Porodični album
digitalne fotografije
dimenzije promenljive
© 2004.

Danijela Bogićević
Rođena 1979. godine u Šapcu.
Apsolvent FLU u Beogradu.
Izlaže od 2000. godine.
+381 64 173 9140
sharaf_b@yahoo.com

Ja sve upropastim
video
2:15
© 2004.

Ivana Smiljanić
Rođena 1980. godine u Beogradu.
Diplomirala na FLU u Beogradu 2004. godine.
Izlaže od 1999. godine.
+381 11 266 2798 / +381 64 723 4542
ivana.s@eunet.yu

Family Album
digital photographs
dimensions variable
© 2004

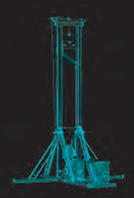
Danijela Bogićević
Born 1979 in Šabac.
Graduate student at the Faculty of Fine Arts in Belgrade.
Exhibits from 2000.
+381 64 173 9140
sharaf_b@yahoo.com

I Spoil Everything
video
2:15
© 2004

Ivana Smiljanić
Born 1980 in Belgrade.
Graduated at the Faculty of Fine Arts in Belgrade 2004.
Exhibits from 1999.
+381 11 266 2798 / +381 64 723 4542
ivana.s@eunet.yu

Performans
performans
trajanje promenljivo
© 2004.

Slavoljub Zajić
Rođen 1980. godine u Kruševcu.
Apsolvent na FLU u Beogradu.
Izlaže od 2002. godine.
+381 11 177 9576 / +381 37 490 607
zaja28@yahoo.com



Giljotina
digitalni print (rendering Nemanja Antanasković)
280x380 cm
© 2004.

Srđan Nedeljković
Rođen 1979. godine u Beogradu.
Apsolvent na FLU u Beogradu.
Izlaže od 2000.
+381 64 168 1055 / +381 11 275 4873
dzugashvili@eunet.yu

Performance
performance
duration variable
© 2004

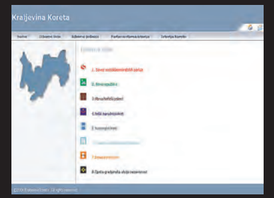
Slavoljub Zajić
Born 1980 in Kruševac.
Graduate student at the Faculty of Fine Arts in Belgrade.
Exhibits from 2002.
+381 11 177 9576 / +381 37 490 607
zaja28@yahoo.com

Guillotine
digital print (rendering Nemanja Antanasković)
280x380 cm
© 2004

Srđan Nedeljković
Born 1979 in Belgrade.
Graduate student at the Faculty of Fine Arts in Belgrade.
Exhibits from 2000.
+381 64 168 1055 / +381 11 275 4873
dzugashvili@eunet.yu

Portret
fotografije
20x30 cm
© 2004.

Vladimir Vinkić
Rođen 1978. godine u Pančevu.
Diplomirao na FLU u Beogradu 2004.
Izlaže od 2001. godine.
+381 13 352 762 / +381 64 255 8474
vinkicvlad@yahoo.com



Kraljevina Koreta
web projekat
www.koreta.tk
© 2004.

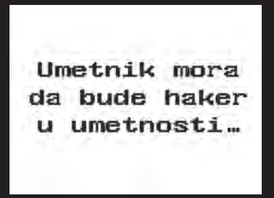
Vojislav Klačar
Rođen 1977. godine u Bihaću.
Student četvrte godine na FLU u Beogradu.
Izlaže od 2002. godine.
+381 63 826 0290 / +381 11 143 233
klacar@net.yu

Portrait
photographs
20x30 cm
© 2004

Vladimir Vinkić
Born 1978 in Pančevo.
Graduated at the Faculty of Fine Arts in Belgrade 2004.
Exhibits from 2001.
+381 13 352 762 / +381 64 255 8474
vinkicvlad@yahoo.com

Koreta Kingdom
web project
www.koreta.tk
© 2004

Vojislav Klačar
Born 1977 in Bihać.
Srudent at the Faculty of Fine Arts in Belgrade.
Exhibits from 2002.
+381 63 826 0290 / +381 11 143 233
klacar@net.yu



Iz umetnikovog dnevnika
kolekcija razglednica
9x15 cm
© 2004.

VojislaV Radovanović
Rođen 1982. godine u Valjevu.
Student pete godine na FLU u Beogradu.
Izlaže od 2000.
+381 63 882 5136
vojislav_radovanovic@yahoo.com

From the Artist's Diary
collection of postcards
9x15 cm
© 2004

VojislaV Radovanović
Born 1982 in Valjevo.
Student at the Faculty of Fine Arts in Belgrade.
Exhibits from 2000.
+381 63 882 5136
vojislav_radovanovic@yahoo.com

Flu_ID / f_2004

1. **Flu_ID** je projekat za podršku i promociju intermedijskih umetničkih praksi koje čine značajan segment studentske produkcije na Fakultetu likovnih umetnosti u Beogradu.

2. **Godišnja izložba Flu_ID** odvija se u Galeriji Doma omladine Beograda od 2001. godine.

3. **Cd-rom f_2004** obuhvata radove nastale i/ili izlagane u okviru projekta, biografije/kontakte njihovih autora, tekstove i ostale relevantne informacije.

(minimalna PC konfiguracija: Pentium **III**, 256MB RAM, CD ROM, zvučna karta, zvučnici, Windows 2000/XP, QuickTime 6 minimalna Mac konfiguracija: PowerMac G3, 256MB RAM, CD ROM, zvučna karta, zvučnici, MacOS X, QuickTime 6).

4. **Autori projekta** su:
Dragan Jovanović redovni profesor, +381 64 112 8089,
Zoran Todorović asistent
+381 63 734 3988,
ztodorovic@yahoo.com i
Dejan Grba, asistent
+381 64 116 3548
hendsome@bitsyu.net.

impressum
Dom omladine, Makedonska 22
11000 Beograd
dobinfo@dob.co.yu
izdanje: 568 (2004.)
za izdavača: Milan Lučić
urednik: Ratko Šutić
savet galerije: Jasmina Čubrilo, Raša Todosijević, Radoš Antonijević, Zoran Todorović, Dejan Grba
tekst: Miško Šuvaković
prevod i dizajn: Dejan Grba
štampa: Akademija
tiraž: 300
sponzor: Štamparija Akademija Narodnog fronta 43

Flu_ID / f_2004

1. **Flu_ID** is a project for support and promotion of intermedia art practices as an important segment of students' production at the Faculty of Fine Arts in Belgrade.

2. **The annual exhibition Flu_ID** has been running from 2001 in Dom omladine Gallery in Belgrade.

3. **Cd-rom f_2004** comprises reproductions of works made and/or exhibited within the project, artists' biographies/contacts, texts and other relevant informations.

(minimal PC configuration: Pentium **III**, 256MB RAM, CD ROM, sound card, speakers, Windows 2000/XP, QuickTime 6 minimal Mac configuration: PowerMac G3, 256MB RAM, CD ROM, sound card, speakers, MacOS X, QuickTime 6).

4. **Project authors** are:
Dragan Jovanović professor,
+381 64 112 8089,
Zoran Todorović assistant-professor,
+381 63 734 3988,
ztodorovic@yahoo.com and
Dejan Grba, assistant-professor,
+381 64 116 3548,
hendsome@bitsyu.net.

impressum
Dom omladine, Makedonska 22
11000 Beograd
dobinfo@dob.co.yu
issue: 568 (2004)
for the publisher: Milan Lučić
editor: Ratko Šutić
gallery board: Jasmina Čubrilo, Raša Todosijević, Radoš Antonijević, Zoran Todorović, Dejan Grba
text: Miško Šuvaković
translation & design: Dejan Grba
print: Akademija
print run: 300
sponsor: Print Shop Akademija Narodnog fronta 43

POZITIVNA SUBVERZIJA ili POKAZNA LOGIKA SISTEMA
Pristupi izložbi Flu_ID 2004

Miško Šuvaković

Ideologija izložbe (teorijska shema)
Ideologija izložbe nije skup orijentisanih sasvim racionalizovanih intencija (namera) priređivača (kustosa, autora koncepcije, kritičara, menadžera, producenata, profesora, finansijera, teoretičara, kulturnih radnika, mikro/makro političkih radnika), **i**deologija je neizvesna *atmosfera*, promenljivo okruženje, konceptualizovanih i nekonceptualizovanih mogućnosti, odluka, simbolizacija, rešenja, proklamacija, zanemarivanja, brisanja, precrtavanja, stavljanja u zagrade, slučajnih izbora, selekcija, predloga, istican̄a, unedrivanja, pretutnih znanja, cenzura, efekata javnog i prećutnog ukusa, opravdanja, želja i društvenih funkcija koje grade nekakvu *pritvaf(stvo)rnu(stvo)*, ali *vrlo(va realnost* izložbe.
Ideologija jedne izložbe ili familije izložbi nije onaj poredak (**tekst**) poruka koje autori izložbe projektuju i proklamuju kroz svoje uvodne ili prateće tekstove, već ona razlika namerenavnog i nenamerenavnog, privilavljivog i neprivilavljivog u odnosu javne scene i precutne scene: svesnog i nesvesnog, odnosno, doslovnog i fikcionalnog. **I**deologija izložbe nije ono što je namenjeno privlatnanju od strane *javnog mnjenja (doxe)*, već je ono što paradoksalno formira mikro- ili makro- *doxu* i predstavlja njen izraz (pojedinačni primer) u nekakvoj razmeni 'društvenih vrednosti' i 'društvenih moći'. Ta razmena društvenih vrednosti i društvenih moći se više ne odigrava u poznosoplističkoj, već u dramatično apokaliptičkoj i entropičnoj para-tranzicijskoj Srbiji.

Pitanje o 'sistemu'
Izložene **uzorke** (projekte, dokumente, instalacije, performanse, objekte) na izložbi Flu_ID 2004 karakteriše okret od umetnosti kao prakse stvaranja ili proizvođenja završenih umetničkih dela (*komada*) ka praksi pretpostavljanja, konstruisanja i izvođenja *potencijalnih uzoraka* **sistema** kulture (kulturalnih potencijalnosti) na očekivanom mestu umetničkih dela. Na primer: Danijela Bogićević (*Parodični album*, objekti) izlaže **sistem porodice**; Ivana Smiljanić (*Ja sve upropastim*, video) izlaže **sistem rodnog identiteta**; Slavoljub Zajić (*Performans*) izlaže **sistem regulisanog i deregulisanog ponašanja**; Srđan Nedeljković (*Džijotina*, 3D model) izlaže **sistem projektovanja mašine**; Vladimir Vinkić (*Portret*, fotografije) izlaže **sistem prikazivanja**; Vojislav Klačar (*Kraljevina Koreta*, web projekat) izlaže **sistem prikazivanja društvenog sistema**; Vojislav Radovanović (*Iz umetnikovog dnevnika*, razglednice) izlaže **sistem diskurzivne identifikacije umetnika u kulturi/društvu.**
Reč je o fascinaciji pojmama **sistem**ima u društvu koje je entropijsko i anti-sistemsko**.** Negativnoj dijalektici samodestrukcije srpskog para-tranzicijskog društva se nude opsesivni lokalizovani **sistem**i umetnika. Reč je *o pozitivnoj subverziji*: porodične teritorije, jednog od rodnih (*gender*) horizonata, normiranog ponašanja, mogućnosti totalizujuće racionalizacije, medijskog prikazivanja, suočenja sa performativnošću stvarnog/fikcionalnog društvenog sistema, moći diskurzivne identifikacije umetničkovog 'ja'. Nijedan od ovih radova nije negativan u smislu dade, neodade ili alternative. Naprotiv, svaki od radova na izložbi je izveden jednostavno, medijski konzistentno i konceptualno precizno, Ali, 'precizna pozitivnost' ovih radova je direktno i očigledno suprotstavljena negativnosti aktuelnog društva. Ponuđeni su paradoksi ili subverzije sa kojima moramo računati u tranzicijskim ili para–tranzicijskim društvima.

Mogućа interpretacija
Transfiguracija od umetnosti do kulture ima svoju istoriju koja se može prikazati karakterističnim **proširenjem bodovima** (*point de capiton*)[1]
John Cage je u drevnićkim beleškama iz sredine 60–ih godina zapisao ovih par naznaka (anticipacija): 'To know whether or not art is contemporary, we no longer use aesthetic critieria (if it's destroyed by shadows, spoiled by ambient sounds); (assuming these) we use social criteria: can include action on the part of others."2 Cage je ukazao na neizvesnost estetičkih kriterijuma od destrukcije estetičkih efekata **autonomije umetnosti** ka **anarhičnim efektima zastupanja** kulture sa 'tvari' umetno-sti. Ovaj tekst je sasvim određen u mnogo poslu Duchampa, Bataillea, Benjamina, Wittgensteina, Lacan, and even Cage himself. Ali, Cage je ostavio prostora za nešto što je nedostajalo u kulturi (entropija) forme: "Prisutnost nije dakle ni izdaleka, kako se veruje, ono što znači znak, ono na što upućuje trag, prisutnost je trag traga, trag brisanja traga."[3]

Beleške:
1, Slavoj Žižek, "*Od proživenog bada do nad–ja*", iz *Birokratija i užitanje*, **SIC**, Beograd, 1984., str. 39.
2, John Cage, from: "DIARY: HOW TO IMPROVE THE WORLD (YOU WILL ONLY MAKE MATTERS WORSE) 1965–67", iz Eliot Weinberger (ed), *American Poetry since 1950 – Innovators and Outsiders*, Marsilio Publishers, New York, str. 140.
3, Valter Benjamin, "Umetničko delo u veku svoje tehničke reprodukcije", iz *Eseji*, Nolit, Beograd, 1974., str. 119.
4, Victor Burgin, The End of Art Theory, *Criticism and Postmodernity*, Humanities Press International, **INC**, Atlantic Highlands NJ, 1986, str. 204.
5, David Carroll, *Paraesthetics: Foucault Lyotard Derrida*, Methuen, New York, 1987, str. 188.
6, Uporedi: Frederic Jameson, "Kulturna logika poznega kapitalizma", iz *Postmodernizem*, Problemi–Razprave, Ljubljana, 1992; Mikhail N. Epstein, *After the Future. The Paradoxes of Postmodernism and Contemporary Russian Culture*, The University of Massachusetts Press, Amherst, 1995; i Aleš Erjavec, *K podobi*, Zveza kulturnih organizacij Slovenije, Ljubljana, 1996.
7, "Umetnost, družba/tekst", *Razprave Problemi* št, 3–5 (147–149), Ljubljana, 1975, str, 1–10, U prevodu teksta na srpsko–hrvatski jezik *Polja* br, 230, Novi Sad, 1978, str. 10,
8, Karakterističnо je da u kasnim 90–im godinama XX veka i početkom XXI veka dolazi do redefinisanja ontologije umetničkog dela po uzoru na zamisao umetničkog dela kao informacije u konceptualnoj umentosti 60–ih i ranih 70–ih godina, Različka je u tome što 'delo' 90–ih godina biva realizovano saglasno medijskoj masovnoj infrastrukturi pozne epohe tranzicijskih globalizama,
9, Reči Jacquesa Derride navedene u Nenad Miščević, *Bijeli šum. Studije iz filozofije jezika*, Dometi, Rijeka, 1978, str. 20.

THE POSITIVE SUBVERSION *or* THE EXAMPLARY LOGIC OF THE SYSTEM
The Approaches to Flu_ID 2004 Exhibition

Miško Šuvaković

The Ideology of an Exhibition (Theoretical Scheme)
The ideology of an *exhibition* is not a collection of profiled and fully rationalized intentions (aims) of selectors (curators, concept authors, art critics, managers, producers, professors, financiers, theorists, cultural workers, micro/macro political workers). The ideology is an uncertain *atmosphere*, a changeable environment of conceptualized and non conceptualized possibilities, choices, simplifications, solutions, proclamations, ignorances, erasures, cancellations, bracketings, random choices, selections, propositions, distinctions, judgments, unspoken insights, censorships, effects of public and private taste, justifications, desires and social functions that form an *acceptable/unacceptable* but *visible reality* of the exhibition.
The ideology of an exhibition or a series of exhibitions is not the order (*text*) of the messages that authors project and proclaim in their introductory texts, it is, rather, the difference between intentional and unintentional, between acceptable and unacceptable in the relations of the public scene and the unspoken scene: the difference between the conscious and unconscious, that is, between the literal and the fictional. The ideology of an exhibition is not in what is intended to be praised by *public opinion* (*doxa*), but in what paradoxally forms micro- or macro- *doxa* and serves as its expression (particular example) in some kind of exchange of 'social values' and 'social powers'. Today, that exchange of social values and social powers is not taking place in late socialist or post socialist, but in dramatically apocalyptical and entropic para transitional Serbia.

The Question of 'System'
The **items** (projects, documents, installations, performances, objects) exhibited within Flu_ID show 2004 are characterized by the turn from art as a practice of creation or production of completed works (*pieces*) toward a practice of ideation, construction and realization of potential items of the cultural system (cultural potentials) at the expected position of artworks, E.g.: Danijela Bogićević (*Family Album*, objects) exhibits a **system of family**; Ivana Smiljanić (*I Spoil Everything*, video) exhibits a **system of gender identity**; Slavoljub Zajić (*Performance*) exhibits a **system of regulated and deregulated behaviour**, Srđan Nedeljković (*Guillotine*, 3D model) exhibits a **system of machine engineering**; Vladimir Vinkić (*Portraits*, photographs) exhibits a **system of presentation**; Vojislav Klačar (*Koreta Kingdom*, web project) exhibits a **system of presentation of social system**; Vojislav Radovanović (*From the Artist's Diary*, postcards) exhibits a **system of artist's discursive identification within culture/society.**
It is all about fascinations with **systems** in society that is entropic and anti systemic, The negative dialectics of Serbian para transitional autodestruction is confronted by oppressive localized artists' **systems.** It is a positive subversion of a family territory, of one of gender horizons, of a normed behaviour, of a possibility of totalizing rationalization, of a media presentation, of facing the performativity of actual/fictional social system, of the power of discursive identification of artist's 'self'. Neither of these works is negative in the context of Dada, Neo Dada or the alternative art. Moreover, all of them are rendered with simplicity, media consistency and conceptual precision, But the 'precise positivity' of these works directly and obviously confronts the negativity of the actual society. They offer paradoxes or subversions which we have to deal with in transitional or para transitional societies.

A Possible Interpretation
The history of transfigurations from art to culture can be presented through/by/in the characteristic *point de capiton* (*upholstery button*)[1]
In his diary notes from mid sixties, John Cage wrote these notions (anticipations): 'To know whether or not art is contemporary, we no longer use aesthetic criteria (if it's destroyed by shadows, spoiled by ambient sounds); (assuming these) we use social criteria: can include action on the part of others."2 Cage indicated an uncertain distancing from modernist essentialist **autonomy of art** towards **anarchic effects of cultural mediation** as the artistic 'matter'. That switch has been quite expected and possible since Duchamp, Bataille, Benjamin, Wittgenstein, Lacan, and even Cage himself. Art became a *matter* (object, situation, event) **of** 'culture' in a shift from 'the possible world' to 'the possible world', The **aura** was lost, remaining only as a residue, a memory, a sediment/deposit..., or perhaps a *différAnce*.[3]
Two decades later, while promoting the conditions of postmodernism, (*condition post moderne*), Victor Burgin wrote about **the end of art theory**: "*Art theory*, understood as those interdependent forms of art history, aesthetics, and criticism which began in the Enlightenment and culminated in the recent period of *high modernism*, is now at an end**.** In our present so called *postmodern* era the end of art theory *now* is identical with the objectives of *theories of representations* in general: a critical understanding of the modes and means of symbolic articulation of our *critical* forms of sociality and subjectivity."[4]
At about the same time, in Mid Eighties, David Carroll, one of those not quite consequent followers of Derrida's **thought**, tried to name **the situation of boundary rélations** between theory, fine art, literature, philosophy and culture by the term **paraesthetics.** Paraesthetics indicates a fascination with the **boundaries** of the possible worlds**.** In other words, **paraesthetics** does not aim to resolve the problems of 'boundaries' of art, theory and culture, but to initiate the game of displacement, advocating, convergence and *différAnce* of the possible **inscriptions** of discursive identities of art, theory, and culture, He speaks of **events** that get inscribed in the process or of behaviour that gets inscribed in a broader discursive matter, Again: 'The task of paraesthetic theory is not to resolve all questions concerning the relations of theory with art and literature, but, rather, to rethink these relations and, through the transformation and displacement of art and literature, to recast the philosophical, historical, and political 'fields' – 'fields' with which art and literature are inextricably linked,"[5] Carrollov pojam paraestetike kao teorije **graničnih sindroma** teorije, umetnosti i kulture jeste nekakav pred–tekst obećanja koje danas izriče *Manifesto 3* ukazujući na fascinaciju 'granicama', 'graničnošću', 'relativnošću' odnosa margina–centar.
Zatim, krajem 80–ih, u jednom trenutku, jednom sasvim **određenom trenutku evropske istorije**: došlo je do rekonstituisanja turbulencije umetnosti, Umetnost je **ponovo postala** 'stvar kulture' sa određenim funkcijama posredovanja i projektovanja. Ovog puta između zapadnih (liberalno ili socijaldemokratskih) evropskih društava integracije i post–političkih (predtranzicijskih, tranzicijskih ili 'ukloplјenih') fragmentiranih i raslojenih istočnoevropskih društava.[6] Umetnost je posle **pada Berlinskog zida** ponovo postala **politička** ili, možda, **antropološka**, a da po svom tematizmu nije nužno politička, ideološka i prikazivačka. Evropska umetnost posle pada Berlinskog zida ne 'odražava' društveni sadržaj putem tematike, nego *neposredno*, "u organizaciji same označiteljske ekonomije, čiji je tek sekundarni učinak tematika."[7] Time se umetnost ne pokazuje kao nekakav 'predjudski haos', neodredljiv bezdan prirode, već kao **određena praksa**, a to znači **označiteljska praksa** unutar očigledних društvenih zahteva, očekivanja i činjenja.
Drugim rečima, **kretanje** (*flux*) evropske umetnosti od 'autonomija modernizma' i 'beziteresnosti eklektičkih postmodernizama' ka **zadobijanju društvenih funkcija** (**funkcija kulture**) posredovanja između 'mogućih svetova' (centra, margina, tranzicijskih formacija, netranzicijskih formacija) uticalo je i na samu umetnost (materijalne umetničke parse), a to znači na mogućnosti njenih **materijalnih formulacija.** Formulacije slikarstva i skulpture bivaju zamenjene **formulacijama otvorenog informacijskog dela**[8] koje jeste **brisani trag kulture** na specifičnom mestu (*site-specific place*) ili jeste 'upis' naslojenih tragova kulture 'ne' nekakvoj specifičnoj mesta ili jeste projekcija sistemskog roda na mestu društvenog nereda. Zato ontologija ovih 'savremenih' dela nije estetska već je društvena, a to znači kulturna. Ontologija nije ontologija forme već ontologija forme (entropija) forme: "Prisutnost nije dakle ni izdaleka, kako se veruje, ono što znači znak, ono na što upućuje trag, prisutnost je trag traga, trag brisanja traga."[9]

Notes:
1, Slavoj Žižek, "*Od proživenog bada do nad–ja*", from *Birokratija i užívanje*, **SIC**, Beograd, 1984, p, 39,
2, John Cage, from: "DIARY: HOW TO IMPROVE THE WORLD (YOU WILL ONLY MAKE MATTERS WORSE) 1965–67", from Eliot Weinberger (ed), *American Poetry since 1950 – Innovators and Outsiders*, Marsilio Publishers, New York, p, 140,
3, Valter Benjamin, "Umetničko delo u veku svoje tehničke reprodukcije", from *Eseji*, Nolit, Beograd, 1974, p, 119,
4, Victor Burgin, *The End of Art Theory, Criticism and Postmodernity*, Humanities Press International, **INC**, Atlantic Highlands NJ, 1986, p. 204,
5, David Carroll, *Paraesthetics: Foucault Lyotard Derrida*, Methuen, New York, 1987, p, 188,
6, Compare: Frederic Jameson, "Kulturna logika poznega kapitalizma", from *Postmodernizem*, Problemi–Razprave, Ljubljana, 1992; Mikhail N, Epstein, *After the Future. The Paradoxes of Postmodernism and Contemporary Russian Culture*, The University of Massachusetts Press, Amherst, 1995; and Aleš Erjavec, *K podobi*, Zveza kulturnih organizacij Slovenije, Ljubljana, 1996,
7, "Umetnost, družba/tekst", *Razprave Problemi* No, 3–5 (147–149), Ljubljana, 1975, pp, 1–10, Translated to Serbo Croatian in Polja Nr, 230, Novi Sad, 1978, p, 10,
8, It is characteristic that during the late Nineties and at the beginning of the 21st century the ontology of the work of art is re defined according to the notion of the work of art as information in Conceptual art during Sixties and Seventies. The difference is that in the Nineties the 'artwork' is realized within the massive media infrastructure of the late era of transitional globalisms,
9, Jacques Derrida's words as quoted in Nenad Miščević, *Bijeli šum. Studije iz filozofije jezika*, Dometi, Rijeka, 1978, p. 20.

of Berlin Wall, art once again became **political** or, maybe, **anthropological** while not necessarily being thematically political, ideological or representational. Since the fall of Berlin Wall, European art does not 'reflect' social contents thematically but *directly*, "in the organization of the signifying economy itself, with its thematic only as a secondary effect."[7]
Art is thus identified not as a 'pre human chaos', as an undefined abyss of nature, but as a **particular practice**, that is, as a **signifying practice** within evident social demands, expectations and achievements,
In the other words, **the flux** of European art from 'modernist autonomies' and 'uninteresteдness of eclectic postmodernisms' toward **gaining social (cultural) functions** of mediation between 'the possible worlds' (centers, margins, transitional, non transitional formations) influenced the very material practice of art and consequently the possibilities of its **material formulations.** The formulations of painting and sculpture are replaced by the **formulations of open informatic work**[8] which is an **erased trace of culture** at a site specific place, or which is an 'inscription' of cultural sediments 'of' some particular place, or which is a projection of systemic order in the place of social disorder**.** Therefore, the ontology of these 'contemporary' works is not aesthetical but it is social: it is 'of' culture**.** The ontology is not the presence of form but it is the resistance (entropy) of form: "The presence is far from, as it's believed, the meaning of a sign or the indication of a trace, the presence is the trace of a trace, the trace of the erasure of trace.**"**[9]

Notes:
1, Slavoj Žižek, "*Od proživenog bada do nad–ja*", from *Birokratija i užívanje*, **SIC**, Beograd, 1984, p, 39,
2, John Cage, from: "DIARY: HOW TO IMPROVE THE WORLD (YOU WILL ONLY MAKE MATTERS WORSE) 1965–67", from Eliot Weinberger (ed), *American Poetry since 1950 – Innovators and Outsiders*, Marsilio Publishers, New York, p, 140,
3, Valter Benjamin, "Umetničko delo u veku svoje tehničke reprodukcije", from *Eseji*, Nolit, Beograd, 1974, p, 119,
4, Victor Burgin, *The End of Art Theory, Criticism and Postmodernity*, Humanities Press International, **INC**, Atlantic Highlands NJ, 1986, p. 204,
5, David Carroll, *Paraesthetics: Foucault Lyotard Derrida*, Methuen, New York, 1987, p, 188,
6, Compare: Frederic Jameson, "Kulturna logika poznega kapitalizma", from *Postmodernizem*, Problemi–Razprave, Ljubljana, 1992; Mikhail N, Epstein, *After the Future. The Paradoxes of Postmodernism and Contemporary Russian Culture*, The University of Massachusetts Press, Amherst, 1995; and Aleš Erjavec, *K podobi*, Zveza kulturnih organizacij Slovenije, Ljubljana, 1996,
7, "Umetnost, družba/tekst", *Razprave Problemi* No, 3–5 (147–149), Ljubljana, 1975, pp, 1–10, Translated to Serbo Croatian in Polja Nr, 230, Novi Sad, 1978, p, 10,
8, It is characteristic that during the late Nineties and at the beginning of the 21st century the ontology of the work of art is re defined according to the notion of the work of art as information in Conceptual art during Sixties and Seventies. The difference is that in the Nineties the 'artwork' is realized within the massive media infrastructure of the late era of transitional globalisms,
9, Jacques Derrida's words as quoted in Nenad Miščević, *Bijeli šum. Studije iz filozofije jezika*, Dometi, Rijeka, 1978, p. 20.

2004