



MOMENT OF MOVEMENT

mr Jelena Banjac, istoričar umetnosti / art historian

mr Zoran Tairović, akademski slikar / academic painter





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Ciklus dela mr Zorana Tairovića *Moment of Movement* plod je njegovih istraživanja i naučnog rada a predstavlja deo materijalne građe njegove doktorske disertacije. Filozofskim promišljanjima koja su u osnovi njegovog stvaralaštva, kao i kreativnom interpretacijom koncepta i ideja, koje stimulišu naša čula, emocije, intelekt i uverenja, autor predstavlja sistem vrednosti u koji iskreno i duboko veruje. Razmišljajući o odnosu pojedinca i ideologija, prepoznajući i iščitavajući šifre u prirodi, čoveku i istoriji on simbolima, grafičkim elementima, slikanim kompozicijama i drugim pojavnim oblicima, izražava svoje stavove i ukazuje na opominjuću sliku sveta. Stav da umetnost jeste umetnost ako postavlja suštinska pitanja ljudske egzistencije, osnova je celokupnog Tairovićevog stvaralaštva.

Monumentalna ulja na platnu, majestetični reljefi u aluminijumu, slike i kolaži kružnih formi, kao i slike malih formata na koži iz Tairovićevog ciklusa *Moment of Movement*, sugestivne su alegorije većitih tema čovečanstva. Drevnim arhetipskim simbolima i ikonografskim rebusima prozivaju naše iskustvo i intuiciju. Poput alhemičarskog *Magnum opus*-a, koji, opisujući transmutaciju olova u zlato, otkriva tajnu duhovnog preobražaja onima koji su spremni da je spoznaju. Čudesna alhemija Tairovićevih dela pokreće nas na razmišljanje i, potencijalno, na lični preobražaj.

Prenos informacija putem simboličnih slika u njegovoj umetnosti ima svoj duboki smisao u sticanju znanja o duhovnoj pozadini i svetu ideja romskog naroda. U današnje vreme postalo je pomodno govoriti o Romima, a malobrojni su oni koji poznaju temelje na kojima romska kultura i umetnost počivaju. Unapređenje znanja je uloga svake informacije, kao nosioca značenja u nekom kontekstu, a da bi do toga došlo neophodna je komunikacija. U umetnosti, komunikacija ne nastaje u ateljeu, niti u materijalu, već u susretu sa drugim. Ona egzistira u rastojanju, obremenjenom frekvencijama, između umetničkog dela i posmatrača. U interakciji sa umetničkim delom, posmatrač se susreće sa sobom i sazna je o svetu i sebi.

M o m e n a t

Tragajući za odgovorima o postojanju i vidljivosti romske umetnosti Tairović nas vodi daleko u istoriju. Centralni motivi na reljefima ciklusa *Moment of Movement* simboli su drevnih kultura i religija Indije i srednje Azije. Predstave arhetipskih simbola opervažene su mrežom sugestivnih linija i glifova u koju su ukomponovani različiti piktogrami. Reljefi, izvedeni u aluminijumu, postavljeni su na četiri kvadratne ploče, simbol celokupnosti stvorenog sveta u kojoj su sadržana četiri osnovna elementa, četiri strane sveta, četiri doba čovekovog života, četiri kraka krsta. Reljefi sa piktogramima najstarijih i najraširenijih simbola prisutnih u mnogim civilizacijama, postavljeni na tetrade, kao na arhetipske temelje ljudske psihe (K.G. Jung), srebrnim sjajem emaniraju sadržanu energiju i *zrače* svoju poruku. Slike života i plodnosti (riba); stalnog kretanja i neprekidnog stvaranja (točak); svetla spoznaje, uskrснуća i besmrtnosti (sunce); sveopšteg ujedinjenja (Solomonov pečat); suprotnosti i borbe (šahovnica); ritmičnog stvaranja i razaranja sveta (lingam i joni) samo su neka od mogućih tumačenja njihovih značenja, jer simboli su mnogoznačne i pokretačke sheme, u čijem razumevanju participira individualna intelektualna aktivnost i iskustvo pojedinca, kao i kulturne i društvene okolnosti u kojima se pojavljuju. Na reljefu sa predstavom prethrišćanske šake iz Radžastana, osnovi potonje hiromantije, koja sa svoja dvadeset i dva znaka korespondira sa dvadeset dve karte Velike arkane tarota, Tairović pronalazi moguću definiciju romskog simboličkog koda.



Velika arkana-Tairovićev tarot / Major Arcana-Tairović's Tarot (2010),
ulje, hartija, koža, zlato, srebro, platina / oil, paper, leather, gold, silver, platinum



Sagledavajući kulturni fenomen umetnosti Roma i romske kulture u kontekstu evropske kulture, Zoran Tairović analizira pitanja da li postoji ili ne postoji romska umetnost, te *vidljivost*, odnosno *nevidljivost* romske umetnosti u istoriji. Autor nas vodi kroz istoriju i umetnost sagledane iz novog rakursa. Tragajući za odgovorima na postavljena pitanja, uočava da su Romi svojim *bramansko-hrišćanskim stavom, emocijom, dekorom, bojom, ekspresijom, cirkusom, muzikom i simboličkim slikama tarota* inicirali određene etičke i estetičke ideje kvatroćenta, čime su otvorili put novoj čulnosti i uticali na pojavu umetnosti rane renesanse.

Kakvu je ulogu u tom procesu imao tarot, drevni špil karata, neposredni prethodnik današnjih karata za igru? Stare između šest i osam vekova, karte tarota su se vremenom menjale, ali im je osnovna struktura ostala ista. Špil se sastoji od 78 karata podeljenih na Malu i Veliku arkanu. Malu arkanu čini 56 karata i od nje su potekle sadašnje, numeričke karte za igru. Veliku arkanu čine 22 karte sa posebnim nazivima i značenjima. Najstariji poznati je *Marsejski tarot* (1377).

Kao zbirka slika filozofskog i psihološkog sadržaja koje su se mogle tumačiti na mnogobrojne načine, šifre univerzalnog jezika simboličnih slika bile su u funkciji širenja novih znanja među neukim i nepismenim evropskim življem. Ikonografske sheme karata Velike arkane tarota uočavamo na zidnim slikama hrišćanskih hramova rane renesanse (Đoto, Kapela Skrovenji, Padova, 1305), a mnogi veliki umetnici toga doba slikali su špilove tarota (Mantenja, oko 1460; Direr, posle 1494, i drugi) što je ostavilo traga u ikonografiji njihovih dela i predstavljanju ideja koje su saopštavali.

Zoran Tairović nam otkriva da je inspiraciju i odgovore na pitanja za kojima traga, pronašao u kartama Velike arkane drevnog tarot špila nepoznatog romskog autora, poreklom iz severozapadne Španije. Zajedno sa skulpturom *Laterna magica*, takođe nepoznatog autora, drevni špil je po Tairovićevim rečima (i delu), pronađen pod nejasnim okolnostima u Provansi, gde je u proteklim stolećima bio u posedu porodice *Lulle*, a danas je u kolekciji *Moment of Movement*. Pretpostavlja se da je špil nastao u 13. veku, u periodu između sastanka tajnih naučnika u Fesu u Maroku (1200), na kome je postignut dogovor o međusobnoj komunikaciji univerzalnim jezikom na bazi simboličkih slika *Tairovićevog tarota* i oslikavanja Kapele Skrovenji u Padovi (1305).

Velika arkana *Tairovićevog tarota* poseduje očaravajuću magiju drevne alhemije. Karte sa predstavama ljubavnika i meseca, sunca i zvezde, cara i carice, pustinjaka i mudrosti, kočija i točka sudbine, pape i papese, mađioničara i lude, pravde i snage, obešenog i smrti, umerenosti i sveta, brižljivo slikane na koži, raskošne i fascinantne, sa aplikacijama zlata i srebra, uistinu su dragocenosti. U kolekciji je 20 karata Velike arkane. Nedostaju karta *Kula* (u tumačenju tarota označava kaos, krizu, teška vremena, poremećaj, pad posle velikog uspona, eksplozivne transformacije) i *Davo* (materijalizam, neznanje, stagnacija, opsesija, strah, instinkti, uzaludnost, pesimizam). One su skrivene, konstantno prisutne u stvarnosti. U preobraženoj formi, kruže tokovima globalne mreže (*Kula*) i svetskog informativno-vizuelnog sistema (*Davo*).

Dodeljujući svom delu nepoznato autorstvo i pretpostavljeno datovanje u dalekoj prošlosti, a istovremeno prisustvo u sadašnjosti, Tairović potencira svoje stavove o *vidljivosti*, odnosno *nevidljivosti*, nesistematizovane romske umetnosti.

Kompoziciju *Mala arkana* čini 20 slika i kolaža, kružnih formi, na kojima je autor dao svoje viđenje portreta istorijskih i imaginarnih ličnosti, predstavnika rukopisne tradicije tada nepismene Evrope, koji su sa pojavom Gutenbergove štamparije (1455) izgubili isključivu privilegiju i pravo na znanje, a samim tim na moć, novac i

ugled. Komunikacija zasnovana na štampanoj reči zamenila je, do tog trenutka, dominantan oblik edukacije na bazi simboličkih slika, a znanje je prestalo da bude privilegija pojedinih. Nakon što su iz tarota izdvojene karte Velike arkane on se preobrazio u igru dokolice, a Romi, dotadašnji ključni nosioci neverbalnih poruka, postali su nepoželjni učesnici u sistemu vrednosti.

Osnova komunikacije u 21. veku takođe je bazirana na primeni simbola, slikovnog pisma i simboličkih slika. Mnoštvo vizuelnih pojava na kojima počiva potrošačko društvo modernog sveta, od plakata i bilborda, do emotikona, neverbalnih poruka u internet komunikaciji, zasnovano je na istom sistemu prenosa informacija kakav odlikuje karte tarota.

E v r o p a

Nalazeći analogije, povezujući istorijske događaje i fakte, Tairović uočava periodičnost u komunikaciji putem simbola, koja postaje dominantna u momentima ekspanzije određenih istorijskih ideologija. Likovnim jezikom svojih simboličnih slika ciklusa *Moment of Movement*, autor nas obraća na pozornost i poziva na razmišljanje.

Heksagram, slika sveopšteg ujedinjenja, predstavljen na slici ***Pokret II*** jedan je od najraširenijih simbola, zastupljen u religijama mnogih naroda. Nalazimo ga kod pripadnika hinduizma, budizma, šintoizma, hrišćanstva, islama, a od 7. veka i judaizma, da bi na kraju 19. veka bio usvojen kao znak Cionističkog pokreta. Simbolizam dva ukrštena jednakostranična trougla suma je hermetičke misli i izražava sveukupnost elemenata univerzuma. Na duhovom planu, označava preobražaj nesavršenog u jedinstveno savršenstvo u njegovom centru, odnosno sjedinjenje bića sa božanskim principom.

Kao pandan slici definisanog poretka i uređenosti sistema evropskih naroda, na slici ***Pokret I*** predstavljen je točak romske istorije, simbol stalnog kretanja i oslobađanja od duhovnog stanja proizašlog iz statičnosti svake vrste. Autor u decentralizovanosti i nesavršenosti točka vidi sliku istorije Roma, koji u proteklim stolicima nisu sistematizovani kao narod ali u toj nesavršenosti, puni života, u pokretu, nastavljaju ka budućnosti.

Na slikama ***Plava violina*** i ***Bela kuća*** predstavljeni muškarac i žena, u romski tradicionalno živopisnoj odeći, likovni su simboli muškog i ženskog principa. Poput srednjovekovnih predstava svetitelja koji u rukama drže simbol svog stradanja, sredovečni muškarac duge brade, ogrnut plaštom, drži u ruci violinu, simbol romske muzike. Žena sa belom kućom u naručju, simbol je utočišta i zaštite, majčinih grudi i središta sveta. Iako je reč o dva komplementarna aspekta bića, autor ženi-majci, nosiocu života, dodeljuje dominantnu ulogu u skladu sa romskim principom. Ovo su jedine figure u ciklusu *Moment of Movement* koje je autor predstavio otvorenih očiju, jer Romi nemaju romantičarski odnos prema životu i ne sanjaju budni, već otvorenih očiju gledaju i žive svoju stvarnost.

Kontemplativni, intrigantno postavljeni ženski aktovi ciklusa *Moment of Movement* alegorije su skrivenih poruka. Na slici ***Evropa***, u neodređenom prostoru čistih i svetlih površina, predstavljena je žena koja se smeši zatvorenih očiju, sa neobičnom kapom na glavi. Prikazana je spokojna, uzvišene pojave, kao neko ko je spoznao istinu. Raskošan ženski akt na slici ***Katalonija***, intenzivnog kolorita komplementarnih boja, predstavljen je kako sedi na stolici, dostojanstveno zabačene glave i zatvorenih očiju, dok su joj kraj nogu položene ruže. Neobično postavljen ženski akt na slici ***Vučica*** predstavlja ženu oslonjenu na šake, poput zveri. Skrivenih misli iza čudnovate kape, zatvorenih očiju kao *nuda veritas* svedoči strašnu istinu o varvarizmu savremenog sveta.

Enigmatski ženski akt na slici *Moment of Movement* predstavljen je u raskoraku, u trenutku koji prethodi akciji, u onom inicijalnom, najtežem momentu, kada su energije sublimirane u jednu tačku i iz stanja mirovanja pokreću na aktivnost. Ona se oslanja na čudnovati bicikl, čija je osovina predstavljena kao šahovsko polje - mesto sukoba razuma i nagona, poretka i haosa, gde se odvija borba suprotstavljenih strana nepoznatog ishoda. Simboličnom slikom *Moment of Movement* autor nas poziva na uspostavljanje glasa razuma u dezorijentisanom sistemu vrednosti.

Aplicirajući karte Male arkane tarota na centralni deo platna *Tehnologija šestog čula*, Tairović je *sagradio kuću* na točku. Na magičnom mehanizmu konstrukcije počivaju sva živa bića u svom mnoštvu pojavnih oblika. Nezaustavljivi točak, predstavljen svedenim crtežom na jarko crvenoj pozadini, likovna je paradigma istorije romskog naroda. Poput alhemičarskog točka vatre, označava vreme neophodno za pripremanje mistične materije, kojom će se u transcendenciji dosegnuti preobražaj. Nevidljivom tehnologijom šestog čula, intuicijom, autor prepoznaje *Rome kao kontrolnu grupu mondijalizma*. Sa bočnih strana kompoziciju zatvaraju dva ženska akta: *Bela straža* i *Žuta straža*. Jedan je okrenut leđima, a drugi zatvorenih očiju, skriva lice pod maskom. One su simbolične slikane predstave žrtava ideologija.

Autor na platnu *Dekonstrukcija simbola*, fašističkom simbolu točka sa četiri osovine, uklanja krake koji sugerišu njegovo kretanje. Simbolično ga zaustavivši u daljem napretku, bez imalo retorike, na platnu čistih bojenih površina, saopštava ključnu poruku opusa *Moment of Movement*. Istovremeno, dekonstruišući decentralizovani simbol točka u pokretu, umetnik dospeva do najuniverzalnijeg simbola - krsta - stožera sveta u kome se prepliću nebo i zemlja, prostor i vreme. Na crtežu, na dnu slike, Tairović je duhovito odigrao dečju igru *puta-nula*, u kojoj ni jedna strana ne odnosi pobjedu. Sa platna, u obliku jednakokraničnog trougla, čitamo jasnu poruku autora da pobjeda može biti jedino božanska.







Četiri evropska slikara

Konceptualni rad *Četiri evropska slikara* nastao je selekcijom frejmova iz filma *Moment of Movement* Zorana Tairovića, na koje je autor aplicirao markice sa likovima evropskih slikara u nameri da ih pošalje ministarstvima kulture zemalja iz kojih potiču (Ticijan, Italija; Rubens, Belgija; El Greko, Španija; Adolf Hitler, Austrija/Nemačka). Njegova osnovna ideja jeste iniciranje uspostavljanja dijaloga vidljive i nevidljive artificijelne strukture evropskog sistema vrednosti. Sa jedne strane, evropske i vidljive, koja je, u svojoj hronologiji i sistematizaciji, umetničke vrednosti pretvorila u dijalog i korespondenciju. Tako su, na primer, pojedine zemlje šampale kolekcije markica sa portretima umetnika koji su obeležili određene istorijsko-umetničke epohe. Na drugoj strani Tairović, kao predstavnik nevidljive evropske materijalne kulture, sekvencama iz svog filma, poziva na korespondenciju i uspostavljanje dijaloga sa zemljama koje su te markice svojevremeno šampale u svrhu promocije sopstvene državnosti. Autor na principu miroljubive koegzistencije traži mogućnost da se pomenute zemlje pridruže antifašističkoj mreži *Moment of Movement*.

Ciklus dela *Moment of Movement* autentičan je likovni izraz autorovih stavova na teme raisizma, narastajućeg fašizma i njihovog uticaja na život običnog čoveka. Celokupno umetničko stvaralaštvo Zorana Tairovića odlikuje se





analitičkim i kritičkim pristupom u ispitivanju odnosa između pojedinca i institucija u društvenim i političkim okolnostima. Umetnik narušava i preuređuje mnoge datosti proširujući kontekste višeznačnog poimanja stvarnosti vremena u kome deluje. Spoznavši da prenos informacija na bazi simboličkih slika uvek vaskrsava u momentu ekspanzije određenih ideologija, autor na intrigantan i provokativan način demonstrira i razotkriva upotrebu simbola kao personifikaciju ideologija kod različitih naroda. Duboko zainteresovan za sudbinu čoveka u kontekstima i okolnostima ideoloških predznaka, Tairović slika, stvara, snima filmove, govori i piše o pojedincu, o umetnosti, pa i o jednom narodu kao žrtvi ideologije, transparentno stajući na stranu žrtve.

Tairovićevo stvaralaštvo je u saglasju sa vremenom u kome nastaje. Okosnica ciklusa *Moment of Movement* jedna je od aktuelnih i centralnih tema 21. veka. Ona se ne odnosi isključivo na Rome. Mnoštvo pojedinaca i mnogi narodi bili su žrtve ideologija tokom istorije. Umetnost Zorana Tairovića sadrži duboko humanističku poruku slobode za čoveka. Slobode kao jedinog izvora kreacije i jedine vrednosti koja nije devalvirana, a za kojom savremeni čovek vapi, zarobljen u sistemu kauzalnih odnosa.





NEVIDLJIVA ROMSKA UMETNOST

mr Zoran Tairović

U katalogu izložbe Moment of movement publikujemo esej mr Zorana Tairovića Nevidljiva romska umetnost u kome smo prepoznali karakter manifesta.

Romska umetnost predstavlja izraz nevidljivog istorijskog perioda moderne i savremene umetnosti. Skoro 500 godina ona uopšte nije valorizovana evropskim kriterijumima. Zato, pokušaj definisanja koordinata, postavljanja hipoteza, formulisanja ili tumačenja romske umetnosti podrazumeva iščitavanje mimikrijskih, još uvek nevidljivih artefakata. Romska umetnost se realizuje u skladu sa vizijom pojedinca, bez priređivača, bez radne skupine, bez istoričara umetnosti i drugih koji imaju manje-više standardizovane kriterijume kodifikacija artefakata. Ova umetnost "nevidljivog" sadržaja opstaje i nastavlja svoj put kao reka ponornica. Zašto se ne vidi ništa od onog što se događa oko nje? Gde se skriva romska umetnost? Ovo ćemo shvatiti tek kada umetnost Roma smestimo u prostorni okvir i damo mu vremensku dimenziju.

Nemoguće je romsku umetnost izdvojiti iz istorijskog konteksta u kojem se odvija. Ona zavisi od aktuelnosti umetničkih istraživanja, od bogatstva jezičke panorame, od stepena ubrzanja i razmere istorijskih promena. Za razliku od evropske umetnosti, ona nije "uniformno isprogramirana", i upravo u tome je njena specifičnost. Možemo je definisati kao projekciju skupa događaja koji kruže po ivicama evropskog umetničkog praksisa. Budući da je evropska umetnost sredstvo registracije bar koliko i oblik kreacije, identitet romske umetnosti odslikava identitet "umetničkog plemena" koje se kreće sporim i tihim korakom i koje nije jednostavno definisati – osim ukoliko "neromi" učestvuju u njihovom životu i ritualima.

Može se reći da to "figurativno pleme" živi u fatumu artefakata, rasplinite promene formi i slika, čije su transformacije izuzetno retke, a po silini doživljaja neuhvatljive evropskom poretku registracije. Istoričari umetnosti ili kritičari nisu pokušali da pribave portret komponenti i promenljivosti tog "nomadskog" i demografski velikog plemena. Samim tim romska umetnost ostaje nedorečena, nedefinisana. Romi dokumentuju svet, protok događaja i sećanja koja povezuju prošlost sa budućnošću krećući se kroz sadašnjost.

Sredstva registrovanja i utvrđivanja stanja postaju arbitrarna ukoliko se svetu prikaže mogućnost njihovog specifikuma, realnog opštenja u umetnosti koju nedvosmisleno ponavljaju. Oni deluju poput starih sistema grupisanja, koji odgovaraju izvesnoj temi, izvesnoj istorijskoj, hronološkoj perspektivi, zasnovanoj na kontekstualizaciji, sada već urbanoj i prilično definisanoj (sociološka, antropolološka, filozofska, naučna, estetička, lingvistička). Zašto romska umetnost nije muzejska ili alternativna, centralna ili periferna, nacionalna ili transnacionalna već "svoja" i "sama"? Ako je i ima, ona kao takva opstaje na marginama umetničkih "događanja". Preciznije, ona, ciganska, romska umetnost nije uspela da se transformiše u model neprestane kritičke dinamike.

”Nevidljiva” umetnost izvire iz ideje o uspostavljanju teritorijalne kontrole, začete u XIX veku. Ona je, zapravo, bila određena postojanjem granica između država. Hendikep se povezuje sa izvesnom političko-diplomatskom teritorijalizacijom, koja je pokušala da razlikuje umetnost u skladu sa nacionalnim konfiguracijama. Danas, kada su granice nestale, takav kartografski prikaz je zapao u krizu, budući da on isključuje superpoziciju i izlaženje iz okvira granica koje su tipične za umetnost koja uvek prevazilazi, teži transcendiranju poretka, identiteta i odvajanja. Umetnik ne pripada naciji, već istoriji umetnosti i umetnicima, zajednici koja je uvek dizala glas protiv svake vrste ograničavanja. Danas Romski umetnici vrše funkciju segmentarno, dižu glas ali nema ih u istoriji umetnosti, niti među umetnicima. Pošto umetnost sama sebe doživljava multikulturnom, granice joj ne priliče. Budućnost – sadašnjost – prošlost, treba shvatiti kao zajednički prostor u zajedničkom vremenu.

Prirodno je naći uzorke mimikrijskog modela romske umetnosti i osvetliti emancipaciju umetnosti u odnosu na nacionalno tutorstvo. Očito je romska umetnost selidbena reka, umetničko preživljavanje kadrih da se ulogore na bilo kom mestu i da zajedno žive kao transnacionalni nomadi. Takav poduhvat nije lako sprovesti, ali treba pokušati. S obzirom da je princip teritorijalnosti vezan za prostor, trebalo bi zajedno sa svim ”priređivačima” nacionalnih izložbi, osmisliti dinamičnu metodologiju koja bi dozvolila premeštanje ili rotaciju teritorije. To bi podrazumevalo traganje za projektom kojim bi bili obuhvaćeni svi, i naravno, romski stvaraoci. Kada bi se shvatila suština ovakvog pozicioniranja, uvažavanjem istorijsko-političkih korena i realnim svedočenjem o fenomenu svekoliike umetničke prakse, raznorodnost identiteta zajedno sa umetnicima stvorilo bi celovite metamorfoze i sajedinjenje asimetričnih favorizacija. Dakle, teritorijalno rastakanje bez granica kojima ulogu preuzima moć umetnosti, a ne njena zloupotreba.

Budući da je morala da se definiše pretpostavka prolaženja kroz istoriju savremene umetnosti, očito danas ne bi bilo preporučljivo ustanovljavanje i verifikovanje jedne jedine ideje, a to je ”Nevidljiva romska umetnost”, time što bi se pribeglo umetničkim delima kao ilustracijama određene ikoničke ili simboličke, filozofske ili antropološke vizije. Određenje prema ”Nevidljivoj romskoj umetnosti” je određenje prema umetnosti kao prema ogromnoj galaksiji, neuhvatljivoj, ali koja se može prevaliti, galaksiji sa svim mogućim Nova i Supernova zvezdama, velikim i malim, zvezdama ispunjenim svetlošću koje su u metaforičkom smislu mogle da približe svaku zvezdu kognitivnom i vizuelnom, jezičkom i formalnom prosvetljenju tipičnom za umetničko delo. Ova planetarna vizija pretpostavlja i uključuje u sebe sve univerzume jezika i materija, mesta i situacija. Nevidljiva romska umetnost nalazi se u stanju putnika kroz prostor lansiranog u pustolovinu između znanih i neznanih svetova.

Sledeći niz koordinata koje u sebi uvršćuju poznavanje teritorije i skorašnjih mapa, sistem nadgledanja i predviđanja zasnovanih na jasnim etabliranim verovanjima da je kodifikovanje umetnosti umreženo u prostor tržišta i estetike, iznudiće se pitanje prosto, nevidljivi paradoks, istorijsko kritičke perspektive, kao i operativne prakse – gde je romska umetnost? Da li je ona nevidljiva ili ne postoji?

Kretanjem po takvoj galaksiji koja je za sada, za neke, neodrediva, postavlja se problem razmatranja faktora ”vreme” izbegavajući svako teritorijalno određenje: crne rupe doista postoje! Izbor vremena kao idealnog vektora, kada je u pitanju ovakvo putovanje, nagoni na potragu za jednom od njegovih dimenzija, koju bi bilo teško odrediti, tačnije onu kojoj ne bi mogli organizovati prikupljeni materijal hronološkim redom po principu ”prošlost, sadašnjost, budućnost”. Istoričari umetnosti bi morali znati da istorija neprestano ispisuje svoju priču. Možda je uputno „preokretanje” pojmova čiji bi redosled bio budućnost, sadašnjost, prošlost.





Plava violina / Blue Violin (2010) ulje na platnu / oil on canvas



Bela kuća / White House (2010) ulje na platnu / oil on canvas



Kada je jasno postavljena granica od – do (do impresionizma, od impresionizma) ustanovljen je izlaz iz tematske dimenzije štafelajskog slikarstva i otvorila se vrlo razgranata vremenska perspektiva nazvana moderna umetnost, a sada sve više aktuelna umetnost. Logično je uložiti napor i shvatiti šta to znači u okvirima interpretativnog iščitavanja. Značenje je vrlo jednostavno: prošlost je moja budućnost i budućnost je moja prošlost i one se susreću u središtu oličenom u sadašnjosti – eto elitnog romskog stava da je romska umetnost presek poretka budućeg i prošlog, definisanog u sadašnjosti – jasnoj radnji ”poretka trenutka”. Možda baš zato takvoj umetnosti nikada nije bio potreban promoter, institucija (muzeji) – nevidljiva umetnost direktno dela!

Sledeći korak trebalo bi da bude postupak definisanja, u smislu umetnosti i izlaganja, operativnosti i logike, one postavke koja pomućuje i vrši osmozu nad vremenskim pojmovima. Na planu umetnika to je značilo da, iako pojedinačne generacije egzistiraju, one mogu da se izmešaju i spoje. Odatle je potekla potreba za nestajanjem distinkcije između aktuelne moderne umetnosti, umetnosti i nevidljive romske umetnosti! U umetnosti svi treba da zatraže ”izložbu”! Primereno bi bilo da svi uzmu učešće u susretu nivoa vremenske horizontalnosti.

Nevidljiva romska umetnost ne insistira na tematici, iako je često vezuju za mitološko pozicioniranje stereotipa. Može se govoriti o mislima i vizijama koje sačinjavaju prilaz izvesnim istorijskim periodima. Odluka o uspostavljanju vremenskog reza ticala se zauzimanja astralnog ugla gledanja. Prisustvo je bilo simboličko i proglašeno nevidljivom – nema materijalnih tragova prisustva romske umetnosti, a ako je i ima, poprimila je mimikrijski fenomen. Primerice, Oto Miler – Di Bruk – ekspresionista, zar on nije bio na ”zajedničkom putovanju kroz galaksiju”. Bio je, naravno... Neki drugi parametri su odigrali svoju ulogu, prosvećujući doprinos koji ovakve ”svetlosti” pribavljaju današnjoj umetničkoj planeti.

Činjenica je da takva pojava na mapi savremene umetnosti očito pripada prošlosti, te kao da se nije ostvarila padom vrednosti na svetskoj berzi artefakata, verovali ili ne, samo zato jer je Rom – te i Veliki Oto, polako ali verovatno, postaje deo nevidljive romske umetnosti. On je danas, naslućujemo, u formi prostora, namenjenih samo jednoj pojavi – umetnik u procesu postvalorizacije. Rad na istraživanju vidljive i nevidljive romske umetnosti odvija se u nevidljivoj nesamerljivosti. Univerzum koji nam je poznat je sveden. On živi u neprestanom stanju promena i ekspanzije. Nemoguće je o njemu razmišljati kao o jednoj zauvek ustanovljenoj pozornici na kojoj se odvijaju izvesni događaji i deluju izvesne sile u skladu sa izvesnim imenima i pokretima. Ne postoji jedan model kretanja kroz ove galaksije. Istoričari umetnosti mogli bi svoj kodifikovani brod umetnina navigacijom uvažavanja i priznavanja usmeriti i u taj kutak aktuelne umetnosti. Isti takođe znaju da su čestice ili planete umetničkog univerzuma beskrajne.

Sedamdesetih godina pokušalo se dovesti u pitanje teritorijalno ograničenje umetnosti. U decenijama kada je umetnički sistem bio ušančen u odbranu sopstvene teritorije omeđene koordinatama ”slikarstvo” i ”skulptura”, intenzivno se radilo na osmozi umetnosti i arhitekture, umetnosti i medija, umetnosti i pozorišta, umetnosti i igre, umetnosti i mode. Ovaj metod je pretrpeo mnoge kritike. Odbacivali su ga kao postupak ”obezvredjivanja” umetničke vrednosti. Danas ovaj postupak zastupaju kritičari svih generacija, imajući na umu i izmenjen kulturni kontekst. Osnovno pitanje je kako je vaskrsela moda inspirisana romskom kulturom i kako je validnost postojanosti nečeg ”što ne postoji” ušlo u finansijsko-umetničke tokove. Stiče se utisak da romska nevidljiva umetnost, kao reka ponornica, s vremena na vreme izlazi na svetlo dana kao inspiracija teoretičara. Kako je moguće da izvedenica od ničeg postane trenutak finansijske i dobiti u estetičkom miljeu evropske savremene (aktuelne) umetnosti?

Naravno, ne vodeći mnogo računa, sada se razmišlja iz fuzionističkog prosede na estetičkoj ravni o doprinosu onog što nije definisano, misli se na romsku umetnost kao na nemušti jezik umetnosti. Sada "to što ne postoji" daje doprinos konceptu vremena i krizi davno definisanoj u samoj postavci prezentacije i plasmana svetskih artefakata. Po prvi put se dogodilo da se romska ikonografija predstavi kao individualnost, posebnost, originalnost u skladu sa prepoznavanjem i podržavanjem pojedinačnih doprinosa iz arsenala evropske umetničke baštine, čak se stiče utisak da postoji potreba za isticanjem likovno-istraživačkog prostora kao princip formalnog u umetnosti.

Put kretanja nevidljive romske umetnosti je sasvim otvoren. Ona se po galaktičkoj mapi evropske umetnosti može kretati u svim pravcima "bez zidova". Čitav prostor je slobodan, kao da se radi o velikoj bazilici, crkvi, džamiji. Neće je više izlagati po potrebi već na otvorenom, kao nomadi ili putnici koji su se ulogorili na nekom velikom prostoru, jedni pored drugih. Nije se desilo istorijsko pojavljivanje. Nije se desilo vremensko već vrednosno prosuđivanje! Možda je to jedan od skrivenih znakova koji su svojom idejom zaklonili senkom nešto što je postalo nevidljivo i proglašeno relativnim ili uništenim. Tim pre, sve je to iluzionistički, jer poznajemo materijalne artefakte Gilgameša, Persije, Egipta... i vrlo verodostojno uspostavljamo sud o vrednosti, pa čak i autorstvu, dok je u nevidljivoj romskoj umetnosti sve nevidljivo, tajno, te eto prostora originalnom konceptu iz kojeg se može svetlom osvetliti moć ideologija.

Bilo bi vredno uspostaviti sklad sa sistemom etabliranog sistema savremene umetnosti, truditi se što je više moguće, tražiti vezu sa organizacionom i naučnom tačkom gledišta, usaglasiti praćenje i integrisanje u manifestacije koje se održavaju a pri tome izreći kompromise sa svim privatnim i komercijalnim inicijativama.

Nevidljiva romska umetnost potpuno je različit proces komunikacije i izražavanja koji na sasvim drugim principima opservacije pokušava da postigne jezičke rezultate u paralelnim i komplementarnim svetovima, "biti a ne imati" – svetovima koji su uvek drugačiji. Ako ovo budemo suštinski shvatili, znaćemo da romski umetnici – drugačije ali sasvim konkretno – govore konkretnim jezikom. Njihova selekcija (romskih umetnika) se prepušta ambijentalnom i komunikativnom osmišljavanju artefakata u kojima u obzir uzimaju različite životne događaje, istorijsko nasleđe, prostore i kulturna raskršća. Često je gotovo nemoguće uočiti romsku umetnost. Razlog je i u činjenici da evropska sistematizacija svoje viđenje definiše preko sistema "prisutno odsutno" – to je prilično površan uvid koji ne dozvoljava dublje sagledavanje onog što je suštastveno prisutno u galaktičkoj ponudi evropskog umetničkog neba. Pravilnim izborom metoda i njegovim ukrštanjem sa realnim savremenim umetničkim praksisom formiraće se realna optimizacija i sagledavanje, te automatski i preinačenje nevidljivoga u vidljivo. Ista stvar neće se zaustaviti na spisku korišćenih tehnika i popisu artefakata već na krajnjem rezultatu. Dakako, samo u njemu se odvija istinski jezički odskok.

Predstoji zadatak "visokog nivoa funkcionisanja". Ako ostavimo po strani bezbrojne političke i birokratske poteškoće, samo osvetljavanje nevidljive romske umetnosti pokazaće i učiniti vidljivom reku ponornicu i definisati mehanizam koji poseduje bezmerne mogućnosti na polju informacija, didaktike, istraživanja i funkcionisanja. Nevidljiva romska umetnost će svojim tokom realno doći do delte artefakata evropske umetnosti. Tako će romska umetnička dela, u proceduralnoj i funkcionalnoj optimizaciji putem afirmativnih mera, ući u svetske tokove, ravnopravno tretirana na skali realne umetničke prakse.

Drugi momenat svesti: uticaj na nevinog – dijalog aktuelne umetnosti i nevidljive romske umetnosti

Dijalog je kao takav simboličan, jer u njemu uvek učestvuju najmanje dva lica ali i bezbroj maski. Govor koji se među njima uspostavlja je polivokalan, uslojen pretejski. Nemoguće je odrediti ko se kome zapravo obraća. Razgovor bi po definiciji trebalo da bude interaktivan. "Ja", u ovom slučaju aktuelna umetnost, stupa u interakciju sa svojim suprotnim aspektom, sa svojim drugim licem, sa svojom predmetnošću – nevidljivom romskom umetnošću. Dijalog je forma u kojoj se sučeljavaju dva "Ja". Dignitet govora sadržan je upravo u toj uzvišenosti spora.

Međutim, teatralnim obraćanjem romskoj umetnosti, svom skrivenom principu, savremena umetnost raspršuje dijalog u princip "nevinog" slušaoca. Govor sa bine ne dopire jer je nem. Tako se princip nemog obraćanja nevidljivoj umetnosti prenosi u prostor tišine publike. Glasno ćutanje publike jeste saznanje da umetnost još jače formira i rastače simboličnost znakova koji su već negde duboko u krilu odsustva prihvatanja i nepodržavanja. Interakcija je, dakle, jedino privid. Svako prenošenje je indukovano sadržaj o romskoj umetnosti. Pošto je nevidljiva – uvek je sporna.

Aktuelna umetnost, sa svoje pozicije moći, predstavom blagotvornih maski, manipuliše transparentnim izražavanjem dvaju ravnopravnih. Momenat spora, stoga, dobija drugu dimenziju ali se održava pod mimikrijama jednih i drugih. Sve dok interakcija ostaje nešto spoljašnje, nešto drugo, subjektivitet nevidljivoj romskoj umetnosti pruža se simbolički, pod patronatom moćne forme objekta – ideala "brenda" savremene aktuelne umetnosti – ta igra u interakciji omogućava simboličnost elemenata romske umetnosti. Ideal se, međutim, prirodno gubi u pojavljivanju suštine, koja nužno otkriva maske i realno egzistira u totalitetu. Jedino tako će predznak *romska* – uputiti na umetnost, i stoga na predmetnost dijaloga. U toj konačnosti egzistira bez predznaka sa samom suštinom. Umetnost nema teritorijalno niti nacionalno uporište.

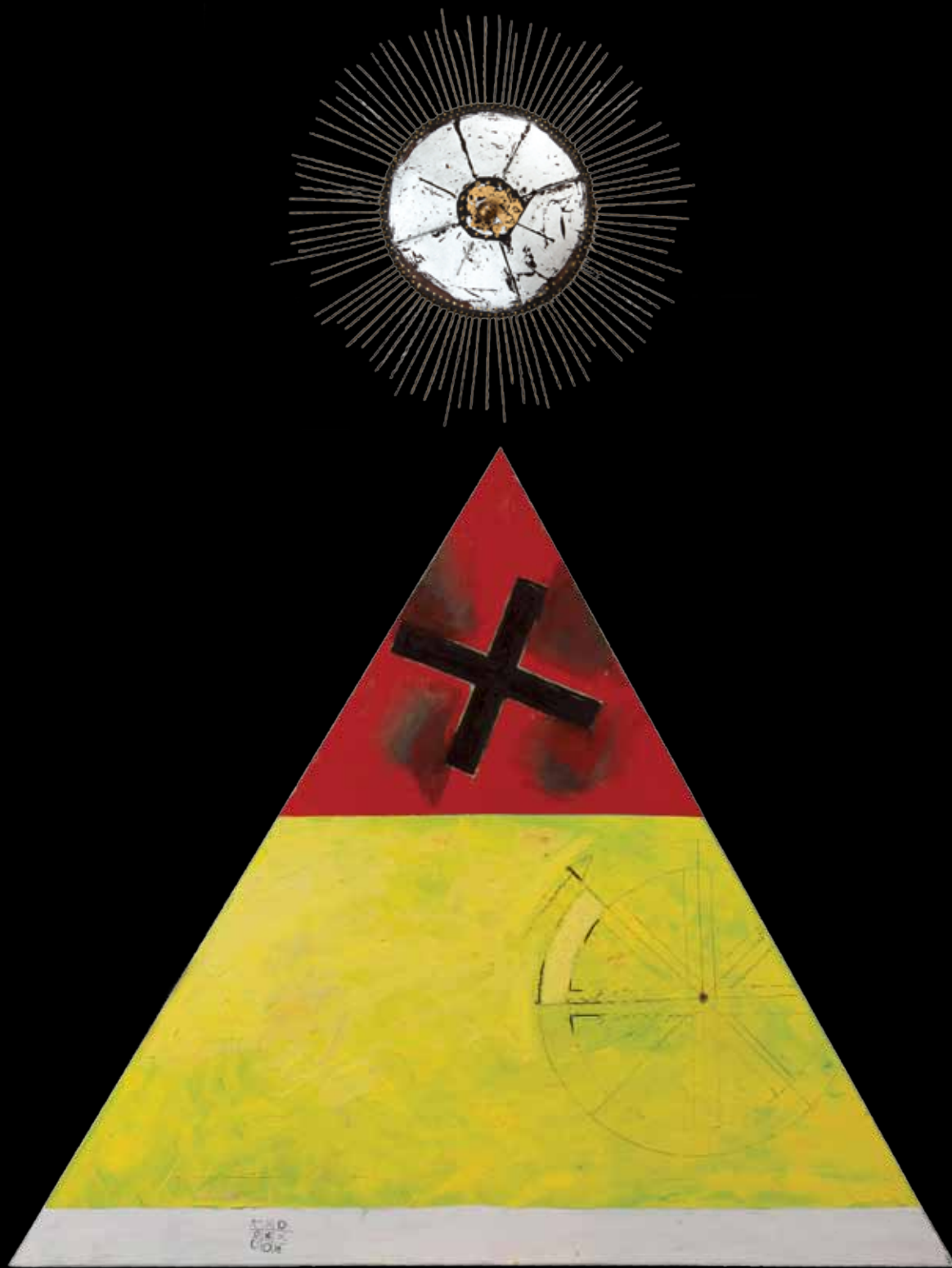
Otkrivanje nevidljivog (u statičnosti raskol se ne vidi)

U svojoj mimikrijskoj instanci, sistem je totalan; do tada je nužno u raskolu, te ukoliko sistem uspe da prekorači provaliju nada u participiranje i priznavanje izbegava smrt živog simbola (misli se na romsku umetnost). Jer simbol je bitan medijator, te sa sobom nosi osnov simultanog "i jeste i nije". Simbol je znak da se pod koprenom nešto odigrava, ali tako da se samo naslućuje, baš kao kroz veo mlade – naslućujemo lepotu...Ukoliko je simbolična struktura u sebi ambivalentna, ona je u svojoj dinamici statična; tu se nazire kriza savremene umetnosti, jer se bazira na nepokretnom sistemu unutrašnjih zakona, preracionalizovanih i ideološki determinisanih predznakom.

Sama geneza tog raskola – prostora između onog što se odvaja transparentno, u manifestaciji te međuprostornosti, jeste dinamična, proizlazeća – tu se dobija uvid kao dati zakon rascepa. Raskol "se vidi, ali ne vidi" usled statičnosti simbola. Taj prostor od-do je prostor besomučne težnje da se jaz nekako eliminiše. Evo ćutnje u publici i među njenim akterima.

U srednjem veku simbolično je ono što je nad-simbolično: raskol se potencira kao razlika. Na evropskoj mapi pojavljuju se Romi, naravno, noseći sa sobom svoju specifičnost, pa zašto ne i kulturu i umetnost. Da li je samo pozicioniranje nadsimboličkog definisalo neprihvatanje drugačijeg, baš onog koga je simbolično i održalo, u naletima jakih ljudskih "monsuna"?





Dekonstrukcija simbola / Deconstruction of Symbol (2010) ulje na platnu, metal / oil on canvas
Katalonija / Catalonia (2010) ulje na platnu / oil on canvas

Od Gutenberga, perspektive, pastorage, reformacije, čini se Evropa zauzeta svojim barutom, ostaje nema na ono što, de fakto, postaje njena stvarnost. Simbolički, figurativno sve ono što je "sklanjalo ispod tepiha" – u slučaju ROMA u šume i egzoduse, u baroku će doći do nužnog čišćenja i sinteze.

U baroku, gde simboličko egzistira kao "prikaz neprikazivog", afričke teme (Delakroa), dekorativne, opijumske, udostojice i potrebu za interesovanjem o Romima. Ali, kao po pravilu, Romi su samo primer a ne modus. Možda tu leži ključ razumevanja neodrživih i nesačuvanih artefakata Roma? I dalje su nemislene konstrukcije na sceni, a energija unesena na evropsko tlo dolaskom Roma opstaje samo kao princip separata od zatečenog sveta.

Iako sinteza nije nova teza, barokna sinteza je poslednja simboličnost, totalitarna, hermetizovana, a unutar njenih okvira više nema mesta za materiju. Industrijska revolucija je na pomolu. Poklič za destrukcijom sistema, za bojažljivim iskorakom tautološkog sajedinstva "ja" i "ne-ja" izneo je ideju "kosmičkog saglasja". Sistem je mrtav! Rekonstruišimo forme ispoljavanja subjekta, radujmo se novom simboličkom – bile su ideje novog sadržaja i forme. Kada jednom proces destrukcije sistema počne, u potrazi za novim simboličkim – novom istinom – vrlo je važno sačuvati govor o istini (utemeljeni, legitimni). Za Rome to nije bio napredak. Oni su po logici stvari i dalje imali (lance i katance, npr. Rumunija). Govor o subjektu ticao se samo Evrope i to one Evrope koja je uveliko bila u procesu nacionalnih i industrijskih reformi.

Umetnost XX veka, ili, rečima Maksa Ernsta (Max Ernst), "umetnost zbrke", nužno je unela u novi poredak nered, umetnost počinje da uznemirava, dekomponuje... U tom miljeu Hegelu više mesta nema, on nije mogao da pretpostavi materiju koja nije homogena – da, to je XX vek – zasnovan na haotičnom "poretku" koji obesmišljava dualnost posmatrača i posmatranog. Sistem postaje samozadovoljan, te nevidljiva romska umetnost, naravno, ostaje neprimećena, naravno, kada je "nevidljiva". Eto logike mogućeg jer samodovoljna poruka moderne prosto ni po kom osnovu nije u sebe inkorporirala ideju o Romima.

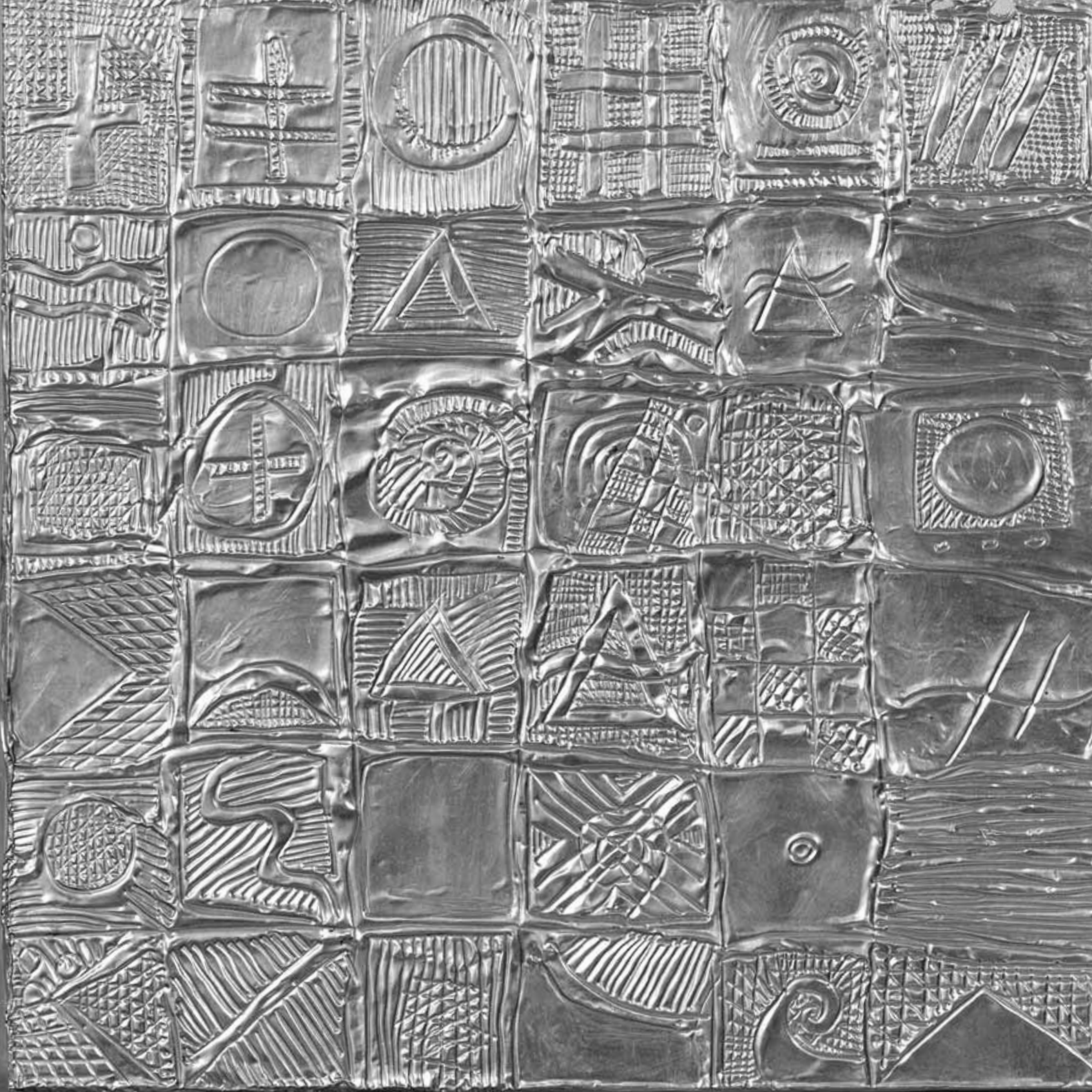
Moderna (savremena, aktuelna) umetnost u sporu sa Hegelom neće omogućiti samo vlastitu budućnost, ona će iznaći modus koji će se transformisati u sentencu: drugačiji način mišljenja. Time se relativizuju granice mišljenja – a esencija je skrajnuta i nerazlučiva. "Prizmatična interakcija" je zamenila kategoriju protivurečnosti. U tom razbijenom ogledalu pronalazimo kaleidoskop evropske umetnosti i kroz njega vidimo svoje naspramnosti, polivalentnosti, decentralizaciju, regionalizaciju, lokalnost.

Da li je Ernstova haotična pozicija umetnosti XX veka izmestila smisao koji Hegel nije mogao da pretpostavi? Da li je hegelovska Evropa tajila Rome i romske stvaraoce? I one koji su se u XV veku zaglibili u prostoru rukopisne tradicije i tipografskih fabrikovanja znanja: "Svi su čitali osim Cigana, oni su nužno usmeno prenosili". Da li sada svi moramo da gledamo kaleidoskopsku posledicu? Šta ono beše vitraž? Šta ono beše gotika?

Glavni izazov budućim decenijama za osvetljavanje romske nevidljive umetnosti neće biti ovladavanje njome već sposobnost stečenog i, nadam se, kodifikovanog u cilju izgradnje nove mreže veza koje će omogućiti napredovanje informacija i rasvetljavanje skrivenih smislova te njeno organizovanje kao vidljivog fenomena naše stvarnosti.

Romska umetnost je, dolaskom Roma na evropske prostore, iščezla u nošenim vibracijama vekovnih poruka. Iščezla je u nevidljivu umetnost, ali zakonom o spojenim sudovima izjednačila se sa samim životom tog plemenitog naroda i postala živa reč, ritam, muzika, hod, postala je ono što se živi, a ne izlaže.

Dekomponovana i rasformirana, doživljava sudbinu ujedinjene Evrope, te predstavlja predmet želja za sajedinjenjem i zajedništvom na otvorenom putu nomadstva kao elitni instruktor u čuvanju lepote.



MANIPULATION

CONTROL



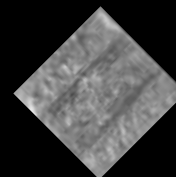
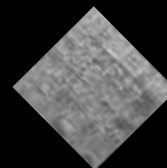
Mr Zoran Tairović (Novi Sad, 16. avgust 1966)

multimedijalni umetnik bogate umetničke karijere, na domaćoj i svetskoj umetničkoj sceni prisutan je dvadeset i pet godina. Diplomirao je na Akademiji umetnosti Univerziteta u Novom Sadu, na likovnom odseku, smer grafika, u klasi profesora Milana Stanojeva (1992). Magistrirao je na Interdisciplinarnim studijama primenjene umetnosti – menadžment na Univerzitetu u Novom Sadu (ACIMSI) (2006). Osnivač je i direktor Udruženja građana *Interkulturalni Teatar III/40* u Novom Sadu (2008).

Zoran Tairović je autentična pojava na aktuelnoj umetničkoj sceni. Prepoznatljiv po značenjski intenzivnom i samosvojnom delu. Perceptivan i aktivno zainteresovan za svet oko sebe, u izboru tema i motiva reaguje na društvene i političke kontekste okruženja. Bazična tema njegovog umetničkog rada je stradanje pojedinca u ideološki obojenim istorijskim epohama. Istražuje relacije komunikacija unutar multikulturalnog društva, promovise interkulturalne vrednosti i zalaže se za afirmaciju vrednosti najveće nacionalne manjine u Evropi. Izražava se u različitim medijima. Autor je i režiser više filmova u formi eksperimentalnog, umetničkog i dokumentarnog žanra, kompozitor opere, mjuzikla, filmske muzike i drugih muzičkih dela.

Dobitnik je velikog broja domaćih i međunarodnih priznanja za stvaralaštvo u oblasti slikarstva i filmske umetnosti. Svoja dela je izlagao na preko 40 samostalnih i više od 50 kolektivnih izložbi u Srbiji, Hrvatskoj, Bosni i Hercegovini, Italiji, Nemačkoj, Sjedinjenim američkim državama i Boliviji.

Dela Zorana Tairovića čuvaju se u zbirkama Museo Civico Bassano del Grappa u Italiji, crkvi Monte Berico u Boliviji, Muzeja grada Novog Sada, Poslovnog prostora u Novom Sadu, Sportsko-poslovnom centru Vojvodina u Novom Sadu, kao i u privatnim kolekcijama u Srbiji, Austriji, Nemačkoj, Italiji, Belgiji, Francuskoj, Švedskoj, Sloveniji, Španiji, Portugalu, Grčkoj, Mađarskoj, Hrvatskoj, Holandiji, Kanadi, USA, Australiji, Japanu i Boliviji.



Filmovi (Filmovi (autor/režiser)		Films (author/director)
Film Snežana i sedam patuljaka	2010	Film Snow White and the Seven Dwarfs
Film Crvenkapa	2009	Film Little Red Riding Hood
Svetska premijera na FID Marseilles		World Premiere at FID Marseilles
Film Sandokan Nikolić, Živa istina, Interkulturalni teatar, Novi Sad	2002	Film Sandokan Nikolić - The Bare Truth, Intercultural Theatre Novi Sad
Film Nevidljiva kuća, Festival dokumentarnog filma Beograd	2001	Film The Invisible House, Belgrade Festival of Documentary
Film Paganski Oratorijum, Festival dokumentarnog filma u Beogradu i Klagenfurtu	2000	Film Pagan Oratorio, Festivals of Documentary in Belgrade and Klagenfurt

Nagrade		Awards
Reditelj koji obećava na Festivalu Cinema City u Novom Sadu za film Crvenkapa	2010	Special award for promising director at Cinema City Festival in Novi Sad for the film Little Red Riding Hood
Memorijalna nagrada Ivan Kaljević za film Crvenkapa	2009	Memorial Award Ivan Kaljevic for the film Little Red Riding Hood
Nagrada Toni Anušić, Udruženja likovnih umetnika Srbije LUR	2009	Tony Anusic Award from the Association of Artists of Serbia LUR
Nagrada na polju umetnosti za 2009. godinu, Trstenik	2009	Trstenik award in the field of art for the year 2009
Nagrada za poseban doprinos umetnosti Grand Prix u Kaliforniji, USA	2002	Excellence Award in the Art Grand Prix in California, USA
Prva nagrada za Kolaborativnu umetnost Pitsburga, Kalifornija, USA	2002	The First Award at Pittsburg Arts Collaborative, California, USA
Prva nagrada na Svečanosti San Georgio, Ferara, Italija	2001	First Prize at San Georgio Festivity, Ferara, Italy
Novčana nagrada Muzeja Senta, Vojvodina/Srbija	1997	Money Award of the Museum in Senta, Vojvodina/ Serbia
Prva nagrada, 4. jugoslovenski studentski bijenale grafike	1992	The Annual Award of the Academy of Fine Arts Novi Sad for graphics
Nagrada Znak, Zagreb	1986	The Znak Award, Zagreb

Kustoski rad		Curatorial work
Potpredsednik Organizacionog odbora LUR (Roma Art Unija)	2009	Vise President of the Organizational Board of LUR (Roma Art Union)
LUR Likovna kolonija, umetnički direktor	2003	LUR Art Colony, Art Director
Galerija Picasso Novi Sad, direktor galerije	1996	Picasso Gallery Novi Sad, Director of the gallery

Predavanja		Lectures
Romi – pravno-politička dimenzija, Pravni fakultet, Beograd	2009	The Roms – Legal and Political Dimension, Juridical Faculty Belgrade
Afirmacija savremene produkcije iz oblasti vizuelnih umetnosti Roma, Anonymous Said	2009	Affirmation of Contemporary Productions in the realm of Romani Visual Arts-Anonymous Said
Umetnost Roma, Škola romologije, Univerzitet u Novom Sadu (ACIMSI)	2006	Romani Art, School of Romology, University of Novi Sad (ACIMSI)
Estetska rasprava o umetnosti Roma, Centar za rodne studije, Novi Sad	2006	Esthetical Discussions on Romani Art, Center for Gender Studies, Novi Sad
Slika sveta (Heidegger) u umetničkoj svesti Roma, Institut za filozofiju i društvenu teoriju, Beograd	2006	The Picture of the World (Heidegger) in the Artistic Conscience of the Romani People, Institute for Philosophy and Social Theory, Belgrade

Pozorište (autor / režiser / kompozitor)		Theater (author/director/composer)
Muzičko delo Invisible Gipsy, Sinagoga, Novi Sad	2010	Musical play The Invisible Gipsy, Synagogue, Novi Sad
Muzičko delo Invisible Gipsy Festival Khamoro 2010, Teatar Švandovo, Prag	2010	Musical play The Invisible Gipsy, Khamoro Festival 2010, Švandovo theatre, Prague
Muzičko delo Invisible Gipsy sa Beogradskom filharmonijom, podržan od strane OSI Beogradu i Novom Sadu	2008	Musical play The Invisible Gipsy with Belgrade Philharmonic Orchestra, supported by the OSI Belgrade and Novi Sad
Mjuzikl Gipsy Prayer for the South, Svetska premijera na festivalu u Edinburgu	2008	Musical Gipsy Prayer for the South, World premiere at Edinburgh festival
Mjuzikl Gipsy Prayer for the South TEST festival u Zagrebu, podržan od strane Ministarstva inostranih poslova R Srbije	2008	Musical Gipsy Prayer for the South, TEST festival in Zagreb, supported by the Serbian Ministry of Foreign Affairs
Osnivač i direktor UG Interkulturalni Teatar III/40 u Novom Sadu	2008	Establisher and director of the Intercultural Theatre III/40 (NGO) in Novi Sad
Muzičko delo Umetnost nomada, Kolarac, Beograd	2007	Musical play Art of the Nomads, Kolarac Concert Hall, Belgrade
Monodrama Sandokan Nikolić- the Bare Truth, Interkulturalni Teatar, Novi Sad	2002	Monodrama Sandokan Nikolić - The Bare Truth, Intercultural Theatre, Novi Sad

Slikarstvo		Painting
Delo u vlasništvu muzeja		Painting in permanent property of a museum
Sloboda, prot. 341/II/M – Museo Civico Bassano del Grappa, Italia	2000	Painting Freedom, prot. 341/II/M – Museo Civico Bassano del Grappa, Italia

Putujuće izložbe	Travelling exhibition
2001. The Vatican, I SETTE SANTI PADRI FONDATORI DELL' ORDINE DEI SERVI DI MARIA - IL RITRATTO DI PADRE ALFONSO MASSIGNANI - LA MADONNA DEL SOCAVON - L' OCCHIO DI DIO. ANGELI CON LO STEMMMA DEI PADRI SERVITI	

u trajnom vlasništvu crkve Monte Berico, Bolivia	2003	Permanently exhibited in Monte Berico Church, Bolivia
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Putujuće izložbe od 2002	Travelling exhibitions since 2002
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Il Santuario di Monte Berico a Vicenza
l' Abbazia di Follina (Treviso)
la Basilica di Santa Maria Delle Grazie a Udine
la Chiesa Parrocchiale di San Vito di Leguzzano

Rad na javnoj površini	Work in public spaces	
Oltarska slika, 4x2 m, Crkva Monte Berico, Bolivia	2002	Altar painting 4x2 m, Monte Berico Church, Bolivia
Triptih Vavedenje, Poslovni Prostor Novi Sad	2001	Triptych Vavedenje, Poslovni Prostor Novi Sad
Slika Paganski Oratorijum 6x4 m, Sportsko-poslovni centar Vojvodina, Novi Sad	1999	Painting Paganski oratorijum 6x4 m, Vojvodina Sport Center, Novi Sad

Samostalne izložbe	Independent exhibitions	
Narodni muzej Valjevo	2010	National Museum, Valjevo
Galerija S, Kikinda	2009	Gallery S, Kikinda
Galerija SKC Beograd	2007	Gallery SKC Belgrade
Galerija Kulturni centar Trstenik	2005	Gallery of the cultural centre, Trstenik
Galerija Podrum, Novi Sad	2005	Gallery Podrum, Novi Sad
Galerija Čigota, Zlatibor	2004	Gallery Cigota, Zlatibor
Galerija Tea, Novi Sad	2003	Gallery Tea, Novi Sad
Galerija Bel Art, Novi Sad	2003	Gallery Bel Art, Novi Sad
Galerija NS Nova, Novi Sad	2002	Gallery NS Nova, Novi Sad
Muzej Vojvodine, Novi Sad	2001	Vojvodina Museum, Novi Sad
Galerija E.F.E.R, Ferara, Italy	2001	Gallery E.F.E.R, Ferara, Italy
Međunarodna umetnička galerija SPENS, Novi Sad	2000	International Art Gallery SPENS, Novi Sad
Galerija Tuzla, Bosna i Hercegovina	2000	Gallery Tuzla, Bosnia and Herzegovina
Galerija Kulturnog centra Novog Sada	1999	Gallery of the cultural centre, Novi Sad
Vojvođanska banka, Novi Sad	1997	Bank of Vojvodina, Novi Sad
Galerija Paleta, Novi Sad	1997	Gallery Paleta, Novi Sad
Muzej Vojvodine, Novi Sad	1996	Museum of Vojvodina, Novi Sad
Galerija Picasso, Novi Sad	1996	Gallery Picasso, Novi Sad

Galerija Svetovi, Novi Sad	1996	Gallery Svetovi, Novi Sad
Galerija Bel Art, Novi Sad	1995	Gallery Bel Art, Novi Sad
Galerija Ronald, Minhen, Nemačka	1995	Gallery Ronald, Munich, Germany
Galerija Kairos, Sombor	1995	Gallery Kairos, Sombor
Galerija Cedan, Novi Sad	1995	Gallery Cedan, Novi Sad
Jugoslovenska galerija umetnosti, Andrićev Venac, Beograd	1995	Yugoslav Gallery of art, Andricev Venac, Belgrade
Galerija Leonardo, Subotica	1994	Gallery Leonardo, Subotica
Delta Banka, Novi Sad	1994	Delta Bank, Novi Sad
Galerija Likovna jesen, Sombor	1994	Gallery Likovna jesen, Sombor
Nacionalni muzej, Kikinda	1994	National Museum, Kikinda
Galerija kulturnog centra Novi Kneževac	1994	Gallery of the Cultural Centre Novi Knezevac
Galerija Zrenex, Zrenjanin	1994	Gallery Zrenex, Zrenjanin
Galerija kulturnog centra MLS, Novi Sad	1994	Gallery of the Cultural Centre MLS, Novi Sad
Galerija studentskog grada, Beograd	1993	Gallery of the Student Campus, Beograd
Likovna akademija, Novi Sad	1992	Academy of Fine Arts, Novi Sad
Likovna akademija, Novi Sad	1991	Academy of Fine Arts, Novi Sad
Umetnička galerija, Zagreb	1990	Art Gallery, Zagreb
JNA, Centar kulture Dugo selo, Zagreb	1986	JNA, Cultural Centre Dugo selo, Zagreb

Muzika (kompozicija)

Music (composition)

Muzika za film Krušedol, RTV Vojvodina/Cinemoon Production	2009	Soundtrack for the film Krušedol, RTV Vojvodina/Cinemoon Production
CD Mjuzikl The Prayer for the South (Edinburgh Festival 08)	2007	CD Musical The Prayer for the South (Edinburgh Festival 08)
CD Geto Industrija	2004	CD Ghetto Industry
Muzika za film The Call (MGM Production/ M. Crnjanski)	2002	Soundtrack for the film The Call (MGM Production/ M. Crnjanski)
CD Milan Edict	2001	CD Milan Edict
CD Exodus	2000	CD Exodus
CD Majka	2000	CD Mother
CD Deseto sunce, Japanska fuzija	2000	CD The Tenth Sun, Japanese Fusion
CD Umetnost nomada	2000	CD The Art of Nomads
CD Paganski oratorijum	1999	CD Pagan Oratorio

Video spotovi (režiser)		Videos (directorship)	
Muzika Mirina pesma, iz mjuzikla Gipsy Prayer for the South	2008	Music Mirina pesma, from the musical Gipsy Prayer for the South	
Video spot Reci mi, Akustična soba band	2005	Music video Reci mi, Akustična soba band	
Video spot Ljubav u bojama, Akustična soba band	2005	Music video Ljubav u bojama, Akustična soba band	
Video spot Anđelka dinosauruska, Zoran Tairović	2001	Music video Anđelka dinosauruska, Zoran Tairović	
Video spot Ja sam Sandokan Nikolić – The Bare Truth	2001	Music video Ja sam Sandokan Nikolić – The Bare Truth	
Video spot Niko nam ništa ne može, Muzičari sa Obedske Bare band	2001	Music video Niko nam ništa ne može, Muzičari sa Obedske Bare band	
Video spot Dunav, Apsolutno romantično band	1998	Music video Dunav, Apsolutno romantično band	
Publikacije		Published works	
Estetska polemika Crvenkapa (Le Petit Chaperon Rouge), 12. Journal daily FID Marseille	2009	Esthetical polemics Little Red Riding Hood (Le Petit Chaperon Rouge), 12. Journal daily FID Marseille	
Esej Romi koji su zadužili svet, Standard magazine br. 156	2009	Essay Romi koji su zadužili svet, Standard magazine nr. 156	
Esej Kao vražja strašila, NIN magazine br. 3053	2009	Essay Kao vražja strašila, NIN magazine nr. 3053	
Vidanović, Ivica, Pavlović, Radoslav, Drakulić Nataša, Tairović, Zoran, Krušedol-500 godina u 12 slika, PGP RTS, Beograd 2009 ISAN: 0000-0002-1112-0000-R-0000-0000-U	2009	Vidanović, Ivica, Pavlović, Radoslav, Drakulić Nataša, Tairović, Zoran, Krušedol-500 years in 12 paintings, PGP RTS, Beograd 2009 ISAN: 0000-0002-1112-0000-R-0000-0000-U	
Krasnići, Alija, Antologija romske poezije, Romske knjige, Subotica, ISBN: 978-86-87317-00-0	2008	Krasnići, Alija, Anthology of Roma poetry, Romske knjige, Subotica, ISBN: 978-86-87317-00-0	
Filozofeme br. 8, Čovek, priroda i simboli, Zbornik Srpskog Filozofskog foruma, Novi Sad	2007	Philosopheme nr. 8, Čovek, priroda i simboli, Zbornik Srpskog Filozofskog foruma, Novi Sad	
Filozofeme br. 7, Nevidljiva romska umetnost, Zbornik Srpskog Filozofskog foruma, Novi Sad	2007	Philosopheme nr. 7, Nevidljiva romska umetnost Zbornik Srpskog Filozofskog foruma, Novi Sad	
Filozofeme br. 6, Komparativni aranžmani i masovna kultura Zbornik Srpskog Filozofskog foruma, Novi Sad	2007	Filozofeme nr. 6, Komparativni aranžmani i masovna kultura, Zbornik Srpskog Filozofskog foruma, Novi Sad	
Tairović, Zoran, Nevidljiva umetnost Roma, Svetovi, Novi Sad 2006. ISBN 86-7047-500-6	2006	Tairović, Zoran, The invisible Roma Art, Svetovi, Novi Sad 2006. ISBN 86-7047-500-6	
Magistarski rad Putevi interakcije slike sveta u umetničkoj svesti Roma (na materijalu likovnih umetnosti) i evropskog sistema kulturnih vrednosti kao interkulturalni fenomen Univerzitet u Novom Sadu	2006	Magisterial Dissertation The Ways of Interaction on the Picture of the World in the Artistic Conscience of the Roms (on the material of fine arts) and the European System of Values as an intercultural Phenomenon, University of Novi Sad	

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- Zoran Tairović, Monotip, Galerija 13, Novi Sad. COBISS.SR-ID: 105186311
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Radio i TV programi		Radio and TV programmes
TV Program Multietnički Portal – Playground production	2009	TV Programme Portal Multiethnic, Playground production
TV Serijal Muzička traganja Zoran Tairović, autor B. Kovačević, RTV Vojvodina	2009	TV Serial Muzička traganja Zoran Tairović, author B. Kovačević, RTV Vojvodina
TV Program Romigration, Gregory Vanerian, Canal 5, France	2007	TV Programme Romigration, Gregory Vanerian, Canal 5, France
TV Program Radionica, Romska redakcija, Novica P. Nikolić, RTV	2006	TV Programme Master Workshop, Roma Section, Novica P. Nikolić, RTV
TV Program Zoran Tairović – Energija grada, K. Kovač, TV Apolo	2002	TV Programme Zoran Tairović – Energy of the City, K. Kovač, TV Apolo
TV Serial Detinjstva, autor P. Zubac, RTV Vojvodina	1997	TV Serial Detinjstva (Childhoods), author P. Zubac, RTV Vojvodina
Voditelj u dečjim programima i novinar u programima za mlade, RTV Novi Sad	1974-1984	Presenter on Children's programmes and journalist in youth programmes, RTV Novi Sad

MA Zoran Tairović (Novi Sad, 16th August 1966) is a multimedia artist with prolific artistic career, who has been present at domestic and foreign art scene for twenty-five years. He graduated from the Academy of Arts, at Novi Sad's University, at Painting Department in graphic arts in class of professor Milan Stanojev (1992). He did his MA in Interdisciplinary Studies of Applied Arts - Management at ACIMSI University in Novi Sad. He is the establisher and director of citizens' association *Intercultural Theatre III/40* in Novi Sad (2008).

Zoran Tairović is an authentic figure at the present art scene. He is known for his intensely meaningful and distinctive work. Being perceptive and actively interested in the world around him, his choices of themes and motifs are the reaction to social and political surrounding contexts. Principal theme of his art work is the hardship of individuals in ideologically marked eras. He explores relations of communications within multicultural society, he promotes intercultural values and supports the affirmation of the biggest national minority in Europe. Various media are used for his expression. He is an author and director of several experimental, artistic and documentary films, composer of an opera, a musical, film score and other musical pieces.

He is the winner of numerous domestic and international awards for his work in the field of painting and film art. His works have been presented in more than 40 solo exhibitions and more than 50 collective exhibitions in Serbia, Croatia, Bosnia and Herzegovina, Italy, Germany, The USA and Bolivia.

The works by Zoran Tairović are kept in the collections of Museo Civico - Bassano del Grappa in Italy, Monte Berico church in Bolivia, City Museum of Novi Sad, Poslovni prostora company in Novi Sad, Sports and Recreational Centre Vojvodina in Novi Sad, as well as in private collections in Serbia, Austria, Germany, Italy, Belgium, France, Sweden, Slovenia, Spain, Portugal, Greece, Hungary, Croatia, The Netherlands, Canada, Australia, Japan and Bolivia.

www.zorantairovic.com
YouTube INVISIBLE
GIPSY
By Zoran Tairovic
tairovic@gmail.com
Adresa: Almaška 5,
2100 Novi Sad, Srbija
Tel. +381/21 551 993,
+381/64 34 67 222





Moment of Movement

MA Jelena Banjac, Art Historian

The cycle *Moment of Movement* by MA Zoran Tairović is the result of his research and scientific work which represents part of material of Tairevic's PhD thesis. It expresses philosophical cogitation which is the essence of his authorship. Using creative interpretation of concepts and ideas which stimulate our senses, emotions, intellect and beliefs, the author presents a value system in which he truly and deeply believes. By thinking about relationship between individual and ideologies, by recognising and decoding codes in nature, humans and history, he uses symbols, graphic elements, paintings and other forms in order to express his viewpoint and point out the alarming state of the world. The notion that art is art if it represents essential issues of human existence is the basic element of Zoran Tairović's authorship.

In Tairović's *Moment of Movement* cycle, monumental oil on canvas paintings, majestic reliefs of aluminium, oil paintings, circle-shaped collages and small paintings on leather are suggestive allegories of eternal topics of humanity. With their archetypal symbols and iconographic rebuses, they call our experience and intuition out. Like the alchemical *Magnum Opus*, which by describing transmutation of lead into gold reveals the secret of spiritual conversion to those who are ready to perceive it, the marvellous alchemy of Tairović's artworks encourages us to think and to potentially go through personal conversion.

The information transfer through symbolic pictures in the art of Zoran Tairović has its profound meaning in acquiring knowledge about spiritual background and the world of ideas of the Romani people. Nowadays it is fashionable to talk about the Roms, yet only few know the foundations of Romani culture and art. Improvement of knowledge is the purpose of every information as the carrier of meaning in a context, and to achieve that communication is necessary. In art, communication does not originate from an art studio or from the material for the art piece, but from meeting someone else. It exists in the space between an art piece and the observer, bursting with frequencies. While interacting with the art piece, the observer meets him or herself and learns about him or herself and the world.

The Moment

While in search for answers about the existence and visibility of Romani art, Tairović takes us way back in history. The central motifs on the reliefs of the *Moment of Movement* cycle are symbols of ancient cultures and religions of India and Central Asia. The images of archetypal symbols are presented with a mesh of suggestive lines and glyphs which incorporate various pictograms. The reliefs made of aluminium are set onto four square shaped plates, the symbol of integrity of created world which contains four basic elements, four sides of the world, four epoch of a man's life, four sides of the cross, etc. The reliefs with pictograms of the oldest and most widespread symbols present in many civilisations, arranged in tetrads, such as archetypal foundations of human psyche (K.G.Jung), emanate their contained energy with silver glow and radiate their energy.

Images of life and fruitfulness (fish), constant movement and continuous creation (wheel), the light of cognition, resurrection and immortality (sun), global unification (Solomon's seal), oppositeness and conflict (chessboard), rhythmic creation and destruction of the world (lingam and yoni) are just some of the possible interpretations of their

meaning, since symbols have many meanings and moving patterns and in understanding them individual intellectual activity and experience of a particular person participate as well as the cultural and social circumstances under which they appear. By creating the relieve containing the image of pre-Christian hand of Rajasthan, the basis of later chiromancy, as well as the twenty-two signs corresponding with twenty-two Major Arcana tarot cards, Tairović discovers a possible definition of the Romani symbolic code.

Tairović's Tarot

By surveying the cultural phenomenon of Romani people and culture in context of European culture, Zoran Tairović analyses the questions of the existence or non-existence of Romani art, and the visibility and invisibility of Romani art throughout history. The author guides us through history and art observed from a new angle. While searching for the answers to these questions, he realises the Romani people, with their Brahman-Christian attitude, emotion, decor, colour, expression, circus, music and symbolic pictures of tarot, have initiated certain ethic and aesthetic ideas of quattrocento, thus opened a way to a new kind of sensuality and affected the appearance of early Renaissance art.

What was the role of tarot, the ancient deck of cards, the immediate forerunner of contemporary playing cards during that process? Between six and eight centuries old, tarot cards have been changing through time, but their basic structure remained the same. The deck consists of 78 cards divided into Minor and Major Arcana. Minor Arcana consists of 56 cards from which today's numeric playing cards have originated. Major Arcana consists of 22 cards with special names and meanings. The oldest known tarot is the Tarot of Marseilles (1377).

As the collection of philosophical and psychological content which could be interpreted in many ways, codes of universal language of symbolic pictures had the function of spreading new knowledge among ignorant and illiterate people in Europe. Iconographic patterns of cards of tarot's Major Arcana can be seen on wall paintings of Christian temples in early Renaissance (Giotto, Scrovegni Chapel, Padova, 1305). Many artists of that period painted decks of tarot (Mantegna, ca. 1460, Dürer, after 1460, etc), which left traces in the iconography of their work, as well as in the presentation of ideas they were communicating.

Zoran Tairović reveals to us that he has found the inspiration and the answers he had been searching for, in the cards Major Arcana of an ancient tarot deck made by an unknown Romani author from northwest Spain. Together with the *Laterna Magica* sculpture, also made by an unknown author, the ancient deck, by Tairović's words (and artwork), was found under vague circumstances in Provence, where it had been in the possession of *Lulle* family, and today is the part of Moment of Movement collection. It is assumed that the deck was made in the 13th century in the period between meetings of secret scientists in Fes, Morocco (1200), in which the agreement was reached that a universal language based on symbolic pictures of Tairović's tarot should be used in communication, and painting the Scrovegni Chapel in Padova (1305).

The Major Arcane of Tairović's tarot holds enchanting magic of the ancient alchemy. Cards representing the Lovers and the Moon, the Sun and the Star, the Emperor and the Empress, the Hermit and Judgment, the Chariot and the Wheel of Fortune, the Pope and the Popess, the Magician and the Fool, Justice and Strength, the Hanged Man and Death, Temperance and the World, carefully painted on leather, pompous and fascinating, with gold and silver applications are truly valuables. There are 20 cards of the Major Arcana in the collection. The missing cards are the

Tower (in tarot reading it signifies chaos, crisis, hard times, disturbance, fall after great rise, explosive transformation) and the Devil (materialism, ignorance, stagnation, obsession, fear, instincts, futility, pessimism). They are hidden and constantly present in reality. While concealed, they circle through global network (the Tower) and the world's informative-visual system (the Devil).

Attributing unknown authorship to his work and assumed origins in the distant past, and at the same time its presence today, Tairović emphasises his beliefs of the visibility and invisibility of disorganised Romani art.

The Minor Arcana composition consists of 20 circle-shaped pictures and collages containing the author's view on portraits of historical and imaginary characters, representatives of handwriting tradition in illiterate Europe at the time, who lost their privilege and right to knowledge as well as their power, money and reputation, when Gutenberg's printing press appeared in 1455. Communication based on printed word replaced the form of education based on symbolic pictures which had been dominant up to that point, and knowledge seized to be the privilege of few. After the Major Arcana cards were separated from tarot deck, tarot transformed into a game of leisure, and Roms, who were up to then the main bearers of nonverbal messages in order to acquire knowledge, became unwanted members of the value system.

Communication in the 21st century is also based on application of symbols, pictography and symbolic pictures. Numerous visual manifestations, on which the consumer society is based, such as posters and billboards, emoticons, nonverbal messages in the Internet communication, are based on the same system of information transfer as in tarot cards.

Europe

By finding analogies and connecting historical events and facts, Tairović notices periodicity in communication by symbols, which becomes dominant in moments of expansion of certain historical ideologies. By using his artistic language of symbolic paintings in *Moment of Movement* cycle, the author draws our attention to it and makes us think.

Hexagram, the image of global unification, presented in the painting *Movement II*, is one of the most widespread symbols, used in religions of many nations. It can be found with members of Hinduism, Buddhism, Shintoism, Christianity, Islam, and Judaism from the 7th century. It was accepted as the sign of Zionistic movement at the end of the 19th century. The symbolism of two intersected equilateral triangles is the sum of hermetic thoughts and expresses totality of elements in universe. At spiritual level, it signifies the conversion of imperfectness into unique perfectness at its centre, i.e. the unification of beings with divine principle.

Equivalent to painting of defined order and organised system of European people, the painting *Movement I* represents the wheel of Romani history, the symbol of constant movement and the liberation from spiritual condition related to any kind of stillness. In that decentralisation and imperfectness of the wheel, the author sees the image of history of Roms, who were not systemised as a nation in the past centuries. Nevertheless, in that imperfectness, full of life, on the move, they carry on to the future.

In the paintings *Blue Violin* and *White House*, represented man and woman wearing traditional colourful Romani clothes, are artistic symbols of male and female principle. Like images of saints in the Middle Ages which hold in their hands the symbol of their suffering, the middle-aged man with long beard, wearing a mantle, is holding a violin in his hands, the symbol of Romani music. The woman with a white house in her arms is the symbol of refuge



and protection, mother's breasts and centre of the world. Although they are two beings with complementary aspects, the author, in accordance with Romani principle, gives dominant role to the woman-mother, the carrier of life. In *Moment of Movementcycle*, the author presented only these two figures with eyes open, since the Roms don't have romantic view on life and don't daydream, but see and live their reality with their eyes open.

The contemplating and intriguingly positioned female acts of the *Moment of Movementcycle* are allegories of concealed messages. The painting *Europe*, in unspecified space of pure and bright surfaces, represents a woman who is smiling with her eyes closed, wearing an unusual hat. She is depicted as a serene person with sublime appearance, as someone who has perceived the truth. The pompous female act in the painting *Catalonia*, with intense use of complementary colours, is presented as sitting on a chair, with her head pridefully laid back and her eyes closed, with roses lying next to her legs. The unusually positioned female act in the painting *She-wolf* is leaned onto her fists like a beast. Having secret thoughts under her bizarre hat, eyes closed like *nuda veritas*, she testifies to the horrible truth about the barbarism of the modern world.

The enigmatic female act in the picture *Moment of Movement* is presented in a certain point in time, in the moment which precedes the action. In that initial, most difficult moment, when energies are channelled in one point and from motionless state start an activity. She is leaning against a peculiar bicycle with its axle shown as a chessboard - a place where sense and urges clash, a place of order and chaos, where the opposite sides collide with unknown outcome. With the symbolic painting *Moment of Movement*, the author invites us to establish a voice of reason in the disoriented value system.

By applying cards of Minor Arcane onto the central part of the canvas *Technology of Sixth Sense*, Tairović built a house on wheel. On the magical mechanism of the construction all the living creatures, which have many forms of appearance, can be found. The unstoppable wheel, represented by the simple drawing with bright red background, is the artistic paradigm of history of Romani people. Like an alchemical wheel of fire, it signifies the time needed to prepare the mystic substance which will help reach transformation in transcendence. By using invisible technology of the sixth sense and intuition, the author recognises Roms as a technological control group of mondialism. The composition is concluded from its two sides by the two female acts, *White Guard* and *Yellow Guard*. One is faced backwards and the other has her eyes closed with her face hidden under a mask. They are painted symbolic images of victims of ideologies.

On the canvas *Deconstruction of Symbol*, by removing the four arms from a swastika, the fascistic symbol of a wheel with four axles, arms which suggest its movement, Tairović symbolically stopped it in its further progress and without any rhetoric, on the canvas painted with pure colours, he expressed the key message of the *Moment of Movement*opus. At the same time, while deconstructing the decentralised symbol of the moving wheel, the artist comes up to the most universal symbol - the cross - the axle of the world around which Heaven and Earth, space and time intertwine. On the drawing at the bottom of the painting, Tairović wittily played the children's game Tic-Tac-Toe in which neither side wins. From the canvas in shape of an equilateral triangle, we can read the author's clear message that victory can only be divine.





Four European Painters

The conceptual work *Four European Painters* was created by selecting frames from the film *Moment of Movement* by Zoran Tairović, on which the author applied stamps with images of European painters in order to send them to Ministries of Culture of countries from which they come from (Titian-Italy, Rubens-Belgium, El Greco-Spain, Adolph Hitler-Austria). His basic idea is to initiate a dialogue between visible and invisible artificial structure of European value system. On one hand, European and visible structure, which has during its chronology and systemisation turned its artistic values into dialogue and correspondence which are not only related to art subjects. That is how, for example, some countries printed stamp collections with portraits of artists who have marked certain historical-artistic epoch. On the other hand, Tairović, as representative of invisible European material culture, by using sequences of his film, encourages correspondence and dialogue with countries which at that time printed those stamps in order to promote their own governments. Based on principals of peaceful coexistence, the author is looking for a possibility to join these countries to the antifascist network *Moment of Movement*.



The cycle *Moment of Movement* is an authentic artistic expression of the author's attitude to racism, growing fascism and their impact on life of an ordinary man. Zoran Tairović's entire artistic creation has analytic and critical approach in exploring relationship between an individual and institutions under social and political circumstances. The artist violates and rearranges many given structures by expanding the contexts of different perceptions of reality of time in which he works.

Having found out that the information transfer, based on symbolic pictures, always resurrects in the moment of expansion of certain ideologies, the author demonstrates and unveils in an intriguing and provocative way, the usage of symbols as personification of ideologies of various nations. Deeply interested in man's destiny in context and under circumstances of ideological omens, Tairović paints, creates, shoots films, speaks and writes about an individual, about art, as well as about the nation which is the victim of ideology, and he obviously takes the victim's side.

Tairović's authorship is in harmony with the period in which it appears. The subject of *Moment of Movement* cycle is one of the current and central themes of the 21st century. It doesn't only apply to the Roms. Numerous individuals and many nations have been victims of ideologies throughout history. The art of Zoran Tairović contains deep humane message of freedom for man. Freedom as the only source of creativity and the only value that isn't devolved, which contemporary man longs for, which is trapped in the system of causal relationships.





INVISIBLE ROMANI ART

MA Zoran Tairović

In the catalogue of Moment of Movement exhibition, we publish MA Zoran Tairović's essay Invisible Romani Art, in which we have recognised the character of a manifesto.

Romani art represents an expression of an invisible period of modern and contemporary art. It has not been valorised by the European criteria at all for almost 500 years. That is why the attempt to define the coordinates, to set hypotheses, to formulate or interpret Romani art involves reading mimicry artefacts, still unseen. Romani art is realized in accordance to an individual's vision, without editors, without the working group, no art historians and others who have more or less standardized criteria for the codifying artefacts. This art of the "invisible" content persists and continues its flow like an influent stream. Why what goes on around it cannot be seen? Where does Romani art hide? We will understand this only when we place the Romani art into a space frame and give it a time dimension.

It is impossible to take the Romani art out of the historical context in which it takes place. It is dependent on the topicalities of art researches, on the wealth of a linguistic panorama, on the degree of acceleration and the scope of historical changes. Unlike European art, it is not "uniformly programmed" and that is precisely where its uniqueness lies. We can define it as a projection of a set of events which circle on the edges of European art practice. Considering the fact that European art is a means of registration at least as much as a form of creation, the identity of Romani art reflects an identity of "an art tribe" which makes slow and quiet steps and cannot be easily described – unless the non-Romani take part in their lives and rituals.

It could be said that this "figurative tribe" lives in the fate of artefacts, an incompact change of forms and images, whose transformations are extremely rare, and by the intensity of the experience they are uncatchable for the eye of the European order of registration. Art historians or critics have not tried to obtain a portrait of the components and changeability of this "nomad" and demographically big tribe. Therefore, Romani art remains incomplete, undefined. Romani document the world and the course of events and memories which connect the past with the future, moving through the present.

The means of registering and identifying the status become arbitrary if the world is shown the possibility of their specificum, the real communication in art which is unambiguously repeated. They act as old grouping systems, which correspond to a certain topic, certain historical, chronological perspective, based on contextualization, now already urban and rather defined (sociological, anthropological, philosophical, scientific, aesthetic, linguistic). Why isn't Romani art found in museums, why isn't it alternative, central, peripheral, national or transnational, but it is "its own" and "alone"? If it is, it subsists as such on the margins of art "events". More precisely, the Gypsy, Romany art has not managed to transform into a model of a continuous critic dynamic.

The “invisible” art emerges from the idea of establishing a territorial control, conceived in the 19th century. It was, actually, determined by the existence of borders between states. The handicap is associated with a certain political and diplomatic territorialisation, which attempted to differentiate art in accordance with national configurations. Today, when borders have been erased, such a cartographic representation is in crisis, considering that it excludes the superpositioning and exceeding the limits typical of the art which always exceeds, strives to transcend the order, the identity and the segregation. The artist does not belong to a nation, but to the art history and the artists, to the community which has always raised its voice against every kind of restrictions. Today Romani artists act segmentarily, they raise their voices but they are not present in art history or among artists. Because art itself sees itself as multicultural, limits do not become it. Future – present – past, should be seen as a common space in common time.

It is natural to find the causes of the mimicry model of Romani art and to shed some light on the emancipation of art in regard to national tutelage. It is obvious that Romani art is a migration river, an artistic survival of the able to settle in any place and to live together as transnational nomads. Such a project is not easily realised, but one should try. Considering that the principle of territoriality is space-bound, a dynamic methodology should be designed, together with the “editors” of national exhibitions, which would allow for the moving or the rotation of the territory; it would of course include a search for a project which would include all, and of course Romani, artists. If the essence of this positioning were understood, taking into account the historical and political roots and a real testimony about the phenomenon of overall artistic practice, the diversity of identity along with the artists would create a complete metamorphosis and the unification of asymmetric favouring. So, a territorial disintegration without borders whose role is taken over by the power of art, not its abuse.

Since a hypothesis of going through the history of modern art had to be defined, it would obviously not be advisable to found and verify a single idea, the one about the “Invisible Romani art”, by resorting to art works as illustrations of a certain iconic or symbolic, philosophical or anthropological vision. The attitude to the “Invisible Romani art” is an attitude to art as a huge galaxy, the elusive, but which can be travelled through, a galaxy with all possible Nova and Supernova stars, big and small, with stars filled with light which could metaphorically make each star closer to the cognitive and visual, linguistic and formal enlightenment which is typical of art work. This planetary vision presupposes and includes all universes of languages and matters, places and situations. The invisible Romani art is in the state of a traveller through space, launched into the adventure between the known and unknown worlds.

The following set of coordinates which contain the knowledge of the territory and recent maps, the system of supervision and presumptions based on clear well-established beliefs that the codification of art in the net of the space of market and aesthetics, a question simply emerges, an invisible paradox, from the historical and critical perspective, as well as the operative practice – where is Romani art?, is it invisible or it does not exist?

Travelling through such a galaxy, which still remains indeterminable for some, there is a problem of considering the factor of “time” while avoiding any territorial determination: black holes really do exist! The choice of time as an ideal vector, when it comes to such journeys, leads up to the search for one of its dimensions which would be difficult to determine, more precisely the one that could not have the gathered material chronologically organized by

the principle of “past, present, future”. Art historians would have to know that history is writing its story all the time. Maybe the appropriate “reversal” of terms whose order would now be future, present, past.

When the border of from-until was set clearly (from Impressionism, until Impressionism), an exit was made from the thematic dimension of easel painting and a very extensive time perspective opened, called modern art, and now becoming more current art. It makes sense to put some effort into understanding what this means within interpretative reading. The meaning is very simple: the past is my future and the future is my past and they meet in the centre represented as the present – there it is, the elite Romani attitude that Romani art is an intersection of the future and past orders, defined in the present – a clear act of “the order of the present”. This might be why such art has never had the need for a promoter, an institution (museums) – the invisible art acts directly!

Next step should be the process of defining, in terms of art and presentation, operation and logic, the setting that blurs the time terms and provides them with osmosis. When it comes to an artist, this means that, although individual generations exist, they can mix and unite. That is where the need for discarding the distinctions between the current modern art, the art, and the invisible Romani art comes from! In art everybody should ask for an “exhibition”. It would be appropriate that everybody takes part in meeting the level of time horizontality.

The invisible Romani art does not insist on themes, although it is often being associated with mythological stereotype positioning. Thoughts and visions which make the approach to certain historical periods could be discussed. The decision of establishing a time cut was about astral point of view. The presence was symbolical and it was said to be invisible – there are no material marks of the presence of Romani art and if it exists, it has adopted a mimicry phenomenon. For example, Otto Müller Die Brücke an expressionist, wasn't he on the “joint journey through the galaxy”. He was, of course... Some other parameters played their roles, enlightening the contribution which is brought to the present art planet by the “lights” such as this one.

The fact that such a phenomenon on the map of contemporary art obviously belongs to the past, and it has not been realized in the drop of value at the world artefacts market, believe it or not only because he is a Romani – so the Great Otto, slowly but surely, is becoming a part of the invisible Romani art. We can sense that he is, in the form of space, intended for only one phenomenon - an artist in the process of post-valorisation. The work on exploring the visible and invisible Romani art takes place in the invisible incommensurability. The universe known to us is reduced. It lives in the continuous state of changes and expansion. It is impossible to think of it as a stage which has been set forever and where certain events take place and where there are certain active forces in accordance with certain names and movements. There isn't a movement pattern through these galaxies. Art historians could direct their codified ship of arts into that corner of current art by navigating appreciation and recognition. They are the ones who also know that the particles or the planets of artistic universe are endless.

In the seventies the territorial boundaries of art were under question. In the decades when the political system was entrenched in the defence of its own territory determined by the coordinates “painting” and “sculpture”, there was some intensive work on the osmosis of art and architecture, art and media, art and theatre, art and game, art and fashion. This method suffered a lot of bad criticism. It was rejected as a procedure of “devaluating” art value. Today this procedure is supported by critics of all generations, keeping in mind that the cultural context has been changed. The basic question is how the resurrected fashion is inspired by Romani culture and how the validity of the stability of



Pokret I / Movement I (2010) ulje na platnu / oil on canvas



Pokret II / Movement II (2010) ulje na platnu / oil on canvas

something that “does not exist” have entered the financial and artistic streams. One gets the impression that Romani invisible art, like a losing stream, from time to time gets out to the daylight as an inspiration to theoreticians. How is it possible that something derived from nothing can become a moment of financial profit and profit in aesthetic milieu of European contemporary (current) art?

Of course, without paying much attention, there are thoughts from the fusionist procedure on an aesthetic level about the contribution of what has not been defined, referring to the Romani art as an inarticulate language of art. Now “what does not exist” contributes to the concept of time and the crisis, long defined in the very setting of the presentation and placement of world artefacts. This is the first time that Romani iconography is presented as something individual, special, original in accordance with recognizing and supporting individual contributions from the arsenal of European cultural heritage, one even gets an impression that there is a need for emphasizing artistic and exploratory space as a principle of what is formal in art.

The pathway of invisible Romani art is completely open. This art can move in all directions “without walls” over the galactic map of European art. The whole space is free, as if it were a huge basilica, a church, a mosque. It won’t be exhibited only when necessary, but in open, as nomads or other travellers who have encamped in some vast space, next to each other. The historical appearance has not happened. The time deliberation has not happened. But the value deliberation did! It might be one of the hidden signs which have covered something with their idea by casting a shadow on it, something which has become so invisible and which was declared relative or destroyed, primarily because it is all illusionistic, because we know the material artefacts of Gilgamesh, Persia, Egypt... and we establish a very credible judgement of value, and even authorship, while in invisible Romani art everything is invisible, secret, and there we have the space for the original concept where from the light can put some light on the power of ideologies.

It would be valuable to achieve a harmony with the system of the established system of contemporary art, to try as hard as possible, to seek a relationship with a point of view from organization and science, to coordinate the tracking and integrating into manifestations which are held and while doing so find compromises with all private and commercial initiatives.

Invisible Romani art is a completely different process of communication and expression which on completely different principles of observation is trying to achieve linguistic results in parallel and complementary worlds, “to be, without having” – worlds which are always different. If we truly understand this, we will understand that Romani artists speak a different but a very concrete language. Their selection (the Romani artists’) is left to the ambient and communicative design of artefacts where different life events, historical heritage, spaces and cultural crossroads are taken. It is often impossible to spot out Romani art. The reason also lies in the fact that European systematization defines its views on things through the system of “a present absence” – which is a quite superficial insight which does not allow for a deeper overview of what is quintessentially present in the galactic offer of European art skies. By correctly choosing a method and inter-crossing it the real contemporary art practice, a real optimization and an overview as well as the recasting the invisible into the visible will be formed – the same thing will not stop on the list of the techniques used and on the list of artefacts, but on the final result. Of course, it is the only one that represents a true linguistic take-off.

A task of “a high level of functioning” awaits. If we leave aside the numerous political and bureaucratic difficulties, casting light on the invisible Romani art will show the losing stream and make it visible and define the mechanism which has immense possibilities in the field of information, didactics, research and functioning. Invisible Romani art will follow its flow and really come to the delta of the artefacts of European art. This is how Romani artwork, in procedural and functional optimization through affirmative measures, will enter world streams, treated equally on the scale of real art practice.

***The other moment of consciousness: the influence on the innocent –
a dialogue of the current art and the invisible Romani art***

Dialogue is symbolic in its essence, because at least two parties take part in it. But a myriad of masks as well. The conversation established between them is polivocal, layered proteanly. It is impossible to determine who is actually addressing whom. Conversation should in its definition be interactive. “I”, or in this case the current art, starts interacting with its opposite aspect, with its other face, with its objectivity – invisible Romani art. A dialogue is a form in which two “I”-s meet face to face. The dignity of the speech lies in the very sublimity of the issue.

However, by addressing Romani art in a theatrical manner, by addressing its hidden principle, contemporary art disperses the dialogue into the principle of an “innocent” listener. The speech from the stage does not reach anybody, because it is mute. Therefore the principle of the mute addressing to the invisible art is transferred into the space of the silence of the audience. The audience’s silence is the knowledge that art more strongly forms and disperses signs as symbols which are already somewhere in the lap of the absence of accepting and not giving support. Interaction is, therefore, only an illusion. Every transfer is an induced content of Romani art. Since it is invisible – it is always disputable.

The current art, from its position of power, by presenting soothing masks, manipulates the transparent expression of the two equal ones. The moment of the dispute thus gets another dimension, but it sustains under the mimicry of both of them. As long as interaction remains something on the outside, something else, a subjectivity of the individual Romani art is given symbolically, under the patronage of a powerful form of the object – an ideal of a “brand” of the current contemporary art – the game in interaction provides symbolic of the elements of Romani art. The ideal is seemingly lost, however, when the essence appears, which necessarily reveals masks and really exists in the totality. Only in this way can the prefix *Romani* suggest art and thus the subject of a dialogue. In its finality it exists without a prefix with the essence itself. Art does not have a territorial or national stronghold.

Discovering the Invisible (the schism cannot be seen in static)

In its mimicry instance, the system is a totalitarian one; up to then it is necessarily in a split, and if the system manages to cross over the chasm, the hope into participating and admitting avoids the death of the live symbol (referring to the Romani art). Because a symbol is a very important mediator, and it bears a base of the simultaneous “it both is and isn’t”. A symbol is a sign that something is going on, but in a way that it can only be sensed, just like we can only sense the beauty of a bride under a veil... If the symbolic structure is ambivalent in its nature, it is static in its dynamic; this is where the crisis in contemporary art can be sensed, because it is based on an immovable system of inner laws, over-rationalized and ideologically determined by a prefix.

The genesis of this split – the space between what is going on transparently, in the manifestation of this interspaciality, is dynamic, emerging – this is where a space of an insight into a split of a given law is torn apart. The split “is seen but it is unseen” because of the static symbol. This space from-to is the space of an aspiration to eliminate the chasm. Here is the silence in the audience and among its actors.

In the mediaeval times symbolic was what was over-symbolic: the split is potentiated as a difference. Romani appear on the European map, of course, carrying their uniqueness, and so why not the culture and art. Did the positioning of the over-symbolical define the non-acceptance of something different, the very thing that was symbolic and that sustained, in the gusts of strong human “monsoons”?

From Guttenberg, perspective, pastoral, reformation, it seems that Europe is occupied with its gunpowder; it stays mute for what de facto becomes its reality. Symbolically, figuratively everything that was “pushed under the rug” – in the case of Romani into the woods and exoduses, will go through a necessary cleansing and synthesis in Baroque.

In Baroque, where the symbolic exists as a “representation of what cannot be presented”. African themes (Delacroix), decorative, opium, will dignify the need to show some interest in Romani, too. But, as a rule, Romani are only an example, not a modus. Maybe this is where the key for understanding the unsustainable and the unsaved Romani artefacts lies? There are still the non-thinking constructions at the scene, and the energy introduced into European land with the coming of Romani remains as a principle of separating from the world found.

Although the synthesis is not new, the Baroque synthesis is the last symbolism, totalitarian, hermetical, and within it there is no more space for mystery. Industrial revolution is at its dawn. A cry for the destruction of the system, for a fearful step forward of the tautological unity of “I” and “non-I” put forward the idea of “cosmic harmony”. The system is dead! We reconstruct the forms of manifestation of the subject, we look forward to the new symbolic – these were the ideas of the new content and form. Once the process of the destruction of the system begins, in the search for the new symbolic – the new truth – it is very important to keep the speech of the truth (the based one, legitimate). For Romani this was not an improvement. They still logically had (chains and padlocks, Romania for example). The speech on subject was only about Europe, and not the Europe which was well on its way in the process of national and industrial reforms.

The 20th century art, or, in the words of Max Ernst, the “art of mess”, necessarily brought mess into the new order, art begins to upset, to decompose... In this milieu there is no more space for Hegel, he could not see the matter that was not homogenous – yes, that is the 20th century – based on a chaotic “order” which stultifies the spirituality of the observer and the observed. The system becomes self-sufficient and the invisible Romani art, of course, remains unseen, of course, being “invisible”. There is the logic of the possible because the self-sufficient message of the Modern simply did not incorporate any idea of Romani on any basis.

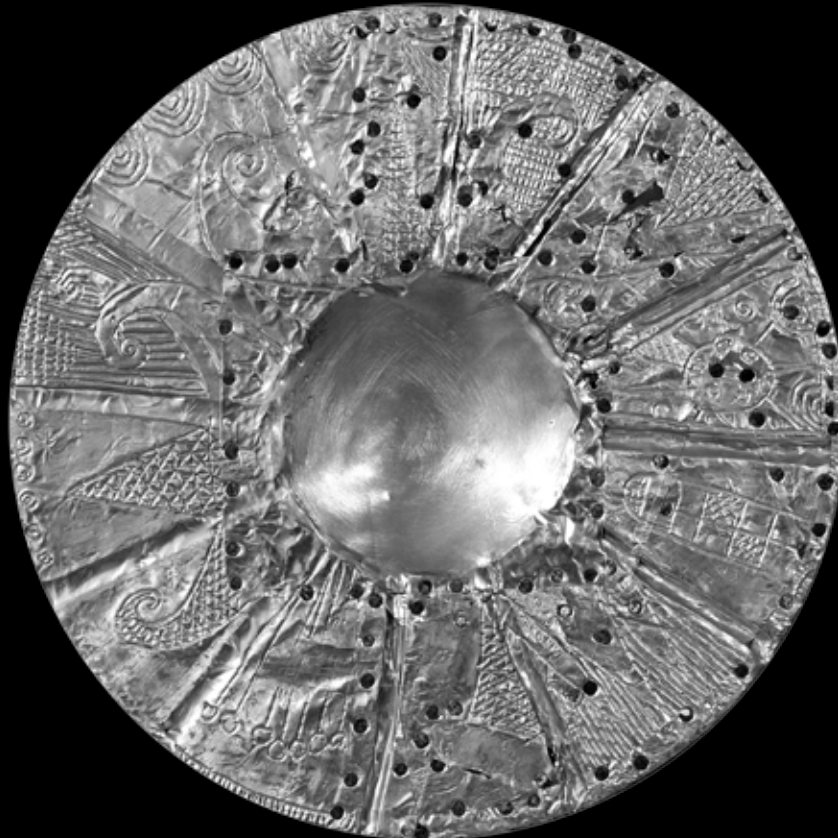
Modern (contemporary, current) art in the dispute with Hegel will not only insure its own future, it will find a modus which will be transformed into a sentence: a different way of thinking. This is how the boundaries of opinion are relativised – and the essence is sidelined and incomprehensible. The “prismatic interaction” changed the category of contradiction. In this shattered mirror we find the kaleidoscope of European art and through it we can see our opposition, polyvalence, decentralization, regionalization, locality.

Did Ernst's chaotic position of the 20th century art displace the sense which Hegel could not suppose? Did Hegelian Europe keep Romani and Romani artists secret? As well as those who in the 15th century got stuck in the space of the manuscript tradition and typographic manufacture of knowledge: "Everybody read except for the Gypsies, they had to pass on orally." Do we all now have to look at the kaleidoscopic consequence? Stained glass – what was it? Gothic – what was it?

The main challenge for the future generations in shedding light on Romani invisible art will not be taking control over it, but the competence of the gained and, hopefully, codified in order to build a new network of connections which will enable the improvement of information and clearing up the hidden meanings and its organization as a visible phenomenon of our reality.

Romani art, upon Romani coming to European territory, vanished, carried by the vibrations of the messages from many centuries. It vanished into an invisible art, but it became the same as the life of this noble people and became a spoken word, rhythm, music, pace, it became what is lived, not what is exhibited.

Decomposed and disbanded, it experiences the fate of the European Union, and thus stands as a subject of wishes for unification and unity on the open nomadic road as an elite instructor in preserving beauty.





CONTROL

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mr Jelena Banjac, viši kustos
istoričar umetnosti / senior curator, art historian

Lektor / Editor: Ljubica Kostić

Prevod / Translation:

Anđelka Pongo, Robert Pongo, Aleksandra Tasković

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