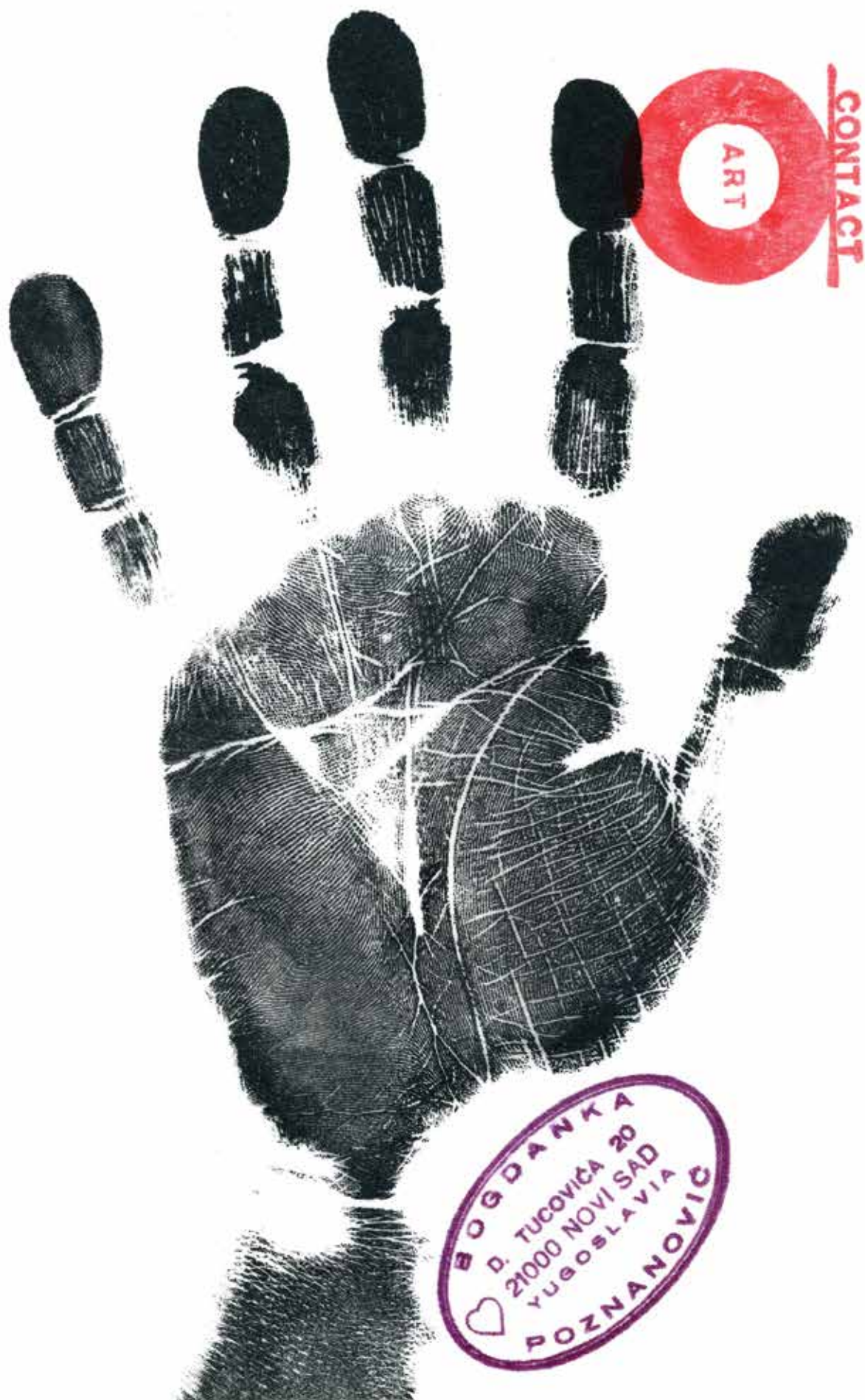




SANJA KOJIĆ MLADENOV

BOGDANKA POZNANOVIĆ



MSUV.ORG
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BOGDANKA POZNANOVIĆ:

INTERMEDIA ARTISTIC PRACTICE

Bogdanka Poznanović: *Throughout my career, since the painting period, I was interested solely in the process, extending beyond the traditional and limited space, but most of all, the communication taking place on planetary coordinates.*

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Redefining and critical reassessment of contemporary art history points to the significance of investigating less established artists who contributed in numerous ways to the development of local art scene. Artistic practice of Bogdanka Poznanović - painter, intermedia artist, critic, and professor from Novi Sad, deserves re-examination through application of multiple methodology. The goal of this research is to attain a comprehensive understanding of a complex body of work of this significant artist, discover and present the problems existing in the affirmation and valorization of her social, artistic, and multimedia work, as well as point to alternative solutions, which would make her artistic work more visible on the contemporary art scene. The research deals with a review of her multimedia artistic practice - painting, action art, performances, processes, visual poetry, mail-art, artists' books, new technologies, video-art, her engagement at "Tribina mladih" [present-day Novi Sad Cultural Center, henceforth referred to as "Tribina mladih," transl.note], critical reviews, activities at the Novi Sad Academy of Arts, communication with artists, as well as the extent of her artwork's presence at the Museum of Contemporary Art Vojvodina. The results of my research show insufficient visibility and valorization of her work in earlier texts by critics and art theoreticians, lack of institutional support and continual following of her work, poor understanding of multimedia artistic practice in Yugoslavia at the time, and failure to relate her work to the work of other artists. The latter was influenced by location of her artistic activities outside political and artistic mainstream. Alternative solutions include: sustaining constant presence of Bogdanka Poznanović's multimedia artistic practice at the contemporary art scene, as well as in the general public, through individual and group exhibitions, video-projections, publications, lectures, and bequests, with a significant role played by individuals and cultural institutions.

BOGDANKA POZNANOVIĆ: INTERMEDIJSKA UMETNIČKA PRAKSA

Bogdanka Poznanović: Mene je tokom celokupnog rada, još od slikanja, interesovao samo proces, izlaz iz tradicionalnog i ograničenog prostora, ali pre svega komunikacija na planetarnim koordinatama.

Redefinisanje i kritičko preispitivanje postojeće istorije umetnosti ukazalo je na značaj istraživanja slabije afirmisanih umetničkih ličnosti koje su u mnogome doprinele razvoju lokalne umetničke scene. Umetnička praksa Bogdanke Poznanović – slikarke, intermedijske umetnice, kritičarke i profesorke iz Novog Sada zaslužuje novo ispitivanje kroz primenu višestruke metodologije. Cilj jeste sveobuhvatno sagledavanje kompleksnog dela ove značajne umetnice, otkrivanje i prezentovanje problema prisutnih u afirmaciji i valorizaciji njenog društvenog, umetničkog i intermedijalnog rada, kao i ukazivanje na alternativna rešenja, koja bi njen umetnički rad učinila vidljivijim na savremenoj umetničkoj sceni. Istraživanje se bavi sagledavanjem njene intermedijalne umetničke prakse – slikarstvo, akcije, performansi, procesi, vizuelna poezija, mejl-art, knjiga umetnika, nove tehnologije, video-art, te njenim angažmanom na Tribini mladih, kritičkim tekstovima koje je pisala, aktivnostima na Akademiji umetnosti u Novom Sadu, komunikacijom sa umetnicima, kao i zastupljenosti njenih radova u Muzeju savremene umetnosti Vojvodine. Rezultati su ukazali na nedovoljnu vidljivost i valorizaciju njenog rada u starijim tekstovima kritičara i teoretičara umetnosti, nedostatak institucionalne podrške i kontinuiranog praćenja, slabo poznavanje multimedijalne umetničke prakse tada i nedostatak povezivanja njenog rada s radom drugih umetnika, čemu je doprinela i lociranost njenih umetničkih aktivnosti van političkog i umetničkog centra. Alternativna rešenja su: održavanje konstantnog prisustva multimedijalne umetničke prakse Bogdanke Poznanović na savremenoj umetničkoj sceni i u javnosti kroz samostalne i grupne izložbe, video-projekcije, publikacije, predavanja i njene legatke, u čemu je značajna podrška pojedinaca i institucija kulture.

INTRODUCTION

Last several years have witnessed an increase in the number of women in Serbia who choose a profession in the arts, which has led to the increase in the number of female artists - consistent with the results of the research "Where are they. What are they doing? Art Education and Professional Opportunities, 1991-2000" (Antonijević: 2003). A growing presence of women in the public, art space in Serbia has, in turn, led to a change both in the scene itself and current artistic practice, as well as the deconstruction of existing or the introduction of new solutions in the art's mainstream value system. As a result, new critical overviews and redefinition of current art history have appeared, standing principles, events, and authorities have been deconstructed, marginal instances historicized, while overlooked and censored characters re-discovered. Their artwork is today sought out and re-valorized, and included into historical processes. First articles related to gender identity issues in Serbia also appear at this time (*Feminist Art*, Dubravka Đurić, 1995, *Introduction to Feminist Theory of Painting*, Branislava Anđelković-Dimitrijević, 2002, *Female Performance: Identity Mapping*, Miško Šuvaković, 2002, *Deconstruction of Gender Stereotypes in Video-Art*, Vera Kopicl, 2005, *Art in Vojvodina in 20th Century and Gender Identity Issues*, Nikola Dedić, 2008, *Gender and Art*, Sanja Kojić Mladenov, 2011, *Silenced Voices*, Ivana Inđin, 2012, etc.).

For an analysis of Bogdanka Poznanović's multimedia work, understanding of multi-layered information related to her life and work, viewed from different perspectives, and placed within a social context in which she created, is required. This provides for a redefinition and critical re-examination of current art history, as well as valuation of artist's artistic practice, particularly the influence of her biography and social context on her artwork.

A comprehensive understanding of this significant artist's complex work, discovering and setting forth problems present in the affirmation and valorization of her social, artistic, and multimedia work, as well as pointing to alternative solutions, which would make her work more visible on contemporary art scene is significant and is facilitated by examination of her biography, artistic practice, engagement at "Tribina mladih," activities at the Novi Sad Academy of Arts, communication with artists, and her representation at the Museum of Contemporary Art Vojvodina.

UVOD

Poslednjih godina raste broj žena koje se opredeljuju za umetničke struke u Srbiji, a samim tim i broj žena likovnih umetnica, što pokazuju rezultati istraživanja *Gde su. Šta rade? Obrazovanje u umetnosti i profesionalne šanse 1991-2000* (Antonijević: 2003). Veće prisustvo žena u javnom, umetničkom prostoru Srbije dovodi do promene same umetničke scene i aktuelne umetničke prakse, kao i do dekonstrukcije postojećih ili uvođenja novih rešenja u vladajući sistem vrednosti u umetnosti. Počinje da se kritički sagledava postojeća istorija umetnosti i da se redefiniše, dekonstruišu se ustaljena znanja, pojave i autoriteti, istorizuju marginalne pojave, otkrivaju zanemarene i cenzurisane ličnosti, traga se za njihovim umetničkim delima i, nanovo se vrednuju i uključuju u istorijske tokove. Pojavljuju se i prvi tekstovi o problemu rodnog identiteta kod nas (*Feministička umetnost*, Dubravka Đurić, 1995, *Uvod u feminističke teorije slike*, Branislava Anđelković-Dimitrijević, 2002, *Ženski performans: mapiranje identiteta*, Miško Šuvaković, 2002, *Dekostrukcija rodних stereotipa u video-artu*, Vera Kopić, 2005, *Umetnost u Vojvodini u XX veku i problemi rodних identiteta*, Nikola Dedić, 2008, *Rod i umetnost*, Sanja Kojić Mladenov, 2011, *Utišani glasovi*, Ivana Inđin, 2012. i dr.)

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Za analizu intermedijuskog rada Bogdanke Poznanović istaknuta je potreba za prikupljanjem višeslojnih informacija o njenom životu i radu, posmatranim iz različitih uglova, istovremeno povezanih s društvenim okruženjem u kojem je stvarala. Na ovaj način može se omogućiti redefinisane i kritičko preispitivanje postojeće istorije umetnosti, kao i vrednovanje umetničke prakse umetnice, naročito uticaja njene biografije i društvenog konteksta na umetnički rad.

Sveobuhvatno sagledavanje kompleksnog dela ove značajne umetnice, otkrivanje i prezentovanje problema prisutnih u afirmaciji i valorizaciji njenog društvenog, umetničkog i multimedijalnog rada, kao i ukazivanje na alternativna rešenja koje bi njen umetnički rad učinile vidljivijim na savremenoj umetničkoj sceni je važno, što nam omogućava istraživanje njene biografije, umetničke prakse, angažmana na Tribini mladih, njeni kritički tekstovi, aktivnost na Akademiji umetnosti, komunikacija sa umetnicima i njena zastupljenost u Muzeju savremene umetnosti Vojvodine.

Bogdanka Poznanović's (1930-2013) biography is extremely rich. The artist was born in Begeč to an affluent agricultural family, losing much of its assets during post-WWII Communist agricultural reforms. She studied painting at the Belgrade Academy of Arts (1956), and was a founding member of the editorial board of "Tribina mladih" and "Polja" ["The Fields"] magazine, as well as the editor of the "Tribina mladih" Salon, art critic, and a professor at the Novi Sad Academy of Arts. She established a Visual Studio for Intermedia Research, the first curriculum and a university major, dedicated to new media in former Yugoslavia. She also founded (along with her husband Dejan) Atelier DT20 - a meeting place for many local and foreign artists in the course of over three decades. Along with her social engagement, she developed her own artistic practice, in the beginning more oriented towards experimental painting expression - close to informel and matter painting - and later focusing on new art practice - interdisciplinary approach and the new media. She is one of the first artists in the region to engage in action art, art in public spaces, mail-art, artists' books, installations, and video-art as new, conceptual categories. She was also the first artist from Vojvodina to earn a fellowship awarded by the Italian Ministry of Foreign Affairs and spend three months in 1968 and 1969 in Florence and Rome, respectively. In 1977, she spent three months in the Historical Archive of Contemporary Art in Venice, as part of her professional specialization. She held video-projection lectures in Ferrara, Italy (1984), and was a guest lecturer at the University of Contemporary Art (DAMS) in Bologna (1985). Since 1956, she had exhibited her work at numerous group and individual exhibitions both in the country and abroad.

The artist was dedicated to expanding the possibilities of classic disciplines and artistic media by working on affirmation of multimedia art (new art media), introducing it into educational system, and presenting it to the public through her socio-cultural engagement both in the country and abroad. It is important to note that these activities were taking place in the political climate extremely unfavorable for this form of personal and professional expression. Her artistic practice and social activity can be considered innovative relative to the time of her activity and social circumstance.

Even though numerous articles and essays treat Bogdanka Poznanović's artistic activity, only a few are dedicated exclusively to her - texts by Oskar



Bogdanka Poznanović, 1972,
Biennale, Venecija

Biografija Bogdanke Poznanović (1930-2013) je veoma bogata. Umetnica je rođena u Begeču u imućnoj zemljoradničkoj porodici koja je osiromašila tokom posleratnih agrarnih reformi. Slikarstvo je studirala na Akademiji likovnih umetnosti u Beogradu (1956). Osnovala je i bila članica uredništva Tribine Mladih i časopisa "Polja", bila urednica Salona Tribine mladih, likovna kritičarka, profesorka Akademije umetnosti u Novom Sadu; osnovala Vizuelni studio za intermedijalna istraživanja, prvi predmet posvećen novim medijima u bivšoj Jugoslaviji, a takođe je osnovala (zajedno sa suprugom Dejanom) i Atelje DT20 – mesto susreta mnogih lokalnih i inostranih umetnika tokom više od tri decenije. Uporedo s društvenim angažovanjem razvijala je sopstvenu umetničku praksu, koja je na početku bila okrenuta eksperimentalnom slikarskom izrazu bliskom enformelu i slikarstvu materije, da bi se vremenom usmerila ka novoj umetničkoj praksi, interdisciplinarnom pristupu i novim medijima. Jedna je od prvih umetnika i umetnica kod nas koja se bavila akcijama, umetnošću u javnom prostoru, mejl-artom, knjigom umetnika, instalacijama i video-umetnošću kao novim, konceptualnim kategorijama. Kao prva iz Vojvodine bila je stipendistkinja Ministarstva inostranih poslova Italije i boravila po tri meseca u Firenci i Rimu (1968-69), a zatim bila na tromesečnoj specijalizaciji (1977) u Istorijskom arhivu savremene umetnosti u Veneciji. Predavanja uz video-projekcije držala je u Ferari (1984) i bila gostujuća profesorka na Univerzitetu za savremenu umetnost (DAMS) u Bolonji (1985). Izlagala je od 1956. godine na velikom broju grupnih izložbi u zemlji i inostranstvu, a više puta se predstavila i samostalno.

Umetnica se bavila proširivanjem mogućnosti klasičnih disciplina i likovnih medija tako što je radila na afirmaciji intermedijalne umetnosti (umetnosti novih likovnih medija), uvodila je u obrazovne programe i prezentovala javnosti kroz svoj društveno-kulturni rad u zemlji i inostranstvu, a pritom u političkoj klimi koja je bila nepoverljiva prema ovakvim oblicima ličnog izražavanja. Njenu umetničku praksu i društvenu aktivnost možemo smatrati inovativnom u odnosu na vreme njenog delovanja i društvene okolnosti koje su je okruživale.

U više časopisa, kataloga i knjiga pisano je o umetničkoj aktivnosti Bogdanke Poznanović, međutim, malo je tekstova koji su u celosti posvećeni samo njoj, među njima su tekstovi Oskara Daviča (1970) i Balinta Sombatija (Balint Szombathy, 1979). Slavko Matković, Vujica Rešin

Davičo (1970) and Balint Szombathy (1979), while Slavko Matković, Vujica Rešin Tucić, Slavko Bogdanović, and Marko Ristić dedicated their poetic-visual literary works to her. In the book *Vojvodina Women 1917-1931: Life Stories*, edited by Svenka Savić (2001),¹ a detailed interview with the artist was published, as well as a recent monography, *Bogdanka i Dejan Poznanović* by Miško Šuvaković (2012).

Apart from these voluminous texts, which offer additional information on social and artistic engagement of Bogdanka Poznanović, she is only sporadically mentioned in historical overviews and anthological texts dedicated to certain time periods, art movements, media, etc. Subjects treated by these essays include: informel, new art practice - conceptual art or neo-avant-garde in Yugoslavia, Vojvodina, and Novi Sad (1966-1978), “Tribina mladih,” signalism, artists’ books, mail-art, video-art, and such. The above articles were written by both local and foreign authors: Miloš Arsić, Igor Burić, Claus Groh, Nikola Dedić, Jerko Denegri, Branko Dimitrijević, Đorđe Jović, Katherine Ann Carl, Tomán László, Kristijan Lukić, Nebojša Milenković, Vladimir Nedeljković, Zoran Pantelić, Dušan Popov, Mirko Radojičić, Vujica Rešin Tucić, Balint Szombathy, Slobodan Tišma, Andriano and Maurizio Spatola, Lidija Srebotnjak-Prišić, Sava Stepanov, Miroljub Todorović, Branka Ćurčić, and Miško Šuvaković.

It is evident from the start that these texts focus primarily on the analysis of a certain segment of her work, for instance, her painting-informel opus (Ješa Denegri), her first artistic action art performances (Mirko Radojičić), video-art (Kristijan Lukić), etc. A different approach is taken by Miško Šuvaković in his monography, as he discusses various disciplines explored by this artist, where he analyzes them in a much wider context of a regional art scene. Aside from this, a growing number of recent historical overviews mention the name of Bogdanka Poznanović as a representative of a particular art movement, period, medium, etc., but still lack a more detailed description or analysis of her artistic practice.

In addition to analysis of aforementioned texts, reflecting others’ perception of her artwork, alternative sources are significant as well, such as essays written by the author herself, both related to her own work, but also

1 The story was recorded by Zorana Šijački (henceforth only quotations and page numbers will be cited).

Tucić, Slavko Bogdanović i Marko Ristić su joj posvetili poetsko-vizuelna književna dela. U knjizi *Vojvođanke 1917-1931: životne priče*, urednice Svenke Savić (2001)¹, objavljen je opsežan intervju s njom, a nedavno je iz štampe izašla monografija *Bogdanka i Dejan Poznanović* autora Miška Šuvakovića (2012).

Osim ovih obimnijih tekstova koji donose više informacija o društvenom i umetničkom angažmanu Bogdanke Poznanović, ona se samo sporadično spominje u istorijskim pregledima i antologijskim tekstovima posvećenim određenom periodu, umetnikom pravcu, mediju i sl. Teme kojima su posvećeni ti tekstovi su sledeće: enformel, nova umetnička praksa – konceptualna umetnost ili neoavangarda u Jugoslaviji, Vojvodini i Novom Sadu (1966-1978), Tribina mladih, signalizam, knjiga umetnika, mejl-art, video-art i sl. Tekstove su pisali autori iz zemlje i inostranstva: Miloš Arsić, Igor Burić, Klaus Groh (Claus Groh), Nikola Dedić, Jerko Denegri, Branko Dimitrijević, Đorđe Jović, Ketrin En Karl (Katherine Ann Carl), Toman Laslo (Tomán László), Kristijan Lukić, Nebojša Milenković, Vladimir Nedeljković, Zoran Pantelić, Dušan Popov, Mirko Radojičić, Vujica Rešin Tucić, Balint Sombati, Slobodan Tišma, Adriano i Mauricio Spatola (Andriano i Maurizio Spatola), Lidija Srebotnjak-Prišić, Sava Stepanov, Miroljub Todorović, Branka Ćurčić i Miško Šuvaković.

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Na prvi pogled može se uočiti da se pažnja, posvećena njenom radu u ovim tekstovima, fokusira na analizu nekog segmenta njenog rada, kao na primer njenog slikarsko-enformelističkog opusa (Ješa Denegri), njenih prvih umetničkih akcija – performans (Mirko Radojičić), video-arta (Kristijan Lukić) i sl. Drugačiji pristup ima tekst Miška Šuvakovića u monografiji jer je okrenut istraživanju različitih disciplina kojima se ova umetnica bavila i analizira ih na širem korpusu regionalne umetničke scene. Sem toga, sve više istorijskih pregleda novijeg datuma navodi ime Bogdanke Poznanović kao predstavnice određenog pravca, perioda, medija i sl., bez bližeg opisa ili analize njene umetničke prakse.

Osim analize pomenutih tekstova, u kojima se ogleda mišljenje drugih o njenom umetničkom radu, značajni su i drugi izvori, kao što su tekstovi koje je ona sama posvetila svom radu, radu drugih umetnika/umetnica i

1 Priču je pribeležila Zorana Šijački. (U daljem tekstu navode se citati i obeležavaju samo stranice.)

work by other artists and art events, her biography and life story (2001). Considering artist's own statements, texts, and interviews, which allows her own voice to be heard is important in order to fully understand her body of work. Furthermore, in addition to publications dedicated to art (books, catalogs, magazines, encyclopedias), statements by participants of the art scene, artist's associates and her students, as well the accessible documentation from public institutions, were all significant for this investigation. The substance of research for Bogdanka Poznanović's multimedia art practice is composed of a variety of available material, such as: (1) texts by other authors related to her and her work, (2) her own statements and texts related her own work, (3) her essays on art, artists, and other topics, (4) her published life story, (5) her published biographies, (6) statements by her associates, and (7) documentation available in public institutions (Museum of Modern Art Vojvodina and Academy of Art).

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In order to get a comprehensive grasp on complex artistic work and social engagement of this significant artist, it is important to combine biographical method, interview, content analysis, comparative and feminist-analytical method, with the analysis of her artwork and other social parameters (artistic practice of the time, works by other artists, critics and professors, social context, etc.). In addition, it is important to analyze Bogdanka Poznanović's multimedia art through various multidisciplinary, interdisciplinary, and contextual perspectives - artistic, historical, sociological, gender-sensitive, intercultural, etc., which have marked the period since the 1950s until 2013 - especially in Novi Sad, the place of her residence and work. A rather particular time and place have greatly influenced the life and creative work of this artist. Her biography, multimedia practice, as well as her visibility and valorization, have, to a great extent, been defined by the period characterized by frequent socio-political changes, in which Novi Sad has mostly played a peripheral role relative to Belgrade, Zagreb, Ljubljana, or Western Europe in general, but also in post-modern, conceptual, and contextual theory and practice.

umetničkim događajima, zatim njena biografija i životna priča (2001). Za razumevanje dela umetnice bitno je pratiti njene izjave, tekstove i intervjue, kako bi se tokom istraživanja čuo i glas same umetnice. Takođe, osim objavljenih publikacija (knjige, katalozi, časopisi, enciklopedije) posvećene umetnosti, za ovo istraživanje su značajne i izjave učesnika/ca umetničke scene, saradnika/ca umetnice i njenih učenika/ca, kao i dostupna dokumentacija javnih institucija. Građu istraživanja multimedijalne umetničke prakse Bogdanke Poznanović čini rasnovrsni raspoloživi materijal kao što su: (1) tekstovi drugih autora o njoj i njenom radu, (2) njene izjave i tekstovi o sopstvenom radu, (3) njeni tekstovi o umetnosti, umetnicima i tekstovi na druge teme, (4) njena objavljena životna priča, (5) njene objavljene biografije, (6) izjave saradnika i saradnica o njoj i njenim radovima i (7) dokumentacija javnih ustanova (MSUV i Akademije umetnosti).

Kako bi se što sveobuhvatnije sagledao kompleksni umetnički i društveni rad ove značajne umetnice važno je kombinovati biografski metod, intervju, analizu sadržaja, komparativni metod i feminističko-analički metod s analizom njenih umetničkih radova i analizama drugih društvenih parametara (umetnička praksa tog vremena, radovi drugih umetnika, kritičara i profesora, društveno okruženje i sl.). Takođe je bitno analizirati multimedijalnu umetnost Bogdanke Poznanović kroz različite multidisciplinarne, interdisciplinarne i kontekstualne perspektive, kao što su: umetnička, istorijska, sociološka, rodno osetljiva, međukulturna perspektiva itd. koje su obeležile period od 50-ih godina 20. veka do 2013. godine, naročito u Novom Sadu, mestu njenog života i rada. Specifično vreme i mesto uticali su na život i stvaralački rad ove umetnice. Biografija umetnice, njena multimedijalna praksa kao i njena vidljivost i valorizacija umnogome bila određena periodom koji su obeležile česte društveno-političke promene, u kojima je Novi Sad, uglavnom, zauzimao perifernu poziciju u odnosu na Beograd, Zagreb, Ljubljanu ili Zapadnu Evropu, kao i konceptualnom, postmodernom i kontekstualnom teorijom i praksom.

Bogdnaka Poznanović undertook various roles in the course of her life, and was engaged in several clearly distinguished social and artistic areas:

1. Beginnings
2. Painting
3. Action art, performances, and processes
4. Visual poetry and mail-art
5. Artists' books
6. Video-art
7. Engagement at "Tribina mladih"
8. Critical writing
9. Activity at the Academy of Art and founding the Visual Studio for Intermedia Research
10. Communication with local and foreign artists

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The most extensive segments of research are committed to her artistic practice, which resulted in the realization of a large number of artwork executed in various media - from painting and drawing, through action art, performances, interventions in urban space and installations, visual poetry, mail-art, artists' books, all the way to the utilization of modern technology and video-art. The following part of the research is dedicated to her activities at "Tribina mladih," "Polja," and other magazines, Novi Sad Academy of Arts and Atelier DT20, the representation of her artwork in the Museum of Contemporary Art Vojvodina (the most significant state institution in charge of collection, preservation, presentation, and research of artwork from the 20th and 21st century artists from Vojvodina) - this analysis considers individual and retrospective exhibitions, monograph publications, catalogs, and purchase of Bogdanka Poznanović's works by the Museum.

Vidljivo je nekoliko društvenih i umetničkih oblasti kojima se Bogdanka Poznanović bavila, odnosno različitih uloga koje je ona imala, kao što su:

1. počeci
2. slikarstvo
3. akcije, performansi i procesi
4. vizuelna poezija i mejl-art
5. knjiga umetnika
6. video-umetnost
7. angažman na Tribini mladih
8. kritički tekstovi
9. aktivnost na Akademiji umetnosti i osnivanje Vizuelnog studija za intermedijalna istraživanja
10. komunikacija s lokalnim i inostranim umetnicima.

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Najobimniji su segmenti istraživanja posvećeni njenoj umetničkoj praksi, koja je rezultirala realizacijom velikog broja umetničkih radova izvedenih u različitim medijima – od slike i crteža, preko akcija, performansa, intervencija u urbanom prostoru i instalacija, vizuelne poezije, mejl-arta, knjige umetnika, pa sve do upotrebe savremene tehnologije i video-umetnosti. Zatim slede segmenti posvećeni njenim paralelnim aktivnostima na Tribini mladih, u „Poljima“ i drugim časopisima, Akademiji umetnosti i Ateljeu DT20, zastupljenost njenog umetničkog rada u Muzeju savremene umetnosti Vojvodine, koji predstavlja najznačajniju državnu ustanovu zaduženu za prikupljanje, čuvanje, prezentovanje i istraživanje radova 20. i 21. veka umetnika iz Vojvodine. Analizirane su samostalne i retrospektivne izložbe, monografske publikacije, katalozi i otkup umetničkih dela Bogdanke Poznanović u MSUV.

Beginnings

Interested in art, literature, philosophy, astronomy, and languages since childhood, Bogdanka Poznanović excelled in drawing while still in high school. She was in charge of classroom “wall newspaper,” and was, at the age of sixteen, appointed by the League of Communist Youth of Yugoslavia to draw and write anti-fascist slogans on the walls (murals and grafitti). For her father, gravely hit by the post-WWII agricultural reforms, this caused great dissatisfaction and concern about her socio-political orientation. “Father was opposed to the new regime. Before the second agricultural reform in 1953, he spent time in jail for no reason. ... He was convinced that I was close to the Communists and was suspicious of me constantly. We never really got along, but after that, were unable to reconcile ever again. Of course, he was against my further education” (299). Even though her father disapproved of her higher education, her mother provided necessary moral and financial support for her to leave Begeč and rural environment. This enabled her to complete her secondary education in Novi Sad and study at the Academy of Fine Arts in Belgrade. “My mother provided moral and financial support, so I was able to continue my education in Novi Sad (some 10 km from Begeč). Her idea for me was to live with the family of a retired professor and his wife, because she knew they would provide a more urban upbringing and wider perspectives” (299). Her development was indeed influenced by this upper-class family (though financially impoverished and socially under-appreciated), and their large and abundant home library. Soon after that, she met her professional and life companion Dejan Poznanović, with whom she is to spend her student days in Belgrade. “Dejan was majoring in Slavic Studies at the Department of Philosophy, and I studied painting at the Academy of Fine Arts. The 1950s were the times of general poverty, but there existed great enthusiasm and solidarity among professors and students (at least it seemed so to me)” (300). Several key elements decisively influenced her professional progress: Dejan and his educated parents, Belgrade’s artistic and social climate, acquaintance with numerous writers, architects, artists, art historians, actors, and directors, as well as the life and work of Milena Pavlović Barili.

The support Bogdanka received from her mother, family with whom she boarded in Novi Sad, as well as Dejan and his family, were invaluable for her further social and professional development. About Dejan’s parents, she



Počeci

Akademija likovnih umetnosti,
1955, Beograd

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Academy of Fine Arts, 1955,
Belgrade

Zainteresovana za umetnost, književnost, filozofiju, astronomiju i jezike od najranijih dana, Bogdanka Poznanović se već u gimnaziji isticala svojim crtežima. Uređivala je „zidne novine“ u učionici, a sa šesnaest godina je angažovao Savez komunističke omladine Jugoslavije da crta i piše po zidovima antifašističke parole (grafite). To je kod njenog oca, teško pogođenog posleratnim agrarnim reformama, izazvalo nezadovoljstvo i sumnju da je bliska komunistima i novom društvenom poretku. „Otac je bio protivnik novog režima. Pre druge agrarne reforme 1953. bio je u zatvoru zbog „obaveze“ – potpuno nevin. ... Uobrazio je da sam ja bliska komunistima pa me je stalno sumnjičio. Nas dvoje se nikada nismo slagali i od tada nikada nismo obnovili odnose. Naravno da je bio protiv mog daljeg školovanja“ (299). Iako otac nije odobravao njeno dalje školovanje, majka joj pomaže moralno i finansijski da napusti Begeč i seosku sredinu i da završi gimnaziju u Novom Sadu, a zatim i Akademiju likovnih umetnosti u Beogradu. O majci kaže sledeće: „Moja mama mi je davala materijalnu i moralnu podršku, pa sam nastavila gimnaziju u Novom Sadu (to je od Begeča nekih desetak kilometara). Njena ideja je bila da stanujem u porodici penzionisanog profesora, doktora književnosti i njegove supruge, jer je znala da će mi oni pružiti građansko vaspitanje i omogućiti šire obrazovanje“ (299). U Novom Sadu na njen razvoj utiče intelektualna atmosfera stare, tada već obezvređene građanske porodice, kod koje je stanovala okružena bogatom bibliotekom. Već tada upoznaje svog budućeg profesionalnog i životnog saputnika Dejana Poznanovića, s kojim kasnije provodi studentske dane u Beogradu. „Dejan je studirao slavistiku na Filozofskom fakultetu, a ja slikarstvo na Akademiji likovnih umetnosti. Tih pedesetih godina se živelo u velikoj oskudici, ali je postojao entuzijazam i velika solidarnost među profesorima i studentima (bar se meni tako činilo)“ (300). Za njen umetnički razvoj presudan značaj su imali Dejan i njegovi obrazovani roditelji, umetnička i društvena klima Beograda, poznanstva s mnogim aktuelnim književnicima, arhitektima, umetnicima, istoričarima umetnosti, glumcima i režiserima, kao i život i rad Milene Pavlović Barili.

Akademija likovnih umetnosti, 1952,
Beograd

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Academy of Fine Arts, 1952, Belgrade

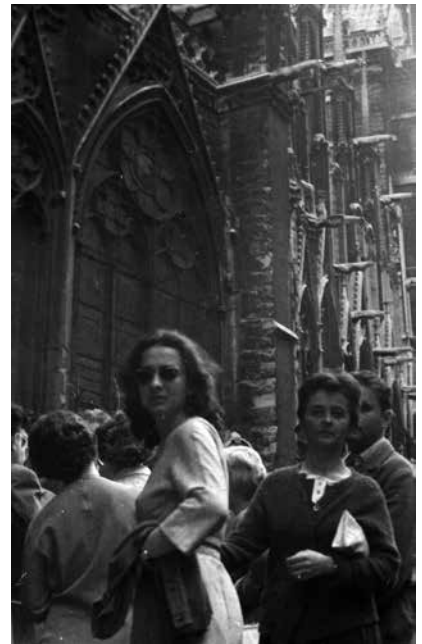
Podrška koju je Bogdanka dobijala od svoje majke, zatim od porodice kod koje je stanovala u Novom Sadu, od Dejana i njegovih roditelja, bila je dragocena za njen dalji društveni i umetnički razvoj. O njegovim

noted the following: “They were extremely sophisticated, representatives of the educated middle class. Our dad was a mechanical engineer and very widely educated, he exerted a crucial influence on many of my life perspectives, and our mom, born in Sombor, never forgot her French, German, and Hungarian, which she studied at the all-girls’ school in Vienna” (301). Dejan’s maternal grandfather, Dr Lazar Radišić was the first mayor of Sombor after WWI (1919-1921). “Dejan has always been, and always will be, my one and only love” (300). Bogdanka and Dejan influenced each other, traveled together, socialized with artists, visited cultural events, worked together at “Tribina mladih” and their Atelier DT20. Dejan and Dejan’s family’s attitudes, as well as animosity justifiably felt by Bogdanka’s father toward the new social order, but also the influence of the first family she resided with, indicated the origin of Bogdanka Poznanović’s later critical stance towards the ruling socio-political system and bureaucracy.



Her artistic practice was oriented towards the criticism of socialist modernism, a dominant art movement at the time when she was just starting her career. During her studies in Belgrade, she established contacts with pre-WWII avant-garde and post-WWII modernist writers and artists, among which she particularly distinguishes: her professors Zoran Petrović and Milo Milunović (her thesis advisor), Vasko Popa, Mija Pavlović, Borislav Mihajlović Mihiz, Zoran Mišić, Leonid Šejka, Lazar Trifunović, and her colleagues Dado Đurić and Uroš Tošković. She was attracted by the spirit of the avant-garde and the alternative art scene. She was a regular at the Yugoslav Film Archive (“Kinoteka”), watching movies by Dušan Makavejev and Žika Pavlović. She also frequently visited theatres and exhibitions, among which a particularly significant effect had those by Lubarda and Henry Moore. “He (Henry Moore) was the guest at our Academy, shaking hands with each student, which was both a surprise and a great honor” (300). This experience illustrates the importance of meeting, talking, and socializing with great art authority for an aspiring artist.

She states: “In the 1950s Belgrade, the arts, especially literature, was really taking off” (300). The significance and influence of the literature of the time on Bogdanka was also stressed by Miško Šuvaković (2012). This was the end of socialist realism and the time of establishing new, socialist modernism, and the neo-avant-garde in the arts. It would have been only natural that the basis for the pioneers of this movement represented the historical avant-



Bogdanka, Veronika Zlobec, Dejan
Poznanović, Ciril Zlobec, 1959, Ohrid

Bogdanka Poznanović, Oskar Davičo,
1959, Sremski Karlovci

roditeljima svedoči: „Oni su bili izrazito kultivisani, predstavnici građanskog staleža: naš tata je bio mašinski inženjer veoma široko obrazovan, on je presudno uticao na mnoga moja stanovišta, a naša mama rođena u Somboru, nikada nije zaboravila francuski, nemački i mađarski jezik, naučila ih je u devojačkoj školi u Beču“ (301). Dejanov deda po majci dr Lazar Radišić je nakon I svetskog rata bio prvi gradonačelnik Sombora (1919-1921). „Dejan je oduvek i zauvek bio i ostao moja jedina ljubav“ (300). Bogdanka i Dejan su uticali jedno na drugo, zajedno su putovali, družili se sa umetnicima, posećivali kulturna zbivanja, zajedno radili na Tribini mladih i u njihovom Ateljeu DT20. Stavovi Dejana i njegove građanske porodice, animozitet koji je s razlogom osećao Bogdankin otac prema novom društvenom poretku, kao i uticaj građanske porodice kod koje je stanovala, nagoveštavaju razvoj kasnijih kritičkih stavova Bogdanke Poznanović u odnosu na vladajući društveni sistem i birokratiju.

Njena umetnička praksa bila je orijentisana na kritiku socijalističkog modernizma, koji je u vreme kad je započinjala svoj umetnički rad bio dominantan umetnički pravac. Tokom studija u Beogradu nastaju njeni kontakti s predratnim avangardistima i posleratnim modernistima u književnosti i umetnosti, među kojima ona ističe: svoje profesore Zorana Petrovića i Mila Milunovića (kod kojeg je diplomirala), Vaska Popu, Miju Pavlovića, Borislava Mihajlovića Mihiza, Zorana Mišića, Leonida Šejku, Lazara Trifunovića i kolege Dadu Đurića i Uroša Toškovića. Privlačio ju je duh avangarde i alternativna umetnička scena. Redovno je posećivala Kinoteku, gledala filmove Makavejeva i Žike Pavlovića, posećivala pozorišta i izložbe, među kojima ističe Lubardinu i izložbu Henrija Mura (Henry Moore). „Bio je (Henri Mur) gost naše Akademije, rukovao se sa svakim studentom, to nam je bilo i iznenađenje i velika čast“ (300). Ona sugerše koliki značaj za mladu osobu može imati mogućnost da se upozna, da razgovara ili da se druži sa tada velikim umetničkim autoritetima.

Sama svedoči: „U Beogradu, početkom pedesetih godina kultura je bila u uzletu, posebno literatura“ (300). Značaj i uticaj književnosti tog vremena na Bogdanku naglašava i Miško Šuvaković (2012). To je vreme kraja socijalističkog realizma i vreme uspostavljanja novog, socijalističkog modernizma i neoavangardi u umetnosti. Bilo bi prirodno da su neoavangardisti svoje uporište imali u istorijskoj avangardi i iskustvu prethodnih generacija, ali konkretna povezanost nije postojala. Informacija je bilo malo, jer je postojao otklon novog režima u odnosu na takve prakse.

Bogdanka Poznanović sa
Mirom Mareš, 1962, Pariz

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Bogdanka Poznanović with
Mira Mareš, 1962, Paris

garde and the experience of previous generations, but concrete connection did not exist. Information was scarce, considering that there was a resistance on the part of the regime towards such practices. Bogdanka and Dejan were among the rare members of the new avant-garde scene interested in finding new sources and understandings about earlier practices, especially in the literature. They maintained contact with the circle of Belgrade surrealists - particularly Oskar Davičo, Marko Ristić, Dušan Matić, Radomir Konstantinović, Aleksandar Vučo, and Miroslav Krleža. "The atmosphere of highly sophisticated post-avant-garde modernism inspired their modernist work - Bogdanka's abstract painting and Dejan's translations of Russian and Slovenian modernism" (Miško Šuvaković 2012: 31). Also significant was the impact life and work of surrealist-metaphysical artist and poet Milena Pavlović-Barili (1909-1945) had on Bogdanka Poznanović and her love for Italy, affirmed by Bogdanka herself: in answering the question related to the strongest influence on her work during her studies, she notes: "In my biography, an honorary place definitely belongs to Milena Pavlović-Barili" (300). Namely, while preparing to write an article on Milena Pavlović-Barili ("Fields" 1955), Bogdanka visited her house in Pozarevac. She was one of the first artists in former Yugoslavia to see her paintings and letters and meet with her mother Danica Pavlović, which all left a strong impression on her. Life and work of this artist, unjustly neglected in her own country for a long time, became extremely significant for Bogdanka's further development.

Samostalna izložba, 27. april 1970,
Likovni salon, Tribina mladih, Novi Sad

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Solo exhibition, April 27, 1970,
Art Salon, Tribina mladih, Novi Sad

Bogdanka, Mirko Radojičić, Slobodan
Tišma, Đorđe Sudarski Red, Dejan
Poznanović, 1970, Tribina mladih,
Novi Sad



Bogdanka i Dejan su bili među retkim pripadnicima nove neoavangardne scene zainteresovanim za pronalaženje avangardnih izvora i saznanja o ranijim praksama, naročito u književnosti. Bili su u kontaktu sa krugom beogradskih nadrealista – pre svega sa Oskarom Davičom, Markom Ristićem, Dušanom Matićem, Radomirom Konstantinovićem, Aleksandrom Vučom, kao i Miroslavom Krležom. „U atmosferi visoko sofisticiranog postavangardnog modernizma nastaje njihov modernistički rad – Bogdankino apstraktno slikarstvo i Dejanovi prevodi s ruskog i slovenačkog modernizma“ (Miško Šuvaković 2012: 31). Bitan je i uticaj života i rada nadrealističko- metafizičke umetnice i pesnikinje Milene Pavlović-Barili (1909-1945) na Bogdanku Poznanović i na razvoj njene ljubavi ka Italiji, o čemu svedoči sama Bogdanka u odgovoru na pitanje ko je uticao na nju tokom studija: „U mojoj biografiji počasno mesto pripada Mileni Pavlović-Barili“ (300). Naime, pripremajući se da napiše tekst o Mileni Pavlović-Barili („Polja“ 1955), Bogdanka je posetila njenu kuću u Požarevcu. Među prvima kod nas ona je videla njene slike i pisma i susrela se sa Mileninom majkom Danicom Pavlović, što je sve ostavilo snažan utisak na nju. Život i rad ove umetnice, nepravedno zapostavljene u našoj sredini tokom dugog niza godina, postaju bitni za Bogdankin dalji rad.

Painting

The beginnings of Bogdanka Poznanović's artistic practice are related to graphic design and modernist paintings, resembling lyrical abstraction, informel, and matter painting. She later moved on to interdisciplinary research and new artistic practice, such as: action art, performances, interventions in urban space, ambient-installations, processes, visual poetry, mail-art, artists' books, new technologies, and video-art.

Little is noted about her early art practice, developing immediately after her graduation in 1956. Bogdanka herself mentions that, in the beginning, she painted strange birds with wax and ink, as vignettes which "flew away" in all directions. "Birds exhilarate me because they're free, they have no boundaries" (308). The form of the vignette itself, its openness, and connectedness to literature, as well as the inexpensive production, fits well with later Bogdanka's attitudes, but also female personal touch in general. Most of her vignettes and paintings were given to friends, and no records were kept. In her interview, she stated that she did not wish to "depend upon laic purchase commissions" (307), showing that she expected neither profit nor understanding on the part of the local community for her work. She nevertheless received several awards very early in her career: Second Prize for the painting at the exhibition *Youth - Fine Arts*, Belgrade (1959), as well as the award at the exhibition *Belgrade Golden Feather* ("Zlatno pero Beograda") (1962): Best Vignette Plaque. The start of her career was marked by success and praise on the part of Belgrade's expert public.

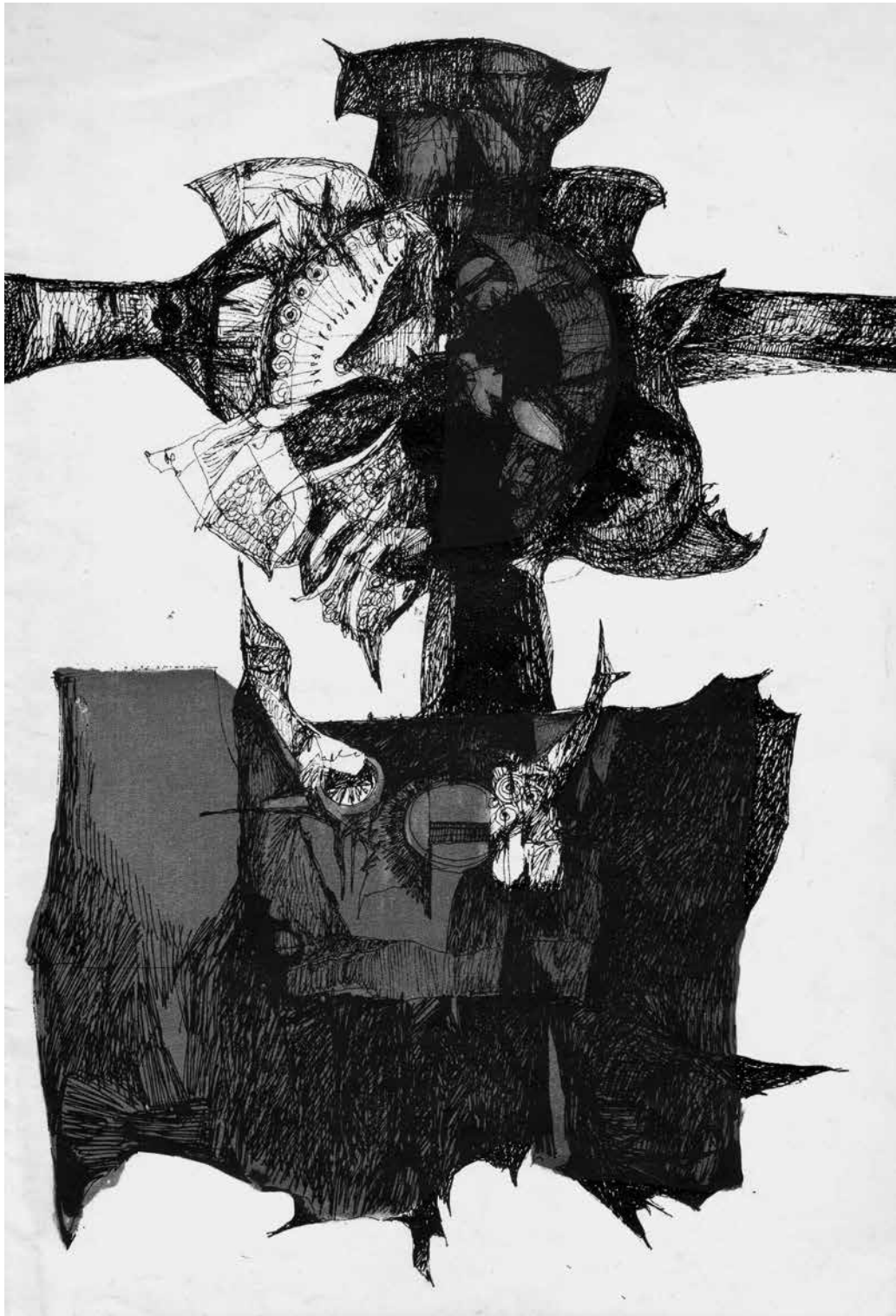
The period between 1959-1968 gave rise to Bogdanka's paintings in which she experimented with various materials and textures. The artwork is mostly of a smaller and medium size, executed in combined techniques. Her foundation consisted of cardboard and wooden boards painted white, in oil, with different, individually composed factures and numerous bindings, onto which bronze and colored ink were applied. The colors, resembling ancient Macedonian and Russian icon paintings, remained unchanged after forty years - the fact Bogdanka is particularly proud of. Her painting opus in literature has been mentioned in the context of gestular lyrical abstraction, informel, and matter painting, closely related and intertwined art movements. According to Giulio Carlo Argan (1959), the main subjects of informel include matter, gesture, and sign, which are the main characteristics of Bogdanka's works. Her paintings lack figurative

Slikarstvo

Počeci umetničke prakse Bogdanke Poznanović vezani su za grafički dizajn i modernističko slikarstvo, blisko lirskoj apstrakciji, enformelu i slikarstvu materije, da bi se kasnije posvetila interdisciplinarnim istraživanjima i novoj umetničkoj praksi, kao što su: akcija, performansi, intervencije u urbanom prostoru, ambijent-instalacije, procesi, vizuelna poezija, mejl-art, knjiga umetnika, nove tehnologije i video-umetnost.

O njenoj ranoj umetničkoj praksi, smeštenoj u vreme neposredno nakon što je 1956. godine diplomirala, malo je pisano. Ona sama pominje da je u početku slikala voskom i tuševima čudne ptice, kao vinjete koje su „odletele“ na sve strane. „Oduševljavaju me ptice jer su slobodne, ne znaju za granice“ (308). Sama forma vinjete, njena komunikativnost, povezanost sa književnošću, kao i jeftina izrada, odgovara mnogim kasnijim Bogdankinim stavovima, ali i uopšte ženskom rukopisu. Vinjete i slike uglavnom je poklanjala prijateljima i nema svoju evidenciju. Kaže u svom intervjuu da nije želela da „zavisi od laičkih otkupnih komisija“ (307), čime naglašava da nije očekivala nikakvu zaradu od prodaje dela, niti razumevanje lokalne sredine. Za svoje rane radove dobila je nekoliko nagrada: Drugu nagradu za sliku na izložbi *Mladi – likovno stvaralaštvo*, Beograd (1959) i nagradu izložbe *Zlatno pero Beograda* (1962): *Plaketa za najbolju vinjetu*. Početak njene umetničke karijere obeležen je prvim uspesima i pohvalama stručne javnosti Beograda.

U periodu 1959-1968. nastaje većina Bogdankinih slika u kojima ona eksperimentiše sa mnogim materijalima i teksturama. Slike su uglavnom malih i srednjih dimenzija, izvedene kombinovanom tehnikom. Podloge su joj bile kartoni i drvene ploče obojene belom uljanom bojom različitih, posebno komponovanih faktura i sa brojnim vezivima, na koje je nanosila bronzu i tuševe u boji. Kolorit, koji je blizak drevnim makedonskim i ruskim ikonama, ostao je i posle četrdeset godina nepromenjen, na šta je posebno ponosna. Njen slikarski opus u literaturi je pominjan u kontekstu gestualne lirske apstrakcije, enformela i slikarstva materije, veoma bliskih i međusobno isprepletenih pojava. Prema Đuliju Karlu Arganu (Giulio Carlo Argan, 1959) osnovne teme enformela su materija, gest i znak, što su odlike i Bogdankinih radova. Slike su joj lišene figurativnih i predmetnih predstava, izvedene snažnim, brzim gestom, s naglaskom na bogatstvu slojeva (materije) i procesu rada, ali i uz primese lirskog, nadrealnog raspoloženja.



Enformel se javlja kao izraz pesimističkog posleratnog raspoloženja, osećanja „otuđenosti“ i materijalne oskudice, a kod nas nastaje kao kritička reakcija na vladajući posleratni umetnički sistem – socijalistički realizam. Bogdankina priroda, sklona kritici vladajućeg sistema, težila je ovakvoj inovativnoj umetničkoj praksi. Kao alternativni, apstraktni umetnički pravac, enformel i slikarstvo materije nailazili su u domaćoj sredini, uglavnom, na nerazumevanje i otpor. Sama Bogdanka za svoje slikarstvo kaže: „Nerado sam izlagala u svojoj sredini, jer se moji radovi u to vreme nisu uklapali u vladajuću estetiku“ (307). Izlagala je na Bijenalu mladih u Rijeci (1962) u vreme ekspanzije enformela u Jugoslaviji, zatim na Riječkom „Salonu 63“ (1963), na kojem je napravljen uži izbor za izložbe „V jugoslovensko bijenale slikarstva i skulpture“ u Firenci i „Savremena jugoslovenska umetnost“ u Palermu. Koliko su enformel i slikarstvo materije bili progresivni i kritički usmereni u odnosu na vladajući umetnički sistem, najbolje potvrđuje osuda ovakvih aktivnosti koja je stigla sa samog državnog vrha, u poznatom govoru Josipa Broza Tita protiv apstraktne umetnosti (januar 1963). U pitanju je bio predsedan u odnosima političke vlasti i savremene umetnosti u istoriji socijalističke Jugoslavije, koji je doveo do medijskog ignorisanja ove umetničke prakse. „Nije se jedno vreme mogla videti nijedna nefigurativna slika, skulptura“ (307). Na otvaranje Bogdankine samostalne izložbe slika u Prešernovom muzeju u Kranju (s Maksom Sedejem, 1963), čula je: „da je sala bila puna supovaca“ (307). I dodaje: „Upravnik muzeja je bio hrabar“ (307). Izložba je ipak bila otvorena zahvaljujući dragim ljudima iz muzeja koji su rizikovali da izgube posao i položaj. Zatim izlaže u Studentskom kulturnom centru u Zagrebu, galeriji Likovni susret u Subotici (1964), odlazi u Firencu i u Pistoju, nedaleko od Firence, otvara svoju veliku samostalnu izložbu u Accademia del Ceppo (1965). Njene prve samostalne i grupne izložbe uglavnom su bile prezentovane u umetničkim centrima bivše Jugoslavije i u Italiji.

U Novom Sadu prvi put samostalno izlaže u Salonu Tribine mladih (27. aprila 1970), u vreme kada je već interesuju drugačiji načini umetničkog izražavanja i nematerijalna umetnost. Iako izlaže slike, Bogdanka samoj izložbi ne pristupa na tradicionalan način. Slike postavlja tako da obrazuje ambijent, a izložbu otvara na nekonvencionalan način – „presecanjem lanca“ Slobodan Tišma, jedan od članova tek oformljene novosadske neoavangardne grupe KÔD. Za vreme trajanja izložbe prijatelji su se okupljali u izložbenom prostoru da zajedno čitaju časopise i puštaju muziku Džona

Bez naziva, 1970, crtež, katalog,
Likovni salon, Tribina Mladih,
Novi Sad

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Untitled, 1970, drawing, catalog,
Art salon, Tribina mladih, Novi Sad

and subject notions, and are executed by strong, fast gestures, with particular stress on the richness of layers (matter) and the work process, but with elements of lyrical, surreal mood.

Informel as an art movement elsewhere represented an expression of general pessimistic post-WWII mood, feeling of “alienation” and material scarcity, and here it evolved as a critical reaction to the ruling post-WWII art system - socialist realism. Bogdanka’s nature, disposed towards criticisms of dominant systems, strove towards such innovative art practices. As art movements of an alternative, abstract nature, informel and matter painting for the most part faced opposition and lack of understanding in the socialist Yugoslavia. Bogdanka notes: “I exhibited unwillingly locally, since my works did not fit in the mainstream aesthetics.” (307). She exhibited at the Youth Biennale in Rijeka (1962) during the time of informel expansion in Yugoslavia, and then at the “Salon 63” in Rijeka (1963), where she was short-listed for the “V Yugoslavian Painting and Sculpture Biennale” in Florence and “Contemporary Yugoslavian Art” exhibition in Palermo. To what extent were informel and matter painting progressive and critical towards the ruling art system is best exemplified by condemnation of these activities by the very pinnacle of power, during the well-known speech given by Josip Broz Tito against abstract art (January 1963). This represented a precedent in the relationship between political powers and contemporary art in the history of socialist Yugoslavia, which resulted in complete under-representation of this artistic practice in the media. “For a certain period of time, it was impossible to see a single non-figurative painting or a sculpture anywhere” (307). At the opening of Bogdanka’s individual exhibition at the Prešern’s Museum in Kranj, Slovenia (with Maks Sedej, 1963), she overheard that: “the hall was full of SUP people [Secretariat for Internal Affairs - the police, transl.note] (307). She also added: “The museum curator had to be brave” (307). The exhibit was nevertheless opened, thanks to friendly people at the museum who were risking losing their jobs. After this, she exhibited at the Student Cultural Center in Zagreb, and gallery Likovni susret in Subotica (1964). Subsequently, she goes to Florence, and in Pistoia, not far from Florence, she opens her first large solo exhibition at the Accademia del Ceppo (1965). Her initial individual and group exhibitions were shown mostly in the art centers of former Yugoslavia and Italy.

Bez naziva, 1961, kombinovana tehnika na papiru kaširanom na drvetu, 29x20 cm, kolekcija MSUV

Untitled, 1961, mixed media on paper laid on wood, 29x20 cm, The MoCAV Collection





Pitura 6/B.270/65, 1962,
kombinovana tehnika na papiru
kaširanom na drvetu, 41x32,8 cm,
kolekcija MSUV

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Pitura 6/B.270/65, 1962, mixed
media on paper laid on wood,
41x32,8 cm, The MoCAV
Collection

Kejdža (John Cage). Pesnik Oskar Davičo je u katalogu izložbe napisao gotovo postnadsrealistički tekst u kome uporište za Bogdankino slikarstvo materije pronalazi u egzistencionalističkoj filozofiji, a njenim slikama daje metaforički naziv *psihički mobil*. Enformel u slikarstvu pripada istoj duhovnoj klimi u kojoj je nastalo i pozorište apsurdna, filozofija i književnost postnadsrealizma i egzistencijalizma. Kod nas su ove ideje bile povezane s kritikom socijalističkog birokratizma, površnog esteticizma i lažnog postrevolucionarnog optimizma, koje Bogdanka takođe kritikuje.

Svoju selektivnu produkciju slika Bogdanka je svesno zaustavila i potpuno prekinula 1968. godine, nakon što je zadovoljila sopstvenu potrebu da istražuje u ovom mediju. Tokom godina je većinu slika poklonila, a veliki deo ovog opusa je ostao u Veroni po završetku njene velike retrospektivne izložbe u Museo d'Arte Contemporanea Multimediale d'Europa (*Domus Jani*, 1990). Njene slike su izlagane na mnogim grupnim izložbama kao primer lirske apstrakcije, umetničke prakse enformela i slikarstva materije kod nas, a za Bogdanku je najznačajnije učesće na izložbi „Legat Marka Ristića – nadrealistički zid“ u Muzeju savremene umetnosti u Beogradu (1993-94), gde je, u okviru oformljene ambijentalne celine radnog kabineta ovog književnika, među delima svetskih začetnika nadrealizma – Ernsta, Masona (Masson), Tangija (Tanguy), bila izložena i jedna Bogdankina slika. „To je važan podatak koji govori o intelektualnom kontekstu u kome je rad Bogdanke Poznanović bio prepoznat, respektovan, visoko vrednovan“ (Ješa Denegri).

Ako pogledamo vremenske odrednice, slikarstvo Bogdanke Poznanović pripada „herojskom periodu enformela“ (1959-1963), kako ga je nazvao prvi kritičar ovog pravca kod nas Lazar Trifunović. Po mišljenju Ješe Denegrija, vodeće jezgro enformela i slikarstva materije u Vojvodini čine: Jožef Ač (József Ács), Pal Petrik (Pál Petrik) i Bogdanka Poznanović“. U poređenju s dvojicom svojih kolega, koji pripadaju nešto starijoj generaciji umetnika, slikarstvo Bogdanke Poznanović nije povezano s tematikom predela, „vojvođanske ravnice“ i umetničkim kolonijama, već pre sa urbanim mentalitetom tadašnje književno-filozofske umetničke scene, a naročito s nadrealizmom.

Zbog svoje individualističke umetničke prakse, kao i lociranosti izvan glavnog grada – u Novom Sadu, često je izostavljana u prvim istorijskim pregledima enformela u Srbiji. Naime, od svog nastanka, umetnička praksa

In Novi Sad, her first solo exhibition was staged at the “Tribina mladih” Gallery (April 27, 1970), at the time when other manners of artistic expression and non-material art began to interest her. Even though she exhibited paintings at this exhibition, Bogdanka did not treat the event in a traditional way. She positioned the paintings so as to create an environment, an ambience, while the event was unconventionally opened by one of the members of newly-formed Novi Sad neo-avant-garde group KÔD, Slobodan Tišma, who “cut the chains” (instead of a red tape). During the exhibition, Bogdanka’s friends were gathering at the exhibition space to read magazines and play John Cage’s music. Poet Oskar Davičo had, for the catalogue of the exhibit, written almost a post-surrealist essay, in which he had argued that the stronghold for Bogdanka’s matter painting rests in existentialist philosophy, and had titled her paintings *psychological mobile*. Informel art originated in the same spiritual climate which gave rise to the theatre of the absurd, and philosophy and literature of post-surrealism and existentialism. In the socialist Yugoslavia, these ideas were related to the criticism of socialist bureaucratism, superficial aestheticism, as well as fake post-revolutionary optimism, which was also criticized by Bogdanka.

In 1968, after satisfying her need to explore this medium, Bogdanka consciously slowed down, before completely ceasing her selective painting activity. Throughout the years, she has given away her most of her paintings, while a large number of this opus remained in Verona after the end of her big retrospective exhibition in Museo d’Arte Contemporanea Multimediale d’Europa (*Domus Jani*, 1990). Bogdanka’s paintings have been exhibited at numerous group exhibitions as an example of lyrical abstraction, informel, and matter painting practice in former Yugoslavia, while her most significant participation remains the one at the exhibit “Marko Ristić’s Legacy - Surrealist Wall” at the Museum of Contemporary Art in Belgrade (1993-1994), where one of her works was made a part of the ambient whole in Ristić’s study, among the works of other global architects’ of surrealism - Ernst, Masson, Tanguy. “This is an important information which tells us about the intellectual context in which the work of Bogdanka Poznanović was recognized, respected, and highly valued” (Ješa Denegri).

Chronologically speaking, Bogdanka Poznanović’s paintings belong to the “heroic period of informel” (1959-1963), as defined by Lazar Trifunović, the first critic of this movement in socialist Yugoslavia. According to Ješa Denegri, the leading core of informel and matter painting in Vojvodina

Bez naziva, n.d. kombinovana tehnika na papiru, 24x17,2 cm, kolekcija MSUV

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Untitled, n.d. mixed media on paper, 24x17,2 cm, The MoCAV Collection



consisted of: József Ács, Pál Petrik, and Bogdanka Poznanović.” However, unlike her older colleagues, Bogdanka’s subject matter was rarely related to landscapes, “Vojvodina plains,” and art colonies, and more regularly to urban mentality of literary-philosophical art scene, particularly surrealism.

Due to her individualist artistic practice, as well as her location outside the nation’s capital, she was frequently left out in the initial historical overviews of informel in Serbia. Namely, since its inception, artistic practice of informel has been primarily related to the Belgrade art scene, which continued well through the 1980s. Artists from Vojvodina, and especially Bogdanka Poznanović, were largely ignored throughout the duration of this global movement (although it was actually in one of Novi Sad’s gallery institutions, at the “Tribina mladih” Gallery (1959), that the first public presentation of informel painting in Serbia was held - solo exhibition by Branislav Protić, followed by two group exhibitions). Initially, Vojvodina artists lacked a circle of critics who would adequately follow their work on a regular basis. In his text about Vojvodina informel from 2011, Ješa Denegri states that, at the famous exhibition *Yugoslav Painting of the Sixth Decade*, put up at the Belgrade Museum of Contemporary Art (1980), artists from Vojvodina were underrepresented. Even though József Ács was one of exhibition participants, neither him nor Pál Petrik (or Bogdanka Poznanović, for that matter) were mentioned individually in the catalogue’s introductory texts, written by Miodrag B. Protić and Ješa Denegri, ironically. The fact that this was later noted implies that some authors subsequently realized their past failure to give sufficient attention to artists from Vojvodina, as well as Bogdanka’s artistic practice in particular. Bogdanka Poznanović’s artwork was introduced into the writing on the informel corpus rather late - only in the mid-1990s, in the texts by art critics Miloš Arsić, Ješa Denegri, Nikola Dedić, and Sava Stepanov, and only after she had long stopped using that particular artistic expression. Even then, those texts mostly mentioned Bogdanka as part of a group and her colleagues, J. Ács and P. Petrik, while her individual significance and contribution were never sufficiently and adequately articulated. Today, as a result of more recent texts and exhibitions, informel in Vojvodina is considered an important historical phenomenon, both within Serbian (Yugoslavian) context, but also in a wider artistic space as well.



Bez naziva, n.d.
kombinovana tehnika
na papiru, 24,2x23,8 cm,
kolekcija MSUV

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Untitled, n.d. mixed media
on paper, 24,2x23,8 cm,
The MoCAV Collection

enformela u Srbiji vezana je za umetničku scenu Beograda, što se nastavilo i tokom 80-ih. Umetnici iz Vojvodine, a pogotovo Bogdanka Poznanović, bili su sve vreme skrajnuti iz ovog opšteg pokreta (iako je, upravo u jednoj vojvođanskoj galerijskoj ustanovi, u Likovnom salonu Tribine mladih u Novom Sadu (1959) održana prva javna prezentacija slikarstva enformela u Srbiji, samostalna izložba Branislava Protića, a ubrzo zatim i dve grupne izložbe). Oni u početku nisu imali podršku kritičara koji bi adekvatno pratili njihov rad. Ješa Denegri (2011) u svom tekstu posvećenom enformelu u Vojvodini navodi da su u okviru velike izložbe *Jugoslovensko slikarstvo šeste decenije*, Muzej savremene umetnosti, Beograd (1980), autori iz Vojvodine slabo bili zastupljeni. Jožef Ač je učestvovao na izložbi, ali se ni on, ni Pal Petrik, ni Bogdanka Poznanović ne pominju poimence u uvodnim tekstovima kataloga ove izložbe, koje su pisali Miodrag B. Protić i sam Ješa Denegri. Iz ovoga zaključujemo da i sami pisci tekstova primećuju da u prošlosti nisu dovoljno pažnje posvetili vojvođanskim autorima, te i Bogdankinoj umetničkoj praksi. Slikarstvo Bogdanke Poznanović se s velikim zakašnjenjem uključuje u korpus enformela – tek od sredine 90-ih u tekstovima likovnih kritičara Miloša Arsića, Ješe Denegrija, Nikole Dedića, Save Stepanova, nakon što je ona odavno prestala da se bavi takvim umetničkim izrazom. Sem toga, nikad nije istaknut njen pojedinačni značaj, već je to činjeno uvek zajedno s njenim kolegama J. Ačom i P. Petrikom. Danas se, zahvaljujući novim tekstovima i izložbama, fenomen enformela u Vojvodini smatra važnom istorijskom pojavom unutar srpskog (jugoslovenskog), a u širem kontekstu, i evropskog umetničkog prostora.

Actions, Performances, and Processes

1968 was the year that brought turbulent socio-political events to entire Europe. It was the time of student demonstrations, hippie movement, situationist and conceptualist activities and art. “My work was a part of this context, and the two of us tried to bring new information and understanding about international art scene” (308). Bogdanka Poznanović decided to discontinue all her painting activities and engage in non-material research practice. “I left the work on painting as a fixed object and turned to space, action, and communication” (308). She said she ceased believing in a painting or an object. She became interested in movement, place, and proces, departing from traditional and limited space, but most of all, communication on planetary coordinates. She turned to public space, social and action art, processes and international communication. She began to experiment with works based on the symbiosis of the visual, verbal, and auditory, with much support and help by her husband Dejan.

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Travels throughout former Yugoslavia and Italy were extremely inspirational for her new artistic explorations. As an Italian ministry grant recipient, she spent six months in Florence and Rome (1968-69), where she visited museums, historical monuments, contemporary art galleries, attended first art performances and happenings, watched experimental films, met with Fellini, Zavattini, and then still young Kounellis, observed and was a contemporary of student and hippie movements. “It was a time of student movements, and Rome was the hub of youth and avant-garde artists from the whole world” (304). From her travels, she brought home numerous books, magazines and catalogues, which she used in her work. She made many friends, including members of *OHO*² group from Kranj and Ljubljana, the first in socialist Yugoslavia to popularize action art, performances, and interventions in public space, radically breaking off with conventional understanding and approach to artwork. During their guest performance in Novi Sad, organized by Dejan and Bogdanka Poznanović, they staged an action with a chalk at “Tribina mladih,” titled *Great-grandfathers* (1969). The action’s concept exerted a decisive influence on many young authors in Novi Sad, including Bogdanka. Significant was

2 In Slovenian: OKO (“eye”) plus UHO (“ear”) = OHO

Akcije, performansi i procesi

Godina 1968. donela je burne društveno-političke događaje u čitavoj Evropi. To je vreme studentskih demonstracija, hipi-pokreta, situacionističkih i konceptualnih aktivnosti u umetnosti. „Moja umetnička delatnost je deo te klime, a nas dvoje smo širili nova saznanja o internacionalnoj umetničkoj sceni“ (308). Bogdanka Poznanović donosi odluku da prekine sa slikarstvom i počne da se bavi nematerijalnom istraživačkom praksom. „Napustila sam rad na slici kao fiksnom objektu i okrenula se prostoru, akciji i komunikaciji“ (308). Kaže da nije više verovala u sliku ili objekat. Interesuju je pokret, mesto i proces, izlaz iz tradicionalnog i ograničenog prostora, ali pre svega komunikacija na planetarnim koordinatama. Okrenula se javnom prostoru, društvenim i umetničkim akcijama, procesima i internacionalnoj komunikaciji. Počinje da se bavi radovima koji se zasnivaju na simbiozi vizuelnog, verbalnog i zvučnog, u čemu joj Dejan pruža podršku i pomoć.

Putovanja po bivšoj Jugoslaviji i Italiji bila su veoma podsticajna za njena nova umetnička istraživanja. Kao stipendistkinja italijanskog ministarstva provela je šest meseci u Firenci i Rimu (1968-69), gde je obilazila muzeje, istorijske spomenike, galerije savremene umetnosti, prisustvovala prvim performansima i hepeninzima, gledala eksperimentalne filmove, sretala se s Felinijem (Fellini), Cavatinijem (Zavattini) i tada mladim Kunelismom (Kounelis), pratila pobunu studenata i bila savremenica hipi pokreta. „Bilo je to vreme studentskih pokreta, a Rim je bio stecište omladine i avangardnih umetnika iz celog sveta“ (304). S putovanja je donela mnogo knjiga, časopisa i kataloga koji su joj koristili u daljem radu. Stekla je brojne prijatelje, među kojima i članove grupe OHO² iz Kranja i Ljubljane, koji su među prvima u bivšoj Jugoslaviji izvodili umetničke akcije, performanse i intervencije u javnom prostoru, radikalno prekinuvši s tradicionalnim posmatranjem i pristupom umetničkom delu. Tokom njihovog gostovanja u Novom Sadu, koje su organizovali Bogdanka i Dejan Poznanović, izveli su na Tribini mladih akciju s kredom *Pradedovi* (1969). Akcija je svojim konceptom veoma uticala na mnoge mlade stvaraoce u Novom Sadu i na samu Bogdanku. Značajna su bila i druženja s prijateljima okupljenim oko Tribine mladih: Želimirom Žilnikom, koji je 1969. režirao svoj čuveni film

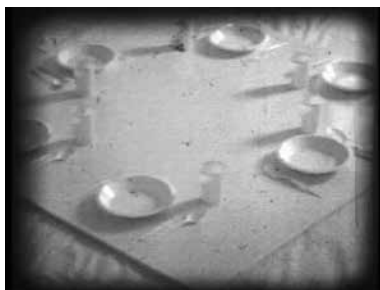
also socializing with other friends gathered around “Tribina mladih”: Želimir Žilnik, who directed his famous “Early Works” in 1969, a severe criticism of Yugoslav society, and the members of groups KÔD and (Ξ, who were then staging their first action art in urban space. “A new art practice was being created in Novi Sad, but also a strong ideological resistance - it was quite dramatic, actually” (304). New experiences and acquaintances acquired during her travels, the atmosphere in the local community, as well as “Tribina mladih,” shaped Bogdanka’s approach to art and the changes in the manner of her artistic expression.

Soon after her first solo exhibition, Bogdanka Poznanović staged her first action art *Heart - Object*. “It was an object in the shape of a heart made of styrofoam, covered in red plastic foil 2x2m, with an incorporated metronome, set on pulse (80 beats),” says Bogdanka (304). During the action, her young friends carried the *heart* from the Varadin bridge [presently “Duga” bridge, transl.note], through the town, to “Tribina mladih” Gallery. The idea was to form a procession, spontaneously joined by citizens, creating a carnival-like atmosphere. “It represented a communication with the town, people were commenting, participating...” (304-305). At the gallery, the *heart* was carried in over a white sheet covering the floor, placed at the center of the space, where a square board was set up with plates, knives, spoons and glasses - all empty, fixed, and white. “I approached, unhooked the metronome... There was a complete silence, we formed a live frame and could “hear” our own pulses... This project is also related to our heritage: when a bride-to-be enters the house, she walks over white linen” (305).

This characteristic interactive action-ambient performance was staged at 3pm, in the middle of a workday, when streets were filled with people, with the idea to generate communication with her fellow citizens, related to interpersonal communication of the pulses. The artist defined the action as work on “visual communication” (Poznanović, 1970:n.n.) and expected ludist elements, which were a part of the project. Bogdanka Poznanović’s debut into Novi Sad’s open space at the same time represented one of the first public action art performances in former Yugoslavia. An important segment of the work represents the juxtaposition of two different surroundings of the action - open space of the street and intimately prepared gallery space, filled with female personal touches.

Srce – predmet, 20. septembar 1970, akcija, performans, instalacija, javni prostor i Tribina mladih, Novi Sad

Heart – Object, September 20, 1970, action, performance, installation, public space and Tribina mladih, Novi Sad





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Kocke-reke, 11. novembra 1971,
akcija, obala Dunava, Novi Sad

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Cubes-Rivers, November 11, 1971,
action, banks of Danube, Novi Sad

▽

Reke, 29. jun 1972, akcija, Dunav,
Novi Sad

—

Rivers Transmission, Jun 29, 1972,
action, Danube, Novi Sad



„Rani radovi“, koji je predstavljao oštru kritiku tadašnjeg jugoslovenskog društva, kao i sa članovima grupa KÔD i (Ξ, koji su u to vreme izvodili svoje prve akcije u urbanom prostoru. „U Novom Sadu se zaista stvarala nova umetnička praksa, ali su bili snažni ideološki otpori, u stvari je bilo vrlo dramatično“ (304). Nova iskustva stečena na putovanjima, nova poznanstva, kao i atmosfera unutar lokalne zajednice i Tribine mladih snažno su uticali na Bogdankin pristup umetnosti i promene u njenom načinu izražavanja.

Ubrzo posle samostalne izložbe slika, Bogdanka Poznanović 20. septembra iste 1970. godine izvodi svoju prvu akciju *Srce – predmet*. „Bio je to objekat u obliku srca od stiropora, obloženog crvenom plastičnom folijom 2 x 2 m, unutra je inkorporiran metronom podešen na puls (80 otkucaja)“, kaže Bogdanka (304). Tokom akcije, njeni mladi prijatelji su nosili *srce* od Varadinskog mosta, kroz grad, do galerije Tribine mladih, s idejom da se formira povorka, kojoj će se priključivati građani, stvarajući svojevrsnu karnevalsku atmosferu. „Bila je to komunikacija sa gradom, ljudi su komentarisali, učestvovali...“ (304-305). U galeriji *srce* je uneto preko bele plahte, kojom je bio prekriven pod, da bi bilo postavljeno u centru prostora, u kome se nalazila četvrtasta ploča s postavljenim tanjirima, noževima, viljuškama, kašikama i čašama – sve prazno, fiksirano i belo. „Prišla sam, otkačila metronom... bila je potpuna tišina, mi smo bili živi okvir i „čuli“ vlastite pulseve... Taj projekat je povezan i s našim običajima: kad nevesta ulazi u kuću, korača preko belog platna“ (305).

Ovaj svojevrsni interaktivni performans – akcija-ambijent izveden je tokom radnog dana, u 15 časova, kada je u gradu bilo mnogo prolaznika, s naglašenom idejom da se ostvari komunikacija sa sugrađanima povezana s interpersonalnom komunikacijom pulseva. Umetnica je označila akciju kao rad na „vizuelnoj komunikaciji“ (Poznanović, 1970: n.n) i očekivanim ludistističkim elementima koji su činili deo projekta. Prvi izlazak Bogdanke Pozanović u otvoreni prostor grada predstavljao je ujedno i jednu od prvih akcija u javnom prostoru kod nas. Bitan segment rada je i komparacija dva različita ambijenta u kojima je akcija izvedena – otvorenog prostora ulice i intimno pripremljenog galerijskog prostora ispunjenog ženskim rukopisom.

Ovaj inovativni događaj izazvao je različitu reakciju okoline. Bogdanka kaže: „U „Dnevniku“ je objavljeno da je „zaraza počela“ akcijom „Srce“

This innovative event provoked different reactions in the local community. Bogdanka states: “An article was published in ‘Dnevnik’ [Novi Sad’s oldest daily newspaper, transl.note], saying that the action “Heart” by Bogdanka Poznanović has “started the epidemic.” After that, problems also began at the College of Education. Head of the department was a well-known “humanist” Jovan Soldatović, with other colleagues also accusing me to have broken, as a professor, given principles of arts. Naively, I attempted to defend myself, to na avail! I finally said: - You know what? That’s actually not art at all!” (305). Her innovative artistic practice for the first time encountered resistance, open antagonism and judgement, which would mark her entire social and artistic career. Nevertheless, young artists mostly reacted positively, stressing her difference in relation to the conventional. Vujica Rešin Tucić wrote a text “Line and a Heart” connecting her work with the activities of OHO group in Novi Sad and events that followed: “...In 1970, a present-day professor at the Novi Sad Academy of Art, Bogdanka Poznanović, invited me to carry a heart. It seems to me it had something to do with that line drawn in chalk and that heart. The line was erased by a downpour, heart taken down by the gallery owner and taken somewhere, but I think to myself: *that line had not been erased properly, the heart still beats somewhere*” (Tucić 1983:305). Slavko Matković, a member of the art group Bosch + Bosch wrote a poem dedicated to her *Heart* (Matković 1985:43). Photographs of the action were published in Slovenian magazine “Problemi,” and in Germany, in Klaus Groh’s book (1972). She started receiving numerous invitations for international exhibits and events, which indicated the extent to which her art practice was more recognized abroad than in her own community.

She performed the following action, *Cubes-Rivers*, on November 11, 1971 on the Danube river in Novi Sad. “This action was conceived to symbolize Yugoslavian rivers, styrofoam cubes - 17 “rivers” thrown into an actual river - Danube” (305). Action’s participants were her friends and students. Želimir Žilnik and Dušan Ninkov helped her make a documentary film as well. The idea was also linked to communication. “Rivers are very important for me, they connect, they are like a bloodstream!” (305). The following year, on June 29, she staged a similar action, *Rivers Transmissions*, on the banks of river Danube and July 29 on the banks of Geneva lake in Montreux, at the exhibition “Montreux espace situation.” This time, she made 17 blind-frames (70x70cm), on top of which she superimposed

Reke, 29. jul 1972, akcija, obala Ženevskog jezera, Montre, izložba Montreux espace situation

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Rivers Transmission, July 29, 1972, action, banks of Geneva lake, Montreux, exhibition Montreux espace situation



Bogdanke Poznanović. Zatim je počela afera na Višoj pedagoškoj školi. Šef odseka je bio poznati „humanista“ Jovan Soldatović, a i druge kolege su me optužile da sam, kao profesor, prekršila opštepoznate zakonitosti umetnosti. Naivno sam počela da se branim, uzalud! Najzad sam rekla: – Znači šta, to uopšte nije umetnost!“ (305). Njena inovativna umetnička praksa tada prvi put nailazi na otpor, otvoreno neodobravanje i osudu, što će je pratiti tokom njenog celog društvenog i umetničkog rada. Međutim, mladi umetnici su većinom reagovali pozitivno, ističući njenu različitost u odnosu na ustaljeno. Vujica Rešin Tucić je napisao tekst „Linija i srce“ povezujući njen rad sa akcijom grupe OHO u Novom Sadu i događajima koji su usledili: „...A današnji profesor na Akademiji umetnosti u Novom Sadu, Bogdanka Poznanović, iste 1970. godine pozove me da nosim srce. ... Sve mi se čini, ima tu uticaja ona linija kredom i ono srce. Liniju pljusak izbrisao, srce skinuo čuvar galerije i negde odneo, a ja sve nešto mislim: *nije ta linija dobro izbrisana, negde to srce kuca*“ (Tucić 1983: 305). Slavko Matković, član umetničke grupe Bosch + Bosch, napisao je pesmu posvećenu njenom *Srcu* (Matković 1985: 43). Fotografije akcije su objavljene u slovenačkoj reviji „Problemi“ i u Nemačkoj, u knjizi Klausa Groha (1972). Stižu joj brojni pozivi za učestvovanje na internacionalnim izložbama i događajima, što dokazuje koliko je njena umetnička praksa bolje bila prepoznata u inostranstvu, nego u lokalnoj sredini.



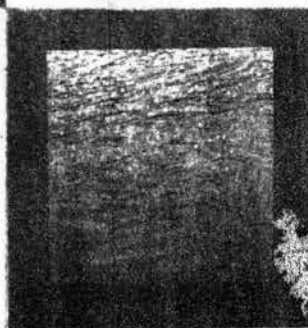
Narednu akciju *Kocke-reke* (*Cubes-Rivers*, 11. novembra 1971) izvela je na obali Dunava u Novom Sadu. „To su bile jugoslovenske reke, kubusi od stiropora, 17 „reka“ bačenih u konkretnu reku – Dunav“ (305). U akciji su učestvovali njeni prijatelji i studenti. Snimljen je i dokumentarni film, u čijoj realizaciji su joj pomogli Želimir Žilnik i Dušan Ninkov. Ideja je takođe bila vezana za komunikaciju. „Reke su za mene jako važne, one spajaju, one su kao krvotok!“ (305). Naredne godine izvodi slične akcije *Reke* (*Rivers Transmission*), 29. juna na Dunavu i 29. jula na obali Ženevskog jezera u Montreu, na izložbi *Montreux espace situation*. Ovaj put je napravila 17 blind-ramova (70 x 70 cm), na koje je postavila prozirne folije. „U svakom okviru plastičnim tapet-slovima bele boje upisan je naziv jugoslovenske reke“ (305). Objekti su međusobno povezani i položeni na vodu. „*Voda na vodi*“ (305). Akcija je takođe snimljena i prezentovana kasnije u Buenos Ajresu, na izložbi „*Sout Atlantic Ocean*“ (1974).

Posle akcije *Reke* pojedine njene kolege su još žustrije reagovala neodobravanjem. „Tada sam dobila opasne etikete i pretnje. ... Neposredno

ti sa	boi ana	kr ka	dr im	var dar
	bo sna	lim		
		ner etva	dra va	so ca
	ku pa	dri na	sa va	
una	kor ana	vr bas	ibar	

RIVERS
dunav, novi sad, 29.6.1972.

TRANSMISSION



LAC LÉMAN
montreux 29.7.1972.

SOUTH
ATLANTIC
OCEAN

Buenos Aires
1974

Novi Sad
↓
Beograd

artista Arbenanovic
obra Transmission
fecha 17 XII 1973.

cayc

posle *suđenja* na Višoj pedagoškoj školi, stigao mi je poziv iz Lozane...“ (305). Kolege su organizovale sastanak na kome se diskutovalo o njoj umetničkoj aktivnosti, što je nju pogodilo, ali ne i obeshrabilo. „Tokom moje karijere bilo je još bezbroj nesporazuma, ali sam ja zaista verovala u tu vrstu kreativnog rada i dobijala brojne satisfakcije iz drugih jugoslovenskih centara i iz sveta. To me je držalo“ (306).

Akcije *Srce -predmet* i *Reke* bile su dobro prihvaćene u inostranstvu. Štampane su u mnogim publikacijama, značajnim u tom trenutku, kao što je već pomenuta knjiga Klause Groha. Često se pominju i u mnogim tekstovima o novoj umetničkoj praksi kod nas, pogotovo novijeg datuma. Kao ilustracija rada *Srce-predmet* gotovo uvek se pojavljuju fotografije nošenja objekta – srca kroz grad, a vrlo retko galerijske postavke. Kreirana ambijentalna instalacija u zatvorenom galerijskom prostoru može se dovesti u kontekst umetničke prakse *in situ*, za koju je mesto postavke i izvođenja dela ključno, a što je po načinu koncipiranja rada očigledno bilo značajno i za Bogdanku. Počev od šezdesetih godina 20. veka javlja se umetnička praksa izmeštanja umetnosti izvan galerija i muzeja u neočekivane prostore i medije za koje istorijski i kulturni kontekst mesta, odnosno okruženja umetničkog rada, postaje sastavni deo umetničkog diskursa, neodvojivog i nedeljivog od samog rada. Ovo je podstaknuto kritikom modernističke paradigme, vladajuće umetničke prakse i autoriteta, i kao takvo predstavlja nastavak kritičke prakse Bogdanke Poznanović. U njenim akcijama realizovanim 1970-1972. – *Srce-predmet* i *Reke*, kao i u narednoj – *Konzumiranje komplementara*, mesto ima bitnu ulogu u radu, bilo da je u pitanju ulica grada, obala reke ili zatvoreni prostor galerije.

U akciji *La consumazione dei complementari* (*Konzumiranje komplementara*) izvedenoj na Tribini mladih 22. decembra 1971. godine u vremenu od 19 do 19:30 časova, Bogdanka Poznanović je publiku izložila neočekivanoj situaciji – poslužila im je u galeriji hranu (voće) i pozvala ih da je konzumiraju. Ovom svojevrsnom *Eat Art*-u pristupila je kako bi istražila na koji način će reagovati publika. To je u vezi sa *dematerijalizacijom umetnosti*, kako umetnost 70-ih definiše Lusi Lipard (Lucy Lippard). Reč je o tome da umetnički objekat ne mora više da bude konzistentan fizički predmet, već se može ispoljiti u raznim trenutnim i prolaznim događajima, o kojima nakon završetka radnje ne ostaje gotovo nikakav trag osim vizuelne ili tekstualne dokumentacije. Ovakav način razmišljanja blizak je Bogdanki još od njenih ranih radova (vinjete),

plastic transparent foils. “Each frame contains the name of a Yugoslav river spelled out in white plastic letters” (305). The action was also recorded and presented at the exhibition „South Atlantic Ocean“ at Buenos Aires (1974).

After the action *River*, certain colleagues were even quicker to react negatively. “I was called names and threatened. ... “Soon after “the trial” at the College of Education, I received an invitation from Lausanne...” (305). Her colleagues organized a meeting where they discussed her artistic activity - this upset, but did not discourage her. “In the course of my career, numerous other misunderstandings took place, but I truly believed in that kind of creative work, and had received so many acknowledgements from other, both local and global art centers. This kept me going” (306).

Actions *Heart-Object* and *Rivers* were well-received abroad. They were cited in numerous publications, significant at the time, such as already mentioned Klaus Groh’s book. They were often mentioned in numerous texts on new art practice in the countries of former Yugoslavia, especially the more recent ones. Her work *Heart-Object*, is almost always illustrated by photographs of carrying the object - heart through the city, and very rarely by those of the gallery set-up. A created ambiental installation in a closed gallery space can be contextualized with *in situ* art practice, for which the place of execution and staging represent key elements - judging from her work, this is also true for Bogdanka. Starting in the 1960s, trends started pointing to new art practice - placing art outside galleries and museums and moving them into non-traditional places and media, for which, then, historical and cultural context of the place or surroundings of the work, becomes an integral part of the art discourse, inseparable and indivisible from the work itself. This was inspired by the criticism of the modernist paradigm, ruling art practice and authority, and as such represents continuation of Bogdanka Poznanović’s critical practice. In her actions staged between 1970-1972 - *Heart-Object* and *Rivers*, as well as - *La consumazione dei complementari* (*Consuming a Complement*), the place plays a prominent role in the work, whether it is city street, river bank or gallery’s closed space.

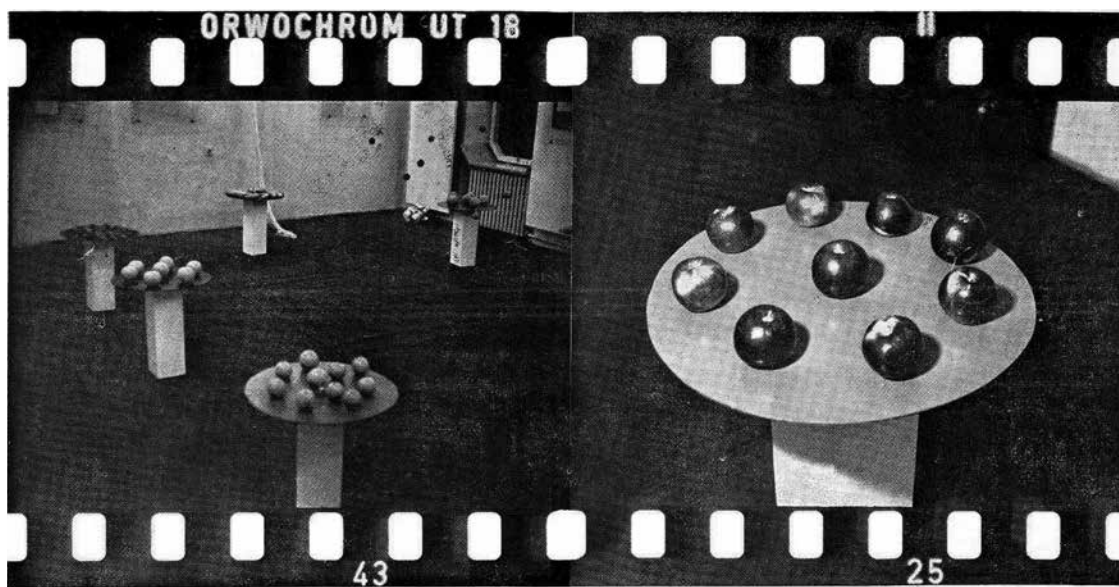
In action *La consumazione dei complementari* staged at the Tribina Mladih on December 22, 1971, from 7-7:30pm, Bogdanka Poznanović has exposed her audience to an unexpected situation - at the gallery, she served food (fruit) and invited them to eat it. Bogdanka utilized this, so to speak,



Signalne vatre – cinepiroarte, 1974,
akcija, peščana plaža, Novi Sad

—
Signal Fires – Cinepiroarte, 1974,
action, sand beach, Novi Sad





“Eat Art” in order to explore in what way will the audience react. This is related to “dematerialization of art,” as art was defined in the 1970s by Lucy Lippard. Literally, it had to do with a new understanding that art object does no longer have to be a consistent physical object, but can be externalized in various instantaneous and passing events, which leave no trail after they are complete, except visual or textual documentation. This way of thinking had been close to Bogdanka since her early works (vignettes), which only confirms that Bogdanka finds three things of key importance in art: criticism, process, and communication. They are also important for her action “*Signal Fires - Cinepiroarte*” (1974), staged on a sandy beach by spelling the word ‘signal fires’ by circular discs, which were then set on fire. She made a 15-minute recording of the entire event, with the idea to create *cinepiroarte* - “a cinematic fire art or art of communication created by film and fire” (Šuvaković, 2012:76).

Bogdanka Poznanović’s personal participation in her action art performances is rarely mentioned in texts on the subject, even though it was very radical compared to artistic practice in former Yugoslavia at the time. Very rarely are also mentioned objects from daily life and their symbolism, used in the realization of her actions, ambients, installations, and art processes. Since the end of 1960s, along with conceptual art, the

čime se samo potvrđuje da su za nju u umetnosti bitni: kritika, proces i komunikacija. Oni su važni takođe i za njenu akciju *Signalne vatre – cinepiroarte* (1974), koju je izvela na peščanoj plaži tako što je na kružnim diskovima ispisala slova koja grade reči *signalne vatre*, a zatim je disкове zapalila. Ceo događaj je snimila filmskom trakom u trajanju od 15 minuta s idejom da stvara *cinepiroarte* – „filmsku vatrenu umetnost ili filmom i vatrom stvorenu umetnost komunikacije“ (Šuvaković, 2012: 76).

Lično učešće same Bogdanke Poznanović u svojim akcijama u literaturi se vrlo retko pominje, iako je ono vrlo radikalno u odnosu na dotadašnju umetničku praksu kod nas. Vrlo slabo se ističe i upotreba predmeta iz svakodnevnog života i njihove simbolike u realizaciji njenih akcija, ambijenata, instalacija i procesa. Od kraja 60-ih godina, zajedno s konceptualnom umetnošću, dolazi do ključne promene u upotrebi ženskog tela u likovnoj umetnosti. Ono počinje da se koristi ne samo kao nemi objekat, već i kao subjekat umetničkog rada u delima žena-umetnica, koje postaju akterke, kao što je to bila Bogdanka Poznanović: ušla je u prostoriju i izvadila metronom iz srca, označivši tako završnicu samog događaja,

La consumazione dei
complementari (Konzumiranje
komplementara), 22. decembar,
1971, 19:00-19:30, akcija, Tribina
mladih, Novi Sad

—
La consumazione dei
complementari (Consuming a
Complement), December 22, 1971,
19:00-19:30, action, Tribina mladih,
Novi Sad



use of female body in painting changes as well. It is used not only as a silent object, but also the subject matter of female artists' work, who become impersonators, as was Bogdanka Poznanović: she entered the room and took the metronome out of the heart, she marked the end of the event at a different project, she entered the river in *Rivers* project, etc. The selection of objects and symbols included in her actions was always very intentional and directly related to the concept of her work. Such activity was close to trends of the day and phenomena of the international art scene, especially women-artists. Starting at the end of 1960s, increasingly implement their art concepts by including objects from the daily lives and their symbolism: kitchen utensils, women magazines, personal clothes, jewelry, family photographs, etc. In her work *Heart-Object*, Bogdanka Poznanović uses objects and symbols of domestic, traditionally defined 'female' activities (kitchen elements, bridal role, heart, white color, linen). Each of these elements had been selected for a reason and included in the context of public and private communications, their similarities and differences.



ušla je u reku i sl. Izbor predmeta i simbola uključenih u njene akcije bio je vrlo promišljen i direktno povezan s konceptom rada. Takva aktivnost bila je bliska tada aktuelnim pojavama internacionalne umetničke scene, pogotovo žena-umetnica. Umetnice svoje umetničke koncepte od kraja 60-ih godina sve više realizuju tako što koriste predmete iz svog svakodnevnog života i njihovu simboliku: predmeti iz kuhinje, ženski časopisi, lična odeća, nakit, porodične fotografije i sl. U radu *Srce-predmet* Bogdanka Poznanović koristi predmete i simbole kućnih, tradicionalno shvaćenih ženskih aktivnosti (kuhinjski elementi, uloga mlade, srce, bela boja, platno). Svaki od ovih elemenata s razlogom je izabran i uključen u kontekst javne i intimne komunikacije, njihovih sličnosti i razlika.



Spasimo našu Zemlju,
27.11.1973, akcija

—
Save our Earth,
27.11.1973, action

Visual Poetry and Mail-Art

To what extent had connecting, intertwining, and mutual cooperation been important for Bogdanka Poznanović is implied in the following group of her work focused even more prominently on communication as a central subject. They were executed in various media: as an event, action, or a situation, as a document of an event or as a visual poetry and mail-art - which was, at the time, an entirely new form of art activity in this part of the world.

The first mail-art work by Bogdanka Poznanović *Feedback Letterbox - Information - Decision - Action* (1973-1974) at the same time represents one of the first mail-art actions here, implemented with participation and mail communication of thirty-eight artists from the country and abroad. The action started when Bogdanka sent xerox copies of her mailbox photograph to her artists friends, with a request that a reply be a representation of their own mailbox - captured in whichever style they preferred - "that "unsightly" part of home inventory, which, for participants of interpersonal aesthetic communication has special meaning" (Poznanović, 1980:46).

Italian critic Germano Celant has defined mail-art as metamorphosis of art into a communication medium. This meant that, through this movement's perspectives, even communication via bureaucratic state apparatus had been declared an artwork. For Bogdanka, the goal was "to make interpersonal communication come to the fore - exchanges, participations, friendships, new acquaintances (fundamentally), without borders in space" (309). Packages arrived from various countries, from many leading authorities of the time: Joseph Boys, Klaus Groh, László Beke, Clemente Padin, Predrag Šidanin, Bálint Szombaty, Miroljub Todorović, etc., and were all collected and presented as artwork. Bogdanka writes the following about this: "... Mail-art practice overcomes often depressive artists' isolation defined by manipulative-commercial relationship between artists and social structures" (Poznanović, 1980: 44). She also mentions that mail-art is, according to Roberto Filliou, a "continuous circle" in which various concepts, means, and characters, are interconnected through constant exploration, renewal, and expansion of the number of participants. She stresses that this is the most democratic alternative manner of communication not complying with strictly defined rules thus undergoing numerous transformations. Slavko Bogdanović calls the project

Vizuelna poezija i mejl-art

Koliko su povezivanje, ukrštanje i zajednički rad bitni za Bogdanku Poznanović pokazuje sledeća grupa njenih radova orijentisanih još naglašenije ka komunikaciji kao centralnoj temi. Izvedeni su u različitim medijima: kao događaj, akcija ili situacija, kao dokumentacija događaja ili kao vizuelna poezija i mejl-art – što je tada bio novi oblik umetničke aktivnosti kod nas.

Prvi mejl-art rad Bogdanke Poznanović *Feedback Letter box – informacija – odluka – akcija* (1973- 1974), istovremeno je i jedna od prvih velikih mejl-art akcija kod nas, izvedena uz učešće i poštansku komunikaciju trideset osmoro umetnika iz zemlje i inostranstva. Akcija je počela kada je Bogdanka na adrese umetnika poslala fotokopije fotografije svog poštanskog sandučeta, uz molbu da joj odgovore tako što će joj poslati crtež ili fotografiju svog sandučeta, kako sama kaže „tog „neuglednog“ dela kućnog inventara, koji za učesnike interpersonalnih estetskih komunikacija ima posebno značenje“ (Poznanović, 1980: 46). Italijanski kritičar Đermano Čelant (Germano Celant) definisao je mejl-art kao metamorfozu umetnosti u medije komuniciranja, što znači da je komunikacija i slanje poruka posredstvom birokratskog državnog aparata bila proglašena za umetničko delo. Za Bogdanku je cilj bio „da upravo interpersonalna komunikacija dođe u prvi plan – razmene, kontakti, učešća, poznanstva i nova upoznavanja (načelno) bez granica u prostoru“ (309). Pošiljke su stigle iz različitih zemalja, od mnogih vodećih internacionalnih ličnosti, kao što su: Jozef Bojs (Joseph Boys), Klaus Groh, Laslo Beke (László Beke), Klemente Padin (Clemente Padin), Predrag Šidanin, Balint Sombati, Miroljub Todorović itd., sve su sabrane i prezentovane kao umetničko delo. O ovom svom radu Bogdanka piše tekst koji počinje: „... Praksa mail arta prevladava često depresivnu izolaciju stvaralaca uslovljenu manipulativno-komercijalnim odnosima na relaciji umetnik – društvene strukture“ (Poznanović, 1980: 44). Spominje da je mejl-art po Robertu Filiu (Robertu Filliou) „kontinuirani krug“, u kome se povezuju različiti koncepti, sredstva i ličnosti kroz neprekidno istraživanje, obnovu i proširivanje broja učesnika. Naglašava da je u pitanju najdemokratičniji, alternativni oblik komunikacije, koji se ne povinuje strogo kodifikovanim pravilima i zbog toga doživljava mnoge transformacije. Slavko Bogdanović projekat naziva „globalno selo Bogdanke Poznanović“ (Bogdanović (1975-83), 1997: 104). Bogdanka piše o mobilnosti, dinamičnosti, procesualnosti, fleksibilnosti i socijalnom aspektu mejl-art. Primetna je njena kritika vladajućeg birokratskog i

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yugoslavia

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foto kopsija

feedback letter-box
information-decision-action

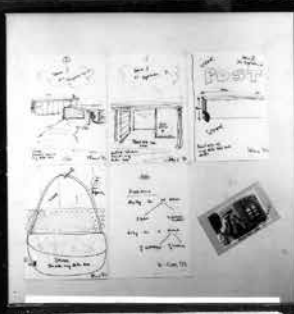


bdpoznanić
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21000novi sad
yugoslavia

feedback letter-box
information-decision-action



J. GERZ



K. GROH



F. VACCARI



L. BEKE



Z. SOSNOWSKI



F. FERRARI



R. KLASSNIK



N&S. DRAGAN



C. PADIN



T. J. GRAMSE



J. URBAN



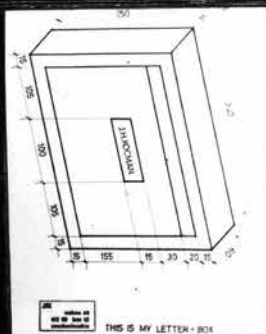
M. PERFETTI



P. ŠIDANIN



P. NEAGU



J. H. KOCHAN



R. KRIESCHE



H. DAMEN



J. VALOCH



F. ZAGORIČNIK



E. MICCINI



W.L. SÖRENSEN



B. SZOMBATHY



A. LACHOWICZ



J. KOZŁOWSKI



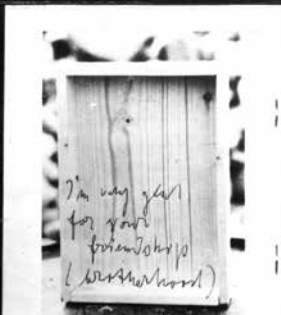
S. TAKAHASHI



SARENCO



G. URKOM



J. BEUYS



K. FRIEDMAN



Feedback Letter box – informacija – odluka – akcija, 1973-74, foto - kolaž

Feedback Letterbox - Information - Decision – Action, 1973-1974, photo - collage

B&D. Poznanović, J. Gerz, K. Groh, F. Vaccari, L. Beke, Z. Sosnowski, F. Ferrari, R. Klassnik, N&S. Dragan, C. Padin, T.J. Gramse, J. Urban, M. Perfetti, P. Šidanin, P. Neagu, J. H. Kocman, R. Kriesche, H. Damen, J. Valoch, F. Zagoričnik, E. Miccini, W.L. Sörensen, B. Szombathy, A. Lachowicz, J. Kozłowski, S. Takahashi, G. Urkom, J. Beuys, K. Friedman, J.O. Mallander, G. Politi, H. Tress, E.A. Vigo, W. Sharp, M. Todorović, A. Tišma, Natalia L.L., JHK

“Bogdanka Poznanović’s global village” (Bogdanović (1975-83), 1997: 104). Bogdanka writes about mobility, dynamics, processuality, flexibility, and the social aspect of mail-art. Her criticism of the ruling bureaucratic and institutional system of the time is conspicuous, especially the museum-gallery practice and tendency for sacralization of art objects, as well as the criticism of hierarchical understanding and valorization of art production. She also points to the ephemerality of materials, equality of the sender and receiver of the package, and the model of “possible alternative and marginal behavior” (Zabala in: Poznanović, 1980: 45).

Her views on power relations in society and the criticism of traditional pyramidal structure of power, hierarchy, and lack of tolerance, as well as her emphasis on equality of all participants, regardless of their background or social status, indicate that her views leaned towards creating such a society, where differences would be accepted, and in which hierarchical principle would be replaced by true equality. It should be noted, however, that her views pertained to art in general and all art scene participants, not women artists in particular, which was characteristic for that time. In the mail-art practice in general, male artists were much more visible than female, so that even Bogdanka herself was more oriented towards cooperation with her male friends in the project *Feedback Letter box - Information - Decision*. Apart from Bogdanka Poznanović, at the more significant mail-art exhibitions, visual poetry, or signalism,³ the following female artists from Serbia were frequent participants: Marina Abramović, Katalin Ladik, Tamara Janković, Judita Šalgo, Biljana Tomić, Milica Despotov, and Gordana Tokić. Bogdanka closely cooperated with most of them on the development of contemporary art scene and alternative art expression via exhibition stagings, participating in joint projects, or through academic work.

Bogdanka also participated in similar contact-art and mail-art projects with her colleagues from abroad, such as *A.R.T. order: Was ist Kunst?* by Hans-Werner Kalmann from Socialist Republic of Germany (1973). She was active for years in creating international network of visual poets, female poets, and mail-artists. She exhibited at many significant exhibitions dealing with mail-art, both here and abroad, as she slowly

3 *Signalism* (1974), Zagreb; *VerboVokoVizuel* (1980), Belgrade; *Visual Poetry* (1983), Subotica; *Telegram Art in Yugoslavia - Yu Telegram-Art* (1984), Odzaci.

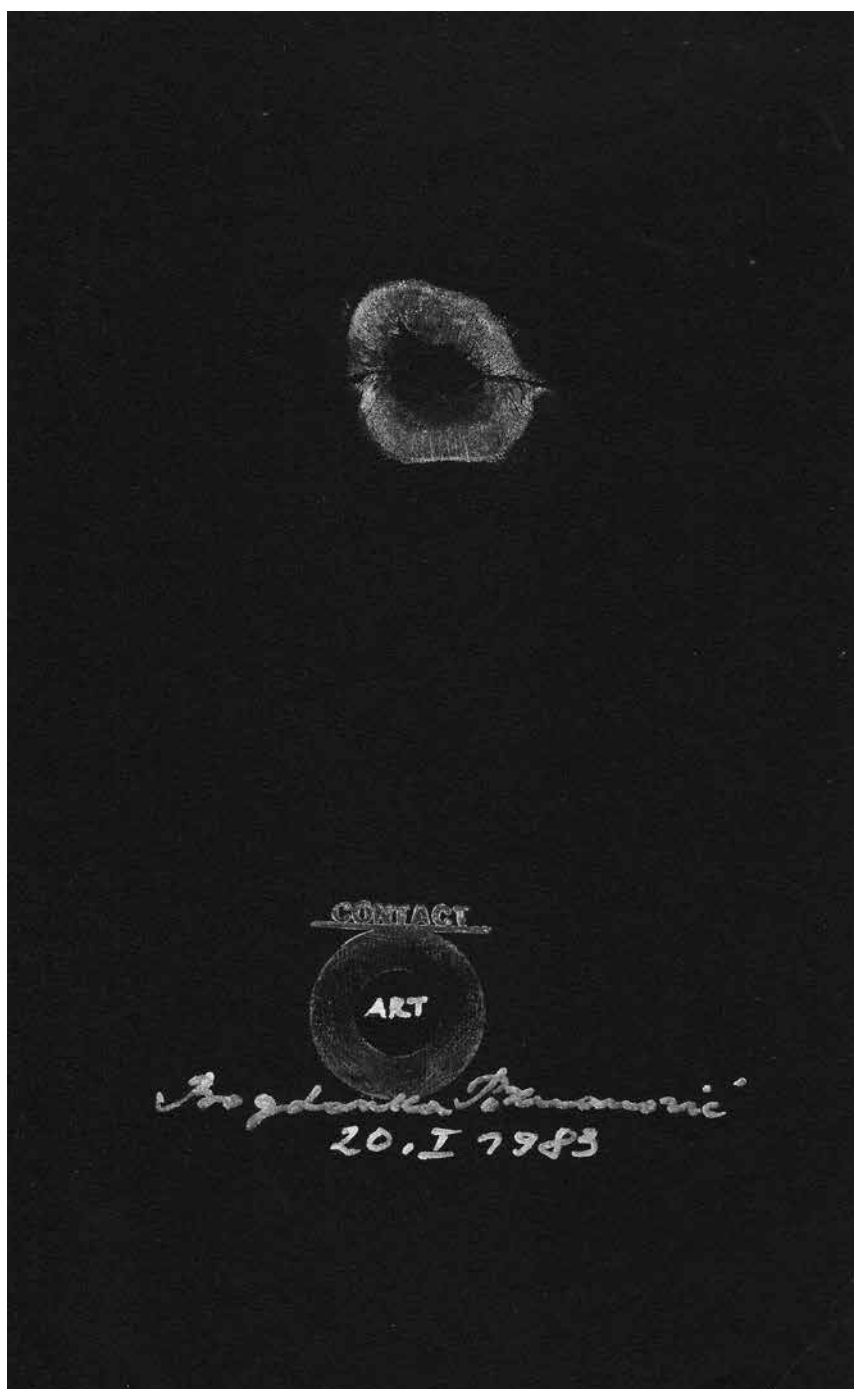
institucionalnog sistema, naročito aktuelne muzejsko-galerijske prakse i težnje ka sakralizaciji umetničkih objekata, a takođe kritika hijerarhijskog shvatanja i vrednovanja umetničke produkcije. Ističe efemernost materijala, ravnopravnost pošiljaoca i primaoca poruke, i model „mogućeg alternativnog i marginalnog ponašanja“ (Zabala u: Poznanović, 1980: 45).

Njeni pogledi na odnos moći u društvu i kritika tradicionalne piramidalne strukture vlasti, hijerarhije i odsustva tolerancije i njeno isticanje ravnopravnosti svih učesnika, bez obzira na poreklo i status u društvu, govore o tome da su njena shvatanja bila veoma bliska težnji za stvaranjem takvog društva, u kome će se uvažavati različitosti i u kome će hijerarhijski princip biti zamenjen istinskom ravnopravnošću. Međutim, treba naglasiti da se njeni stavovi odnose na umetnost uopšte i na sve učesnike umetničke scene, a ne posebno na umetnice, što je bilo u duhu tog vremena. U mejl-art praksi uopšte, bilo je daleko vidljivije učešće umetnika od umetnica, te je i sama Bogdanka Poznanović u svom projektu *Feedback Letter box – informacija – odluka – akcija* bila usmerena više na saradnju s kolegama nego sa koleginicama. Sem Bogdanke Poznanović, na većim izložbama mejl-arta, vizuelne poezije ili signalizma³ učestvovala su i sledeće umetnice, pesnikinje i istoričarke umetnosti iz Srbije: Marina Abramović, Katalin Ladik, Tamara Janković, Judita Šalgo, Biljana Tomić, Milica Despotov i Gordana Tokić. S većinom je Bogdanka blisko sarađivala na razvoju savremene umetničke scene i alternativnog umetničkog izraza putem organizacije izložbi, sudelovanjem u kreiranju zajedničkih umetničkih radova ili kroz pedagoški rad.

57

Učestvuje u sličnim kontakt-art i mejl-art projektima svojih internacionalnih kolega, kao npr. u projektu *A.R.T. order: Was ist Kunst?* Hansa-Vernera Kalmana (Hans-Werner Kalmanna) iz Socijalističke Republike Nemačke (1973). Godinama je bila aktivna u stvaranju internacionalne mreže vizuelnih pesnika, pesnikinja i *mejl-artista*. Izlagala je na mnogim značajnim izložbama kod nas i u inostranstvu, na kojima je predstavljen mejl-art i polako ulazila u domaće i internacionalne antologije posvećene ovom mediju. Mejl-art, kao vrsta umetnosti koja koristi lak i jeftin materijal, jednostavno je prelazio granice i, bez izdataka oko obaveznog i skupog osiguranja umetničkih predmeta, stizao na adrese

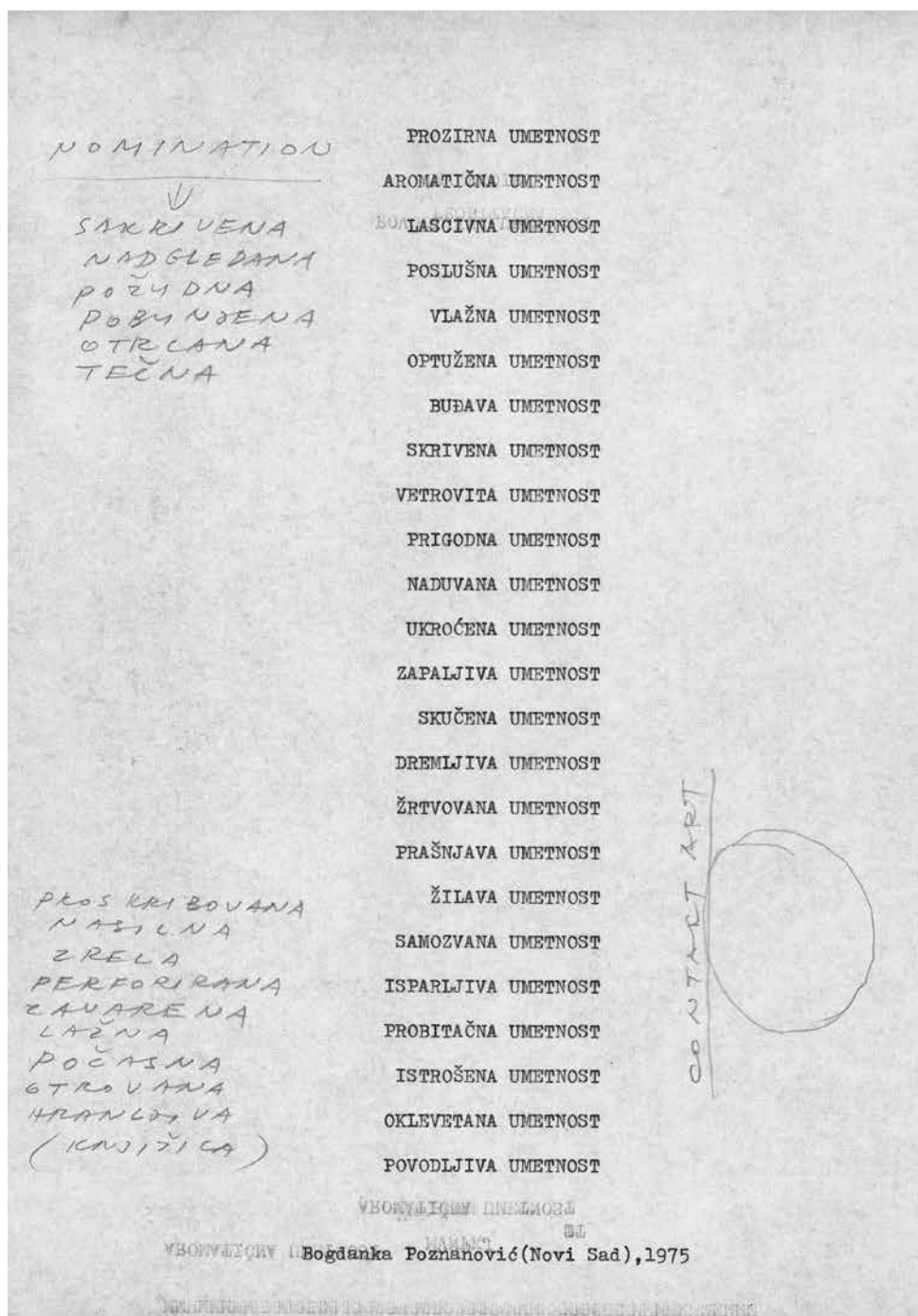
3 *Signalizam* (1974), Zagreb; *VerboVokoVizuel* (1980), Beograd; *Vizuelna poezija* (1983), Subotica; *Jugoslovenska umetnost Telegrama – Yu Telegram-Art* (1984), Odžaci.



Original Body Prints, 1983, signalistički rad

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Original Body Prints, 1983, signalist artwork



Nomination, 1975, pisaća mašina i rukopis na papiru

Nomination, 1975, typewriter and handwriting on paper

became a part of anthologies dedicated to this medium. As a type of art which utilizes light and cheap materials, mail-art easily crossed borders, and, without art insurance expenses, it reached of museum and gallery addresses throughout the world. Bálint Szombaty, Bogdanka's colleague, stresses that mail-art was directed toward "life problems of individuals and groups from the margins of the society, who were ignored by radio, television, and the institutional press of the capitalist world" (Szombaty 1980: 49). In our region, mail-art dealt mostly with the criticism of the ruling art system, dominant art trends, institutions and authorities. It also criticized the capitalist system which, on one hand, endorsed the artwork coming from art centers in North America and Western Europe, and on the other, considered art coming from countries like former Yugoslavia marginal. Artists from Eastern Europe, just like Bogdanka Poznanović, were well aware of the relationship between the center and the periphery and the unequal treatment they were receiving.

What followed was a series of group exhibitions in the country and abroad, where she represented her work with mail-art, visual poetry, and material documenting her art actions dedicated to communication: "Lotta Poetica 9" (1972), "Poética Visualis" in Museu de Arte Contemporânea da Universidade in Sao Paolo (1977), "L'arte sperimentale" in Verona (1977), "Poesia e prosa delle avantguardie 1971-1975" in Museo di Castelvecchio in Verona (1978), "VerboVokoVizuel" (1980) in the Museum of Contemporary Art in Belgrade, conceptualized by Vladan Radovanović, all through the exhibition "Visual Poetry" (1983) in the City Library in Subotica - last

▷

Was ist Kunst, 1973, pisaća mašina i rukopis na papiru

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Was ist Kunst, 1973, typewriter and handwriting on paper

60



A.R.T. oder Was is Kunst, 1973, mail-art Hansa-Venera Kalmana, SR Nemačka

—

A.R.T. oder Was is Kunst, 1973, mail-art by Hans-Werner Kalkmann, SR Germany

WAS IST KUNST

UMJETNOST

МАСТЦТВА

ИЗКУСТВО

MŰVÉSZET

दुस्सुकुतवय

UMĚNÍ

לְבַרְכֵּי עַל-הָ.

SANAT

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L'ARTE

L'ART

ART

BOGDANKA POZNAŃOWIC
21000 NOWI SAD DIMI
TRIA LUCOVICA 20 S
OCIPALISTICKA FEDER
ALIANVA REPUBLIKA JU
GOSTAVIA

Mentre sto scrivendo questo testo
un magnetofono sta registrando la
mia respirazione. Il tempo reale così
rende possibile le due "scritture" con-
temporaneamente. Il messaggio è reali-
zzato sul due campi: il foglio e il
nastro; due processi: organico e mentale;
due mezzi: manuale e tecnico; due parte-
cipanti: il mittente e il ricevitore. Ho
collegato due campi e avevo ottenuto
una irripetibile RESPIROMANOSCRITTO LETTERA
per Ugo Carrega Bogolanka Romanovi.
Novi Sad, 5.04.1976 - 9,40h - 9,50h



muzeja i galerija širom sveta. Bogdankin kolega Balint Sombati naglašava da je mejl-art bio usmeren „na životne probleme pojedinaca i socijalnih grupacija sa ruba društva, koje su radio, televizija i institucionalna štampa kapitalističkog sveta odbijali da prikažu“ (Sombati 1980: 49). U našoj sredini mejl-art se bavio kritikom vladajućeg umetničkog sistema, dominantnih struja u umetnosti, institucija i autoriteta, ali se bavio i kritikom umetničkog sistema kapitalističkih zemalja u kojima je prihvatana umetnost iz umetničkih centara Severne Amerike i Zapadne Evrope, dok je ona koja je dolazila iz Srbije (Jugoslavije) smatrana marginalnom. Umetnici iz naše sredine, kao i Bogdanka Poznanović bili su svesni neravnopravnog odnosa između centra i periferije.

Usledio je niz grupnih izložbi u zemlji i inostranstvu, na kojima se ona predstavlja mejl-art radovima, vizuelnom poezijom i dokumentacijom svojih akcija posvećenih komunikaciji: *Lotta Poetica 9* (1972), *Poética Visualis* u Museu de Arte Contemporânea da Universidade u Sao Paulu (1977), *L'arte sperimentale* u Veroni (1977), *Poesia e prosa delle avanguardie 1971-1975* u Museo di Castelvecchio u Veroni (1978), *VerboVokoVizuel* (1980) u Muzeju savremene umetnosti u Beogradu, po konceptu Vladana Radovanovića, pa sve do izložbe *Vizuelna poezija* (1983) u Gradskoj biblioteci u Subotici – poslednje prezentacije vojvođanske vizuelne poezije po uspostavljanju postmodernog diskursa osamdesetih.

Za njene mejl-art radove veliki značaj imali su vizuelna poezija i signalizam. Umetnica učestvuje na izložbi *Signalizam* u Galeriji suvremene umjetnosti u Zagrebu (1974), prema konceptu Miroljuba Todorovića, osnivača ovog koncepta i projekta planetarne umetnosti i pisca prve signalističke knjige *Planeta* (1965). Signalizam svoje korene ima u književnoj postavangardnoj sredini, a od svog *I manifesta* (1968), priključuju mu se vizuelni umetnici iz Beograda (Zoran Popović, Marina Abramović, Neša Paripović) i drugih gradova Jugoslavije. „U Novom Sadu izvanredno sarađuje (M. Todorović) sa Bogdankom i Dejanom Poznanović (Pavlović, 1996:105). „Iako izrasta iz domaćeg tla i nalazi korene u ovoj literaturi, signalizam obilato koristi evropska i svetska iskustva, uklapajući se tako u tokove sveobuhvatne «planetarne kulture»“ (Todorović 1977: 32). Ideje oko kojih su se okupljali istomišljenici i koje su omogućavale našim umetnicima/cama izlaz iz zemlje i afirmaciju u inostranstvu bile su bliske Bogdanki Poznanović svojim kosmopolitizmom i težnjom za ravnopravnom komunikacijom sa svetom. Radovi koji su nastajali u ključu

presentation of Vojvodina visual poetry after establishing the post-modernist discourse of the 1980s.

Visual poetry and signalism were very significant for Bogdanka's mail-art works. The artist participated at the exhibition "Signalism" at the Gallery of Contemporary Art in Zagreb (1974), as conceptualized by Miroljub Todorović, founder of this concept and project of planetary art, and the writer of the first signalist book "Planet" (1965). Signalism has its roots in literary post-avant-garde environment, and since its *Manifesto I* (1968), visual artists from Belgrade (Zoran Popović, Marina Abramović, Neša Paripović) and other cities in former Yugoslavia also joined the trend. "In Novi Sad he cooperated wonderfully (M. Todorović) with Bogdanka and Dejan Poznanović (Pavlović, 1996: 105). "Even though it springs from the local soil and has roots in this literature, signalism taps into European and world experiences, thus easily fitting into trends of all-encompassing "planetary culture"" (Todorović 1977: 32). Ideas which attracted like-minded individuals and which enabled our male and female artists to leave the country and find recognition abroad, with their cosmopolitanism and aspiration for equal communication, were attractive to Bogdanka Poznanović. Unlike traditional literary works, works created through combination of visual poetry and signalism are comprehensible globally, easily transcending administrative boundaries with their simple visual-verbal language. As with the mail-art concept, signalism and visual poetry represented for Bogdanka Poznanović an expression of revolt and means for acquiring freedom, as well as a kind of a criticism of institutionalized art, which, at the time, emphasized manual work, monumentality, and durability.

Bogdanka Poznanović's signalist artwork include: *Invisible Communication - Breath* (1974), *Where is North for Whom?* (1978), *Respiromessagio* (1978), *Via Lattea (Milky Way)*, 1981), *Original Body Prints* (1983-1984), and *Contact Art* (1984), also numerous collages put together from artist's body prints (mouth, hands), documentation of her earlier staged actions, postal paraphernalia (stamps, seals, dates, names of various places), pieces of computer tape, slides, photo film, cardiogram, etc, which the artist used to combine communication media, art documentation, and her personal-individual presence.

Feedback, 1973, crtež

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Feedback, 1973, drawing

feedback

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aliento
haleine
Дыхание
lehelet
breath
fiato
dech

Agdanka Poznanić
164 29. 10. 1973.

**ANTI
BAR
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RUS !**

**MAIL ART
1975**

◀
Antibarbarus!
1975, mail art

vizuelne poezije i signalizma bili su internacionalno čitljivi jer su, za razliku od klasične književnosti, svojim jednostavnim vizuelno-verbalnim jezikom prevazilazili granice nacionalnog. Kao i koncept mejl-arta, signalizam i vizuelna poezija bili su za Bogdanku Poznanović izraz bunta i sredstvo za osvajanje slobode, a takođe svojevrsna kritika institucionalne umetnosti, koja je u to vreme veličala manuelni rad, monumentalnost i trajnost umetničkih objekata.

Među signalističkim radovima Bogdanke Poznanović izdvajaju se: *Nevidljiva komunikacija – dah* (1974), *Gde je kome sever?* (1978), *Respiromessagio* (1978), *Via Lattea (Mlečni put*, 1981), *Original Body Prints* (1983-1984) i *Kontakt Art* (1984), zatim mnogobrojni kolaži sastavljeni od otisaka tela umetnice (usne, šake), dokumentacije njenih ranije izvedenih akcija, poštanskog aksesoara (marke, pečati, datumi, nazivi mesta), delova kompjuterske trake, slajdova, fotografskog filma, kardiograma i slično, kojima umetnica kombinuje medije komunikacije, umetničku dokumentaciju i svoje intimno-individualno prisustvo.

67

Uhvati svoju tačku u
spiralu, mail art, 1980.

—
Catch Your Dot in the
Spiral, mail art, 1980

Interferentia, mail art,
1980-81.



Artists' Books

Closely related to visual poetry are also “artists’ books,” medium which Bogdanka Poznanović began to explore in 1973. It was then that she created her first artists’ book, *Stellata*, as a transparent mini-booklet. By 1980, she will have completed some 15 artists’ books, some of which are: *Permutazione dei venti – perturbazione dei venti* (1975), *Nomination* (1975), *Respiratory book* (1978), *Memorial Booklet* (1980), *Proscribe Booklet* (1980), *Violent Booklet* (1980), *Envenomed Booklet* (1980), *Nutritive Booklet* (1980). Book titles mostly contain abstract terms (book on violence, wind, breathing, memory, etc.) in Italian or English. Some of them contain Latin words, names of winds, stars, X-rays, electro-cardiogram, body part prints, art documentation, postal paraphernalia (stamps, dates, seals, addresses), etc. Artists’ books are related to mail-art practice, visual poetry, signalism, and communication in general. *Transparent Book* (19x24cm), is work created in 1974 with the representation of a constellation. Constellation names are written in Latin in a circle, so that the book must be rotated in order to read the text. During the rotation an optical illusion is created, where the lines on the hands are joined with the ones on the book, thus connecting constellations and hand lines, forming *spirals*. A link between micro- and macro- space is visualized conceptually, and “planetary coordinates” with individual body parts. The book has many times been printed in catalogues and magazines throughout the world.

In Atelier DT20 Bogdanka and Dejan Poznanović organized the first exhibition of artists’ books from former Yugoslavia - *Book as an Exploration Place, Yugoslavia* (1974), illustrating Dejan and Bogdanka’s attitude towards the book as an art object. Artists’ books, visual poetry, signalism, and mail-art, represented a sort of coupling between fine arts and literature, as well as the media for artistic expression for both Bogdanka and Dejan Poznanović. These art practices more closely reveal similarity of their interests, strong desire for mutual cooperation, and their sense of closeness.

▷

Stellata - knjiga, 1973.

—

Stellata - book, 1973

Stellata - booklet, 1973, izdavač i urednik Klaus Groh, FR Nemačka

—

Stellata - booklet, 1973, publisher and editor Klaus Groh, FR Germany



Knjige umetnika



S vizuelnom poezijom neposredno su povezane i „knjige umetnika“, medij u kome Bogdanka Poznanović počinje da radi od 1973. godine. Tada realizuje svoju prvu knjigu umetnika *Stellata*, kao transparentni mini-buklet. Realizovaće petnaestak knjiga umetnika do 1980. godine. Neke od njih su: *Permutazione dei venti – perturbazione dei venti* (1975), *Nomination* (1975), *Respiratory book* (1978), *Memorial Booklet* (1980), *Proscribe Booklet* (1980), *Violent Booklet* (1980), *Envenomed Booklet* (1980), *Nutritive Booklet* (1980). U nazivima knjiga uglavnom se nalaze apstraktni pojmovi (knjiga o nasilju, o vetru, disanju, memoriji i sl.) na italijanskom ili engleskom jeziku. U nekim se pojavljuju latinske reči, nazivi vetra, zvezde, rentgenski snimci pluća, elektrokardiogram, otisci delova tela, njena umetnička dokumentacija, znakovi pošte (žigovi, datumi, marke, adrese) i sl. Knjige umetnika povezane su s praksom mejl-arta, s vizuelnom poezijom, signalizmom i uopšte komunikacijom. *Transparent book*, (19 x 24 cm), je rad nastao 1974. godine sa prikazom sazvežđa. Nazivi sazvežđa su ispisani na latinskom jeziku u krugu, tako da knjiga mora da se okreće kako bi se pročitao tekst. Tokom okretanja, nastaje optički efekat pri kome se linije na dlanovima spajaju s linijama na knjizi te se tako povezuju konstelacije sazvežđa i linije ruku, obrazujući *spirale*. Konceptualno se vizualizuje veza mikro-prostora s makro-prostorom, a *planetarne koordinate* sa individualnim delovima tela. Rad je mnogo puta štampan u katalozima i časopisima širom sveta.

U Ateljeu DT20 Bogdanka i Dejan Poznanović organizuju prvu izložbu knjiga umetnika iz Jugoslavije – *Knjiga kao mesto istraživanja*, Jugoslavija (1974), što potvrđuje koliku pažnju su pridavali knjizi kao umetničkom delu. Knjiga umetnika, vizuelna poezija, signalizam i mejl-art su predstavljali svojevrsnu spregu likovne umetnosti i književnosti i bili mediji u kojima su se umetnički izražavali i Bogdanka, i Dejan Poznanović. U ovim vidovima umetničke prakse uočljiva je bliskost njihovih interesovanja, snažna želja za međusobnom saradnjom i zajedništvom.



Libri in Labirintum, 1986, knjiga-objekat,
kolekcija MSUV

—
Libri in Labirintum, 1986, book-object,
The MoCAV Collection





Bioelektronska komunikacija, 1980, Stano Filko, Bratislava i Bogdanka
Poznanović, Vizuelni studio Akademije umetnosti, Novi Sad

—
Bioelectronic Communication, 1980, Stano Filko, Bratislava and Bogdanka
Poznanović, Visual Studio at the Academy of Arts, Novi Sad

Nove tehnologije

Bogdanka Poznanović je među prvim umetnicima kod nas koristila nove tehnologije u savremenoj umetničkoj praksi. Realizovala je više takvih projekata o kojima danas postoje samo oskudni podaci. U vremenu kad je nastajala, takva aktivnost nije imala adekvatnu institucionalnu i teoretsku podršku od strane stručnih pojedinaca koji su kreirali vrednosni sistem u umetnosti. Osim u tekstovima Balinta Sombatija i Mirka Radojičića, ovi radovi se retko pominju u starijim tekstovima ili im se ne pridaje veći značaj. U tekstovima novijeg datuma o takvim njenim radovima pišu Miško Šuvaković i Kristijan Lukić. Njeno bavljenje novim tehnologijama bilo je pionirsko, tako da i danas mlađim umetnicima orijentisanim ka novim tehnologijama i internet-kulturi služi kao polazište za različite eksperimente.

Među takvim radovima značajno mesto zauzima projekat *Computer tape & body* (22. avgust 1973), koji je izvela u prostoru Tribine mladih u Novom Sadu. Preko tela desetero učesnika akcije je projektovala korišćene kompjuterske trake uokvirene u dijareme i označene brojevima. Svakog od učesnika je fotografisala zajedno s elektronskom slikom projektovanom preko njegovog tela i numeracijom na dijaremi. Ideja ovog rada je bila da se pokaže koliko je ljudsko telo dehumanizovano u savremenom društvu i da se pronade novi identitet čoveka u epohi kompjutera. Bogdanka kritikuje sužavanje ličnih i društvenih sloboda kao i proces numeričkog obeležavanja građana, koji je tada bio aktuelan u bivšoj Jugoslaviji (upravo je bio uveden JMBG – jedinstveni matični broj građanina), kao jedan od načina kontrole države nad pojedincem. Dokumentarne fotografije projekta kasnije je predstavila na izložbi u Buenos Ajresu (1973) i velikoj izložbi „Contemporanea“ u Rimu (1973–1974) u alternativnom izložbenom prostoru vile Borgeze, a na poziv čuvenog likovnog kritičara Akilea Bonita Olive (Achille Bonito Oliva).

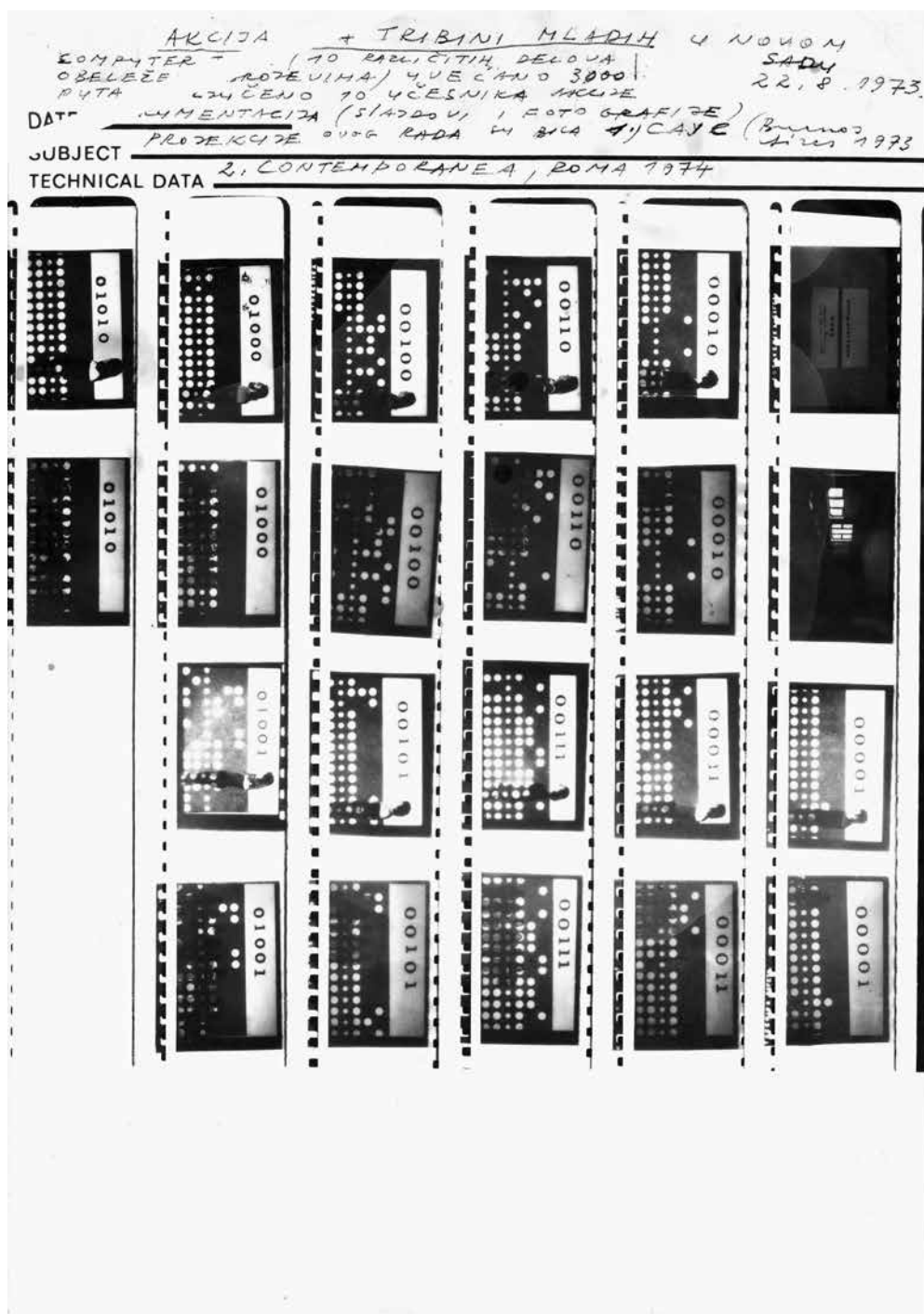
Nove tehnologije je koristila i u radu *Telefon-Art* (datum nepoznat), koji je izveden kao zvučna komunikacija u organizaciji Vladana Radovanovića u studiju III programa Radio Beograda. U dogovoreno vreme Bogdanka mu se javila telefonom i sa kasete pustila cvrkutanje ptica, istovremeno izgovarajući imena njoj bliskih umetnika iz sveta. „Tako je nastalo petominutno planetarno delo“ (308). Audio-rad *Conceptus respiratio* (1975) izvodi tako što na magnetofonskoj traci snima disanje različitih

New Technologies

Bogdanka Poznanović is one of the first artists in the region to use new technologies in contemporary art practice. She realized numerous such projects, which are today all but forgotten. At the time of its development, such activity had neither adequate institutional nor theoretical support on the part of competent individuals who were creating value system in the arts at the time. Except for texts by Bálint Szombaty and Mirko Radojičić, these works are rarely mentioned in older essays, or are not given much importance. In newer texts, her works are analyzed by Miško Šuvaković and Kristijan Lukić. Her engagement with this art practice was completely novel, and even today it serves as a starting point for various younger artists oriented towards new technologies and internet culture.

Among such influential Bogdanka's works is *Computer tape & body* (August 22, 1973), which she staged at "Tribina mladih" in Novi Sad. She projected used computer tapes framed into dioramas and marked with numbers. She photographed each of the participants, with an electronic picture projected over their bodies and numeration on the diorama. The idea of this work was to show the dehumanization of the human body in contemporary society, and to find new identity of a man in the computer era. Bogdanka criticizes constriction of personal and social freedoms as well as numerical marking of citizens, which was a current topic at the time ("JMBG" - social security number was just introduced), as one of the ways for state to control the individual. She later presented the photographs documenting the project at the exhibition in Buenos Aires (1973) and great exhibition "Contemporanea" in Rome (1973-1974) at the invitation of Achille Bonito Oliva, famous art critic, at his alternative exhibition space.

She also used new technologies in *Telephone-Art* (date unknown), which was staged as a sound communication and organized by Vladan Radovanović in Studio III program by Radio Belgrade. At the arranged time, Bogdanka would call him up and would play previously recorded chirping of the birds, at the same time voicing the names of her artist friends throughout the world. "This is how a five-minute planetary work was created" (308). She staged her audio-work *Conceptus respiratio* (1975) by recording the breathing of different people in equal intervals of 2 minutes and 45 seconds. This created a specific bio-trace of individuals, with the idea to show that life can be witnessed without the sense of sight.



Computer Tape & Body, 1973, kolekcija MSUV

Computer Tape & Body, 1973, The MoCAV Collection

The work also hints at the criticism of state control and elimination of individual freedoms. Using new technologies, connecting the visual and auditory is also present in several of other Bogdanka's works, such as, for instance, *Bioelectronic Communication* (1980), executed as synchronized conversation between Stano Filko in Bratislava and her in Visual Studio at the Academy of Arts, as well as *Transmitting My Studio Space in Three Time Intervals* (1980), conceptualized in the form of diaprojection on the surface of the entire wall of her studio, so as to integrate the audience into electronic pictures.

In 1986, she participated at the exhibition in Subotica: "New Art of the 1970s: Consistency and Continuity," with the installation prepared for that occasion *Pyramid - Labyrinth (Liber in labyrinthus)*, which represented an ambiental whole comprised of an object - pyramid-labyrinth, and golden apple which hung from the ceiling as a symbol of the 'knowledge tree.' The labyrinth represents the road a man must take towards the ultimate cognition as his final goal. At the center, hidden as a secret, Bogdanka placed capital literary works - 'libers' ("the free ones"), her utmost life value. Her colleague, Bálint Szombatý, wrote the following about this project: "For me, it means this: knowledge represents freedom, and the power equal to universe, but it can also be a limitation, it can side-track you" (Szombatý, 1986: 3). By that time experienced and knowledgeable Bogdanka Poznanović successfully tied together various media with which she had previously experimented. This affirmed her earlier attitudes on contemporary art as a multimedia and an interdisciplinary practice. It is for that reason that her art seems close to many artists dealing with new technologies even today, four decades after her time. Her engagement and persistence with then innovative media practice also illustrated Bogdanka Poznanović's visionary qualities in artistic tendencies.



Contact art - Bogdanka (Via Lattea),
1974, Cable TV Show, MIT, USA

▽

Conceptus respiratio, 1975.

ljudi u jednakim vremenskim intervalima od 2 minuta i 45 sekundi. Na taj način nastaje dokumentovan specifičan bio-trag individua, s idejom da se o životu može svedočiti i bez učešća čula vida. U rad se takođe naslućuje kritika državne kontrole i ukidanja sloboda pojedinaca. Korišćenje novih tehnologija, povezivanje slike i zvuka prisutno je i u još nekoliko radova. Takav je, na primer, rad pod nazivom *Bioelektronska komunikacija* (1980), izveden kao sinhrona komunikacija između Stana Filka (Stano Filko) u Bratislavi i nje u Vizuelnom studiju Akademije umetnosti, kao i rad pod nazivom *Transmisija prostora moga ateljea u tri vremenska intervala* (1980), zamišljen u obliku dija projekcije na čitavim zidnim površinama njenog ateljea, kako bi i publiku integrisala u elektronske slike.

Godine 1986. učestvuje u Subotici na izložbi *Nova umetnost 70-tih: doslednost i kontinuitet* sa instalacijom pripremljenom za tu priliku *Piramida – lavirint* (*Liber in labyrinthus*), koja predstavlja ambijentalnu celinu sastavljenu od prostornog objekta – piramide-lavirinta i zlatne jabuke koja visi s plafona kao simbol 'drвета spoznaje'. Lavirint je predstavljao svojevrsan put čoveka ka konačnom spoznanju, kao njegov krajnji cilj, a u središtu, skrivene kao tajna, bile su smeštene kapitalne knjige – 'liberi' koje su za Bogdanku predstavljale najveću vrednost. O ovom radu Balint Sombati beleži: „Za mene to znači: znanje je i sloboda, moć ravna univerzumu, ali može biti i stega, može da vodi i stranputici“ (Sombati, 1986: 3). Sa već dosta iskustva i znanja Bogdanka Poznanović je u ovom radu vrlo uspešno povezala različite medije kojima se bavila, čime je potvrdila svoje dosadašnje stavove o savremenoj umetnosti kao multimedijalnoj i interdisciplinarnoj praksi. Iz tog razloga jezik njene umetnosti je blizak mnogim umetnicima i umetnicama, koji se bave novim tehnologijama danas, četiri decenije posle nje. Njeno bavljenje tada inovativnom medijskom praksom pokazuje koliko je Bogdanka Poznanović bila vizionarka u pogledu novih umetničkih tendencija.

ART

ART

12. IX 1980. od 12h - 12,16

B. Poljanec

12.1x1980.00L 12^h - 12^h16'

B. Poznanovic



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Lavrint, 1980,
kombinovana tehnika

—

Labyrinth, 1980, mixed
media

Piramida – lavrint (Liber in labyrinthus), 1986,
Moderna galerija „Likovni susret“, Subotica

—

Pyramid - Labyrinth (Liber in labyrinthus), 1986,
Modern Art Gallery „Likovni susret“, Subotica

Video-Art

Considering that video also represents a means of communication, Bogdanka started exploring this medium already in the first half of the 1970s, with even more focused effort in the second part of the decade. As she states, her first mentor was Lazar Stojanović, the director of “Plastic Jesus” (1971). This film harshly criticized Yugoslav society of the time, so the government confiscated it and banned its public showing for a while. Between 1970-1971 Stojanović took on to organize alternative film nights. “The hall was always completely full, director Lazar Stojanović often said. He is the person who introduced electronic camera and video tapes - video art to me,” remembers Bogdanka Poznanović (302).

The beginning of Bogdanka’s engagement with video is related to her desire to record her action art projects on tape and turn them into documentary art videos. *Collage* was created (super 8, color, 1973), *Ars Acquatis* (1974), *Stone-Water-Light* (super 8, color, 1974) were all created in this manner. At the end of the 1970s, she became even more active in this field as a professor at the Novi Sad Academy of Art, where she introduced AKAI camera into regular school use and designed a new course dedicated to the new media (1979). She approached video as an artist interested in experimenting with video-picture and its aesthetic and communication effect on a viewer. In 1980, she realized a whole series of experimental video-works: *Expansion of Light* (5 min), *Pulseimpulse – Electronic Environment* (5 min), *Onorir ring* (3 min), *Obductio coram* (3 min), *Vita Lattea* (3 min). She recorded a video-performance with Katalin Ladik *Poemim* (1979/1980) and a video-performance with Ratko Ćurčić (1982), as well as a documentary-collage film, which she used both to present her own video-poetry, video-documentation, and works by her students (1982).

Her video-works lack extensive analysis in the known literature. More attention is dedicated to her activities as a professor and founder of Visual Studio for Intermedia Research at Novi Sad Academy of Arts. In his monography, Miško Šuvaković (2012) states that her approach to video was similar to explorations by Nuša and Sreče Dragan from Slovenia, who are considered to be authors of the first video in former Yugoslavia (1968). Also, it is well known that Bogdanka and Dejan Poznanović worked with them closely at that time. In the catalog for the exhibition “Video-Art in Serbia” (1999), which was the only more comprehensive publication dedicated to

Bogdanka Poznanović, Vizuelni studio za intermedijalna istraživanja, Akademija umetnosti, Novi Sad

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Bogdanka Poznanović, Visual Studio for Intermedia Research, Academy of Arts, Novi Sad

Video-art

Video je takođe sredstvo komunikacije, te mu Bogdanka Poznanović pristupa već u prvoj polovini 70-ih godina, a aktivnije krajem 70-ih. Prva saznanja dobila je, kako sama navodi, od reditelja Lazara Stojanovića, autora filma *Plastični Isus* (1971), u kome je autor oštro kritikovao tadašnje jugoslovensko društvo, pa je film bio zaplenjen i dugo se nije smeo javno prikazivati. Lazar Stojanović je, inače, tokom 1970-71. god. na Tribini mladih priređivao večeri alternativnog filma. „Sala je uvek bila prepuna, često je govorio reditelj Lazar Stojanović, od koga sam prvi put čula za elektronsku kameru i video trake – video-art“, seća se Bogdanka Poznanović (302).

Početak njenog bavljenja videom u vezi je sa težnjom umetnice da svoje akcije zabeleži kamerom i pretvori u dokumentarni umetnički video. Tako nastaju *Collage* (super 8, kolor, 1973), *Ars acquatilis* (1974), *Stone – Water – Light* (super 8, kolor, 1974). Krajem 70-ih godina aktivnije se bavi ovim medijem kao profesorka Akademije umetnosti, gde uvodi u upotrebu AKAI kameru i novi nastavni predmet posvećen novim medijima (1979). Videu pristupa kao umetnica zainteresovana za eksperimentisanje video-slikom i njenim mogućnostima estetskog i komunikacijskog delovanja na posmatrača. Godine 1980. realizuje čitavu seriju eksperimentalnih video-radova: *Expansion of Light* (5 min), *Pulseimpulse – Electronic Environment* (5 min), *Onoric ring* (3 min), *Obductio coram* (*Pokrivanje velom*, 3 min), *Vita Lattea* (3 min). Snimila je zajedno s Katalin Ladik video-performans *Poemim* (1979/1980) i video-performans s Rastkom Čurčićem (1982), kao i dokumentarno-kolažni film, kojim je na prezentovala svoju video-poetiku i predstavila svoju video-dokumentaciju, kao i radove svojih studenata (1982).

O njenim video-radovima je u poznatoj literaturi malo toga zabeleženo. Uglavnom je više pažnje posvećeno njenim aktivnostima kao profesorka i osnivačice Vizuelnog studija za intermedijalna istraživanja na Akademiji umetnosti u Novom Sadu. U monografiji Miško Šuvković (2012) navodi da je njen pristup videu bio blizak istraživanjima Nuše i Sreće Dragan iz Slovenije, koji se smatraju autorima prvog videa u Jugoslaviji (1968), a poznato je da su sa njima Bogdanka i Dejan Poznanović u to vreme blisko sarađivali. U katalogu izložbe *Video-umetnost u Srbiji* (1999), koji je bio jedina obimnija publikacija posvećena ovom mediju kod nas, među



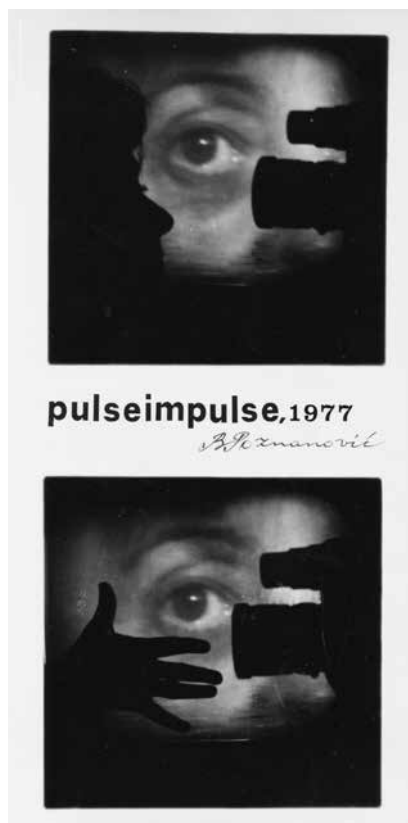
this media in Serbia, Bogdanka Poznanović was one of the 68 participants. Her name is mentioned twice in various texts. First, in Branislav Dimitrijević's "Occasional History - Short Review of Video-Art in Serbia," where he argues that in Serbia, as well as elsewhere by the late 1970s, an increasing number of artists had been using video in their work, including: Radomir Damjanović Damjan, Bogdanka Poznanović, Predrag Šidānin, Miša Savić, and Miodrag Lazarov Pashu. The second time we encounter her name is in the text by Lidija Srebotnjak-Prišić "Visual Studio: Novi Sad Academy of Art," where she is mentioned as its founder. In the text "Video in Vojvodina" (2008), Kristijan Lukić focuses on Bogdanka Poznanović's educational and production work within the field of video, which is also the context for his analysis of Bogdanka's *Poemim*. "Interestingly enough, it is precisely this work that influenced many later students of the Academy who more or less followed the poetics of *Poemim*" (Lukić 2008: 707), analyzing in further text characteristics of video-practice of the time, also present in Bogdanka's works.

At the beginning of her engagement with the video practice, Bogdanka Poznanović used it as means for recording moving pictures in order to document ephemerals, that is, short-lived, passing activities and events. The recordings were low-budget, and simplified production-wise, engaging Bogdanka's friends as helpers, rather than cumbersome and expensive film crews. This manner of treating video goes in hand with artistic practices in Serbia of the time and their aspiration to use video techniques for documenting artwork.

Video's role of documenting events is also present in her video-performances with Katalin Ladik and Rastko Ćurčić, but it is now somewhat changed. In *Poemim*, video takes on a more active role. In addition to registering bodily activity of the performer, it also plays the role of the audience, while the recording becomes the final end-product of the event. In other words, the performance is not played out live in front of an audience, but is staged beforehand only in order to create a recording, which is profoundly different. The focus of the camera is on the body and face of the artist Katalin Ladik, which accentuates her discourse "in the first person," characteristic for feminist, post-avant-garde artistic practice. Cooperation with Katalin Ladik, actress and visual artist, is especially important for Bogdanka, as it moved beyond the boundaries of the stereotypical at the time in Yugoslavia. With radical performances staged

68 učesnika bila je i Bogdanka Poznanović. U tekstovima se njeno ime pominje dva puta. Prvi put u tekstu Branislava Dimitrijevića „Povremena istorija – kratak pregled video umetnosti u Srbiji“, koji piše da krajem sedamdesetih i u Srbiji sve veći broj umetnika koristi video u svom radu, a među njima su: Radomir Damnjanović Damnjan, Bogdanka Poznanović, Predrag Šiđanin, Miša Savić i Miodrag Lazarov Pashu. Drugi put njeno ime se sreće u tekstu Lidije Srebotnjak-Prišić *Vizuelni studio: Akademija umetnosti Novi Sad*, gde se ona spominje kao inicijatorica za osnivanje Vizuelnog studija. U tekstu *Video u Vojvodini* (2008) Kristijan Lukić veliku pažnju posvećuje pedagoškom i producerskom radu Bogdanke Poznanović u domenu videa, a u tom kontekstu piše i o umetničkom radu *Poemim*. „Interesantno je da je upravo ovaj rad uticao na mnoge kasnije studente Akademije koji su manje ili više pratili poetiku ovog rada“ (Lukić 2008: 707), analizirajući u daljem tekstu karakteristike video-prakse tog vremena, koje su prisutne i u Bogdankinim radovima.

Pulseimpulse, 1977.



U početku svog bavljenja videom Bogdanka Poznanović ga tretira kao sredstvo za snimanje pokretnih slika u cilju dokumentovanja efemeralija, tj. kratkotrajnih, prolaznih akcija i događaja. Snimci su niskobudžetni, produkcijski pojednostavljeni jer u njima učestvuju njeni bliski prijatelji – umetnici, a ne glomazne i skupe filmske ekipe. Ovakav način tretiranja videa blizak je tadašnjoj umetničkoj praksi umetnika iz Srbije i njihovoj težnji da video-tehnike koriste za dokumentovanje procesualnih umetničkih radova.

Uloga beleženja događaja prisutna je i u njenim video-performansima s Katalin Ladik i Rastkom Čurčićem, ali je sada uloga videa donekle izmenjena. U radu *Poemim* video dobija aktivniju ulogu. Osim što kamera registruje telesnu aktivnost performerke, ona igra i ulogu publike, a video-snimak postaje krajnji cilj događaja, odnosno, performans se ne odigrava pred publikom, već u cilju kreiranja videa, što predstavlja radikalnu razliku. Fokus kamere je na telu i licu umetnice Katalin Ladik, čime se naglašava njen govor u *prvom licu*, karakterističan za feminističku, postavangardnu umetničku praksu. Saradnja s Katalin Ladik, glumicom i vizuelnom umetnicom, značajna je za Bogdanku, jer je njihov zajednički rad na kreiranju novog rušio granice stereotipnog u našoj sredini. Svojim radikalnim performansima izvođenim 70-ih godina Katalin Ladik je otvoreno istupala protiv patrijarhalnog okruženja, čime je otvorila prostor alternativnoj, feminističkoj umetničkoj sceni kasnijih generacija umetnica.

in the 1970s, Katalin Ladik openly spoke against patriarchal environment, which helped clear the road for alternative, feminist art scene of the later generation artists.

A third group of Bogdanka Poznanović's video-works, created in 1980, is focused on further exploration of video technologies to achieve electronic picture's aesthetic values. She called the camera an "electronic paint brush" (303) and utilized it in such a manner so as to create light, textual, and activist moving pictures, close to similar experiments executed by Bogdanka's Slovenian and Croatian colleagues, with whom she kept close contact during this period, including Nuša and Srečo Dragan, Sanja Iveković, and others.

The importance of Bogdanka Poznanović's pioneer engagement with video art forms is confirmed and accented by an award carrying her name, presented at the "Video Medeia" festival in Novi Sad. She stated: "...For me, this award is a great acknowledgement" (303). The festival has been taking place since 1996, as part of Women Initiative Network "Multimedeia" and Art Association "Apostrophe," with the support of the Fund for Open Society. Initiator of the award, its name, and concept of the festival, is Vera Kopić, who wrote: "The award was established as part of the process of creating festival's identity and has been granted since the first year of the festival. It was my personal project as part of "Multimedeia," as well as the proposal for the award." Initially, the festival focused on female contribution to new media arts with particular stress on video-art of Eastern European art scene, but has expanded with time and became international. The most important contemporary artists, such as Marina Abramović, Sanja Iveković, Breda Beban, Jasmina Žbanić, Janine Higgins, Perry Bard, Marina Gržinić, Ema Kugler, Alisia Zebrowska, Milica Tomić, and Tanja Ostojić, have participated, and thus supported, the festival making it referential and increasingly notable on the international scene. The festival has enabled our female artists to acquire many international contacts and was, from the beginning directed towards a discussion from the point of view of another gender. "Bogdanka Poznanović" Award in the group of the youngest author were received by: Vesna Tokin (1996), Sandra Sterle (1997), Ksenija Kovačević (1998), Biljana Klarić (1999), Mia Stojanović (2000), and others. Over time, festival's concept has undergone some changes, but the award carrying Bogdanka Poznanović's name still acknowledges best installation, live performance, or internet project, etc. All participants may compete, regardless of gender or age.



Treća grupa video-radova Bogdanke Poznanović, nastala tokom 1980. godine, okrenuta je istraživanju video-tehnologija radi postizanja estetskih vrednosti elektronskom slikom. Kameru naziva *elektronskom četkicom* (303) i interveniše njome tako da kreira svetlosne, tekstualne i aktivističke pokretne slike, bliske sličnim eksperimentima slovenačkih i hrvatskih kolega i kolegica s kojima je Bogdanka održavala intenzivne kontakte u tom periodu, a među kojima su Nuša i Srečo Dragan, Sanja Iveković i dr.

Značaj Bogdankinog pionirskog bavljenja videom kod nas potvrđuje i istiće nagrada koja se dodeljuje na festivalu *VideoMedeja* u Novom Sadu, a koja nosi ime Bogdanke Poznanović. Ona sama svedoči „...nagradu doživljavam kao veliko priznanje“ (303). Festival se održava od 1996. godine kao deo Mreže ženskih inicijativa *Multimedija* i Umetničke asocijacije *Apostrof*, uz podršku Fonda za otvoreno društvo. Inicijatorica nagrade, njenog naziva i koncepta festivala je Vera Kopicl, koja je napisala: „Nagrada je ustanovljena u samom kreiranju identiteta festivala i dodeljivana od prvog njegovog izdanja. To je bio moj lični projekat u okviru „Multimedije“, tako i predlog za nagradu“. Festival je bio fokusiran na žensko pismo u umetnosti novih medija, s posebnim akcentom na video-artu istočnoevropske scene, ali se vremenom proširio i postao međunarodni. Najznačajnije savremene umetnice, kao što su Marina Abramović, Sanja Iveković, Breda Beban, Jasmina Žbanić, Dženin Higin (Yenin Higin), Pari Bard, Marina Gržinić, Ema Kugler, Alisija Žebrovska, Milica Tomić i Tanja Ostojić, svojim učestvovanjem su podržavale festival i činile ga referentnim na međunarodnoj sceni, gde je vremenom postajao sve zapaženiji. Festival je našim umetnicama omogućio mnoge internacionalne kontakte i bio od početka usmeren na diskusiju sa stanovišta drugog pola. Nagradu pod nazivom „Bogdanka Poznanović“ u konkurenciji najmlađe autorke dobile su umetnice: Vesna Tokin (1996), Sandra Sterle (1997), Ksenija Kovačević (1998), Biljana Klarić (1999), Mia Stojanović (2000) i druge. Vremenom je došlo do izmena u koncepciji festivala. Nagrada koja nosi ime Bogdanke Poznanović je ostala prisutna kao nagrada za najbolju instalaciju, nastup uživo ili internet-projekat i sl. a u konkurenciji mogu biti svi učesnici, bez obzira na pol i godine starosti.

Osim nagrade Memorijala Nadežde Petrović u Čačku, kod nas gotovo da ne postoje nagrade koje nose imena poznatih umetnika, pa je zato interesantna činjenica da je, iako gotovo jedinstvena, ova nagrada izazvala malo pažnje kritičara i teoretičara koji su pisali tekstove posvećene Bogdankinom radu.

Apart from Nadežda Petrović Memorial Award in Čačak, there are almost no awards carrying the names of well-known female artists in Serbia. Interestingly enough, “Bogdanka Poznanović” Award, though nearly unique, has attracted little attention on the part of critics and theoreticians who wrote texts dedicated to Bogdanka’s work. What is more, even though this information points to high valorization of Bogdanka’s work and recognition of her artistic practice and legacy, it appears only in Kristijan Lukić’s paper (2008). Vesna Tokin, the first recipient of “Bogdanka Poznanović” Award, has pointed out to me to the problem of absence of material proofs for the award. This may imply that the award itself, aside from among its protagonists in “VideoMedeia,” had not social and financial support of the local community. From the fact there is a mention of the award in certain newspaper articles published in “VideoMedeia” almanac (2000), it seems that it was recognized by artists and the media following the festival, unlike the critics and art theoreticians, culture institutions, financiers, and state administration. That says a lot about the lack of care on the part of society for innovative ways of artistic expression.

Poemim, Katalin Ladik, snimala: Bogdanka Poznanović,
1979, video zapis, kolakcija MSUV
Poemim, Katalin Ladik, recorded: Bogdanka Poznanović,
1979, video, The MoCAV Collection



Štaviše, iako ovaj podatak ukazuje na visoku valorizaciju Bogdankinog rada i uvažavanje njene umetničke prakse i zaostavštine, on se pojavljuje veoma retko, samo u tekstu Kristijana Lukića (2008). Vesna Tokin, prva dobitnica nagrade „Bogdanka Poznanović“, tokom razgovora mi je ukazala na problem nepostojanja materijalnih dokaza za nagradu. Iz ovog podatka se može naslutiti da sama nagrada, osim među njenim protagonistima u *VideoMedeji*, nije imala društvenu i finansijsku podršku lokalne sredine. U pojedinim novinskim člancima objavljenim u zborniku *VideoMedeja* (2000) pojavljuje se podatak o nagradi, iz čega se zaključuje da je nagrada bila prihvaćena od strane umetnica i medija koji su pratili festival, a slabije od strane kritičara i teoretičara umetnosti, institucija kulture, finansijera i državne uprave. To umnogome govori o nebrizi društva ka inovativnim vidovima umetničkog izraza.



Involvement at “Tribina mladih”

Along with her husband Dejan, Bogdanka Poznanović was among those young and creative individuals who participated in the founding and defining the initial concept for “Tribina mladih” in Novi Sad. Established in 1954 in the atmosphere of Yugoslavia’s moderate democratization, and at the moment of Tito’s separation from the East and turning to the West, “Tribina mladih” became a place of gathering, promoting, and affirmation of young members of the Novi Sad neo-avant-garde scene, contemporary art practices, and voicing international ideals. Bogdanka stated: ““Tribina mladih” represents the first headquarters of contemporary art and culture in the country” (301-302), “window to the world,” as it is often cited in literature. ““Tribina” was for many generations more than a university” (302). Many artists from former Yugoslavia and abroad came to Novi Sad and gladly made guest appearances at “Tribina,” including Oskar Davičo, Vasko Popa, Dobrica Cesarić, Dušan Matić, Marko Ristić, Miodrag B. Protić, Radomir Konstantinović. Other artists from abroad include: Saul Below, Michael Kirby, Getulio Alviani, Michelangelo Pistoletto, and the group LO ZOO/the Zoo, which staged *commedia dell’arte* show, in the manner of *arte povera*, then dominant art movement in Italy, as well as artists from other republics of former Yugoslavia - Macedonia, Bosnia and Herzegovina, Montenegro, Slovenia, and Croatia. The fact that a Eugene Ionesco’s play was staged at “Tribina mladih” for the first time in Yugoslavia shows the extent of its avant-garde reputation. The main selection jury at the “Tribina” included: Žika Berisavljević (1957-58), Želimir Žilnik (1961-1964), Judita Šalgo (1969-1971), and Darko Hohnjec (1971-1973).

Bogdanka and Dejan Poznanović’s involvement at the “Tribina mladih” was based on volunteer work. Initially, Bogdanka was more engaged with including Belgrade artists into the work of “Tribina,” as she lived there until the completion of her studies. At that time, she worked closely with Vladan Radovanović, one of the first multimedia artists here. Then, she joined Dejan in Novi Sad and immediately took on a more active role in the social and artistic activities at “Tribina.” She was an associate at the first editorial board (1954-55), editor-in-chief of the arts column in the “Fields” magazine since the second issue, and the editor of the “Tribina mladih”



Angažman na Tribini mladih

Zajedno sa suprugom Dejanom Bogdanka Poznanović je bila među onim mladim i kreativnim osobama, koje su učestvovala u osnivanju i formiranju početne koncepcije Tribine Mladih u Novom Sadu. Osnovana 1954. godine, u atmosferi umerene demokratizacije Jugoslavije i u trenutku Titovog odvajanja od Istoka i okretanja ka Zapadu, Tribina mladih postaje mesto okupljanja, promovisanja i afirmacije mlade novosadske neoavangardne scene, internacionalnih ideala i savremene umetničke prakse. Bogdanka sama kaže: „Tribina mladih je prvo sedište savremene umetnosti i kulture u zemlji“ (301-302), *prozor u svet*, kako se često navodi u literaturi. „Tribina je za mnoge generacije bila više nego univerzitet“ (302). Mnogi umetnici iz Jugoslavije i inostranstva rado su dolazili u Novi Sad i gostovali na Tribini mladih, a među njima Bogdanka ističe Oskara Daviča, Vaska Popu, Dobricu Cesarića, Dušana Matića, Marka Ristića, Miodraga B. Protića, Radomira Konstantinovića. Gostovali su i mnogi umetnici iz inostranstva: Sol Belou, Majkl Kirbi (Michael Kirby), Đetulio Alviani (Getulio Alviani), Mikelandelo Pistoletto (Michelangelo Pistoletto) i grupa LO ZOO/Zoološki vrt, koja je izvela predstavu - *commedia dell'arte*, u stilu *arte povere*, tada dominantnog pravca u Italiji, kao i umetnici i umetnice iz drugih republika bivše Jugoslavije – Makedonije, Bosne i Hercegovine, Crne Gore, Slovenije i Hrvatske. O tome koliko je uloga Tribine mladih u to vreme bila avangardna govori i podatak da je upravo na njenoj sceni po prvi put u Jugoslaviji izvedena jedna predstava Ežena Joneskoa. Među glavnim urednicima Tribine bili su: Žika Berisavljević (1957-1958), Želimir Žilnik (1961-1964), Judita Šalgo (1969-1971) i Darko Hohnjec (1971-1973).

Bogdanka i Dejan Poznanović su bili zajedno uključeni u osnivanje i rad Tribine na volonterskoj bazi. U početku je Bogdanka bila više orijentisana na uključivanje beogradskih umetnika u rad Tribine, jer je do završetka studija (1956) živela u Beogradu. U to vreme je sarađivala sa Vladanom Radovanovićem, jednim od prvih multimedijalnih umetnika kod nas. Zatim se pridružuje Dejanu u Novom Sadu i na licu mesta aktivnije uključuje u društveni i umetnički rad Tribine mladih. Bila je saradnica prve redakcije (1954-55), urednica likovne rubrike časopisa „Polja“ od drugog broja i urednica Salona (1956-57). Pisala je i u časopisu objavljivala tekstove o savremenoj umetnosti. Aktivno je pratila umetničku scenu, upoznavala i okupljala umetnike, prezentovala njihove radove putem razgovora,

Bogdanka, Dejan
Poznanović, Judita Šalgo,
Tribina mladih, Novi Sad

Gallery (1956-57). She wrote texts on contemporary art and published them in the magazine. She followed the art scene actively, met with and created a meeting place for young artists, presented their works through talks, lectures, round tables, performances, or exhibitions at the “Tribina mladih” Gallery. At the time, Gallery hosted exhibitions by Ankica Oprešnik, Zoran Petrović, Boža Prodanović, Ljubiša Jocić, Mario Mascarelli, Zagreb sculptors, contemporary Croatian graphics, selection of graphics from Graphics Collective from Belgrade and others. She hosted talks on abstract art, where Zoran Petrović, as well as Bogdanka herself, among other things, also talked about sculptor Henry Moore (1958). For March 8 [celebrated as Women’s Day, mostly in the Eastern European countries, transl.note], Bogdanka organized a discussion titled “Both wings are sadness, both wings are woman” (1958), where participants included: Ljubica Ravasi, Ankica Oprešnik, Milica Mihajlović, Bogdanka Poznanović, Milena Šijački, Jelena Boškov, Jasna Melvinger, Nada Dragin, and Florika Štefan. Even though “Tribina” was initially intended for presentation of anonymous, local artists’ work, it is apparent that Bogdanka sought to also include already established male and female artists, often from abroad. Their work was not presented at large retrospective exhibitions, but was shown in smaller segments, often executed in techniques simpler for transport and mounting, such as graphics and drawings. Through round-table discussions, she pointed to current sociological and art-related topics, like abstract art or the role of women in Novi Sad cultural life.

In the following period, Bogdanka and Dejan continued to cooperate with “Tribina mladih” through communication and preparation of certain programs. The significance of this couple related to program orientation and affirmation of “Tribina mladih” is often stressed in literature. In his book “Girls and Boys From Danube,” Vladimir Nedeljković (2012) points to the importance of their role in overcoming the boundaries of local stereotypes. Peđa Vranešević states that “Poznanović couple is responsible for transforming the magazine ‘Fields’ from provincial magazine into a national, even European, artistic review” (in Nedeljković, 2012). According to fellow participants, including Bogdanka, the best illustration of the distinct reputation held by “Tribina” at the time, represents the praise by Miroslav Krleža and his visit to Novi Sad explicitly in order to meet the editorial board of the magazine.

Although “Tribina” was, for the most part, much appreciated by the audience, the government was slow to recognize its efforts due to its forward, radical, artistic ideas and orientation toward international art scene. Many members

Braco Dimitrijević, Slavko Matković, Bogdanka Poznanović, Balint Sombati, Laslo Kerekeš, II aprilski susreti- festival proširenih medija, april, 1974, SKC, Beograd

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Braco Dimitrijević, Slavko Matković, Bogdanka Poznanović, Balint Sombati, Laslo Kerekeš, II Aprilski susreti - Expanded Media Festival, April, 1974, SKC, Belgrade

LO ZOO, commedia dell’arte, 15.9.1970, Tribina mladih, Novi Sad

predavanja, tribina, performansa ili izložbi u Salonu Tribine mladih. U tom periodu u Salonu su održane izložbe Ankice Oprešnik, Zorana Petrovića, Bože Prodanovića, Ljubiše Jocića, Marija Maskarelija, izložba zagrebačkih vajara, savremene hrvatske grafike, izbor grafika iz Grafičkog kolektiva Beograd i druge. Vođeni su razgovori o apstraktnoj umetnosti, na kojem je govorio Zoran Petrović i o vajaru Henri Muru, na kojem je govorila sama Bogdanka Poznanović (1958). Povodom 8. marta organizovan je razgovor pod nazivom „Jedno i drugo krilo je tuga, jedno i drugo je žena“ (1958), na kome su učestvovali: Ljubica Ravasi, Ankica Oprešnik, Milica Mihajlović, Bogdanka Poznanović, Milena Šijački, Jelena Boškov, Jasna Melvinger, Nada Dragin i Florika Štefan. Iako je Tribina bila namenjena prvenstveno prezentovanju stvaralaštva mladih, ako posmatramo ovaj delić programa, uočavamo da je Bogdanka težila da uključuje već renomirane umetnike i umetnice, često iz drugih sredina. Oni nisu prezentovani na velikim retrospektivnim izložbama, već su prikazivani manji segmenti njihovog opusa, često izvedeni u tehnikama jednostavnijim za transport i izlaganje, kao što su to grafike i crteži. Kroz formu razgovora ona je ukazivala na aktuelne teme iz oblasti umetnosti i društva, kao što je to bila apstraktna umetnost ili mesto i uloga žena u kulturnom životu Novog Sada.

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Tokom narednog perioda Bogdanka nastavlja da sarađuje sa Tribinom tako što, zajedno sa Dejanom, učestvuje u komunikaciji i pripremi pojedinih programa. U literaturi se često naglašava značaj ovog umetničkog para u pogledu programske orijentacije i afirmacije Tribine mladih. Vladimir Nedeljković u knjizi *Devojčice i dečaci sa Dunava* (2012) ističe značaj njihove uloge za prevazilaženje granica lokalnog. Peđa Vranešević izjavljuje da je “bračni par Poznanović zaslužan za početak pretvaranja časopisa ‘Polja’ od provincijskog magazina u svesjugaloslovensku, pa i evropsku umetničku reviju” (Nedeljković, 2012). Prema rečima saučesnika iz tog vremena, pa i same Bogdanke, kao ilustracija visokog ugleda koji je tada uživala Tribina, navodi se kako je Miroslav Krleža uputio reči pohvale časopisu „Polja“ i došao u Novi Sad, kako bi lično upoznao redakciju.

Tribina je, uglavnom, bila prihvaćena od strane publike, ali slabije od strane vlasti zbog naprednih, radikalnih umetničkih ideja i orijentaciji prema međunarodnoj umetničkoj sceni. Mnogi koji su bili uključeni u rad Tribine mladih imali su problema s predstavnicima organa vlasti.

of “Tribina” clashed at some point with the authorities. “It was absurd that Miroslav Mandić and Slavko Bogdanović were given prison sentences (nine and eight months, respectively) due to their perspectives and artwork. Judita Šalgo, authentic author, lost her job and was unemployed for several years due to her activities at “Tribina.” (308). At the time, films by Dušan Makavejev, Želimir Žilnik, and Lazar Stojanović were censored and/or confiscated. “Actually, we were not interested in politics, we didn’t have illusions of making a difference in that sense, we only wanted to live art. Politicians were mostly fine with that - they had better things to do - it was the reactionary art groups that hated us. They ratted on us to political circles and the police, who later just came in and got the job done, as they love to show power - you know, “just say who.” And so these traditionalists managed to eliminate us as serious competitors from the game (though only superficially and temporarily). Though, it is true that politics was a topic for us within artistic media, but that was something you just did not do,” - says Slobodan Tišma (in Nedeljković, 2012). It is clear from his attitude that numerous conflicts arose due to personal envy, lack of understanding, refusal to participate in new experiences, etc. Bogdanka and Dejan also had problems. Dejan was ‘Fields’ editor-in-chief (1958-1962) until the legal founder - Provincial Youth Committee - started to feel that the concept of ‘Fields’ now went beyond the boundaries and issues related to the local and youth, considering that the magazine published texts by Milan Dedinav, Oskar Davičo, Rastko Petrović, and Miroslav Krleža. Bogdanka states: “Only nine days later (after Krleža’s coming to the ‘Fields’ main desk office), on March 27, 1961, Dejan was replaced at a manipulated court trial by a then-member of the Vojvodina Provincial Committee [of the Yugoslav Communist Party, transl. note], the person organizing the whole conspiracy, Mileta Radovanović, who today still manages Sterijino pozorje [permanent competitive national theatre festival taking place in Novi Sad since 1956, transl.note] (302). After that, Bogdanka Poznanović and many others left the board at the “Tribina mladih. “

They returned to “Tribina” in 1969, when the role of the main editor was taken over by Judita Šalgo. Bogdanka stresses her significance: ““Tribina” had various phases and levels. Editors-in-chief were named and not elected, so I clearly remember periods when “Tribina” was run by Žika Berisavljić, Želimir Žilnik, and especially Judita Šalgo, who “left” me the same month and year (1996) when my Dejan did!” (302). Starting in 1970, Bogdanka Poznanović edited a separate column in the ‘Fields’ dedicated to contemporary art, while translations of her pages appeared in a magazine in Hungarian, “Új

„Bilo je apsurdno što su Miroslav Mandić i Slavko Bogdanović, zbog svojih shvatanja i umetničkog rada, izdržali drastične kazne zatvora (prvi devet, drugi osam meseci). Judita Šalgo, autentičan stvaralac, ostala je zbog delovanja na takvoj Tribini nekoliko godina bez radnog mesta“ (308). U to vreme filmovi Dušana Makavejeva, Želimira Žilnika i Lazara Stojanovića su bili zabranjivani. „U stvari, nas nije interesovala politika, nismo imali iluzija o tome da delujemo u tom smislu, mi smo samo hteli da živimo umetnost. Političarima to i nije toliko smetalo – imali su važnija posla – međutim, reakcionarni umetnički sloj nas je mrzeo. Ti umetnici su nas opanjkavali kod političara i policije, a ovi su posle obavili posao, pošto veoma vole da pokažu moć, u fazonu 'samo kaži koga'. I tako su ovi tradicionalisti uspeali da nas, kao opasne konkurente, eliminišu, ili bar prividno i samo privremeno, eliminišu iz igre. Iako, činjenica je da smo tematizovali politiku u okviru umetničkog medija, a to se u ono vreme nikako nije smelo“, – kaže Slobodan Tišma (Nedeljković, 2012). Iz njegovog stava možemo zaključiti koliko je tu bilo sukoba zbog lične surevnjivosti, nerazumevanja i odbijanja novih iskustava. Bogdanka i Dejan su takođe imali problema. Dejan je bio glavni i odgovorni urednik „Polja“ (1958-1962) sve dok osnivač – Pokrajinski komitet omladine nije počeo da smatra da su u koncepciji „Polja“ pređene granice lokalnog i omladinskog, jer su tu bili objavljivani tekstovi Milana Dedinca, Oskara Daviča, Rastka Petrovića i Miroslava Krleža. Bogdanka svedoči: „Samo devet dana kasnije (posle dolaska Kržele u posetu redakciji „Polja“), 27. marta 1961. godine Dejan je na montiranom procesu smenjen, a na njegovo mesto je došao tadašnji član Pokrajinskog komiteta, organizator zavere Mileta Radovanović, koji je sada još uvek upravnik Sterijinog pozorja“ (302). Posle toga redakciju napuštaju Bogdanka Poznanović i mnogi drugi.

Tribini mladih se aktivnije vraćaju od 1969. godine, kada glavna urednica postaje Judita Šalgo. Bogdanka ističe njen značaj: „Tribina je imala razne faze i nivoe. Glavni urednici su bili postavljani, a ne birani, i ja se sećam perioda Živana Berisavljevića, Želimira Žilnika, a posebno Judite Šalgo, koja mi je „otišla“ istog meseca, iste godine (1996) kad i moj Dejan!“ (302). Od 1970. godine Bogdanka Poznanović u „Poljima“ uređuje strane posvećene savremenoj umetnosti kao poseban segment, a prevodi njenih strana pojavljuju se i u časopisu na mađarskom jeziku „Új Symposion“, takođe u izdanju Tribine mladih. Iste godine veoma je aktivna i u Likovnom salonu Tribine mladih. Tu priređuje svoju prvu samostalnu

Symposion,” also published by “Tribina mladih.” Same year, she became active in the “Tribina mladih” Fine Arts Gallery. It is here that she stages her first solo exhibition “Bogdanka Poznanović: paintings, miniatures, and drawings” (1970) and performs her first action *Heart - Object* (1970). She also staged her action *Consuming the Complement* at “Tribina” (1971), followed by *Computer Tape & Body* (1973). In the course of 1975, as part of the lecture “Multivision,” Bogdanka presented contemporary art projects realized via slides and film projections. This fruitful activity, staged by “Tribina,” especially focusing on expanding the boundaries of traditional media, could also be viewed from a different perspective: as a result of effort and cooperation between two women, Bogdanka Poznanović and Judita Šalgo, whose work deserves to be better researched and made more prominent.

In this period (end of the 1960s and early 1970s), around ten young artists performed at the “Tribina mladih,” mostly literary authors, gathered around two art groups: the Group KÔD and the Group (Ξ - Slobodan Tišma, Slavko Bogdanović, Mirko Radojičić, Miroslav Mandić, Čeda Drča, Vujica Rešin Tucić, Ana Raković, Vladimir Kopić, Miša Živanović, Peđa Vranešević, Vladimir Mandić, Branko Andrić, and Božidar Mandić. Considering that most of them were literature majors, their interests related mainly to visual and concrete poetry, theory of information, and conceptual-linguistic works, comparable to the group Art & Language. Their driving force being a sense of belongingness and group work, they realized numerous joint projects through meetings and group performances. Although a bit older, Bogdanka and Dejan Poznanović closely cooperated with many members of these groups. One of them, Slobodan Tišma, states: “It is very lucky that we met Bogdanka and Dejan Poznanović at “Tribina” - they revealed the main trends in contemporary art and taught us about conceptual art” (Nedeljković, 2012). “It was Dejan and Bogdanka who introduced these young people to true conceptualism, gave them necessary intellectual logistics and sped up their development from street beatniks to globally recognized artists in the span of only a few years” (Nedeljković, 2012). They also socialized with Želimir Žilnik and some of the members of Subotica group Bosch + Bosch (Balint Szombaty, Slavko Matković, and Katalin Ladik).

“It was the period of the so-called new sensitivity, propagated by Herbert Marcuse and Susan Sontag. Basically, we were an anarchist gang which usurped a state cultural institution such as “Tribina mladih” in Novi Sad. It was a place of a very dynamic activity, 24 hours a day. We practically lived there, it was a sort of a city commune. ... We started working at “Tribina mladih” in 1969.

izložbu „Bogdanka Poznanović: slike, minijature i crteži“ (1970) i izvodi svoju prvu akciju *Srce – predmet* (1970). Akciju *Konzumiranje komplementara* takođe izvodi na Tribini mladih (1971), a zatim i projekat *Computer tape & body* (1973). Tokom 1975. Godine, u okviru predavanja „Multivizija“, predstavlja projekte savremene umetnosti realizovane slajdovima i filmskim projekcijama. Ovu plodnu aktivnost Tribine mladih, posebno okrenutu ka proširivanju granica tradicionalnih medija, možemo posmatrati i kao rezultat aktivnosti i saradnje dve žene, Bogdanke Poznanović i Judite Šalgo, čiji rad takođe zaslužuje da bude istaknut i bolje istražen.

Tih godina (krajem 60-ih i početkom 70-ih) na Tribini mladih deluje desetak mladih umetnika, uglavnom književnika, okupljenih u dve umetničke grupe: Grupu KÔD i Grupu (Ξ - Slobodan Tišma, Slavko Bogdanović, Mirko Radojičić, Miroslav Mandić, Čeda Drča, Vujica Rešin Tucić, Ana Raković, Vladimir Kopicl, Miša Živanović, Peđa Vranešević, Vladimir Mandić, Branko Andrić i Božidar Mandić. Kako je većina studirala književnost, u umetnosti su bili zainteresovani za vizuelnu i konkretnu poeziju, teoriju informacija i konceptualno-lingvističke radove bliske grupi Art & Language. Vodio ih je duh zajedništva i grupnog rada, te su svoje brojne zajedničke projekte realizovali kroz sastanke i grupne nastupe. Iako nešto stariji od njih, Bogdanka i Dejan Poznanović su blisko sarađivali sa mnogim članovima ovih grupa. Jedan od njih, Slobodan Tišma, kaže: “Veoma je bitno da smo na Tribini stupili u kontakt s Bogdankom i Dejanom Poznanovićem, koji su nas uputili u glavne tokove savremene umetnosti. Od njih smo i čuli za konceptualnu umetnost“ (Nedeljković, 2012). „Upravo su Dejan i Bogdanka uveli ove mlade ljude u pravi konceptualizam, dali im neophodnu intelektualnu logistiku i ubrzali njihov razvoj od bitnika s ulice do svetski priznatih umetnika u roku od samo nekoliko godina“ (Nedeljković, 2012). Družili su se još i sa Želimirom Žilnikom i nekim od članova subotičke grupe Bosch + Bosch (Balint Sombati, Slavko Matković i Katalin Ladik).

„Bilo je to doba tzv. nove osećajnosti koju su propagirali Herbert Markuze (Herbert Marcuse) i Suzan Sontag (Susan Sontag). U suštini, mi smo bili anarhistička družina koja je uzurpirala jednu državnu kulturnu instituciju kakva je bila Tribina mladih u Novom Sadu. Tu se svakodnevno tokom 24 sata odvijao veoma dinamičan program. Praktično, mi smo tamo živeli, bila je to neka vrsta gradske komune. ... Počeli smo da radimo 1969. na

The principal years were 1970 and 1971. We managed to hold on for couple of years more before the establishment understood what it was all about. We were very open for the world and were informed about the latest trends in the world.” (Tišma in: Nedeljković, 2012). Today, in an interview for Slobodan Tišma’s blog, Božidar Mandić talks about the atmosphere in Novi Sad at the time: “It all reminded me of Dadaism, because various movements, materials, and rhythms of creative freedom were all mixing together. ... As all other modern art movements, ours also resulted from spending time together and the intimacy” (Tišma, 2010).

It is apparent that Bogdanka Poznanović had a prominent role in the functioning and affirmation of “Tribina mladih” and ‘Fields.’ Her association with the magazine “Ūj Symposion” and cooperation with Hungarian male and female authors should also be noted, as these activities shows her deep involvement with the community and the supranational nature of her role in this context. In literature, her role and significance for “Tribina” is never mentioned independently from Dejan’s, which, in a way, turned them into members of a separate “group.” This idea was in accordance with the spirit of collectivism and thus popular at the time, “because the two can still form a group and permanency” (Poznanović 1955: 11). A writer and an artist, as fellow travelers during the times of conceptual activities, Bogdanka and Dejan represented an ideal and a source of information to students starting their careers.

In this period, pressures from the state apparatus begin to manifest themselves more openly both to the circle of artists gathered around “Tribina mladih” and to “Tribina” as a cultural institution. Based on available literature and participants’ testimonies, it can be concluded that the first attack by the ruling political-bureaucratic apparatus took place in 1962. The direct cause for this was a public praise by Miroslav Krleža for the members of the ‘Fields’ editorial board, headed by Dejan Poznanović. Soon after this, the entire board was dismissed. The second time was in 1971, when Judita Šalgo’s editorial board was dismissed, while Slavko Bogdanović and Miroslav Mandić were ordered to custody. After Darko Hohnjec’s editorial team was dismissed in 1973, there was a gradual decline in the inventive creative spirit of “Tribina,” leading to eventual annexing by the Cultural-Youth Center “Sonja Marinković,” finally changing the name of this institution to today’s Cultural Center. Its work policies as well as the form of direct democracy changed radically: past management organ - *associates’ assembly* was replaced by full-time employees only.

Tribini mladih. Udarne godine su bile 1970. i 1971. Uspeli smo da izdržimo dve-tri godine, dok establišment nije shvatio o čemu se radi. Bili smo veoma otvoreni prema svetu i bili smo u toku tada najaktuelnijih zbivanja u umetnosti.“ (Tišma u: Nedeljković, 2012). Danas Božidar Mandić u intervjuu na blogu Slobodana Tišme piše o tadašnjoj atmosferi u Novom Sadu: „Mene je sve to podsećalo na dadaizam, jer su se komešali razni pravci, materijali i ritmovi slobode stvaralaštva. ... Kao i svi ostali pokreti u moderni, i naš je proisticao iz druženja i intime“ (Tišma, 2010).

Iz svih ovih izjava zaključujemo da je Bogdanka Poznanović imala veoma istaknutu ulogu u radu i na afirmaciji Tribine Mladih i „Polja“. Ovdje treba dodati i njenu ulogu u časopisu „Űj Symposion“ i saradnju s mađarskim autorima i autorkama, što govori o tome koliko je ona bila živo angažovana u lokalnoj zajednici i koliko je njena uloga bila nadnacionalna. U literaturi se njena uloga i značaj za Tribinu mladih nikad ne odvajaju od Dejanove uloge i značaja, čime oni na neki način takođe čine svojevrsnu „grupu“, što je u to vreme bilo popularno i u skladu sa tadašnjim duhom kolektivizma, „jer dvoje opet obrazuje grupu i neprekidnost“ (Poznanović 1955: 11). Književnik i umetnica, kao saputnici u vremenu konceptualnih aktivnosti, bili su uzor i izvor informacija mladima na početku njihove umetničke karijere.

U tom periodu počinju sve očiglednije da se manifestuju pritisci državnog aparata na krug umetnika okupljenih oko Tribine mladih i na samu Tribinu kao instituciju. Na osnovu literature i svedočenja učesnika uočljivo je da je do prvog napada vladajućeg političko-birokratskog aparata došlo 1962. godine. Neposredni povod je bila javna pohvala Miroslava Krleže upućena članovima redakcije „Polja“ na čelu sa Dejanom Poznanovićem, posle čega je usledilo smenjivanje kompletne redakcije. Drugi put – 1971. godine, kada je raspušten urednički tim Judite Šalgo, a Slavko Bogdanović i Miroslav Mandić osuđeni na pritvor. Ubrzo zatim, 1973. godine, kada je raspušten urednički tim Darka Hohnjeca. Nakon toga usledile su godine postepenog opadanje inventivnog stvaralačkog duha Tribine mladih, da bi se 1977. godine ta institucija pripojila Kulturno-omladinskom centru „Sonja Marinković“ i da bi kasnije promenila ime u Kulturni centar. Dolazi do radikalne promene njene politike rada i oblika neposredne demokratije: dotadašnji organ upravljanja – *skup saradnika* zamenjen je stalno zaposlenima.

Critical Texts

At “Tribina mladih,” Bogdanka Poznanović acted as art critic and editor, two of her most important roles in her public activities’ segment. Bogdanka and Dejan worked together from the beginning, and the first issue of magazine ‘Polja’ came out in 1955. As the editor of the fine arts column, Bogdanka wrote the following: “Remembering and Meditation: First International Graphics Exhibition in Ljubljana,” “The Work of Milena Pavlović Barili,” and “Konjović,” all in the first year of the magazine’s issue. In the ensuing years, she wrote for ‘Polja’ numerous times: “Oprešnik Ankica,” “In Memoriam” - on the occasion of Moša Pijade’s passing, a critical text starting with the words “It has been concluded many times...,” exhibition review “Paja Jovanović’s Exhibition in Matica Srpska Gallery” and a critical text with a polemic tone for the magazine ‘Misao,’ “Biennale 76.”

After her first texts were published, it was evident that Bogdanka Poznanović would follow events taking place outside her local community with great interest. Her efforts eventually evolved into a group international exhibition, which, with time, grew into one of the largest fine arts events in former Yugoslavia - International Graphics Biennale in Ljubljana. The selection of new, unexplored topics and problems in contemporary art practice, which would define most of her future writings, revealed her enthusiasm for all innovative trends on the current global art scene.

One such text is dedicated to the work of the artist Milena Pavlović Barili, almost unknown here at the time. While writing the article, with hope of acquiring additional information, Bogdanka went to Požarevac to visit Milena Pavlović Barili’s house and became one of the first artists from socialist Yugoslavia to see Barili’s art work. “After the boxes were unsealed and the paintings taken out, I was mesmerised! That experience defined my fate. It is why I fell in love with Italy and learned Italian” (301). Barili’s lawyer provided reproductions of her paintings to Bogdanka, and they were continuously published throughout the entire issue of “Polja.” “I am certain that our audiences only then saw her work for the first time” (301). Even though she had a thriving international career, in her own country Milena Pavlović Barili was almost anonymous until the 1950s. In 1954, Miodrag Protić published a text about her work in NIN magazine, which drew local public’s attention, including Bogdanka, to this artist. Preparing museum

Polja, br. 140-141, maj –
jun, 1970, Novi Sad
Polja, No. 140-141, May –
June, 1970, Novi Sad
—
Polja, br. 142, jul 1970,
Novi Sad,
Polja, No. 142, July, 1970,
Novi Sad

Kritički tekstovi

Na Tribini mladih Bogdanka Poznanović preuzima na sebe ulogu likovne kritičarke i urednice kao bitnog segmenta njenih javnih i umetničkih aktivnosti. Časopis „Polja“ počinje da izlazi 1955. godine, a Bogdanka i Dejan sarađuju od samog osnivanja. Kao urednica likovne rubrike Bogdanka piše tekstove: *Sećanje i meditacija: povodom prve Međunarodne izložbe grafike u Ljubljani*, *Delo Milene Pavlović Barili i Konjović*, sve tokom prve godine izlaženja lista. Tokom narednih godina za časopis „Polja“ piše tekstove: *Oprešnik Ankica*, *In memoriam* – povodom smrti Moše Pijade, kritički tekst koji počinje rečima „Konstatovano je mnogo puta...“, prikaz izložbe *Povodom izložbe Paje Jovanovića u Galeriji Matice srpske* i za časopis „Misa“ polemički intoniran kritički tekst o jugoslovenskom paviljonu na Venecijanskom bijenalu *Povodom Bijenala 76*.

Već u prvom tekstu Bogdanka Poznanović nagoveštava da će s velikim interesovanjem pratiti događaje koji se odvijaju izvan njene lokalne sredine. Radi se o grupnoj međunarodnoj izložbi, koja će s vremenom prerasti u jednu od velikih međunarodnih likovnih manifestacija u bivšoj Jugoslaviji – u Međunarodni bijenale grafike u Ljubljani. Izbor novih, još neafimisanih tema i problema u savremenoj umetničkoj praksi, kojima se bavi u narednim tekstovima, pokazuje njenu težnju da prati sve što je aktuelno i inovativno na savremenoj umetničkoj sceni.

Jedan od takvih tekstova je onaj o radu umetnice Milene Pavlović Barili, koja je u to vreme bila još gotovo nepoznata u našoj sredini. U želji da dođe do najpouzdanijih informacija, Bogdanka Poznanović odlazi u Požarevac da poseti kuću Milene Pavlović Barili i, kao jedna od prvih iz naše sredine, pogleda njene radove. „Kad su sanduci otpečaćeni, a slike iznesene, bila sam opčinjena! Taj doživljaj je odredio moju sudbinu. Zbog toga sam zavolela Italiju i naučila italijanski“ (301). Od advokata je dobila reprodukcije radova koje su objavljene kroz ceo broj „Polja“. „Sigurna sam da je većina prvi put viđena kod nas“ (301). Iako je imala zavidnu internacionalnu karijeru, Milena Pavlović Barili je u našoj sredini bila gotovo anonimna sve do 50-ih godina, kada je o njenom radu Miodrag Protić u NIN-u objavio tekst (1954), kojim je našoj javnosti, pa i Bogdanki otkrio tu umetnicu. Pripremajući fundus za budući Muzej savremene umetnosti u Beogradu, M. Protić je otkupio više slika od Milenine majke u Požarevcu, a zatim joj priredio izložbu u MSU u Beogradu. Njeno



INFORMACIJE O VIZUELNIM UMETNOSTIMA

u redakciji bogdanke poznanović

DELO — IDEJA — PROCES — DOGA-
DJAJ — AKCIJA

Tokom 1969. godine održane su dve velike izložbe u poznatim evropskim institucijama: u amsterdamskom *Stedelijk Museum* izložba s idiomatskim nazivom „Op Losse Schroeven” i podnaslovom „situacije i kriptostrukture”, a u bernskoj *Kunsthalle* izložba „Kad stavovi postanu forma” i podnaslovom „dela — pojmovi — procesi — situacije — informacije”.

Osnova prezentovanih pokreta je redukcija umetničkog objekta. Ovi pokreti imaju više naziva: arte povera (siromašna umetnost), antiforma, konceptualna umetnost, land art (umetnost zemlje), street works (dela na ulici), air art (umetnost vazduha), process art, mikroemotivna umetnost.

Neke od glavnih protagonista najnovijih istraživanja u umetnosti: Roberta Morisa, Waltera De Marija, Henry Flynta, nalazimo u zborniku koji je još 1964. godine izdao u Njujorku pesnik Jackson Mac Low pod naslovom: „Antologija slučajnih operacija, konceptualne umetnosti, anti-umetnosti, neodređenosti, improvizacije, necelishodnog dela, prirodnih katastrofa”.

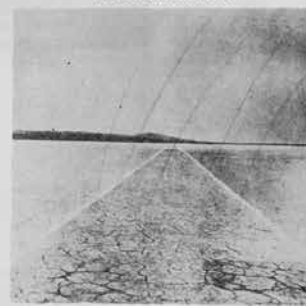
Paralelni eksperimenti tokom poslednjih godina objavili su se na internacionalnoj sceni i uspostavili bezbrojne korespondencije. Ovo sabiranje estetskih iskustava, fundamentalno sličnih, svedoči o posebnom „estetičkom stanju” u ekspanziji.

Za mnoge od ovih stvaralaca prvi instrument komunikacije je čovek — pokret počinje od subjekta. Oni se ne ograničavaju na stil, jer nemaju problema sa specifičnim jezikom niti sa određenim ambijentom. Svoje projekte i dela izvode ili izlažu u enterijerima (galerijama) i slobodnom prostoru: parkovima, pustinjama, šumama, planinama, rekama i morima. Uveli su nove materijale: zemlju, azbest, olovo, seno, travu, kamen, staklo, kožu, gumu, grafit, led, sneg, ptice, vosak, katan, mreže, hemijske materije, da odnos sa realnošću postane slobodan i svež.

Pokreti za vizuelna istraživanja intenziviraju se i proširuju u mnogim zemljama. Njihovi protagonisti u SAD su, na primer: Michael Heizer, Dennis Oppenheim, Walter De Maria, Robert Morris, Richard Serra, Carl Andre, Bruce Nauman, u Italiji: Michelangelo Pistoletto, Gilberto Zorio, Emilio Prini, Giovanni Anselmo, Alighiero Boetti, Mario i Mariša Merz, Jannis Kounellis, Pier Paolo Calzolari, Claudio Cintoli, Pino Pascali, Gino De Dominicis, u Holandiji: Jan Dibbets, Marinus Boezem, Van Elk, u Velikoj Britaniji: Barry Flanagan, Richard Long, u Zapadnoj Nemačkoj: Reiner Ruthenbeck, Hans Hacke, Joseph Beuys, u CSSR: Milan Křížák, Václav Cigler, Zorika Šáglová, Ladislav Novák, u Jugoslaviji: ljubljansko—kranjska grupa OHO (Marko Pogacnik, Tomaž i Andraž Salamun, Milenko Matanović, David Nez),

zagrebačka grupa „Penzioner Tihomir Simić”: Slobodan Dimitrijević i Goran Trbuljak, zatim Boris Bučan, Dalibor Martinis, Dejan Jokanović, Janez Segolin, Sanja Iveković, Gorki Žuvela, Jagoda Kaloper, novosadska grupa KOD (Slobodan Tišma, Miroslav Mandić, Kiss Jovák Ferenc, Slavko Bogdanović, Mirko Radojčić i Janez Kocijančič), osnovana 7. III 1970.

MICHAEL HEIZER



Cilia, 2,75 m. x 1,52 m. Dry Lake, kraj Silver City, Nevada, 1968

WALTER DE MARIA



Crtež dug pola milje, pustinja Mojave, Kalifornija, 1968

RICHARD SERRA



Opasati, guma i neon, Galerie Ileane Sonnabend, Paris, 1967

Informacije o vizuelnim umetnostima u redakciji Bogdanke Poznanović, Polja, br. 142, maj-jun 1970, Novi Sad, 34-35

Information on Visual Arts in Bogdanka Poznanović's Redaction Office, Polja, No. 142, May – June, 1970, Novi Sad, 34-35

OSTIMA

ANGELO PISTOLETTO



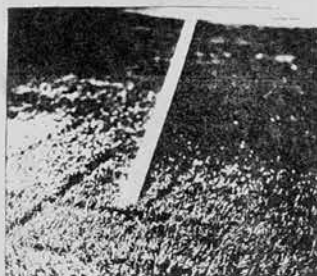
žani predmeti, 1967

ALIGHIERO BOETTI



Ambijent, na izložbi u Galleria De Nieubourg, Milano, 1968

PIER PAOLO CALZOLARI



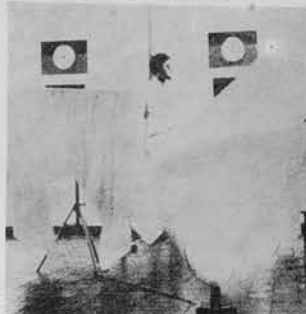
Rashladena šipka u naizmeničnom vremenu, na veštačkoj travi, 1968

BARRY FLANAGAN



Konopac, Oblik od krpa, Bern, 1969

MARINUS BOEZEM



Stolovi na vetru, Leerdam, februar 1968

REINER RUTHENBECK



Duple lestoe, drvo, visina 250 cm. 1967

JAN DIBBETS



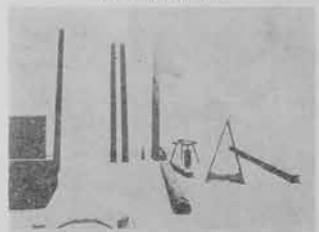
Tri kruga, 1967

HANS HAACKE



Nebeska linija, Central Park, New York, 23. jul — 24. oktobar 1967. Naduvani beli baloni i konopac dužine 300 m.

JOSEPH BEUYS



Environment, Documenta 4, Kassel, 1968

ZORKA SÁGLOVÁ



holdings' material for the future Belgrade Museum of Contemporary Art, Protić purchased many paintings from Milena's mother in Požarevac, and then put up an exhibition for her at the Museum. Her work was later analyzed by Lazar Trifunović, then head of the National Museum in Belgrade, followed by opening memorial gallery-legacy dedicated to this artist in Požarevac in 1962. Acknowledgements by greatest art authorities of the time made Milena Pavlović Barili's work finally recognized and highly appreciated in her own community. Gallery of the Association of Fine Artists of Serbia (1955) put up one of the first Barili's exhibitions in former Yugoslavia. At the opening, Bogdanka and Dejan were giving away a new issue of "Polja," with Bogdanka's text on Milena's work. There, she notes: "In order to dream, Milena Pavlović-Barili ties her eyes with her hands, wishing to overcome the imposed world and give birth to dream worlds." 'Mali likovni salon' hosted Barili's exhibition in 1974 in Novi Sad, which was opened by Bogdanka. This was also the only time she did that, as she had a strong dislike for openings.

Bogdanka Poznanović dedicated a number of texts to her own artwork and artistic practice of the time. Those include: "Action Heart-Object" (1970), "Mail-Art: What Is It?" (1978, 1980), which were written as artists' "statements" on their own work, a sort of an explanation of the strategy as well as their desire to view their work in a particular context. In her paper "Feedback Mailbox" she concludes: "This indented artistic practice has still not been comprehensively analyzed by contemporary critical-theoretical methods, probably due to its formal and substantial incoherence, even though a number of mail-art festivals were held in the 1970s" (Poznanović, 1980: 45). She points out herself that her practice is innovative and understands that this might be the reason for lack of recognition on the part of her colleagues art critics and theoreticians. As the main reason she cites *incoherence*, which represented a problem for Bogdanka since the beginning of her art career.

Italian government's grant enabled her to live in Italy for six months (Florence and Rome) between 1968-69 and learn Italian almost fluently. The influence of Italian art and critical theory is visible in her work. Miško Šuvaković states that Bogdanka gave her contribution to critical thought in the 1960s, when, similarly to Italian acritical criticism, she started networking information on the contemporary international art scene and presenting them in the press. The term *acritical criticism*

slikarstvo je kasnije analizirao i Lazar Trifunović, tada direktor Narodnog muzeja u Beogradu, da bi 1962. godine u Požarevcu bila otvorena galerija-legat posvećena ovoj umetnici. Potvrde najvećih umetničkih autoriteta tog vremena učinile su da delo Milene Pavlović Barili konačno dobije zasluženu pažnju i bude visoko ocenjeno u našoj sredini. U Galeriji udruženja likovnih umetnika Srbije u Beogradu (1955) priređena je jedna od prvih njenih izložbi. Na otvaranju su Bogdanka i Dejan delili publici tek izašli novi broj „Polja“ s Bogdankinim tekstom o Mileninom delu. U tekstu Bogdanka piše: „Rukama vezuje oči da sanja Milena Pavlović-Barili u želji da prenebregne nametnuti svet i rađa svetove sna“. Kasnije je u Malom likovnom salonu u Novom Sadu održana izložba Milene Pavlović Barili (1974) koju je otvorila Bogdanka Poznanović. To je ujedno i jedina izložba na kojoj je govorila Bogdanka, jer ona nije volela otvaranja.

Bogdanka Poznanović je jedan broj tekstova posvetila svom umetničkom radu i praksi kojom se tada bavila. Među njima su tekstovi: *Akcija Srce-predmet* (1970), *Mejl-Art: šta je to? (Mail Art: What is it?)* (1978, 1980). To su tekstovi pisani kao savremene *izjave* umetnika o svom radu, neka vrsta pojašnjenja strategije i težnje same umetnice da svoj rad sagleda u određenom kontekstu. U tekstu *Feedback poštansko sanduče* ona piše: „Ova razučena umetnička delatnost još nije svestranije analizirana savremenim kritičko-teorijskim metodama, verovatno zbog svoje formalne i sadržajne nekoherentnosti, iako je tokom sedamdesetih godina održan veliki broj smotri mejl arta“ (Poznanović, 1980: 45). Sama ističe kako je njena umetnička praksa inovativna i uviđa da je zbog toga slabo prihvaćena od strane kolega likovnih kritičara i teoretičara. Kao razlog navodi *nekoherentnost* koja je za Bogdanku predstavljala problem još od njenih početaka bavljenja umetnošću.

Stipendija italijanske vlade omogućila joj je da šest meseci boravi u Italiji (Firenca i Rim) tokom 1968-69. godine i da za to vreme gotovo odlično savlada italijanski jezik. Uticaj italijanske umetnosti, kritike i teorije vidljiv je u njenom radu. Miško Šuvaković u monografiji piše da je Bogdanka svoj doprinos kritičkoj misli dala krajem 60-tih godina, kada je, slično italijanskoj akritičnoj kritici, počela da se bavi umrežavanjem informacija o tada savremenoj internacionalnoj umetničkoj sceni i da tu scenu predstavlja u aktuelnoj štampi. Termin *akritična kritika* uveo je italijanski kritičar Đermano Čelant (1970) da bi ukazao na to da je potreban drugačiji pristup kritičara kad se radi o tzv. siromašnoj umetnosti

(*arte povera*) i o konceptualnoj umetnosti. Od kritičara se više ne očekuje samo da analizira, interpretira i vrednuje umetnička dela prema estetskim kriterijumima, već da, kao i umetnik, aktivno učestvuje u kreiranju društvenih i umetničkih uslova i savremene scene. Danas se insistira na značaju zajedništva kritičara i umetnika. Novi kritičari žele da sarađuju, a ne da budu predstavnici institucionalno povlašćene interpretativne discipline koja s visine prati aktuelni umetnički rad. To je, ujedno, i period kada kritičari postaju akteri umetničke scene. Oni postaju učesnici u artikulaciji novih umetničkih praksi, kreatori zbivanja i događaja, organizatori izložbi, multimedijalnih hepeninga, inicijatori filmova, TV emisija, časopisa i knjiga. Akritičkom kritikom su se bavile mnoge žene kritičarke kao što su: Lusi Lipard, Dunja Blažević, Biljana Tomić, Jasna Tijardović-Popović, Svetlana Mladenov, a pre mnogih kod nas, Bogdanka Poznanović. Koliko su žene bile uspešnije u bavljenju ovakvim vidom umetničke prakse ostaje pitanje i možda predmet nekih budućih istraživanja.

Akritičarskim kritičkim radom Bogdanka Poznanović se bavila pišući tekstove o aktuelnim događajima, priređujući aktuelne izložbe, komunicirajući i družeći se s umetnicima, a naročito realizujući (samostalno ili u saradnji sa Dejanom Poznanovićem) svoje informacione projekte u različitim časopisima i izdanjima u periodu od 1970. do 1975. godine. U početku u „Poljima“ uređuje strane posvećene savremenoj umetnosti pod nazivom *Informacije o vizuelnim umetnostima u redakciji Bogdanke Poznanović ili Atelje DT20 / beč-d poznanović Novi Sad informiše*. Do 1975. godine je objavila ukupno blizu 60 informacija u časopisima: „Polja“, „Indeks“, „Új Symposion“, „Wow“, „Student“, „III program Radio Beograda“ i „Ekran“. Strane se sastoje od kratkih, klasifikovanih, neinterpretativnih informacija koje se prezentuju na jednostavan način – kratkim tekstom i ilustracijom. To su svojevrsni mikro-izveštaji o trenutnom stanju u umetnosti, u kojima se uočava lični izbor umetnice. Prve *Informacije...* počinje rečima italijanskog kritičara Tomaza Trinija (Tommaso Trini) „Informacija o umetnosti dostigla je isti ritam kao novinska informacija. Da bi se pratila i saopštavala zbivanja u umetnosti, kratkotrajnoj, dematerijalizovanoj, konceptualnoj, ekološkoj itd., kritičar se mora pretvoriti u hroničara i izveštavati telefonom u nedostatku teleprinter. Upravo su stvaraoci ti koji nas izbacuju iz koloseka naših teoretisanja...” (Poznanović, 1970: 34). U ovom uvodu Bogdanka naglašava

was introduced by an Italian critic Germano Celant (1970) to show that critics needed a different approach when analyzing so-called “poor art” (*arte povera*) and conceptual art. Critics were no longer expected only to analyze, interpret, and valorize artworks according to aesthetic criteria, but to, as artists, actively participate in creating socio-artistic environment and contemporary art scene. A synergy between artists and critics is today insisted upon. Young critics found this trend attractive, and were abandoning the old imperative of being merely representatives of institutionally favored interpretative discipline, with a superior attitude towards contemporary artwork. This was the period when critics became active participants in the art scene. They engaged in articulation of new art practices, they became creators of events, exhibition and multimedia organizers, as well as initiators of TV shows, films, magazines, and books. Many female critics engaged in acritical criticism, such as: Lucy Lippard, Dunja Blažević, Biljana Tomić, Jasna Tijardović-Popović, Svetlana Mladenov, and before many in former Yugoslavia, Bogdanka Poznanović. To what extent were women successful in this form of artistic practice remains to be analyzed and/or a subject for future research.

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Bogdanka Poznanović was engaged in acritical critical work by writing texts on current events, organizing exhibitions, socializing and communicating with artists, and especially carrying out (by herself or together with Dejan) her ‘informational’ projects in different magazines and issues in the period between 1970 and 1975. In the beginning, she edited art column in “Polja” under the title “Information on Visual Arts in Bogdanka Poznanović’s Redaction Office” or “Atelier DT20 / b&d poznanović Novi Sad Informing.” By 1975, she published a total of 60 information projects in the following magazines: “Polja,” “Indeks,” “Új Symposion,” “Wow,” “Student,” “III Program of Radio Belgrade” and “Ekran.” Each project consisted of short, classified, uninterpretational information presented in a simple manner - short text and illustration. These represented a sort of short micro-reports on current state of affairs in the arts. First “Information...” began with the words of Tommaso Trini, “Information on the arts has reached the rhythm identical to any news information. In order to follow and report on news in the arts, short-lived, dematerialized, conceptual, environmental, etc., a critic must turn into a chronicler and report via telephone for lack of teleprinters. It is artists themselves who throw us off from our theorizing...” (Poznanović, 1970:

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d & b poznanović
a DT 20 atelier tájékoztatója

BODY/BEHAVIOUR-ART

„Umetnički pravac skoršnjeg datuma koji realizuje egzemplarnu demonstraciju mogućih proširenja saznanja i stanja svesti i u potpunosti se obraća ljudskoj fiziognomiji. Dok se ranije metodički bave shematičnim kauzalnim odnosima duhovne i telesne strukture, body/behaviour-art ukazuje na drukčije pojave čovečjeg tela u svakom trenutku realnog vremenskog toka, posebno na uslove pokreta i promene tela. Body/behaviour-art je kao i process-art konsekventni nastavak idejno plodnog concept-art-a, pri čemu besuholovno treba naglasiti da ovakvo tipizirano shvaćanje umetničkog idejnog horizonta nedovoljno opisuje posebne oblasti problema...“ (K. Tomas, prev. Z. Meković).

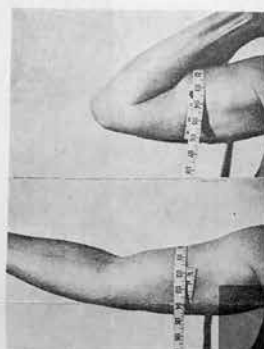
Navodimo neke od protagonista i prethodnika body/behaviour-art-a: Dennis Oppenheim (rod. 1938), Klaus Rinke (1939), Vito Acconci (1940), Bruce Nauman (1941), Gilbert (1943) i George (1942), Giuseppe Penone (1947), Yves Klein (1928–1962), Piero Manzoni (1933–1963), Joseph Beuys (1921).



Klaus Rinke

„Ujkeletli művészeti irányzat, mely tudomások és tudatállapotok lehetőségei kihasználásával egzempláris demonstrációkat valósítja meg úgy, hogy teljes mértékben az emberi fizionómiára felelősen fordul. Míg a tudományok a szellemi és testi struktúrára sematizált kauzális viszonyokkal metodikusan foglalkoznak, a body/behaviour-art az emberi test más megnyilvánulási formáira, mutatva a valós időteljesítményt minden pillanatában, különös tekintettel a mozgás feltételeire és a testváltásra. A body/behaviour-art a process-art-hoz hasonlóan az esztétik gyümölcsöző koncepciós művészet következtetés folytatása, amelynek következtében feltétlenül ki kell emelni, hogy a művészi esztéti horizont ilyen tipizált foglalkozás nem írja le kellően a probléma külön területeit...“ (K. Tomas).

A body/behaviour-art néhány elődje és partfogója: Dennis Oppenheim (1938), Klaus Rinke (1939), Vito Acconci (1940), Bruce Nauman (1941), Gilbert (1943) és George (1942), Giuseppe Penone (1947), Yves Klein (1928–1962), Piero Manzoni (1933–1963), Joseph Beuys (1921).



Dennis Oppenheim

„The recent tendency art carries out the exemplary demonstrations of the possible expansion of knowledge and the consciousness of mind in turning fully towards the phympoony of man. While the sciences take a methodical interest in the schematic causal relationship between the intellectual and body structure body-behaviour art points to other forms of the body, during other moments of the real continuity of time with a special accent on the conditions of movements and body changes. Body-behaviour-art, like process art, is a consistent continuation of the ideally lucrative conceptual art, in consequence of which such a typified comprehension of the artistic ideal horizon does not fully describe the different aspects of the problem...“ (K. Tomas).

A few of the predecessors and patterns of body-behaviour art are: Dennis Oppenheim (1938), Klaus Rinke (1939), Vito Acconci (1940), Bruce Nauman (1941), Gilbert (1943) and George (1942), Giuseppe Penone (1947), Yves Klein (1928–1962), Piero Manzoni (1933–1963), Joseph Beuys (1921).



Vito Acconci

Informationen b&d poznanović a DT20 atelier tájékoztatója, Új Symposion, 1972, Novi Sad, 1

34). In this introduction, Bogdanka states that changes in art criticism were a result of changes in the arts, and that she also wishes to take over a new role of a critic. In these reports, she informed the public on important international events (exhibitions, performances, festivals, etc.), artists, and their works: *Festival of Snow in the High Tatras* (1970), *Documents 5* (1972), exhibition “*Irritarte*” in Milan (1969), Christo’s action by Sidney (1969), Italian avant-garde sculpture in Paris (1969), and artists, such as Rafael Soto, Richard Long, Filippo Panseca, Claes Oldenburg, Zorka Ságlová. She also put together television reports on artists from Yugoslavia and Novi Sad, contributing to sense of closeness and cooperation among artists in this period. Her own information project, titled “*Informationen: Atelier DT20 informs - b&d poznanović*” she also published in Hungarian in the magazine “*Új Symposion*.”

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Informationen b&d poznanović a DT20 atelier tájékoztatója, Új Symposion, 1972, Novi Sad, 1

Informacije o vizuelnim umetnostima u redakciji Bogdanke Poznanović, Polja br. 143, maj-jun 1970, Novi Sad, 40

Information on Visual Arts in Bogdanka Poznanović's Redaction Office, Polja, No. 143, May – June, 1970, Novi Sad, 40

da su promene u kritici nastale kao posledica promena u umetnosti i da ona sama želi da preuzme novu ulogu kritičara. U ovim izveštajima obaveštava javnost o značajnim međunarodnim događajima (izložbama, performansima, festivalima...), pojavama, umetnicima i njihovim radovima: Festival snega u Visokim Tatrana (1970), Dokumenta 5 (1972), izložba *Irritarte* u Milanu (1969), akcija Kristoa (Christo) kod Sidneja (1969), izložba italijanske avangardne skulpture u Parizu (1969), te o umetnicima kao što su Rafael Soto, Ričard Long (Richard Long), Filipo Panseka (Filippo Panseca), Kles Oldenburg (Claes Oldenburg), Zorka Soglava (Zorka Ságlová). Istovremeno objavljuje priloge i o umetnicima iz Jugoslavije i Novog Sada, naglašavajući na taj način bliskost i zajednički jezik jednih i drugih. Svoje informacije pod nazivom *Informationen: atelje DT20 informiše / beč-d poznanović* objavljuje i na mađaraskom jeziku u časopisu „Új Symposion“.

INFORMACIJE O VIZUELNIM UMETNOSTIMA
u redakciji bogdanke poznanović



Leonardo da Vinci, Poslednja večera, interpretator M. Urbásek

FESTIVAL SNEGA

Februara ove godine, na prvenstvu sveta u skijanju, u Visokim Tatrana (ČSSR), realizovana je posebna likovna akcija — festival snega, prva manifestacija vizuelne interpretacije.

Na Festivalu su interpretirana dela niz svetkih umetnika. Tako, na primer, stope u snegu i plavo klizalište ledeno ploče Strplog plesa bila je interpretacija J. Kleina, torte od snega na površini jezera interpretacija Oldenburga, Malovič je bio interpretiran crnim kvadratom na beloj površini snega, Christo Tatrana u pakovanju u sneg, W. De Maria program — tragovima od skija, Dias nebeskim svodom i zvezdama iznad Skalnatog Pleša 14. II 1970.

Ova akcija zahtevala je od interpretatora mnogo veština i strpljenja (izvođenje su ometale atmosferske prilike: vetar, vejanje snega, topljenje). Sve interpretacije su fotografisane za katalog koji je glavni dokument ove likovne akcije.

Autori prvog Festivala snega — Milan Adamšak, Robert Cyprić, Alex Mlynárik, Mihel Urbásek i Zita Kostrová — objavili su pravilnik festivala koji, između ostalog, sadrži i sledeće tačke:

- 1) Prvi Festival snega je prva manifestacija INTERPRETACIJE u likovnoj umetnosti, realizuje se kao izraz nove dimenzije mišljenja i prakse.
- 2) Festival određuje sneg kao glavni oblikovni materijal za realizaciju.
- 3) Izraz je nove društvene pozicije likovnog stvaranja, oslobođenog komercijalnog momenta, Tatrana zimska galerija rada se i neštaje sa atmosferom koja je specifikuje — sa zimom.



C. Oldenburg, Nanuk, interpretator A. Mlynárik



Niki de Saint Phalle, Nana, interpretator M. Urbásek



„POLJA“ — ČASOPIS ZA KULTURU I UMETNOST / uređuju: Vojica Belin Tucić, Mihailo Harpuz, Václav Látal i Peter Zubac (glavni i odgovorni urednik) / Tehnički urednik: Václav Látal / Fotoopis: László Dornai / Sekretar redakcije: Olivera Petrović-Siposki / Izdaje: Tržišta mladeži, Novi Sad, Katolička porta 5, telefon 43-186 / Redakcija stali su adresu: Redakcija „Polja“, Novi Sad, poštanski fak 190 / redovna pretplata 30 novih dinara, sa ilustrativno dvostruko / Cena jednog primerka: 3 nova dinara / Ziro-račun: 007-3-288 kod Novosadske banke u Novom Sadu. / Stampa „Forum“, Novi Sad, Vojvode MILOSA I. / Metar: Dobrica Látal.

Activities at the Academy of Arts and Establishing Visual Studio for Intermedia Research

After completing her studies at the Belgrade Academy of Arts, Bogdanka worked in education. First, she taught fine arts in elementary school “Ivo Lola Ribar” (1959-61), and then in high school gymnasium “Moša Pijade” (1961-65) in Novi Sad. In 1965, she started working at the Department of Fine Arts at the College of Education in Novi Sad and had taught Painting with Technology as a course there until 1975. Marina Abramović taught at the same school for two semesters in 1973-74. At the newly-founded Academy of Fine Arts in Novi Sad, Bogdanka taught Fine Arts Elements with Visual Research until 1995. She was elected assistant professor in 1975, adjunct professor in 1981, and full-time professor in 1986. She retired in 1995. As she stated, she had gone through all the stages of educational work, from elementary school, high school, college, and a full-time professor at the Academy. “Before establishment of the Department of Fine Arts at the Novi Sad Academy, as we had no children or other family obligations, I traveled a lot and tried to gather as much information as possible about contemporary education process at academies and institutes. Convinced that it is necessary to overcome traditional techniques, my colleagues’ resistance notwithstanding, I succeeded in founding visual studio for intermedia research equipped with adequate instruments” (303).

Novi Sad Academy of Fine Arts established in 1979 at Bogdanka Poznanović’s personal incentive, Visual Studio for Intermedia Research as the first studio of its kind in former Yugoslavia. The Studio was primarily turned towards research and production of video-arts and new media, organized as space for more intensive research and creative work for students in the area of multimedia art practice. Thanks to Bogdanka Poznanović’s interventions, the Academy acquired a quarter-inch AKAI camera, and started using it in the teaching process and for production purposes, which provided students with unprecedented study conditions in socialist Yugoslavia at the time. Many saw and handled camera for the first time when they came to class. Here, they were given an opportunity to create their own authentic video-works. Professor Bogdanović also frequently played the part of the artworks’ producer, as many students



Aktivnost na Akademiji umetnosti i osnivanje Vizuelnog studija za intermedijalna istraživanja

Nakon završetka studija na Akademiji umetnosti u Beogradu Bogdanka se bavila pedagoškim radom. Prvo je predavala likovno obrazovanje u osnovnoj školi „Ivo Lola Ribar“ u Novom Sadu (1959-61), a zatim u novosadskoj Gimnaziji „Moša Pijade“ (1961-65). Na Odseku likovnih umetnosti Više pedagoške škole u Novom Sadu počinje da radi 1965. godine. Školske 1973/74 u istoj školi i Marina Abramović predaje dva semestra. Predmet Slikanje sa tehnologijom Bogdanka je predavala do 1975, da bi zatim, na novoformiranoj Akademiji umetnosti u Novom Sadu, sve do 1995. godine predavala predmet Likovni elementi sa vizuelnim istraživanjima. Za docentkinju je izabrana 1975, vanredna profesorka postaje 1981, a redovna 1986. godine, 1995. godine odlazi u penziju. Kako i sama kaže, prošla je sve stepene pedagoškog rada, od osnovne škole, gimnazije, više pedagoške škole do zvanja redovne profesorke na Akademiji umetnosti. „Pre osnivanja Odseka likovnih umetnosti na Akademiji u Novom Sadu, budući da nismo imali dece i drugih porodičnih obaveza, dosta sam putovala po svetu i obaveštavala se o savremenom edukativnom procesu na akademijama i institutima. Uverena da je neophodno prevazići tradicionalne tehnike, uspeła sam, uz otpor mojih kolega, da osnujem vizuelni studio za intermedijalna istraživanja sa adekvatnim instrumentarijem“ (303).

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Vizuelni studio za intermedijalna istraživanja Akademija umetnosti u Novom Sadu osniva 1979. godine na ličnu inicijativu Bogdanke Poznanović, kao prvi takve vrste u bivšoj Jugoslaviji. Studio je bio primarno okrenut istraživanju i produkciji video-umetnosti i novih medija, organizovan kao prostor za intenzivniji istraživački i kreativni rad studenata u domenu multimedijalne umetničke prakse. Zahvaljujući zalaganju Bogdanke Poznanović, Akademija je nabavila četvrtinčnu AKAI kameru koja se koristila u nastavnom procesu i za produkcijske potrebe, što je studentima pružilo uslove za rad kakvi su bili retkost u Jugoslaviji tog vremena. Mnogima se tada prvi put pružila prilika da koriste kameru i da isprobaju tehniku kreiranja video-radova. Profesorka Bogdanović je igrala i ulogu producentkinje umetničkog dela, jer je svojim angažovanjem mnogim mladim ljudima omogućila da realizuju svoje prve radove u proširenom polju umetnosti.

Bogdanka Poznanović, 1975,
Akademija umetnosti (Viša
pedagoška škola), Novi Sad

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Bogdanka Poznanović, 1975,
Academy of Arts, Novi Sad

realized their first works in extended field of art thanks to her involvement and commitment.

Visual Studio for Intermedia Research at the Academy of Art hosted many individual and collective projects. This is the place where Katalin Ladik and Bogdanka Poznanović created *Poemim* (1979-1980), whose art direction strongly influenced later students' works. Lina Busov also staged her *Venus* (1983) at the same venue, which explored female sensuality and gender equality, Bojan Budimac *Witness* (1980), Lidia Srebotnjak-Prišić *Ekran* (1984), Zora Popović *Face to Face* (1984), Živana Stapnov and Vlada Stepančević *Honey and Milk* (1984), Milica Popović *Video Performance* (1987), Đuro Radišić *Neo-Geo* (1989), Dragan Živančević *Brass Band Competition* (1990), Zoran Ilić *Horror Vacui* (1991/92), etc. Most of the artwork at the Studio was realized between 1979-1992. "Created as a result of the research in a new medium, [these works] often influenced overall direction of now former students, characterizing their individual artistic functioning and involvement through video-art form" (Srebotnjak-Prišić 1999: 152). This illustrates the influence professor Bogdanović had on education and furthering of the progress of many local male and female artists. Their works exude freedom of artistic expression, because the topics and the manner of working were always of their choosing.

"It is indicative that these works were executed in sort of secrecy. Bogdanka Poznanović and her students would always work on their video works behind closed doors, far from certain staff members who were there on *assignment*" (Lukić, 2008: 708). Bogdanka also states: "Even though the Studio was a success, some of my colleagues were constantly suspicious of me, so I had to defend myself by saying "Please try to understand that the video-camera is actually an electronic brush!" (303). There were also other problems, such as during the preparation for Academy of Arts Annual Student Exhibition in 1981, when she tried to help her students stage interventions in urban space (comic strips, installations, interactive works, graphics, video-works, etc.) at various spots throughout Novi Sad. "Even the Ministry of Interior [police, transl.note] intervened because of a "live comic strip" staged by student Vasa Vesović. The "comic strip" consisted of comic strip speech balloons made of styrofoam, carrying provocative texts about art. With Dejan's help, nevertheless, everything ended well" (306).

Akademija umetnosti (Viša
pedagoška škola), 1970, Novi Sad
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Academy of Arts, 1970, Novi Sad



U Vizuelnom studiju za intermedijalna istraživanja Akademije umetnosti realizovani su mnogi individualni i kolektivni projekti. Tu je nastao već pomenuti rad Katalin Ladik i Bogdanke Poznanović *Poemim* (1979/1980), koji je svojom poetikom i načinom snimanja umnogome uticao na kasnije radove studenata Akademije. U istom studiju je stvoren i rad Line Busov *Venus* (1983), koji se bavi ispitivanjem ženske senzualnosti i rodnog identiteta. Iako studentski, to je bio je jedan od prvih video-radova kod nas sa feminističkom problematikom, nastao u kontekstu tadašnje liberalizacije društvenog života i pitanja rodne ravnopravnosti. Bojan Budimac u Vizuelnom studiju realizuje *Witness* (1980), Lidija Srebotnjak-Prišić *Ekran* (1984), Zora Popović *Face to Face* (1984), Živana Stepanov i Vlada Stančević *Honey and Milk* (1984), Milica Popović *Video Performans* (1987), Đuro Radišić *Neo-Geo* (1989), Dragan Živančević *Brass Band Competition* (1990), a Zoran Ilić *Horror Vacui* (1991/92).... Većina radova je nastala u periodu 1979-1992. „Nastali kao istraživanje novog medija, često su uticali i na opredeljenost sada već bivših studenata karakterišući njihovo samostalno umetničko delovanje i angažovanost kroz formu video arta“ (Srebotnjak-Prišić 1999: 152). To govori o velikom uticaju profesorke Bogdanka Poznanović na obrazovanje i dalji umetnički rad mnogih lokalnih umetnika i umetnica. Njihovi radovi odišu slobodom umetničkog izraza, jer je profesorka Poznanović svojim studentima i studentkinjama, dopuštala da samostalno biraju teme i način rada.

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„Simptomatično je kako su ovi radovi bili izvođeni u nekoj vrsti tajnosti. Svoje video radove studenti bi sa Bogdankom Poznanović izvodili iza zatvorenih vrata, daleko od mogućih pogleda ostalih profesora na Akademiji koji su tamo često bili postavljeni po *zadatku*“ (Lukić, 2008: 708). Ona sama kaže: „Iako je Vizuelni studio bio uspešan, stalno sam bila sumnjičena od nekih kolega, pa sam morala da se branim rečima: «Molim vas da shvatite da je video-kamera u stvari elektronska četkica!»“ (303). Problema je bilo, kao npr. tokom godišnje izložbe studenata Akademije umetnosti 1981., kada je pomagala studentima u izvođenju intervencija u urbanom prostoru (stripovi, instalacije, interaktivni radovi, grafike, video-radovi itd.) po raznim punktovima u Novom Sadu. „Tada je bila i intervencija SUP-a koju je izazvao „živi strip“ studenta Vlade Vesovića. Strip se sastojao od „oblačića“ načinjenih od stiropora u kojima su bili ispisani provokativni tekstovi o umetnosti. Uz Dejanovu pomoć, sve se ipak dobro okončalo“ (306).

Bogdankin način rada na Akademiji je bio pionirski i svojim otvorenim i inovativnim pristupom se razlikovao od načina rada nastavnika

With its open and innovative approach, Bogdanka's manner of work at the Academy was pioneer and different from other professors at the Academy, who mainly belonged to the conservative movement. She was the first professor of the new media and video-art courses, male or female, at an art academy or faculty in the entire former Yugoslavia. Miško Šuvaković writes that the term 'post-pedagogy' is very important for Bogdanka's work, which, according to Gregory L. Ulmer, "points to deconstruction of conventional artistic and media pedagogy, moving towards experimental and activist work until fully establishing pedagogy in the era of electronic media" (Šuvaković, 2012: 127). Post-pedagogy, like acritical criticism, gravitated towards changes in inter-personal relationships and power relationships in an inherited pyramidal structure - in this case, between students and professors. Bogdanka Poznanović did not wish to be an unquestionable authority who educates via traditional methods and forces her unchanging perspectives and attitudes on students. Founding the Studio as a unit separate from the Academy was supposed to help create conditions and a creative environment in which students would feel comfortable experimenting and exploring. Her role in this process was more cooperative than authoritarian. Remembering Visual Studio, many of her former students speak of Bogdanka with utter respect, considering her an exceptional professor differing from her colleagues and environment (Branka Knežević). They found her critical attitude extremely important (Branislav Petrić, Igor Natić). Bogdanka paid special attention to work with students and providing supportive and affirming environment for students' experiments in contemporary art practices. She felt that the Academy should, in addition to traditional (painting, sculpture, and graphics), develop new majors for intermedia communication, which took place - but not before 2002.

Work with students represented an important experience for Bogdanka Poznanović. "Work with my students was for me completely equal to my own work" (303). Bogdanka's idea of video as an educational instrument resulted from her utopian thinking that video, as a democratic, decentralizing mechanism, has the power to bring about certain changes in the society. The idea that the video is a revolutionizing means, which, by its nature, independency, decentralized distribution, possibility of copying and editing, would change the world - unlike television, which merely creates an army of consumer culture subjects, was very much present at the



Milica Popović, Video Performans,
1987, Vizuelni studio, Akademija
umetnosti, Novi Sad

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Milica Popović, Video
Performance, 1987, Visual Studio
Academy of Arts, Novi Sad

Akademije koji su većinom pripadali konzervativnoj struji. Ona je bila prvi profesor(ka) novih medija i video-umetnosti na jednoj umetničkoj akademiji ili fakultetu u Jugoslaviji. Miško Šuvaković piše da je za rad Bogdanke Poznanović bitan pojam postpedagogije, koja po Gregoriju Ulmerus (Gregory L. Ulmer) „ukazuje na dekonstrukciju konvencionalne umetničke i medijske pedagogije ka eksperimentalnom i aktivističkom radu do uspostavljanja pedagogije u eri elektronskih medija“ (Šuvaković, 2012: 127). Postpedagogija je, kao i akritička kritika, težila promenama u međuljudskim odnosima i odnosima moći u jednoj nasleđenoj piramidalnoj strukturi, – u ovom slučaju, u odnosu između studenata i profesora. Bogdanka Poznanović nije želela da bude neprikosnoveni autoritet koji podučava studente tradicionalnim tehnikama i koji nameće svoje stavove i znanja koja su nepromenljiva. Osnivanjem posebnog studija, kao izdvojene jedinice Akademije, ona je želela da stvori uslove i kreativnu situaciju u kojoj bi studenti mogli slobodno da eksperimentišu i istražuju. Njena uloga u tom procesu bila je više saradnička, nego autoritarna. Sećajući se Vizuelnog studija, mnogi njeni bivši studenti govore o Bogdanki kao o izuzetnoj profesorki, koja se razlikovala od svoje okoline i ostalih profesora (Branka Knežević). Navode da im je bio važan njen kritički stav (Branislav Petrić, Igor Antić). Bogdanka je pridavala veliku pažnju radu sa studentima i stvaranju atmosfere koja podržava i afirmiše studentske eksperimente u savremenim umetničkim praksama. Smatrala je da bi Akademija trebalo, osim tradicionalnih smerova (slikarstvo, vajarstvo, grafika), da osnuje i ravnopravno usmerenje za intermedijalne komunikacije, što se dosta kasnije (tek 2002.) i dogodilo.

Rad sa mladima je za Bogdanku Poznanović predstavljao značajno iskustvo. „Za mene je rad sa studentima bio potpuno izjednačen sa sopstvenim stvaralaštvom“ (303). Bogdankina ideja o videu kao nastavnom sredstvu proistekla je iz utopijskog razmišljanja da video, kao demokračično, decentrirajuće sredstvo, ima moć da izvrši određene promene u društvu. Ideja da je video revolucionarni medij koji će svojom prirodom, autonomnošću, decentralizovanom distribucijom, mogućnošću kopiranja i montaže uspeti da preobrazi svet, nasuprot televiziji, koja stvara armiju subjekata potrošačke kulture, bila je prisutna tada u stavovima zapadnih video umetnika i umetnica. Bogdankini stavovi su bili inovativni i vizionarski za našu sredinu. Mnogi savremeni umetnici danas kritikuju televiziju kao zatvoreni medij na koji pojedinac ne može da utiče i da ga

Odprta ura, Bogdanka Poznanović,
Vizuelni studio akademije
umetnosti, Novi Sad, 14.05.1981,
ŠKUC, Ljubljana

time in the perceptions of male and female Western video artists. For her own community, Bogdanka's ideas were innovative and visionary. Many contemporary artists today criticize television as a hermetic medium that cannot be influenced or changed, unlike video or internet, which function as open systems much more apt for expressing individual identity.

Student video-works created at the Academy were presented to the public on many occasions. First, at "Tribina mladih" in Novi Sad (1980), then in Student Cultural Center in Belgrade (1981), and Gallery ŠKUC in Ljubljana (1981). International public was open for and interested in students' video experiments created at Novi Sad Academy of Arts. An invitation to participate at the XII Biennale of Young Artists in Paris, addressed to her by Jadranka Winterhalter, event commissary, represented a great honor and surprise for Bogdanka. Student video-works, realized at the Visual Studio for Intermedia Research were presented in Paris before a full house, including, according to Bogdanka's memory, Dado Đurić and Pierre Restany, who congratulated her on that occasion. "There were a lot of people at that event... I recognized a world-famous painter Dado Đurić... He was exhilarated with my students" (306). As a result of her artistic practice, contacts, and successful educational career, in 1984 she was invited by her colleague, professor Lamberto Pignotti and Bologna DAMS (disciplines, arts, music, spectacle) Institute University, to give a lecture for graduate students from all over the world. This is where she met Institute director, Umberto Eco. "Very simple and kind man! I am proud to have met him" (306). She also presented student video-works at Palazzo dei Diamanti, *Centro Video Arte* in Ferrara (1984), as part of the program "Two Comparative Schools - Academy of Art - Novi Sad - New York University (NYU)." What followed were presentation of works in Rijeka at XIII Biennale of Young Artists (1985), in Toulouse at the I Biennale of European Art Schools (1987), in Hanover (1987), at the University of Regensburg (1989), in Novi Sad in Gallery "Zlatno oko" (1994), Vršac at the II Biennale of Young Artists (1996), Novi Sad at "VideoMedeia" (1996-1998), and then in 1998 in Seattle, Chicago, New York, Los Angeles, Berlin, Krakow, and Dublin... In the 1990s, presenting Novi Sad students' video-works throughout Europe and America represented a rare example of international presentation of our local art scene. This was made possible thanks to Bogdanka's numerous contacts, her personal effort and commitment, as well as simple mobility of the medium itself.

Bogdanka Poznanović,
Akademija umetnosti,
1952, Novi Sad

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Bogdanka Poznanović,
Academy of Arts, 1952,
Novi Sad



menja, nasuprot videu ili internetu, koji funkcionišu kao otvoreni sistemi u kojima se individualni identitet pojedinaca mnogo lakše ispoljava.

Studentski video-radovi realizovani na Akademiji umetnosti predstavljani su javnosti u više navrata. Prvi put – na Tribini mladih u Novom Sadu (1980), a zatim u Studentskom kulturnom centru u Beogradu (1981) i Galeriji ŠKUC u Ljubljani (1981). Internacionalna javnost bila je otvorena i zainteresovana za video eksperimente studenata novosadske Akademije. Poziv da 1982. godine učestvuje na XII bijenalu mladih u Parizu, koji joj je uputila komesarka manifestacije Jadranka Winterhalter (Jadranka Winterhalter), Bogdanka je doživela kao veliku čast i iznenađenje. Studentski video-radovi nastali u Vizuelnom studiju za intermedijalna istraživanja prezentovani su u Parizu pred mnogobrojnom publikom, među kojima su, po sećanju Bogdanke Poznanović, bili Dado Đurić i Pjer Rastanij (Pierre Restany), koji su joj tim povodom uputili tople čestitke. „Na toj manifestaciji je bilo mnogo publike... U gužvi sam prepoznala svetski poznatog slikara Dadu Đurića... Oduševio se mojim studentima“ (306). Njena umetnička praksa, kontakti i uspesi u pedagoškom radu omogućili su joj da 1984. godine gostuje u Bolonji na Univerzitetu instituta DAMS (discipline, umetnost, muzika, spektakl), gde je postdiplomcima iz čitavog sveta, na poziv kolege profesora Lamberta Pinjotija (Lamberto Pignotti), održala predavanje. Tamo se upoznala sa direktorom instituta Umbertom Ekom (Umberto Eco). „Vrlo jednostavan i srdačan čovek! Ponosna sam što sam se s njim upoznala“ (306). Studentske video-radove je zatim predstavila u Palazzo dei Diamanti, u *Centro Video Arte* u Ferari (1984), u okviru programa „Dve uporedne škole – Akademija umetnosti – Novi Sad – Njujorški univerzitet (New York University)“. Zatim su usledile prezentacije radova u Rijeci na XIII bijenalu mladih (1985), u Tuluzu na I bijenalu umetničkih škola Evrope (1987), u Hanoveru (1987), na Univerzitetu u Regenzburgu (1989), u Novom Sadu u Galeriji *Zlatno oko* (1994), Vršcu na II bijenalu mladih (1996), u Novom Sadu na *VideoMedeji* (1996-98), a zatim tokom 1998. u Sijetlu, Čikagu, Njujorku, Los Anđelesu, Berlinu, Krakovu, Dablinu... Predstavljanje video-radova novosadskih studenata širom Evrope i u Americi tokom 90-ih godina je predstavljalo redak primer internacionalnog prezentovanja naše lokalne umetničke scene. To je bilo moguće zahvaljujući brojnim kontaktima koje je imala Bogdanka Poznanović, njenom ličnom zalaganju i angažovanju, kao i jednostavnoj prenosivosti samog medija.

Communication with Local and Foreign Artists

The beginning of Bogdanka Poznanović's social and artistic activity was focused on meeting and communicating with people. Still in Belgrade, Bogdanka socialized with fellow artists, art historians, actors, directors, architects, and writers. Since the founding of "Tribina mladih," she continuously expanded the circle of her friends, and never hesitated to introduce herself even to the leading art authorities at the time. This is how she met Miroslav Krleža. She socialized with the members of the socialist Yugoslav neo-avant-garde art scene, with groups KÔD, (Ξ, Bosch & Bosch, OHO, Nuša i Sreča Dragan, Želimir Žilnik, Sanja Iveković, and many other artists of the time. On her travels throughout Europe, she met many significant artists, male and female, with whom she later kept in contact. Students were constantly present in her life. She initially directed and taught them, but later worked with them as a colleague. She frequently stated that the work with young people fulfilled her.

Dejan, her husband, always participated in Bogdanka's social and artistic activities. As a team, they were actively present on the Novi Sad and former Yugoslavia art scene since the mid-1950s until the mid-1990s. The most productive period of their joint activities was in Atelier DT20 in Novi Sad. Namely, Bogdanka and Dejan had, in 1961, obtained a studio to work in, but they had transformed it from the very beginning into a hub for artists. They called it Atelier DT20, after the street in which it was located - Dimitrija Tucovića, no. 20. They worked but also lived in that garret for eleven years. With the help of some friends, they moved to the apartment on the ground floor of the same building in 1972. This shows that, despite frequent problems with the political-bureaucratic system and conservative society, many individuals appreciated their work and offered their support. Thanks to them, Bogdanka and Dejan were able to obtain a studio and an apartment, thus resolving their professional and residential status.

"This garret was the hub gladly frequented by many people from all over the country and the world. The space was full of books and magazines, paintings, music. It was the place where our sensibilities were defined" (303). Various information was available to anyone coming here - from a multitude of books, catalogues, magazines, paintings, to avant-garde

Bogdanka, Dejan Poznanović,
Jozef Bojs...
Aprilski susreti - festival proširenih
medija, april, 1974, SKC, Beograd
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Bogdanka, Dejan Poznanović,
Joseph Beuys...
Aprilski susreti - Expanded Media
Festival, April, 1974, SKC, Belgrade

Srečo, Nuša Dragan, Bogdanka,
Dejan Poznanović, 1974, pozivnica
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Srečo, Nuša Dragan, Bogdanka,
Dejan Poznanović, 1974, invitation
card

Talkie-walkie
communication, 1974,
Ljubljana

Komunikacija s lokalnim i inostranim umetnicima

Početak društvene i umetničke aktivnosti Bogdanke Poznanović bio je usmeren na upoznavanju ljudi i komunikaciji sa njima. Još tokom boravka u Beogradu Bogdanka se družila s kolegama umetnicima, istoričarima umetnosti, glumcima, režiserima, arhitektama i književnicima. Od osnivanja Tribine mladih stalno je proširivala krug svojih prijatelja, ne libeći se da krene u nova poznanstva i komunikacije sa tada značajnim umetničkim autoritetima. Tako je upoznala i Miroslava Krležu. Družila se sa članovima neoavangardne umetničke scene bivše Jugoslavije, sa grupama KÔD, (3, Bosch & Bosch, OHO, s Nušom i Srećom Dragan, Želimirom Žilnikom, Sanjom Iveković i mnogim drugim stvaraocima tog vremena. Na svojim putovanjima po Evropi upoznala je mnoge značajne umetnike i umetnice, s kojima je kasnije održavala kontakte. Studenti su konstantno bili prisutni u njenom životu. Njih je prvo usmeravala, a kasnije sarađivala s njima. Uvek navodi da je ispunjava rad sa mladim ljudima.



U svim tim poznanstvima Dejan je bio stalno prisutan. Bogdanka i Dejan Poznanović su zajedno, kao tim delovali na umetničkoj sceni Novog Sada i prostoru bivše Jugoslavije od sredine pedesetih do sredine devedesetih godina. Najproduktivniji period njihovih zajedničkih aktivnosti bio je u Ateljeu DT20 u Novom Sadu. Naime, Bogdanka i Dejan su 1961. godine dobili atelje za njihov umetnički rad, ali su ga oni od samog početka pretvorili u mesto susreta umetnika. Dali su mu naziv Atelje DT20, po adresi na kojoj se atelje nalazio – u ulici Dimitrija Tucovića broj 20. U tom potkrovlju su radili, ali i stanovali jedanaest godina, posle čega su 1972. godine prešli u stan u prizemlju iste zgrade koji su dobili zahvaljujući pomoći nekolicine ljudi. Ovi podaci ukazuju na to da je, i pored čestih problema sa političko-birokratskim sistemom i konzervativnom okolinom, bilo pojedinaca koji su uvažavali njihov rad i koji su im pružali podršku. Zahvaljujući njima, Bogdanka i Dejan su došli do ateljea i stana, i na taj način rešili svoj radni i stambeni problem.

„To potkrovlje je bilo centar u koji su rado dolazile brojne ličnosti iz svih krajeva zemlje i sveta. Prostor je bio prepun knjiga i časopisa, slika, muzike. U njemu su se kultivisali naši senzibiliteti“ (303). Svima koji su tu dolazili su bile dostupne različite informacije – od mnoštva knjiga, kataloga,

and experimental music of John Cage, Karlhainz Stockhausen, Jannis Xenakis, Steve Reich, Philip Glass, etc. They had a large and rare collection of educational books ready to be used and borrowed by visitors. It was at Bogdanka and Dejan's studio that many heard about the most important names in fine arts, literature, and music for the first time. This is where they worked together - Dejan wrote and translated, and Bogdanka painted, wrote, made recordings, and prepared her projects. In Atelier DT20, Bogdanka and Dejan organized the first exhibition of book artists from Yugoslavia, *Book As a Place of Research*, while many mail-art packages also originated at this address: *Feedback Letterbox* (1973/74), *A.R.T. order: Was ist Kunst?* (1973), *Original Body Prints* (1983-1984), *Kontakt Art* (1984) etc.

Members of Novi Sad alternative art scene gathered almost every day at Atelier DT20. In his *Dnevnik 1972-1975*, Vujica Rešin Tucić writes: "December 14, 1973... At the evening meeting at Bogdanka and Dejan Poznanović's. Soon, after Bogdanka told me about her trip to Italy, Slobodan Tišma, Miroslav and Božidar Mandić, Lana, Mirko Radojičić, and Milan Živanović arrive. Vojislav Despotov after that. ... Conversation, a bit absurd. Family atmosphere - memories." "... December 24, 1973... Oskar (Davičo), Dejan, Bogdanka, and I go to Poznanović's place. I told Oskar what the situation is. He said that he would go in the morning to the Committee to see Dušan Popović." "February 19, 1974... Evening: Bogdanka and Dejan Poznanović. Back from Rome and Florence. Conversation. Talks about Italy and Eugenio Miccini, Sarenco, etc. They stayed at "Ariana" boarding house in Florence, where Nada, Dejan, Bogdanka, and myself also stayed a couple of years ago, etc." "March 9, 1974... With Bogdanka and Dejan, one night, talking until 3am." "August 16, 1975... At Bogdanka and Dejan Poznanović's. Listening to Radio Belgrade's 'III program,' Vujica Rešin Tucić's verses, in "*Tokovi poezije*" show. Extremely well, even erotically, read by Olivera Živković. For the first time, I hear my words from the mouth of an expert for reading-speaking. I am satisfied." (Tucić, 1972-1975). These diary entries exude almost family atmosphere prevailing at Dejan and Bogdanka's Atelier DT20. This was the place for discussing trip information, various events, individual successes, problems - social, art, life. It can be said that this was a true example of balancing art and life, that is, that art is as life, and life art.



Umetnost- interpersonalne komunikacije, 1974-81.

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Art of Interpersonal Communication, 1974-81.

Luidi Ontani, Eudenio Micini, Horhe Glusberg,
Johen Gerc, Sanja Iveković, Giancarlo Politi...

Bogdanka Poznanović's entire action arts rested on communication, since her first one, the above mentioned *Heart-Object*, continuing with *Rivers*, *Consuming the Complement*, *Computer Tape & Body*, *Talkie-Walkie Communication* (1974), *Conceptus Respiratio* (1975), all the way to *Bioelectronic Communication* (1980). And perhaps most of all, the project *Art of Interpersonal Communication* (1974-77), conceived as a photographic document on Bogdanka and Dejan's contact with many people from the art world. It represents a recording of life, or presentation of everyday situations, which become art objects once defined as such by the artist. Bogdanka and Dejan's activism was not rough and eruptive, but rather gentle, emancipating, and friendly. It came from socializing, friendship, and exchange of human values in contemporary world, coming from the joint action of art and life. It was a practice of artists' self-organization in order to create open and free space for work and communication.

Atelier DT20 was filled with printed publications, many signed issues dedicated to Bogdanka and Dejan, personal letters, translations, audio and video materials, art documentation, and works. "That space was, for years, a place of gathering for young artists, not only from Novi Sad" (304). After



Bogdanka Poznanović, Marina Abramović, 1974, Novi Sad



Svetlana Belić, Slobodan Tišma, Katalin Ladik, Mirko Radojičić, 1974, Ateljeu DT20, Novi Sad

časopisa, slika do avangardne i eksperimentalne muzike. Dejan je bio veliki ljubitelj i poznavalac muzike Džona Kejdža, Karlhajнца Štokhauzena (Karlheinz Stockhausen), Janisa Ksenakisa (Jannis Xenakis), Stiva Rajha (Steve Reich), Filipa Glasa (Philip Glass) i dr. Imao je veliku kolekciju retkih i edukativnih knjiga koje su posetioци mogli da pozajme i koriste. Mnogi su se tada prvi put informisali o najbitnijim imenima likovne umetnosti, književnosti i muzike. Tu su zajedno radili – Dejan je prevodio i pisao, a Bogdanka slikala, pisala, snimala i pripremala svoje projekte. U Ateljeu DT20 Bogdanka i Dejan su organizovali prvu izložbu knjiga umetnika iz Jugoslavije *Knjiga kao mesto istraživanja*, a odatle su krenule i mnoge mejl-art pošiljke: *Feedback Letter box* (1973/74), *A.R.T. order: Was ist Kunst?* (1973), *Original Body Prints* (1983-1984), *Kontakt Art* (1984) itd.

U Ateljeu DT20 skoro svakog dana su se okupljali pripadnici novosadske alternativne umetničke scene. U svom *Dnevniku 1972-1975* Vujica Rešin Tucić piše: „14. decembar 1973. ... Uveče na sastanku kod Bogdanke i Dejana Poznanovića. Uskoro, nakon što mi je Bogdanka ispričala o putu u Italiju, dolaze: Slobodan Tišma, Miroslav i Božidar Mandić, Lana, Mirko Radojičić i Milan Živanović. Zatim Vojislav Despotov... Razgovor, pomalo besmislen. Porodična atmosfera – sećanja.“ „... 24. decembar 1973. ... Oskar (Davičo), Dejan, Bogdanka i ja odemo kod Poznanovića. Obavestim Oskara o situaciji. Reče da će ujutro ići u Komitet kod Dušana Popovića.“ „19. februar 1974. ... Uveče: Bogdanka i Dejan Poznanovići. Vratili se iz Rima i Firence. Razgovor. Priče o Italiji i Eudeniju Mičiniju, Sarenku, itd. Bili su u „Arijani“, pansionu u Firenci, gde smo skupa, Nada, ja i oni bili pre dve-tri godine. itd.“ „9. mart 1974. ... Sa Bogdankom i Dejanom, jedne večeri, do 3 posle ponoći u razgovoru.“ „16. avgust 1975. ... Kod Bogdanke i Dejana Poznanovića. Slušamo na III programu Radio-Beograda stihove Vujice Rešina Tucića u emisiji *Tokovi poezije*. Izvrsno, čak erotično čita Olivera Živković. Prvi put čujem svoje tekstove iz usta stručnjaka za čitanje-govorenje. Zadovoljan sam.“ (Tucić, 1972-1975). Iz ovog dnevničkog zapisa oseća se gotovo porodična atmosfera u kakvoj je teklo druženje kod Bogdanke i Dejana Poznanovića u Ateljeu DT20. Tu su se razmenjivale informacije s putovanja, prepričavali događaji, pratili pojedinačni uspesi, razgovaralo se o problemima, društvenim, umetničkim, životnim. Moglo bi se reći da je reč o primeru balansiranja umetnosti i života, odnosno o ideji da je umetnost kao život, a i život kao umetnost.

Dejan's passing (1996), Bogdanka donated the library of 2,000 books and magazines to the library of the Faculty of Education in Sombor, where their memorial collection was established. Second part of the library was donated to the elementary school "Veljko Petrović" in Begeč, and 'Bogdan Filipović' Memorial Library (dedicated to Bogdanka's tragically killed nephew). "After Dejan had passed, I felt like I was living in a tomb of books (I hate tombs)[...] I wanted for those books, magazines [...] correspondence, to continue with their lives, which is why I decided to donate around 1,200 letters to the Department of Manuscripts of Matica Srpska. I also enclosed a first guest book from "Tribina mladih," which Dejan saved. It is a valuable document!" (310). I saved the most exclusive part, while rare publications are designated for the Center for New Media _kuda.org, which is about to be opened in Novi Sad, founded by group Apsolutno (Zoran Pantelić, Dragan Miletić, Dragan Rakić - my former students, and Bojana Pejić)" (310). In 2001, Bogdanka and Dejan Poznanović Memorial Collection was founded at the Center for New Media _kuda.org, with a large number of authentic books and catalogs, books with personal inscriptions, letters, photographs, negatives, slides, video tapes, SVHS, VHSC and audio tapes, records, photocopies, and original art works. Memorial collection encompasses material from the period of new art practice of the 1960s and 1970s, in socialist Yugoslavia, entire region, as well as Europe. In addition to general objects and elements, collection includes a number of films of unique documentary content, such as participation of our students at the Biennale of Young Artists in Paris (1971), Joseph Beuys' lecture at the Student Cultural Center in Belgrade, or photographs of ephemeral artworks, street actions, performances, and alternative forms of theatre staged in Novi Sad. "Since its founding, _kuda.org Center, there was an initiative to promote, on a conceptual level, debates, conversations, discussions, research programs, and everything else that later entered into our team's regular corpus of activity, with unambiguous desire and intention to connect with processes, which were, in the past, present in spaces similar to that of Bogdanka and Dejan DT20 Atelier," says Zoran Pantelić. Bogdanka endorsed their initiative, thus facilitating establishing of the Center and its improved public recognition. This was in line with her former practice of aiding innovative young artists whose work may be different from that of the mainstream. Some time later, at the Center _kuda.org, an idea came about to keep the DT20 space as a symbolically important venue and use it again by forming "Neo-Avant-Garde Institute -

Bogdanka Poznanović, Vladan Radovanović, 1977, Muzičko bijenale, Zagreb

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Bogdanka Poznanović, Vladan Radovanović, 1977, Musical Biennale, Zagreb

Bogdanka Poznanović, Klaus Groh, Venecija

—
Bogdanka Poznanović, Klaus Groh, Venice



Čitave akcije Bogdanke Poznanović su počivale na komunikaciji, još od prve, već spominjane *Srce–predmet*, preko akcija *Reke*, *Konzumiranje komplementara*, *Computer tape & body*, *Talkie-walkie communication* (1974), *Conceptus respiratio* (1975), pa sve do projekta *Bioelektronska komunikacija* (1980). Možda je više od svih na komunikaciji počivao projekat *Umetnost interpersonalne komunikacije* (1974-77), koncipiran kao fotografski dokument o Bogdankinom i Dejanovom susretu sa mnogim njima bliskim ljudima iz sveta umetnosti. On predstavlja zapis života, odnosno prikaz svakodnevnih situacija koje postaju umetnički objekat kada ga tako definiše umetnica. Aktivizam Bogdanke i Dejana Poznanovića nije bio grub i prodoran, već nežan, emancipatorski i prijateljski. Poticao je iz druženja, prijateljstva i razmene ljudskih vrednosti u savremenom svetu, iz sprege umetnosti i života. To je praksa samoorganizovanja umetnika u cilju stvaranja otvorenog i slobodnog prostora za rad i komunikaciju.

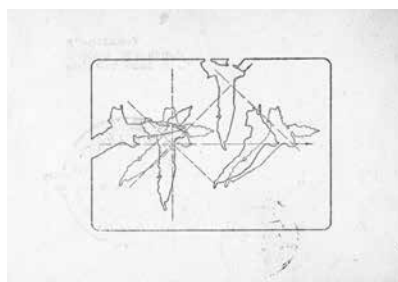
Atelje DT20 je bio ispunjen štampanim publikacijama, mnogim potpisanim izdanjima posvećenim Bogdanki i Dejanu, ličnim pismima, prevodima, audio- i video-materijalima, umetničkom dokumentacijom i radovima. „Taj prostor je godinama bio stecište sve mlađih stvaralaca, ne samo novosadskih“ (304). Posle Dejanove smrti (1996), Bogdanka je poklonila biblioteku od 2000 knjiga i časopisa biblioteci Učiteljskog fakulteta u Somboru, gde je oformljen njihov legat. Drugi deo biblioteke poklonila je Osnovnoj školi „Veljko Petrović“ u Begeču, kao spomen biblioteku Bogdan Filipović (posvećenu Bogdankinom tragično preminulom sestriću). „Kada sam ostala sama, osećala sam se kao u grobnici od knjiga (ne podnosim grobnice)[...] Želela sam da te knjige, časopisi [...] korespondencija, nastave svoje živote i zato sam odlučila da oko 1200 pisama poklonim rukopisnom odeljenju Matice srpske. Njima sam priložila i prvu knjigu utisaka sa Tribine mladih koju je Dejan sačuvao. To je dragocen dokument!“ (310). Najekskluzivniji deo sam sačuvala, a retke publikacije iz zemlje i sveta pokloniću Centru za nove medije _kuda.org koji se upravo otvara u Novom Sadu i čiji je osnivač grupa Apsolutno (Zoran Pantelić, Dragan Miletić, Dragan Rakić – moji bivši studenti, i Bojana Pejić)“ (310). Godine 2001. oformljen je Legat Bogdanke i Dejana Poznanovića pri Centru za nove medije _kuda.org sa velikim brojem autentičnih knjiga i kataloga, knjiga sa ličnim posvetama, pisama, fotografija, negativa, slajdova, video traka, SVHS, VHSC i audio traka, ploča, fotokopija i originalnih umetničkih



Memorial Collection of Bogdanka and Dejan Poznanović.” Their initiative found a partner in Museum of Contemporary Art Vojvodina (MSUV), but the project fell through after a series of unsuccessful talks with city and provincial power structures who failed to support the project. “Atelier DT20 is today a historical place, which was once a fertile ground for the development of free, creative, and critical, thought, and may represent basic incentive for the development of contemporary culture,” states project design. For improvement of the state and the functioning of the memorial collection, state support is necessary, but is continuously absent, despite the commitment on the part of independent centers and institutions of culture. It is but one example in the series of instances of lack of state care for artistic legacies.

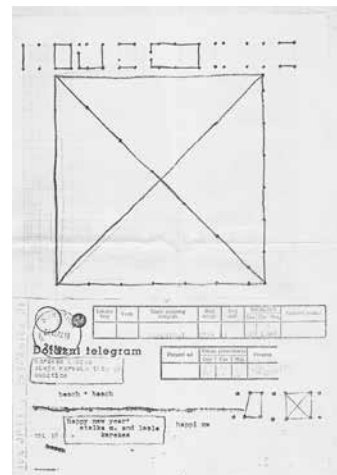
▽
 Slavko Matković, 1974.
 Klaus Groh, 1977.
 Robin Klassnik, 1973.
 Hans-Werner Kalkmann, 1974.
 Milica Despotov, Cvet, n.d.

126



▷
 Paul Neagu, Generative Art Group, 1973.
 Mirko Radojičić, Pesma bez slova
 posvećena Vasku Popi, n.d.
 Laszlo Kerekes, 1972.

radova. Legat obuhvata građu iz perioda nove umetničke prakse šezdesetih i sedamdesetih godina, iz naše zemlje, regiona i Evrope. Pored opšte građe, legat sadrži jedan broj jedinstvenog dokumentarnog sadržaja, kao što je učestvovanje naših konceptualnih umetnika na Bijenalu mladih u Parizu (1971), predavanje Jozefa Bojsa u Studentskom kulturnom centru u Beogradu, ili fotografije efemernih umetničkih radova, uličnih akcija, performansa i alternativnih formi teatra izvedenih u Novom Sadu. „Od osnivanja Centra _kuda.org pokrenuta je inicijativa da se na konceptualnom nivou pokrenu debate, razgovori, istraživački programi i sve ono što je kasnije ušlo u redovni korpus aktivnosti našeg kolektiva, sa nedvosmislenom željom i intencijom da se poveže sa procesima koji su u prošlosti bili prisutni u sličnim prostorima kao što je bio i atelje Dejana i Bogdanke DT20“, navodi Zoran Pantelić. Bogdanka Poznanović je njihovu inicijativu podržala i na taj način im omogućila svojevrsnu potporu u osnivanju i boljem pozicioniranju. Time je nastavila svoju praksu pomaganja inovativnim mladim stvaraocima čiji se rad razlikovao od konzervativne lokalne sredine. Nešto kasnije se u Centru _kuda.org javila ideja da se fizički prostor DT20 zadrži kao simbolički važno mesto i nanovo koristi tako što će biti оформljen „Institut Neo-avangarde – legat Bogdanke i Dejana Poznanovića“. Njihova inicijativa pronašla je partnera u MSUV, ali projekat u nizu pregovora s gradskim i pokrajinskim strukturama vlasti nije podržan. „Atelje DT20 danas predstavlja istorijsko mesto, u okviru koga se razvijala kreativna, slobodna i kritička misao, a može predstavljati osnovni podsticaj za razvoj savremene kulture“, stoji u nacrtu projekta. Za unapređenje legata i njegovo funkcionisanje neophodna je podrška države koja izostaje uprkos angažovanju pojedinaca i pojedinki u nezavisnim centrima i institucijama kulture. To je još jedan u nizu primera nebrige državnih organa za čuvanje zaostavštine umetnika i umetnica.



Bogdanka Poznanović's Representation at MSUV

After a period of under-representation, many institutions and researchers have increasingly started focusing on affirmation of the neo-avant-garde art practice in Vojvodina. A large number of problematic, historical exhibitions were organized, and numerous monographs and catalogs published, dedicated to the new art practice of the 1960s and 1970s by public culture institutions and independent associations. To what extent has the art practice of female artists, like Judita Šalgo, Katalin Ladik, Ana Raković, and especially Bogdanka Poznanović, been represented, when compared to their male counterparts, at the MSUV [commonly used abbreviation for Museum of Contemporary Art Vojvodina, transl.note], institution whose work program is most directly oriented to this problem? Has Bogdanka Poznanović had the opportunity to present her art practice through individual and retrospective group exhibitions, monographic publications and catalogs, as well as sell her artwork?

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Collecting data about individual and retrospective exhibitions, monograph publications, catalogs, and purchase of artworks in the period since the founding of the Museum of Contemporary Art Vojvodina (then Gallery of Contemporary Art) in 1966, until 2015 indicated the following:

Bogdanka Poznanović had neither a solo nor a retrospective exhibition at MSUV. Unlike her, her fellow informel artists - Pal Petrik and Jožef Ač, for instance, had the opportunity to present their artwork through their retrospective exhibitions at MSUV. In addition, their publications had been printed and works purchased regularly. By contrast, it was only in 2012 that three informel paintings from 1961-62 period were purchased from Bogdanka Poznanović. If the representation of her work is compared to the one of her colleagues from the new art practice, it can be concluded that most of them had the opportunity to present their work through exhibitions at MSUV (Predrag Šidanin, Verbumprogram, Dada Bada and Branko Andrić, Ratimir Kulić, Mirko Radojičić, Jaroslav Supek, etc.). Many also had retrospective exhibitions: Group KÔD (1995), Slavko Matković (2004), Balint Szombaty (2005), Vladimir Kopicl (2007), Atila Černik (2009), Katalin Ladik (2010), and Vujica Rešin Tucić (2011), as well as representatives of new art practice from Belgrade headed by

Zastupljenost Bogdanke Poznanović u MSUV

Posle dužeg perioda nezastupljenosti, poslednjih desetak godina u fokusu pažnje mnogih institucija i istraživača je afirmacija neoavangardne umetničke prakse u Vojvodini. Organizovan je veći broj problemskih, istorijskih izložbi i objavljeno više kataloga i monografija posvećenih novoj umetničkoj praksi 60-ih i 70-ih godina od strane javnih institucija kulture i nezavisnih asocijacija. Koliko je umetnička praksa umetnica kao što su Judita Šalgo, Katalin Ladik, Ana Raković, a naročito Bogdanka Poznanović zastupljena u odnosu na rad njihovih kolega i umetničkih grupa u Muzeju savremene umetnosti Vojvodine, kao ustanove čiji je program rada najdirektnije orijentisan na ovaj problem? Da li je Bogdanka Poznanović imala prilike da prezentuju svoju umetničku praksu kroz samostalne i retrospektivne izložbe, monografske publikacije i kataloge, kao i da li su joj otkupljivana umetnička dela?

Prikupljanje podataka o samostalnim i retrospektivnim izložbama, monografskim publikacijama, katalogima i otkupu umetničkih dela u periodu od osnivanja Muzeja savremene umetnosti Vojvodine (Galerije savremene likovne umetnosti) 1966. do 2015. ukazalo je na sledeće:

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Bogdanka Poznanović nije imala ni samostalnu, ni retrospektivnu izložbu u MSUV. Za razliku od nje, kolege koje su se bavile enformelom - Pal Petrik i Jožef Ač su imali priliku da kroz svoje retrospektivne izložbe u MSUV predstave svoj umetnički rad. Sem toga, štampane su im publikacije i otkupljena enformelistička dela. Od Bogdanke Poznanović su tek 2012. otkupljene tri enformel slike iz perioda 1961 – 1962. godina. Ukoliko njen rad poredimo sa radom kolega iz nove umetničke prakse uočavamo da je većina imala prilike da prikaže svoj rada na samostalnim izložbama u MSUV (Predrag Šidanin, Verbumprogram, Dada Bada i Branko Andrić, Ratomir Kulić, Mirko Radojičić, Jaroslav Supek...). Mnogi su imali i retrospektivne izložbe: Grupa KÔD (1995), Slavko Matković (2004), Balint Sombati (2005), Vladimir Kopiel (2007), Katalin Ladik (2010) i Vujica Rešin Tucić (2011), kao i kolege iz Beograda Slobodan Šijan (2012) i grupa 143 (2014), te sa Rudnika Porodica bistrih potoka (2015). Primećujemo da je MSUV izdao monografske publikacije posvećene umetničkom radu umetnika i umetničkih grupa, kao što su: Grupa KÔD (1995), Slavko

Dragoljub Raša Todosijević (2011) and Slobodan Šijan (2013), from Rudnik, “Porodica Bistrih Potoka” [an art commune founded in Rudnik forests by Božidar Mandić, transl.note] (2015), and Tadej Pogačar from Ljubljana (2011). Bogdanka Poznanović’s art practice was presented by way of a monograph in 2012 at the initiative of the Institute for Research of the Avant-Garde from Zagreb, which also co-printed the publication with MSUV and Orion Artom publishing from Belgrade. Her works were purchased for the informal collection and the new art practice from 1990 and on by the Museum. MSUV purchased the following works from Bogdanka Poznanović:

1. *Libri in Labirintum* (1986), 11 books-objects, purchased in 2006,
2. *Computer Tape & Bodies* (1973), performance documentation, purchased 2011,
3. No Title (1961), combined method, paper mache on wood, 29x20 cm, purchased in 2012,
4. *Pitura 6/B.270/65* (1962), combined method, paper mache on wood, 41x32.8 cm, purchased in 2012,
5. No Title (n.d), Combined method on paper, 24,2x23,8 cm, purchased in 2012,
6. No Title (n.d), Combined method on paper, 24,2x17,2 cm, purchased in 2012.

All of the above suggests that Bogdanka Poznanović’s art practice is gradually gaining wider recognition and that it has only recently been receiving attention it deserves within Novi Sad’s institutional system: Although Bogdanka was turned to visual arts all her life, even her colleagues whose art practice was a secondary segment of their professional lives were given retrospective exhibitions and monograph publications at MSUV before Bogdanka. The situation is similar with other female and some male artists and authors, which only demonstrates that female artists most frequently obtain a chance for affirmation only after the needs of their male counterparts have been satisfied. Another interesting information - the fact that the publishing of Bogdanka Poznanović’s monograph was not initiated by MSUV, but colleagues from Zagreb - shows that Bogdanka was initially and primarily recognized and acknowledged throughout the region of former Yugoslav republics, where she traveled a lot and presented her work, and only then in her community.

Libri in Labirintum, 1986, knjiga-objekat, kolekcija MSUV

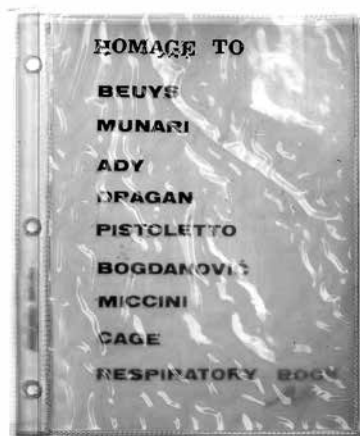
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Libri in Labirintum, 1986, book-object, The MoCAV Collection

Matković (2005), Balint Sombati (2005), Vladimir Kopicl (2007), Atila Černik (2009), Katalin Ladik (2010), Vujica Rešin Tucić (2011), kao i predstavnika nove umetničke prakse iz Beograda Dragoljuba Raše Todosijevića (2011) i Slobodana Šijana (2013), sa Rudnika Porodice bistrih potoka (2015), kao i iz Ljubljane Tadeja Pogačara (2011). Umetnička praksa Bogdanke Poznanović je monografski prezentovana 2012. i to na inicijativu i u izdanju Instituta za istraživanje avangarde iz Zagreba, kroz suizdavaštvo sa MSUV i Orion Artom iz Beograda. Radovi su otkupljivani i nosiocima enformela i nove umetničke prakse od 1990. godine. Od Bogdanke Poznanović MSUV je otkupio sledeće radove:

1. *Libri in Labirintum* (1986), 11 knjiga-objekata, otkup 2006. godine,
2. *Computer Tape & Bodies* (1973), dokumentacija performansa, otkup 2011. godine,
3. Bez naziva (1961), kombinovana tehnika na papiru kaširanom na drvetu, 29x20 cm, otkup 2012. godine,
4. *Pitura 6/B.270/65* (1962), kombinovana tehnika na papiru kaširanom na drvetu, 41x32,8 cm, otkup 2012. godine,
5. Bez naziva, nedatirano, kombinovana tehnika na papiru, 24,2x23,8 cm, otkup 2012. godine,
6. Bez naziva, nedatirano, kombinovana tehnika na papiru, 24x17,2 cm, otkup 2012. godine.

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Sve što je do sada navedeno ukazuje da se umetnička praksa Bogdanke Poznanović postepeno afirmiše i da tek poslednjih godina dobija zaslužno mesto u institucionalnom sistemu Novog Sada. Iako je Bogdanka tokom celog svog rada bila okrenuta vizuelnoj umetnosti, retrospektivne izložbe i monografske publikacije su u MSUV pre nje dobili čak i one njene kolege kojima je bavljenje umetničkom praksom predstavljalo marginalni segment njihovog profesionalnog angažovanja. Slična je situacija i sa pojedinim autorkama i autorima, što samo potvrđuju da žene uglavnom dobijaju priliku da se afirmišu tek kada se zadovolje potrebe njihovih muških kolega. Još jedan zanimljiv podatak – objavljivanje monografije Bogdanke Poznanović nije inicirao MSUV, već kolege iz Zagreba – ukazuje na to da je ona prvo bila prepoznata i prihvaćena u regionu bivše Jugoslavije, gde je dosta putovala i prezentovala svoj rad, a tek kasnije u lokalnoj sredini.



CONCLUSION

In Vojvodina, informel was developing without appropriate institutional support, while art historians and theoreticians failed to follow its progress, which resulted in overall lack of timely incentive or valorization, unlike the Belgrade art scene, where critics were directly involved in the development of informel, most of all Lazar Trifunović. One of the reasons for this is the fact that Bogdanka Poznanović and a circle of artists around her lived and worked outside the capitol's audiences' and critics' line of sight. In addition, compared to other colleagues from Vojvodina (Jožef Ač and Pal Petrik), Bogdanka's work was somewhat different. Small formats, presence of lyrical abstraction and surrealism, made her paintings incoherent, that is, different as compared to the works created on local art scene. In literature and at exhibitions dedicated to informel, she was isolated, which later continued to be the case.

Throughout activities of the neo-avant-garde artists gathered around "Tribina mladih," Bogdanka was not strictly a member of any single art group, though she actively socialized with everyone. Viewed from today's perspective, Dejan and her were self-sufficient, they constituted an art couple, a group in itself. Unlike them, almost all other Novi Sad neo-avant-garde artists were members of one or another individual group at some point. In fact, considering how many there were, functioning not only in Novi Sad, but also in Subotica, Belgrade, Zagreb, and Ljubljana, exploration of the groups in the 1970s has become a leading subject of the new art practice in art history and theory. As part of this topic, almost all participants of the new art practice have been considered, while the depth of its scope has resulted in explaining and analyzing the activity of certain neo-avant-garde artists in the region only in the context of the group they were members of. Even in this regard, Bogdanka was an exception, which further decreased her visibility in the literature on the subject. When her name does appear in a text, it is only to illustrate the ascertainment that Novi Sad has other active artists who do not function as members of any particular known group. In those instances, they are always cited together - Bogdanka and Dejan Poznanović. Different approach was taken only by the actual participants of the new art practice, who dedicated a poem or an article, and had written about Bogdanka's work. But artists' isolation of this sort, as well as their imperceptibility to their surroundings could suggest



ZAKLJUČAK

U Vojvodini se enformel razvijao bez odgovarajuće institucionalne podrške, istoričari i teoretičari umetnosti ga nisu kontinuirano pratili, pa zato nije na vreme i dovoljno podstican niti valorizovan, za razliku od beogradske umetničke scene, gde su kritičari bili direktno uključeni u aktivnosti enformela, a među njima najviše Lazar Trifunović. Jedan od razloga za takvu situaciju je i taj što su i Bogdanka Poznanović i krug umetnika oko nje živeli i radili izvan vidnog polja publike i kritike prestonice. U poređenju sa svojim kolegama iz Vojvodine (Jožefom Ačem i Palom Petrikom), Bogdankin rad je, sem toga, bio i nešto drugačiji. Mali formati, prisustvo lirske apstrakcije i nadrealizma, činili su njene slike nekoherentnim, odnosno različitim u odnosu na dela koja su nastajala na lokalnoj umetničkoj sceni. Ona je u literaturi i na izložbama posvećenim enformelu bila izolovana, što će i kasnije biti čest slučaj.

Bogdanka Poznanović i Bruno Munari, 1975, Milano

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Bogdanka Poznanović & Bruno Munari, 1975, Milan

Bogdanka Poznanović i Bora Ćosić ispred njenog rada Feedback Letter Box, 1974, Aprilski susreti, SKC, Beograd

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Bogdanka Poznanović and Bora Ćosić in front of her work Feedback Letter Box, 1974, Aprilski susreti, SKC, Belgrade

Tokom aktivnosti neoavangardnih umetnika okupljenih oko Tribine mladih ona nije bila članica nijedne umetničke grupe, mada se aktivno družila sa svima. Posmatrano iz današnje perspektive, ona i Dejan su bili dovoljni jedno drugom i činili su umetnički par, grupu u određenom smislu. Za razliku od njih, skoro svi ostali novosadski neoavangardisti bili su članovi pojedinih grupa. Kako je grupa bilo više, a osim u Novom Sadu, delovale su i u Subotici, Beogradu, Zagrebu i Ljubljani, vodeća tema nove umetničke prakse u istoriji i teoriji umetnosti postaju umetničke grupe 70-ih. U okviru te teme razmatrani su gotovo svi protagonisti nove umetničke prakse, a širina tako formulisane teme dovela je do toga da se aktivnost pojedinačnih neoavangardnih umetnika kod nas posmatrala i objašnjavala jedino u sklopu delovanja grupe kojoj su pripadali. Bogdanka je i u tom pogledu bila izuzetak, zbog čega je u literaturi bila ređe pominjana, a i kad je bila, to je najčešće činjeno samo u sklopu konstatacije da u Novom Sadu ima još aktivnih umetnika koji ne rade u okviru poznatih grupa. U takvim situacijama pisci tekstova (kritičari i teoretičari) su ih uvek navodili zajedno – Bogdanka i Dejan Poznanović. Različiti pristup su imali jedino sami akteri nove umetničke prakse, koji su Bogdankinom radu posvetili poneki tekst ili pesmu. Izolovanost umetnika i njihova neprimetnost za okolinu navodi nas na razmišljanje o tome da možda postoje još neki umetnici ili umetnice koji su danas gotovo sasvim nepoznati samo zato što je njihova umetnička praksa bila drugačija – pojedinačni slučaj u trenutku

another possibility - there may be other male and female artists who are today completely anonymous only because their art practice diverges from the mainstream - individual case in the moment it was created. As for the female artists, the issue is twofold. The work of those belonging to a group is shaded to a certain extent by a collective practice, as is the case with Ana Raković, and, perhaps, other artists we are currently not familiar with. On the other hand, individual practices, for instance, visual poetry by Judita Šalgo, are for now almost entirely unexplored and only rarely included in the corpus of new art practice of the 1970s in Novi Sad.

Bogdanka's video works also show distinctiveness in relation to the mainstream. Except for Želimir Žilnik, Karpo Acimović, and Dušan Makavejev's rich cinematic activity (directors gathered around "Neoplanta" production house), there is little information on Novi Sad neo-avant-garde artists, who recorded their early actions, interventions, processes, and performances. Bogdanka's early documentary video-works from the early 1970s belong to a very modest (quantity-wise) group of similar works by Miroslav and Božidar Mandić, Slobodan Tišma, Slavko Matković, and Atila Černik, which makes them almost unique in the new art practice of Novi Sad. Except for her younger counterpart Predrag Šidanić, Bogdanka was alone in her engagement with video-art in Novi Sad. Thus, her experimental video-works from the 1980s could be analyzed almost exclusively within the corpus of student activities at the Visual Studio at the Academy of Arts.

Nevertheless, consideration of recent exhibitions and literature shows that certain changes have taken place. Jožef Ač, Pal Petrik, and Bogdanka Poznanović have, in contemporary articles, been cited together as the leading representatives of informel in Vojvodina and are, as such, always considered as representatives of one group. Also, Vojvodina faction of this movement has been, as an equally significant element, included into the corpus of informel artwork in Serbia. The Center _kuda.org founded Bogdanka and Dejan Poznanović Memorial Collection in Novi Sad, and is committed to its continuing maintenance and improvement. A monograph dedicated to Bogdanka Poznanović was printed and her role in the neo-avant-garde movement has increasingly been accented in the current literature. MSUV has purchased her early works, but also many private collections in the country and the region of former Yugoslavia ("Museum of the Avant-Garde - Marinko Sudac Collection" in Novi Banovci, for

Oskar Davičo, Katalin Ladik,
Bogdanka i Dejan Poznanović,
Aprilski susreti, 1974, SKC, Beograd
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Oskar Davičo, Katalin Ladik,
Bogdanka & Dejan Poznanović,
Aprilski susreti, 1974, SKC, Belgrade

Bogdanka i Dejan Poznanović sa
Vladom Gotovcem, 1977, Muzički
bijenale, Zagreb
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Bogdanka and Dejan Poznanović with
Vlado Gotovac, 1977, Music Biennale,
Zagreb

kad je stvarana. Što se tiče umetnica, problem je dvojak. Rad onih koje su pripadale nekoj grupi prekriven je i sakriven kolektivnom praksom, kao što je to slučaj s Anom Raković i, možda, još nekim umetnicama za koje trenutno ne znamo. S druge strane, individualna praksa, kakva je npr. bila vizuelna poezija Judite Šalgo, za sada je gotovo neobrađena i vrlo retko uključena u korpus nove umetničke prakse 70-ih godina u Novom Sadu.

Ako posmatramo Bogdankine video-radove, takođe uočavamo njenu različitost u odnosu na preovlađujuće. Izuzev bogate filmske aktivnosti Želimira Žilnika, Karpa Aćimovića i Dušana Makavejeva, režisera okupljenih oko filmske kuće *Neoplanta*, u literaturi ima malo podataka o autorima neoavangardne novosadske umetničke scene koji su svoje rane akcije, intervencije, procese i performanse snimali kamerom. Bogdankini prvi dokumentarni video-radovi iz 70-ih godina pripadaju veoma skromnoj grupi sličnih radova Miroslava i Božidara Mandića, Slobodana Tišme, Slavka Matkovića i Atile Černika, što ih čini gotovo jedinstvenim u novoj umetničkoj praksi Novog Sada. Njeni eksperimentalni video-radovi iz 80-ih mogu biti analizirani gotovo jedino u okviru korpusa studentskih aktivnosti Vizuelnog studija na Akademiji umetnosti jer tokom osamdesetih godina Bogdanka Poznanović, osim svog nešto mlađeg kolege Predraga Šidanina, nije u Novom Sadu imala ravnopravne sagovornike koji su se bavili video-artom.

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Analiza izložbi i literature novijeg datuma pokazuje da dolazi do određenih promena. Jožef Ač, Pal Petrik i Bogdanka Poznanović se u novijoj literaturi ističu kao vodeći predstavnici enformela u Vojvodini i navode se zajedno, kao jedna grupa. Sem toga, vojvođanska struja ovog pokreta uvršćena je, kao ravnopravni segment, u korpus srpskog enformela. Centar *_kuda.org* oformio je u Novom Sadu legat Bogdanke i Dejana Poznanovića za koji je zainteresovan da održava i unapređuje. Štampana je monografija posvećena Bogdanki Poznanović i sve se više ističe u novijoj literaturi njena uloga u neoavangardama. MSUV joj otkupljuje prve radove, kao i mnoge privatne kolekcije u zemlji i regionu bivše Jugoslavije (*Muzej Avangarde – Kolekcija Marinko Sudac* u Varaždinu, *Muzej Macura* u Novim Banovcima). Umetnička praksa Bogdanke Poznanović je tek poslednjih godina institucionalno prepoznata i dobila podršku i valorizaciju, te polako ulazi u umetnički sistem gotovo kao već potvrđena vrednost.

instance). Bogdanka Poznanović's art practice has only in the last several years become institutionally recognized and received support and valorization. As a result, it is now slowly becoming a part of the art system, almost as a fully acknowledged and an already affirmed value.

The difference in the representation of Bogdanka Poznanović's work then and now illustrates the significance of two perspectives for consideration and interpretation of her multimedia artwork. First, focused the artist herself, and second, on the various text authors - critics, theoreticians, and curators. Understanding the evolution of writers exploring contemporary art practice is equally important as the evolution of male and female artists. It is for this reason that the support of the experts is necessary - experts who would continuously follow artist's work, facilitate institutional support, valorization, and maintenance of memorial collections. As her art practice is of ephemeral character, it is especially important to choose an appropriate manner of care and preventing it from sinking into oblivion, at the same time maintaining its initial character and concept.

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Bogdanka Poznanović's work at "Tribina mladih," her multimedia art practice, her students' works, as well as the Visual Studio for Intermedia Research of the Academy of Arts have encountered resistance in her local community - traditionally conservative and academic environment. Throughout the 1960s, 1970s, and 1980s, Bogdanka and Dejan Poznanović, along with members of the Novi Sad neo-avant-garde art scene had endured open pressures on the part of the state apparatus. The tensions began in 1962 after Miroslav Krleža's visit, when Dejan was laid off, and Bogdanka left the magazine "Polja." After that, in the first part of the 1970s, abuse and criticism of artists and participants of art events at "Tribina mladih" had increased. At the same time, certain colleagues at the College of Education accused Bogdanka of bypassing basic art principles with her multimedia actions. The attacks were also related to her rejection of a traditional role of a professor in our region, her 'post-pedagogy,' and insisting on a relationship between professors and students that is unburdened by hierarchy. Bogdanka Poznanović's attitude and opinions were in direct contrast with the ruling academic norms at the time. Founding Visual Studio only increased her peers' mistrust, as the manner of work and experiments conducted there bothered some individuals. In the beginning of the 1980s, she even had problems with the police, during student interventions in public space - which represented, in their

Razlika u zastupljenosti Bogdanke Poznanović nekad i sad ukazuje na značaj dve vizure iz kojih se posmatra i istražuje njen multimedijalni umetnički rad. Prvoj, koja je okrenuta ka samoj umetnici i drugoj okrenutoj ka piscima tekstova – kritičarima, teoretičarima i kustosima. Bitna je evolucija ne samo umetnika i umetnica, već i pisaca koji istražuju savremenu umetničku praksu. Zato je neophodna podrška stručnjaka koji bi kontinuirano pratili rad umetnika i brinuli o institucionalnoj podršci, valorizaciji i održavanju legata. Kako je njena umetnička praksa efemernog karaktera, posebno je važno kako nadalje brinuti o njoj i čuvati je od zaborava, a pri tome ne izmeniti njen prvobitni karakter i koncept.

Rad Bogdanke Poznanović na Tribini mladih, njena mulimedijalna umetnička praksa, radovi njenih studenata, kao i Vizuelni studio za intermedijalna istraživanja Akademije umetnosti nailazili su na otpore u lokalnoj tradicionalno konzervativnoj i akademskoj sredini. Tokom šezdesetih, sedamdesetih i osamdesetih godina bilo je otvorenih pritisaka državnog aparata na Bogdanku, Dejana i pripadnike neoavangardne umetničke scene Novog Sada. Pritisци su počeli 1962. godine posle Krležine posete, nakon čega je Dejan Poznanović izgubio posao, a Bogdanka izašla iz redakcije „Polja“. Zatim, početkom sedamdesetih, kada su usledili napadi na umetnike i aktore umetničkih događaja na Tribini mladih.

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Bogdanka Poznanović, 1973,
Contemporanea, Rim

form, break with traditional art media. “I avoided ideology and political associations in my work, and still, politicians and local art scene kept finding ‘suspicious elements’ in them, because they did not understand the new sensibility and the poetics. I had quite a few troubles, Dejan as well, but, then again, we never expected acknowledgements “ (308). It is also a fact that, throughout her long career, she never found support or recognition, neither on the part of national public institutions in the country, nor financial institutions (as was the case with the “VideoMedeia” award, or her and Dejan’s memorial collection).

Despite local community’s lack of understanding, Bogdanka gained recognition and respect in the art expert scene abroad. Affirmation of her principles is easily found in her biography and a long list of international centers where she had the opportunity to present her work, as well as even a longer list of artists and experts from abroad who supported her and participated in her projects. The support of individuals (peers) was important in her overall work. It is important to stress that Bogdanka’s work was endorsed by many male colleagues and art authorities, both in the country and abroad. She often took initiative to meet them, work with them, and present their work. She also enjoyed recognition by members of national minority groups in Vojvodina, especially Hungarian and Slovakian. She also regularly published articles in the magazine “ Új Symposium,” collaborated with artists and critics (Balint Szombaty, Katalin Ladik, Tomán László, Gyula Santa, etc.), who presented and wrote about her work in Serbia, Hungary, and Slovakia, which illustrates her supranational significance.

Bogdanka Poznanović’s entire career - both in its social and artistic segment, epitomizes her critical stance towards the ruling system. Reasons for this lie in artist’s personal biography and factors such as: influence of agrarian reforms on the life of her family, inter-family relationship, especially with her father, academic/educational influence of the family with which she stayed in Novi Sad as well as Dejan’s family, Belgrade cultural scene of the 1950s, literary-artistic neo-avant-garde authors gathered around “Tribina mladih,” her work experience, and contacts with many contemporaries in the country and abroad.⁴

Bogdanka Poznanović & Dragan Klaić,
1986, SNP, Novi Sad

4 During her six-month fellowship in Venice (1977), she watched movies by Sergei Parajanov (who was incarcerated at the time), listened to speeches by Polish philosopher and writer Leszek Kolakowski, as well as the participants of the “Prague Spring.”

▷
Bogdanka Poznanović & Sarenko, 1989.

Istovremeno, pojedine kolege na Višoj pedagoškoj školi Bogdanku optužuju da je prekršila osnovne zakonitosti umetnosti svojim multimedijalnim akcijama. Napadi su povezani i sa njenim kršenjem tradicionalne uloge profesora u našoj sredini, njenom postpedagogijom i insistiranjem na ravnopravnom odnosu profesora i studenta. Stavovi Bogdanke Poznanović bili su u suprotnosti sa vladajućim akademskim normama ponašanja. Sumnjičenje kolega je nastavljeno osnivanjem Vizuelnog studija, jer je način rada i eksperimenata koji su tamo sprovedeni smetao pojedincima. Početkom osamdesetih imala je problema s policijom tokom studentskih intervencija u javnom prostoru, koje su po svojoj formi predstavljale raskid s tradicionalnim likovnim medijima. „U svom radu sam izbegavala ideologiju i asocijacije na politiku, pa ipak, tadašnji političari i lokalni kulturni radnici su u njima pronalazili 'sumnjive elemente', jer nisu razumeli novi senzibilitet i poetiku. Imala sam dosta nepritika, Dejan takođe, ali mi nismo očekivali priznanja“ (308). Činjenica je, takođe, da tokom svog višedecenijskog rada nije nailazila na podršku i afirmaciju kako od strane javnih institucija u zemlji, tako i od strane državnih finansijskih organa (kao u slučaju nagrade *VideoMedeja* ili njenog i Dejanovog legata).

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Uprkos nerazumevanju lokalne sredine, Bogdanka je istovremeno imala uspehe u inostranoj stručnoj javnosti. Potvrdu njenih stavova pronalazimo u njenoj biografiji i dugačkoj listi međunarodnih centara u kojima je imala priliku da predstavi svoj rad, kao i još dužoj listi inostranih umetnika i stručnjaka koji su je podržavali, sarađivali s njom u učestvovali u njenim projektima. Podrška pojedinaca (kolega) bila je bitna u celokupnom njenom radu. Potrebno je naglasiti da je imala podršku mnogih muškaraca, kolega ali i onih koji su predstavljali umetničke autoritete u zemlji i inostranstvu. I sama je težila da se upozna sa njima, da sarađuje i prezentuje njihov rad. Podršku je imala i u nacionalnim zajednicama Vojvodine, naročito mađarskoj i slovačkoj. Redovno je objavljivala tekstove u časopisu „Új Symposion“, sarađivala sa umetnicima i kritičarima (Balint Sombati, Katalin Ladik, Toman Laslo (Tomán László), Đula Šanta (Gyula Santa) itd.) koji su njen rad predstavljali u Srbiji, Mađarskoj i Slovačkoj, pisali o njemu, što sve potvrđuje njen nadnacionalni lokalni značaj.

Celokupni društveni i umetnički rad Bogdanke Poznanović bio je u znaku kritičkog odnosa prema vladajućem sistemu. Razlozi za to leže u ličnoj biografiji umetnice, faktorima kao što su: uticaj agrarnih reformi na život njene porodice, porodični odnosi, a posebno njeni odnosi sa ocem, uticaj



A presence of some continuity between Bogdanka's two principal directions: informel and new art practice, shows that she still felt the need to experiment and explore inovative phenomena in the arts and social reality, which is typical of female artist's art practice. Her approach to art contributed to decreasing popularity of the post-WW II moderate modernism and local mythologization of the "homeland scenery" [or "zavičajni pejzaž", "zavičaj" - *an archaic word meaning 'home,' transl.note*]. She raised questions related to the status of a painting, and, generally, the state of art object, which initiated a radically different comprehension of artwork in her community. However, except for a certain amount of lyricism and intimacy expressed through coloring and smaller size of artwork, her artistic informel practice never aimed to emphasize gender identity, feminist or female art. This was a period of high modernism, when arts in general were perceived as elitist. Addressing society's intellectual elite as her audience, and distancing herself from her rural background was visible in Bogdanka's work as well. However, considering that the intellectual upper classes in the country had still not been fully established, work within such structure brought along many challenges, but also difficulties in expressing the personal. Artistic ideal of the time was characterized by tendency to cover and ignore the differences between sex and gender, resulting in camouflaging the identity of female artists. Recent research revealed their diversity, present both in their work and artistic approach in general, in aspirations towards experimenting, doing away with conservative perceptions, and establishing a wider dialogue. Again, this explains the significance of two levels of analysis and research. First, which depends on women artists themselves, and second, which relates to the evolution in the perceptions and understandings of those writing about them and their work.

The simplicity in the choice of materials and media is one of the important components of this artist's work, typical for her entire opus, starting with the vignettes, small-format paintings, utilization of transparent foils, styrofoam, letters, books, al the way to the video-tapes. Nevertheless, a particular assortment of materials and media in her work was always subject to communication, which remained a central preoccupation. Bogdanka Poznanović acquired these concepts from *arte povere*, conceptual art, and generally had to do with the tendency to dematerialize art object, as discussed above, but also with her personal style.

građanske porodice kod koje je stanovala u Novom Sadu, Dejan i njegova obrazovana porodica, beogradska kulturna scena pedesetih godina, književno-umetnički neoavangardni stvaraoci okupljeni oko Tribine mladih, njeno radno iskustvo i druženje sa mnogim savremenikima u zemlji i inostranstvu⁴.

Prisustvo izvesnog kontinuiteta između enformelističke i nove umetničke prakse, kojima se Bogdanka okrenula, ukazuje na to da je ona i dalje osećala potrebu da eksperimentiše i istražuje inovativne fenomene u umetnosti i društvenoj stvarnosti, što je karakteristično za umetničku praksu umetnica. Svojim pristupom umetnosti uticala je na to da posleratni umereni modernizam i lokalna mitologizacija „zavičajnog pejzaža“ polako izgube na aktuelnosti. Pokrenula je pitanja vezana za status slike i uopšte stanja umetničkog objekta, čime je započela, za našu sredinu, radikalno internacionalno shvatanje umetničkog rada. Međutim, osim izvesne doze lirizma i intimizma ostvarenog koloritom i skromnim dimenzijama radova, njena umetnička enformelistička praksa nije težila za isticanjem rodnog identiteta, feminističke ili ženske umetnosti. To je bio period visokog modernizma, kada je umetnost doživljavana kao elitistička delatnost. Obraćanje intelektualnoj eliti društva, kao svojoj publici, i distanciranje od ruralne sredine bilo je vidljivo i u Bogdankinom radu. Kako naša intelektualna elita u to vreme još uvek nije bila stabilno oformljena, rad unutar takve strukture donosio je mnoge izazove, ali i teškoće u ispoljavanju personalnog. Ideal umetnosti tog perioda odlikovao se težnjom da se prekrivaju i ignorišu razlike pola i roda, zbog čega je identitet umetnica bio zamaskiran. Tek novija istraživanja otkrivaju i ističu njihovu različitost prisutnu kako u samim radovima i umetničkom pristupu, tako i u težnji za eksperimentom, rušenjem konzervativnih shvatanja i težnji za uspostavljanjem šireg dijaloga. To ponovo potvrđuje značaj dva nivoa posmatranja i istraživanja. Prvi, koji zavisi od samih umetnica i drugi, koji se odnosi na evoluciju onih koji pišu o njima i njihovom radu.

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Jednostavnost u izboru materijala i medija jedna je od bitnih komponenti u radu ove umetnice, karakteristične za njen celokupan opus, još od vinjeta, slika malih formata, upotrebe transparentnih folija, stiropora, pisama,

4 Tokom tromesečnog boravka u Veneciji (1977) kao stipendistkinja gledala je filmove Sergeja Paradžanova (Sergei Parajanov), koji je tada bio u zatvoru, slušala poljskog filozofa i pisca Leška Kolakovskog (Leszek Kolakowski) i učesnike *Praškog proleća*.

Bogdanka Poznanović's multimedia art practice cannot be defined as feminist, because it did not originate as a result of artist's identification with the ideology of the feminist movement and experiences from feminist theories. In all her statements, she clearly stated that feminist ideas had never interested her. However, some of her works have in recent research increasingly been assigned certain characteristics typical of female artists, and have, therefore, become significant for exploring gender issues.

Transforming personal into political, family relations or socio-political questions into artwork concepts - these were all popular considerations in the art practice of the 1960s and 1970s, which also coincided with the second wave of feminism. Artists' individual approaches varied, but they all had in common a visible personal style of the author, or participant, in other words - their sex and sexuality were no longer hidden, but, on the contrary, consciously emphasized.

Actions, performances, and processes of Bogdanka Poznanović pointed to a deliberate utilization of objects from everyday life and its symbolism in her work. In her analysis of female art practice, art critic Mary Kelly (1998) has been using the term "feminist problematics" since the end of the 1960s. She felt that it had entered the arts through specific subjects and motifs related to the slogan "personal is political," such as: domestic work, relationship between the spouses, etc. In *Consuming the Complement*, Bogdanka turned her focus to serving food, which traditionally corresponds to the woman's role in the family. In his text "Art in Vojvodina in the 20th Century and Gender Identity Issues," Dedić explores the action *Heart-Object* and states that "the main characteristic of such action represents the tendency to reject any symbolism and metaphoric qualities of used objects, that is, it is an attempt to represent objects "as they are," insisting on the tautological, or self-referential character of the action and an effort to introduce the audience into its realization." A bit further, he notes: "However, even though this intervention was carried out with formalist, non-metaphoric intentions, in retrospect, it is possible to "read" it as the beginning of feminist art practices, especially if we take into account potential symbolism of a heart in the context of representation of female identity" (Dedić, 2008: 725-727). The author himself emphasizes that the manner of interpreting artwork depends on the time period of the analysis, and that Bogdanka Poznanović's work can today be viewed differently in comparison to formerly ruling attitudes and theories. Today,

knjiga, pa sve do video-traka. Specifičan izbor materijala i medija u njenom radu bio je podređen komunikaciji, koja je primarna. Ovakvi stavovi Bogdanke Poznanović imaju veze sa idejama *arte povere*, konceptualne umetnosti i uopšte sa težnjom ka dematerijalizaciji umetničkog objekta, o čemu je već bilo reči, ali takođe i sa njenim ličnim rukopisom.

Za multimedijalnu umetničku praksu Bogdanke Poznanović ne možemo reći da je feministička, jer ona nije nastala kao rezultat identifikacije umetnice sa ideologijom feminističkog pokreta i iskustvima feminističkih teorija. U svim svojim izjavama ona jasno naglašava da je ideje feminizma nikad nisu zanimale. Međutim, pojedini njeni radovi se u novijim istraživanjima sve više mogu kulturološki čitati kao specifično ženski i zato bitni za istraživanje roda. Kako lično može postati političko i kako porodični odnosi, društvena i politička pitanja mogu biti koncepti umetničkih dela, pitanja su koja su bila aktuelna u umetničkoj praksi šezdesetih i sedamdesetih godina, što se upravo poklapa sa drugim talasom feminizma. Pristupi umetnica bili su različiti, ali im je zajedničko bilo to što je u njihovim radovima postao uočljiv lični pečat autorke, akterke, drugim rečima – njen pol i seksualnost nisu više bili zamaskirani, nego su, naprotiv, bili svesno isticani.

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Akcije, performansi i procesi Bogdanke Poznanović ukazali su na promišljenu upotrebu predmeta iz svakodnevnog života i njegove simbolike u njenim radovima. Kritičarka Meri Keli (Mary Kelly, 1998) je u analizi ženske umetničke prakse od kraja 60-ih godina koristila termin *feministička problematika*, smatrajući da je ona ušla u umetnost kroz specifične teme i motive povezane sa sloganom *lično je političko*, kao što su: kućni poslovi, odnosi između supružnika i sl. U radu *Konzumiranje komplementara* Bogdanka se okreće posluživanju hrane, što odgovara tradicionalnoj ulozi žene u porodici. Nikola Dedić o akciji *Srce–predmet* u tekstu *Umetnost u Vojvodini u XX veku i problemi rodni identiteta* prvo kaže da su „glavne karakteristike ovakve akcije težnja ka odbacivanju svake simbolike i metaforičnosti korišćenih predmeta, odnosno pokušaj predstavljanja predmeta „po sebi“, insistiranje na tautološkom, odnosno autoreferencijalnom karakteru akcije i pokušaj uvođenja publike u realizacije akcije“. Nešto dalje dodaje i ovo: „Međutim, iako je ovakav zahvat realizovan sa formalističkim, nemetaforičnim intencijama, retrospektivno je ovu akciju moguće „čitati“ i kao početak feminističkih umetničkih praksi, pogotovo ako se ima u vidu potencijalna simboličnost

it is apparent that the use of kitchen utensils, bridal accessories, and the heart symbol, implies a female author. This fact alone underlines that, during the period of her multimedia activities, Bogdanka Poznanović did not seek to disguise either her identity, sex, or sexuality, but had stepped forward openly showing them. It is assumed that the presence of 'female' elements provoked stronger dislike in the more conservative academic circles towards this type of her work than was the case with her paintings, for instance, where artist's gender is not as conspicuous (although, from today's perspective, her paintings reveal a woman's touch). Her painting explorations contained a certain amount of gender explicitness, which significantly contributed to the decreased overall visibility of her artwork (as compared to some of her colleagues), but considering its smaller quantity, it did not engender open critical attack. In the monograph, Miško Šuvaković describes "emancipating gentle activism" of Bogdanka and Dejan. In his interview on the occasion of the exhibition *Gender Check* held in the Museum Modern Kunst Stiftung Ludwig (MUMOK) in Vienna (2009), Branislav Dimitrijević states: "We can see that the emancipating covert activism practiced by Bogdanka Poznanović also contains elements of gender identity." Kindness, tenderness, and a sense of balance and measure are noticeable in Bogdanka's life and work, and are therefore also the characteristic of the gender identity of her multimedia practice.

Bogdanka Poznanović actively participated in her action art, performances, and processes, which is consistent with the spirit of the new art practice of the 1960s and 1970s. In his essay on performances of female artists, Miško Šuvaković notes: "Bogdanka Poznanović's action art belongs to that moment of dissociating "female identity" which is yet to acquire its "female discourse," unlike performances by Katalin Ladik or Marina Abramović, who use the feminist approach more aggressively" (Šuvaković, 2002: 145). Nikola Dedić also states: "Examples of performances by female artists in Vojvodina are represented in the works by Bogdanka Poznanović, Katalin Ladik, and Milica Mrđa." He continues: "Bogdanka Poznanović's work cannot be defined as feminist in the true sense of the word: insisting on the self-referential and tautological character of the actions points to the continuity with high modernist art principles; still, her performances indicate a gradual process of emancipation of the woman-artist within an alternative "art world," which would, in the next generation of artists, bring about radical problematization of gender issues, female identity,

srca u kontekstu reprezentacije ženskog identiteta“ (Dedić, 2008: 725-727). Autor sam naglašava da način posmatranja umetničkih radova zavisi od vremena njihovog analiziranja, te da rad Bogdanke Poznanović danas možemo sagledavati drugačije u odnosu na nekada vladajuće stavove i teorije. Danas je uočljivo da upotreba kuhinjskih predmeta, aksesora neveste i simbola srca ukazuje na umetnički rad žene. Samo ova činjenica već dovoljno naglašava da u periodu svojih multimedijalnih aktivnosti Bogdanka Poznanović nije težila prikrivanju svog identiteta, pola i seksualnosti, već je istupila otvoreno ga pokazujući. Predpostavka je da je prisustvo ženskih elemenata, izazvalo veću odbojnost prema ovom radu u konzervativnim akademskim krugovima, nego što je bio slučaj sa njenim slikama, na primer, u kojima pol umetnice nije bio toliko uočljiv (iako iz današnje perspektive mi i u njenim slikama uočavamo ženski rukopis). Njena slikarska istraživanja sadržala su u sebi izvesnu količinu polne određenosti koja je uticala na to da njene slike budu manje vidljive od slika njenih kolega, ali ta količina nije bila tolika da smeta svojom drugošću i izazove otvorene kritičke napade. Miško Šuvaković u monografiji piše o *emancipatorskom nežnom aktivizmu* Bogdanke i Dejana. Branislav Dimitrijević u svom intervjuu povodom izložbe *Gender Check* održane u Museum modern Kunst Stiftung Ludwig (MUMOK) u Beču (2009), navodi: „Možemo primetiti da emancipatorski pritajeni aktivizam Bogdanke Poznanović takođe u sebi sadrži elemente rodnog identiteta“. Blagost, nežnost i osećaj za meru primetni su u Bogdankinom životu i radu, pa su tako odlika i rodnog identiteta njene multimedijalne prakse.

Bogdanka Poznanović je aktivno učestvovala u svojim akcijama, performansima i procesima, što odgovara duhu nove umetničke prakse šezdesetih i sedamdesetih godina XX veka. Miško Šuvaković u tekstu povećenom performansu umetnica kaže: „Akcije Bogdanke Poznanović pripadaju onom trenutku izdvajanja „ženskog identiteta“ koji još nema svoj „ženski diskurs““, za razliku od performansa Katalin Ladik ili Marine Abramović, koje naglašenije koriste feministički pristup“ (Šuvaković, 2002:145). Nikola Dedić u tekstu, takođe posvećenom performansu, navodi: „Primeri ženskog performansa u vojvođanskoj umetnosti su radovi umetnica Bogdanke Poznanović, Katalin Ladik i Milice Mrđe“. U istom tekstu kaže i sledeće: „Rad Bogdanke Poznanović još uvek ne pripada feminističkoj umetnosti u pravom smislu reči: insistiranje na autoreferencijalnom i tautološkom karakteru akcija ukazuje na kontinuitet



sa visokomodernističkim umetničkim principima; ipak, njeni performansi upućuju na postepeni proces emancipacije žene-umetnice unutar alternativnog „sveta umetnosti“ koji će kod naredne generacije umetnica dovesti do radikalnog problematizovanja pitanja roda, ženskog identiteta i subjektivnosti“ (Dedić, 2008: 721-727). On dalje govori o performansima Katalin Ladik i Milice Mrde kao feminističkim postavangardnim praksama. Pisci novijih tekstova, prilikom poređenja multimedijalne prakse Bogdanke Poznanović i drugih umetnica, uvek naglašavaju njenu rodnu osvešćenost, negirajući prisustvo feminističkog pristupa. Rad Bogdanke Poznanović sve češće se dovodi u kontekst umetničke prakse i istraživanja problema roda u umetnosti našeg regiona. Njenu umetničku praksu porede sa radom autorki koje su stekle svetsku prepoznatljivost, kao što su Sanja Iveković i Marina Abramović, uz naglašavanje da je kod dveju poslednjih feministički pogled na politiku moći i uloge polova daleko izraženiji.

Od šezdesetih godina 20. veka umetnice se okreću sve više prema istraživanju svog tela, slobode i seksualnosti, kroz medije koji su za ove umetničke koncepte bili bolji, a to su: performans, bodi-art, umetnička akcija, instalacija, intervencija u prostoru, foto-tekst, video-art i sl. Kroz njih su mogle da se bave politikom tela i ideologijom predstavljanja. Pojedini mediji, kao što je to slučaj sa performansom, bodi-artom i video-artom postaju gotovo ženski mediji. Zbog velikog broja žena koje su se posvetile videu, osnovan je i festival ženskog videa (*VideoMedeja*). Rezultati istraživanja su pokazali i Bogdankino veliko interesovanje za ovaj medij. Bavila se njime na različite načine – samostalnim i grupnim kreiranjem dokumentarnih filmova i video-radova ili podučavanjem i osposobljavanjem drugih za realizaciju video-materijala. Video-rad *Poemim*, realizovan zajedno s Katalin Ladik, otvoreno se bavi propitivanjem ženske telesnosti i seksualnosti. Samostalni radovi Bogdanke Poznanović u fokusu imaju eksperimente sa svetlom, pokretom, ali i telom. Mnogi radovi studentkinja iskazuju feministički pristup. O iskustvu na drugoj *VideoMedeji* 1997. Zorica Jevremović piše: „Pre svih, valjalo bi istaći selekciju školskih radova novosadske Akademije umetnosti (1979-1996), uzbudljivo su svedočili o snažnoj peotici ženskog video-pisma, iskazujući odličnu školu i zavidan način raznolikog promišljanja videa“ (Jevremović, 2000: 15). Video je za Bogdanku predstavljao najdemokratičniji medij, otvoren za intervencije unutar značenja i metoda, analizu politike reprezentacije i kritiku

and subjectivity” (Dedić, 2008: 721-727). In further text, he talks about Katalin Ladik and Milica Mrđa’s performances as feminist post-avant-garde practices. When comparing Bogdanka Poznanović’s to other female artists’ multimedia practices, authors of more recent texts frequently stress her gender awareness, at the same time negating a feminist approach. Also, Bogdanka Poznanović’s work is increasingly placed in the context of art practice and research of gender issues in the region. It is compared to the work of female authors who gained global visibility and recognition, like Sanja Iveković and Marina Abramović - whose feminist perspective on politics of power and gender roles is by far more accented.

Since the 1960s, female artists turned more towards exploring their bodies, freedom, and sexuality, through media which proved much better suited for such art concepts: performance, body-art, action art, installation, space interventions, photo-text, video-art, etc. They could use these concepts to engage in body politics and representation ideology. Certain media, like performance, body- and video-art have become almost completely dominated by female artists. Due to the large number of women-artists in video-art, “VideoMedeia,” a festival of female video-art was founded. Research has revealed Bogdanka’s great interest in this medium. She explored it in various ways - documentary films and video works realized as individual and group projects, teaching and training others to create video-material. Video-art work *Poemim*, realized with Katalin Ladik, openly deals with exploring female body and sexuality. Bogdana Poznanović’s individual works focus on experimenting with light, movement, but also body. In addition, many works by her students express a feminist approach. On her experience at the 2nd Annual “VideoMedeia” in 1997, Zorica Jevremović notes: “Before anything else, a selection of student works by Novi Sad Academy of Arts (1979-1996) should be commended - an exciting testimony of the female video-letter’s strong poetics, expressing excellent training and enviable capacity for diverse interpretation of video” (Jevremović, 2000: 15). For Bogdanka, video represented the most democratic medium, open for interventions within meaning and methodology, analysis of politics of representation, and criticism of the conventional interpretation of art. Through this medium, she openly communicated her gender affiliation, but without obtrusive insisting on the issue.

konvencionalnog shvatanja umetnosti, kroz koji je ona otvoreno ispoljavala svoju rodnu pripadnost, ali bez nametljivog insistiranja na njoj.

Pokazuje se da je aktivnost Bogdanke Poznanović u tekstovima poslednjih desetak godina prepoznata kao specifično ženska. Njen rad počinje da se povezuje sa radom drugih umetnica i da se razmatra i analizira u okviru korpusa ženske umetničke prakse u lokalnoj sredini. Za prepoznavanje vrednosti njenog rada bitna je evolucija autora tekstova i kritike uopšte, jer se teme kao što su ženski performans, ženski video ili problemi rodni identiteta pojavljuju kod nas tek poslednjih godina.

Probleme koji su pratili aktivnost Bogdanke Poznanović možemo posmatrati kao probleme karakteristične za perifernu sredinu, kako, u globalnom smislu, možemo posmatrati Srbiju, Vojvodinu i Novi Sad. U istraživanju iz 2010. godine⁵, uočila sam da su umetnici iz Srbije na velikim međunarodnim izložbama slabo zastupljeni, što ukazuje na postojanje neravnopravnosti i probleme u postojećim odnosima moći. Ne samo Srbija, već i ceo naš region skoro je nevidljiv na globalnoj mapi umetničkih centara. Odavno se govori o razlikama Prvog i Trećeg sveta, a da se Drugi svet vrlo retko pominje, a pritom je bitan kad se radi o problemima globalizacije. Uočila sam i da umetnički rad žena postaje vidljiviji ako se stvara u kulturnim središtima, kad za uočavanje njihovog stvaralaštva nisu potrebna dodatna ulaganja (kontakti, kapital, informisanost, dodatni entuzijazam). Zato tako veliki procenat umetnika i umetnica migrira sa periferije ili poluperiferije u umetničke i ekonomske centre. Mnoge umetnice, među kojima su i Marina Abramović i Sanja Iveković, bile su svesne da samo svojim preseljenjem ili čestim boravcima i kontaktima u zapadnim zemljama mogu omogućiti sebi bolji plasman na međunarodnoj sceni. Ciljevi Bogdanke Poznanović bili su drugačije prirode. I pored čestih putovanja, dugih boravaka u inostranstvu i stipendija koje je dobijala, ona je želela da ostane uključena u aktivnost svoje lokalne zajednice, kroz umetnički, urednički, kritičarski, producentski, profesorski i kolegijalni rad. Bila je predstavница i pristalica komunikacijskog i medijskog nomadizma, kojima je otvarala nove prostore za razmenu umetnika i pisaca između Istočne i Zapadne Evrope.

5 Kojić Mladenov, Sanja (2010). *Rodna ravnopravnost i životna sredina na 53. Bijenalu u Veneciji*. Novi Sad: ACIMSI (neobjavljeno).



It has become apparent that Bogdanka Poznanović's activity has been increasingly recognized as specifically female in the texts from the last ten years or so. Her work has also become associated with the work of other female artists and analyzed as part of the corpus of the female art practice in a local community. For full acknowledgement of the value of her work, significant is also a change in the attitude of text authors and art criticism in general, considering that topics like female performance, video, or gender identity issues have become prominent only recently.

Problems accompanying Bogdanka Poznanović's professional activities can be understood as issues typical for provincial environments, which, if viewed globally, Serbia, Vojvodina, and Novi Sad, certainly are. Research from 2010⁵ shows a rather low visibility of Serbian artists on large

5 Kojić Mladenov Sanja (2010). Gender Equality and Environment at the 53rd Biennale in Venice. Novi Sad.



Dejan Poznanović,
Atelje DT20, Novi Sad

Bogdanka Poznanović,
Atelje DT20, Novi Sad



international exhibitions, which implies inequality problems and existing power relations. Not only Serbia, but our entire region, is almost invisible on the global map of art centers. The differences between the First and the Third World have long been talked about, but rarely with a mention of the Second World - only considered important when globalization issues are concerned. I also argued that female artwork becomes more visible if it is created in cultural centers, when that visibility does not require additional investments (contacts, capital, acquiring information, additional enthusiasm). It is for that reason that an increased percentage of male and female artists migrates from such provincial environments to economic and art centers. Many artists, including Marina Abramović and Sanja Iveković, were aware that a mere change of address and/or frequent trips and maintaining contacts with artists in Western countries could grant them a better placement on the international art scene. Bogdanka Poznanović's goals were of a different nature. Even with the constant traveling, long stays abroad, and fellowships awarded, she wished to remain included in

Bogdanka Poznanović je tokom svog umetničkog rada bila orijentisana na uspostavljanje planetarne komunikacije, na dijalog sa umetnicima iz drugih zemalja, kao i na kritiku tradicionalizma, konzervativizma i zatvorenog društvenog sistema. Svojim radom ona je istupala kao antifašistkinja, antirasistkinja, kritički nastrojena prema socijalističkom realizmu u umetnosti, kontroli države nad pojedincem i diktaturi uopšte. Težila je uvođenju novih umetničkih praksi, odbacivanju nametnutih autoriteta i afirmaciji mladih. Istupala je kao osveščena žena, svesna svog identiteta, ali bez potrebe za njegovim posebnim isticanjem. Kao alternativu promene sistema Bogdanka je još početkom 70-ih godina razvijala sistem mreže i principa *tiha voda i breg roni*, svojim komunikacijskim i multimedijalnim projektima.

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Priroda stvaralaštva Bogdanke Poznanović, kratkotrajnost, efemernost i nematerijalnost medija kojima se bavila učinili su da publika i stručna javnost koja je zainteresovana za njen rad neizbežno mora biti usmerena na dokumentarni materijal. Umanjen pristup informacijama slabi komunikativnost njenih projekata, koja je najčešće bila cilj. Bez kontakta sa publikom i bez uključenosti u društvenu stvarnost ovakva umetnička praksa postaje izolovana i nefunkcionalna.

Problem osporavanja i nedovoljnog vrednovanja umetnica-inovatorke u vremenu kada su stvarale, da bi kasnije, nakon značajnih potvrda umetničke prakse prvo u inostranoj sredini, a tek nakon toga i od umetničkih autoriteta, konačno dobile potvrdu i adekvatno vrednovanje ukazuje na potrebu kontinuiranog održavanja njihovog prisustva, kako im se rad ne bi zaboravio, već i dalje prezentovao javnosti kroz samostalne i grupne izložbe, video-projekcije, publikacije, predavanja i sl. u čemu je neophodna pomoć pojedinaca, legata i institucija kulture.

the activity of her local community, through her artwork, participation in editorial boards, art criticism, production activities, academic career, and team work. She was a representative and a follower of communication and media nomadism, which she used to open up new space for the exchange of artists and writers between Eastern and Western Europe.

Throughout the course of her professional engagement, Bogdanka Pozanović was oriented towards establishing planetary communication, dialogue with artists from other countries, as well as towards the criticism of the traditionalism, conservatism, and close-minded social systems. She used her work to express her anti-fascist, anti-racist sentiments, critical orientation towards socialist realism in art, state control over the individual and dictatorship in general. She sought to introduce new art practices, reject imposed authorities, and contribute to affirmation of young artists. She expressed herself as a free woman, accomplished, aware of her identity, but without the need to accentuate it additionally. As an alternative to systemic changes, Bogdanka had, since the beginning of the 1970s, started developing a system of network and principles *still water runs deep*, with her communication and multimedia projects.

The nature of Bogdanka Poznanović's entire creative endeavor - brevity, ephemerality, and non-materiality of the media she engaged in, made audiences and experts necessarily turn to her documentary material. More limited level of access to information weakens the communicative quality of her projects, which was most frequently the aim. Without contact with the audience, and without being a part of social reality, such art practice becomes isolated and non-functional.

Female artists-innovators in this region had been frequently underrated and disputed in the time when they created. It was not until later, after significant confirmation of their art practices, first abroad, and then on the part of local art authorities, that they had received recognition and adequate valorization for their work. This clearly shows the need for maintaining constant presence of those artists to keep their heritage alive, through solo and individual exhibitions, video-projections, publications, etc, which requires engagement of individuals, bequests' representatives, and cultural institutions.



Bogdanka Poznanović, Aprilski susreti - festival
proširenih medija, april 1974, SKC, Beograd

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Bogdanka Poznanović, Aprilski susreti - Expanded
Media Festival, April, 1974, SKC, Belgrade

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Sanja Kojić Mladenov graduated at the Department of Art History at the Philosophy Faculty of the Belgrade University, and has earned her Master's Degree at the Interdisciplinary Gender Studies at the Novi Sad University – ACIMSI (with the thesis *Multimedia artistic practice: Bogdanka Poznanović*), where she is currently working on her PhD Thesis. Her curatorial practice has developed through fellow/research work, as well as active following, presenting, and connecting local and international contemporary art scene since 1995, through numerous auctorial projects in the area of recent art practice, new media and gender, as well as through her own management, selecting and expert engagement in many cultural institutions and associations. Since 2006, she has been employed full time as the curator of the Department for Exhibition of Contemporary Art at the Museum of Contemporary Art Vojvodina, Novi Sad, where she has managed the Center for Intermedia and Digital Art since 2013. Director of the Museum of Contemporary Art Vojvodina since 2013.

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