

THE ASSOCIATION OF VISUAL ARTISTS OF SERBIA AND THE SECTION OF EXPANDED MEDIA are announcing an open **COMPETITION** for participation at the

**TRIENNIAL OF EXPANDED MEDIA, MULTIMEDIA ART, AND NEW MEDIA ART –
“RECONNECTION” 2019**

The Triennial of Expanded Media, Multimedia Art, and New Media Art is an artistic manifestation that is **international in character**, which has the task of presenting to the public new tendencies on the contemporary art scenes in the fields of expanded media and inter-media artistic forms. The Triennial is open to new artistic conceptions, directions, movements, methodologies, as well as the application of information and communications technology in art and innovative approaches to art in general.

The Triennial will be held in the Art Pavilion “Cvijeta Zuzoric”, as well as in other spaces in Belgrade and Serbia, in accordance with the technical and presentational conceptions of its selectors.

Eligible to participate at the Triennial, apart from members of ULUS, are all creative persons that meet the required artistic and professional criteria, regardless of their age, ethnic, racial, religious, social or other origins.

The organizers shall not cover the travel and stay expenses of the artists, experts, domestic guests or guests from foreign countries, except under the terms and conditions that have been acknowledged in separate contracts on partnership in which it is subsumed that funds had been secured for such a purpose.

The Organizing Committee shall send, at the request of the authors of the selected works, an appropriate Certificate of Selection in order for them to be able to receive (or reimburse) the financial means for participating and/or for the realization of the artwork – from sponsors, donators and/or local organizations.

The official languages of the Triennial are Serbian and English.

The following exhibition and performance categories have been determined for the Triennial.

Installations, objects, sculptures, environmental art, models, electronic art, digital and computer art, robotics, experimental film, video art, kinetic art, animation, experimental poetry (visual, aural, gestural, etc.), interactive art, performance, happening, conceptual art, land art, body art, interventions in spaces, photography, street art, mail art... and other contemporary forms of artistic expression.

The Organizing Committee of the Triennial, comprised of:

Jelena Marta Glišić, Nenad Glišić, Vojislav Klačar, Vlada Milinković, Aleksandar Milosavljević, Mihailo Ristić (President) and Vladeta Stojić, have decided to realize the basic theme of the manifestation (**Reconnection**) through seven interconnected **correlative program wholes – (sub)-topics** (please see further below at the end of the text).

Application:

Each artist or art group may compete with a larger number of works in two themes maximum, and with the selection of the works he/she may be represented with a maximum of 4, that is, two works per theme.

The works that have been proposed must be described with a text and photographs, and in their own domain, with a video recording, audio recording or in some other manner, so that their main

characteristics, dimensions and content may be depicted in a veritable way.

The Selection Process:

The selection of works will be executed by an 11 (eleven) member committee, named by the Organizing Committee of the Triennial in accordance with the **Rules and Regulations of the Triennial of Expanded Media**.

Artists (or artistic groups) shall submit the required documentation regarding **each individual artwork** in a filled out **application form**.

For the application form, among other things, required is the following data:

THEME (PROGRAM GROUP) – **for each of the works please designate the INDEX of the Theme** for which you are applying (A, B, C,...)

TYPE OF WORK / painting, drawing, print, installation, interactive work, internet work, game, performance, video, photographs, etc.

TECHNICAL DESCRIPTION OF WORK / Technical description of the appearance and creation of the work;

SOFTWARE for digital works please state which software tools were used

DURATION – for video works, performances...

YEAR OF CREATION (or period). **Works created before 2016 shall not be accepted.**

SIZE: Dimensions – please state in greater detail for installations and environments

EQUIPMENT – please state the required equipment for exhibiting or executing the work

SHORT ARTIST BIOGRAPHY – maximum up to 2500 characters

CONCEPT OF ARTWORK - maximum up to 2500 characters

PHOTOGRAPHS and/or VIDEO CLIPS – **for every work entered**, a digital photo of size 10×15 **cm (300dpi)** in **jpg** or **tiff** format. Video clips should be in short form up to 2 minutes for the selection process.

VIDEO PRESENTATION – 2 minutes maximum

If the artwork is comprised of a number of elements or has a complex structure and construction, it is necessary to submit a schematic depiction (sketch) of its alignment or its entire exhibit;

Applications for entry into the competition shall be submitted via printed forms, on-line forms from the Internet Web page of ULUS, and/or by sending them by e-mail to the following address:

triennial.reconnection2019@gmail.com

For the competition artists should only send the above mentioned documents (the application form and sketch (if applicable)). Incomplete Application Forms will not be considered. The application forms and documentation with descriptions of the artworks shall not be returned.

The Artwork Reception Procedure shall be concluded with the last date with regard to the calendar of activities of the Triennial of Expanded Media, Multimedia Art, and New Media Art, and this shall be done (depending on the nature of the works) via e-mail; regular mail; transportation vehicles or in person, up until the deadline at 19.00 hrs, at the Umetnicki Paviljon Cvijeta Zuzoric, Mali Kalemegdan 1, 11000 Beograd, and handed to the authorized person for the reception of works.

The authors whose artworks are selected for exhibition at the Triennial, shall receive a printed catalog, as well as a digital version (pdf file) to their e-mail addresses that they had entered into the application

form of the Triennial competition.

Participation Fee:

The Participation Fee shall only be paid by the artists whose works have been selected for exhibition during the Triennial.

When artists receive confirmation of selection they shall also be receiving instructions related to the deadline and manner of payment of the Participation Fee.

Members of ULUS shall pay a Participation Fee of **1000 RSD**

Authors from the Republic of Serbia that are not members of ULUS shall pay a Participation Fee of **2000 RSD**.

Authors from foreign countries shall pay a Participation Fee of **30 Euros**

Transport and Customs Procedure:

The transportation of works and the costs of the customs procedures are the responsibility of the artists. ULUS shall issue out the required documentation so as to confirm the purpose of the importation of the authors artwork.

All artworks must be covered with Insurance Policies with regard to damage, theft and loss.

ULUS will be responsible for damage or loss of artworks from the day of reception up until the day it submits the said works for the exportation customs procedure, i.e., up to the moment when the artists personally collects his-her artworks.

ULUS shall not be responsible and liable for any damage or loss of artworks in instances of force majeure (due to the effects of the elements/extreme weather conditions, unforeseeable difficult circumstances, wars/wartime events, etc.).

In case of any damage to artworks or loss of artworks that had not been collected by the final date for collection, ULUS shall not be liable in any way. ULUS may, with the consent of the artist, sell or give away for humanitarian purposes artworks that had not been collected by their authors.

Calendar of Phases of the Triennial:

- **The Competition is open until February 28, 2019**
- The Selection of the works will be conducted by March 12, 2019
- The results of the Competition – announcement and notification shall be conducted by March 15, 2019
- The Triennial will be held from **April 16 - May 13, 2019**

The Organizing Committee of the Triennial shall update the deadlines (dates) of the remaining activities (enumerated in the list below) and will notify the applicants via e-mails that had been entered in the Application Forms.

Payment of the Participation Fee (for selected authors) by:

Reception of artworks in DIGITAL FORM:

Reception of artworks in MATERIAL FORM:

Setting up of the exhibited works:

Exhibitions/Performances of works – beginning times and duration (according to the exhibition/performance spaces and venues):

Collection Deadline of Artworks by:

In case of any difficulties that may be encountered, the calendar of activities may be changed, and if so the changes must be announced within a period of 48 hours from the time of the amendment of the calendar activities.

CONTACT AND INFORMATION

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Please See Below the THEMES:

THEMES (PROGRAM TOPICS) and CONCEPT

of the Triennial of Expanded Media, Multimedia Art and New Media Art – RECONNECTION 2019

Themes A and B have been devised by Jelena Marta Glišić and Nenad Glišić as themes that are mutually connected, and as such, have been presented through a joint concept and explication:

THEME A / THEME B

THE THOUSAND AND SECOND NIGHT / BEFORE AND AFTER THE THOUSAND AND SECOND NIGHT

Jelena Marta Glišić / Nenad Glišić

In 2019, the Association of Visual Artists of Serbia – ULUS, will be celebrating its first century of existence, and the headquarters of the Association, the exhibition space “Cvijeta Zuzoric”, will be celebrating a little over 90 years since it was constructed as an Art Pavilion. The first big inflow of money for the construction of the future pavilion was a great Ballroom Dance titled “The Thousand and Second Night” organized by the writer, Branislav Nusic. Edgar Allan Poe wrote of the thousand and second night in his short story “The Thousand-and-Second Tale of Scheherazade”, where Scheherazade, after having recounted many incredulous stories, and had avoided execution after 1001 nights, continues to tell tales to the Shah also on the second evening, speaking through allegorical devices of current events and famous inventions of Poe's times (the first automata, precursors of the digital calculating machines, balloon voyages, etc). The Shah, greatly disgusted by her lying, orders her to be executed. Aleksandar Tišma had published a book of short stories titled “The Thousand and Second Night” in which he reveals how the world of ordinary individual occurrences and minute actions is strongly connected to the laws responsible for holding the stars and planets together.

Welcome are works that deal with existing narratives, possible narratives, history, dreams, survival, relationships of power, the relativity of truth, prejudice, myth and everyday life, gazing into the future, and the visions of the world.

THEME C – URBAN CONCRETE PLANTER BOXES

Vojislav Klačar

The program segment under the above mentioned title encompasses artworks that will be realized in municipal public spaces. Assuming that urban environments do truly shape our experiences to a great extent and are spaces where creative work is implemented and which relates to it respectively, thus greatly affecting our view of the world and mankind's place in it, the purpose behind this program segment -- on the trail of avant-garde and neo-avant-garde tendencies in the art of the 20th century -- is to gain insight into that which remains after the exhibiting and performing of art in public spaces, when referring to works in the field of expanded media. Thus, exactly like the empty urban concrete planter boxes that populate city-scapes and that have mostly lost their initial purpose, so too the artworks that will be presented within this program segment likewise will also leave behind them different material and non-material marks and traces in the basic structure of social life in the city.

THEME D - RESOURCES

Vlada Milinković

Resources are all substances, objects or factors required by organisms for the purpose of development, growth and reproduction; a term used as a synonym for available resources, values, stocks/provisions and possibilities at one's disposal and may be used for the realization of diverse programs; the basic skill in social work in a community is the knowledge of existing resources and their activation...
(excerpts from some universally available definitions).

This program segment will include works realized with artistic means that point to the mutuality of the process of (RE)CONNECTION and the exploitation of RESOURCES, as well as works based on questions that are generated in the process of the utilization of RESOURCES: social, material, technological, moral, intellectual, ecological, existential, emotive... - from the domain of the individual or wider social necessity for (RE)CONNECTION, and in the realm of personal interest.

The issue of resources, or alternately, of their potential, may be viewed through the prism of the need to surpass the established corporate order on the planet and its consumer ideology – neglected moral, social, cultural and educational aspects of life and, consequentially, the numerous established maleficent criteria of value. Resources are also the creative, intellectual, moral and emotional energy of the individual...

THEME E – NOTHING FARES WELL WITHOUT A LITTLE BIT OF DRAMA

Aleksandar Milosavljević

Dramaturgy in the visual arts is a thing to be welcomed, as well as visual art in dramaturgy.

Re-connection
Re-animation
Re-generation
Re-valorization
Re-volution

NOTHING FARES WELL WITHOUT A LITTLE BIT OF DRAMA

NATURE - THE INDIVIDUAL BEING – SOCIETY

Mihailo Ristić

All things are connected. Individual beings are part of society, and individuals and society are parts of nature. However, individual beings and society-culture-civilization often are in a position where they are separated from nature or they even strive to place themselves above nature... Since individual beings and society are part of nature (in this part of the solar system), that would also mean that nature itself is in a process of transformation. Nature itself, over the course of time, together with its constituent parts, seeks out forms of self-perfection that could be in the function of its overall development/growth/evolution. Nevertheless, occasionally, in times of extreme alienation and self-isolation, individual beings and societies may easily become self-destructive. The types of situations, obstacles and challenges facing the diverse actors and agents within this process of metamorphosis and interrelatedness, are an unlimited and inexhaustible theme for artistic creativity.

All three of the above concepts may provide inspiration, either as individual themes, or as intertwined phenomena. Sometimes we may seek to attain the ideal of reconnecting the various fragmented and alienated parts and actors from our immediate environment or even on a planetary level... We seek improvement, seek meaning, we also seek togetherness and the reconnection of creative impulses... The RECONNECTION of nature, individual beings and society.

THEME G – SHIFT (Stepping Out)

Vladeta Stojić

Half-awake

lulled in our pride

Indeed, ever-present certainty... being absolutely sure of that which is correct...

Yet also not prepared... and the storm is already here, a vortex

Pensive, conceited...

In love, snug in a pink world

The mellowed seasons over-ripe with blissfulness

Self-centered and self-sufficient

Albeit, not self-critical, indeed, self-confident...

Artistically irrefutable,

stuck in complacency...

Why experimentation, the risk of innovation... confrontation?

Why challenges, perplexity?

Presidents, general managers, magistrates... of what, of whom?

Even so, to step out...