning has rules that have nothing to do with any of you or your wants
A - there werent these plans when we bought our apartments
V - I just want whats best for my investment :c
* - I just want whats best for my children >:c
B - we should remember the "fighting rules"
A - @* I dont want to look at your problems & cheap clothes while I walk my dog
V - I included best architects & designers & dont want it ruined
A - just want to live decently, adapt the plans but do the thing
B - we want representatives from all excluded groups to speak
P - we want to breach the social gap
A - how do you plan to accomodate all the "special needs people"
P - were taking care of it
V - maybe we can make some kind of experiment first?
* - maybe someone could talk to all potential inhabitants?
A - are we really supposed to mix? Im moving!
V - nope we will move them somewhere else. can we (@P)
P - nope we have plans for all other land, everywhere!
A - I'll pay you (*A) to not ruin my view (charity")

16:50 I explains how these fake debates can be useful as prep for the real ones & how & when Ministry of space used them

17:00 K R A J
" some more talking & rakija



ARTIFACT

Compass on the Pillow

A navigational instrument that shows the direction of daydreaming.

SCENT OF THE DAY

Lavander

(material of extraction: lavender leaf)

Lavender is often used to preserve and freshen clothes and bedding, protect against moths and night butterflies, and as a therapeutic and calming agent for humans, as it improves sleep and promotes a meditative state.

DAYDREAMERS' TAKEOVER

Gentle dreamversation

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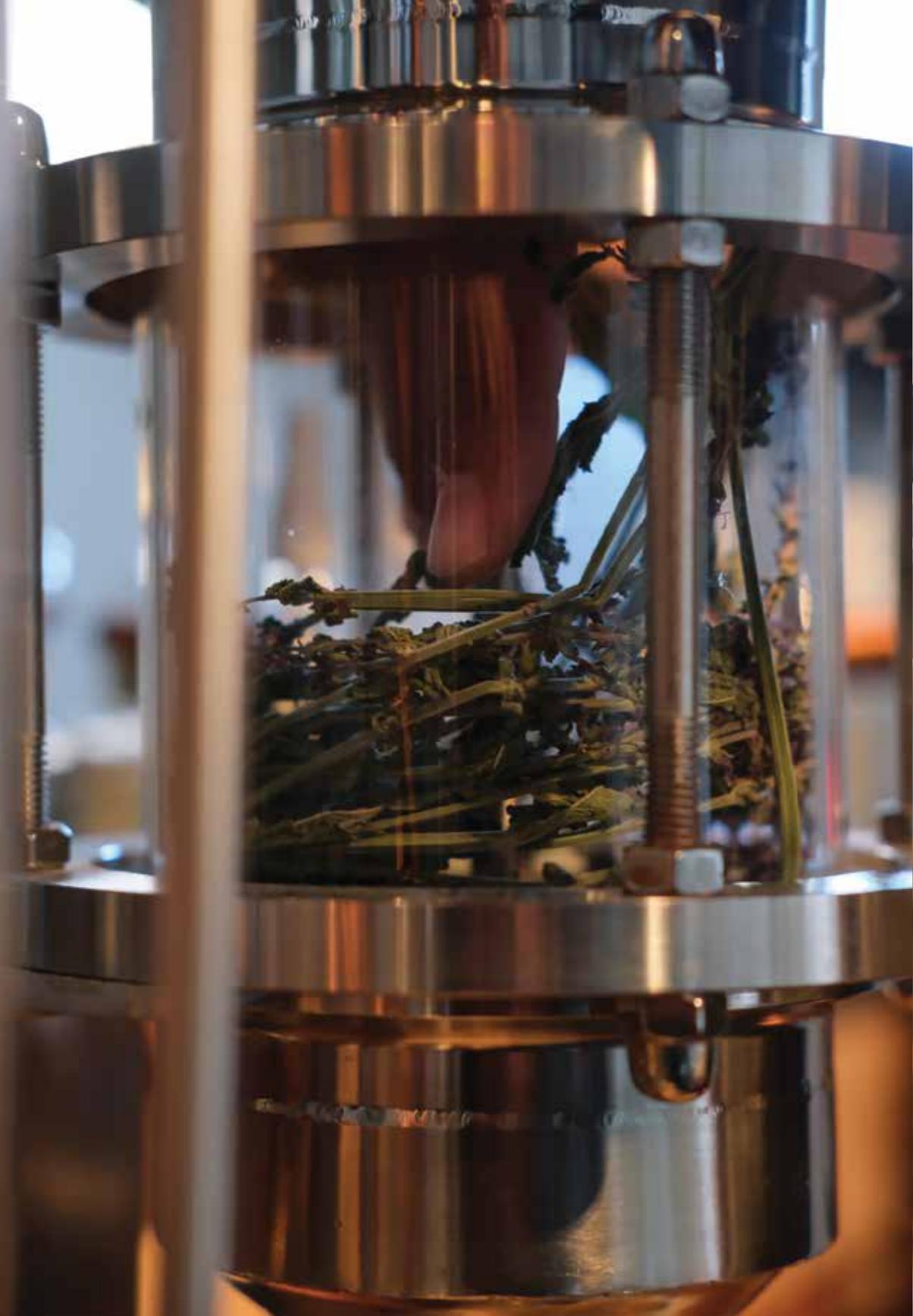
113

The student selection's piece at this year's Prague Quadrennial was conceived as a kind of *ephemeral, spatial-temporal system*, a mechanism established for this occasion, whose internal dynamics and narrative built over time were inextricably linked to the market space. Towards the end of the multi-day performance process, some of the students moved to the national pavilion, where they discussed the importance of sleep – as honest, raw and intimate material – and touched upon the challenging issues of its corporeality, layering and spatiality. The tripartite structure of the piece was retained within its micro-displacement, which preserved the originally proposed dramaturgical pattern.

In the first part of the national pavilion takeover, student-dreamers asked the question about the dream ranges within themselves and the audience; is it a place that can be visited, or even left? If not, where within our body does it stay; and if it does stay, in what form do we preserve it and give it to others?

In the second part, the visitors of the national pavilion were invited – with thoughts about the importance of dreaming and daydreaming shared just before – to get into research. A map with marked visitors' dreams was brought from the student pavilion, and with it cards with dream transcripts, marked with associated symbols and photos. The audience went to find dreams, watch them and experience them. In the third part, they were back to share their experience.

The subject which marked the piece of the student selection is clear and insists that dreaming also has a direction, that it is almost always found outside the body, and as such – aside from the collective indulgence in deliberation – it calls for the establishment of small personal methodologies and mythologies. The new environment had its own atmosphere and its own laws, which was why at the end of the day the dreamers in the national pavilion invited visitors to visit, touch and see their initial starting point: the student pavilion at the coordinates 50.0991479, 14.4445706.







DAY 7
JUNE 14

SCEN HIGHJACK

DAYDREAMING

Smell of the day:
LAVENDER
(helps you sleep)

15:00

INTRODUCTIONS & CONGRATS*

a series of questions for & by both the students & the audience

WHY DO YOU (OR DONT) ENJOY DREAMING?

- I get to experience a new reality each time
- does this reality form our dreams, or the other way around?

WHAT DO YOU DO WITH THAT DREAM WHEN YOU WAKE UP?

- I quickly explain it to myself in a voice message
- I write it down, and sketch if I can, I have a dream journal

CAN DREAMS INSPIRE ART?

- my dreams have no sound, but I feel them deeply, so I try to create their sounds when awake
- they, in a way, are art
- sometimes are as hard to explain to others as art is

IS IT IMPORTANT TO DO SOMETHING WITH THOSE DREAMS?

- a feeling from a dream is sometimes hard to share and even if shared, it cant always be understood
- daydreaming can be dangerous

LET'S TALK ABOUT THE PROJECT:

we are daydreaming with our eyes open, gently we understand our responsibility our dreams always stay around, they are here with us as we speak // this project & this moment - its a dream come true everything here is different, like another world one that we dreamt out into existence



IS THE UNPREDICTABILITY OF DREAMS SCARY?

- there is space for potential & growth in uncertainty we can do something with things that havent ended

PHYSICAL SPACE HAS POTENTIAL, AS DOES THE ONE IN DREAMS

- they coexist & maybe make more sense together than apart

ABOUT THE PROCESS BEHIND THE PROJECT

people, workshops, tasks & thoughts, sharing & caring costumes - wets - how and why do we have them? on the role of a "dreamer" & shapeshifting into one uniform means responsibility, we take this seriously! daydreamers have to take care of themselves as well as others and to be ready for adventures!

coordinate 00:00 HAS THE MOST POTENTIAL

and thats how we see our base, the chair from which all the dreams are recorded, landed, and the place where we always return - we created somewhere safe & comfy & we build on from there

WHERE DO YOU FEEL YOUR DREAMS? WHERE DO YOU KEEP THEM?

head / stomach / chest / shoulders (the mean ones)
dreams can be kept in our legs

DO YOU LOOK AT THE WORLD DIFFERENTLY? WITH MORE CARE?

finding meaning in a layer on top of the mundane world artists reshape the world, its their, our, duty

- I dont dream, I daydream both during the day & night what does it even mean to be a daydreamer?
isnt that just a dreamer, during the day?

do we need to conclude this? no?

a task for everyone present:

1. pick a symbol
2. find it on a map
3. go look around, find it
4. come to the student section pavilion at 17:30

* our students got an award yesterday, at the ceremony thing:
MOST IMAGINATIVE CONCEPT IN THE STUDENT EXHIBITION

Congratulations you!



ARTIFACT**Bride's veil**

A veil made of sketches, drawings and notes that did not lead to artistic production.

SCENT OF THE DAY**Rosemary**

(material of extraction: a drawing on paper and sprigs of rosemary)

Rosemary sprigs are used to decorate wedding guests, bouquets, and the bride and groom, it is believed that rosemary repels evil spirits, protects against misfortune and brings blessings to the couple, and the inclusion of rosemary in the wedding ceremony is considered a way to ensure a happy and successful marriage, in this case between the artist and art.

FAUST'S LAMENT

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Michaud's question – *How to travel and not become a tourist?* – could be easily reformulated into: How to work and not become a capitalist? Or even further: How to be an artist and not sell your soul?

The need to experience our artistic work in correlation with inspiration, gift, social relevance and the concepts we use to authentically, or self-deceptively, justify our actions, is shattered into pieces once we are met with the logic of production and market, within which our work is so often defined by a price, so we ourselves existentially begin to look at it through figures.

However, is it possible to do otherwise in a society that, in its patriarchal-traditional version, starts the wedding with the act of

purchasing the bride, while in the neoliberal system it sells its rivers and air?

Faust's lament is a performance by two artists who bring their works in the form of notebooks, texts, sketches, and photos, and use them to make a veil. The very act of making a veil is a space for dialogue with the audience, a confession about successes and disappointments, about prices and unpaid work, about diligence and precarity...

Perhaps even more so than for talking, the act of making a veil is a space for singing. A place to sing long and loud, to sing until one has lost one's voice, to sing so that the only thing left ringing in the empty space with the manufactured veil is the question: Who are we marrying when we marry art?









DAY &
JUNE 15
ANDREJA RONDVIĆ
& MIRKO RADONJIĆ

FAUSTS ELEGY

whom we marry when we marry art?

Smell
of the day:
ROSEMARY

15:06

q: briefly explains the moonshine piano
& introduces today's guests:
a classical painter & a theatre director
& a scene designer & performer

so what is the medium of today? and what the topic?
M&A: there is a serious disbalance between time, money and
effort in our industry & fields,
is it about deadlines or freedom?
is it still art if its treated like this?
is it still art if its left aside?

//brought their paper architecture, underpaid and/or
underappreciated projects, sketches that never saw the sun
and are going to commit to them →
its not so much about the frustration or what we do
to deal with the pressure
its because what we do/did, what we do/did wholeheartedly
and it and we deserve that something happens
that something becomes -

WORKSHOP 15:12

- using all the previously mentioned papers
& wood glue, A3M & the audience are expanding
the artefact
adding layers, weight & meaning
and preparing for a ceremony that will follow

can I add my own sketch?

I think that most of us here have similar
problems and feelings about them
can I write down something now?
and add it into the veil?

Its something I:
cant face / have to let go /
need to find my peace about
// being destructive is also okay!

"imperfections came together perfectly"

P A U Z A Z A R A K I J U

PERFORMANCE - A WEDDING 16:15

"Ja sam stari svat"
vodim te do kipa i nosim
zastavu sa likom marka
miljanova -q

And they walked all over
the market, and the bride(A) sang
her song while the veil
dragged behind
her



16.06.

**Novo kulturno naselje
(Siniša Tucić, Marko Jozić and
Marko Draško)**



ARTIFACT

Landline telephone

Multiple award-winning Yugoslav design classic: the Iskra ETA-86 telephone, a common detail in the apartments in Novo naselje from the beginning of the 1980s.

SCENT OF THE DAY

Tea tree

(material of extraction: wall barley)

Wall barley is an invasive, odorless weed, but has symbolically marked the childhood of one of the guests. As a substitute scent, we used tea tree, which is the complete opposite in terms of medicinal and fragrant effects compared to wall barley.

DISPERSIVE SCENES

The workshop titled “Dispersive Scenes” was held by the Novo kulturno naselje organization on June 16th, 2023, as a part of the “Moonshine piano” project at the Serbian pavilion at the 15th Prague Quadrennial. The main starting point of the workshop was the fact that there is no infrastructure for the development and presentation of cultural and artistic programs in the residential areas on the outskirts of the city.

In the modern world, on the outskirts of cities there are residential blocks, known as suburban areas, where many inhabitants live without a proper cultural offer. Often, entire settlements are turned into so-called dormitories, where people live, but do not communicate with each other. Interrupted or non-established communication in local communities, conditioned by the new ways of urban life (grouping of people in settlements – dormitories, due to the zonal breakdown of the city space into work-industrial, market-cultural, recreational and residential parts), tries to re-establish itself through various forms of animation activities, which are based on the creation of a neighbourhood group as a prerequisite for further action. Out of one such group was born the organization *Novo kulturno naselje* (established in 2014), which in a very short time positioned itself among European organizations dealing with civic participation in culture, informal education, and artistic production.

With the development of modern theatre in the 20th century, under the influence of contemporary approaches to theatre, new forms of stage performance in front of the audience emerged. In the absence of adequate infrastructure (theatres, cinema halls, gallery spaces, concert halls, etc.), it is necessary to find new approaches in organizing cultural events in urban residential areas. According to Peter Brook, the ramp between

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the audience and stage performers in the 20th century disappeared which created preconditions for new forms of participation in culture. Since its foundation, the *Novo kulturno naselje* organization has worked to involve members of different generations in the process of organizing various cultural and artistic projects.

In the first part, the participants of the workshop dealt with the mapping of visible and invisible groupings in the public space, as well as discovering the needs of the population living in the imagined residential area. Then, they considered different approaches to each of the communities in order to establish a relationship with different groups of the population: children of preschool and primary school age, teenagers, middle-aged people, retired persons, socially disadvantaged people, people with different types of disabilities, and single mothers. As initial artifacts that would start the discussion, we brought a landline telephone from the eighties, a jar of ajvar produced in a neighbourhood action, and a wooden birdhouse – also created in one of the neighbour’s artistic interventions. The participants of the workshop agreed that interdependence, communication and cooperation of different groups is inevitable and necessary in every residential urban area.

The joint imagination of the workshop participants was based on the usability of residential and inter-block space and on fulfilling the needs of citizens for better use of public space and better organization of spare time. During the workshop, the conclusion that was repeatedly reached was that “surpluses” were an advantage and a chance for all members of the community to get involved in the joint creation and design of cultural events through permanent education, and that the environment – gardens, green areas next to buildings, parking, common facilities in residential buildings – can be turned into new scenic spaces. The lack of infrastructure can be compensated for by the creation of cultural content that can be presented in open public spaces, spaces rented by local entrepreneurs, existing spaces of various public institutions, and even in private apartments, where we reach the postmodern dispersion of the scene.

Residential neighbourhoods, urban zones in cities in the 21st century, are spaces that cultural policy makers have to take into account. Numerous poetic approaches to art, inventive solutions that the 20th century gave birth to, as a period of modernity and avant-garde, can be implemented once again in the creation of events in certain urban communities, in order to compensate for the lack of much-needed, but currently non-existent, infrastructure.









DAY 9
JUNE 16

Siniša Tucić
Marko Jozić
Marko Draško

DISPERSIVE SCENES

→ NOVO KULTURNO NASELJE

Smell of the day:
ПОПИНО ПРАСЕ

Dealing with spatial surplus at the urban periphery 101

15:00 (no mic)
Q: Introductions of NKN delegation & context - Novi Sad & culture situation
method of discovering scenes introduces the artefacts
→ on establishing NKN - brief history
1. citizens & all the groups - community
2. forms of art that can be included
3. education & culture exchange

// I need to go faster this is boring
what programs do we want to create?
and what do people want to see about the festivals (movies & theatre)
CULTURAL CENTER DOESN'T NEED A CULTURAL CENTER!!
IN ORDER TO EXIST & FUNCTION
projects: moving in (performance & installation)
art kvart - start!
NKN movie production (professionals & amateurs)
charity work & inclusive programs & books



ARTEFACT no1
70s phone from a pizza place "Alo" where this all began - we knew each others numbers & would meet & rant & then we just started doing things

WORKSHOP ~
what happens in urban spaces, between the buildings?
how are communities built at periphery?
what do those communities need in order to be active?
what is public space, what is space for the public?
Keywords for imaginary cultural center?

PASSION / COMPASSION / INCLUSIVITY / VALUE / AGRICULTURE / EFFORT
and groups of people we are trying to connect?

CHILDREN / PARENTS / DANCERS / CHESS PLAYERS / DRINKERS & EATERS
how do we turn this into something?
how do we get in touch? connect & engage?
who brings & attracts who?
ways of communication?

STATIONARY PHONE / PHONE BOOTH / CELLPHONE / INTERNET
networking / happenings / Promotions

THE AJVAR THING
process, event, product, community
what do we need to make a few jars?
peppers / recipe / a cook? / jars / fire? = papers
what do we need permits for?
how can ajvar connect people?
- about the event that this jar was made at



ARTEFACT no2
ajvar they made with help from kids with disabilities & shared with those in need

BIRDHOUSE
wood / materials / tools / crafty people
we also need trees, and birds man
"restarting" nature, getting people outside

STRATEGIES FOR STUFF
what can we do in urban space?
what can we create?
by connecting people

NGO - non government org.
what do we have → how can we use it?
a 15m² garage only needs some art in order to become a gallery.

HAVE SOME RAKVA & AJVAR, & GO HOME & TRY ALL THIS!
K R A J



ARTEFACT no3
a birdhouse (one of many) that placed the community in a birch park, where they still meet

// I just remembered my dad's stationary phone number
It really took me back! I feel like a kid now :-)

020 / 280 - 518

021 / 395 - 010

011 / 551468

0230 25799 (so other people wrote ones they remembered)



ARTIFACT

Coffin keychain

Promotional material of the funeral company "Drnda", specialized in transporting deceased gastarbeiters to their homeland.

SCENT OF THE DAY

Myrrh

(material of extraction: earth in a brandy glass)

A type of resin and an ingredient in the Old Testament recipe for incense. Incense and earth as a metaphor for a funeral as an event.

DEATH ERECTION

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Our artifact is a key chain belonging to the local mortician Drnda from Požarevac, who, among other things, brings deceased *gastarbeiters* from all over Europe to their final resting place. The aforementioned key chain, probably intended as promotional material for the undertaker, is in the shape of a coffin whose lid can be moved, so that the erect penis of the deceased, whose skeleton is outlined at the bottom of the coffin, can then fly out of the coffin. We explored the visitors' different interpretations of the artifact. What kind of message is symbolized by the erected penis of a dead person, and how do they interpret it in light of the moment in which we live and in which the civilization on the planet Earth is currently located? What did the inventor mean by that? Who is in the coffin? Why does the coffin have to be opened for the penis to move? What about the penis when the coffin is closed?

Before they touched the coffin and the dead man's penis, we gave them Šaponja's "spirit", which they used to disinfect their hands, because, after all, they are touching a dead person. The spirit itself comes from a home distillate. It's the so-called first fraction, which is obtained during the fractional distillation during the production of grape rakija,

and is not mixed with the central fraction, the "heart" of the rakija, because it is contaminated with methyl alcohol, aldehydes and undesirable ingredients. Šaponja kept it without any particular reason; in the past it was used to bring down a fever and wash windows. Since it has a high concentration of alcohol, it was used familiarly for disinfection at the start of the COVID pandemic when there was not enough industrial grade alcohol. We asked all the people present to smell it, after spraying the distillate it on their hands, and to say what that smell reminded them of. The event was interesting and fun for us; it opened up a philosophical discussion about motivation, instincts, love, life and death. The visitors' answers were mostly witty and funny (although there were also those who did not let their imagination run wild but recounted what they saw). Given that Šaponja's homemade rakija, originally intended for the repose of the soul, was also being consumed the entire time, as the bottle grew emptier, inhibitions lowered, excitement grew, lucid ideas were popping up all over the place, and they had to be written down. All this leads us to the conclusion: we should have brought more rakija to reveal the meaning of the artifact!









DAY 10
JUNE 17
MARKA ŽVAKA
DUŠAN ŠAPONJA
DUŠAN ČAVIĆ

DEATH ERECTION

Smell of the day:
T A M J A N

Leaving the comfort zone, coffin perspectives (NSFW) (incense)

15:00

Q: Introductions & an explanation - guests & the pavilion
We'll start with the artefact & end up somewhere
B: the audience can explain the artefact:

WHAT IS THE MESSAGE?

- fuck you death?
- we are not completely alive, but our dicks are
- What motivates dead people?
- What makes us hard? - still fighting?
- play with your thing
- horniness never dies!
- // serving & spilling some rakija - "grapa"

HEK MY JE ŽEMBA JAKA

- what are some dramatic funeral rituals?*
- eating at the grave & leaving some food/cigarettes for the dead, and spilling some alcohol on the ground
- D²: netherlands story & sleeping on a gas station next to the dead guy

Q: Media landscape and how it changed?

D²: we left national TV stations, internet is where its at
explains the concept of marka žvaka
example: yesterday we interviewed a gay prostitute
we heard interesting stories about (not as bad as it sounds)
rarely in front of the camera, lots of improv
and first takes - raw journalism
TV stations dont like the real world, we do
people who watch us often recommend people & topics

- bread touching 20ish years ago
- you lose the story trying to stage it:
- do you want coffee? - no, were starting rn!
- we edit things minimally in postproduction

WHAT MAKES OUR COFFINS OPEN?

- when are we open to people?
- the business happening behind the curtains
- Q: explains the smell & its use in rituals
- D²: can we try them all & make a mess?
- some more rituals: N A R I K A Ž E -
- women who dramatically cry at funerals & funeral photo albums
- D²: about Ostrog & local "gigs", markets a TV on a grave ??!

WHAT DO YOU PUT IN / ON THE GRAVES?

- everything! like pyramids - a collection a custom of ruining flowers to keep them from being stolen and resold
- grave obsessions, visits, dates
- famous graves, i just visited Kafka

SATISFACTION

- D²: exposing something & it gets resolved
- its my wife, and my son
- sympathy on the street, random smiles
- sympathy for the dead

Is it motivation? does it push you forward
Borders of sarcasm
we should push on, everyone is already edgy
escapism?

what does "KURČENJE" mean?

- showing off? tolerance vs responsibility
- the passion of a conflict
- passion is why we do it all
- my friends dad ~80yo went to check his prostate & said he still has sex
- Nobody mentioned Freud - thats a shame, he goes hard.

everyone was pretty drunk at this point, so we called it a day - and had some more to drink

K R A J



WHAT IS THE MESSAGE? (2)

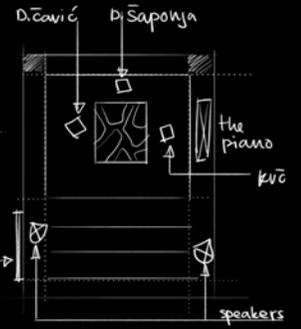
- is it a medical condition
- or is it a metaphor
- its a fuck you from beyond
- coffin/black box - it opens?
- just a fuck you
- or an invite to his place?
- death is the only secure business
- six feet deep? in what?
- I opened it & heard thunder & it made me feel good!

CURIOSITY KILLED THE CAT BUT SATISFACTION BROUGHT HER BACK

- I died but I still work
- sexuality is eternity
- bones & a boner
- I dont want to know
- // lma još rakije? Naravno! Daj!!!

LUST FOR LIFE

- Its a joke
- A nu kypri me mo ce jow!
- penis cant fit, box 2 small
- reaching for the top
- staying true
- no compromise
- a hard projection of life on death



* what puts the fun in funeral?



SCENT AS A MEANS OF SCENE DESIGN

AND AN EXPERIENCE*

* — The research for this text was supported by the Ministry of Education, Science and Technological Development through the project number 451-03-68/2022-14/ 200156 "Innovative scientific and artistic research from the field of activity of Faculty of Technical Sciences"

Scents have different properties, they (de) stimulate certain actions, moods, affective and cognitive phenomena in people. They belong to the domain of imagination, and can manifest as authentic experiences or atmospheres. Fragrant visions, individual and collective olfactory memories, can be presented with means of scene design. The scent can be a scene "tool", on par with light, sound, tactile and other means of stimulation. And depending on the concept, the space and the intent of the creator of the piece, the scent can be either a prominent, or a supplementary means of expression with all its qualities and features.

The scent is, therefore, a potent means of staging, and in the piece of *Moonshine Piano* it is active as one of the main "ingredients" of the scene design. Considering its characteristics and just how easily it can dominate, a scent must be treated carefully, used only for the purpose of the concept, and not as competition. The scent or fragrance is a synchronized means in relation to the program concept of the ten working days of Serbia's Exhibition of Countries and Regions at the *Prague Quadrennial 2023*. In the presence of immersive and other advanced technologies, in order for this gesture of identification of the scent with the piece as a whole to be authentic and intriguing, and especially in the context of the topic *RARE, PQ23*, it is necessary for the scent to be presented as an event. When the fragrance is thoughtfully presented in the space and considered as an activation, a stimulation of the memory of the "collective", or as we called it, the "collective nose", then it belongs to the domain of scene design. The scent itself cannot be art or a means of scene design if it is used outside the spatial context, the pre-planned dramaturgy of the event, and in the absence of a common encounter. And in contrast to spontaneous, ambient scents, we could

approach the fragrance from the perspective of a designer, making use of its immersive character. If we are talking about theatrical practice, such an articulated or directed fragrance could be a part of the director's, or scenographer's, or even costume-designer's solution. In the case of *Moonshine Piano*, a non-theatre practice, joint creative decisions were made by production team members A. Dinulović and Z. Erdeljan, together with the curator M. Kuč regarding the design of the fragrances. The team that took care of the distillation and emanation of scents in the pavilion were members of the technical team led by the pavilion protocolist Nađa Vukorep (the role was named by the curator).

The laboratory of scents consisted of the following elements:

- 1 — Test tubes and bottles, in which the fragrances of each day were stored, as a means of archiving the scent of the day;
- 2 — Spray bottle – disperser, also with the scent of the day, which was a means of communication – the scent was applied to the visitors' skin and into the air, around the pavilion, and in its space;
- 3 — Distiller – a mechanism that extracts the fragrance, made of a whisky pot style, a lyne arm, external herbs basket – a capsule, a canister of water, and a tube heat exchanger - condenser;
- 4 — A piano shell in which all elements are implemented.

Every day, the team would mark the produced liquid fragrance and put it on display in a bottle on top of the piano. This act was a kind of documenting of the narrative that was directly taking place in the pavilion. If you did not have the opportunity to be present in the pavilion during some days

of the festival (or at the PQ in general), you could see and smell what happened each day, from the opening to the closing of the Serbian pavilion. The rest of the liquid from the cauldron was poured out into the sewer system every morning, and this was also, in a way, part of the performance. When we think of how yesterday that scent was an artifact, evidence of an artistic-collective act, and that it is already being poured down into the sewers today, it feels bizarre. The question is what do we do with the piece after its premiere? Fortunately, the collection of fragrances, like a “Pantone” fragrance catalogue from Prague, has been preserved and can be used for reinterpretations of the events and the atmosphere from the pavilion in Prague, thought out so that not everything goes “down the drain”.

The relationship to the scent is a part of the identity of both the individual and the community, family, city and nation, and we referred to the collective memories related to the scent as the “collective nose”. The representative in the context of the collective nose was Iva Ćukić from the Ministry of Space collective. It was the only day, in the entirety of Serbia’s performance, that had an unpleasant smell. The odour of stale fish oil emanated from the bottle, to which many put their noses, while some even applied it to their skin as perfume. The object of fragrance extraction that was placed in the distiller’s capsule was a granite cube, as a question of whose piece of cobblestone it is, that is, to whom the scent, or stench belongs.

Scent is an individual decision about who we want to be in a relationship with and in whose presence, what scent inhibits that desire, which perfumes we put on our skin and use to maintain the hygiene of the house, what we eat, where we like to spend time or the smell that forces us to leave a space.

Such personal decisions build our relationships with people and places. The scent is thus an associative “bridge” between the audience from the back rows of the auditorium and the events on the stage, but also for everyone else in the auditorium, the scent is a “convincer” that what they see is reality. Thus, during Milica Vučković’s guest appearance, the fragrance of pine represented the archetype of a synthetic scent in a car – a scented Christmas tree as a freshener, that is, the space we share with someone who takes “the wheel”. On the day when guest Selena Orb held a sewing workshop, the object of extraction was a piece of a theatre shoe, and the scent of *sandaline*¹ was an allusion to the area of the theatre workshop, which on that day the pavilion really was. In a further association, the fragrance of sandal was reminiscent of shoe glue.

However, in addition to its role in evoking memories and building atmosphere, the scents in the pavilion were a means of communication and documentation. You could often hear members of the production informing foreign guests: “In the context of our country, this scent...”. Two fragrances were of symbolic nature in the performance, they were scents that belong to the tradition of our people. The first was the fragrance of rosemary in the working day of the pavilion when the artistic act of marriage between the artist and the art took place. Rosemary on the lapel in the ceremony and reception during the wedding celebration ensures a happy and successful marriage and is a symbol believed to protect against evil spirits. The second fragrance was the symbolic scent of pear, which is an ingredient in making and drinking rakija before, during and after celebrations of important dates,

¹ – A type of glue used in shoemaking; it smells of sandalwood.



such as the opening of the pavilion, but also less important, or spontaneous occasions. On some days, the scents were a channel for laughter, or a means of comedy. Although the character of the event was international, some scents were established as universal, especially if the fragrance sample coincided with the association the visitors to the pavilion had. It was also comical when incompatible things were combined in the distiller. Like, for example, the scent of myrrh and earth in a brandy glass. The ingredient of the Old Testament recipe for incense, which was used in Jewish religious services, is myrrh resin; a scent we extracted on the day of *Marka Žvaka's* guest appearance. This scent is a symbolic representation of mortality and at the same time an incense purification of the pavilion, along with the smell of rakija that was specially served that day. In this manner, homage was paid to the work of the undertaker *Drnda*. An example of combining the incompatible was the aromatic sweet scent of the myrtle flower that we extracted from the *Playmobil* figure of a knight belonging to the guest Ivan Medenica. Visitors often could not guess or determine what part of the scent was just a theatrical illusion and what was not.

By connecting the fragrance to the artifact, the guest and the theme, that is, the piece, a new dimension of performance and a parameter of new knowledge was obtained. An example of this would be the connection of the smell of coffee, which symbolizes

waking up and a reason for conversation, to a podcast, in this case *Agelast*, which is a dialogic medium. On the other hand, we store lavender in bags, in closets, near the wardrobe, in pillowcases, mixed with water it serves as detergent, and use it to freshen bed linen. It protects us from moths, night butterflies, with its molecules it repels these night bugs, while having the opposite effect on humans; it has a therapeutic effect, it calms us down, enables good sleep, and has a meditative effect. This symbolic and therapeutic meaning of the fragrance of lavender served for the day when the members of the student section *Dreamers* were guests in the national pavilion.

The scent can bridge the absence of visitors at an event, if it were to be extracted and then exhibited. It enables the visitor to experience something that happened outside of their presence. It bridges the gap of what we are physically unable to represent, it can be a very consistent substitute. It is a document that something had happened and the possibility to reinterpret the piece some other time in another space. In the piece *Moonshine Piano*, scent is one of the relevant scenic and dramaturgical means. The audience and participants who “disinfected” their hands with the fragrance, seem to have contributed to identifying this home of different narratives and scents as a generator of gathering and togetherness, for which the prize was awarded.

A SUCCESSFUL PERFORMANCE AT THE PQ...

BUT WHAT AFTER PRAGUE?

We started the planning and preparation of Serbia's performance at the Prague Quadrennial in 2023 a long time ago, two years before leaving for the Czech Republic, with the clear goal of thoroughly approaching all production issues for which we did not have the time, nor capacity in our previous performances at the PQ. The production team, experienced from working on previous projects, in particular Serbia's performance at the same event in 2019, established the "second life" of Serbia's exhibitions in Prague as one of the main topics, in a clear and direct question: "What after Prague?"

This question leans on topics that we see as most relevant in the field of technical production of space in scene and visual arts, and which we consider to be key in teaching at the Scene Architecture, Technique and Design studies at the Faculty of Technical Sciences in Novi Sad. Observing the field of production through the prism of scene design means thinking about the expanded area of activity of this field, and not exclusively about the processes of production and realization of a particular event. In this sense, we try to view technical production as a creative discipline, complementary to the area of design, as one of the processes that form the field of scene design. Technical production thus expands its scope and penetrates parallel flows, influencing and participating in the work on the concept of space, architecture and design. One of the currently leading topics concerns post-production, the "new life" or "death" of the scene space after the initial presentation.

Since the entire production of Serbia's performance was realized within the Centre for Scene Design, Architecture and Technology – SCEN, through the direct work of a team of teachers and a group of students from the aforementioned department, we decided to

use the piece at the Prague Quadrennial as a kind of testing ground for ideas coming from classes.

At first glance, this topic may appear to be exclusively production-related, primarily in relation to recycling, or the efficient use of materials, techniques, etc. However, after this prominently present production-ecological issue ("What will we do with the material?"), we very quickly arrive at questions that are of essential importance in regards to artistic work. These questions become even more important when it comes to a two-year process all for an exhibit at a festival that lasts for only ten days. What about the work process?; What about the artistic value of the exhibition?; What about the technical value of the exhibition?; What about the team of people who worked on it?; What about the artistic artifacts created in that process?... And finally, perhaps the most important question: "What about the program that took place in Prague?"

Although the desire to do so was present long before the PQ Serbia open call was announced and the subsequent selection of the curator of the installations for Serbia's performance was revealed, it was only with the arrival of Miodrag Kuč as the curator of the Exhibition of Countries and Regions that it was made possible to examine the practical aspects of "pre-cycling", as well as the answers to the above questions in the context of the selected piece *Moonshine Piano*. The concept of "pre-cycling" in the production sense refers to the pre-conceived post-production of the piece i.e., the establishment of a "second life", or the "death" of the piece in the initial concept, and not dealing with this topic after the performance of the piece or after receiving an award. Adhering to this principle, through a long work process, the production team, together with the curator,

worked on the further development of the idea of continuing the life of the exhibition after returning from Prague. The following layers of post-production of space were established and defined: environmental, artistic, technical, spatial, locational (place of work), program and personnel.

The common idea was established very quickly, and it meant that each of the mentioned production or creative levels should be designed, elaborated and realized, so that the *Moonshine Piano* would essentially continue its life even after its ten days in Prague are over. This idea also established the principle of work within the Exhibition of Countries and Regions of Serbia at the Prague Quadrennial – collaborative work and the formation of a creative team, which in the narrow sense consisted of the curator and the production team, while the wider composition often included the technical team and other collaborators on the project. This setting of the piece greatly influenced the design of the spatial setting of the pavilion, and I would like to emphasize the desire of both the curator and all members of the production team to engage in a type of experiment. This process meant opening the doors (often ones that are exclusively closed) of artistic work to everyone who was interested in participating, which resulted in a level of trust developing between different roles/teams in the work process – artistic and production ones.

We applied the established levels of post-production procedures to the piece *Moonshine Piano* in the design and production process, constantly reviewing our own ideas throughout the entire process, concluding with the days of the festival in Prague.

Considering the starting point in this line of reasoning, the ecological level was not a

problem, scaffolding was used as the basic element of the pavilion's construction i.e., its modular elements, which can be assembled in different variants, used for different purposes and whose lifespan is not short, while aluminium itself as the material does not corrode or disintegrate and, like any metal, is one of the main eco-materials.

During the installation of the piece *Moonshine Piano*, the question arose whether an artwork could/should be recycled. This key question had a layer added to it during the conversation, first informal, and later on the panel *Afterlife – Where Do Exhibitions Go After They Die?*¹, with our friend and colleague Sven Jonke – if possible, is it right to recycle an artwork into something else? In this sense, the (p)recycling of *Moonshine Piano* was set in two iterations. After the installation in Prague, the piece is intended to recycle itself, through a one-year program of presenting the Prague performances throughout Serbia and the region. After that, bearing in mind that the very concept of the exhibition defines it as having form and character that are infinite in space and time, the piece, by reusing the spatial setting from Prague, would be transformed into a new scene infrastructure that would generate the emergence of new events.

When we talk about the spatial experience of the display in Prague and its transfer to new contexts, we have to return to the curator's primary idea, which is to conceive a display that represents a "machine for creating events". In this sense, the space of the pavilion is only a frame and can be transformed and adapted to the event that will take place inside of it. The space is conceived as the

1 – The panel was conducted as a part of the *PQ Talks Program*; the speakers were: Andrija Dinulović (moderator), Sven Jonke, Miodrag Kuč, Jovana Karaulić and Filip Jovanovski.

infrastructure needed to conduct the program which represents the central point of the pavilion. Likewise, technical adaptability relies heavily on the design of the spatial solution and the artistic concept of the piece itself. The scaffolding system used allows two people to assemble the entire pavilion in just a few hours, which reduces logistical and production requirements and is one of the advantages that will make "an afterlife" possible.

If we move from the level of the spatial setup to the location where it was set, we have to look at the place/location through two planes. In a broader sense, the location of the Prague Market, as the spatial framework of the PQ, did not greatly influence the development of the Serbian Exhibition of Countries and Regions; *Moonshine Piano* was created such that it can function in different contexts, generating micro-communities in, and around itself, and the name of the received "Community Activation Award" speaks in favour of this. However, in the narrower sense, the place (plot 37, hall 13) where Serbia showed its exhibit in Prague helped in establishing such an atmosphere. The location was not chosen by chance – part of the production team and the commissioner-curator of the performance identified this segment of Hall 13 during a research visit to Prague and the *Holešovice Market*. The assumption during this selection – that a festival that shows a large amount of content should have a space that enables the establishment of an intimate atmosphere – turned out to be correct and was one of the important factors in the development of the Serbia's ECR. On the other hand, considering the character and artistic concept of the PQ, and the fact that the location had to be returned to its original state, no trace/memory of the existence of the pavilion was allowed to remain

and the effect of the piece on the location was reduced to ten days of the festival and the program that happened during that time. This, of course, subconsciously, or consciously, led the creative team of the performance of Serbia to think about a completely adaptable pavilion, where the PQ and Prague are understood, of course, as the dominant exhibition space, but still only as the first in a series of locations where *Moonshine Piano* will be presented. The program layer of the second life of an exhibition turned out to be the most complex issue. The program in Prague was seen as an initial impulse, ground zero or pilot project, which generated the first ten dramaturgical concepts, with the idea of developing these one-day narratives into projects that will live on – through the scaffolding space of the exhibition of Serbia, but also beyond this space. On the other hand, the development of the program will be sought in new events that will be organized in cooperation with new guests, institutions, formal and informal collectives and groups, or individuals. In parallel with the program, from the production's point of view comes an essential question – Who is going to work on it? Does the new life of the project imply a new team, or the evolution of the existing one? In the case of our project, *Moonshine Piano* becomes a training ground for the work and development of students and young colleagues who represent the new core, a team that will be mentored and supported by those who produced the performance in Prague.

The topic of post-production of space is more complex than the handling of individual exhibitions, and the Prague Quadrennial's organizational team is trying to work on it, unfortunately it seems, from everything we have so far seen in Prague, both this year and in previous years, without much success. There have been attempts, primarily



in the recycling of materials and equipment used for the needs of various settings. For example, countries had the opportunity to advertise and sell elements of their own works, but due to various logistical and technical problems², this idea did not fully take root, and the reality was that in the days of dismantling, as is usually the case, a large amount of waste had generated.

This was my third experience working at the Prague Quadrennial, always in the production team of the Serbian performance, though always in different roles and with different levels of responsibility. This time, special emphasis was placed on the production themes, which largely defined the artistic concept of the exhibition, in the hope that Serbia's piece at the PQ, *Moonshine Piano*, could serve as an exemplary case in the post-production phase of the piece, which goes beyond the domain of the festival itself (the period from June 8th to 18th, 2023 in Prague), but one that could be the key in the further development of both the Quadrennial and other manifestations that nurture a site-specific approach to work and production of this type of spatial exhibits.

However, we have to mention that production processes, even when they are thought out and planned, are not always realized in their full potential. Namely, a trailer was envisioned as one of the main elements of the pavilion, which, by being attached to any car, would be able to transport the pavilion to the next place of performance. Due to various reasons, primarily the lack of financial

resources, we couldn't have the trailer for the presentation of the piece in Prague, but we decided to place it as a key element in the new life of the pavilion, naming the 2.0 phase of the project "PQ trailer".

There seems to be no correct answer to the question "What after?", and (for now) no clearly established methodological key that could be used as a manual for working and approaching this topic. However, during our work, so far, we have identified some of the potential outcomes, and each of them could fit into one word that quite precisely describes the character of the mentioned other lives or deaths: (ecological) recycling, reanimation, reconstruction, reinterpretation and reutilization of scene spaces or scene events. Despite having a firm attitude and an understanding of the field of production as primarily practical, I see the theoretical definition of the previously written concepts as the first step in the development of different approaches to the topic of post-production of the scene space.

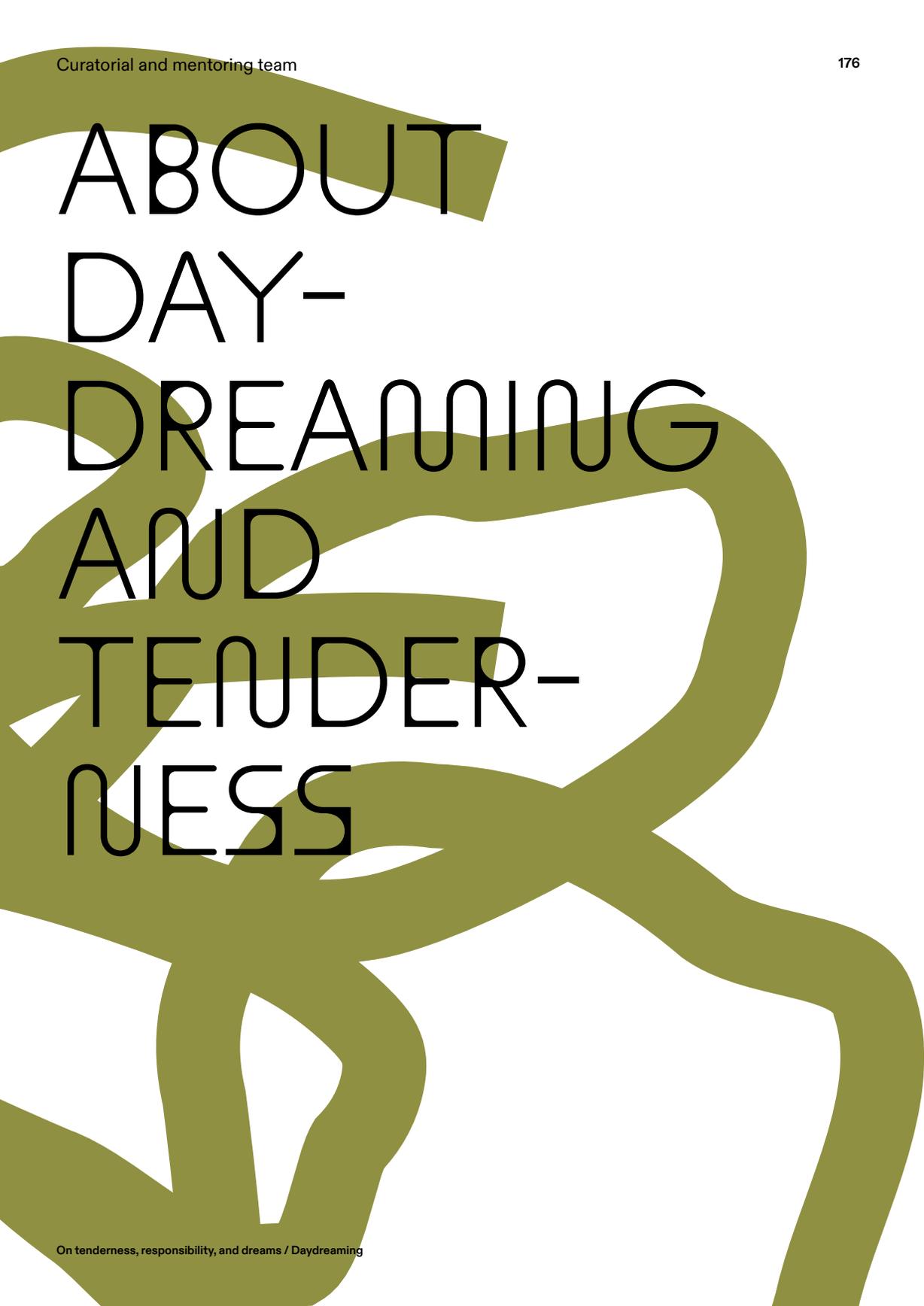
Thinking about the afterlife, theoretical research and conscious dealing with all layers of post-production give the piece *Moonshine Piano* a new dimension and the possibility of establishing the aforementioned hybrid format of a new project after returning from Prague. The production of a second life of the piece should not be taken for granted, or taken lightly. We have to understand the existing piece as only a basis and potential for development, and whether or not the "PQ trailer" will happen, depends, as always, on the ambition and desire of individuals and collectives for further work; the work that we initiated ourselves, and the work that we agreed to at the moment when the first concept of the National Exhibition of Serbia at the Prague Quadrennial was established.

² – For example, in order for the exhibition to be presented in the European Union, all material, equipment and the like have to have accompanying paperwork for temporary import and export (ATA Carnet), and have to be returned in its entirety to the territory of the Republic of Serbia (or any other EU non-member country) in the prescribed period of time.





DAY- DREAM- ING



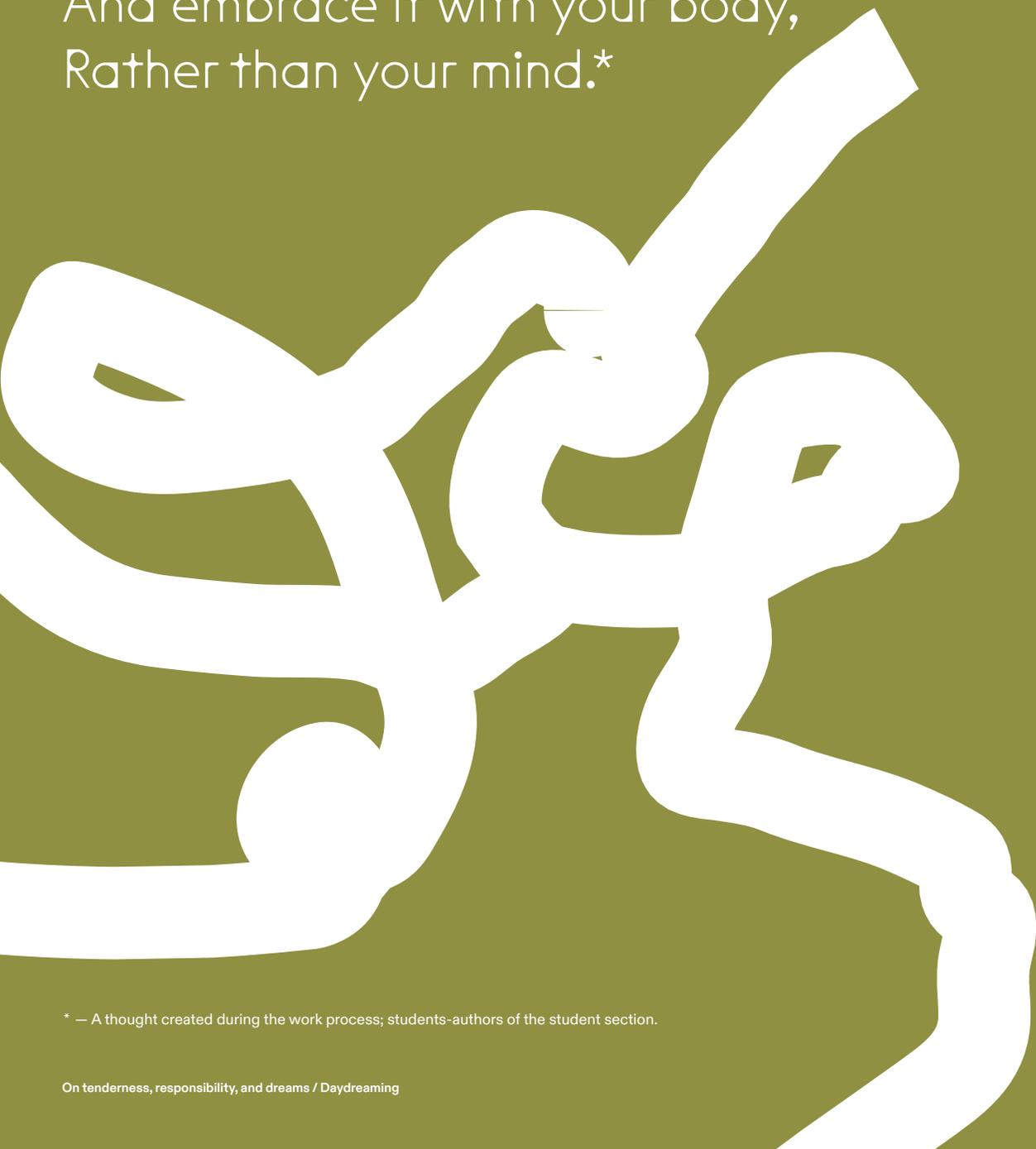
ABOUT DAY- DREAMING AND TENDER- NESS

When the curatorial team of the student section was invited to respond to the topic *About Tenderness and Dreams*, which was defined by the commissioners of the performance, several of us in the team already had experience with the Prague Quadrennial. That experience, in connection with the theme of exhibitions of countries and regions, meant a great responsibility, not only for the fact that we are performing at one of the most significant manifestations of scene design and performing space, but also for the selection of a group of young, future experts, to whom this experience would bring valuable and rare moments, as it had brought us.

Relying on the theme of this year's performance of Serbia, we primarily wanted to point out the latency and fragility of the space of dreams, which through a gradual and gentle process could also be observed as a space of potential. After an exchange of opinions of the curatorial team, a poetic text was created, which at the same time became the framework for the performance of the student section.

Daydreaming

Lend me your dream,
And embrace it with your body,
Rather than your mind.*



* – A thought created during the work process; students-authors of the student section.

The space of dreams is a space of potential. It is everything, and nothing, all at once. Meaningless without a dreamer, yet capable of any manner of shape and sense. It is also a place of curiosity and exploration, a place to be discovered – through experience, honesty and courage.

It has a root, yet knows no bounds. It is private, yet shared with others, often passed on or inherited. It is a latent space of form and meaning within which visions are gradually shaped and undone. Unpredictable, yet sincere and inescapable. Rare, unfinished, with no end, yet sentenced to the ephemerality of the dreams found within it. It echoes far beyond its immaterial borders, seeping into waking life, gradually shaping our beings and worlds and the ways we connect, create, and dissolve. The ways we need and yearn, fear and long, grieve and remember.

For every fickle dream is merely a point within that limitless space, a testament to the vastness of our beings and potential to feel and create. Some are a flickering shade, a drop of pale ink, revealed but easily lost and forgotten. Yet there are those that burn and linger, etched into our cores, marking, and conquering their place and purpose. Those that drive us, that make us who we are. Those that we embrace, chase and aspire. And those we try to subdue and forget. All but points within us, uncovered and branded by the choices we make, the lives we live, the people we love. By moments we experience, and moments we never felt but wished to be true.

Places visited time and time again, bound to be lost at day-break.

Lost, unless acted upon.

Gathered from various faculties, a group of students, mentors and members of the curatorial team had the opportunity to work together and create a fresh poetic context that we consider *rare* and precious. We consider the most important step that contributed to this to be the first joint format in which all registered candidates participated in the competition for the participation in the Student Section of the national performance of Serbia at the Prague Quadrennial. After receiving many extremely high-quality applications from students from all over Serbia, the curatorial team, in the spirit of this year's theme for the Quadrennial, invited all registered candidates to have a chance to gain experience in the upcoming workshop formats. We recognized how rare it is that students of such diverse knowledge and interests get the opportunity to work together, to initiate the establishment of cooperation and, perhaps, start creative practices of thinking and creation. In this sense, in this step, the method by which the curatorial team was guided during the entire process of working with students was established, and that is *tenderness* as gradualness in the creation of work and establishment of mutual trust.

During the process with the selected authors, participants of the student section, who made up an interdisciplinary team, the piece went through a few different formats over several months. *Tenderness* in this process meant slowly guided work on the piece, building on everything previously existent during the process, with the aim of gradually shaping the final piece. Through joint work, the students dealt with *dreams* as events and localities in reality, the *dreamer* as a character and the *latent* space as the backbone of the piece in the context of the presentation of this year's quadrennial, which was in the Prague area of Holešovice i.e., the Holešovice Market (Pražská tržnice), which today has been transformed in the art district of a same name. The process was finished with the creation of a concept paper that sublimated the process and showed its essence, which is that something as fragile as dreams can be shared with others,

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and that through this exchange and research, two spaces of potential are mutually completed – the space of dreams and the waking, physical space, revealing their latent nature and ability to provide important, valuable and rare experiences, events and feelings. That something that we consider so special, free and playful, and that we exclusively associate with the intimate and subconscious space of dreams, over which we seem to have no control, actually constantly surrounds us, though only if we make an effort to find it. Then we also have the responsibility to search, because claiming it does not exist is not an excuse.

The necessity of conscious investment of effort to reveal the hidden value of the space was also one of the key positions of the curator, mentor and team of student-authors, which greatly influenced the final form of the piece in terms of engaging the audience, both the meaning and the functional relationship of the piece's dramaturgy to the space of its presentation.

The final form of the piece was based on interaction, namely, the exchange between the author-dreamer and the audience. In the pavilion, the audience left their dreams to the students-dreamers, which they then recognized through a gradual, open and intimate research process in the space of awake performance of the piece, through short videos of the surrounding places and events. They mapped and marked their unique inventions, strongly marked by the individual perspectives of the dreamers, throughout the area of Holešovice Market, which included the corners of Prague that are not part of the Quadrennial. At the end of the day, they shared their dreams in the video form – first and foremost with the visitor from whom they had borrowed the dream, who would return to look for their dream seen through someone else's eyes. This kind of non-verbal communication, based on searching, was also available to other visitors, since the map of the workspace was waiting in the pavilion every afternoon, and dreams remained on it as dots-symbols, signposts to tender readings.





УБЕДИ СЕ ДА НЕ ТАЊИШ САМ
И ДА ЈЕ ТВОЈ САН СЕДЕ И САДА.
ТВОЈ САН ЈЕ БУДАН.

СРЕМ ОДНОС... ИТАЈИ СРЕМ, БРАТИ СЕ У СРЕТ ОДНОС...
ИС ПРОВОДИ...



Добро јутро!!
СВАМ
ОДВОЈИ ТЕХНИКУ ОД СЕБЕ
СЕБИ, ОДЕТИ СЕБЕ, УТОЧИ
АРХИТЕКТУРА ПР. СНИМАЊЕ
ПРИЗНАТИЈА И КРИВИЦА
ЈЕДИН СЕБЕ У ПОСРЕДСТВУ
СВАТИМА ОНО ДА ПОСРЕД
ТЕЖИЛИЦИ ИЛИ ЧИСТА ЗА СЕБЕ
САМО У БИЛИ ОД СВАМ ОД
ОСТАТИ СЕ НЕМАЈ У ПОСРЕД
НАЈАВНО СВАМ ПОСРЕДСТВО
СВАМ СЕ СВАМ ОД СВАМ
ИЗ ПРОСТАТОСТИ БИЛИЦИ, КРИВИ
ТЕ СВАМ, ТИТИ.
ПОСРЕДСТВО НАМ САМ

ДАН 3
РАСПРЕДЕЛЕНА
СВОЈА
1000 ПАКЕ
1000 ПАКЕ
1200 ПАКЕ
1500 ПАКЕ
УЗМИ СВОЈ
МАРКИРА

ПОРЕД ТЕБЕ ЈЕ СВАМ
ОДНО, ПОСРЕДСТВО НАМ САМ И
НА ТЕМО ПА ЛОКАЦИ
НАЈАВНО СВАМ И ДОКРИТИВАТИ
ТЕЖИЛИЦИ, АТМОСФЕРИ
ДОМ У БИЛИЦИ
САМ У ПОСРЕДСТВУ ЗА СВАМ
СА ПОСРЕДСТВО ТЕЖИЛИЦИ
УБЕДИ СЕ ДА НЕ СВАМ
САМ И ДА НЕ ТВОЈ САМ
ОБДЕ И САДА
ТВОЈ САМ ЈЕ
БИЛИЦИ



DAY- DREAMING AT THE MAR- KETPLACE

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Although we initially defined it as a performative installation, it seems that, in order to explain how the Serbian student installation functioned (at the Prague Quadrennial), it is more appropriate to introduce the expression *ephemeral, spatial-temporal system*. Such a mechanism communicated through its concepts, language and symbols. The system established its own internal dramaturgy, causally linked to the setting that is the open space of Holešovice Market and the dramaturgy of the events of the Prague Quadrennial. The piece, but also the area of the market, i.e., the square where the piece, together with the other fifty installations, will function during the twelve days of the quadrennial until its arrival, was abstract – the functioning of our system could not be fully examined without the concrete space for which it was designed, and the space itself and its ambience could not be felt without being in it. Before actually arriving to Prague, the pavilion and the area of the square – although during the process we tried to work out the system in detail and simulate piece segments, experience the space of the market, predict and adapt the system to potential weather conditions, predict possible constellations of pavilions in the immediate vicinity, simulate the ambience – remained open to customization *in situ*. Observed from this distant position, the grapheme-drawing that we received from the organizers of the Quadrennial – on which the structures forming the square are schematically illustrated on a white background, where the positions of the pavilions on the square are defined by grey squares and the trees are shown in circles – quite well illustrates the range of unknowns before the immediate familiarization with the context. The clear internal structure of the piece was what we went to Prague with, followed by appropriate spatial conditions created by mobile elements, the attitude that the student pavilion should be

expressed through a *tender change* in the space of the market, as well as the idea that the processes that take place in the space of the pavilion are conditioned by the internal structure of the piece, the ambience of the space and its morphology. The market was no longer only in the head, but it could be felt with the body and measured by steps.

The main setup designed through a tripartite structure – | DRAMATURGY | TIME | SPACE | - was established as a kind of pattern of the internal work system (micro-program), though also a pattern according to which the piece was conceived to function within the twelve-day duration of the Prague Quadrennial (macro-program).

On the macro level, in relation to the entire duration of the quadrennial program, the piece retained its tripartite pattern. The first day, *Marking the root*, involved getting to know the market and establishing the zero point – the positioning of the pavilion. The ephemeral form of the pavilion, in the form of a non-invasive intervention, was based on the conditions of the location, determined by three demarcation elements – a canvas canopy spread between two trees, an interrupted tape with the inscription *daydreaming*, which formed a framework of action measuring 5 × 5 m, and a carpet placed inside it that defined the *play space*. This space was then filled with mobile furniture elements (stools, shelves, table-board) and accompanying work material (map, drawing accessories, costumes, personal belongings of the dreamer, etc.). The pavilion was inhabited by dreamers and was conquered in the first days, becoming the “*centre of our dream*”. The second part within the macro-program was a ten-day segment that involved cyclical repetition of the micro-program of the piece. On the last, twelfth day, the work was transformed into a performative installation, *The*

Daydreamers' Lighthouse, through which all the material produced during the dreaming process could be viewed under the guidance of student-dreamers.

At the micro level, each of the aforementioned segments functioned through three synchronous iterations that formed three situations. The main setting of the piece was defined as a program on a daily level that was repeated over ten days, with the fact that at the beginning of each day the pavilion was set again (*Daybreak*), and after the end of the work process it was put away (*Drifting Away*). Each of these situations had its own dramaturgy, duration and corresponding spatial constellation.

Lend me your dream is the first situation in which visitors leave their dreams to students-dreamers in the space of the pavilion formed by furniture elements so that it is simultaneously inviting and informative, but also comfortable and intimate. Each day, a group of seven dreamers would welcome visitors, with each dreamer taking on one dream, which allowed for more immediate and caring relationships. It often happened that more than seven visitors had the desire to share dreams, which the dreamers met. This phenomena revealed to us several new and even unexpected layers of the piece – first, despite the fact that dreams are a fragile and intimate part of every individual's life, the piece communicates strongly and on a universal level with the audience; second, seven dreams a day was the optimum for the dreamer to go through all three phases with dedication and attention during the day, and that each additional dream carried with it an additional responsibility for the dreamer who undertook them; and last, perhaps most important, the framework of seven dreams a day actually became a kind of rarity, a special and unusual exchange, which had to be

limited precisely in order to happen by the dreamer dedicatedly, gently and carefully. After forwarding the dream, the visitor would receive a unique symbol of their dream with the information to return to the pavilion with it, so that they can experience the dream during the third iteration of the daily process.

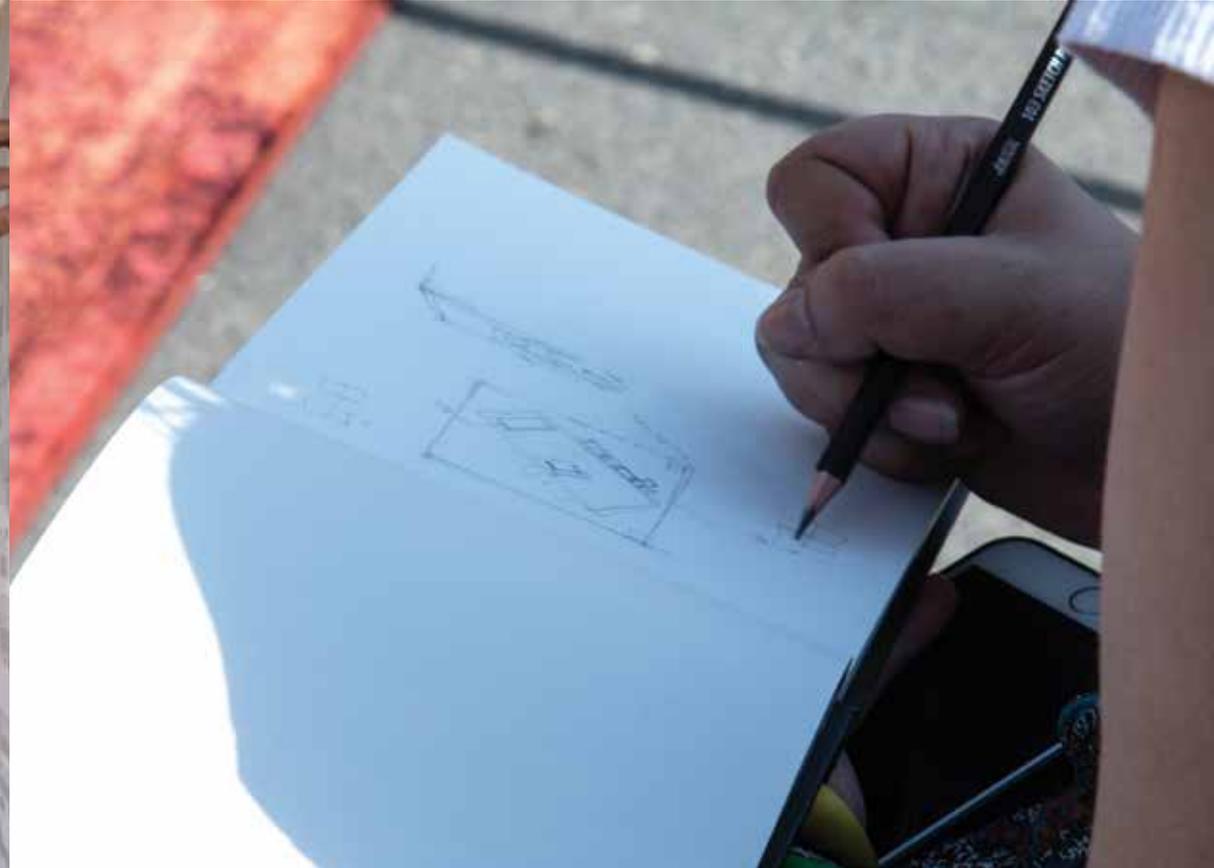
Latent exploration, a situation in which students establish a relationship to the dream through three phases – first of all, researching on the basis of personal and individual reasoning with the content of the dream, listening, transcribing, drawing and other creative processes close to each dreamer individually in the space of the pavilion that transforms into a small working laboratory. Then, they leave the space of the pavilion to explore the dream in relation to the space and ambience of the market, and this is the moment when the dream becomes a mediator between the dreamer and the latent space of the market. When the dreamer recognizes the ambience of the dream in the space, they leave a symbol in it, mapping the position of the *captured scene*, and the said scene appears in the form of a video. Upon returning to the pavilion, the dreamer in the working area of the pavilion marks the position of the captured scene on the map, with the same symbol that they gave that morning to the person in the audience who left the dream, using it to mark the position of the captured scene in the market area. This phase is dedicated to dreamers and their individual creative work process, which is exposed in the pavilion space, but at the same time introverted. At this stage, visitors would be free to explore the space of the pavilion.

The third situation, the *Daydreaming Atlas*, in which the pavilion opens again to visitors in the form of an exhibition setting, where

the symbols or positions of all the dreams of the current and previous days are shown on the map. The map is accompanied by dream cards, so that each card corresponds to one dream and contains a transcript of the dream, a dream symbol, and a photo of the location where the *dream scene was captured*. The students direct the visitors to the locations where the *dream scenes were captured* so that through free exploration, they have the opportunity to overlay what was created interiorized, inside their mind, with the dream that the dreamer had and actively explored through the overlay with real space. Therefore, the pavilion in the third situation does not represent a destination, but a starting point. The additionally dreamt dreams could only be experienced where they were found, and only at that location would the piece be completed.

In the space where, to a greater or lesser extent, compatible programs take place at the same time, through the overlap and mutual complementation of the daily life of the market and the special life of the Prague Quadrennial, a unique experience of events is possible, which at the moment, while this text is being written, has already made the history of the space. These events experienced through a shared process of dreaming enabled the evolution of space through the piece. A new relationship between latent spaces – *dream space and virtual dream space*, and real spaces – *pavilion space and market space* are enabled, although all these spaces, latent and real, share a dreamlike ambience. Parallel realities of latent and real spaces could at times be experienced in places of *captured dream scenes*, recognized by the dreamer with heightened sensitivity and attention like a magnifying glass, because dreaming occurs in such a state that it is possible to share it.













ydreamingdaydreamingda

AFTER DREAMING AND DAY- DREAMING

This design of the aforementioned ephemeral space-time system had interesting implications for the exclusivity of its relationship to the performance space. The piece had the function of a kind of research expedition that entered the space with the aim of researching and mapping its potential, as well as the potential of the people the dreamers met therein. In this sense, everything that was found and mapped in the area covered by the map, which was exhibited in the third phase of daily cycles, including communication with all the audience that participated in the performance of the piece, was essentially inseparable from Holešovice Market and the surrounding blocks, as well as the period during which performance took place. The system itself, however, is not necessarily exclusively tied to any specific space or time. The elements that are necessary for it to function are known, as well as the set of rules, steps and procedures by which artistic

intervention is carried out and the mentioned research of the latent potential of all researched spaces that make up the subject of the piece. However, the nature of the piece is not *site-specific*. Dreamers could set up a pavilion and perform the piece in any space, but all the material that would be produced by that process would indeed have a clear *site-specific* nature, considering that the materialization of the taken dreams is closely related to the physical space in which the piece is performed, in terms of both the created videos and carried out spatial actions. Considering that the piece started in the pavilion and repeatedly ended at each of the marked locations, the uniqueness of each of those points in the space makes the consequences of the performance of the piece inseparable from the space that surrounded that performance. The distinctiveness and unequivocal, exclusive connection of the exposed map element with the performance

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space is a clear sign indicating the duality of its relationship to the performance space. The map as an element has to exist in any performance, though a new one has to be designed and produced for each performance.

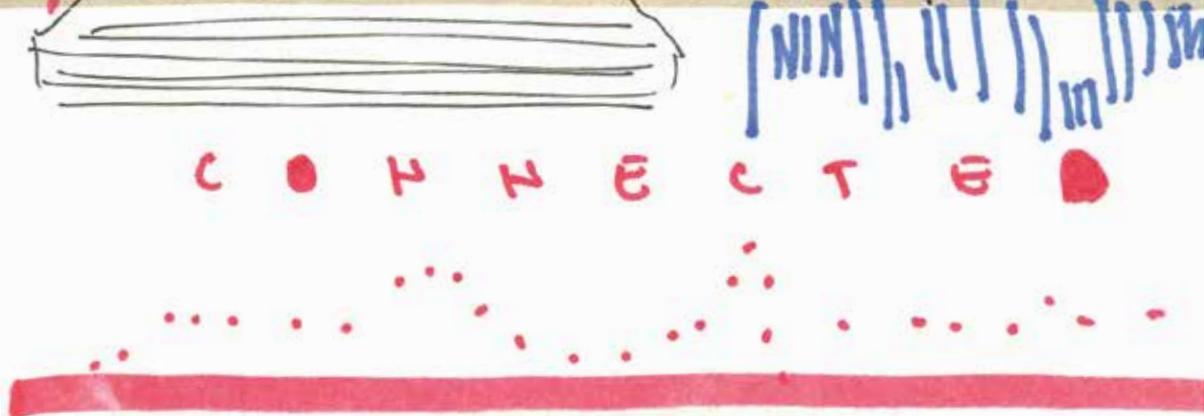
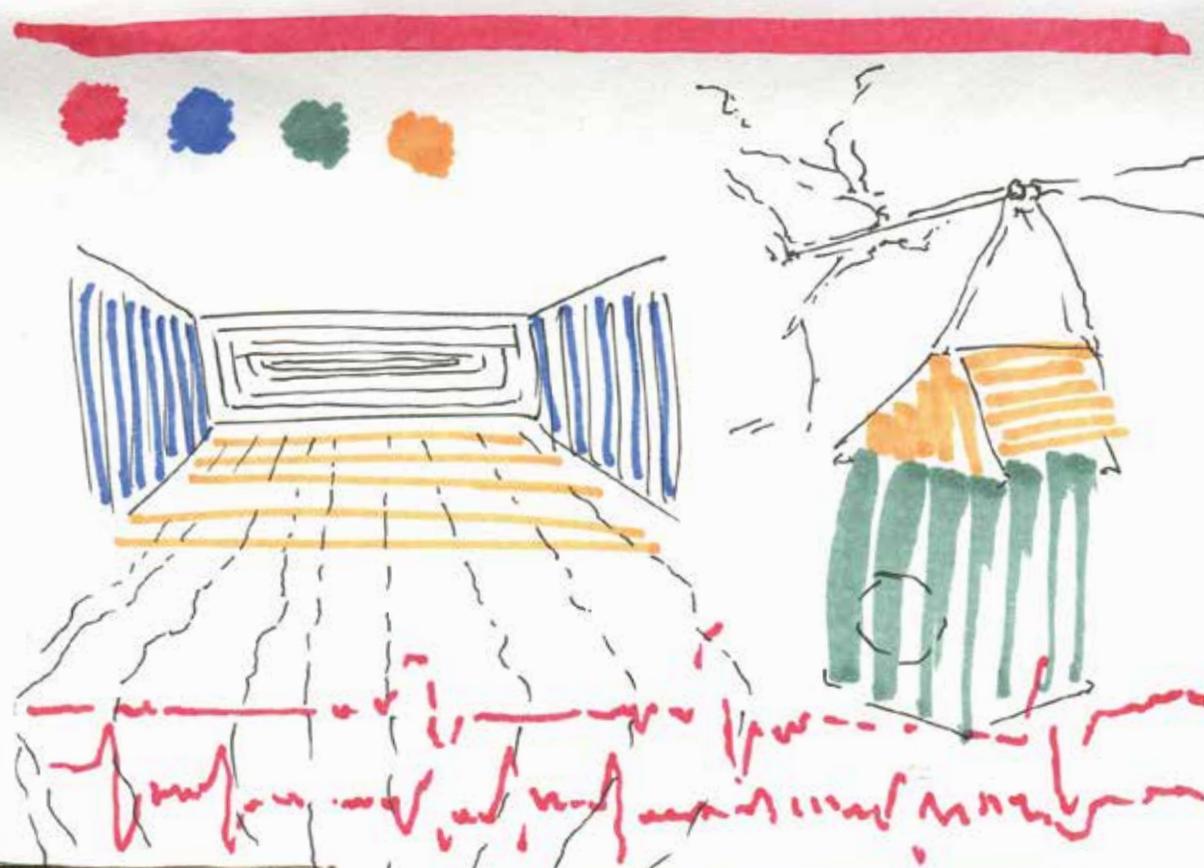
It is important to look at the combination of circumstances that helped the success of the piece, that is, they contributed to the uniqueness of the potential of the space that was the subject of research. At the beginning, it is needless to say that the necessary prerequisite for the performance is represented by the students-authors of the piece. Without their presence, the piece could not be carried out, and they could not be replaced in any way. However, for any performance of the piece to reach its full potential, and for it to really explore something new and unknown, it is necessary to recognize several extremely important factors that allow the team of student-authors to completely surrender to the research.

On the one hand, it is important that the research space is not known to those who access the search through it. It is crucial that everything that is recognized in that space as an echo of someone else's dream is seen and perceived for the first time at the moment of the performance of the piece. Only in this way it is possible to establish an open, pure relationship between the creator and the subject of research, and to find an atmosphere that is not tainted by the previous experience of the space. This fact is also

the key reason why it was not possible to try out the entire ephemeral space-time system before going to Prague.

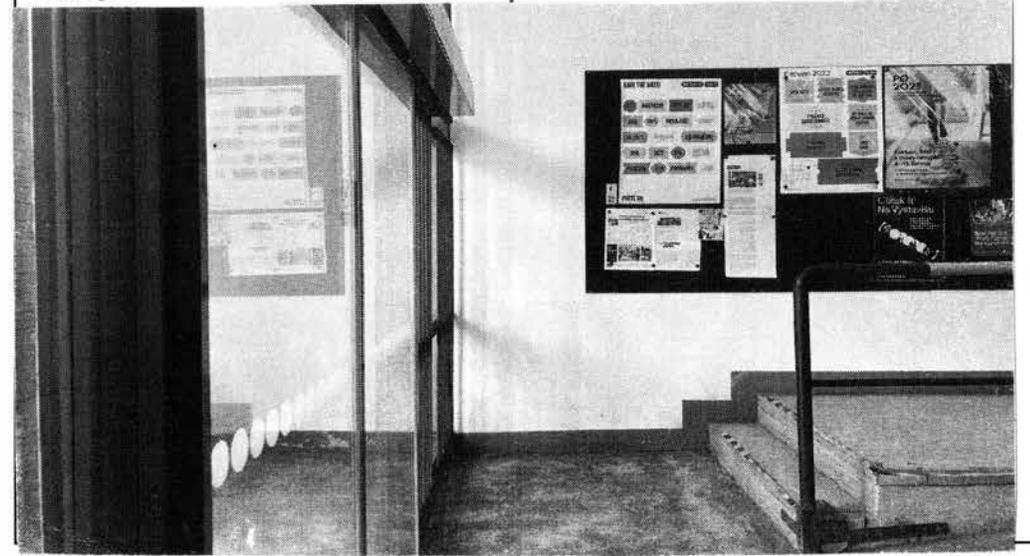
On the other hand, it is equally important that the audience that interacts with the piece is as unknown to the dreamers as the space in which they are, since their inner spaces of dreams and the spaces of relationships in the *dreamer-visitor-place of performance* contacts are equal latent subjects of research. In this sense, the outcome of the entire process is the most valuable, and the research is the freest if this level of immersion in the unknown is established. The situation in Prague, seen this way, provided an ideal scenario: a physical space waiting to be discovered, filled with unknown people from all over the world.

Although it is often the subject of retelling, the dream is an unusual subject of exchange, which therefore requires tenderness. To dream means to search within yourself for concepts, ideas, memories; an intimate process often trapped within one body. Dreaming in this piece meant the following for us: to understand other people's inner confusion, to feel, build and share; and the student-dreamers were compassionate comrades-in-arms, careful in their treatment of dreaming visitors, considerate of the environment and each other, courageous and persistent in their search. On this basis, Dreaming as a performance, but also as a principle, can be developed and performed in as yet unimagined contexts and landscapes.




 Daydreaming
 Day 1 dream 2

So I have this really crazy dream when I had fever when I was a kid where I woke up at my childhood home I knew that there was aliens that had landed. I was probably like 10 years old and I just remembered being in a total panic about these aliens because it was so unknown and then, eventually when I went downstairs I saw them perched up on the fence, and they were just sitting there, one of them was really tall and the other was kinda short and you know. I just remembered I was talking to them and it was okay. I think I was just afraid of THE UNKNOWN at the time but ONCE YOU FACE THINGS they are not that SCARY. That's probably my craziest dream. I remember it to this day.





Daydreaming
Day II
Dream XIV

So I was on a skateboard with two colleagues, a boy and a girl. (I don't know how to skate), they were flirting but their relationship wasn't that good. We were passing through the Ribnjak park (a park in Zagreb, a park where I practiced ballet). I don't know how, but I left them, and suddenly I found myself in a huge pink fairytale dress, the one a child would imagine on his dearest princess. I really felt like one. I don't have a favorite princess. I entered that building, where I also attended puppetry classes and Zagreb Youth Theater as a 10-year-old child. I went inside and I guess I should have gone to the performances, because I was also involved in dance, ballet, puppetry, it was all mixed up. That one feeling of that space where I get into the building, somehow, it's familiar. I see familiar faces: my mother's stepmother, new wife of my dad, my mom and dad but I didn't visualise their faces intensely. My grandfather was in the wheelchair, because in late years of his life he was disabled. I turn to him and I see his face as clear as the day. Every mole, every freckle, every wrinkle, I saw it all. Now I have already forgotten that picture, but I know that he was intensely there and, in that dream, I knew he was alive. He said: Oh my, how nice to see you? When I woke up for the first few seconds I thought - yes, grandpa is alive, great! I'm so glad. Now that I was awake I was aware that he was alive. I fell asleep again. When I woke up, a few minutes later I realised that he is not alive. He died 2, no 5 years ago. I needed more time to get back to the real world. When I told my dad about this dream, he told me to tell it to my mom, because it was her father she started crying when I told her. She said that it would have been grandpa's birthday. I didn't know that. I think he would be his 80th birthday.





DAYDREAMING 70!
DAY 9 DREAM 641

I WAS cycling in the fields AND
After a while a really big black
cloud was following ^{very} me, it started
to rain only from the cloud AND
came closer AND closer AND I started
cycling AND cycling AND cycling AND
it came closer AND I saw I would
lose the game, and then I thought I
need a car (I don't have a driver's
licence), but I cycled home AND
then I woke up



Stills from
the dreamer's video



Day 2 / Dream 8



Day 6 / Additional Dream

Day 1 / Dream 7



Day 3 / Dream 16





Day 1 / Dream 5



Day 10 / Dream 66

Day 4 / Dream 27



Day 3 / Dream 21



AGELAST —

is a podcast set up at the end of 2019 as a project of Galeb Nikačević, in which he wants to dive deeper into content that (due to formatting) has no place in traditional media. Agelast is modelled after the currently fastest growing media branch in the world that's changing the media ecosystem. This project laid the cornerstone of the Agelast brand. Thus, Agelast Production was recently launched, with the aim of being, in addition to podcasts, a YT channel for various digital content. A small team of enthusiasts works for our production, creating content that we believe is missing from the existing media market. Primarily, in the digital space where we can create new rules ourselves and get out of the industry standards that have brought traditional media to where they are now. The idea is that the content should cover culture in its broadest sense and offer the audiences something independent and diverse. Through conversations and journeys, this is a quest, an attempt to escape from meaninglessness. The Agelast podcast is created by: journalist, presenter and podcaster Galeb Nikačević Hasci-Jare (Belgrade, 1982); producer Sandra Planojević Hasci-Jare; cinematographer and editor Marko Ignjatović and Miloš Korać.

PQ23 → author-performer within the Exhibition of Countries and Regions

Aleksandar Jovanović —

(Podgorica, 1993) is a master's student in Theatre and Radio Directing at the Faculty of Dramatic Arts in Belgrade. He has directed two professional plays, and is working on a third for the upcoming fall. Since he rarely remembers his dreams, he often daydreams, mostly about landing from a star, sailing the seas, learning carpentry, and founding a school for free children in his village, when the time comes.

PQ23 → student-author within the Student Exhibition

Aleksandra Pešterac —

(Bečej, 1984) is an architect. She deals with architectural design, with a focus on scene architecture. She graduated and received her doctoral degree from the Department of Ar-

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chitecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad. She is an associate professor and head of the Department of Scene Design at the same faculty, where she's an associate for courses in the field of scene architecture. She was the assistant manager of the Department of Arts and Design, Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad, as well as the Director of the Centre for Scene Design, Architecture and Technology – SCEN (OISTAT Centre for Serbia) from 2015 to 2020. As a designer, she participated in the development of several architectural designs, among which the most significant are the brief design of scene architecture with the design of the stage and theatre spaces of the Youth Cultural District and Cultural Station Novo naselje, the main design for the interior decoration of the National Theatre in Subotica, as well as the main architectural design for the Science and Technology Park of the University of Novi Sad (part of the Faculty of Technical Sciences). She has published several papers at international conferences as well as in domestic journals. She is the co-author of several award-winning projects in the field of architectural design. She actively participates as an author or mentor in numerous group exhibitions and workshops. She is the winner of the 2013 "Ranko Radović" award for as one of the authors of the project "Invisible Cities", in the category of television shows, exhibitions or multimedia presentations, as well as the 2022 award in the same category for the project "Printing common spaces", realized in the program line Collab Commons as a part of the Biennial of Scene Design 2022. She was the director of the Serbian performance at the Prague Quadrennial in 2019, and in 2015 she managed the preparation and realization of the Serbian performance, which was awarded the Gold Medal for Provoking Dialogue. She is a member of the OISTAT Centre of Serbia and a representative of the committee for architecture. She is a member of the Association of Architects of Novi Sad and the Serbian Chamber of Engineers.

PQ23 → curatorial team of the Student Exhibition – project coordinator

Andrea Palašti —

(Novi Sad, 1984) is a visual artist and a lecturer. She graduated in photography from the Academy of Arts in Novi Sad. In 2015, she received the academic title of Doctor of Arts and Media at the Art and Media Theory Group of the Interdisciplinary Doctoral Studies of the University of Arts in Belgrade. She is currently employed as an associate professor in the Art Elements course at the Academy of Arts in Novi Sad, connecting her collaborative art research projects with educational strategies. Her work transcends artistic, curatorial and pedagogic boundaries and emphasizes issues of cultural geography, history and everyday life, experimenting with photography, videos and illustrated lectures. Her practice is often based on collaboration with other artists/collectives, students, curators, journalists, scientists and/or historians. Upon receiving the research grant from the Institute for Contemporary History (Munich/Berlin, EHRI 2016), she visited the photographic archives of the State Archives (Koblenz, Germany), the Wiener Library (London, England) and the American Holocaust Memorial Museum – USHMM (Washington, USA). As a scholarship recipient of the kultür gemma! foundation, she is employed on a project in cooperation with the National Museum in Vienna, which was engaged in the research of private family photographs taken during the Second World War. She is the winner of the residency programs Q21 MuseumsQuartier (2019) and Kulturkontakt (2018), Vienna, Austria; Dig where you stand, Berlin, Germany (2016); Nida Art Colony, Lithuania (2013) etc. She is the winner of the award of the 54th October Salon in Belgrade (2013), as well as the "Spark of Culture" award of the Institute for Culture of Vojvodina (2016). She is a member of the artistic council of the Shock Gallery.

PQ23 → the curatorial team of the Student Exhibition

Andreja Rondović —

(Podgorica, 1994) is a Master artist in scene architecture and design. At the Prague Quadrennial of Scene Design and Performing Space in 2015, she participated as

a member of the technical team of the National and Student Section for the Serbian performance, which was awarded the Gold Medal for Provoking a Dialogue PQ2015. Also, in 2016, she was a participant in the Shared Space Utrecht event, in the Netherlands, which is a part of the project Shared Space: Music Weather Politics 2013–2016. She presented at the student exhibitions at the Museum of Contemporary Art of Vojvodina in Novi Sad, in the exhibition Scene laboratory. She is a member of the author team of the artistic piece "Border", which was performed in 2014 at the Rectorate of the University of Novi Sad, and was later shown at international exhibitions: *International Conference and Exhibition on Architecture: Facing the Future and the Beijing International Biennale*. In cooperation with a team of students, she participated in the creation of spatial installations and performances as a part of the accompanying program for the Sterija Theatre Festival in Novi Sad, the Yugoslav Theatre Festival in Užice and Bitef in Belgrade. She participated in the elementary course for technicians. Her professional engagement as a scenographer, lighting designer and costume designer begins in January of 2018. So far, she has worked on over thirty theatre projects and almost as many film projects. In May 2019, she had a solo exhibition called "Transformation", in the Shock Gallery in Novi Sad, which was a part of the accompanying program of Sterija's theatre. She's also had an exhibition of works in the field of scenography at the Prague Quadrennial in 2019 in June, for the National Exhibition of Serbia. She won the scenography award at the Šabac theatre spring festival in 2020 for the play "Impure blood" directed by Jugo Đorđević, as well as the scenography award at the Yugoslav theatre festival "Without translation" in Užice in 2022 for the play "A month in the countryside" directed by Milan Nešković.

PQ23 → author-performer for the Exhibition of Countries and Regions

Andrija Dinulovic —

(Belgrade, 1993) is a producer. He graduated in theatre management

and production, radio and culture from the Faculty of Dramatic Arts, University of Arts in Belgrade, and completed his Master's studies in Scene Architecture and Design at the Faculty of Technical Sciences, University of Novi Sad, where he is currently a Doctoral student in Scene Design. He is employed as an assistant professor at the Department of Scene Design at the Faculty of Technical Sciences in Novi Sad, where he is primarily active in courses in the field of scene design and technique and technical production. He is the director of the Centre for Scene Design, Architecture and Technology – SCEN, where he participates in the conception, preparation and implementation of programs and projects. In his previous professional work, he participated in the implementation of many artistic and professional projects in Serbia, Slovenia, the Czech Republic, France, Italy, Sweden, Switzerland, Singapore, and Belgium. Before the performance in 2023, he participated in two Prague Quadrennials of scene design and space, as the executive producer of the performance in 2015, when the performance of the Republic of Serbia was awarded the Gold Medal for Provoking a Dialogue, and then as production director four years later. He is the co-founder of the production studio Turbina, in which he deals with the conception and articulation of space and spatial settings in the performing and visual arts. Within the studio, he led the production of a number of projects, the most significant of which are the performances of the Republic of Serbia at the Venice Architecture Biennale in 2021 and 2023, as well as the *iLightSingapore* light installation festival in Singapore in 2022.

PQ23: production team of the performance – project director

Angelina Biskupljanin

(Novi Sad, 2001) is currently in her third year of undergraduate studies at the Academy of Arts in Novi Sad, majoring in New Media Arts. In her work, she uses different media, but she is mostly oriented towards artbook media, video, animation, and audio-visual installations. In her spare time, she likes to read, draw, ride her pony bike and do ballet.

PQ23 → student-author within the Student Exhibition

Biljana Jotić –

(Mostar, 1977) is an art historian. She graduated in History of Art from the Faculty of Philosophy, University of Belgrade. From 2021, she was an acting director of the Museum of Applied Arts in Belgrade, and director since 2023. She founded the BeoArt-LiveArt gallery dedicated to contemporary creativity and young people, which she had led as the artistic director from 2006 to 2015. She is one of the founders of the Beoart Contemporary association, which deals with project activities with a focus on young people and women, and exists since 2016. She defended her habilitation and received the title of curator. As a curator, she has realized over 20 independent author and over 30 group exhibitions dedicated to young artists, both regional and international. She initiated and implemented five original projects independently, or in cooperation with civil organizations and public institutions, regionally and internationally. She has been the selector for more than ten collective exhibitions, displays and festivals; she initiated and moderated several panels on current topics about contemporary artistic and curatorial practices and was a jury member at several award-winning exhibitions. Over thirty of her catalogued author's texts have been published, as well as texts in the professional journal for contemporary visual art and spatial communication *Art life*. A documentary film was made about an exhibition she co-authored called "Mediala: Then and Now", which is broadcast on a national frequency, the third channel of RTS. Her original documentary series "A woman on women", directed by Boris Miljković, is broadcast on the same channel. As a commissioner and a curator, she has realized the appearance of the Republic of Serbia at the 23rd international exhibition of the Triennale in Milan in 2022, and the appearance at the 4th international exhibition of the Design Biennale in London (Somerset House). She was the president of the council for the 18th international exhibition of the Architecture Biennale in Venice

in 2023, on behalf of the Ministry of Culture and Information of the Republic of Serbia. She is a member of ULUPUDS.

PQ23 → commissioner-curator of performances

Daniela Dimitrovska –

(Bitolj, 1986) is an architect and a scenographer. She is an assistant professor at the Department of Arts and Design, Faculty of Technical Sciences, where she's involved in teaching a group of subjects in the field of scene design. Between 2010 and 2013, she also assisted in classes at the Faculty of Dramatic Arts in Skopje, where she was in charge of exercises and workshops at the Master's studies in Theatre directing in the course New Spaces and New Technologies in Theatre. She is engaged in theatre and film. Throughout 2013, she was employed as an assistant to the scenographer Darko Nedeljković for the play "The Epiphany Night" directed by Egon Savin. As a scenographer in the theatre, she worked with directors Tomi Janežič, Mija Knežević, Radoslav Milenković and Sofija Ristevska. She was the artistic director of the feature-length documentary film "The Second Line" directed by Nenad Milošević (Grand Prix at IDFF Beldocs in 2016). She was the scenographer for the feature film hybrid "Before the noise" by the same director, as well as feature films: "Riding a bicycle with Zoltan Turčin" directed by Sabolč Tolnai and "Lost Country" directed by Vladimir Perišić, which premiered in the official selection of the Cannes Film Festival in the program "Criticism Week" 2023. In 2015, she participated in the national performance of Serbia at the Prague Quadrennial of Scene Design and Performing Space as a member of the authorial team of the student section. The piece was awarded the Gold Medal for Provoking a Dialogue.

PQ23 → the curatorial team of the Student Exhibition

Darko Sekulić –

(Novi Sad, 1997) is a Scene architecture, technique and design engineer. He completed his undergraduate studies in scene architecture, technique and design in 2021 with

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the paper "Solution idea for the Centre for Urban Development and Psychogeography". He is currently a Master's student in Scene Architecture and Technique at the Faculty of Technical Sciences, University of Novi Sad, where he is employed as a teaching associate. During his studies, he was a member of the technical team responsible for the implementation of extracurricular programs in the space of the scene laboratory "Borislav Gvojić" and other events organized by the Department of Arts and Design, Faculty of Technical Sciences. He was also a part of the team that realized the SCENlab_Dancefloor event in February of 2020. During the same period, he was engaged as a demonstrator in the undergraduate studies of Scene architecture, in the course Scene Architecture 1 and 2. He was employed as a demonstrator in the classes of the courses Scene Architecture 1 and 2 at the undergraduate academic studies Scene Architecture, Technique and Design in the academic year 2020/21. At the end of 2020 and the beginning of 2021, he participated in two international architectural competitions, and was a participant in the 43rd Salon of Architecture in Belgrade. He was a member of the team for the technical production and implementation of the Biennale of Stage Design 2022, within the program Novi Sad 2022 – European Capital of Culture. He was a participant in the CollabTape workshop – scene design workshop, with the art group Numen for Use from Zagreb. He was a part of the team for the technical production and implementation of the "ReTailoring" exhibition, which was held at the Museum of Applied Arts in Belgrade in September 2022.

PQ23 → technical team of the performance

Igor Ljubić –

(Novi Sad, 1996) is an engineer of scene architecture, technique and design. He completed his undergraduate studies in Scene Architecture, Technique and Design in 2021, and then enrolled in the Master's Academic Studies – Scene Architecture and Technique at the Faculty of Technical Sciences, University of Novi Sad. From the second year of his undergraduate studies, he was a

member of the technical team of the scenic laboratory "Borislav Gvojić", responsible for the implementation of extracurricular programs and other events organized by the Department of Arts and Design. He's been part of the technical team from the very beginning, he was present for all of the scenic laboratory's events, and played a part in their technical realization. He has also participated in the technical implementation of both student theses, as well as various master and doctoral theses. As a member of the technical team, he participated in the Prague Quadrennial in 2019. In the same year, he worked at the 53rd Bitef, also in the technical sector. He worked as a scenographer's assistant on films, plays and several commercials, and on several plays and various events as a lighting designer; he was a technician at the video art festival, and he also participated in the creation of a *stop-motion* of film.

PQ23 → technical team of the performance – team coordinator

Isidora Pokrajac –

(Valjevo, 1997) is a third-year student at the Faculty of Technical Sciences in Novi Sad, where she studies Scene Architecture, Technique and Design. Previously, she graduated from a Polytechnic School of Fine and Applied Arts of professional studies at the Department of Interior Design, where she graduated in 2019 with the project of the housing unit "the box". She exhibited at the Salon of Architecture, with her piece belonging to a collection of student works, a piece titled "Before the Salon"; at an exhibition at the Pavle Beljanski legacy house, titled "Sreten Stojanović and spaces of tactility", as well as at the "Toša Jovanović" theatre in Zrenjanin at an exhibition organized for the ten year anniversary of the school of scene design. Since her second year of studies, she has been a member of the technical team that worked on the settings of the SCENlab_ event, the Biennial of Scene Design, and the "ReTailoring" exhibition.

PQ23 → technical team of the performance

Itana Šestović –

(Vrbas, 1995) completed her undergraduate and Master's Academic

Studies at the Faculty of Architecture, University of Belgrade. She is currently employed in the position of SEO manager, as a member of the marketing and design team, and is studying for a Master's degree in scene architecture and design at the Faculty of Technical Sciences, University of Novi Sad. She loves people, family and friends, likes to draw attention to all things beautiful, and enjoys exchanging creative ideas.

PQ23 → student-author within the Student Exhibition

Ivan Medenica –

(Belgrade, 1971) is a theatre scholar and critic. He simultaneously studied Philosophy at the Faculty of Philosophy and Dramaturgy at the Faculty of Dramatic Arts, in Belgrade. He graduated from the Faculty of Dramatic Arts in 1995. Medenica received his MA degree in Theatre Studies in February of 2002 from the same Faculty. After completing his thesis, he did research in Paris, at the Department for Theatre Studies at the university Sorbonne Nouvelle-Paris III. In July 2006, he defended his PhD thesis Actualization and Deconstruction as Models of Directing Drama Classics at the same university. Medenica is a professor at the Faculty of Dramatic Arts where he teaches The history of world drama and theatre and Introduction to theatre and performance studies. He has given guest lectures at Yale School of Drama, Humboldt University, Berlin and Academy of Theatre, Radio, Film and Television, Ljubljana. From 2003 to 2007, Medenica was the Artistic Director of Sterjino pozorje festival in Novi Sad. He introduced some significant changes in the concept of this leading national festival, especially in the field of internationalization. From 2000 to 2005, he created the concept and lead discussions with artists at Belgrade international theatre festival (Bitef). From 2015 to 2022 he was the Artistic Director of Bitef. For his achievements at the Bitef festival, he was elected "The Person of the Year" for the year 2017 by the prestigious weekly journal Vreme. In June 2017, Medenica became a jury member of the prestigious European theatre prize, "Premio Europa: The-

atre Realities". Same year, Medenica was honoured by the French Medal "Chevalier des Arts et des Lettres". Medenica lives in Belgrade and speaks French and English.

[PQ23 → author-performer within the Exhibition of Countries and Regions](#)

Ivan Nikolovski –

(Sivac, 2001) is a third-year undergraduate student of Scene Architecture, Technique and Design. During his studies, he participated in the filming of the movie "Circus" (BC production) as an assistant in the technical/production sector. As part of the program "Among Birches 21", sponsored by the organization NKN Novi Sad, he performed one of the art installations on the topic of games. He was a member of the technical team at the Biennale of Scene Design 2022. He worked on the realization of the lighting for the play "21 jumps into love" (Theatre "Vuk Karadžić", Belgrade), as well as the lighting design and realization of the exam performance "Homo Sacer" (DKSG, Faculty of Dramatic Arts, Belgrade).

[PQ23 → technical team of the performance](#)

Jana Baljak –

(Beograd, 1998) graduated in Recording and Sound Design from the Faculty of Dramatic Arts. She is currently a Master's student studying sound diffusion in real and virtual environments. In addition, she is actively doing research and acquiring new knowledge in the fields of sound design for stage events, film and interactive arts. She loves spring and the smell of linden blossoms in her cottage on Kosmaj. She is afraid of growing up.

[PQ23 → student-author within the Student Exhibition](#)

Janko Dimitrijević –

(Belgrade, 1992) is a producer. He graduated from the Faculty of Dramatic Arts in Belgrade, from the Department of Theatre, Radio and Culture Management and Production. In 2020, he got his Master's degree in Scene Architecture and Design from the Faculty of Technical Sciences in Novi Sad. He has been a student at Doctoral artistic studies in Scene Design at the same faculty

since 2020. He is employed as an assistant in the Arts and Design section, of the Department of Architecture and Urban Planning, at the Faculty of Technical Sciences in Novi Sad. He is the executive director of the Scene Centre and the Biennial of Scene Design. He works in organization, production and management in art and culture. Throughout his professional career, he's worked on various projects in the field of production – from theatre, art, media, festivals to congress, business and forum events. From 2014 to 2018, he was employed as an executive producer at Hartefact Fund. He collaborated as an organizer and producer on the plays "Hunger", "Werther: You Either Have Hope or You Don't" "Hinckmann: May There Be What Must Be", "This Grave Is Too Small for Me", "A Tomb for Boris Davidovich", "Dragon Slayers", "How's It Her Fault None Of It Is Her Fault", "Ghosts", "Remnants", "Stranger", "Finger", "Julia", "Shklovsky: the energy of delusion", "Jami District", "Death and the girl". He participated in the Prague Quadrennial of Scene Design and Performing Space in 2015 and 2019. He is the co-founder of the production studio Turbina, with which he participates in the realization of artistic projects, primarily in the field of visual and performing arts. He is the winner of the Archon award in 2015, which is awarded by the Department of Management and Production of the Theatre of Radio and Culture of the Faculty of Dramatic Arts in Belgrade.

[PQ23 → production team of the performance – executive producer of the project](#)

Katarina Ketii Zaharijev –

(Trogir, 1990) is an architect and a graphic and scene designer. She completed her undergraduate and Master's studies at the Faculty of Architecture, University of Belgrade. She is a Doctoral student in Scene Design at the Faculty of Technical Sciences, University of Novi Sad. She is a member of the theatre group Le Studio, where she explores the visual aspects of theatre, scene design and puppetry. Every five years she discovers a new creative discipline in which she finds herself.

[PQ23 → student-author for the Student Exhibition](#)

LP DUO –

Sonja Lončar (Belgrade, 1978) and Andrija Pavlović (Belgrade, 1980) are pianists, composers and innovators. They received their doctorates from the Faculty of Music in Belgrade and completed their *Konzertexamen* studies at the University of Music and Theatre in Rostok (Germany). Sonja Lončar is an associate professor at the Faculty of Music in Belgrade, while Andrija Pavlović is an assistant professor at the Department of Arts and Design, at the Faculty of Technical Sciences in Novi Sad. Known in the music world as the LP Duo, they experiment with the endless possibilities of playing on two pianos and are developing a new approach to piano music. Blurring the lines between different genres, they have become one of the most authentic musical ensembles, performing an almost complete repertoire for two pianos as well as their original music. They have won over thirty international awards, and in 2008 they were named one of the eight best piano duos at the world's largest competition, *Dranoff Miami Two Pianos* (Miami, Florida). They performed at some of the biggest festivals and concert halls such as Carnegie Hall in New York, John F. Kennedy Centre for the Performing Arts in Washington, *Ars Electronica Linc*, *Sonar Barcelona Festival*, *Meguro Persimmon Hall Tokyo*, *Music in Pyeong Chang*, South Korea, *Concertgebouw* Amsterdam, as well as on tours throughout Europe, USA and Asia. They are exclusive artists of the publishing house *Universal Music*, and among their released recordings, the albums *Duality* (2019) and *Dead Sea* (2022) stand out the most. Some of the recordings from these albums were selected by the renowned publishing house *Deutsche Grammophon*. They compose applied music for theatre, film and television. One of their many alter egos is the *LP Elektro* project, while Andrija Pavlović is also active under the name *Andy Pavlov*. Sonja and Andrija are co-authors and leaders of the artistic and scientific project *Beyond Quantum Music* (2015–), which explores the connection between music and science. In recent years, they have been developing a com-

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pletely new instrument – the *Duality* hybrid piano. By adding special hardware, they connect an acoustic piano to a computer, and can then easily manipulate any digital sound, light or video, merging the worlds of acoustic and digital.

[PQ23 → author-performer for the Exhibition of Countries and Regions](#)

Lazzaro Paoletti –

(Pula, 2003), is a physics student at the Faculty of Physics, University of Belgrade. He is also the top student at the Authentic English Language Centre.

[PQ23 → language editor and proofreader](#)

Lucija Stijepović –

(Novi Sad, 2003) is in her first year of undergraduate studies in Scene Architecture, Technique and Design at the Faculty of Technical Sciences in Novi Sad. She is an illustrator and a bass guitar player. She has an interest in old movies. She likes the dance of tall grass in the wind and smiling eyes.

[PQ23 → student-author within the Student Exhibition](#)

Magdalena Cvetković –

(born in Belgrade, 2002, grew up in Sombor) is a second-year student of Scene Architecture, Technique and Design. Throughout her studies so far, she's been a participant in workshops that are a part of the Biennial of Scene Design and a volunteer at the workshops of the Children's Biennial of Scene Design (SCEN Kindergarten). She has also volunteered at the "Art and Human Rights" festival (DAH theatre, Belgrade) and the "Boost art" festival in Novi Sad. During her studies, she exhibited at group student exhibitions in the gallery "Đura Kojić" in 2021 and the exhibition "Sreten Stojanović and spaces of tactility" (in the memorial collection of Pavle Beljanski in 2023). She is a member of the technical team responsible for the realization of the ScenLab program. She took up photography since she's a part of the student photo team in charge of documenting the same program.

[PQ23 → photo team of the performance](#)

Maja Mirković –

(Šabac, 1977) is a costume designer who is also active in the fields of scenography, theory of performing arts and poetry. She received her undergraduate and Master's degree from the Faculty of Applied Arts and Design in Belgrade, Atelier for Scene Costume. She received her Master's degree at the Scene Design Group of the Interdisciplinary Master's studies from the University of Arts in Belgrade. She designed original costumes for one hundred and fifty theatre plays, seven feature films, six concerts, three formal academies and three TV series. She exhibited at three independent and twenty-seven collective exhibitions. She is a published poet, author of pro-theoretical texts and a long-time collaborator of the journal for the theory of the performing arts *The Walking Theory*. The paper about the relationship between costume design and dramaturgy "On collaboration" was published in 2017 in the Nordic literary magazine *Kritiker* No. 45–46. The paper "On the possibilities and ways of presenting the artistic aspect of the theatre outside the framework of the performance" was published in the journal for theatre arts *Scena*, issue 4, 2019. She participated in the Biennale of Architecture in Venice in 2004 as a member of the Scene Design Group and one of the authors of the multimedia art project "SD-02: Krstac place", in the national exhibition of Serbia and Montenegro "Montenegrin Eco-lab". Together with Bojan Đorđević and Siniša Ilić, she curated the National Performance of Serbia at the Prague Quadrennial in 2019. She is the recipient of seventeen awards for her outstanding contribution in the field of costume design, including the highest national awards, the Grand Prize of Serbia in the field of applied arts and design for 2014 and Sterija award, the highest national recognition in the field of Serbian theatre art (2015, 2011). She collaborates with artists of various creative profiles from Serbia, Croatia, Slovenia, Montenegro, Bosnia, Austria, Germany, Poland, Denmark, Sweden and the United Kingdom. She is a member of ULUPUDS and was the president

of the Costume Design and Scenography Section for 2010.

[PQ23 → the program council](#)

Maja Vilić –

(born Ivanović, Banja Koviljača, 1995) is a scene designer. She is currently employed as a teaching assistant at the Department of Arts and Design, Faculty of Technical Sciences in Novi Sad, where she also attends Doctoral studies in Scene Design. She graduated in 2018 from the Faculty of Technical Sciences, majoring in Scene Architecture, Technique and Design, with the paper *Study of Space for Autotopobiography*. In the same year, she enrolled in the Master's artistic studies in Scene Architecture and Design, which she completed with an artistic piece in the field of scene design titled *Somewhere between the exhalation and the next breath*. During her studies, she was a participant in various professional workshops in the field of architecture and scene design (Salon of Architecture, Belgrade), she volunteered at theatre and music festivals (FIST - International Student Theatre Festival, Belgrade and Festival of Street Musicians, Novi Sad), exhibited in group studio exhibitions (the "Đura Kojić" gallery and the "Borislav Gvojić" Scene Laboratory at the Faculty of Technical Sciences, and the Museum of Contemporary Art of Vojvodina in Novi Sad). At the Prague Quadrennial of Scene Design and Performing Space in 2019, she participated as a member of the author team of the student section of the National Performance of Serbia. Performances whose scenography she created were performed in the Theatre of Changes at the Academy of Arts in Novi Sad and in the Novi Sad Theatre - *Újvidéki Színház*. She participated in the establishment and implementation of the student festival *Impulse!*.

[PQ23 → mentorski tim Studentske izložbe](#)

Mane Radmanović –

(Belgrade, 1976) is a visual artist and a graphic designer. He got his education at the College of Fine and Applied Arts and at the Faculty of Applied Arts in Belgrade.

Radmanović's interests are focused on the field of visual arts and experimental approach to graphic design, as well as on education and numerous graphic design workshops that he gladly holds at festivals and conferences throughout Serbia and the region. Apart from design, he is also actively involved in photography, as well as rethinking the medium of photography, and is a member of the photography collective *Belgrade Raw*. His practice of graphic design has lasted for more than twenty years and has included numerous successful projects, mostly in the field of independent culture, as well as in cooperation with cultural institutions (galleries, museums, cultural centres). In 2018, at the regional competition for the best graphic design "Griffon", he received recognition for his continuous authorial contribution to graphic design in the field of independent cultural scene and contemporary art in Serbia, and in 2021 he won the main award "Griffon". He lives and works in Belgrade.

[PQ23 → grafički dizajn nastupa](#)

Marija Pokrajac —

(Valjevo, 1995) is a scenography student at the Faculty of Applied Arts in Belgrade. In addition to scenography, she also has an interest in drawing and singing. She loves dancing in the rain and a nice breakfast.

[PQ23 → student-author within the Student Exhibition](#)

MARKA ŽVAKA —

Dušan Šaponja (Zadar, 1976) and Dušan Čavić (Belgrade, 1974) are journalists. The former baptized the latter, and the latter officiated the former's wedding. Šaponja and Čavić have created a short video format – Marka Žvaka – which shows different people, phenomena and animals of this climate. What do the joggers think about while they run; how do the residents of the skyscrapers in New Belgrade feel since, as a result of one of Tito's speeches, they have a pillar in their living room; what does a hair salon in a cardboard Roma settlement look like; is it before, or after 04 AM on the day pensions are paid, that pensioners form a line in front of the post office; and what the people of

Belgrade think about smokers who take their last puff of smoke with them into the city bus as they're entering – these are some of the samples of the topics covered by Marka Žvaka. There are several interpretations of the name Marka Žvaka. One Dušan will tell you one story, and the other will tell you another story, about where the name Marka Žvaka (žvaka -chewing gum) came from. The closest answer is that a pack of *Orbit* gum has always been worth more or less one (1) Deutsche Mark.

[PQ23 → author-performer within the Exhibition of Countries and Regions](#)

Marko Lađušić —

(Pelagićevo, 1967) is an academic sculptor, and also works in painting, sculpture and multimedia performance. He graduated from the Faculty of Applied Arts in Belgrade (1995) at the Department of Applied Sculpture. He is a tenured professor at the Faculty of Applied Arts in Belgrade, and, also, teaches at the Department of Arts and Design, Faculty of Technical Sciences in Novi Sad. He was the artistic director of the District Cultural Centre and the Kocka Art Club in Belgrade, Kombank Art Hall, the International Multimedia Art Colony Tršić, as well as the coordinator of the project BELEF Centre Belgrade, Terratoria, Black Box at Mikser Festival in Belgrade, Open Studio in Florence, Multimedia Exhibitions "Missing" in cooperation with the International Committee of the Red Cross. He participated in the Terra International Sculpture Symposium in Kikinda, the Ada Sculpture Symposium in Belgrade etc. He exhibited at 17 individual and over 90 group exhibitions throughout Europe. He is the recipient of several awards and prizes in the media of sculpture and drawing. He has been a member of ULUS since 1995.

[PQ23 → program council](#)

Maša Seničić —

(Belgrade, 1990) is a poet, an editor and a playwright. She graduated in dramaturgy and completed a Master's degree in the Theory of Dramatic Arts and Media from the Faculty of Dramatic Arts, where she is currently pursuing a Doctorate

degree (with a focus on memory studies and new media) and participating in teaching. In her work, she is devoted to all forms of writing, from poetic to journalistic and essayistic to academic. Seničić was a part of various local and international projects: as an author, a moderator and a coordinator of films, film festivals and workshops; as a playwright and a writer in theatre, film and radio; as a chief editor and a journalist in the media and various publications; as a research associate at the faculty and at the Institute for Philosophy and Social Theory. She is a co-selector for the program *Hrabri Balkan* (Author's film festival), the program director and one of the founders of *Filmkultura* (an association for education in the field of audio-visual culture), and a mentor for educational programs of this and other informal initiatives. Her poetry and prose have been translated into ten languages and published in local, regional and international literary magazines, collections, anthologies and online portals. For her first book of poems, "Ocean", she received the "Mladi Dis" award for 2015, while her second book of poetry, "Occasional like weekend settlements" (Third Square/Silver Tree, 2019) won the award "Dušan Vasiliev". Seničić is focused on interdisciplinary projects based on an experimental approach to writing and material structure; some of them were realized as an independent exhibition (*Golden Coast*), or as a part of collective exhibitions/workshops/publications (Cultural Centre of Belgrade, Institute of Network Cultures, Museum of Yugoslavia...). Books interest her as both text, and printed object as well as a space.

[PQ23 → mentoring team of the Student Exhibition](#)

Mia David —

(Belgrade, 1974) is an architect, curator and scenographer. She is employed as an associate professor at the Department of Arts and Design, Faculty of Technical Sciences in Novi Sad. Her field is contemporary visual art, performing arts, education and cultural management. She graduated from the Faculty of Architecture in Belgrade and received her Master's and Doctorate degrees from the

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Department of Scene Design, University of Arts in Belgrade. She was a partner in architectural studios DSZ and Blok. She was the founder and editor-in-chief of the magazine *Kvart* and is one of the founders of the non-governmental organization *Blokovi*. She was employed as a lecturer at the Faculty of Dramatic Arts in Belgrade. From 2010 to 2014, she worked as acting director of the Cultural Centre of Belgrade. She is the author of many realized projects in the fields of architecture, design, scenography and art, as well as newspaper articles published in various media. She is the author of the radio shows "Life as such" (Radio B92), "Life is where we are" (Remarker media) and the web show "Spaces of Freedom" (Remarker media). She exhibited in Berlin, New York, Vienna, Paris, Reno, Sarajevo, Zagreb, Ljubljana, Frankfurt, Moscow, Trieste, Rome, Venice, Prague, and other cities. She is the curator of numerous exhibitions, among which the most significant is the national performance of Serbia at the Prague Quadrennial in 2015. She is the winner of many awards and recognitions, including the Biennale of Scene Design Award (2007), the "Joakim Vujić" Award (2007), the Special Award of the October Salon (2014) and the Gold Medal for Provoking a Dialogue (Prague Quadrennial 2015), the BEFEM Award for Artistic contribution to dealing with the past and promoting peace (2023). She is a member of the Serbian chamber of engineers, Society of Architects of Belgrade, Society of Architects of Novi Sad, NUNS, OISTAT and IKT. Since 2016, she has been running the "Navigator" gallery.

[PQ23 → program council](#)

Milica Cukić —

(Belgrade, 1962) is a museum advisor employed at the Museum of Applied Arts in Belgrade. She heads the Department for Education and Communication. She graduated from the Faculty of Philosophy in Belgrade, Department of Art History, and received her Master's degree from the Faculty of Dramatic Arts in Belgrade, studying Theatreology. She was the head of the Art Department at the Museum of Applied Arts from 2005 to 2017. She participated

in several conferences, such as the "Third World Conference on Management in Art", City University, Barbican, London with a report: *Art management in the Museum of Applied Arts in Belgrade in the time of social transition*, as well as in the Third Regional Conference on Education and Marketing in Bucharest in 2007. She was a guest lecturer at the European University, Belgrade; Faculty of Management, PR course, during 2004 and 2005. She is a researcher on several projects, among which Audience Research in Serbia (1996) stands out; it led to the report "Electronic Media in Museum Practice" that was published in the magazine *Kultura 97*, as well as Research on the Museum Audience in Serbia, from which the report "Marketing aspects of the research of the museum audience in Serbia in 2009" was published in the publication *Museum Audience in Serbia*, ZAPROKUL (Belgrade 2010). She publishes regularly in the professional magazine "Collection of the Museum of Applied Arts". She has organized over a hundred exhibitions at the Museum of Applied Arts.

[PQ23 → program council](#)

Milica Vučković —

(Belgrade, 1989) is a writer and a painter. In 2012, she graduated in the Department of Applied Painting in the class of Professor Miroslav Lazović, from the Faculty of Applied Arts in Belgrade, where she also completed her Master's studies. At the same faculty, she received her Doctorate in 2022 in the study program of Applied Arts and Design, with the paper titled "Perception of a work of art by a class-different observer: an interactive exhibition of paintings and spatial installations". She worked for a year on the courses "Act" and "Scenography" as an associate at the Faculty of Applied Arts. From 2014 to 2021, she published three books, a story collection "Swarm" (Apostrophe), the novel "Baldwin" (Lom) and the novel "The Fatal Consequence of Athletic Injuries" (Booka), for which she received the Vital Award for the best novel of the year. She has over ten independent exhibitions, several collective exhibitions, as well as several projects on which she has worked as a scene designer,

or a scene design assistant at the National Theatre in Belgrade and the Belgrade Drama Theatre.

[PQ23 → author-performer within the Exhibition of Countries and Regions](#)

Miloš Janjić —

(Belgrade, 1994) is a graduate student studying Fashion Design of Leather Products at the Academy of Technical Vocational Studies in Belgrade. For more than five years, recklessly and in love, avoiding boredom, he has occupied himself with contemporary dance and performance, stage costumes, collaborative work processes and research, collecting objects with the potential of being useful, (im)patiently developing multimedia artistic practices and gently demolishing patriarchy. He can't stop moving his body. He is always late, but when he does make it, he goes above and beyond for whatever he's working on.

[PQ23 → student-author within the Student Exhibition](#)

Milovan Milenković —

(Belgrade, 1984) is a photographer. The combination of his inclination towards the visual with his interests and hobbies led to him diving deeper into documentary photography, which he has been doing since 2006. With his work he primarily focuses on visual storytelling, recording everyday situations, social patterns, and phenomena. Working in newspapers and magazines, he gained an abundance of field experience covering current affairs, various events and topics, and cooperating with production companies, numerous organizations and individuals gave him the opportunity to be a part of various projects and tasks. For almost a decade, he has been engaged in the weekly magazine *Vreme*, first as a photographer, and later as a photo editor. In addition to commercial and editorial engagements, since 2009 he has been a member of the photo collective *Belgrade Raw*, within which he explores the social and urban aspects of his hometown. He is also a co-founder of the photography collective *Kamerades*, whose the focus is on documenting various social issues and events from a personal point of view. He was a member from its

foundation, in 2011, until 2018. With both collectives, he participated in group exhibitions (as author and curator) in Serbia and abroad. So far, he has published his works in two books – “Belgrade Raw”, 2013 and “Dirty Season”, 2014. Today he lives and works as a freelance photographer back and forth between Prague and Belgrade.

PQ23 → photo team of the performance

Mina Radovanović –

(Beograd, 2002) is an undergraduate student at the Faculty of Architecture in Belgrade. She is mainly interested in large scale things and everyday living space. When she is not engaged in architecture, her main interests are music and photography.

PQ23 → student-author within the Student Exhibition

Mina Stojanov –

(Zrenjanin, 2000) is a student in her final year of undergraduate studies in Scene Architecture, Technique and Design at the Faculty of Technical Sciences, University of Novi Sad. Before her studies, she attended design and meteor astronomy seminars at IS Petnica, where she was a part of the author team on projects presented at the Petnica conference, *Skopje design week* and *Mixer festival*. She also worked on the AAA video game exhibited at *Gamescon* in Belgrade, the cinematics for *Warhammer 40k* and the award-winning short stop-motion film “Past meets future”. During her studies, she exhibited at group student exhibitions (“Dura Kojić” gallery, 2019, UNS Rectorate in 2019 and SPENS, 2022). As a part of the Scene Design Biennial in 2022, she was a member of the organization and team for technical production and realization, exhibited three pieces as a part of the student exhibition and received an award for the architectural project. She participated in the realization of the “Tape” project by the Numen studio. In May of 2023, she participated in the conception and implementation of the festival of students of scene architecture, technique and design – Impuls. She is also professionally engaged in pole dancing as an instructor and competitor, plays

three instruments and has taken an elementary course in *tattooing*.

PQ23 → technical team of the performance

MINISTRY OF SPACE COLLECTIVE –

was formed in 2011 with the aim to contribute to the democratic and just development of cities. In the beginning, through direct action (Inex Film and Cinema Zvezda) and negotiations with different municipalities (Street Gallery), the Ministry was striving for the opening of multiple unused spaces. Further actions evolved fast into national campaigns advocating for the regulation of public property management to be more transparent and consistent with the public interest. In parallel with that, other programs were being developed, expanding organizational missions to encourage and foster citizens’ participation and mobilization in defining public interest in urban and spatial planning and urban resource management. The ministry had also initiated, organized and fought multiple battles concerning specific urban development or management of public goods. Over time, the organization has expanded its operation and activities – on the one hand, it encourages and raises the capacity of citizens and local initiatives to participate more actively in decision-making regarding city development and all its aspects, and on the other hand, it monitors, analyses and proposes systemic changes in the field of urban development and citizens’ participation in it. In order to have a more comprehensive, strategic impact on just development of the city, we have been expanding the thematic range for years – initially the emphasis was on urban planning, to which we later added affordable and safe housing, management of publicly owned land, then the impact of climate change and energy transition on the spatial policies of the city. The representative of the collective at the Prague Quadrennial 2023 was an architect Iva Čukić (Beograd, 1983).

PQ23 → authors of the national exhibition

Miodrag Kuć –

(Novi Sad, 1977) is a transdisciplinary artist, an urban theorist and

a pedagogue, whose work explores complex relationships between ephemeral structures, spatial appropriations, and urban policies. He completed his undergraduate studies in architecture at the Faculty of Technical Sciences in Novi Sad, and postgraduate studies in urban planning and urban sociology in Weimar (*Bauhaus University*) and Shanghai (*Tongji University*). He is currently employed as the program director of the ZK/U hybrid institution (*Zentrum für Kunst und Urbanistik*) in Berlin, where he deals with critical urban pedagogy (*ZEDucation*), and the role of grassroots initiatives in trans-sectoral urban development (*Haus der Statistik*). He has participated in the implementation of numerous artistic and academic projects, primarily in the field of urban studies (*Bauhaus Dessau Foundation*), visual and cultural studies (*Laboratory of Critical Urbanism*) and urban anthropology (*CANactions School Kiev, Independent School for the City Rotterdam, TU Berlin*). As a part of various artistic collectives, he exhibited at the architectural biennials in Venice and Sao Paolo, as well as at Documenta 15 in Kassel. He is a member on the board of directors of the umbrella organization *Urbane Praxis*, which creates experimental formats of political participation at the intersection of architecture, culture, education, art and social challenges.

PQ23 → curator of the Exhibition of Countries and Regions

Mirko Radonjić –

(Podgorica, 1984) is a theatre director. He graduated in painting from the Faculty of Fine Arts, and theatre directing from the Faculty of Dramatic Arts in Cetinje. As a theatre director, he collaborated with the Montenegrin National Theatre Podgorica, the Royal Theatre Zetski dom Cetinje, the Kotor Children’s Theatre Festival, the National Theatre Subotica, Studio K Szin haz Budapest, the National Theatre Marin Sorescu Craiova, and is one of the most important representatives of the independent scene in Montenegro. His plays are based on the classics of world literature and contemporary domestic texts; they have been performed and won awards at festivals in Montenegro, Serbia, Bosnia and Herzegovina,

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Bulgaria, and Slovakia. In addition to directing, he also deals with scene and lighting design, and from 2014 he has been one of the lecturers at the Drama Studio “Prazan prostor”. **PQ23 → author-performer within the Exhibition of Countries and Regions**

Nađa Vukorep –

(Novi Sad, 1997) is an engineer of scene architecture, technique and design. She had completed her undergraduate studies in Scene Architecture, Technique and Design in 2022, and then enrolled in the Master’s Academic Studies – Scene Architecture and Technique at the Faculty of Technical Sciences, University of Novi Sad. During her undergraduate studies, in 2018, she became a member of the SCEN technical team, responsible for the implementation of the programs that take place in the “Borislav Gvojić” Scene Laboratory. She was a participant in the “BITI” project (Ljubljana, Slovenia), an acting and video workshop, a light workshop “Rethink the night” (Makrinitza, Greece), and the Serbian National Performance at the Prague Quadrennial (Prague, Czech Republic) as a member of the technical team. She participated in the realization of numerous SCENlab events, as well as Master’s and Doctoral theses. In addition, as a team leader for technical production and implementation, she participated in the exhibition “ReTailoring”. She also played the role of an organizer for a short film. Currently, she mostly works in design and implementation of lighting for theatre performances (“Lux in tenebris” and “Where they are singing”), as well as scene design in the theatre.

PQ23 → technical team of the performance

Natalija Bogdanović –

(Kragujevac, 1988) is an architect. She completed her undergraduate and Master’s academic studies at the Faculty of Architecture, University of Belgrade. Since 2014, she has been employed at the Department of Interior Architecture at the University of Kragujevac, Faculty of Philology and Arts, and since 2017 as an assistant professor. She has organized and participated in several national and international exhi-

bitions, competitions, workshops, conferences, and panel discussions. As a member of the authorial team of the National Student Section, she participated in the Prague Quadrennial 2015, where Serbian artists were awarded the Gold Medal for Provoking a Dialogue. Since 2017, she has been the founder and president of the professional association “URBANIUM - Centre for Research and Sustainable Development of Architecture and Urbanism” and the manager of the “Days of Architecture in Kragujevac” project. She deals with design in the fields of architecture and interior architecture, as well as different formats of artistic projects. Together with the architect Aleks Durić, she leads the design practice of ADDICTED design studio. She is simultaneously engaged in scientific and research work.

PQ23 → curatorial team of the Student Exhibition

Nemanja Knežević –

(Belgrade, 1985) is a photographer. He completed his undergraduate film studies at the SAE Institute in Belgrade. He has been professionally working in photography for more than ten years. He’s led photo teams at the festivals Share Conference, Resonate, Exit Festival, Mad in Belgrade, NODE. He is the founder and member of the photography collective BelgradeRaw, together with which he has held exhibitions both in the country and abroad. He has realized many educational workshops and has published two books. He has participated in numerous collective exhibitions, and in 2017 he had an individual exhibition called “Blank Map” in La Chaux-de-Fonds, Switzerland, as a part of the Printemps Culturel festival. His photos were published in domestic and foreign journals. He documented the preparations and performance of Serbia at the Prague Quadrennial in 2015, where the representatives of Serbia were awarded the Gold Medal for Provoking a Dialogue. During his years of work as an independent photographer, he was engaged in projects for large organizations such as the United Nations and the International Federation of the Red Cross.

PQ23 → photo team of the performance – project coordinator

Nikola Stojadinović –

(Novi Sad, 1998) is a Master student in scene architecture and design at the Faculty of Technical Sciences, University of Novi Sad. He works in the field of scenography, installation, and interior and furniture design. He likes night drives on wet asphalt, the horizon above the plains of Vojvodina, and that above the sea, the railroad near the house where he lives and the chugging of the trains as they rumble past.

PQ23 → student-author within the Student Exhibition

Nina Bogdanović –

(Vrbas, 2000) is a student in the fourth year of undergraduate academic studies in Scene Architecture, Technique and Design at the Faculty of Technical Sciences, University of Novi Sad. In high school, she volunteered at the National Theatre in Sombor and was a member of the drama, photography, poetry and music sections. With these sections, she travelled to many different parts of Serbia and won numerous awards and recognitions. In her fourth year of high school, she won the first and third place at the Junior Achievement Serbia entrepreneurship competition, which further qualified her for the Western Balkans competition in Budva held in 2019. In the same year, she was a member of the organization of the Heartrock festival in Vrbas. She is a member of the organization of the children’s festival Luf in Lukičevo, among other things holding workshops dedicated to the process of creating scenography and costumes. She is also a member of the technical team of the scene laboratory “Borislav Gvojić” and an associate of Scenlab Kindergarten. In her spare time, she sings and creates Balkan music in combination with electronic music.

PQ23 → production assistant

Ninoslava Vičentić –

(Belgrade, 1968) is a scenographer. She graduated in 1993 from the Faculty of Applied Arts in Belgrade, Department of Scenography. She received her Master’s degree in 1996 from Saint Martins College of Art and Design in London. She received the title of Doctor of Arts in 2021 from the Faculty of Applied

Arts, where she has been employed since 1999. She is an associate professor at the Department of Scenography, at the Faculty of Applied Arts, University of Arts in Belgrade. Along with her artistic work, she also engages in scientific work and is developing the field of the history of Serbian scenography, she writes texts about Serbian and world applied art and design. She is the author, co-author, curator, coordinator and designer of many exhibitions, projects and educational programs intended for students. [PQ23 → curatorial team of the Student Exhibition](#)

NOVO KULTURNO NASELJE —

is a citizens' association founded in 2014, which has, in a very short time, positioned itself among European organizations and institutions dealing with civic participation in culture, informal education, and artistic production. The mission of the association is to establish a Cultural Centre in Novo naselje, a part of the city of Novi Sad with over 40,000 inhabitants. Novo kulturno naselje has been working for years on the development and implementation of cultural content in Novi Sad: Theatre Festival "Applause Fest"; film festival "21114"; neighbourhood art festival "Welcome to the Settlement"; art workshops "Art Quarter - Start!"; residential international project "Magic Carpets"; *augmented reality* project "Metropolis" in cooperation with Japanese artists; informal education workshops through the "Debate not Argue" and "Debate Your Issue" projects; cycling and walking tours through the projects "Alternatura", "Street tour de Naselje", etc. The organization has had three publications: the publication "On the way to the Cultural Centre"; "Breviary Street of New Settlement" and a guide to youth mobility programs "How to Mobility". It is currently working on two new publications: "Lexicon of Artists of Novo naselje" and "Monograph – The First Fifty Years of Novo naselje". In its video production, the Novo kulturno naselje team realized numerous audio-visual projects such as music videos of punk rock bands, promotional videos of artistic and educational events, theatre performances, various conferences, and

the show "Kurbla - Positive young people" etc. Through decentralized cultural activities, the organization primarily deals with the promotion and affirmation of artists as well as raising awareness of the need to establish a Cultural Centre. The representatives of the collective at the 2023 Prague Quadrennial were: writer Siniša Tucić (Novi Sad, 1978); 3D animator Marko Draško (1994) and audio-visual artist and producer Marko Jozić (1987).

[PQ23 → author-performer within the Exhibition of Countries and Regions](#)

Pavle Dinulović —

(Belgrade, 1990) is a sound designer. He completed his undergraduate and Master's studies in Recording and Sound Design at the Faculty of Dramatic Arts, where he is currently a final year Doctoral student in Dramatic and Audio-Visual Arts. He is an assistant professor at the Department of Recording and Sound Design at the Faculty of Dramatic Arts and a member of the Faculty of Dramatic Arts Interactive Arts Laboratory. His field of academic research and artistic work includes a wide range of areas, primarily under the umbrella of stage events and interactive arts. Among his most significant works of art are: the performative audio-visual installation *Life, the Universe and Everything/Život, Vaseljena i sve ostalo* (co-author and sound designer; practical part of the doctoral artistic project; Connected Ink., Tokyo 2021/ Curious, Belgrade 2022) and the audio-visual installation *Particle Post: Letters from the Universe* (co-author and sound designer; Ars elektronika festival 2019), which he developed in collaboration with artists from Austria and Japan, as well as physicists from Cern and Chiba University; audio-visual installation *The Pilgrimage* (sound designer; Critical Communications Lab, MIT/ Time Space Existence, Venice Biennial Architecture Exhibition 2023); performative installation *Process: or What is really important to me* (co-author; student installation of the National Performance of Serbia at PQ 2015); sound performance *Resono* (author and sound designer; Faculty of Dramatic Arts 2014); experience in the field of surrealism

Stroganj (co-author and sound designer; Interactive Arts Laboratory Faculty of Dramatic Arts/Scenlab Faculty of Technical Sciences, 2018); spatial and VR installation *An endless view* (sound designer; Branko Sujić/Faculty of Dramatic Arts, 2018); the exhibitions *Dream of a Neolithic Night* (sound designer, Museum of Vojvodina, Novi Sad, 2022) and *On the Glass Road* (sound designer, Turbina/Museum of Applied Arts, 2022); and the radio shows *Unforgotten and Persistence of Memory* (author and sound designer; Faculty of Dramatic Arts/Radio Beograd 2, 2013–2014).

[PQ23 → curatorial team of the Student Exhibition](#)

Pavle Stamenović —

(Belgrade, 1981) is an architect. He is an assistant professor at the Department of Architecture at the Faculty of Architecture, University of Belgrade, where he graduated (2007) and received his doctoral degree (2016) from. He is engaged at all levels of studies at the Faculty of Architecture through Studio Project courses and is a guest lecturer at the *Estonian Academy of Arts* (EKA) in Tallinn (Estonia). He is also engaged in research in the field of methodology and design process. He is the author and co-author of dozens of papers and projects at architectural and urban planning competitions, many of which have won awards. He is the author and co-author of several published professional and scientific research papers. He actively participates as a mentor in workshops and exhibitions in the field of architecture. He is the mentor in several international interdisciplinary workshops, such as *Cloud Workshop* (Cadiz, Spain), *Scale Workshop* (Helsinki, Finland), *Kinetic* (Valletta, Malta) and *Projecting Cinemas* (Tehran, Iran), *Wilderness: 5th Season* (Soomaa, Estonia). He has been a participant in several international exhibitions and architecture salons, such as the Venice Biennale (2008) and the *Tallinn Architecture Biennale* (2013). He is the author and curator of the international exhibitions *OUTSIDE: The Second Look on Architectural Competitions* and *OUTSIDE: Self-initiated Projects*. He was appointed curator of the upcoming SISU (Symposium

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of Interior Architecture and Spatial Use) in Tallinn. He is the founder and member of the collective RASTER, an interdisciplinary study that deals with research through architectural design, with a focus on architectural and spatial concepts, primarily by participating in architectural-urban competitions; many of these have been awarded and had achieved notable success. He won the award of the 45th Salon of Architecture in Belgrade for the Reconstruction Design of the Museum of Contemporary Art in Banja Luka (2023), as well as the award of the 22nd Novi Sad Salon of Architecture (category: *Suspense* project in Rijeka) (2021). He is a member of the Association of Architects of Belgrade and the Serbian Chamber of Engineers.

[PQ23 → curatorial team of the Student Exhibition](#)

Petra Perović —

(Prokuplje, 1997) is a sound designer, composer, music producer and student at the Department of Recording and Sound Design at the Faculty of Dramatic Arts in Belgrade. For her final in the course Sound Design for Radio she wrote a paper titled, "Solar System", which won first prize at the Radio Belgrade Drama Program competition in the Sound Workshop category. She performed her theatre music, as well as some works of a more experimental nature, in Belgrade. She likes sound synthesis and electronic music.

[PQ23 → student-author within the Student Exhibition](#)

Ružica Ristivojević —

(Šabac, 2000) is a third year Camera student at the Faculty of Dramatic Arts in Belgrade. In her artistic work, she mostly deals with her homeland and family. She has exhibited at several group and individual exhibitions in Serbia and Europe. She's deeply moved by brutalism and ethno motifs. The only thing she loves more than basil, are analogue processes in photography.

[PQ23 → student-author within the Student Exhibition](#)

Selena Orb —

(Aleksandrovac, 1988) is a costume designer. She received her degree in

Scene Costume from the Faculty of Applied Arts in Belgrade in the class of Professor Svetlana Cvijanović. She is an assistant professor at the Department of Arts and Design at the Faculty of Technical Sciences in Novi Sad. She has worked in different theatres in Serbia and the region: Ljubljana, Rijeka, Sarajevo and Podgorica. In addition to regional involvement, she has worked on several theatre projects in Cologne, Stuttgart and Wiesbaden. Her CV consists of about seventy costume designs as well as twenty set designs for theatre performances. She has participated in the national selection of the Prague Quadrennial (2015, 2019 and 2023) three times. Costume design for films and series is also one of the important segments of her professional work. She is the winner of the "Aleksandar Tomašević" fund award. Significant awards in her professional career include the Golden Arena for costume design (2019, for the film *The Last Serb in Croatia*) and Steria's Costume Award (2020, for the play *Movement*), as well as an award at the International Festival of Small Scenes in Rijeka for costume design in the play *The last girls*.

[PQ23 → author-performer within the Exhibition of Countries and Regions](#)

Slađana Milićević —

(Tuzla, 1982) is an architect. She completed her undergraduate studies in architecture at the Faculty of Technical Sciences, University of Novi Sad, where she also received her Doctoral degree in 2018 with a dissertation on the topic "Dissociative space of modernity: the discourse of emptiness in architecture and visual arts of the 20th and early 21st centuries". She is an assistant professor and head of the Arts Sub-department of the Department of Arts and Design at the Faculty of Technical Sciences. Her professional work is in the interdisciplinary field, and her interest is primarily in the domain of space theory, architectural theory, scene architecture and phenomenology of scene design.

She has worked as a designer-assistant on several architectural projects, was a member of authorial teams at architectural competitions,

as well as an author at several group exhibitions where she exhibited her artistic and professional work. She was a moderator and a presenter at scientific conferences, a reviewer of scientific papers and exhibitions in the field of architecture and scene design. She participated in the organization of scientific and professional conferences. She was the winner of the "Milorad Macura" national award for the best doctoral dissertation in the field of architecture and urban planning in 2018, awarded by the Institute of Architecture and Urban Planning of Serbia. She is a member of the OISTAT Centre of Serbia and a representative of the research commission.

[PQ23 → catalogue editor](#)

Saša Mijić —

(Belgrade, 1972) is a language editor. She has a degree in Literary theory from the Faculty of Philology. After two years of working in journalism (B92, in 1990s), she switched to dealing with other people's texts. Since then, she has worked with everyone who cares about meaningful, sensible and proper wording and expression in the Serbo-Croatian language, which she made official with her agency "Tekstogradnja". She believes language is the only area where two heads are always better than one. She cannot stand when words are separated into categories such as "ours" and "theirs".

[PQ23 → language editor and proofreader](#)

Tanja Stefanović —

(Novi Sad, 2001) is a third-year student of Scene Architecture, Technique and Design at the Faculty of Technical Sciences in Novi Sad. She is engaged in contemporary dance; she was a participant in various dance workshops and in several dance projects. She is happiest on a small island in Dalmatia, looking out to sea with her dog, Benny.

[PQ23 → student-author within the Student Exhibition](#)

Tatjana Dadić Dinulović —

(Belgrade, 1963) is a theoretician of scene design. She deals with theoretical, curatorial and artistic work in the field of scene design.

She graduated in English language and literature from the Faculty of Philology in Belgrade and earned a Master's degree in Scene Design and Theory of Art and Media from the University of Arts in Belgrade. She defended her artistic dissertation in scene design at the University of Arts in Belgrade, and her scientific doctoral dissertation at the University of Novi Sad. Today, she is a tenured professor of scene design at the Faculty of Technical Sciences, University of Novi Sad, where she teaches many artistic and theoretical courses, leads the study program of Doctoral Artistic Studies in Scene Design. She is the head of the Department of Arts and Design of the Department of Architecture. She is the author of two books: "Serbia: My Case: New European Generation" (2008) and "Scene Design as Art" (2017). She has published many articles in scientific and professional journals and translated more than a hundred professional articles in the field of scene design, theatre and architecture. She has presented her work in the field of scene design in Serbia, Montenegro, Bosnia and Herzegovina, Italy, the Czech Republic and China, and among them were pieces presented at the Biennale of Architecture in Venice (2004) and the Quadrennial in Prague (2007). As a mentor and a curator, she has mentored students on numerous artistic works and exhibitions in the field of scene design; among them are the project *The border* (with D. Konstantinović, 2014), the exhibition *Scene laboratory* and the paper *Seven Messengers* (both with D. Dimitrovska and V. Ilić, 2016) and *Little Dictionary of Vanishing* (2019). She led the curatorial team of the Student Section of Serbia, whose performance at the Prague Quadrennial of Scene Design and Performing Space in 2015 was awarded the Gold Medal for *Provoking a Dialogue*. She was the commissioner of Serbia's performance at the Prague Quadrennial 2019 (with Lj. Miletić Abramović). She used to train rhythmic gymnastics in the sports club "Radnički". She was employed at the British Council in Belgrade.
[PQ23 → commissioner-curator of the performance](#)

Teodora Jonuzović — (Novi Sad, 2000) is a student in the fourth year of undergraduate academic studies in Scene Architecture, Technique and Design at the Faculty of Technical Sciences, University of Novi Sad. During her studies, she exhibited at group student exhibitions ("Dura Kojić" gallery, 2019 and SPENS, 2022). She was a participant in several professional workshops in the field of scene design and architecture ("Before the Salon", 44th Salon of Architecture). She was a member of the technical team responsible for the implementation of the programs that take place in the scene laboratory "Borislav Gvojić", and she participated in the implementation of several doctoral artistic pieces. She was a member of the team for technical production and realization at the Biennale of Scene Design in Novi Sad and at the "ReTailoring" exhibition at the Museum of Applied Arts in Belgrade in September 2022. She was in charge of scene design and lighting design for the *Design Week Novi Sad 2022* event. She worked on scene design and costume design for two exam performances of the Academy of Arts in Novi Sad. She is an active member of the *Novi Sad Voluntary Service* and has volunteered at numerous cultural events. In May 2023, she participated in the conception and realization of the festival of students of scene architecture, technique and design - *Impuls*.
[PQ23 → coordinator on catalogue development](#)

Una Kotur — (Belgrade, 2003) is a Scene Costume student at the Faculty of Applied Arts in Belgrade. Her field of interest is mainly painting and literature, though it extends to puppetry, marginal art and discarded objects. In Belgrade, she exhibited art works, costumes and photographs. She is against black and white and loves her grandma.
[PQ23 → student-author within the Student Exhibition](#)

Vesna Bogdanović — (Sombor, 1975) is an English professor. She is an associate professor at the Faculty of Technical Sciences, University of Novi Sad. She teaches

academic and profession-specific English. In the university course of Scene Architecture, Technique and Design, she has been teaching profession-specific English language courses in the fourth year of undergraduate studies since its conception. Her task is to encourage students to communicate in English about the topics they studied during their studies clearly, with confidence and with their own words. Her areas of interest include metadiscourse, professional English language teaching methodology, innovative teaching techniques and writing textbooks. She is also engaged in translation and proofreading.
[PQ23 → translator](#)

Višnja Vukajlović — (Novi Sad, 2003) is in her first year of studying Scene Architecture, Technique and Design at the Faculty of Technical Sciences in Novi Sad. She loves Yugoslav summers on the stony beaches of Dalmatia and snowflakes falling on her face.
[PQ23 → student-author within the Student Exhibition](#)

Vladimir Savić — (Bački Jarak, 1988) is an architect, working in the field of performing arts and education. At the Faculty of Technical Sciences in Novi Sad, he completed undergraduate academic studies (2011) and Master's academic studies in the field of architecture and urban planning (2013), Master of Arts studies in the field of scene architecture and design (2016) and Doctoral studies in scene design (2022). In 2016, he was employed as a teaching assistant, and is currently employed as an assistant with a doctorate degree at the Department of Arts and Design at the Faculty of Technical Sciences, on courses dealing with scene technique, technology and technical production. He is especially proud of the function (vocation) of coordinator of the technical team of students of the Undergraduate Academic Studies in Scene Architecture, Technique and Design, with whom he has realized a multitude of curricular and extra-curricular projects produced by the Department. As a scenographer for dramatic performances and operas, he was employed at the Serbian

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National Theatre in Novi Sad, the Youth Theatre in Novi Sad and the "Toša Jovanović" National Theatre in Zrenjanin. He participated in numerous exhibitions in the country and abroad, two participations of which stand out at the Prague Quadrennial of Scene Design and Stage Space, in the Czech Republic. At the Quadrennial in 2015, he was a member of the student section of the Republic of Serbia (our country won the Gold Medal for *Provoking a Dialogue*), and in 2019, he was the manager of the technical production of the student performance of the Republic of Serbia. He was a member of several design teams for the development of projects in the field of interior design, conventional architecture and scene architecture. As a member of the design team from the Faculty of Technical Sciences, in 2021, he participated in the development of the first scene architecture project in our country.
[PQ23 → mentoring team of the Student Exhibition](#)

Zlata Vukomančić — (London, 1972), is an English professor and the founder and owner of the school Authentic English Language Centre.
[PQ23 → language editor](#)

Zoja Erdeljan — (Zrenjanin, 1995) is a scene designer. She graduated in Scene Architecture, Technique and Design in 2018 at the Department of Arts and Design from the Faculty of Technical Sciences in Novi Sad. She completed her Master's Academic Studies in Scene Architecture and Design in 2020 at the same faculty, with the topic *The relationship of scent and memory in scene design through the multimedia exhibition "Scented Stories"*. She is now a PhD student at the same faculty, majoring in Scene Design. Starting with 2021, she has been employed at the Faculty of Technical Sciences as a junior researcher, engaged in courses in the field of scene design theory and scene design and technique. In addition to teaching, as a part of SCen - the Centre for Scene Design, Architecture and Technology - "Oistat Center Serbia", she has

participated in the conception and production of various projects, the most important of which are the Biennale of Scene Design and Serbia's performance at the Prague Quadrennial of Scene Design and Performing Space in 2023, where she participated in the role of project coordinator. In her professional work, she is equally active on projects in the performing and visual arts. She worked as a set designer and assistant set designer in theatres in Belgrade, Subotica, Užice and Šabac. In the field of visual art, her work primarily revolves around architecture and exhibition design in various museums in Serbia, including the Museum of Applied Arts, the Museum of Vojvodina and the Museum of Yugoslavia. In addition to her artistic work, she was a collaborator on scene architecture projects at the company Profakustika.
[PQ23 → production team of the performance - project coordinator](#)

Zoran Maksimović — (Sarajevo, 1974) is a sound designer. After studying at the Faculty of Electrical Engineering in Belgrade, he entered the Department of Recording and Sound Design at the Faculty of Dramatic Arts in Belgrade and graduated as a first-generation student in 2001. The following year, he enrolled in postgraduate studies at the University of the Arts in Belgrade, which completed after defending his Master's thesis "Architecture of sound - the sound of architecture" in 2007. He obtained his Doctoral degree in 2011 from the University of Arts in Belgrade with the artistic project "Synchreza", which deals with the sound as a key expressive means of image perception in audio-visual plays. He is now a tenured professor at the Faculty of Dramatic Arts in Belgrade, and also teaches at several other faculties in Serbia and countries of the region. He founded the "Digital Mono" sound recording and post-production studio, which is behind some of the most important film and music pieces here and in the region, as well as many radio, television, theatre and multimedia projects. As an author, he is very active in filming and post-production of films here

and in the region. As a videographer and sound designer, he has participated in the realization of over a hundred feature films and TV series and many other artistic audio-visual projects. For his work as a cameraman and sound designer, he has been awarded several times at film festivals in Herceg Novi, Novi Sad, Sopot and Belgrade.

[PQ23 → program council](#)

ON TENDERNESS, RESPONSIBILITY, AND DREAMS:

Republic of Serbia at the Prague Quadrennial of
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Biljana Jotić and Slađana Milićević

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