



Naći mesto | Interaktivni medijski performans

Period: 31. avgust 2009. (19:30 - 20:30h)

Naći mesto je jednočasovni živi interaktivni medijski performans Verice Kovačevske koji se simultano odvija na Novom Beogradu i u Salonu Muzeja savremene umetnosti u Beogradu, Srbija, 31. jula 2009. godine.

U radu *Naći mesto* Kovačevska šeta centrom Novog Beograda gde je izgradnja najaktivnija. Tokom setnje publika koja se nalazi u Salonu je navodi kuda treba da ide i uzivo prati njenu poziciju preko satelitske slike Novog Beograda na *Google Earth*. Tokom setnje ona fotografise nove zgrade (koje jos uvek ne postoje na mapi *Google Earth*) i salje ih putem mobilnog telefona u Salon. Performans je dokumentovan i prikazan u Salonu od druge polovine avgusta.

Naći mesto je kompleksan rad koji odražava istoriju i urbani razvoj Novog Beograda.

Novi Beograd je dugo godina bio *ničija zemlja*, zarobljen između granica dva carstva, turskog na istoku, i austrougarskog na zapadu. To je uticalo na činjenicu da tadašnja gradnja i razvoj nisu bili opterećeni urbanističkim planiranjem. Kada je urbanistički plan Novog Beograda realizovan tokom 60-ih i 70-ih godina XX veka, prevladala je izgradnja stambenih blokova, poznatih kao *spavaonice*. Funkciju stanovanja pratila je ideološka pretpostavka da "mesto stanovanja nije samo stvar komoditeta, već univerzalno pravo na opšte javno dobro". Kao rezultat, Novi Beograd je "ostao ekonomska, društvena i konačno fizička praznina" koja je u potpunosti zavisila od "intervencije države" (Blagojević 2004: 1).

U poslednjih šest godina Novi Beograd je prerastao u pravi novi grad, privlačeci pažnju na sebe i stvarajući novi identitet bez kompromisa. Danas je to jedno od najzahalnijih i najboljih područja za gradnju, prvenstveno zbog svoje izuzetne infrastrukture i čiste situacije kada su u pitanju prava vlasništva. Mnogi objekti koji su nedostajali na ovom prostoru kao što su banke, hoteli, poslovni i tržni centri, šoping molovi, crkve i luksuzne stambene i poslovne jedinice, ubrzano se grade i popunjavaju prazne prostore u starim novobeogradskim blokovima. Strane i domaće kompanije investiraju milione u izgradnju poslovnih zgrada najviše kategorije, čime u potpunosti menjaju lice Novog Beograda. Dok neki kritičari pozdravljaju ovu promenu, drugi je pak nazivaju *krizom bez koncepta*, jer razvoj ne prati nikakvu filozofiju urbanističkog planiranja.

Ipak, kako Novi Beograd nastavlja da se širi i razvija, njegove mnogobrojne promene nisu zabeležene i dokumentovane, ili pak, sačuvane u digitalnom formatu. Impozantne zgrade kao što su šoping centar Ušće, Univerzitetsko selo – Belville, ili izgradnja Akva parka, nisu ucrtane na mapama grada ili na internet kartografskom servisu kao što su *Google Maps* ili *Google Earth*. S jedne strane uzrok tome su ubrzane i konstantne promene koje se odvijaju na teritoriji Novog Beograda, a sa druge, Google servis ažurira svoje mape samo s vremena na vreme, što je za mesto kao što je Novi Beograd čitava večnost.

Stavljajući sebe u ulogu alatke, umetnica ima za cilj da premosti jaz i poveže prošlost i sadašnjost, stvarno i virtuelno, vidljivo i nevidljivo. Uz pomoć aktivne publike, umetnica će istaći razlike između slike Novog Beograda koju pruža Google i stvarnosti, a samim tim, zabeležiće i dokumentovati sadašnjost Novog Beograda.

Naći mesto je deo Projekta Šetnja (The Walking Project) – serije živih medijskih performansa –šetnji, koje se odigravaju u raznim gradovima širom sveta. www.thewalkingproject.net

Verica Kovačevska

Trace Place | Interactive Media Performance

Period: 31 July 2009, 7.30pm-8.30pm

Trace Place was a one-hour live interactive performance, taking place simultaneously in New Belgrade and the Salon of the Museum of Contemporary Art in Belgrade, Serbia, on 31 July 2009.

In *Trace Place*, the artist performed a walk in the central part of New Belgrade where currently most of Belgrade's construction activity is taking place. During her walk, she was navigated by the audience in the Salon which was able to follow her position in real-time on a Google Satellite View of New Belgrade. During the walk, she also took pictures of new buildings (that are not yet visible on the Google Satellite View) with her mobile phone, and sent them in real-time to the Salon.

The performance was documented by video, which was later shown in the Salon.

Trace Place is a complex piece that reflects on New Belgrade's history and urban development, as well as the power and limitations of modern technology.

New Belgrade was long 'no-man's-land', caught between the borders of two empires – the Ottoman's Orient and the Austro-Hungarian Occident. Therefore, urban planning was not hindered by existing developments. When such planning was realised in the 1960s and 1970s, it became a city area dedicated to housing, also known as the sleeping room. The housing function followed the ideological premise that 'a place of residence is not only a commodity, but a universal right to the common public good'. As a consequence, New Belgrade remained an 'economic, social and physical void', and depended entirely on state intervention.



In the past six years, however, New Belgrade transformed into a genuinely new city, attracting attention to itself and creating a new identity without compromises. Nowadays, it is the city's most favourable area for construction, primarily because of its excellent infrastructure and certainty regarding property rights. Many building structures that were missing, such as banks, hotels, business and trade centres, shopping malls, churches and luxury residential and business housing areas are quickly filling the empty spaces in the old residential blocks of New Belgrade. While some critics welcome this change, others call it 'the crisis of a non-concept', because the new developments follow no urban planning philosophy.

However, as New Belgrade continues to grow, many of its changes are not documented or digitally preserved. Large-scale buildings such as the Ušće shopping mall, the University Village – Belville, or the construction of the Aqua Park, are absent from city maps or web mapping services such as Google Maps and Google Earth. On the one hand, this is the case because the changes in New Belgrade are rapid and persistent; on the other, maps are updated only so often – and too slowly for a place like New Belgrade.

By putting herself in the role of a tool, the artist aims to bridge this gap and link the past with the present, the real with the virtual, and the visible with the invisible. With the help of an active audience, she highlighted the differences between Google's view of New Belgrade and reality, and in doing so partly traced and archived New Belgrade's present.

Trace Place is part of The Walking Project, a series of live media performances – walks that take place in various cities around the world – www.thewalkingproject.net

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Verica Kovačevska rođena je u Skoplju 1982. godine. Diplomirala je na odseku vizuelnih umetnosti (pozorište i gluma) na Plimot Univerzitetu u Velikoj Britaniji 2004. Iste godine, i to u Fondaciji Antonio Rati u Komu pohađala je 10. viši tečaj vizuelnih umetnosti koji je vodio Džimi Duram. Magistrirala je umetnost, kulturu i pedagogiju, na Univerzitetu Kembridž 2007, kada joj je dodeljena jednogodišnja specijalizacija na ondašnjem Krajskom Koledžu. // **Verica Kovačevska** was born in Skopje in 1982. In 2004 she graduated from the University of Plymouth in BA (Hons) Visual Art with Theatre and Performance. The same year she attended the 10th Advanced Course in Visual Arts led by Jimmie Durham at the Fondazione Antonio Ratti, in Como. In 2007 she graduated from the University of Cambridge in MPhil Arts, Culture and Education, and was awarded a one-year art residency at Christ's College, University of Cambridge. // www.kovacevska.net

