

An aerial photograph of a rural landscape. At the top, a river flows through a wooded area. Below the river, there are several rows of small, square, light-colored structures arranged in a grid pattern. A road or path runs horizontally across the middle of the image. In the lower half, there are more rows of similar square structures, a larger white structure with a complex internal framework, and a large circular structure. The overall scene is a mix of natural and man-made elements.

art+science

MOGUĆNOSTI
PREDELA

2023

5. oktobar - 11. novembar



MOGUĆNOSTI PREDELA

U pokušaju da odgonetnu odnose znanja i razumevanja koji su utkani u određeno mesto ili pejzaž, umetnici, mislioci i naučni istraživači otkrivaju narative, obrasce i slojevite interakcije elemenata koji čine to mesto. *Genius loci* (duh mesta) nekada je označavao vezu između ljudi i njihovog okruženja, negujući duboko osećanje pripadnosti i poštovanja prema mudrosti koju mesto čuva. Kroz umetničke prakse, istraživanja specifična za lokaciju, društvenu akciju i ekološke metodološke pristupe, nastavlja se proučavanje složenih obrazaca i ritmova prirode i omogućava bolje razumevanje i uspostavljanje ravnoteže između ljudskih potreba i mogućnosti predela.

Globalni klimatski ciklusi raskidaju veze živih bića u narušenim ekosistemima, neplanska seča šuma fragmentiše staništa,

civilizacija crpe ključale okeane u ime napretka, bageri glođu vrhove planina, dok urbanizacija transformiše obrise prenaseljenih gradova. Ubrzani napredak i korišćenje tehnologije, intenzivna i nekontrolisana eksploatacija resursa ekspanzivnih kolonijalnih mreža geoloških i geofizičkih istraživanja doneli su ekološku propast i oduzimanje i brisanje krhkih veza mesta i ljudi. Rastuće pretnje klimatskih promena, gubitak osećanja sigurnosti i istorijski procesi marginalizacije pokreću građane na zajedničku akciju i podstiču brigu o zajedničkom dobru, obnavljajući društvene i ekološke odnose na nivou pejzaža.

Napredak nauke i ubrzani razvoj tehnologije dugo je delu čovečanstva davao osećaj sigurnosti i komfora. Međutim, danas kada se suočavamo sa cenom tog komfora

i gubljenjem osećaja sigurnosti, svesni smo da princip odgovornosti mora biti još čvršće utkan u proces naučnih istraživanja i razvoj novih tehnologija.

Radovi predstavljeni na izložbi na svojevrsne načine pokazuju da kretanjem kroz sva ova dinamična mesta znanja možemo biti i učenici i čuvari okruženja. Zajedno nastavljamo put razumevanja graničnih mesta koja se eksploatišu i predela koji prolaze kroz transformaciju, sagledavamo opcije za uspostavljanje novih mogućnosti predela i razmatramo izbore za budućnost, poštujući još više finu ravnotežu između prirode, predela i znanja.

Petar Laušević i Bojan Kenig



Foto: Tanja Drobniak



Foto: Milovan Milenković



Foto: Marko Risović

POSSIBILITIES OF A LANDSCAPE

In trying to unravel the relations of knowledge and understanding woven into a particular place or landscape, artists, thinkers, and researchers uncover the narratives, patterns, and layered interactions of all the elements that make up that place. *Genius loci* (spirit of a place) once signified the connection between people and their environment, fostering a deep sense of belonging and respect for a place's wisdom. Through artistic practices, site-specific research, social action, and ecological methodological approaches, the study of nature's complex patterns and rhythms continues and enables a better understanding and establishment of a balance between human needs and the possibilities of a landscape.

Global climate cycles break the bonds of living beings in damaged ecosystems, unplanned deforestation fragments habitats, civilization drains boiling oceans in the name of progress, excavators grind away mountain tops, while urbanization transforms the outlines of overpopulated cities. The accelerated development and use of technology and the intensive and uncontrolled exploitation of resources by the expansive colonial networks of geological and geophysical research have brought ecological ruin and the dispossession and erasure of the fragile bonds of place and people. The growing threats of climate change, the loss of the sense of security, and the

historical processes of marginalization move citizens to collective action and encourage taking care of the common good by renewing social and ecological relations at the landscape level.

The progress of science and the accelerated development of technology have long given one part of humanity a sense of security and comfort. However, today, when faced with the price of that comfort and the loss of a sense of security, we are aware that we need to weave the principle of responsibility into scientific research and the development of new technologies even more tightly.

The works presented in this exhibition show that by moving through all these dynamic places of knowledge, we can learn from and be custodians of the environment. Together, we continue the journey of understanding exploited liminal places and transforming landscapes. We examine the options for new landscape possibilities and consider choices for the future, respecting even more the delicate balance between nature, landscapes, and knowledge.

Bojan Kenig and Petar Laušević

OTVORENI POZIV – PROMENE POKREĆU PROMENE

Centar za promociju nauke raspisao je 20. januara Otvoreni poziv za predloge istraživačko-umetničkih projekata, koji je trajao do 24. februara 2023. Po završetku Poziva pristigla je ukupno 81 prijava sa više od 220 uključenih umetnika i istraživača. Cilj Poziva bio je da angažujemo i povežemo umetnike, istraživače i stvaraoce u procesu kreiranja umetničko-naučnih radova, koji bi bili predstavljeni na osmom izdanju art+science izložbe tokom oktobra i novembra 2023. godine.

Kroz Otvoreni poziv – *Promene pokreću promene* – pozvali smo umetnike i istraživače da izraze nezadovoljstvo, zamisle se ili kritički posmatraju promene koje imaju efekat talasa i koje se prelivaju iz jedne oblasti u drugu, da približe publici povezanost velikih promena u nauci, društvu, kulturi, tehnologiji, životnoj sredini, identitetima, vrednostima i znanju. Zanimao nas je prikaz mreže događaja koji se transformišu, prepliću i kombinuju, i koji čine osnovu tkanja kako naših života tako i univerzuma.

Ubrzani razvoj novih tehnologija, klimatske promene i gubitak biodiverziteta, geopolitička previranja, ali i interakcija ovih kompleksnih globalnih procesa, doveli su do ekspanzionizma, ubrzanja, uslošnjanja i umnožavanja promena u svim sferama.

Za izbor rada za produkciju, u okviru Otvorenog poziva *Promene pokreću promene*, Centar za promociju nauke je



Foto: Tanja Drobnjak

formirao eksterni žiri od četiri stručnjaka iz oblasti kulture, nauke i obrazovanja.

dr Maja Maksimović, Filozofski fakultet Univerziteta u Beogradu;

Zorana Đaković Minniti, Kulturni centar Beograda;

dr Jelena Guga, Institut za filozofiju i društvenu teoriju Univerziteta u Beogradu;

Miroslav Karić, Muzej savremene umetnosti, Beograd.

Ispred Centra za promociju nauke u žiriju su bili **dr Bojan Kenig** i **dr Petar Laušević**.

Nakon završetka Otvorenog poziva žiri je jednoglasno doneo odluku da projekat *Puna crta prekinuta crta: Budućnost liminalnih predela*, autorskog tima koji čine Milena Putnik, Nemanja Lađić, Suzana Gavrilović i Milovan Milenković, bude izabran za razvoj i produkciju u okviru programa art+science u 2023. godini. Po mišljenju žirija, izabrani rad predstavio je najjasniji model saradnje umetnika i naučnika, a autorski tim je pokazao otvorenost za nove ideje i za uključivanje

stručnjaka iz drugih oblasti. Ovaj predlog je najdirektnije odgovorio na temu Otvorenog poziva: *Promene pokreću promene*. Pitanja sa kojima nas ovaj rad suočava tiču se različitih vidova eksploatacije prirodnih resursa i promena koje one izazivaju, a svojim umetničko-istraživačkim delovanjem ukazaće na značajne i aktuelne ekološke i društvene teme, u globalnom i u lokalnom kontekstu.



Foto: Tanja Drobniak

OPEN CALL – CHANGE DRIVES CHANGE

On January 20, the Center for the Promotion of Science announced an Open Call for proposals for research and art projects that lasted until February 24, 2023. After the call ended, a total of 81 applications were received, with more than 220 artists and researchers involved. The goal of the call was to engage and connect artists, researchers, and creators in generating art and science works to be presented at the eighth edition of the art+science exhibition during October and November 2023.

Through the Open Call - *Change Drives Change* - we invited artists and researchers to express dissatisfaction, imagine or critically observe changes that have a ripple effect and that flow from one area to another to bring the audience closer to the entanglement of major changes in science, society, culture,

technology, environment, identities, values and knowledge. We were interested in depicting the web of events that transform, interweave, and combine, forming the basis of the fabric of our lives and the universe.

The accelerated development of new technologies, climate change and loss of biodiversity, geopolitical turmoil, and the interaction of these complex global processes have led to an exponential acceleration, complication, and multiplication of changes in all spheres.

The Center for the Promotion of Science formed an external jury of four experts from the fields of culture, science, and education to select the work for production as part of the Open Call - *Change Drives Change*.

Dr. Maja Maksimović, Faculty of Philosophy, University of Belgrade;

Zorana Đaković Minniti, Cultural Center of Belgrade;

Dr. Jelena Guga, Institute for Philosophy and Social Theory, University of Belgrade;

Miroslav Karić, Museum of Contemporary Art, Belgrade.

Representing the Center for the Promotion of Science in the jury were

Dr. Bojan Kenig and **Dr. Petar Laušević**.

After the end of the Open call, the jury unanimously decided that the project *Solid Line Dashed Line: The Future of Liminal Landscapes*, by Milena Putnik, Nemanja Ladić,

Suzana Gavrilović, and Milovan Milenković, will be selected for development and production within the art+science program in 2023.

According to the jury, the selected work presented the clearest model of cooperation between artists and scientists, and the team of authors showed openness to new ideas and the involvement of experts from other fields. This proposal most directly responded to the Open Call theme: *Change Drives Change*. The questions that this work confronts us with are the different types of exploitation of natural resources and the changes they cause. With its artistic and research action, it points to significant and current environmental and social topics in a global and local context.

PUNA CRTA PREKINUTA CRTA: BUDUĆNOST LIMINALNIH PREDELA

**Milena Putnik, Nemanja Ladić,
Suzana Gavrilović i Milovan Milenković**

Na primeru dva narušena predela u neposrednoj blizini Beograda, površinskih kopova uglja i planine oštećene kamenolomima, autori istražuju dinamiku i oblike vizuelnog uticaja eksploatacije. Dramatična transformacija pretvorila je ove pejzaže u granična mesta: prethodno stanje potpuno je prebrisano ljudskom intervencijom, a nova stabilnost još nije dostignuta. Eksploatisana mesta moraće da prođu kroz proces obnavljanja. Liminalnost, pored neizvesnosti i strepnje, ima i pozitivnu stranu: omogućava preispitivanje osnovnih ciljeva i vrednosti na kojima se zasnivaju izbori za budućnost. U svetlu predloženog prostornog plana RS do 2035, koji predviđa porast rudarskih aktivnosti, ovakvih mesta može biti sve više.

Postavka objedinjuje video materijal, fotografije i grafičke predstave predela, kao i tematsku posetu terenu. Metode vizuelno-ekoloških analiza koje se u pejzažnoj arhitekturi razvijaju za potrebe planiranja sagledavaju predeo na većoj razmeri. Ukrštanjem prostorno referenciranih podataka analiziraju se odnosi između ekoloških i vizuelnih kvaliteta predela i otkrivaju potencijali za uspostavljanje novih funkcija prostora. Predeone analize daju informisani uvid u širi kontekst i daju okvir mogućnostima za promenu. Sa druge strane, fotografije



Foto: Milovan Milenković

nastale u neposrednom dodiru sa predelom daju pogled iz blizine, one svedoče lično iskustvo o životu mesta i vezama između pojava. Takođe, koristeći "neutralni" pogled drona odozgo i modele pejzaža moguće je pokrenuti imaginativni potencijal ovih prostora. Od toga koliko narušene predele prepoznajemo i razumemo, i šta možemo na njihovom mestu da zamislamo, zavisiće njihova budućnost.

Autori se zahvaljuju na ljubaznosti i pomoći u realizaciji projekta Branislavu Pajiću, Milisavu Tomiću, Aleksandru Radosavljeviću i Tijani Ivković iz EPS Ogranak Kolubara, Jasni Novaković iz JKP Zelenilo Arandjelovac, Tanji Vićentić iz Narodnog muzeja Arandjelovac i



Ivani Rakić iz Šumskog rasadnika Baroševac Kolubara Usluge.

Milena Putnik (1976) je posle studija slikarstva na FLU u Beogradu doktorirala u oblasti višemedijske umetnosti na Univerzitetu umetnosti. Bavila se temom transformacije pejzaža koristeći medije slikarstva, kolaža, organizovane šetnje i posete vidikovcima, i privremene prostorne intervencije, kao u nedavnom projektu umetničke saradnje Međuprostor u gradovima Srbije (2019–2021). Radi na Odseku za pejzažnu arhitekturu Šumarskog fakulteta, gde ima priliku da razvija koncepte u vezi sa vizuelnim i umetničkim istraživanjima prostora u saradnji sa kolegama iz srodnih disciplina.

Nemanja Ladić (1984) je posle vajarstva na Fakultetu likovnih umetnosti u Beogradu studirao transmedijske umetnosti u Briselu na Univerzitetu Sint Lukas. U video-instalacijama komponovanjem elemenata u šire ambijentalne celine istražuje uticaj savremenih sredstava komunikacije na procese opažanja i sećanja. Skorašnje izložbe: Sigurna distanca (Salon MSUB, 2022), Points of View (Kunsthalle Merano, 2022), Grad i građani izložbe (Rijeka, 2019), Bit Rot (Haselt, 2018), Prošireni predeo (KCB, 2017), Prostori odstupanja (Salon MSUB, 2015) i druge. Trostruki je finalista Mangelos nagrade, a 2020. godine dodeljena mu je Nagrada jesenje izložbe ULUS-a.

Suzana Gavrilović (1985) radi na Šumarskom fakultetu, gde je posle osnovnih studija Pejzažne arhitekture i doktorirala 2021. godine sa radom „Integracija vizuelne i ekološke procene predela za potrebe planiranja prostornog razvoja Srbije“. Oblasti interesovanja su joj planiranje predela i predeona ekologija, geodizajn i estetika pejzaža. Napisala je više od 15 naučnih radova, samostalno ili u saradnji sa kolegama, od čega su tri rada u časopisima kategorije SCI liste. Učestvovala je na više međunarodnih radionica, seminara i izložbi u oblasti pejzažne arhitekture.

Milovan Milenković (1984) je završio studije Pejzažne arhitekture na Šumarskom fakultetu u Beogradu. Bio je dugogodišnji fotograf, a kasnije i urednik fotografije u nedeljniku „Vreme“. Član je kolektiva Belgrade Raw od 2009, sa kojim promovira alternativni pogled na grad kroz fotografiju, i suosnivač kolektiva Kamerades (član od 2011. do 2018), gde je praktikovao pristup vizuelne naracije baveći se dnevnim i društvenim temama. Sa oba kolektiva je aktivno izlagao u zemlji i svetu. Skorašnji projekti fotografskih istraživanja dostupni su na veb-adresi mmpxphotos.com.

SOLID LINE DASHED LINE: THE FUTURE OF LIMINAL LANDSCAPES

Milena Putnik, Nemanja Ladić,
Suzana Gavrilović and Milovan Milenković

Using the example of two disturbed landscapes near Belgrade, surface coal mines, and a mountain damaged by quarries, the authors investigated the dynamics and forms of the visual impact of exploitation. A dramatic transformation has turned these landscapes into liminal places: human intervention has completely erased the previous state, and a new stability has not yet been achieved. Exploited places will have to go through a restoration process. Liminality, in addition to uncertainty and apprehension, also has a positive side: it enables the re-examination of the basic goals and values on which choices for the future are based. In light of the proposed spatial plan of the Republic of Serbia until 2035, which foresees an increase in mining activities, there may be more and more such places.

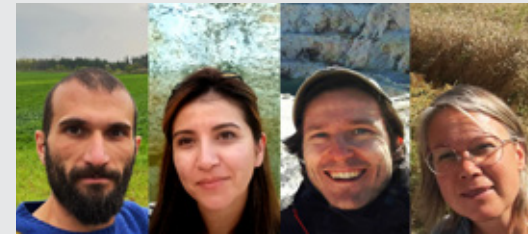
The installation combines video material, photographs, and graphic representations of the landscapes and a themed visit to one of the sites. The methods of visual-ecological analysis developed in landscape architecture for planning purposes look at the landscape on a larger scale. By crossing spatially referenced data, the relationships between the ecological and visual qualities of the landscape are analyzed, and the potential for establishing new functions of the space is revealed. Area analysis provides informed insight into the broader context and a framework for opportunities for change. On the other hand, photographs taken in direct contact with the landscape give a close-up view. They testify to a personal experience of the life of a place and the connections between phenomena. Also, using the “neutral” drone view from above and landscape models, it is possible to trigger the

imaginative potential of these spaces. Their future will depend on how much we recognize and understand disturbed landscapes and what we can imagine in their place.

The authors would like to thank Branislav Pajić, Milisav Tomić, Aleksandar Radosavljević and Tijana Ivković from the Serbian Electric company (EPS) Kolubara Division, Jasna Novaković from PUC Greenery - Aranđelovac, Tanja Vičentić from the National Museum of Aranđelovac and Ivan Rakić from Forest Nursery Baroševac Kolubara Services for their kindness and help in the realization of the project.

Milena Putnik (1976) earned her multimedia art doctorate at the University of Arts after studying painting at the Faculty of Fine Arts in Belgrade. She dealt with the theme of landscape transformation using the media of painting, collage, organized walks and visits to viewpoints, and temporary spatial interventions, as in the recent artistic collaboration project Interspace in the cities of Serbia (2019–2021). She works at the Department of Landscape Architecture of the Faculty of Forestry, where she has the opportunity to develop concepts related to visual and artistic exploration of space in cooperation with colleagues from related disciplines.

Nemanja Ladić (1984), after studying sculpture at the Faculty of Fine Arts in Belgrade, studied transmedia arts in Brussels at the University of Sint Lukas. In video installations, by composing elements into wider ambient units, he investigates the influence of modern means of communication on the processes of perception and memory. Recent exhibitions: Safe Distance



(Salon MSUB, 2022), Points of View (Kunsthalle Merano, 2022), Exhibition City and Citizens (Rijeka, 2019), Bit Rot (Haselt, 2018), Extended Landscape (KCB, 2017), Spaces of Deviation (Salon MSUB, 2015) and others. He is a three-time Mangelos Award finalist, and in 2020, he was awarded the ULUS Autumn Exhibition Award.

Suzana Gavrilović (1985) works at the Faculty of Forestry, where, after bachelor studies in Landscape Architecture, she received her doctorate in 2021 with the work “Integration of visual and ecological landscape assessment for the needs of spatial development planning in Serbia”. Her areas of interest are landscape planning and ecology, geodesign, and landscape aesthetics. She has written more than 15 scientific papers, independently or in collaboration with colleagues, of which three are in journals of the SCI list category. She participated in several international workshops, seminars, and exhibitions in landscape architecture.

Milovan Milenković (1984) completed his Landscape Architecture studies at the Faculty of Forestry in Belgrade. He was a long-time photographer and later a photo editor in the weekly “Vreme.” He has been a member of the collective Belgrade Raw since 2009, with which he promotes an alternative view of the city through photography, and a co-founder of the collective Kamerades (member from 2011 to 2018), where he practiced the approach of visual narration dealing with daily and social issues. With both collectives, he actively exhibited in the country and the world. Recent photographic research projects are available at mmpxphotos.com.

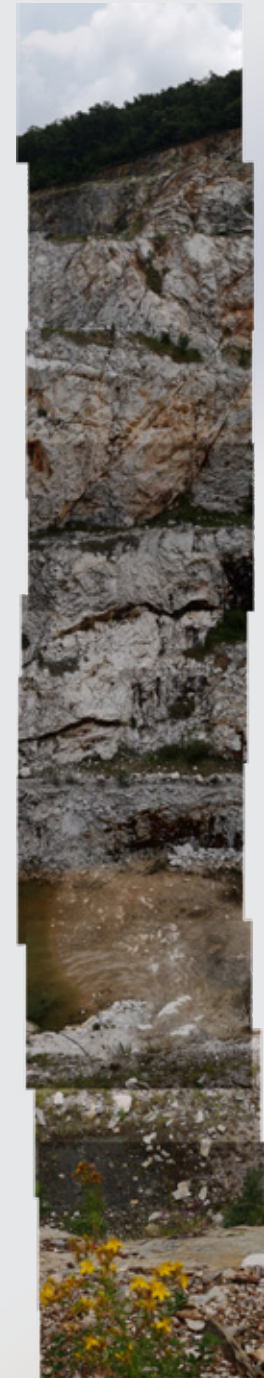


Foto: Milovan Milenković



LIMINALNI PREDELI SRBIJE: POSETA POVRŠINSKIM KOPOVIMA LIGNITA KOLUBARA

Iz najvećeg ugljenokopa na Balkanu već decenijama crpu se rezerve uglja koje pokrivaju veliki deo energentskih potreba Srbije. Po zatvaranju eksploatacionih polja primenjavane su mere rekultivacije. Učinci tih mera su odgajene guste šume, voćnjaci i polja, ili čak nove reljefne formacije i regulisani rečni tokovi. Svi ovi jedinstveni prizori delovanja na pejzaž mogu se posmatrati sa postavljenih vidikovaca.

U okviru pratećeg progama izložbe Mogućnosti predela, tridesetak ljudi iz različitih oblasti kulture, nauke i umetnosti, obišli su u sklopu vođene ture, rasadnik i rekultivisanu šumu, spontano regenerisan pejzaž napuštenog kopa, i između groblje. Poslednja tačka obilaska bio je amfiteatar iznad protočnog jezera Kolubare u aktivnom delu kopova.

U vođenoj turi učestvovali su: inž. **Branislav Pajić**, arheolog **Tijana Ivković** (EPS Ogranak Kolubara), pejzažni arhitekta **Jelena Pažin** i inž. **Branka Bošković** (Šumski rasadnik Baroševac), uz moderaciju **Milene Putnik**.

LIMINAL LANDSCAPES OF SERBIA: A VISIT TO THE SURFACE LIGNITE MINES OF KOLUBARA

Coal reserves covering a large part of Serbia's energy needs have been extracted from the largest coal mine in the Balkans for decades. After the closure of the exploitation fields, recultivation measures were applied. The effects of these measures are cultivated dense forests, orchards, fields, or even new relief formations and regulated river flows. All these unique scenes of interventions on the landscape can be observed from several viewpoints.

As part of the accompanying program of the exhibition Possibilities of a Landscape, about thirty people from various fields of culture, science, and art visited, as part of a guided tour, a nursery and a reclaimed forest, a spontaneously regenerated landscape of an abandoned mine, and a relocated cemetery. The last point of the tour was the amphitheater above the Kolubara lake in the active part of the mines.

Participants of the guided tour were Eng. **Branislav Pajić**, archaeologist **Tijana Ivković** (EPS Kolubara Branch), landscape architect **Jelena Pažin**, and Eng. **Branka Bošković** (Forest Nursery Baroševac). **Milena Putnik** moderated the tour.

PANEL-DISKUSIJA - ZEMLJA DA (LI) TRPI?: PREDELI SRBIJE IZMEĐU RAZLIČITIH KONCEPCIJA RAZVOJA I DRUŠTVENE DOBROBITI

Veliki zahvati u predelu i ekstraktivni pristup okruženju, kao rezervoaru materije za eksploataciju, stalno su pravdani potrebama društva i ulogom u širem razvojnom planu. Dok posmatramo rezultate dosadašnjeg ovih delovanja, vreme je za analizu do sada pretpostavljenih potreba društva i za traženje tačnije perspektive. O značenju i mogućnostima koje nudi predeli na panelu se razgovaralo iz perspektive inženjera šumarstva, istoričara umetnosti, pejzažnog arhitekta i umetnika, uz osvrt na društveni i ekonomski kontekst savremenog trenutka.

U razgovoru su učestvovali **Ratko Ristić**, profesor Šumarskog fakulteta, **Zoran Erić**, istoričar umetnosti, **Andreja Tutundžić**, pejzažni arhitekta. Razgovor su moderirale **Suzana Gavrilović** i **Milena Putnik**.

Tokom događaja, publika je imala priliku i da sluša fragmente rada *Kiše drugačije padaju* **Dušice Dražić**, **Mirjane Dragosavljević** i **Tanje Šljivar**, koji je dopunio priču o različitim čitanjima, tumačenjima i doživljajima predela.

PANEL DISCUSSION - IS THE LAND SUFFERING?: THE LANDSCAPES OF SERBIA BETWEEN DIFFERENT CONCEPTIONS OF DEVELOPMENT AND SOCIAL WELL-BEING

Large interventions in the landscape and an extractive approach to the environment as a reservoir of material for exploitation are constantly justified by the needs of society and their role in the broader development plan. While we are looking at the results of these actions so far, it is time to analyze society's assumed needs and look for a more accurate perspective. The panelists discussed the meaning and possibilities offered by landscapes from the perspective of forestry engineers, art historians, landscape architects, and artists regarding the social and economic context of the contemporary moment.

Ratko Ristić, professor of the Faculty of Forestry; **Zoran Erić**, art historian; and **Andreja Tutundžić**, landscape architect, took part in the conversation. **Suzana Gavrilović** and **Milena Putnik** moderated the discussion.

During the event, the audience had the opportunity to listen to fragments of the work *Rain Falls Differently* by **Dušica Dražić**, **Mirjana Dragosavljević**, and **Tanja Šljivar**. This work supplemented the conversation with different readings, interpretations, and experiences of the landscape.



DISARMING

Emanuel Golob

disarming je performativno istraživanje odnosa između robotske ruke, veštačkog okruženja i ljudskih posmatrača. Učenje i odučavanje lokomocije u postantropocentričnim sredinama i vremenima. Rad razigrano istražuje dvosmislenost razoružavanja kao procesa fizičkog odvajanja i emocionalne vezanosti.

Lokomocija se može posmatrati kao primarni instinkt posle rođenja i krajnji čin nezavisnosti. Robotski ekstremitet, nekako odvojen od tehnološkog tela koje je konstruisao čovek, pokušava da pronade

koncepte za napredne pokrete iako u početku nije bio napravljen za kretanje. Paralelno sa poznatim distopijskim zapletom tehnološke autonomije i osećanjima koja je prate, svedočenje ovih prvih nespretnih pokušaja može probuditi saosećanje ili čak izvesnu emocionalnu vezu. Svojom umetnošću i istraživanjem, **Emanuel Golob** (AT) (rođen 1991.) istražuje današnje odnose ljudi, veštačke inteligencije i robota sa ciljem da alternativne odnose učini telesnim. Od 2020. godine je doktorant i istraživač na Univerzitetu umetnosti u Lincu.



Foto: Tanja Drobnjak

DISARMING

Emanuel Gollob

disarming is a performative exploration of the relation between detached robot arms, artificial environments, and human observers. Learning and unlearning of locomotions in post-anthropocentric environments and times. The work playfully explores the ambiguity of *disarming* as a process of physical detachment and emotional attachment.

Locomotion can be seen as a primal (post-birth) instinct and an ultimate act of independence. A robotic limb, somehow detached from a human-constructed technological body, tries to find concepts for advancing movements even though it initially wasn't made for locomotion. Parallel to a familiar dystopian plot of technological autonomy and the feelings going with it, witnessing these first clumsy tries may awaken compassion or even a certain emotional bond.

With his art and research, **Emanuel Gollob** (AT) (b. 1991) investigates today's relations of humans, artificial intelligence & robots with the goal of making alternative relations bodily experienceable. Since 2020, he has been a PhD candidate and researcher at the University of Arts Linz.

credits:

Emanuel Gollob - research, concept, production
Magdalena May - camera, text

Silvia, Johann & Friederike Gollob - farming & fieldwork support

Amir Bastan - real-time robot control support
Creative Robotics - robotic support

Hardware | KUKA industrial robot arm | Mini PC | fallow cornfield

Software | Reinforcement Learning | vvvv gamma | bunraku.xyz | Robot Sensor Interface

Acknowledgments | Supported by BC Gallery Basel

DISARMING - RAZGOVOR SA EMANUELOM GOLOBOM

U okviru pratećeg programa izložbe *Mogućnosti predela* razgovarali smo sa gostom ovogodišnje *art+science* manifestacije, Emanuelom Golobom, austrijskim umetnikom i istraživačem.

Emanuel Golob je govorio o svojoj umetničkoj i istraživačkoj praksi sa fokusom na odnos ljudi, veštačke inteligencije i robota, odnosno, načinu na koji dekonstruiše zvanične narative kada je reč o AI i novim tehnologijama. Rad *disarming* sagledan je u širem kontekstu umetnikovog opusa, u čijem središtu je tema uticaja digitalizacije na oblikovanje ljudske percepcije.



DISARMING - CONVERSATION WITH EMANUEL GOLLOB

As part of the accompanying program of the *Possibilities of a Landscape* exhibition, we talked with the guest of this year's *art+science* program, Emanuel Gollob, an Austrian artist and researcher.

Emanuel Gollob discussed his artistic and research practice, focusing on the relationship between humans, artificial intelligence, and robots. Also, he showed the way he deconstructs official narratives when it comes to AI and new technologies. The work *disarming* is seen in the wider context of the artist's work, at the center of which is the topic of the impact of digitalization on the shaping of human perception.



Foto: Marko Risović



Foto: Marko Risović

DIJALOG O ODGOVORNOSTI

Dijalog o odgovornosti je razgovor tokom koga su **Iva Kuzmanović**, vizuelna umetnica, i **Maja Petrović**, istoričarka umetnosti, razgovarale su o odgovornosti. One su na neposredan i dinamičan način problematizovale jednodimenzijalnost antropocentričnog rakursa u poimanju sveta i odnosa unutar njega. Sagovornice su, zajedno sa publikom, istražile načine kojima umetnost i nauka pomažu razumevanju antropocena i doprinose razvoju budućih modela suživota u odnosu čovek–priroda.

DIALOGUE ON RESPONSIBILITY

The dialogue about responsibility is a conversation during which **Iva Kuzmanović**, a visual artist, and **Maja Petrović**, an art historian, discussed the topic of responsibility. They problematized the one-dimensionality of the anthropocentric perspective in understanding the world and its relationships in a direct and dynamic way. The speakers and the audience explored how art and science can help the understanding of the Anthropocene and contribute to the development of future models of coexistence in the relationship of humans and nature.

FALLOUT

Iva Kuzmanović

Kao glavni motiv za svoja ulja na platnu iz serije Fallout, umetnica uzima prizore eksplozija atomskih i hidrogenskih bombi preuzetih iz video i foto dokumentacije snimljene tokom nuklearnih testova koje je vlada Sjedinjenih Američkih Država sprovodila na Maršalovim ostrvima, na Pacifiku, tokom četrdesetih i pedesetih godina 20. veka. Decenijama kasnije, Bikini Atol je i dalje kontaminiran i

praktično nenaseljen. Na ostrvima se, uz relikte života raseljenog autohtonog stanovništva, nalaze ostaci napuštenih i raspadnutih vojnih postrojenja. Oko ostrva su artificijelne kružne lagune, krateri nastali silinom eksplozija, ispunjeni morskom vodom. Trajno narušeni ekosistem i geografija Bikini Atola stoje kao arhedokazi modernog antropocena, a njegov pejzaž postaje pejzažem posle humanizma.



Iva Kuzmanović je diplomirala na odseku Slikarstvo na Fakultetu likovnih umetnosti u Beogradu, gde trenutno pohađa umetničke doktorske studije. Od 2012, kao suosnivačica Umetničkog prostora U10 i redovna članica Kolektiva U10, učestvovala je kao organizatorica, kustoskinja ili umetnica u preko sto pedeset grupnih i samostalnih izložbi i drugih projekata u kulturi i umetnosti. Apstraktni pejzaži pustinje, tradicionalni memento mori motivi, prikazi džungle ili avionskih nesreća česti su motivi koje umetnica koristi obrađujući kroz svoju praksu teme temporalnosti, eskapizma i fatalističkog.



FALLOUT

Iva Kuzmanović

As the main motif for his oil paintings from the Fallout series, Iva Kuzmanović takes scenes of explosions of atomic and hydrogen bombs taken from video and photo documentation made during the nuclear tests conducted by the United States government in the Marshall Islands in the Pacific, during the 40s and 50s. of the 20th century. Decades later, Bikini Atoll is still contaminated and virtually uninhabited. On the islands, along with the relics of the life of the displaced indigenous population, there are remains of abandoned and decaying military installations. Around the island are artificial circular lagoons, craters created by the force of explosions, filled with seawater. The permanently disturbed ecosystem and geography of Bikini Atoll stand as arche-evidence of the modern Anthropocene, and its landscape is becoming a landscape after humanism.

Iva Kuzmanović graduated from the Department of Painting at the Faculty of Fine Arts in Belgrade, where she is currently pursuing doctoral studies in art. Since 2012, as a co-founder of the U10 Art Space and a regular member of the U10 Collective, she has participated as an organizer, curator, or artist in over one hundred and fifty group and solo exhibitions and other projects in culture and art. Abstract desert landscapes, traditional memento mori motifs, depictions of the jungle, or plane crashes are frequent motifs that the artist uses to address the themes of temporality, escapism, and fatalism through her practice.



SCENE EKSTRAKCIJE

Sanaz Sohrabi

Film prati tehničku i društvenu upletenost kamere i infrastrukture koja je neophodna da bi se došlo do nafte tokom operacija Britiš petroleuma u iranskom naftnom pojasu. Rad se fokusira na geološka i etnografska ispitivanja prateći paralelno amaterske snimke geoloških iskopavanja i zvanični video u produkciji Britiš petroleuma. Smešten na spoju naučnih i tehnoloških studija i medijske arheologije, film stvara arhivsku konstelaciju sa prethodno nevidljivim slikama i filmskim snimcima snimljenim

tokom ovih seizmografskih testova. Scene ekstrakcije kreiraju CGI mape i prostorne prikaze unosom ranih geoloških fotografija iz vazduha i panoramskih filmova snimljenih širom iranske naftne koncesije u softver za veštačku inteligenciju. Spajanjem arhivskog i spekulativnog predstavljanja geološke prošlosti, film otkriva praznine i neslaganja između arhivske i proživljene istorije ekstrakcije i ekološke propasti koja je usledila.

Sanaz Sohrabi je umetnica-filmograf, koja istražuje vizuelnu kulturu. Sohrabi radi sa esejističkim filmom i instalacijom kao sredstvom istraživanja promenljivih i migratornih staza između nepokretnih i pokretnih slika, postavljajući jedinstvenu sliku u kontinuitet istorijskih odnosa i arhivske temporalnosti. Sohrabi je diplomirala na Fakultetu lepih umetnosti Univerziteta u Teheranu i magistrirala na Školi Instituta za umetnost u Čikagu. Trenutno je doktorantkinja na Univerzitetu Konkordija, Montreal, Kanada.



SCENES OF EXTRACTION

Sanaz Sohrabi

The film traces the technical and social entanglement between the infrastructures of oil and the camera during the operations of British Petroleum across the Iranian oil belt. The work focuses on the parallel production of geological and ethnographic surveys through amateur geological footage and official film surveys produced by BP. Situated at the nexus between science and technology studies and media archaeology, the film creates an archival constellation with previously unseen images and film footage taken during these seismicographic tests. Scenes of Extraction creates CGI maps and spatial renderings by inputting the early geological aerial survey photographs and panorama films taken across the Iranian oil concession in AI software. By blending the archival and speculative modes of representing the geological past, the film

reveals the gaps and discrepancies between the archival and lived histories of extraction and the ecological ruination of its aftermath.

Scenes of Extraction is a film commission by VOX Centre de l'image contemporaine, Montréal.

Sanaz Sohrabi is a researcher of visual culture and artist-filmmaker. Sohrabi works with essay film and installation as her means of research to explore the shifting and migratory paths between still and moving images, situating a singular image in a continuum of historical relations and archival temporalities. Sohrabi received her BFA from University of Tehran College of Fine Arts and an MFA from the School of the Art Institute of Chicago. She is currently a doctoral candidate at Concordia University, Montréal, Canada.

(PRLIČNO FRENDLI, ALI NE I PREVIŠE) DRAIG PERFORMATIVNO VOĐENJE IZLOŽBE

Dražen Horvatić i Đorđe Živadinović Grgur

Kada ste poslednji put posetili izložbu koju kurira dreg kraljica?

Kada ste poslednji put posetili izložbu koju kurira lažna veštačka inteligencija?

(prlično frendli, ali ne i previše)_drAlg je umetničko-istraživački projekat Dražena Horvatića i Đorđa Živadinovića Grgura u kom se testiraju veštine i granice izvođenja, odnosno situacionog kuriranja izložbe. Posetioci su pozvani da participiraju u

upoznavanju izloženih radova, ali i odgovore na izazove, prepreke i pitanja koja ovi nesvakidašnji kustosi donose pred njih u kontekstu izložbe i osnovnih pitanja koja iz nje proizlaze, ali i kroz odnos dreg kraljice i veštačke inteligencije.

Da li će se dreg kraljica skinuti? Da li će veštačka inteligencija ovladati ljudskim telom?



Dražen Horvatić (1992) je audio-vizuelni umetnik i rob korporacija. Masterirao je na programu Primenjeno pozorište na Akademiji umetnosti u Novom Sadu i sertifikovani je praktičar Sesame dramaterapijskog metoda. Na nezavisnoj kulturnoj sceni poznatiji je kao pokojna Dajana Ho i trenutni domar efemernog umetničkog kolektiva Dajaninih Sinova. Veći deo radnog veka proveo je u korisničkoj podršci.



Đorđe Živadinović Grgur (1990) je audio-vizuelni umetnik i izvođač. Apsolvent Fakulteta političkih nauka i diplomirani glumac Nove akademije umetnosti u Beogradu. Ko-osnivač Reflektor teatra i plesnog kolektiva Neut. Veći deo radnog veka proveo na nezavisnoj kulturnoj sceni u učenju, istraživanju, izvođenju i kreiranju.



Foto: Ana Paunković

(QUITE FRIENDLY, BUT NOT TOO MUCH) DRAIG PERFORMATIVE EXHIBITION TOUR

Dražen Horvatić and Đorđe Živadinović Grgur

When did you last visit an exhibition curated by a drag queen?

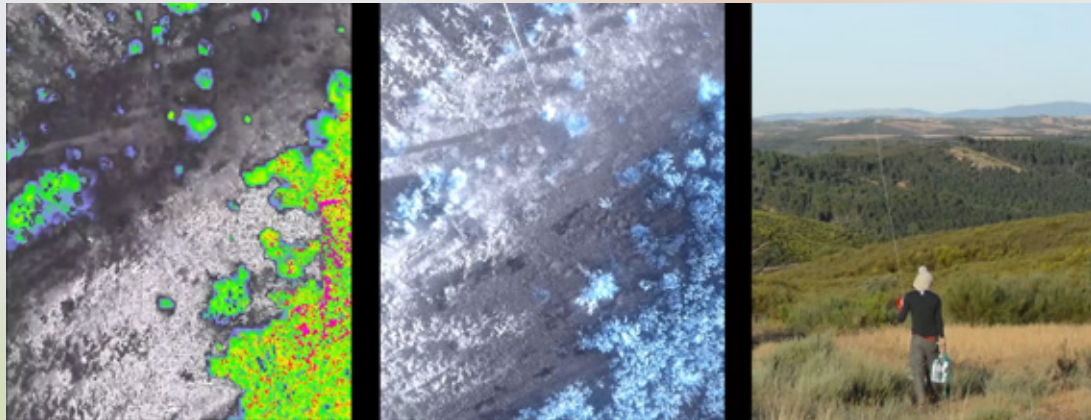
When did you last visit an exhibition curated by a fake artificial intelligence?

(quite friendly, but not too much)_drAlg is an art-research project by Dražen Horvatić and Đorđe Živadinović Grgur, which tests the skills and limits of performance, i.e., situational curation of an exhibition. Visitors are invited to get to know the exhibited works and to answer the challenges, obstacles, and questions these unusual curators bring. The questions will arise from the context of the exhibition but also through the relationship between drag queen and artificial intelligence.

Will the drag queen strip? Will artificial intelligence master the human body?

Dražen Horvatic (1992) is an audio-visual artist and a slave to corporations. He received his master's degree from the Applied Theater program at the Academy of Arts in Novi Sad and is a certified Sesame drama therapy method practitioner. On the independent cultural scene, he is better known as the late Dajana Ho and the current janitor of the ephemeral art collective Dajana's Sons. He spent most of his working life in customer support.

Đorđe Živadinović Grgur (1990) is an audio-visual artist and performer. Graduate student of the Faculty of Political Sciences and graduate actor of the New Academy of Arts in Belgrade. Co-founder of Reflektor theater and dance collective Neut. He spent most of his working life on the independent cultural scene, learning, researching, performing, and creating.



UČENJE IZ ZAJEDNIČKOG DOBRA

Stefan Laksnes

Šta se dešava kada zajednica građana želi da transformiše pejzaž? Širom Evrope, sve veći broj lokalnih zajednica polaže pravo na transformaciju svog neposrednog pejzaža za dugoročnu dobrobit zajednice. Ovi projekti nastaju kao odgovor na istorijske procese marginalizacije i rastuću pretnju klimatskih promena. Od čišćenja invazivnih vrsta drveća sa zajedničkog zemljišta do zajedničke žetve raži, atlas istražuje ulogu

kolektivnih otelotvorenih praksi u obnavljanju društvenih i ekoloških odnosa na nivou pejzaža. On suprotstavlja ove događaje sa bliskim osećanjem akcije čišćenja eukaliptusa koristeći balon opremljen kamerama otvorenog koda za praćenje parametara životne sredine. Polako se krećući kroz drveće koje pada i tela koja se kreću, uređaj niske tehnologije proizveo je otelotvorenu čulnu šetnju.



Stefan Laksnes je istraživač i umetnik. On je doktorand na Institutu za pejzažne i urbanističke studije (LUS) na ETH Cirihi, gde istražuje inicijative za obnovu pejzaža predvođene zajednicom, koje predstavljaju mesta ekoloških sukoba. Prethodno je predavao u Arhitektonskom udruženju u Londonu i bio je vođa projekta u kolektivu Forenzička arhitektura.

LEARNING FROM THE COMMONS

Stefan Laxness

What happens when a collective of citizens seeks to transform the landscape? Throughout Europe, a growing number of local communities are claiming the right to transform their immediate landscape for the long-term benefit of the community. These projects emerge in response to historic processes of marginalization and the growing threat of climate change. From the clearing of invasive tree species from common lands to a communal rye harvest, the atlas explores the role of collective embodied practices in restoring social and ecological relations at the scale of the landscape. It juxtaposes these events with a near-sensing of a Eucalyptus clearing action using a balloon rigged with open-source environmental sensing cameras. Slowly navigating through the falling trees and moving bodies, the low-tech device produced an embodied sensory walk of the action.

Stefan Laxness is a researcher and artist. He is a Doctoral Fellow at the Landscape and Urban Studies Institute (LUS) at ETH Zurich where he is researching community-led landscape restoration initiatives in Europe as sites of environmental conflict. He previously taught at the Architectural Association in London and was a project leader at Forensic Architecture.

Project Credits:

'Learning from the commons' (2023) is an ongoing investigation started within the framework of the European Media Art Platforms EMARE program at LABORAL Centro de Arte y Creación Industrial (Gijón, Spain) with support of the Creative Europe Culture Programme of the European Union.

The project was made possible with the help and collaboration of Fundación RIA and the Barbanza Ecosocial Lab, Montescola and the community of Froxán, and the association of Veredas da Estrela.



Foto: Marko Risović

UČENJE IZ ZAJEDNIČKOG DOBRA - RAZGOVOR SA STEFANOM LAKSNESOM

Izložba *Mogućnosti predela* završila se razgovorom sa Stefanom Laksnesom, čiji je rad *Učenje iz zajedničkog dobra* predstavljen na izložbi.

Šta se dešava kada zajednica građana želi da transformiše pejzaž?

Širom Evrope, sve veći broj građana polaže pravo na transformaciju neposrednog pejzaža za dugoročnu dobrobit zajednice. Kroz razgovor sa umetnikom istražili smo brojne inicijative za obnovu pejzaža i potencijalna mesta ekoloških sukoba.



LEARNING FROM THE COMMONS - A CONVERSATION WITH STEFAN LAXNESS

The exhibition *Possibilities of a Landscape* ended with a conversation with Stefan Laxness, whose work *Learning from the Commons* was presented at the exhibition.

What happens when a community of citizens wants to transform the landscape? Across Europe, an increasing number of citizens are

claiming the right to transform the immediate landscape for the long-term benefit of the community.

Through a conversation with the artist, we explored numerous landscape restoration initiatives and potential sites of environmental conflict.



Foto: Ana Paunković

NEKA DRUGA MESTA

Umetnici: Ivan Šuković, Emir Šehanović, Emilija Radojčić, Jovana Čavorović, Dragana Lukić, Sonja Lundin
Naučnici: Brana Pantelić, Tatjana Ilić Tomić, Vukašin Janković, Jelena Lazić, Jasmina Nikodinović Runić

U savremenom umjetničkom diskursu pigment kao formativni element može da se odredi upotrebom različitih klasifikacija unutar RGB ili CMYK strukture. Međutim, pigment ima višestruko značenje i on je osnovna karakteristika naše percepcije. Kao što boje nije u potpunosti moguće precizno definisati, odrediti ili reprodukovati, tako i različiti pigmenti imaju drugačiju ekspresivnost,

mijenjaju boju, formu i površinu, naročito u kontaktu sa različitim materijalima. Radove na izložbi objedinjuje činjenica da su zasnovani na pigmentu kao formativnoj komponenti djela. Oni se kombinuju, posebno proizvode ili stvaraju kroz naučne eksperimente. U kontekstu ove izložbe, njihov arhaični izgled podsjeća na savremena pitanja, jer ukazuje na prirodu vremena, kao i na rast i propadanje materijala. Preuzeti mikroorganizmi sa različitih prirodnih staništa, kasnije reprodukovani u pigment, dotiču pitanje prirodnog nasleđa, efekte kolonijalizma kao način razmišljanja i na kulturne prakse kao što su gledanje i pamćenje.



Foto: Emilija Stanišić

SOME OTHER PLACES

Artists: Ivan Šuković, Emir Šehanović, Emilija Radojčić, Jovana Čavorović, Dragana Lukić, Sonja Lundin
Scientists: Brana Pantelić, Tatjana Ilić Tomić, Vukašin Janković, Jelena Lazić, Jasmina Nikodinović Runić

In contemporary artistic discourse, pigment as a formative element can be determined using different RGB or CMYK structure classifications. However, pigment has multiple meanings and is the basic characteristic of our perception. Just as it is not entirely possible to precisely define, determine or reproduce colors, different pigments have different expressiveness, change color, form

and surface, especially in contact with different materials.

The works in the exhibition are united by the fact that they are based on pigment as a formative component of the work. They are combined, specially produced or created through scientific experiments. In the context of this exhibition, their archaic appearance brings to mind contemporary issues, as it points to the nature of time, as well as the growth and decay of materials. Microorganisms taken from different natural habitats, later reproduced into pigment, touch on the question of natural heritage, the effects of colonialism as a way of thinking and on cultural practices such as seeing and remembering.



Foto: Emilija Stanišić

EUROPEAN DIGITAL DEAL

Projekat EUDigitalDeal nastavak je višegodišnje, gotovo decenijske saradnje centralne grupe partnera kroz više projektnih iteracija. Kao velika saradnja Programa Kreativna Evropa, EUDigitalDeal dolazi kao treći projekat u nizu nakon Evropske mreže digitalne umetnosti i nauke (2014-17) i Evropske laboratorije veštačke inteligencije (2018-21). Konzorcijum raznovrsnih i komplementarnih organizacija sačinjava 13 partnera iz 11 zemalja, na čelu sa Ars elektronikom iz Linca, globalnim središtem spajanja i povezivanja umetnosti, nauke i novih tehnologija. U tri godine projekta, konzorcijum će razmatrati kako ubrzani procesi digitalne transformacije i upotrebe naprednih tehnologija, poput veštačke inteligencije, mašinskog učenja, blokčejna i algoritamske obrade podataka, utiču na evropsko društvo i osnove demokratskog sistema, vrednosti i integriteta.

Manifestacija *art+science 2023* deo je projektnih aktivnosti projekta European Digital Deal.

Tokom trajanja *art+science 2023* predstavljen je Otvoreni poziv za 12 umetničkih rezidencija koje istražuju duboku upletenost novih tehnologija i demokratije. Rezidencija čiji je domaćin CPN fokusirana je na pitanje kako ubrzana digitalizacija utiče na stariju populaciju.



EUROPEAN DIGITAL DEAL

The EUDigitalDeal project is a continuation of the multi-year, almost decade-long cooperation of the central group of partners through several project iterations. As a major collaboration of the Creative Europe Programme, EUDigitalDeal comes as the third project in the series following the European Digital Art and Science Network (2014-17) and the European Artificial Intelligence Lab (2018-21). The consortium of diverse and complementary organizations consists of 13 partners from 11 countries, led by Ars Electronica from Linz, a global center for merging and connecting art, science and new technologies. In the three years of the project, the consortium will consider how the accelerated processes of digital transformation and the use of advanced technologies, such as artificial intelligence, machine learning, blockchain and algorithmic data processing, affect European society and the foundations of the democratic system, values and integrity.

The *art+science 2023* programme is part of the project activities of the European Digital Deal project.

During *art+science 2023*, an Open Call for 12 artistic residencies was presented, which explore the deep entanglement of new technologies and democracy. The residency hosted by CPN is focused on the question of how accelerated digitization affects the aging population.



CLIMATEUROPE2 – PODRŽAVANJE I STANDARDIZACIJA KLIMATSKIH SERVISA U EVROPI I ŠIRE

Projekat *Climateurope2* radi na razvoju pouzdanih klimatskih servisa dostupnih svim sektorima i segmentima društva, kroz definisanje procedura za njihovu standardizaciju, kreiranje evropske zajednice korisnika i podsticanje primene klimatskih servisa, radi bolje adaptacije na klimatske promene. Korišćenje klimatskih podataka na efektivan i pravovremen način je ključna karika za zeleni oporavak i stvaranje rezilijentne i klimatski neutralne Evrope, a kao odgovor na trenutno

stanje izazvano klimatskim promenama. Klimatski servisi nam omogućavaju da klimatske podatke koristimo za informisano donošenje odluka, kako bismo smanjili određene rizike i iskoristili mogućnosti, a sve u cilju bolje adaptacije na klimatske promene. Tokom trajanja *art+science 2023* programa predstavljen je i Otvoreni poziv u okviru projekta *Climateurope2*. Umetnici su pozvani da kroz umetničku rezidenciju istraže potencijale klimatskih podataka, istraživanja i servisa.

CLIMATEUROPE2 – SUPPORTING AND STANDARDISING CLIMATE SERVICES IN EUROPE AND BEYOND

The *Climateurope2* project works on the development of reliable climate services available to all sectors and segments of society, by defining procedures for their standardization, working towards creating a European community of users and encouraging the application of climate services, to enable better adaptation to climate change. Using climate data in an effective and timely manner is fundamental for achieving a green recovery and creating a resilient and climate-neutral Europe, as a response to the

current situation caused by climate change. Climate services allow us to use climate data for informed decision making, in order to reduce certain risks and take advantage of opportunities, all with the aim of better adaptation to climate change. During the duration of the *art+science 2023* program, an Open Call was presented as part of the *Climateurope2* project. Artists were invited to explore the potential of climate data, research and services through an artistic residency.




INDUSTRIJSKO NASLEĐE KROZ UMETNIČKO-NAUČNA ISTRAŽIVANJA

U Muzeju nauke i tehnike, održan je panel regionalnog projekta FASIH posvećen istraživanju i očuvanju industrijskog nasleđa. Na panelu su učestvovali **Ada Vlajić** (kustoskinja, Muzej nauke i tehnike), **Milan Ličina** (dizajner novih medija i kreativni tehnolog, Univerzitet Metropolitan) i **Dobrivoje Lale Erić** (rukovodilac Sektora za međunarodnu saradnju, Centar za promociju nauke). Panel je moderirao **Ivan Stanić**, viši kustos u Muzeju nauke i tehnike.

Projekat FASIH kroz jezik umetnosti, a u sprezi sa naučnim istraživanjima i novim medijima i tehnologijama, nastoji da poveže

savremene modele revalorizacije i revitalizacije industrijskog nasleđa tri grada u regionu (Rijeka, Trbovlje i Beograd) sa temama održivosti, zaštite životne sredine i ubrzanog tehnološkog razvoja, koristeći inovativne digitalne alate. Aktivnosti projekta usmerene su na promociju vrednosti kulturnog, naučnog i industrijskog nasleđa, značajnog za nove generacije korisnika kulturno-umetničkih sadržaja, ali i za savremenike doba u kojem su nastajali industrijski kompleksi i sa njima povezani kulturološki, sociološki, privredni i demografski tokovi.



INDUSTRIAL HERITAGE THROUGH ARTISTIC AND SCIENTIFIC RESEARCH

A panel of the FASIH regional project dedicated to research and preservation of industrial heritage was held at the Museum of Science and Technology. Participants of the panel were **Ada Vlajić** (curator, Museum of Science and Technology), **Milan Ličina** (new media designer and creative technologist, Metropolitan University), and **Dobrivoje Lale Erić** (head of the Department of International Cooperation, Center for the Promotion of Science). **Ivan Stanić**, senior curator at the Museum of Science and Technology, moderated the panel.

The FASIH project, through the language of art and in conjunction with scientific research and new media and technologies,

strives to connect modern models of revaluation and revitalization of the industrial heritage of three cities in the region (Rijeka, Trbovlje, and Belgrade) with the topics of sustainability and environmental protection and accelerated technological development, by using innovative digital tools. The project's activities are aimed at promoting the value of cultural, scientific, and industrial heritage, important for new generations of users of cultural and artistic content, but also for contemporaries of the era in which industrial complexes were created and the related cultural, sociological, economic and demographic flows.

IMPRESUM

Za izdavača: dr Marjana Brkić,
v.d. direktora

Koordinatori art+science 2023 manifestacije, koncept izložbe Mogućnosti predela i izbor radova:
dr Bojan Kenig, dr Petar Laušević

Organizator i kustos izložbe
Neka druga mesta: dr Ivan Šuković

Dizajn postavke izložbe Mogućnosti predela:
Ana Todosijević

Urednica portala artandscience.rs:
Ljiljana Ilić

PR i komunikacije: Ljiljana Ilić,
Bogdan Đorđević

Foto dokumentacija: Marko Risović, Tanja Drobnyak, Ana Paunković, Emilija Stanišić

Video-produkcija: Bojan Živojinović

Grafički dizajn i prelom: Lazar Tasić,
Slobodan Jovanović

Lektura: Ivana Smolović

Finansije, administracija:
Jelena Medenica, Ivana Čvorović

Pravni poslovi: Milana Stikić

Izložbu realizuje Centar za promociju nauke u okviru projekta European Digital Deal

Rukovodilac projekta: Dobrivoje Lale Erić

Koordinator projekta: dr Petar Laušević

IMPRESSUM

For the publisher: Dr. Marjana Brkić,
Acting Director

art+science 2023 coordinators, Possibilities of a Landscape exhibition concept, and selection of works:
Dr. Bojan Kenig, Dr. Petar Laušević

Organizer and curator of the exhibition
Some other places: Dr. Ivan Šuković

Possibilities of a Landscape exhibition design: Ana Todosijević

artandscience.rs platform editor:
Ljiljana Ilić

PR & communication: Ljiljana Ilić,
Bogdan Đorđević

Photo documentation: Marko Risović, Tanja Drobnyak, Ana Paunković, Emilija Stanišić

Video production: Bojan Živojinović

Graphic design and layout: Lazar Tasić,
Slobodan Jovanović

Proofreading: Ivana Smolović

Finance, administration:
Jelena Medenica, Ivana Čvorović

Legal affairs: Milana Stikić

The exhibition is realized by the Center for the Promotion of Science as part of the European Digital Deal project

Project manager: Dobrivoje Lale Erić

Project coordinator: Dr. Petar Laušević

PARTNERI PROGRAMA**PROGRAM PARTNERS**

Fotografije na koricama:
Nemanja Ladić
Milovan Milenković

Fotografija na stranama 2 i 3:
Marko Risović



CENTAR
ZA
PROMOCIJU
NAUKE

KULTURNI
CENTAR
BEOGRADA



artandscience.rs