

Vesna Perunović *POLITIKA KRETANJA*
Vessna Perunovich *POLITICS OF MOVEMENT*

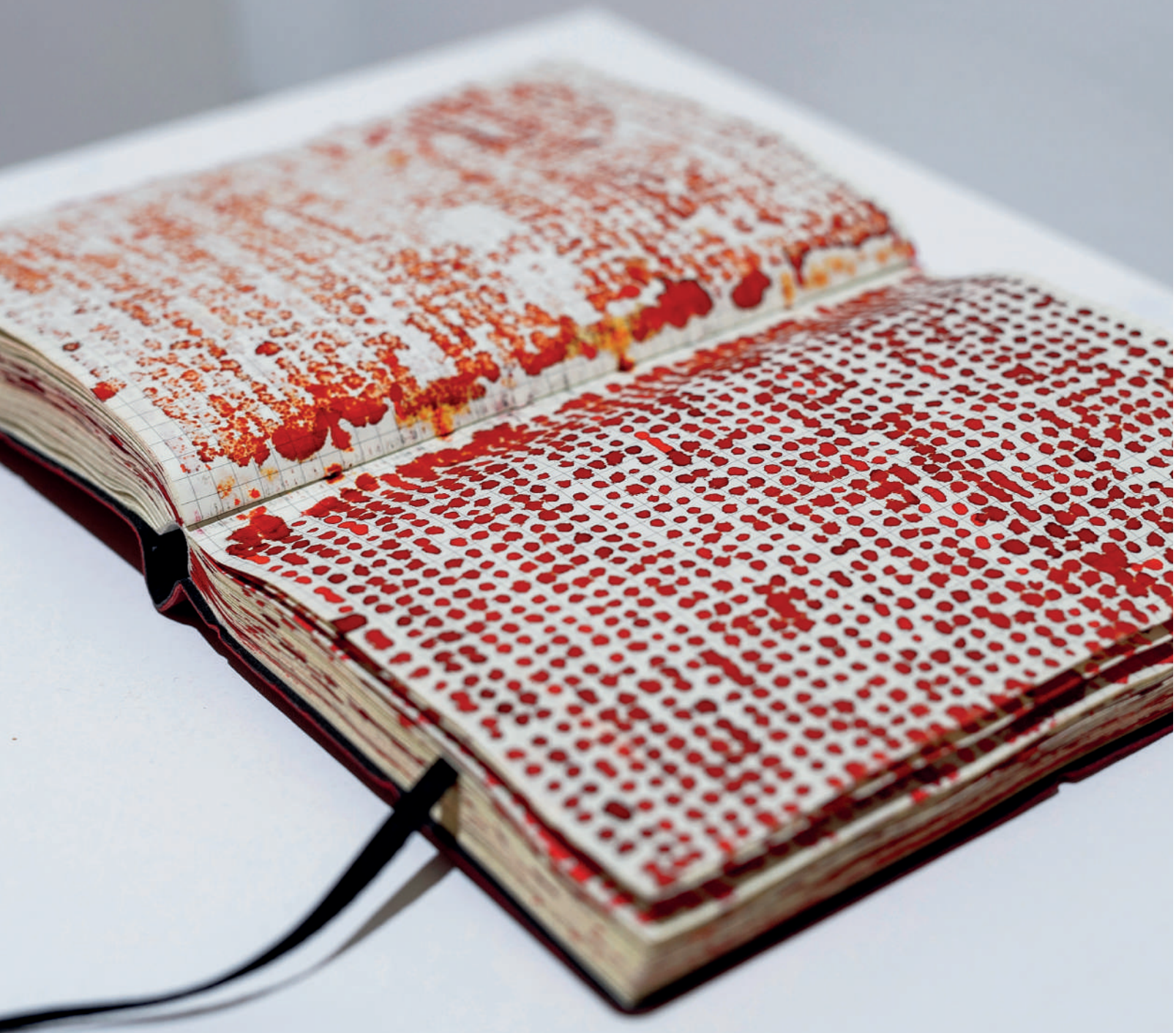




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POLITIKA KRETANJA

Svetlana Mladenov

Naslov izložbe *Politika kretanja* nudi dve reči: politika i kretanje, ključne kao početni impuls za razumevanje umetničkog diskursa Vesne Perunović. One bi se mogle proširiti kao lajt motiv i na druga njena umetnička istraživanja čije rezultate nije bilo moguće, a ni potrebno prikazati na ovoj koncepcijski vrlo osmišljenoj izložbi, prilagođenoj razućenom galerijskom prostoru Dvorca Petrovića.

Svet se menja, ne samo prirodnim fenomenima, naučnim i tehnološkim dostignućima, već i političkim odlukama i praktičnim delovanjem centara moći. Civilizacija na prelazu vekova se suočava sa brojnim i brzim promenama koje se dešavaju svakodnevno, sa tendencijom sve snažnijeg ubrzanja i nagomilavanja posledica koje je teško ili nemoguće rešiti. Brojne pogrešne političke odluke dovele su do geopolitičkih promena koje imaju globalni predznak. Niko nije izolovan, ni države, ni pojedinci, svako može biti uvučen u tu turbulentnu groznicu u kojoj egzistencijalna pitanja postaju goruća, kao i svi problemi koja ona sa sobom nose. Život, a sa njim i čovek kao da gube vrednost, postaju kota navođenja joystick-a, na čiji pritisak dugmeta bivaju eliminisani. U takvom svetu terora i nepravde zatekao se savremeni čovek, prinuđen često da napusti svoju domovinu, ponekad da bi sačuvao golu egzistenciju, ponekad da pronađe bolje i humanije mesto za sebe i svoju porodicu, prostor koji nudi sigurniju budućnost. U poslednjih tridesetak godina imigracija se odvijala u većim i manjim talasima, danas ona se ponovo aktualizuje. I sama imigrant Vesna Perunović¹ je na najiskreniji i najemotivniji način mogla da se identifikuje i razume probleme koje sa sobom nosi imigracija. U svom umetničkom istraživanju pokušava da ukaže na ove probleme, njihovu važnost i potrebu njihovog rešavanja. Jedan od problema je i problem identiteta. Ljudi različitih

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¹ Vesna Perunović se još krajem osamdesetih godina prošlog veka iseljava sa porodicom (suprugom Božom Vasićem, umetnikom i ćerkom Vanjom) iz Srbije i odlazi u Kanadu čija je i danas građanka.

nacionalnih identiteta, primorani su da se suoče sa drugačijim kulturnim matricama. Taj susret različitih kultura, njihov sudar i ukrštanje nose brojne nove izazove. Ponekad, ne samo geografske granice, već i kulturne granice postaju prepreka koja se mora preći. „Židovi i bodljikave žice ne mogu da spreče protok ideja, ali to ne znači da kulturne granice ne postoje. U najmanju ruku, postoje neke fizičke, političke ili kulturne prepreke, uključujući jezik i religiju, koje usporavaju kulturna strujanja ili ih drugačije kanališu.“² Kulturne granice nisu samo površinske (horizontalne), već dubinske (vertikalne), te unutar jednog nacionalnog kulturnog prostora mogu postojati različite kulturne grupe sa drugačijim identitetima i potrebama. Što znači da granice nisu samo spoljne, već postoje i one, skoro nevidljive unutar jednog društva. Prelaziti granice je riskantan i neizvestan čin i može se tumačiti na različite načine: sa jedne strane prelaze se političke i geografske granice, a sa druge delikatne kulturološke unutar jednog društvenog sistema. Raznolikost kulturnih matrica i multikulturalnost gledano globalno čine kulturno bogatstvo društva koje ih poseduje, ali kako je to u praksi, kako se pojedinac, posebno imigrant sa tim suočava? Kako ove suptilne unutrašnje granice funkcionišu? Kako izgleda njihov susret i ukrštanje? Kako se manifestuju događaji proizašli iz ovih susreta?

Kretanje, odlazak, dolazak, polazak, stizanje, putovanje, hodanje, sve su to pojmovi koji imaju za Vesnu Perunović posebno značenje jer predstavljaju bitan deo egzodusa imigranata. Bez kretanja se ne može napustiti vlastiti dom i tragati za nekom novom uporišnom tačkom, mogućim novim domom. Put kretanja imaginarno čini most prelaska iz jednog sveta u drugi, liniju koja vodi ka novom životu. On je neizvestan i nepredvidljiv, obojen strepnjama i strahovima, i ostavlja neizbrisiv trag kod svakoga ko je njim hodio. O tom putu, kretanju, granicama kako onim spoljnim tako i onim unutrašnjim, o izazovima i iskušenjima života u egzilu govore mnogi umetnički koncepti Vesne Perunović: *Kuća u egzilu*, *S kolena na koleno*, *Tranzitna mesta*, *Neuseljivi Njujork*, *Otvoreni kraj*, *Razdvajanje*, *Nedostižna obala* i dr. Motivi i elementi koje u njima često koristi su: kuća, ograda, zid, krevet, cipele, prozor, vrata, traka...

² Piter Berk, *Osnovi kulturne istorije*, Olio, Beograd, 2010, str. 150

Kroz svoja umetnička istraživanja, iskreno, poštujući istinu, iznosi svoj lični stav protiv svake vrste agresije, terorizma i nasilja, protiv svake neobuzdane moći kako one političke, tako i one ekonomske čiji predstavnici svojim odlukama i delovanjem ugrožavaju egzistencije drugih. Boreći se protiv stereotipa i negativnih tradicionalnih normi svoju vizuru često usmerava na pitanja rodnosti i odnosa žene i muškarca u savremenom društvu, kao i na još uvek, u praksi, neizjednačena prava ovih polova. Preispitujući različite oblasti društvenih i kulturoloških fenomena, od globalnih i opštih do ličnih i najintimnijih, vezanih za egzistencijalna pitanja pojedinca, pitanja identiteta, komunikacije, ljubavi, međuljudskih odnosa i slično, razvija svoj umetnički koncept zasnovan na sofisticiranom, univerzalnom jeziku, bez naglašenih i patetičnih tonova, sa vrlo profinjenim i artikulisanim emocijama i svedenim, ali izražajnim vizuelnim elementima. Njen umetnički diskurs se može razumeti kroz odnose intimno-javno, lokalno-globalno, regionalno-univerzalno, pojedinačno-opšte, emotivno-racionalno...

Kako to Vesna Perunović postiže? Kojim likovnim elementima, estetskim premisama i plastično-ambijentalnim sredstvima se rukovodi?

Njena umetnička strategija podrazumeva delovanje u proširenom polju umetnosti u kome je, čini se, sve dozvoljeno i sve moguće. Granice medija se gube, a različiti medijski kodovi se prepliću u interdisciplinarnom dijalogu. I mada po prvobitnoj vokaciji slikarka, slikarstvo joj je poslužilo samo kao početni impuls za različita multimedijalna i prostorna istraživanja. Pišući o aktuelnoj internacionalnoj umetničkoj sceni umetnički kritičar, teoretičar i kurator Đermano Čelant označava svojevrzni „vertigo“ ili „artmix“ koji vlada umetničkim prostorom u kome se nešto vizuelno odvija i s nečim suočava: „Umetnost danas nastaje od svega i svugde, bez jezičkih i teritorijalnih granica. Njeno nastajanje je „difuzno“, mimikrija apsolutna, ne mora da se prilagođava nikakvom kriterijumu zasnovanom na jeziku i sredini. Novi izrazi se uopštavaju i uobličavaju u jedno otvoreno i beskrajno sazvežđe, u kome caruje formalna nerazpoznatljivost artefakata u odnosu na svakodnevnu realnost, te nema nikakve zasebne oblasti, već se stvaranje slobodno kreće, nadilazeći sve podele, sva ograničenja vezana za

dati postupak i njegovo sprovođenje u delo: otuda umetnička mešavina, artmix. O umetnosti konstatuje: „Ona je postala mnogostruki entitet spremna na svaku izmenu tehnološkog i društvenog ponašanja, ne drži se svog nekadašnjeg jedinstvenog, monističkog identiteta. Danas se ona bavi proizvodnjem slika i fotografija, skulptura i filmova, knjiga i diskova, muzike i pozorišnih predstava, videa i zgrada, virtuelnih mreža i sistema: postala je apsolutno multimedijalna.“³

10 Suvereno vladajući univerzalnim jezikom umetnosti, Vesna Perunović s lakoćom kombinuje različite medijske jezike: skulpturu, objekat, fotografiju, crtež, video, instalaciju, performans, happening, akciju..., gradeći nove prostorne i multimedijalne instalacije čiji su segmenti u stalnom aktivnom dijalogu. U njenom ličnom artmixu odvijaju se uzbudljivi susreti, grade mnogobrojne relacije, promovišu nove ideje i događaji, izvode akcije u dosluhu sa kontekstom, prepliću vizelni i audio efekti sa taktilnim i prostornim elementima... U njemu važnu ulogu ima telo, posebno telo umetnice kao živi, mobilni objekat. Ono u njene performanse, umetničke akcije, instalacije, video i fotografiju unosi potrebnu dozu intimnosti i daje im lični pečat. Polazeći od subjektivnog, emotivnog, intimnog i iskrenog konteksta i prevodeći ga i racionalizujući ga ka opštem i univerzalnom postiže vrlo blizak, neposredan i konstruktivan odnos sa posmatračem i konzumentom. U video radu *Pronalaženje ljubavi* čujemo glas umetnice koji ponavlja „I love you“, u instalaciji *Otvoreni kraj*, u video elementu vidimo umetnicu u kružnom ritmičnom hodanju, video *Neusejivi Njujork* beleži akciju hodanja umetnice kroz njujoršku urbanu sredinu sa dušekom na leđima, u radu *Tranzitna mesta* umetnica nas vodi kroz niz fotografija.....

Njeni performansi i akcije najčešće su izvođeni u slobodnim i alternativnim urbanim prostorima i po svojim odlikama i značenju mogu se podvesti pod fenomen kontekstualne umetnosti. Takođe umetnost hodanja koju ona u svojim akcijama i performansima

³ Đermano Čelant, *Artmix, Tokovi umetnosti, arhitekture, filma, dizajna, mode, muzike i televizije*, Hesperia edu, Beograd, 2012, str. 17 i 22

često sprovodi (*Neuseljivi Njujork*) kao i otvorenost ka eksperimentu u živo, potvrda su njenog pozicioniranja unutar korpusa kontekstualne umetnosti. Za namerno sprovedenu komunikaciju telom bitan element je ambijent u kome se odvija, urbani pejzaž sa svojom arhitekturom, ulicama i ljudima. Umetnica sopstvenim telom uspostavlja kontakt sa okolnim prostorom, te taj odnos tela i prostora sem što nosi posebna značenja, unosi i potrebnu dinamiku u sam proces izvođenja akcije ili performativne forme. U toku izvođenja prepliću se dve premise: predmetna i funkcionalna. Ritualnost postiže kada se svojim kretanjem i delanjem uklapa u uobičajeno kretanje prolaznika i svakodnevni život ulice.

U njenim objektima, skulpturama, prostornim i multimedijalnim instalacijama specifičan i prepoznatljiv je izbor materijala i njihov odnos. Često koristi meke, mobilne, „tople“ materijale kao što su: guma, lastiš, tkanina, pesak i suprotstavlja ih tvrdim, „hladnim“ materijalima kao što su gvožđe, aluminijum i sl. U kombinaciji gume-lastiša i metala gradi svoje kuće, ograde i zidove stvarajući propustljive, prozirne i transparentne površine što ovim oblicima i formama daje lakoću sa jedne strane, a sa druge u tom odnosu tvrdo-meko, čvrsto-pokretljivo, hladno-toplo stvara se momenat iznenađenja, on vas iz očekivanog prevodi u neočekivano, podstičući dinamičnost i uzbuđenje. Sličan efekat dinamičnosti, uzbudljivosti i efektnosti postiže se i u kombinaciji „manuelnog“ i „tehnoškog“ postupka kojim je obeležen umetnički diskurs Vesne Perunović. Često spajajući ove dve krajnosti sprovodi njihov vrlo plodonosan i artikulisan dijalog u kome se oni dopunjuju, nadgrađuju i podupiru, a ne suprotstavljaju, konfrotiraju i osporavaju. Suživot ove dve krajnosti je doneo novi kvalitet i otvorio nove mogućnosti unutar autorkinih prostornih instalacija i ambijentalnih postavki. U zavisnosti od ideje koju želi da naglasi, u njih ponekad uključuje i gotove predmete/ready-made (stolica, vrata, korito, krevet, cipele, šolje, čaše, ogledalo...).

Liniji umetnica pridaje izuzetan značaj, i bilo da joj daje glavnu ulogu kao istaknutom i samostalnom motivu ili je kombinuje sa drugim elementima, često postavljajući je diskretno, u drugom planu, njeno prisustvo se uvek oseća. Ona simboliše kretanje,

komunikaciju, putovanje, granicu, razdvajanje, izmeštanje, predstavlja svojevrsni memorijski lanac koji čuva sećanja i događaje od zaborava. Jer granica (linija) je mesto susreta, a susret jeste događaj. U kombinaciji sa crvenom bojom pojačava joj se dejstvo i značenje. Crvena boja se kao lajt motiv pojavljuje u većini radova Vesne Perunović i postaje prepoznatljiv znak njenog umetničkog rukopisa. Može biti snažna, sočna i zasićena ili pak prozirna i transparentna, označena kao detalj ili pak nosilac kompozitnog polja i ambijentalnog koncepta. U noj se prepliću ambivalentni atributi: vatra, krv, rat, osvajanje, ekspanzija, delovanje, žestina, život, ljubav, energija, snaga, radost, tajna, duša, libido, srce, znanje, sloboda, lepota, mladost, zdravlje, bogatstvo, želja, toplina, strast, iskrenost, sreća, vernost. Sa njima ona je bremenita značenjima. Uvedena u umetnički koncept naglašava njegovu prvobitnu ideju i čini da ona postane vidljivijom.

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U vremenu opšte destrukcije (ratovi, terorizam, ekonomska i etička kriza) Vesna Perunović nudi principe gradnje, stvaranja, konstrukcije. U njenim plastičkim konceptima pojavljuju se zidovi, kuće, ograde. U svojim sveskama-crtežima, ličnim umetničkim knjigama, crvenom linijom na beloj pozadini, preciznim, zgusnutim svedenim potezima, sličnim bodu igle, u jednakom ritmu popunjava površinu, gradeći tako čvrstu formu, uvodeći red i stabilnost u kompozitno polje.

Umetnička istraživanja Vesne Perunović se odvijaju na konceptualnom nivou. Značaju prvobitne ideje umetnica dodaje i sam proces rada koji je vodi do finalnog rezultata. Procesualnost je onaj segment ovog postupka koji je za umetnicu možda i najvažniji što se posebno vidi u njenim performansima i akcijama. Krajnji rezultat nikada nije sasvim konačan, on konačnu formu dobija tek u komunikaciji sa publikom. I zato je i sama postavka izložbe, kao i prostor u kome se izvodi performans i akcija, za umetnicu veoma bitan jer on podrazumeva direktan kontakt publike i dela i ta interaktivnost i dijalog koji se uspostavlja čine poslednju fazu umetničkog postupka. Vesna Perunović kao da izaziva gledaoca da prestane da bude pasivni posmatrač, a postane učesnik i

saučesnik događaja. Uvažavajući ga kao građanina i političko biće, ne želi da mu samo priča, već i da ga sluša.

Njenu umetničku strategiju karakteriše i angažovanost, koja se manifestuje dvojako, kroz spremnost da iznese svoj stav o aktuelnim društveno-političkim pitanjima (imigrantsko pitanje) i kroz istraživanje u novim tehnologijama i multimedijalnom postupku.

Višeslojnost umetničkog istraživanja Vesne Perunović zalazi u različite oblasti društvenih i kulturoloških fenomena, od globalnih do najintimnijih, vezanih za egzistencijalna pitanja pojedinca. Lično iskustvo autorke samo je polazište za razmišljanje o različitim aspektima imigrantskog statusa, o problemima i prednostima ukrštanja različitih kultura, o kulturnom nomadizmu, o opasnosti posedovanja ekonomske moći i moći odlučivanja o sudbinama drugih, o problemima identiteta, o *ženskom* i *muškom* fenomenu i njegovim aspektima u savremenom društvu. Razvijajući strategiju otpora, umetnica ličnu memoriju koristi kao materijal za gradnju nove objektivne stvarnosti kroz estetske forme i forme komunikacije kako bi predupredila proces brzog *zaboravljanja* ili *kratkog pamćenja*, tako karakterističnog za savremeno društvo.

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Svetlana Mladenov je istoričarka umjetnosti, likovna kritičarka i kuratorka. Autorka je mnogih likovnih manifestacija, izložbi, festivala, akcija, događaja, susreta, radionica... Njeni mnogobrojni tekstovi o savremenoj umjetnosti objavljeni su u knjigama, katalozima, časopisima, dnevnoj štampi. Od 1997-2004. godine bila je direktor Galerije savremene umetnosti i Centra za kulturu u Pančevu, a od 2007-2015. kustoskinja Muzeja savremene umetnosti Vojvodine u Novom Sadu. Članica je AICA, ULUPUDS-a, Društva istoričara umetnosti Srbije i osnivačica Asocijacije za vizuelnu umetnost i kulturu VISART. Kao kustoskinja-saradnica radila je na projektu Paviljon Srbija - Raša Teodosijević: Svetlost i tama simbola na 54. Venecijanskom bijenalu. Predstavila se izložbama, predavanjima, prezentacijama u La Valetti, Parizu, Miškolcu, Košicama, Londonu, Bukureštu, Redingu, Glazgovu, Oksfordu, Edinburgu, Kijevu, Bordou, Perigou, Ljubljani, Gracu, Tokiju, Budimpešti, Rijeci, Banja Luci, Tajčungu, Podgorici... Ostvarila je kontakte i saradivala sa poznatim internacionalnim umjetnicima među kojima su: Daniel Buren, Dan Perjovschi, Chen Zhen, Jeremy Deller, Mark Wallinger, Shu-Min Lin, Harrison&Wood, Bill Viola, Christo&Jeanne-Claude...

svetlanamladenov@gmail.com



POLITICS OF MOVEMENT

Svetlana Mladenov

The title of the exhibition *Politics of Movement* offers us two words: politics and movement. They are of key importance as an initial impulse for understanding the artistic discourse of Vessna Perunovich. They could also be expanded as a leitmotif to other artistic researches of hers, the results of which were neither possible nor necessary to be displayed on this conceptually well-thought out exhibition, adapted to the expanded gallery space of the Petrovic Palace.

The world is changing, not only through natural phenomena, scientific and technological achievements but also through political decisions and practical action of the centres of power. At the turn of the century civilization is faced with numerous and rapid changes taking place on a daily basis, with a tendency to an increasingly stronger acceleration and accumulation of consequences that are difficult or impossible to solve. Numerous wrong political decisions have led to geopolitical changes that have a global sign. No one is isolated, neither the state nor individuals; everyone can be drawn into that turbulent fever in which existential questions become urgent, as well as all the problems brought by them. It seems as if life and man with are losing their value and becoming a joystick point of guidance, at whose touch of a button they are eliminated. Modern man has encountered himself in such a world of terror and injustice, often forced to leave his homeland - sometimes to save his bare existence and sometimes to find a better and more humane place for himself and his family, a place that offers a more secure future. During the last thirty years immigration has been taking place in larger and smaller waves and today it is once again actualized. Being an immigrant herself, Vessna Perunovich¹ was able to identify and understand the problems that immigration entails in the most honest and the most emotional way. In her artistic research she attempts to point out these problems, their importance and the need for their solution. One of the problems is the problem of identity. People of different national identities

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¹ During the late 1980's Vessna Perunovich emigrated with her family (husband Boja Vasic, artist and daughter Vanja) from Serbia to Canada, whose citizen she is today.

are forced to confront diverse cultural matrices. This encounter of different cultures, their impact and intersection pose a number of new challenges. Sometimes not only geographical borders but also cultural borders become obstacles that must be crossed. "Walls and barbed wire cannot stop the flow of ideas but it does not mean there are no cultural boundaries. At the very least, there are some physical, political or cultural barriers, including language and religion, which hinder cultural flows or channel them in a different way".² Cultural boundaries are not just surface (horizontal) but also deep (vertical); within a national cultural space there can exist diverse cultural groups with different identities and necessities. This means that, within a society, borders are not only external but there are also those which are almost invisible. Crossing borders is a risky and uncertain act and can be interpreted in different ways: on one hand, political and geographical borders are passed, and on the other - delicate cultural borders within a social system. Speaking globally, diversity of cultural matrices and multiculturalism create the cultural wealth of the society that owns them but how does this function in practice, how does an individual, particularly an immigrant, face this? How do these subtle internal borders function? How does their encounter and intersection look like? How are the events arising from these encounters manifested?

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Movement, departure, arrival, departing, arriving, travelling, walking - all of these terms have a special meaning for Vessna Perunovich because they represent an important part of the immigrants' exodus. Without movement one cannot abandon his home and search for a new point of support, a possible new home. In an imaginary way, the path of movement creates a bridge for crossing from one world to another, a line that leads to a new life. It is uncertain and unpredictable, coloured with anxieties and fears and leaves an indelible mark on everyone who walked it. Her numerous artistic concepts talk about this journey, movement, borders - both external and internal, about challenges and temptations of life in exile: *House in Exile*, *Continuum*, *Transitory Places*, *Uninhabitable New York*, *Open Ended*, *Splitting Up*, *Unattainable Shore* etc. Motives and elements which she often uses in them are: house, fence, wall, bed, shoes, window, door, elastic ribbon...

² Peter Burke, *Osnovi kulture istorije (Basics of Cultural History)*, Clio, Beograd, 2010, p. 150

Through her artistic research, sincerely and truthfully, she presents her personal position against any kind of aggression, terrorism and violence, against any kind of unrestrained power, political as well as economic, whose representatives threaten the existence of others with their decisions and actions. Fighting against stereotypes and negative traditional norms, she often directs her vision on issues of gender and relationships of women and men in contemporary society, as well as on their unequal rights that are still present in practice. Reviewing different areas of social and cultural phenomena, from global and general to personal and the most intimate ones, that are related to existential questions of an individual, to questions of identity, communication, love, human relationships and similar she is developing her own artistic concept based on a sophisticated, universal language, without emphasizing on pathetic tones, with very refined and articulated emotions and minimalist but expressive visual elements. Her artistic discourse can be understood through relations intimate-public, local-global, regional-universal, individual-general, emotional-rational...

How is Vessna Perunovich achieving this? Which visual elements, aesthetic premises and plastic-ambiental means is she guided by?

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Her artistic strategy implies action in the expanded field of art in which, it seems, everything is allowed and everything is possible. The borders of the media are disappearing and various media codes are intertwined in an interdisciplinary dialogue. Although she is a painter by profession, the art of painting has served her only as an initial impulse for different multimedia and spatial research. Writing about the current international art scene the art critic, theorist and curator Germano Celant denotes a kind of "vertigo" or "artmix" that rules the artistic space in which something visual takes place and is facing something: "Art today is created from everything and everywhere, without language and territory borders. Its creation is "diffusible", it is absolute mimicry; it does not have to adapt to any criterion based on language and surroundings. New terms are generalized and shaped into an open and infinite constellation, in which formal non-recognition of artefacts flourishes in relation to everyday reality, so there is no separate area and creation moves freely, transcending all divisions, all restrictions

related to the given procedure and its implementation into the work: hence the artistic mix, artmix". He asserts on art: "It has become a multiple entity ready for every change of technological and social behaviour; it is not holding on to its former unified, monistic identity. Today, it is engaged in producing paintings and photographs, sculptures and films, books and CDs, music and theatre performances, videos and buildings, virtual networks and systems: it has become absolutely multimedia."³

Mastering the universal language of art, Vessna Perunovich easily combines different media languages: sculpture, object, photography, drawing, video, installation, performance, happening, action..., building thus new spatial and multimedia installations whose elements are in constant active dialogue. In her personal artmix exciting encounters are taking place, new spatial relations are built, new ideas and events are promoted, actions that are in collusion with the context are performed, visual and audio effects intertwine with tactile and spatial elements ... The body, especially the body of the artist as a living, mobile object, plays an important role in it. It gives the required dose of intimacy and a personal touch to her performances, artistic actions, installations, video and photography. Parting from the subjective, emotional, intimate and sincere context, translating and rationalizing it towards general and universal she achieves a very close, direct and constructive relationship with the viewer and consumer. In the video work *Finding Love* we hear the voice of the artist repeating "I love you"; in the installation *Open Ended*, in the video element we see the artist taking a circular rhythmic walk; the video *Uninhabitable New York* records the action of the artist walking through New York's urban environment with a mattress on her back; in the work *Transitory Places* the artist leads us through a series of photographs.....

Her performances and actions are usually carried out in free and alternative urban spaces; concerning their characteristics and meaning they can be subsumed under the phenomenon of contextual art. The art of walking, which she often carries out in

³ Germano Celant, *Artmix, Tokovi umetnosti, arhitekture, filma, dizajna, mode, muzike i televizije* (Artmix, Flows between art, architecture, cinema, design, fashion, music and television), Hesperia edu, Beograd, 2012, p. 17 i 22

her actions and performances (*Uninhabitable New York*), as well as her openness to live experiments are a confirmation of her positioning within the corpus of contextual art. For an intentionally conducted body communication an essential element is the environment in which it takes place, the urban landscape with its architecture, streets and people. The artist with her own body makes contact with the surrounding area, so the relationship of body and space, except for bearing special significance, also brings in the necessary dynamics into the process of performing the action or the performative form. During the performance two premises intertwine: the subject and the functional one. Rituality is achieved when, through her movement and action, she adapts to the habitual movement of passers-by and the everyday street life.

In her objects, sculptures, spatial and multimedia installations the choice of materials and their relation is specific and recognizable. She often uses soft, mobile, "warm" materials such as: rubber, elastic, fabric, sand and confronts them with hard, "cold" materials such as iron, aluminium and the like. In the combination of rubber-elastic and metal she is building her houses, fences and walls creating thus permeable, translucent and transparent surfaces; in this way, she gives the shapes and forms lightness, on one hand and, on the other, in this hard-soft, firm-movable, cold-warm relation she creates the moment of surprise which transports you from the expected to the unexpected, encouraging dynamism and excitement. A similar effect of dynamism, excitement and effectiveness is achieved also by the combination of the "manual" and "technological" procedure that marks the artistic discourse of Vessna Perunovich. Often combining these two extremes she implements their very fruitful and articulated dialogue through which they complement, upgrade and support each other, rather than oppose, confront and deny. In her spatial installations and ambient settings the coexistence of these two extremes brought a new quality and introduced new opportunities. Depending on the idea she wants to emphasize, she sometimes includes in them ready-made objects (chair, door, sink, bed, shoes, cups, glasses, mirror...).

The artist attributes exceptional importance to the line. Whether she gives line a

principal role as an outstanding and independent motif or combines it with other elements, often placing it discreetly in the background, its presence is always sensed. It symbolizes movement, communication, travel, border, separation, relocation and represents an exceptional memory chain that guards the memories and events from oblivion. Because the border (line) is a place of encounter and the encounter is an event. In combination with red colour its effect and meaning are intensified. The red colour appears as a leitmotif in most of the works created by Vessna Perunovich so it becomes a recognizable sign of her artistic handwriting. It can be powerful, juicy and saturated or airy and transparent, designated as a detail or bearer of the composition field and ambient concept. In it intertwine ambivalent attributes: fire, blood, war, invasion, expansion, action, force, life, love, energy, strength, joy, secret, soul, libido, heart, knowledge, freedom, beauty, youth, health, wealth, desire, warmth, passion, sincerity, happiness, fidelity. With them it is charged with meanings. Introduced into the artistic concept it emphasizes its original idea and makes it become more visible.

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At a time of general destruction (wars, terrorism, economic and ethical crisis) Vessna Perunovich offers principles of building, creation, construction. In her plastic art concepts there appear walls, houses, fences. In her notebooks-drawings, her personal art books, a red line on white background, in precise, condensed, reduced strokes - similar to needle point and in identical rhythm, fills in the area building thus a solid form, bringing order and stability into the composition field.

The artistic research by Vessna Perunovich takes place on a conceptual level. The artist adds to the importance of the original idea the process of the work that leads up to the final result. Processuality is the procedure segment that is perhaps the most important for the artist and this is particularly visible in her performances and actions. The ultimate result is never completely final; it reaches its final form only in communication with the audience. So that is why the exhibition display, as well as the space in which the performance and action are taking place, is very important for the artist since it implies the direct contact of the audience and the work; the interactivity and dialogue that are established create the last phase of the artistic process. Vessna Perunovich appears to be challenging the viewer to stop being a passive observer and become a participant and collaborator of

the events. By showing respect for him as a citizen and a political being she does not want just to talk to him but also to listen to him.

Her artistic strategy is characterized also by engagement which is manifested in two ways - through readiness to express her point of view on current social and political issues (the issue of immigration) and through research in new technologies and multimedia processes.

The multiple layers of artistic research by Vessna Perunovich penetrate different areas of social and cultural phenomena, from global to the most intimate, related to existential questions of the individual. The authoress' personal experience is just a starting point for reflection on different aspects of the status of immigrants, on problems and advantages of the crossing of different cultures, on cultural nomadism, on the threat of holding economic and decision-making power over the destinies of others, on the problems of identity, on the *female* and *male* phenomenon and its aspects in contemporary society. Developing a strategy of resistance, the artist uses personal memory as a material for building new objective reality through aesthetic forms and forms of communication in order to prevent the process of *rapid forgetting* or *short memory*, so characteristic of contemporary society.

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Svetlana Mladenov is an art historian, visual arts critic and curator with a special interest in contemporary art. She was author of many visual arts manifestations, exhibitions, festivals, art events, happenings and workshops. Her numerous texts on contemporary art have been published in books, catalogues, art magazines and newspapers. She was general manager of the Gallery of Contemporary Art and Cultural Centre in Pancevo from 1997 to 2004. She was curator at the Museum of Contemporary Art of Vojvodina in Novi Sad from 2007 to 2015. She is a member of the AICA, Society of Art Historians of Serbia and a member and founder of VISART- Association for Visual Arts and Culture. As associate curator she worked on the project of the Serbian Pavilion - Rasa Teodosijevic: Light and Darkness of Symbols at the 54th Venice Biennale. She presented Serbian and ex-Yugoslav modern art through exhibitions, lectures and presentations in La Valetta, Paris, Miskolc, Kosice, London, Bucharest, Redding, Glasgow, Oxford, Edinburgh, Kiev, Bordeaux, Perrigo, Graz, Tokyo, Ljubljana, Budapest, Rijeka etc. She made contact and collaborated with well-known international artists such as: Daniel Buren, Dan Perjovschi, Chen Zhen, Jeremy Deller, Mark Wallinger, Shu-Min Lin, Harrison&Wood, Bill Viola, Christo&Jeanne-Claude...

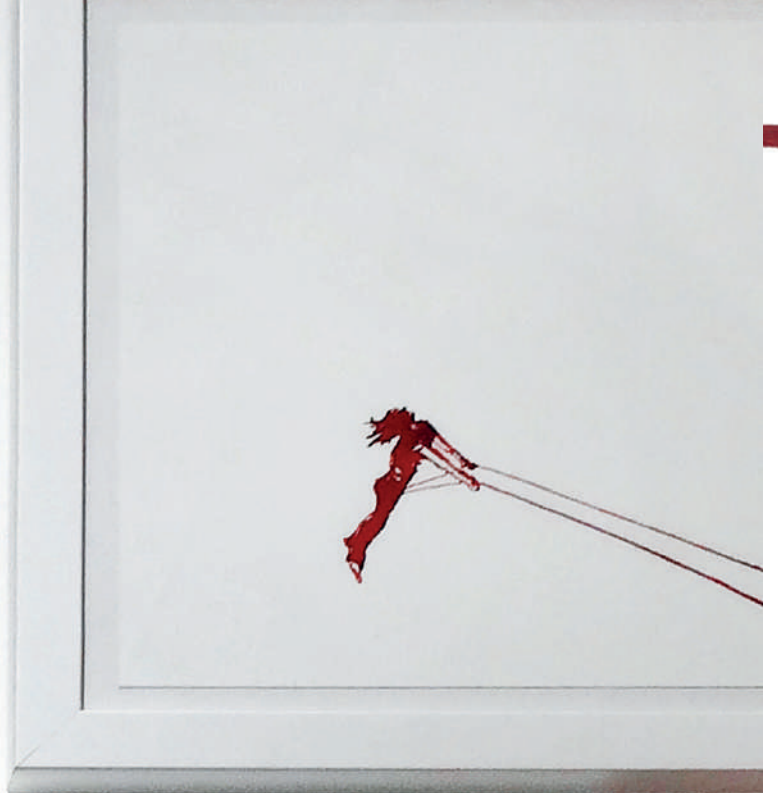
svetlanamladenov@gmail.com



Bunar bez dna, 2013-2016, instalacija,
ispupčeno ogledalo, crvene čarape,
pesak, udice, dimenzije promenljive

Flood Gate, 2013-2016, installation,
sphere mirror, red tights, sand, hooks,
dimensions variable

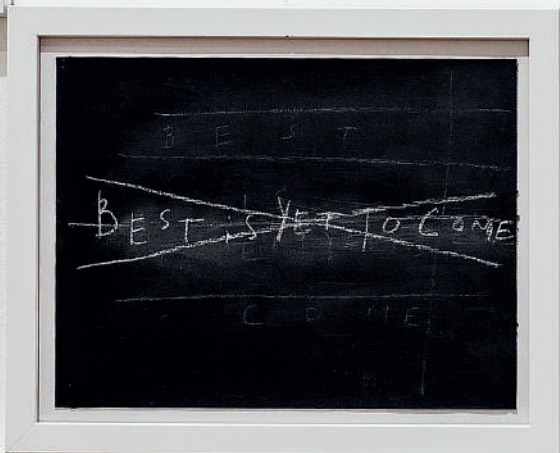
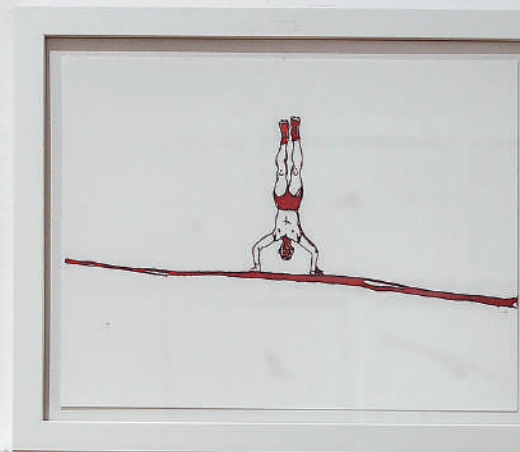
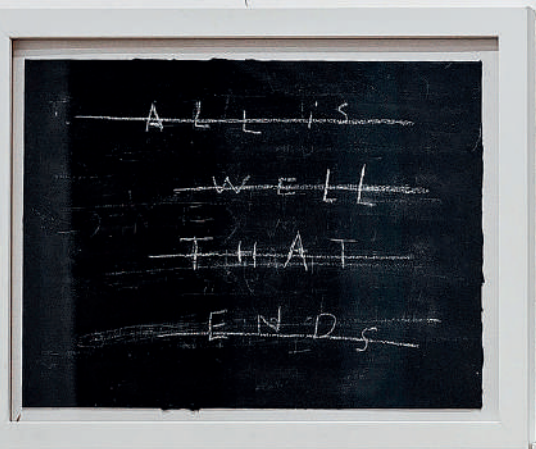






Momenti od izuzetne važnosti, 2016,
instalacija crteža koja se sastoji od
57 individualnih crteža , crveni tuš na
akvarel papiru, 16cm x 13cm svaki

Moments of Extreme Consequence,
2016, drawing installation consisting
of 57 individual drawings, red ink on
watercolor paper, 16cm x 13cm each









S kolena na koleno, 2000, instalacija,
dečije ciprlice, čizme, ruke lutke
manekena, 24cm x 37cm x 48cm

Continuum, 2000, installation,
children's shoes, boots, mannequin's
arms, 24cm x 37cm x 48cm



Mrtva priroda, 2010-2013, crvene
čarape, pesak, metalne šolje, sto,
police, dimenzije promenljive

Still Life, 2010-2013, red tights,
sand, metal cups, table, shelves,
dimensions variable



~~WAR IS OVER~~
~~WAR IS NEVER OVER~~





Rat je završen, rat nikad nije završen,
2010-2016, diptih , bela kreda, crvena
zidna boja na pausu

War is Over, War is Never Over,
diptych 2010-2016, white chalk and
red house paint on Mylar

Mrtva tačka, 2016, Američki
patronažni krevet iz 1944, klupica,
200cm x 150cm x 50cm

Stand Still, 2016, American mobile
bed from 1944, bench, 200cm x
150cm x 50cm





Nedostižna Obala, 2016, instalacija,
dečije cipelice, staro dečije metalno
korito, pesak, 35cm x 90cm x 20cm

Unattainable Shore, 2016, installation,
children's shoes, old fashion children's
bath tub, sand, 35cm x 90cm x 20cm





Razdvajanje, 2010, skulpturalna
instalacija, metalna konstrukcija,
crvene niti, metalna dvoručna testera,
200cm x 90cm x 110cm

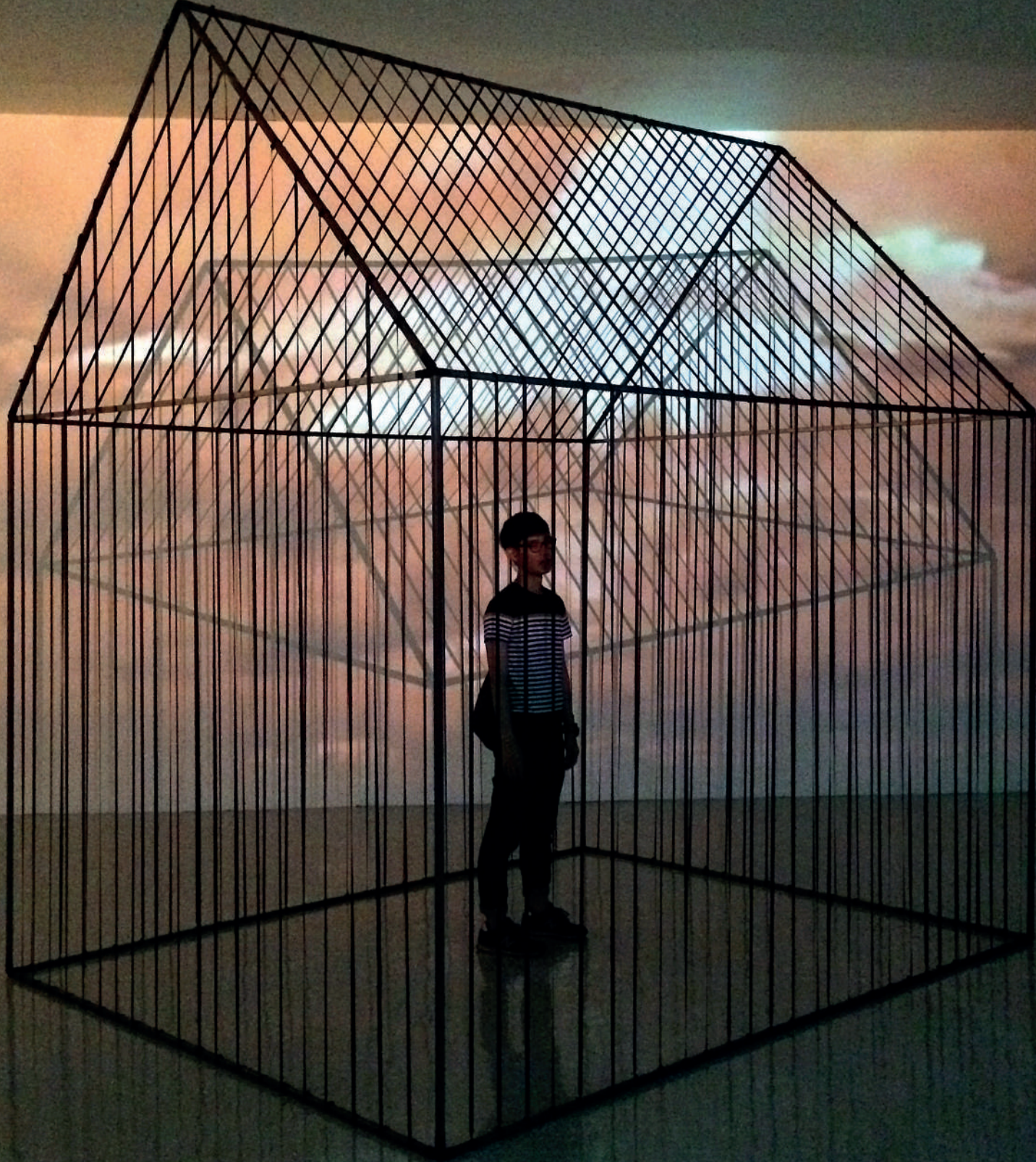
Splitting Up, installation, metal frame,
red threads, double handle saw,
200cm x 90cm x 110cm

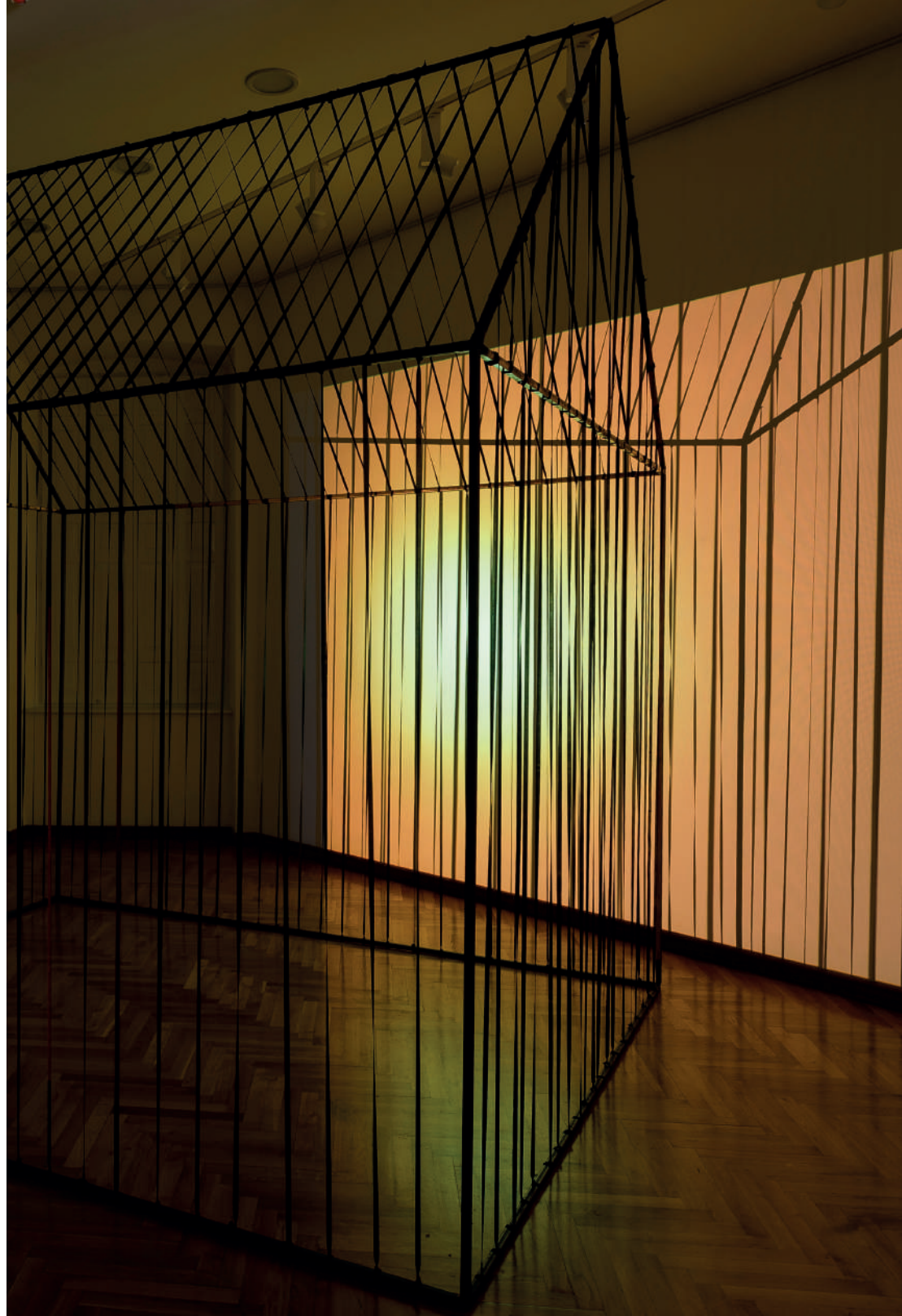


Krvna linija, 2008, instalacija crteža,
crveni tuš na paus papiru, 2 drvena
špula, stolica, dimenzije promenljive

Bloodline, 2008, drawing installation,
red ink on Mylar, two wooden spools,
chair, dimensions variable







Kuća u egzilu, 2004-2014,
multimedijalna instalacija, 20:00 min.
video lup, zvuk, metalna konstrukcija,
lastiži, 300cm x 210cm x 320cm /

(W)hole, House of Exile, 2004-2014,
installation and video projection,
20:00 min. video loop, sound, metal
structure, elastic ribbon, 300cm x
210cm x 320cm



Otvoreni kraj, 2010-2013,
multimedijalna instalacija, 7:00 min.
video lup, bez zvuka i video prikazan
na monitoru, 3:30 min. video lup,
zvuk, metalna konstrukcija, gumice,
stepler, vezice, dimenzije promenljive

Open Ended, installation and video
projection, 7:00 min. loop, silent, video
shown on monitor, 3:30 min. video
loop, sound, metal frame, rubber
bands, staples, zip-ties,
dimensions variable







Pronalaženje ljubavi,
2012, video, 3:05 min.
video lup, zvuk

Finding Love, 2012,
video, 3:05 min. video
loop, sound





VESNA PERUNOVIĆ

kratka biografija

www.vessnaperunovich.com
vessnaperunovich@gmail.com

Vesna Perunović je kanadska umjetnica rođena u bivšoj Jugoslaviji koja je 1988. godine emigrirala u Kanadu i od tada razvila bogatu interdisciplinarnu praksu. Radila je u širokom rasponu medija uključujući slike, crteže, instalacije, skulpturu, video i performans. Ovi aspekti, individualni pa ipak međusobno povezani, kombinuju se u jedno djelo koje se neprestano razvija i suprotstavlja jednostavnoj kategorizaciji.

U karijeri koja traje 28 godina Vesna Perunović je često izlagala, kako u zemlji tako i u inostranstvu, na preko 100 samostalnih i grupnih izložbi i specijalnih projekata. Prikazala je svoj rad na međunarodnim bijenalima na Kubi, u Albaniji, Engleskoj, Portugalu, Jugoslaviji i Grčkoj a boravila je i u umjetničkim kolonijama Peking (Kina), Njujorku (SAD), Berlinu (Njemačka), Bursi (Turska) i Banfu (Kanada). Njene interdisciplinarnе izložbe „Bez granica“ i „Obilježja enigme“ nedavno su gostovale u prestižnim javnim galerijama i muzejima širom Kanade i u Evropi. Izlagala je u sljedećim međunarodnim izložbenim prostorima: Nacionalna galerija, Bratislava, Slovačka; Nacionalni muzej likovnih umjetnosti, Tajvan, Taičung Tajvan; Muzej savremene umetnosti Republike Srpske, Banja Luka, Bosna i Hercegovina; Muzej savremene umetnosti Vojvodine, Novi Sad, Srbija i Kulturni centar Beograda, Srbija. U Kanadi Vesna Perunović je predstavila svoj rad u MAI (Montreal

Arts Intercultural), Tom Thompson Art Gallery, Saint Mary's University Art Gallery, Art Gallery of Hamilton, Art Gallery of Mississauga, Cambridge Galleries, Art Gallery of Peterborough, Kelowna Art Gallery, The Canadian Textile Museum, A Space, Occurrence Gallery, Language Plus, Oboro i mnogim drugim prostorima.

Dobitnica je nagrade T.F.V.A. (Toronto Friends of Visual Arts) (Prijatelji likovne umjetnosti Toronto) za 2005. godinu, stipendije Chalmers Development u 2011. godini kao i brojnih nagrada kanadskih savjeta za umjetnost (Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council) za svoje projekte. Bila je umjetnička direktorica Festivala FAT (Fashion Art Toronto) od 2005. godine. Njen zastupnik je Angel Gallery iz Toronta.

Njeni radovi se nalaze u privatnim i javnim kolekcijama kao što su Ambasada SAD u Beogradu, Srbija; Kulturni centar, Beograd, Srbija; Umjetnička galerija Hamilton, Kanada; Umjetnički centar Macdonald Stewart, Guelph, Kanada; Muzej savremene umetnosti Republike Srpske, Banja Luka, Bosna i Hercegovina; Muzej savremene umjetnosti V.N. de Cerveira, Portugal i drugim. Rad Vesne Perunović je predstavljen u dvije obimne monografije: (W)hole, 2004, (124 strane, ISBN 0-973585-0-7) i Emblems of the Enigma, 2008 (214 strana, ISBN 978-0-9735085-0-5).

VESSNA PERUNOVICH
short biography

www.vessnaperunovich.com
vessnaperunovich@gmail.com

Vessna Perunovich is a Toronto-based, Yugoslav born, visual artist who immigrated to Canada in 1988 and since then has developed an extensive interdisciplinary practice. She has worked in a diverse range of media including painting, drawing, installation, sculpture, video and performance. Individual yet nonetheless inter-related, these aspects combine into an ever-evolving oeuvre that defies simple categorization.

In the career that spans over 28 years, Vessna Perunovich has exhibited extensively, both nationally and internationally, presenting over 100 solo and group exhibitions and special projects. She has shown her work at international Biennials in Cuba, Albania, England, Portugal, Yugoslavia, and Greece and attended international residencies in Beijing (China), New York (US), Berlin (Germany), Bursa (Turkey), and Banff (Canada). Her interdisciplinary survey exhibitions "Borderless" and "Emblems of Enigma" have recently toured at prestigious public galleries and museums across Canada, and in Europe. International exhibiting venues include: National Gallery of Bratislava Slovakia; National Taiwan Museum of Fine Arts, Taichung Taiwan; Museum of Contemporary Art Republic of Srpska, Banja Luka Bosnia & Herzegovina; Museum of Contemporary Art of Vojvodina, Novi Sad Serbia and Cultural Centre Belgrade Serbia. In Canada Perunovich has shown her work at MAI (Montreal

Arts Intercultural), Tom Thompson Art Gallery, Saint Mary's University Art Gallery, Art Gallery of Hamilton, Art Gallery of Mississauga, Cambridge Galleries, Art Gallery of Peterborough, Kelowna Art Gallery, The Canadian Textile Museum, A Space, Occurrence Gallery, Language Plus, Oboro, and many others.

She is a recipient of T.F.V.A. (Toronto Friends of Visual Arts) award in 2005, and a Chalmers Development Grant in 2011, as well as numerous, Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council Grants for her projects. Vessna Perunovich has been the artistic director of a multimedia Festival [FAT] Fashion Art Toronto since 2005. She is represented by Angell Gallery in Toronto.

Her works are included in private and public collections such as US Embassy in Belgrade, Serbia; Cultural Center, Belgrade, Serbia; Art Gallery of Hamilton, Canada; Macdonald Stewart Art Centre, Guelph, Canada; Contemporary Museum of Art Republic of Srpska, Banja Luka, Bosnia & Herzegovina, Museum of Contemporary Art V.N. de Cerveira Portugal and others. Perunovich's work has been published in two comprehensive monographs: (W)hole, 2004 (124 pages, ISBN 0-973585-0-7) and Emblems of the Enigma, 2008 (214 pages, ISBN 978-0-9735085-0-5).

Vesna Perunović POLITIKA KRETANJA
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Tranzitna mesta, 2003-2014, fotografije prikazane na monitoru kao slide šou (naslovna strana)
Transitory Places, 2003-2014, performance photographs shown on monitor (cover page)

Neuseljivi Nju Jork, 2012-2013, video prikazan na monitoru, 16:00 min. video lup, zvuk
Unoccupied New York, 2012-2013, video (shown on monitor), 16:00 min. loop, sound

DECENIJA
 OBNOVE
 NEZAVISNOSTI
 HILJADU GODINA
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