

POZIV ZA UČEŠĆE NA BIJENALU MLADIH 2025.

Udruženje likovnih umetnika Srbije (ULUS) i Savez udruženja likovnih umetnika Jugoslavije (SULUJ) pozivaju mlade umetnike i umetnice uzrasta do 35 godina*, kao i umetničke kolektive i različite društvene grupe, da učestvuju u Bijenalu mladih, koje će biti realizovano tokom 2025. godine na više lokacija u Beogradu.

TEME

U vreme mnoštva oružanih sukoba i sve više narastajućeg straha od eskalacije rata, javlja se potreba da se o kriznom stanju progovori, da se ponude konkretne alternative ili pak nove imaginacije stvarnog i mogućeg. Stoga, Bijenale mladih 2025. u fokus donosi potencijalne modalitete umetnosti i politike kojima se u savremenom svetu može odgovarati na krizna stanja.

Da li se kriza može prevazići prećutkivanjem, usaglašavanjem raznorodnih izmeštenih pozicija ili možda direktnim sučeljavanjem? Da li se izlazi nalaze u ambivalentnim implikacijama koje kreiraju novo na temeljima postojećeg, ali izvan poznatih kategorija i okoštalih zadatosti? Ima li uopšte u današnjem svetu mesta za afirmativnu i emancipatorsku borbu, oaze novih mogućnosti?

U cilju pokretanja ove teme, Organizacioni tim Bijenala mladih, koji čini grupa mladih protagonista na polju umetnosti koja u saradnji sa predstavnicima ULUS-a i SULUJ-a rade na organizaciji Bijenala, poziva sve zainteresovane da predlože radove za neke od tri dijaloška kustoska segmenta koja će se razvijati u saradnji sa kustosima Bijenala, Anom Filipović, Darkom Vukićem i Tanetom Laketićem.

OAZE

“Permanentna kriza i ratovi navode na potrebu formiranja oaza. Prvi segment Bijenala, stoga, posvećen je novim imaginacijama budućih i boljih svetova. Prema francuskom filozofu Žaku Ransijeru, oaze predstavljaju ostrva koja su međusobno razdvojena u čijim razlikama leži potencijal za ujedinjenjem, a nalaze se u pustinjama, odnosno, prostoru ispunjenom konsenzusom. Punina koju predlaže Ransijer, ali istovremena praznina sveta izvan oaza ukazuje da one personifikuju iskorak izvan dominantnih diskursa. Oaze su vitalne, privremene slobodne teritorije¹, unutar kojih se obrazuju mehanizmi za progresivna delovanja. Istovremeno, one deluju ka spolja, zahvataju delove pustinja, transformišući ih. Oaze kao aktivni, nestalni

¹ Tematom “privremenih slobodnih teritorija”, njihovom istorijskom kontekstualizacijom i savremenom rekontekstualizacijom, kolektiv E-I-Migrative art se bavi od početka ratova u Jugoslaviji. Pogledati više [ovde](#).

prostori, predstavljaju svojevrzne mikro rekonfiguracije koje nemaju nameru da ikada postanu deo dominantnog diskursa (pustinje)". (Koncept: Tane Laketić²)

OKUPACIJE

„Koncept drugog segmenta Bijenala mladih počiva na ambivalentnim implikacijama pojma *Okupacija*, praćenim nizom ključnih reči: eksces, egzodus, raskol. Razvojna procedura polazi od ispitivanja uslova jednakosti između teorije i prakse. Očigledno je da su savremene poetičke matrice poprišta jezičkog pandemonijuma istorijskih, intuitivnih ili ‘slepih’ obrazaca koji su posledica vrlo komplikovanih relacija najčešće svođenih na ekonomiju egzistencije i socio-političke ‘nepravde’. Javlja se potreba za određenom vrstom primene kritičkih modela usmerenih na najvidljivije forme spektakla, nekom vrstom ‘inkvizicije’ nad sistemom savremenog sveta umetnosti. Okupacija je dvosmerna ulica u kojoj se nastanjuju naša bavljenja, ali i nameti, dužnosti odnosno nužnosti koje nisu predmet izbora. Ulica je ispresecana trakama egzodusa i ekscesa, puta van (*the way out*), i ramifikacijama količine nečega što je više nego potrebno, dozvoljeno ili poželjno. Raskol je ovde nerazrešivost tako nastanjenog života. Ovaj segment poziva na osmišljavanje situacija koje bi u izvesnom smislu korespondirale sa metaforom ‘koreografiranja’ produktivnosti kao svojevrsnog iskliznuća iz tipološkog kustoskog sumiranja i simuliranja artistskih tendencija, stvaranje uslova za privremeni institut nematerijalne umetnosti i izazivanje sila kontingencije iz pozicije nultog razumevanja.“ (Koncept: Darko Vukić)

MA LAGANO

„Kako odrediti gorući problem u svetu koji se čini kao da će svakog časa sagoreti? Kada problema ima napretek, toliko da je gotovo nemoguće izdvojiti jedan dominantni i ustremiti se na njega svom etičkom, duhovnom i kreativnom snagom, rešenje se često traži u prećutkivanju, (ne)namernom zaobilaženju i poricanju njegovog postojanja. Konceptom se teži uočavanju i obznanjivanju načina na koje se o problemima – *ne govori*. Ovaj segment Bijenala mladih, shodno višeglasju horizontalne strukture, ne stoji zamišljeno nad jednim velikim Pitanjem, već teži uvažavanju pluralnosti iskustava, otvarajući prostor za publiku, koliko i za svoje učesnike – prostor da kažu šta ih muči i na koje su sve načine naviknuti da o tome ćute – prostor da kažu, ako smeju, jer reči “ma lagano”, osim upornog poricanja, mogu nositi i jednu konotaciju punu nade: za nešto rešivo, nešto oko čega možemo, oko čega smo spremni da se sporazumemo.“ (Koncept: Ana Filipović)

PROPOZICIJE KONKURSA

² Posebno hvala članovima_icama Platforme za estetsku edukaciju svih, PhD In One Night, na podršci, razgovorima i izvorima.

Ako imate rad koji odgovara na jednu od (ili više) predloženih tema ili imate ideju za produkciju novog, [popunite prijavni formular](#). ❤️

Nakon procesa selekcije koji će trajati najviše mesec dana, javićemo vam se s više informacija o rezultatima konkursa.

Ukoliko imate pitanja u vezi s konkursom, možete nam se javiti mejlom na bm.konkurs@gmail.com.

Konkurs je otvoren do 15. oktobra 2024. godine.

Organizacioni tim Bijenala mladih

* U slučaju kolektiva i različitih društvenih grupa prihvatljivo je da se u njima nalaze i lica koja su starija od 35 godina.

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THE 2025 YOUTH BIENNIAL OPEN CALL

The Association of Fine Artists of Serbia (ULUS) and the Union of Fine Artists' Associations of Yugoslavia (SULUJ) invite young artists up to the age of 35*, as well as artistic collectives and various social groups, to participate in the Youth Biennial, which will be held in multiple locations across Belgrade during 2025.

THEMES

In a time marked by numerous armed conflicts and an increasing fear of war escalation, there arises a need to address the crisis, to offer concrete alternatives, or perhaps new imaginings of the real and the possible. Therefore, the 2025 Youth Biennial focuses on potential modalities of art and politics that can respond to crises in the contemporary world.

Can a crisis be overcome by silence, by reconciling disparate displaced positions, or perhaps by direct confrontation? Are solutions to be found in the ambivalent implications that create the new on the foundations of the existing, but beyond familiar categories and rigid structures? Is there, in today's world, any space for affirmative and emancipatory struggle, for oases of new possibilities?

To initiate this discussion, the Organizing Team of the Youth Biennial, consisting of a group of young protagonists in the field of art working in collaboration with representatives of ULUS, invites all interested parties to propose works for one of the three dialogical curatorial segments that will be developed in cooperation with the Organizing Team.

OASES

“Permanent crises and wars lead to the need for the formation of oases. Therefore, the first segment of the Biennale is dedicated to new imaginings of future and better worlds. According to French philosopher Jacques Rancière, oases represent islands that are separated from each other, with their differences holding the potential for unification, and they exist in deserts, or spaces filled with consensus. The fullness proposed by Rancière, alongside the simultaneous emptiness of the world outside the oases, indicates that they personify a departure from dominant discourses. Oases are vital, temporary free territories³ within which mechanisms for progressive actions are formed. At the same time, they act outwardly, encompassing parts of deserts, transforming them. Oases, as active, transient spaces, represent a sort of micro-reconfigurations that have no intention of ever becoming part of the dominant discourse (desert).” (Concept: Tane Laketić⁴)

OCCUPATIONS

“The concept of the second segment of the Youth Biennial is based on the ambivalent implications of the term Occupation, accompanied by a series of key words: excess, exodus, schism. The developmental procedure begins with examining the conditions of equality between theory and practice. It is evident that contemporary poetic matrices are the sites of a linguistic pandemonium of historical, intuitive, or ‘blind’ patterns, which are the result of highly complicated relations often reduced to the economics of existence and socio-political ‘injustices’. There arises a need for a certain type of application of critical models focused on the most visible forms of spectacle, a kind of ‘inquisition’ into the system of the contemporary art world. Occupation is a two-way street where our engagements, but also impositions, duties, or necessities that are not a matter of choice, reside. The street is interspersed with strips of exodus and excess, paths out (the way out), and ramifications of the quantity of something that is more than necessary, permissible, or desirable. Schism here is the irresolvability of such an inhabited life. This segment calls for the conceptualization of situations that would in some

³ The collective E-I-Migrative Art has been exploring the theme of "temporary free territories," their historical contextualisation, and contemporary recontextualisation since the beginning of the wars in Yugoslavia. For more information, see [here](#).

⁴ A special thanks to the members of the platform for aesthetic education of all PhD In One Night, for their support, discussions, and resources.

sense correspond to the metaphor of 'choreographing' productivity as a form of slippage from typological curatorial summation and simulation of artistic tendencies, creating conditions for a temporary institute of immaterial art and provoking forces of contingency from a position of zero understanding." (Concept: Darko Vukić)

JUST CHILL

"How can we identify the most pressing problem in a world that seems on the verge of burning up at any moment? When there are so many problems that it's almost impossible to single out one dominant issue to tackle with all our ethical, spiritual, and creative strength, the solution is often sought in silence, (un)intentional avoidance, and denial of its existence. This concept aims to observe and reveal the ways in which problems are – not discussed. This segment of the Youth Biennial, in line with the polyphony of a horizontal structure, does not ponder over one big Question but seeks to acknowledge the plurality of experiences, opening up space for the audience as much as for its participants – a space where they can express what troubles them and the ways they've grown accustomed to keeping silent about it – a space where they can speak out, if they dare, because the phrase 'just chill,' besides persistent denial, can also carry a hopeful connotation: something solvable, something we can, and are willing to, agree upon." (Concept: Ana Filipović)

OPEN CALL GUIDELINES

If you have an artwork that corresponds to one or more of the proposed themes, or an idea for producing a new one, please [fill out the application form](#). ❤️

After the selection process, which will take up to one month, we will contact you with more information about the selection results.

For all inquiries regarding the open call, you can reach us via email at bm.konkurs@gmail.com.

The deadline for submissions is October 15th, 2024.

Organizing Team of the Youth Biennial

*In the case of collectives and various social groups, it is acceptable for members to include individuals over the age of 35.