



University of Arts in Belgrade

CirclePoint

Summer Art School

Kikinda

July 6 - 13 2024

The University of Arts in Belgrade traditionally organizes the Summer Art School with the aim of exploring artistically enticing cultural-historical and natural environments and reanimating them and making them more visible, using contemporary artistic language and tools. This year, the program is being held in Kikinda, where artists will engage with the challenges of nature conservation and ecosystem sustainability in its green surroundings.

Climate change, loss of biodiversity, and negative impacts of human activities are putting the future of our planet at stake. In this context, the ecosystem emerges as a key challenge, requiring innovative and sustainable solutions, and one of the responses to these challenges can be green art. Therefore, this year's Summer Art School puts the emphasis on green art, thus contributing to the local and wider community with one of the most important topics of contemporary society.

The interdisciplinary concept and green art will encompass artistic practices that transcend traditional boundaries and integrate elements from various disciplines, focusing on promoting environmental sustainability and addressing environmental issues, while encouraging collaboration and integration of ideas, techniques, and perspectives from different areas of art. The program will stimulate multidisciplinary collaboration, merging different practices, using interactive installations, applying technology and innovation, educational initiatives, considering cultural and social perspectives, creating site-specific projects, and engaging in discussions and activism. This dynamic and collaborative approach will enable artists to create powerful works that deepen their understanding of environmental issues and contribute to viable solutions for environmental challenges.

The theme of this year's school is "CirclePoint," which carries multi-layered significance, allowing artists to interconnect interdisciplinary perspectives into a unified whole. Each participant will endeavour to uncover the mystical connection between nature and ourselves as an integral part of it, from their own unique vantage point. Recognizing the cyclical processes in nature and seeking the starting and ending points of self-awareness through art are just some of the initial interpretations. Artists participating in the interdisciplinary green summer school in Kikinda will have the opportunity to integrate elements from visual arts, performing arts, literature, science, technology, and other fields. This fusion will enable a deeper and more nuanced exploration of ecological themes.

Sustainable Creation: Earth in Our Hands

Ceramics Workshop

Ljubica Knezevic, associate professor at the FAA

The primary concept of the workshop is the creation of an installation that merges different natural materials, ecology, and sound under the working title "Ecological Reflection." Throughout the workshop, lectures and presentations will be held on topics related to sustainable development, contemporary visual art, and successful projects by visual artists, designers, and architects who have expressed themselves through the use of clay and/or ceramic materials. Through various examples, participants will have the opportunity to familiarize themselves with paradigmatic approaches in the art of ecological structures and biomorphic forms - bio art. Within the workshop, we will develop shapes that can serve as speakers, instruments, or special segments to be integrated into the whole. A tactile and sensory installation will be set up in a selected natural environment through the joint assembly of elements, light, and sound.

This workshop aims to explore and create experimental artworks using innovative ecological methods. The focus is on developing and enriching the personal artistic sensibility and poetics of the participants. Through participation in the workshop, participants will explore, connect, and understand postmodern visual art, applying acquired knowledge in contemporary interdisciplinary cultural practices of artistic projects.

Special attention will be given to the global ecological crisis and the growing problems arising from its impact on the environment. This includes dangerous pollution, urban development, privatization, and exploitation of public spaces, particularly in the Western Balkans. The workshop's goal is to direct and stimulate conversations essential to these topics through a universal visual language.

How many students can participate?	8
Who can apply?	Students of fine arts, applied arts, and design from the country and abroad.

Green, I Love You Green

Theatre Workshop

Tara Manic, theater director and professor assistant at FDA

Inspired by the famous poem "Romance Sonámbulo" by Federico García Lorca from 1928, included in the collection "Gypsy Ballads," the interdisciplinary workshop idea of "Green, I Love You Green" aims to conceptualize a site-specific performance in nature. This performance will explore the motifs of this captivating poem through a performative, musical, and scenic form.

Drawing inspiration from nature, moonlight, music, and the diverse possibilities of human voices and bodies, the workshop "Green, I Love You Green" seeks to consider poetry as a potential template for drama workshops in nature. Simultaneously, it aims to explore the rich potentials of the motifs present in this romantic and poignant poem through collaborative artistic exploration.

The goal of this multidisciplinary workshop is to collectively explore the possibilities of staging this poem, using a non-realistic scenic language, ultimately leading to a multidisciplinary site-specific event. By considering the individual contribution and interpretation of the poem by each participant, the workshop aims to rethink this poetic material from various perspectives: acting, dramaturgy, directing, sound design, choreography, singing, visual arts, and music –

synthesizing all these contributions into a performative rendition. Inspired by the ambiance and nature of the local setting, the workshop aims to conceptualize the entire workshop in relation to the specificities of performing in nature.

How many students can participate?	8
Who can apply?	A diverse profile of participants is encouraged, especially students of acting, theater directing, dramaturgy, sound recording, and design. Additionally, students of scenography, costume design, music, composition, solo singing, and visual arts are welcome to apply.

Image + Film = Ecology

Visual Arts Workshop

Nemanja Nikolic, assistant professor at FFA

The workshop will consist of practical work on executing the idea of movement and moving images through a wide range of visual techniques, as well as theoretical lectures and discussions on various topics. Throughout the workshop, young artists will have the opportunity to develop and deepen their artistic practices through diverse approaches dedicated to envisioning and shaping a future conducive to life. Through the development of a fast-paced one-week artistic project, students will learn skills and build networks necessary to push the boundaries of artistic engagement with ecology.

Lecture topics:

Attraction of Film;

Landscape Studies;

All Art is Ecological

How many students can participate?	8
Who can apply?	Students of fine arts, applied arts, and design from the country and abroad.

Music Production Towards Sound Recycling

Music Production Workshop

Marko Stojanovic, assistant professor at FM

The workshop involves the simultaneous work of participants, with mentorship from the workshop moderator. Prior to each step during the workshop, the mentor will hold lectures and presentations so that all participants can complete their tasks. Collaboration with participants from other workshops is desirable, in the form of a common theme (multimedia synergy in creation). The proposal for collaboration to take into account is between the music workshop and the ceramics workshop, in the form of joint works - sound objects.

Chronological steps:

- introductory lectures on the music production process and sound in ambient installations;
- the concept of soundscapes and analytical listening, listening to the environment, the concept of acoustic pollution or noise;
- work processes: preproduction (designing a project, planning steps for implementation);
- work processes: production (recording musical/sound content, processing, editing, and mixing in order to create a sound image - dynamics, volume relationships, spatiality, depth, etc.);
- work processes: post-production/mastering (application of recordings for a specific purpose, i.e., multichannel spatial installation resulting from collaboration with participants from other workshops);
- technical aspects - in the domain of audio technology: designing and connecting devices for sound reproduction and implementing electroacoustic converters into sculptural/spatial elements of the installation;
- the implementation of recordings and preparation of the exhibition;
- the final exhibition of works.

Music Production Towards Sound Recycling represents a workshop in which participants develop their abilities of sound perception and, through procedures of sound and music production, create a recording that will become part of a multimedia exhibition. The idea is to alter the existing soundscapes, with their recordings in a specific space, through sound installations, drawing attention to the problem of acoustic pollution, or noise. In this process, participants will first explore the sound characteristics of the environment or soundscapes and attempt to expand their own sensory perception capabilities. Nature will be their inspiration, and through production procedures characteristic of the field of music

production, they will endeavour to create a sound image by combining their own recorded music (sound) material with previously recorded materials. These recordings will then be re-emitted in a space intended for the installation exposure (sound recycling). Such work will become a part of a spatial installation, which will emerge as a result of collaboration with participants from other workshops, representing the ultimate goal of this workshop.

How many students can participate?	8
Who can apply?	Students of art faculties from the country and abroad.
What do you need for work?	You need to know how to work in DAW software for for music composition and/or production (Cubase, Nuendo, Logic Pro, Pro tools...), and have a personal computer with installed DAW software and a pair of headphones.

Biographies of workshop moderators

Ljubica Knezevic

Born in Belgrade in 1973, Ljubica Knežević graduated from the Faculty of Applied Arts and Design in Belgrade, Department of Ceramics, in 1998. She completed postgraduate studies at the Faculty of Applied Arts in Belgrade in 2001, earning a Master of Arts degree in Unique Ceramics. She specialized in ceramic sculpture and techniques at the Development Division of the Tajimi Ishoken City Pottery Design and Technical Center in Japan, with a Bunka-cho scholarship for culture from the Agency for Cultural Affairs of the Japanese Ministry of Education, Culture, Sports, Science, and Technology – MEXT. She obtained her doctoral degree in Applied Arts and Design having defended her thesis titled "Ceramics and Screen – Elements of Heritage and Modern Digital Technology" from the Faculty of Applied Arts in Belgrade in 2018. She has been a member of the International Academy of Ceramics IAC-AIC, under the auspices of UNESCO, based in Geneva since 2011. She is the winner of numerous awards, the most notable of which are as follows: the Jury Award at The Third Blanc de Chine International Ceramic Art Award in China, in 2023; the PLAQUE from the Association of Applied Arts and Designers of Serbia, in 2022; 54th May exhibition IMAGINE at the Belgrade City Museum; Honorary Diploma at the International Ceramics Biennial in Korea, in 2019; the Bronze Award at the 11th International Competition of Contemporary Ceramics – MINO at Mino Ceramic Art Museum in Japan, in 2017; Gifu Prefecture Award for outstanding results at the 11th International Competition of Contemporary Ceramics – MINO at Mino Ceramic Art

Museum in Japan, in 2017; Merit Award at Biennial of Contemporary Ceramics, Yingge Ceramics Museum in New Taipei, Taiwan in 2016; SOFA SELECTS Award 2014, SOFA CHICAGO, Special Selections Chosen by Curators, Designers and Critics, Sofa Expo in Chicago, USA, in 2014; Honorary Diploma, nomination of Monica Gas, Director of Westerwald Museum, Exhibition of European Ceramics, Westerwald Prize in Westerwald, Germany, in 2014; and Chamber of Commerce Award – Premio Cersaie Di Edi. Cer SPA, Sassuolo, for the work that best combines ceramic sculpture and design, the 58th Premio Faenza, International Museum of Ceramics in Faenza, Italy, in 2013.

Tara Manic

Tara Manic (1994) is a theater director and professor assistant at the Faculty of Dramatic Arts in Belgrade. She graduated from the Department of Theater and Radio Directing in 2017, as a student of the generation - with the play "Photograph 51" by Ann Ziegler, for which she received the "Hugo Klein" Award. After completing her master's studies in 2019, she enrolled in doctoral artistic studies in dramatic and audio-visual arts at FDA. She worked as an assistant to: Jernej Lorenci, Aleksandar Popovski, and Ana Djordjevic. With her plays, she toured a dozen European countries (France, Poland, Russia, Italy, Lithuania, Bulgaria, Romania, etc.) and has won numerous awards for best direction and play. As a part of the award at the International Francophone Festival in Poznan, she stayed at the Parisian theater "La Colline" in 2014 and at the jubilee, the 70th Avignon Festival in 2016. She has been collaborating with the Ensemble of Folk Dances and Songs "Kolo". She is the recipient of the Silver Medal from the FDA, the First Prize "Neda Depolo" and Special Commendations from the National Theatre in Belgrade.

Nemanja Nikolic

Nemanja Nikolic (1987) graduated from the Faculty of Fine Arts in Belgrade in 2010, majoring in Painting. He completed his doctoral artistic studies at the same faculty in 2019. Nemanja is the initiator of the Art Space U10, which serves to promote and present the young art scene, founded in 2012 in Belgrade. Since 2018, he has been working at the Faculty of Fine Arts in Belgrade, where he is currently an assistant professor. Nemanja has held solo exhibitions in institutions such as the Fine Arts Gallery in the Cultural Center of Belgrade, Gallery Dix9 Helene Lacharmoise in Paris, Center for Contemporary Art of Montenegro (Petrovic Palace), ERD Gallery in Seoul, Belgrade Youth Center, Gallery Rima in Belgrade and Kragujevac, Art Space U10, etc. He has participated in numerous group exhibitions in Serbia and abroad: Caixa Forum in Madrid and Barcelona, Kunsthal KadE in Amersfoort in the Netherlands, the Kunstlerhaus in Vienna, the 56th and 57th October Salons in Belgrade, the Biennial in Pancevo, the French Cinematheque in Paris, the Škuc Gallery in Ljubljana, and others.

He has received several awards for his work, such as the Drawing Award from the Association of Fine Arts of Serbia in 2021, and the Drawing Award from the Vladimir Velickovic Fund in 2011. His works are a part of numerous private and public collections, such as the ABN AMRO collection in Amsterdam, the Lucas Museum of Narrative Art in Los Angeles, the WAP Foundation in Seoul, the Eckardt Collection in The Hague, the Collection of the October Salon (The Cultural Centre of Belgrade), the Telenor Collection in Belgrade, the Wiener Städtische Collection, and others. He lives in Belgrade.

Marko Stojanovic

Under the mentorship of Prof. Srdjan Hofman, he completed his interdisciplinary artistic doctoral studies with the art project Sounds of Belgrade in 2014 - combining specific sounds and scenes in a multimedia piece, the multimedia installation Sound of Belgrade, exhibited on the plateau of the Faculty of Philosophy in Belgrade. He is currently employed as an assistant professor at the Department of Composition at the Faculty of Music Arts in Belgrade, in the artistic area of Music Direction, where he acts as a coordinator. Today, his professional career includes music composing, recording, and producing, mostly for multimedia projects and audiovisual content.

In addition to music, Marko is also involved in multimedia art projects, and thus far he has exhibited his works of art at several solo and group exhibitions in Serbia and abroad, in the following gallery spaces: Pavilion of Cvijeta Zuzoric (Belgrade), Museum of Science and Technology (Belgrade), Museo Casa Cavazzini (Udine, ITA), Grand Gallery of the City Cultural Center (Belgrade), Gallery of the National Bank of Serbia (Belgrade), Headquarters Gallery (Belgrade), Cigлана (Belgrade), ULUCC Art Pavilion (Podgorica, MNE), HDLU Gallery (Zagreb, Croatia), Spazioersetti (Udine, ITA).