

MASOVNI ORNAMENT BR. 2: PERCEPTIVNO SLEPILO

Ovaj kolaž pripada seriji radova koji se bave odnosima masovnih ornamenata i masa kao njihove publike, što u širem smislu preispituje apsurdnost modernih javnih sfera, u kojima živi ljudi učestvuju uglavnom kao puka publika (*publicum*). „Masovni ornament br. 2“ referira na naučni pojam perceptivnog slepila i „slepe gledaoce“ uzima za glavnog protagonistu. Oni su ti koji otelevljuju i u isti mah ne uspevaju da vide širu sliku društva i istorije, bilo zato što su zaokupljeni detaljima svakodnevnog života, bilo zato što je ta slika skrivena svojom očiglednošću. Razmišljajući o istoričnosti našeg vlastitog trenutka, želimo da otvorimo dijalog između publike falusoidnog Kalašnjikova u kolažu i posmatrača rada na stranicama časopisa i postavimo pitanje uloge pojedinca u velikim društveno-političkim događajima.

MASS ORNAMENT #2: INATTENTIONAL BLINDNESS

This collage piece is part of a series that deals with relationships between mass ornaments and the masses as their audience, which in a broader sense questions the absurdity of modern public spheres, wherein living people mostly partake as mere audience (*publicum*). „Mass Ornament #2“ refers to the scientific concept of inattentional blindness and makes “the blind spectators” its main protagonist. They are the ones who embody and at the same time fail to see the broader picture of society and history, either because they are preoccupied with the details of everyday life, or because the image is hidden by its obviousness. Thinking of the historicity of our own moment, we want to open a dialogue between the spectators observing the phallic Kalashnikov featured in the collage and the spectators of our work, and raise the question of the role of an individual in major socio-political events.

MASS ORNAMENT #2: INATTENTIONAL BLINDNESS

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MARTA POPIVODA &
ANA VUJANOVIĆ

MARTA POPIVODA istražuje diskurzivne strukture moći savremenog sveta umetnosti kao i kulturne i političke sfere bivše Jugoslavije, kroz filmove, video instalacije i performanse. Članica je uredničkog kolektiva teorijsko-umetničke platforme i časopisa *TkH* [Teorija koja hoda]. Njeni rad je predstavljan u institucijama kao što su: Tate Modern, London; M HKA, Antwerpen; 21er Haus, Beč; Beirut Art Center, Bejrut; Musée de la danse, Ren; MSUM, Ljubljana; Arsenal, Berlin; La Casa Encendida, Madrid; Forum des Images i MK2 Beaubourg, Pariz; Beursschouwburg i Kaaitheater, Brisel; Muzej istorije Jugoslavije i MSU, Beograd i dr. Njen poslednji film, *Jugoslavija, kako je ideologija pokretala naše kolektivno telo*, premijerno je prikazan na 63. Berlinalu (Forum Expanded), a kasnije i na brojnim drugim festivalima u svetu. Popivoda je inicijatorka ilegalnog „bioskopa i umetnička direktorka festivala savremenog eksperimentalnog filma, REZ. Ove godine, umetnosti, koju dodeljuje Grada Berlina za vizuelne (Akademie der Künste).

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MARTA POPIVODA explores the discursive power structures of the contemporary art world as well as the Yugoslav cultural and political sphere, through films, video installations, and performance. She is a member of the editorial collective of *TkH* [Walking Theory], a theoretical-artistic platform and journal. Her work has been presented at Tate Modern, London; M HKA; Antwerp; 21er HAUS, Vienna; Beirut Art Center; Musée de la danse, Rennes; MSUM, Ljubljana; Arsenal, Berlin; La Casa Encendida, Madrid; Forum des Images and MK2 Beaubourg, Paris; Beursschouwburg and Kaaitheater, Brussels; Museum of Yugoslav History and MSU, Belgrade; etc. Her latest film, *Yugoslavia, How Ideology Moved Our Collective Body* premiered at the 63rd Berlinale (Forum Expanded) and was later screened at numerous festivals worldwide. Popivoda is the initiator of illegal_cinema and artistic director of REZ, a contemporary experimental film festival in Belgrade. In 2015 she was awarded the Berlin Art Prize for the visual arts by Akademie der Künste.

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ANA VUJANOVIĆ je nezavisna kulturna radnica – teoretičarka, spisateljica, predavač, organizatorka i dramaturškinja – u oblasti savremenih izvodačkih umetnosti i kulture. Doktorica je teatrologije. Članica je uredničkog kolektiva teorijsko-umetničke platforme *TkH* [Teorija koja Hoda] i glavna urednica *TkH*, časopisa za teoriju izvodačkih umetnosti. Posebno je posvećena jačanju nezavisnih scena u Beogradu i bivšoj Jugoslaviji (Druga scena). Drži predavanja i radionice u okviru brojnih univerziteta i nezavisnih obrazovnih programa u Evropi, a radila je i kao internacionalni vanredni profesor na odeljku Studije performansa, Univerziteta Hamburg. Kao dramaturškinja, koautorica i i umetnička saradnica, saraduje na pozorišnim i plesnim predstavama, performansima i video-filmskim radovima. Redovno objavljuje u stručnim časopisima i zbornicima, a autorka je četiri knjige, od kojih je poslednja *Public Sphere by Performance*, sa B. Cvejić.

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ANA VUJANOVIĆ is a freelance cultural worker in the fields of contemporary performing arts and culture. She holds Ph.D. in Theatre Studies. She is a cofounding member of the editorial collective of *TkH* [Walking Theory], a Belgrade-based theoretical-artistic platform, and editor-in-chief of the *TkH Journal for Performing Arts Theory*. A particular commitment of hers has been to empower independent scenes in Belgrade and former Yugoslavia (*Druga scena*). She has lectured and given workshops at various universities and independent educational programmes throughout Europe and was an international visiting professor at the Performance Studies Department of the University of Hamburg. She participates in art projects in the fields of performance, theatre, dance, and video/film, as a dramaturge, co-author, and artistic collaborator. She has published a number of articles in journals and collections and authored four books, most recently *Public Sphere by Performance*, co-authored with Bojana Cvejić (Berlin: b_books, 2012).

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