Danilo Prnjat

Projects 2006-2015

About:

Danilo Prnjat intervenes in the domain of political reality, explicating specific social problems by performing vast variety of projects. This includes controversial, sometimes legally problematic actions, interventions and (media) manipulations, and further more social participatory projects. Entering the field of activism, the artist often acts by means of excess, like a guerrilla who invades the system, acting from the inside. Critical intervention of Danilo Prnjat is indirect, while the implicit criticism, that requires certain intellectual engagement from the recipient, directly working for his cause.

The previous work shows genesis of development in theme and form of art, that the artist has been practicing. The relationship between nationalism and capitalism and the problem of sovereignty are characteristic for his earlier works, which have been mostly conducted in the form of performances, interventions in public space and process works. “Tempo project”, which realization took place just before the declaration of independence of Kosovo province when the foreigners’ owned companies were targeted by the nationalists, had the artist submit a false tip-off to the supermarket “Tempo”, owned by the Serbian investor (tycoon). By doing so, artist wanted to inverse a public reception of the cause of the Kosovar problem, formed by the media – from foreign affairs determination of a problem to ideological aspect of national policy. In “Fathers and Fathers”, the artist followed the son of Serbian politician Nenad Canak (Vojvodina’s autonomist party leader) and filmed him while looking for Roman coins in the fields of autonomous province of Vojvodina, using a metal detector. The “Ransom” project consists of purchasing three works made by artists from Kosovo and proclamation of this act of buying as Danilo Prnjat’s own artistic work in Serbia. By doing that, artist tried to provoke the mechanisms of ‘disauthorization’ of specific Kosovian culture via its transformation into private property; and vice versa. The intervention “Lilly” was organized guerrilla entrance of 200 men in the largest Serbian perfumery – pointing the interdependence of “military” education of men and corporate policy of capitalist societies. From 2012 onwards, Danilo Prnjat is focused on the participatory and group projects such as the project “Social Economy – Model: Cacak” where the group tries to develop alternative methods and strategies of material exchange in a Serbian small town society where – due to opening the country to a free market of the EU – a lot of surpluses (food) emerged, while poverty and famine rapidly increased. In the project “Open School of Economics” artist organized joint learning of alternative economic theories in public space and tried to map positive, alternative and self-sustainable practices of material exchanges that operate successfully on a micro-level and have no wider visibility in the community.

In his work Prnjat tries to overcome the established boundaries of art, and explore relations between the art and social reality. He is one of the founders and editors of the contemporary art and art critic web portal DeMaterialisation of Art (www.dematerijalizacijaumetnosti.com).

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Open School of Economics

Art project based on participation
Production: Center for Cultural Decontamination, Belgrade, Serbia
Year: 2014-15.

Author:
Danilo Prnjat

Participants:
Aleksandar Elezović, Aleksandar Stojanović, Ana Milovanović, Andrea Jovanović, Branislav Dimitrijević, Danilo Prnjat, Dragan Protić Prota, Hristina Mikić, Ivan Božić, Jovana Zafirović, Luka Petrušić, Marija Ratković, Milica Mustur, Milica Popović, Mira Mulaimović, Nikoleta Marković, Nina Mudrinić, Olja Nikolić Kia, Petar Stanić, Sanja Maksimović, Sava Jokić, Uroš Matović, Vahida Ramujkić i mnogi drugi.



Description:

The idea of the project "Open School of Economics" is based on a research and practical work in the promotion of alternative economical models that go beyond the neo-liberal economic system. Field of interest is the study of economic theories that offer potential opportunities for the development and establishment of economic exchange that is not sustained by the principles of individual profit entities but is driven by the interest of the community as a whole.

The aim of the project is to provide theoretical and practical alternative to the famous statement of former British Prime Minister Margaret Thatcher's argument that "there is no alternative" to capitalism which, as such, is becoming ever more prevalent in global, practical, scientific and ideological spheres. In this regard, the project aims to intervene into practical field of economy and it is based on concrete work on the ground, trying to destabilize existing system directly or establish a new model of exchange "outside" the dominant system.

The project involves research, work -in -progress and participatory art project in the form of production of open platforms which is realized in the form of group workshops, open discussions and reading groups (for example, the sudden appearance of mini classroom in a public space, locating the reading groups in some specific places in which the applicability of alternative seemed more likely possible etc.).

Alternative theories of economics that project covered ware:

1 **PARECON – Participatory Economics** (Michael Albert , Chris Spannos) – a non-representational economic theory based on the idea of joint decision –making, depending on the level of influence something has on subjects, self-management model of work organization based on joint-work between producers and consumers and the equal distribution of goods;

2 **Crom Theory** (Damir Novotny , Krom Association) – the theory of small networks of local economies which imply the separate existence of a local currency in a small community – economy based on collaboration, rather than competition;

3 **Inclusive Democracy** (Anthony Giddens , Jon Elster , Takis Fotopoulos , Aran Gare etc.) – form of direct democracy which implies a model of political and economic decision-making that is more open to civic participation (minimalist and maximalist democratic participation);

4 **Gift Theory** (Marcel Mauss) – idea of a gift as the basis of exchange – an entity that gives something from him/herself as a subject which establishes a kind of gap in itself, but that gap then continues to circulate in the collective (unlike in capitalist societies where this kind of gap stays always with the subject)- idea of gift as a way of expanding the self to the whole community;

5 **Economics of Care** (Nansy Folbe) – Care Work – the role of caring for each other as a form of economic exchange (the "feminist" economy);

6 **Time- banking** (Edgar Cahn) – economy based on the exchange of time and skills, instead of goods and services;

7 **The theory of self-management socialism** (Edvard Kardelj) – the idea of collective ownership of the means of production and the idea of collective management of production process;

8 **Environmental Economics and evolutionary economics** (Joseph Schumpeter) – economic exchange through a different approach to nature;

9 **Free Cooperation** ("The Art of Free Cooperation" – Eds. Trebor Scholz and Geert Lovink) – a theory that attempts to reconcile the individual freedom and collective life through free cooperation and rejection of any kind of forced interaction;

10 **"Change the World without Taking Power"** (John Holloway) – small strategies of rejection of neoliberal capitalist system as a new concept of revolution;

11 **Ethical Banks , Organization for Development of Society** (Nationwide) , credit unions (London Mutal) , the Financial Institutions Development Society (CDFI) – organizations whose operations involve certain kind of "sacrifice" for society , taking care of the environment and so on.

Video: https://www.youtube.com/watch?v=i4z5gVDpiko


PARECON
PARECON MICHAEL ALBERT


OTVORENA ŠKOLA

Social Economy – Case: Cacak

Art project based on participation
Production: Nadežda Petrović Memorial, Museum of Nadezda Petrovic, Čačak, Serbia
Year: 2012.

Author:
Danilo Prnjat

Ko-authors/participants:
Nikola Baković, historian and PhD student; **Dragana Božović**, historian of art ; **Branko Ćalović**, economist; **Dušan Darijević**, journalist and activist in culture; **Vladimir Gojković**, economist and NGO activist; **Sava Jokić**, philosophy student, poet and activist; **Vesna Kuveljić**, psychologist; **Julka Marinković**, historian of art; **Daniel Mikić**, media photographer; **Ivan Milovanović**, economist and NGO activist; **Bozidar Plazinović**, artist and activist; **Marija Protić**, trader; **Marija Radisavljavić**, historian of art and activist; i **Milenko Savović**, photographer.



Description:

Project **Social economy- Case: Čačak** is an experimental attempt to establish a commodity exchange model that could exist within current economic processes in our country that are ever so determined and guided by the principles of liberal economy. The project implied organizing an open workshop with initiative to contemplate on all potentialities, as well as making practical attempts to execute some real self-sustainable systems of exchange which wouldn't be determined by predominant logic that production or labor always results (or should strive to that) in extra value, thus profit. In that sense, only premise of this project was led by reverse logic to the one that predominant political economy demands- circulating from extra value (profit) to product, trying to get it to be free (in this case the aimed product was food). In this example, we considered as extra value of all of those products which, for some reason, can't find their place on the market, while different ways of their exchange mostly aren't provided, or are even forbidden by law.

The workshop gathered 15 participants of different profiles (economists, activists in culture and NGO sector, psychologists, traders, historians, persons with experience of working in food industry, persons working in media, etc.). Attending work meetings, we tried to map all the cracks and micro pores that emerge while constituting certain economic program or system, trying to find their logic and create a different one within, socially more considerable and self-sustainable practice that could work out in local context (for example, providing certain endangered groups with food that otherwise gets thrown away). In short, the project was an attempt to overcome social and economic gap which has become a symptom of social reality of our country.

Some of the guidelines for developing this project were pointed in these directions:

1. Exploring and mapping different groups in society divided by class, that don't communicate among themselves, clear understanding of that division and attempting to make a connection. In this aspect, case studies were related to: a) those who have access to extra value, but renounce it for some reason (producers and households that throw away produced food because they can't place it on the market, farmers- protesters, catering-industry, trade-chains, negligent households) and; b) those who with current exchange conditions can't procure any food for themselves (users of public kitchen). This segment of the project was most extensive, including fieldwork, talking to industry producers, interviewing citizens, etc.

2. Researching volume of impact that The Republic of Serbia, and countries of UN achieve through system of institutions and laws, limiting other, different models of (food) exchange beside those imposed by laws (for example, HASAP (HACCP) etc.)1 which all most directly cause throwing away hudge amounts of food and disenable possibility of their further distribution (differnt policy of concepts *best before* and *use by* etc.). This project also targeted irresponsibility of social institutions of the state for not showing any openness for this type of projects, explaining their position with laws and passing jurisdiction from one to another (Red cross, Public kitchen and Social work center).

3. Research of factory process and making an effort to find some kind of defect in production, a deformed product, something that would exist outside the strict production of product intended for market placement. In this aspect of workshop we tried to figure out destiny of products that are about to expire, those that could be used even after their expiration date (for example, pasta, honey, spices, etc.), and what happens with products on expiration day. This whole process is usually, at least in our country, pretty obscure. We managed to find out that trade chains have well worked out mechanism of sales actions for expiring products that could be interpreted as a form of a social policy, regardless of its primary cause. What doesn't get sold, returns to their producers. But, we couldn't find out what do they do with those products later on. 2 Numerous texts imply the possibility of repacking these products and putting them back on the market, with much shorter expiration dates and tag *use by* (as opposed to *best before* for primary products).

4. Considering possibility of recreating food festivals that were popular in previous times (Piefest) and developing concepts of social satisfaction for participants, possibilities of donating food, developing social logic while distributing gathered food after the festival etc. We mapped this aspect of project as an open possibility.

5. An attempt to establish an independent system of social exchange that could survive outside existing institutions of the system. In this segment goal was to create an independent system of exchange from farmer to final consumer (who in this case wouldn't be a user of Public kitchen). As a possibility to combine them, workshop tried to reinvent the idea of labor action. This concept of social activism was mostly popular in Yugoslav socialism, and studies show that its popularity didn't fade out during years of the rise of self-governed socialism from first labor actions for reconstructing postwar country, up until decomposition of former Yugoslavia, in late 80's. Also, this form of social participation was highly supported and approved by general public during its existence. Survey and research that we conducted show that even today there is much interest among people for this type of social participation. The idea was to mobilize those who needed food the most, for actions to collect food that otherwise decays on fields. However, an attempt to establish this type of exchange, that we consider to be an open possibility, was currently disabled due to a big drought in our country which destroyed most of our farmers' yield for this year (up to 70%). Due to these unexpected circumstances, work group could not extract the other 'extra value' of that kind which could be used for new processes of exchange.3

All said, the result of the workshop is socially critical work, of documentory type, that marks all these 'dead spots' pointing out limits that represent most direct brakes in process of founding social initiative and (im)possibility for social existence in real economic conditions.

The video that is part of the research work is available here:
https://www.youtube.com/watch?v=MnRHVVu3kAA

Fusnotes:

1. See: Use and implementation of HASAP standards in Serbia: http://www.hasapstandard.com/, 13.09.2012, 17h.

2. In countries of EU, all expired products, due to strict laws and different forms of food control, get thrown away by trade chains, while in Serbia, these products are given back to the producers.

3. Statistics show that throwing away food is most often done by the producers. General statistics of EU says that these following groups throw away food mostly: 39% producers, 15% catering industry, 5% trade chains. These numbers are considered to be much more drastic in Serbia, but precise statistic for this matter isn't available at the time.





Tempo Project

Medium: Performance transferred on DVD/media project,
(DVD, press articles, textual description)
DVD: 0’58”, loop
Year: 2008



Description:

In Serbia the first half of year 2008 was marked with continuous tensions in media domain induced by announcement and recognition of independence of Kosovo province. As Slovenia was the chairman of Europe Union, and was during the creation of this project positively disposed towards future independence of the province, great number of "Merkator" supermarkets, which are owned by Slovenians, were targets of anonymous bomb tip-offs and attacks.

Concerning complex (partly quoted) circumstances these ways of radical, anti-capitalistic behavior in public, commissioned via media were observed exclusively in context of narrow national and political interests and were allotted to some of the nationalistic organizations in the country.

My project considered false tip-off of a bomb set up in one object of supermarkets owned by Serbian investor ("Tempo") and by it, created media manipulation changed public reception context of all previous tip-offs/ attacks.

Namely, right after the realization of the project (08.01.2008.), in a period from 17th of January to 8th of May there had been 114 false tip-offs of bomb set-ups in Belgrade addressed to key state-ideological institutions of our society (schools, hospitals, courts,…). Therewith, we can assume that the project contributed to *subversion of critical public focus from foreign affairs determination of a problem to ideological aspect of national policy*. In other words, the goal of the project was to demonstrate that the central problem that country was facing with – issue of Kosovo – was actually a problem (of nationalism) completely determined by inner politics of our own, and not the matter of foreign politics in which the public of Serbia was encouraged to believe through media mechanism.

Connecting supermarket as capitalistic formation and the importance of Kosovo updated as an issue of the greatest national interest, this performance actually propound a question of meaning of nationalism and its purely material determination in Serbia and Kosovo. *(Written by the author)*

For additional information about project, please see two texts bellow:

Šefik Šeki Tatlić - *Relation between nationalism and capitalism (Tempo Project),* Museum 25th of May, Belgrade, 2009

https://daniloprnjat.wordpress.com/2013/05/22/relation-between-nationalism-and-capitalism-tempo-project-by-danilo-prnjat/

Aneta Stojnić - *Media manipulation in Project TEMPO work*, Museum 25th of May, Belgrade, 2009

https://daniloprnjat.wordpress.com/2013/05/22/media-manipulation-in-project-tempo-work/

Press article from the project:



u fokusu 11

PROVERA... Policajac sa labradorkom Britni u potrazi za bombom

Zbog dojave o bombi evakuisan „Tempo“ na Vilinim vodama

BEOGRAD - Nepoznati muškarac javio se telefonom poslovodi „Tempa“ na Vilinim vodama sinoć nekoliko minuta posle 20 sati i saopštio mu da je u ovom veleprodajnom objektu postavljena bomba. Objekat je ubrzo evakuisan, a specijalizovane ekipe policije više od sat vremena pregledale su ovaj market i utvrdile da je dojava lažna i da se nepoznati „bombaš„ samo „šalio“.

Kako se ekipa Pressa uverila na Vilinim vodama, dojava je zbog događaja koji su se juče izdešavali u celoj Srbiji bila krajnje ozbiljno shvaćena. Zaposleni su za desetak minuta evakuisali sve koji su se zatekli u objektu, a za to vreme stiglo je i više policijskih patrola.

Mušterije, kojih je bio poprilično broj, radnici „Tempa“ ljubazno su zamolili da napuste objekat zbog, kako su im rekli, manjih problema. Ne želeći da izazovu paniku, pravi razlog evakuacije nije bio saopšten, pa su neke mušterije bile jako nezadovoljne što moraju zbog tamo nekih problema da čekaju napolju.

- Taman sam stigao na red na kasi kada su nam svima rekli da moramo da izađemo napolje. Prvo sam mislio da treba da sačekamo na parkingu ispred, ali su nam preporučili da odemo dalje

ZNATIŽELJA... Kupci ispred „Tempa“ posmatrali akciju policije

- objasnio nam je jedan vidno iznervirani gospodin.

Ipak, da nije u pitanju manji problem već mogućnost da je neko postavio bombu svi su shvatili kada su videli kako policajac sa psom pregleda parking, a posle toga ulazi i u objekat. Skoro sat vremena policajci su pregledali ceo market, a u tome im je pomagala i dvogodišnja labradorka, za koju nam je rečeno da se zove Britni. Desetak policajaca proćešljalo je ceo „Tempo“, ali tek kada je labradorka Britni onjušila sve, sa sigurnošću je utvrđeno da je dojava lažna. Posle ovoga zaposleni su se vratili na svoja radna mesta i oko 22 sata ovaj objekat „Tempa“ je ponovo primio mušterije i nastavio sa normalnim radom, a policiji je ostalo da pronađe „šaljivdžiju“ koji je prijavio bombu. (M. S.)

Translation:

Press, Saturday, February 9th, 2008:

Evacuated “Tempo” on Viline vode due to bomb signaling

BELGRADE- Last night, several minutes after 8 pm, an anonymous man telephoned to managing director and informed him about set up bomb in this wholesale object. Before long object was evacuated and specialized police force squad examined this market for more than one hour and confirmed that it had been a fake signal and that the unknown bomber had just been “joking”. As Press team assured on Viline vode, because of yesterday’s events in whole Serbia, signal was absolutely seriously comprehended. In period of ten minutes employees had evacuated everyone in the object, and in the mean time several police patrols arrived.

Customers, which had been quite numerous, were kindly asked by stuff to leave the object, because of , as they were told, minor problems. Avoiding evoking panic, real reason of evacuation had not been told, so some of the customers were rather unsatisfied for having to wait outside because of some inconveniences.

-Just as it was my turn at the pay desk we were told we had to get out. First I thought we should wait in front on a parking lot, but then they recommended us to go farther- notably annoyed gentleman explained us.

Still, everybody realized that it was not just a minor problem but possibility that someone had set up bomb when they saw a police officer with a dog checking out the parking lot and later getting inside the object. For almost an hour police were examining the whole market with assistance of two year old female labrador named Britni as we were told. Ten officers thoroughly investigated the whole “Tempo”, but just after Labrador Britni sniffed around everything it was certain that it was a false alarm. After this staff went back to their working places and at around 10 pm this “Tempo” object let in customers and continued working regularly, and the police was left with task of finding the “Joker” who informed of the bomb. (M.S.)

(Press articles documentation of the project is very large. From that reason here is presented only one example.)

Lilly Project

Medium: Performance transferred on DVD (DVD & textual description)
Production: Mangelos – KONTEKST gallery, Belgrade, Serbia
Length: 7’18”, loop
Year: 2007



Description:

Dominant principles of establishment, when it comes to public space in our environment, represent the space mostly scheduled for specific gender only. Starting with separated public toilet premises to betting places, large beauty shops and saloons…

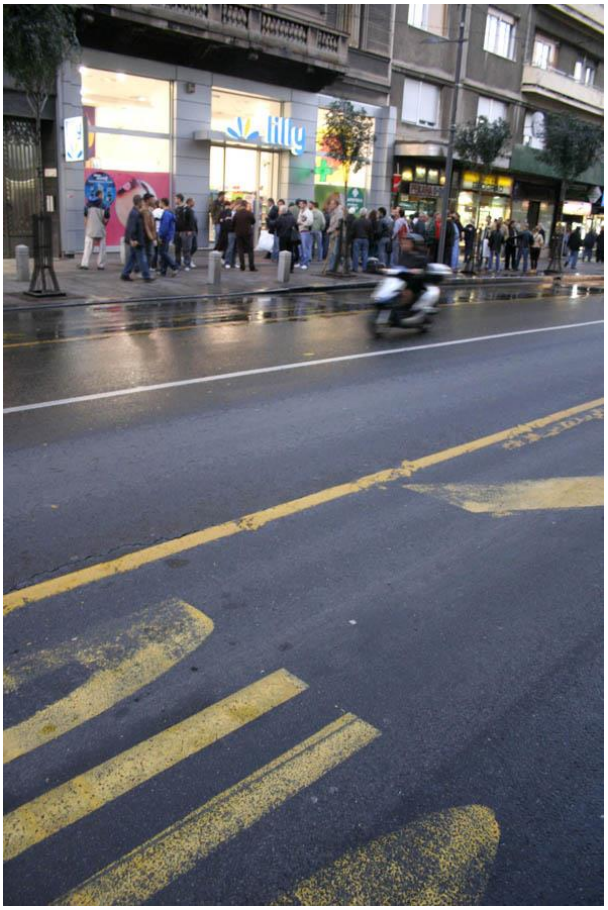
Entering post socialistic era and losing of formed national identity have brought comeback of traditional values of patriarchal system in which all relationships are placed in special hierarchy. That state is additionally enhanced by arrival of large corporate systems (capitalism) which logic of permanent market expansion erased this hierarchy to some extent but contributed its additional alienation.

Lilly Project represents an action in which at one point 200 man performed unannounced guerilla invasion into the largest beauty shop in Belgrade - *Lilly*. This literal and not metaphoric performance of "patriarchal", "male" behavior - which is based on assumption that He has the right to occupy any space or person by all means, with or without permission (standpoint that is mostly unique to individuals raised as man)- exists as an example of *pure form of protest by which the distance that suspends normal, utilitarian and social process is marked.*

On the other hand, the fact that performers of the action agreed to participate in project on condition to be paid - carrying out of particular behavior that in our surrounding can be seen as sexually "wrong"- indicates *exclusively material determination of acceptable behavior limits and mechanism to determine some of the most vital human identity aspects (such as sexual) in capitalistic society.*

Concerning 200 individuals entering one object, who are impossible to be covered by number of employees, this performance instantly led to system halt, its instant collapse - but not in purpose to offer anarchistic alternative to it, but in order to drastically formally remark its flaws.

Video can be seen here: http://www.youtube.com/watch?v=LDmj1scvuAE


lilly


lilly
PEKARA D-24

Wedding Pieces

Medium: Performance tansferred on DVD
DVD: 06’34”
Production: Akademie Schloss Solitude, Stuttgart, Germany
Year: 2009/2010



Description:

The project *Wedding Pieces* comprises series of actions which allude my arrival and the presence at the German weddings in a role of an uninvited guest/ insider. I conducted this performance occasionally during several months, and I chose the weddings which were organised for the close family members and were always held in public. After approaching the celebrating group I was asked to leave or banished from all the weddings within a short period of time. Several times I managed to stay long enough to pose with the group in making the joint photo. My action was secretly recorded by a person whose function was to act as a paparazzo and whose task was to shoot the action in a form of video and photo documentation from a certain distance. The goal of the action was literal materialisation of exclusivistic logic on which dominant models of today's togetherness are based - starting with the marriage, the concept of national country and EU.

Additional text can be seen here:

https://daniloprnjat.wordpress.com/2013/05/22/provoking-of-community-ideologies-in-danilo-prnjats-art-practice-in-solitude-uninvited-guest-or-desire-for-community/





Ransom

Author: Danilo Prnjat
Collaborators: Artan Balaj, Fatmir Mustafa-Carlo
Production: Stacion, Centre for Contemporary Art, Priština, Kosovo;
Interkulturalni dijalog, Rex-B92, Beograd, Srbija;
Mangelos, Young Visual Artist Award, Gallery Kontext, Belgrade, Serbia
Medium: 3 artworks exhibited with purchase contrats and conceptual description of the project
Year: 2008-2010



"Ku Klux Klan"
dim. 300x80

Description:

One of the principle determinants of liberal capitalism which is based on the existence of private property, within countries in transition, reflects through a process of public property selling-out and its complete privatization. This principle of privatization has been proclaimed as one of the vital strategies of Serbia's development and one of more important conditions of her path towards European Union.

On the other hand, questions regarding the problematic status of former Serbian province Kosovo (1) have shown that proclaimed values are not a mechanism of country's acting, wherefore the 'public property' (Kosovo) is still one of the priorities the country is fighting for. (2) This struggle is/was conducted by cultural, political, legal and military interventions while the key, economic aspect, has remained cunningly camouflaged by cultural and nationalistic interests. Namely, the discourse that was and still is produced by Serbian official authority is heading towards global mythologisation (hegemonic culturalization) of Kosovo. This region is, therefore, in Serbia most frequently presented in the form of *spirituality* which is essential for 'Serbian origin', nonmaterial goods worth fighting for and the like. Those conceptions dominant in Serbian society are most frequently substantiated by the fact that some of the oldest orthodox monasteries are located exactly in that region, so in that way, via social ideology, religious aspiration towards spiritual, which is immanent to Serbian orthodox people, has gained socially-manifested and politically desirable material form – struggle for territory of Kosovo.

Likewise, spiritual values based on a construction of the term 'Great Serbism' have been founded on repeated actualization of the Kosovian battle (3)- on which Serbian national myth regarding heroism, suffering (caused by Turks, non-Christians), self-sacrifice, betrayal, and heroic death of the last Holy Serbian ruler, King Lazar, has been raised. The values based on this myth and a construction of the term ' Great Serbism' are precisely what nationalistic authorities used as the worst means of manipulation during the wars in 1990s, and which effect is even today widely present.

Project 'Ransom' alludes the act of purchasing of three works of art from Kosovian artists and presenting of the project as a work of art in Belgrade. This act exists as:

1. an act of concrete highlight to specific Kosovian 'culture' via determination of its material value. This aspect of the work of art aims to provoke dominant cultural paradigms of Kosovo in Serbia according to which a struggle for Kosovo has never been presented via question of power and money, but as a much 'higher' and transcendental question regarding the ' very being ' of Serbian people. Likewise, with this act the Kosovian culture (art) is not taken over and like that, conditionally said, by being disjointed (or dispossessed) is not presented in Serbia (4), but there are methods that are used to show utter respect for its importance and value;

2. *an act of 'disauthorization' of specific Kosovian culture via its transformation into private property*; and vice versa,

3. *an act of authorization via precise determination of private property and its transformation into 'general welfare'* (the work of art produced by open competition).

Namely, this project alludes an intervention inside the official institutions of Kosovo (Ministry of Culture) in order to authorize selected artists' works of art as private property of those artists, so that they could be taken out of the country (across the border) in a legitimate way. This insufficiently transparent status of ownership between private property – public goods in Kosovo (but also in Serbia when it comes to Kosovo) opens a field for different social and state manipulations of (somebody else's) property. On the other hand, by offering the work of art to Serbian funds (both state and private) for production, works of art of Kosovian artists become at the same time disauthorized, turn into public goods, which provokes brutal establishment of Serbian cultural hegemony in Kosovo.

Therewith, project *Ransom*, as a form of deconstruction of cultural and material practices that are dominant in Serbia and Kosovo, has an aim to act as an emancipator's social practice by witch property (culture) is determined as private and by doing so nationalistic mechanisms of both confronted sides (Serbia and Kosovo) are equally provoked.

Fusnotes:

1. Area Kosovo alludes debatable territory located in the southeast of Balkans and is mostly organized by partially acknowledged Republic of Kosovo. Kosovo declared its independence on February 17th 2008 and its government *in fact* controls this territory (with the exception of some Serbian enclaves). Serbia did not acknowledge secession of Kosovo and considers this territory as an entity under control of the United Nations. According to 2006 Constitution of the Republic of Serbia, Autonomous Province of Kosovo and Metohija is a part of Serbia's sovereign territory.

2. More important dates regarding status of Kosovo and the conflict on this territory were: 1989 - Slobodan Milošević enacted a new Constitution of SFRJ by which autonomy of Kosovo province within Serbian Republic was drastically reduced. Reaction of nonviolent separatistic civilian movement of Kosovo was to create parallel educational, medical and tax systems; 1990 - Self-declared Parliament of Kosovo elected by voting the independence of the state, Republic of Kosovo. In that period the country was only acknowledged by Albania; 1996 – KLA (Kosovo Liberation Army) at first started with nonviolent actions and by doing so offered resistance to Serbian and Yugoslavian safety forces (the beginnings of the Kosovo war); 1998-1999 – Military and diplomatic conflicts of Serbian and Kosovian soldiers and political forces. Unsuccessful attempts of introducing OSCE observers and NATO peace forces; 1999 – NATO bombing of Serbia and establishing of International Criminal Court for ex-Yugoslavia and arrival of NATO, KFOR and UMNIK peace forces to Kosovo; 2006 – Marrti Ahtisaari proposed a resolution which recommended a 'controlled independence' of Kosovo, he was then supported by UK, USA and European members of Security Council whilst opposed by Russia; 2007 – Republic of Kosovo declared independence. Up until December 2009 it was acknowledged by 64 countries in the world;

3. The Kosovian battle between Serbian army and Ottoman Empire took place in 1389 on Kosovo polje, about 5 kilometers northeast of Pristina which is today's capital city of Kosovo. Reliable historian facts about the battle are scarce and its reconstruction is not reliable.

4. The exhibition of art scene of Pristina 'Odstupanje' organized in February 2007 in the Kontekst gallery, Belgrade was due to the attacks of nationalistic currents in Serbia and decision of Ministry of Internal Affairs proclaimed to be of safety risk and then closed down. In spite of additional activities of the exhibition's organizers aimed at state to make organization of the exhibition possible, authority's response has, up until now, remained the same. For more information go to:
http://www.kontekstgalerija.org/pdf_08/odstupanje.pdf,
http://www.petitiononline.com/odstupi/petition.html

Fathers and Forefathers

Fathers and Forefathers, 2011-2014
Video transferred to DVD, text, color, no sound, 2’13”
Courtesy the artist



Description:

Fathers and the Forefathers is a video intervention based on the several days secret monitoring of the son of the famous Serbian politician Nenad Čanak done by artist personally. The video shows the child looking for Roman coins using a metal detector in the fields in Vojvodina (Province of Serbia) around Begeč (once a Roman city called Onagrinum). However, the only coins he finds are from the Yugoslav period.

Nenad Čanak's son has been largely exploited by the political marketing of the party led by his father and appeared in its promotional videos. Due to the use of children to promote a political party and its ideas, these videos provoked mixed reactions from the public, while the party, publicly recognized as the autonomist party of Vojvodina, defended itself by claiming that the use of a child was legitimate to show the party's struggle "for heritage" and "for Vojvodina".

According to this context, the video is an intervention combining nationalist politics (fighting for territory) and interests of capital (exploitation of territory by private interests). Showing the successor of a Serbian politician literally trying to pull out money from Vojvodina's soil, the video emphasizes the interdependence of these two dominant matrixes. The aim of the project is to show the manipulative mechanisms of representing political reality that is extremely present today – entire state and social assets and cultures flowing into private capital under the guise of patriotism.

On the other hand, the introduction of the black square in the face of the child (a reference to Malevich, the end of representation in art, etc.) for reasons of ensuring the legality of the project, the project tend to suggests the non-representability of bourgeois in the context of civic-democratic.

https://www.youtube.com/watch?v=LFj917U55-M
http://www.nspm.rs/hronika/lsv-ne-zloupotrebljavamo-decu-u-spotu-je-sin-nenada-canka.html



DANILO PRNJAT

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EDUCATION:

2001-2006 BA-MA, Faculty of Fine Arts, Novi Sad, Serbia.
2007-2008 MA, Interdisciplinary Master Studies – Theory of Art and Media, University of Arts in Belgrade, Serbia.
2010-2013 PhD in Communication, European Graduate School, Saas-Fee, Switzerland.

RESIDENCIES:

School of Engaged Art, Chto delat collective, Rosa Luxembourg Foundation, Berlin, Germany, 2015
Hybrid Media Camp, Begec, Serbia, 2011
Academie Schloss Solitude, Stuttgart, Germany, 2011
KSA:K, Center for Contemporary Art, Chisinau, Moldova, 2010
Academie Schloss Solitude, Stuttgart, Germany, 2009
rotor> Association for Contemporary Art, Graz, Austria, 2008
Stacion, Center for Contemporary Art, Prishtina, Republic of Kosova, 2008
La Corte, Galleria di Arte Contemporanea, Florence, Italy, 2006
Museum 25th of May, Belgrade, Serbia, 2004

MORE IMPORTANT GROUP EXHIBITIONS:

SKOPLJE BIENNAL OF YOUNG, Museum of Contemporary Arts, Skoplje, FYR of Macedonia (2015)
MONUMENT OF ANTI-CAPITALISM, public spaces, Belgrade, Serbia (2015)
OCTOBER SALOON (curated by Nicolaus Shafhauzen and Vanessa Miller), Belgrade (2014)
16. PANCEVO BIENNAL (curated by Suzana Viksanovic), Pancevo (2014)
STUDIES OD THE CONTEXT (curated by Zlatko Pavković), CZKD-Center fot Cultural Decontamination, Belgrade (2014)
OPEN SYSTEMS 1-01-04/13 (curated by Walter Seidl, Işın Önol, Federica Bueti, Aneta Stojinić and Nikola Dedić), Open Space/Open Systems & GPL contemporary, Vienna, Austria (2013)
ARTSLAB issue3,(curated by Aneta Stojinić and Nikola Dedić), Open Systems, Vienna, Austria (2013)
NOT SO DISTANT MEMORY (curated by Boško Bošković), No-Festival of Video-art and Animation in Ufa, Ufa, Russia (2012)
MARGINAL BODY, Queer saloon (curated by Vera Vojvodic), Gallery 8, Belgrade, Serbia (2012)
DE/RE/CONSTRUCTION: SPACE/TIME/MEMORIES, 15. Pancevo biennal (curated by Nikola Dedic and Aneta Stojnic), Serbia (2012)

THE BIG SLEEP (curated by Jelena Stojanovic), Nadzeda Petrovic Memorial, Cacak, Serbia (2012)

ARTIST AS PUBLIC (curated by Mijana-Boba Stojadinovic), RexB92, Belgrade, Serbia (2011)

255 804 km²-Young art from former Yugoslavia (curated by Alenka Gregorič and Mateja Podlesnik), BROTkunsthalle, Vienna, Austria (2011)

NOT SO DISTANT MEMORY (curated by Boško Bošković), CAA, New York, USA, (2010)

COOPERATION NOT CORPORATION (curated by Maja Cirić and David Goldenberg), ITS-Z1, Ritopek, Belgade, Serbia (2010)

255804 km2 (curated by Alenka Gregorič and Mateja Podlesnik), Mestna galerija, Ljubljana, Slovenia (2010)

MANGELOS (Young Visual Artist Award), Remont gallery, Belgrade, Serbia (2010)

TERRITORIES OF THE IN/HUMAN (curated by Iris Dressler and Hans D. Christ), Württembergische Kunstverein, Stuttgart, Germany (2010)

MOSCOW BIENNIAL (curated by Daria Pyrkina), Moscow, Russia (2010)

IMAGINE ART AFTER (curated by Breda Beban), web art project/Tate Modern, London, UK (2010)

LET'S TALK ABOUT NATIONALISM. BETWEEN IDEOLOGY AND IDENTITY (curated by Sirje Helme and Rael Artel), Kumu Art Museum, Tallinn, Estonia (2010)

FREIZE ART FAIR, London, United Kingdom (2009)

AFTEREGO (curated by Svetlana Kuyumdzhieva), Art Today Association - Center for Contemporary Art (The Ancient Bath), Plovdiv, Bulgaria (2009)

RENCONTRES INTERNATIONALES (curated by Nathalie Hénon, Jean-François Rettig), Haus der Kulturen der Welt, Berlin, Germany (2009)

AM I THAT NAME? (curated by Wo_kolektiv), SC gallery, Zagreb, Croatia (2009)

RENCONTRES INT, Museo Nacional de Arte Reina Sofia, Madrid, Spain (2009)

BAD TIMES/ GOOD TIMES (curator Matei Bejenaru), FUTURA – Center for Contemporary Art, Prague, Czech Republic (2009)

CARREFOUR 2, Centre culturei de Serbie, Paris, France (2009)

RENCONTRES INTERNATIONALES Paris/Berlin/Madrid, roARaTorio, Paris, Center Pompidou, France (2008)

ARTIST – CITIZEN, 49. October saloon (curated by Bojana Pejić), Museum 25th May, Belgrade, Serbia (2008)

PANCEVO REPUBLIC!, 13. Biennial of contemporary arts (curated by Jelena Radić and Ana Vilenica), Pančevo, Serbia (2008)

POLITICS OF CONTEMPORARY ARTS (curated by Albert Heta and Stefano Romano), Stacion, Center for Contemporary Art, Prishtina, Republic of Kosova (2008)

AKTO_3 FESTIVAL FOR CONTEMPORARY ARTS, Bitola, FY Republic of Macedonia (2008)

INTRUDE: ART & LIFE 366 (curated by Shen Qibin), Zendai Museum of Modern Art, Shanghai, China (2008)

13. BIENNIAL PUGLIA 2008, Bari, Italy (2008)

CONTROL AND RESISTANCE ON THE STREET (curated by Marko Miletić and Srđan Prodanović), Kontext gallery, Belgrade, Serbia (2008)

RECAPITULATION ... (curated by Susana Vuksanović), Museum of Contemporary Arts, Novi Sad, Serbia (2008)

PARALAX, Festival of New Visual Tendencies- Film/Video/New Media Art (curated by Maja Cirić), Dom omladine, Belgrade, Serbia (2007)

MEDIA ART BIENNIIAL OCTOPUS (curated by Biba Vicković), Belgrade, Serbia (2007)

MANGELOS – Young Visual Artist Award, finalist exhibition, Kontext gallery, Belgrade, Serbia (2007)

RE_SET: (02) (curated by Jelena Radić), Contemporary Art Gallery, Pančevo, Serbia (2007)

LILYHIP-BODY & CONSUMPTION, (curated by Sanja Kojić-Mladenov), Museum of Contemporary Art, Novi Sad, Serbia (2007)

OUTSIDE PROJECT, La Corte, Galleria di Arte Contemporanea, Florence, Italy (2006)

TRE_BA, Mazhaus Mestna Galeria, Pilsen, Czech Republic (2006)

PERSPEKTIVE V, Art klinika gallery, Novi Sad/ Remont gallery, Belgrade/Museum of Srem, Sremska Mitrovica, Serbia (2006)

KEF, Festival of Short Electronic Forms, Cultural centre REX, Belgrade, Serbia (2006)

SARTFEST-Student Art Festival, Museum of Contemporary Art, Novi Sad, Serbia (2006)

RE_SET:(01) (curated by Jelena Radić), Context gallery/DEZ.org, Belgrade, Serbia (2006)

CITY-ARTISTIC STAGE, free and alternative spaces (curated by Svetlana Mladenov), Novi Sad, Serbia (2006)

APRIL MEETINGS – AS 06 / Video modules, SKC gallery, Belgrade, Serbia (2006)

VIDEOMEDEJA 05, International video festival, Museum of Contemporary Art, Novi Sad, Serbia (2005)

YOUTH PHOTO, Ljubljana, Slovenia (2005)

RP – Real presense 04 (curated by Biljana Tomić i Dobrila Denegri), Museum 25th May, Belgrade, Serbia (2004)

SOLO EXHIBITIONS:

WEDDING PIECES, RexB92, Belgrade, Serbia (2011)
ART AS ACTION IN PUBLIC SPACE, performances 2006-2008, Kontekst gallery, Belgrade, Serbia (2010)
ART AS ACTION IN PUBLIC SPACE, performances 2006-2008, Cultural Centre, Pancevo, Serbia (2010)
WILD BEAUTY MODELS, digital prints exhibition, Most gallery, Podgorica, Montenegro (2009)
HARMONY, performance-installation /censured project/ , Novi Sad, Serbia (2007)
SENTIMENTAL ACTION, photography exhibition, SKC gallery, Kragujevac, Serbia (2007)
VIDEO-PERFORMANCES 2005/06, Art klinika gallery, Novi Sad, Serbia (2006)
BODY III, photography exhibition (with R. Koler and S. Junačkov), Ankh gallery, Novi Sad, Serbia (2005)
VIEW, performance-installation/site-specific, Central Square, Novi Sad, Serbia (2005)
PHOTOGRAPHIES 2005, photography exhibition, gallery BUNKER, SKC gallery, Novi Sad, Serbia (2005)
BODY II, photography exhibition (with R. Koler and S. Junačkov), Faculty Of Humanitas – Central Area, Pesc, Hungary (2005)
BODY I, photography exhibition (with R. Koler and S. Junačkov), SKC gallery, Belgrade, Serbia (2005)

PUBLIC PRESENTATIONS:

TRANSFORMATIVE ART PRODUCTION AND COALITION-BUILDING, LevArt, Tr5ondheim, Norway, 2015
CENTRIFUGA, Erste Bank, Cultural Centre Grad, Belgrade, Serbia, 2012
ARTIST AS AUDIENCE (curated by Mirjana Boba Stojadinovic), RexB92, Belgrade, Serbia, 2011
CHISINAU-Art&Research in Public Sphere (curated by Stefan Rusu), KSA:K, Center for Contemporary Art, Chisinau, Moldova, 2010
INTERNAL PRESENTATIONS, Akademie Schloss Solitude, Stuttgart, Germany, 2009
THE LAND OF HUMAN RIGHTS, <rotor> Association for Contemporary Art, Graz, Austria, 2008
BLOK – PERFORMANCE: TEHNOLOGY, BODY, POLITICS (curated by Gordana Nikolić and Ana Vujanović) , Museum of Contemporary Arts Vojvodina, cinema hall, Novi Sad, Serbia – presentation of Tempo Project, 2008
ARTIST - CITIZEN, 49. Oktobar saloon (curated by Bojana Pejić), Museum 25th May, conference hall, Belgrede, Serbia - presentation of Tempo Project, 2008
POLITICS OF CONTEMPORARY ARTS, Stacion – Center for Contemporary Arts, Prishtina, Kosovo – presentation of projects, 2008
ART IS POLITICS, The First conference of Workers In Culture (RUK), Museum 25th May, conference hall, Belgrade, Serbia – discussion about projects, 2008
MANGELOS, gallery Kontext, Belgrade – public presentation of the Mangelos Award finalists, 2007

AWARDS:

Mangelos – Young Visual Artist Award, the best young artist in Serbia, finalist, 2007
Eurobank EFG Award for exceptional achievements, Belgrade, Serbia, 2006
Little Prince, Annual prize for exceptional art Achievements Art Academy and Foundation Little Prince (Italy), Fine Art Academy, Novi Sad, Serbia, 2006
Perspective V – Prize for sculpting, Multimedia center Led Art, Novi Sad, Serbia, 2006
Annual Art Academy prize for sculpting, Novi Sad, Serbia, 2006
Annual prize for drawing in second year of study at Art Academy, Novi Sad, Serbia, 2004
Francophone Society Award (II),Trebinje/Banja Luka, Bosnia & Herzegovina, 2002
Art Academy Award for graphics, Trebinje, Bosnia & Herzegovina, 2002

BIBLIOGRAPHY:

-Danilo Prnjat: “Performing The People-The Participatory Art and the Politics of Representation”, in Re-claiming Realism, Journal of Visual Art Practice (Eds. Gulsen Bal i Vladan Jeremić), Volume 10, No.2, 2014

-Fascinations of Theory (Ed. Misko Suvakovic), Danilo Prnjat: Art of Appropriation, University of Arts, Belgrade, Serbia, p. 68-105, 2011

-Danilo Prnjat: Floating Position of Artists (Interview with Vesna Tasic), in: ‘Let’s Talk Critic Arts’ -‘From Consideration to Commitment: Art in Critical Confrontation to Society (Belgrade, Ljubljana, Skopje, Zagreb: 1990-2010)’

-Ana Isaković, Umetnost kao akcija u javnom prostoru (Art as an Action In Public Space), http://www.e-novine.com/sr/kultura/clanak.php?id=21896, 29.01.2009.11:46, 2009

-Aneta Stojnić, Danilo Prnjat - Art as an Action In Public Space, catalogue from the exhibition, galerija Kontekst, Belgrade, Serbia, p.4, 2009

-Danilo Prnjat: Interview (with Aneta Stojnić), NEW MOMENT, Magazine for Art & Advertising, No.32, p.22-37, 2008

-Divna Vuksanović, Media And Revolution, from ANTOLOGY OF ESSAYS BY FACULTY OF DRAMATIC ARTS, No.13, Faculty of Dramatic Arts, Belgrade, 2008

-Aneta Stojnić, WILD BEAUTY MODELS, catalogue from the exhibition, Most gallery, Podgorica, Montenegro, 2008

-Sanja Kojić-Mladenov, Social Context and Identity, from LILLYPOP – BODY & CONSUMPTION, catalogue from the exhibition, Museum of Contemporary Arts of Vojvodina, Novi Sad, Serbia, p.10, 2007

-Svetlana Knežević, BODY, catalogue from the exhibition, Student Cultural Centre, Belgrade, Serbia, 2005