



### ***Pejzaži sa nečistom savešću***

Rastko Novaković je srpsko-britanski umetnik, esejista i aktivista sa preko 50 radova iza sebe. *Pejzaži sa nečistom savešću* je njegova prva samostalna izložba u Srbiji koja ujedno predstavlja upoznavanje sa umetnikovim opusom i retrospektivu devet odabralih video radova koje nude presek njegovih interesovanja i stilске raznovrsnosti. Radovi se na originalan način bave životnim prostorom kao poprištem istorijskog sećanja i registrom odnosa moći u društvu.

Prvu grupu (u koje spadaju *Ripples* (2011), *Concrete Heart Land* (2014) i *Lebensraum* (2009/2010)) čine video eseji srednjeg i dugog metra koji kroz matricu "geopolitičke svakodnevnice" istražuju vezu između performansa, svedočenja, ličnog iskustva i velikih sila poput rata i međunarodnog kapitala. Druga grupa kratkih filmova ostvarenih 2020-te, koristeći montažnu intervenciju i kolažni postupak, razotkriva skrivenе pozicije moći unutar samog medija pokretne slike - oni su palimpsest koji obnavlja latentne nivoe teksta tamo gde dominantna ili poslednja verzija sakriva njegove slojeve. Treći segment izložbe predstavlja eksperimentalneigrane filmove (*Pelyno Marija* (2021) i *Pravilni pesak* (2021)) koji su ostvareni u dijalogu sa litvanskim pejzažima i njihovom istorijom, u njima montaža raznorodnih tekstova gradi teksturu na litvanskom i srpskom jeziku, reflektujući pozicije autora u susretu dva marginalizovana istorijska iskustva.

Rastkovi radovi deo su kolaborativne prakse pa je kao njegove koautore potrebno pomenuti i holandskog antropologa Gera Dujzinga, autora knjige *Religija i identitet na Kosovu*, britanskog muzičara i eksperimentalnog reditelja Stivena Bola, kao i litvansku umetnicu Beatriče Bukantite. U izloženih devet video radova, ostvarenih između 2009. i 2021, pejzaž je uvek društveni proizvod, prožet sukobom, mesto istorijskog i memorijalnog spora, bilo da je u pitanju klasna borba, nasilje kolonizacije ili pak prostor koji je razlomljen kroz PR kampanje i masovne/društvene medije. Svedočenje je za Novakovića ključni postupak izražavanja. Glasovi su trag klasne borbe, ali i vrata utrobe u kojoj se nalazi arhiva

proživljenog. Pristup tekstu, istoriji i prostoru se problematizuje i produbljuje kroz figure epskog naratora, antičkog hora ili govornika na uličnoj demonstraciji. U predstavljenim radovima, pozicija autora je svaki put drugačija: svedok, eseist, istraživač, dirigent, podstrekač, učesnik u borbama protiv džentrifikacije, istoričar, pesnik i koautor.

Preispitujući hijerarhijsku prirodu predstavljanja (pojmove objektivnosti, dominantnih narativa i istorija, kao i jednorodnost autorskog glasa), kroz korišćenje Brehtovog principa "začudnosti", Rastko Novaković nas budi iz uloge pasivnog posmatrača i stavlja u aktivan i živ dijalog prostora i istorija. Naša iskustva reaguju sa materijalom, postajući deo montaže, otkrivajući nove trase ka moralnom i političkom angažmanu.

*Višeslav Radenković, kustos izložbe*

**Rastko Novaković** je umetnik koji se bavi pokretnom slikom. Njegov rad se u poslednjih 20 godina stalno vraća temama sećanja, pejzaža, poetike svakodnevnog života, društvene pravde. Predavao je teoriju i praksu eksperimentalnog filma i videa, kao i urbane prakse. Povremeno piše za britanski časopis The White Review i portal Peščanik. Bio je aktiv u antiratnim, feminističkim, klimatskim, stambenim i antirasističkim pokretima.

[www.rastko.co.uk](http://www.rastko.co.uk)

**Višeslav Radenković** je dramaturg, scenarista i reditelj iz Beograda, dugogodišnji saradnik Dramskog programa Radio Beograda. Autor je više tekstova, eseja i kratkih filmova.

## ***Landscapes with a guilty conscience***

Rastko Novaković is a Serbian/British artist, essayist and activist who has authored over 50 works. *Landscapes with a guilty conscience* is his first solo exhibition in Serbia, which is simultaneously an introduction to his opus and a retrospective of nine curated works which offers a cross-section of his interests and stylistic range. These moving image works treat living space in a novel way, simultaneously as a site of historical remembrance and a trace of social power relations.

The first group of moving image works includes *Ripples* (2011), *Concrete Heart Land* (2014) and *Lebensraum* (2009/2010): medium to feature length essays which use the concept of “geopolitical everyday” to explore the relationships between performance, witnessing, personal experience and large-scale forces such as war and international capital. The second group features short works from 2020 which use montage and collage interventions to reveal the hidden power-relations within the medium of moving image - they are palimpsests which renew the latent layers of text where the dominant or final version has occluded its layers. The third strand of the exhibition presents experimental talkies *Pelyno Marja* (2021) and *Regular Sand* (2021) which have sprung out of a dialogue with Lithuanian landscapes and their history - here the montage of disparate texts builds up a texture (in Lithuanian and Serbian respectively) which presents the different positions of the two authors within an encounter of two marginalised historical experiences.

Rastko's works are part of a collaborative practice wherein we should acknowledge the co-authors of several of the pieces: the Dutch anthropologist Ger Duijzings, author of the book *Religion and the Politics of Identity in Kosovo*, the British musician and artist filmmaker Steven Ball, and the Lithuanian artist Beatričė Bukantyte. The exhibited nine pieces, completed between 2009 and 2021, treat landscape always as a social product, interlaced with conflict, a site of historical and memorial disputes, whether it be class war, the violence of colonisation or the space which is fractured by PR campaigns and mass/social media. Witnessing is for Novaković a key method of expression: voices feature as traces of class struggle, but also as gateway to the viscera, wherein lies the archive of lived experience. The approach to text, history and space is problematised and deepened through the figures of the epic narrator, the Greek chorus or a speaker at a street protest. In these works, the position of the author is every time different: witness, essayist, researcher, conductor, agitator, a participant in anti-gentrification struggles, historian, poet and co-author.

Questioning the hierarchical nature of representation (the notions of objectivity, dominant narratives and histories and the homogeneity of the authorial voice), through the use of Brecht's concept of “Alienation”, Rastko Novaković stirs us from the role of passive observer placing us in an active and lively dialogue with space and history. Our experiences react with the material, becoming part of the montage, and in the process we discover new routes towards moral and political engagement.

Višeslav Radenković, exhibition curator

**Rastko Novaković** is an artist filmmaker. His work explores the recurrent themes of memory, landscape, the poetics of everyday life, social justice. He has lectured on the theory and practice of experimental film and video as well as urban practices. He occasionally writes for *The White Review* and *Peščanik*. He has been active in the antiwar, feminist, climate, housing and antiracist movements.

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**Višeslav Radenković** is a screenwriter and director from Belgrade, a long-time contributor to Radio Belgrade's *Drama Programme*. He is the author of a number of articles, essays and short films.