

**UNDER THE BRIDGE  
BEOGRAD**



Mostar, photo by V.Jeremić

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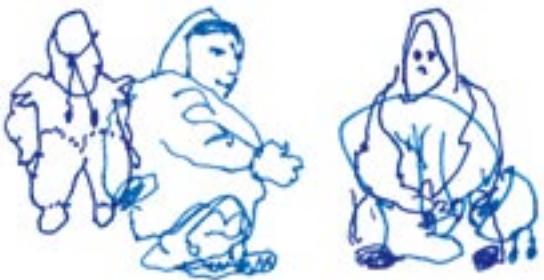
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## Introduction

This book is just one of a whole range of projects that started "under the bridge" in Belgrade. People from ten different countries, together with their hosts from Belgrade, wandered and got to know the city. Pursuing their individual inclinations and interests, they explored their own and other people's notions of the city, of life and of themselves. In their own different ways, they familiarized themselves with Belgrade, a city that is, to some, home, to others, an item in the news.

The result is a collection of photos, drawings and texts on situations and places from the four days in December. The emerging picture is not so much an explanation or a final analysis but an expression of how we feel about the city. It depicts Belgrade as a social space where it is possible to express oneself and to act. The authors write about their perceptions of that space, the changes it undergoes, and they consider their own part in what is unfolding.

## Uvodna reč

Ova knjiga je jedan u nizu projekata koji su počeli „ispod mosta“ u Beogradu. Gosti iz deset zemalja su zajedno sa beogradskim domaćinima istraživali i upoznavali grad. Sledeći svoje naklonosti i interesovanja, otkrivali su svoje i tuđe predstave o gradu, o životu i o sebi samima. Na različite načine približavali su se Beograd, grad koji je za neke svakodnevica, a za druge prostor poznat samo iz medija.

Nastala je zbirka fotografija, crteža i tekstova o situacijama i o mestima, koji su obeležili četiri decembarska dana. Stvorila se slika koja više prenosi osećanje grada nego što daje objašnjenje ili konačnu analizu. Ona prikazuje Beograd kao socijalni prostor u kome je moguće izraziti se i delovati. Autori pišu o tome kako ovaj prostor opažaju, kako se on menja i razmatraju ulogu koju imaju u svemu tome.

The city is a noisy stage on which sentences may be lost before they have reached us. At such an open-ended point, an action can develop in a completely different way to what had originally been conceived. Editing this book, we tried to maintain this openness and, instead of presenting particular activities, fragments of text and material had been excerpted, resulting in a sort of a meandering conversation.

Meeting something unfamiliar is always an encounter with oneself, as well as the stereotypes we generate. Such clichés served as stepping-stones for the participants' undertakings: the tour to the Tito Mausoleum, the wrong city map, the banana, the restaurant, the title of the project itself, "Under



Beogradanka, photo by Matthias Roth

Grad je bučna pozornica na kojoj se rečenice mogu izgubiti pre nego što dopru do nas. U tako otvorenom trenutku jedna akcija može potpuno drugačije da se razvije nego što je izvorno zamišljena. Uređujući ovu knjigu mi smo težili da zadržimo tu otvorenost i umesto prikazivanja zasebnih aktivnosti, iz materijala i teksta birali smo fragmente, tako da je nastala jedna vrsta putujućeg dijaloga.

Susret sa nečim stranim je i susret sa samim sobom, ali i sa stereotipima koje proizvodimo. Ti klišei poslužili su akterima kao polazne tačke za njihove poduhvate: tura do Titovog Mauzoleja, pogrešna mapa grada, banana, kafana, naslov samog projekta „ispod mosta“, itd. Smisao je upravo da se

the Bridge”, etc. The point was not to remain in these notions, but to set on a journey to that very place: under the bridge. A stereotype can be eradicated the minute we get to know the thing which it refers to. We experienced this under the bridge – motorway, in an invisible space in the city centre where the Roma and the refugees had built their dilapidated huts.

*For the action under the bridge, Maja bought bananas and leeks to, using them as writing material, write "This is not a blind spot" on the ground. When she, surrounded by women and excited children, started laying fruits and vegetables on a garbage heap, some of us started sweating. What was that? A cliché of a taboo? In front of the wrong crowd at that? One of the women, Gorica, quickly collects everything and starts singing into a banana as if it were a microphone she is holding in her hand. Holding our cameras, we are almost sickened by the image. Gorica keeps on singing into the banana, in her own mother tongue and Serbian, and we come to understand that it does not matter what it is that she is holding in her hands. I am starting to feel sick when I realize that I see myself at the moment when I associate the monkey with the banana.*

ne zadržimo u ovim predstavama, nego da se otisnemo tamо: ispod mostа. Stereotip možemo poništiti onoga trenutka kada upoznamo ono na šta on referiše. To smo doživeli ispod mostа auto-putа, u nevidljivom prostoru u centru grada, gde su Romi i izbeglice izgradili svoje trošne barake.

*Za akciju ispod mostа Maja je kupila banane i praziluk da bi njima na zemlji napisala „This is not a blind spot“. Kada je, okružena ženama i uzbudjenom de-com, počela da postavlja voće i povrće po đubretu, neki od nas su počeli da se znoje. Šta to bi? Jedan kliše jednog tabua? I to ispred pogrešne publike? Jedna od žena, Gorica, sakuplja brzo sve i počinje da peva u bananu, kao da drži mikrofon u ruci. Nama, sa kamerama u rukama, skoro da je loše od ove slike. Ali Gorica peva i dalje u bananu, na romskom i srpskom i tada nam postaje jasno da uopšte nije bitno šta ona drži u ruci. Počinje da mi bude muka kada shvatam da vidim sebe u trenutku asocijacije na majmuna sa bananom.*



*Latency is the contradiction of manifest. I chose latent instead of manifest, because it should become a manifesto of leaving things open, latent.*

*Prikriveno je suprotno od očeviđnog. Ja biram prikriveno umesto očeviđnog, jer ovo bi trebalo da bude skriveni manifest otvorenosti.*

>Belgrade Latency

## Overdocumenta

For getting a real kick out of attending a conference, the one that gives you the feeling of being a real participant at a real conference, certain clichés have to become true:

- A blinking sign at Schönefeld airport warns me “You are leaving the E.U.”. In the old days, it said: “You are leaving the American Sector.” I get the exclusive feeling that there is something to leave behind.
- The plane, a more than twenty years old Boeing whatever-the-number, is almost empty; the other passengers don’t speak my language and have a lot of fun.
- Lunch on board is the first contact with a globalized foreign culture.
- The airport in Belgrade, a belief in the future cast in concrete thirty or fourty years ago;
- The hotel “Slavija”, a perfect name for a hotel in Serbia, is shabby and very talkative of its 1970s grandeur, when the representatives of the Non-aligned countries met amongst the very same orange balloon lamps and futuristic patterned tiles. In Berlin Mitte’s 1970s vintage shops you would have to pay a fortune for a fragment of this decorum.

## Overdocumenta

Ako ste učesnik konferencije i želite stvarni užitak, i to onaj koji vam daje osećaj da ste pravi učesnik na pravoj konferenciji, neizostavno će se obistiniti izvesni klišei.

- Trepćuće svetlo na aerodromu Schönefeld upozorava me: „Napuštate Evropsku Zajednicu.“ U prošla vremena pisalo je: „Napuštate američki sektor.“ To mi daje ekskluzivno pravo da se osećam kao da nešto imam i da ostavim.
- Avion, dvadeset i više godina star Boing već neki broj, gotovo prazan; ljudi koji ne govore mojim jezikom i odlično se zabavljaju.
- Ručak u avionu je moj prvi susret sa globalizovanom stranom kulturom.
- Beogradski aerodrom, vera u budućnost izlivena u betonu pre nekih trideset ili četrdeset godina.
- Hotel po imenu Slavija, savršeno ime za jedan hotel u Srbiji. Iako otican, izgled mnogo govori o njegovom nekadašnjem sjaju iz 70-tih godina, kad su se predstavnici Nesvrstanih sastajali pod svetлом njegovih lampi u obliku narandžastih balona, među pločicama futurističkog oblika. U berlinskom kvartu Mitte, u antikvarnici koja prodaje stvari iz 70-tih, platili biste čitavo bogatstvo za samo jedan delić.

- The welcome party at the sponsor’s villa: I am too late, but the taxi driver knows the place. There are already lots of cars parked in front of the house. The taxi driver pretends to have no change, but the charge is embarrassingly low anyways. There they are. Some of them are good old friends. There is good vine, good food. The waiters are doing a good job. Old friends are so important at any conference. Their presence makes you feel at home and gives you the exclusive feeling of being part of the game. Whereas you tenderly call Harald Szeeman “Harry”, others are desperately looking for a relevant context.



Restaurant Park, photo by S. Kurr

- Prijem dobrodošlice u vili sponzora. Kasnim, ali taksista zna o kojoj kući je reč. Već je mnogo automobila koji se parkiraju ispred nje. Taksista se pravi da nema sitno, ali cena vožnje je ionako dosta niska. Evo ih. Neki od njih, moji dobri, stari prijatelji. Dobro vino, dobra hrana, konobari dobro obavljaju svoj posao. Dobri, stari prijatelji su strašno važni na bilo kojoj konferenciji. Zbog njih se osećaš kao kod kuće, a i stičeš utisak da si deo sistema. Dok se Harald-u Szeemann-u ljubazno obraćaš sa „Harry“, ostali se očajnički trude da shvate o kakvoj je to vezi reč.

- The sponsor: generous. We have a lot of fun. It's a German foundation, in fact a joint venture of all German political foundations, called Breitenbildung, which means something like mass education, a perfect name.
- I love this idea, I love this kind of total inclusion. I love to be sponsored by every single political foundation of my country all at once. Everybody should be sponsored by every political foundations of his country all at once. I sleep until two o'clock. Then I take a walk to the restaurant where we have our first meeting.
- The Rakia.
- The smoked meat.
- The conference language is English. Thom Crane is the only native speaker. Everybody has a hard time to understand him.
- Everybody documents what's going on. There are digits of historical moments up for grab and everybody has a digital camera. We all remember the shabby photographs of the Situationists meeting at the hotel in Göteborg, somewhere in Munich, in Paris or at Cosio d'Arroscia. These photos are the only left-overs of moments, they wrote art history. And, of course, the camera never catches the very moment, but something bordering on it, just before or after the moment itself. Twenty participants, twenty angles of approach. The crossfire of focuses creates an invisible sculpture of non-captured moments of meaning. It must be a social sculpture.

- Sponzor – velikodušan. Sjajno se provodimo. Jedna nemačka fondacija, ustvari sve nemačke političke fondacije objedinjene pod imenom Breitenbildung, što znači otprilike „sveopšte obrazovanje”; savršen naziv.
- Sviđa mi se ta ideja; volim taj osećaj potpunog uključivanja u nešto. Dopada mi se da me istovremeno sponzorišu sve političke fondacije moje zemlje. Svakog bi trebalo da sponzorišu sve političke fondacije njegove zemlje istovremeno. Spavam do dva. Ustajem i šetam do restorana gde se održava naš prvi sastanak.
- Rakija.
- Pršuta.
- Na konferenciji se govori engleskim jezikom. Thom Crane je jedina osoba kojoj je to i maternji jezik. Svima je jako teško da ga razumeju.
- Svi beleže ono što se dešava. Tu su fotografije istorijskih trenutaka i svako naravno ima digitalni foto aparat. Svi se sećamo tih otrcanih fotografija kad su se situacionisti sastajali u onom hotelu u Göteborgu, negde u Min-henu, Parizu ili u Cosio d'Arroscia. Jedini ostaci trenutaka koji su pisali istoriju umetnosti. Naravno, foto aparat nikad ne uhvati sam trenutak već nešto oko trenutka tek nešto pre ili posle njega. Dvadeset učesnika, dvadeset uglova posmatranja. Unakrsna vatra fokusa stvara nevidljivu skulpturu neuvhvaćenih trenutaka značenja. To mora da je socijalna skulptura.

At night we meet in each other's rooms, show each other the photographs we took, watch the videos together, exchange e-mail addresses, drink beer, wine; the waiters do a great job serving coffee in the midst of all this mess.

- We came and we left and some of us did their personal projects in between. But what we forgot after all, was a manifesto.

#### *Belgrade Latency*

(*Latency is the contradiction of manifest. I chose latent instead of manifest, because it should become a manifesto of leaving things open, – 'latent'. Answers make you silent, whereas, as J. Beuys said, silly questions start revolutions.)*

1. All political foundations of all countries should finance an open-ended congress.
2. The congress should take place.
3. The conference language should be broken English.
4. The conference should have no topic.
5. Results should be avoided at any cost.
6. Everybody invited should be allowed to travel to the conference, no matter what age, colour, gender or country he or she is from.
7. The next congress should be called after the sponsor: "Mass Education".

Noću se nalazimo po sobama, pokazujemo jedni drugima fotografije koje smo napravili, zajedno gledamo video snimke, razmenjujemo e-mail adrese, pijemo pivo, vino, konobari su zaista sjajni što služe kafu usred svog tog nereda.

- Došli smo i otišli a neki od nas su u međuvremenu završili i svoje projekte. Ali ono što smo na kraju zaboravili je manifest.

#### *Belgrade Latency*

(*Prikriveno je suprotno od očeviđnog. Ja biram prikriveno umesto očeviđnog, jer ovo bi trebalo da bude skriveni manifest otvorenosti. Odgovori te ostavljaju bez teksta a glupa pitanja, kao što reče J. Beuys, pokreću revolucije.)*

1. Sve političke fondacije svih zemalja trebalo bi da finansiraju jedan beskrajan kongres.
2. Kongres bi trebalo da se održi.
3. Zvanični jezik konferencije bi trebalo da bude loš engleski jezik.
4. Konferencija ne bi trebalo da ima nikakvu temu.
5. Rezultate bi trebalo izbegavati.
6. Svima koji su pozvani trebalo bi organizovati da doputuju na konferenciju bez obzira na starost, boju kože, pol ili zemlju iz koje potiču.
7. Sledeci kongres bi trebalo nazvati po sponzoru: „Sveopšte obrazovanje”.

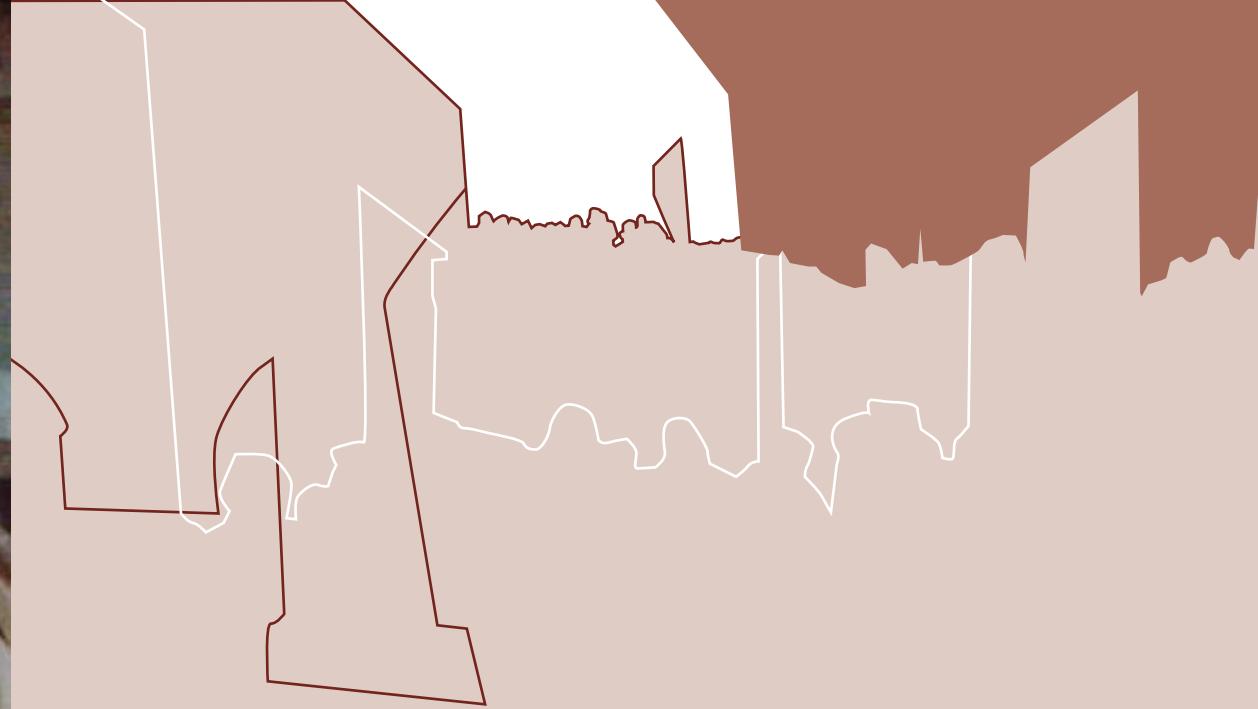
- And we forgot about Anna Balint from Romania. She arrived almost at the end of Under the Bridge when we were already past documentation. She couldn't get a visa and waited desperately at the Serbian border all these days until the very last one, when she finally managed to get at least a transit visa. She met some of us and had some breakfast at the hotel. She was looking for someone to drive her to the Croatian border. I wonder whether somebody took a photo of her.
- I took some smoked meat with me and a lot of Rakia and even more docu-pics, just in case. I have to find this balance: Showing something where you don't see anything, which proves that you missed everything.

## Ogranućenje



"FAST CHANGE"

- Zaboravili smo i na Anu Balint iz Rumunije. Stigla je kad je projekat Under the Bridge bio skoro na kraju i kad smo već završili fazu dokumentovanja. Nije uspela da dobije vizu i provela je sve te dane, do poslednjeg, čekajući na granici sa Srbijom, sve dok nije dobila bar tranzitnu vizu. Videla se sa nekolicinom nas i doručkovala u hotelu. Tražila je nekog ko bi je odvezao do granice sa Hrvatskom. Pitam se da li je neko fotografisao i nju.
- Poneo sam sa sobom malo pršute, dosta rakije i još više dokumentarnih fotografija, za svaki slučaj. Moram da pronađem tu vrstu ravnoteže: pokazati nešto tamo gde ne vidiš ništa, što dokazuje da si propustio sve.



*A mural showing the “birth” of the Beograđanka was one of the more amazing discoveries made during our exploration of Belgrade!*

*Mural „rođenja“ Beograđanke beše iznenadujuće otkriće tokom našeg decembarskog istraživanja Beograda!*

›Walking through the City / Šetnje kroz grad

## Post-historic Tourism

The beginning and end of the history of Yugoslavia 1919 – 2003

**November 24, 1918** – The Central Committee of the People's Council of the SHS<sup>1</sup>, proclaims the unification of the States of the Slovenes, the Croats and the Serbs, formerly under the rule of the Austro-Hungarian Monarchy with the Kingdom of Serbia and Montenegro, into a united State of Serbs, Croats and Slovenes.

**November 29, 1943** – At the Second session of the AVNOJ<sup>2</sup> at Jajce, Yugoslavia is drawn up as an association of five ethnic groups (Serbs, Croats, Slovenes, Macedonians and Montenegrins) and six federal entities (Serbia, Croatia, Slovenia, Macedonia, Montenegro and Bosnia and Herzegovina).

**April 27, 1992** – The Federal Council of the Parliament of the SFRJ (The Socialist Federal Republic of Yugoslavia) adopts the Constitution of the SRJ (The Federal Republic of Yugoslavia) – a joint state of Serbia and Montenegro.

**February 4, 2003** – “Yugoslavia” no longer exists, an association called SCG is formed, comprising two constituents, the state of Serbia and the state of Montenegro.

source: <http://www.gov.yu>

The process of mapping undiscovered and empty places in the history of world culture and art has arrived in the Balkans. This is, at the same time, an opportunity for artists and curators, going on field trips before the arrival of inquiring tourists, to find and identify the specific monuments of a location. Boris Groys<sup>3</sup> observes that “The monuments of a city have not been there forever and they are not waiting for the tourists to see them; tourists themselves create monuments. Tourism is what creates monuments – it is through the eyes of tourists that perpetual change is transformed into an image of eternity. The development of tourism means a more rapid creation of monuments.”

Apart from identifying monuments, the attention of the curators mentioned above is also drawn by certain local artists, victims of the former communist regime. To me, this being my native soil, their personal stories are neither



Army Headquarter, photo by V. Jeremić

## Postistorijski turizam

Početak i kraj istorije Jugoslavije 1919-2003

**24. novembar 1918** – Središnji odbor Narodnog veća SHS proglašio ujedinjenje Države Slovenaca, Hrvata i Srba sa područja tadašnje Austro-Ugarske monarhije s Kraljevinama Srbijom i Crnom Gorom u jedinstvenu državu, Kraljevinu Srba, Hrvata i Slovenaca.

**29. novembar 1943** – Na Drugom zasedanju AVNOJ-a u Jajcu projektovana je SFR Jugoslavija, kao zajednica pet naroda (Srbi, Hrvati, Slovenci, Makedonci i Crnogorci) i šest federalnih jedinica (Srbija, Hrvatska, Slovenija, Makedonija, Crna Gora i Bosna i Hercegovina).

**27. april 1992** – Savezno veće Skupštine SFRJ (Socijalističke Federativne Republike Jugoslavije) usvojilo ustav SRJ (Savezne Republike Jugoslavije) – zajedničke države Srbije i Crne Gore.

**4. februar 2003** – ime Jugoslavija više ne postoji. Formirana je zajednica SCG konstituisana od dve države članice, države Srbije i države Crne Gore.

izvor: <http://www.gov.yu>

<sup>1</sup> The State of Serbs, Croats and Slovenes

<sup>2</sup> The Anti-Fascist Council of the People of Yugoslavia

<sup>3</sup> Boris Groys, „Unsere Welt auf Reisen“ Die Zeit, Nr.29, 11.Juli 2002, S. 35.

<sup>1</sup> Boris Groys, „Svijet na putovanju“, sa nemačkog prevela Nataša Medved

Započeti proces mapiranja neotkrivenih i praznih mesta u istoriji svetske kulture i umetnosti, preseljen je i na Balkan. To je ujedno i prilika za umetnike i kuratore, prethodnike znatiželjnih turista, da u tim sredinama prepoznaju i identifikuju određene spomenike. Boris Grojs primećuje: „Spomenici jednoga grada nisu, naime, u njemu oduvijek i ne čekaju turiste da ih vide, nego turist stvara spomenike. Tek turizam stvara spomenike – kroz njegov pogled neprestana mijena gradske svakodnevice postaje slikom vječnosti. Razvoj turizma znači i brže stvaranje spomenika.“<sup>1</sup>

Pored pronalaženja spomenika, pažnja pomenutih kuratora usmerena je i na pojedine lokalne umetnike, žrtve bivšeg komunističkog sistema. Meni, stavniku sa ovih prostora, njihove lične priče, nisu ni egzotične, ni preterano

exotic nor of much interest. I, personally, find the story of a man who was not an artist, but managed to create a utopian work of art, a country and a system that functioned for over fifty years, much more interesting. His name is Josip Broz. I was five years old when Tito died. What I know about him is mainly based on myth and the stories of other people. Even today, when the country he created no longer exists, I am fascinated by his biography. No one doubted the credibility of the data. And no one asked questions. He was generally loved ...

It's been twenty-five years since he died, and most of his memorabilia is still housed at the Museum of the History of Yugoslavia in Belgrade. This institution with the funny name comprises several buildings and galleries across the city, as well as the Tito Mausoleum itself. Our visit to the mausoleum during the Under the Bridge project was an opportunity to, in a symbolic walk to "The House of Flowers"<sup>4</sup>, consider the remnants of a utopian concept and its post-historic consequences. Potential "monuments" could be found all over the city: the Federal Parliament, The Army Headquarters demolished during the NATO air campaign in 1999, the place where Prime Minister Zoran Đindić was assassinated, the Embassies of Germany, the United States, Canada, Croatia ... It was an opportunity to, with the help of the Other, look for an answer to the question: Who was Tito?

zanimljive. Meni je u stvari, mnogo zanimljivija priča o čoveku koji nije bio umetnik, a stvorio je jedno veliko delo utopije – državu i sistem koji su funkcionali više od pedeset godina. Njegovo ime je Josip Broz. U vreme Titove smrti, imao sam pet godina. Ono što o njemu znam, uglavnom se temelji na mitovima i pričama drugih. Njegova biografija fascinira me i danas, kada zemlja koju je on stvorio više ne postoji. U istinitost tih podataka, niko nije sumnjao. I nije pitalo. Njega su svi voleli ...

Dvadeset i pet godina je prošlo od njegove smrti, a najveći deo uspomena na njega čuva Muzej istorije Jugoslavije u Beogradu. Ta institucija čudnog naziva, obuhvata više zgrada i izložbenih prostora u gradu, pa i sam mauzolej Josipa Broza. Naša poseta mauzoleju u toku projekta Under the Bridge bila je prilika da zajedno, u simboličnoj šetnji do Titovog mauzoleja – Kuće cveća, sagledamo ostatak jedne utopijske ideje i njenih postistorijskih posledica. Potencijalnih „spomenika“ bilo je po celom gradu: Savezna Skupština, Generalstab srušen u NATO bombardovanju 1999, mesto ubistva premijera Zorana Đindića, ambasade Nemačke, Amerike, Kanade, Hrvatske ... Bila je to prilika da uz pomoć pogleda Drugog, potražimo odgovor na pitanje: Ko je bio Tito?

<sup>4</sup> Another name for Tito's Mausoleum.

### Mirko and Slavko<sup>1</sup>

We had just set off for the Tito Mausoleum, the "House of Flowers", when we were joined by Mirko and Slavka (a male and a female dog) who, we realised, were reincarnations of Tito's generals. They stayed with us the whole way from Nikola Pašić Square (where there is a statue of Nikola Pašić, put up during Milošević's dictatorship) right up to the entrance of the Tito Mausoleum! They were completely dedicated to their task of preserving the memory of Comrade Tito's deeds and character, which they achieved by barking at everyone and everything that did not belong to our group.



### Mirko i Slavko<sup>1</sup>

Još nismo ni krenuli prema Titovom Mauzoleju, takozvanoj Kući Cveća, a već su nam se pridružili Mirko i Slavka (muški i ženski pas), za koje utvrdimo da su reinkarnirani Titovi generali. Hodali su pridržavajući se naše grupe sve vreme, od Trga Nikole Pašića (gde se nalazi spomenik Nikoli Pašiću – podignut u vreme Miloševićeve diktature), do samog ulaza u Titov Mauzolej! Lajavši na sve i svakoga ko nije bio iz naše grupe, bili su veoma predani svome cilju i zadatku da i dalje čuvaju lik i delo Druga Tita.

<sup>1</sup> Mirko and Slavko are characters from a comic book from the 70s, young messenger-partisans, guerilla fighters against Fascism.

<sup>1</sup> Mirko i Slavko su strip junaci iz 70-tih, mladi kuriri-partizani, borci protiv fašizma.

## Beograđanka<sup>1</sup>

The department store of the former, self-managing socialism is today a dysfunctional colossus, hacked up into private, flea market-like stalls, with an enormous Daimler-Chrysler billboard obscuring its glass facade. On the, more or less, fourth floor of the department store, in the staircase of the fire exit, there is a fresco of the “birth” of Beograđanka. This mural was one of the more amazing discoveries made during our exploration of Belgrade in December! Depicted in a representational narrative, some five metres high, the moment of the birth of Belgrade’s she-colossus is captured! (In Zagreb, a “Mamutica” (she-mammoth) was built. Actually, during the 70s, similar department stores, designed to be the tallest buildings around, were built in every town or city centre.



## Beograđanka

Elitna robna kuća nekadašnjeg samoupravnog socijalizma, danas je nefunkcionalni kolos, isparcelisan privatnim buvljak inicijativama. Sa ogromnim bilbordom Daimler-Chrysler na staklenoj fasadi. Na otrilike, četvrtom spratu robne kuće, na požarnom stepeništu, nalazi se freska „rođenja“ Beograđanke. Ovaj mural beše iznenadjuće otkriće tokom našeg decembarskog istraživanja Beograda! U narativno oslikanoj predstavi, visokoj dobroih pet metara, zabeležen je momenat rođenja beogradske kolosice! (U Zagrebu postoji „Mamutica“. Naime, 70-tih su se u svakom malom ili velikom gradu u Jugoslaviji gradile slične robne kuće kao najviše zgrade u mestu.)

<sup>1</sup> Beograđanka means “Belgrade lady”.

## Kafane<sup>1</sup>

Belgrade’s most accommodating institutions are the kafanas where the old Situationists and Surrealists used to meet. Luckily, there are still a couple of these places, with their cheerful atmosphere and friendly service, left. Waiters in these old, “state-owned” pubs are always eager to demonstrate the skills learnt at the old socialist schools for waiters, which they were fortunate enough to have graduated from. Unfortunately, it seems that the era of such institutions is coming to an end. An old and cosy kafana called Arilje, which the participants visited, was destroyed in February 2005 and, completely irrationally, converted into some kind of fast food pizza grill. This definitely has something to do with the omnipresent and predatory capitalism. But there could also be something



Beograđanka, photos by M. Roth;  
Arilje, photo by R. Rädle

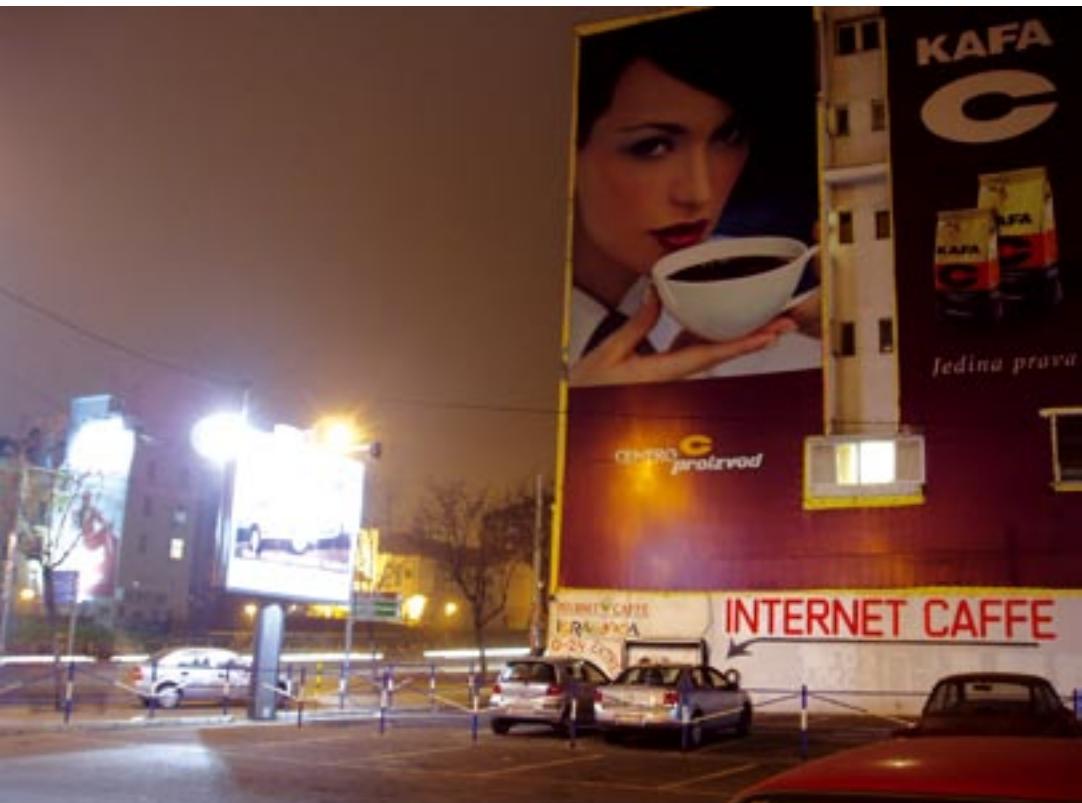
## Kafane

Najkooperativnije institucije kulture u Beogradu su beogradske kafane. Stari situacionisti ili nekadašnji surrealisti, okupljali su se po takvim kafanama. Na sreću, Beograd još uvek ima jedan broj takvih institucija. U njima čovek stvarno može da oseti ugodnu atmosferu i dobroćudnu uslugu. Konobari onih starih, takozvanih „državnih“ kafana, uvek su radi da demonstriraju nauku socijalističke Ugostiteljske škole koju, na sopstvenu sreću, nekada završiše.

Na žalost, izgleda da doba ovakvih ugostiteljskih institucija prolazi. I jedna stara i ugodna kafanica Arilje, koju su učesnici projekta mogli da posete, u

<sup>1</sup> Kafana is a kind of pub

else behind nonsense like this. The cosy city kafanas around the Student's Culture Center (Manjež being the best-known) are nowadays forced to put up with the glass structure of a theatre and the gigantic, rusty sculpture in its foyer in their own neighbourhood.



Slavija Square, photo by S. Kurr

februaru ove godine, uništena je i, potpuno neracionalno, pretvorena u nekakav fast food pizza grill ... Ovaj događaj svakako ima veze sa sveprisutnim predatorskim kapitalizmom, ali takve ideje mogu biti u vezi i sa drugim glupostima. Prijatne gradske kafane koje se nalaze oko Studentskog Kulturnog Centra (najčuvenija među njima je Manjež), trpe danas u svom komšiluku stakleno pozorište sa ogromnom zardalom skulpturom u holu.

### The Park Restaurant

The Park Restaurant, right in the centre of the city, is decorated with paintings by local lyrical post-cubist painters and has a large "banquet hall" where wedding receptions, family gatherings, and other festivities are held. At the Park Restaurant, the professionalism of the waiters is about average. This means that, for a suitable tip, your own bottle of rakija<sup>1</sup>, or even your own food can be served to your guests, lowering your bill considerably. While we (the participants in the Under the Bridge project) talked to each other, a large family, the Šoškići, were having their annual gathering. A guy, dressed in Montenegrin folk attire in his "role" as the tribal head, sat and looked on. The women danced on their own, or, at times, with the children. There were more than eighty of them; grandfathers, grandmothers, a woman with funny purple backcombed hair à la Hairspray – John Waters.

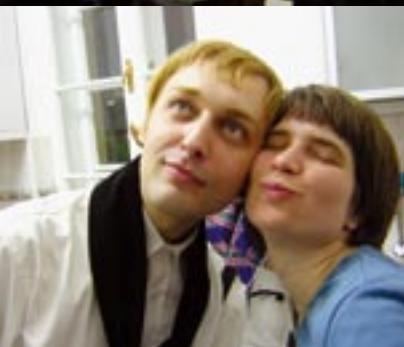
### Restoran Park

Restoran Park je gradski restoran dekorisan slikama nekakvog lokalnog lirskog postkubizma. Nalazi se u samom centru grada i ima prostranu salu gde ljudi prave svadbe, skupove porodica ili ostale proslave za običan narod. U Restoranu Park, beogradski konobarsko-ugostiteljski profesionalizam dovodi se do jedne „normalno-prosečne“ kategorije. To znači da tamo možeš da doneseš dodatnu flašu rakije, ako se dogovoriš sa konobarima, ili da na stolu imаш neku svoju hranu, koju ti neće uračunati u cenu.

Dok su učesnici projekta Under the Bridge vodili svoje razgovore u Restoranu Park, neka brojna porodica, Šoškići, održavala je tu svoj godišnji skup. Neki tip u ulozi plemenskog poglavice, sedeo je i gledao okolo, obučen u crnogorsku narodnu nošnju. Žene su igrale same, ponekad sa decom. Bilo ih je preko osamdeset zvanica, dede, babe, jedna žena sa čudnom lila natapiranom frizurom à la hairspray – John Waters.

<sup>1</sup> Brandy

Credits for next double page see page 76. >





We met Gorica on that December day under the bridge while she was singing „Đurđevdan“, in anticipation of the big party to come.

Goricu smo upoznali toga decembarskog dana ispod mosta kada je otpevala „Đurđevdan“ i otvorila prostor za veliku žurku koja je usledila.

## >Under the Bridge / Ispod mosta

## New Belgrade<sup>1</sup>

My parents' flats – one in block 22 (built in 1972), and the other in block 19a (built in the 1980s) – both near the Gazela bridge, were my permanent base in Belgrade, from the early seventies till the mid-nineties. Later on, I had many temporary bases; at Dorćol and Kanarevo Brdo<sup>2</sup>, in Nantes, Paris, Ljubljana, Dedinje-Topčider<sup>3</sup>, Düsseldorf, Bourges, Berlin ... Growing up "on the block near the Sava Centre"<sup>4</sup>, I watched it being built. With good transport links to the city centre and near the mouth of the rivers Sava and Danube, this is not a bad place to live.

The "7 sekretara SKOJ-a"<sup>5</sup> primary school in block 23, opened in the late-seventies, was a very modern and charming building – red-bricked, with little fountains, a swimming pool for gym classes, Tito's portraits hanging in every classroom or science lab, and statues of the seven secretaries, whose names we learned by heart. I took my Pioneers' vow in 1980, that sad year when Tito died. As I was the smallest in class, especially in the first couple of years, with my ponytails and bruises, my thick glasses, and a broad toothless smile, I sat in the front row. Since I was "almost top of the class", one of the Roma kids would always sit next to me, so we could help each other. In first grade it was a boy called Sejdo but he flunked and had to repeat the year. Then came Benat, who I enjoyed dancing with at school parties.

## Novi Beograd<sup>1</sup>

Stanovi mojih roditelja, prvi u bloku 22 (izgrađen 1972. godine), a drugi u bloku 19a (izgradjen 80-ih), oba u neposrednoj blizini Gazele, bili su moje stalno stanište u Beogradu, od ranih 70-ih sve do sredine 90-ih. Potom sam imala brojna privremena staništa, na Dorćolu, Kanarevom Brdu, u Nantu, Parizu, Ljubljani, na Topčideru, u Dizeldorfu, Buržu, Berlinu ... Odrastajući u „kraju kod Sava Centra”, posmatrala sam kako se on gradi. Dobra veza sa centrom grada i blizina ušća Save u Dunav, čine ga vrlo zgodnim mestom za stanovanje.

Osnovna škola Sedam sekretara SKOJ-a u bloku 23, otvorena krajem sedamdesetih, bila je vrlo moderna i šarmantna škola – od crvene cigle, sa malim fontanicama, bazenom za sportske aktivnosti, sa Titovim slikama u svakoj učionici i kabinetu, sa bistama sedam sekretara, čija smo imena učili napamet. Svoju pionirsku zakletvu sam položila 1980, te tužne godine kada je Tito umro. Bila sam najmanja u razredu tako da sam, posebno u nižim

<sup>1</sup> Excerpt from the text "Actions in the Roma neighbourhood in New Belgrade: Working on redefining the space of artistic activity" by Tanja Ostojić, 2005; <sup>2</sup> Both names refer to quarters of Belgrade;

<sup>3</sup> Also a Belgrade quarter; <sup>4</sup> The biggest concert and conference hall in Belgrade; <sup>5</sup> The name of the school refers to the 7 general secretaries of the revolutionary Yugoslav Communist Youth

<sup>1</sup> Odlomak iz teksta „Akcije u romskom komšiluku u Novom Beogradu: Rad na redefinisanju prostora umetničke delatnosti“, Tanja Ostojić, 2005

(from my school memories: "During break time, I loved to chase around with the other kids in the schoolyard. After school, we would sometimes pull each other's hair, and in the evening, I enjoyed the thrill of climbing to the top of the school roof.")

The beauty and the variety of the architecture and the different social communities – parallel worlds in this nook of New Belgrade, always thrilled me. During our daily walks to the bank of the Sava, Luna, my russian greyhound, and I crossed all these different expanses: the socialist apartment blocks, the Sava Centre congress hall, the Intercontinental Hotel, the Genex office building, the constantly expanding illegal Roma settlement, the highway-carrying Gazela bridge, the sand factory, the city promenade by the river, the anchored boats-restaurants or cafés, the Staro Sajmište settlement with its rural-style houses, the artists studios where an NDH<sup>6</sup> transitional concentration camp used to be, the very same place that had, in the 1930s, been the Belgrade Fair, the tramlines bridge, the fishermen ...



razredima, sa svojim repićima, sa masnicama, sa debelim naočarima, krezavim zubima i debelim osmehom, sedela u prvoj klupi. Pošto sam bila „skoro najbolja u razredu”, pored mene je uvek sedeо neko od Roma, kako bismo se međusobno ispmagali. Sejdo u prvom razredu; onda je on ponavljao. Potom Benat sa kojim sam volela da plešem na školskim igrankama ... (Iz mojih zabeleženih sećanja iz škole Sedam sekretara SKOJ-a, izdvajam i sledeće: „Za vreme odmora sam volela da se sa svima jurim po dvorištu, posle škole smo se po nekad čupali za kosu, a u večernjim časovima sam obožavala da se verem na krov škole”)

Uvek me je uzbudivala lepota i bogatstvo različitih arhitektura i različitih socijalnih zajednica – paralelnih svetova, u tom kutku Novog Beograda. Tokom svakodnevnih šetnji sa svojom Lunom do reke Save, prolazile smo kroz sve te raznolike prostore: socijalistički stambeni blokovi, kongresni Centar Sava, hotel Interkontinental, Geneksovi apartmani i kancelarije, divlje romske naselje u stalnom narastanju, most Gazela koji na sebi nosi autoput, fabrika peska, gradsko šetalište uz reku, usidreni brodovi-restorani ili kafići, naselje Staro Sajmište sa kućama seoskog tipa, umetničkim ateljeima u prostoru nekadašnjeg NDH tranzisionog fašističkog logora, koji je tridesetih godina bio sajam grada Beograda, tramvajski most, pecaroši ...

<sup>6</sup> The acronym stands for the Independent State of Croatia, existing as a fascist state between 1941 and 1945.

## Gazela

When you are driving by car through Belgrade, you often have to use the international motorway E-75, because Belgrade doesn't have a bypass. The city's busiest road and most important street is, in fact, the very same road that leads to the south and east of Europe. In order to get from the north of Europe to Istanbul or Athens by car, you have to cross the Gazela, an iron bridge named after an African animal. The bridge, stretching across the Sava river, connects New Belgrade with Belgrade.

The E-75 leads you to the Gazela through a vast expanse of concrete blocks that were erected on the wetlands of the Sava after the Second World War by means of Radne akcije<sup>1</sup>. Nearby, there are large hotels and office build-

ings. A little further on towards the river, around Staro Sajmište, you can see small houses, huts, where people, predominantly Roma, lead lives similar to those led by a great number of people in big cities all around the world. You cross over to the Belgrade side via the huge bridge and enter an intersection with an overpass called Mostar, a strange concrete knot. This is the centre of the entire city's movements. You can accidentally miss the right turn – out of five or six possible ones. You can also happen to be waiting for a bus, say, bus no. 17, at the core of this noisy and dusty knot, feeling the vibrations of the Mostar intersection under your feet.



Gazela, photo by V. Jeremić; Under the bridge, photo by M. Roth

## Gazela

Kada se voziš automobilom kroz Beograd, često koristiš Internacionalni auto-put E-75 jer Beograd nema obilaznicu. Najprometnija sobračajnica i najbitnija gradska ulica je zapravo isti onaj put koji vodi na jug i istok Evrope. Dakle, da bi sa severa Evrope došao do Istambula ili Atine, moraš preći Gazu, gvozdeni most, nazvan po afričkoj životinji. On, preko reke Save, spaja Novi Beograd sa Beogradom.

Put E-75 vodi te ka Gazieli kroz nepregledne betonske blokove nastale radnim akcijama na savskom močvarnom terenu posle Drugog svetskog rata. Tu okolo su veliki hoteli i firme, a malo dalje prema reci oko Starog sajmišta naziru se kućice i barake u kojima žive ljudi, prvensteno Romi, na način na koji danas živi ogroman broj ljudi po velikim gradovima sveta. Iznad kartonskih baraka prelaziš na beogradsku stranu i ulaziš u saobraćajnu petlju Mostar, čudni betonski čvor. To je centar pokreta celog grada. Tamo se može desiti da promaši pravo od pet ili šest mogućih skretanja ili da u sred ovog bučnog i zagušljivog čvora čekaš gradski autobus, npr. broj 17 i osetiš vibracije betona pod nogama.

<sup>1</sup> The term refers to a specific kind of state-organized activity in which volunteers, mainly the proletariat, built bridges, roads, buildings etc. all over Yugoslavia after the Second World War.



### **Under the Bridge – A derivé to a topos of social relevance or “... a visit to the zoo”?**

A dry December day was the setting of an emerging situation in a rather unusual scenography: next to a group of improvised shelters under the concrete ceiling of the Gazela bridge in Belgrade, a Roma woman is singing “Ederlezi” into a banana while facing a digi-cam. Once aware of the danger of marginalisation through the consumerist spectacle, this scenario might come across as nothing but politically wrong. Thus it is less a justification than a clarification to point out that if one would see nothing else than documenting materials of this single event during the “festival” as the only impression of the latter, misses an important aspect – the one of being part of a transitional twist between social realities, even briefly.

Seemingly none of the Roma inhabitants on spot expressed estrangement vis-à-vis the entering group of people – artists and cultural workers with undoubtedly differing backgrounds and vocabulary of cultural and political practice. This temporary social climate was one experiment to test a variety of interfaces among all participants on spot. Cooking was a group phenomenon, not mentioning the request for a warm meal once finished. Plastic bags were improvised to cover feet. I was stunned by children not older than six years singing a repertoire of oral history into megaphones, in attempts to

### **Ispod mosta – varijacija na temu društvene relevantnosti ili „... poseta zoološkom vrtu“?**

Suv decembarski dan bio je okvir za situaciju koja je nastala u kranje neobičnoj scenografiji: stojeći uz hrpu improvizovanih kućica pod betonskom konstrukcijom mosta Gazela u Beogradu, jedna Romkinja pева pesmu Đurđevdan držeći u rukama bananu umesto mikrofona i gledajući u digitalnu kameru. Ako smo svesni da postoji opasnost marginalizovanja ovog prizora kroz konzumentski spektakl, čitav scenario može izgledati samo politički nekorektn. Manje je pravdanje a više objašnjenje ako istaknemo da svako ko bude video samo dokumentarne zabeleške ovog događaja za vreme „festivala“ i to mu se ureže kao jedini utisak sa istog, propušta jedan važan aspekt – kako izgleda biti deo tog naglog prelaza iz jedne društvene stvarnosti u drugu, čak i nakratko.

Koliko se moglo videti, nijedan od prisutnih stanovnika ovog romskog naselja nije pokazao odbojnosc prema grupi ljudi koja se tu pojavila – umetnici i kulturni radnici koji pripadaju nesumnjivo različitim okruženjima i jezičkim izrazima kulturno-političkog angažmana.

break the sound barrier of the heavy traffic on Gazela Bridge from underneath. While the event culminated in a range of spontaneity, unconstrained curiosity and apparent social commitment, some of the visitors, when facing the unjust gap of the class system, could not help but consider themselves intruders. But is any disturbing side of reality exclusively reserved to its genuine partakers and to be perceived from an “outside” through the goggles of exotica alone? Yet while being afraid of “... looking-at them like in a zoo” and thus creating hierarchies, everyone took their images – a contemporary reflex.

For sure, it's a sensitive matter. An un-preconceived approach risks focussing on 'otherness' and is at risk of an anthropological investigation. (According to Hal Foster, the “artist as ethnographer”, as a researcher mostly originating



Cooking and singing, photos by T. Crisolli

Ovo privremeno društveno okruženje poslužilo je za eksperiment u kome su testirani odnosi među prisutnim učesnicima. Kuvanje je bilo grupni fenomen, a da ni ne pominjemo očekivanje da se po završetku istog dobije toplo jelo. Plastične kese služile su kao improvizovani prekrivači za noge. Bio sam zapanjen decom od oko šest godina starosti ili manje, koja su preko megafona pevala čitav repertoar usmenog predanja, pokušavajući da nadjačaju buku gustog saobraćaja koja je dolazila sa Gazele. Dok je događaj dosezao svoj vrhunac kroz niz spontanih istupa, neskrivene znatiželje i očigledne društvene posvećenosti, neki od posetilaca nisu mogli a da se ne osete kao

from the dominant culture, assumes an ‘other’ as culturally different from her/himself and is caught in a pretext of “struggle” due to sheer circumstances – which bears a series of problems within.) Also, one has to stay realistically critical of humanitarian aims – the “artist as Mother Theresa” can only be a misconception, unless the quest for relevant support will necessarily lead to approved models of inclusive community work, something that would require time and commitment with regard to every single case. There are a number of issues that have been clearly addressed as problems by representatives of the Roma community mentioned above. An additional objective of entering unfamiliar hardship for the sake of cultural work could be to translate these transitions into a more comprehensible image of the “real”. Clearly, we’ll have to acknowledge the incompatibility of realities lived by individuals and groups on opposite synapses of our societies, nations or other categories of distinction and dissolve the reality of “the Other” as one more component of a mutually shared entity and investigate and visualize the mechanisms of exclusion the dominant system applies with regard to marginalised positions only. Some of the visitors might have been introduced to a local situation in order to initiate contributions to that very common reality. A few others might continue similar work in different locations. And, of course, some might never come back. Not there, not elsewhere where the most ‘subaltern’ live. Sometimes the frontier is your doorstep.

uljezi, suočeni sa nepravednim jazom među klasama društvenog sistema. Ali da li je bilo koja uz nemirujuća strana stvarnosti rezervisana isključivo za one koji su u nju direktno uključeni i da li je treba posmatrati samo spolja, kroz naočari egzotike? Pa ipak, plašeći se da „gledajući ih kao da su životinje u zoološkom vrtu“ ne stvore odnos podređeno – nadređeno, svi su ih fotografisali – savremeni refleks.

Slažem se, stvar je vrlo osetljiva. Ako joj se pristupi na jedan neosmišljen način, postoji rizik da akcenat padne na različitost, te da se upadne u zamku antropološkog istraživanja. (Prema Hal-u Foster-u, umetnik-etnograf kao istraživač koji uglavnom potiče iz dominantne kulture, posmatra to različito kao nešto što je kulturološki drugačije od njega samog/nje same, pod izgovorom borbe sa pukim okolnostima – ovakav pristup za sobom povlači niz problema.) Isto tako, čovek mora da na realan i kritičan način sagleda i eventualnu humanitarnu svrhu. „Umetnik kao Majka Tereza“ samo je zabluda, osim ako potraga za nekom značajnijom pomoći ne rezultira zvaničnim oblicima obuhvatnijeg društveno korisnog rada, koji bi, opet, zahtevao mnogo vremena i posvećenosti svakom pojedinačnom slučaju. Postoji nekoliko pitanja koja su predstavnici pomenute romske zajednice naveli kao problematična.



Postoji još jedan razlog za upoznavanje sa tuđim nedaćama kada se radi o bilo kakvom radu vezanom za kulturu, a to je prevođenje već pomenutih razlika između dveju društvenih realnosti na razumljiviji jezik „stvarnog“. Bez sumnje, moramo priznati da postoji jaz između životnih stvarnosti pojedinaca odn. grupe koji se nalaze na suprotnim tačkama društvene ose (ili među pripadnicima različitih nacija ili drugih grupa). Istovremeno, moramo prihvati stvarnost „Drugog“ kao samo još jednu komponentu zajedničkog bivstvovanja i istražiti i shvatiti mehanizme isključivanja koje vladajući sistem primenjuje na grupe na društvenoj margini. Po neko će možda nastaviti sa sličnom vrstom rada na drugim mestima. A naravno, neki se verovatno više nikada neće vratiti. Ni tamo, ni bilo gde drugde gde žive „subalterni“ (potlačeni). Ponekad je granica sopstveni prag.

### **A few notes on whether it is possible to bridge the context, or What really happened to the bananas under the bridge?**

For the event initiated at the Roma settlement under the bridge, I needed to be actively “dislocated” and spent some time in a territory that had previously been a blind spot in my experience. Knowing that the encounter would not be spontaneous but pre-constructed, I had to attach some meaning to it, to sense and test its limits on the spot. I tried to work out whether it was possible to make a blind spot visible. Was it possible to remain indifferent after having spent some time in a garbage dump that is also the Roma backyard? How are symbols interpreted in these people’s everyday lives?

My original intention was to mark the area of our gathering by forming the sentence “This is not a blind spot” on the ground. I thought this inscription would stay there at least during our gathering, the aim of which was to rehabilitate in a different way the space and the relations within it.

I bought 15kgs of bananas and a whole bag of leeks at a greengrocer’s near my home, because my idea crystallized at such short notice. I needed some writing material, and it occurred to me that the characteristics of bananas and leeks would best serve this purpose. Contrary to what might have been expected, I hadn’t contemplated the bananas and leeks either from the standpoint of my

### **Par crtica o tome da li je moguće premostiti kontekst ili Šta se zapravo desilo sa bananama ispod mosta?**

Za događaj koji je iniciran u romskom naselju ispod mosta bilo je neophodno da se aktivno dislociram i provedem neko vreme na teritoriji koja je ranije bila slepo mesto mog iskustva. Upravo zato što sam znala da susret neće biti spontan već iskonstruisan, morala sam da otkrijem neki smisao u njemu, da osetim i ispitam njegov domet na licu mesta. Pokušala sam da shvatim da li je slepo mesto moguće učiniti vidljivim? Da li je moguće ostati indiferentan nakon nekog vremena provedenog na deponiji koja je ujedno i romsko dvorište? Kako se znaci tumače u svakodnevničici Roma?

Moja početna namera bila je označiti prostor našeg gathering-a, tako što bih na zemlji formirala rečenicu “This is not a blind spot”. Pomislila sam da bi taj natpis mogao da stoji barem za vreme trajanja našeg okupljanja koje je imalo za cilj da na drugačiji način rehabilituje i prostor i odnose u njemu.

15 kg banana i punu kesu praziluka kupila sam u piljarnici nadomak kuće, jer mi se to u kratkom vremenskom roku tokom kog se moja ideja iskrastisala, jedino učinilo tehnički odgovarajuće i dostupno. Bio mi je potreban materijal za pisanje i činilo mi se da fizičke karakteristike banane i praziluka na najbolji način vrše funkciju. Uprkos očekivanom, bananama i praziluku

stomach, which would have imposed a different function on them, or from a mental standpoint, because, in that case, they would have been interpreted as symbols of primitiveness.

I had to cross some five hundred metres from where I parked my car to our gathering site. Enough for all the bananas that would have made constituents of this is not ..., the phrase I had planned on writing, to disappear. Some of the participants in the event were uncompromising in their determination to help themselves to bananas without being offered, without asking first, and ascribing to them their original function and purpose. The number of bananas began to



This is not a blind spot, M.Ćirić, photo by T. Crisoli

nisam prišla iz stomaka, koji bi im nametnuo drugu funkciju, niti iz glave, koja bi ih mogla iščitati kao simbole primitivizma.

Od mesta na kome sam parkirala kola do mesta događaja, trebalo je preći oko petsto metara. Sasvim dovoljno da onoliko banana koje bi bile konstitutivne za “This is not”, u sintagmi koju sam zamislila, nestanu. Neki od učesnika događaja bili su beskompromisni u rešenosti da se samoinicijativno posluže bananama, bez pitanja, pripisavši im opštu funkciju i pripadnost. Broj banana počeo je da se smanjuje. Meni su one bile važne kao materijal, ali je njihovo opšte-prihvaćeno značenje sprečilo dekontekstualizaciju kojoj

decrease. To me, they were relevant as a means, as material, but their generally accepted function prevented the de-contextualization I had striven for. It turned out that the bananas belonged to everyone, and that where they came from or for what purpose they were meant simply didn't matter. The situation got even more complicated when we reached the Roma. The participants once again started taking bananas out of the bag, only this time in order to give them to the Roma, preventing them from expressing themselves. The most radical case of stuffing bananas into people's hands occurred when one of the participants grabbed a banana and shoved it into the hands of a little Roma girl, who hadn't even started teething yet.

The chaos connected to the bananas is not, in my opinion, to be understood as the only, but only one possible type of relationship resulting from the pre-established and inflexible position the Roma are in. This position is marked by prejudice. Having good intentions means listening carefully to the Other, not imposing preconceived relationships and behaviour on other people. Therefore, whenever analyzing these gatherings, we should consider the fact that equal positions are hard to establish, because of the very same preconceived connotations we are often unaware of.

I moved aside and first using leeks, because they were long enough to compensate for the lost bananas, and then with the bananas themselves, I formed letters on the ground that resulted in two words. The BLIND SPOT became visible

sam težila. Ispostavilo se da banane pripadaju svima, da nije bitno njihovo poreklo ili svrha kojoj su namenjeni. Situacija je počela da se komplikuje u trenutku integracije sa romskim stanovništvom. Učesnici događaja, ponovo su počeli da se služe bananama, ali ovog puta kako bi ih prosledili romskom stanovništvu, ne dozvolivši im da se sami izraze. Najradikalniji slučaj utrpanjanja banana bio je kada je jedan učesnik oteo i gurnuo bananu u ruke male Romkinje, kojoj još ni zubi nisu izrasli.

Haos koji je nastao oko otmice banana ne mapiram kao jedini, već kao jedan mogući tip odnosa tokom događaja ispod mosta, a koji je zasnovan na unapred utedeljenim i nefleksibilnim pozicijama Roma. Ta njihova pozicija obeležena je predrasudama. Biti dobranameran podrazumeva osluškivanje Drugog, a ne nametanje ponašanja i odnosa. Zato bismo pri svakom sledećem ispitivanju okupljanja morali biti obazrivi u smislu da je ravnoprvne pozicije teško dostići, upravo zbog unared pripisanih i često nesvesnih značenja.

Izmakla sam se u stranu i najpre prazilukom, jer je dovoljno dugačak da nadomesti nestale banane, a zatim samim bananama, formirala slova na zemlji koja su rezultovala sa dve reči. BLIND SPOT je samo na trenutak postalo vidljivo. Međutim, ono što je za mene bilo slepo mesto Romi su pročitali kao BLIC SPORT (to je, za one koji ne znaju, naziv dnevnih sportskih novina).

for only a moment. However, what was a blind spot to me, the Roma read as BLIC SPORT (this, for those who are not acquainted with it, is the name of a daily sports paper). Only a few moments later, the Roma grabbed hold of all the leeks and bananas. The blind spot remained invisible due to the incompatibility of the systems of meaning. The Roma perceived bananas as more useful than my letters, and my performance as utterly incomprehensible.

Although mostly artists, some of my fellow participants interpreted my desire to make a blind spot visible for at least an instant as a gesture that put the Roma in an awkward subordinate position. But a banana is not a banana is not a banana ... The story is a lot more complicated. The banana is considered to be, right after the apple, the most famous fruit in the history of art. Of course, we have Warhol to thank for that. However, the function of a banana or any other fruit seems to almost inevitably depend on context.

My silent little experiment proved, and in a very tangible and concrete manner at that, that an attempt to naturally fit two different systems together is bound to fail without a prearranged plan articulated in advance. But, wasn't avoiding any plans the basic idea ...

Samo par trenutaka kasnije i praziluk i banane Romi su razgrabili. Slepoto mesto je ostalo nevidljivo, upravo zbog nekompatibilnih sistema značenja. Banane su Romima bile korisnije od slova, a moj performans sasvim nerazumljiv.

Iako većinom umetnici, neki od učesnika protumačili su moju potrebu da slepo mesto barem za trenutak učinim vidljivim, kao gest koji je Rome stavio u podređen i nezahvalan položaj. Ali, banana nije banana nije banana ... Priča je mnogo komplikovanija. Smatra se da je banana, nakon jabuke, najpoznatija voćka u istoriji umetnosti. Naravno, zahvaliće Worhol-u. Međutim, gotovo da je uvek značenje banane, ili bilo koje druge voćke, uslovljeno kontekstom.

Moj mali i tihi eksperiment je, na konkretnoj i vidljivoj situaciji, pokazao da je pokušaj prirodnog uklapanja različitih sistema nemoguće bez unapred organizovane i planirane artikulacije. Ali, zar nije ideja i bila da se izbegne svaki plan ...

## **Under the Bridge<sup>1</sup>**

By offering some of the information I gathered, I would like to contribute to the discussion, started by the participants in the “Under the Bridge” project in December, about different perceptions, points of view and interpretations of situations and events. Considering the fact that we each perceive and interpret a seemingly identical situation in a different way, this seems only natural. I feel rather awkward having to make generalizations or offer any clear-cut propositions with regard to our Roma neighbours, who we spent eight hours associating intensively with under the Gazela bridge in temperatures of -3 °C – talking, gathered around fires, making Thai-soup, drinking tea and wine ...

Talking to the people I met there (to the right of the Gazela bridge as seen from the New Belgrade bank) and visiting some of their huts, I came to the conclusion that the place is not inhabited solely by Roma families, but by a number of Serbian refugee families as well. A couple of Roma families have been here for thirty years, the rest of them moved here in the 1990s, and some only a few months ago. A great number of them come from around Leskovac. However, there are many families who fled Kosovo, as well as those deported from Germany. “According to an October 25, 2003 article in the Belgrade daily newspaper Politika, more than 4000 Roma were expelled

## **Ispod mosta<sup>1</sup>**

Diskusiji koja se razvila među učesnicima decembarske akcije „Ispod mosta“ oko različitih percipiranja, razumevanja i interpretacija situacija i dogadaja, koja mi se čini sasvim prirodna obzirom da svako od nas drugačije vidi i tumači naizgled istu situaciju, želela bih da doprinesem nekim od informacija koje sam sakupila. U vezi sa našim komšijama Romima, sa kojima smo se završnog dana ispod Gazele intenzivno družili osam sati na minus 3 – kroz priču, oko zajedničke vatre, uz kuvanje tai-supe, uz čaj i vino ... – vrlo je nezahvalno generalizovati i iznositi isključive stavove.

U razgovoru sa mnogim ljudima koje sam tu srela (sa desne strane Gazele gledano sa novobeogradske strane) i prilikom posete nekolikim njihovim kućercima, došla sam do zaključka da tu žive, velikom većinom, romske porodice, ali da među njima živi i jedan broj srpskih porodica izbeglica. Nekoliko romskih porodica je tu od pre 30 godina, dok su se drugi doselili 90-ih, a neki tek pre par meseci. Dosta Roma je došlo iz okoline Leskovca, međutim, veliki je broj romskih porodica koje su izbegle sa Kosova, ali i onih koje su deportovane iz Nemačke. “According to an October 25, 2003 article

<sup>1</sup> Excerpt from the text “Actions in the Roma neighbourhood in New Belgrade: Working on redefining the space of artistic activity” by Tanja Ostojić, 2005

from Germany during one month in 2003, and in total 12,000 Roma have been expelled from a number of Western European states, the overwhelming majority expelled from the Federal Republic of Germany.”<sup>2</sup>

Most people in this area make a living from various jobs to do with recycling. The paper-service, whose trucks make regular runs directly to their houses to collect the load, pays 75 dinars (less than a euro) for 40 kgs of cardboard, so I’ve been told. The young, who, besides their German, also demonstrated their knowledge of Chinese, work for the enterprising New Belgrade Chinese. According to Siniša – the Roma representative we met and who I interviewed – in the area to the left of the Gazela Bridge alone, there are over 1,400 people living in about 350 huts. Mostly children. These



Under the bridge, photo by T.Crisolli

in the Belgrade daily newspaper Politika, more than 4000 Roma were expelled from Germany during one month in 2003, and in total 12,000 Roma had been expelled from a number of Western European states, the overwhelming majority expelled from the Federal Republic of Germany.<sup>2</sup> Većina ljudi tu živi od različitih poslića oko reciklaže. Na primer, sakupljanje papira. Kako su mi rekli, papir-servis, čiji kamioni redovno dolaze direktno do njihovih kuća da preuzmu materijal, plaća im 75 dinara za 40 kg

<sup>2</sup> Written comments of the European Roma Rights Center Concerning Germany for Consideration by the United Nations Human Rights Committee at its 80th session, 2004.

<sup>1</sup> Odlomak iz teksta „Akcije u romskom komšiluku u Novom Beogradu: Rad na redefinisanju prostora umetničke delatnosti“, Tanja Ostojić, 2005.

huts are made with amazing creativity out of a variety of recycled materials: cardboard, plastic, wooden panels, scrap metal, and, of course, bricks.

Out of all these huts, Siniša tells us, only 26 are registered (mostly thanks to some sort of shenanigans). Only those who are official residents of these “registered” huts can send their kids to school, others can’t. “We should take into account” Siniša said, “that three families are registered per each of these 26 huts.” This still means that the majority of children living in this area are, unfortunately, unable to attend classes in any school in Belgrade. Among the little ones we played with, cooked with, and had our pictures taken with, there were those who go to school, and those who don’t.

On the right side of the bridge, there isn’t any running water or sewerage for the little unregistered huts. There is just one hose from which water drips. We went to see this place with Siniša and Minna, and we talked to the women who go there to fill plastic containers and bottles with water. The improvised tap is situated on the edge of a garbage dump. Siniša tells us that there are many skin infections during the summer months.

kartona. Mladi, koji su nam pored znanja nemačkog demonstrirali i svoj kineski, rade za preduzimljive novobeogradske Kineze. Po rečima Siniše, romskog predstavnika koga smo tamo upoznali i koga sam intervjuisala, samo sa desne strane Gazele (glezano sa novobeogradske strane) živi preko 1400 osoba u oko 350 kućeraka. Većinom su to deca. Kućerci su napravljeni sa neverovatnom kreativnošću, od najrazličitijih recikliranih materijala: kartona, plastike, drveta, panela, metala i naravno, i od cigala.

Od svih tih baraka, kako Siniša kaže, samo je 26 registrovano i to većinom „na foru“. Samo oni koji žive u tim registrovanim kućicama mogu da upisu svoju decu regularno u školu, ostali ne. „Možemo da računamo“ – kako Siniša kaže – „da su na svaku od tih 26 kućica registrovane po tri porodice“.

To znači da ipak većina dece koja tu živi, na žalost, nema mogućnost da pohađa školu u Beogradu. Među dećicom sa kojom smo se igrali, kuvali i fotografisali ih, bilo je i onih koji idu u školu i onih koji ne idu.

Sa desne strane mosta, za neregistrovane kućerke, ne postoji vodenii kanalizacioni čvor. Postoji samo jedno crevo iz koga curka voda. Sa Sinišom i Minom smo bili na tom mestu i razgovarali sa ženama koje dolaze sa plastičnim kontejnerima i flašama da pune vodu. Ova česma se nalazi na obodu dubreta. Siniša kaže da su leti česte kožne zaraze.

Most of these houses are in danger of being pulled down, some of them have already been pulled down and rebuilt ... There is a plan to move the families from this location to a remote block being built (at Bežanijska Kosa as far as I remember), but only the registered ones will have the chance to find a new home there (that would be approximately 26–70 families out of 350 families) ... As for social security and health care, unless you are registered as a citizen of Serbia, you are unable to receive either. The Roma expelled from Kosovo, as well as those who have been previously deported from the EU to Kosovo, from where they fled to Serbia are, of course, in the most difficult position.



Thai-soup, T.Ostojić & D.Rych, photo by T.Crisolli

Većini ovih kuća preti rušenje; neke od njih bivaju rušene i ponovo građene ... Postoji plan o preseljenju porodica sa te lokacije u udaljeno naselje koje se gradi (koliko se sećam na Bežanijskoj Kosi), ali samo porodice koje su registrovane imaće možda šansu da budu tamo udomljene (znači otprilike 26-70 od 350 porodica) ... Što se tiče zdravstvenog osiguranja i socijalne pomoći, ukoliko ljudi nisu uopšte registrovani u Srbiji, onda ne mogu da dobiju ni jedno ni drugo. U najtežem položaju su naravno Romi proterani sa Kosova i oni koji su iz EU deportovani na Kosovo, pa su potom prebegli za Srbiju.



*Five or six-storied red block houses decorated with cement statues of swans and lions but without any plaster on the facades, – you see them on your way to Leštan, in Kaluđerica and its surroundings, in Batajnica and other suburban communities on the rims of Belgrade.*

*Kuće od crvenih blokova bez završene fasade, ukrašene betonskim labudovima i lavovima, petospratne, šestospratne – mogu se videti na putu prema Leštanima, u Kaluđerici i okolini, ali i u Batajnici i drugim mestima po obodu Beograda.*

›Stories from the Edge of the City /  
Priče sa oboda grada

## At the Slava

We met Gorica on that December day under the bridge while she was singing “Đurđevdan”, in anticipation of the big party to come. She invited us over for a cup of coffee, and as we were sitting in her place, she asked us to come to her family’s slava<sup>1</sup> in twenty days. She wanted us to take photos of her family and friends at the feast, particularly her godfather, who would be coming to Belgrade with his whole family for the occasion. He and his family live near Lebane, some 400 kilometres south of Belgrade, close to the Kosovo border. We grabbed the chance and came back for a second visit. We had a great time at the slava. The food was fantastic – all sorts of southern specialties, different kinds of red pepper, urnebes salad<sup>2</sup> and barbecue. The music was awesome! Jemal and other underground Roma stars. Psychedelic stuff! People danced and celebrated all night – undeniably an intense emotional occasion.

We asked some of the people about life at Staro Sajmište. “Most of us have houses in Leskovac ...” “Well,” they tell me, “we’re looking for a bit of luck and work.” And, because the South is much poorer, they hope to find it in Belgrade. That’s why they came and settle near Staro Sajmište, under the bridge, building small huts where no one will bother them. All of them are mostly cousins or friends who help each other doing different, menial jobs

## Na slavi

Goricu smo upoznali toga decembarskog dana ispod mosta kada je otpela „Đurđevdan“ i otvorila prostor za veliku žurku koja je usledila. Odmah posle toga pozvala nas je na kafu i dok smo sedeli kod nje u kući, rekla nam je da obavezno dodemo na njenu porodičnu slavu za 20-tak dana. Tražila je da na slavi napravimo fotografije njenih rođaka i prijatelja, a posebno da obratimo pažnju na njenog kuma koji će doći sa celom familijom u Beograd, specijalno za tu priliku. Kum i familija žive u blizini Lebana, nekih 400 kilometara južno od Beograda, blizu granice sa Kosovom.

Njen poziv smo rado prihvatali i došli ponovo u goste.

Na slavi smo imali sjajan provod. Jela su bila fantastična, sve sami južnjački specijaliteti, urnebes salata, razne paprike i roštilj. Muzika je takođe bila stvarno neviđeno jaka! Slušali smo Džemala i ostale undergraund romske zvezde. Kompletno psihodelična stvar! Ljudi su igrali i slavili celo veče – bio je to apsolutno intezivan emocionalan kontakt.

<sup>1</sup> This is a religious feast celebrated by members of the Serbian Orthodox Church in honour of their families’ patron saints.

<sup>2</sup> A special kind of creamy salad made of soft cheese and cayenne pepper.

around Belgrade, usually collecting scrap iron or paper. Some of them are on the dole, the amount of which is miserably low, we are talking about approximately 2000 dinars or 25 euro a month. But such is the Serbian standard of living ... Does it pay? Well, they say, maybe not. Some return to Leskovac because the living conditions there are better, and some just won’t quit, hoping things will get better. Everyone sees the hut at Staro Sajmište as a temporary solution only.

Dredgers and trucks dumping garbage around the settlement pose a serious problem for them. There are also the New Belgrade local authorities, who, from time to time, pull down their little houses, trying to get rid of them the easy way. Of course, the housing and hygiene conditions are really bad and this is the greatest problem for all the poor immigrants of Belgrade.



At the slava, photo by Tihi

Pitali smo neke ljude na slavi kakva je ovo kombinacija i zašto žive ovde, na Starom Sajmištu. „Većina vas ima neku kuću, u Leskovcu, ...“ „Pa“, rekoše oni, „tražimo posao i sreću.“ I nadaju se da će je naći u Beogradu, jer je jug dosta siromašniji. Tako su i došli i pronašli svoje beogradsko stanište kod Starog Sajmišta, ispod mosta, gradeći male kolibe na mestu gde ih niko neće dirati. Većinom su oni svi rođaci ili prijatelji koji pomažu jedni drugima u malim poslovima po Beogradu, sakupljajući staro gvožđe ili papir. Neki dobijaju i socijalnu pomoć, mizernu, ali takav je i srpski standard. To je nekih 2000 dinara mesečno. Ispalati li se? Pa, kažu možda i ne. Neki su se vratili u Leskovac, zato što тамо imaju bolje uslove за живот, а неки ne odustaju, nadaju se da će biti bolje. Baraku na Starom Sajmištu svi vide samo kao privremeno rešenje.

They can't even register because they don't have a legal address, so they can't get any social security or health care. They have to return to their hometown to visit a doctor free of charge.

We had the chance to get to know a young couple, Ivana and Tihi, a bit better. They have two small children. Their eight-year old son lives with his grandma in Leskovac and goes to school there, and their four-year old daughter lives with them in Belgrade. Both of them are quite talented, and Ivana prepared much of the tasty food for Gorica's slava. Tihi is a singer. He records his own music using a computer, and has already released a CD. Why did they leave Leskovac? They said that Ivana didn't want to live in the same house with her mother-in-law, in fact, neither of them did, so they set off to lead an independent life. Most people at the slava spoke Serbian and their own mother tongue; some even spoke German, since quite a few of them once lived and worked in Germany.

Veliki problem zadaju im bageri i kamioni, koji donose i bacaju đubre po naselju. Tu su i lokalne vlasti u Novom Beogradu, koje, s vremenima na vreme, ruše njihove kućice, ne bi li ih se najjednostavnijim putem rešili. Naravno, higijenski i stambeni uslovi oko kućica jako su loši i to predstavlja najveći problem za sve siromašne beogradske imigrante. Oni se čak ne mogu ni registrovati jer nemaju legalnu adresu. U Beogradu ne mogu dobiti nikakvo državstveno osiguranje ili socijalnu pomoć. Moraju da idu u mesto iz koga su došli, da bi posetili doktora bez plaćanja.

Upoznali smo bolje mladi bračni par, Ivanu i Tihog. Imaju dvoje male dece od kojih osmogodišnji sin živi sa bakom u Leskovcu i ide tamo u školu, a njihova četvorogodišnja čerka živi sa njima u Beogradu. Oni su dosta umešni ljudi i Ivana je pripremila dobar deo ukusne hrane za Goricinu slavu. Tihi je pevač, snima muziku uz pomoć kompjutera i već je izdao jedan svoj CD. Zašto su napustili Leskovac? Rekoše nam da Ivana nije želela da živi sa muževljevom majkom u istoj kući, ustvari oboje to nisu želeli i krenuli su u samostalan život. Većina ljudi na slavi je pričala romski i srpski jezik, a neki čak i nemački, jer je dobar deo ljudi nekada bio u Nemačkoj gde su radili kao gastarabajteri.

## At Novi Sad with Siniša

Siniša tries to provide the imperiled Roma population with some kind of social security and also organizes cultural activities and events. His nickname is Priest, because, although he was never ordained, Siniša graduated from a college for Orthodox priests. People also come to him with their personal problems. Once he went to solve a troublesome love affair within a Roma family from Kosovo; the family is now living in the woods, near Belgrade, with no electricity or running water. He earns most of his money with temporary seasonal jobs at Ada Ciganlija<sup>1</sup> during the summer, where he sells



Dž.K.C., Jeremić, Nikolić, Cvetković, photo by some guy who was there

## Sa Sinišom u Novom Sadu

Siniša pokušava da obezbedi ugroženom romskom stanovništvu socijalnu pomoć i radi na organizaciji kulturno-umetničkih dešavanja. Siniša je završio višu školu za pravoslavnog sveštenika i nadimak mu je Pop, mada on nikada nije radio kao sveštenik. Ljudi ga zovu kada imaju razne lične probleme. Jednom je išao da reši ljubavnu aferu kod romske familije sa Kosova koja živi u šumi, na obodu Beograda, bez struje i vode.

<sup>1</sup> A popular public beach on the Sava river

beer and coke cans to people swimming and sunbathing. With Siniša, we often wondered how to make some money and we made different plans. Siniša wanted to contact Jelena Jovanović, so he came to Novi Sad. Jelena attends Gender studies, while working in the Ethnic Minorities Office of the regional<sup>2</sup> Parliament. So, around the end of March 2005, we visited a settlement called Bangladesh with representatives of Novi Sad's Roma Activist Network. It is separate from Novi Sad, in a field in the middle of nowhere. There's no electricity or running water; the inhabitants collect car batteries and recharge them for when they need light. It's a zone not frequented by the police, so we've been told.

In another neighbourhood inhabited by Roma, a children's playground was built, some kind of donation obtained by the members of the Roma Activist Network. They also conduct a campaign of so-called "aggressive education", because many Roma are illiterate. They simply enter their houses and teach them how to write.

Većinu para on zaradi od sezonskog posla na Adi Ciganlji, gde raznosi i prodaje konzerve koka-kole i piva ljudima koji se kupaju i sunčaju na plaži. Često smo zajedno sa Sinišom smisljali kako da zaradimo neke pare i kovali različite planove.

Siniša je želeo da stupi u kontakt sa Jelenom Jovanović, pa je došao u Novi Sad. Jelena pohađa gender studije i radi u Pokrajinskom parlamentu pri kancelariji za manjine. I tako, krajem marta 2005, sa predstavnicima Romske novosadske aktivističke mreže, posetili smo naselje pod imenom „Bangladeš“. Ono je odsečeno od Novog Sada i leži na polju, u sredini ničega. Stanovnici Bangladeša nemaju ni struje ni vode, oni skupljaju akumulatori i pune ih za slučaj da im zatreba svetlo. To je zona gde policija ne zalazi, rekoše nam.

U sledećem romskom naselju napravljeno je igralište za decu, i to kao neka vrsta donacije koju su izdejstvovali članovi Romske mreže. Oni rade i na kampanji takozvane „agresivne edukacije“, jer je većina Roma nepismena. Jednostavno ulaze u kuće i uče ih da pišu.

## Kaluđerica and Leštane

Five or six-storied red block houses decorated with cement statues of swans and lions but without any plaster on the facades, – you see them on your way to Leštane, in Kaluđerica and its surroundings, in Batajnica and other suburban communities on the rims of Belgrade.

In Kaluđerica, very few of these labyrinths are ever completed, and most of them are fitted with only basic living requirements, not always even with heating. Sometimes people set up a small business, a shop or a car wash, on the ground floor of their house and live on the second floor. A car wash is a noisier, male version of economic activity. The female version is where you open a hairdresser's and sit drinking coffee with your neighbours.



Play!Map, photos by R. Wallhäuser

## Kaluđerica i Leštane

Kuće od crvenih blokova bez završene fasade, ukrašene betonskim labudovima i lavovima, petospratne, šestospratne – mogu se videti na putu prema Leštanima, u Kaluđerici i okolini, ali i u Batajnici i drugim mestima po obodu Beograda.

Retko koji kaluđerički građevinski labyrin stigne da bude završena do kraja i većina ih je osposobljena samo za delimično grejanje i skroman život. Ponekad ljudi u prizemљу svoje kuće otvore STR ili auto-perionicu, a žive iznad. Auto peronica je svakako bučnija, muška varijanta u poređenju sa ženskom ekonomijom frizerskih salona u kojima se piće kafa sa komšilukom.

<sup>2</sup> The province of Vojvodina

The buildings are a result of the so-called “turbo construction”, some sort of running gag for tourists on their way to Istanbul and the Levant. They are, in fact, rural banks, private branch offices, houses which fulfilled the additional function of safeguarding money in times when there were no safe banks; fairytale castles without sewerage, unfinished floors, cast cement foundations with a sacrificed cockerel here and there, the South and East of Serbia, Bosnia, Kosovo, Crna Trava, a mere desire for square metres, no feng shui and no building permits ...



Leštane, photos by M. Roth and R.Wallhäuser

Ove građevine su turbo-gradnja, turistički geg na putu prema Istambulu i Levantu. To su, ustvari, rustične banke, privatne filijale, stambeni objekat sa dodatnom funkcijom da sačuva pare u vremenu kada sigurnih banki nije bilo; dvorac iz bajke bez kanalizacije, prazni spratovi, izlivene betonske ploče sa ponekim žrtvovanim petlom, jug i istok Srbije, Bosna, Kosovo, Crna Trava, želja za suvim kvadratima, bez Feng-Šui-ja i građevinske dozvole ...

### A Rabbit looking at Leštane

Me as a rabbit looking at Leštane from a house on the hill: great fear, soft skin, simulated tail and sudden bursts of nervousness revealed to me my life as a rabbit ... The thought of finally discovering Leštane (the greatest wasteland/suburb of Belgrade), the place where I live, didn't make me feel sick in the end. In order to feel its ordinariness, I reduced the level of the particularity of the place. Now we are searching for the river, the horizon, a type of snow, a shrubbery that is high enough to lie in and to find silence and funny things.

For the first time I saw how other people looked at everything around me. Not my friends, who always did me a favour by coming here, but foreigners, who saw Leštane just like any other part of an unfamiliar city. This place is as ugly as any other. Now it seems to me that, if I can be creative in Leštane, I can be creative anywhere – only through being creative will this place become real for me.



A Rabbit looking at Leštane / Zec koji gleda na Leštane  
.....Zorica Jovanović

### Zec koji gleda na Leštane

Ja kao zec koji gleda na Leštane iz kuće na brdu: veliki strah, mekoća kože, simulirani rep i iznenadni praskovi nervoze su mi otkrili život zeca ... Misao da konačno otkrijem Leštane (najveću pustinju od svih – predgrađe Beograda), mesto u kome živim, na kraju mi nije stvarala mučninu.

Da bih osetila njegovu uobičajenost, snizila sam nivo osobenosti ovog prostora. Sad tragamo za rekom, horizontom, vrstom snega, žbunjem koje je dovoljno visoko da u njega možemo leći da bismo pronašli tišinu i smešne stvari.

Prvo što sam videla je kako drugi ljudi gledaju sve ovo oko mene. Ne moji prijatelji, oni su mi uvek činili uslugu dolazaći ovde, već stranci koji su Leštane videli samo kao deo njima novog grada. Izgleda da je ovaj prostor podjednako odvratan kao i svaki drugi. Sad mislim, ako u Leštanima mogu da stvaram, mogu svuda, samo stvaranjem ono će postati realnost za mene.



>Art and Reality / Umetnost i realnost

## Maradona and Andersen under the Branko Bridge

Here, in our “very own” Belgrade, a couple of Gypsy kids threw their friend off the Branko bridge. It’s a hard winter here, so the kid drowned (he wasn’t lucky enough to get a taste of Tanja Ostojić’s Thai soup). Although he was the only person in the whole group who knew how to swim, very few people could survive falling from a height of some 50 metres at a temperature of 0° Celsius ... (it was most unfortunate that none of the “transitional globetrotters” happened to be there – it would have been quite an event for them!) The boy survived the fall, but never managed to surface ... Eyewitnesses say that he struggled and cried for help for a while, but in vain. None of the anglers dared to dive into the freezing water. Maradona Lazić (that was his name) was eleven years old, and the friends who “put him out of his misery” were between twelve and fifteen years. They threw him into the river because he had insisted that he knew how to swim – were they just kidding around, was it because they were jealous or pretty high on the glue they had been sniffing, we’ll never know ...

P.S. The “Under the Bridge” crew<sup>1</sup> tried it out, not the GLUE however, ... Next time, they could sneak off into some manhole or other, and sniff some!?

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## Maradona i Andersen pod Brankovim mostom

Ovde „kod nas“ u Beogradu, neki su Cigančići prekjucje bacili svoga druga sa Brankovog mosta. Jaka je zima, pa se taj mali udario (nije imao sreće da proba tajlandsku supu Tanje Ostojić). Iako je jedini od ekipe umeo da pliva, na nula stepeni a sa visine od pedesetak metara, malo ko bi preživeo ... (šteta da se tu nisu zatekli „tranzicioni globetroteri“ – eeee, to bi za njih bio pravi ugodaj!) Dečak je preživeo pad, ali nije uspeo da ispliva ... Očevici tvrde da se neko vreme koprcaj i zapomagao, ali uzalud. Niko od pecaroša se nije usudio da bućne u ledenu vodu. Maradona Lazić (tako se zvao) imao je 11 godina, a drugari koji su mu „skratili muke“, svi između 12 i 15 godina. Bacili su ga u reku jer je tvrdio da zna da pliva – da li samo iz zezanja, ljubomore, ili stoga što su svi bili dobrano naduvani lepka, nikada nećemo znati ...

P.S. Ekipa „Ispod mosta“<sup>1</sup> je sve probala, ali ne i LEPAK ... Next time, mogli bi da se zavuku u neki od šahtova, da ga malo poduvaju!?

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<sup>1</sup> Dr Agan refers to the participants of the project

<sup>1</sup> Dr Agan referiše na učesnike projekta Under the Bridge

“... Hans Christian Andersen, writer of the most beautiful fairytales in the world, but a really ugly man, had no luck with his love life whatsoever. Even though he was consumed by desire, he never had sexual relations with anyone.

In Naples, in 1834, he made an entry in his diary:

“... I am still a virgin, and my blood is boiling ... I am half sick. Married men are fortunate.“

... There were three significant women in his life, but he never managed to arouse physical passion in them.

Riborg Voght, his school friend’s sister, was twenty four when they first met, and she haunted his thoughts until the end of his life. Andersen, one year her junior, was completely infatuated by her liveliness and beauty, but he was never persistent enough.

When he died, many years later, a small leather pouch he wore round his neck was opened – in it there was a goodbye letter ... The letter was, however, in accordance with Andersen’s last will and testament, immediately burnt.

„... Hans Kristijan Andersen, pisac najlepših bajki na svetu, ali doista ružan čovek, nije imao nimalo sreće u ljubavi. Iako su u njemu plamtele želje, nikada nije doživeo seksualno iskustvo.

U Napulju 1834. godine zapisao je u svoj dnevnik:

„... jos uvek sam nevin, a krv mi ključa ... Upola sam bolestan. Srećni su oženjeni muškarci.“

U njegovom životu su postojale tri značajne žene, ali nikada nije uspeo da u njima rasplamsa ljubav.

Riborg Voght, sestra njegovog školskog druga, imala je 24 godine kada su se upoznali, i živila je u Andersenovim mislima do kraja njegovog života. Andersen, godinu dana mlađi, bio je potpuno općinen njenom živošću i lepotom, ali nikada i dovoljno uporan.

Kada je umro, mnogo godina kasnije, otvorena je mala kožna kesa koju je nosio oko vrata – u njoj je bilo pismo upućeno za rastanak ... Pismo je međutim, po Andersenovoj oporuci, odmah bilo spaljeno.

During his visits to Paris, around 1860, old Andersen would sometimes visit brothels. He was in the habit of talking to naked prostitutes. If someone suggested doing "something more" than just talking, he would be appalled ..."

Here, at the bottom of the Sava river, under the Branko bridge, Maradona and Andersen met.



Activities under the bridge, photos by V. Jeremić

Prilikom poseta Parizu, oko 1860. godine, stari Andersen je ponekad posećivao javne kuće. Tamo je voleo da razgovara sa nagim prostitutkama. Kada bi mu neko predložio da učini i „nešto više“ od priče, to ga je užasavalo ..."

Tu, na dnu Save, ispod Brankovog mosta, sreli su se Maradona i Andersen ...

### Art and Reality

Logic can be only a basis, a means to clarify the methods of reason, but it can't be a standpoint for observation and creation. System = game are rules that are established in advance and that we have to consider. The rules of the game/situation are projected onto life, restricting one's field of action. Self-limitation (specialization) supports a civilization that apparently meets any need, if a person is ready to accept becoming a part of the system. Specialization leads to separation, splitting off from the entirety, and even if it's a prerequisite of the system, it is still self-imposed. It brings into questions the possibility of recognizing/projecting one's own capabilities. Although

### Umetnost i realnost

Logika može biti samo baza, sredstvo da se razbijstre metode razuma, ali ona ne može biti ugao iz kog se posmatra i stvara. Sistem = igra jesu unapred dogovorenata pravila koja se poštju. Pravila igre/situacije se projektuju na život, uslovjavaju uzak prostor delovanja. Samoograničavanje (specijalizacija) podržava civilizaciju koja može naizgled odgovoriti na sve potrebe samo ako se prihvati učestvovanje u sistemu.

there are a number of various projections, many people end up with a tombstone saying he was, for example, only a teacher.

Ascribing proper forms and meanings to words is the first step towards breaking away from the system. Using parts of other people's entireties is manipulation, however legitimately approved by the author. Breaking away from the system means being exempt from dividing, splintering, recycling copies. The main problem is creating a wholeness, i.e. something which would be called "new".

With the knowledge that nothing new can be created, morality is put into question. Gaining insight into our own powers of creation, we encounter personal morality – not the creation of the new, but of the personal (personalization + creating one's own entirety). Can anything essential, personal be created without morality? The creation of the "personal" is at the same time the creation of one's own projections and their realization by means of creation.

#### *Degrees of creation.*

System as a part of entirety / The logic behind the system could be presented as follows:

raw perception + logical reasoning (ratio) = combination + manipulation.

Returning to entirety and creating it includes:

Specijalizacija dovodi do cepanja, odvajanja od celine, pa iako je sistemski pretpostavka, ona je ipak samonametnuta. Dovodi se u pitanje mogućnost spoznaje/samoprojekcije sopstvenih mogućnosti. Pa iako postoji mnoštvo mogućih projekcija, mnogi ipak završe sa nadgrobnim spomenikom na kome piše da je bio samo npr. profesor.

Tačno imenovanje i značenje reči je jedan od prvih koraka ka izlaženju iz sistema. Korišćenje delova tudihih celina je manipulacija, koliko god ona bila legitimno dozvoljena od samih autora. Oslobađanje od sistema znači oslobađanje od deljenja, usitnjavanja, reciklaže kopija. Suštinski problem jeste kreacija celovitog, odnosno onoga što je prozvano „novim”.

Sa saznanjem da ništa više novo ne može da se stvori, moral je doveden u pitanje. Uviđanjem naše stvarne moći kreiranja, susrećemo lični moral – ne kreiranje novog, već ličnog (personalizacija + građenje sopstvene celine). Da li bez morala može da se stvori nešto suštinsko, lično? Izgradnja „ličnog” jeste i stvaranje sopstvenih projekcija i realizovanje projekcija putem stvaranja.

#### *Stupnjevi stvaranja*

sistem kao deo celine/sistem operiše logikom koja se prezentuje putem:  
sirova percepcija + logičko promišljanje (razum) = kobilacija + manipulacija

perception by an all-encompassing sense (intuition) + creative reasoning (the mind) = creation.

#### *Field of personal projections – erasing references.*

Personal projection is a prerequisite of creation. If you don't use references, there is no plan that could be easily embraced as a whole (if that be the goal). How systemic are the actions I take part in, and how open are they to creation and reality? How many of the people I work with aren't part of the system, and do they create at all? If an action (e.g. the Under the Bridge project) is 35% systemic (all participants are part of the system, one way or another), but completely open to personal creation, how many people will really create something?

- actual visits 20 %
- random, spontaneous production 10 %
- constructive consideration after the project is finished 15 %
- revealing a realistic communicative and cooperative image of oneself that could be used in other projects or activities 20 %

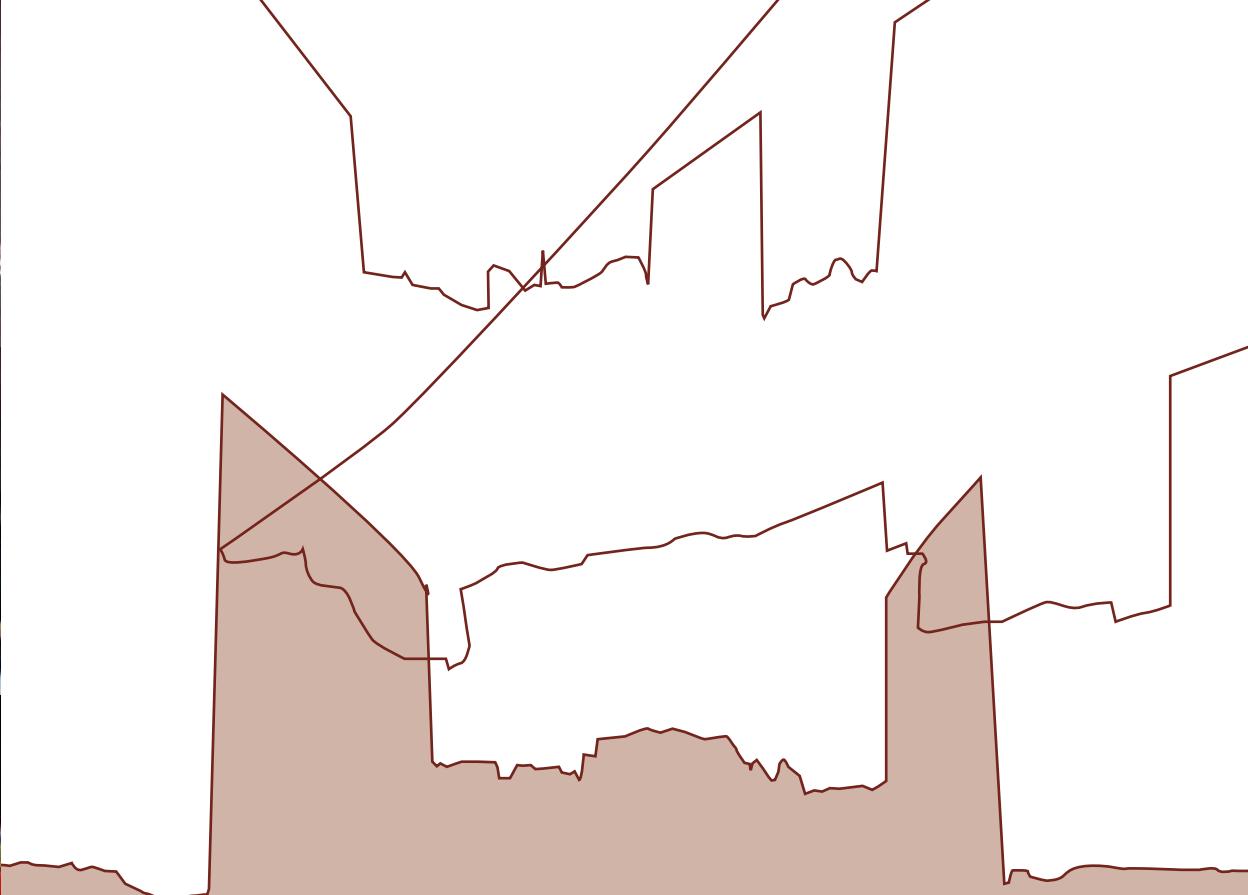
Vraćanje ka celini i stvaranje celine jeste:

percepcija sveobuhvatnim čulom (intuicija) + kreativno promišljanje (um) = stvaranje.

#### *Polje ličnih projekcija – brisanje referenci*

Lično projektovanje jeste preduslov kreiranja. Nekorišćenje referenci je neisplaniranost koju je teško osvojiti u celini, zaokružiti (ako se to postavlja kao cilj). Koliko su akcije u kojima učestvujem sistemske, a koliko otvorene stvaranju i realnosti, koliko ima ljudi sa kojima sarađujem, a da nisu u sistemu i da li oni stvaraju? Ako je neka akcija (npr. Under the Bridge) 35% sistemska (svi koji učestvuju su na neki način u sistemu), ali potpuno otvorena ličnom kreiranju, koliko će ljudi stvarno stvarati?

- realne posete 20 %
- sitna, spontana produkcija 10 %
- produktivno razmišljanje nakon završetka projekta 15 %
- otkrivanje realne komunikativne i kooperativne slike o sebi koja kasnije može da se iskoristi u drugim akcijama 20 %



1 Decline of the Hype, photo by M. Roth

2 Leštane, photo by R. Wallhäuser

3 Walking Exhibition, photo by V. Jeremić

4 Cooking, photo by T. Crisolli

5 The Walk Room, photo by R. Wallhäuser

6 Zrenjanin, photo by V. Jeremić

7 Decline of the Hype, photo by S. Kurr

8 News Boutique, photo by D. Ignjatov

9 Tanja under the bridge with friends, photo by A. Nikolić

10 Hotel Slavija, photo by S. Kurr

11 The Warm-up Party, photo by Arion Aslani

12 Alex Nikolić, photo by V. Jeremić

13 Šoškići, photo by M. Roth

14 News Boutique, photo by Z. Jovanović

15 Under the bridge, photo by M. Roth

## >Appendix



The Walk Room, Selena Savić, photo by R. Wallhäuser; Bodily Capacity Is Not Enough, photo by D. Ignjatov



News Boutique, photo by D. Ignjatov, Information Pregnancy, photos by S. Kurr

## About the project Under the Bridge Belgrade

Under the Bridge Belgrade is a gathering, a congress or a workshop that took place between the 10th and 15th December 2004 in Belgrade.

The participants, Nenad Andrić, Anna Balint, Ljiljana Blagojević, Sezgin Boynik, Maja Ćirić, Thomas Crane, Minna Henriksson, Dragan Ignjatov, Peter Jap Lim, Zorica Jovanović, Stephan Kurr, Karin Laansoo, Milica Lapčević, Boris Lukić, Erika Margelyte, Alexander Nikolić, Dragan Papić, Predrag Miladinović, Tanja Ostojić, Ivana Ranković, Matthias Roth, David Rych, Selena Savić, Hanno Soans and Ricarda Wallhäuser came from Hungary, Finland, Turkey, Austria, Germany, Lithuania, England, Kosovo, Serbia and Montenegro.

Assuming social constructions and individual impressions are what define space, and that direct action in everyday life is what changes it, the participants shared their ideas on the possibilities of re/defining the city's space, communication and personal impressions. No tasks being set in advance and without pressure to realize any clearly perceptible product, the guests as well as their hosts, whether they lived in Belgrade or not, showed each other around the city in unpretentious walks. They had the chance to talk and evaluate their own and other people's cultural expressions. Participants lived together in a hotel during this project, they met at the restaurant every night to hold discussions, they carried out their actions in public, in the streets or at restaurants, they attended a lecture on architecture given at the Slavija hotel, etc. The high point, on the last day of the project, was to go under the Gazela bridge together.

## Description of Projects and Actions

*In realizing the following projects, the participants initiated a whole range of research and discovery:*

### Bodily Capacity Is Not Enough

*Zorica Jovanović and Dragan Ignjatov* invited participants to stay for several days at their house in Leštane, a Belgrade suburb. The action was based on the realities of everyday life, and the guests participated in Dragan's and Zorica's daily activities, their life at Leštane and their travels from the suburb to the city centre.

"psycho-geography", the founding of the "Guerilla group", spitting on passer-bys, cooking, making a fire, et cetera.

### The Walk Room

*Selena Savić*

recorded and compiled sounds from personal, everyday surroundings like the kitchen, bathroom or living room for this action. Via headphones participants and passer-bys could listen to Selena's home atmosphere while walking through the noisy streets from the Slavija hotel to the Gazela bridge.

### Play!Map

*Ricarda Wallhäuser and Matthias Roth* developed a game using maps to create undiscovered tracks in a city. The players mark their favourite spots on a map of the city where they live. Such "local mind maps" are copied onto the map of another, unfamiliar city. The players are required to physically discover the resulting locations. During the Under the Bridge project, many participants sent their maps to Ricarda and Matthias in Berlin. They photographed their results at home in Berlin and took a reverse walk using a map of their favourite Berlin spots in Belgrade. The result of the Play!Map project is a number of "random" photographs of cities. The game has so far been played in various cities, such as Belgrade, Berlin, Aachen, Paris, Novi Sad, Zrenjanin, ... and the pictures are documented at <http://www.rolux.de/map>.

### Entropy and the heterogeneous or homogenization and the survival of singularities

*Thomas Crane*

Based on Thom's ideas a number of situationist actions were realized, including



Decline of the Hype, photo by S. Kurr; YU(Post)Historical Event, photo by R. Rädle



### **Decline of the Hype**

*Maja Ćirić*

invited us to visit and explore the old department store “Beograđanka”. As a hybrid leftover from another time it today provides a space for the development of new relationships and meanings.

“This is not a blind spot” was an experimental performance under the Gazela Bridge. Maja Ćirić examined the situation by writing this phrase on the floor using bananas and leeks.

### **YU (Post)Historical Event**

*Ivana Ranković and Predrag Miladinović*

organized a public walk from the Museum of the History of Yugoslavia to the Tito Mausoleum, the so-called “House of Flowers”. The intention was to explore cultural stereotypes and the archetypes of Yugoslav history.

### **Perilous magic spells**

*Alexander Nikolić and Sezgin Boynik*

Nikolić cooked, made sculptures at the theatre, took people on walks around Belgrade’s flea markets, and, all in all, performed so many actions that it’s hard to remember all of them. Sezgin Boynik also initiated and took part in a number of actions.

### **Zigzag**

*Stephan Kurr*

Wanting to discover the city’s structure without following either his usual patterns of movement or the schemes provided by urban planners, Stephan decided to zigzag his way through the city. The moment he left his hotel room he decided to turn left, then made a turn to the right, then left, then right again, and so on ... Stephan would walk until it was dark, using every possible option, a street or a path that provided him with a new direction. At every corner, he took a shot (around 7 seconds) of the direction he was heading in with his camera. In Helsinki, in November 2004, he took around 450 photos, in Belgrade about 270, starting from his room at the Slavija hotel. The same action was realized in Hanoi, Istanbul, Ljubljana, Venice ...

### **Information Pregnancy**

*Karin Laansoo and Hanno Soans*

being stunned by the mass of posters stuck on it, painted an advertisement column “from top to toe” in white. By this intervention, they erased the common meaning of that part of the urban landscape and formed their own notion of an “information pregnancy”.

### **Cooking under the Gazela**

*Tanja Ostojić, David Rych,  
Alexander Nikolić*

cooking under the bridge was initiated by Tanja Ostojić and David Rych. Everyone enjoyed the delicious taste of the Thai-soup, sweet tea and hot mulled wine.

### **Interview with the inhabitants of Staro Sajmište**

*Tanja Ostojić*

held an interview with Siniša Cvetković, a Roma representative, and the inhabitants. The interview was mainly about the problems of Roma living in huts at Staro Sajmište and under the Gazela. Part of it is published in the documentary video “Under the Bridge”.

### **News Boutique**

*Peter Jap Lim, Milica Lapčević,*

*Dragan Ignjatov and Zorica Jovanović* performed a surprising action with plastic bags. Turning up with a pile of colourful bags, Milica, Peter, Dragan and Zorica improvised fancy looking shoes for anyone who wanted them. Not only the children competed in trying to wear the most fashionable pair of boots. This was a really good idea, since December days are quite cold under the bridge.

### **Post-nation Megaphone Big Band**

*David Rych, Boris Lukić, Alexander*

*Nikolić, Predrag Miladinović* and many others took part in a spontaneous concert under the bridge. People brought a large number of various instruments, police megaphones being among the favourite ones. The public, the participants of the project, the people from under the bridge, especially the children, everyone played an instrument, sang or shouted into the megaphones.

### **Drawings from Belgrade**

*Peter Jap Lim*

made amazing drawings walking around the city and drawing with his marker pens. His main preoccupations during his walks were the advertisements in shop windows, funny Cyrillic inscriptions and contemporary street culture.

### **Fragments**

*Milica Lapčević*

organized a search for fragments of the world that are perceived as “being the same”. She asked the participants to take pictures of details that remind them of other cities or regions somewhere else in the world.

### **A Visit to Dr Agan Papić’s “Interior Museum”**

The participants visited Dr Agan Papić’s fascinating museum. It is possible to visit the museum if you make an appointment.

### **The Warm-up Party**

*Dorothée Bauerle Willert*

organized an amazing party for the participants of the project and guests.

### **New Belgrade – Modern City, architect Ljiljana Blagojević**

gave a lecture on New Belgrade architecture at the Slavija hotel conference room.

**Strictly Baltic***Nenad Andrić*

An almost 'all-exclusive' programme designed and designated solely for persons originating from the Baltic Sea region

Eligible countries:

Denmark (east coast)

Estonia \*

Finland (coastal area)

Germany (north-east coast)

Latvia \*

Lithuania \*

Poland (coastal area)

Russia (the Kaliningrad region and around St.Petersburg)

Sweden (east coast)

+ Greenland, Iceland (as a special guest countries)

[\* = whole country covered]

Dates: Yet to be confirmed /between December 10th and 15th (subject to change without prior notice)

This outstanding offer comprises:

- meeting with the author during the day/ evening
- visiting select places and people (day or night)
- a visit to MoCA, meetings with curators and museum employees
- a visit to The NikolaTesla Museum, observing the collection and playing with Tesla 'toys'.
- a visit to a 'serbian soldier' doing his service in the National Theatre
- visits to artists' studios and public and private galleries
- belvedere points and a field trip to the Avala hill
- clubbing / partying (depending on daily offer)

...

[Advance booking is not essential, but is advisable] Applications may be sent to the biro or directly to nenad andrić [na11@ptt.yu]. (telephone number available upon request)

One up to two persons at a time will be taken around. There will be up to five opportunities to exercise this unique offer.

Each Baltic guest leaves with a gift-bag packed with books, catalogues, and other items provided by the hosting partner. Photo or video-souvenirs will be sent afterwards to the respective participants.

To claim your eligibility, please just bring a photocopy of your passport (optional) or give an honest oral statement that you really come from the Baltic Sea area (obligatory).

(If a participant is proven to have had presented a fake Baltic identity, s/he will be politely disqualified and asked to publicly apologise for the abuse of their alleged capacities.)

Complimentary offer: All participants will be offered a short 'walking course' of Serbian language free of any charge.

**Appendix:**

Although Andrić has visited the city of Belgrade very many times, this would also be an opportunity for him to see it from a new perspective, that is with the precious assistance from the veritable Baltic 'eye-witnesses'.

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The participants were:

Minna L. Henriksson, Karin Laansoo,  
Hanno Soans

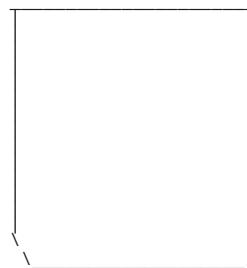
From: "Anna Balint"

For the Under the Bridge event in Belgrade between 10-15 December - <http://217.160.178.83/~biro/program.html> - I would like to continue the mail art exhibition of the Italian artist Livia Cases. Livia arrived to Belgrade in 1991 with a walking exhibition consisting of 82 mail art works from approximatively 15 countries that she displayed on her shoes. Participants at that time included Marcel Stüssi, TAM, Arturo G. Fallico, March Bloch, Jürgen Olbrich - the No Institute, Private World, Mr. K, Vittore Baroni, Ruggero Maggi, Emilio Morandi, Balint Szombathy, and many others.

I expect cartoon works of 55 mm x 47 mm that I can display on my shoes, or .jpg's that I can print and also display on the internet. I have black shoes with a window in the middle upper part. Please specify whether you want that I display your work on my left or right shoe. You can take advantage by a special symmetry by sending two works.

For the sake of the poetical realism of my walk I mention that it happens often that we are surprised by the media and forms of representation. For instance if we go to China we could be shocked to see that the landscape looks exactly as a Chinese painting. This is how it happened with me in .yu that suddenly I recognized the mountain in Mostar where Winetou came down on his horse. This spring when 10 countries joined the Eu, I went to the Transeuropean Picnic at Novi Sad. While sitting along a huge table in the former hunting-seat of Tito, I could swear that the wall-papers of the '80s representing a wood landscape were shot there. If someone does not know anything about Belgrade, Deep Europe is just a click away at <http://mail.v2.nl/v2east/>

Of course I could name many references of art walking and shoes, from William Blake to Walter Benjamin, from the Fluxshoe of David Mayor - who adhered with this exhibition to George Brecht's Fluxus definition as a movement of 'individuals with something unnameable in common' - to Guy Debord and the social fiction.org. I could also mention the 'Put the Right Leg' movement in the Serbia in the 90's ... But I dedicate my walk to one of the greatest walkers of all times, Miroslav Mandic. The form of the windows on my shoes is the following:



Please send your works to Anna Balint.

**Index of Authors***Nenad Andrić*

(\*1977) is a visual artist and collector.

*Ljiljana Blagojević*

PhD, architect and assistant professor at the Faculty of Architecture, University of Belgrade. Author of the "Contemporary House in Belgrade 1920-1941" (Belgrade, 2000) and "Modernism in Serbia: The Elusive Margins of Belgrade Architecture, 1919-1941" (Cambridge, Mass.: MIT Press, 2003). She co-edited (with Felix Zwöck) "Stadt-Bauwelt, Berlin" (no. 163, Bauwelt 36, 24. September 2004), a special edition on contemporary Belgrade. Engaged in research of the history and theory of twentieth-century architecture and urban planning in Belgrade, particularly focusing on relations between socio-political conditions and concepts of modernity.

*Sezgin Boynik*

Born in Prizren, Kosovo; works and lives in Istanbul, Priština and Helsinki. As author and editor of art and culture publications, such as Arta or art-ist, he deals with subversive resistance movements in the 1970s and 80s in Yugoslavia, radical political ideas and, among other things, zampa di leone. Apart from his work on sociological and political subjects, Boynik also writes for music magazines and fanzines. An additional field of interest is the Situationist International and its influence on politics, contemporary art and visual communication.

*Maja Ćirić*

An art historian with an intense interest in the interdisciplinary field of cultural studies. She likes most to take over the role of the curator, or as she puts it, the manager of an art gallery. She is attempting to find a way to create and present works of art outside the given geo-political context and is interested in options of abandoning any pre-set or pre-determined standpoints.

*Thomas Crane*

Working on his MA thesis at Goldsmiths College, London, he lives and works in London. He is involved in different international art projects, some connected to topics of the Situationist International and the ideas of psycho-geography.

*Minna L. Henriksson*

Born in Oulu, Finland. Lives and works in Helsinki, Finland. Took part as an artist and organizer in a number of exhibitions in the Balkan region. She writes about Finnish art.

*Peter Jap Lim*

Initiator of many collaborative interdisciplinary art projects. Works with drawings. <http://www.eutropa.info>, <http://www.kid-nappingeurope.net>, <http://42loop.dyndns.org:8888/kb688e/43>

*Vladan Jeremić*

Founder of the independent association Biro for Culture and Communication Belgrade. Lives with Rena Rädle in Belgrade and Novi Sad. They both work in the field of media, art and culture, exploring and establishing relationships between different social phenomena, groups and paradigms. They are attempting to create space for communication and to find possibilities that are independent from any pre-set boundaries or contexts. They publish printed, video and web productions with a special emphasis on social theories, theories of culture, performance and new media.

Graduated from Belgrade University of Arts (MA, digital art, 2004).

*Zorica Jovanović* (born in Belgrade) and *Dragan Ignjatov* (born in Zrenjanin) are working on their MA theses (multimedia art) at the Belgrade University of Arts. They are founders of the Flexible Art Network, which is exploring the relations between art works, artists and public by transferring art from galleries to the open space of the city.

*Stephan Kurr*

was born on May 1st, 1961. After studying art at the Universities of Kassel and Nürnberg, he embarked on a typical artistic career (art prizes, grants, international exhibitions). His main topics are economy and the phenomena of art. <http://www.kurr.org>, <http://www.sox-36.de>

*Karin Laansoo*

An art historian from Tallinn, Estonia. Currently running the student's gallery at the Estonian Academy of Arts, lecturing, writing a book about young Estonian artists, to be published in June 2005.

*Dragan Lapčević*

Born in Belgrade in 1966. Graduated from the Faculty of Performing Arts in Belgrade, Department for TV and cine camera. Made a large number of TV shows and documentaries screened at various international film festivals at home and abroad. He participated as a cameraman in the making of the documentary "Belgrade – A New Generation" in 2002.

*Milica Lapčević*

artist, painter, member of ULUS, founder and member of independent video production Arterror Film and Video. Her works have been shown in her home country as well as in Europe, Scandinavia, and U.S.A. Arterror received an award at the Video Medeja Festival in Novi Sad, 2002. Interested in photography, new technology and alternative art practices. She also works as a journalist in the field of culture.

*Predrag Miladinović*

Born in 1975 in Jagodina, Serbia and Montenegro. Culture coordinator at the University of Arts in Belgrade – Center for Professional Development and Consulting. Graduated from the University of Arts in Belgrade, post-graduate interdisciplinary studies (MA), mixed media. Working on his second

MA thesis: "Art transformations in times of consumerism". Exhibited at various shows in Serbia and abroad.

*Alexander Nikolić*

Lives and works in Vienna. Initiator and founder of Biro Belgrade, founder of Eroticunion. He works on many international projects dealing with pop culture, music, social interaction and contemporary art. <http://www.seriouspop.com>, <http://www.howzend.com>, <http://biro.modukit.com/UTBo1/>, <http://www.eroticon.org>

*Tanja Ostojić*

Is an independent interdisciplinary artist and cultural activist born in 1972 in Yugoslavia. Studied art in Belgrade and Nantes, lives in Berlin and Belgrade. She works from a migrant woman's perspective; includes herself as a character in Situationist performances and uses diverse media in her artistic researches: videos, photos, internet, installations, flyers, ads, posters, workshops, dinner discussions and books. Her approach is predominantly defined by her political stance, humour and the integration of the recipient as she examines social configurations and relations of power. <http://www.kultur.at/howl/tanja>, <http://www.cac.org.mk/capital/projects/tanja>, <http://www.medienkunstnetz.de/werke/perspace>, <http://www.digibodies.org/tanja.html>, <http://www.xpona.net>

*Dragan Papić*

Is a multimedia artist, one of the main protagonists of Belgrade's 1980s' New Wave. Papić keeps record of the main events in Belgrade. Like a machine, he records everything – fashion, portraits, photo comics, erotica ... For the past twelve years he hasn't appeared in public, working on his own "Interior Museum". He labels himself as an anarchist-nihilist. <http://seecult.org/ipw-web/gallery/DraganPapic>

*Rena Rädle*

Born in 1970 in Germany, lives in Serbia. Together with Vladan Jeremić, she works on concepts that provide space for action and interaction. Through humor and poetry, Rädle and Jeremić question the relationships between dream and reality, personal experience and social convention. They publish their research via different media and in various contexts.  
<http://rgt.modukit.com>, <http://out.modukit.com>

*Ivana Ranković*

Born in 1978 in Subotica, Serbia and Montenegro. Lives and works in Belgrade and Valjevo. Degree in Art History at the Faculty of Philosophy, Belgrade University, in 2005. She works as an assistant at the Museum of Contemporary Art in Belgrade, and as a curator in many cooperative projects.

*Our artist Matthias Roth*

born for revolution on May 1st, 1970, lives in Berlin. Studied Visual Communications at Kunsthochschule Kassel, Germany and at the University of Lapland, Rovaniemi. A passionate traveler and mail art producer, works with video, internet and all kinds of other stuff.  
<http://www.microwesten.de>, <http://www.kunstraeume-kempten.de>, <http://www.rolux.de/map>, <http://www.altart.org>

*David Rych*

multimedia artist living in Berlin. His studies include studies at the University of Innsbruck, The Academy of Fine Arts in Vienna and Bezalel University, Jerusalem. Recent works predominantly investigate topics related to cultural and political transformations.  
<http://www.parakanal.com>, <http://www.parakanal.com/rych/sanspapiers>, <http://www.parakanal.com/bridge>

*Selena Savić*

was born in 1980 in Belgrade, Serbia and Montenegro. She is an architect and an artist dealing with new media. She programmes and combines music, sound and video in her works.

*Hanno Soans*

(b. 1974) lately curated "Isolator", a solo show by Mark Raidpere, representing Estonia at the current Venice Biennal. As an initiator and co-curator is now preparing Shiftscale, one of the opening show of KUMU, the new building of the Art Museum of Estonia. As a night time activity of a highly institutionalised young curator operating in a rather narrow national context, he has engaged in various off-key collaborative art projects in close connection to his curatorial experience. Projects like troubleproductions blindfoldedly dive into the rare moments of sociability where asshole mechanisms turn into a schizo-world.

*Ricarda Wallhäuser*

had her first glimpse of the world in 1972 Siegen, Germany. Lives in Berlin, works as an artist and graphic-designer; makes predominantly paintings and drawings.  
<http://www.tric72.de>

*Top e.V.*

The members of Top e.V. (a registered association supporting cultural practices) share an interest in opening up spaces for exchange, production and publicity "beyond" specialized corridors. Top e.V. forges relationships of exchange and interaction that do not fit into any specific or systemic pattern. The Top infrastructure supports projects that pursue an interdisciplinary approach, support international exchange or deal with forms of organization based on free exchange. This includes real space, webspace, technical means, channels of distribution and networking.  
<http://www.top-ev.de>



The Walk Room, On the way back from Leštane, photos by R. Wallhäuser

*Biro za kulturu i**komunikaciju Beograd*

Biro for Culture and Communication is an independent association founded in Belgrade in 2004 by a group of cultural practitioners and artists. The aim of Biro is to make room for contemporary social, cultural and artistic practices. This is a critically-oriented practice that goes beyond conventional forms of art, cultural and social research or political activism. Biro is developing and presenting contemporary practices in initiatives, workshops, congresses and screenings; it connects practitioners, and publishes video and print material. Biro encourages cultural centers without center and territory.  
<http://biro.modukit.com>

*modukit.com*

is a non-commercial webserver for arts and culture founded in 1998.  
<http://www.modukit.com>

*Flexible Art Network*

was founded by Davor Džalto, Zorica Jovanović and Dragan Ignjatov. Flexible Art Network is a broad, informal net between people – single, married, in organizations or groups. In its actions Flexible Art invites audiences and artists to explore strategies of direct contact and communication between art and daily life. Transformation 04 and 05 are international performance events, which the network organized in the city space of Zrenjanin in the last two years.  
<http://www.flexibleart.net>

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## **Realisation of the Under the Bridge Project Belgrade / Realizacija projekta Under the Bridge Beograd**

**10.–15. December 2004**

**Concept / Konzept:** Vladan Jeremić, Alexander Nikolić, Rena Rädle

### **Participants / Učesnici:**

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<http://out.modukit.com>

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