

# DANUBE DIALOGUES

ÉNONCÉS  
DE LA PURE  
CONSCIENCE  
22 septembre  
– 8 octobre  
2022

Curateurs  
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**dr. Maria Orosan Telea,**  
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Artistes  
**Ana Adam**  
**Nona Inescu**  
**Vlad Nancă**  
**Pusha Petrov**  
**Mirjana Blagojev**  
**Uroš Đurić**  
**Tadija Janićić**  
**Nataša Teofilović**

Les dialogues du Danube –ÉNONCÉS DE LA CONSCIENCE PURE  
The Danube dialogues - STATEMENTS OF PURE CONSCIOUSNESS

Centre culturel de Serbie/ Cultural Center of Serbia/ Kulturni centar Srbije  
123, rue Saint Martin 75004 Paris  
22 Septembre – 26 octobre 2022

RO – Ana Adam, Pusha Petrov, Nona Inescu, Vlad Nancă  
SR – Uroš Đurić, Tadija Janićić, Mirjana Blagojev, Nataša Teofilović

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Cette exposition se propose de regrouper 8 artistes des deux rives du Danube en miroir du Festival les Dialogues du Danube qui a lieu chaque année à Novi Sad et qui depuis un certain nombre d'années invite des artistes de Timisoara et de Roumanie à dialoguer avec des artistes de Novi Sad et de Serbie. Des artistes qui, à travers leurs œuvres et leurs démarches, mettent l'accent sur le respect des règles de l'art et d'un système esthétique et éthique, qui se révèle nécessaire à la société tel un bouclier. Il s'agit des artistes engagés, dont les énoncés sont précis mais définis de façon complexe, leur art étant le fruit de la conscience de leur propre mission et de sa valeur un peu comme la raison pure du philosophe Emmanuel Kant exposait les sources et les conditions

possibles d'une métaphysique. C'est cette « conscience pure » qui caractérise l'œuvre des artistes présentés dans cette exposition.

Le monde actuel est en constant changement qui ne cesse de s'accélérer depuis le début de l'époque moderne. Cette accélération n'est pas due à l'ordre naturel des choses, mais elle est provoquée par les entreprises capitalistiques mondiales et par leurs intérêts. Le système capitaliste vit une transformation rapide – partant de sa variante libérale, il se transforme, selon Shoshana Zuboff, en une société de contrôle et en un « capitalisme de surveillance », au point que le philosophe slovène Slavoj Žižek le nomme « le capitalisme néo-féodal » en raison de son exploitation impudente de l'homme. Le capitalisme a adapté le progrès scientifique et technologique à ses propres intérêts. Au lieu de contribuer au progrès général, les plus grandes découvertes scientifiques se transforment le plus souvent en piège, et une médiatisation généralisée accable le quotidien de l'Homme contemporain. C'est pourquoi Doug Tompkins considère que « les nouveaux systèmes technologiques mondiaux sont le soutien logistique du capitalisme, car ils ont atteint le degré d'accélération capable de détruire le monde ».

De nos jours, les quelques propriétaires des corporations mondiales représentent une menace existentielle pour le reste du monde – ce qui est aujourd'hui mis en évidence par les crises sanitaire, environnementale, morale et politique. Dans un tel contexte, l'art détient la mission de tout faire afin de préserver l'autonomie de l'homme dans ce monde de plus en plus déshumanisé. Le fait de menacer et de mépriser l'être humain et son intégrité amènent les acteurs de l'art à modifier la méthodologie de leurs actions. L'artiste est libre de transgresser la logique d'un développement cohérent et continu de sa propre pensée artistique et de passer, tel un nomade, d'un concept à l'autre, d'un style à l'autre – car il est « forcé » de le faire par les changements rapides du monde. C'est pourquoi sont présents sur la scène artistique d'aujourd'hui des modèles de comportement et d'expression artistique variés qui tâchent de nous donner un diagnostic précis et de réagir aux problèmes de notre époque afin de nous indiquer le vrai caractère de notre vie quotidienne. Les controverses de la vie d'aujourd'hui exigent des réponses adéquates, si bien que dans l'époque post-moderne « tout est rétro et tout est actuel », comme l'a écrit Baudrillard. Tout ceci rend possible de respecter tout

type d'expression artistique qui (re)vivifie les systèmes esthétiques et les principes éthiques élémentaires. Car c'est le seul type d'art qui puisse tenir tête aussi bien par ses remarques esthétiques et éthiques, que par sa critique, son objection, son désaccord et sa subversion dans une société de crise – et en même temps préserver la dignité de la pensée et de l'action humaines.

## **LES ARTISTES**

**Ana Adam** née en 1964 travaille et vit à Timisoara. Elle pratique l'art comme une alchimie quotidienne et croit en la nature sacrée de la matière qui subissant des transformations, elle change de structure et de forme. Ces dernières années on note plusieurs expositions personnelles Life vest under your seat MNAC Bucarest 2021, Drawing is witchcraft or the other way round Jecza Gallery, Timișoara 2020, Hangs by a thread, Borderline Art Space, Iași, 2019, Haptic Ecstasy, Atelier 35, Bucarest, 2019, ainsi que des importantes expositions de groupe dont : 1+2+3+4/An anniversary, a compas for the future, Jecza Gallery, Timișoara, 2021, Puls 20 (nouvelles acquisitions dans la collection MNAC), Kunsthalle Bega, Timișoara, 2021, Danube Dialogues 2019 & 2020, Museum of Contemporary Art of Vojvodina, Novi Sad, Mother Tongue, Sector 1 Gallery, București (2019), Life a User's Manual, Art Encounters Biennale, Timișoara & Arad (2017)

**Pusha Petrov**, née en 1984, vit et travaille en Roumanie. Pusha Petrov utilise l'image photographique à bon escient : en mettant en évidence les détails de leur existence quotidienne et leurs attitudes spécifiques, ce qui permet de préserver la singularité de chaque personne. Son travail a été exposé dernièrement à Paris Photo (2021 & 2020), la Biennale de la photo de Daegu : Role-playing : Rewriting Mythologies (2018), Art Encounters Biennale 2017, The unspoken and other images, Jecza Gallery (2020) et (Un)stitch at Bordeline Art Space, Iasi (2020), Quo Vadis Homini?, Danube Dialogues, Novi Sad, Serbie (2020), ACausal Loop, Galerie Charim, Vienne (2019) ; La Brique, The Brick, Cărmida, LaKunsthalle Mulhouse, France (2019), Ex\_East - Ex(iste). l'Espace Niemeyer, Paris (2019), la Ronde, Musée de la Corderie Vallois (2021)

**Nona Inescu**, née en 1991, vit et travaille entre Berlin, Allemagne et Bucarest, Roumanie. Sa pratique artistique est interdisciplinaire et comprend des photographies, des installations, des sculptures et des œuvres vidéo. Basées sur une perspective théorique et littéraire, les œuvres se concentrent sur la relation entre le corps humain et l'environnement et la redéfinition de ce sujet dans une perspective post-humaine. Des expositions personnelles : Relics. Quarries. Reliquaries, Peles Empire, Berlin, 2022, Waterlily Jaguar, SpazioA, Pistoia, 2021, Venus Trap, Fiac!, with SpazioA, Paris, 2019, Corporealle, Künstlerhaus Bremen, Verterberries, Sabot Gallery at Liste, Basel, Acumen, Porcino, Berlin, An animal that was once , thought to be a plant that transformed into stone, SpazioA, Pistoia, , 2018, Lithosomes, Exile, Berlin, 2017 Et de groupe aussi : Aliens are temporary, Kunstraum Kreuzberg/Bethanien, Berlin, Les Fleurs, MAMAC, Nice, Entangled Life: The Forest as Neural Network, RADIUS, Delft, 2022, How to be together, Art Encounters Biennale, 2021, Timișoara

**Vlad Nanca**, né en 1979, travaille et vit à Bucarest. Dans sa pratique, matérialisée dans des sculptures, des objets et des installations il est captivé par la plasticité des intentions architecturales, par les formes brutes qui existent avant de se matérialiser sous forme construite. Vlad Nancă se préoccupe de la manière dont les mouvements modernes se répercutent sur les objets et les idéologies contemporains. Dernières expositions personnelles : A Map of the World as Seen by Him, 2022 The Institute of Contemporary Art – Sofia, Vis a vis, 2021 Suprainfinit Gallery, Bucharest, The City and the City, KVOST – Kunstverein Ost, Berlin, 2019, It Happens, 2018, Galleria Il Ponte, Florence, Italy, In the Natural Landscape the Human is an Intruder, 2018, Sabot Gallery, Cluj-Napoca

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This exhibition proposes to bring together 8 artists from both sides of the Danube, mirroring the Danube Dialogues Festival which takes place every year in Novi Sad and which for a number of years has invited artists from Timisoara and Romania to dialogue with artists from Novi Sad and Serbia. Artists who, through their works and their approaches, emphasize the respect of the rules of art and an aesthetic and ethical system, which is necessary for society as a shield. It is about the committed artists, whose statements are precise but defined in a complex way: their art being the fruit of the conscience of their own mission and its value as the pure reason of the philosopher Emmanuel Kant exposed the sources and the possible conditions of a metaphysics. It is this "pure consciousness" that characterizes the work of the artists presented in this exhibition.

Today's world is in constant change and has been accelerating since the beginning of the modern era. This acceleration is not due to the natural order of things, but is caused by global capitalist enterprises and their interests. The capitalist system is undergoing a rapid transformation from its liberal variant into a controlling society and "surveillance capitalism", according to Shoshana Zuboff, to the extent that the Slovenian philosopher Slavoj Žižek calls it "neo-feudal capitalism" because of its brazen exploitation of man. Capitalism has adapted scientific and technological progress to its own interests. Instead of contributing to general progress, the greatest scientific discoveries often turn into traps, and widespread media coverage overwhelms the daily life of contemporary man. This is why Doug Tompkins considers that "the new global technological systems are the logistic support of capitalism, because they have reached the degree of acceleration capable of destroying the world".

Today, the few owners of the global corporations represent an existential threat to the rest of the world - a fact that is now highlighted by the health, environmental, moral and political crises. In such a context, art has the mission to do everything to preserve human autonomy in this increasingly dehumanized world. The fact of threatening and despising the human being and his integrity leads the actors of art to modify the methodology of their actions. The artist is free to transgress the logic of a coherent and

continuous development of his own artistic thought and to move, like a nomad, from one concept to another, from one style to another - because he is "forced" to do so by the rapid changes of the world. That is why there are various models of behavior and artistic expression on today's art scene, which try to give us a precise diagnosis and reaction to the problems of our time in order to show us the true character of our daily life. The controversies of today's life require adequate answers, so that in the post-modern era "everything is retro and everything is current", as Baudrillard wrote. All this makes it possible to respect any type of artistic expression that (re)vivifies aesthetic systems and elementary ethical principles. For it is the only type of art that can stand up to the aesthetic and ethical remarks, as well as to the criticism, objection, disagreement and subversion in a society of crisis - and at the same time preserve the dignity of human thought and action.

## **THE ARTISTS**

**Ana Adam** born in 1964, works and lives in Timisoara. She practices art as a daily alchemy and believes in the sacred nature of the material that undergoes transformations, changing its structure and form. In recent years we note several solo exhibitions Life vest under your seat MNAC Bucharest 2021, Drawing is witchcraft or the other way round Jecza Gallery, Timișoara 2020, Hangs by a thread, Borderline Art Space, Iași, 2019, Haptic Ecstasy, Atelier 35, Bucharest, 2019, as well as important group exhibitions including: 1+2+3+4/An anniversary, a compass for the future, Jecza Gallery, Timișoara, 2021, Puls 20 (new acquisitions in the MNAC collection), Kunsthalle Bega, Timișoara, 2021, Danube Dialogues 2019 & 2020, Museum of Contemporary Art of Vojvodina, Novi Sad, Mother Tongue, Sector 1 Gallery, București (2019), Life a User's Manual, Art Encounters Biennale, Timișoara & Arad (2017)

**Pusha Petrov**, born in 1984, lives and works in Romania. Pusha Petrov uses the photographic image to good effect: highlighting the details of their daily existence and their specific attitudes, thus preserving the singularity of each person. Her work has been recently exhibited at Paris Photo (2021 & 2020), Daegu Photo Biennale:

Role-playing: Rewriting Mythologies (2018), Art Encounters Biennale 2017, The unspoken and other images, Jecza Gallery (2020) and (Un)stitch at Borderline Art Space, Iasi (2020), Quo Vadis Homini? Danube Dialogues, Novi Sad, Serbia (2020), A Causal Loop, Galerie Charim, Vienna (2019); La Brique, The Brick, Cărămida, La Kunsthalle Mulhouse, France (2019), Ex\_East - Ex(iste). l'Espace Niemeyer, Paris (2019), la Ronde, Musée de la Corderie Vallois, Rouen (2021).

**Nona Inescu** born in 1991, lives and works between Berlin, Germany and Bucharest, Romania. Her artistic practice is interdisciplinary and includes photographs, installations, sculptures and video works. Based on a theoretical and literary perspective, the works focus on the relationship between the human body and the environment and the redefinition of this subject in a post-human perspective. Solo exhibitions: Relics. Quarries. Reliquaries, Peles Empire, Berlin, 2022, Waterlily Jaguar, SpazioA, Pistoia, 2021, Venus Trap, Fiac! with SpazioA, Paris, 2019, Corporealle, Künstlerhaus Bremen, Verterberries, Sabot Gallery at Liste, Basel, Acumen, Porcino, Berlin, An animal that was once , thought to be a plant that transformed into stone, SpazioA, Pistoia, , 2018, Lithosomes, Exile, Berlin, 2017 And group exhibitions also : Aliens are temporary, Kunstraum Kreuzberg/Bethanien, Berlin, The Flowers, MAMAC, Nice, Entangled Life: The Forest as Neural Network, RADIUS, Delft, 2022, How to be together, Art Encounters Biennale, 2021, Timișoara

**Vlad Nancă**, born in 1979, works and lives in Bucharest. In his practice, materialized in sculptures, objects and installations he is captivated by the plasticity of architectural intentions, by the raw forms that exist before materializing in constructed form. Vlad Nancă is concerned with how modern movements impact contemporary objects and ideologies. Latest solo exhibitions A Map of the World as Seen by Him, 2022 The Institute of Contemporary Art - Sofia, Vis a vis, 2021 Suprainfinit Gallery, Bucharest, The City and the City, KVOST - Kunstverein Ost, Berlin, 2019, It Happens, 2018, Galleria Il Ponte, Florence, Italy, In the Natural Landscape the Human is an Intruder, 2018, Sabot Gallery, Cluj-Napoca

**Uroš Đurić** (1964, Belgrade, Serbia) studied art history at the Faculty of Philosophy and painting at the Faculty of Fine Arts in Belgrade. He graduated in 1992 and received the MA in 1998 from the Department of Painting at the Faculty of Fine Arts. With Stevan Markuš, he co authored The Autonomist Manifesto. Present at the art scene since 1989, he has exhibited in Belgrade, Brussels, Edinburgh, Paris, Graz, Chicago, Bucharest, Ljubljana, Budapest, St. Etienne, Kassel, Washington, Vienna, Bratislava, Berlin, Warsaw, New York, Prague, Rennes, Wrocław, Zagreb, Frankfurt, Timișoara, Pecs, Skopje, Klagenfurt, Maribor ... in over 200 group and solo exhibitions. His works are in many collections out of which the most prominent are the Museum Moderner Kunst Sammlung Ludwig Wien, Sammlung Essl - Klosterneuburg, EVN sammlung - Maria-Enzersdorf, La Collection Antoine de Galbert in Paris and the Museum of Contemporary Art, Zepter and Telenor collection in Belgrade. Double winner of the October Salon (1991 and 2005) and exhibitions of the month of Studio B (1993 and 1998), the prize of the Biennial of Youth (1996) Memorials of Nadežda Petrović (1994) and the Union of Independent Artists (1998). In May 2014, he held a lecture and a workshop for Peter Kogler's and Jorinda Voigt's students at the Academy of Fine Arts in Munich. He lives and works in Belgrade.

**Tadija Janicic** (1980, Niksic, Montenegro) has an undergraduate degree from the Department of Painting at the Faculty of Fine Arts and a postgraduate degree from the Academy of Arts, both in Novi Sad. As a student, Tadija received the 2001 Award for the Best Young Artist in the Class of Drawing, the 2003 YU Palettes of the Young Award and, later, the First Award of the 37th Salon of Novi Sad, in 2008. So far he has held numerous solo exhibitions in Hungary, Japan, Montenegro and Serbia. Moreover, he has regularly participated in group exhibitions at the Östersund Kunst video festival (Sweden, 2004), the Museum of Contemporary Art in Novi Sad (Serbia, 2005), the Cultural Center of Serbia in Paris (France, 2007), Lukas Feichtner Gallery in Vienna (Austria, 2010), the Erarta Museum and Galleries of Contemporary Art in Sankt Petersburg (Russia, 2012), the Gallery le Club des Arts at the Council of Europe in Strasbourg (France, 2013), Nest Gallery in Geneva (Switzerland, 2015) and many more.

**Mirjana Blagojev** (1974, Zrenjanin, Serbia) has graduated (2000) with a master's degree (2007) from the Academy of Arts in Novi Sad. She completed her master studies at the Ecole Supérieure des Arts Décoratifs in Strasbourg, France in the direction of Object-glass (2005). She is currently pursuing her Doctoral studies at the Academy of Arts in Novi Sad, where she is employed in the subject of sculpture as an assistant professor. He is a member of SULUV and ESGAA (European Studio Glass Art Association). She has participated in the realization of numerous international projects as well as in numerous art symposia and colonies, exhibited at several solo and group exhibitions in the country and abroad, realized study visits in the form of lectures and workshops at the Universities of Pécs, Hungary, Faculty of Architecture Prague, Czech Republic, Academy Fine Arts and Design Bratislava, Slovakia, Academy of Arts, Split.

**Nataša Teofilović** (1968, Pančevo, Serbia) is an artist who explores manifestation and identity of the female and the sensual in virtual space through new media and computer art. Her work has ranged from neo-conceptual art in the early 90s to digital art of the new century, which combines art, science and technology. As for her technique, she works in various media – from experimental video and performance to 3D character animation and digital ambiances. Her digital works can be described as interdisciplinary, hybrid and interactive art. She has contributed to education in and understanding of digital art, especially 3D animation, with her doctoral work, the first doctoral thesis in Serbia in the field of digital animation. She has had numerous solo exhibitions and participated in many group ones, in the country and abroad, of which the following stand out: Ars Electronica (Austria, 2007), Incheon International Digital Art Festival 2009 (Korea, 2009), DAT – Digital Art & Technology (Singapore, 2007), KIBLIX 2014 – Parallels (Slovenia, 2014), Premonition, Blood, Hope – Art in Vojvodina and Serbia from 1914 to 2014 (Austria, 2014), Cargo East, The Subdued Existence: Serbian Contemporary Art Scene (Taiwan, 2014; B&H; Slovakia, 2015).

