

6-29/03/2014

Izložba u Kulturnom centru Beograda

Exhibition in the Cultural Centre of Belgrade

Likovna galerija ~ Art Gallery

Knez Mihailova 6

Oснажити суштinski
kapacitet neformalnih
zahteva i pokrenuti
primenu društveno
prihvaljivog: istraživati
teme u odnosu na javnu
imovinu.

Грађанска одредба

Welcome!

Civil provision! stimulates the desire of people for exchange and production at Belgrade coldspots (rather than hotspots) through the heart-warming power of the artistic imagination. Rather than showing productions in a gallery space, the artistic services will give rise to provisions in the streets of Belgrade, providing transcending and poetic opportunities to the people's public wishes.

The gallery space is used as a command centre during production and will become an information centre for the duration of the show. At the opening of the exhibition the artists will officially hand over the authority over their work to the

people. On site, artists and users will cut the ribbon to express the transfer symbolically.

This newspaper will be produced to spread the information, motivation and opportunities the project produces and distributes.

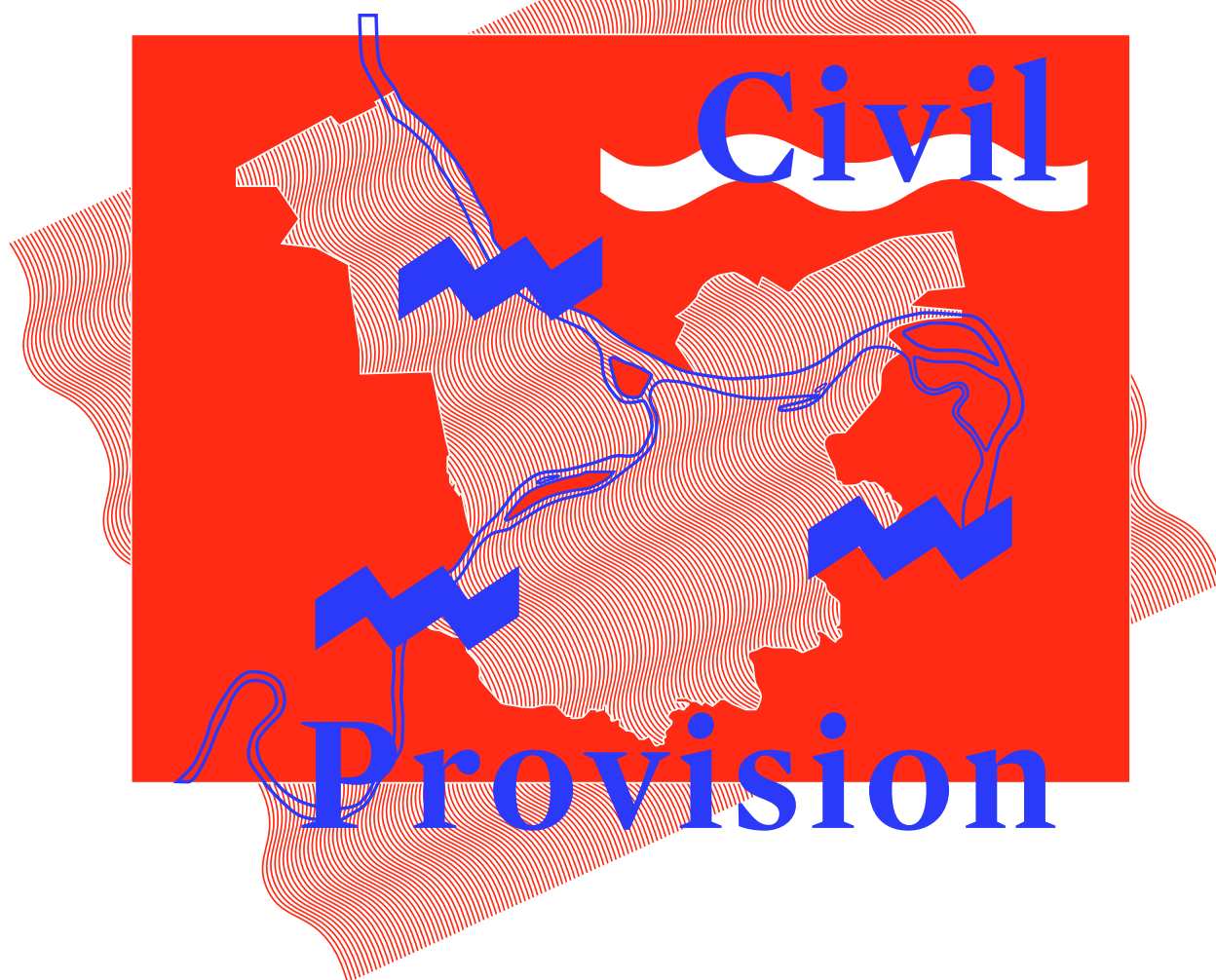
The project therefore necessarily focuses on informal demands and social opportunities that remain hidden and, through this, hopes to give rise to artistic materialisations which infect the bottom-up awareness and foster actual provisions opening up for exchange and usage. Here, a locally situated exchange becomes the material basis of small economics in a wider immaterial field.

Effectively: writers will describe the Belgrade urban subject in general and relate this to wider currents, field workers will walk the streets in a quest for offbeat demands at public coldspots, the mappings will be condensed to focus on demands and to focus on sites, and in response artists will give rise to settings and modes for exchange. This will be captured in this newspaper and an exploratory exhibition in the former command centre.

I hope contributing to a people's exchange and imagination on creative dynamics and cultural circulation and am very happy to have the opportunity to getting to know Belgrade better in the framework of this European exchange and production program!

Fostering the intrinsic capacity of informal demands and mobilising the application of the social opportune: exploring subjects predicated relational property.

Eindhoven, December 2013
Freek Lomme - Director Onomatopoeie
& curator of the project



Civil Provision... What are we doing?

Reflecting on what and how: four days before the opening.

Freek Lomme, initiator of the project and director of Onomatopee, March 2nd 2014.

When I drafted the set-up of Civil Provision, I responded to experiences of the previous project – overall to be labelled as "let's start acting democratically for real, through imagination and effect" – as well as to the intentions shared in the project's motivation to question the separatist tensions. This propelled me to formulate the concept as written elsewhere in this paper. Nevertheless, I did not know what we would find in Belgrade or what the artists would come up with in response to the city nor how it all would come together at the moment of the opening. Let's be clear: I still do not fully know, also because I am still working on stuff in Eindhoven and will only get to Belgrade one day prior to the opening. I am in close contact with the artists though. I do know the final proposals of the artists. Matthijs Bosman has started his campaign for un-planning and is assembling promo material; Jeroen Doorenweerd is collecting plastics and setting up a sweatshop; along the building of a shed at a Roma compound, Paul Segers changed his position as cultural producer; meanwhile Anthony Kleinepier is developing the exhibition. All of them are making big efforts trying to get a grip on the space, on the opportunities to build and on the specs of the works about to be finalised. For pragmatic reasons of the show's production format as well as for communicative reasons to promote the project, we labelled this the transformation 'from command centre' (the production until the opening) 'to information centre' (during exhibit).

My task as the person responsible for this venture is to try and mediate this transformation: to profile their efforts to audiences and to help them along the way, crystallising focus and gestures to the final stage and assisting in the coordination, producing whenever possible. And I dare say we can already reflect on the dynamics so far. The first thing to catch attention is the fact that all three artists are working with low costs materials: plastics from the streets (Doorenweerd), the "unfinishedness" of the streets (Bosman) and the gap between social standardisation and informal standards (Segers). This aspect of production can easily be considered anarchist, as it turns away from regulation, control and planning. Nevertheless it also originates, I dare say, from tensions in creative dynamics presently flourishing in The Netherlands. To begin with, it deals with notions of the civil society: in The Netherlands politics is turning away from control over the public sphere, leaving more and more room for people to take on their own responsibilities in regard to the "public sphere". Also it deals with a cradle-to-cradle element: what should we do with the residues we produce? In this there is an increasing demand for creative cultural producers: not only to deal with material in a respectful way, but also to deal with social contexts respectfully and create socially bonding atmospheres. At the same time, there is also the simple pragmatic element of the fact that uncontrolled spaces and garbage are easy to lay your hands on. What I mean to say by this survey during the process is that we can all too easily dismiss these efforts as anarchist, while in effect they

open up opportunities for responsible and democratic participation. At least they pitch opportunities to ACT differently and open up to a different economy: one that is determined by opportunities for the empowerment of people in the present age. Of course many "curators" nowadays come up with prophetic concepts (note I did not call myself a curator at the beginning of the article). Often they do so in frameworks like A.C.T. DEMOC(K)RACY: frameworks setting a public task and a challenge, supported by public money. And indeed: we are not promoting a commercial type of artworks (commodities that serve well above couches, on hotel-lobby walls and so forth) but rather an art form that functions as symbolic totems catalysing social exchange and awareness, stimulated by the economic circulation they produce. This very aspect: the intertwinement of economic circulation and symbolic social exchange, both situated in a bottom-up manner, exactly constitutes the result of this project. I sincerely hope it will function well and that it will flourish locally, on the spot, and in the wider field of cultural exchange in Europe as well. It might constitute too much of an arrogant outsider perspective but as is evident from this project: we try and aim for respectful levelling. And let's be clear: the decadent Dutch need to remain aware of the opportunities that the need to level in a solidary Europe may offer. We are neighbours, not foreigners.

Eindhoven, 02/03/2014
Freek Lomme- Director Onomatopee
& curator of the project



25/05/ 2013, OCCUPY UBB

On previous ACT exhibitions

Two Lines of Life (or why a rabbit likes weeds), an exhibition curated March 2013 in La Crie Rennes (FR) by Zorana Djakovic Minniti and Mia David, from the Cultural centre of Belgrade was a collective exhibition of by 11 artists and art groups from cities of former Yugoslavia. The curators of the exhibition started to work on the idea of "two [crossing] lines of life", the political and the personal, having their surroundings answer to a questionnaire, asking individuals to identify themselves briefly, to list 5 personal events that most affected their lives, 5 political events that most affected their lives and to provide a personal definition of Democracy. This exhibition was very specific for the Serb curators. They were very satisfied about their cooperation with La Crie in Rennes (FR), that provided them a luxury of time and means they do not have at the Cultural Centre of Belgrade (RS). The exhibition was very appreciated by the visitors in Rennes that proved very curious to discover the former Yugoslavia art scene. The reactions of the audience allowed us to question the variety of perceptions of the art pieces, in relation with the various backgrounds the visitors comes from. As a

result of this experience and the richness of the answers that were given, the "A.C.T." partners have decided to turn the questionnaire into a common thread: after Rennes, it will be filled in in Eindhoven, Cluj, Belgrade, and online. All the responses will provide a panorama of the space between those two parallel flows of life, – the personal and the political –, that guide our everyday lives and in-between which our existences are concretely at stake. It will also allow us to confront the word "democracy" and the variety of its possible significations.

Occupy UBB was an "ethnographic" exhibition at Onomatopee Eindhoven (NL), consisting of stories and objects related to the two week Occupy of the Babeş-Bolyai University of Cluj, Romania, curated by István Szakáts of Altart. He set for a participative curatorship; the ethnographic character of the exhibition, which was startling for the local visitors, as it stood out in comparison to the Eindhoven art scene "standards". The momentum of the exhibit really progressed nicely into a wider cultural dynamics of Dutch art Schools in uproars as their modes of creative production had been hijacked by management cultures and many boards and staff-members left positions. It also responded to the first seminar on education end democracy in Rennes, where we discussed the level of liberty in comparison of former west and east: possibly the Netherlands is politically liberal while Romania is less, while economically the technocratic regime of the neoliberal is very much repressive in regard to the creative industries paradigm, while creativity is different in position in Romania. This background also returned in the process and dynamic on site, as students from Rennes France, Cluj Romania and Den Bosch, the Netherlands were working at Onomatopee from dusk till dawn, in parallel to other exhibitions in becoming with British artist and others.

Get Up (exhibition at Altart, Cluj Romania curated by French curator Ann Stouvenel in March 2014) was an itinerant collective exhibition of French, Romanian and Serb artists and collectives. Poetic and politic artworks derived from urban spaces that raise questions around the current status of the public space as an agora. The first edition in Cluj positioned itself in the larger framework of Fabrica de Pensule, "dirty process-oriented" space, it introduced a change in the way AltArt usually produces and exhibits. Rarita (Altart) explains it is the first time that AltArt exhibits a selection of works with a clear redline and that it is very satisfying as it provided a good result : AltArt's usual way of working is more focused on the process than the outcome, which entails that sometimes, the outcome is not so good as it was with a result-oriented approach. In a way, István Szakáts says, it was a political act to show to the rest of Fabrica de Pensule that AltArt "can do this kind of stuff" and he was pleased to notice that not only "kindergarden guys" visited and appreciated the exhibition. As in Eindhoven, we can notice that in Cluj, curatorship standards and specificities of particular European artscenes travelled along with artists and artworks, from one European country to the other, challenging and opening borders of each others' habits.

On ACT so far

After two years of collaborating, partners know each other and the subject of the project better. We have a clear idea of how we can and want to produce democratic imaginaries and stands; via action. These two years were needed to pass from an analytic position of



"Get Up #3" is an exhibition presenting Poetic and politic artworks derived from urban spaces that raise questions. 23/03/ 2014 SAINT-OUEN

getting to know each other and the main issues of the project, to a really proactive stand. Institutional partners, students, artists and multidisciplinary researchers are travelling and getting to know each other during A.C.T.'s steps, in France, The Netherlands, Romania and Serbia. This created a global network and specific affinity relations between individuals. Some parallel events originating from this linking were translated during -and in the framework of- the project, that was adapted in the doing to integrate to these opportunities. Other projects are currently in the making and developing autonomously in parallel to A.C.T.

When we put Freek Lome's exhibition project (Civil provision!) in relation with the first exhibition project (Two Lines of Life), we can notice that shift; the final exhibition curated by Freek Lomme offers an answer in action. The interrogation that sets the thread of the final symposium as well: "How to ACT?" is an open call for (means of) action as well. This step serves as a conclusion that will be extended via a final retrospective and prospective publication to be published in September 2014, aiming at reflecting the A.C.T. Democ[k]racy multicultural and multidisciplinary experience and at opening paths for further creations and reflections around the issues of Art and Democracy. This step is also a crucial moment for the 8 partners of the project that will look back at this 2 years experience, draw conclusions and set paths for further collaborations.

The various steps of the project allowed us to understand better what Europe is and how Europe can be promoted and constructed. We shared individual and collective visions of "Europe and Democracy", from artistic, cultural, historical, philosophical, urban planners, architectural, sociological, educational and students' perspectives, that will feed our future projects and strengthen our positions as European ACTors.

I imagine that further collaborations will mainly take that form in the future, between institutions and individuals that wish to feed long term relationships outside of the specific A.C.T. context that was the opportunity for meetings to happen, for acquaintances to flourish and for setting grounds for future projects fostering European democratic imaginaries.

Charlotte van der Werf - coordinator A.C.T. DEMOC(K)RACY, Sophie Kaplan- Director La Crie, Rennes (FR)

Some practical terms to understand Belgrade (past, present and future)

Let's go for a walk. Let us go for a walk in which time collapses so we can choose to see the points we pass in different periods simultaneously. Let's walk through Belgrade.

by Dubravka Sekulić

It is 1974; we are standing in front of a huge housing complex. The land is sandy and swampy and does not seem to hold any promise of green ever to appear. The prefabricated concrete structure has only one type of window with proportion eerily similar to those of a television set – a commodity that slowly ceases to be an item of luxury. Situated next to the highway crossing New Belgrade, the building is soon to be nicknamed Televizorka – Television Building – and will become one of the symbols of the city. Unlike TV sets, apartments are not considered to be a luxury nor a commodity, in socialist Yugoslavia, but a right.

Inhospitable as he concrete might appear, people moving in are happy. For some it is the first apartment they ever had, with all amenities. None of them probably realize how radically – yet unperceivably – their life is about to change, especially as the majority of them only recently left the countryside to live in the city. While these new residents can call the apartment their own, this ownership is not the same as it would be in today's terms. Block 28, like many other blocks of New Belgrade and other housing complexes built in Belgrade, Serbia and Yugoslavia after the Second World War, was built to be societal property; neither privately nor state owned, but belonging to society.

Societal property was a foundation of workers' self-management, a specific type of socialism developed in Yugoslavia. The basic premises of self-management were that the workers should own the means of production and that society should not be managed by the state acting as the workers' proxy but would gradually, over time, become completely managed by people of the society. An important part of this system was the introduction of a socialist concept of the market: societally owned self-managed enterprises were competing against each other instead of cohabitating in a planned economy.

One of the fundamental rights established by the self-management system was the right to housing; meaning that housing of each individual was responsibility of the society, based on solidarity. In practice this meant that apartment buildings were constructed out of the surplus value created in societally owned self-managed enterprises that would distribute the flats among their workers.

In Yugoslavia the term 'worker' was not exclusively used for those labouring in factories: even a professor was considered a worker. The fact that the flats were allocated based on someone's employment meant that each unit built under the 'the right to housing' system had a very diverse population, as everyone from

cleaning staff to management would be living in the same building. Once someone had been allocated an apartment, he or she would have a permanent and hereditary tenant right. In theory the system was based on solidarity and, again in theory, everyone had an equal right to housing; in reality someone's chances to get an apartment depended a lot on how 'healthy' the Yugoslav economy was and how much surplus was generated. Since the late 1970s, Yugoslavia entered a period of prolonged economic crisis. The production of new housing units was slowing down and the demand for new housing increased. But we should now continue our walk.

It is 1994; we are standing in the middle of a huge housing block, similar to the one we saw in 1974. Although the architecture is different, the layout of the block is similar as they were planned and built at roughly the same period: late 1960s to early 1970s. The perimeter of block 23 consists of several housing slabs, four to eight stories high, and three 15+ stories residential high-rises on one corner. In the middle of the block we find an elementary school and a kindergarten. After 20 years, the sand has given way to trees and green areas where children are playing. At first sight that is the only change from the era when the block was first inhabited but a closer look reveals subtle changes – the more careful we look, the more prominent they become until all of a sudden, change is the only thing we see.

The neighbour on the third floor has transformed his terrace into an extension of the room by putting glass windows behind the railings. Threeneighbours on the fourth floor, two more on the second and one on the fifth did the same. None of the interventions look alike, although they all have the same purpose of extending the available living space by a few square meters. If we step back a bit from the building, we can see the roof where a common terrace used to be. The terrace is still there but it is no longer common. The strangest-looking extensions have appeared: people extended their living space by occupying parts of the roof that were meant for common use. After all, the block was designed following Le Corbusier's five rules, especially the one insisting on a flat roof covering the entire building as a terrace for sunbathing.

As we pass through some of the buildings, we notice that the common room for residents meetings now holds a hairdresser's in one building, a little shop in the other and a gym in the third. All of them are privately owned. The people living in the block obviously have a tendency to adjust the flats to their needs and this tendency has extended to the block as a whole. But what caused the change?

In 1991, Yugoslavia fell apart and the wars started. But before that happened, Yugoslavia



had decided that the only way forward was to reject socialism and initiate a transition towards capitalism. One of the first principles of socialist Yugoslavia that was to go, was the right to housing: finding a house now became the responsibility of the individual who had to fend for himself in the market place. Furthermore, in 1992, all housing was privatized, meaning that everyone holding permanent tenant rights was offered a chance to buy the apartment they were living in. A vast majority of the people used this opportunity, raising homeownership in Serbia to over 90%. Once people owned their apartments, they became much more eager to transform them to fit their needs.

The large construction companies that used to build the huge housing complexes had a hard time adjusting to the new market system that developed in Serbia, especially at a time when wars and economic sanctions put huge strains on the whole economy. New home construction collapsed with hardly any permits issued in the official market. Yet, the wars meant that the demand for new housing in Belgrade especially remained as high as ever.

During the nineties all basic infrastructures supporting everyday life were stretched to the point of rupture, most visibly public transportation. City buses broke down beyond repair one after the other and, rather than walking several kilometres every day to their schools or offices, people looked for alternative means of transportation. The more resourceful ones organized carpool schemes, offsetting the costs of petrol that was scarce and readily available only on the black market. The entrepreneurial ones found vehicles resembling city buses that they started to employ on the routes of public transport, charging fees. The system of public transport, always on the verge of collapse, somehow survived. But let’s continue our walk and cross Branko’s bridge.

It is 2004; and lets stop for a moment at the middle of the bridge. If we turn towards the old part of the city we can see a strange looking concrete wall, an extension on top of one of the buildings that used to have a flat roof. Only a few years ago, the wall was not there to block our view and we could have seen two single family houses with red gabled roofs standing proudly as if in a courtyard, and not on the roof of other house. The houses, built by two brothers, became the symbol of the roof extension craze that took over Belgrade in the second half of the 1990s. Unlike many similarly



looking structures, these two homes were built with valid permits and no one could do anything against them but complain. The housing shortage of the 1980s, aggravated by the effects of the wars in the 1990s, led people to build wherever they could, with or without permits. Initially mainly out of necessity and later increasingly with the purpose of making easy money. I propose that we skip the very centre of town for the time being, to pay a brief visit to

the area called Karaburma, to Patrice Lumumba Street, where another symbol of roof extension craze can be observed.

It is still 2004, and the entire street is one large construction site where the so-called Russian Pavilions, built in the late 1940s, are being rigorously transformed. Each one-story high semi-prefabricated unit is extended with four to five new floors. Because this type of construction is officially considered as reconstruction, the owners of apartments in the old part of the building are forced to live



their everyday lives while someone else is literally building above their heads, layering brick and mortar. What we see in 2004, is the most obvious manifestation of how laws passed with the intention to curb the practice of semi-legal roof extension actually incentivized it.

At the beginning of the 1990s, any construction, whether from the ground up or as an addition to an already existing building, was illegal without the proper permits and the only hope such a building could have was to remain unnoticed. But as more and more people were living in homes built without permits, the state decided to deal with this precarious situation by changing the law. From 1997, it introduced the possibility to legalize illegally built structures and loosened the complicated procedure of obtaining building permits. This drastically changed the intentions of the people involved in building party or entirely without permits: with the legalization procedures set out by the new laws, it became safer for those willing to speculate to build more and profit more. All of a sudden, construction without permit ceased to be a last resort and became a business strategy instead.

This was bluntly obvious in the case of the Russian Pavilions where developers, on a single reconstruction permit, kept adding floors to keep up with the demand for new flats. But it can also be deceivingly invisible, as is the case with any new building since the legalization was introduced: while according to the construction permit the last floor is usually designated for some type of common facilities for residents (storage, laundry, or even a gym), it is always being sold as an apartment on the market and legalized later, as an adaptation.

We have come full circle: what started, as an act of shelter provision became an act of more efficient profit extraction. The crucial moment was when space became a commodity. This is most visible in the architecture of smaller flats. In the period of the right to housing, small flats were designed with their long side towards the façade providing more light, better quality apartments and more flexibility in future use. Today, any flat of the same size has it shorter side on the façade – as that side is the more expensive. It has fewer windows, less light and less flexibility. When housing is no longer considered a right and space has become a commodity, only those who can afford it

deserve more comfort. But lets take a bus now, as we are running out of time. And don’t worry: you can still use the same ticket even if the bus is private because since 1994, any private companies large enough to comply with the rules were completely integrated into the system of public transport, making them half-private without most people even noticing.

It is March 2014, and we are in the city centre, close to the river Sava, the area between Gazela Bridge and Branko’s Bridge now in the spotlight due to the proposed ‘Belgrade on the Water’ project that threatens to relocate the main train and bus stations to New Belgrade and supplant them with shopping malls, hotels and office space. And, of course, a tower.

Yugoslavian socialism claimed to politicize the entire society and came up with new political forms of participation, epitomized in the self-management principle. At the basis of the socialist self-management principle were individuals, free to express, connect and harmonize their particular interests with the general interests and goals of the community. The ultimate goal was for the state to gradually wither away as the members of society would take on an active role in managing the community, based on solidarity. For reasons far too complicated to discuss in the time we have left for our walk, self-management, as envisioned, never happened. And when the disappointment was at its peak, capitalism, hand in hand with nationalism, came with the promise that the state would disappear as the market would take over regulation.



At the end of this promise lies ‘Belgrade on the Water’ as a symbol of a state that, favouring capital, imposes on its inhabitants a future in which the only perspective the majority of them will ever have is to be provide cheap service labour. The architectural challenge confronting us – not only in ‘Belgrade on the Water’ but in the majority of cities around the world – is not concerned with aesthetics, whether the new construction is en vogue with the latest trends or stays in synch with traditional patterns, but with what kind of societies we want to create producing our everyday lives with the work we do every day.

It is 2034, and I am hesitant to continue our walk around the city, because I do not want to give up hope that by now, society has come to realise that space, everyday life, and city are so much more than a commodity marketable for profit.

Dubravka Sekulić (RS) is an architect and researcher focusing on the topics of transformation of public domain in the contemporary cities, commons and spatial justice, and spatial implications of neoliberal planning.

Open vulnerability

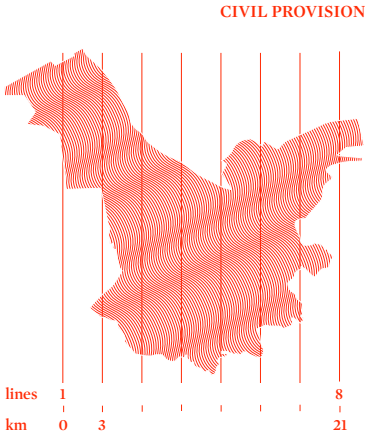
Jozua Zaagman and Francois Lombarts work in the gap between art, architecture, sociology and urban planning. they work visually and analytically, collecting data in the public domain and using it to make a statement about socio-cultural tendencies in the urban environment. By mapping traces of human activity, of informal usage of space as the actual imprints of people in our public terrain, they bring to life markers of a human scale which are otherwise invisible to those in power – the planners, policy makers, architects, etc. They provide a voice to these images of traces of informal usage and indirectly represent the demand that created them. Resultant data represent indicative currents of informal demands, as the draw straight lines



by Jozua Zaagman & Francois Lombarts

on the map's of city's and areas –in this case Belgrade- and follow these as close as possible, thereby eliminating pre-set focuses. In this, their outsider perspective to the local cultural stage also makes them more aware. These data were used as sources of inspiration for the artworks in public space established as well as to discover intriguing places and social context for production.

Francois Lombarts has been walking lines for ten days in January 2014 and returned for final mappings at the end of February 2014. Jozua made analyses and advised from the Dutch nearby distance.



- City border

Outdoor Toilets

Money Transfer Points



- Constructions boards

Roma settlers

- Car wrecks

Illegal Dumps



- Street vendors

Cameras



Abandoned cars



Outdoor toilets



Matthijs Bosman

Δ 1 on the artist

As a storyteller this artist takes his audience into unknown identity's: the incredible, the imaginative, the could... Matthijs Bosman frames very specific absences within a setting as focus points to our reference, leaving us to (un) determine the situated character on site. What do we get when we're not quite getting there whilst we reach out into, where does that leave us? What's the story and where's the storyboard?

Personal remarks during visit in Belgrade

14/02/2014

First and second thoughts on Belgrade: I didn't find the time to write anything about this project before going to Belgrade. I meant to, but I just couldn't focus. I felt I had no thoughts on it worth mentioning. The only difference with any other art project or exhibition I'm involved in, was that certainties, probable expectations, predictions of a public interest or knowledge of local behavior were out the door. I would go to Belgrade to do an artistic intervention in public space, that was all I knew. Together with curiosity came so much uncertainty that I simply stopped thinking about the whole thing. In the weeks after confirming my participation some 'flashes-forward' did come to me in the shape of fragments of possible projects. I'm not going to say what they were because I might just fall back on those strange scraps of ideas, afterwards claiming it was all based on my extensive local research, of course.

Because of my lack of knowledge of the sheer basics of Serbian society and inability to judge any of the available information, I felt all I could really do to prepare was to get on a plain and go to Belgrade. So I did. I wanted to find out in advance what the city is like, and with that, buy myself about 48 hours to completely focus on the project. Also I don't want to have to be in Belgrade for weeks to work on the project. My stays will have to be short and worthwhile. Just like that.

So this morning I got up, packed a bag, printed a ticket, kissed my wife and kids and left for Belgrade from Eindhoven Airport. I'm in Belgrade now. I'm sitting in a restaurant writing in a little booklet. I feel like a food critic.

My hotel is very close to Kneza Mihailova, a high-end, pedestrianized shopping street. Before going on this trip I attended the presentation of the findings of Jozua and Francois. What I see here now has nothing to do with what they showed me. For now, I feel like I could all the same be in Bordeaux or Amsterdam. For now I find myself in the middle of what I feel Belgrade wants to radiate towards the rest of the world. But I'm just now starting studying it, to come back here in a couple of weeks carrying plans for an intervention. Perhaps I'll find some answers to the questions that are pleasantly flooding my mind right now; do I react to what I think Belgrade is, or to what I truly see? Can I leave behind all of the preconceived notions (my own and those of others)? And, not in the least; what artistic gesture in public space can compete with what is already there? And does it have to? Who am I aiming for, if for anyone? Which language do I use, if any?

I'm not used to not be able to talk to locals, or understand at least a bit of what they say. My Spanish get's me around, my French is all right, my English a little better. But Serbian, nope. Luckily my airport taxi driver spoke a little English so he could explain to me perfectly that he was pretty much deaf.

P.s. I was at the Cultural Centre of Belgrade. It looked as if there had just been a Serbian wedding. I liked it.

Can you explain your motivation to take part in the project?

PROPOSAL

21/02/2014

While visiting the city for the first time, I noticed that to my outsider's perspective there seems to be a constant effort both to build and to battle against decay of buildings and public space. There are many examples of those efforts being left unused or remaining unfinished, leading to impressive settings of deterioration. The Netherlands lack a certain negligence, which is why so many of us feel freed when stumbling upon it at a safe distance from home. Could there be room for this exotic order of priorities that leads to abandoned under-passages, frozen escalators and broken marble?

This intellectual approach being sincere, it still remains hard to advocate when one is confronted with people who have next to nothing. Nonetheless this project will imply the possibility of an unexpected approach and form no harsh opinion on current ones. The unfinishing (of Belgrade) decay as a unique selling point will aim for generating a suspicion of a third option, encouraging to look at overdue maintenance not as a shortcoming, but an expression of local priorities, mindset and circumstances. Taking pride in something like decay is unique in itself and might prove to be a wise denial of the most common definition of progress.

THE UNFINISHING (OF BELGRADE)

ON THE PROJECT

02/03/2014

Save us from ruthless renovation

Let's take pride in a weathered city. Let's attain dignity in bearing time and tide. Allow memories to roam the site of our lives; acknowledge the full spectrum of life. After empirically researching the urban planning and architectural dynamics of the city of Belgrade and comparing their imprints of origin with those in cities in the Netherlands, Bosman uncovered voids full of opportunities; urban gaps of high potentiality, both in regard to on-site prospects as in regard to a further symbolic diffusion of effective transfer. In these gaps an unthought-of cultural synergy produces initiatives of widespread cost-means coverage with great surplus value that create eye-opening parcels for positions of - and for - acknowledged nobility. These visionary ideas are now available through Bosman's ambassadorship. His consult is offered at flat rates or at a percentage fee.



Welcome to Belgrade

Jeroen Doorenweerd

Δ 2

on the artist

Operating in between architecture, landscape and art in public space, Doorenweerd plays' the ephemeral of the material we're surrounded by taking it to a level of the sacral where we can contemplate our environment's settings. Often released as installations or sculptural encounters, this body of work comes close.

Can you explain your motivation to take part in the project?

23/01/2014

In 1986 I travelled through Yugoslavia with my girlfriend in an old peugeot 504. I was interested in orthodoxicons and wallpaintings and we visited many small churches. It was before the civil war with all its atrocities and it was still a very poor communist satelite state. I have not been back there since.Flying into Beograd now, the peugeot long ago shipped to Africa. I wonder how this trip will relate to the memories. How are people living there now. Will it be much more like everywhere else? The wounds ofwar, do they show? How does art fit in, do people relate to contemporary art somehow? Is it possible to do things there that are impossible to do in Holland due to regulations? Are there specific skills?

PROPOSAL

03/02/2014

I propose to make a little 'sweatshop' to work in for five days.The material to be used will be waste plastic brought in by a team of Roma scavengers.

The plastic is to be colour sorted by the scavengers in transparent, yellow, orange, pink, brown, blue, white. In the sweatshop I will wrap the plastic waste in shrink foil thus turning it into a beautiful abstract sculptural form. These very light sculptures are easy to carry around. They will be positioned in specific places throughout the city by a team of local graffiti artists and photographed. The photographs will be uploaded to the project site and social media.

TRASH WRAP

ON THE PROJECT

02/03/2014

In his "sweatshop", Doorenweerd situates a production line that facilitates a new, cyclic mode of production and distribution. Starting out with raw materials – plastics assembled by colour that are delivered directly by those who collect them – he wraps them in shrink foil and adds the units to stock. These units equal the value of the material plus the added value of its processing. When returned to the place of material origin outside the sweatshop, they become benchmarks for further processing among those indirectly assisting in the conception of their respective sum. By tagging them they become even more redistributable, attracting interest of stakeholders beyond the people originally involved. This cyclic production contains and generates a cumulated historic value carried by the material itself, indicating its past and present handling and its surplus. Meanwhile, rare colours might increase in value and strengthen, over time, their tie to the formula, increasing the formula's extracted values. The course of action might set off a tendency to withdraw the material from circulation and to expand its value in immaterial directions as it extracts itself from a real economy. This artificial probability allows for higher speculations upon the relationship between matter, its economic development and economic result.



Collecting segregation



Sketch of Wrap



Pavement Wrap



Paul Segers

Δ3 on the artist

Paul Segers calls attention by creating landscape scenes that raise questions about the manner we do and make things the way we do. He plays with deep desires to take the world into our own hands, to follow our inner feelings. In these strange scenes, we find strange organizations that seem to pursue strange goals. Sometimes the characters at work here are closer to us than we think; thereby they confront us and raise the question as to why we actually do not do it ourselves. In other cases, they are further away from us and we do not really understand; that is when they are alienating because we wonder why the landscape is organized in that way, and why the intentions that we think we see are in that landscape are. Anyway, we'll simply continue working, right? Or not...

Can you explain your motivation to take part in the project?
16/01/2014

Going abroad to unknown locations to make unown new works seems to need little explanation to me. First there is challenge. What is possible when all is improvisation, communication – or lack of communication – and speedy deadlines. You'll have to be sharp, think fast, act fast. It might be considered a self test. Second there is the other challenge, which is the hard nut to crack: can I achieve something in this context that makes any sense? Something that is not just my little personal succes of achieving 'something' but that actually connects in some way to the environment, the people, the city and all that lays behind it? That is not to say the 'clash' or crash wouldn't be a valuable contribution, on the contrary. But even when something alien lands in the city there should be a connection, even if it means a negative. And then there's the question of communication. Can you communicate to the people in the city, on the streets, in the shops? Can you avoid cheap solutions to self defined problems? Can you avoid becoming the samaritan nobody is actually waiting for? The clever Dutch Designer bumping into the scene? And can you consider all these thoughts and still make a work that is ruthless? I guess the artist job often consists of getting oneself into trouble, only to figure out the most interesting way to get out of it again..

ANOTHER TIME, ANOTHER PLACE.

ACT Democ(K)racy!
Civil Provision! Bottom up!
Except for the exceptions.

ON THE PROJECT 04/03/2014

Coming from the Netherlands and living in a "poor" neighbourhood that houses a variety of different people from different nationalities of primarily lower social status, I was interested in the reality of the real dystopia. The crisis we experience is real but, to most people, bears as only consequence the consideration of selling their 2nd car or skipping a holiday in the sun. What if I actually couldn't pay rent, would be left without a house and had no running water or electricity, just to sum up a few options? What if the shit really hit the fan? Could I manage



to feed my family, find solutions to the most basic problems? Going into one of the many settlements in Belgrade would be a mental test, a personal case study, just to get even a glimpse of the life outside society: were even democracy would not reach out. My motivation for building a shack in a Roma settlement on the outskirts of town and living there for a couple of days therefore were not based on any political concepts. Neither were the social conditions a specific target at first. Rather, it was a fascination and engagement with human life's broad forms of existence and the awareness of the potential sliding scales that always motivate my work.



A photo of a Roma settlement made by Francois Lombarts, who was mapping the city of Belgrade for Civil Provision, triggered me. It seemed like something "totally out of this world": Another time, another place. I went there to see it myself. After first impression the thought of being beyond Mad Max came to mind: a landscape made of trash: the remnants of a consumer society after the markets went down and the factories closed. A wavy ocean, consisting of



plastics. A place beyond the end of everything. The contact was made, the money paid, the safety guaranteed. Getting in was one thing, making actual contacts another. Sweating together unites, and building my shack together with Sacha – my illegal landlord – broke the ice and the distrust from both sides. It was going to be a good shack, according to Sacha. I had to alter my habituated circular saw for a borrowed hatchet, my powertools for hammer and nails.



Whenever constructions did not align or just barely fitted, Sacha would look me in the eye with a serious look and make the signal by kissing the tip of his fingers: this was going to be something special. And then night fell. My shack so far barely more than a wooden box with an old mattress on pallets while the wind was lifting it. It is hard to describe the change of scenery, like it is hard describing some weird surreal dream. The landscape literally seemed to melt into the night. The rustling sounds of plastic all around, rats, barking dogs, cats... nightcrawlers. It was quiet, but everything seemed to move. Walking around between these bizarre sculptural shacks with ample light powered by stolen electricity, the smell of burning rubber from their stoves producing black smoke from the chimneys transported me straight into another planet.



When I went out of this world and returned back into "our" reality, surfacing from the darkness like a shy animal I actually felt the change deeply. In that moment I became the alien, or at least alienated. Going into a restaurant for a toilet felt like breaking some kind of unwritten law that I used to know. Smelling like burnt plastic, being dirty, and looking wasted due to the lack of sleep. People were looking at me. The moment when someone is judged upon his appearance decides whether the alien is considered dangerous or just lost. I was there myself, undergoing the eyes of the barkeeper and all the others.

Finally I went back. Following the last road parallel to the last block with its empty yellow lights and then beyond – into the darkness of everyday nights. It was insane. It was magical in the cruelty of the scene. I was an imposter, obviously. I would never be in there for real and I will never be able to simulate or experience what these people were actually living through.

Sacha and his family would tell us their stories around the stove while burning old shoes. They would make us coffee and offer up their beds for our comfort. They are good people, in a very bad situation. Outcasts in life. Parallel systems of civil life are crossing the city without touching or seeing each other.

We will have to say goodbye soon. I'll be off to my house and family. I will take the alien with me, to walk through my city together... to see what will be happening.



Anthony Kleinepier

Spatial design exhibition

on the artist ON THE PROJECT 04/03/2014

Kleinepier creates objects that are combined into landscapes, questioning the obviousness of our standardised world. A respectful approach to the integrity of the utilised materials and a purpose-dislocating craftsmanship, deriving overall from a tactile, direct relationship to a makeable world, bring forth earthy looking artefacts, cacti made of carpet, sit-in dickies and décors that disenchantingly stimulate the cultivation of our surroundings. Kleinepier delivers the object from its tendentious Western / modernistic / industrial relationship to functionality. Driven by a sculptural creative urge he creates an autonomous work field thus designing a scenography: pure, obsessive and secluded. The work manifests itself between the physical and the psychical domain, between empiricism and cognition. Motivating objects are predominantly found in cultural issues like the impact of technological culture on our original nature. Kleinepier redeems the functionality ordained in a post-Fordist era; he does so by designing from a primal urge, by contrasting this with design itself thus releasing the primal urge in man, by turning the exclusive into something inclusive...To emphasise the reach of redemption, he presents his work as some kind of décor; ready for the actors, ready for any projection; fixed and settled, slick and fake. In a unique way this makes use both of strategies derived from installation art - encapsulating a visitor entirely by confronting him with the atmosphere of the room - and of values found in experience design orientation and logistics, and deliberately positioning them in a diffusely natural way. The fact that truly cultural production is so hard to grasp is mainly because truly cultural perspectives are hard to understand, as he challenges the status quo we are familiar and comfortable with. In spite of this, the vision of a truly cultural producer can only be understood through what he presents.

Inspired by the collective mapping, interpretation and responding to the Belgrade cultural site by the Eindhoven area artist, designer/artist Anthony Kleinepier takes the production phase of the project –the phase we situated as "command centre" – to the phase of representation and conceptualising –the phase we situated as "information centre"-. In parallel to the reports of the artistic interventions, he positions brooches of pie charts representing found statistics of related social-economic data, found online during his residence in Belgrade, working along the artists, mappers and students.



January 2014, meeting to discuss Civil Provision at Onomatopee (NL)



from
command
centre

to info centre



Gradanska odredba

"Open vulnerability" workshops



On the first of March, Francois Lombarts organised a workshop in the framework of the "Vulnerable Belgrade" research project. Participants in the workshop, students from Serbia, Romania and the Netherlands, set off in pairs to walk a straight line through Belgrade. One leading, trying to follow the straight line as it is drawn on the map beforehand as closely as possible. The other following taking photos to capture how the leader is navigating, and his or her relation to the space around him during the walk.

Students of the Art School s'Hertogenbosch (AKV): Isabelle van Lieshout, Amanda van Wijk and Susan El-Jarie

Projekat "Umetnost, saradnja, prenos" (Art Cooperation Transmission) ima za cilj promociju savremene umetnosti i njenih kapaciteta da promišlja, otkriva i prikaže demokratske promene u Evropi u doba globalizacije. Namera je da bude i laboratorija i fabrika za izgradnju demokratije kroz saradnju i inventivnost.

Ovaj tekst je deo produkcije četvrte i poslednje izložbe iz pomenute serije, koju u Beogradu kurira centar Onomatopee iz Holandije.

The Art Cooperation Transmission project aims to promote contemporary art in its ability to think, invent and represent the democratic changes of Europe in an era of globalization. It intends to be a joint laboratory and a factory for inventive and collaborative democratic building.

This paper captures the production phase towards the fourth and final exhibition in the series, curated by Onomatopee (NL) in Belgrade.

Civil Provision

6–29/03/2014



Δ_Art Gallery

Izložba u Kulturnom centru Beograda
Exhibition in the Cultural Centre of Belgrade
Likovna galerija, Knez Mihailova 6

SEMINAR

The final symposium aims at a synthesis around main issues that were at stake during the whole project, such as Education, Poetics and Urbanism in their relations to art. Its specificity relies also in the fact that it sets the issue of the means of action, asking simple the question "How to ACT?" as a way to oppose a passivity that threatens the European democracies as well as those who take advantage of a growing ignorance and misunderstanding of the other to feed social fragmentation and distrust.

Symposium: "How to ACT?"

6th & 7th /03/2014, 10:30a.m.– 6p.m.
at Kulturni Centar Beograda

The roles of education, poetics and urbanism in democratic criticism and constructions will be at the heart of discussions. The issue of the means of action will be the thread connecting discussions, backed up by examples of artistic and cultural stands and activism in the European political context. It will gather, in addition to artists and art thinkers, multidisciplinary researchers concerned with contemporary stakes around Democracy: architects, designers, philosophers, writers, sociologists, town planners.

With, among others, Maziar Afrassiabi (NL), IRWIN (SI), Tanja Ostojić (RS), Roxana Pencea (RO), Nenad Romić aka Marcell Mars (HR), Biljana Srbijanović (RS), Mara Ratiu (RO), Emmanuel Wallon (FR) and Joëlle Zask (FR) and a screening of "The Pixelated Revolution", 2012 by Rabih Mroué (LE)

COLOPHON

Printed at the Onomatopee
risograph by Gabriela Baka
& Nolvonn Salaün

keynote text: Dubravka Sekulić
informal mappers: Jozua Zaagman
& Francois Lombarts

Artworks in public space:
Matthijs Bosman, Jeroen Doorenweerd
& Paul Segers

spatial designer: Anthony Kleinepiers

graphic design: Gabriela Baka

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& Freek Lomme



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