

Mladen Miljanović

Sit – no

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STROJEVO PRAVLO- MACHINE'S RULE



Sit – no (274 pcs)

Postavljanje pitanja kreativnosti, te procesa ili uslova koji dovode do same kreativnosti su nešto što se dostiže redovnim vježbanjem, radom i samo radom. Često dovodi do formiranja manirističkog pristupa u kome se samo vježba formalno-estetsko strukturiranje djela dok idejno i inventivn gotovo uvijek ostaje po strani ili se izgubi u mnoštvu sličnosti. Serija radova *Sit-no* koja je bila „zadatak“ koji sam sam sebi zadao, a odnosila se na svakodnevno forsiranje kreativnosti kroz dnevne radove koje sam realizovao tokom čitava 274 dana samovoljne izolacije. Serija radova je nazvana *Sit-no* po uzviku koji vojnici pri služenju vojnog roka koriste da bi odbrojavali preostale dane do kraja služenja roka, npr. „154 *Sit-no*“. Takva vrsta izraza se može posmatrati takođe kao vođenje ličnog dnevnika čiji je jedini cilj doći do jednocifrenog odbrojavanja u vojsi poznatijeg kao period kada „nule udare u glavu“. Ovakvom pretpostavkom se otvara pitanje svakodnevnog umjetničkog (umjetnikovog) djelovanja koje rezultira ili ne rezultira formalističkim, materijalnim ili opipljivim djelom. Jedan jasan i jednako fragmentiran i podjednako podjeljen vremenski period od 24 časa je predstavljen sa po jednim radom najčešće formata 20x30 cm u različitim dvodimenzionalnim ili ponekad trodimenzionalnim oblicima.

Tako da ove radove možemo posmatrati i kao svojevrsni dnevnički zapis performansa, ispisan „vizuelnim tekstom“. Ovi radovi se mogu posmatrati i kao „kreativni sklekovi“, odnosno rezultati jednog umjetnički mazohističkog i drilerskog pristupa umjetnosti.

Sit – no (274 pcs)

The series of Sit-no works, which was the “task” I gave myself, was related to everyday creativity drill through daily works that I realized over the period of 274 days of voluntary isolation during I Serve Art project. The series of works is called “Sit-no”, based on the interjection which was used by soldiers counting the remaining days until the end of their military service, e.g. “154 Sit-no”. This expression can be observed as a kind of personal diary with the goal of reaching a one-figure number, known as the period of time when you “get carried away by your wishes”. Transposition of that kind of process is directed to counting the days of art service, which puts the work in a paradoxical position. This assumption raises the question of everyday artistic (artist’s) work, which results or does not result in formalist, material, tangible work. Is it possible to materialize creativity every day? Does the mental and theoretical process of structuring artistic work need to be presented? This approach has been researched in the Sit-no series of works which, in their contextual sense, dealt with various topics and approaches. Each equally fragmented period of time divided into 24h is represented with a work, mostly in 20x30cm size, in various 2D and sometimes 3D shapes.

So, these works can be observed as a daily account of performance written in “visual text”. The works such as “I pay not to do anything today”, “No signal input” and “Art service leave of absence” refer to transformations and changes of a forced creative process in an ironical and yet realistic way. These works can be regarded as “creative push-ups”, i.e. the results of an artistically masochistic and forceful approach to creativity.

NO SIGNAL INPUT

Razgovor između Predraga Terzića i Mladena Miljanovića

Prvi utisci koji se dobiju u vojsci jesu zbunjenost i konstantna drugačija vizura odnosa koji se nalaze van tog ogradenog prostora. Sličnu situaciju možemo videti i kod posetilaca galerija koji gledaju savremenu umetnost u našim zemljama (exYU), zbunjenost i drugačija perspektiva sveta u kojem živimo.

PT: Kako gledaš na takvu situaciju i šta misliš o prostoru vojske i o prostoru umetnosti?

MM: Prostor zbunjenosti je nešto što identifikuje čitavo društvo u poslednjih deceniju ili više. Simptom nerazumjevanja umjetnosti i novog umjetničkog “jezika” samo dodatno naglašava potrebu za nužnom kulturnom i umjetničkom emancipacijom društva. Sa druge strane, upravo je projekat “Služim umjetnosti”, kao i serija radova “Sitno” identifikovala, mapirala i formalizovala tu “tranziciju” prostora i društva koja je u ovom slučaju koincidirala sa mojim ličnim iskustvom. Mislim da koliko postoje drastične razlike u doktrinama umjetnosti i vojske, jednako tako postoje i velike sličnosti u smislu upotrebe-zloupotrebe oba sistema. Upravo sam pokušao kroz seriju radova “Sitno” ispitati mogućnosti primjene jednog “dril” pristupa koji je svojstven vojsci u kontekstu umjetnosti, i koji se u ovom radu ogledao kroz forsiranje svakodnevne kreativnosti.

PT: Sa druge strane, nameće se jedan odnos: vojni rok 9 meseci (koliko si ti služio) i artist rezidens program?

MM: Na sreću ili žalost prije nego sam počeo performans nisam imao iskustvo rezidensa, a mislim da je to odlična analogija sa služenjem vojnog roka. Danas sistem umjetničkog rezidensa funkcionise veoma slično, od toga da imamo proces razmatranja raznih kandidata (regrutacije), prijedlog projekta koji bi se realizovao i ugovor o prihvatanju obaveza i uslova (zakletva), te realizacija zadatih okvira rada-projekta. Takođe u tom procesu selekcije prihvatanje podobnih odnosno privatljivih koji se uklapaju u politike ili ideologije institucije koja ih poziva.

PT: Umetnost je tokom svoje istorije uvek težila da napravi jedan novi iskorak koji je u našem vremenu postao toliko drastičan, da imamo mešanje realnosti i simulacije realnog koja vodi ka virtuelnom prostoru. Kako ti vidiš mesto umetnosti i mesto umetnika u datim okvirima?

MM: U poslednjim vjekovima umjetnost je najvećim dijelom institucionalizovana u sistem kulturnih institucija,

NO SIGNAL INPUT

muzeja, galerija... Tokom postojanja tih institucija formirao se ili bolje rečeno kreirao jedan simulakrum umjetničke stvarnosti. Ta stvarnost ili realnost je htjeli mi to priznati ili ne postala jedna artificijelnost zaštićena i izolovana od stvarnosti života. U modernom svijetu institucija muzeja je preuzela ulogu pseudohramova u kojem se sistemi kulture posmatraju, koriste i tretiraju kao prostor vjerovanja, vrlo sličan onom religijskom. U suštini gotovo da elementi umjetničkog sistema posjeduju sve karakteristike i obrasce religijskih. I upravo u tom segmentu se danas nalazi moć kulture, umjetnosti ali i samih umjetnika, naravno ukoliko su svjesni te pozicije.

PT: Nameće se još jedno pitanje. Svi pokušavaju da tokom svog rada prikažu sebe i svoje lice, da budu vidljivi, ti u radu svoje lice skrivaš i okrećeš leđa objektivu kamere?

MM: Danas su performativne umjetničke prakse govor umjetnika u prvom licu, i to u onom direktnom, brutalnom obliku emitovanja performativnog-vizuelnog teksta. U ovom slučaju procesualnog rada u kojem je publika odsutna i u kojem je umjetnik sopstvenom odlukom u samoizolaciji. Osnovna pretpostavka komunikacije između dvije osobe jeste pozicija "licem u lice", u ovom slučaju formalni element izolacije umjetnika je naznačen pozicijom okrenutih leđa prema kameri, ali u krajnjem slučaju i posmatraču.

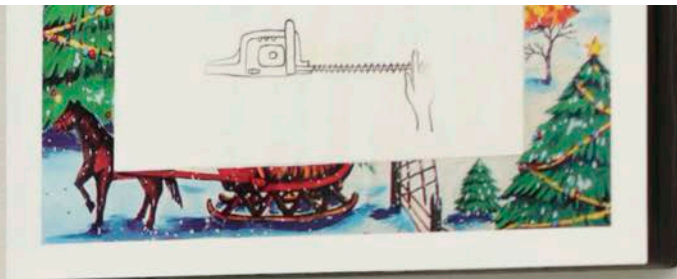
PT: Kad već govoriš o odsutnosti, koliko je ona bila bitna dok si radio "Sitno"? Drugim rečima, na koji način ta vrsta drilovanja, kao i odsutnost uticala na stvaranje celokupnog opusa od 274 (ispravi, ako grešim) rada?

MM: Od svih radova tokom tih devet mjeseci jedino je "Sitno" serija bile nepredvidiva i izvan pretpostavke rezultata. Zapravo sam želio pokušati kroz te radove ispitati mogućnost svakodnevne kreativnosti ali i svakodnevno generisanje različitih ideja. Sa druge strane uzvik "Sitno" u vojsci služi da bi se odbrojavali dani do kraja vojnog roka, tako da sam posredstvom tog rada odbrojavao dane služenja umjetnosti u ovom slučaju.

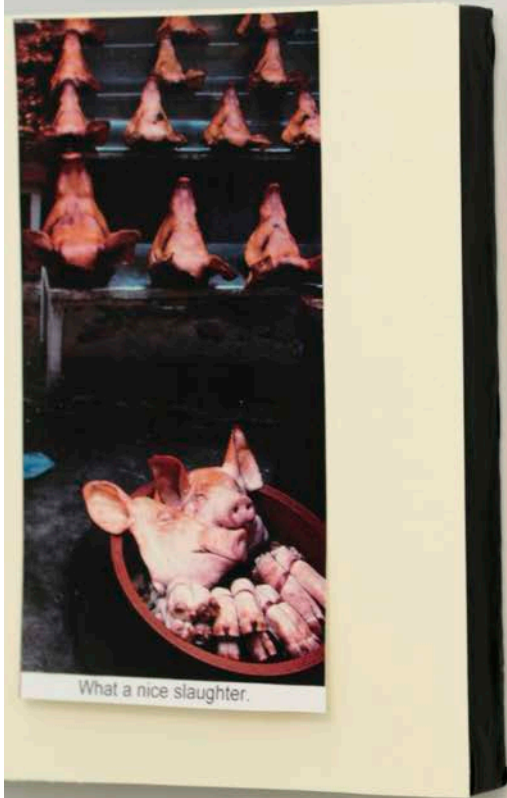
PT: A kreativni sklekovi, kako zoveš radove iz ciklusa "Sitno", u sebi sadrže jedan duhovit prikaz da niti jedan dan ne sme da prođe bez crte. Osim preuzimanja manirističkog pristupa, ceo ciklus ima jedan snažan odjek promišljanja i zabeleški koje u sebi nose potrebu za brisanjem linearnosti koja je karakteristična za dato okruženje. Kako na to sada gledaš?

MM: Linearnost i manirizam idu ruku pod ruku, a ovi radovi su pored sličnog formata u svom formalnom pristupu pokušali u potpunosti iskočiti iz sistema sličnosti i varijacije. Negdje sam naprosto podbacio u toj ideji. U tome svemu sam imao prevelika očekivanja i od samog sebe, mislim da sam tada došao do granica svojih mogućnosti, ali i do pomjeranja istih. Mislim da umjetnost nužno sebi mora postavljati nemoguće ciljeve, jer jedino na takav način izlazimo izvan klišea ustaljenog i komotnog.

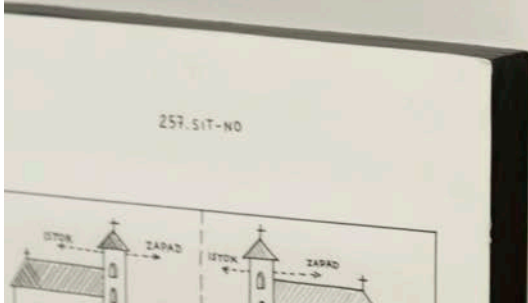
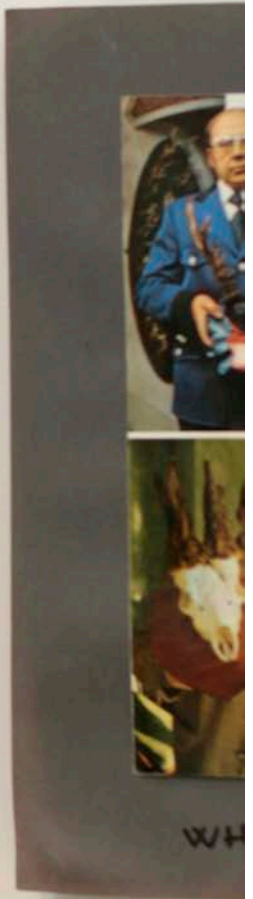
PT: Zanimljiv mi je odnos vojske, kao snage jedne države (tada si bio u kasarni kao vojnik), nakon izvesnog vremena ta moć je oslabila i umesto nje je stigla snaga umetnosti, kasarna biva zamenjena Akademijom (postaješ profesor). Kada se pogleda tvoja biografija, samo si presvukao uniformu. Kako razumeš pojavu snage umetnosti, i, da li i koliko umetnost može da menja?



GDJE POČIN
GDJE POČIN



A NIKO ME NIJE
TJERAO !!!



Svijet
248 SIT-NO
KRVOP



FADE TO GRAY
POSIVLJENJE

MM: Ubjeđenje iz kojeg možda najviše stvaram je pretpostavka umjetnosti kao pozicije moći. Ali one moći koja ne služi samo da bilježi i uljepšava svijet oko sebe već da ga u isto vrijeme i mijenja. Slučajno ili ne upravo na tom prostoru bivše kasarne su se ukrstile-smijenile dvije pozicije ili dva sistema moći. Postavlja se pitanje, čijim idejama služimo u tim sistemima moći, jer kulturni kao i vojni sistem je sastavni sistem svake ideologije. Što znači služiti vojsci, i šta znači služiti umjetnosti? Razlike su velike, ali u isto vrijeme i male. Razlike su velike u sredstvima koje se koriste, a male u krajnjem rezultatu doprinosa i očuvanja društvenih vrijednosti ili proklamovanja zacrtanih ideoloških ili nacionalnih kulturnih politika. Tako da je sam performans naznačio tranziciju iste borbe ali novim sredstvima i oruđima.

PT: Budući da pričamo o umjetnosti kao takvoj, kao i o pojavi kulture u današnjem vremenu, koliko je umjetnost uspjela da uđe u realnost i celokupno društvo?

MM: Kod nas prakse umjetnosti kao direktnog interpelatora stvarnosti i nisu baš toliko poznate. Ideja da umjetnost interveniše u realnosti pretpostavlja rad sa nepredvidivim okolnostima koje stvarnost nosi sa sobom. Takve umjetničke prakse prije svega su umjetničke prakse u kontekstu koje teže da se na bilo koji način uvuku u stvarnost/realnost društva i da intervenišu unutar istog. Što znači da su elementi takvog rada usidrene u okolnostim u kojim je rad nastao. U tom smislu treba prihvatiti sve senzibilne ali i brutalne aspekte koje takvo djelovanje nosi sa sobom. Kompletan "Služim umjetnosti" projekat je pokušao generisati takvu praksu, asimetričnu i atipičnu za naš sistem kulture.

PT: Šta je za tebe prostor i kako vidiš/čitaš prostor kasarne, prostor Akademije, prostor Muzeja, galerija, i javni prostor?

MM: Pitanje je veoma široko ali ću pokušati odgovoriti kratko. Svaki od tih prostora vidim kao potencijalni prostor za intervenisanje i transformaciju. Prostor galerijskog ali i javnog je mogući prostor eksperimenta i transformacije funkcije. Mislim da previše specifične umjetničke prostore posmatramo kao izuzetne i ekskluzivne prostore za predstavljanje umjetnosti. Ova vrsta shvatanja je i samokritika na ličnu umjetničku praksu koja se najčešće oslanja na tipičnu institucionalnu reprezentaciju.

PT: Pošto si završio sa radovima i izašao iz takvog prostora, radovima je bio potreban prostor za komunikaciju da se uporede i nađu svoje mesto i značenje. Drugim rečima, da li se javlja situacija u kojoj imamo objavljivanje i traženje potvrde vrednosti i otkrivanje istine, za razliku od svega što se dešava unutar kasarne što mora ostati tajno i skriveno?

MM: Umjetnost je proces istine, ili sredstvo pomoću kojeg možemo doći do istine. Ta istina vrlo često izgleda fiktivno, nadrealno, sarkastično pa čak i brutalno. Ali bitno je da svatimo mogućnost tok procesa ali i odgovornosti samih umjetnika da preuzmu ulogu "poligrafa" u svojim društvima. Tada se dešava trenutak u kojem razni oblici, društvenog, političkog i socijalnog poprimaju formu artefakta, odnosno bivaju transformisani u artefakte.

PT: Kada si bio u kasarni u svojstvu vojnika, tada se javljala dokolica, kao mesto viška vrednosti, ujedno i problem

korišćenja vremena. Kao umetnik koji stvara suvišno delo, dokolica ti služi kao mesto promišljanja nastalog rada. Da li si zahvaljujući takvom mestu rešio da se izmestiš iz uloge vojnika i time započneš celu seriju radova Sitno?

MM: U komandovanju i upravljanju vojskom postoji jedno nepisano pravilo, a to je da je "Slobodan vojnik problematičan vojnik". Ja sam to pravilo pokušao primjeniti u umjetnosti i transformisati u problematičnu izjavu da je "Slobodan umjetnik problematičan umjetnik". U našim društvima težnja ka statusu "Slobodnog umjetnika" je vrlo problematična, čim neko zakonom odredi šta definiše slobodu zanči da sloboda uopšte ne postoji. Mislim da bi u tom slučaju trebalo jasnije definisati pojam slobode. Serija radova sitno je pokušala istražiti i analizirati slobodu u zadatim ograničenjima i pravilima.

PT: Možemo li razumeti da su radovi iz ciklusa Sitno nastali, osim kao potraga za istinom, i kao vrsta otpora-bunta unutar kasarne, pošto je to okruženje za umetnost bilo neprijateljsko?

MM: Umjetnost se gotovo uvijek rađa iz otpora, da li otpora prema materijalu, društvu, ideologiji, porodici ili nečemu drugom. Umjetnost bi trebalo da bude ne samo reakcija na nešto, već i akcija u odnosu na nešto. Definitivno je to da je ovaj rad bio upravo bunt i otpor prema vojnim totalitarnim sistemima, ali ne samo vojnim već i onim kulturnim koji koriste sisteme represije i isključive totalitarnosti.

PT: U tvojim radovima je telo veoma bitno, a u ciklusu Sitno memorisanje i razmišljanje o umetnosti je u prvom planu. Koliko su za tebe sećanje i memorija važni?

MM: Sjećanje i memorija su oblici ličnog, personalizovanog i iskustvenog. U ovom slučaju značaj sjećanja i memorije su bili važni jer su bili osnovni i glavni predmet preoblikovanja i kritikovanja. To su radovi koji su upravo bili sublimni objekti lične ali i kolektivne traume, kako iskustva vojnog prostora i doktrine, tako i nekih umjetničkih represivnih iskustava tokom školovanja na Akademiji.

PT: Osim što si tokom rada na ciklusu Sitno shvatio svoja ograničenja i granice, koliko je ciklus ovih radova bio bitan za nastanak kasnijih radova?

MM: Čitava serija Sitno radova je stvarana bez neke velike pretencioznosti i opterećenost, ali veliki broj tih radova je kasnije poslužio upravo kao polazište ili skica za radove većih dimenzija pa čak i čitave izložbe. Mislim da je upravo ta njihova neopterećenost i različitost glavna vrijednost.

PT: Zanima me tvoj stav u vezi sa fludinošću medija i korišćenje različitih medija unutar tvojih radova?

MM: Svaka vrsta medijske kastracije je loša, ali u isto vrijeme da bi se mjenjao medij umjetnik mora da poznaje strukturu i strategije i modele realizacije istog. Osnovna strategija moje umjetničke prakse jeste upravo konstantna promjena medija, ali u odnosu na same ideje. Mislim da značaj umjetničke strategije treba da bude ekvivalentan značaju izbora medijske strategije. Vrlo često odlične ideje zbog lošeg izbora medija u potpunosti upropastimo ili vrlo loše prezentujemo.

PT: Koliko je stalno menjanje medija uticalo na tvoje radove I tvoj stav o umetnosti?

MM: Mislim da je često mjenjanje medija dosta doprinjelo jednom širem razmišljanju jer je proširilo polje različitih mogućnosti realizacije radova. Vrlo često prostor i formu mišljenja umjetnosti definišemo na osnovu našeg iskustva korištenja različitih medija. Tako da što veće iskustvo korištenja različitih medija, to veće polje generisanja i kreiranja novih ideja. Iz tog razloga danas je sve veći značaj edukovanja na studentskom nivou o što većem broju različitih umjetničkih praksi i medija.

PT: Da li umetnost mora biti istinita i koliko je danas bitna?

MM: Treba i mora da bude istinita, jer je jedino tako i društveno odgovorna. A jedino kao društveno odgovorna postaje i bitna u društvu.



EMPTY

NO SIGNAL INPUT

Conversation between Predrag Terzić and Mladen Miljanović

First impressions you get in the army are confusion and constantly different vision of relationships that are outside of the enclosure. A similar situation can be seen in the view of the visitors to the gallery whose perception of the contemporary art in our countries (ex YU), features confusion and

PT: How do you view this situation and what do you think about both the area of army and the area of art?

MM: The state of confusion is something that has featured the whole society in the last decade or more. Symptom of misunderstanding art and new artistic “language“only underscores further the need for the necessary cultural and artistic emancipation of the society. On the other hand, it is the project “I Serve Art,” as well as a series of works “Sitno“ which subtly identified, mapped and formalized the “transition” of space and society, that in this case coincided with my personal experience. I think that if there are drastic differences in doctrines of art and army, there are as well great similarities in terms of the use-abuse of both systems. Through the series of works “Sitno“ I have tried to examine the possibilities of using a “drill” approach that is inherent to the army and that is reflected in this work through the forcing of everyday creativity.

PT: On the other hand, the issue of the specific relationship is to be raised: both military service and artist-in-residence programme lasted 9 months (that long you served in the army)?

MM: Fortunately or unfortunately, before I began the performance I hadn’t had any experience of residency, and I think it is an excellent analogy with serving the military service. Today the system of artist-in-residence programme works very similarly. Namely, at the beginning there is a review process for the various candidates (recruiting process) along with the proposed project that would be implemented. The next stage is signing the contract of accepting the terms and conditions (taking the oath), which is then finalized by the realization of the work-project within the given frames. In addition, there is the process of selection and admission of the eligible i.e. the adequate ones that fit into politics or ideology of institution that has invited them.

PT: Throughout its history, art has always aspired to make a new breakthrough which has, nowadays become so drastic that there is the mixture of reality and simulation of reality leading it to the virtual space. How do you see the city of art and the place of artists in the given framework?

MM: In recent centuries, art has largely been institutionalized in the system of cultural institutions, museums,

galleries ... During the existence of these institutions a simulacrum of artistic reality was formed or I'd rather say created. This reality or materiality is, whether we want to admit it or not, become artificiality protected and isolated from the reality of life. In the modern world, institutions of museums took over the role of pseudo temples in which the systems of culture are observed, and used as the space of beliefs, very similar to the religious one. In essence, the artistic elements of the system almost have all the characteristics and patterns of being religious. And in this segment, today lies the power of culture, art, but also of the artists themselves, of course, if they are aware of that position.

PT: This raises a further question. In the course of their work everyone is trying to show themselves and their face, they want to be visible. In your work you are hiding your face and you turn your back to the camera lens?

MM: Today performative artistic practices of artists are the speech in the first person in such a direct, brutal form of broadcasting of performative-visual text. In this case of processual work the audience is absent and the artist is by his own decision in self-isolation. The basic premise of communication between two people is the position "face to face" and the formal element of isolation of artist is denoted by the back turned to the camera, but leastways to the viewer, too.

PT: Speaking of absence, how much was it important while working on "Sitno"? In other words, how this kind of drill and absence has influenced the creation of the entire oeuvre of the 274 (correct me if I'm wrong) works?

MM: Of all the works during these nine months only the "Sitno" series was unpredictable and beyond the assumptions regarding its results. Actually, through these works I wanted to try out the possibility of daily creativity but also the daily generation of different ideas. On the other hand, an exclamation "Sitno" in the army serves to count down the days until the end of the military service, so through this work I counted days of serving art in this case.

PT: The creative push-ups, how you call a cycle "Sitno" contain a witty show implying that not a day should pass without a line. In addition to taking over a mannerist approach, the entire cycle has a strong response full of thoughts and notes which bear the need for deleting linearity that is specific for the given environment. How do you view it now?

MM: Linearity and mannerism go hand in hand, and these works, in addition to a similar format in its formal approach, tried to stand completely out of their systems of similarities and variations. However, somewhere I simply failed in conveying this idea. In the whole project I had too high expectations of myself, I think I probably came to the limits of my capabilities, but I have pushed them, too. I think that art must necessarily, set the impossible goals to itself, because only in this way we move beyond the cliché and the steady comfort.

PT: What is interesting for me is the attitude towards army, which was considered as the strength of the state (at that time you used to spend time in a casern as a soldier). After a certain period of time, that strength faded away and instead of it the power of art emerged. The barracks are replaced by Academy (you are becoming a professor). After having taken a look at your biography, it may be said that you have just changed the uniform. How

SLOBODAN VOJNIK JE PROBLEMATIČAN VOJNIK
SLOBODAN UMJETNIK JE PROBLEMATIČAN UMJETNIK



EVO ŠTA SE DESI KAD DRUGOME
DAŠ DA TI URADI RAD

do you understand the emergence of the power of art and whether the art can be changed and, if so, to what extent?

MM: Conviction out of which I create mostly is the presumption of the art as the position which embodies power. However, those who cannot speak only capture and enhance the world around us, though at the same time they change it, too. Coincidentally or not, exactly in the area of the former casern the two positions or two power systems were crossed-replaced. The question is: "Whose ideas do we serve in these systems?" What does it mean to serve army and what does it mean to serve art? The differences are great, but at the same time, they are small. The differences are great in the respect of the means that are used and they are small in the respect of the final result to the contribution of preservation of the social values or in the respect of proclaiming the outlined ideological and national cultural policies. So the performance itself is indicated as the transition of the same struggle but with the new means and instruments.

PT: Since we're talking about art as such, as well as about contemporary culture, how much art has been able to enter into the reality and the entire society?

MM: Practice of art as a direct interpellator of reality is not quite well known in these areas. The idea of art that intervenes in reality presupposes the work with unpredictable circumstances that reality carries with itself. Such artistic practices are primarily artistic in the context in which they tend to be in any way drawn into reality/materiality of the society and to intervene within it. It means that the elements of such work were anchored in the circumstances in which the work had been created. In this respect all sensitive but brutal aspects that such action entails should be accepted. The entire project "I Serve Art" tried to generate such a practice that is both asymmetric, and atypical for our system of culture.

PT: What is the space for you and how do you see/read the area of a casern, the space of the Academy, the Museum, art galleries and of public space?

MM: The question is very broad, but I'll try to answer it briefly. Each of these spaces I see as a potential area for intervention and transformation. Both the space of the gallery and the public space are areas for the possible experiment and transformation of functions. I think that we view the overly specific artistic spaces as exceptional and exclusive spaces for presenting art. This kind of understanding is also the self-criticism of the personal artistic practice which quite often relies on typical institutional representation.

PT: As you have finished your work and you have left the premises where you were working, your works needed some room to communicate in order to be compared and to find its space and its meaning. In other words, are we witnessing the situation featuring announcement and seeking the confirmation of the value and revealing the truth, as opposed to everything that is happening inside the casern which must remain secret and concealed?

MM: Art is a process of finding truth, or the means by which we can get to the truth. Truth often seems fictitious, surreal, sarcastic and even brutal. But it is important to really understand the possibility of flow processes and also

the responsibility of the artists themselves to take on the role of “polygraph” in their societies. Then the moment occurs in which various forms of sociological, political, and social take the form of an artefact or they are being transformed into artefacts.

PT: When you were in the barracks as a soldier, you experienced leisure, as the place with the surplus of value as well as the place where you had problems of spending your own time. As an artist who creates idle work, leisure serves you as a place of reflection on the resulting work. Thanks to experiencing such a place have you transposed from the role of the soldiers and thus started a whole series of works “Sitno”?

MM: In the course of commanding and administering the army there is the unwritten rule which states that “free soldier is a problematic soldier.” I’ve tried to apply this rule in art and transformed it into a problematic statement claiming that: “Free artist is a problematic artist”. In our societies, striving for the status of the “free artist” is very problematic, as soon as someone legally determines what defines freedom it implies that freedom does not exist anymore. I think that in this case the concept of freedom should be more clearly defined. The series of works “Sitno” attempted to explore and analyse freedom within the given limits and rules.

PT: Can we understand that a cycle “Sitno” surfaced, not only as a search for truth, but as a form of resistance-rebellion inside the barracks, since it was an area hostile to art?

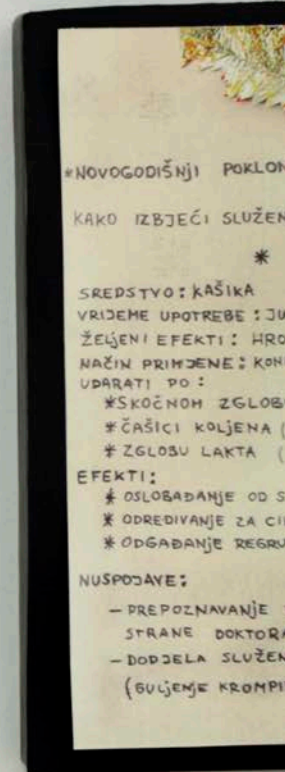
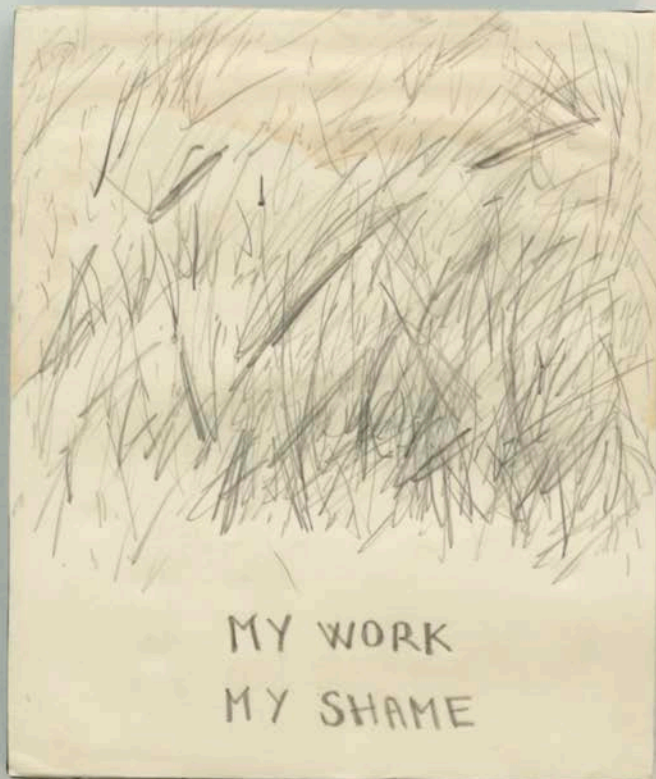
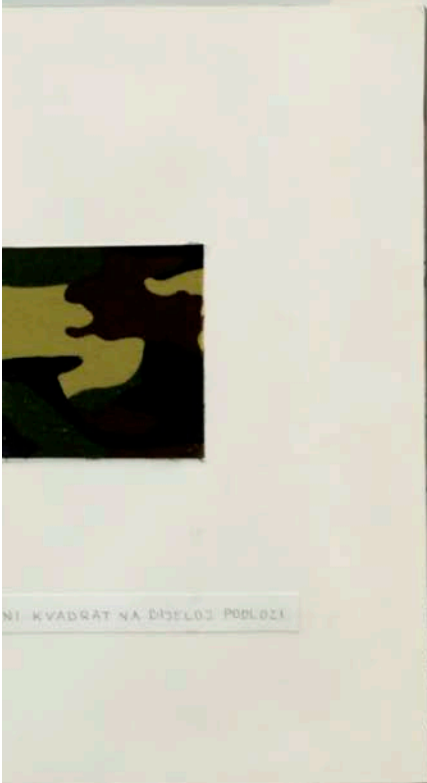
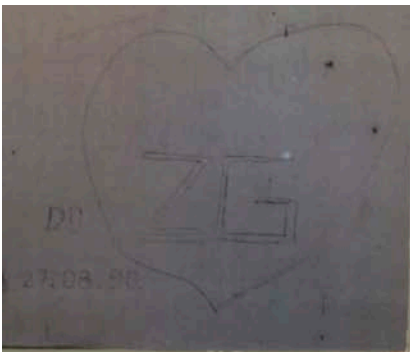
MM: Art is almost always born out of resistance, either as the resistance to the material, society, ideology, family or something else. Art is not supposed to be only a reaction to something, but it should be the action itself, the action to something. This work was definitely the rebellion and the resistance to the military totalitarian systems, though not only to the military systems but to all those cultural systems that use means of repression and exclusive totalitarianism.

PT: In your works the body is very important, and in the cycle “Sitno” storing ideas and thinking about art is in the foreground. How much are reminiscence and memory important for you?

MM: Reminiscence and memory are individual, personalized and experiential forms. In this case, the importance of recollection and memory were important because they were basic and the main subject of transformation and criticism. These are the works that were exactly the sublime objects of personal and collective trauma, as the experience of the military space and doctrine and of some artistic repressive experiences that I went through during my studies at the Academy.

PT: Besides becoming aware of your own limits and confines while working on the cycle “Sitno”, how much was it important for creation of your later works?

MM: A whole series of works “Sitno” was created without much pretension and pressure, but a great number of these works later served as a starting point or a sketch for the large dimensional works and even for whole exhibitions. I think that precisely this diversity and unconstraint are their major features.



PT: I'm interested in your attitude regarding the fluidity of media and the use of different media within your work?

MM: Each type of media castration is bad, but at the same time in order to change the medium the artist must know the structure, strategies and models of its implementation. The basic strategy of my artistic practice is precisely the constant changes of media. However, these are the changes of media in relation to the idea itself. I think that the importance of artistic strategies should be equivalent to the importance of selection of the media strategy. Quite often, due to a poor choice of media excellent ideas are completely ruined or very badly presented.

PT: How has your constant change of media affected your work and your attitude towards art?

MM: I think that changing of media has contributed a lot to a more general reflection on art because it has broadened the different possibilities of realization of works of art. Very often, the space and the way of thinking about art are defined by our experience we have had while using different media. Therefore, a greater experience of using different media, leads to a broader range of generating and creating new ideas. Consequently, nowadays there is an increasing importance of educating students about as many different art practices and media as possible.

PT: Does art have to be true and how much is it essential nowadays?

MM: It has to be true and it must be true, because it is the only way in which art becomes socially responsible, too. And while being socially responsible it becomes important in the whole society.

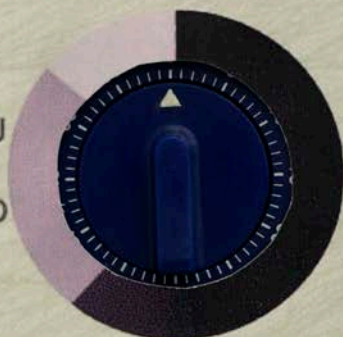
60 MINUTA OTVARANJA IZLOŽBE



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UMJETNIKA.



15.min. KUSTOS
PRIČA O UMJETNIKU
I NJEGOVIM
RADOVIMA ONO ŠTO
ZNA I NEZNA.



29. min.
ZA OGOVARANJE
UMJETNIKA.



5.min. GOVORA: MINISTRA,
PREDSJEDNIKA,
GRADONAČELNIKA ILI
NEKOG POLITIČARA KOJI
NEMA DRUGE PRILIKE ZA
SOPSTVENU PROMOCIJU



1. min. POSMATRANJA
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JELO I PIĆE.







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kolaž na stiroporu | *collage on styrofoam*, 20 x 30 cm, 2007.

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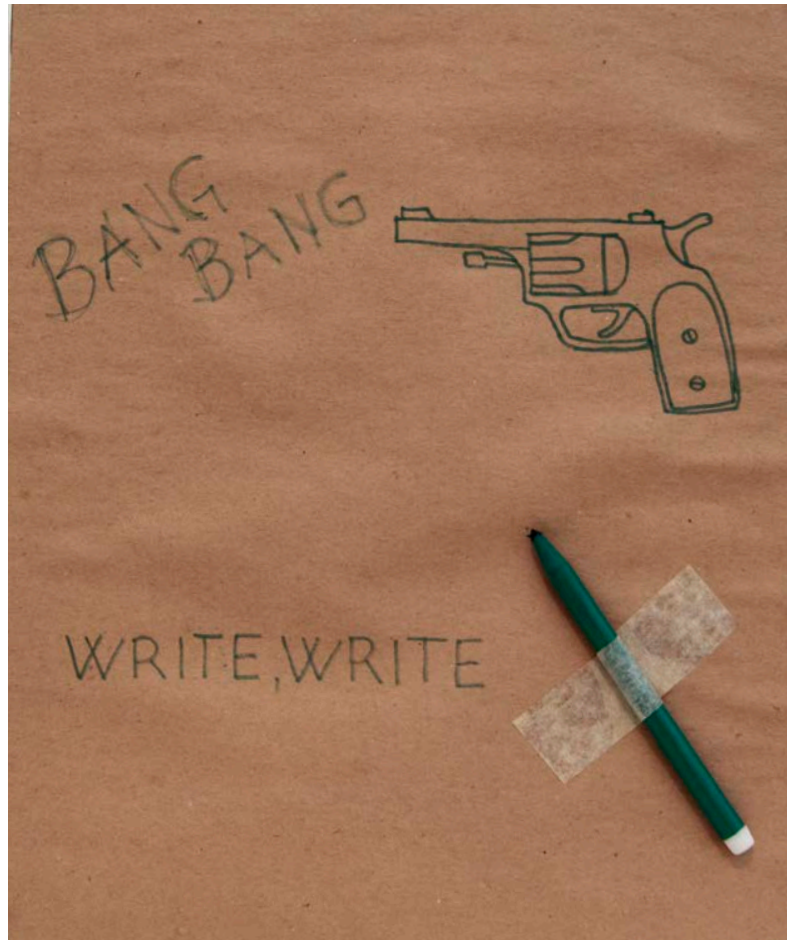
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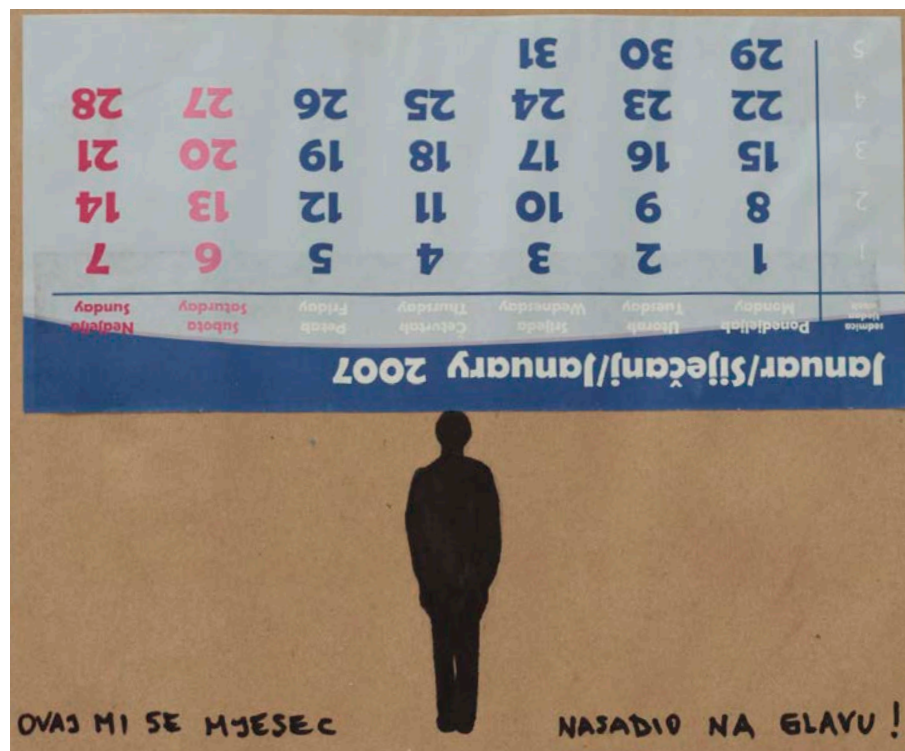




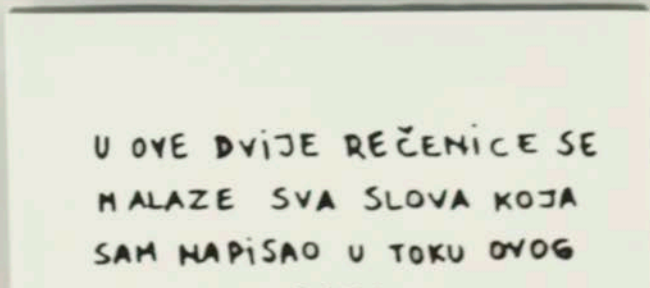
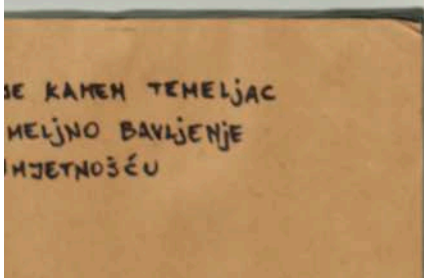
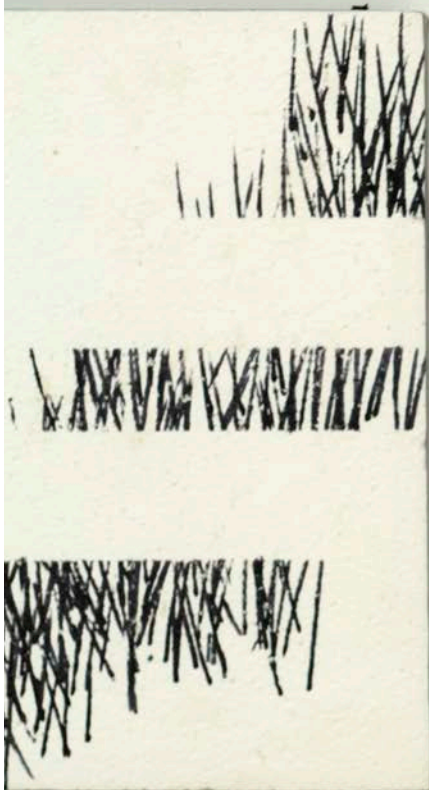
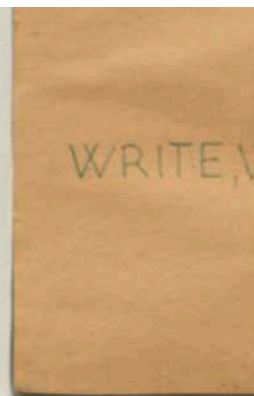
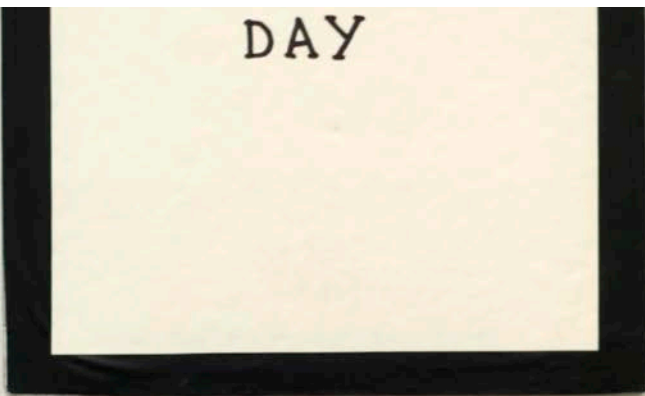
kolaž na stiroporu | *collage on styrofoam*, 20 x 30 cm, 2007.





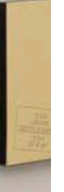
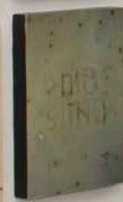
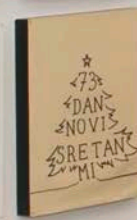
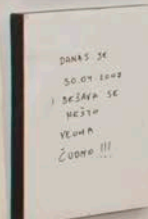
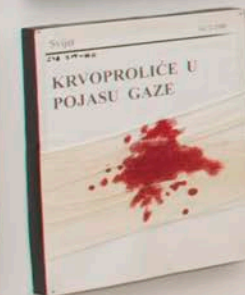
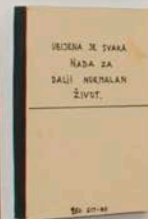
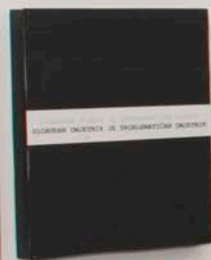
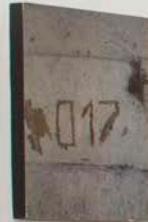
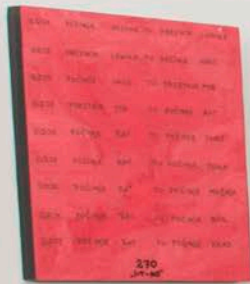
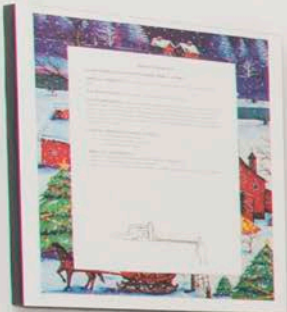


kolaž na stiroporu | collage on styrofoam, 20 x 30 cm, 2007.





biografija | *biography*





Mladen Miljanović rođen je 1981. godine u Zenici. Nakon završetka srednje škole završio je i školu za rezervne oficire gdje je dobio čin vodnika. Kao vodnik podučavao je 30 mladih vojnika. Nakon završetka vojnog roka upisao je i završio osnovne i magistarske studije na Akademiji umjetnosti u Banja Luci gdje danas radi kao profesor.

Born in Zenica in 1981, completed the secondary school in Doboj. After the secondary school he attended the Reserve Officer Military School where he earned the rank of sergeant. As a sergeant he trained 30 privates. After completion of the military term he enrolled at the Academy of Arts (Department of Painting, BA -MA) in Banja Luka. Lives and works in Banja Luka.

Odabir samostalnih izložbi | *Selected solo exhibitions:*

- "The Garden of Delights" NN Contemporary Art, Northampton (United Kingdom), 2014
- "The Garden of Delights" Cultural Center of Belgrade, Belgrade (Serbia), 2014
- "At The Edge" ACB Gallery, Budapest (Hungary), 2014
- "The Garden of Delights" National Gallery BiH, Sarajevo (BiH), 2014
- "The Garden of Delights" Museum of Contemporary Art RS, Banja Luka (BiH), 2014
- "The Garden of Delights" 55th "la Biennale di Venezia" BiH Pavilion at Palazzo Malipiero, Venice (Italy), 2013
- "Show Where it Hurts With Your Hand" DADO Gallery for Contemporary Art, Cetinje (Montenegro), 2013
- "Good Night - State of Body" MC gallery, New York (USA), 2013
- "Good Night - State of Body" A+A gallery, Venice (Italy), 2012
- "Indigo Power" Marin gallery, Umag (Croatia), 2012
- "Good Night - State of Body" HDLU (New media gallery), Zagreb (Croatia), 2012
- "Taxi to Berlin", Antje Wachs gallery, Berlin (Germany), 2011
- "Museum Service", MUMOK, Museum Modern Kunst Stiftung Ludwig Wien, (Austria), 2010
- "Sarajevo Service", National Gallery of B&H - Sarajevo, (B&H), 2010
- "KILL" work in public space, Le mur Saint Martin, Paris (France), 2010
- "Occupational therapy", Center in galerija P74, Ljubljana (Slovenia), 2009
- "Holiday of discomfort", Antje Wachs gallery, Berlin (Germany), 2009
- "Sit-no from I serve art", Duplex gallery, Sarajevo (B&H), 2009
- "Occupational therapy" MOCA of RS, Banja Luka (B&H), 2008/09
- "I serve art" National Gallery of BiH, Sarajevo (B&H), 2008
- "Occupo", Neue Galerie Graz, Graz (Austria), 2007
- "Relations", FABRIK culture – Hegenheim (France), 2007
- "I serve art" ex military base Vrbas, Banja Luka (B&H), 2007

Odabir grupnih izložbi | *Selected group exhibitions:*

2015

- "Fiery Greetings", Lothringer13 Halle, Munchen (Germany)
- "The Desire For Freedom", The Museum of Modern Art Dubrovnik, Dubrovnik (Croatia)
- "Notes on the Beginning of the Fleeting 20th Century", Emil Filla Gallery, Usti nad Labem (Czech Republic)
- "Oath to Independent Art" Danube Dialogues / Podrum Gallery, Novi Sad (Serbia)
- "OFF Biennial", ACB Attachment gallery, Budapest (Hungary)
- "Miners of Culture - From Industrial to Art Revolution", Remont Gallery, Belgrade (Serbia)
- "Future Perfect", Dazibao Center for Contemporary Art, Montreal (Canada)
- "I Serve Art", Richard and Dolly Maass Gallery, New York (USA)
- "SHARE - Too Much History, MORE Future", Museum of Contemporary Art RS, Banja Luka (BiH)
- "Fiery Greetings", Museum of Yugoslav History, Belgrade (Serbia)
- "EXPO / World Academy", Academia di Brera, Milano (Italy)
- "EUROVIDEO", Liege, (Belgium)
- "Notes on the Beginning of the Fleeting 20th Century", Quartier 21, Vienna (Austria)

2014

- "Notes on the Beginning of the Fleeting 20th Century", Motorenhalle, Dresden (Germany)
- "Too Much History", Jerusalem Show VII. Fractures, Jerusalem (Israel)
- "Industrial Biennial of Contemporary Art", Lanterna Gallery, Labin (Croatia)
- "Balkan zum Balkon", Kunsthalle Baden Baden, Baden Baden (Germany)
- "Decoding", National Gallery of Montenegro, Cetinje (Montenegro)
- "III Biennale of Contemporary Art ULA 2014", La Otra Banda Gallery, Merida (Venezuela)
- "Lovely Days", Teatrin2 Ferala, Bol (Croatia)
- "The See is My Land", Triennale Museum, Milano (Italy)
- "Road to Europe / I Want to Talk About War", Klovicevi Dvori Gallery, Zagreb (Croatia)
- "Hollow Land / Keep Out", KroArt Gallery, Vienna (Austria)
- "SHARE - Too Much History, MORE Future", MMMK, Klagenfurt (Austria)
- "The Desire For Freedom", National Gallery BiH, Sarajevo (BiH)
- "Memory Lane" Agnes B - gallery, Paris (France)
- "The Dignity of Man...", MUSA / Museum Wien, (Austria)
- "Ex-ceptions", Museum of Contemporary Art RS, Banja Luka (BiH)
- "SHARE - Too Much History, MORE Future", National Gallery BiH, Sarajevo (BiH)

2013

- "PLAY ON" TRAC - Centre régional d'art contemporain de Montbéliard (France)
- "7 Ways to Overcome Closed Circuit", Kunstlerhaus Bremen, Bremen (Germany)
- "The See is My Land", MAXXI Museum of Contemporary Art, Rome (Italy)

- "I Lie to Them", National Center for Contemporary Art, Grenoble (France)
- "I Can Be Outrageously Patient" House of Legacy, Belgrade (Serbia)

2012

- "Either/Or" MS Dockville, Hamburg (Germany)
- "14x14" Donumenta, Kunstforum Gallery, Regensburg (Germany)
- "Not So Distant Memory ", No-Festival of Video-art and Animation in Ufa (Russia)
- "Survey of the Danube region" Oberfalzer Künstlerhaus, Schwandorf (Germany)
- "Individual Views" Donau Einkaufszentrum, Regensburg (Germany)
- "Subjective observations", Künstlerhaus, Wien (Austria)
- "5 Positions", Collegium atisticum, Sarajevo (B&H)

2011

- "Not So Distant Memory ", Dalewer Contemporary Art Center, Wilmington (USA)
- "Beyond The Truth", Mestna galerija Ljubljana, Ljubljana (Slovenia)
- "It's Time We Got to Know Each Other", 53. October Salone, Belgrade (Serbia)
- "Iron Applause", Slovak National Gallery, Bratislava (Slovakia)
- "Not So Distant Memory ", National Center for Contemporary Art, St. Petersburg (Russia)
- "Continuity", Center for Contemporary art Celje, Celje (Slovenia)
- "Stay Hungry", Schrebergärten am Gleisdreieck, Berlin (Germany)
- "No Network" International Biennale of Contemporary Art, Konjic (B&H)
- "255.804 km2" Brot Kunsthalle, Vienna (Austria)
- "Krieg.Kunst.Krise" Artpoint gallery – KulturKontakt Austria, Vienna (Austria)
- "Band of Outsiders", Big screen project, New York (USA)
- "A correspondence, Mladen Miljanovic – Nina Glockner ", De Balie - Amsterdam (Nederland)

2010

- "Bosnia and Herzegovina Searching for Lost Identity ", P74 Gallery - Ljubljana (Slovenia)
- "The End of the World as We Know It ", Kunsthalle - Mülhouse (France)
- "I am what I am" 25th Memorial Nadežda Petrović, Gallery Nadežda Petrović - Čačak (Serbia)
- " 255.804 km2 ", Mestna galerija, Ljubljana (Slovenia)
- "Condensations of the Social" Smack Mellon, New York (USA)
- "Krieg.Kunst.Krise" Hofburg Museum, Innsbruck (Austria)
- "VIII Performance & Intermedia Festival", National Museum Szczecin, (PL)
- "Art and global crisis" York, England (UK)
- "Interspace" National Gallery of BiH, Sarajevo (B&H)

2009

- "Henkel Art.Award", MUMOK, Museum Modern Kunst Stiftung Ludwig Wien, (Austria)
- "Heiß oder Kalt ", Haus der Kulturen der Welt, Berlin (Germany)

- "Imaginary pavilion of BiH", Palazzo Forti, Verona (Italy)
- "Interspace", Museum of city Skoplje, Skopje, (Macedonia)
- "Lille 3000. Europe XXL." Lille, (France)
- "Art and Terrorism" City gallery Bihac, Bihac (B&H)
- "Video channel 09", Cologne, (Germany)

2008

- 49, October Salon, "Artist-Citizen", 2008, Belgrade (Serbia)
- "Busan biennial" International exhibition of video art - Busan (South Korea)
- "Hotel MariaKapel" a portrait by Katie Jane, Horn (Nederland)
- "Örebro International Video Art Festival (Sweden)
- "Boys and their toys" SC gallery, Zagreb (Croatia)
- "Spa Port" International exhibition of contemporary art - Banja Luka (B&H)
- "My land Staglioc" on property of Vlasta Delimar, Koprivnica (Croatia)
- "Joint exhibition of young visual artist awards winners", gallery Magacin – Belgrade (Serbia)
- "Interspace" Cultural Center of Belgrade, Belgrade (Serbia)
- "Vojna in Mir-Spomini in spomeniki" gallery Rika Debenjak-Kanal (Slovenia)

2007

- "Strategies of conferment in the age of biopolitics", Brakeground Gallery, Amsterdam (Nederland)
- "Retrospektrum" National Gallery of BiH, Sarajevo (B&H)
- "Corcoran", salon - Museum of Contemporary arts Belgrade (Serbia)
- "Interspace", Museum of Contemporary arts Vojvodina, Novi Sad (Serbia)
- "Dialogue" exhibition, Hegenhaim-Basel (France)

2006

- "Eastern neighbors", Cultural Center Babel, Utrecht (Nederland)
- "Continental Breakfast", Museum of Contemporary Art of RS, Banja Luka (B&H)
- Finalists of "ZVONO" annual Award, KC Banski dvor, Banja Luka (B&H)
- "(I)imitations", young artists from BiH, Student Center Gallery, Zagreb (Croatia)
- "Real Presence", International exhibition of students, Beograd (Serbia)

2005

- "Hello Bing, how's the brother", National Gallery of BiH, Sarajevo (B&H)

Nagrada I Awards:

- 2009 "Henkel Art.Award" 09
- 2007 "Zvono" award for best young artist in B&H
- 2006 Award of the Museum of Contemporary Art RS in Banja Luka for the best works at the annual final exhibition of the Academy of Arts in Banja Luka

Residencies:

- 2015 Gallery 42° - Cetinje (Montenegro)
- 2012 Donumenta - Oberfalzer Kunstlerhaus, Schwandorf (Germany)
- 2008 ISCP centar - New York (USA)
- 2007 Neue Galerie Graz, Graz (Austria)
- 2007 Kultur Fabrik, Hegenheim (France)

Odabir predavanja | Selected lectures and artist talks:

- 2015 IoDeposito, Gradisca Di Sonzo (Italy)
- 2014 Trust for Mutual Understanding, Rockefeller Center, New York (USA)
- 2013 BLANK Kitchen, Bergamo (Italy)
- 2013 National Gallery of Slovakia, Bratislava (Slovakia)
- 2013 DADO Gallery for Contemporary Art, Cetinje (Montenegro)
- 2012 Academy of Arts Munchen, Munchen - (Germany)
- 2012 HDLU (Mestrovic pavilion) in BLOK organisation, Zagreb (Croatia)
- 2012 "Perfect Strangers" Triple Cannopy (NY), Collegium Artisticum, SA (B&H)
- 2012 Donumenta, Regensburg - (Germany)
- 2011 City Museum Ljubljana, Ljubljana - (Slovenia)
- 2011 53.October Salon, Belgrade - (Serbia)
- 2011 Nador Gallery, Pech - (Hungary)
- 2008 ISCP, New York - (USA)
- 2008 LMCC, New York - (USA)
- 2008 "Fnac" Stasbourg - (France)
- 2006 "Real presence" - Belgrade - (Serbia)

UMJETNOST

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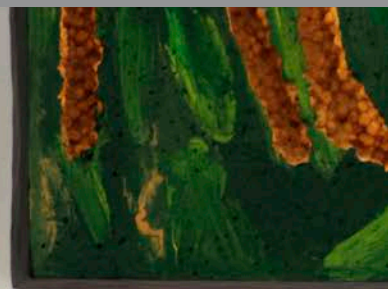
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