

MultiMediaBeat

Adriana Sá (Portugal) **/LIGHTLANDSOUNDSCAPE** **/ sound-light performance-installation event**

Zvučni materijali i svetlosni gradijent nižu se u prostoru koji se otvara, u pokretima i hepeninzima. U provokativnom postupku sa zvukom, Adriana pušta da zvuk teče u organskim i potopljenim nizovima kontrastnih gustina. Igra se sa prelazima između različitih psihičkih stanja i raspoloženja. Uviđajući da psihičko/fizičko stanje podstiče unutrašnje mehanizme koji su pod tenzijom-pomera neke postojeće zvučno-vizuelne konfiguracije u sledeće konfiguracije. Adriana koristi "konkretne" zvukove, glasove, svetlosne gradijente, pokret i raznoliki elektronski instrumentarijum (procesore, sintisajzere, senzore i sound kontrolere, i sl.). Jedno od njenih oruđa je i "PARALLAX" instrument, koji je sama napravila u Metronom-Electronic Arts studiju, za kontrolu zvuka pomoću svetlosti preko MIDI-ja. Fizičko prisustvo njenog tela i njen tehnoi set-up otkrivaju se takođe kao elementi arhitekturnog značenja./

Sound materials and light gradients chain into unfolding spaces, movements, happenings. Working with sound provocatively, Adriana makes it flow in organic and immerse streams of contrasting densities. She is playful with the transitions between different psychic states and moods. Realizing a psychic/physical state tends to prompt internal mechanisms that are in tension – shifting some present sound-visual configuration into a following one. Adriana uses 'concrete' sounds, voice, light gradients, movement and varied electronic instrumentation (processors, synthesizers, sensors/sound controllers). One of her tools is the 'PARALLAX instrument', which she has firstly built at Metronome-Electronic Arts Studio, for sound to be controlled by light via MIDI. The physical presence of her body and her technological set-up also unfold as elements of architectural signification.

Eleni Laperi (Albania) **PROZORI I ZAVESE / WINDOWS AND CURTAINS** **internet projekat - prezentacija / net project – presentation**

Nakon pada Berlinskog zida, situacija se promenila čak i u Albaniji promenila, u jednoj ex-komunističkoj zemlji, najnepoznatijoj evropskoj zemlji u svetu. Čak i danas, mnogi Evropljani ne znaju gde se Albanija nalazi: to je zemlja u najvećoj samo-izolaciji koja je pole devedesetih otvorila svoje prozore i zavese prema svetu. Međutim, nije bilo lako promeniti mentalitet, otvoriti duh, promeniti kvalitet života. Zavesa su bile veoma važan deo mentaliteta Albanskog naroda, njihov uticaj na razmišljanje i ponašanje, na komunikaciju sa drugima, još uvek je od ključne važnosti u albanskom stilu života. Staromodni mentalitet i predrasude su te «zavesa» koje još uvek imaju uticaja na ponašanje ljudi.»

Od 3-13 decembra 2002, šest mladih žena radile su vredno u razvoju projekta Prozori i zavese u Lindart Kulturnom centru. Centar je prvi put otvoren za javnost u februaru 2001. Većinu učesnika u projektu činili su studenti Akademije umetnosti u Tirani. Za sve njih, to je bio prvi put da razmišljaju drugačije o pričama i realnostima i da upotrebe vizuelni medijum i reči u istom umetničkom projektu. Projekat je takođe podrazumevao saradnju sa albanskim pripovedačima..»/

After fall of Berlin wall the situation changed even in Albania, an ex-communist country, the most unknown European country in the world. Even now many European people don't know where Albania is situated: the most self-isolated country opened after '90 'all doors and windows' on the other parts of the world. But it was not easy to change the mentality, to be open-minded, to change the quality of life. 'Curtains' were a very important part of the mentality of Albanian people, their impact on the thinking and acting, on communication with others is still crucial in the life-style of Albanians. Prejudices and old fashioned mentality are 'these curtains' and are still influential in the behavior of people.

Between December 3-13, 2002, six young women worked busily to develop Windows and Curtains at the Cultural

Center Lindart. The center was first opened for the public on February 2001. Most of the participants of the project were students of the Academy of Fine arts in Tirana. For all of them it was the first time to use computers for an art project, it was the first time to think differently about stories and realities, and use visual medium and words in the same art project. The project was also collaboration with Albanian story tellers."

Kaoru Motomiya (Japan)

/Kitchen Project

video instalacija – performans / video installation – performance

«Mislim da je vitalna snaga hrane veliki sistem kruženja u prirodi. Često koristim hranu kao materijal za svoje umetničke radove, razmišljajući o tome kako naše telo može biti metabolisano. Često razmišljam o tome kako kultura ishrane govori o pojedincu, lokalnim mestima ili nacionalnoj istoriji. Jedan od mojih «kuhinjskih» projekata fokusira se na navike u ishrani, na odnos hrane i zdravlja u društvu, uključujući poremećaje u ishrani. Po meni, razmišljanje o organizmu kao što je ljudsko telo je razmišljanje o delu prirode u veštački stvorenoj sredini» (Kaoru Motomiya)

Ova instalacija je deo Motomijinog projekta «Kuhinja» (2000-) koji se odnosi na kulturu hrane. Video rad «overflow» (prelivanje) koji sadrži slike tečnosti koja kaplje na tanjire koji se okreću, odražava neograničenu ljudsku želju u mentalnoj i fizičkoj fazi, konzumiranje i odbacivanje. U video radu «jedi ili umri», Motomiya se bavila ljudima koji se oporavljaju od poremećaja u ishrani. Montirala je njihove tekstove i sačinila dnevnik izmišljene ličnosti. Dnevnik je usredsređen na navike u ishrani, uključujući poremećaje kao što su anoreksija ili prekomerno jedenje i društvena percepcija standardnog lepog tela. Motomiya smatra da su navike u ishrani veliki večni sistem kruženja. Standardi lepog tela prepoznati u nekim klasičnim grčkim skulpturama-muškarci sportisti dobrih proporcija ili glamurozna ženska tela- taj «kanon lepote» još uvek opstaje u modernom društvu kao duh. U današnje vreme, sto godina posle prve kozmetičke hirurške operacije (1898), komercijalne estetske industrije ubrzavaju socijalnu izvitoperenost. Motomiya smatra da je idealno telo indikator kanona u modernom društvu. Majkl Džekson je sam sebe transformisao. Današnje tehnološko društvo omogućilo je ljudima da uklanjaju čak i svoju rasu ili pol. Ljudsko telo se odvojilo od svog izvornog faktora i dolazi do metamorfoze u pojam beskućnog kulturnog hibrida.

"I think the vital power of foods is a big circulation system in the nature. I often use food for materials of my artworks, considering how our body can be metabolized. I often think food culture can reveal things about an individual, local place's or national history. One of my project "kitchen" focuses on eating habits, between foods and health in society, including eating disorders. For me, thinking about an organism, such as the human body, is to think about a piece of nature in an artificially created environment. " (Kaoru Motomiya)

This installation is a part of Motomiya's project "kitchen" (2000-), which relates to food-culture. Video work "overflow", which contains an image of liquid dripping down on turning plates, reflects human's unlimited desire at both mental and physical phases, consumption and waste. In video titled "eat or die", Motomiya worked with people recovering from eating disorders. She edited text provided by them and made a fictional character's diary. It focused on eating habits, including disorders such as anorexia or over eating, and the social perception of standard beautiful body. Motomiya considers eating habits a big eternal circulated system. The standard of beautiful body can be seen in some classic Greek sculptures: well-proportioned male athletes or glamorous woman figures - such "canon of the beauty" is still living in modern society, like a ghost. At the present time, one hundred years after the first cosmetic surgery (1898), the commercial aesthetic industries are accelerating social distortions. Motomiya considers an ideal body to be an indicator of the canon in modern society. Michael Jackson transformed himself. Today's technological society has made it possible for a human to remove even his or her own gender or race. A human body has separated from its original factor and it is metamorphosing into a subject of a homeless, cultural hybrid.

"overflow" (2000) digital video, "eat or die" (2001) digital video, "tables of refusal" (2000), a pair of wood tables and chairs, silicone, plates, forks and knives, acrylic containers, acrylic spikes, honey, olive oil, maple syrup

Katherine Liberovskaya and Phill Niblock:

/ Babel-On

audio video instalacija - performans / audio video installation – performance

zasnovan na zvuku, audio-video rad u nastajanju istražuje melodijske i ritmičke dimenzije ljudskog govornog jezika, različitih jezika različitih ljudi i nacionalnosti. Ovaj zvuk i četiri digitalne video projekcije sa synch sound-om fokusiran je na jezike kao muzičke instrumente komunikacije i koncentriše se pre na zvuk ljudske verbalne ekspresije nego na njeno značenje. Babel-On» je namenjen stvaranju pravog fizičkog živog audio-video toka varirajućih asocijacija i disocijacija različitih tenzija između slike i zvuka, govora i muzike, reči i značenja, namere i slučaja; konstantan priliv nestabilnog izmičućeg promenljivog značenja i percepcije. To je eksperimentalno delo koje budi neverbalne mogućnosti vokalne komunikacije./

“Babel-On” is a sound-based audio/video work-in-progress exploring the melodic and rhythmical dimensions of human spoken language, of different languages, different people and nationalities. This sound and four projection digital video piece with synch sound focuses on languages as musical instruments of communications and concentrates on the sound of the human verbal expression rather than on it's meaning. “Babel-On” is meant to create a very physical, living audio-video flow of variations of associations and dissociation, of different tensions, between image and sound, speech and music, words and signification, intention and chance, a constant flux of unstable, slipping, shifting meanings and perceptions. It is an experimental piece that evokes the non-verbal possibilities of vocal communication.

Michelle Kasprzak (Canada)

instalacija sastavljena od 3 video lupa / '3 x video loops' installation

Solidarity, 1'5", 2000

Kroz imitaciju njegovih gestova i kroz umešnu montažu, Kasprzak konstruiše lažni odnos sa Papom. Vrlinom svog poljskog nasleđa i katoličkog obrazovanja, Kasprzak oseća tanku vezu sa ovim “Papom naroda” I nada se da će uobličiti tu vezu stvaranjem ovog video dokumenta./

Through imitation of His gestures and some crafty editing, Kasprzak constructs a false relationship with the Pope. By virtue of her own Polish heritage and Catholic upbringing, Kasprzak feels a slim connection to this "people's Pope", and hopes to give shape to that connection by the creation of this video document.

trace 1.1, 5', 2001

Predeo poput lavirinta nacrtan je na ekranu, ali tamo se nalaze dva kursora: jedan koji stvara crtež i drugi koji ga sledi, pokušavajući sledi trag onog drugog kursora. “Trace 1.1” bavi se težnjom da se usavrši ponašanje prethodnog korisnika, kroz emulaciju koja je najjednostavniji oblik učenja. Softver upotrebljen za stvaranje ovog rada nudi svoj sopstveni “ljudski” element nepredvidljivosti, usled elementa nasumičnosti koji je u njega ugrađen. /

A maze-like landscape is drawn on the screen, but there are two cursors: one that is creating the drawing, and one that follows, attempting to trace the other cursor's actions. "trace 1.1" addresses a desire to perfect the behavior of the previous user, by emulation, which is the simplest form of learning. The software used to produce this piece provides its own "human" element of unpredictability, because of the random elements built in to the software.

Shopping List, 30", 1999

U idealnom non-stop šoping centru, sve je na prodaju. / In the ideal one-stop-shopping mall, anything is for sale.

Lala Raščić (Croatia)

17 spratova / 17 Stories

video installation / video instalacija

«17 priča» je kratki eksperimentalni dokumentarni film o glamuru i očajanju u životu u blokovima kula. Opuštena narativna struktura otkriva ličnu istoriju autorke filma koja pokušava da se izbori sa svojim strahom od visina kroz snimanje svog načina života u stanu na sedamnaestom spratu.

'17 Stories' is an experimental documentary short about the glamour and despair of tower block living. The loose narrative structure reveals a personal story of a filmmaker who is trying to combat her fear of heights through filming her lifestyle around the 17th floor flat.

Zoran Todorović (SCG)
Zurenje / Staring
video instalacija / video installation

“Zurenje” je sačinjeno od dva sinhronizovana snimka: jedan predstavlja vaginu, a drugi je snimljen iz, odnosno, od strane same vagine. Posebno napravljen nosač za kameru i mikro kamera postavljeni su u vaginu poznate beogradske striptizete. Muškarce prisutne na performansu snimila je glumica/snimateljica, tokom snimanja koreografije.../

Staring is made out of two synchronized recordings: one featuring vagina and the other filmed out of/ by this same vagina. A specially designed camera holder and a micro camera were inserted in the vagine of a famous Belgrade stripteaseuse. Men present at the performance were filmed by the actress/ camerawoman during a choreographed filming.

Pascal Baltazar (France) & Svetlana Blagojević (SCG)
audio video performans / audio video performance

CD ROM / ** CD ROM service

****Greg Daville (Great Britain)**
KNOB i majmunska opera / KNOB (monkey opera)

****David Clark (Canada)**
/ A is for Apple

****Jochen Peters (Germany)**
Vismus / Vismus

****Michelle Glaser, Andrew Hutchison, Marie-Louise Xavier (Australia)**
Juvenate /

****Žana Poliakov(SCG)**
virt00al exhibition t00::: kopija.kopije / virt00al exhibition t00::: everything is a copy of a copy of a copy

AudioVideoBeat

Seelenluft (Switzerland)

koncert / audio performance

Seelenluft je Beat Soler, švajcarac sa eklektičnim muzičkim iskustvom, koji je učestvovao u brojnim projektima na Ciriškoj mladoj umetničkoj sceni, od panku preko "noisescapes" do saundtrekova za umetničke performance i filmove.

Soler svira od svoje sedme godine i objavio je brojna low-key izdanja kao Seelenluft, tokom prošle decenije.

"Moj način produkcije radova je kao kasting za film"-objašnjava Soler. "Sedim za svojim stolom dok svi ovi zvuci dolaze kroz vrata kao na audiciju. Neke od njih odmah vraćam kući, drugi završe na listi za čekanje a neki se odmah upotrebe. Harmonije nastaju uglavnom slučajno".

Seelenluft is Beat Solèr the Swiss man with eclectic musical experience, has been involved in numerous projects in Zurich's thriving young art scene from punk via experimental noisescapes to soundtracks for performance art and films.

Solèr has been playing music since he was seven, and has released a number of low-key records as Seelenluft over the past decade.

"My way of producing works is just like casting for a film", Solèr explains. "I sit at my desk while all these sounds are coming in through the door for an audition. Some of them I send back home straight away, others end up on the waiting list and some are instantly used. Harmonies are generated mostly by chance".

Seelenluft's live show is a dancy mix of his harddisk-orchestra, vocals and live-windwoods, cello and doublebass.

Funkstörung (Germany)

živi nastup / audio performance

Funkstörung iz Minhena uvukao se u dance music underground u ranim devedesetim sa *six-pack blitz of 12-inches*, pojavljujući se odjednom kroz Acid Planet, Bunker i InteFerred Communications oznake. Extremely limited pre repress-a 1990, Acid Planets 11-14 i Bunker 24 su prilično prosti Lowland gutter acid, ali Funkstörung LP *Artificial Garbage* nagoveštava sofisticirani nivo i ingenioznost koja će privući sve veći broj slušalaca u poslednjoj fazi decenije. Kako je Funkstörung osvajao kritičko priznanje, raznoliki niz umetnika od Bjork do Fausta i Wu Tang Clan-a hrabro je poverio remiks grupi, znajući da će vrlo malo ostati od njihovih originala. Najbolje od rastućeg kataloga remiksa ove grupe kompajlirano je na njihovom debi LP-ju, Additional Productions, koji je objavio Studio !K7 ranije tokom ove godine. Ubrzo potom, !K7 i mreže lokalne podrške organizovale su Severnoameričku turneju sa svraćanjima u Majami, Los Anđeles, Čikago i San Francisko, pored ostalih.

Munich's Funkstörung crept down into the dance music underground in the early '90s with a six-pack blitz of 12-inches appearing all at once through the Acid Planet, Bunker, and Inter-Ferred Communications labels. Extremely limited prior to a 1999 repress, Acid Planets 11 through 14 and Bunker 24 were fairly basic Lowlands gutter acid, but

the Funkstörung LP *Artificial Garbage* hinted at a level of sophistication and ingenuity that would engage increasing numbers of listeners into the latter part of the decade. As Funkstörung gained critical acclaim, a diverse spread of artists ranging from Björk to Faust to Wu Tang Clan were courageous enough to commission remixes for the group, with full knowledge that little of their original tracks were likely to remain. The best of the groups's growing catalog of remixes was compiled onto their debut LP, *Additional Productions*, released by Studio !K7 earlier this year. Soon after, !K7 and local support networks organized a limited North American tour, with stops in Miami, Los Angeles, Chicago, and San Francisco, among others.

Sergei Teterin MACHINISTA (Russia) **prezentacija, VJ nastup / presentation, VJ performance**

: živim u Permu (Zapadni Ural, Russia). Moje glavne aktivnosti su media-art i VJ performansi uživo, media art festival "Machinista", festival umetničkog softvera "Read_Me". Sakupljam "electronic art" i ponekad pišem knjige čudnog sadržaja.

“Sergei Teterin – autentični umetnik iz Perma u području Urala. Njegovi radovi se ondose na probleme (samo)identiteta uključujući nalaženje sopstvenog mesta u kompleksnom svetu gde mediji imaju odlučujuću ulogu. Ima veoma dobar osećaj za *net* kao medij. Sergej je takođe i organizator (direktor) "Read_Me 1.2" i "Machinista 2003" (direktor and kurator) festivala”. Alexei Shulgin

I live in Perm City (West Ural, Russia). My current main activities are media-art and live VJ performances, media art festival "Machinista", artistic software festival "Read_Me". I collect "electronic art" and sometimes write books of strange contents.

“Sergei Teterin - grass-rooted artist from Perm, Urals region. His works are related to (self-)identity problems including positioning oneself into a complex media-determined world. He has a very good feeling of the net as a medium. Sergei is also an organizer of "Read_Me 1.2" (director) and "Machinista 2003" (director and curator) festivals.”

www.machinista.ru

www.teterin.ru/e/

<http://www.centrepompidou.fr/Pompidou/Manifs.nsf/Docs/ID9A073551B58912EAC1256C9200396A38>

CINETRIP (Hungary) **radionica –prezentacija, VJ nastup / workshop - presentation, VJ performance**

Postoje tri elementa koja čine Cinetrip jedinstvenim i magičnim. CINETRIP približava zlatne dane crno-belog filma modernoj publici uz pomoć moderne tehnologije. CINETRIP se uvek održavao na interesantnim i neobičnim mestima stvarajući živopisne i magične vizuelne predstave. Stari filmovi se oživljavaju džezom, klasičnom i elektronskom muzikom. Muzičari i DJ-evi stvaraju muziku za stare i uglavnom neme filmove. Radimo zajedno sa mađarskim i međunarodnim umetnicima koji sviraju ambijentalnu, hip-hop, big beat, drum'n'bass, nu skool, jungle, etno i druge eksperimentalne vrste muzike. CINETRIP koristi posebni *light* dizajn koji pretvara svako mesto u prostor sa *party* atmosferom.

«Osećaj da se svi otiskuju u nepoznate vode, sa zadovoljstvom vareći svu muziku kojom su ponuđeni» (The Face, UK)

«Cilj organizatora, DJ-eva i VJ-eva je očigledno magija: kroz vizuale, zvuk, arhitekturu i kroz stvaranje mosta između prošlosti i budućnosti (Max)

There are three elements that make Cinetrip unique and magical. CINETRIP brings the golden days of black and white film closer to modern audiences with the help of modern technology. CINETRIP is always held at interesting and unusual venues creating colorful and magic visuals. Old movies are brought to life with jazz, classical and electronic music. Musicians and DJs recreate the music for the old and mostly silent movies. We work with collaborating Hungarian and international musicians who play ambient, hip-hop, big beat, drum'n'bass, nu skool, jungle, ethno and other experimental types of music. CINETRIP uses a special light design that turns any place into an atmospheric party venue.

"There's a feeling that everyone is venturing into uncharted waters, happily digesting all the new music they're fed" (The Face, UK)

"The aim of the organizers, DJs and VJs is obviously magic: by visuals, sound, architecture and by bulding bridges between past and future" (Max)

K-project (Canada)

/ video performance

K-project je kolektiv umetnika čije središte čine Frédéric Beaulieu i Valérie Leduc. One su tvorci atmosfera ili, tačnije rečeno, vizuelnih predela. Atmosfere se razvijaju iz koncepta koji varira od događaja do događaja, na liniji otkrivanja sveta kroz digitalnu viziju. K-project je nastupao tokom mnogih elektronskih i kulturnih događaja kao što su Internacionalni festival novog filma i novih medija, Montreal elektronic gruv fest (Montreal Electronique Groove Fest-MEG), Montrealski festival svetskog filma, FIND festival novog plesa [Festival international de nouvelle danse], SAT Mix-Sessions, ARIA, mnoge poznate noći u najrenomiranijim noćnim klubovima i Kvebeku, itd.

K-project defined as a collective of artists whose core is constituted by Frédéric Beaulieu and by Valérie Leduc. They are creators of atmospheres or, more exactly, visual landscapes. These atmospheres are elaborated from concepts which varies according to the event, basing themselves on this guideline of the world to be discovered through a digital vision. K-project has performed during numerous electronic and cultural events such as the International Festival of new cinema new media, the Montreal Electronique Groove Fest(MEG), The World Films Festival of Montreal, The FIND (Festival international de nouvelle danse), SAT Mix-Sessions events, many famous nights at the most reputed afterhour in Quebec, The ARIA, etc.

Special::

Sanja Iveković (Croatia)

“Borovi i jele – sjećanje žena na život u socijalizmu” /

58', 2002

premijera / premiere

Film je zamišljen kao nadopuna istraživačkom projektu «Sjećanje žena na život u socijalizmu» kojeg je 1999. godine započela grupa znanstvenica, studentica i predavačica u Centru za ženske studije u Zagrebu. Cilj projekta je započinjanje arhive ženskih životnih priča koja bi predstavljala osnovu za pisanje povijesti žena kako bi se prekinula praksa zataškavanja, ignoriranja žena i njihovih iskustava i osvjetlilo viđenje ključnih povijesnih događaja iz ženske perspektive.

Upoznajemo pet žena koje otvoreno i hrabro govore o svojim naporima, uspjesima, porazima i radostima koje su doživjele tijekom življenja u socijalističkoj Jugoslaviji. Naše sugovornice su žene različitog statusa, političkih opredjeljenja i životnih svjetonazora, etničkih i vjerskih pripadnosti, ali kroz njihove osobne priče razaznajemo što je ženama zajedničko bez obzira na podrijetlo i sredinu. Preklapivost ženskih identitetskih mjesta s ključnim odrednicama socijalističkog razdoblja tvori okosnicu filma, pokazujući kako emancipacijske vrednote tako i prijepore i probleme jednog vremena.

Sanja Iveković rođena 1949 u Zagrebu, 1967-1971 studirala na Akademiji umetnosti u Zagrebu, od 1973 bavi se videom, od 1992 radi sa mrežom ženskih nevladinih organizacija, od 1986 predaje u Centru za ženske studije u Zagrebu.

Solo izložbe i učeće u grupnim izložbama (izbor):

1970 solo show, Gallery of the Students Centre, Zagreb. 1971 Biennial of Young People, Paris. 1972 "April Meetings", Gallery ·KUC, Belgrade. 1973 Trigon '73, Graz. 1976 "Documents 1949 - 1976", Gallery of Contemporary Art, Zagreb. 1987 documenta VIII, Kassel. 1990 video retrospective, Cologne Art Association. 1994 "Frozen Image", Long Beach Museum. 1998 "Manifesta 2", Luxembourg, 2002 Documenta XI Kassel.

This film was conceived as an addition to the research project «Women's memory of life in socialism» initiated in 1999. by a group of scientists, students and lecturers of the Center for Women Studies in Zagreb. The purpose of the project is to start up an archive of life stories of women which would become the basis for writing women's history, in

order to stop covering-up and ignoring women and their experiences and reveal the women's view on key historical events. In the film we recognize five women who openly and bravely talk about their efforts, successes, failures and joys experienced during the life in socialist Yugoslavia. Women we talked with have different social status, political standpoints, and views on life, ethnic and religious identity; however, through their personal stories we discover what they all had in common, in spite of the background or the environment. Matching women's identities with key determinants of the socialist period create the skeleton of the movie, thus indicating emancipating values, issues and problems of the time.

Sanja Ivekovic 1949 born in Zagreb; 1968 - 1971 studied graphics at the Academy of Fine Arts, Zagreb; since 1973 works with video; since 1992 works within the network of women-NGOs; since 1996 teaches at the Centre for woman studies, Zagreb.

Solo exhibitions and participations (selection): 1970 solo show, Gallery of the Students Centre, Zagreb. 1971 Biennial of Young People, Paris. 1972 "April Meetings", Gallery ·KUC, Belgrade. 1973 Trigon '73, Graz. 1976 "Documents 1949 - 1976", Gallery of Contemporary Art, Zagreb. 1987 documenta VIII, Kassel. 1990 video retrospective, Cologne Art Association. 1994 "Frozen Image", Long Beach Museum. 1998 "Manifesta 2", Luxembourg, 2002 Documenta XI Kassel.

Special 2:

(2 video rada iz produkcije "VideoMedeja studija") /

Ksenija Kovačević (SCG)

"Fatamorgana"

3'45", 2003

premijera /premiere

"Ostavlajući otiske svojih stopala, nije riječ o tome da se kaže došao sam, već da se potvrdi: ja sam ovde, ovde i ostajem..." (Rečnik simbola)

Usled večite polemike sa mojim prijateljima na temu "ostati ili otići", izabrala sam da tu svoju tegobu i traumu uvijek u jednu stilizovanu priču o simbolici stopala.

«By leaving my footprints, I do not say that I came, but confirm that I was here and that I am staying...»(Dictionary of symbols)

After the eternal polemic with my friends on the subject of «staying or leaving», I have chosen to wrap this hardship and trauma in a styled story about the symbolism of feet.

Željko Mandić i Ljubomir Vučinić (SCG)

"Nove teritorije" / New Territories

4'25", 2003

premiere /premijera

Deo šireg vizuelnog izražavanja postojećeg umetničkog dela.